

**Passion: III. Pars. Sechsstimmige Passion von Jacob Handl aus dessen Opus musicum, tom. II. Pragae 1587 No. V. : Schloßkirchengemeinde Schwerin, MU 093 VI-12**

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Musikhandschrift    Freier  Zugang



Passion [Bruchstück.]

6 vocum.

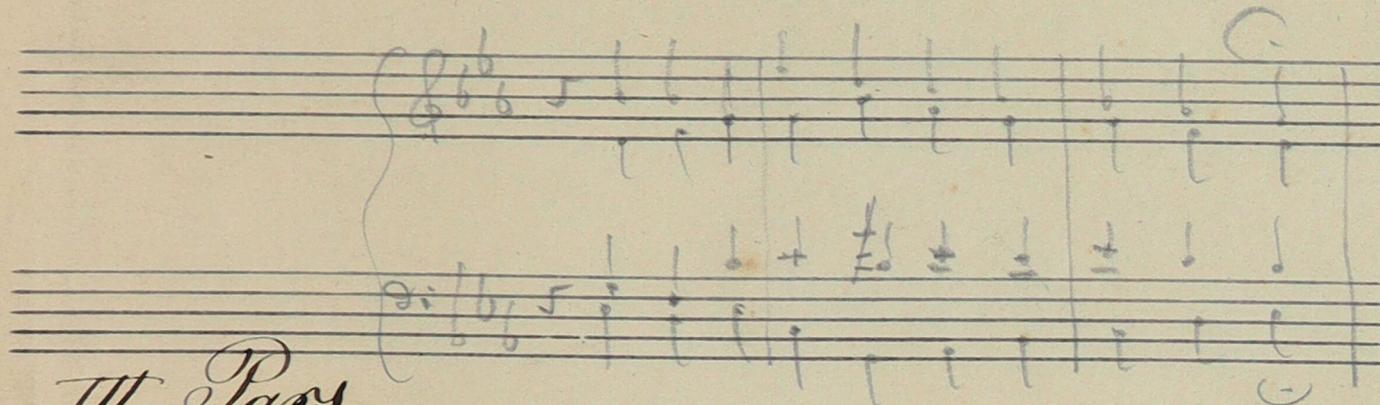
Jacobus Gallus.

1587.

P. 1587.  
E. 5. 9. 1587.  
3. 1587.

143

1.  
Prestissimiga Passiou nou Jacob Handl.  
aut̄ daszau Opus musicum, tom. II. Pragae 1587. No. V.



III. Part.

O - rabat au - tem Ye - sus pro cruci fi -  
O - rabat au - tem Ye - sus pro cruci fi -  
O - rabat au - tem Ye - sus pro cruci fi -  
O - rabat au - tem Ye - sus pro cruci fi -

Esdu



2.

gentibus se di cens

gentibus se di cens: Pa ter, di

gentibus se di cens:

gentibus se dicens: Pa ter, pa ter, di

Pa ter, di

Pa ter, di

Eduard

mit - le - illis,

mitte il - lis, qui - a nesciunt quid fac - ci

mitte il - lis, qui - a nesci - unt quid fac - ci -

mitte il - lis, qui - a nesci - ant quid faci - unt.

H.

Ait ad eum la-tro ad dexteram  
A- it, a-it ad eum la-tro ad  
ad eum la-tro, la-tro ad dexteram  
ant. A- it ad eum la-tro ad dexteram  
und ad it ad eum la tro ad  
A- it ad eum la-tro ad dexteram

Handwritten musical score for four voices (SATB) on five-line staves. The music is in common time (indicated by 'C') and consists of four measures per system. The vocal parts are: Bass (Bassus), Tenor (Tenor), Alto (Alto), and Soprano (Soprano). The lyrics are in Latin, with some words in German. The score is numbered 5 at the top right.

**Measures 1-4:**

- Bassus:** ram pendens. (Measure 1), dexteram pe- dens. (Measure 2), ram pen- dens. (Measure 3), ram pendens. (Measure 4).
- Tenor:** - - - - (Measure 1), Do mine, (Measure 2), Do mine, (Measure 3), Do mine, (Measure 4).
- Alto:** - - - - (Measure 1), memento (Measure 2), memento (Measure 3), memento (Measure 4).
- Soprano:** - - - - (Measure 1), - - - - (Measure 2), - - - - (Measure 3), - - - - (Measure 4).

**Measures 5-6:**

- Bassus:** - - - - (Measure 5), dexteram pen- dens. (Measure 6).
- Tenor:** - - - - (Measure 5), - - - - (Measure 6).
- Alto:** - - - - (Measure 5), - - - - (Measure 6).
- Soprano:** - - - - (Measure 5), - - - - (Measure 6).

6.

Handwritten musical score for four voices, likely a setting of the Magnificat. The score is arranged in four staves, each with a different key signature and time signature. The vocal parts are labeled 'me-i' and 'dum vene-ris in regnum tuum. Re-'.

**Top Staff:** Key signature of B major (two sharps), common time. The vocal line begins with 'me-i' and continues with 'dum vene-ris in regnum tuum. Re-'.

**Second Staff:** Key signature of A major (one sharp), common time. The vocal line continues with 'dum vene-ris in regnum tuum. Re-'.

**Third Staff:** Key signature of G major (no sharps or flats), common time. The vocal line continues with 'dum vene-ris in regnum tuum. Re-'.

**Bottom Staff:** Key signature of F major (one flat), common time. The vocal line continues with 'dum vene-ris in regnum tuum. Re-'.

The score concludes with a final 'Re-' on the fourth staff.

7.

um, Respondit e-i Jesus
 A-men.
  
 spon dit e-i Jesus.
 A-men.
  
 um Respondit ei Je-sus.
 A-men.
  
 Respondit e-i Je-sus.
 A-men.
  
 spon - dit e-i Jesus.
 A-men.
  
 Respon - dit e-i Je-sus.
 A-men.

8.

dico ti - bi, ho - di e me - cum e ris

men dico tibi, ho - di e mecum e

dico ti - bi, ho - di e mecum e - ris in -

dico ti - bi ho - di e mecum e - ris in -

9.

in Pa - radi so. Di - xit au - tem

Di - xit au tem

— ris in Para - di - so. Di - xit au - tem

Di - xit au - tem ma

— Para di - so.

Pa - ra - di — so.

