

**Chor.**  
Sopran, Alt, Tenor  
und Baß

Andante maestoso.



**Orgel.**  
(Harmonium.)

Andante maestoso.



**Klavier.**

Andante maestoso.



Frauen- und Männerstimmen unisono.



cru - cis - mys - te - ri - um qua vi - ta mor -  
 das heil - ge Kreuz her - vor, an dem der Tod das

tem per - tu - lit et mor - te vi - tam pro - tu - lit.  
 Le - ben starb und Le - ben durch den Tod er - warb

Im - ple - ti sunt, quae con - ci - nit  
 Er - fullt ist nun, was Da - vid schon

*(sempre legato)*

Da - vid fi - de - li car - mi - ne di - cen - do na - ti -  
 ver - kün - det al - ler Na - ti - on, da er die Pro - phe -

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "Da - vid fi - de - li car - mi - ne di - cen - do na - ti - ver - kün - det al - ler Na - ti - on, da er die Pro - phe -". The piano accompaniment features a complex texture with many beamed sixteenth notes in both the right and left hands.

o - ni - bus, re - gna - vit a li - gno De - us  
 sei - hung gab, Gott hat re - giert vom Kreuz her - ab

*ritenuto*

The second system continues the musical score. The vocal line lyrics are: "o - ni - bus, re - gna - vit a li - gno De - us sei - hung gab, Gott hat re - giert vom Kreuz her - ab". A *ritenuto* marking is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns, including some fermatas.

*a tempo*

A - men

The third system concludes the piece with the vocal line lyrics "A - men" and a *a tempo* marking. The piano accompaniment features a series of chords and melodic fragments, some with fermatas, leading to the end of the score.

SOLO *mf espress.*

Sopran.  
O crux, a - uns - re Hoff - nung - ve,  
O Kreuz, du uns - re Hoff - nung bist,

SOLO *mf espress.*

Alt.  
O crux, a - uns - re Hoff - nung - ve,  
O Kreuz, du uns - re Hoff - nung bist,

SOLO *mf espress.*

Tenor.  
O crux, a - ve,  
O Kreuz, o Kreuz,

SOLO *mf espress.*

Baß.  
O crux, a - ve,  
O Kreuz, o Kreuz,

Orgel.  
(Harmonium)

Orgel  
oder  
Klavier allein,  
wenn keine Sing-  
stimmen beteiligt  
sind.

*p* *sempre legato*

*p* *sempre legato*

mun - di sa - lus et  
spes u - ni - ca, hoc pas - si - o - nis  
du uns - re Hoff - nung bist, in die - ser Buß - zeit  
mun - di sa - lus et

*p* *sempre legato*

spes u - ni - ca, hoc pas - si - o - nis  
du uns - re Hoff - nung bist, in die - ser Buß - zeit  
mun - di sa - lus et

*p* *sempre legato*

spes u - ni - ca, hoc pas - si - o - nis  
du uns - re Hoff - nung bist, in die - ser Buß - zeit  
mun - di sa - lus et

*p* *sempre legato*

glo - ri - a *dolce*  
 tem - po - re pi - is ad - au - ge gra - ti - am,  
 sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,  
 glo - ri - a *dolce*  
 tem - po - re pi - is ad - au - ge gra - ti - am,  
 sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,  
 - lus et glo - ri - a *dolce espress.*  
 o - nis tem - po - re pi - is ad - au - ge gra - ti - am,  
 Buß - zeit sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,  
 mun - di sa - lus et glo - ri - a *dolce*  
 hoc pas - si - o - nis tem - po - re pi - is ad - au - ge gra - ti - am,  
 in die - ser Buß - zeit sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,

*p* re - is - que de - le cri - mi - na A - men. *dimin* A - men *pp*  
 den Sun - dern schenk Barm - her - sig - keit. *pp*  
*p* re - is - que de - le cri - mi - na. A - men. *dimin* A - men. *pp*  
 den Sun - dern schenk Barm - her - sig - keit *pp*  
*p* re - is - que de - le cri - mi - na. A - men. *dimin* A - men. *pp*  
 den Sun - dern schenk Barm - her - sig - keit. *pp*

## Station I.

Jesus wird zum Tode verdammt.

Orgel. *ff* *ten.*

Klavier. *ff*

*non staccato*

*Red. \** *Red. \** *Red. \**

Pilatus. *mf* *poco ritard.*

Eine Baßstimme.

In - no - cens e - go sum a san - gui - ne ju - sti hu - jus.  
 Schuld - los bin - ich am Blu - te dieses Ge - rech - - - ten.



