

Seven Last Words of Christ

2007-2008

A Cantata for High Voice, Choir and String Orchestra

Paul Frehner

Revised and Edited August 2008

Approximate Duration: 50 minutes

Texts

I. Father, forgive them, for they know not what they do

Luke 23, 34

Commit your cause to the Lord; let him deliver;
Let him rescue the one in whom he delights

Psalm 22, excerpt

Father, if you are willing, take this cup from me;
Still, not my will but yours be done.

Luke 22, 42

Tenebrae
Lux

Abba, Father, all things are possible to you. Take this cup away from me, but not what I will but what you will.
Mark 14, 36

Tenebrae
Lux

My Father, if it is possible, let this cup pass from me; yet, not as I will, but as you will.
Matthew 26, 49

My God, my God, why have you abandoned me? Why so far from my call for help, from my cries of anguish?...
Many bulls surround me; fierce bulls of Bashan encircle me. They open their mouths against me, lions that rend and roar.

Psalm 22, excerpt

Crucifige illum
Crucifige eum
Phrophetiza nobis Christe
Quis est, qui te percussit?
Ave, Rex
Crucifigatur
Vah!
Salva, temestipsum, si Filius Dei es descende de cruce
Tolle, crucifige illum
Excerpts from the four Gospels

Father Forgive them, for they do not know what they do

II. Amen, I say to you, today you will be with me in Paradise

Luke 23, 42-43

Jesu, memento mei, cum veneris in regnum tuum.
Jesus, remember me.
Jesu Christe

Paradiso
Amen, I say to you, today you will be with me in Paradise.

III. Woman, behold your Son...Behold your Mother

John 19, 26-27

Woman, behold, your Son...

Stabat Mater dolorosa
Dum pendebat Filius
juxta crucem lacrimosa
Missale Romanum Excerpt from the Sequence for Our Lady of Sorrows or Stabat Mater

Behold, your Mother.

IV. Eli, Eli, lama sabachthani

Matthew 27, 46; Mark 15, 34

Like water my life drains away;
All my bones grow soft.
My heart has become like wax,
It melts away within me.

As dry as a potsherd is my throat;
My tongue sticks to my palate;
You lay me in the dust of death.

A pack of evildoers closes in on me. So wasted
are my hands and feet that I can count all my
bones. They stare at me and gloat; they divide
my garments among them; for my clothing they
cast lots.

But you, Lord,
Do not stay far off;
My strength, come quickly to help me

But I am a worm, hardly human,
scorned by everyone, Despised by the people.

All who see me mock me;
they curl their lips and jeer;
they shake their heads at me;

"You relied on the Lord,
let him deliver you;
If he loves you, let him rescue you."
Psalms 22, excerpts

Eli, Eli, lama sabachthani?

V. I thirst

John 19, 28

Sitio.
I thirst.

Whoever drinks the water I shall give will never thirst.
John 4, 14

VI. It is finished

John 19, 30

It is finished.

Pange, lingua, gloriósi,
Córporis mystérium
Sanguisque pretiósi,
Quem in mundi prétium
Fructus ventris generósi
Rex effúdit géntium.
Amen

Thomas Aquinas, 1227-1274, excerpt from Pange, lingua gloriósi

VII. Father, into your hands I commend my spirit

Luke 23, 46

Abba
Father, into your hands I commend my spirit

Program Note

This work is a series of seven musical meditations on the messages and the universal resonances of Jesus' Seven Last Words, or phrases, spoken from the cross.

I. Father, forgive them, for they know not what they do

Luke 23, 34

This movement is a reflection in three parts on the crucifixion of Jesus.

Whispered fragments of Psalm 22 surround the music of the first section, which portrays Jesus' deep anxiety stemming from his knowledge that the moment of his betrayal is at hand. The words he prayed in the garden of Gethsemane, asking that his Father spare him if possible, yet that also express ultimate faith in his Father's will, are recalled by the soloist in three statements.

The music in the second section meditates on the pain and suffering of the crucifixion. The choir here is assigned the taunts and epithets that were hurled at Jesus in the events leading up to and during the crucifixion as recorded in the Gospels.

The focus in the third section is on Jesus' utterance of the remarkable first word, a cry for forgiveness for those at whose hands he suffers.

Through certain references this movement pays tribute to the late Claude Vivier, a composer whose work I greatly admire.