10.

ma - tri su - ae. Mu - li - er - mu -

ma - tri - suae. Mu - li -

matri su - ae. ma - tri su - ae. Mu - li -

tri suae. Mu - li -

Di - xit autem ma - tri su - ae. Mu - li -

Di - xit au - tem matri su - ae.

Handwritten musical score on five-line staves. The score consists of five systems of music, each with lyrics in German. The key signature varies by system: the first two systems are in B-flat major (two flats), the third system is in C major (no flats or sharps), the fourth system is in A major (one sharp), and the fifth system is in G major (no flats or sharps). The time signature is common time (indicated by 'C') in all systems. The lyrics are as follows:

li-er ee- ðe, fe- li- us tuus.  
 er ma- li- er, ee- ðe filias tuus.  
 er, . eece fe- lius tu  
 er, muli- er, ee- ðe fi- li- us tuus.  
 er, mu- li- er, fe- li- us tuus.  
 Ma- li- er, ee- ðe, fe- li- us tuus.

12.

Dein-de di-xit disci-pu-lo:

Dein-de di-xit disci-pu-lo:

us. Dein-de di-xit disci-pu-lo:

De-in-de di-xit disci-pu-lo: Eo.

Eo.

13.

Es-ā ē  
ma — fer tua.  
Et ex-

Et exēlā mans dē -

Et exclā mans di -

ē ma — fer tu - a. Et exclā - mans

ē ma - fer tu — a. Et ex -

ē ma — fer tu - a. Et ex -

14.

la-mans di-xit, di-xit:

xit, di xit.

— xit — : He lo —

di-xit, et - ex-clamans di-xit:

cla-mans di-xit: He lo-g, He-

cla-mans di-xit: He lo

A handwritten musical score for five voices. The score consists of five staves, each with a different key signature: the first staff is in B-flat major, the second in A major, the third in G major, the fourth in F major, and the fifth in E major. The lyrics are written below the staves, corresponding to the vocal parts. The lyrics are: 'He-lo-y.' (top), 'He-lo-y. He-lo-y.' (second), 'y. He-lo-y.' (third), 'He-lo-y.' (fourth), and 'lo-y.' (bottom). The music is written in common time.

16.

Handwritten musical score for a three-part setting. The score consists of three staves with various clefs (F, C, G) and time signatures (6/8, 3/8, 2/8). The lyrics are:

Part 1: *j, lama - zaba - tha - ni,*

Part 2: *loj, la - ma - za - ba - tha -*

Part 3: *la - ma - zabath - ni, hoc*

Part 1: *lo - j, la - ma - zaba - tha -*

Part 2: *la - ma - za - ba - tha -*

Part 3: *la ma - za - battha*

17.

A handwritten musical score for four voices, likely a setting of the Magnificat. The score is arranged in four systems, each with a different vocal line. The vocal parts are: 1. Tenor (T), 2. Bass (B), 3. Alto (A), and 4. Soprano (S). The music is in common time (indicated by 'C'). The vocal parts are written on four staves, and the accompanying basso continuo part is written on a fifth staff. The lyrics are in Latin, with some parts in Gothic script. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The handwriting is in black ink on aged paper.

hoo est. De as meus

ni. hoc est. De

est. De as meus, hoc est. Deus

ni. hoc est. De as meus

ni.

18.

A handwritten musical score for three voices (SATB) on five-line staves. The music is in common time, with various key signatures (F major, C major, G major, D major, A major, E major, B major, and F# major). The lyrics are in Latin, with some words underlined. The score consists of four systems of music, each with a different vocal line and a different key signature. The lyrics are as follows:

ut - quid de-  
sus me - us, quid me de-re-li-  
me - us, quid me de-re-li qui - sti, quid de-re-li - qui  
qui - sti, quid me de-re-li - qui - sti, quid me de -  
qui - sti, quid me de-re-li - qui - sti, quid me de-re-li -  
qui - sti, quid me de-re-li - qui - sti, quid me de-re-li -


  
 re-lí-qui - sti? Clamabant autem Iudaei,  
 qui - sti? Cla- mabant au - tem Iu -  
 sti me? Clamabant au - teen Iudae-i dicentes,  
 re-lí-qui - sti? Cla- mabant au - tem  
 qui - sti? Clama - bant - audem Iudaei di -  
 qui - sti? Clamabant au - tem Iu - daei di -

20.

Fudaei dē- cēn - ses: He- liam vocat  
 dae - i dē- cēn - ses: He- liam vocat i -  
 di - cēn - ses: He- liam vo - cat i -  
 Fudae - i dē - cēn - ses: He- liam vocat i -  
 cēn - ses, dē - cēn - ses: He- liam vocat i -  
 ses, He- liam vocat i -

Handwritten musical score for four voices (SATB) on five-line staves. The music is in common time, with various key signatures (G major, C major, F major, B-flat major). The lyrics are in German, with some words underlined and 'n' written below them. The score consists of five systems of music, each with a different vocal line and harmonic progression.

1. System: *i-sle, si-mite vi-de-amas, an ve-nias He-*  
*n*

2. System: *ste, si-mite, si-mite vi-deamus,*  
*n*

3. System: *ste, si-mite vi-de-amas, an ve-nias He-*  
*n*

4. System: *ste, si-mite vi-de-amas, an ve-nias He-*  
*n*

5. System: *ste, si-mite, si-mite vi-de-amas,*  
*n*

6. System: *ste, si-mite vi-de-amas, an ve-nias He-*  
*nite*

22.

li as li berans

an venial Heli as li

li as li be-rans

an venial Heli as, li

li as li berans


 A handwritten musical score for a four-part setting of the hymn "Eum. Dixit auctem Iesu". The score is written on five staves, each with a different key signature and time signature. The parts are labeled as soprano, alto, tenor, and bass. The lyrics are written below each staff, corresponding to the musical lines. The score is written in a clear, cursive hand.

The lyrics are as follows:
   
 e - um. Dixit auctem Iesu
   
 berans - e - um. Dixit auctem Iesu
   
 e - um. Dixit auctem Iesu
   
 berans - um. Dixit auctem Iesu - sus.
   
 berans e - um. Dixit auctem Iesu - sus.
   
 e - um. Dixit auctem Iesu

24

A handwritten musical score for five voices. The score consists of five staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, and Bass). The music is in common time, with a key signature of one sharp (F#). The lyrics are written in German and include the following text:

sus: Si  
sus: sus: Et dede  
sus: Siti-o, si- si-o. Et  
sus: Si-ti-o. Et de  
. Si tio.  
sus: Si tio.

