The Seven Last Words from the Cross

*for Chorus, Soprano, Mezzo-soprano, Tenor and Baritone Soloists and Chamber Orchestra*

by Tawnie Olson

A thesis submitted in conformity with the requirements for the degree of Doctor of Music

Graduate Department of Music
University of Toronto

Duration: ca. 45:00

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The Seven Last Words from the Cross is structured as a kind of loose double theme and variations. Movements II, IV, VI, VIII, IX, XI and XII present Jesus’ words as recorded in the four Gospels, and the remaining movements (which set related biblical and non-biblical texts) treat related themes and serve as choral and orchestral responses to Jesus’ words. The Gospel movements use a gradually expanding collection of pitches that frame a central pitch. This pitch (with a few deliberate exceptions) is generally reserved for Jesus’ actual utterances, which are sung by the four vocal soloists together, and which mostly use contrasting pitch material: a quasi-diatonic collection presented as pairs of intervals that move in contrary motion around the central pitch.

The movements that respond to the Gospel texts take these interval pairs as their primary musical material, adapting them in symbolically and musically significant ways. The unison that is used to set Christ’s words fractures into a minor second when sung by the chorus, and his minor seventh expands to the more dissonant major seventh. The major third and perfect fifth, however, are common to both versions of the primary intervallic material, and both are used in shaping the large-scale form of these movements. Symmetry, both of pitch and rhythm, is also important to these movements’ structures.

The opening and closing movements frame the main body of the work and are deliberately linked in their texts and musical material. The text of the first movement deals with the problem
of corporate and individual human sin, of God’s wrath at humankind’s misdeeds and our own frustration and grief at our inability to consistently do what is right. The answer to this problem of sin, Christians believe, is the cross, and so in the last movement God’s anger, which was “poured out like fire” in the first movement, is quenched in a fountain of mercy. God’s rejection of sinning humanity and our rejection of God are ended. The Lord hears his people and answers them, and they in turn call out to him, acknowledging him as their God.

In the seventh movement, a setting of a portion of the Stabat mater, the verse “Tui Nati vulnerati/tam dignati pro me pati/ poenas mecum divide” (in part, “Let me share the pains of your wounded Son”) is given particular emphasis. The reason for this emphasis is explained in the eighth movement, “My God, my God, why have you forsaken me?” in which the piece’s previously established pattern breaks down. The words of Jesus are sung by the full chorus with the soloists, instead of by the soloists alone, and use the more dissonant version of the paired intervals, which was previously reserved for the response movements. The setting of the Gospel text and its response (excerpts from Psalm 22) are also combined into one movement for the first and only time in the piece. The purpose of these alterations was to draw a connection between Jesus’ sense of abandonment by God, the psalmist he was quoting, and the universal experience of human suffering.
Acknowledgements

I am deeply indebted to my advisor, Chan Ka Nin, for wisely and patiently guiding me through the process of composing this piece. I count myself fortunate in that, in addition to Prof. Chan, I have had the opportunity to study with gifted mentors and teachers who helped me become a better composer than I might otherwise be. Allan Bell, Martin Bresnick, David Eagle, Michael Friedmann, William Jordan, Ezra Laderman, Janice McCubbin, Alexander Rapoport, Joseph Schwantner and Evan Ziporyn deeply influenced the way I hear, understand and create music. Any redeeming features of this composition may be attributed to their and Prof. Chan’s excellent tutelage; its weaknesses are my own.

To friends and colleagues I owe another great debt of gratitude. Louise Campbell listened to early drafts of the score and provided friendship and steadfast encouragement. Brigit Knecht and Marvin Warshaw gave productive feedback about the string writing, and Richard Sholz offered helpful comments about composing for brass instruments. David Heetderks shared penetrating observations and thoughtful suggestions about the first and eighth movements.

Prof. Marguerite Brooks provided invaluable support throughout the composition process. Without her commitment to this piece, offered while it was yet unwritten, it is unlikely that it would have come into being at all. The members of her chorus, the Yale Camerata, its manager, Rebecca Wexler, and its student conductors also provided unfailing encouragement. Their kindness and their dedication to this score mean more to me than any words of my own could adequately express.