Meno lento.

First system of musical notation, measures 1-4. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 3/4 time. The first two measures are marked *p pesante*. The last two measures are marked *sempre legato e p*. The key signature changes from one sharp (F#) to one flat (Bb) between measures 2 and 3.

Meno lento.

Second system of musical notation, measures 5-8. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 3/4 time. The first two measures are marked *p pesante*. The last two measures are marked *sempre legato e p*. The key signature changes from one flat (Bb) to one sharp (F#) between measures 6 and 7. There are dynamic markings *ped.* and *sc.* at the end of each measure in the lower staff.

Third system of musical notation, measures 9-12. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 3/4 time. The first two measures are marked *p pesante*. The last two measures are marked *sempre legato e p*. The key signature changes from one sharp (F#) to one flat (Bb) between measures 10 and 11. There are dynamic markings *ped.* and *sc.* at the end of each measure in the lower staff.

Fourth system of musical notation, measures 13-16. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 3/4 time. The first two measures are marked *p pesante*. The last two measures are marked *sempre legato e p*. The key signature changes from one flat (Bb) to one sharp (F#) between measures 14 and 15. There are dynamic markings *ped.* and *sc.* at the end of each measure in the lower staff.



# Station III.

Jesus fällt zum ersten Mal.

**Tenor.**  
**Männerstimmen, Chor.**

*Lento.*

*f*

Je - - - - - sus ca -  
Je - - - - - sus fällt.

**Baß.**

Je - - - - - sus ca -  
Je - - - - - sus fällt.

**Orgel.**

*Lento.*

*f*

**Klavier.**

*Lento.*

*ff*

*Ed.* \*

*dit*

*dit*

*dim.*

*pp*

*dim.*

*pp*

*Ed.* \*

Frauenstimmen.

1 Sopran I.  
 1 Sopran II  
 1 Alt.

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -  
 Seht die Mut - ter vol - ler Schmer - zen, wie sie mit zer - riss - nem Her -

Sta - bat,  
 Seht,

(Wenn Frauenstimmen, Orgel tacet.)

*pp dolente*

(Wenn Frauenstimmen, Klavier tacet.)

*pp*

sa, dum pen - de - bat fi - li - us sa, an dem Kreuz des Soh - nes steht!  
 sa, sta - bat ma - ter. sen steht, bat ter. dim. sta - bat ma - ter. seht, seht!

*perdendo*

*perdendo*

# Station IV.

Jesus begegnet seiner heiligen Mutter.

**Orgel.** *Lento.* *mf*

**Klavier.** *Lento.* *mf*

The musical score is arranged in three systems. The first system shows the initial melodic lines for both instruments. The second system includes dynamic markings like 'dim.' and 'p' and includes fingerings for the piano part. The third system includes the instruction 'I.H.' and continues the melodic and harmonic development.

*pp dolcissimo*

Ped. \*

*simile*

Ped. \*

*perdendo*

Ped. \*

# Station V.

Simon von Kyrene hilft Jesus das Kreuz tragen.

Andante.

Orgel. *p*

Andante.

Klavier. *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*simile*

*cresc.*

*sempre p*

*p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

simile

cresc.

And. \* And. \* And. \* And. \* And. \* And. \*

This system contains two systems of piano and bass staves. The first system is marked 'simile' and the second 'cresc.'. Below the staves are performance markings: 'And.' followed by an asterisk, repeated six times.

3 2

dolce affetuoso

dolce affetuoso

And. \*

This system contains two systems of piano and bass staves. The first system is marked 'dolce affetuoso' and has fingerings '3' and '2' above the first two notes. The second system is also marked 'dolce affetuoso'. Below the staves are performance markings: 'And.' followed by an asterisk.

2 4

3 2 4

And. \* And. \* And. \* And. \* And. \*

This system contains two systems of piano and bass staves. The first system has fingerings '2' and '4' above the first two notes. The second system has fingerings '3', '2', and '4' above the first three notes. Below the staves are performance markings: 'And.' followed by an asterisk, repeated six times.

Come prima (meno lento).

First system of musical notation. Treble and bass staves. Treble clef has a *p* dynamic marking. Bass clef has a *sempre legato* marking. The music consists of a series of chords and moving lines in both hands.

Come prima (meno lento)

Second system of musical notation. Treble clef has a *(p)* dynamic marking. Bass clef has a *sempre legato* marking. This system includes *Red. \** markings under the bass staff in the final three measures.

Third system of musical notation, consisting of two systems of staves. The bottom system includes *Red. \** markings under the bass staff in the final three measures.

