


Crucifixus : Schloßkirchengemeinde Schwerin, MU 093 VIII-5

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Musikhandschrift Freier  Zugang



Crucifixus

& uocum

Cherubini.

164.

Partitur
5 Sopr I, 5 Sopr II
4 Cell I, 3 Cell II
3 Ten I, 3 Ten II
3 Bass I, 2 Bass II

98

2.1

Crucifixus
 aus dem 8stimmigen Credo
 von
 L. Cherubini.

Handwritten musical notation on the top page, including staves with notes and some faint text.

Handwritten musical notation on the bottom page, including staves with notes and a signature.

G. W. Teichner.

Handwritten musical score on the top page of a manuscript. The page contains approximately 10 staves of music. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The handwriting is in dark ink on aged, slightly yellowed paper. There are some faint markings at the top of the page, possibly a signature or page number.

Handwritten musical score on the bottom page of a manuscript. This page also contains approximately 10 staves of music, continuing the piece from the top page. The notation is consistent with the top page, featuring complex rhythmic patterns and melodic lines. The paper shows signs of age and wear, with some staining and discoloration.

3

Handwritten musical score on the top page of a manuscript. It consists of ten staves of music. The lyrics are written below the notes. The text includes: "puctus est", "pas - sus", "et sepultus", "et se - pul - tus", "et se - pul - tus est", "pas - sus et", "et sepultus est", "pas - sus".

Handwritten musical score on the bottom page of a manuscript. It consists of ten staves of music. The lyrics are written below the notes. The text includes: "sus se - pul - tus est se - pul - tus est.", "est", "se - pul - tus est.", "tus est.", "et sepul - tus est.", "est, pas - sus et sepul - tus est.", "et sepultus est se - pul - tus est.", "se - pul - tus est.", "et sepul - tus est.".

E

Handwritten musical score on the top page of a manuscript. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. There are some handwritten annotations and markings on the staves, including what appears to be a key signature change to one flat (B-flat) in the lower staves.

Handwritten musical score on the bottom page of a manuscript. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. There are some handwritten annotations and markings on the staves, including what appears to be a key signature change to one flat (B-flat) in the lower staves.

No. 11. Largo.

Cherubini.

Soprano *Et in-car-natus est*

Alto *Et in-car-natus est*

Tenore *Et in-car-natus est*

Basso *Et in-car-natus est*

Soprano *Et in-car-natus est*

Alto *Et in-car-natus est*

Tenore *Et in-car-natus est*

Basso *Et in-car-natus est*

Largo.

Fonda-mento

2.

3.

4.

5.

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

et in carnatus est de spiritu sano

Handwritten musical score for a choir. The score is divided into three measures, numbered 6., 7., and 8. at the top. The lyrics are: "to ex Ma ri - a vir - gi -".

The score consists of ten staves. The first three staves have lyrics written below them: "to", "ex Ma ri - a", and "vir - gi -". The notes are written in a cursive hand. The first staff begins with a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century manuscript notation. The lyrics are written in a cursive hand, with hyphens indicating syllables across measures. The notes are mostly quarter and half notes. The score is divided into three measures by vertical bar lines. The first measure is numbered 6., the second 7., and the third 8. at the top. The lyrics are: "to", "ex Ma ri - a", and "vir - gi -". The notes are written in a cursive hand. The first staff begins with a treble clef and a common time signature. The music is written in a style typical of 18th or 19th-century manuscript notation. The lyrics are written in a cursive hand, with hyphens indicating syllables across measures. The notes are mostly quarter and half notes. The score is divided into three measures by vertical bar lines. The first measure is numbered 6., the second 7., and the third 8. at the top. The lyrics are: "to", "ex Ma ri - a", and "vir - gi -".

4.

9. 10. 11.

- ne et ho —

- ne et ho —

- ne et ho —

- ne et ho —

ex Ma ri - a vir - gi - ne

ex Ma ri - a vir - gi - ne

ex Ma - ri - a vir - gi - ne

ex Ma - ri - a vir gi - ne

12.

13.

14.

Handwritten musical score for a choir or organ. The score is divided into three measures labeled 12., 13., and 14. The lyrics are written in a cursive hand below the notes. The lyrics are: "mo et ho mo fac tus". The notes are mostly quarter and half notes, with some rests. The score is written on ten staves. The first three staves correspond to the first three measures. The last three staves correspond to the last three measures. The bottom three staves are empty.

6.

15.

