

VIA CRUCIS

Die 14 Stationen des Kreuzweges

The 14 Stations of the Cross

Andante maestoso

LISZT Ferenc

Coro

Organo
o armonio

Pianoforte

The first system of the musical score consists of three staves. The top staff is for the Coro (Chorus), the middle for Organo o armonio (Organ or Harmonium), and the bottom for Pianoforte (Piano). All parts are marked with the tempo *Andante maestoso*. The piano part begins with a forte (*f*) dynamic. The organ part also features a forte (*f*) dynamic. The piano part includes several slurs and accents, indicating a legato and accented style.

5

Tutti unisono

Ve - xil - - la re - - gis pro -

The second system of the musical score continues from the first. It features three staves: Coro, Organo o armonio, and Pianoforte. The Coro part is marked *Tutti unisono* and begins with a forte (*f*) dynamic. The organ and piano parts also feature a forte (*f*) dynamic. The piano part includes several slurs and accents, indicating a legato and accented style. The organ part is marked *sempre legato*. The piano part is also marked *sempre legato*.

2

10

de - unt, ful - get cru - cis my - ste

Musical score for measures 10-13. The system includes a vocal line and two piano accompaniment staves. The piano part features complex chordal textures with many accidentals and fingerings. Fingerings are indicated with numbers 1-5. Measure 13 includes a fermata over the final chord.

14

- ri - um, qua vi - - ta mor - - tem per - - tu -

Musical score for measures 14-17. The system includes a vocal line and two piano accompaniment staves. The piano part continues with complex textures and includes a fermata in measure 17.

18

lit et mor - te vi - tam pro - - tu - lit.

Musical score for measures 18-21. The system includes a vocal line and two piano accompaniment staves. The piano part features complex textures with many accidentals and fingerings. Fingerings are indicated with numbers 1-5. Measure 21 includes a fermata over the final chord.

23

Im - ple - - ta sunt

[legato]

[legato]

28

quae con - ci - nit Da - vid fi - de - li car - mi -

33

- ne di - cen - - do na - ti - o - - - ni -

4

37

ritenuto

- bus, re - gna - - vit a li - gno De - - - us.

42

a tempo

men.
cādo

46

[p]

[p]

51 Solo *mf espr.*

Soprano
Alto
Tenore
Basso

O crux, a - - - - -

O crux, a - - - - -

O crux, a - - - - -

O crux, a - - - - -

Organo

Organo* o
Pianoforte
Solo

p *sempre legato*

55

- ve, spes u - ni - ca,

- ve, spes u - ni - ca,

a - ve, spes u - ni - ca,

a - - - ve, spes u - ni - ca,

p *sempre legato*

p *sempre legato*

*) Wenn keine Singstimmen beteiligt sind.
*) When no singing voices are participating.

6

61

mun - di sa - - - - - lus et glo - ri -

hoc pas - si - o - - - - - nis tem - po - -
 mun - di sa - - - - - lus et glo - ri -
 hoc pas - si - o - - - - - nis sa - - - - - lus po - et -
 hoc pas - si - o - - - - - nis
 mun - di sa - -
 hoc pas - si -

65

- a *dolce*

- a *dolce*
 re pi - is ad - au - ge gra - ti - am,
 re glo - ri - a pi - is ad - au - ge gra - ti - am,
 tem - po - re pi - is ad - au - ge gra - ti - am,
 lus et glo - ri - a pi - is ad - au - ge gra - ti - am,
 o - nis tem - po - re pi - is ad - au - ge gra - ti - am,

dolcissimo
 1 2 3 4

71

re - is - que de - le cri - mi - na.

re - is - que de - le cri - mi - na.

re - is - que de - le cri - mi - na.

re - is - que de - le cri - mi - na.

75

A - men. A - men. A - men. A - men.

dim. dim. dim. dim. pp men. pp men. pp men. pp men.

A - men. A - men. A - men. A - men.

[Ped.]

STATION III

Jesus fällt zum ersten Mal

Jesus is stumbling for the first time

Lento

Tenore
Coro
Basso

Je - - - -

Je - - - -

Organo

Pianoforte

5

- sus ca - - - dit.

- sus ca - - - dit.

dim.

dim.

15 [Solo] *p*

S. I. Sta - bat Ma - ter do - lo - ro - sa

[Solo] *p*

S. II. Sta - bat Ma - ter do - lo - ro - sa

A.

*) *pp dolente*

*) *pp*

- *) Wenn Frauenstimmen, Orgel oder Klavier tacet
- *) When there are female voices, - the organ, resp. the piano remains silent

21

jux - ta cru - cem la - cry - mo - sa, dum pen -
sta
[Solo] *p*
Sta - bat, sta

28

- de - bat fi - li - us.
bat Ma - ter.
bat Ma - ter.

