

Johann ROSENMÜLLER
Christum ducem, qui per crucem

Andere Kern-Sprüche (Leipzig, 1653): No. 3

Passiontide solo motet for alto, two violins, & continuo

Christum ducem, qui per crucem
nos redemit ab hostibus,
laudet cantus noster laetus,
exsultet coelum laudibus.

*To Christ, whose cross repaired our loss,
be praise and glory given;
be he the song of our glad throng,
echoing the lauds of heaven.*

Poena fortis tuae mortis,
et sanguinis effusio,
corda terant ut te quaerant
Jesu nostra redemptio.

*May the strong throe of thy last woe
thy sacred blood outpoured,
our hearts subdue thy grace to sue,
Jesu, Redeemer, Lord.*

Per felices cicatrices,
sputa, flagella, verbera,
nobis grata, sunt collata
aeterna Christi munera.

*By his all-glorious wounds victorious,
spitting, stripes and twisted cord,
gifts ever new to us accrue,
Christ's measureless reward.*

Nostrum tangat cor, ne plangat,
tuorum sanguis vulnerum,
in quo toti sumus loti,
conditor alme siderum.

*Our hearts forlorn with grace to mourn,
may thy blest wounds supply;
may that rich stream our souls redeem,
kind framer of the sky.*

Passionis tuae donis
Salvator nos inebria,
qua fidelis dare velis,
beata nobis gaudia.

*Our hearts uplift with the pure gift
thy passion, Lord, secures;
in pity deign for us to gain
the bliss that aye endures.*

attr. St. Bonaventure (c.1217-1274)

tr. Frederick Oakeley (1802-1880)

CHRISTUM DUCEM, QUI PER CRUCEM

attr. St. Bonaventure (c.1217-1274)

Johann Rosenmüller (1619-1684)

ed. Ross Jallo

①

ALTUS

VIOLINI I

VIOLINI II

CONTINUO

②

A

I

II

Chri-stum du-cem, qui per cru-cem nos re-de-mit ab

12

A

ho - sti-bus, lau-det can-tus no-ster lae-tus, ex-ul-tet, ex - ul-tet coe-lum, ex - ul-tet coe-lum lau - di-

3

A
bus.

I

II

6 6 6 4 3

21

I

II

4 # b 6 6 #

4

A
Poe - na for - tis tu - ae mor - tis, et san - gui - nis ef - fu - si - o, cor - da te - rant

I

II

(#) 6 6 6 5 6

⑤

30

A

ut te quae - rant Je - su, Je - su no - stra re - dem - pti - o.

I

II

6 6/5 # b 6 6/5 # # 6

35

I

II

6 6/5 6 6 4# b

⑥

40

A

Per fe - li - ces ci - ca - tri - ces, spu - ta, fla - gel - la, ver - be - ra,

I

II

6 5 5/4# (#) 6 6 6 4 3

45

A

no-bis gra-ta, sunt col-la-ta, no-bis gra-ta, sunt col-la-ta ae-ter-na, ae-ter-na Chri-sti mu-ne-

6 6 5 4 # b 6 4 #

7

A

ra.

I

II

(#) 6 6

52

I

II

4 3 6 4 #

8

55

A

No-strum tan-gat cor, ne plan-gat,

I

II

59

A

tu - o - rum san - guis vul - ne - rum, in quo to - ti su - mus lo - ti, in quo to - ti su - mus lo - ti,

6 #

I

II

9

63

A

con - di - tor al - me si - de - rum, con - di - tor al - me si - de - rum.

I

II

b 6 6 # (#)

5

66

First system of music, measures 66-68. It consists of three staves: I (treble clef), II (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). Measure 66 starts with a B-flat. Fingerings are indicated as 'b' for the first measure, and '6 6 6 5 4 3' for the bass line across measures 66-68.

69

Second system of music, measures 69-71. It consists of three staves: I (treble clef), II (treble clef), and a bass line (bass clef). The key signature has one flat. Measure 69 starts with a B-flat. Fingerings are indicated as '6 # b' for the bass line across measures 69-71.

72

(10)

Third system of music, measures 72-75. It consists of four staves: A (treble clef), I (treble clef), II (treble clef), and a bass line (bass clef). The key signature has one flat. Measure 72 starts with a B-flat. The vocal line (A) has lyrics: "Pas - si - o - nis tu - ae do - nis Sal - va - tor, Sal -". Fingerings are indicated as '6 4# 6 7 6 6 6' for the bass line across measures 72-75.

76

A

va-tor nos in-e - bri-a, qua fi - de - lis da-re ve - lis, be - a - ta, be - a - ta

5 # b

80

A

no - bis gau - di - a, be - a - ta, be - a - ta no-bis

I

II

6 6 # b # b #

83

A

gau - di - a

I

II

6 4 #