Fourth system of musical notation, consisting of two systems of staves. The top system includes a *dimin.* marking. The bottom system includes *Red. \** markings under the bass staff in the final three measures.

# Station VI.

Sancta Veronica.

Andante.

Sopran.

Alt.

Tenor.

Baß.

Orgel.

*p doloroso*

Klavier.

*p doloroso*

*mf* Haupt voll Blut und

*mf* Haupt voll Blut und

*mf* Haupt voll Blut und

*mf* Haupt voll Blut und

*mf* O Haupt voll Blut und

*riten.*

*dim.* *smorz.*

*riten.*

*dim.* *smorz.* *mf* *legato*

5 4 4

2 1 2 1



Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

*mf* *legato*

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

*p* *p* *mf*



# Station VII.

Jesus fällt zum zweiten Mal.

Tenor.

Baß.

Orgel.

Klavier.

Je- - - - - SUS ca- - - - -  
Je- - - - - SUS fallt.  
Je- - - - - SUS  
Je- - - - - SUS fallt.

dit.

dit.

dim. *rit. p 16'* *pp* *pp*

dim. *p* *pp* *pp*

dit.

dit.

dim. *rit. p 16'* *pp* *pp*

dim. *p* *pp* *pp*

Frauenstimmen.

1 Sopran I.  
 Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -  
 Seht die Mut - ter vol - ler Schmer - sen, wie sie mit zer - riss - nem Her -

1 Sopran II.  
 Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -  
 Seht die Mut - ter vol - ler Schmer - sen, wie sie mit zer - riss - nem Her -

1 Alt.  
 Sta - bat,

(Wenn Frauenstimmen, Orgel tacet )

*pp*

(Wenn Frauenstimmen Klavier tacet )

*pp*

sa, dum pen de - bat fi - li - us -  
 zen an dem Kreuz des Soh - nes steht!

sa, sta - bat ma - ter.  
 zen steht, - bat ma - seht! - ter.  
 sta - bat ma - ter.  
 seht, - bat seht!

*perdendo*

*perdendo*

# Station VIII.

## Die Frauen von Jerusalem.

Andante ma poco mosso.

Eine  
Baritonstimme.

Andante ma poco mosso.

Orgel.

Andante ma poco mosso.

Klavier.

Ped. *ff* *p*

No.li.te fle.re super me, sed super vos ip.sas fle.te et super fi.li.os ve.  
O weinet nicht u.ber mich, son.dern weint u.ber euch und u.ber eu.re Kin.

*mf* *mf* *tremolo* *Ped.* \*

Two systems of piano introduction. The first system shows the right hand with a melodic line and the left hand with a bass line. The second system continues the introduction with similar textures. The key signature changes from two flats to one flat and one sharp.

**Allegro marziale.**

*Tromp ten.* *ten.* *ten.*

First system of the march for the Trombone section. It features a melodic line with triplets and dynamic markings of *ff* and *ten.*

**Allegro marziale.**

*ten.* *ff*

First system of the piano accompaniment for the march. It features a bass line with triplets and dynamic markings of *ten.* and *ff*.

*Red.*

*Red.*

*ten.* *ff*

Second system of the march, showing both the Trombone part and the piano accompaniment. The piano part has a complex texture with many chords and triplets. Dynamic markings include *ten.* and *ff*.

\* *Red.*

\*

Third system of the march, showing both the Trombone part and the piano accompaniment. The piano part features a dense harmonic texture. Dynamic markings include *Red.*

*Red.*

## Station IX.

Jesus fällt zum dritten Mal.

*Lento.*

Tenor.

Baß.

Orgel.

Klavier.

*ff*

*ff*

*ff*

*ff*

Je - - - - - sus ca - - - -  
 Je - - - - - sus fällt.

Je - - - - - sus ca - - - -  
 Je - - - - - sus fällt

*Red.* \*

dit.

dit.

*dim.* *p* *pp* *pp*

*p* *pp* *p*

*Red.* \*



1 Sopran I.  
 1 Sopran II.  
 1 Alt

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry -  
 Seht die Mut - ter vol - ler Schmer - zen wie sie mit zer - riss - nem

(Wenn Frauenstimmen, Orgel tacet.)

*pp*

(Wenn Frauenstimmen, Klavier tacet)

*pp*

mo - sa, dum pen - de - bat fi - li - us.  
 Her - sen an dem Kreuz des Soh - nes steht!

mo - sa, sta - bat ma - ter  
 Her - sen steht, dim.

sta - bat ma - ter  
 steht, dim.

