



Damijan MOČNIK
**PASSIO
DOMINI NOSTRI
IESU CHRISTI
SECUNDUM IOANNEM**

for soloists, mixed choir,
organ and symphonic orchestra

FULL SCORE


Study Score in C

AS 34.196/02

ASTALUM

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PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM

for soloists, mixed choir, organ and symphonic orchestra

FULL SCORE in C

I. In principio erat Verbum

music: Damijan Močnik (b. 1967)

2011, rev. 2021

Andante solenne

Flute I
II

Oboe I
II

Clarinet in B \flat I
II

Bassoon I
II

Horn in F I
III

II
IV

Trumpet in C I
II

Trumpet in C III

Tenor Trombone I
II

Bass Trombone

Tuba

Timpani

Percussion I 5 Tom-toms

Percussion II 5 Temple Blocks

Percussion III Tenor Drum

Percussion IV Bass Drum

Historicus (Soprano Solo)

Angelus (Soprano Solo)

IESUS (Bass Solo)

MIXED CHOIR

Soprano

Alto

Tenor

Bass

Organ

Pedals

Violin I

Violin II

Viola

Violoncello

Contrabass

*) The composer requires 'Standard German' pronunciation/diction of used church Latin texts.

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8 *a2 *) poco gliss. only bending*

Hn. I III *f* *ff* *ff marcato*

Hn. II IV *a2 *) poco gliss. only bending* *f* *ff*

Perc. I 5 Tom-toms *ff*

Perc. II 5 Temple Blocks *ff*

Perc. III Tenor Drum *ff*

Perc. IV Bass Drum *ff*

Angelus *ff*

- - us e - rat Ver - - bum.

15

Fl. I II *mf*

Ob. I II *mf*

Cl. I II *mf*

Bsn. I II *mf*

Hn. I III *mf*

Hn. II IV *mf*

Timp. *mf* *fff*

Perc. I 5 Tom-toms *To Glockenspiel* *Glockenspiel* *mf*

Perc. II 5 Temple Blocks *To Marimba*

Perc. III Tenor Drum *To Vibraphone*

Perc. IV Bass Drum *To T-t.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

19

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I Glockenspiel

Perc. II Marimba

Perc. III

Perc. IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

mf

mf

mf

mf

mf

mf

f

ff

ff

ff

ff

ff

22

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II
Hn. III
Hn. IV

C Tpt. I
C Tpt. II
C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Tba.

Timp.

Perc. I
Glockenspiel

Perc. II
Marimba

Perc. III

Perc. IV
Tam-tam

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

fff

fff

fff

fff

fff

fff

fff

f

mf

fff

fff

fff

fff

fff

25

Fl. I II *mf* *a2*

Ob. I II *mf* *a2*

Cl. I II *mf* *a2*

Bsn. I II *mf* *a2*

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV *Tam-tam*
l.v.

S. *mf*
Om-ni - a per ip - sum fac - ta sunt. et si - ne ip - so fac-tum est ni - hil, quod fac - tum est.

A. *mf*
Om-ni - a per ip - sum fac - ta sunt. et si - ne ip - so fac-tum est ni - hil, quod fac - tum est.

T. *mf*
Om-ni - a per ip - sum fac - ta sunt. et si - ne ip - so fac-tum est ni - hil, quod fac - tum est.

B. *mf*
Om-ni - a per ip - sum fac - ta sunt. et si - ne ip - so fac-tum est ni - hil, quod fac - tum est.

Org.

Ped.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

The score includes parts for:

- Fl. I/II
- Ob. I/II
- Cl. I/II
- Bsn. I/II (a₂)
- Hn. I/III (mf)
- Hn. II/IV (mf)
- C Tpt. I/II (mf)
- C Tpt. III (mf)
- Tbn. I/II (mf)
- B. Tbn. (mf)
- Tba. (mf)
- Timp. (mf)
- Perc. I (Glockenspiel, mf)
- Perc. II
- Perc. III
- Perc. IV
- S. (mf)
- A. (mf)
- T. (mf)
- B. (mf)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

ASTRAUM

In ip-so vi - - ta ma-net, et vi - - ta e-rat lux ho - mi-num: et
In ip-so vi - - ta ma-net, et vi - - ta e-rat lux ho - mi-num: et
In ip-so vi - - ta ma-net, et vi - - ta e-rat lux ho - mi-num: et
In ip-so vi - - ta ma-net, et vi - - ta e-rat lux ho - mi-num: et

41

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
III

Hn. II
IV

C Tpt. I
II

C Tpt. III

Tbn. I
II

B. Tbn.

Tba.

Timp.

Perc. I
Glockenspiel

Perc. II

Perc. III

Perc. IV

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Ve.

Cb.

lux in te - ne - bris lu - cet, et te - ne - brae e - am non con - pre - hen - de - - - runt.

lux in te - ne - bris lu - cet, et te - ne - brae e - am non con - pre - hen - de - - - runt.

lux in te - ne - bris lu - cet, et te - ne - brae e - am non con - pre - hen - de - - - runt.

lux in te - ne - bris lu - cet, et te - ne - brae e - am non con - pre - hen - de - - - runt.

gliss.

gliss.

gliss.

gliss.

gliss.

47

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Timp.

Perc. I Glockenspiel *f*

Perc. II Wind Chimes *mf* To Croc. Crotales

Perc. III Vibraphone

Perc. IV Tam-tam with wooden mallet *mf* To B. D. Vibraphone

S. *f*
E - rat lux ve - - ra, quae il - lu - - - mi - nat om-nem ho-mi-nem ve-ni-

A. *f*
E - rat lux ve - - ra, quae il - lu - - - mi - nat om-nem ho-mi-nem ve-ni-

T. *f*
-nem ve-ni-

B. *f*
-nem ve-ni-

Org. *mf*

Ped. *mf*

Vln. I

Vln. II

Vla.

Ve.

Cb.

ASTAUM

Fl. I II, Ob. I II, Cl. I II, Bsn. I II, Hn. I III, Hn. II IV, C Tpt. I II, C Tpt. III, Tbn. I II, B. Tbn., Tba., Perc. I (Glockenspiel), Perc. II (Crotales), Perc. III (Vibraphone), Angelus, S., A., T., B., Org., Ped., Vln. I, Vln. II, Vla., Ve., Cb.

60

Perc. I
Crotales *To W.B.*

Perc. II
Vibraphone *To T.D.*

Angelus
-ta - vit in no - bis:

S.
et vi - di - mus glo - ri - am e - ius, glo - ri - am qua - si u - ni - ge - ni - ti - a Pa - tre

A.
et vi - di - mus glo - ri - am e - ius, glo - ri - am qua - si u - ni - ge - ni - ti - a Pa - tre

T.
et vi - di - mus glo - ri - am e - ius, glo - ri - am qua - si u - ni - ge - ni - ti - a Pa - tre

B.
et vi - di - mus glo - ri - am e - ius, glo - ri - am qua - si u - ni - ge - ni - ti - a Pa - tre

Vc.
f

Cb.
f

66

Bsn. I
a2

B. Tbn.
mf *sfpp*

Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II
5 Temple Blocks

Perc. III
Tenor Drum

Perc. IV
Bass Drum

Angelus
- - ce A - gnus

S.
ple - num gra - t

A.
ple - num gra - t

T.
ple - num gra - ti

B.
ple - num gra - ti

Vc.

Cb.
sfpp

ASTAUM

72

Angelus

De - i, *mf* ec - ce *f* A - gnus De - i,

S. *mf* qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun -

A. *mf* qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun -

T. *mf* qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun - di,

B. *mf* qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun - di, qui tol - lit pec - ca - tum mun - di,

Vc.

Cb.

76

Perc. I Glockenspiel *p*

Perc. II Crotales *p*

Perc. III Vibraphone *mp*

Perc. IV Triangle *mf* *l.v.* *To Tub. B.*

Angelus *mf* ec - ce *p* A - gnus De - i.

S. *mf* - di qui tol - lit pec - ca - tum mun - di.

A. *mf* - di qui tol - lit pec - ca - tum mun - di.

T. *mf* qui tol - lit pec - ca - tum mun - di.

B. *mf* qui tol - lit pec - ca - tum mun - di.

Vc.

Cb.

84

Perc. I Glockenspiel *ff*

Perc. II Crotales *ff*

Perc. III Vibraphone *ff*

Perc. IV

Adagio affettuoso cantabile

89 Glockenspiel *L.v. To Ch.*

Perc. I

Crotales *L.v.*

Perc. II

Vibraphone *L.v.*

Perc. III

Tubular Bells *L.v. To T.-l.*

Perc. IV

f IESUS *mf*

E - go sum pa - nis vi - - tae: qui ve - ni - et ad me, non e - su - ri - et, et qui cre - dit in me, non si - ti - et um - quam.

Org. *p*

Ped.

Adagio affetti

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *p*

mf

mf

mf

mf

mf

100

Perc. I

Perc. II

Perc. III

Perc. IV Tam-tam

IESUS

Org.

Ped.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

To Tub. B.

e - go re - sus - ci -

ASTAUM

109 Tubular Bells

Perc. IV 

IESUS 

Org. 

Ped. 

Vln. I 

Vc. 

Cb. 

117 Claves

Perc. I 

Perc. II 

IESUS 

Vln. I 

Poco piu mosso, pastorale

124

Fl. I 

Fl. II 

Ob. I 

Ob. II 

Cl. I 

Cl. II 

Perc. I 

IESUS 

Org. 

Ped. 

Vln. I 

Vc. 

Cb. 

130

Fl. I II

Ob. I II

Cl. I II

Perc. I Claves

mf

1. *mf*

2. *mf*

1. *mf*

2. *mf*

1. *mf*

2. *mf*

IESUS

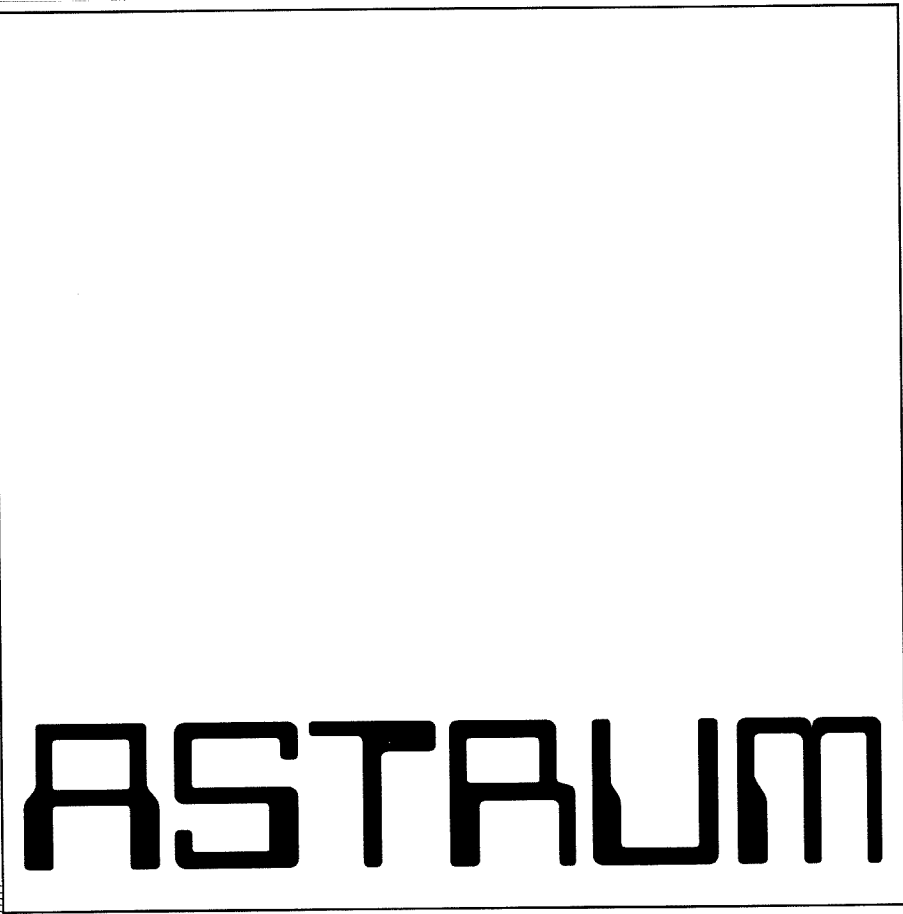
bo - nus, e - go sum pa - stor bo - nus. Bo - nus pa - stor a - - ni - mam su - - am dat pro

Org.

Ped.

Vc.

Cb.



135

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Perc. I Claves

Perc. II Marimba

Perc. IV Tubular Bells

L.v.

mf

IESUS

o . . . vi . . . bus.

Org.

Ped.

Vc.

Cb.

poco rit.

142 Adagio con grandezza

Cl. I
Cl. II

Bsn. I
Bsn. II

Timp.

Perc. II
Marimba *To W.B.*

Perc. IV
Tubular Bells *lv. mf lv. lv. lv. lv. lv.*

IESUS *f*
E - go sum re-sur - re - cti - o et vi - ta: qui cre - dit in me, et si mor-tu-us fu - e - rit, vi - - vct: et om - nis qui

Org. *mp*

Ped.

Vc. *arco mf*

Cb. *arco mf*



149

Perc. I 5 Tom-toms

Perc. II 5 Temple Blocks

Perc. III Tenor Drum

Perc. IV Tubular Bells *lv. lv. lv. To B. D.* Bass Drum

IESUS *f*
vi - vit et ere - dit in me, non mo - ri - e - - tur in ae - ter - - - num. Cre - dis hoc?

Org. *mp mf f*

Ped.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Andante risoluto

157

Fl. I II *f*

Ob. I II *f*

Cl. I II *f*

Bsn. I II *f*

Hn. I III *f*

Hn. II IV *f*

C Tpt. I II *f*

C Tpt. III *f*

Tbn. I II *f*

B. Tbn. *f*

Tba. *f*

Timp. *p*

Perc. I 5 Tom-toms *f*

Perc. II 5 Temple Block *f*

Perc. III Tenor Drum *f*

Perc. IV Bass Drum *f*

Org.

Ped.

Vln. I *Andante ris*

Vln. II

Vla.

Vc.

Cb.

ukas

164

Hn. I III

Hn. II IV

Timp.

Perc. I 5 Tom-toms *colla mano*

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus

f

mp 3

mp

f

HISTORICUS *mf*

In era - sti - num au - tem, tur - - ba mul - ta quae

168 5 Tom-toms

Perc. I

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus

mp 3

mp

mp

ve - - - ne - rat ad di - - - - em fes - - - - tum, cum au - dis - sent _____ qui - a ve - nit

172 5 Tom-toms

Perc. I

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus

f

mp

mp

le - - - - sus Hi - e - ro - so - ly - - - - ma, ac - ce - pe - - - runt ra - - mos pal -

175 5 Tom-toms

Perc. I

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus

mp

f

ff

- ma - - - - rum, et pro - ces - se - runt ob - vi - am c - i, et cla - ma - - - -

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Historicus

-bant:

5 Tom-toms

Darbukas

Tenor Drum

Bass Drum

ASTAUM

S. *f espress. e poco marcato*
O - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na,

A. *f espress. e poco marcato*
O - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

T. *f espress. e poco marcato*
O - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na,

B. *f espress. e poco marcato*
O - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

Allegro impetuoso

Vln. I

Vln. II

Vla.

Vc.

Cb.

183

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 5 Tom-toms

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *espress.*

f *espress.*

1. *poco marcato*

2. *poco marcato*

be - ne - dic - - - tus qui ve - nit in no - - - - mi - - - ne Do - mi - ni,

- san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

be - ne - dic - - - tus qui ve - nit in no - - - - mi - - - ne Do - mi - ni,

- san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -

188

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. III

Hn. II
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Tenor Drum

Perc. IV
Bass Drum

ASTAUM

To Cym. Suspended Cymbal

S.
Do-mi-ni, o-san-na, o-san-na, o-san-na, o-san-na, rex Is-ra-hel, o-

A.
-san-na, o-san-na, o-san-na, o-san-na, o-san-na, o-san-na, o-san-na, rex Is-ra-hel, o-

T.
Do-mi-ni, o-san-na, o-san-na, o-san-na, o-san-na, rex Is-ra-hel, o-

B.
-san-na, o-san-na, o-san-na, o-san-na, o-san-na, o-san-na, rex Is-ra-hel, o-

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

193

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Suspended Cymbal

Perc. IV
Bass Drum

S.

A.

T.

B.

Org.

Ped.

Vln. I

Vln. II

Vla.

Ve.

Cb.

sfz

a²

f

-san - na, rex Is - ra - hel, o - san - na, o - san - na, o - san - na, o - san - na, o -

-san - na, rex Is - ra - hel, o - san - na, o - san - na, o - san - na, o - san - na, o -

-san - na, rex Is - ra - hel, o - san - na, o - san - na, o - san - na, o - san - na, o -

-san - na, rex Is - ra - hel, o - san - na, o - san - na, o - san - na, o - san - na, o -

Fl. I II
Ob. I II
Cl. I II
Bsn. I II

Hrn. I III
Hrn. II IV
C Tpt. I II
C Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Angelus

ASTAUM

S.
A.
T.
B.

-san - - - - - na,
-san - - - - - na,
-san - - - - - na,
-san - - - - - na,

Org.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
mp espress.
ppizz.
mp espress.
p
mp espress.

Musical score for a full orchestra and choir. The score includes parts for:

- Fl. I, II
- Ob. I, II
- Cl. I, II
- Bsn. I, II
- Hn. I, III, II, IV
- C Tpt. I, II, III
- Tbn. I, II, B. Tbn., Tba.
- Timp.
- Perc. I (5 Tom-toms with sticks)
- Perc. II (Darbukas)
- Perc. III (Suspended Cymbal)
- Perc. IV (Bass Drum)
- Angelus (Soprano, Alto, Tenor, Bass)
- Org.
- Pcd.
- Vln. I, II
- Vla.
- Vc.
- Cb.

The score features a forte (*ff*) dynamic throughout. It includes various musical notations such as triplets, accents, and slurs. The piece concludes with an *attacca* marking.

II. Festum paschale

Andante

The score is for a musical piece titled "II. Festum paschale". It is marked "Andante" and is in 4/4 time. The instrumentation includes:

- Flute I & II
- Oboe I & II
- Clarinet in Bb I & II
- Bassoon I & II
- Horn in F I, II, III, IV
- Trumpet in C I, II, III
- Tenor Trombone I & II
- Bass Trombone
- Tuba
- Timpani
- Percussion I (Claves)
- Percussion II (Marimba)
- Percussion III (Vibraphone, *con motore*)
- Percussion IV (Tam-tam)
- Historicus (Soprano Solo)
- Discipulis (Tenor Solo)
- IESUS (Bass Solo)
- Organ
- Pedals
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

The vocal soloists enter in the third measure with the lyrics: "An - - - te di - em au - - tem fes - - - tum Pas - - - chae, sci - ens". The Historicus part is marked *mf ariso distinto*. The woodwinds (Flute, Oboe, Clarinet, Bassoon) have a melodic line starting in the third measure, marked *mp espress.* and *a2*. The strings play a rhythmic accompaniment, with Violin II, Viola, and Violoncello marked *mp*. The Organ and Pedals are silent. The Percussion parts have specific markings: Claves, Marimba, and Vibraphone are marked *mf*, and the Tam-tam is marked *mf*. The Vibraphone part includes a *ly* marking. The score is divided into three measures, with the vocal entry and woodwind melody beginning in the third measure.

Fl. I II

Ob. I II

Cl. I II

Perc. II Marimba

Perc. III Vibraphone (con motore)

Historicus

Vln. I

Vln. II

Vla.

Ve.

Cb.

le - - sus qui - a ve - nit e - ius. ho - ra ut tran - se - at ex hoc mun - do ad

mp

mf

mf

mf

div.

3

Fl. I II

Ob. I II

Cl. I II

Perc. II Marimba

Perc. III Vibraphone (con motore)

Historicus

Vln. I

Vln. II

Vla.

Ve.

Cb.

Pa - - - trem: cum di - le - xit - - - set su - os, qui e - rant in mun - - - do, in

mp

mp

mp

mf

mf

sempre staccato

sempre staccato

sempre staccato

sempre staccato

sempre staccato

10

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Perc. II
Marimba

Perc. III
Vibraphone (*con motore*)

Historicus
fi - - - - - nem di - - - - - le - - - - - xit e - - - - - os.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Perc. II
Marimba

Perc. III
Vibraphone (c)

Historicus
Sci - ens qui - a om - ni - a de - dit ei Pa - - - - - ter in ma - nus et qui - a a

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

16

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Perc. II
Marimba

Perc. III
Vibraphone (*con motore*)

Historicus
De - - - - o e - xi - vit, et ad De - - - - um_ va - dit: sur - - git a

Vln. I

Vln. II

Vla.

Vc.

Cb.



19

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Historicus
ce - na et po - nit_ ves - ti - men - - ta su - a, et cum ac - ce - pis - set lin - - te - um, prac -

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

Fl. I II

Ob. I II

Cl. I II

Perc. II Marimba

Perc. III Vibraphone (con motore)

Historicus

- cin - xit se. ... in - nel - vem. et coe - pit la - va - re pe - des. dis - ci - pu -

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

25

Fl. I II

Ob. I II

Cl. I II

Perc. II Marimba

Perc. III Vibraphone (con motore)

Historicus

- lo - - rum, et ex - ter - ge - re lin - te - o, quo e - rat prac - cin - ctus. Post - quam er - go

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II
Marimba

Perc. III
Vibraphone (*con motore*)

Perc. IV

Historicus

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mf

mf

la - - - vit pe - des e - o - - rum, et ac - ce - - pit ves - ti - men - - - ta - su - a: cum re - cu - bu -

poco a poco riten.

33

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Claves

Perc. I

Perc. II

Perc. III

Perc. IV

Historicus

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

div.
f

div. *a2*
f

a2
f

2.
con sordino
mf

mf *f*

To Marimba
f

Vibraphone (con motore)
f

To Sus. Cym.

Tubular Bells

f

- is - - - set i - - - te - rum, di - - xit e - - is:

poco a poco riten.

mf

mf

mf

mf

mf

38 **Meno mosso**

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I III
Hn. II IV
C Tpt. I II
C Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp. *mf*
Perc. IV Tubular Bells *mf*
IESUS *mf*
IESUS
affetuoso, con amore
mf
Sci - - tis quid fe - ce-rim vo-bis? Vos vo-ca-tis me Ma - gi - ster et Do-mi-ne, et be - ne di - ci - tis: sum e - te-nim.

Meno mosso
Vc. *mf*
Cb. *mf*



44
IESUS
Si e-rgo e-go la-vi ves-tros pe-des, Do-mi-nus et ma-gi-ster, et vos de-be-tis al-ter-ni-te-ri-us la-va-re
Vc.
Cb.

50

Bsn. I II *p* *mf* 1. 2.

B. Tbn. *pp* *mp*

Timp. *mf*

Perc. I Claves *mf*

Perc. III

Perc. IV Tubular Bells *mf* *lv*

IESUS *f* *mf*

pe - des. ta et vos fa - ci -

Vc.

Cb.

