

Editions Musicales Rubin

*Les sept dernières
paroles du Christ*

*pour baryton-basse, récitant, chœur mixte
et ensemble instrumental*

Chœur

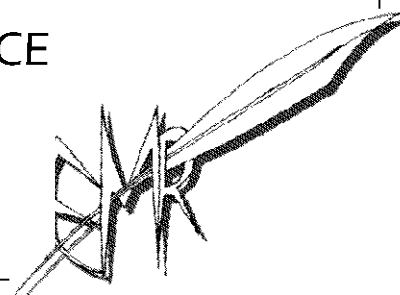
LUCIEN GUÉRINEL

20^e et 21^e siècles



EDITIONS RUBIN - Lyon FRANCE

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Les sept dernières paroles du Christ

pour Baryton-basse, récitant, chœur mixte
et ensemble instrumental

Durée : 40' 50"

Lucien GUÉRINEL

Chœur

Introduction

• = 60

Sopranos

Altos

Ténors

Basses

Orgue

21 3 21 3 21 3 21 3

28 *poco a poco crescendo*

S.

A.

T.

B.

(a)

(a)

(a)

(a)

(a)

(a)

31 (f) 3 3 3

S. (a) forza possibile

A. (a) forza possibile

T. 8 forza possibile

B. forza possibile



35 15

S.

35 15

A.

35 15

T. 8

35 15

B.

Père, pardonnez-leur, parce qu'ils ne savent pas ce qu'ils font.

$\text{♩} = 60$

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, measures 1-6. The score is in 3/4 time with a tempo of quarter note = 60. The key signature has one sharp (F#). Dynamics include *f*, *pp*, and *p subito*. The lyrics are: "Père, pardonnez-leur, parce qu'ils ne savent pas ce qu'ils font." The vocal lines are written in treble clef for Soprano and Alto, and bass clef for Tenor and Bass. The lyrics are written below the vocal staves.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, measures 7-10. The score includes a Cello part labeled "Violoncelle battuto ord." with the instruction "battuto". The lyrics are: "Père, pardonnez-leur, parce qu'ils ne savent pas ce qu'ils font." The vocal lines are written in treble clef for Soprano and Alto, and bass clef for Tenor and Bass. The Cello part is written in bass clef. The lyrics are written below the vocal staves.

Soprano

15 (Violoncelle) *sul pont.* *ord.* *très doux*

S. *très doux* a a

A. *très doux* a a

T. *très doux* a a

B. *très doux* a a

♩ = 54

21 unis Pa - ter, Pa - ter ³,

S.

21 à 4 unis Pa - ter, Pa - ter ³,

A.

21 à 2 unis Pa - ter _____, Pa - ter _____,

T.

21 unis Pa - ter _____, Pa - ter _____,

B.

27

S.

Pa - ter, di - mit - te il - lis,

Pa - ter, di - mit - te il - lis,

27

A.

Pa - ter, di - mit - te il - lis,

Pa - ter, di - mit - te il - lis,

27

T.

Pa - ter, di - mit - te il - lis,

Pa - ter, di - mit - te il - lis,

27

B.

Pa - ter, Pa - ter, Pa - ter,

Pa - ter, Pa - ter, Pa - ter,

Pa - ter, Pa - ter, Pa - ter,

* Si le chœur ne comporte que 4 basses,
les 2 voix supérieures seront faites par 2 x 2 ténors.

32

S.

di - - - mit - te il - lis _____ ,

di - - - - - mit - te il - lis _____ ,

A.

di - - - - - mit - te il - lis _____ ,

di - - - - - mit - te il - lis _____ ,

T.

8

di - - - - - mit - te il - lis _____ , *mp* ô _____

8

di - mit - te _____ il - lis _____ , *mp* ô _____

B.

32

di - - - - - mit - te il - lis _____ ,

di - - - - - mit - te _____ il - lis _____ ,

41

S.

il - - - lis il - lis, qui a nes - ciunt

il - - - lis il - lis, qui - a nes - ciunt

41

A.

il - - - lis il - lis, ô

il - - - lis il - lis, ô

41

T.

8

ô

8

ô

41

B.

il - - - lis il - lis, qui a nes - ciunt

il - - - lis il - lis, o

13 *ff* *p subito* 4

S. Ho Ho die, Ho die, 4

A. Ho - - - die, 4

T. 8 Ho - - - die, 4

B. 13 Ho - - - die, 4

crescendo-----*ff*

21

S.

me - cum me - cum me -

cum me - cum me -

21 *mf*

A.

me - me - - - cum me - cum me -

me - - - - cum me - cum me -

21

T.

