

5. Kreuzweg
Passionsgesänge

für vierstimmigen gemischten Chor a cappella

von
Ernst Fuchs-Schönbach
Op. 52

Passionsgesänge

Adoramus te

Ernst Fuchs-Schönbach, op. 52

Franquillo (♩=56)

Soprano
A - do - ra - mus te, a - do - ramus te, Chris - te, et be - medi - ci -
Alto
A - do - ra - mus te, Chris - te, et be -
Tenor
A - do - ra - mus te, a do - ramus te, Chris - te, et bene - di - ci -
Bass
A - do - ra - mus - te, Chris - te, et bene -

mus - tibi, quia per sanctam crucem tuam redemisti meum - dum.
medicinus tibi, per sanctam crucem tuam redemisti meum - dum.
mus tibi, qui - a per sanctam crucem tuam vede - misti meum - dum.
dicimus tibi, sanctam crucem tuam vede - misti meum - dum.

Qui passus es pro nobis, qui passus es pro nobis, Do - mi - ne, Do - mi - ne, mi - se - re
Qui passus es pro nobis, es pro nobis, Do - mi - ne, Do - mi - ne, mi - se - re
Qui passus es pro nobis, qui passus es pro nobis, Do - mi - ne, Do - mi - ne, mi - se -
Qui passus es pro nobis, es pro nobis, Do - mi - ne, Do - mi - ne, mi - se -

re - re nobis, mi - se - re re no - bis.
re - re nobis, mi - se - re re no - bis.
re - re nobis, mi - se - re re no - bis.
re - re nobis, mi - se - re re no - bis.

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Popule meus

Колыбельная (1.6)

Soprano
Alto
Tenor
Basso

mf Po-pu-le me-us, Po-pu-le me-us, quid fe-cit tibi? *p* quid fecit tibi?
 ан-т в ко-во-ри-щах твоих? *mf* ре-спон-де ми-ли.
 ан-т в ко-во-ри-щах твоих? *mf* Solo ре-спон-де ми-ли.
 ан-т в ко-во-ри-щах твоих? *mf* Solo ре-спон-де ми-ли.
 A-gi-os o The-os. San-ctus De-us. A-gi-os i-schy-ros. San-ctus for-tis. A-gi-os a-
 A-gi-os o The-os. San-ctus De-us. A-gi-os i-schy-ros. San-ctus for-tis. A-gi-os a-
 A-gi-os o The-os. San-ctus De-us. A-gi-os i-schy-ros. San-ctus for-tis. A-gi-os a-
 A-gi-os o The-os. San-ctus De-us. A-gi-os i-schy-ros. San-ctus for-tis. A-gi-os a-
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 A-gi-os o The-os. San-ctus De-us. A-gi-os i-schy-ros. San-ctus for-tis. A-gi-os a-
 A-gi-os o The-os. San-ctus De-us. A-gi-os i-schy-ros. San-ctus for-tis. A-gi-os a-

Blank musical staves

Tenebrae

Breit, mit tiefer Empfindung (♩ = 63)

Te-nebrae fa-ctae sunt, Te-nebrae fa-ctae sunt dum crucifixerunt
Te-nebrae fa-ctae sunt, Te-nebrae fa-ctae sunt dum crucifixerunt Je-sum,

Je-sum qui dae-i et circa horam nonam excla-mavit Je-su voce
Je-sum qui dae-i et circa horam nonam excla-mavit, excla-mavit Je-su voce

magna: De-us meus, De-us me-us ut quid me de-re-li-qui- - sti. Et in-li-ua-to
magna: De-us meus, De-us me-us ut quid me de-re-li-qui- - sti. Et in-li-ua-to

na-to ca-pi-to, e-mi-sit spi-ri-tum. Exclamans Je-sus
ca-pi-to, e-mi-sit spi-ri-tum. Exclamans Je-sus
ca-pi-to, e-mi-sit spi-ri-tum. Exclamans Je-sus

vo-ce magna a-it, Pa-ter in ma-ni-bus tuis, Pa-ter in ma-ni-bus tuis, in ma-ni-bus spi-ri-
vo-ce ma-gua a-it, Pa-ter in ma-ni-bus tuis, in ma-ni-bus tuis, in ma-ni-bus tuis

p *molto espress.*

ri-um meum, commendo, commendo spiritum meum, commendo spiritum

mf *dim.* *mf* *mf* *mf* *mf*

Et in-eli-wa-to ca-pite, e-misit spi-ri-um. Et in-eli-wa-to ca-pite, e-misit spi-ri-um. Et in-eli-wa-to ca-pite, e-misit spi-ri-um.