II. Amen, I say to you, today you will be with me in Paradise

Luke 23, 43

The 'good thief', who has also been crucified, pleads 'Jesus, remember me when you come into your Kingdom.' In this movement the choir repeatedly sings his petition while the soloist vocalizes on the word 'amen.' The basses sing his words in Latin and their line functions as a ground bass upon which the upper voices are laid. The tenors, altos and sopranos sing the text in English and their lines are set in counterpoint to the ground bass. As the music progresses, the choir's supplication becomes more intense and their counterpoint more chromatic and florid until the tension is broken by the soloist who gradually voices the second word accompanied *a capella* by the choir.

III. Woman, behold your Son...Behold your Mother

John 19, 26-27

The first portion of the third word, *Woman Behold your Son*, is sung a number of times by the soloist at intervals throughout the movement. The text of the first verse of the *Stabat Mater dolorosa (Our Lady of Sorrows)* is divided into ostinato figures sung by the choir and is superimposed upon Christ's words as sung by the soloist. Again, a ground bass, this time outlining an unresolved cadential figure, is sung by the basses and embellished by the low strings. It supports the contrapuntal layers that are added above in the choral and instrumental parts. The music eventually culminates with the remainder of the third word, *Behold your Mother*, sung by the soloist.

IV. Eli, Eli, lema sabachthani

My God, my God, why have you forsaken me?

Matthew 27, 46

This movement is a meditation on Christ's extended suffering in desolate silence upon the cross. God is distant and the Apostles have fled. Musically, the wide distance between the emotionally detached music in the upper strings and the pedal tones in the double bass portrays the vastness of the desolation of the cross while two solo cellos and a solo viola express the anguish. The passing of time is marked by the recitation of additional fragments of Psalm 22 and by periods of silence. The fourth word emerges *tutti* from silence near the end of the movement.

V. I thirst
John 19, 28

Desiccated, Christ begs the Roman soldiers to quench his unbearable thirst. In this movement the soloist sings the sixth word in Latin while the choir provides a faint reverberation of the soloists' pitches. The strings, at intervals, interrupt the texture with sharp agitated, chordal attacks. The choir then recalls Jesus' words recorded earlier in John's Gospel, 'whoever drinks the water I shall give will never thirst.' Shortly thereafter, a melodic line emerges in the upper voices as the tenors and the basses insistently declare the sixth word in English.

VI. It is finished
John 19, 30

The tenors sing St. Thomas Aquinas' chant *Pange, lingua gloriósi* (Of the glorious Body telling, O my tongue, its mysteries sing) over a drone pitch held by the basses. Over this, a solo viola at first and eventually a string trio presents a rhythmically displaced modal setting of Hans Leo Hassler's Passion Chorale, *O Sacred Head, Now Wounded*, which Bach had used in his *St. Matthew Passion*. Superimposed upon this textural counterpoint is the voice of the soloist uttering Christ's words on a pitch foreign to the prevalent mode. The choral *amen* that concludes Aquinas' chant emerges from within the texture and gradually evolves into a *tutti* which concludes the movement.

VII. Father, into your hands I commend my spirit
Luke 23, 46

The choir, repeatedly singing the word *Abba*, a personal word for God as Father, accompanies a solo violin melody that gradually moves from a low to a higher register. The solo voice enters singing the seventh word while the strings and the choir enunciate together an ever-expanding breathing gesture. The piece concludes with an echo of the opening of this movement as the soloist alone sings *Abba*, this time on a pitch outside of the mode, thus reserving a sense of harmonic resolution while symbolizing the beginning of the period of waiting for Easter morning.

Instrumentation and Performance Notes

High Voice: can be sung by a soprano, male soprano or countertenor*

Mixed Choir: minimum 16 voices 4/4/4/4

String Orchestra: minimum 5/4/3/2/1**

*Note on the Solo Voice Part

Depending on the voice type of the soloist there might be notes in the part that lie outside his or her range. For instance, if the soloist is a countertenor there might be some notes that are too high, while if the soloist is a soprano or male soprano there might be some notes that are too low. To accommodate the multiple voice-type options for the solo part *ossia* pitches are provided at times. They appear as reduced note heads on the same stem as the principal pitch.

**Note on the Double Bass Part

A five-string bass is recommended.

