

**Joseph Haydn**

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**Die Sieben letzten Worte  
unseres Erlösers am Kreuze**  
Bearbeitung für Streichquartett

**Violoncello**

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**The Seven Last Words of Christ**  
Arrangement for String Quartet

Herausgegeben von / Edited by  
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851

Violoncello

## L'introduzione

Maestoso ed Adagio

Hoboken XX/IB

The musical score is written for a double bass (Violoncello) and is titled "L'introduzione" in the key of B-flat major (one flat) and common time. The tempo is marked "Maestoso ed Adagio". The score is numbered 1 through 49, with measures grouped in staves of 5, 8, 11, 15, 20, 24, 31, 35, 40, 44, and 49 measures. The dynamics range from fortissimo (ff) to pianissimo (pp). The score includes various articulations such as accents, slurs, and breath marks, as well as performance instructions like fingerings and bowings. The piece concludes with a double bar line and a fermata.

# Sonata I

Violoncello

Pater, dimitte illis, quia nesciunt, quid faciunt

Largo

The musical score is written for the cello in bass clef, 3/4 time, and B-flat major. It begins with a *Largo* tempo marking. The first staff (measures 1-4) features a steady eighth-note pattern with dynamics *p*, *f*, *p*, *f*, and *p*. A hairpin crescendo is shown over measures 2 and 3. The second staff (measures 5-8) continues the eighth-note pattern with dynamics *fz*, *p*, *f*, *p*, and *f*. The third staff (measures 9-12) shows a change in rhythm with quarter notes and eighth notes, dynamics *fz*, *p*, *p*, *f*, and *p*. The fourth staff (measures 13-16) features a more active eighth-note pattern with dynamics *f*, *p*, *f*, and *fz*. The fifth staff (measures 17-20) includes a first ending bracket and dynamics *[f]*, *fz*, *[f]*, *f*, and *p*. The sixth staff (measures 21-24) features a second ending bracket and dynamics *f*, *p*, *[f]*, and *(p)*. The seventh staff (measures 25-28) continues with dynamics *[f]*, *(p)*, and *[f]*. The eighth staff (measures 29-32) has dynamics *p*, *p*, *[f]*, *p*, *f*, and *p*. The final staff (measures 33-36) concludes with dynamics *f*, *p*, *f*, *p*, *f*, and *p*.

50 *p*

54 *f p f p f p*

59 *f p f p [f p]*

64 *fz p fz fz*

70 *2 2*

79 *cresc. f*

84 *cresc.*

90 *f p*

96 *f p*

100 *pp*

# Sonata II

Violoncello

Hodie mecum eris in Paradiso

Grave e Cantabile

7 *p*

15 *ff* *p*

23

30 *100%* *4*

41

49 *p* *f* *p*

56 *4* *f* *p*

68 *f* *p*

76 *ff* *p*

85

93 *pp* *pp*

101 *f*

# Sonata III

Violoncello

Mulier ecce filius tuus

Handwritten: *FCG D*

Grave

8

15

28

34

40

45

50

55

59

*p*

*f*

*f* *p*

*f* *p*

*mp* *Mulier*

*f* *p*

*f* *[p]*

1. 2.

Handwritten annotations: *FCG D*, *re*, *D#*, *m p Mulier*, *A*, *1 3 4 3 1 2 4 1*, *2 4 4 1 2 4 1*

67

1 2 0 1 3 4

73

82

88

p

92

pp f

96

ff rit

100

p 1 2 0 1 1 3 4 3 2 0 0

106

f 1 3 4 1 1

112

f 1 3 4 3 1 2 4 0 1

117

f p

122

pp f

# Sonata IV

Violoncello

Deus meus, Deus meus, utquid dereliquisti me?

READ

*Largo*

11 *f* *fz* *fz* *fz* *p*

25 *p* *f* *fz* *fz* *fz* *fz* *fz*

36 *p* *fz* *fz*

47 *fz* *p*

56 *cresc.* *f* *p* *f* *f*

66 *p* *p* *f*

80 *f* *fz* *ff*

89 *p* *f* *p*

99 *fz* *fz*

112 *p* *p* *fz* *p*

122 *pp*

# Sonata V

Violoncello

Sitio

Adagio

*STACCATO*

*ff* *pizz.* *p*

9 *coll'arco*

18 *f*

25 *fz fz fz fz fz fz fz fz fz fz* *p*

36

46 *p* *f*

52

56 *p* *f*

61 *f* *p*

66 *f* *fz* *fz* *fz*

71 *fz* *fz* *fz*

75 *fz* *p* [pizz.]

81 [coll'arco] *f*

89 *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *p*

100 *cresc.*

104 *ff* *p*

110 *p* *f*

115 1 3 4

119 *p* *f*

124 *f* *p*

# Sonata VI

Violoncello

Consummatum est

*Lento*

8

14

22

26

30

36

42

*f* [*f*]

*p*

*f*

*ff*

*p*

*f*

*p*

*ff*

[*p*]

*pp*

*f*

*f*

*p*

*fs*

50 *ff* 2 3

54 2 A 3 1 3 2 1

57 *fz fz fz fz fz fz fz fz fz fz fz fz p* 4 2 3

66 *f*

73 *p f p*

80

84 *f p*

88 *f*

93 *pp ff*

98 *p*

BEA

35 4 13

# Sonata VII

Violoncello

In manus tuas Domine, commendo spiritum meum

*Largo*

12

19

26

35

42

48

57

65

73

82

93

*pizz.*

*Attacca subito il terremoto*

\*) Siehe Bemerkungen.

\*) See Comments.

\*) Cf. Bemerkungen ou Comments.



57

*p* *fz* *fz* *fz* *fz*

65

1 2 4 1 2 4 1 2 4

69

2 1 4 2 1

*f* 1 2 4 1 3 4 1 2 4

75

1 2 1 2 4 0 1 1 3 4

82

3 4 1 2 1 2 3 1 2 1 2 4

87

1 3 4 0 1 3

94

*fz* *fz* *fz*

101

[*fz*]

109

*fz* *fz* *fz*

113

*fz* *fz* *fz*

118

*mf*