Lastly, I would like to thank my family: Tom and Marcia Olson, Lindsay, Josh and Marcelo Woitas, and Monte Stout for their love and support. Although we are not related by blood, I am profoundly grateful to Jean Alexander, my “third grandmother,” for being the first to shine the light of the Gospel into my life. Above all, I thank my husband, Michael Appleby, for his love and patience.
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Performance Notes: The Seven Last Words from the Cross

SATB Chorus, Soprano, Mezzo-soprano, Tenor and Baritone soloists, and Chamber Orchestra

Tawnie Olson

for Jean Alexander, with special thanks to the Yale Camerata and Marguerite Brooks, without whose support this piece could not have been written

Duration: ca. 45:00

Instrumentation:

Flute/Bass Flute
Clarinet in B-flat/Bass Clarinet
Trumpet in C
Trombone
3 Percussion: marimba, vibraphone, glockenspiel, chimes, snare drum, bass drum, 2 timpani (28” and 25”), whip, tam-tam, egg shaker, crystal goblet (or wine glass) tuned to D, woodblocks, a medium-sized, clean garbage pail filled with water
In addition to the usual beaters the score also calls for: rute, a triangle beater, a wire brush and a bow.

Piano
Strings

Notes: It is recommended that all string players be given 18-inch lengths of 1/4-inch dowel for use in the col legno battuto section of X. Ex Crucio. Doweling may also be used for the col legno passage in II. Father, forgive, if the performers prefer.

In V. Meditation and Prayer; the indication “bow freely” means that each string player should change bows at a different time than his/her colleagues.

It is suggested (though by no means required) that the percussionists divide the parts as follows:

<table>
<thead>
<tr>
<th>Mvt.</th>
<th>Player One</th>
<th>Player Two</th>
<th>Player Three</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Timp.</td>
<td>Marimba</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>2</td>
<td>Timp.</td>
<td>Mba., Glock.</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>3</td>
<td>Snare/Egg shaker/Whip</td>
<td>Mba.</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>4</td>
<td>tacet</td>
<td>Mba.</td>
<td>tacet</td>
</tr>
<tr>
<td>5</td>
<td>Vib.</td>
<td>Mba.</td>
<td>tacet</td>
</tr>
<tr>
<td>6</td>
<td>Vib.</td>
<td>tacet</td>
<td>tacet</td>
</tr>
<tr>
<td>7</td>
<td>Vib.</td>
<td>Crystal Goblet</td>
<td>Glock.</td>
</tr>
<tr>
<td>8</td>
<td>Timp./Bass Drum</td>
<td>Goblet/Mba.</td>
<td>Tam-tam, vibes</td>
</tr>
<tr>
<td>9</td>
<td>tacet</td>
<td>tacet</td>
<td>tacet</td>
</tr>
<tr>
<td>10</td>
<td>Chimes/T-t/Woodblocks</td>
<td>Mba.</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>11</td>
<td>Chimes</td>
<td>Glock.</td>
<td>Vib.</td>
</tr>
<tr>
<td>12</td>
<td>tacet</td>
<td>Mba.</td>
<td>tacet</td>
</tr>
<tr>
<td>13</td>
<td>Chimes</td>
<td>Mba./Glock</td>
<td>Vib.</td>
</tr>
</tbody>
</table>

Score in C
Texts

Nahum

The LORD is a jealous God, and a taker of vengeance: yea, a taker of vengeance is the LORD, and wrothful. The LORD takes vengeance on his enemies, and reserves displeasure for his adversaries. The LORD is slow to anger, and great in power, and will not at all acquit the wicked. (Nahum 1:2-3)

I know not what I do. For the good that I will, do I not, but the evil which I will not, that I do. O wretched man that I am, who shall deliver me from this body of death? (Romans 7:15a, 19, 24)

The LORD goes forth in tempest and in the storm, the clouds are the dust of his feet. He rebukes the sea and dries it up, and turns all the floods to dry land. Who may endure before his wrath? Or who is able to abide his grim displeasure? His anger is poured out like fire, and the hard rocks burst asunder before him. (Nahum 1:3, 4, 6)

Father, forgive them

And two others, which were misdoers, were led out also, to be put to death with him. And when they came to the place which is called Calvary, they crucified him even there, and the two misdoers with him, the one on the right hand, the other on the left. But Jesus said: “Father, forgive them, for they know not what they do.” (Luke 23:33-34)