Handwritten musical score for soprano and basso continuo, featuring four systems of music with lyrics in Latin and French. The score includes vocal parts and a basso continuo part with a bassoon and cello line.

**System 1:** Soprano part. Key: B-flat major (B-flat, A, G, F). Bassoon part. Key: B-flat major (B-flat, A, G, F). Cello part. Key: B-flat major (B-flat, A, G, F). Basso continuo part. Key: B-flat major (B-flat, A, G, F). Lyrics: *ti-o. Et de-de runt e-i a-œ-*

**System 2:** Soprano part. Key: B-flat major (B-flat, A, G, F). Bassoon part. Key: B-flat major (B-flat, A, G, F). Cello part. Key: B-flat major (B-flat, A, G, F). Basso continuo part. Key: B-flat major (B-flat, A, G, F). Lyrics: *runt e-i a-œ-tam cūm*

**System 3:** Soprano part. Key: B-flat major (B-flat, A, G, F). Bassoon part. Key: B-flat major (B-flat, A, G, F). Cello part. Key: B-flat major (B-flat, A, G, F). Basso continuo part. Key: B-flat major (B-flat, A, G, F). Lyrics: *de-de runt e-i a-œ-tam*

**System 4:** Soprano part. Key: B-flat major (B-flat, A, G, F). Bassoon part. Key: B-flat major (B-flat, A, G, F). Cello part. Key: B-flat major (B-flat, A, G, F). Basso continuo part. Key: B-flat major (B-flat, A, G, F). Lyrics: *derunt cūm fel-*

26.

Handwritten musical score for a three-part setting of the 'Te Deum' hymn. The score consists of four systems of music on five-line staves. The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', and 'Bass'. The lyrics are written in Latin, with some words in red ink. The music is in common time, with various note heads and stems. The score is on aged, yellowed paper.

Soprano: *Glory to God in the highest, and on earth peace, good will toward men. We praise thee, we bless thee, we magnify thee, we glory in thee, we give thanks to thee, for thy name's sake, for ever and ever. Amen.*

Alto: *Glory to God in the highest, and on earth peace, good will toward men. We praise thee, we bless thee, we magnify thee, we glory in thee, we give thanks to thee, for thy name's sake, for ever and ever. Amen.*

Tenor: *Glory to God in the highest, and on earth peace, good will toward men. We praise thee, we bless thee, we magnify thee, we glory in thee, we give thanks to thee, for thy name's sake, for ever and ever. Amen.*

Bass: *Glory to God in the highest, and on earth peace, good will toward men. We praise thee, we bless thee, we magnify thee, we glory in thee, we give thanks to thee, for thy name's sake, for ever and ever. Amen.*

27

Handwritten musical score for a four-part setting of the hymn 'Lobt Gott, alle Heiligen'. The score consists of four staves, each with a different key signature (F major, C major, G major, and D major). The lyrics are written in German and Latin, with some parts in italics. A small note labeled 'sic 3' is placed above the third staff. The score concludes with the Latin phrase 'Pa-ter, Pa-ter, Pa-ter,'.

luit bi-be-re, sed di-xit, sed di-xit:

luit bi-be-re, sed di-xit:

luit bi-be-re, sed di-xit:

Pa-ter,

luit bi-be-re, sed di-xit: Pa-ter,

Pa-ter,

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music is in common time, with a key signature of one sharp (F#). The lyrics are in German.

The score consists of four systems of music. The lyrics are as follows:

System 1: Pater, in manus tu - as  
System 2: Pater,  
System 3: Pater,  
System 4: in manus tu - as cōm - men  
System 5: in manus tu - as cōm - mendo  
System 6: in manus tu - as cōm - men — do.



Et i-terum di-xit, et i-  
 Et i-terum, et i-  
 Et i-terum dixit, i-terum  
 do spiritum-meum. Et i-  
 spiritum-meum. Et i-terum di-xit  
 spiritum-meum. Et i-terum di-

30.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score consists of five systems of music, each with a different vocal line. The vocal parts are: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in a cursive style with various note heads and rests. The lyrics are in Latin and are written below the corresponding vocal lines. The score is on five-line staff paper.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score consists of five systems of music, each with a different vocal line. The vocal parts are: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in a cursive style with various note heads and rests. The lyrics are in Latin and are written below the corresponding vocal lines. The score is on five-line staff paper.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score consists of five systems of music, each with a different vocal line. The vocal parts are: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in a cursive style with various note heads and rests. The lyrics are in Latin and are written below the corresponding vocal lines. The score is on five-line staff paper.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score consists of five systems of music, each with a different vocal line. The vocal parts are: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in a cursive style with various note heads and rests. The lyrics are in Latin and are written below the corresponding vocal lines. The score is on five-line staff paper.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score consists of five systems of music, each with a different vocal line. The vocal parts are: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in a cursive style with various note heads and rests. The lyrics are in Latin and are written below the corresponding vocal lines. The score is on five-line staff paper.


  
 rum dixit: Con-sum-matum est. Et inclina

rum dixit: Con-summa-tum est. Et inclina

rum di-xit: Con-sum-matum est. Et in-clina

rum dixit: Con-sum-matum est. Et in-clina

Con-summa-tum est. Et in-clina

Con-sum-matum est. Et in-clina

inclē-nato      cā - pi - te emi - sit,      emi - sit

la      cā - pi - te - e - misit,      emi - sit

li - na - te cā - pi - te e misit,      e misit

na - to.      cā - pi - te emi - sit,      emi - sit

la cā - pi - te.      emisit,      emi - sit

na - to cā pi - te - e misit,      emi - sit



Handwritten musical score on five-line staves. The score consists of two parts: a soprano part and an alto part. The soprano part (left) and the alto part (right) are written in a two-part setting. The soprano part has a key signature of one sharp (F#), while the alto part has a key signature of one flat (B-flat). The music is in common time. The lyrics are written below the notes. The score is divided into six measures.

Measure 1: soprano: *spi-ri-tum.* alto: *Qui pas-sus.*

Measure 2: soprano: *spi-ri-tum.* alto: *Qui pas-sus*

Measure 3: soprano: *spi-ri-tum.* alto: *Qui pas-sus*

Measure 4: soprano: *spi-ri-tum.*

Measure 5: soprano: *spi-ri-tum.* alto: *Qui pas-sus*

Measure 6: soprano: *spi-ri-tum.*

384

A handwritten musical score for four voices. The score consists of five systems of music, each with a different key signature: F major (one sharp), C major (no sharps or flats), G major (one sharp), C major (no sharps or flats), and B-flat major (one flat). The music is written on five-line staves. The lyrics are in French and German, with some words underlined. The French lyrics are: "es pro no", "bis", "es pro no", "bis, qui pafas es", "es pro no", "bis, qui pas-sas", "Qui pas-sas", and "es pro no-bis, qui pas-sas". The German lyrics are: "es pro no", "bis", "es pro no", "bis, qui pafas es", "es pro no", "bis, qui pas-sas", "Qui pas-sas", and "es pro no-bis, qui pas-sas". The score is written on a page with a light beige background.