However, if a standard four-string bass is used it is recommended that the E string is replaced with a C string so that it is tuned C, A, D, G at the nut. This is to facilitate the four double bass solos that occur in the fourth movement. These solos are all scored for the instrument's contra register from low C - G, or so. This option was utilized in the premiere of the work.

Accidentals function in the traditional manner. However, cautionary accidentals are frequently indicated.

Microtones are used at times in the instrumental parts. They are indicated as follows:

♯ Quarter tone sharp

Three quarter tones sharp

♭ Quarter tone flat

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The *Seven Last Words of Christ* was commissioned by Soundstreams Canada as part of their celebratory 25th Anniversary 2007-2008 Season. It was premiered at 3:00 pm on Palm Sunday, March 16, 2008 in St. Anne's Anglican Church in Toronto. Ivars Taurins conducted the Tafelmusik Chamber Choir and a virtuoso string orchestra. Michael Maniaci was the male soprano soloist.

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Availability

Score: for purchase from the Canadian Music Centre

Performance Materials: for hire from the Canadian Music Centre

Seven Last Words of Christ

2007-2008

I. Father, forgive them, for they know not what they do

This work is dedicated to my parents, George and Doreen Frehner

Paul Frehner
b. 1970

Senza Misura
ca. 7" ca. 7" $\text{♩} = 38$

Misterioso, Ominous
Quasi Recitative
ppp *mf*
senza vib. ord.

Solo Voice
A few voices
Spoken softly and arrhythmically.
Overlap entries
Fa - - - - - ther, -

Soprano
'Commit your cause to the
Lord; let him deliver;
let him rescue the one
in whom he delights!'

Alto

Tenor

Bass

Senza Misura
ca. 7" ca. 7" $\text{♩} = 38$
ad lib. microtonal gliss. Each player performs the glissandos
slowly and independently over the indicated durations. *colla voce*

Violin I 1
pp *ppp* *mf*

Violin I 2
ad lib. *ppp* *mf*

Violin I 3
ad lib. *ppp* *mf*

Violin I 4
ad lib. *ppp* *mf*

Violin I 5
ad lib. *ppp* *mf*

Violin II
pp *ppp* *mf*
div.

Viola
pp *ppp* *mf*
non div.

Cello 1
pp *ppp* *mf*

Cello 2
pp *pp* *p*

Bass
pp *pp* *p*

5

Solo

if you are wil-ling, take— this cup from me; still, not my will but

accel. ----- a tempo rit. ----- a tempo

5

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. II (div.)

Vla.

Vlc. 1

Vlc. 2

Db.

8

mf *mp*

Solo

yours _____ be done. _____ stagger breathe *pp*

S

Lux _____

T

mp

Te - - - - ne - - - - brae _____

B

mp

Te - - - - ne - - - - brae _____

8

Vln. I 1

ppp *mp*

Vln. I 2

ppp *mp*

Vln. I 3

ppp *mp*

Vln. I 4

ppp *mp*

Vln. I 5

ppp *mp*

Vln. II (div.)

ppp *mp*

Vla.

ppp *mp*

Vlc. 1

p *mf*

Vlc. 2

mp

Db.

mp

11

S *p* Lux

T Te - ne - brae

B Te - ne - brae

Vln. I (div.) *pp* < > *simile*

Vln. II (div.) *pp* < > *simile*

Vla. (div.) *pp* < > *simile*

Vlc. 1

Vlc. 2

Db.

16

S < *mp* < *mf* Lux

A *pp* < *mp* < *mf* Te-ne brae

T *p* Te - ne - brae *mp* Te - ne - brae

B *p* Te - ne - brae *mp* Te - ne - brae

Vln. I 16 < *mf*

Vln. II < *mf*

Vla. < *mf*

Vlc. 1 *mp*

Vlc. 2 *mp*

Db. *mp*

mp *f*

22 *senza vib.* *ord.*

Solo

Ab - ba, Fa - ther, all things are pos-si-ble to you,

Vln. I 1 *ppp* *mf* *f* *pp* *ff*

Vln. I 2 *ppp* *mf* *f* *pp* *ff*

Vln. I 3 *ppp* *mf* *f* *pp* *ff*

Vln. I 4 *ppp* *mf* *f* *pp* *ff*

Vln. I 5 *ppp* *mf* *f* *pp* *ff*

Vln. II (div.) *ppp* *mf* *f* *pp* *ff*

Vla. *div. à 3* *ppp* *mf* *f* *pp* *ff*

Vlc. 1 *ppp* *mf* *f* *pp* *ff*

Vlc. 2 *pp* *mf* *pp* *ff*

Db. *pp* *mf* *pp* *ff*

25 *urgent* *mf* *f* *mp* *allargando* ----- *a tempo*

Solo
Take _____ this cup a-way from me, — but not what I will but what you will.