8 me - me - cum me - cum me -

8 me - cum me - cum me -

21

B.

me - me - cum me - cum me -

me - cum me - cum me -

The musical score is arranged in four systems, each with two staves. The Soprano (S.) part begins at measure 25 with a melodic line starting on a whole note G4, moving to A4, B4, and then a half note G4. The Alto (A.) part has a whole rest in measure 25, then a melodic line starting on a half note G4, moving to A4, B4, and then a half note G4. The Tenor (T.) part has a whole rest in measure 25, then a melodic line starting on a half note G4, moving to A4, B4, and then a half note G4. The Bass (B.) part has a whole rest in measure 25, then a melodic line starting on a half note G4, moving to A4, B4, and then a half note G4. The lyrics are: S. cum; A. me-cum me-cum me-; T. cum me; B. me-cum me-cum. Performance markings include *dim.* (diminuendo) and *dolce* (softly) for the Soprano and Alto parts, and *pp* (pianissimo) for the Alto and Bass parts.

S.
25 *dim.* ----- *dolce*
cum

A.
25 *dolce* *pp*
me-cum me-cum me-
dim. ----- *dolce*
cum

T.
25 *dolce*
cum me - - -
dolce
cum

B.
25 *pp*
me - cum
pp
me - cum

30

S.

me - cum me -

me - cum me -

30

A.

- - cum

me - cum

me - - - cum me - cum

30

T.

8 cum

me - cum me - cum

me - cum

30

B.

me-cum me - cum me - - - cum

me-cum me - cum me - - - cum

Femme, voici ton fils ; et toi [Jean], voici ta mère.

• = 66 ca.

p dolce

S.

Mu - - - -

p dolce

Mu - - - -

A.

p dolce

Mu - - - -

p dolce

Mu - - - -

T.

p dolce

Mu - - - -

p dolce

Mu - - - -

B.

p dolce

Mu - - - -

p dolce

Mu - - - -

8

S.

8

A.

8

T.

8

B.

lier

mu

lier

mu

lier

mu

lier

mu

lier

mu

* L'accord sera maintenu par le jeu des relais respiratoires individuels.

Mon Dieu, mon Dieu, pourquoi m'as-tu abandonné ?

♩ = 54 - 58 Violoncelle




S.

A.

T.

B.

E - li

24

S.

2

La - ma — La - ma

La - - - - ma

24

A.

2

La - - - - - ma

La - - - - - ma La -

div. en 4

2

La - - - - - ma

2

La - - - - - ma La -

24

T.

8

2

24

B.

2

29

S.

La - - - ma

La - - - -

29

A.

La - - - - ma

La - - - -

29

T.

La - - - - ma

La - - - -

29

B.

La - - - - ma

La - - - -

44 *bisbigliando*

S.

La - ma La - ma La - ma

44 *bisbigliando*

A.

La - ma La - ma La - ma

44 *bisbigliando*

T.

8 La - ma La - ma La - ma

44 *bisbigliando*

B.

La - ma La - ma La - ma

J'ai soif.

TACET

54



Tout est consommé.

♩ = 56



8

S.

ff (°) con - su - ma - tum est _____

ff (°) con - su - ma - tum est _____

A.

ff (°) con - su - ma - tum est _____

ff (°) con - su - ma - tum est _____

T.

ff (°) con - su - ma - tum est _____

ff (°) con - su - ma - tum est _____

B.

ff (°) con - su - ma - tum est _____

ff (°) con - su - ma - tum est _____

Orgue

13

Musical score for measures 13-17. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex rhythmic patterns with various time signatures (4/4, 3/4, 2/4) and dynamic markings. A double bar line with repeat dots is present at the end of measure 17.

18

S.

ff con - su - ma - tum
pp subito (è)

A.

ff con - su - ma - tum
pp (è)

T.

ff 8 con - su - ma - tum
pp subito est est est

ff 8 con - su - ma - tum
pp subito est est est

B.

ff con - su - ma - tum
pp subito est est est

ff con - su - ma - tum
pp subito con - - - su - - - ma - - -

Musical score for measures 18-21 for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. Each part includes a vocal line and a piano accompaniment line. The lyrics are: "con - su - ma - tum (è) est est est". Dynamic markings include *ff* (fortissimo) and *pp subito* (pianissimo subito). The time signature changes from 4/4 to 3/4 in measure 19 and back to 4/4 in measure 20.