16.

17.

factus est

et ho-mo

et ho-mo

et ho-mo

et

et

et

et

ho

est

factus est

et ho

est

et ho-mo

et ho-mo

est

et ho-mo

et ho-mo

est

et ho-mo

et

18.

19

20.

ho ————— mo factus est ho ————— mo factus est ho ————— mo factus est

ho ————— mo factus ho

ho ————— mo factus est ————— tus est

mo factus est ho ————— mo

————— mo factus ————— tus

et ho-mo et ho-mo et homo factus

et ho-mo et ho-mo et ho-mo

ho mo et ho-mo et ho ————— mo

8.

21.

22.

23.

et ho-mo fai - tus est.
 mo fai - tus est.
 fai - tus est.
 est - tus est.
 et ho-mo fai - tus est.
 fai - tus est.

vine

vine

vine

vine

No. 2. Crucifixus

aus dem achtstimmigen Credo

1.

von
L. Cherubini.
Andante sostenuto,

1. Sotto voce. 2. 3. 4. 5. 6.

Sotto voce Crucifixus

Sotto voce Crucifixus

Sotto voce Crucifixus

Sotto voce Crucifixus

Sotto voce etiam pro

Sotto voce etiam pro nobis sub Pon

Detailed description: This is a handwritten musical score for a six-part vocal setting of the 'Crucifixus' from the Credo. The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante sostenuto'. The lyrics are written below the notes. The first five staves each have a 'Sotto voce' instruction. The sixth staff has 'Sotto voce' and 'etiam pro' written above it. The lyrics are: 'Crucifixus', 'Crucifixus', 'Crucifixus', 'Crucifixus', 'etiam pro', and 'etiam pro nobis sub Pon'. The notation includes various note values, rests, and phrasing slurs. The page is numbered '15' in the top right corner and '1.' in the top right margin.

7. 8. 9. 10. 11. 12.

Crucif

erucif

Crucif

Crucif

Lotto voce
 etiam pro no-bis sub Pontio Pi-la-to

etiam pro nobis sub Pontio Pi-la-to

no-bis sub Pontio Pi-la-to

no-bis sub Pontio Pi-la-to

12. 14. 15. 16. 17. 18.

fi — *cus*

fi — *cus*

cus

cus

etiam pro nobis sub

etiam pro nobis sub

etiam pro no — his sub

etiam pro nobis sub Pen — tio sub

19. 20. 21. 22. 23. 24.

passus et sepul - tus est

passus et sepul - tus est se -

passus et sepul - tus

passus et se -

Pontio Pi - la - to

Pontio Pi - la - to

Pontio Pi - la - to

Pontio Pi - la - to

Handwritten musical score on aged paper, consisting of ten staves. The score is divided into six measures, numbered 25 through 30 at the top. The lyrics are written in cursive below the notes. The first three staves contain the lyrics: "passus et sepultus est", "pultus sepul - tus est", and "est et sepul - tus est". The fourth staff contains "pultus, sepul - tus est". The fifth and sixth staves contain "passus et sepul - tus est" and "passus et sepul - tus est se =". The seventh and eighth staves contain "passus et se - pul - tus" and "passus et se =". The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notes are primarily quarter and eighth notes, with some rests. The paper shows signs of age, including some staining and a small tear at the top right.

6.

31.	32.	33.	34.	35 pp.	36

37. 38. 39. 40. 41. 42.

et se =

et se =

et se =

et sepul-tus est

pas-sus

pas - sus

pas - sus

pas - sus

	43.	44.	45.	46.	47.	48.
Staff 1	<i>pultus est</i>					
Staff 2	<i>pultus est</i>					
Staff 3	<i>pultus est</i>					
Staff 4						
Staff 5					<i>et se-pul-tus</i>	
Staff 6					<i>et se-pul-tus</i>	
Staff 7					<i>et se-pul-tus</i>	
Staff 8						<i>et sepul-tus est</i>

Handwritten musical score with ten staves and six measures (49-54). The lyrics are: *pas - sus et sepul - tus est. pas - sus et se - pul - tus est. pas - sus et se - pul - tus est. pas - sus et se - pul - tus est.*

49. 50. 51. 52. 53. 54.

pas - sus et sepul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

pas - sus et se - pul - tus est.

Handwritten musical score on eight staves, numbered 55 to 60. The lyrics are: pul-tus est se-pul-tus est. se-pul-tus est. pul-tus est. pul-tus est. pas-sus et se-pul-tus est. -sepultus est se-pul-tus est. pul-tus est. et sepul-tus est.