meum. Et in-eli-wa-to ca-pite, e-misit spi-ri-um. meum. Et in-eli-wa-to ca-pite, e-misit spi-ri-um. meum. Et in-eli-wa-to ca-pite, e-misit spi-ri-um.

Et in-eli-wa-to ca-pite, e-misit spi-ri-um.

Vexilla regis

Friedrich Beeger

1. Vexilla regis prodeunt, milites caelis lux-uriant, 2. arbor de-cora et ful-gi-da, ar-gu-ta re-gis pro-pu-ra, 3. Be-a-ta, cu-jus bra-chi-is pre-si-um po-pon-dit sax-ca-li, 4. To fons sa-lu-tis tri-ni-tas, col-laudet o-mnis spi-ri-tus:

quo carne car-nis Can-di-dor suspensus est ha-si-bu-lo. elect-a di-gno si-pi-te tam sancta uocabra fan-ga-re. statera fa-cta cor-po-ris, ubi-que pras-tant tar-ta-re. qui-bus car-nis vi-cto-riam largiris, ad-de pras-mi-um.

f *ff* *ff* *ff* *ff* *ff*

6

O bone Jesu

Schubert, imp (1.52)

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The lyrics are: "o - bo - ne Je - su, o - bo - ne Je - su, mi - se - re - re". The piano part consists of chords and simple rhythmic patterns. Dynamics include *mp* and *mf*.

Handwritten musical score for the second system. The lyrics are: "re - re, mi - se - re re no - bis, re - re, mi - se - re re no - bis, quia tu creasti nos, tu no - bis, mi - se - re re no - bis, quia tu creasti nos, tu mi - se - re re no - bis". The piano part continues with accompaniment. Dynamics include *mp*, *mf*, and *crescendo*.

Handwritten musical score for the third system. The lyrics are: "re - de - misisti nos, re - de - misisti nos san - guine tu - o, re - de - misisti nos, re - de - misisti nos san - guine tu - o, pre -". The piano part continues with accompaniment. Dynamics include *f* and *mf*.

Handwritten musical score for the fourth system. The lyrics are: "ti - o - sis - si - mo." The piano part continues with accompaniment. Dynamics include *dim. e rit.* and *f*.

Four sets of empty musical staves, each consisting of a treble clef staff, a bass clef staff, and a grand staff (treble and bass clef staves).

Christus factus est

Moderato (1. 72)

Christus factus est pro nobis, pro nobis, pro nobis.

obediens usque ad mortem, mortem autem
no-bis obediens usque ad mortem, mortem autem
factus est pro nobis obediens usque ad mortem, mortem autem

rit. crucis. a tempo

crucis. exalta-bis illum, et dedit il-li
crucis. Propter quod et De-us exalta-bis illum, et de-dit il-li
crucis.

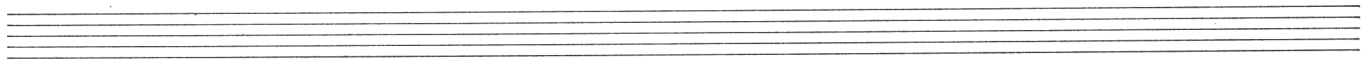
no-men quod est su-per om-ni no-men, quod est su-per
no-men quod est su-per om-ni no-men, quod est su-per

om-ni no-men
om-ni no-men

Ecce quomodo

Grave (♩.56)