The musical score is arranged in four systems, each with two staves. The Soprano (S.) part begins with a whole rest in measure 23, followed by a whole note 'con' in measure 27, marked *pp*. The Alto (A.) part has a whole note '(è)' in measure 23, followed by a half note 'est' in measure 24, another half note 'est' in measure 25, and a whole note 'est' in measure 27, all marked *pp*. The Tenor (T.) part has a whole note 'est' in measure 23, followed by half notes 'est' in measures 24 and 25, and whole notes 'est' in measures 26 and 27. The Bass (B.) part has a whole note 'tum' in measure 23, followed by half notes 'est' in measures 24 and 25, and whole notes 'est' in measures 26 and 27.

28 *f*

S. su - ma

(è) con - su - ma

28 *f*

A. con - su - ma

con - su - ma

28 *f*

T. 8 est con - su - ma

8 est con - su - ma

28 *f*

B. est est con - su - ma

con - su - ma - tum est con - su - ma -

The musical score is arranged in four systems, each corresponding to a voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each system consists of two staves. The lyrics are 'tum' and 'est'. The score includes various musical notations: dynamics such as *ff* (fortissimo) and *pp* (pianissimo), accents (<), and a triplet (3). The Soprano and Alto parts have lyrics 'tum' and 'est'. The Alto part includes the syllable '(è)'. The Tenor and Bass parts have lyrics 'tum' and 'est'. The score is numbered 33 at the beginning of each system.

42

S.

est est est

42

A.

est

42

T.

8 est est con - su - ma - tum est

8 est est con - su - ma -

42

B.

est est con - su - ma -

est con - su

9

S.

ma-nus tu - as

9

A.

tu - - - - as

tu - - - - as

9

T.

8 tu - - - - as

8 ma - nus tu - - - - tu - as

9

B.

(as)

tu - as

tu - as

16

S.

16

A.

16

T.

8

8

16

B.

Do - mi-ne Do-mi-ne

tu - as tu - as Do - mi-ne Do-mi-ne

tu - as tu - as tu -

tu - as tu - as Do - mi-ne Do-mi-ne

Largo

The musical score is for a choir and is divided into four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part consists of two staves. The tempo is marked 'Largo' and the dynamics are 'pp' (pianissimo). The time signature is 3/4. The lyrics are 'Do - mi - ne' for all parts, with an '8' and 'as' marking in the Tenor part. Rehearsal marks '2' and '11' are placed above the staves. The score begins at measure 22.

40 Violoncelle

♩ = 50 (nuance générale *p* ne varietur)

S. me - um

me - um me - - - um

46

S. me - - - um me - - - um me -

me - - - um me - - - - um me -

46

A. me - - - um me - - - - - um

me - - - - - um

46

T. me - um me - - - - - um me -

46

B. me - - - - - um me -

non mesuré (environ 6")

50

S.

um

me-um

pp

me

pp

50

A.

me - um

me

pp

me

pp

50

T.

8 me - um

me

pp

me

pp

50

B.

me - um

me

pp

me

pp

um

me

57 *pp*

S.

me me me-um

me me-um

A.

me me me - um

me me - um

T.

8 me me

8 me me

B.

me - - - - um me me

me me

The image shows a musical score for a choir and harpsichord. It is divided into four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has two staves. The Soprano part includes a Harpsichord accompaniment. The lyrics for all parts are "me - um". The score starts at measure 64. The tempo is marked *ff* (fortissimo). The time signature is 3/4. The key signature has one sharp (F#). The Soprano part has a melodic line with a slur and a fermata. The Harpsichord part has a rhythmic accompaniment. The Alto, Tenor, and Bass parts have a simple melodic line with a slur and a fermata. The Alto, Tenor, and Bass parts have a rest for the remainder of the piece.

S.
me - um
me - um
Harpisichord

A.
me - um
me - um

T.
8 me - um
8 me - um

B.
me - um
me - um

70 chantez en rêvant (*ne varietur*)

S.

chantez en rêvant (*ne varietur*)

spi ————— ri - tum ———

70 chantez en rêvant (*ne varietur*)

A.

spi ————— spi ————— ri - tum ———

chantez en rêvant (*ne varietur*)

spi —————

70 chantez en rêvant (*ne varietur*)

T.

chantez en rêvant (*ne varietur*)

spi —————

70 chantez en rêvant (*ne varietur*)

B.

spi ————— spi ————— ri - tum ———

chantez en rêvant (*ne varietur*)

spi ————— ri - tum ———

77

S.

spi

spi - ri - tum

77

A.

ri - tum

spi

ri - tum

spi

77

T.

8

spi

spi

spi

8

spi

spi

77

B.

ri - tum

spi

spi

ri - tum

spi

spi