ASTAUM

54

Bsn. I II

B. Tbn.

Perc. I Claves

Perc. III Suspended Cymbal *pp*

Perc. IV Tubular Bells

IESUS - a - tis. m mi - se - ro, me

Org. *mp*

Ped.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *p*

Cb. *mp*

60 Suspended Cymbal Suspended Cymbal

Perc. IV

IESUS

ac - ci - pit, qui au - tem me ac - ci - pit, ac - ci - pit e - um qui me mi - sit.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65 Andante

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Perc. II Marimba

Perc. III Vibraphone (con motore)

Perc. IV Suspended Cymbal

HISTORICUS

Cum haec di - xis - set le - sus, tur - bus est spi - ri - tu: et pro - tes - ta - tus est, et di - xit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso

Fl. I II *mp* *fmm*

Ob. I II *mp*

Cl. I II *mp*

Bsn. I II *mp*

Hn. I III *mf*

Hn. II IV *mf*

C Tpt. I II *mf*

C Tpt. III *mf*

Tbn. I II *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Perc. I 5 Tom-toms *mf* *f* *sf* *improvisation* *molto cresc.*

Perc. IV Suspended Cymbal *mf* To Tubular Bells *f*

IESUS *con amarezza* *f*

A-men, a-men di-co vo-bis, qui - a u - nus ex vo - bis tra - det me.

Org. *mp*

Ped. *mf*

Vln. I *mf* *pizz.* *f*

Vln. II *mf* *pizz.* *f*

Vla. *mf* *pizz.* *f*

Ve. *mf* *pizz.* *f*

Cb. *mf* *pizz.* *f*

ASTAUM

76 **Andante**

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *mp*

Bsn. I II

Hn. I III *ff*

Hn. II IV *ff*

C Tpt. I II *ff*

C Tpt. III *ff*

Tbn. I II *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Perc. I 5 Tom-toms *fff*

Perc. II Marimba *mf*

Perc. III Vibraphone (con motore) *mf* *lv.*

Perc. IV Tubular Bells *mf*

Historicus *mf*

HISTORICUS
 As - pi - ci - e - - ban - ter - go ad in - vi - - cem dis - ci - - pu - li, hac - si - tan - tes de quo di - ce - ret. - -

Andante

Vln. I *arco stacc. sempre mp*

Vln. II *arco stacc. sempre mp*

Vla. *arco stacc. sempre mp*

Ve. *arco stacc. sempre mp*

Cb. *arco mp*

81

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *mp*

Bsn. I II

Perc. I

Perc. II
Marimba *mf*

Perc. III
Vibraphone, *con motore* *mf* *lv*

Perc. IV

Historicus
E - rat e li - ge - bat

Org.

Ped.

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

Cb.

84

Fl. I II

Ob. I II

Cl. I II

mp

Marimba

Perc. II

Vibraphone, con motore

Perc. III

mf

Historicus

le - - - - - sus. In - nu - it er - go hu - ic Si - mon Pe - trus, et di - cit ei:

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

Fl. I II

Ob. I II

Cl. I II

mp

Marimba

Perc. II

Vibraphone, con motore

Perc. III

f

Historicus

Quis est, de quodi - cit? I - ta - que cum re - cu - bu - is - set il - le sup - ra pec - tus. le - - - su, di - cit

Vln. I

Vln. II

Vla.

Vc.

Cb.

To T. D.

Poco meno mosso **Meno mosso**

91

Fl. I II *a2* *p*

Ob. I II *a2* *mp*

Cl. I II *2.* *p*

Bsn. I II *2.* *p* *a2* *mp*

Hn. I III *p*

Hn. II IV *p*

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I *5 Tom-toms*
cola mano
mp 3 3

Perc. II *Marimba*
mp

Perc. IV *Tubular Bells*

Historicus *ci: _____*

Discipulis

IESUS

Org. *mp*

Ped.

Poco meno mosso **Meno mosso**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

To B. D.

go in - tin - tum

ASTAUM

Andante, poco pesante

96

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Perc. I
5 Tom-toms
with stick
3 3 3 3 3 3 improvisation
sfp fff

Historicus
f
Et cum in - tin - xis - set... pa-nem, de-dit lu-dae Si-

IESUS
pa - nem por - re-xe-ro...

Org.

Ped.

Andante, poco pesante

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mp
pizz.
mp
pizz.
mp
pizz.
mp

102 *allargando*

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Perc. I 5 Tom-toms

Perc. II 5 Temple Blocks

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus - mo - - - - - ta -

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

106 Andante, molto pesante

This page of a musical score, numbered 106, is titled "Andante, molto pesante". It features a variety of instruments and parts:

- Woodwinds:** Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I and II, Baritone Trombone, and Tuba.
- Percussion:** Five Tom-toms, five Temple Blocks, Tenor Drum, and Bass Drum.
- Other:** A part for "Historicus" with the vocal line "-nas." and an Organ part with a heavy accompaniment in the right hand and a bass line in the left hand.
- Strings:** Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

The score includes dynamic markings such as *ff* (fortissimo) and *a2* (second octave). The organ part features a complex texture with many sixteenth notes and rests, while the string parts are mostly silent on this page.

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I III
Hn. II IV
C Tpt. I II
C Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
Perc. I 5 Tom-toms
Perc. II 5 Temple Blocks
Perc. III Tenor Drum
Perc. IV Bass Drum
Org.
Ped.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ASTAUM

108

Fl. I II *fff*

Ob. I II *fff*

Cl. I II *fff*

Bsn. I II *fff* a2

Hn. I III *fff*

Hn. II IV *fff*

C Tpt. I II *fff*

C Tpt. III *fff*

Tbn. I II *fff*

B. Tbn. *fff*

Tba. *fff*

Timp.

Perc. I 5 Tom-toms *To Glock.*

Perc. II 5 Temple Blocks *To Mar.*

Perc. III Tenor Drum *To Vibr.*

Perc. IV Bass Drum

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso

Andante

109

Fl. I II *p*

Ob. I II *p*

Cl. I II *p*

Bsn. I II *p*

fp

fp

p

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Marimba *mp*

ASTAUM

Historicus *mf*

Di - cit ei le - - - - - sus: IESUS *mf* Cum er - go ac - ce -

IESUS *mf*

Quod fa - cis, fac ci - ti - us.

Meno mosso

Andante

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *arco* *p*

Cb. *arco* *p*

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

113

The image shows a page of a musical score for orchestra and voice. The score is in 4/4 time and begins at measure 113. The key signature has two flats (B-flat and E-flat). The instruments are arranged as follows from top to bottom: Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I and II, Trumpet I and II, Trombone I and II, Tuba, Timpani, Percussion I, Percussion II (Marimba), Percussion III (Vibraphone), Percussion IV, and a solo voice part labeled 'Historicus'. The strings (Violin I, Violin II, Viola, Cello, and Double Bass) are at the bottom. The percussion parts include Marimba, Vibraphone (with 'arco' marking), and other percussion instruments. The woodwinds and strings play rhythmic patterns, while the percussion provides a steady accompaniment. The voice part has lyrics in Latin: '- pis - set il - le - buc - cel - lam, e - xi - - vit con - ti - nu - o. E - rat - au - tem. nox.' The score includes dynamic markings such as *pp*, *mf*, *ppp*, and *fp*. There are also 'arco' markings for the strings and vibraphone.

117 Vibraphone (*con motore*) **rallentando**

Perc. III

Historicus

f Et man-du - can - ti - bus il - lis, ac - ce - pit le - - sus pa-nem: et be-ne - di - cens fre-git, et de-dit e - is, et ait: —

123 **Adagio misterioso** HISTORICUS *mp*

Historicus

IESUS *mp* Su - mi - te, Et ne ca - mo ca - li - ce ara - ti - se a - gne - de - dit e - is: et bi - be - runt ex il - lo

IESUS

128

Historicus om - nes. E

IESUS

Andantino am

135 IESUS *mf* Man - da - tum em. In hoc co -

IESUS

141 Glockenspiel

Perc. I

IESUS *f* - gno - scent om -

poco ritenuto

mf

ASTAUM

149 **In tempo (an**

Ob. I II *mf*

Cl. I II *p*

Hr. I III *espressivo cantabile* *mf*

Timp. *p*

Perc. I Glockenspiel *lv*

Perc. III Vibraphone *lv*

Perc. IV Triangle *mp*

Vc. **In tempo (andantino amabile)** *mp*

Cb. *mp*

155

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

Timp.

Perc. I
Glockenspiel

Perc. II
Vibraphone

Perc. III
Triangle

Perc. IV

Vc.

Cb.

mf, *p*, *mp*, *l.v.*



161

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

Timp.

Perc. I
Glockenspiel

Perc. II
Vibraphone

Perc. III
Triangle

Perc. IV

Vc.

Cb.

mf, *p*, *mp*, *l.v.*

attacca

III. Gethsemani

Andante

Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb I
Clarinet in Bb II
Bassoon I
Bassoon II
Horn in F I
Horn in F II
Horn in F III
Horn in F IV
Trumpet in C I
Trumpet in C II
Trumpet in C III
Tenor Trombone I
Tenor Trombone II
Bass Trombone
Tuba
Timpani
Percussion I (5 Tom-toms)
Percussion II (Marimba)
Percussion III (Vibraphone)
Percussion IV (Triangle)

HISTORICUS
mf espress.
Haec cum di - xis - - set - - le - - sus, e - gres - sus est cum dis - ci - - - - pu - lis

Historicus (Soprano Solo)
Angelus (Soprano Solo)
IESUS (Bass Solo)
Soprano
Alto
Tenor
Bass
Organ
Pedals

Andante

Violin I
Violin II
Viola
Violoncello
Contrabass

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Historicus

su - is trans tor - ren - tem. Ce - dron, u - bi e - - rat... hor - tus, in quem in - tro - i - vit i - pse, et dis-

Vln. I
Vln. II

Vla.

Vc.

Cb.



Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

C Tpt. I
C Tpt. II

Tbn. I
Tbn. II

Timp.

Perc. I
5 Tom-toms

Historicus

- ci - - - pu - li e - ius.

Vln. I
Vln. II

Vla.

Vc.

Cb.

12

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II

Perc. III

Perc. IV

Historicus

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

mf

p

arco

ASTAUM

HISTORICUS

Sci - e - bat - au - - - tem et lu - das, qui tra - de - - - bat e - um i - psum

16

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

Tba.

pp

Timp.

Perc. I 5 Tom-toms

Perc. II

Perc. III

Perc. IV

Historicus

lo - cum: qui - a fre - qu - en - ter le - sus con - ve - ne - rat il - lue cum dis - ci - - - pu - lis su - is. lu - das er - go cum ac - ce

Vln. I

Vln. II

Vln.

Ve.

Cb.

20

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

Tba. *pp*

Timp.

Perc. I 5 Tom-toms

Perc. II

Perc. III

Perc. IV

Historicus
- pis - - set

Vln. I

Vln. II

Vla.

Vc.

Cb.

- luc... cum lan-

ASTAUM

24

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II
Hn. III
Hn. IV

C Tpt. I
C Tpt. II
C Tpt. III

Tbn. I
Tbn. II

Tba.

pp

Timp.

Perc. I
5 Tom-toms

Perc. II

Perc. III

Perc. IV

Historicus

- ter - - - nis, et fa - - - ci-bus, et ar - mis. Je - - - sus i - ta-que sci - ens om - ni-a que ven-tu - ra e - rant

Vln. I
Vln. II

Vla.

Ve.

Cb.

Meno mosso

28

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II

Perc. III

Perc. IV
Tam-tam

Historicus

IESUS

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

su - per - e - um, pro-ces - sit, et di - - - cit - e - is:

IESUS
f
Quem quae - ri - tis? _____

mf

mp

p

p

quick rolls with a triangle stick and a strike with a claves

mf

p

Meno mosso

32 **Andante**

Fl. I II *mp*

Ob. I II *mp* *ff* *ff*

Cl. I II *mp* *ff* *ff*

Hn. I III *p*

Hn. II IV *p*

C Tpt. I II *p*

C Tpt. III *p*

Tbn. I II *p*

B. Tbn. *p*

Tba. *p*

Timp. *ff*

Perc. I 5 Tom-toms *hard stick* *ff*

Perc. II Marimba *ff*

Perc. III Tenor Drum *ff* *rfz*

Perc. IV Bass Drum *ff* *rfz*

HISTORICUS

Historicus *f*
Res-pon-de - - runt ei:

S. *ff*
Ie - - - - sum Na - - za - re - - - -

A. *ff*
Ie - - - - sum Na - - za - re - - - -

T. *ff*
Ie - - - - sum Na - - za - re - - - -

B. *ff*
Ie - - - - sum Na - - za - re - - - -

Org. *mf*

Andante

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

35

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II
Marimba

Perc. III
Tenor Drum

Perc. IV
Bass Drum

Historicus

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Ve.

Cb.

ASTAUM

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Meno mosso Andante

38

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *mp* *a2*

Bsn. I II *fp*

Hn. I III *pp* 1.

Hn. II IV *pp* 2.

C Tpt. I II *pp* 1.

C Tpt. III *pp*

Tbn. I II *pp* 1.

B. Tbn.

Tba. *fp*

Timp. *f* *p*

Perc. I 5 Tom-toms *p* very soft sticks

Perc. II

Perc. III Tenor Drum *f*

Perc. IV Tam-tam *mf* quick rolls with a triangle stick and a strike with a claves

Historicus *mf* HISTORICUS

IESUS *mf* IESUS

Org. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *p*

E - - go sum.

Sta - bat au - tem et lu - das, qui tra - de - - bat e - um, cum

Meno mosso Andante

42

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Timp.

Perc. I
5 Tom-tom

Perc. II
Crotales

Perc. III

Perc. IV

Historicus
ip - sis.

Angelus

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

1.

2.

a2

ASTAUM

c-tror - sum, et co-ci -

Meno mosso

46

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Historicus

IESUS

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

5 Tom-toms

quick rolls with a triangle stick and a strike with a claves

mf

fp

fp

fp

mf

f

mp

mf

mf

Meno mosso

50 **Andante**

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 5 Tom-toms

Perc. II Marimba

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

le - - - - - sum Na - - - - - za - re - - - - -

Andante

53

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
C Tpt. I II
C Tpt. III
Tbn. I II
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Historicus
S.
A.
T.
B.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
mf
ff
ff
ff
ff
f
Res - - pon - dit le - - - - sus:...

5 Tom-toms
Marimba *To Croc.*
Tenor Drum
Bass Drum *To T.-t.*
mp
mp
mp
mp

56 **Meno mosso**

Cl. I II *a²*
 Bsn. I II *fp*
 Tba. *fp*
 Perc. IV Tam-tam *mf* *pluck with a triangle stick* *lv* *pluck with a triangle stick and a strike with a claves* *mf*

IESUS
mf
 Di - xi vo - bis, qui - a e - - go sum: si er - go me quae - ri - tis, si - ni - te hos a - bi - re.

Org. *p*

Meno mosso

Vln. I
 Vln. II
 Vla.
 Vc. *mp*
 Cb. *mp*

Andante

Fl. I II *pp*
 Ob. I II *pp*
 Cl. I II *pp*
 Bsn. I II *pp*
 Perc. IV Tam-tam
 Historicus

ANGELUS
f
 Qui - a quos... de - di - sti mi -
 Qui - a quos. de - di - sti mi - - - - hi, non

ASTAUM

Andante

Vln. I *pizz.* *mp* *arco* *p*
 Vln. II *pizz.* *mp* *arco* *p*
 Vla. *pizz.* *mp* *arco* *p*
 Vc. *pizz.* *mp* *arco* *p*
 Cb. *pizz.* *mp* *arco* *p*

68

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I III
Hn. II IV
C Tpt. I II
Timp.
Historicus
Angelus
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf* *mf* *p* *mf* *mf* *mf* *mf* *p* *p* *p* *p* *p*

-hi, non per - di - di ex ip - sis quem - - - - - quam. Si - mon er - go Pe - trus ha - bens
per - di - di ex ip - sis quem - - - - - quam. quem - quam.

73

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I III
Hn. II IV
C Tpt. I II
Timp.
Historicus
Vln. I
Vln. II
Vla.
Vc.
Cb.

div. *p* *mf* *div.* *div.* *mf* *div.*

gla - di - um e - du - xit e - um: et per - eus - sit pon - ti - fi - cis ser - vum, et ab - sci - dit e - ius au - ri - cu - lam.

76

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. III

Hn. II
Hn. IV

Timp.

Historicus

dex - tram. E - rat au-tem no - men ser - vo Mal-chus. di - xit er - go le - - sus Pe - tro:—

Vln. I

Vln. II

Vla.

Vc.

Cb.

80 **Meno mosso**

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. III

Hn. II
Hn. IV

Timp.

Perc. III Crotales

Perc. IV Tam-tam

IESUS **ff**

Mit - te gla - di - um in va - gi - nam. Ca - li - cem, quem de - dit mi - hi Pa - ter, non bi - bam il - lum?

ASTAUM

Org. **mp**

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

Cb. **mf**

85 **Andante**

Fl. I, II *mf*

Ob. I, II *mf*

Timp. *pp*

Perc. I *pp*
5 Tom-toms, very soft sticks

Perc. II Crotales

Perc. III Vibraphone

Historicus *f*
HISTORICUS
Co - hors er-go, et tri-bu - nus, et mi - ni-stri lu-dae-o - rum con-pre-hen-de - runt

Andante

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

89

Fl. I, II

Ob. I, II

Hn. I, III *mf*

Hn. II, IV *mf*

C Tpt. I, II *mf*

C Tpt. III *mf*

Tbn. I, II *mf*

B. Tbn.

Perc. I *pp*
5 Tom-toms

Historicus
le - - - sum, et li - ga - ve - runt e - um. Et ad - du - xe - runt e - um ad An-nam pri - num? e - rat e - nim so - cer

Vln. I

Vln. II

Vla.

Vc.

Cb.

93

Fl. I
Fl. II

Ob. I
Ob. II

Hn. I
Hn. III

Hn. II
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

Perc. I
5 Tom-toms

Historicus
Cai - phae,

Vln. I
Vln. II

Vla.
Vc.
Cb.

96

Fl. I
Fl. II

Ob. I
Ob. II

Hn. I
Hn. III

Hn. II
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

Perc. I
5 Tom-toms

Perc. II
Crotales

Perc. III
Vibraphone

Historicus
Cai - phas, qui con - si - li - um de - de - rat lu - dac - is: Qui - a ex - pe - dit u - num ho - - - mi - nem mo - ri

Angelus
ANGELUS
ff
Qui - a ex - pe - dit u - num ho - - mi - nem

Vln. I
Vln. II

Vla.
Vc.
Cb.

ASTAUM

99

Timp.

Perc. I 5 Tom-toms *hard stick* *fff*

Perc. II Crotales *To Mar.*

Perc. III Vibraphone

Perc. IV Bass Drum *fff* *fff*

Historicus
pro po - - - pu - lo.

Angelus
mo - ri - - - pro po - - - pu - lo.

Org. *fff*

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Timp.

Perc. I 5 Tom-toms

Perc. II Marimba

Perc. III Vibraphone

Perc. IV Bass Drum

Org.

106

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

5 Tom-toms

Marimba

Vibraphone

Bass Drum

fff

attacca

IV. Petrus

Andante

Flute I
Flute II
Oboe I
Oboe II
Clarinet in Bb I
Clarinet in Bb II
Bassoon I
Bassoon II *mp*
Horn in F I
Horn in F III
Horn in F II
Horn in F IV
Trumpet in C I
Trumpet in C II
Trumpet in C III
Tenor Trombone I
Tenor Trombone II
Bass Trombone
Tuba
Timpani *fff*
Percussion I 4 Suspended Cymbals *fff* *lv*
Percussion II Marimba *fff*
Percussion III Vibraphone *fff* *lv*
Percussion IV Bass Drum *fff*
Historicus (Soprano Solo) *mf* **HISTORICUS**
Angelus & Ancilla (Soprano Solo)
Petrus & Servus (Tenor Solo)
IESUS (Bass Solo)
Soprano
Alto
Tenor
Bass
Organ
Pedals
Andante
Violin I *f* *arco*
Violin II *f*
Viola *f* *col legno*
Violoncello *f* *col legno*
Contrabass *f*

Se - que - ba - tur au - tem Ie - sum Si - mon Pe - trus, et a - li - us di -

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *mp*

Bsn. I II *mp*

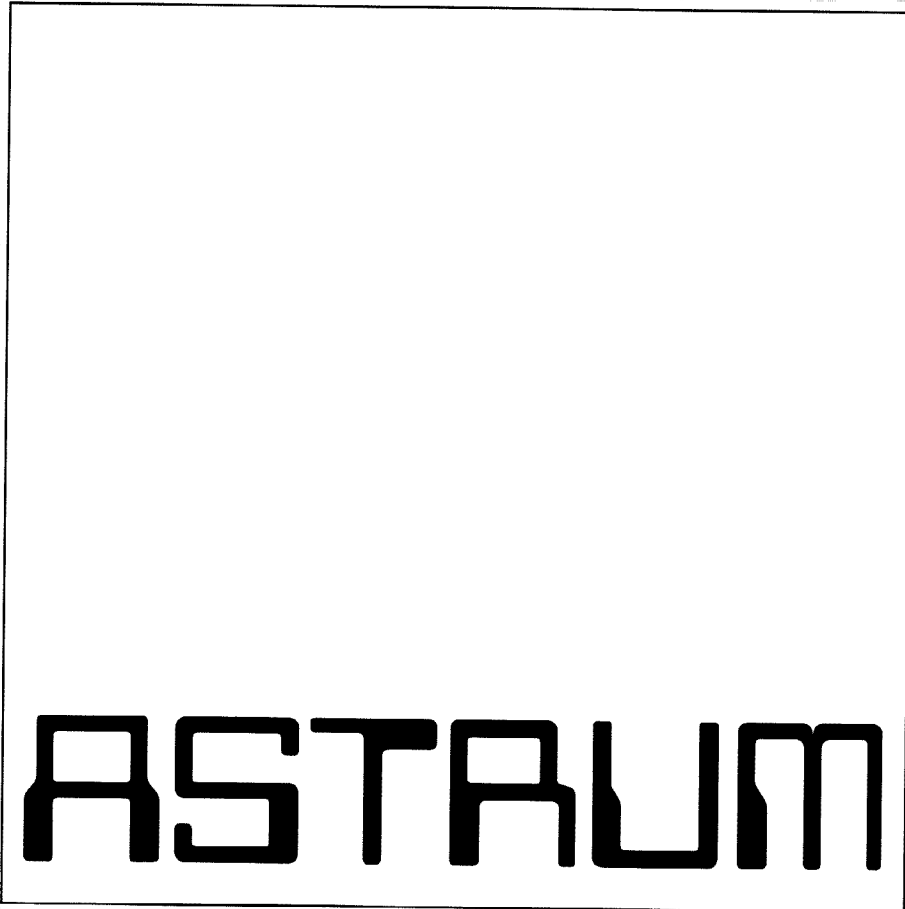
Hn. I III *p*

Hn. II IV *p*

Historicus

-sci - pu - lus. Di - sci - pu - lus au - tem il - le e - rat no - tus pon - ti - fi - ci, et in - tro - i - vit cum

SO.
(arco martella)



Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

Historicus

le - su in a - tri - um pon - ti - fi - cis. Pe - trus au - tem sta - bat ad o - sti - um for - is. E - xi - vit er - go di -

SOLO
(arco martellata)

mf

arco

mp

10 *mp*

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Historicus
mp 1. *a2* 1.

-sci-pu-lus a-li-us, qui e-rat no-tus pon-ti-fi-ci, et di-xit os-ti-a-ri-ae: et in-tro-du-xit Pe-trum. Di-cit er-go Pe-tro an-

Vln. II
Vla.
Vc.

