

VIA CRUCIS

La dévotion aux Stations de la Croix, dite *Via Crucis*, ayant été munie par les Souverains-Pontifes de nombreuses indulgences, applicables aux âmes des morts, elle s'est répandue sur tous les pays et devint très populaire en quelques uns. On voit aussi en maintes églises des Stations peintes ou appendues aux murs. Les fidèles disent les prières consacrées pour chacune d'elles, tantôt isolément, tantôt par petits groupes qui se partagent les paroles. Parfois cet acte de dévotion étant fixé par le prêtre desservant l'église à un certain jour et à heure dite, c'est lui-même qui conduit les fidèles. Dans les premiers cas l'orgue ne saurait intervenir, pas plus qu'en ces endroits où les Stations de la Croix sont placées en plein air, comme à S. Pietro in Montorio à Rome. Il est aisé de comprendre que la manière la plus so-

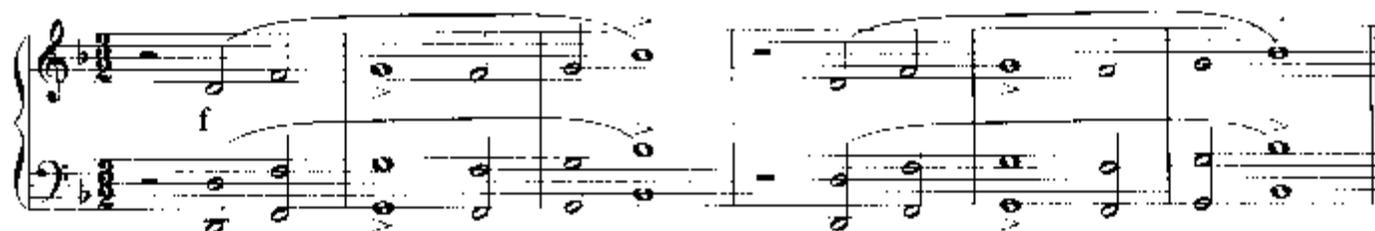
lennelle, la plus émouvante de pratiquer cette touchante dévotion, se voyait jadis le Vendredi Saint au Colysée, en ce lieu dont le sol est abreuvé du sang des martyrs.

Peut être un jour pourra-t-on y remplacer les peintures, fort imparfaites, qui s'y trouvaient par les admirables Stations de la Croix que le sculpteur Galli modéla et y transporta un puissant Harmonium, pour y faire résonner des chants dont les voix seraient soutenues par cet orgue portatif. Je serais heureux qu'un jour on y puisse entendre ces accents, qui ne rendent que trop faiblement l'émotion dont j'étais pénétré lorsque plus d'une fois j'ai répété, agenouillé avec la procession pieuse: *O! Crux Ave! Spes unica.*

F. Liszt

VEXILLA REGIS

Andante maestoso



7 Ve xil - la Re - gis pro - de - unt, Ful - ges

The second system of the score includes the first line of lyrics. The melody is written in the right hand, starting with a piano (p) dynamic. The accompaniment in the left hand is marked 'sempre legato'.

12 Cru - cis my - ste - ri - um, Qua vi - ra mor -

The third system of the score includes the second line of lyrics. The right hand features a complex texture with many chords and some triplets. The left hand continues with a steady accompaniment.

17 - tem per - ru - lit, Et mor - te vi - tan pro - ru - lit.

The fourth and final system of the score includes the third line of lyrics. The right hand continues with a complex texture, including triplets and chords. The left hand provides a steady accompaniment.

23 Im - ple - - ta sunt quae

f *legato*

29 con - ci - nit Da - vid fi - de - li car - mi - ne Di - cen -

35 - do na - ti - o - - ni - bus Re - gna - - vit a

40 li - gno De - - us. A - - men.

ritenuto *a tempo*

46 *p* sotto voce *riten.*

57 O Crux a - - ve,

p *sempre legato*

57 spes u - ni - ca, Hoc Pas - si - o -

63 nis tem - po - re Piis ad - au - ge

69 gra - ti - am, Reisque de - le cri - mi - na.

75 A - men, a - men.

STATION I

Jésus est condamné à mort

Andante

7

rit.

num staccato

13

19

26 Pilatus (Bass-Stimme) poco ritard.

li - no cens e - gu sam a san - gui - ne Ju - si hu - jus.

mf

STATION II

Jésus est chargé de sa croix

Lento

1 2 3 4

5

simile

cresc.