STATION VI

Sancta Veronica

Saint Veronica

Andante

Organo

p doloroso

Andante

Pianoforte

p doloroso

4

S.

A.

T.

B.

9

riten. *mf*

riten. *)

(dim.) *smorz.*

riten.

f (dim.) *smorz.* *mf* (legato)

4 3

14

[P]

Haupt voll Blut und Wun - den, voll Schmerz und

Haupt voll Blut und Wun - den, [P] voll Schmerz und

Haupt voll Blut und Wun - den, [P] voll Schmerz und

Haupt voll Blut und Wun - den, voll Schmerz und

5 4 4 4 5

i i i i i

**)

p

- *) [Wenn keine Singstimmen beteiligt sind, spielt die Orgel bis Takt 20 den Klavierpart.]
 *) [When no singing voices are participating, until Measure 20 the organ plays the piano part.]
 **) [Die gestrichelten Bögen gelten nur eventuell für die Orgel.]
 **) [The bows written with dotted line apply, eventually, only to the organ.]

vol - ler Hohn ! *[mf]* O Haupt, zum Spott ge - bun -

vol - ler Hohn ! *[mf]* O Haupt, zum Spott ge - bun -

8 vol - ler Hohn ! *[mf]* O Haupt, zum Spott ge - bun -

vol - ler Hohn ! O Haupt, zum Spott ge - bun -

mf *legato*

24 *[p]* - den, mit ei - ner Dor - nen - kron ! *p* O Haupt, sonst

- den, mit ei - ner Dor - nen - kron ! *p* O Haupt, sonst.

8 - den, mit ei - ner Dor - nen - kron ! *p* O Haupt, sonst

- den, mit ei - ner Dor - nen - kron ! O Haupt, sonst

p

29

schön ge - zie - - ret mit höch - ster Ehr und
schön ge - zie - - ret mit höch - ster Ehr und
schön ge - zie - - ret mit höch - ster Ehr und
schön ge - zie - - ret mit höch - ster Ehr und

34

Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - Bet
Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - Bet
Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - Bet
Zier, jetzt a - ber hoch schimp - fie - ret, ge - grü - Bet

seist du mir !
seist du mir !
8 seist du mir !
seist du mir !

un poco riten.

un poco riten.
dim.

51 un poco riten.
dim.

STATION VII

Jesus fällt zum zweiten Mal

Jesus is stumbling for the second time

[Lento] *f*

Tenore

Basso

Organo

Pianoforte

Je - - - sus

Je - - - sus

6

ca - dit.

ca - dit.

dim. *p* *pp*

dim. *p* *pp*

12

S.I. *Solo* *P* Sta - bat ma - ter

S.II *Solo* *P* Sta - bat ma - ter

A.

17

do - lo - ro - sa jux - ta cru - cem

do - lo - ro - sa jux - ta cru - cem

Solo *P* Sta -

- *) Wenn Frauenstimmen, Orgel oder Klavier tacet.
- *) When there are female voices, - the organ, resp. the piano remains silent.

23

la - cry - mo - sa, dum pen - de -
la - cry - mo - sa, sta - - -
- bat sta - - -

The musical score for measures 23-28 consists of three systems. The first system contains three staves: a vocal line with lyrics, a piano accompaniment line, and a second vocal line. The second system contains two staves: a piano accompaniment line and a second vocal line. The third system contains two staves: a piano accompaniment line and a second vocal line. The piano accompaniment features a melodic line with fingerings 3, 4, 2, and 4, and a bass line with sustained notes.

29

- bat li - - li - us .
- bat ma - - - ter.
bat ma - - - ter.

perdendo

perdendo

The musical score for measures 29-34 consists of three systems. The first system contains three staves: a vocal line with lyrics, a piano accompaniment line, and a second vocal line. The second system contains two staves: a piano accompaniment line and a second vocal line. The third system contains two staves: a piano accompaniment line and a second vocal line. The piano accompaniment features a melodic line with a *perdendo* marking and a bass line with sustained notes.

STATION IX

Jesus fällt zum dritten Mal

Jesus is stumbling for the third time

Lento

Tenore

Basso

Je - - - - - sus

Je - - - - - sus

Lento

Organo

ff

Lento

Pianoforte

ff

6

ca - - - dit.

ca - - - dit.

dim. *p* *pp*

p *pp*

S.I.

S.II.