Handwritten musical score for four voices (SATB) on five-line staves. The music is in common time, with a key signature of one sharp (F#). The lyrics are in German, with some musical notes serving as syllables. The score consists of six systems of music, each with a different vocal line and harmonic progression.

1. System: *mi - se-re-re no-bis,*  
*pro-no - bis, mi - se-re -*

2. System: *es, misere - re no - bis,*

3. System: *et pro - no - bis, mi - se - re-re no -*

4. System: *es - pro no - bis, mi - se - re-re*

5. System: *es pro - no - bis*

mi' sere-re, mi' se-re-re no-  
 ne, mi' se-re-re. no-bis, mi' se-  
 mise-re-re no — bis mi' se-  
 bis, mi' se-re-re, mi' se-re-re no-bis,  
 no-bis, mi' se-re-re nobis — ,  
 mi' se-re-re no-bis, mi' se-re-re

Handwritten musical score for a four-part choir (SATB) on five staves. The music consists of short, repetitive melodic fragments. The lyrics are in German, with some words written in cursive script. The score includes dynamic markings and rehearsal numbers. The final measure on the fifth staff is marked with a bracket and the handwritten note "[vorlos!]".

Music and lyrics:

- Staff 1: *bis*, *men,*
- Staff 2: *re-re na- bis.*, *men,*
- Staff 3: *re-re na- bis.*, *men,*
- Staff 4: *na — bis.*, *men,*
- Staff 5: *na — bis.*, *men,* [vorlos!]

38.

*c* \*3

S. A. T. B. Organ

A - men.



# Orabat autem Jesus.

<sup>35</sup> Soprano 1.

1 2 3 4  
O- rabat autem Jesus pro oratione fi-  
5 6 7 8 9.10.11.  
gentibus — se di - cens — 10.  
12 13 14 15  
A - it ad e - am la - tro -  
16 17 18  
— ad dexteram spem pendens. Do -  
19 20 21  
— mine, memento me - i,  
22 23 24  
dum veni - res in regnum — tu -  
25 26 27  
um. Respondit e - i Jesus:  
28 29 30  
Amen, dico ti - bi, ho - di -  
31 32 33  
e me - cum eris in Pa -  
34 35 36  
ra - di - so. Di - xit au - stem  
37 38 39  
ma - tri su - ae: Ma - li - er -  
verte!





118                    119                    120  
 di                    xit, et o - se -  
 121                    122                    123  
 rum dixit: Con - summatum es -  
 124                    125                    126  
 Et incli - nato ea - pi -  
 127                    128                    129  
 te e - mi - sit, emi - sit spi - ri -  
 130                    131                    132                    133  
 tum. Qui pas - sas es pro no -  
 134                    135                    136  
 bis  
 137                    138                    139                    140  
 mi - se - re - re nobis,  
 141                    142                    143  
 mi - sere - re, mi - se -  
 144                    145                    146  
 rere no - bis  
 147                    148                    149                    150  
 A - men. A - men.

F. Lastrow.

Soprano II. 43

Orabat autem Jesus. J. Handl.

1 2 3 4

o - rabat au - tem Jesus pro crucifi -

5 6 7 8

gentibus se di cens: Pa - ter, di -

9 10 11 12 13

mit - te - il - lis. A - it,

14 15 16 17

a - it ad e - um la - tro ad dexteram pe -

18 19 20 21

dens: Do - mine memento me - i.

22 23 24

dum vene - ris in re - grum tuum. Re -

25 26 27

spon - dit e - i - Jesus.

28 Soprano I.

29 30 31 32

A - men, dicō ti - bi, hodi - e meū eris

33 Lopr. II. 34 35 36

in Pa - Di - xit au - tem

37 38 39 40

ma - tri - suae: Mu - li -

41 42 43 44

er, mu - li - er, ec - ē filius - suus

*verdet!*

45 Dein - de di - xil - disē - pu - lv.  
 46 47 48  
 49. 50 51 52 53  
 2. Et ex - la mans di - xil di  
 54 55 56 58  
 xil: He - lo -  
 59 60 61  
 yj. He — loy. He —  
 62 63 64  
 loy la — ma - za - ba — tha -  
 65 66 67  
 ni. hoc est: De -  
 — us me - us. quid me - de - re - li -  
 qui - sti? bla - mabant au - tem lu -  
 dae - i di - cenes: He li - am  
 vocat i - ste, si - mite.  
 — si - mite vide - amus, an ve - ni -

45

et Heli - as li  
 - kerans e - um. Dixit au -  
 tem Ye sus. Et  
 dede runte i  
 a - ë tam cum felle mix -  
 tum. Et cum gustas - set, no -  
 - luis bi - be - re, sed di  
 xit. Pa - ter manus tu - as  
 Et i - le - rum, et i - le -  
 rum di - xit. et ite - rum -  
 dixit: Consumma - tum est. Et

Soprano I.

Soprano II.

nette!



inēli - na - to      oā - pi - te  
 e - misit,      emi - sit.      sp̄ - ri -  
 tam.      Qui pas - sus es      pro  
 no - bis,      qui passus es  
 pro - no -      bis,      mi -  
 se - re - ne. mi - se - ne - ne  
 no - bis.      mi - se - ne - ne no - bis  
 A - men,      A - men.

Orabat autem Jesus.

Alto. 47  
F. Gländl.

Orabat autem Jesus.

Alto. 47  
F. Gländl.

Orabat autem Jesus pro cruci-figentiibus se di cens: Soprano. 8. 9. 10. 11. 12. 13. 14. A. it ad eum la-tro-la-tro ad dexte-ram pen-dens: Do-mine, memento me-i dum aene-ris in re-gnum tu-um 19. 20. 21. 22. 23. 24. 25. Respon-dit e-i Je-sas: A-men dico ti-bi, ho-di-e mecum e-ris in Para-di-so. Di-xit au-tem ma-tri su-vorle!