14

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Perc. I Claves *mf*

Historicus
-eil-la o-sti-a-ri-a:

Anella *ANCHILLA* *mf* *f*
Num- quid et tu ex di- sci- pu- lis es ho- mi-nis is-ti- us?

Vln. II
Vla.
Vc. *mf*

18

Fl. I II *mf*

Ob. I II *mf*

Cl. I II

Bsn. I II *fp*

Hn. I III *fp*

Hn. II IV *fp*

Tbn. I II *sfz. mm* *sffz*

Timp.

Perc. I Claves

Perc. II Marimba

Perc. IV Bass Drum

Historicus et mi-ni - stri ad

Petrus

Vln. II

Vla.

Vc.

ASTAUM

23

Fl. I II *mf*

Ob. I II *mf*

Cl. I II *mf*

Bsn. I II *mf*

Timp.

Perc. IV Bass Drum *pp* *mf*

Historicus
 pru - nas, qui - a fri - gus... e - rat, et ca - le - fi - e - bant e - rat au - tem cum e - is et Pe - trus stans, et ca - le -

Vln. I *mf pizz.* SOLO (tocco martellato)

Vln. II *mf*

Vla. *mf*

Vc. *mf*

27

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Tba.

Timp.

Perc. I
4 Suspended Cymbals

Perc. II
Marimba

Perc. III
Vibraphone (senza motore)

Perc. IV
Bass Drum

Historicus
- fa - ci - ens se. Pon - ti - fex er - go in - ter - ro - ga - vit le - sum de di - sci - pu - lis

Org.

Ped.

Vln. I
Vln. II

Vla.

Vc.

Cb.

Meno mosso

32

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and brass section (Trumpets, Trombones, Tuba, Timpani) are in the upper half. Percussion includes Marimba, Vibraphone, and Tubular Bells. The string section (Violins, Viola, Violoncello, Contrabass) is at the bottom. The vocal line for 'Historicus' is positioned above the strings. The word 'ASTAUM' is printed in a large, bold, stylized font across the center of the page, partially overlapping the percussion and string staves. The score features various dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like 'Meno mosso'. The piece is in 4/4 time.

ASTAUM

Timp.

Marimba
mf

Vibraphone (senza motore)
mf

Tubular Bells *lv. To B. D.*

IESUS
mf

E - - go pa-lam lo-cu-tus sum mun-do: e-go sem-per do-cui in sy-na-go-ga, et in tem-plo, quo

Org. *p*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Cb. *mf*

IESUS

om-nes lu-dae-i con-ve-ni-unt, et in oc-cul-to lo-cu-tus sum ni-hil. Quid me in-ter-ro-gas? in-ter-ro-ga e-os

Org.

Vln. I

Vln. II

Vla. *mf*

Vc.

Cb.

IESUS

qui au-di-e-runt quid lo-cu-tus sum ip-sis: ec-ce hi-i sci-unt quae di-xe-rim e-go.

Org. *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

52 Andante

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. II Marimba *mf*

Perc. III Vibraphone (*senza*) *mf*

Perc. IV Bass Drum

Historicus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso

58

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. III

Hn. II
Hn. IV

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Tba.

Timp.

Perc. II
Marimba

Vibraphone, *senza*

Perc. III
Tubular Bells

Perc. IV

IESUS

Org.

Ped.

lis?_

ASTAUM

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

ff *mf*

64 **Andante**

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I III
Hn. II IV
Tbn. I II
B. Tbn.
Tba.

Marimba
Perc. II *p*
Vibraphone (*senza motore*)
Perc. III *p*
Perc. IV Bass Drum *p*

HISTORICUS
mf
Et mi - sit c - um An - nas li - ga - tum ad Cai - pham - pon - ti - fi - cem. E - rat au - tem Si - mon -

67

Fl. I II
Ob. I II
Cl. I II

Claves
Perc. I
Marimba
Perc. II
Vibraphone (*senza motore*)
Perc. III
Bass Drum
Perc. IV

HISTORICUS
Pe - trus stans, et ca - le - fa - ci - ens se. Di - xe - runt er - go ei:

ANCILLA
f
Num - quid et

Vln. II
Vla.
Vc.

71

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp. + Wood Block (*san*)
f

Perc. I Claves

Perc. II Marimba

Perc. III Vibraphone (*senza moto*)

Perc. IV Bass Drum

Ancilla

S. Num

A. Num - quid et tu

T. Num - quid et tu

B. Num - quid et tu

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

ex di - sci - pu - lis e - ius es?

ex di - sci - pu - lis e - ius es?

ex di - sci - pu - lis e - ius es?

ex di - sci - pu - lis e - ius es?

SOLO
(arco martellato)
pizz.
mf

76

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
III

Hn. II
IV

C Tpt. I
II

C Tpt. III

Tbn. I
II

B. Tbn.

Tba.

Timp.

Perc. I
4 Suspended Cymbals

Perc. II
Marimba

Perc. III
Vibraphone (senza motore)

Perc. IV
Bass Drum

Historicus

Petrus

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

fp

f

fp

fp

f

sfz mp — *sfz*

f

p

f

mf

mf

sfz *f*

HISTORICUS
ff

Ne - ga - vit il - le, di - xit:

PETRUS
f

Non — sum...

f

Di - cit... u - nus ex ser - vis pon - ti -

81

Fl. I II *mfpp*

Ob. I II *mfpp*

Cl. I II *mfpp*

Bsn. I II *mfpp*

Hn. I III *mp p*

Hn. II IV *mp p*

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 4 Suspended Cyr

Perc. II Marimba

Perc. III Vibraphone (*senza motore*)

Perc. IV Bass Drum

ASTAUM

Historicus
-fi - cis, co - gna - - - tus e - ius, cu - ius ab-sci-dit Pe - - trus au - ri - - - cu - lam:

Servus
f
Non - - ne e-go te

Vln. I *mf* *div: 1. arco, 2. pizz.*

Vln. II *mf* *div: 1. arco, 2. pizz.*

Vla. *mf* *div: 1. arco, 2. pizz.*

Vc. *mf* *div: 1. arco, 2. pizz.*

Cb.

Fl. I II *mf* *mf* *mf* *mf*

Ob. I II *mf* *mf* *mf* *mf* *mf* *mf*

Cl. I II *mf* *mf* *mf* *mf* *mf* *mf*

Bsn. I II *mf* *mf* *mf* *mf* *mf* *mf*

Hn. I III *mp* *p* *mp* *p*

Hn. II IV *mp* *p* *mp* *p*

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 4 Suspended Cymbals

Perc. II Marimba

Perc. III Vibraphone (senza motore)

Perc. IV Bass Drum

Historicus *f* HISTORICUS I - te - rum er - go ne - ga - vit Pe - trus: et sta - tim

Servus *ff* vi - - - di in hor - - - to cum il - lo? —

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf* *mf*

Ve. *mf* *mf* *mf*

Cb.

90

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Historicus

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 Suspended t

Marimba

Vibraphone (*senza m*)

Bass Drum

gal

ASTAUM

mf, *ff*, *pp*, *sfz*, *lv*, *3*

Detailed description: This is a page of a musical score, page 90, for a large orchestra and percussion ensemble. The score is written in 2/4 time. The instruments listed on the left are Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I, II, and Bass Trombone, Tuba, Timpani, Percussion I (4 suspended cymbals), Percussion II (Marimba), Percussion III (Vibraphone, *senza m*), Percussion IV (Bass Drum), Historicus (with *gal* marking), Violin I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mf*, *ff*, *pp*, and *sfz*, and includes triplets and other rhythmic markings. A large, bold, black watermark reading 'ASTAUM' is superimposed over the lower half of the page. The page number '90' is in the top left corner.

Adagio doloroso

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, III, Hn. II, IV

C Tpt. I, II, C Tpt. III

Tbn. I, II, B. Tbn., Tba.

Timp.

Perc. I: 4 Suspended Cymbals

Perc. II: Crotales

Perc. III: Vibraphone (*con motore*)

Perc. IV: Tam-tam

IESUS

Org.

Ped.

Vln. I, Vln. II, Vla., Vc., Cb.

mf, *f*, *mf*, *p*, *ff*, *mp*

con motore, *mf*, *Lv*, *Lx*, *mf*, *mf*, *mf*, *mf*

Tam-tam (*with claves and slide with triangolo stick*)

A - ni - mam tu - am pro me po - nis?

Adagio doloroso

101 Moderato doloroso

Timp. *mf*

Perc. III Vibraphone (*con motore*) *lv.*

Perc. IV Tam-tam *lv.*

S. *p*
Non can - ta - bit gal - lus, do - - - nec me ter ne - ges, non can - ta - bit gal - lus,

A. *p*
Non can - ta - bit gal - lus, do - - - nec me ter ne - ges, non can -

T. *p*
Non can - ta - bit gal - lus, do - - - nec me ter ne - ges,

B. *p*
Non can - ta - bit gal - lus, do - - - nec me ter ne - ges,

Vc. *Moderato dol.*
pizz. vibrato lv.

Cb. *pizz. vibrato lv.*



104

Petrus *mf*
o

S. *mf*
do - - - nec

A. *crescendo*
- ta - bit gal -
- nec me ter

T. *a poco crescendo*
non
gal - lus,

B. *a poco crescendo*
ne - ges, can -

107

Angelus *ANGELUS*
mf A - - - gnus De - - i, A -

Petrus
Do - - - mi - ne, - - -

S. non can - ta - bit gal - lus, do - - - nec me ter ne - ges, non can - ta - bit gal - lus,

A. ne - ges, non can - ta - bit gal - lus, do - - - nec me ter ne - ges, non can -

T. do - - - nec me ter ne - ges, non can - ta - bit gal - lus, do - - - nec me ter ne - ges,

B. - ta - bit gal - lus, do - - - nec me ter ne - ges, non can - ta - bit gal - lus, do - - - nec me ter

110

Angelus *ff*
gnus De - - i, A - - - - - gnus

Petrus *f*
o Do - - - mi - ne,

S. *mf*
do - - - nec me ter ne - ges, non can - ta - bit gal - lus, do - - - nec me ter ne - ges,

A. *mf*
- ta - bit gal - lus, do - - - nec me ter ne - ges, non can - ta - bit gal - lus, do - - - nec me ter

T. *mf*
non can - ta - bit gal - lus, do - - - nec me ter ne - ges, non can - ta - bit gal - lus,

B. *mf*
ne - ges, non can - ta - bit gal - lus, do - - - nec me ter ne - ges,

113

Angelus *f* *mf* *p*
De - - i, qui tol - lit pec - ca - ta mun - di, qui tol - lit pec - ca - ta mun - di, qui

Petrus *ff* *mf*
o Do - mi - ne, mi - se - re - re - no - bis,

S. *m*

A. *m*
ne - ges,

T. *m*
do

B. *m*

117

Perc. II *Crotales* *arco* *p* *lv* *To Darbukas*

Perc. III *Vibraphone (senza motore, arco)* *p* *lv*

Angelus *mf* *p* *pp*
tol - lit pec - ca - ta mun - di, mi - se - re - re - no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re...

Petrus *mp* *p* *pp*
mi - se - re - re - no - bis, mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re...

S. *m*

A. *m*

T. *m*

B. *m*

V. Pilatus

Andante

The score is for a large ensemble and includes the following parts:

- Flute I, II
- Oboe I, II
- Clarinet in Bb I, II
- Bassoon I, II
- Horn in F I, III, II, IV
- Trumpet in C I, II, III
- Tenor Trombone I, II
- Bass Trombone
- Tuba
- Timpani
- Percussion I: 5 Tom-toms (PPP, 3)
- Percussion II: Darbukas (PPP)
- Percussion III: Tenor Drum (PPP), Bass Drum (PPP)
- Percussion IV: (PPP)
- Historicus (Soprano Solo)
- Angelus (Soprano Solo)
- Pilatus (Tenor Solo)
- IESUS (Bass Solo)
- Soprano
- Alto
- Tenor
- Bass
- Organ
- Pedals
- Violin I, II
- Viola
- Violoncello
- Contrabass

ASTAUM

8

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

pp

ASTAUM

Perc. I 5 Tom-toms

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus

- to - - ri - um. E - rat au - - tem ma - ne: et ip - si non in - tro - i - e - runt in praes -

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
III

Hn. II
IV

C Tpt. I
II

C Tpt. III

Tbn. I
II

B. Tbn.

Tba.

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Tenor Drum

Perc. IV
Bass Drum

Historicus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

- to - - - ri - um, ut non con - ta - mi - na - ren - - - tur, sed man - du -

12

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
III

Hn. II
IV

C Tpt. I
II

C Tpt. III

Tbn. I
II

B. Tbn.

Tba.

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Tenor Drum

Perc. IV
Bass Drum

Historicus
- ca - - -

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp

mp

mp

mp

mp

div.: arco - pizz.

er - go Pi -

ASTAUM

14

Fl. I
Fl. II

Ob. I
Ob. II

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Tenor Drum

Perc. IV
Bass Drum

Historicus

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

- la - - - tus ad e - os fo - - ras, et di - - xit:

16

Cl. I
Cl. II

Hn. I
Hn. III

Hn. II
Hn. IV

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Tenor Drum

Perc. IV
Bass Drum

Pilatus

Vln. I

Vln. II

Vla.
div.: arco - pizz.

Vc.

Cb.

mf *a2* *mf*

mf *mf*

mf

f

PILATUS

Quam ac - cu - sa - ti - o - - - - nem af - fer - tis ad - ver - sus

18

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 5 Tom-toms

Perc. II Darbukas

Perc. III Tenor Drum

Perc. IV Bass Drum

Pilatus ho - -

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

Si non es - set hic ma - le - fac - tor, non ti - bi tra - di - di -

Si non es - set hic ma - le - fac - tor, non ti - bi tra - di - di -

28

Cl. I
II

Bsn. I
II

Historicus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

re - tur, quem di - xit, sig - ni - fi - cans qua es - set mor - te mo - ri - tu - rus. In - tro - i - vit er - go i - te - rum in pra - to - ri - um Pi -

f

p

32

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Historicus

Pilatus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

la - tus et vo - ca - vit Ie - sum, et di - xit ei:

PILATUS
f
Tu es rex lu - dae - o - rum? _____

TUTTI

arco

37 **Meno mosso** **Andante** *mf*

Hn. I, III *mf* *mf* *mf*

Hn. II, IV *mf*

Perc. II Marimba *mf*

Perc. III Vibraphone (*con motore*) *mf* *Lx*

Pilatus **PILOTUS** *f*

IESUS *mf* *f*

Org. *p* **Meno mosso**

Vln. I, II

Vla.

Vc.

Cb.

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II *a2* *mf*

Hn. I, III

Hn. II, IV

Perc. II Marimba

Perc. III Vibraphone (*con motore*)

Pilatus *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *arco*

Vc. *mf*

ASTAUM

A te-met ip-so hoc di-cis, an a-li-i-ti-bi di-xe-runt de-me?—

Num-quid e-go lu-

-dac- - - -us sum?— gens tu-a et pon-ti-fi-ces tra-di-de-runt te mi-hi:

45

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Perc. II
Marimba

Perc. III
Vibraphone (*con motore*)

Pilatus *mf*
quod fe - ci - si?

IESUS *mf*
Reg - num me - um non est de - mun - do hoc. Si ex hoc

Org.

Vln. I
Vln. II

Vla.

Ve.

Cb.

50

IESUS *mf*
mun - do es - set reg - num me - um, mi - ni - stri me - i de - car - ta - rent. ut non tra - de - rer lu - dae - is: nunc au - tem me - um

Org.

Vln. I

Cb.

56

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Perc. II
Marimba

Perc. III
Vibraphone (*con motore*)

Pilatus *mf*
Fr - go rex es tu?

IESUS *mf*
reg - num non est hinc. IESUS
tu di - cis qui - a

Org.

Vln. I

Vla. *div.: arco - pizz.*
mf

Cb.

61

IESUS
 rex sum. E - go in hoc na - tus sum, et ad hoc ve - ni in mun - dum, ut tes - ti -

Org. *pp*

Cb.

66

IESUS
 -mo - ni - um per - hi - be - am ve - ri - ta - ti. om - nis qui est ex ve - ri - ta - te, au - dit me - am vo - cem.

Org.

Cb.

72

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Tbn. I II

B. Tbn.

Tba.

Perc. II
 Marimba *mf*

Historicus

Pilatus

Org.

Ped.

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *arco* *SOLO* *mp*

Cb. *mf*

ASTAUM

xi - vit ad lu -

77

Bsn. I
Bsn. II

Perc. II
Marimba

Perc. III
Cymbals

Historicus
- dae - os, et di - cit e - is:

Pilatus
PILATUS
E - go nul - lam in - ve - ni - o in e - o cau - sam. Est

Org.

Ped.

Vln. I
TUTTI
mp

Vln. II
mp

Vc.
TUTTI
mp



81

Perc. II
Marimba

Perc. III
Cymbals

Pilatus
au - tem con-su-e-tu - do vo - bis ut u - num di - mit - tam vo - bis in pa - - - scha: vul - tis er - go di -

Vln. I
mf

Vln. II
mf

Vla.
mp

Vc.
mp

Cb.
mp

90 Più mosso, impetuoso

Bsn. I, II *ff* *a2*

Hn. I, III *ord.* *ff*

Hn. II, IV *ord.* *ff*

C Tpt. I, II *ord.* *ff*

C Tpt. III *ord.* *ff*

Tbn. I, II *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Perc. I 5 Tom-toms *ff* *mf* *f*

Perc. II Darbukas *f*

Perc. III Suspended Cymbal *secco* *f*

Perc. IV Bass Drum *ff* *f*

Historicus *f* *HISTORICUS* *ff*
 Cla - ma - ve - runt rur - sum om - nes, di - cen - tes:

S. *ff* Non hunc, sed Ba -

A. *ff* Non hunc, sed Ba -

T. *ff* Non hunc, sed Ba -

B. *ff* Non hunc, sed Ba -

Org.

Ped.

Vln. I *f* *div.: col legno - pizz.* *arco* *ff*

Vln. II *f* *div.: col legno - pizz. b* *arco* *ff*

Vla. *f* *div.: col legno - pizz. b* *arco* *ff*

Vc. *ff*

Cb. *ff*

99

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

Hn. I
Hn. II
Hn. III
Hn. IV

C Tpt. I
C Tpt. II
C Tpt. III

Tbn. I
Tbn. II

B. Tbn.
Tba.

Timp.

Perc. I
5 Tom-toms

Perc. II
Darbukas

Perc. III
Suspended Cymbal

Perc. IV
Bass Drum

Historicus

Angelus

S.
-rab - bam, non hunc, sed Ba - rab - bam, Ba - rab - bam, Ba - rab - - - - - bam, Ba - rab - bam.

A.
-rab - bam, non hunc, sed Ba - rab - bam, Ba - rab - bam, Ba - rab - - - - - bam, Ba - rab - bam.

T.
-rab - bam, non hunc, sed Ba - rab - bam, Ba - rab - bam, Ba - rab - - - - - bam, Ba - rab - bam.

B.
-rab - bam, non hunc, sed Ba - rab - bam, Ba - rab - bam, Ba - rab - - - - - bam, Ba - rab - bam.

Vln. I
Vln. II

Vla.

Vc.

Cb.

f, *ff*, *sfz*, *secco*, *To T.B.*

103 Andante

Fl. I II *mp*

Ob. I II *mp*

Cl. I II

Bsn. I II

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 5 Tom-toms

Perc. II Darbukas

Perc. III Temple Blocks *mp*

Perc. IV Bass Drum *ff*

Historicus HI: *mf*
Tun

Org. *p*

Ped.

ASTAUM

Vln. I *mp* *mf*

Vln. II

Vla.

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

as ple-cten - tes co -

107

Fl. I
II

Ob. I
II

Cl. I
II

Bsn. I
II

Hn. I
III

Hn. II
IV

C Tpt. I
II

C Tpt. III

Tbn. I
II

B. Tbn.

Tba.

Perc. I
Whip

Perc. III
Temple Blocks

Historicus
- ro - nam de spi - nis, in - po - su - e - runt. ca - pi - ti e - ius; et ve - ste pur - pu - re - a cir - cum - de - de - runt

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

114 Piu mosso, festivo

Bsn. I
Bsn. II

Hn. I III
Hn. II IV

C Tpt. I II
C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I Whip

Perc. II Darbukas

Perc. III Temple Blocks

Perc. IV Bass Drum

Historicus

Angelus

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

HISTORICUS
ff

et da - bant ei a - la -

ANGELUS
ff

et da - bant ei a -

f

f

f

f

Ha - ve, ha - ve, rex lu - dae - o - - rum, ha - ve, ha - ve,

Ha - ve, ha - ve, rex lu - dae - o - - rum, ha - ve, ha - ve,

Ha - ve, ha - ve, rex lu - dae - o - - rum, ha - ve, ha - ve,

Ha - ve, ha - ve, rex lu - dae - o - - rum, ha - ve, ha - ve,

Piu mosso, festivo

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Bsn. I/II, Hn. I/III, Hn. II/IV, C Tpt. I/II, C Tpt. III, Tbn. I/II, B. Tbn., Tba.), percussion (Whip, Darbukas, Temple Blocks, Bass Drum), and timpani. The vocal section features a Historicus and an Angelus. Below the vocalists are four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom section includes strings (Vln. I, Vln. II, Vla., Vc., Cb.). The title 'ASTAUM' is prominently displayed in a large, bold, black font across the center of the page, overlapping the percussion and vocal staves.

ASTAUM

Historicus
- - pas, et da - - bant ej a - la - - - pas.

Angelus
- la - - - pas, et da - - bant ej a - la - - - pas.

S.
rex lu - - dae - o - - rum, ha - ve, ha - ve, rex lu - dae - o - rum:

A.
rex lu - - dae - o - - rum, ha - ve, ha - ve, rex lu - dae - o - rum:

T.
rex lu - - dae - o - - rum, ha - ve, ha - ve, rex lu - dae - o - rum:

B.
rex lu - - dae - o - - rum, ha - ve, ha - ve, rex lu - dae - o - rum:

Andante

122

Fl. I II *mp*

Ob. I II *mp*

Bsn. I II *mp*

Hn. I III *mp*

Hn. II IV *mp*

B. Tbn. *mp*

Perc. II Darbukas *To Mar.*

Perc. II Marimba *mp*

Perc. III Temple Blocks *To Vib.* Vibraphone *mp*

Perc. IV Bass Drum

Historicus *mf*
E - xi - it i - - - te - rum Pi - la - - - tus fo - ras, et di - cit e - is:

Pilatus *mf*
Ec - - ce ad -

Org. *mp*

Ped. *mp*

Andante

Vln. I *mp*

Vln. II *mp*

Vln. *arco* *mp*

Vc. *pizz.* *mp* *arco* *mp*

Cb. *pizz.* *mp* *arco* *mp*

TUTTI

Fl. I II

Ob. I II

Bsn. I II

Hn. I III

Hn. II IV

B. Tbn.

Perc. I

5 Tom-toms

Perc. II

Marimba

Perc. III

Vibraphone

Perc. IV

Bass Drum

Pilatus

- du - co vo



To T. D.

qui - a

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Bsn. I
Bsn. II

Timp.

Perc. I
5 Tom-toms

Perc. II
Marimba

Historicus

Pilatus

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

f

mf

mp

pizz.

mp

HISTORICUS
mf
E - xi - vit_ er - go

Pilatus
f
in e - o nul - lam_ cau - - - - sam in - ve - ni - o.