*pp* *perdendo*

(*pp*) *perdendo*

# Station X.

Jesus wird entkleidet.

**Orgel.** *Lento.* *p* *legato sempre*

**Klavier.** *Lento.* *p*



# Station XI.

Jesus wird ans Kreuz geschlagen.

Andante.

Tenor. *Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -*  
*Kreuz - ge ihn, kreuz - ge ihn, kreuz - ge*

Bass. *Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -*  
*Kreuz - ge ihn, kreuz - ge ihn, kreuz - ge*

Orgel. *ff*

Klavier. *ff*

*Red.* \* *Red.*

*fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge.*  
*ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn.*

*fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge.*  
*ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn.*

*Red.* \* *Red.*

*p* *b2* *p* *b2* *p* *b2*

*(p)* *b2* *p* *b2* *p* *b2*

*Red.* \* *Red.*

# Station XII.

Jesus stirbt am Kreuze.

Eine Baritonstimme.

*p*

E - li E - li lam - ma Sa - bac - tha - ni  
 Mein Gott, mein Gott, hast - du mich ver - las - sen?

Orgel.

Klavier.

*pp*

*pp*

*p* *dim.*

In ma - nus tu - as com - mendo spi - ritum me - um.  
 In dei - ne Hän - de be - feh - le ich mei - nen Geist.

*perdendo*

*perdendo*

Andante non troppo lento.

Andante non troppo lento.

*p dolcissimo*

Andante non troppo lento.

*p dolce*

This system contains the first two systems of music. The first system has a piano staff with a treble clef and a bass staff with a bass clef. The piano part features a melodic line with slurs and a dynamic marking of *p dolcissimo*. The bass part provides harmonic support. The second system continues the piano part with a dynamic marking of *p dolce* and includes some fingerings like '3' and '2'.

*dim.*

*(dim.)*

This system contains the third and fourth systems of music. The piano part continues with a dynamic marking of *dim.* and the bass part has a dynamic marking of *(dim.)*. The music features complex chordal textures and melodic lines.

*un poco cresc.*

*Ped.* \* *Ped.* \*

This system contains the fifth and sixth systems of music. The piano part has a dynamic marking of *un poco cresc.* and the bass part has a dynamic marking of *un poco cresc.*. The system concludes with a *Ped.* (pedal) marking and asterisks.

First system of musical notation. It includes a bass line, a grand staff (treble and bass clefs), and a lower bass line. The grand staff features a piano (*p*) dynamic marking. The lower bass line includes a tremolo marking and a *cre* (crescendo) marking. Pedal markings (*Ped.*) are present at the bottom.

Second system of musical notation. It includes a bass line, a grand staff, and a lower bass line. The grand staff features a *scen* (scenariando) marking. The lower bass line includes a *do* (dolando) marking and a *molto* marking. Pedal markings (*Ped.*) are present at the bottom.

Third system of musical notation. It includes a vocal line with lyrics, a grand staff, and a lower bass line. The vocal line starts with a *riten.* (ritardando) marking. The lyrics are: "Con - sum - ma - tum est. / Es ist voll - bracht, voll - bracht. est." The grand staff features a *pp* (pianissimo) dynamic marking. Pedal markings (*Ped.*) are present at the bottom.

*dolcissimo*

*dolcissimo*

*perdendo*

*Ad.*

1 Sopran I.

1 Sopran II.

1 Alt.

*un poco rit.*

*pp*

*pp*

Consum - ma - tum est.  
- Es ist voll - bracht.

Consum - ma - tum est.  
- Es ist voll - bracht.

Consum - ma - tum est.  
- Es ist voll - bracht.

Consum - ma - tum est.  
- Es ist voll - bracht.

sehr lange Pause

sehr lange Pause

sehr lange Pause

*Andante.*

*Andante.*

*p*



Andante.

Sopran.  
O Trau - rig - keit, o Her - ze - leid,

Alt.  
O Trau - rig - keit, o Her - ze - leid,

Tenor.  
O Trau - rig - keit, o Her - ze - leid,

Baß.  
O Trau - rig - keit, o Her - ze - leid,

Klavier.  
*p legato*

ist das nicht zu be - kla - gen? Gott des

ist das nicht zu be - kla - gen? Gott des

ist das nicht zu be - kla - gen? Gott des

ist das nicht zu be - kla - gen? Gott des

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

\*) Bei Orgelbegleitung des Werkes wünscht F. L. offenbar hier a cappella-Gesang.



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

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

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

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

*dimin.*

*dimin.*

*dimin.*

*dimin.*

*pp*

*dim.*

*p*

*pp*

*pp*

## Station XIII.

Jesus wird vom Kreuz genommen.