38. 39. 40.

ae. ma - tri su ae. Me - li -  
 41 42 43 44.

er. ecce si - lius tu -  
 45 46 47.

us. Deinde di - xit disce -  
 48 49-50 51 52.

pulo: Et exclamans de -  
 53 54 55 56.

xit - : Hie lo -  
 57 58. 59-60 61.

y. Hie lo - y. la -  
 62 63 64.

ma - zabatha - ne. hoc  
 65 66. 67.

est. De us meus, hoc -  
 68 69. 70.

est. Deus me - us, quid me dñe - li -  
 71 72. 73.

qui - sti. quid dere - li - qui - sti me? bla -  
 74 75. 76.

mabant au - tem Iudae - i de - een - tet,

45

77. di- öen- des. Heliām vocat i-  
 81. ste, si- ni- te. vide- amus, an  
 84. re- niat Heliās, 87. li-  
 88. be- rans  
 89. e- um. Dixit au-  
 92. tem se- sus. Sisti- o, si- di-  
 96. o. Et de- de 93. 94. 95.  
 99. 100. 101. rante-  
 102. 103. 104. i a cētūm cētūm fel-  
 105. 106. 107. temiōtām, et cētūm gaſtas- set, no-  
 luit bi- be- re, sed di-  
 108. 109. 110. Tenort. 111. 112.  
 xit. Pater, manus tu as cōmnen  
 verde!



Orabat autem Jesus.

Tenor I.  
F. Handl.

51

Orabat autem Jesus.

0- ra - bat au - tem Jesus pro eracifi -

gentibus se diēens: Pa - ter, pa - ter, di -

mitte il - lis, qui a nesci - unt quid

fa - òi - unt. Et it ad e -

um la - tro ad dexteram pendens: Do -

mine, memento me - i, dum vene -

ris in regnum - tu - um.

Re -

Tenor II

spondit e - i Se - sus dicet si.

bi - ho - die - meūme - rès in - Para -

Tenor I.

di - Di - xit au - tem ma -

tri suae: Mu - li -

vette!

er muli- er aē- ēē fi- li- us tuus.  
 De- inde di- xit disēē - pu-  
 - lo. Ec - ēē ma - ter  
 tu-a. Et escēla mans di- xit, et  
 ex- ēla mans di- xit 2. Hoe -  
 lo - j. Hoe - lo - j.  
 la- ma zaba tha - nī - ,  
 quid me dere- li- qui - stī.  
 quid me de- re- li- qui - stī? Cla- mabant  
 au- tem. Iudae- i di- cān- des. Belēam  
 vocat i- ster si- nō- ter vi- deamus, an

ve-niat He-li-as li  
 be-rans, li berans e  
 um. Di-xit au-tem Ye-sus:  
 Si- si- o. Et de-  
 de-runt <sup>L.</sup> cūm fel-le mix-  
 tam. tum, et cūm quas-sa-sel no-luit bibe-  
<sup>Soprano T.</sup> re, sed di-xit, sed di <sup>Tenor T.</sup> Pater, in  
 manus tu-as cōmen  
 do spi-ri-tum-me-um. Et i-  
 teram di-xit,  
 et i-teram, et i-te rum  
 verke!

dixit: Consummatum est. Et in illi -  
 na - to ca - pi - se emi - sit,  
 emi - sit spi - ri - tum.  
 Soprano T.  
 Qui pas-sus es pro-no -  
 Tenor T.  
 Qui pas-sus es pro-no-bis,  
 mi - se - rere no - bis, mi - se -  
 ne-re, mi - se - rere no - bis.  
 no - bis. A - men.  
 A - men.

Orabat autem Jesus.

Tenor II.  
J. Staudl.

55

Soprano I.

*Ô rabat au- tem Jesus pro eruci- fē*

Tenor II.

*gentibus se di- Pa- ter, di-*

*mitte il-lis, qui a nesci-antquid flau-*

*unt. A-it ad-e-um la*

*tro ad- dex-te-ram pen-dens.*

Tenor T.