132

Bsn. I
Bsn. II

Perc. I
5 Tom-toms

Historicus

Org.

Pod.

Vc.

Cb.

mf

f

mf

f

Historicus
Ie - - - sus fo - ras por - tanspi-ne-am co-ro - nam, et pur - pu - re - um_ ves-ti-men - tum. Et

135

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 5 Tom-toms

Perc. II Marimba

Perc. III Tenor Drum

Perc. IV Bass Drum

Historicus di - cit e

Pilatus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

f, *ord.*, *mf*, *ff*, *fff*

Fl. I II *ff*

Ob. I II *ff*

Cl. I II *ff*

Bsn. I II *ff* *a2*

Hn. I III *ff* *flaut.* *ord. f* *mf*

Hn. II IV *ff* *flaut.* *ord. f* *mf*

C Tpt. I II *ff* *a2 flaut.* *f* *ord.*

C Tpt. III *ff* *f* *ord.*

Tbn. I II *ff* *flaut.* *f* *ord.*

B. Tbn. *ff* *f* *ord.*

Tba. *ff* *f* *ord.*

Timp. *ff* *sffz*

Perc. I 5 Tom-toms *fffz*

Perc. II Marimba *ff*

Perc. III Tenor Drum *fffz*

Perc. IV Bass Drum *ff*

Historicus
Cum er - go vi - dis - sent e - um pon - ti - fi - ces et mi -

Vln. I *div.: col legno - pizz. ♪* *f*

Vln. II *div.: col legno - pizz. ♪* *f*

Vla. *div.: col legno - pizz. ♪* *f*

Vc. *div.: col legno - pizz. ♪* *f*

Cb. *div.: col legno - pizz. ♪* *f*

145

Fl. I
Fl. II

Ob. I
Ob. II

Cl. I
Cl. II

Bsn. I
Bsn. II

C Tpt. I
C Tpt. II

C Tpt. III

Tbn. I
Tbn. II

B. Tbn.

Tba.

Perc. II Marimba

Perc. III

S. *ff*
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - - - - - ge...

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

T. *ff*
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - - - - - ge...

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

Vln. I *ord.*

Vln. II *ord.*

Vla. *ord.*

Vc. *ord.*

Cb. *ord.*

149 *mp*

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I 5 Tom-toms

Perc. II Marimba *mp*

Perc. III Tenor Drum

Perc. IV Bass Drum

Pilatus

Vln. I

Vln. II

Viola *mf* *div.: arco - pizz.*

Ve.

Cb.

ASTAUM

in -

153

Bsn. I II *f* *a2*

Hn. I III *f* *a2*

Hn. II IV *f* *a2*

C Tpt. I II

C Tpt. III

Tbn. I II *f* *a2*

B. Tbn. *f*

Tba. *f*

Timp. *f* *sfz*

Perc. I 5 Tom-toms *sfz*

Perc. II Marimba *ff*

Perc. III Tenor Drum *sfz*

Perc. IV Bass Drum *f*

Pilatus
- ve - ni - o in e - o... cau - - sam.

S. *f poco marcato*
Nos le - gem ha-be-mus, nos le - gem ha-be-mus, nos

A. *f poco marcato* *ff*
Nos le - gem ha-be-mus, nos le - gem, et se -

T. *f poco marcato* *ff*
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, et se -

B. *f poco marcato*
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge,

Vln. I *arco, sul pont.* *ff*

Vln. II *arco, sul pont.* *ff*

Via. *arco, sul pont.* *ff*

Vc. *arco* *f* *arco* *ff*

Cb. *f* *arco* *f*

164

Fl. I II *fff*

Ob. I II *fff*

Cl. I II *fff*

Bsn. I II *fff*

Hn. I III *fff*

Hn. II IV *fff*

C Tpt. I II *fff*

C Tpt. III *fff*

Tbn. I II *fff*

B. Tbn. *fff*

Tba. *fff*

Perc. I 5 Tom-toms

Perc. II Marimba

Perc. III Tenor Drum

Perc. IV Tam-tam *lv*

Vln. I *arco* *fff*

Vln. II *fff*

Vla. *arco* *fff*

Ve. *arco* *fff*

Cb. *arco* *fff*

ASTAUM

171 Vibraphone (*con motore*)

Perc. III

Historicus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

la - tus hunc ser - mo - - nem, ma - gis ti - mu - it. Et in - gres - sus est prae - to - - ri - um

f

p

mf

174

Perc. II Marimba

Perc. III Vibraphone

Historicus

Pilatus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

i - te - run

de es

arco

ASTAUM

177

Fl. I II *mp*

Ob. I II *mp*

Cl. I II *mp*

Perc. III *f* *L.v.* *ff*

Vibraphone (*con motore*) *f* *L.v.* *ff*

Angelus *mf* ANGELUS *mf* *f*

Pilatus *ff*

Vla.

Vc.

Cb.

E - go sum pa - stor bo - nus. E - go sum re-sur-

tu, es tu? Un - de es tu? —



181

Fl. I II *mf*

Ob. I II *mf*

Cl. I II *mf*

Perc. III *mf* *L.v.* *L.v.* *L.v.* *L.v.*

Vibraphone (*con motore*) *mf* *L.v.* *L.v.* *L.v.* *L.v.*

Historicus *mf* HISTORICUS *mf* *f*

Angelus *ff*

Org.

Ped.

Vla.

Vc.

Cb.

le - sus au-tem res-pon-sum non de - dit ei. Di-cit er - go ci Pi-la - tus:

-re - ctio et vi - ta.

186

Hn. I III *mp*

Hn. II IV *mp*

Marimba *mp*

Pilatus *mf*

Mi - hi non lo - que - ris? nes - cis qui - a po - tes - ta - tem ha - - be - o cru - ci -

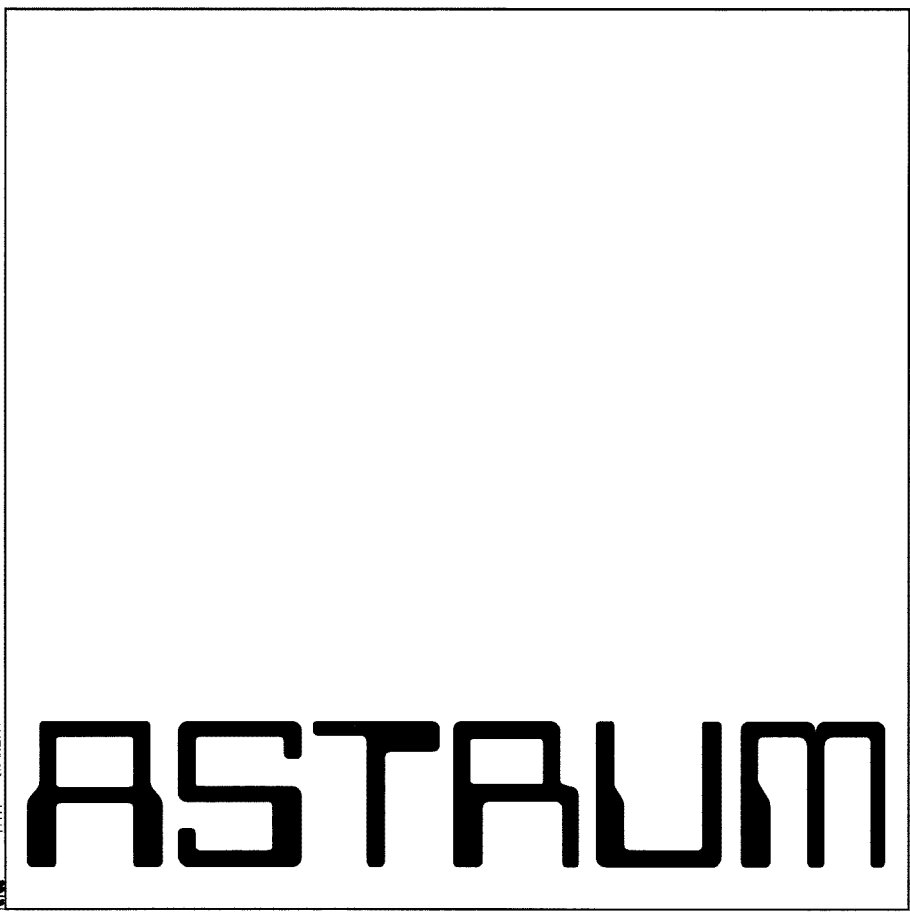
Vln. I *arco*

Vln. II *arco*

Vla.

Vc.

Cb.



==

189

Hn. I III

Hn. II IV

C Tpt. III

Tbn. I II *m*

B. Tbn. *m*

Marimba *m*

Pilatus *mf*

- fi - - - ge-re te, et po-tes-ta - tem ha - - be-o di-mit - te - - - re__ te?

IESUS *mf*

Non ha -

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

193

IESUS *f* *mf*
 - be - res po - tes - ta - tem ad - ver - sum me ul - lam, ni - si ti - bi es - set da - tum de - su - per. Pro - te - re - a qui

Org. *mp*

Ped.

Cb. *mf*



199

Hn. I III *pp* *f*

Hn. II IV *pp* *f*

C Tpt. I II *pp* *f*

C Tpt. III *pp* *f*

Tbn. I II *pp* *f*

B. Tbn. *pp* *f*

Tba. *pp* *f*

Perc. I 4 Suspended Cymbals *p* *f* *To Tom-t.*

Historicus *f* *HISTORICUS*
 E - xin - de quae - re - bat Pi - la - tus... di -

IESUS *mf*
 tra - di - dit me ti - bi, ma - ius pec - ca - tum ha - bet...

Org. *mf*

Ped. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Bsn. I II

Tbn. I II

B. Tbn.

Tba.

Historicus

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mit - - - te - re e - um. lu - dae - i - - au - tem, cla - ma - - bant di - cen - - - tes: - -

ff

ff

ff

ff

ff

ff

ff

ff

ff

Bsn. I II

Tbn. I II

B. Tbn.

Tba.

S.

A.

T.

B.

Vc.

Cb.

ASTAUM

ff *ben marcato*

ff *ben marcato*

ff *ben marcato*

ff *ben marcato*

Si hunc di - mit - tis, non es a - mi - cus Cae - sa - ris. Om - nis qui se re - gem fa - cit, con - tra - di - cit

Si hunc di - mit - tis, non es a - mi - cus Cae - sa - ris. Om - nis qui se re - gem fa - cit, con - tra - di - cit

Si hunc di - mit - tis, non es a - mi - cus Cae - sa - ris. Om - nis qui se re - gem fa - cit, con - tra - di - cit

Si hunc di - mit - tis, non es a - mi - cus Cae - sa - ris. Om - nis qui se re - gem fa - cit, con - tra - di - cit

Bsn. I
Bsn. II
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Perc. II Marimba
Perc. III Vibraphone
Historicus
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *mp* *mp* *mp* *f* *mf* *mp* *pizz.* *mp* *mp*

HISTORICUS

Pi - la - tus er - go cum au - dis - set hos ser - mo - nes, ad - du - xit fo - ras Ie - sum: et se - dit pro tri - bu -

Cae - sa - ri.
Cae - sa - ri.
Cae - sa - ri.
Cae - sa - ri.

Timp.
Perc. II Marimba
Perc. III Vibraphone
Historicus
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mp* *mp* *f* *ff* *mf* *mp*

-na-ti, in lo-cum qui di-ci-tur Li-tho - stro - tos, he-bra-i-ce au-tem Gab-ba - tha. E-rat au-tem pa-ra-see-ve Pas-chaë, ho-ra qua-si

Ob. I II
Cl. I II
Bsn. I II

Hn. I III
Hn. II IV
C Tpt. I II
C Tpt. III

B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV

Historicus
Pilatus

ASTAUM

STORICUS
- li au - tem cia -

Vln. I
Vln. II
Vla.
Vc.
Cb.

237 *ff*

S. re - - - gem, ni - si Cae - sa - rem, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge.

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

T. re - - - gem, ni - si Cae - sa - rem, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -

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



240 *ff*

Fl. I, II

Ob. I, II

Cl. I, II

Bsn. I, II

Hn. I, III

Hn. II, IV

C Tpt. I, II

C Tpt. III

Tbn. I, II

Timp. *f*

Perc. I 5 Tom-toms

Perc. II Darabukas

Perc. III Tenor Drum

Perc. IV Bass Drum

S. *fff*

A. *fff*

T. *fff*

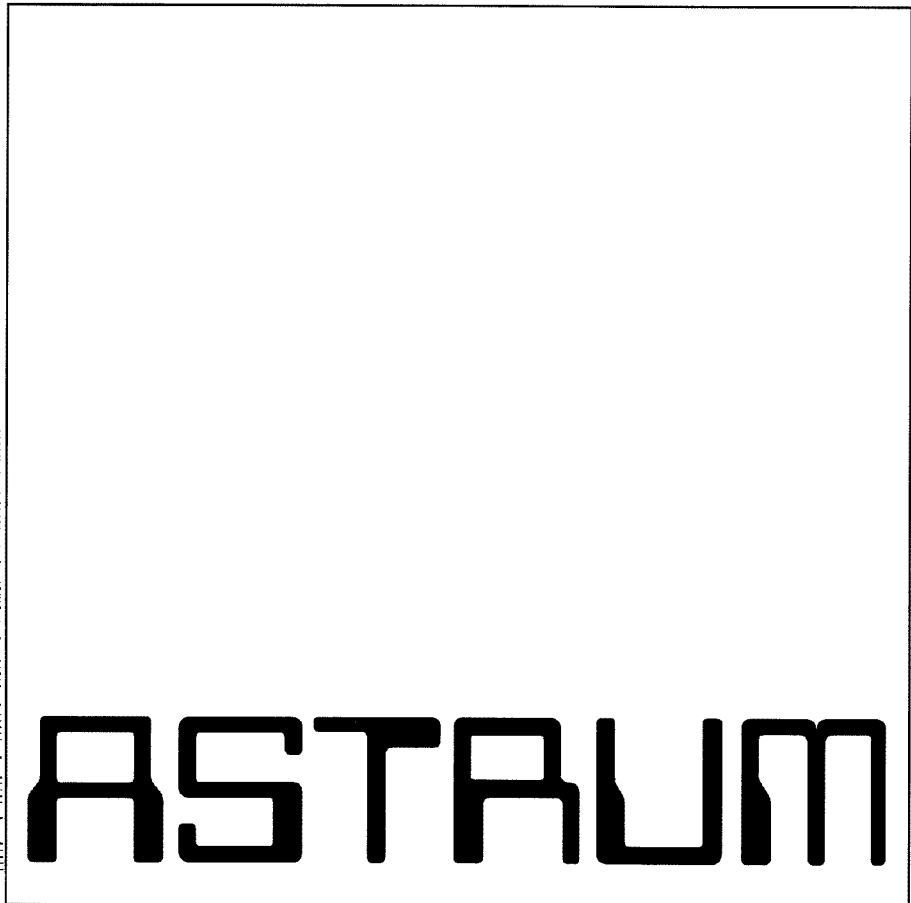
B. *fff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*



ASTAUM

ff

ff

5

243

Hn. I
Hn. II
C Tpt. I
C Tpt. II
Tbn. I
Tbn. II
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV

5 Tom-toms
Darabukas
Tenor Drum
Bass Drum

fff

This block contains the musical score for measures 243 through 248. It features six woodwind parts (Horn I, Horn II, C Trumpet I, C Trumpet II, Trombone I, Trombone II), a Timpani part, and four percussion parts (5 Tom-toms, Darabukas, Tenor Drum, Bass Drum). The woodwinds play a melodic line with slurs and accents. The percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamic marking *fff* is present at the end of measures 243, 244, 245, and 248.

246 5 Tom-toms

Perc. I
Perc. II
Perc. III
Perc. IV

Darabukas
Tenor Drum
Bass Drum

fff

This block contains the musical score for measures 246 through 248. It features four percussion parts (5 Tom-toms, Darabukas, Tenor Drum, Bass Drum). The 5 Tom-toms part has a triplet pattern. The Darabukas part has a continuous sixteenth-note pattern. The Tenor Drum part has a rhythmic pattern of eighth notes. The Bass Drum part has a simple rhythmic pattern. The dynamic marking *fff* is present at the end of measures 246, 247, and 248.

249 5 Tom-toms

Perc. I
Perc. II
Perc. III
Perc. IV

Darabukas
Tenor Drum
Bass Drum

fff

attacca

This block contains the musical score for measures 249 through 251. It features four percussion parts (5 Tom-toms, Darabukas, Tenor Drum, Bass Drum). The 5 Tom-toms part is silent. The Darabukas part has a continuous sixteenth-note pattern. The Tenor Drum part has a rhythmic pattern of eighth notes. The Bass Drum part has a simple rhythmic pattern. The dynamic marking *fff* is present at the beginning of measure 249. The word *attacca* appears at the end of measure 249 and the beginning of measure 251.

VI. Amor in aeternum

Andante

Flute I
Flute II
Oboe I
Oboe II
Clarinet in B \flat I
Clarinet in B \flat II
Bassoon I
Bassoon II
Horn in F I
Horn in F III
Horn in F II
Horn in F IV
Trumpet in C I
Trumpet in C II
Trumpet in C III
Tenor Trombone I
Tenor Trombone II
Bass Trombone
Tuba
Timpani
Percussion I
5 Tom-toms To Sus. Cymbals
Percussion II
Darbukas To Crotales
Tenor Drum
Percussion III
Bass Drum
Percussion IV
Historicus (Soprano Solo)
Angelus (Soprano Solo)
Pilatus (Tenor Solo)
IESUS (Bass Solo)
Soprano
Alto
Tenor
Bass
Organ
Pedals
Violin I
Violin II
Viola
Violoncello
Contrabass

Andante

p

13

Bsn. I II

Tbn. I II

B. Tbn.

Tba.

Perc. IV Bass Drum

Historicus

mf HISTORICUS

Tunc er-go tra-di-dit e-is il-lum ut cru-ci-fi-ge-re-tur. Sus-ce-pe-runt au-tem le-sum, et e-du-

Vln. I

Vln. II

Vla.

Vc.



19

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

Historicus

-xe-runt. Et hu-iu-lans si-bi eru-cem e-xi-vit in e-un, qui di-ci-tur Cal-va-ri-ae

Vln. I

Vln. II

Vla.

Vc.

32

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

4 Suspended Cymbals

Perc. I

HISTORICUS
mf le - - sus Na - za - re - nus, *f* Rex Iu - dae - o - - rum. **HISTORICUS**
mf Hunc er - go ti - tu - lum mul - ti le - ge - runt Iu - dae -

ANGELUS
mf le - sus, le - sus Na - za - re - nus, *f* Rex Iu - dae - o - - rum.

Vln. I

Vln. II

Vla.

Vc.

Cb.

37

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

Perc. IV Bass Drum

HISTORICUS
mf o - - rum: qui - a pro - pe ci - vi - ta - - tem e - rat lo - cus, *f* u - bi eru - ei - fi - xus est Ie - sus, *mf* et e - rat scri - ptum he -

Vln. I

Vln. II

Vla.

Vc.

49

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Historicus

Pilatus

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2.

mp

mf

fp

rfz

2. con sord.

p

con sord.

2. con sord.

p

con sord.

f

p

4 Suspended Cymbals *lv.*

Crotales *f* 3

Tenor Drum *f* To Tub. Bells

Bass Drum *f*

HISTORICUS *mf*

PILATUS *f*

Mi - li - tes er - go cum cru - ci - fi - xis - sent e - um, ac - ce - pe - runt ves - ti - men - ta e - ius,

Quod scri - psi, scri - psi.

- o - rum.

- o - rum.

- o - rum.

- o - rum.

pizz. arco

mp

pizz. arco

mp

pizz. arco

mp

pizz. arco

mp

arco

pizz. arco

mp

55

Fl. I II

Ob. I II

Cl. I II

Bsn. I II

Hn. I III

Hn. II IV

C Tpt. I II

C Tpt. III

Tbn. I II

B. Tbn.

Tba.

Historicus

et fe - ce - r

ii - ca in - con -

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

2.

4.

pizz. arco

arco

ASTAUM

59

Fl. I II
Ob. I II
Cl. I II
Bsn. I II
Hn. I III
Hn. II IV
C Tpt. I II
C Tpt. III
Tbn. I II
B. Tbn.
Tba.

Detailed description: This section of the score covers measures 59 to 62 for the woodwind and brass sections. It includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I and II, Baritone, and Tuba. The music is primarily block chords with some melodic lines in the woodwinds. Dynamic markings include *mf*. Some parts have first and second endings indicated by '1.' and '2.'

Historicus
-sul-ti-lis, de-su-per-con-to-xta per-to-tum. Di-xe-runt, er-go ad in-vi-cem:

S.
A.
T.
B.

mf
Non scin-da-mus e-am, sed sor-ti-a-mur de-il-la
mf
Non scin-da-mus e-am, sed sor-ti-a-mur de-il-la
mf
Non scin-da-mus e-am, sed sor-ti-a-mur de-il-la
mf
Non scin-da-mus e-am, sed sor-ti-a-mur de-il-la

Detailed description: This section contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Latin. The music features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *mf* is present. The vocal lines are closely aligned with each other.

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Detailed description: This section contains the string parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The music consists of rhythmic patterns of eighth and sixteenth notes. The score includes alternating markings for *pizz.* (pizzicato) and *arco* (arco). The dynamics are consistent across the section.

96 *f*

Historicus
no - nam ho - ram. Et ob - scu - ra - tus est sol, et ve - lum tem - pli scis - - sum est me - di - um.

Vln. I
Vln. II
Vla.
Vc.
Cb.

100

Hn. I
Hn. II
C Tpt. I
C Tpt. III
Tbn. I
B. Tbn.
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

fff

103

Hn. I III *fff* — *rfz*

Hn. II IV *fff* — *rfz*

C Tpt. I II *fff* — *rfz*

C Tpt. III *fff* — *rfz*

Tbn. I II *fff* — *rfz*

B. Tbn. *fff* — *rfz*

Tba. *fff* — *rfz*

Timp.

Perc. I Glockenspiel

Perc. II Crotales *arco*

Perc. III Tenor Drum *mf*

Perc. IV Bass Drum *fffz*

Historicus

IESUS

Vln. I *fff* — *rfz*

Vln. II *fff* — *rfz*

Vla. *fff* — *rfz*

Vc. *fff* — *rfz*

ASTAUM

ma sa-bac-tha-

108

HISTORICUS

Historicus *f* quod est in-ter-pre-ta-tum: De-us me-us, De-us me-us, ut quid de-re-li-qui-si

ANGELUS

Angelus *f* De-us me-us, De-us me-us, ut quid de-re-li-qui-si

IESUS

-ni?

Vln. I

Vln. II

114

C Tpt. I
II

Perc. II
Crotales

Perc. III
Orchestral Bells

Historicus
mf HISTORICUS
me? Et qui-dam de cir-cum-stan-ti-bus au-di-en-tes, di-ce-bant:

Angelus
me?

S.
f Ec-ce He-li-am vo-cat.

A.
f Ec-ce He-li-am vo-cat.

T.
f Ec-ce He-li-am vo-cat.

B.
f Ec-ce He-li-am vo-cat.

Vln. I
Vln. II

119

C Tpt. I
II

Historicus
mf HISTORICUS
Po-ste-a sci-ens Ie-sus qui-a iam om-ni-a con-sum-ma-ta sunt, ut con-sum-ma-re-tur Scri-ptu-ra, di-cit:

Vln. I

123

Fl. I
II

Ob. I
II

Cl. I
II

Historicus
mf HISTORICUS
mp IESUS
mf Vas er-go po-si-tum e-rat a-ce-to ple-num. Il-li au-tem spo-ngi-am ple-nam a-ce-to, hy-so-po cir-cum-po-

IESUS
Si-ti-o.