10

f

ff

A - - - ve,

p dolente

a - - - ve

sf

pp

15

Meno lento

p pesante

17

sempre legato e *p*

22

27

STATION III

Jésus tombe pour la première fois

Männerstimmen

Lento

ff

dim.

8

15

Sta - bar ma - ter do - lo - ro - sa

21

ju - xta cru - cem la - cry - mo - sa, dum pen -

28

de - bat fi - li - us,

perdendo

STATION IV

Jésus rencontre sa très sainte mère

Lento

The musical score is written for piano and consists of six systems of music. The first system (measures 1-4) begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with fingerings (2, 3, 1, 1, 2, 3, 1, 2, 2, 3, 4, 2, 3) and slurs. The left hand provides a harmonic accompaniment with chords and a bass line. The second system (measures 5-8) includes a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The third system (measures 9-12) is marked *ms.* (mezzo-soprano) and features a complex texture with many beamed notes. The fourth system (measures 13-16) is marked *pp dolcissimo* (pianissimo, dolce) and features a very soft, delicate texture. The fifth system (measures 17-22) and the sixth system (measures 23-28) continue the delicate texture with various chordal and melodic patterns. The score concludes with a final chord in the sixth system.

STATION V

Simon le Cyrénéen aide Jésus à porter sa croix

Andante

p

5

10

cresc.

15

20

cresc.

25

dolce affettuoso

2 3 2 3 2

32

Come prima (meno lento)

p

2 3 2 3 2

38

sempre legato

2 3 2 3 2

43

2 3 2 3 2

48

dim.

2 3 2 3 2

STATION VI

Sancta Veronica

Andante

riten. $\text{c} = \text{c}$

Haupt voll Blut und Wun - den, voll Schmerz und vol - ler

Hohn; o Haupt zum Spott ge - bun - den mit ei - ner

Dor - nen - kron, o Haupt sonst schön ge - zie - ret mit

*) Die Fermatas geben hier und im folgenden nur die Zeilenenden an, bedeuten aber keine Verlängerung des Tonwertes.

*) Here and in the following the fermatas merely indicate the ends of the lines and not that the notes should be lengthened.

32 höch - ster Ehr' und Zier, jetzt a - ber höchst schim - pfe -

38 ret, ze - grü - ßet seist du mir!

44 un poco riten.

sf dim.

STATION VII

Jésus tombe pour la seconde fois

Männerstimmen

Je - sus ca - d'r.

Lento

ff dim.

8

p pp pp

15 Sea - bar ma - ter do - lo - ro - sa

21 iu - sta cru - cem la - cry - mo - sa,

27 dum pen - de - bat fi - li - us.

perdendo

STATION VIII

Les femmes de Jérusalem

Andante un poco mosso

p

6 poco a poco accel.

poco a poco cresc.

12

molto

ff

18

a tempo

p

No - li - te fle - re su - per me, sed su - per

Bariton solo

(23)

vos ip - sos fle - te et su - per fi - li - os ve - stros

mf *tremolo*

26

34

Allegro marziale
ten.

ff

39

ff

tremolo (lang)

STATION IX

Jésus tombe une troisième fois

Männerstimmen

Je - - - sus ca - dit.

Lento

ff

♩

8

p

pp

p

♩

Sta - bat ma - ter do - lo - ro - sa

15

pp

♩

iu - sta cru - cem la cry - mo - sa,

21

5

4

3

4

3

♩

dum pen - de - bat fi - li - us,

27

perdendo

♩

STATION X

Jésus est dépouillé de ses vêtements

The first system of music is in a key signature of three flats (B-flat, E-flat, A-flat) and common time (C). It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (3, 2, 2, 3, 1). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with the instruction *legato sempre* and a final triplet of notes (3, 2, 2, 3).

The second system continues the piece, starting at measure 5. It features a more active right hand with sixteenth-note patterns and slurs. The left hand continues with a steady accompaniment. The system ends with a fermata over the final chord.

The third system begins at measure 9. It includes a piano (*p*) dynamic marking. The right hand has a melodic line with slurs and fingerings (2, 3, 2). The left hand accompaniment is consistent with the previous systems. The system ends with a fermata.

The fourth system starts at measure 14. It features a melodic line in the right hand with slurs and fingerings (4, 4, 5, 4). The left hand accompaniment includes chords and moving lines. The system ends with a fermata.

The fifth system begins at measure 18. It features a melodic line in the right hand with slurs and fingerings (4). The left hand accompaniment is consistent. The system concludes with the instruction *perdendo* (decrescendo) and a final chord.