*mi-ne, memento me-i, dum vene*

*ris in regnum*

Re-spon-dit

*e-i Jesus: A-men, dico ti-*

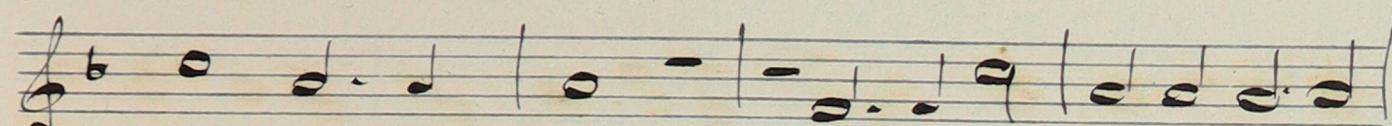
*bi, ho-die mecum e-ris in*

*Para di-so:*

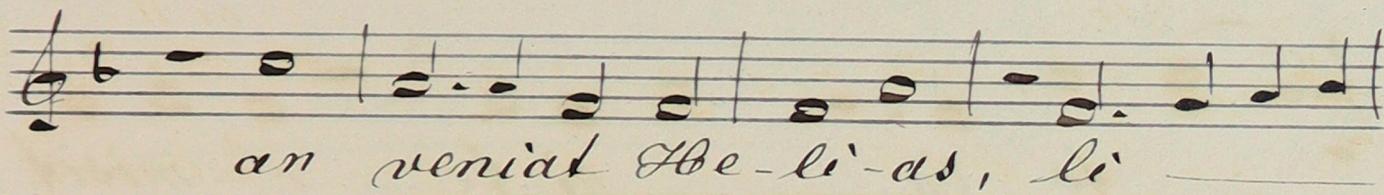
*Di-xit autem ma-tri su-ae. Muli-*

*verte!*

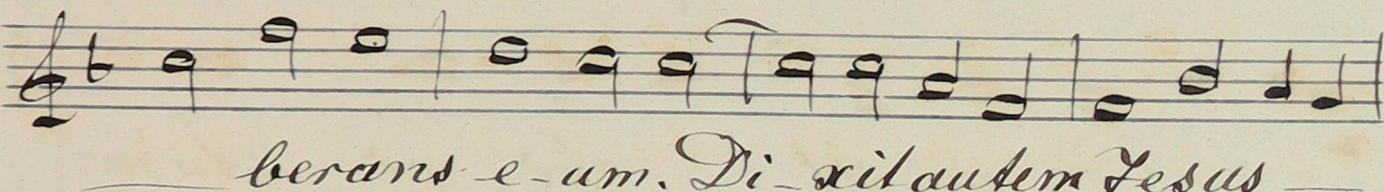




ste, si - mi - te, si - nite videamus,



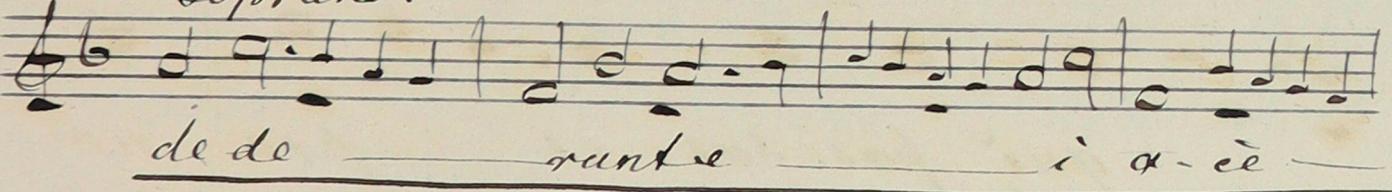
an veniat Ie - li - as, li -



berant e - am. Di - xit autem Jesus

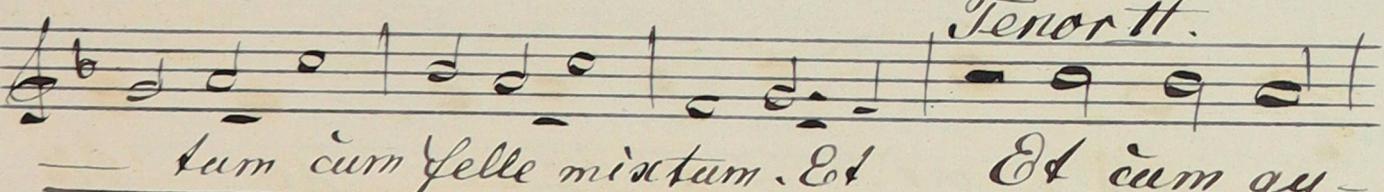


*Soprano:*

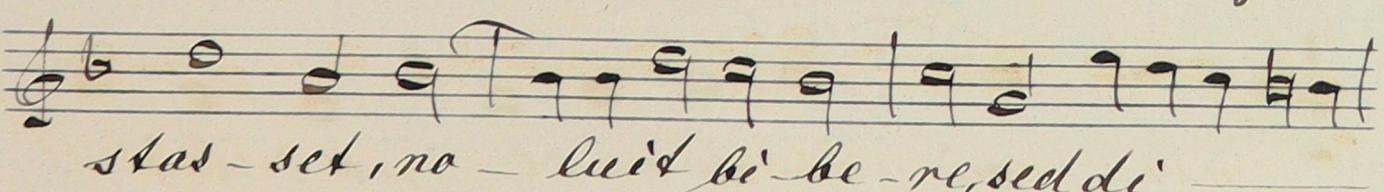


*Tenor & Basso continuo:*  
de de rante i a - è

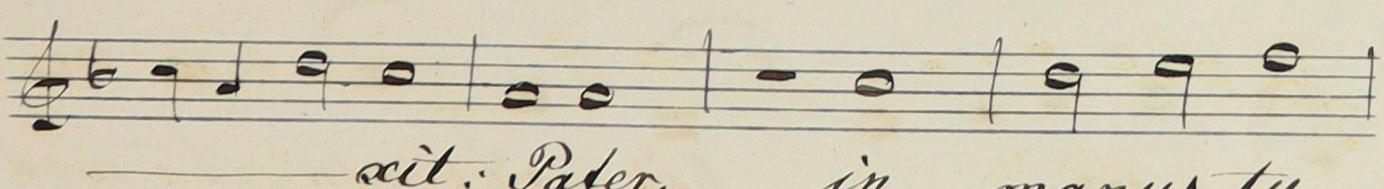
*Tenor & Basso continuo:*



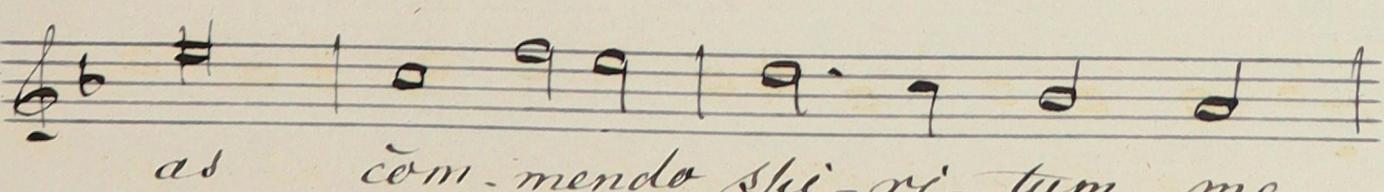
*Tenor & Basso continuo:*  
sum cùm felle mixtum. Et Et cùm qu -



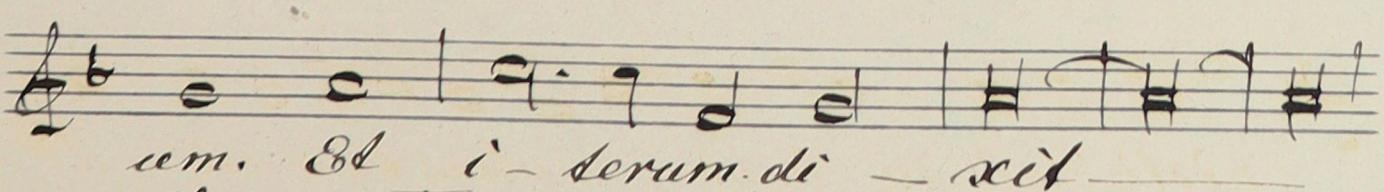
stas - set, no - lui'd bi - be - re, sed di -



