

1. Father, Forgive Them

Pater, dimitte illis

Contrabass

Michael John Trotta

♩ = 84

p *cresc. poco a poco* **3**

10 *rit.* *a tempo*
f *ff* *f*

20

28 *pizz.*
mp

34
mf

40

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MSM-70-390B

44 arco
f *mf*

53
dim. *mp*

60 pizz. arco
mf *cresc.* *f*

65
ff

70 pizz. rit. a tempo arco
p *f*

79
mf

88
cresc.

95
ff *dim.*

98

Musical staff for measures 98-100. The key signature has three sharps (F#, C#, G#). The music consists of eighth-note patterns in the bass clef.

101

(Sopranos)

Musical staff for measures 101-103. Measure 101 starts with a piano (*p*) dynamic. The music continues with eighth-note patterns. In measure 103, the staff changes to a soprano clef for vocal accompaniment.

for - give
di - mt

104

$\text{♩} = 66$

8

Musical staff for measures 104-106. Measure 104 is in a soprano clef. A dashed line indicates a melodic line. The music ends with a piano (*pp*) dynamic.

them, _____ for give them. _____
te _____ il - - lis.

118

Musical staff for measures 118-121. The music features eighth-note patterns in the bass clef. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

122

13

(Sopranos)

Musical staff for measures 122-125. Measure 122 is in a soprano clef. The music features eighth-note patterns. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

le - i - son.

137

Musical staff for measures 137-140. The music features eighth-note patterns in the bass clef. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*).

141

Musical staff for measures 141-144. The music features eighth-note patterns in the bass clef. Dynamics include forte (*f*).

145

Div.

Musical staff for measures 145-148. The music features eighth-note patterns in the bass clef. Dynamics include mezzo-forte (*mf*) and a double bar line.

2. Today, You Will Be with Me *Hodie mecum eris*

Contrabass

Michael John Trotta

♩ = 84

19

21

rit.

Lightly (♩ = ca. 72)

2 44 5

74

(Sopranos)

2

re - mem - ber me, re - mem - ber
Do - mi - ne, Do - mi

78

pizz.

G.P.

mf ————— *f* *mp*

82

arco

p

87

2

pizz.

ppp

3. Behold Your Son *Ecce filius tuus*

Contrabass

Michael John Trotta

With assurance (♩ = 60)

3 pizz. 2

mp sempre

9 2 2

17 **Più mosso**

22 **Tempo I** 2

29 **Più mosso** 2

36 *cresc.*

41 **Tempo I** 2 3

f mp p

4. I Thirst Sito

Michael John Trotta

♩ = 60

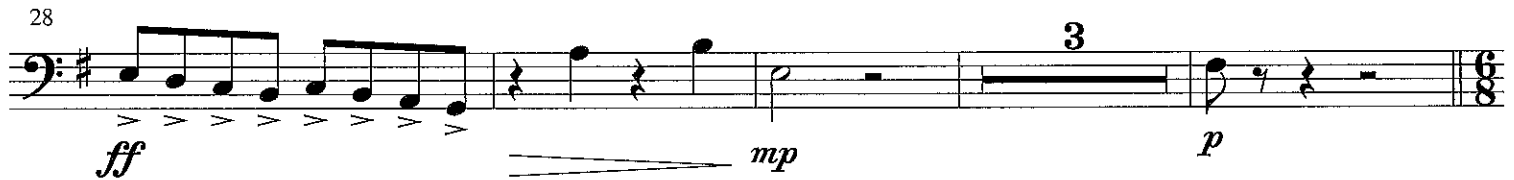
22 (Solo)



mp

thirst, I thirst!
o, si - ti - o!