Vln. I

127

Fl. I
II

Ob. I
II

Cl. I
II

Perc. II
Crotales

Perc. III
Orchestral Bells

Historicus
mf HISTORICUS
-nen-tes, ob-tu-le-runt o-ri-e-ius. Cumer-go ac-ce-pis set Ie-sus a-ce-tum. Et cla-mans vo-ce mag-na Ie-sus ait:

arco

133 *ff* IESUS *ff*

Pa - ter, in ma - nus tu - as com - men - do spi - ri - tum me - um. Con - sum - ma - tum est.

140 HISTORICUS *P*

pp falsetto Et in - cli - na - to ca - pi - te tra - di - dit spi - ri - tum.

IESUS con - sum - ma - tum est.

Vln. I *pp* gliss. (*)

149 Glockenspiel *mf* *arco*

Perc. I

Perc. II *mf* Crotales

Perc. III *mf* Orchestral Bells

Perc. IV Triangle

Discipulis

Centurio *mf* CENTURIO

Ve - re

Vln. I

Vln. II

Vla.

Vc.

Cb.

ASTAUM

156 Glockenspiel *mf cantabile, molto legato*

Perc. I

Perc. II *mf cantabile, molto legato* Crotales

Perc. III *mf cantabile, molto legato* Orchestral Bells

Perc. IV

S. *mf cantabile, molto legato* Man - da - tum no - vum do - vo - bis: ut di - li - ga - tis in -

A. *mf cantabile, molto legato* Man - da - tum no - vum do - vo - bis: ut di - li - ga - tis in -

T. *mf cantabile, molto legato* Man - da - tum no - vum do - vo - bis: ut di - li - ga - tis in -

B. *mf cantabile, molto legato* Man - da - tum no - vum do - vo - bis: ut di - li - ga - tis in -

162

S. *f*
- vi - cem: si - cut di - le - xi vos, ut et vos di - li - ga - tis in - vi - cem. In hoc co - gno - scent om - nes qui - a

A. *f*
- vi - cem: si - cut di - le - xi vos, ut et vos di - li - ga - tis in - vi - cem. In hoc co - gno - scent om - nes qui - a

T. *f*
- vi - cem: si - cut di - le - xi vos, ut et vos di - li - ga - tis in - vi - cem. In hoc co - gno - scent om - nes qui - a

B. *f*
- vi - cem: si - cut di - le - xi vos, ut et vos di - li - ga - tis in - vi - cem. In hoc co - gno - scent om - nes qui - a



166

S. *mf*
me - i dis - ci - pu - li es - tis, si di - le - cti - o - nem ha - bu - e - ri - tis ad in - vi - - cem.

A. *mf*
me - i dis - ci - pu - li es - tis, si di - le - cti - o - nem ha - bu - e - ri - tis ad in - vi - - cem.

T. *mf*
me - i dis - ci - pu - li es - tis, si di - le - cti - o - nem ha - bu - e - ri - tis ad in - vi - - cem.

B. *mf*
me - i dis - ci - pu - li es - tis, si di - le - cti - o - nem ha - bu - e - ri - tis ad in - vi - - cem.



172

Perc. I Glockenspiel *mp* *lv* **poco rit.**

Perc. II Crotales *mp* *lv*

Vib. Vibraphone *mp* *lv*

Perc. IV Tam-tam *mp* *lv*

Angelus **ANGELUS** *mf* **poco rit.** *p*
A - - - mor in ae - ter - - num, a - - - - - mor in ae - ter - num.

FIRST PERFORMANCES

Symphonic Orchestra Version

Damijan MOČNIK

PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM

for soloists, mixed choir, organ and symphonic orchestra

(2011)

April 21, 2011

Gallusova davorana Cankarjevega doma / Cankarjev dom – Gallus Hall, Ljubljana, Slovenia

7. abonmajski koncert Simfoničnega orkestra RTV Slovenija / The RTV Slovenia Symphony Orchestra 7th Subscription Concert

Marta Močnik Pirc, sopran (Historicus)

Marcos Fink, bass (Iesus)

Kristina Bitenc, sopran (Angelus)

Matevž Kajdž, tenor (Pilatus)

Martin Logar, tenor (Petrus, Discipulis)

Matija Cergolj, bass (Servus)

Mixed Chamber Choir and St. Stanislav's Youth Choir (Damijan Močnik, choirmaster)



ASTAUM

Friday, March 18, 2022, 7.30 p.m.

Dvorana Marijana Kozine v Slovenski filharmoniji, Ljubljana /

The Marjan Kozina Slovene Philharmonic Orchestra Hall / Ljubljana, Slovenia

Marta Močnik Pirc, sopran (Historicus)

Theresa Plut, sopran (Angelus)

Martin Sušnik, tenor (Pilatus)

Jože Vidic, bariton (Iesus)

Zbor Slovenske filharmonije / The Slovenian Philharmonic Choir (Gregor Klančič, choirmaster)

člani Orkestra Slovenske filharmonije / Slovene Philharmonic Orchestra members / Ljubljana, Slovenia

Simon Krečič, conductor

PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM

for soloists, mixed choir, organ and symphonic orchestra

by
Damijan Močnik
(2011, rev. 2021)

TEXT & TRANSLATIONS

LATINA (LATIN)	ENGLISH	GERMAN (DEUTSCHE)	SLOVENE (SLOVENSKO)
PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM	PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM (THE PASSION OF OUR LORD JESUS CHRIST ACCORDING TO JOHN)	PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM (DAS LEIDEN UNSERES HERRN JESUS CHRISTUS NACH JOHANNES)	PASSIO DOMINI NOSTRI IESU CHRISTI SECUNDUM IOANNEM (TRPLJENJE NAŠEGA GOSPODA JEZUSA KRISTUSA PO JANEZU)
I. IN PRINCIPIO ERAT VERBUM	I. IN PRINCIPIO ERAT VERBUM (I. IN [THE] BEGINNING WAS THE WORD)	I. IN PRINCIPIO ERAT VERBUM (I. IM ANFANG WAR DAS WORT)	I. IN PRINCIPIO ERAT VERBUM (I. V ZAČETKU JE BILA BESEDA)
<i>IOANNEM 1</i>	<i>JOHN 1</i>	<i>JOHANNES 1</i>	<i>JANEZ 1</i>
Angelus ¹ In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum. Coro ³ Omnia per ipsum facta sunt: et sine ipso factum est nihil, quod factum est. ⁴ In ipso vita manet, et vita erat lux hominum: ⁵ et lux in tenebris lucet, et tenebrae eam non comprehenderunt. ⁶ Erat lux vera, quae illuminat omnem hominem venientem in hunc mundum.	Angelus (Angel) ¹ In [the] beginning was the Word, and the Word was with God, and the Word was God. Coro (Choir) ³ All things received being through him, and without him not one [thing] received being which has received being. ⁴ In him was life, and the life was the light of men. ⁵ And the light appears in darkness, and the darkness apprehended it not. ⁶ The true light was that which, coming into the world, lightens every man.	Angelus (Engel) ¹ Im Anfang war das Wort, und das Wort war bei Gott, und das Wort war Gott. Coro (Chor) ³ Alles ward durch dasselbe, und ohne dasselbe ward auch nicht eines, das geworden ist. ⁴ In ihm war Leben, und das Leben war das Licht der Menschen. ⁵ Und das Licht scheint in der Finsternis, und die Finsternis hat es nicht erfaßt. ⁶ Das war das wahrhaftige Licht, welches, in die Welt kommend, jeden Menschen erleuchtet.	Angelus (Angel) ¹ V začetku je bila Beseda in Beseda je bila pri Bogu in Beseda je bila Bog. Coro (Zbor) ³ Vse je nastalo po njej in brez nje ni nastalo nič, kar je nastalo. ⁴ V njej je bilo življenje in življenje je bilo luč ljudi. ⁵ In luč sveti v temi, a tema je ni sprejela. ⁶ Resnična luč, ki razsvetljuje vsakega človeka, je prihajala na svet.
Angelus ¹⁴ Et Verbum caro factum est, qui habitavit in nobis: Coro et vidimus gloriam eius, gloriam quasi unigeniti a Patre plenum gratiae et veritatis.	Angelus (Angel) ¹⁴ And the Word became flesh, and dwelt among us Coro (Choir) (and we have contemplated his glory, a glory as of an only-begotten with a father), full of grace and truth;	Angelus (Engel) ¹⁴ Und das Wort ward Fleisch und wohnte unter uns Coro (Chor) (und wir haben seine Herrlichkeit angeschaut, eine Herrlichkeit als eines Eingeborenen vom Vater), voller Gnade und Wahrheit;	Angelus (Angel) ¹⁴ In Beseda je postala meso in se nasečila med nami. Coro (Zbor) Videli smo njeno veličastvo, veličastvo, ki ga ima od Očeta kot edinorojeni Sin, polna milosti in resnice.
Angelus & Coro ^{29b} Ecce Agnus Dei, ecce qui tollit peccatum mundi.	Angelus (Angel) & Choir (Choir) ^{29b} Behold the Lamb of God, who takes away the sin of the world.	Angelus (Engel) & Coro (Chor) ^{29b} Siehe, das Lamm Gottes, welches die Sünde der Welt wegnimmt.	Angelus (Angel) & Coro (Zbor) ^{29b} Glejte, Božje Jagnje, ki odvzema greh sveča.
<i>IOANNEM 6</i>	<i>JOHN 6</i>	<i>JOHANNES 6</i>	<i>JANEZ 6</i>
IESUS ^{35b} Ego sum panis vitae: qui venit ad me, non esuriat, et qui credit in me, non sitiet umquam. ³⁵ Qui manducat meam carnem, et bibit meum sanguinem, habet vitam aeternam: et ego resuscitabo eum in novissimo die. ⁵¹ Ego sum panis vivus, qui de caelo descendi. ⁵² Si quis manducaverit ex hoc pane, vivet in aeternum.	IESUS (JESUS) ^{35b} I am the bread of life: he that comes to me shall never hunger, and he that believes on me shall never thirst at any time. ³⁴ He that eats my flesh and drinks my blood has life eternal, and I will raise him up at the last day. ⁵¹ I am the living bread which has come down out of heaven: if any one shall have eaten of this bread he shall live for ever.	IESUS (JESUS) ^{35b} Ich bin das Brot des Lebens: wer zu mir kommt, wird nicht hungern, und wer an mich glaubt, wird nimmermehr dürsten. ³⁴ Wer mein Fleisch ißt und mein Blut trinkt, hat ewiges Leben, und ich werde ihn auferwecken am letzten Tage. ⁵¹ Ich bin das lebendige Brot, das aus dem Himmel herniedergekommen ist; wenn jemand von diesem Brote ißt, so wird er leben in Ewigkeit.	IESUS (JEZUS) ^{35b} »Jaz sem kruh življenja. Kdor pride k meni, gotovo ne bo lačen, in kdor vame veruje, gotovo nikoli ne bo žejen. ³⁴ Kdor je moje meso in pije mojo kri, ima večno življenje in jaz ga bom obudil poslednji dan. ⁵¹ Jaz sem živi kruh, ki sem prišel iz nebes. Če kdo je od tega kruha, bo živel vekomaj.
<i>IOANNEM 10</i>	<i>JOHN 10</i>	<i>JOHANNES 10</i>	<i>JANEZ 10</i>
¹¹ Ego sum pastor bonus. Bonus pastor animam suam dat pro ovibus suis.	¹¹ I am the good shepherd. The good shepherd lays down his life for the sheep.	¹¹ Ich bin der gute Hirte; der gute Hirte läßt sein Leben für die Schafe.	¹¹ Jaz sem dobri pastir. Dobri pastir da svoje življenje za ovce.
<i>IOANNEM 11</i>	<i>JOHN 11</i>	<i>JOHANNES 11</i>	<i>JANEZ 11</i>
^{28b} Ego sum resurrectio et vita: qui credit in me, et si mortuus fuerit, vivet: ²⁶ et omnis qui vivit et credit in me, non morietur in aeternum. Credis hoc?	^{28b} I am the resurrection and the life: he that believes on me, though he have died, shall live; ²⁶ and every one who lives and believes on me shall never die. Believest Thou this?	^{28b} Ich bin die Auferstehung und das Leben; wer an mich glaubt, wird leben, auch wenn er gestorben ist; ²⁶ und jeder, der da lebt und an mich glaubt, wird nicht sterben in Ewigkeit. Glaubst du dies?	^{28b} »Jaz sem vstajenje in življenje: kdor vame veruje, bo živel, tudi če umre; ²⁶ in vsakdo, ki živi in vame veruje, vekomaj ne bo umrl. Veruješ v to?
<i>IOANNEM 12</i>	<i>JOHN 12</i>	<i>JOHANNES 12</i>	<i>JANEZ 12</i>
Historicus & Coro ¹² In crastinum autem, turba multa quae venerat ad diem festum, cum audissent quia venit Iesus Hierosolyma, ¹³ acceperunt ramos palmarum, et processerunt obviam ei, et clamabant: Osanna, benedictus qui venit in nomine Domini, rex Israel.	Historicus (Narrator) & Coro (Choir) ¹² On the morrow a great crowd who came to the feast, having heard that Jesus is coming into Jerusalem, ¹³ took branches of palms and went out to meet him, and cried, Hosanna, blessed [is] he that comes in the name of [the] Lord, the King of Israel.	Historicus (Erzähler) & Coro (Chor) ¹² Des folgenden Tages, als eine große Volksmenge, die zu dem Feste gekommen war, hörte, daß Jesus nach Jerusalem komme, ¹³ nahmen sie Palmzweige und gingen hinaus, ihm entgegen, und schrieen: Hosanna! Gepriesen sei, der da kommt im Namen des Herrn, der König Israels!	Historicus (Pripovedovalec) & Coro (Zbor) ¹² Drugi dan je velika množica, ki je prišla na praznik, slišala, da Jezus prihaja v Jeruzalem. ¹³ Vzeli so palmove veje, mu šli naproti in vzklikali: »Hozána! Blagoslovljen, ki prihaja v Gospodovem imenu! In Izraelov kralj!«

IOANNEM 13

JOHN 13

JOHANNES 13

JANEZ 13

Historicus

¹ Ante diem autem festum Paschae, sciens Iesus quia venit eius hora ut transeat ex hoc mundo ad Patrem: cum dilexisset suos, qui erant in mundo, in finem dilexit eos.

³ Sciens quia omnia dedit ei Pater in manus et quia a Deo exiit, et ad Deum vadit: ⁴ surgit a cena, et ponit vestimenta sua, et cum accepisset linteam, praecinxit se.

⁵ Deinde mittit aquam in pelvem, et coepit lavare pedes discipulorum, et extergere linteo, quo erat praecinctus. ¹² Postquam ergo lavit pedes eorum, et accepit vestimenta sua: cum recubuisset iterum, dixit eis:

Historicus (Narrator)

¹ Now before the feast of the passover, Jesus, knowing that his hour had come that he should depart out of this world to the Father, having loved his own who were in the world, loved them to the end.

³ [Jesus,] knowing that the Father had given him all things into his hands, and that he came out from God and was going to God, ⁴ rises from supper and lays aside his garments, and having taken a linen towel he girded himself: ⁵ then he pours water into the washhand basin, and began to wash the feet of the disciples, and to wipe them with the linen towel with which he was girded. ¹² When therefore he had washed their feet, and taken his garments, having sat down again, he said to them,

Historicus (Erzähler)

¹ Vor dem Feste des Passah aber, als Jesus wußte, daß seine Stunde gekommen war, daß er aus dieser Welt zu dem Vater hingehen sollte, da er die Seinigen, die in der Welt waren, geliebt hatte, liebte er sie bis ans Ende. ³ Steht Jesus, wissend, daß der Vater ihm alles in die Hände gegeben, und daß er von Gott ausgegangen war und zu Gott hingehe, ⁴ von dem Abendessen auf und legt die Oberkleider ab; und er nahm ein leinenes Tuch und umgürtele sich. ⁵ Dann gießt er Wasser in das Waschbecken und fing an, die Füße der Jünger zu waschen und mit dem leinenen Tuch abzutrocknen, mit welchem er umgürtet war. ¹² Als er nun ihre Füße gewaschen und seine Oberkleider genommen hatte, legte

Historicus (Pripovedavalec)

¹ Pred praznikom pashe je Jezus, ker je vedel, da je prišla njegova ura, ko pojde s tega sveta k Očetu, in ker je vzljudil svoje, ki so bili na svetu, tem izkazal ljubezen do konca. ³ Ker je Jezus vedel, da mu je Oče dal vse v roke in da je prišel od Boga in odhaja k Bogu, ⁴ je vstal od večerje, odložil vrhne oblačilo, vzel platno in se z njim opasal. ⁵ Nato je vllil vode v umivalnik in začel učencem umivati noge in jih brisati s platnom, s katerim je bil opasan. ¹² Ko jim je umil noge in vzel vrhne oblačilo, je spet prisedel in jim rekel:

IESUS

Scitis quid fecerim vobis? ¹³ Vos vocatis me Magister et bene dicitis: sum etenim. ¹⁴ Si vestros pedes, Dominus et Magister debetis alter alterius lavare per Exemplum enim dedi vobis, ut quemadmodum ego feci vobis faciat.

²⁰ Amen, amen dico vobis: qui quem misero, me accipit; qui accipit, accipit eum qui me misero.

Historicus

²¹ Cum haec dixisset Iesus, tulit spiritum: et protestatus est, et dixit

IESUS

Amen, amen dico vobis, qui me tradet me.

Historicus

²² Aspiciebant ergo ad invicem haesitantes de quo diceret. ²³ recumbens unus ex discipulis Iesu, quem diligebat Iesus. ²⁴ I Simon Petrus, et dicit ei: Quis dicit? ²⁵ Itaque cum recubisset Iesus, dicit ei:

Discipulis

Domine, quis est?

IESUS

Ille est cui ego intinctum panem

Historicus

Et cum intinxisset panem, dedit Iudae Simonis Scariotis ²⁷ et post buccellam, tunc introivit in illum Satanas. Dicit ei Iesus:

IESUS

Quod facis, fac citius.

Historicus

³⁰ Cum ergo accepisset ille buccellam, exiit continuo. Erat autem nox.

MARCUM 14

²² Et manducantibus illis, accepit Iesus panem: et benedicens fregit, et dedit eis, et ait:

IESUS

Sumite, hoc est corpus meum.

Historicus (Narrator)

And having dipped the morsel, he gives it to Judas [son] of Simon, Iscariote. ²⁷ And, after the morsel, then entered Satan into him. Jesus therefore says to him,

IESUS (JESUS)

What thou doest, do quickly.

Historicus (Narrator)

³⁰ Having therefore received the morsel, he went out immediately; and it was night.

IESUS (JESUS)

Take [this]: this is my body.

MARK 14

²² And as they were eating, Jesus, having taken bread, when he had blessed, broke [it], and gave [it] to them, and said,

IESUS (JESUS)

Take [this]: this is my body.

Historicus (Erzähler)

Und als er den Bissen eingetaucht hatte, gibt er ihn dem Judas, Simons Sohn, dem Iskariot.

²⁷ Und nach dem Bissen fuhr alsdann der Satan in ihn. Jesus spricht nun zu ihm:

IESUS (JESUS)

Was du tust, tue schnell.

Historicus (Erzähler)

³⁰ Als nun jener den Bissen genommen hatte, ging er alsbald hinaus. Es war aber Nacht.

IESUS (JESUS)

Nehmet; dieses ist mein Leib.

MARCUS 14

²² Und während sie aßen, nahm Jesus Brot, segnete und brach und gab es ihnen und sprach:

IESUS (JESUS)

Nehmet; dieses ist mein Leib.

Historicus (Pripovedavalec)

Tedaj je pomočil grizljaj, ga vzel in dal Judu, sinu Simona Iskarijota.

²⁷ Ko je ta vzel grizljaj, je šel satan vanj. Jezus mu je tedaj rekel:

IESUS (JESUS)

»Kar nameravaš storiti, stori hitro.«

Historicus (Pripovedavalec)

³⁰ Ko je torej vzel listi grizljaj, je šel takoj ven; bila pa je noč.

IESUS (JESUS)

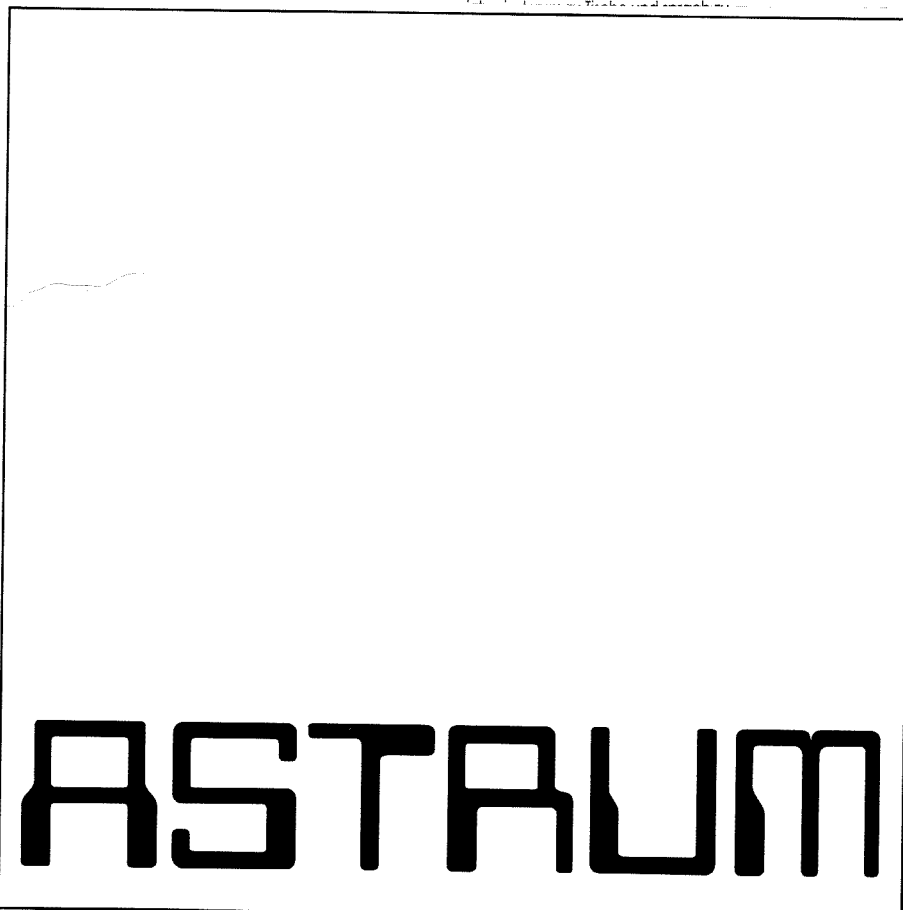
»Vzemite, to je moje telo.«

MARKO 14

²² Medtem ko so jedli, je vzel kruh, blagoslovil, ga razlomil, jim ga dal in rekel:

IESUS (JESUS)

»Vzemite, to je moje telo.«



am storil? ¹³ Vi me podu. In prav govorite, »orej jaz, Gospod in ti, ste tudi vi dolžni drug drugemu? ¹⁵ Zgled sem vam dali, da vi delati tako, kakor

povem vam: Kdor pošljem, mene ne sprejme, sprejme t. » (Itec) onil, se je v duhu kel:

povem vam: Eden t. » (Itec) i med seboj, ker si niso »vori. ²³ Eden izmed t. i, ki ga je Jezus ljubil, je »n naročja. ²⁴ Simon naj ga vpraša, o kom onil na Jezusove prsi in

očil grizljaj in mu ga

Historicus

²² Et accepto calice, gratias agens dedit eis: et biberunt ex illo omnes.