*Tenor & Basso continuo:*  
xit. Pater, in manus tu -

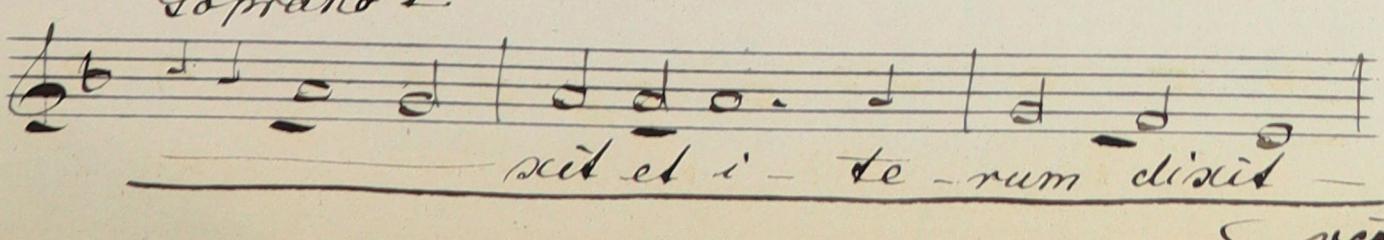


*Tenor & Basso continuo:*  
as cōm - mendo spi - ri - tam me -



*Tenor & Basso continuo:*  
cum. Et i - serum di - xit

*Soprano:*



*Tenor & Basso continuo:*  
xit et i - te - rum dixit  
*verte!*

Consumma — tum est. Et in - clé - na -  
 — to. eā — pi - te. e - misit.  
 e - mi - sit spi - rr̄ - tum.  
 dai pas - su es pro - no - bis.  
 qui pas - das es pro - no -  
 bis. mi — serere no — bis.  
 mi — serere no - bis —.  
 no — bis. A - men. A - men.

Orabat autem Jesus.

Bassa. 55  
J. Haandl.

Soprano 1<sup>o</sup>

O- rabat autem Jesus pro oru*re*fi-

Bassa.

gentibus — se di Pa- ser, di-

mitte il - lis. qui-a nesci-unt quid

fa- ci- ant. A- it ad e- um la- tro ad

dexte ram pen- dens.

Soprano 2

mine memento me-i. dum vene-

ris in regnum tu Pre-spon-

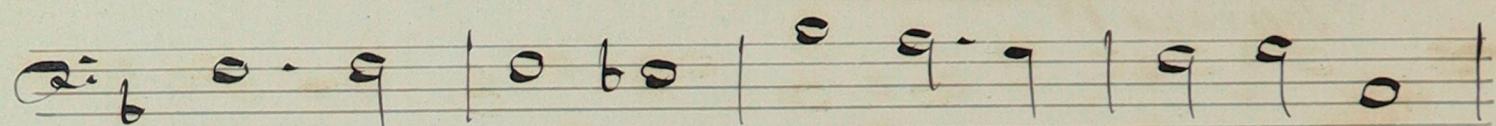
— dit e-i Jesus. Amen, dico ti

bi-ho-di-e- mecum e — ris in

Pa — ra-di-so.

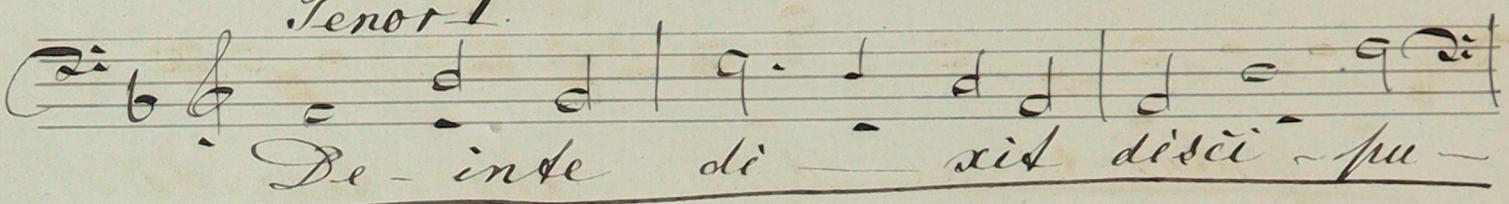
Di — xit au-tem matri sa - ae.

*verte*

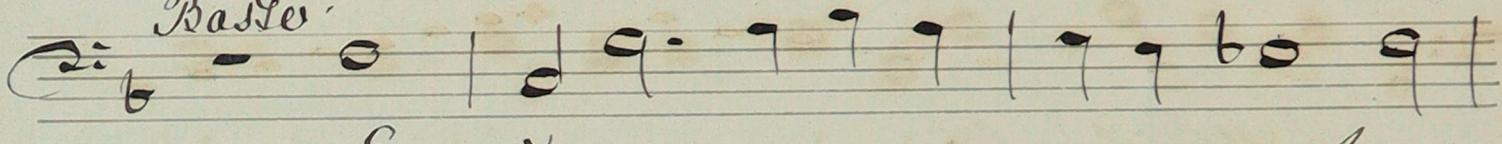


Mu-li-er, ex-œ. fili-us daus.

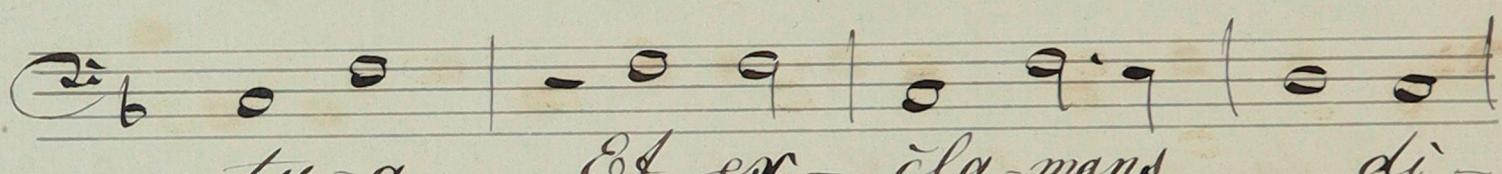
Tenor.



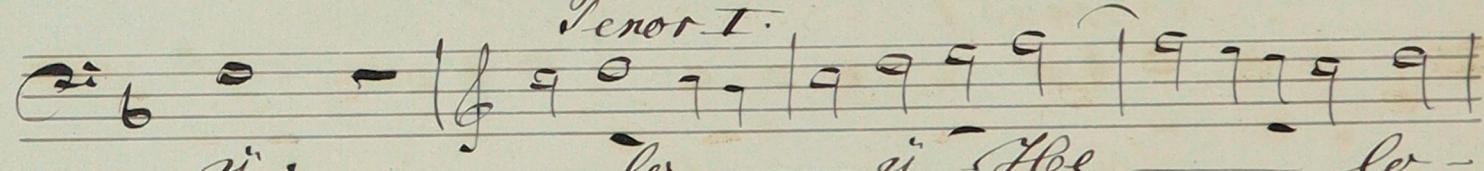
Basso.