55 56 57 58 59 60

pul-tus est se-pul-tus est.

se-pul-tus est.

pul-tus est.

pul-tus est.

pas-sus et se-pul-tus est.

-sepultus est se-pul-tus est.

pul-tus est.

et sepul-tus est.

No. 1. Largo. Soprano I. Cherubini

Et in - car - natus est
 et in - car - natus est de spi -
 ritu san - cto ex Ma - ri - a
 vir - gi - ne et ho -
 mo et ho - mo factus est
 et ho - mo
 factus est - et ho - mo factus est.

No. 2. Crucifixus

Andante sostenuto. Cherubini

1. Lottovoce 2.
 3. 4. 5-8.
 Soprano 2^{da} 12. Sopr 1^o 13.
 14. 15-18. 19. Soprano 2^{da}
 Pontifex Pilatus crucifixus
 Pontifex Pilatus

MS.

22. 23. 24. 25.

passus et se - pul - tus est pas - sus et

26. 27. 28-31. 32. Soprano 2^{da}

sepultus est H. se - pul - tus

33. 34. 35 Soprano 1^{va} 36 37-39

est pp. passus

40. Baro 41. 42 Sopr. 1^{ma} 43 44

et se - pul - tus et se - pul - tus est

45-46 47. Soprano 2^{da} 48. 49. 50-52.

et se - pul - tus est

53. Sopr. 1^{ma} 54. 55

pas - sus se - pul - tus

56. 57. 58.

est se - pul

59. 60

tus est.

No 1. Largo. *Alto 1^{mo}* Cherubini.

1. Et in - car - natus est

3. et in car - natus est de spi - ritu

5. sanc - to 6. 7. ex Ma - ri - a

8. vir - gi - ne 9. 10. 11. et ho -

12. mo 13. et ho - mo 14.

15. et ho - mo 16. 17. 18. et ho

19. mo factus ho - mo fac -

22. 23. tus est.

No 2. Crucifixus.

Andante sostenuto. Cherubini.

1. 2. 3. 4.

Cruci - fi - xus

5-6. 7. Soprano 2^{do} 8. 9. 10.

eti - am pro nobis sub Pontio Pi - la -

Handwritten signature

Alto 1^{mo}

11. 12. 13. 14.

to cru - ci - fi - xus

15-16. 17. Soprano 2^{da}

etiam pro nobis sub Pontio Pi-

20. 21. Alto 1^{mo} 22. 23.

la passus et se - pul - tus, est

24. 25. 26. 27.

se - pul - tus se - pul - tus est

28. Soprano 2^{da} 29. 30. 31

passus et se - pul - tus est passus et

32 33 34 35 *pp* 36.

sepultus est pas - sus

37-39. 40. 41. 42. Alto 1^{mo} 43. 44

et sepultus et sepultus est

45-46. 47. Soprano 2^{da} 48. 49. 50. 51.

et sepultus est pas - sus

52. 53. 54. 55. 56.

et se - pul - tus est se

57. 58. 59. 60

pul - tus est.

No. 1. Largo. Tenor 1^{mo} Cherubini

Et in - carna - tus est.
 et in - car - na - tus est de spi -
 ri - tus sanc - to ex Mari - a
 vir - gi - ne et ho -
 mo et ho - mo
 et ho - mo et
 ho - mo factus est Jac -
 tus est.

No. 2. Crucifixus. Andante sostenuto. Cherubini

1. sotto voce. 2. 3. 4.
 Cru - cifixus
 5-6. 7. Soprano 2^{da} 8. 9. 10.
 etiam pro nobis sub Ponti - o Pe - la -

Handwritten signature

11. 12. 13. 14.

oru — iifi — sus.

15-16. 17. Soprano 2^{da} 18. 19.

eti-am pro nobis sub Ponti-o Pi-

20. 21. Alto 22. 23. Tenor 1^{mo} 24.

la passus et sepul-tus passus et sepul-tus

25. 26. 27. 28. Soprano 2^{da}

est et sepul-tus est passus et se-

29. 30. 31. 32. 33.

pul-tus est passus et - sepultus est

34. 35. 36. 37-39. 40. Bass.

pas sus et se-

41. 42. Tenor. 43. 44.

pultus. et se-pultus est

45-46. 47. Soprano. 48. 49. Tenor 50- 51. 52.