He has helped others

“He has helped others, let him help himself now, if he is Christ, the chosen of God.”
“ If you are the king of the Jews, then help yourself.” (Luke 23:35, 36)

Today you will be with me

And one of the misdoers that hung there blasphemed him and said, “If you are Christ, then help yourself and us.” Then answered the other, rebuked him, and said: “And do you not fear God also, when you are suffering the same punishment? And truly we are rightly punished, since we receive according to our deeds. As for this man, he has done nothing amiss.” And he said to Jesus: “LORD, remember me when you come into your kingdom.” And Jesus said unto him: “Verily I say unto you: today you will be with me in Paradise.” (Luke 23: 39-43)

Woman, behold your son

There stood by the cross of Jesus his mother, and his mother’s sister Mary, the wife of Cleophas, and Mary Magdalen. Now when Jesus saw his mother, and the disciple standing by, whom he loved, he said to his mother: “Woman, behold, that is your son.” Then said he to the disciple: “behold, that is your mother.” And from that hour the disciple took her unto him. (John 19: 26-27)
Eia mater, fons amoris
Eia mater, fons amoris, me sentire vim doloris fac, ut tecum lugeam.

Fac ut ardeat cor meum in amando Christum Deum ut sibi complac quam.
Sancta mater, istud agas, Crucifixi fige plagas cordi meo valide.

Tui Nati vulnerati, tam dignati pro me pati poenas mecum divide.
Fac me vere tecum flere, Crucifixo condolere, donec ego vixero.

Iuxta crucem tecum stare ac me tibi sociare in planctu desidero.

(from the Stabat mater)

My God, my God, why have you forsaken me?
And from the sixth hour there was darkness over the whole earth unto the ninth hour. And about the ninth hour, Jesus cried with a loud voice and said, “Eli, Eli, Lamma asabthani?” (Matt. 27: 45-46)

MY GOD, my God, why hast thou forsaken me?
I cry in the daytime, but thou hearest not and in the night-season I take no rest.

Many oxen are come about me fat bulls of Basan close me in on every side. They gape upon me with their mouths as it were a ramping and a roaring lion.
I am poured out like water, and all my bones are out of joint my heart also in the midst of my body is even like melting wax. My strength is dried up like a potsherd, and my tongue cleaveth to my gums and thou shalt bring me into the dust of death.

They pierced my hands and my feet; I may tell all my bones they stand staring and looking upon me.
They part my garments among them
and cast lots upon my vesture.
But be not thou far from me, O Lord
thou art my succour, haste thee to help me.
(Ps. 22: 1-2, 12-19)

I thirst
When Jesus knew that all was performed, that the scripture might be fulfilled, he said: “I thirst.”
There stood a vessel full of vinegar. They filled a sponge with vinegar and wound it about with hyssop, and held it to his mouth. (John 19:28-29)

It is finished
Now when Jesus had received the vinegar, he said: “It is finished.” (John 19:30)

Father, into thy hands I commend my spirit
And the sun was darkened, and the veil of the temple rent in two even through the midst. And Jesus cried aloud, and said: “Father, into thy hands I commend my spirit.” And when he had so said, he breathed his last. (Luke 23:45-46)

Zechariah
In that day there shall be a fountain opened to the house of David, and to the inhabitants of Jerusalem, to wash away sin and uncleanness. Then shall they call upon my name, and I will hear them; I will say: “it is my people.” And they shall say “LORD, my God.” (Zechariah 13:1, 9b)

(Biblical texts are adapted from Coverdale’s translation.)
I. Nahum

LORD is a jealous God,
I. Nahum

\[ \text{Fl.} \quad \text{A} \]

\[ \text{Mar.} \quad \text{menacing} \]

\[ \text{B. D.} \quad \text{mf} \]

\[ \text{Pno.} \]

\[ \text{S.} \quad \text{poco cres.} \]

\[ \text{geance: yea, a tanker of ven} \]

\[ \text{A.} \quad \text{poco cres.} \]

\[ \text{geance: yea, a tanker of ven} \]

\[ \text{T.} \quad \text{poco cres.} \]

\[ \text{geance: yea, a tanker of ven} \]

\[ \text{B.} \quad \text{p with awe} \]

\[ \text{geance: yea, a tanker of ven} \]

\[ \text{Vln. I} \quad \text{menacing} \]

\[ \text{Vln. II} \quad \text{menacing} \]

\[ \text{Vla.} \quad \text{menacing} \]

\[ \text{Vc.} \quad \text{menacing} \]
I. Nahum

Fl.