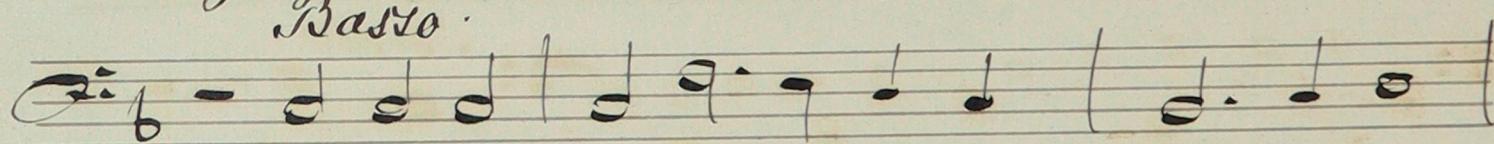
ter



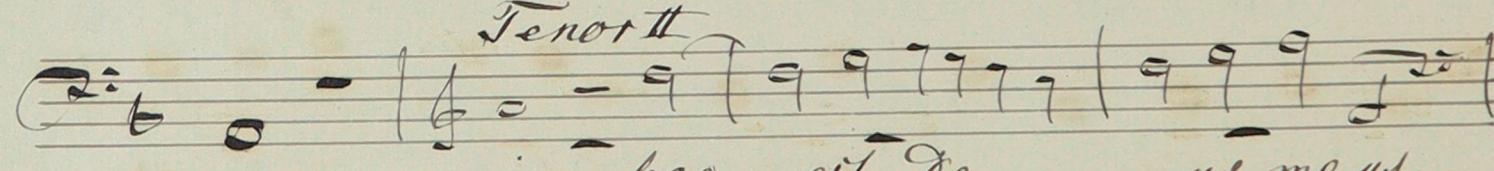
Tenor.



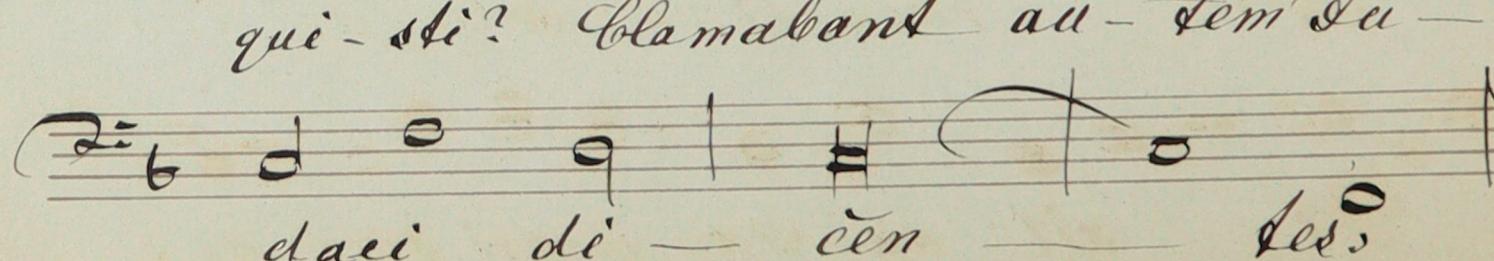
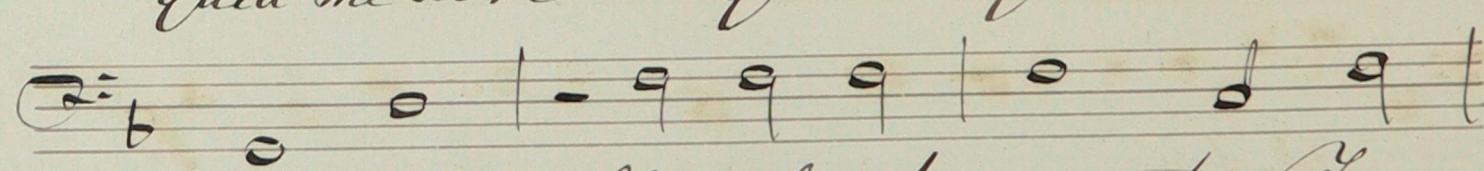
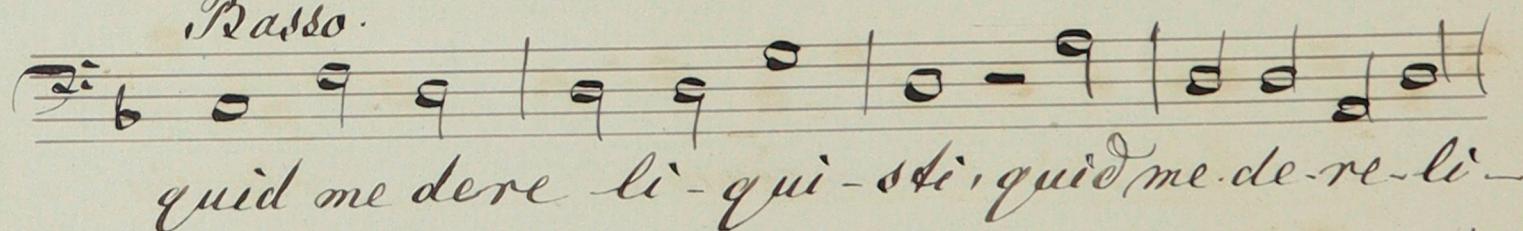
Basso.



Tenor.



Basso.

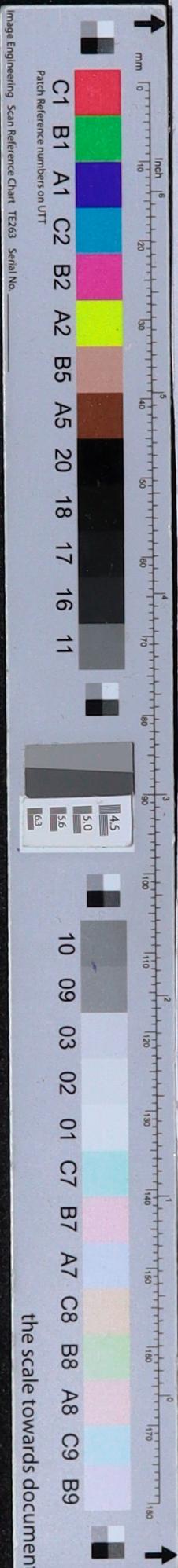




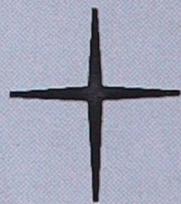


MU 093 VI-12

J. Gallus, Passion



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