²⁴ Et ait illis:

IESUS

Hic est sanguis meus novi testamenti, qui pro multis effunditur.

IOANNES 13

³⁴ Mandatum novum do vobis: ut diligatis invicem: sicut dilexi vos, ut et vos diligatis invicem. ³⁵ In hoc cognoscent omnes quia mei discipuli estis, si dilectionem habueritis ad invicem.

Historicus (Narrator)

²³ And having taken [the] cup, when he had given thanks, he gave [it] to them, and they all drank out of it.

²⁴ And he said to them,

IESUS (JESUS)

This is my blood, that of the [new] covenant, that shed for many.

JOHN 13

³⁴ A new commandment I give to you, that ye love one another; as I have loved you, that ye also love one another. ³⁵ By this shall all know that ye are disciples of mine, if ye have love amongst yourselves.

Historicus (Erzähler)

²³ Und er nahm den Kelch, dankte und gab ihnen denselben; und sie tranken alle daraus.

²⁴ Und er sprach zu ihnen:

IESUS (JESUS)

Dieses ist mein Blut, das des neuen Bundes, welches für viele vergossen wird.

JOHANNES 13

³⁴ Ein neues Gebot gebe ich euch, daß ihr einander liebet, auf daß, gleichwie ich euch geliebt habe, auch ihr einander liebet. ³⁵ Daran werden alle erkennen, daß ihr meine Jünger seid, wenn ihr Liebe untereinander habt.

Historicus (Pripovedovalec)

²³ Nato je vzel kelih, se zahvalil, jim ga dal in vsi so pili iz njega.

²⁴ In rekel jim je:

IESUS (JEZUS)

»To je moja kri zaveze, ki se preliva za mnoge.

JANEZ 13

³⁴ Novo zapoved vam dam, da se ljubite med seboj! Kakor sem vas jaz ljubil, tako se tudi vi ljubite med seboj. ³⁵ Po tem bodo vsi spoznali, da ste moji učenci, če boste med seboj imeli ljubezen.«

III. GETHEMANI

IOANNEM 18

Historicus

¹ Haec cum dixisset Iesus, egressus est cum discipulis suis trans torrentem Cedron, ubi erat hortus, in quem introivit ipse, et discipuli eius. ² Sciebat autem et Iudas, qui tradebat eum ipsum locum: quia frequenter Iesus convenerat illic cum discipulis suis. ³ Iudas ergo cum accepisset cohortem, et a pontificibus et Pharisaeis ministros, venit illic cum lanternis, et facibus, et armis. ⁴ Iesus itaque sciens omnia quae ventura erant super eum, processit, et dicit eis:

IESUS

Quem queritis?

Historicus

⁵ Responderunt ei:

Coro

Iesum Nazarenum.

Historicus

Dicit eis Iesus:

IESUS

Ego sum.

Historicus & Angelus

Stabat autem et Iudas, qui tradebat eum, cum ipsis. ⁶ Ut ergo dixit eis: Ego sum: abierunt retrorsum, et ceciderunt in terram. ⁷ Iterum ergo eos interrogavit:

IESUS

Quem queritis?

Historicus

Illi autem dixerunt:

Coro

Iesum Nazarenum.

Historicus

⁸ Respondit Iesus:

IESUS

Dixi vobis, quia ego sum: si ergo me quaeritis, sinite hos abire.

Historicus & Angelus

⁹ Ut impleretur sermo, quem dixit: Quia quos dedisti mihi, non perdidisti ex ipsis quemquam. ¹⁰ Simon ergo Petrus habens gladium eduxit eum: et percussit pontificis servum, et abscidit eius auriculam dextram. Erat autem nomen servo Malchus.

¹¹ Dixit ergo Iesus Petro:

IESUS

Mitte gladium in vaginam. Calicem, quem dedit mihi Pater, non bibam illum?

III. GETHEMANI

(III. GETHEMANI)

JOHN 18

Historicus (Narrator)

¹ Jesus, having said these things, went out with his disciples beyond the torrent Cedron, where was a garden, into which he entered, he and his disciples. ² And Judas also, who delivered him up, knew the place, because Jesus was often there, in company with his disciples. ³ Judas therefore, having got the band, and officers of the chief priests and Pharisees, comes there with lanterns and torches and weapons. ⁴ Jesus therefore, knowing all things that were coming upon him, went forth and said to them,

IESUS (JESUS)

Whom seek ye?

Historicus (Narrator)

⁵ They answered him,

Coro (Choir)

Jesus the Nazaraean.

Historicus (Narrator)

Jesus says to them,

IESUS (JESUS)

I am [he].

Historicus (Narrator) & Angelus (Angel)

And Judas also, who delivered him up, stood with them. ⁶ When therefore he said to them, I am [he], they went away backward and fell to the ground. ⁷ He demanded of them therefore again,

IESUS (JESUS)

Whom seek ye?

Historicus (Narrator)

And they said,

Coro (Choir)

Jesus the Nazaraean.

Historicus (Narrator)

⁸ Jesus answered,

IESUS (JESUS)

I told you that I am [he]: if therefore ye seek me, let these go away:

Historicus (Narrator) & Angelus (Angel)

⁹ That the word might be fulfilled which he spoke, [As to] those whom thou hast given me, I have not lost one of them. ¹⁰ Simon Peter therefore, having a sword, drew it, and smote the bondman of the high priest and cut off his right ear; and the bondman's name was Malchus. ¹¹ Jesus therefore said to Peter,

IESUS (JESUS)

Put the sword into the sheath; the cup which the Father has given me, shall I not drink it?

III. GETHEMANI

(III. GETHEMANI)

JOHANNES 18

Historicus (Erzähler)

¹ Als Jesus dieses gesagt hatte, ging er mit seinen Jüngern hinaus über den Bach Kidron, wo ein Garten war, in welchen er hineinging, er und seine Jünger. ² Aber auch Judas, der ihn überlieferte, wußte den Ort, weil Jesus sich oft daselbst mit seinen Jüngern versammelte. ³ Als nun Judas die Schar und von den Hohenpriestern und Pharisäern Diener genommen hatte, kommt er dahin mit Leuchten und Fackeln und Waffen. ⁴ Jesus nun, der alles wußte, was über ihn kommen würde, ging hinaus und sprach zu ihnen:

IESUS (JESUS)

Wen suchet ihr?

Historicus (Erzähler)

⁵ Sie antworteten ihm:

Coro (Choir)

Jesum, den Nazaräer.

Historicus (Erzähler)

Jesus spricht zu ihnen:

IESUS (JESUS)

Ich bin's.

Historicus (Erzähler) & Angelus (Engel)

Aber auch Judas, der ihn überlieferte, stand bei ihnen. ⁶ Als er nun zu ihnen sagte: Ich bin's, wichen sie zurück und fielen zu Boden. ⁷ Da fragte er sie wiederum:

IESUS (JESUS)

Wen suchet ihr?

Historicus (Erzähler)

Sie aber sprachen:

Coro (Choir)

Jesum, den Nazaräer.

Historicus (Erzähler)

⁸ Jesus antwortete:

IESUS (JESUS)

Ich habe euch gesagt, daß ich es bin; wenn ihr nun mich suchet, so laßt diese gehen;

Historicus (Erzähler) & Angelus (Engel)

⁹ auf daß das Wort erfüllt würde, welches er sprach: Von denen, die du mir gegeben hast, habe ich keinen verloren. ¹⁰ Simon Petrus nun, der ein Schwert hatte, zog es und schlug den Knecht des Hohenpriesters und hieb ihm das rechte Ohr ab. Der Name des Knechtes aber war Malchus. ¹¹ Da sprach Jesus zu Petrus:

IESUS (JESUS)

Stecke das Schwert in die Scheide. Den Kelch, den mir der Vater gegeben hat, soll ich den nicht trinken?

III. GETHEMANI

(III. GETHEMANI)

JOHANNES 18

Historicus (Pripovedovalec)

¹ Ko je Jezus to povedal, je s svojimi učenci odšel čez Cedronsko dolino, kjer je bil vrt, v kateroga je šel, sam in njegovi učenci. ² Tudi Juda, ki ga je izdal, je vedel za ta kraj, kajti Jezus se je tam večkrat sešel s svojimi učenci. ³ Juda je torej vzel četo in služabnike od velikih duhovnikov in farizejev ter jih privedel tja z baklami, svetilkami in orožjem. ⁴ Tedaj je Jezus, ki je vedel, kaj vse bo prišlo nadenj, šel ven in jim dejal:

IESUS (JEZUS)

»Koga iščete?«

Historicus (Pripovedovalec)

⁵ Odgovorili so mu:

Coro (Zbor)

»Jezusa Nazarečana.«

Historicus (Pripovedovalec)

Rekel jim je:

IESUS (JEZUS)

»Jaz sem.«

Historicus (Pripovedovalec) & Angelus (Angel)

Z njimi je stal tudi njegov izdajalec Juda. ⁶ Ko jim je rekel: »Jaz sem,« so stopili nazaj in padli na tla. ⁷ Spet jih je vprašal:

IESUS (JEZUS)

»Koga iščete?«

Historicus (Pripovedovalec)

Rekli so:

Coro (Zbor)

»Jezusa Nazarečana.«

Historicus (Pripovedovalec)

⁸ Jezus je odgovoril:

IESUS (JEZUS)

»Rekel sem vam, da sem jaz. Če torej mene iščete, pustite te, naj odidejo.«

Historicus (Pripovedovalec) & Angelus (Angel)

⁹ da bi se izpolnila beseda, ki jo je bil povedal: »Nikogar izmed teh, ki si mi jih dal, nisem izgubil.« ¹⁰ Simon Peter pa je imel meč. Izvlekel ga je in udani po služabniku velikega duhovnika in mu odsekal desno uho; služabniku pa je bilo ime Malh. ¹¹ Tedaj je Jezus rekel Petru:

IESUS (JEZUS)

»Spravi meč v nožnico! Ali naj ne izpijem keliha, ki mi ga je dal Oče?«

Historicus & Angelus

¹² Cohors ergo, et tribunus, et ministri Iudaeorum comprehenderunt Iesum, et ligaverunt eum. ¹³ Et adduxerunt eum ad Annam primum: erat enim socer Caiaphae, qui erat pontifex anni illius. ¹⁴ Erat autem Caiaphas, qui consilium dederat Iudaeis: Quia expedit unum hominem mori pro populo.

Historicus (Narrator) & Angelus (Angel)

¹² The band therefore, and the chiliarch, and the officers of the Jews, took Jesus and bound him: ¹³ and they led him away to Annas first; for he was father-in-law to Caiaphas, who was high priest that year. ¹⁴ But it was Caiaphas who counselled the Jews that it was better that one man should perish for the people.

Historicus (Erzähler) & Angelus (Engel)

¹² Die Schar nun und der Oberste und die Diener der Juden nahmen Jesum und banden ihn; ¹³ und sie führten ihn zuerst hin zu Annas, denn er war Schwiegervater des Kajaphas, der jenes Jahr Hohepriester war. ¹⁴ Kajaphas aber war es, der den Juden geraten hatte, es sei nützlich, daß ein Mensch für das Volk sterbe.

Historicus (Pripovedovalec) & Angelus (Angel)

¹² Tedaj so vojaki iz čete, poveljnik in judovski stražarji zgrabili Jezusa in ga zvezali. ¹³ Peljali so ga najprej k Hanu; bil je namreč tast Kajfu, ki je bil tisto leto veliki duhovnik. ¹⁴ Kajfa pa je bil tisti, ki je Judom svetoval: »Bolje je, da en človek umre za ljudstvo.«

IV. PETRUS

IV. PETRUS

IV. PETRUS

IV. PETRUS

(IV. PETER)

(IV. PETRUS)

(IV. PETER)

IOANNEM 18

JOHN 18

JOHANNES 18

JANEZ 18

Historicus

¹⁵ Sequebatur autem Iesum Simon Petrus, et alius discipulus. Discipulus autem ille erat notus pontifici, et introivit cum Iesu in atrium pontificis. ¹⁶ Petrus autem stabat ad ostium foris. Exiit ergo discipulus alius, qui erat notus pontifici, et dixit ostiariae: et introduxit Petrum. ¹⁷ Dicit ergo Petro ancilla ostiaria:

Historicus (Narrator)

¹⁵ Now Simon Peter followed Jesus, and the other disciple. But that disciple was known to the high priest, and went in with Jesus into the palace of the high priest; ¹⁶ but Peter stood at the door without. The other disciple therefore, who was known to the high priest, went out and spoke to the portress and

Historicus (Erzähler)

¹⁵ Simon Petrus aber folgte Jesu und der andere Jünger. Dieser Jünger aber war dem Hohenpriester bekannt und ging mit Jesu hinein in den Hof des Hohenpriesters. ¹⁶ Petrus aber stand an der Tür draußen. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und sprach mit

Historicus (Pripovedovalec)

¹⁵ Simon Peter in neki drug učenec sta šla za Jezusom. Tisti učenec se je poznal z velikim duhovnikom in je šel z Jezusom na dvorišče velikega duhovnika. ¹⁶ Peter pa je ostal zunaj pri vratih. Oni drugi učenec, ki se je poznal z velikim duhovnikom, je šel ven, se pogovoril z vratarico in peljal Petra noter. ¹⁷

Ancilla

Numquid et tu ex discipulis es?

Historicus

Dicit ille:

Petrus

Non sum.

Historicus

¹⁸ Stabant autem servi et ministri quia frigus erat, et calefacti cum eis et Petrus stans, et cum Pontifex ergo interrogavit Iesum, et de doctrina eius. ²⁰ Re-

IESUS

Ego palam locutus sum vobis in synagoga, et in templo Iudaei conveniunt, et in occulto nihil. ²¹ Quid me interrogas? inquit audierunt quid locutus sum, sciunt quae dixerim ego.

Historicus

²² Haec autem cum dixisset, ministrorum dedit alampam Iesu.

Servus

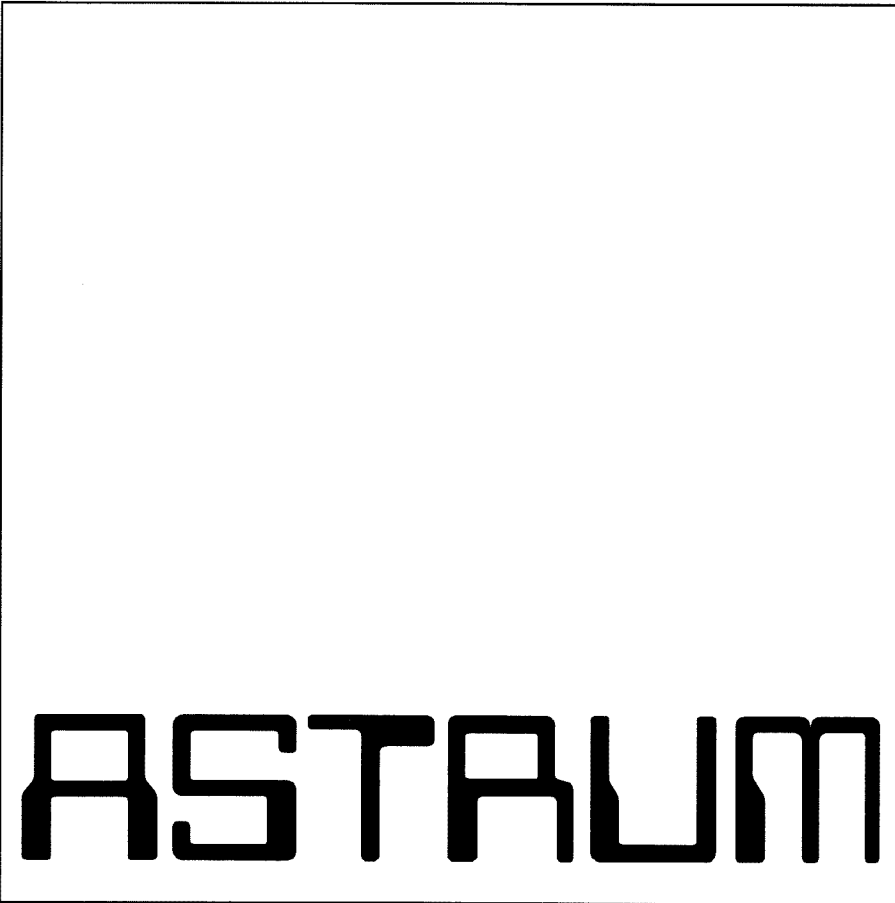
Sic respondes pontifici?

Historicus

²³ Respondit ei Iesus:

IESUS

Si male locutus sum, testimonium malo: si autem bene, quid me



ila vratarica, rekla

učenecv tega

alec)

alec)

ji so stali tam; pripravili l mraz, in se grel. Tudi ti in se grel. ¹⁹ Veliki rašal Jezusa o njegovih nauku. ²⁰ Jezus mu je

veču. Vselej sem učil v kjer se shajajo vsi in nisem nič povedal. ²¹ Vprašaj tiste, ki so slišali, saj vedo, kaj sem

alec)

ga je eden izmed raven, udaril po licu in

kemu duhovniku?»

alec)

nil:

kel, izpričaj, da v, zakaj me točeš?»

Historicus

²⁴ Et misit eum Annas ligatum ad Caiapham pontificem. ²⁵ Erat autem Simon Petrus stans, et calefactus se. Dixerunt ergo ei:

Historicus (Narrator)

²⁴ Annas [then] had sent him bound to Caiaphas the high priest. ²⁵ But Simon Peter was standing and warming himself. They said therefore to him,

schlägst du mich?

Historicus (Erzähler)

²⁴ Annas nun hatte ihn gebunden zu Kajaphas, dem Hohenpriester, gesandt. ²⁵ Simon Petrus aber stand und wärmte sich. Da sprachen sie zu ihm; **Ancilla & Coro** (Chor) Bist nicht auch du einer von seinen Jüngern?

Historicus (Pripovedovalec)

²⁴ Nato ga je Hana zvezanega poslal k velškemu duhovniku Kajfu. ²⁵ Simon Peter pa je stal in se grel. Rekli so mu: **Ancilla (Dekla) & Coro** (Zbor) »Mar nisi tudi ti izmed njegovih učencev?«

Ancilla & Coro

Numquid et tu ex discipulis eius es?

Ancilla (Maia) & Coro (Choir)

Art thou also of his disciples?

Historicus

Negavit ille, dixit:

Petrus

Non sum.

Historicus

²⁶ Dicit ei unus ex servis pontificis, cognatus eius, cuius abscidit Petrus auriculam:

Historicus (Narrator)

He denied, and said,

Petrus (Peter)

I am not.

Historicus (Narrator)

²⁶ One of the bondmen of the high priest, who was kinsman of him whose ear Peter cut off, says,

Historicus (Erzähler)

Er leugnete und sprach:

Petrus (Petrus)

Ich bin's nicht.

Historicus (Erzähler)

²⁶ Es spricht einer von den Knechten des Hohenpriesters, der ein Verwandter dessen war, welchem Petrus das Ohr abgehauen hatte:

Historicus (Pripovedovalec)

Tajil je in rekel:

Petrus (Peter)

»Nisem.«

Historicus (Pripovedovalec)

²⁶ Eden izmed služabnikov velikega duhovnika, sorodnik tistega, ki mu je Peter odsekalo uho, je dejal:

<p>Servus Nonne ego te vidi in horto cum illo? Historicus ²⁷ Iterum ergo negavit Petrus: et statim gallus cantavit.</p>	<p>Servus (Servant) Did not I see thee in the garden with him? Historicus (Narrator) ²⁷ Peter denied therefore again, and immediately [the] cock crew.</p>	<p>Servus (Diener) Sah ich dich nicht in dem Garten bei ihm? Historicus (Erzähler) ²⁷ Da leugnete Petrus wiederum; und alsbald krächte der Hahn.</p>	<p>Servus (Služabnik) »Ali te nisem videl z njim na vrtu?« Historicus (Pripovedovalec) ²⁷ Peter je spet zanikal; in takoj je petelin zapel.</p>
IOANNEM 13	JOHN 13	JOHANNES 13	JANEZ 13
<p>IESUS ^{38b} Animam tuam pro me ponis? Coro [Amen, amen dico tibi:] ^{38c} Non cantabit gallus, donec me ter neges.</p>	<p>IESUS (JESUS) ^{38b} Thou wilt lay down thy life for me! Coro (Choir) [Verily, verily, I say to thee,] ^{38c} The cock shall not crow till thou hast denied me thrice.</p>	<p>IESUS (JESUS) ^{38b} Dein Leben willst du für mich lassen? Coro (Chor) [Wahrlich, wahrlich, ich sage dir,] ^{38c} der Hahn wird nicht krähen, bis du mich dreimal verleugnet hast.</p>	<p>IESUS (JEZUS) ^{38b} »Življenje daš zame? Coro (Zbor) [Resnično, resnično, povem ti:] Petelin ne bo zapel, preden me trikrat ne zatajši.«</p>
IOANNEM 1:29b	JOHN 1:29b	JOHANNES 1:29b	JANEZ 1:29b
<p>Angelus ^{29b} [Ecce] Agnus Dei, [ecce] qui tollit peccatum mundi.</p>	<p>Angelus (Angel) ^{29b} [Behold] the Lamb of God, who takes away the sin of the world.</p>	<p>Angelus (Engel) ^{29b} [Siehe,] das Lamm Gottes, welches die Sünde der Welt wegnimmt.</p>	<p>Angelus (Angeľ) ^{29b} »[Glejte,] Božje Jagnje, ki odvzema greh sveta.</p>
CF. TOBIAE 8:10	CF. TOBIAS 8:10	CF. TOBIAS 8:10	CF. TOBJA 8:10
<p>Petrus O Domine, miserere nobis.</p>	<p>Petrus (Peter) O Lord, have mercy on us.</p>	<p>Petrus (Petrus) O Gott, erbarme dich unser.</p>	<p>Petrus (Peter) O, Gospod, usmili se nas.</p>
V. PILATUS	V. PILATUS	V. PILATUS	V. PILATUS
IOANNEM 18	JOHN 18	JOHANNES 18	JANEZ 18
<p>Historicus ²⁸ Adducunt ergo Iesum a Caiapha in praetorium. Erat autem mane: et ipsi non introierunt in praetorium, ut non contaminarentur, sed [ut] manducarent Pascha. ²⁹ Exiit ergo Pilatus ad eos foras, et dixit:</p>	<p>Historicus (Narrator) ²⁸ They lead therefore Jesus from Caiaphas to the praetorium; and it was early morn. And "they" entered not into the praetorium, that they might not be defiled, but eat the passover. ²⁹ Pilate therefore went out to them and said,</p>	<p>Historicus (Erzähler) ²⁸ Sie führen nun Jesum von Kajaphas in das Prätorium; es war aber frühmorgens. Und sie gingen nicht hinein in das Prätorium, auf daß sie sich nicht verunreinigten, sondern das Passah essen möchten. ²⁹ Pilatus ging nun zu ihnen hinaus und sprach:</p>	<p>Historicus (Pripovedovalec) ²⁸ Od Kajfa so torej Jezusa peljali v sodno hišo. Bilo je zgodaj zjutraj. Sami niso šli v sodno hišo, da se ne bi omadeževali, ampak bi smeli jesti pashalno jagnje. ²⁹ Pilat je prišel ven k njim in rekel:</p>
<p>Pilatus Quam accusationem afferitis adversus hominem hunc?</p>	<p>Pilatus (Pilate) What accusation do ye bring against this man?</p>	<p>Pilatus (Pilatus) Welche Anklage bringet ihr wider diesen Menschen?</p>	<p>Pilatus (Pilat) »Kakšno tožbo imate zoper tega človeka?«</p>
<p>Coro ^{38b} Si non esset hic malefactor, non tibi tradidissemus eum.</p>	<p>Coro (Choir) ^{38b} If this [man] were not an evildoer, we should not have delivered him up to thee.</p>	<p>Coro (Chor) ^{38b} Wenn dieser nicht ein Übeltäter wäre, würden wir ihn dir nicht überliefert haben.</p>	<p>Coro (Zbor) ^{38b} »Ko ne bi bil hudodelec, bi ti ga ne izročili.«</p>
<p>Pilatus ^{31b} Accipite eum vos, et secundum legem vestram iudicate eum.</p>	<p>Pilatus (Pilate) ^{31b} Take him, ye, and judge him according to your law.</p>	<p>Pilatus (Pilatus) ^{31b} Nehmet ihr ihn und richtet ihn nach eurem Gesetz.</p>	<p>Pilatus (Pilat) ^{31b} »Vzemite ga in ga sodite po svoji postavi.«</p>
<p>Coro Nobis non licet interficere quemquam.</p>	<p>Coro (Choir) It is not permitted to us to put any one to death;</p>	<p>Coro (Chor) Es ist uns nicht erlaubt, jemand zu töten;</p>	<p>Coro (Zbor) »Mi ne smemo nikogar usmrtiti.«</p>
<p>Historicus ³² Ut sermo Iesu impleretur, quem dixit, significans qua esset morte moriturus. ³³ Introivit ergo iterum in praetorium Pilatus: et vocavit Iesum, et dixit ei:</p>	<p>Historicus (Narrator) ³² that the word of Jesus might be fulfilled which he spoke, signifying what death he should die. ³³ Pilate therefore entered again into the praetorium and called Jesus, and said to him,</p>	<p>Historicus (Erzähler) ³² auf daß das Wort Jesu erfüllt würde, das er sprach, andeutend, welches Todes er sterben sollte. ³³ Pilatus ging nun wieder hinein in das Prätorium und rief Jesum und sprach zu ihm:</p>	<p>Historicus (Pripovedovalec) ³² S tem se je izpolnila Jezusova beseda, s katero je označil, kakšne smrti bo umrl. ³³ Tedaj je šel Pilat spet v sodno hišo, poklical Jezusa in mu rekel:</p>
<p>Pilatus Tu es rex Iudaeorum?</p>	<p>Pilatus (Pilate) Thou art the king of the Jews?</p>	<p>Pilatus (Pilatus) Bist du der König der Juden?</p>	<p>Pilatus (Pilat) »Si ti judovski kralj?«</p>
<p>IESUS ^{34b} A temet ipso hoc dicis, an alii tibi dixerunt de me?</p>	<p>IESUS (JESUS) ^{34b} Dost thou say this of thyself, or have others said it to thee concerning me?</p>	<p>IESUS (JESUS) ^{34b} Sagst du dies von dir selbst, oder haben dir andere von mir gesagt?</p>	<p>IESUS (JEZUS) ^{34b} »Praviš ti to sam od sebe ali so ti drugi povedali o meni?«</p>
<p>Pilatus ^{35b} Numquid ego Iudaeus sum? gens tua et pontifices tradiderunt te mihi: quid fecisti?</p>	<p>Pilatus (Pilate) ^{35b} Am I a Jew? Thy nation and the chief priests have delivered thee up to me: what hast thou done?</p>	<p>Pilatus (Pilatus) ^{35b} Bin ich etwa ein Jude? Deine Nation und die Hohenpriester haben dich mir überliefert; was hast du getan?</p>	<p>Pilatus (Pilat) ^{35b} »Sem mor Jud? Tvoj narod in veliki duhovniki so te izročili meni. Kaj si storil?«</p>
<p>IESUS ^{36b} Regnum meum non est de mundo hoc. Si ex hoc mundo esset regnum meum, ministri mei decertarent ut non traderer Iudaeis: nunc autem meum regnum non est hinc.</p>	<p>IESUS (JESUS) ^{36b} My kingdom is not of this world; if my kingdom were of this world, my servants had fought that I might not be delivered up to the Jews: but now my kingdom is not from hence.</p>	<p>IESUS (JESUS) ^{36b} Mein Reich ist nicht von dieser Welt; wenn mein Reich von dieser Welt wäre, so hätten meine Diener gekämpft, auf daß ich den Juden nicht überliefert würde; jetzt aber ist mein Reich nicht von hier.</p>	<p>IESUS (JEZUS) ^{36b} »Moje kraljestvo ni od tega sveta. Ko bi bilo moje kraljestvo od tega sveta, bi se moji služabniki bojevali, da ne bi bil izročen Judom, toda moje kraljestvo ni od tod.«</p>
<p>Pilatus ^{37b} Ergo rex es tu?</p>	<p>Pilatus (Pilate) ^{37b} Thou art then a king?</p>	<p>Pilatus (Pilatus) ^{37b} Also du bist ein König?</p>	<p>Pilatus (Pilat) ^{37b} »Torej si ti vendarle kralj?«</p>
<p>IESUS Tu dicis quia rex sum [ego]. Ego in hoc mundo sum, et ad hoc veni in mundum, ut testimonium perhibeam veritati: omnis qui est ex veritate, audit meam vocem.</p>	<p>IESUS (JESUS) Thou sayest [it], that I am a king, I have been born for this, and for this I have come into the world, that I might bear witness to the truth. Every one that is of the truth hears my voice.</p>	<p>IESUS (JESUS) Du sagst es, daß ich ein König bin. Ich bin dazu geboren und dazu in die Welt gekommen, auf daß ich der Wahrheit Zeugnis gebe. Jeder, der aus der Wahrheit ist, hört meine Stimme.</p>	<p>IESUS (JEZUS) »Iti pravíš, da sem kralj. Jaz sem zato rojen in sem zato prišel na svet, da pričujem za resnico. Kdor je iz resnice, posluša moj glas.«</p>
<p>Pilatus ^{38b} Quid est veritas?</p>	<p>Pilatus (Pilate) ^{38b} What is truth?</p>	<p>Pilatus (Pilatus) ^{38b} Was ist Wahrheit?</p>	<p>Pilatus (Pilat) ^{38b} »Kaj je resnica?«</p>

Historicus

Et cum hoc dixisset, iterum exiit ad iudaeos, et dicit eis:

Pilatus

Ego nullam invenio in eo causam.³⁹ Est autem consuetudo vobis ut unum dimittam vobis in Pascha: vultis ergo dimittam vobis regem iudaeorum?

Historicus

⁴⁰ Clamaverunt ergo rursum omnes, dicentes:

Coro

Non hunc, sed Barabbam.

Historicus & Angelus

Erat autem Barabbas latro.

IOANNEM 19

Historicus (Narrator)

And having said this he went out again to the Jews, and says to them,

Pilatus (Pilate)

I find no fault whatever in him.³⁹ But ye have a custom that I release [some] one to you at the passover; will ye therefore that I release unto you the king of the Jews?

Historicus (Narrator)

⁴⁰ They cried therefore again all, saying,

Coro (Choir)

Not this [man], but Barabbas.

Historicus (Narrator) & Angelus (Angel)

Now Barabbas was a robber.

JOHN 19

Historicus (Erzähler)

Und als er dies gesagt hatte, ging er wieder zu den Juden hinaus und spricht zu ihnen:

Pilatus (Pilate)

Ich finde keinerlei Schuld an ihm; ³⁹ ihr habt aber eine Gewohnheit, daß ich euch an dem Passah einen losgebe. Wollt ihr nun, daß ich euch den König der Juden losgebe?

Historicus (Erzähler)

⁴⁰ Da schrieen wiederum alle und sagten:

Coro (Chor)

Nicht diesen, sondern den Barabbas!

Historicus (Erzähler) & Angelus (Engel)

Barabbas aber war ein Räuber.

JOHANNES 19

Historicus (Pripovedovalec)

Ko je to dejal, je šel spej ven k Judom in jim rekel:

Pilatus (Pilat)

»Jaz ne najdem na njem nobene krivde.³⁹ Toda pri vas je navada, da vam za pasho izpusim enega človeka. Hočete torej, da vam izpusim judovskega kralja?«

Historicus (Pripovedovalec)

⁴⁰ Spet so zavpili:

Coro (Zbor)

»Ne tega, ampak Barabab!«

Historicus (Pripovedovalec) & Angelus (Angel)

Baraba pa je bil razbojnik.

JANEZ 19

Historicus

¹ Tunc ergo adprehendit Pilatus Iesum, et flagellavit. ² Et milites plectentes coronam de spinis, inposuerunt capiti eius: et veste purpurea circumdederunt eum. ³ Et veniebant ad eum, et dicentes:

Coro

Have, rex iudaeorum:

Historicus & Angelus

et dabant ei alapas.

Historicus

⁴ Exiit iterum Pilatus foras, et dicit

Historicus (Narrator)

¹ Then Pilate therefore took Jesus and scourged [him]. ² And the soldiers having plaited a crown of thorns put it on his head, and set a purple robe on him. ³ and came

Historicus (Erzähler)

¹ Dann nahm nun Pilatus Jesum und ließ ihn geißeln. ² Und die Kriegsknechte flochten eine Krone aus Dornen und setzten sie auf sein Haupt und warfen ihm ein Purpurkleid

Historicus (Pripovedovalec)

¹ Tedaj je Pilat vzel Jezusa in ga dal bičati. ² Vojaki so spletili iz trnja krono, mu jo dali na glavo in ga ogrnili s škrlatnim plaščem. ³ In stopali so k njemu in govornili:

Pilatus

Ecce adduco vobis eum foras, cognoscatis quia in eo nullam invenio.

Historicus

⁵ [Exiit ergo Iesus foras, portans coronam, et purpureum vestimentum.]

Pilatus

Ecce homo.

Historicus

⁶ Cum ergo vidissent eum pontifici ministri, clamabant, dicentes:

Coro

Crucifige, crucifige [eum].

Pilatus

Accipite eum vos, et crucifigite: non invenio in eo causam.

Coro

^{7a} [Crucifige.] Nos legem habere secundum legem debet mori, Dei se fecit.

Historicus

⁸ Cum ergo audisset Pilatus huiusmodi magis timuit. ⁹ Et ingressus est pariter: et dicit ad Iesum:

Pilatus

Unde es tu?

Angelus

^{11a} Ego sum pastor bonus.

IOANNEM 10

Angelus (Angel)

^{11a} I am the good shepherd.

JOHN 10

Angelus (Engel)

^{11a} Ich bin der gute Hirte.

JOHANNES 10

Angelus (Angel)

^{11a} »Jaz sem dobri pastir.«

JANEZ 10

^{25a} Ego sum resurrectio et vita.

IOANNEM 19

^{25a} I am the resurrection and the life.

JOHN 19

^{25a} Ich bin die Auferstehung und das Leben.

JOHANNES 19

^{25a} »Jaz sem vstajenje in življenje.«

JANEZ 19

Historicus

^{9b} Iesus quidem responsum non dedit ei. ¹⁰ Dicit ergo ei Pilatus:

Pilatus

Mihi non loqueris? nescis quia potestatem habeo crucifigere te, et potestatem habeo dimittere te?

IESUS

^{11b} Non haberes potestatem adversum me ullam, nisi tibi esset datum desuper. Propterea qui me tradidit tibi, maius peccatum habet.

Historicus (Narrator)

^{9b} But Jesus gave him no answer. ¹⁰ Pilate therefore says to him,

Pilatus (Pilate)

Speakest thou not to "me"? Dost thou not know that I have authority to release thee and have authority to crucify thee?

IESUS (JESUS)

^{11b} Thou hadst no authority whatever against me if it were not given to thee from above. On this account he that has delivered me up to thee has [the] greater sin.

Historicus (Erzähler)

^{9b} Jesus aber gab ihm keine Antwort. ¹⁰ Da spricht Pilatus zu ihm:

Pilatus (Pilate)

Redest du nicht mit mir? Weißt du nicht, daß ich Gewalt habe, dich loszugeben, und Gewalt habe, dich zu kreuzigen?

IESUS (JESUS)

^{11b} Jesus antwortete: Du hättest keinerlei Gewalt wider mich, wenn sie dir nicht von oben gegeben wäre; darum hat der, welcher mich dir überliefert hat, größere Sünde.

Historicus (Pripovedovalec)

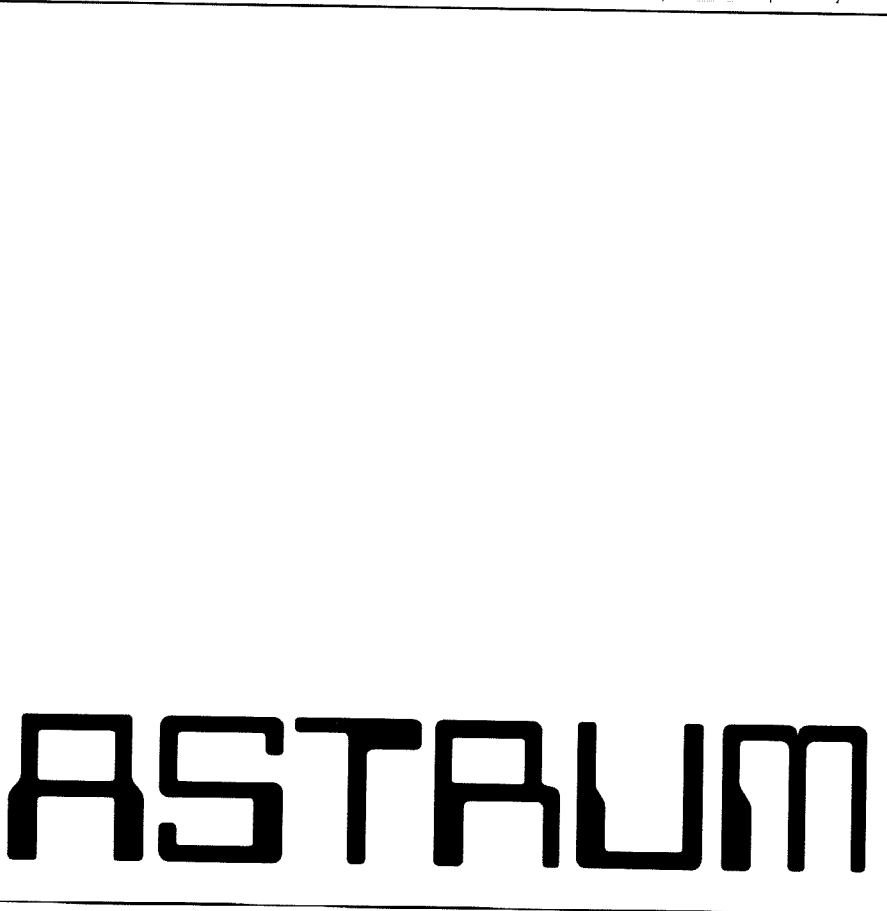
^{9b} Jezus pa mu ni dal odgovora. ¹⁰ Tedaj mu je Pilat rekel:

Pilatus (Pilat)

»Z mano ne govoriš? Ne veš, da imam oblast, da te oprostim, in oblast, da te križam?«

IESUS (JESUS)

^{11b} »Nobene oblasti bi ne imel nad menoj, če bi ti ne bilo dano od zgoraj. Zato ima večji greh tisti, ki me je tebi izročil.«



Historicus

¹² Exinde quaerebat Pilatus dimittere eum. Iudaei autem clamabant dicentes:

Coro

Si hunc dimittis, non es amicus Caesaris. Omnis qui se regem facit, contradicit Caesari.

Historicus

¹³ Pilatus ergo cum audisset hos sermones, adduxit foras Iesum: et sedit pro tribunali, in locum qui dicitur Lithostrotos, hebraice autem Gabbatha. ¹⁴ Erat autem parasceve Paschae, hora quasi sexta, et dicit Iudaeis:

Pilatus

Ecce rex vester.

Historicus

¹⁵ Illi autem clamabant:

Coro

Tolle, tolle, crucifige eum.

Pilatus

Regem vestrum crucifigam?

Coro

Non habemus regem, nisi Caesarem.

Historicus (Narrator)

¹² From this time Pilate sought to release him; but the Jews cried out saying,

Coro (Choir)

If thou releasest this [man], thou art not a friend to Caesar. Every one making himself a king speaks against Caesar.

Historicus (Narrator)

¹³ Pilate therefore, having heard these words, led Jesus out and sat down upon [the] judgment-seat, at a place called Pavement, but in Hebrew Gabbatha; ¹⁴ (now it was [the] preparation of the passover; it was about the sixth hour;) and he says to the Jews,

Pilatus (Pilate)

Behold your king!

Historicus (Narrator)

¹⁵ But they cried out,

Coro (Choir)

Take [him] away, take [him] away, crucify him.

Pilatus (Pilate)

Shall I crucify your king?

Coro (Choir)

The chief priests answered, We have no king but Caesar.

Historicus (Erzähler)

¹² Von da an suchte Pilatus ihn loszugeben. Die Juden aber schrienen und sagten:

Coro (Choir)

Wenn du diesen losgibst, bist du des Kaisers Freund nicht; jeder, der sich selbst zum König macht, spricht wider den Kaiser.

Historicus (Erzähler)

¹³ Als nun Pilatus diese Worte hörte, führte er Jesum hinaus und setzte sich auf den Richterstuhl an einen Ort, genannt Steinpflaster, auf hebräisch aber Gabbatha. ¹⁴ Es war aber Rüsttag des Passah; es war um die sechste Stunde. Und er spricht zu den Juden:

Pilatus (Pilate)

Siehe, euer König!

Historicus (Erzähler)

¹⁵ Sie aber schrienen:

Coro (Choir)

Hinweg, hinweg! Kreuzige ihn! Pilatus spricht zu ihnen:

Pilatus (Pilate)

Euren König soll ich kreuzigen?

Coro (Choir)

Die Hohenpriester antworteten: Wir haben keinen König, als nur den Kaiser.

Historicus (Pripovedovalec)

¹² Odtlej si je Pilat prizadeval, da bi ga oprostil. Judje pa so zavpili:

Coro (Zbor)

»Če tega oprostiš, nisi cesarjev prijatelj. Vsak, kdor se dela kralja, nasprotuje cesarju.«

Historicus (Pripovedovalec)

¹³ Ko je Pilat slišal te besede, je dal Jezusa pripeljati ven. Sedel je na sodni stol na kraju, ki se imenuje Litostrotos, po hebrejsko Gabatat. ¹⁴ Bil pa je dan pripravljanja na pasho, okrog šeste ure. In Pilat je rekel Judom:

Pilatus (Pilat)

»Glejte, vaš kralj!«

Historicus (Pripovedovalec)

¹⁵ Oni pa so zavpili:

Coro (Zbor)

»Proč z njim, proč z njim, križaj ga!« Pilat jim je rekel:

Pilatus (Pilat)

»Vašega kralja naj križam?«

Coro (Zbor)

Vélikii duhovniki so odgovorili: »Nimamo kralja razen cesarja!«

VI. AMOR IN AETERNUM**VI. AMOR IN AETERNUM**

(VI. LOVE INTO ETERNITY)

VI. AMOR IN AETERNUM

(VI. LIEBE FÜR IMMER)

VI. AMOR IN AETERNUM

(VI. LJUBEZEN ZA VEČNO)

IOANNES 19

Historicus

¹⁶ Tunc ergo tradidit eis illum ut crucifigeretur. Susceperunt autem Iesum, et eduxerunt. ¹⁷ Et baiulans sibi crucem exivit in eum, qui dicitur Calvariae locum, hebraice Golgotha:

IOANNES 19

¹⁸ ubi crucifixerunt, et cum eo alios duos hinc et hinc, medium autem Iesum. ¹⁹ Scripsit autem et titulum Pilatus, et posuit super crucem. Erat autem scriptum:

Historicus & Angelus

Iesus Nazarenus, Rex Iudaeorum.

Historicus

²⁰ Hunc ergo titulum multi legerunt Iudaeorum: quia prope civitatem erat locus, ubi crucifixus est Iesus, et erat scriptum hebraice, graece, et latine. ²¹ Dicebant ergo Pilato pontifices Iudaeorum:

Coro

Noli scribere: Rex Iudaeorum: sed quia ipse dixit: Rex sum Iudaeorum.

Pilatus

^{22a} Quod scripsi, scripsi.

Historicus

²³ Milites ergo cum crucifixissent eum, acceperunt vestimenta eius (et fecerunt quatuor partes, unicuique militi partem) et tunicam. Erat autem tunica inconsutilis, desuper contexta per totum. ²⁴ Dixerunt ergo ad invicem:

Coro

Non scindamus eam, sed sortiamur de illa cuius sit.

Historicus

Ut Scriptura impleretur, dicens:

JOHN 19

Historicus (Narrator)

¹⁶ Then therefore he delivered him up to them, that he might be crucified; and they took Jesus and led him away. ¹⁷ And he went out, bearing his cross, to the place called [place] of a skull, which is called in Hebrew, Golgotha;

IOANNES 19

¹⁸ where they crucified him, and with him two others, [one] on this side, and [one] on that, and Jesus in the middle. ¹⁹ And Pilate wrote a title also and put it on the cross. But there was written:

Historicus (Narrator) & Angelus (Angel)

Iesus the Nazaraean, the King of the Jews.

Historicus (Narrator)

²⁰ This title therefore many of the Jews read, for the place of the city where Jesus was crucified was near; and it was written in Hebrew, Greek, Latin. ²¹ The chief priests of the Jews therefore said to Pilate,

Coro (Choir)

Do not write, The king of the Jews, but that *he* said, I am king of the Jews.

Pilatus (Pilate)

^{22a} What I have written, I have written.

Historicus (Narrator)

²³ The soldiers therefore, when they had crucified Jesus, took his clothes, and made four parts, to each soldier a part, and the body-coat; but the body-coat was seamless, woven through the whole from the top. ²⁴ They said therefore to one another,

Coro (Choir)

Let us not rend it, but let us cast lots for it, whose it shall be;

Historicus (Narrator)

that the scripture might be fulfilled which says,

JOHANNES 19

Historicus (Erzähler)

¹⁶ Dann nun überlieferte er ihn denselben, auf daß er gekreuzigt würde. Sie aber nahmen Jesum hin und führten ihn fort. ¹⁷ Und sein Kreuz tragend, ging er hinaus nach der Stätte, genannt Schädelstätte, die auf hebräisch Golgotha heißt,

JOHANNES 19

¹⁸ wo sie ihn kreuzigten, und zwei andere mit ihm, auf dieser und auf jener Seite, Jesum aber in der Mitte. ¹⁹ Pilatus schrieb aber auch eine Überschrift und setzte sie auf das Kreuz. Es war aber geschrieben:

Historicus (Erzähler) & Angelus (Engel)

Iesus, der Nazaräer, der König der Juden.