C Tpt.

Timp.

Mar.

B. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.
I. Nahum

The LORD takes vengeance on his
I. Nahum

Fl.

Cl.

C Tpt.

Tbn.

Timp.

Mar.

B. D.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

e- ne-mies,
and re-serves wrath for his
I. Nahum
I. Nahum

and will not at all acquit the

and will not at all acquit the

and will not at all acquit the

and will not at all acquit the
T. Solo

Vln. II

Vln. I

Vla.

Vc.

\#

I know not what I do.

pp

p

anguish ed but introspective

For the good that I will do I not but the
I. Nahum

58

Timp.

Maz.

T. Solo

e - vil which I will not, that I do,

Vln. I

Vln. II

Vla.

Vc.

61

Timp.

Maz.

T. Solo

O wretch-ed man, that I am, who shall de-

Vln. I

Vln. II

Vla.

Vc.
I. Nahum

A tempo \( \frac{\text{d}}{\text{d}} = 96 \)

Fl.

Cl.

C Tpt.

Tbn.

Timp.

B. D.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The LORD goes forth in temp - pes

The LORD goes forth in temp - pes

The LORD goes forth in temp - pes

The LORD goes forth in temp - pes

The LORD goes forth in temp - pes
I. Nahum

and in the storm, the clouds

and in the storm, the clouds

and in the storm, the clouds

and in the storm, the clouds

and in the storm, the clouds

and in the storm, the clouds
Fl.
Cl.
C Tpt.
Tbn.
Timp.
B. D.
Pno.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Fl.

Cl.

C Tpt.

Tbn.

Timp.

B. D.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

and turns

bukes the sea and dries up,

and turns

bukes the sea and dries up,

bukes the sea and dries up,

bukes the sea and dries up,
I. Nahum

fl. cl. c tpt. tbn. timp. b. d. pno. s. a. t. vln. i vln. ii vla. vc. cb.

all the floods to dry land.

# all the floods to dry land.

# all the floods to dry land.
I. Nahum

Who may endure before his wrath?

Or who may abide his grim displeasure?
I. Nahum

His anger is poured out like...
I. Nahum

fl.  
cl.  
c. tpt.  
Tbn.  
Timp.  
Pno.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  

fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -

*fire, and the hard rocks burst a -
II. Father, forgive them

Resolute $= 66$

Timpani

Marimba

use mallet handles (gently!)

Violin I

Violin II

Viola

Violoncello

bar. solo

Timp. Bar. Solo

Mar.

And two others which were misdoers were
II. Father, forgive them

led out al-so, to be put to death with him.

And when they came to the place.
II. Father, forgive them

which is called Calvary, they

father, forgive them

father, forgive them
II. Father, forgive them

and the two misdoers with him,
II. Father, forgive them

Bar. Solo
the one on the right hand,
the other

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Cl.

Timp.

Mar.

on
left.

24

mp

27

mp poco cresc.
II. Father, forgive them
II. Father, forgive them

But Jesus said:
II. Father, forgive them

Glock.

Pno.

S. Solo

M-S. Solo

T. Solo

Bar. Solo

Vc.

\[\text{p cresc. poco a poco}\]

\[\text{Fa - ther, for - give them, for}\]

\[\text{p cresc. poco a poco}\]

\[\text{Fa - ther, for - give them, for}\]

\[\text{p cresc. poco a poco}\]

\[\text{Fa - ther, for - give them, for}\]

\[\text{D}\]

\[\text{l.v.}\]

\[\text{l.v.}\]

\[\text{l.v.}\]

\[\text{l.v.}\]

\[\text{attacca}\]

\[\text{attacca}\]
III. He has helped others

Rhythmic, with obnoxious self-confidence  \( \frac{3}{4} = 116 \)

Note to conductor: Please cue the bass solo so that the audience does not immediately realize that he is following the music (so that it appears as if he is acting alone to sabotage the performance).
III. He has helped others

32

S. D. 

38

B. D. 

Vln. I

Vln. II

32

To Egg Shaker

snares off

p

E

"
III. He has helped others

He has helped others, let him help himself now.

if he is Christ, the chosen of God.

if he is Christ, the chosen of God.
III. He has helped others

He has helped others, let him help
III. He has helped others

let him help himself now, if he is Christ, the chosen.

help himself now, if he is Christ, the chosen.