A

12

S.I. *Solo p* Sta - bat ma - ter

S.II. *Solo p* Sta - bat ma - ter

A

pp

p

pp

pp

17

do - lo - ro - sa jux - ta cru - cem

do - lo - ro - sa jux - ta cru - cem

Solo p Sta - - - -

pp

pp

5 4 3 4

*) Wenn Frauenstimmen, Orgel oder Klavier tacet.
 *) When there are female voices, - the organ, resp. the piano remains silent.

la - cry - mo - sa, dum pen -
 la - cry - mo - sa, sta -
 - bat, sta

pp
[pp]

- de - bat fi - li - us. ma - ter. ma - ter.
 - bat ma - ter. ma - ter.
 - bat ma - ter. ma - ter.

perdendo
perdendo

STATION XI

Jesus wird ans Kreuz geschlagen

Jesus is crucified

Andante *f*

Tenore
8
Cru - ci - fi - ge, cru - ci - fi - ge,

Basso
Cru - ci - fi - ge, cru - ci - fi - ge,

Organo
Andante *ff*

Pianoforte
Andante *ff*

4
8
cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -
cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -

stacc. sempre

[stacc. sempre]

- fi - ge, cru - ci - fi - - - ge.
- fi - ge, cru - ci - fi - - - ge.

p

[*p*]

69 Andante

Musical score for measures 69-76, piano part. The score is in G major and 4/4 time, marked Andante. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of quarter and eighth notes, with some slurs and ties. The bass line provides harmonic support with chords and moving lines.

Andante

Musical score for measures 69-76, piano part, second system. This system continues the piano part from the first system, starting with a piano (*p*) dynamic marking. The notation and structure are consistent with the first system.

77 Andante

Vocal score for measures 77-84. The score is for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The tempo is Andante. The lyrics are: "O Trau - rig - keit, O Her - ze -". The vocal lines are written in G major and 4/4 time. The Soprano and Alto parts have a piano (*p*) dynamic marking. The Tenor and Bass parts also have a piano (*p*) dynamic marking. The lyrics are written below the vocal staves.

Andante

Musical score for measures 77-84, piano part. The score is in G major and 4/4 time, marked Andante. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of quarter and eighth notes, with some slurs and ties. The bass line provides harmonic support with chords and moving lines.

Andante

Musical score for measures 77-84, piano part, second system. This system continues the piano part from the first system, starting with a piano (*p*) dynamic marking and the instruction *[p legato]*. The notation includes slurs and ties, and some notes are marked with fingerings (1, 2, 3, 4, 5). The score is in G major and 4/4 time, marked Andante.

- *) [Wenn keine Singstimmen beteiligt sind, spielt die Orgel bis Takt 96 den Klavierpart. Die gestrichelten Bögen gelten nur eventuell für die Orgel.]
- *) [When no singing voices are participating, until Measure 96 the organ plays the piano part. The bows written with dotted line apply, eventually, only to the organ.]

- leid, ist das nicht zu be - kla -
 - leid, ist das nicht zu be - kla -
 8 - leid, ist das nicht zu be - kla -
 - leid, ist das nicht zu be - kla -

- gen ? Gott des Va - ters ei - nigs
 - gen ? Gott des Va - ters ei - nigs
 8 - gen ? Gott des Va - ters ei - nigs
 - gen ? Gott des Va - ters ei - nigs

91

Kind wird ins Grab ge- tra- gen.
 Kind wird ins Grab ge- tra- gen.
 Kind wird ins Grab ge- tra- gen.
 Kind wird ins Grab ge- tra- gen.

f

96

S. Trau- rig- keit, O Her- ze-
 A. Trau- rig- keit, O Her- ze-
 T. Trau- rig- keit, O Her- ze-
 B. Trau- rig- keit, O Her- ze-

f *[f] legato*

101

Musical score for measures 101-105. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "leid, O Trau - rig - keit, O". The piano accompaniment includes a triplet in the right hand and a half note in the left hand. Dynamics include *p* and *pp*.

106

Musical score for measures 106-110. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "Her - ze - leid, O Trau - rig - keit, O". The piano accompaniment includes a triplet in the right hand and a half note in the left hand. Dynamics include *p* and *pp*.

113

O Her - ze - leid, O Trau - - rig -
O Her - ze - leid, O Trau - - rig -
8 O Her - ze - leid, O Trau - - rig -
O Her - ze - leid, O Trau - - rig -

117

- keit, O Her - - ze - leid. *dim.*
- keit, O Her - - ze - leid. *dim.*
8 - keit, O Her - - ze - leid. *dim.*
- keit, O Her - - ze - leid.

Musical score for measures 122-127. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts feature long, sustained notes with ties across measures. The piano accompaniment is sparse, with some chords and single notes.

Musical score for measures 128-133. It consists of two piano staves. The right hand has a melodic line with dynamics *p* and *pp*. The left hand provides harmonic support with chords and single notes.

Musical score for measures 134-139. It consists of two piano staves. The right hand starts with a *dim.* marking and features triplets. Dynamics include *3p* and *2p*. The left hand continues with harmonic accompaniment.