STATION XI

Jésus est attaché à la croix

Andante

Chor - T., B.

Cruci - fi - ge Cruci - fi - ge Cruci -

ff *stacc. sempre*

This system contains the first three measures of the piece. The vocal line is in bass clef with a treble clef below it. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). The tempo is marked 'Andante'. The first measure is marked 'ff' and the second measure is marked 'stacc. sempre'. There are fermatas over the first and third measures of the vocal line.

5 fi - ge Cruci - fi - ge Cruci - fi - ge Cruci -

This system contains measures 4 through 8. The vocal line continues with the lyrics 'fi - ge', 'Cruci - fi - ge', 'Cruci - fi - ge', and 'Cruci -'. The piano accompaniment continues with a steady accompaniment. There are fermatas over the first and third measures of the vocal line.

9 fi - - - ge

p

This system contains measures 9 through 12. The vocal line has a long note for 'fi' followed by a long rest and then 'ge'. The piano accompaniment features a long melodic line in the right hand and a supporting bass line in the left hand. The dynamic is marked 'p'. There are fermatas over the first and third measures of the vocal line.

STATION XII

Jésus meurt sur la croix

Poco andante
Bariton solo*)

E - li, E - li lam - ma Sa - ba - etha - ni?

perdendo

12

In ma - nus tu - as com - men - do spi - ri - tum me - um.

p dim.

Bariton solo

Andante non troppo lento

13

p dolce

*) Liszt hat die Sologesangsmelodie in allen Quellen in einer besonderen Zeile notiert. Die Singstimmen von Takt 12 schrieb er dagegen in dem Manuskript der Klaviersolofassung in das Liniensystem der linken Hand. Diese „Singstimmen“ können auch beim Klaviersolovortrag nicht entbehrt werden, denn die Musik des Satzes bildet nur mit ihnen zusammen eine organische Einheit.

*) Liszt gave the solo voice melody a separate line in all the sources. On the other hand the vocal notes in bar 12 are written in the left hand part in the manuscript of the piano solo version. These "vocal notes" can not be dispensed with in a solo piano performance because the movement's musical material forms an organic unit only when these are included.

27

un poco cresc.

2da

27

P tremolo

2da

32

cre - scen - do

molto

2da

37

Bar. solo

riten.

Con - sum - ma - de - tum est.

2da

46

a tempo

dolcissimo

2da

53

perdendo

2da

un poco riten.

Eine Alt-Stimme

2 Sopran-Stimmen

pp

-de

59 *p* Con - sum - ma - rum est. *p* Con - sum - ma - rum est. *pp* -de

sehr lange Pause

61 Andante

p

69 O Trau - rig - keit, o Her - ze - leid! Ist das nicht

p legato

77 zu be - kla - gen: Gott des Va - ters ei - nigs Kind

84 wird ins Grab ge - tra - gen. O Trau - rig - keit,

f

92 Her - ze - leid, o Trau - rig - keit o Her - ze - leid,

p

144

o Trau - rig - keit, o Her - ze - leid, o Trau -

100

- rig - keit o Her - ze - leid.

108

116

STATION XIII

Jésus est déposé de la croix

Andante moderato

9

18 *Lento (come prima)*

perdendo *mf sf*

27

p

34

mf

42 *dolcissimo espr.*

pp *simile*

50

58

p

STATION XIV

Jésus est mis dans le sépulcre

Andante

1 2 3 4 5

6

6 7 8 9 10 11

12

A - ve crux spes u - ni - ca

12 13 14 15 16

17

simile

17 18 19 20 21

22

Mun - di sa - lus et glo - ri - a

22 23 24 25 26

27

32

Au - ge pi - is jus - ti - ti - am

37

42

Re - is - que do - na ve - ni -

47

- am

52 Ms. sola
A men.
p

58 un poco ritenuto

65 più riten.
dolcissimo

Più lento (in zwei o zu faktieren)

69

72

75

Musical score for piano, measures 75-80. The right hand features long, sustained chords. The left hand includes a triplet of eighth notes and a descending eighth-note line.

Chor - S. A., T. B.
pp

80

Musical score for voice and piano, measures 80-87. The voice part has lyrics "A - ve CRUX." and dynamic markings "pp" and "p". The piano accompaniment has dynamic markings "pp" and "p".

ritenuto
pp

più riten.

88

Musical score for voice and piano, measures 88-93. The voice part has dynamic markings "pp" and "p". The piano accompaniment has dynamic markings "pp" and "p".