If he is Christ, the chosen.
III. He has helped others

Fl.

Cl.

S. D.

B. D.

Mar.

Pno.

A.

T.

B.

Vln. I

Vln. II

Vla.
III. He has helped others
III. He has helped others

If you are... you are the king of the Jews. If

E.S.

Phono.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.
III. He has helped others

E.S.

Pno.

S.

then help your self

A.

you are the king of the Jews help

T.

you are the king of the Jews

B.

then help your self

Vln. I

Vln. II

Vla.

Vc.

Cb.
If you are the king, then help.

If you are the king.

the king.

III. He has helped others
III. He has helped others
III. He has helped others
III. He has helped others

cresc. poco a poco
then help yourself, then help
poco a poco
help yourself, then help yourself, then help your

cresc. poco a poco
then help yourself, then help yourself, then help your

then help yourself, then help

then help yourself, then help you
III. He has helped others

Set down tpt.
III. He has helped others

Set down tbn.

self, help your self, then help
help your self then help, then help
help your self then help, then help
self, then help your self, then help
III. He has helped others
III. He has helped others
III. He has helped others
III. He has helped others
III. He has helped others
III. He has helped others
IV. Today you will be with me

Andante \( \text{\textit{i}} \) – 88

**Bass Clarinet in B**

\( \text{\textit{andante}} \)

**Violoncello**

**Double Bass**

Like laboured breathing

And one of the misdoers that hung there blasphemed
IV. Today you will be with me

If you are Christ,

Like laboured breathing

Then help your self and us!
IV. Today you will be with me

Then answered the other, rebuked him,
IV. Today you will be with me

"And do you not fear God also,

"If you are Christ, then help yourself,

and said:
IV. Today you will be with me

B. Fl.

Mar.

S. solo

M-S. solo

Vln. I

Vln. II

Vla.

Vc.

31

D

B. Fl.

Mar.

S. solo

M-S. solo

Vln. I

Vln. II

Vla.

Vc.

pp

p poco cresc.

p remembering your sins

And truly we are right-ly pun-ished since we re-ceive.

"If you are__

when you are suf-fering the same pu-nishment?

and us!__

pp

pp

pp

pp

PP

mp

p

mf

And you are__

pp

bell-like

pp

pp

pp
IV. Today you will be with me

S. solo
40
ac-cord-ing to our deeds.

M-S. solo
Christ, then help your self and us!

Vln. I
p

Vln. II
p

Vla.
p

Vc.

B. Fl.
f

B. Cl.

Mar. f with conviction

S. solo As for this man,

M-S. solo f interjecting

Vln. I

Vln. II

Vla.

Vc.
IV. Today you will be with me

he has done nothing a - miss."

are Christ, then help your - self,___
IV. Today you will be with me

And he said, "and us!"
IV. Today you will be with me

Glock.

S. solo

T. solo

Vln. I

Vln. II

Vla.

Vc.

65

Glock.

S. solo

Vln. I

Vln. II

Vla.

Lord, with humble faith and longing

to Jesus:

mem-ber me, re-mem-ber me when you come in-to your king
IV. Today you will be with me

B. Fl.

Glock.

Mar.

S. solo

- dom.

Vln. I

- cresc. poco a poco

Vln. II

- cresc. poco a poco

Vla.

- cresc. poco a poco

ord., with your former intensity

ord., with your former intensity

ord., with your former intensity

p cresc. poco a poco

sim.
And Jesus said unto him:
IV. Today you will be with me

G.P. [H] Meno mosso

B. Fl. [ff]

Mar. [f]

S. solo [PP gently poco cresc.]

M-S. solo [PP gently poco cresc.]