Musical score for measures 140-145. It consists of four staves: two vocal staves and two piano staves. The vocal parts are mostly rests, with some notes appearing in the final measures. The piano accompaniment is very light, with few notes.

Musical score for measures 146-151. It consists of two piano staves. The right hand has a melodic line with dynamics *pp*. The left hand has a bass line with some chords.

Musical score for measures 152-157. It consists of two piano staves. The right hand has a melodic line with dynamics *pp*. The left hand has a bass line with some chords. There are some markings below the staves, possibly indicating fingerings or ornaments.

STATION XIV

Jesus wird ins Grab gelegt

Jesus is laid in a sepulchre

Andante

Mezzosoprano solo

Soprano

Tenore

Basso

Organo

Pianoforte

5

10

A - ve

(Wenn Singstimme, die rechte Hand
tacet. *)

p

p

14

crux, spes u - ni - ca.

pp

3 4

*) (When there is a singing voice, the right hand: tacet.)

18

p A - ve - crux, spes - u - ni - ca,
p A - ve crux, spes u - ni - ca,
p A - ve crux, spes u - ni - ca,
Orgel
[sempre p]
sim.

22

mun - di sa - - lus et glo -
 (Wenn Singstimme, die rechte Hand tacet)*)

*) (When there is a singing voice, the right hand: tacet.)

ri - a

p mun - di sa - lus

p mun - di sa - - lus

p mun - di sa - - lus

Orgel

1 3 4 2

et glo - ri - a,

Au - ge

et glo - ri - a,

et glo - ri - a,

(Wenn Singstimme, die rechte Hand tacet.) *

2 4

*) (When there is a singing voice, the right hand: tacet.)

34

pi - is ju - sti - ti - am

Orgel

38

p au - ge pi - is ju - sti - ti - am.
p au - ge pi - is ju - sti - ti - am.
p au - ge pi - is ju - sti - ti - am.

62
42

Re - - is - - que do - - na

This system contains the vocal line and two piano accompaniment staves for measures 42-45. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

*(Wenn Singstimme, die rechte Hand tacet.)**

This system shows the piano accompaniment for measures 42-45. It features two staves: the right hand with a melodic line and the left hand with a bass line. The right hand part is marked with a fermata over the final measure.

46

ve ni - am!

Re - is - que
Re - is - que
Re - is - que

This system contains the vocal line and two piano accompaniment staves for measures 46-49. The vocal line begins with the phrase 've ni - am!' and then repeats 'Re - is - que' three times. The piano accompaniment provides harmonic support with a steady bass line and chords in the right hand.

Orgel

This system shows the piano accompaniment for measures 46-49. It features two staves: the right hand with a melodic line and the left hand with a bass line. The right hand part is marked with a fermata over the final measure.

* (When there is a singing voice, the right hand: tacet.)

50

Musical score for measures 50-53. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "do - na - ve - ni - ni - am!". The score includes dynamic markings such as *dim.* and *pp*, and an articulation mark *A*. The piano part consists of chords and melodic lines in both hands.

54

Musical score for measures 54-57. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "men.". The score includes dynamic markings such as *p*, *pp*, and *A*. The piano part consists of chords and melodic lines in both hands.

64

58

un poco riten.

Musical score for measures 58-62. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and includes the instruction "men." in three places. The piano accompaniment consists of two staves with chords and moving lines. The instruction "un poco riten." appears twice above the piano staves.

63

più rit.

Musical score for measures 63-66. It features a vocal line and a piano accompaniment. The vocal line is mostly rests, with a final note in measure 66. The piano accompaniment consists of two staves with chords. The instruction "più rit." appears twice above the piano staves.

Più lento (in zwei \downarrow zu taktieren.)

67

S. *pp* A - - - - ve crux,

A. *pp* A - - - - ve crux,

T. *pp* A - - - - ve crux,

B. *pp* A - - - - ve crux,

Più lento

p

Più lento

dolcissimo

70

a - - - - ve

a - - - - ve

a - - - - ve

a - - - - ve

Musical score for measures 66-73. The score consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics: "cruх, a". The piano part includes fingerings (1, 2, 1, 3, 2, 1, 3, 5, 3) and dynamic markings such as *[Fad]* and *[Fad]*.

Musical score for measures 76-83. The score consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics: "- ve, a - ve, a". The piano part includes dynamic markings such as *pp*.

82

- ve crux, a - - - ve

- ve crux, a - - - ve

8 - ve crux, a - - - ve

- ve crux, a - - - ve

91

pp *ritenuto*

pp crux |

pp crux |

pp crux |

pp crux |

crux |

ritenuto *più ritenuto*

pp

ritenuto *più ritenuto*

pp