Ec-ce, quomodo mori-tur ju-stus, et nemo per-ci-
 pit cor-de, et nemo per-ci-pit cor-de: vi-ri iusti tol-erantur, et
 et ne-mo per-ci-pit cor-de: vi-ri iusti tol-erantur, et
 ne-mo con-si-de-rat: a fa-ci-e i-ni-qui-ta-tis
 ne-mo con-si-de-rat: a fa-ci-e i-ni-qui-ta-tis sub-latus est
 et e-rit in pa-ce me-mo-ria e-jus. *feraciter*
 in pa-ce, in pa-ce. In pa-
 ju-stit, in pa-ce, in pa-co. In pa-
 ce fa-ctus est la-cus e-jus, et in Si-on ha-bi-ta-ti-o
 ce fa-ctus est lo-cus e-jus, et in Si-on ha-bi-ta-ti-o e-



jus, et erit in pa-ce me-mori-a e-jus, et e-rit in pa-ce.
 jus, et erit in pa-ce me-mori-a e-jus, et e-rit in pa-ce.

Cruce[m] Annam.

Larghetto (♩ = 66)

Cruce[m] Annam a-do-ra-mus, Do-mi-ne: et san-ctam re-sur-re-cti-o-nem An-nam lau-da-mus, et
 Cruce[m] Annam a-do-ra-mus, Do-mi-ne: et san-ctam re-sur-re-cti-o-nem An-nam lau-da-mus, et

glo-ri-fi-ca-mus, ec-ce e-nim, ec-ce e-nim, pro-pter li-gnum ve-nit
 glo-ri-fi-ca-mus, ec-ce e-nim, ec-ce e-nim, pro-pter li-gnum ve-nit

gan-dium in uni-verso mun-do. De-us mi-se-re-re nos-tri,
 gan-dium in uni-verso mun-do. De-us mi-se-re-re nos-tri,

Fine

Handwritten musical score for the first system. It consists of two staves with vocal lines and piano accompaniment. The lyrics are: *miserere a-tis nostri, et be-ne-di-cat no-bis, et be-ne-di-cat no-bis: il-li-mi-nus vultum*. Dynamic markings include *mf* and *f*.

Handwritten musical score for the second system. It consists of two staves with vocal lines and piano accompaniment. The lyrics are: *su-um super nos, il-li-mi-nus vultum su-um super nos, et mi-se-re-a-tis no-*. Dynamic markings include *mf*.

Handwritten musical score for the third system. It consists of two staves with vocal lines and piano accompaniment. The lyrics are: *stri, et mi-se-re-a-tis no-stri.*. Dynamic markings include *mf* and *rit.*. The system concludes with the instruction *D. C. al Fine*.

In monte Oliveti

Sehr gehalten (♩ = 58)

Handwritten musical score for the beginning of the section "In monte Oliveti". It consists of two staves with vocal lines and piano accompaniment. The lyrics are: *In monte o-li-ve-ti o-ra-vit ad Pa-trem: Pa-ter, si fi-e-ri*. The instruction *crescendo* is written above the first staff.

Handwritten musical score for the continuation of the section "In monte Oliveti". It consists of two staves with vocal lines and piano accompaniment. The lyrics are: *pot-est, transeat a me ca-lix i-ste.*

mf Spi-ri-tus quidem *mf* promptus est, *f* ca-ro au-tem *mf* in-fir-ma: *mf* fi-at

Spi-ri-tus quidem *mf* promptus est, *f* ca-ro au-tem *mf* in-fir-ma: *mf* fi-at

vo-lun-tas *f* su-a. *f* Vi-gi-la-te, *mf* vi-gi-la-te.

vo-lun-tas *f* su-a. *f* Vi-gi-la-te, *mf* vi-gi-la-te.

et o-ra-te, ut non in-teris in-ten-

et o-ra-te, ut non in-teris in-ten-

ta-ti-o-nem. *mf* Spi-ri-tus quidem *mf* promptus est, *f* ca-ro au-tem

ta-ti-o-nem. *mf* Spi-ri-tus quidem *mf* promptus est, *f* ca-ro au-tem

in-fir-ma: *f* fi-at vo-lun-tas *f* su-a.

in-fir-ma: *f* fi-at vo-lun-tas *f* su-a.

Empty musical staves at the bottom of the page.