T. solo [PP gently poco cresc.]

Bar. solo [PP gently poco cresc.]

Vln. I

Vln. II

Vla.

Vc. [molo] [f]

S. solo [pp] [p] [p] [pp] [f]

M-S. solo [mp] [f] [p] [pp] [f]

T. solo [mp] [p] [f] [pp] [f]

Bar. solo [mp] [p] [f] [pp] [f]

day you will be with me in Paradise.
V. Meditation and Prayer

\[ j = 60 \]

con sord. bow freely

\[ \text{sempre } ppp \]

A sempre cantabile e poco lontano Whispa mute *

\[ \text{B sempre cantabile e poco lontano} \]

Whispa mute*

* If whispa is unavailable, trumpet should use lyric mute; trombone, harmon mute.

\[ \text{sempre } ppp \]
V. Meditation and Prayer

Fl.

Cl.

Vib.

Vln. I

Vln. II

Vla.

Vc.

niente

solo

mp

cantabile

pppp

ppp

mp
V. Meditation and Prayer
V. Meditation and Prayer

Fl. 83

Tbn.

Vln. I

Vln. II

Vc.

Db.

Fl. 87

Tbn. sempre arco, sempre l.v.

Vib. con \( \text{p} \) sempre

Vln. I

Vln. II

Vc.

Db.

Fl. 91

Tbn. (arco, l.v.)

Vib.

Vln. I

Vln. II

Vc.

Db.
V. Meditation and Prayer
V. Meditation and Prayer
VI. Woman, behold your son

Lento ca. \( \frac{3}{4} \) = 44

Bass Flute

Vibraphone

Mezzo-soprano

There stood by the cross of Jesus his mother.

Viola

Contrabass

There stood by the cross of Jesus his mother.

B. Fl.

Cl.

Vib.

M-S.

Vla.

Cb.
VI. Woman, behold your son

B. Fl.

Cl.

Vib.

M-S.

VI. Woman, behold your son

con sord.

Vln. I

Vla.

Cb.

poco cresc.

\[ \text{Now when Jesus saw his mother...} \]

\[ \text{Magdalene...} \]

\[ \text{and the disciple standing by, whom he loved, he said...} \]
VI. Woman, behold your son

"Woman, behold, that is your son."

(to bass clarinet)

(damped)
VI. Woman, behold your son

B. Cl.  A tempo

Pno.  A tempo

S.  “Be hold, that is

M-S.  Then said he to the dis - ci - ple:

T.  “Be hold, that is

Bar.  “Be hold, that is

Vla.  A tempo

Vc.  pizz.

Cb.  p

E  A tempo

B. Fl.  A tempo

Vib.  arco

S.  your, moth - er.

M-S.  your, moth - er. And from that hour, the dis - ci - ple took her, un - to him

T.  your, moth - er.

Bar.  your, moth - er.

Vla.  A tempo
VI. Woman, behold your son
VII. Eia mater, fons amoris

With Tender Devotion $\frac{\text{a}}{\text{b}} = 88$

Glockenspiel

Vibraphone

Piano

S. Eia mater, fons amoris, me sentire vim doloris

Vln. I

Vln. II
VII. Eia mater, fons amoris
VII. Eia mater, fons amoris

Glock.

Vib.

Pno.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
VII. Eia mater, fons amoris

Sanc-ta ma-ter, is-tud a-gas, cru-ci-fi-xi fi-ge plas-gas cor-di me-o
VII. Eia mater, fons amoris

Fl.

Cl.

C Tpt.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D

mp cresc.

mp cresc.

p cresc.

mp senza fòl.

mf

pp sempre cresc. poco a poco

va • li • de.

Tu • i Na • ti

pp sempre cresc. poco a poco

va • li • de.

Tu • i Na • ti

me • o va • li • de.

Tu • i Na • ti,

me • o va • li • de.