Orgel. *Andante moderato.*

Klavier. *Andante moderato.*

*p*

*rallentando*

*pp*

*rallentando*

*pp*

*perdendo*

*mf*

*perdendo*

*mf*

The musical score is arranged in three systems. The first system shows the Organ and Piano parts, both marked *Andante moderato* and *p*. The second system continues the piano part with *rallentando* markings and *pp* dynamics. The third system features a *perdendo* section with *mf* dynamics. Fingerings and articulation marks are present throughout the piece.



*simile*

*simile*

Red. \* Red. \* Red. \*

*perdendo*

(*perdendo*)

*p sotto voce*

(8<sup>v</sup>)

*p*

# Station XIV.

Jesus wird ins Grab gelegt.

Andante.

Eine Mezzo-Sopran-Stimme.

Sopran.

Tenor.

Baß.

Orgel.

Klavier.

This section of the score includes the vocal parts and the beginning of the piano accompaniment. The vocal parts (Soprano, Tenor, Bass) are shown as whole notes on a five-line staff. The piano accompaniment consists of two staves: the upper staff for the Organ and the lower staff for the Piano. Both piano parts begin with a piano (*p*) dynamic and feature a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante'.

This section continues the musical score from the previous system. It includes the vocal parts and the piano accompaniment. The vocal parts continue with whole notes. The piano accompaniment continues with the same melodic and bass lines, including a piano (*p*) dynamic marking. The tempo remains 'Andante'.

A - ve crux, spes u ni - ca,  
 Heil dir, Kreuz, uns - re Hoff - nung,

*p*  
 Pedal. *pp*

*p*  
 A - ve crux, spes u ni - ca,  
 Heil dir, Kreuz, uns - re Hoff - nung,

*p*  
 A - ve crux, spes u ni - ca,  
 Heil dir, Kreuz, uns - re Hoff - nung,

*p*  
 A - ve crux, spes u ni - ca,  
 Heil dir, Kreuz, uns - re Hoff - nung,

*simile*



mun - di sa - lus et glo - ri - a  
 der Welt Heil und Herr - lich - keit,

Wenn Singstimme, rechte Hand tacet. ....

*p* mun - di sa - lus et glo - ri - a,  
 der Welt Heil und Herr - lich - keit,

*p* mun - di sa - lus et glo - ri - a,  
 der Welt Heil und Herr - lich - keit,

mun - di sa - lus et glo - ri - a,  
 der Welt Heil und Herr - lich - keit,

Au - ge pi - is ju - sti - ti - am  
 mehr den From - men Ge - rech - tig - keit

Wenn Singstimme, rechte Hand tacet. ....

*p*  
 au - ge pi - is ju - sti - ti - am  
 mehr den From - men Ge - rech - tig - keit

*p*  
 au - ge pi - is ju - sti - ti - am  
 mehr den From - men Ge - rech - tig - keit

*p*  
 au - ge pi - is ju - sti - ti - am  
 mehr den From - men Ge - rech - tig - keit

Re - is - que do - na ve - ni - am!  
 und schenk den Sün - dern Barm - her - zig - keit!

Wenn Singstimme, Orgel tacet.

Re - is - que do - na ve - ni - am!  
 und schenk den Sün - dern Barm - her - zig - keit!

*diminuendo*

Re - is - que do - na ve - ni - am!  
 und schenk den Sün - dern Barm - her - zig - keit!

*diminuendo*

Re - is - que do - na ve - ni - am!  
 und schenk den Sün - dern Barm - her - zig - keit!

*diminuendo*

men.

*p*

A. - - - - - men.

*p*

A. - - - - - men.

*p*

A. - - - - - men.

*pp*

*p*

*un poco riten.*

*più rit. -*

*un poco riten.*

*più rit. -*

Più lento (in zwei *d* zu taktieren).

Sopran.

Alt. *pp* A. Heil - - - - - ve dir, crux, Kreuz,  
Tenor. *pp* A. Heil - - - - - ve dir, crux, Kreuz,  
Baß. *pp* A. Heil - - - - - ve dir, crux, Kreuz,  
A. Heil - - - - - ve dir, crux, Kreuz,

Più lento.

*p*

Più lento.

*dolcissimo*

a. Heil - - - - - ve dir, crux, Kreuz,  
a. Heil - - - - - ve dir, crux, Kreuz,  
a. Heil - - - - - ve dir, crux, Kreuz,  
a. Heil - - - - - ve dir, crux, Kreuz,

*p*

*dolcissimo*