Historicus (Erzähler)

²⁰ Diese Überschrift nun lasen viele von den Juden, denn die Stätte, wo Jesus gekreuzigt wurde, war nahe bei der Stadt; und es war geschrieben auf hebräisch, griechisch und lateinisch. ²¹ Die Hohenpriester der Juden sagten nun zu Pilatus:

Coro (Choir)

Schreibe nicht: Der König der Juden, sondern daß jener gesagt hat: Ich bin König der Juden.

Pilatus (Pilate)

^{22a} Was ich geschrieben habe, habe ich geschrieben.

Historicus (Erzähler)

²³ Die Kriegsknechte nun nahmen, als sie Jesum gekreuzigt hatten, seine Kleider (und machten vier Teile, einem jeden Kriegsknecht einen Teil) und den Leibrock. Der Leibrock aber war ohne Naht, von oben an durchweg gewebt. ²⁴ Da sprachen sie zueinander:

Coro (Choir)

Laßt uns ihn nicht zerreißen, sondern um ihn lösen, wessen er sein soll;

Historicus (Erzähler)

auf daß die Schrift erfüllt würde, welche spricht:

JANEZ 19

Historicus (Pripovedovalec)

¹⁶ Tedaj jim ga je izročil, da bi bil križan. Vzeli so torej Jezusa. ¹⁷ Nesel si je križ in šel ven proti kraju, imenovanemu Kraj lobanje, po hebrejsko Golgota.

JOHANNES 19

¹⁸ Tam so ga križali in z njim vred dva druga, na vsaki strani enega, v sredi pa Jezusa. ¹⁹ Pilat je napravil tudi napis in ga postavil na križ. Napisano pa je bilo:

Historicus (Pripovedovalec) & Angelus (Angel)

»Jezus Nazarečan, judovski kralj.«

Historicus (Pripovedovalec)

²⁰ Ta napis je bralo veliko Judov, ker je bil kraj, kjer so križali Jezusa, blizu mesta, in je bilo napisano po hebrejsko, po latinsko in po grško. ²¹ Judovski vélikii duhovniki so tedaj govorili Pilatu:

Coro (Zbor)

»Ne piši: »Judovski kralj, ampak da je on rekel: Judovski kralj sem.«

Pilatus (Pilat)

^{22a} Pilat je odvrnil: »Kar sem napisal, sem napisal.«

Historicus (Pripovedovalec)

²³ Ko so vojaki križali Jezusa, so mu vzeli oblačila – razdelili so jih na štiri dele, za vsakega vojaka po en del – in suknjo. Suknjo pa je bila brez šiva, od vrha scela stikana. ²⁴ Med seboj so se dogovorili:

Coro (Zbor)

»Nikar je ne parajmo, ampak žrebajmo zanj, čigava bo.«

Historicus (Pripovedovalec)

da se je tako izpolnilo Pismo, ki pravi:

Historicus & Angelus

Partiti sunt vestimenta mea sibi: et in vestem meam miserunt sortem.

Historicus

Et milites quidem haec fecerunt. ²³ Stabant autem iuxta crucem Iesu mater eius, et soror matris eius, Maria Cleopae, et Maria Magdalene. ²⁴ Cum vidisset ergo Iesus matrem, et discipulum stantem, quem diligebat, dicit matri suae:

IESUS

Mulier, ecce filius tuus.

Historicus

²⁷ Deinde dicit discipulo:

IESUS

Ecce mater tua.

Historicus

Et ex illa hora accepit eam discipulus in sua.

Historicus (Narrator) & Angelus (Angel)

They parted my garments among themselves, and on my vesture they cast lots.

Historicus (Narrator)

The soldiers therefore did these things. ²³ And by the cross of Jesus stood his mother, and the sister of his mother, Mary the [wife] of Clopas, and Mary of Magdala. ²⁴ Jesus therefore, seeing his mother, and the disciple standing by, whom he loved, says to his mother,

IESUS (JESUS)

Woman, behold thy son.

Historicus (Narrator)

²⁷ Then he says unto the disciple,

IESUS (JESUS)

Behold thy mother.

Historicus (Narrator)

And from that hour the disciple took her to his own home.

Historicus (Erzähler) & Angelus (Engel)

»Sie haben meine Kleider unter sich verteilt, und über mein Gewand haben sie das Los geworfen.«

Historicus (Erzähler)

Die Kriegsknechte nun haben dies getan. ²³ Es standen aber bei dem Kreuze Jesu seine Mutter und die Schwester seiner Mutter, Maria, des Kleopas Weib, und Maria Magdalene. ²⁴ Als nun Jesus die Mutter sah und den Jünger, welchen er liebte, dabeistehen, spricht er zu seiner Mutter:

IESUS (JESUS)

Weib, siehe, dein Sohn!

Historicus (Erzähler)

²⁷ Dann spricht er zu dem Jünger:

IESUS (JESUS)

Siehe, deine Mutter!

Historicus (Erzähler)

Und von jener Stunde an nahm der Jünger sie zu sich.

Historicus (Pripovedovalec) & Angelus (Angel)

Razdelili so si moja oblačila in za mojo suknjo so žrebali.

Historicus (Pripovedovalec)

In vojaki so to storili. ²³ Poleg Jezusovega križa pa so stale njegova mati in sestra njegove matere, Marija Klopčeva in Marija Magdalena. ²⁴ Ko je Jezus videl svojo mater in zraven stoječega učenca, katerega je ljubil, je rekel materi:

IESUS (JESUS)

»Žena, glej, tvoj sin!«

Historicus (Pripovedovalec)

²⁷ Potem je rekel učencu:

IESUS (JESUS)

»Glej, tvoja mati!«

Historicus (Pripovedovalec)

In od tiste ure jo je učenec vzel k sebi.

LUKAS 23

LUKE 23

LUKAS 23

LUKA 23

Historicus

⁴⁴ Erat autem fere hora sexta factae sunt in universa terra horam. ⁴⁵ Et obscuratus est s tempil scissum est medium.

³⁴ Et hora nona exclamavit magna, dicens:

IESUS

Heloí, Heloí, Iamma sabactí!

Historicus

quod est interpretatum:

Historicus & Angelus

Deus meus, Deus meus, ut c me?

Historicus

³⁵ Et quidam de circumstant dicebant:

Coro

Ecce Heliam vocat.

Historicus

²⁸ Postea sciens Iesus quia iam consummata sunt, ut consu Scriptura, dicit:

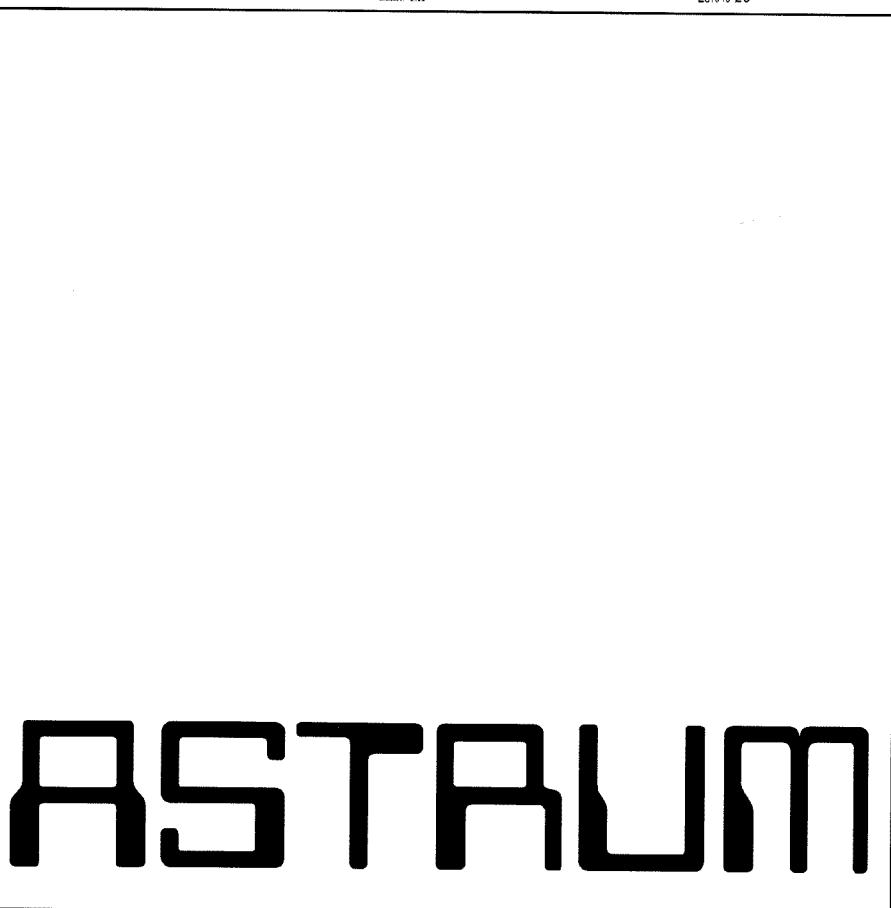
IESUS

Sitio.

Historicus

²⁹ Vas ergo positum erat acetem autem spongiam plenam ac circumponentes, obtulerunt ergo accepisset Iesus acetem.

⁴⁶ Et clamans voce magna le



ovalec) te ure, ko se je stermnilo »vele ure, 45 ker sonce ni prinjalo v templju se je

MARKO 15

» Jezus zavpil z močnim

»htáni?«
ovalec)
eni:
vatec) & Angelus (Angel) zakaj si me zapustil?«

ovalec)
»o stali zraven, to sišali, so

JANEZ 19

ovalec)
je vedel, da je že vse se izpolnilo Pismo, rekel:

ovalec)
da, polna kisa. V kis » nataknil na hizop in mu r. ³⁰ Ko je Jezus vzel kisa, je.« In nagnil je glavo in

LUKA 23

močnim glasom in rekel:

IESUS

Pater, in manus tuas commendo spiritum meum.

IESUS (JESUS)

Father, into thy hands I commit my spirit.

IESUS (JESUS)

Vater, in deine Hände übergebe ich meinen Geist!

IESUS (JESUS)

»Oče, v tvoje roke izročam svojega duha.«

IOANNES 19

^{30b} Consummatum est.

Historicus

Et inclinato capite tradidit spiritum.

^{30b} It is finished;

Historicus (Narrator)

and having bowed his head, he delivered up his spirit.

IOANNES 19

^{30b} Es ist vollbracht!

Historicus (Erzähler)

und er neigte das Haupt und übergab den Geist.

JOHANNES 19

^{30b} »izpolnjeno je.«

Historicus (Pripovedovalec)

In nagnil je glavo in izročil duha.

JOHANNES 19

MARCUM 15

Discipulis & Centurio

^{39b} Vere homo hic Filius Dei erat.

IESUS (JESUS)

Father, into thy hands I commit my spirit.

MARCUM 15

Discipulis (Jünger) & Centurio (Hauptmann)

^{39b} Wahrhaftig, dieser Mensch war Gottes Sohn!

MARCUS 15

Discipulis (učenec) & Centurio (štofnik)

^{39b} »Resnično, ta človek je bil Božji sin.«

MARCUS 15

Coro

³⁴ Mandatum novum do vobis: ut diligatis invicem: sicut dilexi vos, ut et vos diligatis invicem. ³⁵ In hoc cognoscent omnes quia mei discipuli estis, si dilectionem habueritis ad invicem.

Coro (Choir)

³⁴ A new commandment I give to you, that ye love one another; as I have loved you, that ye also love one another. ³⁵ By this shall all know that ye are disciples of mine, if ye have love amongst yourselves.

Coro (Chor)

³⁴ Ein neues Gebot gebe ich euch, daß ihr einander liebet, auf daß, gleichwie ich euch geliebt habe, auch ihr einander liebet. ³⁵ Daran werden alle erkennen, daß ihr meine Jünger seid, wenn ihr Liebe untereinander

Coro (Zbor)

³⁴ Novo zapoved vam dam, da se ljubite med seboj! Kakor sem vas jaz ljubil, tako se tudi vi ljubite med seboj! ³⁵ Po tem bodo vsi spoznali, da ste moji učenci, če boste med sebi imeli ljubezen.

Angelus

Amor in aeternum.

Bibliae Lc
Bibliae Latinae Clem
[crossed between edit
capital letters, p]

NB The compo
a 'Standar
pronuncia
of used church

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ASTAUM

INSTRUMENTATION

Flute I & II
Oboe I & II
Clarinet I & II in Bb
Bassoon I & II

Horn I-IV in F
Trumpet I-III in C
Tenor Trombone I & II
Bass Trombone
Tuba

Organ

Timpani
[+ Wood Block]

Percussion I
[Claves, Glockenspiel,
4 Suspended Cymbals,
5 Tom-toms (cola mano, hard
stick, very soft sticks), Whip]
Percussion II
[Crotales, Darbukas,
Marimba, 5 Temple Blocks,
Wind Chimes]
Percussion III
[Crotales (ord., arco),
Suspended Cymbal,
Orchestral Bells,
5 Temple Blocks, Tenor Drum,
Vibraphone (con / senza
molare / arco)]
Percussion IV
[Bass Drum, Suspended
Cymbal, Tam-tam (with
claves, wooden mallet, soft
bass drum stick), Triangle,
Tubular Bells]

Violin I
Violin II
Viola
Violoncello
Double Bass
(at least one Double Bass
with the low C extension)

Mixed Choir
[SATB div.]

VOCAL SOLOISTS

Historicus
Soprano Solo [c¹-b²]

Angelus
Soprano Solo [d¹-b²]

Pilatus
Tenor Solo [f-a¹]

IESUS
Bass Solo [G-d¹]

MINOR-ROLE VOCAL SOLOISTS

Ancilla
Soprano Solo [b¹-g²]
(same soprano soloist
as Angelus
or from the choir)

Discipulis
Tenor Solo [a¹-g¹]
(same tenor soloist as Pilatus
or from the choir)

Petrus
Tenor Solo [a¹-g¹]
(same tenor soloist as Pilatus
or from the choir)

Servus / Centurio
Baritone Solo [g-b¹]
(from the choir)

ABOUT THE COMPOSITION

PASSIO

In the past, performers were already an inspiration and a challenge for the composer. I am especially glad to have been able to write on one hand for performers who started their musical career with me and continue it very successfully with my encouragement (Marta Močnik Pirc, Kristina Bitenc, Matija Cergolj, Martin Logar and both choirs: Megaron Chamber Choir and St. Stanislav's Youth Choir), on the other hand for an excellent soloist like Marcos Fink is. It's really a privilege to have their voices echoed in my mind before they even found themselves written down with a pencil on paper.

Passio Domini nostri Jesu Christi secundum Ioannem (The Passion of Our Lord Jesus Christ according to John) is written in six parts (the number six is considered the perfect number - "numerus perfectus", also a symbol of harmony and love). The first part *In principio erat*

Verbum (In [the] Angel, a cappella, c God, followed b thoughts about him am the good shep? The first part conclud and the joyful exclara that comes in th

The second part *Fes* sings about Jesus' l Judas' betrayal anc Eucharist and sayir ano

In the third part *Ge* Judas with

The fourth part *Petr* denies Jesus for the tl "Thou wilt lay down cock shall not crow ti aware of the breach his sin. The angel ren of God who takes a

In the fifth part, entil conversation betwe by the constant inv Jew

The sixth part sings about the crucifixion of Jesus. I collected the last words of Jesus from the cross from all four Gospels, following the example of the songs "The Seven Last Words of Jesus on the Cross". The orchestra is retreating, vocal melodies are becoming more and more lonely. After Jesus' death, the choir unisono sings a repetition of Jesus' most important commandment of love. The passion is rounded off by repeating the opening melody of the first part: "In [the] beginning was the Word ...", with the new text Angel sings the answer to the rhetorical question: "What word was in the beginning?" "Amor aeternum (Love into Eternity)!" No one has greater love than the one who gives his life for his friends ...

PASSIO

Že v preteklosti so bili že vnaprej znani izvajalci za skladatelja inspiracija in izziv. Posebej mi je drago, da sem lahko pisal na eni strani za izvajalce, ki so svojo glasbeno pot začeli ob meni in jo tudi z mojo vzpodbudo nadvse uspešno nadaljujejo (Marta Močnik Pirc, Kristina Bitenc, Matija Cergolj, Martin Logar in oba zbora: Komorni zbor Megaron in Mladinski mešani zbor Sv. Stanislava), na drugi strani pa za izvrstnega solista, kot je Marcos Fink. Res je privilegij, da so se njihovi glasovi v mojih mislih oglašali že prej, preden so se sploh znašli zapisani s svinčnikom na papirju.

Passio Domini nostri Jesu Christi secundum Ioannem (Trpljenje našega Gospoda Jezusa Kristusa po Janezu) je napisan v šestih delih (število šest velja za popolno število - »numerus perfectus«, tudi simbol harmonije in ljubezni). Prvi del *In principio erat Verbum*

apella, napove in isov prvi spev v oslanstvu: »Jaz em vstajenje in ostrim vhomom v e: »Hozana, u, pozdravljen

) poje o Jezusovi i izdajstva in se ristije in izrekom skor sem vas jaz

izdajalca Juda z

o Peter že tretjič rove vesti oglasi tinato zbora: »... l« Peter se začne re napovedi o zagotovilo: »Jaz eter se spokori.

»mijamo izredno ratičnost pa mu vlvja judovsko

ASTAUM

Šesti del opeva Jezusovo križanje. Zbral sem Jezusove poslednje besede s križa iz vseh štirih evangelijev, po vzoru skladb »Sedem Jezusovih poslednjih besed na križu«. Orkester se umika, vokalne melodije postajajo čedalje samotnejše. Po Jezusovi smrti zbor enoglasno zapoje ponovitev Jezusove najpomembnejšo zapovedi ljubezni. Pasijon se zaokroži s ponovitvijo začetne melodije prvega stavka: »V začetku je bila beseda...«, z novim besedilom nam Angel zapoje odgovor na retorično vprašanje: »Katera beseda je bila na začetku?« »Amor aeternum (Ljubezen za večno)«! Nihče nima večje ljubezni kot ta, ki da življenje za svoje prijatelje...

In musical terms, each person has their own specific musical language. Jesus, acts calmly, with dignity, his melodies remind us of the (Gregorian)chant, of the beginnings of Christian music. As an unbreakable foundation of his words, bourdon accompanies, and the most important thoughts are the restrained tones in the organ, which carefully accompany his melodic steps and resonate in space like a soft-sounding cluster of sounds.

In the Baroque period the Evangelist role was usually written for tenor soloist, in the 20th century composers (also) used a vocal quartet (Pärt) or a smaller choir (MacMillan) instead of a soloist. I decided to write the role of the narrator (historicus) in a dramatically arioso style. With the agility and vocal range, perhaps the unusual choice of soprano soloist offered me really great possibilities of expression, and above all, it represents an effective contrast to the distinctly masculine roles in the passion. Long-term monitoring of singing and musical maturation and creative collaboration with my sister Marta Močnik Pirc was a welcome inspiration.

The accompaniment is ostinato, based in individual parts of the passion on certain harmonic patterns, somehow in the sense of chaconne or passacaglia, color-diverse according to the text.

Pilate is a tenor; it presents his nature with elusive melodic and harmonic turns. It is a mirror image of all those who so easily condemn (3rd & 1st person) everything, therefore a modern-sounding musical image with jazz-colored chords, marimba accompaniment ...

The role of the Angel is introduced as the voice of God, sometimes acting independently, but always joining the Historicus (often in canon or imitation) when it quotes someone else's words or quotes from the Bible's Old Testament.

Except at the beginning and at the end, the choir is mostly in a cheerful and enthusiastic mood, which is reflected in simple melodies and effective rhythms. It is no coincidence that the musical thought of joyfully shouting "osanna" at Jesus' entrance to Jerusalem is very similar to the indignant cries of "crucifige", as they are the same crowd, the same people, only whispered different content of the exclamation

The Passion is composed as a sound reflection on Jesus' redemptive suffering. With the music, I tried to highlight the characters of individual people and with the orchestra to sound the dramatic events as colorfully as possible. I placed Jesus' suffering in the context of his life and teachings. However, I have highlighted some key acts and events in which anyone, a Christian or a member of any other religion or a non-religious person, can identify. The greatest popularity and at the next moment the greatest hatred, betrayal, denial, condemnation and condemnation for imaginary guilt – and on the other hand infinite eternal Love.

Damijan Močnik
(translated by VP)

V glasbenem smislu ima vsaka oseba svoj specifični glasbeni jezik. Jezus, deluje umirjeno, dostojanstveno, njegove melodije nas spominjajo na koral, na začetke krščanske glasbe. Kot neizmakljiv temelj njegove besede spremlja bordun, najpomembnejše misli pa zadržani toni v orglah, ki pazljivo spremljajo njegove melodične korake in odzvanjajo v prostoru kot mehko zvoneč zvočni grozd.

V baročnem času je bil ponavadi evangelist tenor, v 20. stoletju so skladatelji namesto solista uporabili vokalni kvartet (Pärt) ali manjši zbor (MacMillan). Odločil sem se, da vlogo pripovedovalca (historicus) napišem v dramatično arioznem slogu. S svojo okretnostjo in obsegom, mi je mogoče nenavaden izbor soprana nudil resnično velike možnosti izraza, predvsem pa predstavlja učinkovit kontrast izrazito moškim vlogam v pasijonu. Dolgoletno spremljanje pevskega in glasbenega zorenja ter ustvarjalno sodelovanje s sestro Marto Močnik Pirc, mi je bila dobrodošla inspiracija.

Spremljava je ostinatna, temelječa v posameznih delih pasijona na določenih harmonskih vzorcih, nekako v smislu chaconne ali passacaglie, barvno raznolika primerno besedilu.

Pilat je tenor; z izmuzljivimi melodičnimi in harmonskimi okreti predstavlja svojo naravo. Je zrcalna podoba vseh, ki s tako lahko obsojajo (obsojamo) vseprek, zato sodobno zvoneča glasbena podoba z jazzovsko obarvanimi akordi, spremljavo marimbe...

Vloga Angela je uvedena kot božji glas, ki včasih nastopa samostojno, vedno pa se pridruži Historicusu (pogosto v kanonu ali imitaciji) takrat, ko ta navaja besede nekoga drugega ali citate iz Stare zaveze Svetega pisma.

Zbor je razen na začetku in ob koncu večinoma navijaško in hujskaško razpoložen, kar se odraža v preprosti melodiki in učinkoviti ritmiki. Ni naključje, da je glasbena misel pri radostnem vzklikanju »osana« ob Jezusovem vhodu v Jeruzalem zelo podobna ogorčenim vzklikom »crucifige«, saj gre za isto množico, za iste ljudi, samo prišepnjena jim je bila drugačna vsebina vzklika....

Pasijon je komponiran kot zvočno razmišljanje ob Jezusovem odrešilnem trpljenju. Z glasbo sem skušal izpostaviti karakterje posameznih oseb in z orkestrom čimbolj barvito ozvočiti dramatično dogajanje. Jezusovo trpljenje sem postavil v kontekst njegovega življenja in nauka. Izpostavil pa sem nekatera ključna dejanja in dogodke, v katerih se lahko prepozna vsakdo, kristjan ali pripadnik katerekoli druge religije ali nereligiozna oseba.

Največja priljubljenost in naslednji trenutek največja osvovljenost, izdajstvo, zatajitev, obsojanje in obsodba zaradi namišljene krivde – in na drugi strani neskončna večna Ljubezen.

Damijan Močnik

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