Tu • i Na • ti

D

unis.

ppp cresc.

unis.

ppp cresc.

ppp cresc.

mp

ppp cresc.
VII. *Eia mater, fons amoris*
VII. Eia mater, fons amoris

\[\text{Fl.} \quad \text{Cl.} \quad \text{C Tpt.} \quad \text{Vib.} \quad \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \quad \text{Vln. I} \quad \text{Vln. II} \quad \text{Vla.} \quad \text{Vc.}\]

\begin{align*}
\text{pa - ti} & \quad \text{poet} \quad \text{nas} \\
\text{pa - ti} & \quad \text{poet} \quad \text{nas} \\
\text{pa - ti} & \quad \text{poet} \quad \text{nas} \\
\text{pa - ti} & \quad \text{poet} \quad \text{nas} \\
\text{mf} & \quad \text{mf} \\
\text{mf} & \quad \text{mf} \\
\text{mf} & \quad \text{mf} \\
\text{mf} & \quad \text{mf}
\end{align*}
VII. Eia mater, fons amoris

Vln. I

Vln. II

Vla.

Vc.
VII. Eia mater, fons amoris
VII. Eia mater, fons amoris

Glock.

Vib.

T.

B.

Vla.

Vc.
VIII. My God, my God, why hast thou forsaken me?

And from the sixth hour there was darkness over the whole earth until the ninth. And a great sign appeared in the sky.
VIII. My God, my God, why hast thou forsaken me?

B Poco più mosso, ca. $= 96$

My God, my God, why, why, why?

My God, my God, why, why, why?

My God, my God, why, why, why?

My God, my God, why, why, why?

My God, why, why, why?
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

I cry, but thou hearest not, and

I cry, but thou hearest not, and

I cry, but thou hearest not, and

rest.

rest.

rest.

rest.

rest.

rest.

rest.

rest.

rest.
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

Many sons are come about me,
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

They gape upon me with their mouths, as if were a ramping and a raging.

They gape upon me with their mouths.

They gape upon me with their mouths.
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

I am poured out like water.
VIII. My God, my God, why hast thou forsaken me?

"ter, and all my bones are out of joint"
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

strength is dried up like a pot-shed and my tongue cleav' - eth
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

[Music notation]

bring me in to the dust of death.
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?
VIII. My God, my God, why hast thou forsaken me?

To B. D. (take rute)

They pierced my hands and my feet;

They stand ing and look-ing up-on me.

They part my gar-ments a-mong them.
VIII. My God, my God, why hast thou forsaken me?
Andante $j = 80$

Mezzo-soprano

Violin I

Violin II

M-S.

When

Andante $j = 80$

solo

$p$

pp poco

solo

Andante

solo

when

Poco

When

pp poco

poco

poco

when

When

M-S.

Je - sus knew that all was per - formed,

Vln. I

Vln. II

A poco cresc.

that the Scrip - tures might be ful - filled

A

Vln. I

Vln. II

$3\frac{1}{2}$

Vln. I

Vln. II

mp

he said:

M-S.

Vln. I

Vln. II

mp
IX. I Thirst

There stood a vessel full of vinegar. They

thirst.
IX. I Thirst

M-S. filled a sponge with vinegar and

Vln. I tutti

Vln. II poco

Vla. PPP

Vc. PPP

Cb.
IX. I Thirst

\[ \text{attacca} \]

\[ \text{ff} \]

\[ \text{sul pont.} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]
X. Ex Crucio

Aggressive \( \dot{\text{j}} = 80 \)

Flute

Clarinet in B

Trumpet in C

Trombone

Chimes

Bass Drum

Marimba

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

lower detached chime into deep bin filled with water, bending pitch

To T.-t.

(take triangle beater)
X. Ex Crucio

Fl. 4

Ct. 2

Cb.

Vla.

Vlc.

Vln. II

Vln. I

B. D.

Mar.

Pno.

X. Ex Crucio

set down bow, take doweling

set down bow, take doweling

set down bow, take doweling

set down bow, take doweling

take doweling
X. Ex Crucio

Fl.

Cl.

C Tpt.

Tbn.

T.-t.

Mar.

Pno.

Tam-tam scrape with triangle beater

Tbn.

4

T.-t.

B. D.

Pno.

scrape
X. Ex Crucio

W.B.  

Vln. I  

Vln. II  

Vla.  

Vc.  

Cb.  

poco cresc.
XI. It is finished

Andante, ca. \( \dot{q} = 88 \)

Now when Jesus had received the

Andante, ca. \( \dot{q} = 88 \)

vin-eger, he said:
XI. It is finished

It is finished,

It is finished,

It is finished,
XI. It is finished

C

C Tpt.