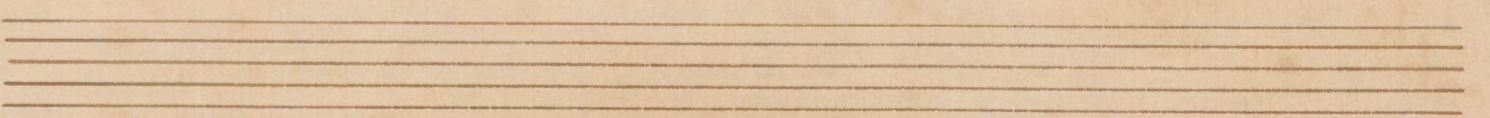
et se-pultus pas-sus et se-

53. 54. 55. 56. 57. 58. 59.

pul — tus

60.

est.



No. 1. Largo. Basso 1^{mo} Cherubini.

Et in-cār-na-tus est
 et in-cār-na-tus est de
 spi-ri-tu sanc-to ex Ma-
 ri-a vir-gi-ne
 et ho-mo et ho-
 mo et ho-mo
 et ho-mo fac-tus est ho-mo
 fac-tus est.

No. 2. Crucifixus. Andante sostenuto. Cherubini

1. Sotto voce.
 2. 3. 4. 5.
 Cruci-fi-xus
 6. Tenor.
 7. 8. 9. 10.
 etiam pro-ne-bis sub Pontio Pi-la

Handwritten signature or initials.

11. Basso. 12. 13. 14. 15-20.

cruci - fi - cus.

21. Alto. 22. 23. 24. Basso.

passus et sepul - tus est passus et se -

25. 26. 27. 28 - 31.

pultus, se - pultus est

32. Soprano. 33. 34. Tenor 35. Basso.

sepultus est pas pas

36. 37. 38. Soprano. 39. 40. Basso

sus passus et se -

41. 42. 43. 44. 45-46. 47. Soprano

pultus est et se -

48. 49. 50. Basso. 51. 52. Soprano

pultus est pas - sus et se -

53. 54. 55. 56. 57.

pul - tus et sepul -

58. 59. 60.

tus est.

No 1. Largo. Soprano 2^{do} Cherubini.

Et in-carnatus est
 et in-carnatus est de spiritu sancto
 ex ma-ri-a
 vir-gi-ne et ho-
 mo factus est
 et ho-mo factus est
 et ho-mo factus est

No 2. Crucifixus Andante sostenuto. Cherubini

Tenor. Cru-cifi-xus
 etiam pro etiam pro no-bis sub

W.

9. 10. 11. 12. - 13.

Pon-ti-o Pi-la-to

14. Barro 15. 16. Tenor

eti-am pro nobis sub etiam pro

17. Soprano 2^{da} 18. 19.

eti-am pro nobis sub Pontio Pi-

20. 21. 22-24. 25. Soprano 1^{ma} 26.

la-to passus et sepultus

27. 28. Soprano 2^{da} 29.

est passus et se-pul-tus

30. 31. 32. 33.

est passus est - sepultus est

34. 35. Soprano 1^{ma} 36. 37. 38. Soprano 2^{da} 39. 40-44.

passus *pp.* passus

45. Barro 46. 47. Soprano 2^{da} 48. 49.

et sepultus et sepultus est

50-51. 52. 53. 54. 55.

et sepul-tus est, pas-

56. 57. 58. 59. 60.

sus et se-pul-tus est.

No. 1. Largo. *Alto 2do* Cherubini.

1. Et in car-nat-us est

2.

3. et in-car-nat-us est de

4.

5. spi-ritu sanc 6. 7-8. 2.

9. ex Ma-ri-a vir-gi-ne

10. 11.

12. et ho mo fac-tus

13. 14.

15. est et ho-me et ho-me

16. 17.

18. et ho-me et homo et homo fac-

19. 20.

tus est

No. 2. Crucifixus.

Andante sostenuto. Cherubini.

4. Basso. 5. 6. Tenor.

etiam pro nobis sub etiam pro

7. *Alto 2do* 8. 9.

eti-am pro - nobis sub Pon-ti-o Pi-

Handwritten signature

10. 11. 12-13. 14. *Basso.* 15

la to etiam pro nobis sub

16. *Tenor.* 17. 18.

etiam pro etiam pro - no - bis sub

19. 20. 21.

Pon-ti-o Re - la to.