S
Lux —

T
mf *p*
Te - ne - brae —

B 1
mf *p*
Te - ne - brae —

B 2
mf *p*
Te - ne - brae —

Vln. I 1
ppp *f* *p*

Vln. I 2
ppp *f*

Vln. I 3
ppp *f*

Vln. I 4
ppp *f*

Vln. I 5
ppp *f*

Vln. II (div.)
ppp *f*

Vla.
ppp *f* *mf* *p*

Vlc. 1
ppp *f* *mf* *p*

Vlc. 2
pp *f* *mf* *p*

Db.
pp *f* *mf* *p*

allargando ----- *a tempo*

28

Solo

mp *p* *mf* *mp* My

S

Lux

A

mf *p* Te-ne - brae

T

8 *mf* *p* Te - ne - brae Te - ne - brae

B 1

mf *p* Te - ne - brae Te - ne - brae

B 2

mf *p* Te - ne - brae Te - ne - brae

Vln. I

28 *pp* *< >* (div.) *< pp >*

Vln. II

pp *< >* (div.) *< pp >*

Vla.

mf *p* *pp* *< >* *p* *< pp >* unis

Vlc. 1

mf *p*

Vlc. 2

mf *p*

Db.

mf *p*

accel. ----- *a tempo*

mf *mp*

Solo 34 *mp*

Fa - - - - - ther, if it is pos-si-ble, — let this cup pass from me; — yet,

accel. ----- *a tempo*

Vln. I 1 *ppp* *mp* *f*

Vln. I 2 *ppp* *mp* *f*

Vln. I 3 *ppp* *mp* *f*

Vln. I 4 *ppp* *mp* *f*

Vln. I 5 *ppp* *mp* *f*

Vln. II *ppp* *mp* *mf*

Vla. *ppp* *mp* *mf*

Vlc. 1 *ppp* *mp* *mf*

Vlc. 2 *ppp* *mp* *mf*

Db. *ppp* *mp* *mf*

div.

36 *f*

Solo

not as I will, but as you

Vln. I 1 *ppp* *p*

Vln. I 2 *ppp* *p*

Vln. I 3 *ppp* *p*

Vln. I 4 *ppp* *p*

Vln. I 5 *ppp* *p*

Vln. II

Vla. *ppp* *p*

Vlc. 1 *ppp* *p*

Vlc. 2 *ppp* *p*

Db. *ppp* *p*

Senza Misura
ca. 30"

rit. -----

Solo 38 *will.* -----

all voices 38

Whispered
In unison, using arrhythmic speech rhythms
My God, my God, why have you abandoned me?
Why so far from my call for help, from my cries
of anguish?...

Spoken
In unison, using arrhythmic speech rhythms.
Many bulls surround me; fierce bulls of Bashan
encircle me. They open their mouths against me,
lions that rend and roar.

4
proceed to m. 41
after the text has been
completely recited.

Senza Misura
ca. 30"

rit. -----

Vln. I 1 38 *pppp*

Vln. I 2 *pppp*

Vln. I 3 *pppp*

Vln. I 4 *pppp*

Vln. I 5 *pppp*

Vln. II *pppp*

Vla. *pppp*

Vlc. 1 *pppp*

Vlc. 2 *pppp*

Db. *pppp*

$\text{♩} = 62$ *savage and cruel*

S *fff* *div.*
Cru - - ci - - - Cru - - ci - fi - - - ge

A *div. fff*
Cru - - ci - - - Cru - - ci - fi - - - ge

T *div. fff*
Cru - - ci - - - Cru - - ci - fi - - - ge

B *div. fff*
Cru - - ci Cru - - ci Pro - phe - ti - za - - no - bis Chris - te

Vln. I 1-3 *non div. fff > mf < fff*

Vln. I 4-5 *non div. fff > mf < fff*

Vla. 1-2 *non div. fff > mf < fff*

Vla. 3 *non div. fff > mf < fff*

Vce. *non div. fff > mf < fff*

44

S *unis* Cru - - - ci - - - fi - - - ge il-lum! *div. unis simile* Cru - - - ci - - - fi - - - ge e-um.