Tbn.

Glock.

Vib.

Chim.

Pno.

S. Solo

M-S. Solo

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

![Music notation image]
XI. It is finished

Fl.

Cl.

Glock.

Vib.

Chim.

Pno.

S. Solo

M-S. Solo

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

\( D \)

\( E \)

it is finished.
XI. It is finished
XII. Father, into thy hands I commend my spirit

Marimba

Piano

Violin I

Violin II

Violoncello

Mar.  
Pno.  
Bar. Solo  

Vln. I  
Vln. II  

Vc.  

And the sun was dark-ened,
XII. Father, into thy hands I commend my spirit

and the veil of the temple rent in two

even through the midst.
XII. Father, into thy hands I commend my spirit

Cl.  

Mar.  

Bar. Solo  

Vln. II  

Vla.  

Vc.  

Je sus cried aloud and said:
XII. Father, into thy hands I commend my spirit

"Fa-ther, in-to thy hands I com-mend my spi-rit."

"Fa-ther, in-to thy hands I com-mend my spi-rit."

"Fa-ther, in-to thy hands I com-mend my spi-rit."

"Fa-ther, in-to thy hands I com-mend my spi-rit."
XII. Father, into thy hands I commend my spirit

And when he had so said, he breathed his
XII. Father, into thy hands I commend my spirit

Mar. 32

Pno.

Bar. Solo

last.

Vln. I 3 3 3

Vln. II 3 6 7

Vla.

pp

mp

attacca

Mar. 35

Vln. II 3 pp 6 7

Vla.

mm

pp

mp

attacca

Mar. 39

Pno.

Vln. II 6 7

Vla. 6 3
Andante $\frac{\text{a} \ - \ 96}{\text{a}}$
crisp, rhythmic, delicate

Flute

Vibraphone

Marimba

Piano

Violin I

Violin II

Andante $\frac{\text{a} \ - \ 96}{\text{a}}$
crisp, rhythmic, delicate

senza sord.
XIII. Zechariah

And on that day

And on that day

And on that day

And on that day
XIII. Zechariah

Fl.

Vib.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

crisp, rhythmic, delicate senza sord.
XIII. Zechariah

Fl.

Cl.

Mar.

S.

to

to

to

to

Vln. I

Vln. II

Vla.

Vc.

mp

crisp, delicate

to the

to the

to the

to the

mp

crisp, rhythmic, delicate

mp

crisp, delicate

mp
XIII. Zechariah


S.  A.  T.  B.


crisp, delicate

"house of David"
XIII. Zechariah

Fl.

Cl.

C Tpt.

Mar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.

and the citizens of Je -

div.
and uncleanliness.

and uncleanliness.

and uncleanliness.

and uncleanliness.

and uncleanliness.

and uncleanliness.
XIII. Zechariah
XIII. Zechariah

Then shall they
XIII. Zechariah

Vln. I

Vln. II

Vla.

Vc.
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah

Mar.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.
XIII. Zechariah
XIII. Zechariah

Mar.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.
XIII. Zechariah

Mar.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.
XIII. Zechariah

Vib.

Chim.

Mar.

Pno.

mp

S. Solo

mp

M-S.

mp

T. Solo

mp

Bar. Solo

mp

Vln. I

Vln. II

Vla.

Vc.
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah

Fl.

Cl.

C Tpt.

Tbn.

Mar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

mp poco cresc.

And they

mp poco cresc.

And they

mp poco cresc.

And they

mp poco cresc.

And they

mp poco cresc.
XIII. Zechariah

Fl.

Cl.

C Tpt.

Tbn.

Vib.

Chim.

Mar.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah

Fl.

Cl.

Vib.

Chim.

Glock.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.
XIII. Zechariah
XIII. Zechariah

105

Fl.

Vib.

Chim.

Glock.

Pno.

S. Solo

M-S.

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah
XIII. Zechariah

125

Vib.
molto lunga

Chim.

Glock.
molto lunga

Pno.

S.
molto lunga

A.
molto lunga

T.
molto lunga

B.
molto lunga

Vln. I

Vln. II

Vla.
molto lunga

Vc.
molto lunga