

LES SEPT DERNIÈRES PAROLES DE JÉSUS CHRIST.

INTRODUZIONE.

VIOLA.

Op. 51.

Maestoso ed Adagio. $\text{♩} = 72$.

ff p

4 ff p f ff

8 ff fz

11 13 A p f

16 p f p f p

22 f fz fz fz p f p

27

31 35 B f f

36 1 fz fz

41 44 p f p p

45

48 f fz fz fz p pp

VIOLA.

Pater, dimitte illis, non enim sciunt, quid faciunt.

SONATA 1.
Largo. ♩ = 80.

№ 50.

The musical score is written for Viola in 2/4 time, starting with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo' with a quarter note equal to 80 beats per minute. The score is divided into ten staves, with measure numbers 7, 15, 22, 30, 39, 48, 55, 66, 75, and 84 indicated. Dynamics include piano (p), forte (f), fortissimo (fz), sforzando (sf), pianissimo (pp), and crescendo (cresc.). Performance markings 'A' and 'B' are present at measures 27 and 76 respectively. The piece concludes with a fermata and a smiley face at the end of the final staff.

VIOLA.

SONATA 2. Amen dico tibi: hodie mecum eris in paradiso.

Grave e cantabile. ♩ - 63.

N^o 51.

8

17

25

34 **B**

41

50

58

67 **C**

75

83

92 **D**

99

VIOLA.

Mulier, ecce filius tuus, et tu, ecce mater tua!

SONATA 3.
Grave. ♩ - 63.

№ 52.

7

20

23

34

35 **A**

43

51

58 1. 2.

61

66 2.

73

80 **B**

84

92

98

102 **C**

116

SONATA 4.
Largo. ♩ - 52.

Eli, Eli, lama asabthani?

№ 53.

VIOLA.

66 *f* *fz fz fz fz* *pizz.* *fz fz fz*

74 *fz* *p*

82

88 *arco.* *f* *fz fz fz fz fz fz fz* *p*

102 *cresc.* *ff* *p* *f* *fz*

118 *p* *fz* *p* *fz* *p*

SONATA 6.
Lento. ♩-54.

Consumatum est!

№55. *ff* *p*

11 *f* *ff* *p*

18 *f* *p*

25 *ff* *p*

31 *<f* *ff* *f f f f f p*

42 *f* *f* *fz*

51 *ff* *fz fz fz*

59 *fz fz fz fz fz fz fz* *p*

Presto e con tutta la forza.
Il Terremoto.

Musical score for Viola, measures 14 to 113. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The tempo and dynamics are indicated as 'Presto e con tutta la forza.' and 'Il Terremoto.' The score features various dynamic markings including *ff*, *stacc.*, *fz*, and *ff*. Measure numbers 9, 20, 28, 30, 38, 46, 60, 69, 70, 81, 88, 93, 99, and 113 are marked. Section markers A, B, and C are placed above measures 30, 70, and 93 respectively. The music consists of a single melodic line with complex rhythmic patterns and articulation.