A *unis* Cru - - - ci - - - fi - - - ge il-lum! *div. unis* Cru - - - ci - - - fi - - - ge e-um.

T *unis* Cru - - - ci - - - fi - - - ge il-lum! *div. unis* Cru - - - ci - - - fi - - - ge e-um.

B Quis est, — qui te per - cus-sit? — Quis est, — qui te per - cus-sit? —

Vln. I 1-3 44

Vln. I 4-5

Vln. II (div.)

Vla. 1-2

Vla. 3

Vce.

46

S
Cru - - ci - - - fi - - - ge A - ve! A - ve!

A
simile
Cru - - ci - - - fi - - - ge A - ve! A - ve!

T
simile
Cru - - ci - - - fi - - - ge A - ve! A - ve!

B
Quis est, qui te per - cus - sit? cru - - - - - ci - - - - - fi -

very heavy, dig!

Vln. I 1-3
very heavy, dig!

Vln. I 4-5
very heavy, dig!

Vln. II (div.)
very heavy, dig!

Vla. 1-2
6:8

Vla. 3
6:8

Vlc. 1
9
6:8

Vlc. 2
6:8

Db.
fff
fff

This musical score is for a piece titled "Crucci-fugatur!". It features four vocal soloists (Soprano, Alto, Tenor, and Bass) and a full orchestra. The score is divided into two systems, with the first system starting at measure 48.

Vocal Soloists:

- Soprano (S):** The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4. The lyrics are "Rex! Cru - - - ci - - - fi - - - ga - - tur!".
- Alto (A):** The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4. The lyrics are "Rex! Cru - - - ci - - - fi - - - ga - - tur!".
- Tenor (T):** The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4. The lyrics are "Rex! Cru - - - ci - - - fi - - - ga - - tur!".
- Bass (B):** The vocal line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4. The lyrics are "Rex! Cru - - - ci - - - fi - - - ga - - tur!".

Orchestra:

- Vln. I 1-3:** The violin I part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Vln. I 4-5:** The violin I part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Vln. II (div.):** The violin II part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Vla. 1-2:** The viola part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Vla. 3:** The viola part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Vcl. 1:** The violoncello I part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Vcl. 2:** The violoncello II part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.
- Db.:** The double bass part begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note G4.

49

S
Vah! Vah! Cru - - - ci - fi - ge!

A
Cru - - - ci - - - fi - - - ge, Cru - - - ci - fi - ge,

T
Cru - - - ci - - - fi - - - ge, Cru - - - ci - fi - ge,

B

Vln. I 1-3

Vln. I 4-5

Vln. II (div.)

Vla. 1-2

Vla. 3

Vlc. 1

Vlc. 2

Db.

50 *fff*

Solo

S

Vah! Vah! il - - - lum! Fa - - - ther!

A

Cru - ci - fi - ge il - - - lum!

T

Cru - ci - fi - ge il - - - lum!

B

Vah! Vah!

Vln. I 1-3

Vln. I 4-5

Vln. II (div.)

Vla. 1-2

Vla. 3

Vlc. 1

Vlc. 2

Db.

System 1:

- Vocal Soloist:** Fa - ther!
- Soprano (S):** Cru - ci - - fi - ge il - lum!
- Alto (A):** Cru - ci - - fi - ge il - lum!
- Tenor (T):** Cru - ci - - fi - ge il - lum!
- Bass (B):** — Vah! — Vah!

System 2:

- Violins I (Vln. I 1-3):** non div. simile
- Violins II (Vln. II):** div. unis
- Violas (Vla. 1-2):** non div. simile
- Viola 3 (Vla. 3):** non div. simile
- Violoncello 1 (Vlc. 1):** non div. simile
- Violoncello 2 (Vlc. 2):** non div. simile
- Double Bass (Db.):** non div. simile

Tempo and Dynamics: The score includes the instruction "Suddenly faster" and the tempo marking "♩ = ♩ = 82". Dynamic markings include "ff" (fortissimo) and "non div." (non divisible).

54

S A T B

A-ve! Cru-ci-fi-ga-tur! Rex, A - - ve! Cru-ci-fi-ga-tur!

Ā-ve! Ā - - ve! Cru-ci-fi-ga-tur!