22-24. 25. *Soprano.* 26. 27. *Alto 2do*

passus et sepultus passus et se-

28. 29. 30. 31.

pul - tus est se - pul - tus, se -

32. 33. 34. 35. *Soprano* 36.

pul - tus est passus

37. 38. *pp.* 39. 40-44. 45. *Basso.*

pas - sus et se -

46. 47. *Alto 2do* 48. 49. 50-52.

pultus et se - pultus est.

53. *Soprano.* 54. *Alto 2do* 55. 56.

pas et se - pultus est

57. 58. 59. 60.

se - pul - tus est.

No. 1. Largo. *Tenor 2^{do}* Cherubini

1. Et in-cār-na-tus est

2. et in-cār-na-tus est de

3. spi-ri-tu sanc-to

4. Soprano. ex Ma-ri-a

5. 6. *Tenor 2^{do}*

7. vir-gi ex Ma-ri-a vir-gi-

8. 9. 10. ne et ho-mo

11. 12. 13. Fac-tus est et ho-mo

14. 15. 16. et ho-mo et homo et homo

17. 18. 19. et ho-mo et ho-mo factus est.

20. 21. 22. 23.

No. 1. Crucifixus.

Andante sostenuto.

Cherubini.

1. Tenor 1^{mo} 2. 3. 4. 5.

6. Tenor. 7. 8. 9.

Crucifixus etiam pro nobis sub

etiam pro nobis sub Pontio Pi-

W.

10. 11. 12-13. 14. *Basso.* 15.

la — to etiam pro nobis sub

16. 17. 18.

eti-am pro no — bis sub

19. 20. 21.

Pon-ti-o Ri-la — to

22-24. 25. *Soprano.* 26. 27. *Alto* 28.

passus et sepultus passus et sepul-tus

29. *Tenor.* 30. 31. 32.

passus et sepul-tus est, et sepul-tus

34. *Tenor 1^o* 35. 36. 37. *Tenor 2^o* 38.

est pas — sus pas —

39. 40-44. 45. *Basso.* 46.

sus. et se — pul — tus

47. *Tenor 2^o* 48. 49. 50.

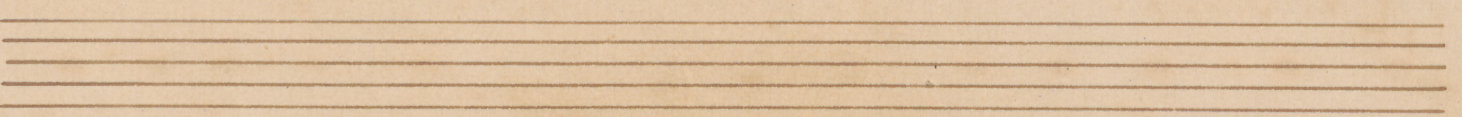
et se — pultus est

51. 52. 53. 54. 55. 56.

pas — sus et se — pul —

57. 58. 59. 60.

tus est.



No 1. Largo. Basso 2^{do} Cherubini.

1. Et in-car-na-tus est

2. et in-carna-tus est de

3. spi-ritu sanc-to

4. ex Ma-ri-a vir-gi-ne

5. et ho-mo factus

6. est et ho-mo et

7. homo et homo et ho-mo

8. factus est.

No 2. Crucifixus.

Andante sostenuto. Cherubini.

1. Tenor. 2. 3. 4. Basso. sotto voce.

5. Cra-cifi- 6. 7. 8. etiam pro

9. nobis sub Pon- 10. tio sub

Handwritten signature

9. Pontio Pi-la-to 12. Soprano. 13.
 Crucifi-
 14. etiam pro nobis sub Pon-
 15. 16. 17.
 18. 19. 20. 21.
 tio sub Pontio Pi-la-to
 22-27. 28. Soprano. 29. 30. Basso.
 6. passus et sepul-tus passus et se-
 31. 32. 33. 34. 35. Soprano.
 pultus, se-pul-tus est passus
 37. 38. Basso *pp.* 39. 40-41. 42. Soprano.
 pas pas-sus et se=
 43. 44. 45. Basso. 46. 47.
 pultus est et sepul-tus est
 48. 49. 50. Basso *mu* 51. 52. 53.
 pas-sus pas-sus
 54. 55. 56. 57. 58.
 et se-pul-
 59.
 tus est.

MU 093 VIII-5

L. Cherubini, Crucifixus



Schloßkirchen-
Gemeinde



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