8 A-ve! Cru-ci-fi-ga-tur! Rex, A - - ve! Cru-ci-fi-ga-tur!

za no - bis Chris - te, Chris-te: Quis est, qui te per-cus-sit? Pro - phe - ti -

Vln. I

div. unis

Vln. II

div. unis

Vla. 1

Vla. 2

Vla. 3

Vce.

Db.

57

S
Rex! Cru - ci - fi - ga - - tur! cru - ci - fi - ge il - lum!

A
Rex! Cru - ci - fi - ga - - tur! cru - ci - fi - ge il - lum!

T
8 Rex! Cru - ci - fi - ga - - tur! cru - ci - fi - ge il - lum!

B
za, Pro - phe - ti - za no - bis Chris - te: Quis est, qui te per - cus - sit?

Vln. I
57

Vln. II
div.

Vla. 1

Vla. 2

Vla. 3

Vce.

Db.

59

S
sal - va, sal - va, sal - va te - me - tip - sum; si Fi - li - us De - i es,

A
sal - va, sal - va, sal - va te - me - tip - sum; si Fi - li - us De - i es,

T
sal - va, sal - va, sal - va te - me - tip - sum; si Fi - li - us De - i es,

B
div. unis simile
sal - va, sal - va te - me - tip - sum; si Fi - li - us De - i es,

Vln. I
non div.
4

Vln. II
div. à 3
4

Vla.
unis
4

Vlc. 1
2) 3)

Vlc. 2
2

Db.
2

[illegible]

67

S Tol-le, cru - ci - fi - ge e-um! Cru - ci-fi - ga-tur! Tol-le! Cru - ci - fi - ga-tur!

A Tol-le, cru - ci - fi - ge e-um! Tol - le, — tol - le, cru-ci-fi - ge e-um! Tol - le,

T Tol-le, cru - ci - fi - ge e-um! Cru - ci-fi - ga-tur! Tol-le! Cru - ci - fi - ga-tur!

B fi - ge e-um! Cru-ci - fi - ga-tur! Tol - le, — tol - le, cru-ci-fi - ge e-um! Tol - le,

B 2 Tol - le, — tol - le, cru-ci-fi - ge e-um! Tol - le,

Vln. I 1 5 *(ff)*

Vln. I 2-3 *(ff)*

Vln. I 4-5

Vln. II (div.) (div.)

Vla. 1-2

Vla. 3

Vce.

Db.

70

fff *f*

Solo

Fa - - - - ther, Fa - ther for-give them

S

Cru-ci - fi - ge e - um!

A

cru-ci-fi-ge e-um! Cru-ci-fi-ga-tur!

T

Cru-ci - fi - ge e - um!

B 1

cru-ci-fi-ge e-um! Cru-ci-fi-ga-tur!

B 2

cru-ci-fi-ge e-um! Cru-ci-fi-ga-tur!

71

f *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f* *f*

56 sostenuto solo

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. I 5

Vln. II (div.)

(div.)

Vla. 1-2

Vla. 3

Vce.

unis

Db.

f

mf
senza vib.

74

Solo

Fa - - - - ther, — Fa - ther for - give — them for-give them — Fa -

ord.

mf

Vln. I 1

mf

p

Vln. I 2-3

mp

p

Vln. I 4-5

mp

Vln. II (div.)

mp

Vla.

mf

Vlc. 1

mf

Vlc. 2

mf

Db.

mf

mp

78 *mp* *with intensity* *p*

Solo *ther, for-give them* *Fa-ther, for-give them, for they do not know*

S, A *pp* *Fa-ther, for-give them, for they do not know*

T *pp* *Fa-ther, for-give them, for they do not know*

B *pp* *Fa-ther, for-give them, for they do not know*

Vln. I 1 *unis* *p* *ppp* *mf* *p* *ppp*

Vln. I 2-3 *p* *ppp* *div.*

Vln. I 4-5 *p*

Vln. II (div.) *p*

Vla. *p*

Vce. *p* *1. solo* *pp*

Db. *p* *pp*

82

pp *gentle*

Solo

— what they do. — For-give them. For-give — them.

S, A

— what they do. — For - - - give them.

T

8 — what they do. — For - - - give them.

B

— what they do. — For - - - give — them.

Vln. I 1

Vln. I 2-3

Vln. I 4-5

Vlc. 1

ppp

Vlc. 2

ppp

Db.