28



ff *mp* *p*

♩ = 60

35



f

♩ = 104

40



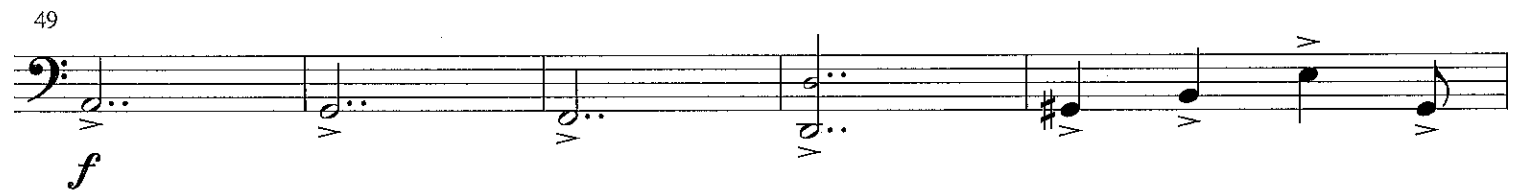
ff

44



mf

49



f

54



mp sim.

59

Musical staff 59: Bass clef, starting with a dynamic marking of *mf*. The staff contains six measures of music, primarily consisting of half notes with stems pointing down.

64

Musical staff 64: Bass clef, starting with a dynamic marking of *f*. The staff contains six measures of music, primarily consisting of half notes with stems pointing down.

69

Musical staff 69: Bass clef, starting with a dynamic marking of *ff*. The staff contains six measures of music, primarily consisting of half notes with stems pointing down.

74

Musical staff 74: Bass clef, continuing the sequence of half notes with stems pointing down.

79

Musical staff 79: Bass clef, starting with a dynamic marking of *fff*. The staff contains six measures of music, primarily consisting of half notes with stems pointing down. A double bar line is present at the end of the staff.

84 $\text{♩} = 60$

Musical staff 84: Bass clef, 6/8 time signature. The staff contains six measures of music. It begins with a dynamic marking of *p*, followed by a triplet of eighth notes, and ends with a dynamic marking of *f*. There are accents over the final two notes of the staff.

90

Musical staff 90: Bass clef, featuring a series of eighth notes with stems pointing up, some with sharps.

93

Musical staff 93: Bass clef, featuring a series of eighth notes with stems pointing up, some with sharps. The staff concludes with a dynamic marking of *ff*.

5. My God, Why Have You Abandoned Me?

Deus meus, ut quid dereliquisti me?

Contrabass

Michael John Trotta

Mournfully (♩ = 60)

mp

5

40

45

(Cellos)
pizz.

pizz.

pp

Contrabass

6. Into Your Hands I Surrender My Soul
In manus tuas

TACET

7. It Is Finished *Consummatum est*

Contrabass

Michael John Trotta

$\text{♩} = 72$

10 (Sopranos and Altos) *pizz.*
mp

Je - sus cried, ex - claim - ing:
Je - su vo - ce ma - gna dix - it:

14

21 (Solo) *arco*
mp *cresc.*

It is in
Con - sum - ma - tum

32 $\text{♩} = 72$
mf

37 *f*

42 *f* *sim.*

47 *ff*

52 *fff*

57

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62

ff

67

72

f

76

mp

83

p

95

p *pp*

102

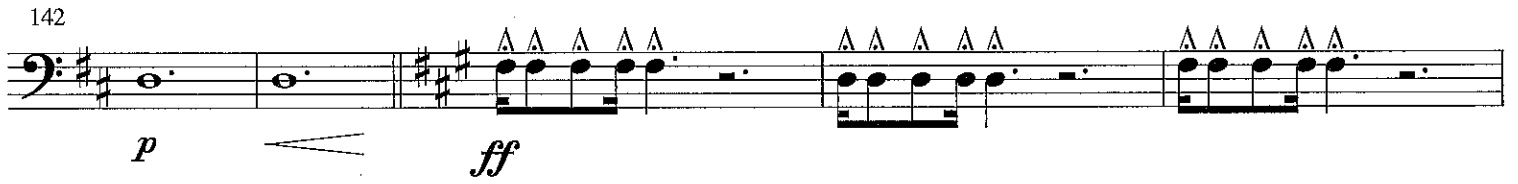
$\text{♩} = 84$

(Sopranos)
was the Son of God:
De - i er - at Is - te.

131

p

142



p *ff*

147



151 $\text{♩} = \text{♩} (\text{♩} = 84)$



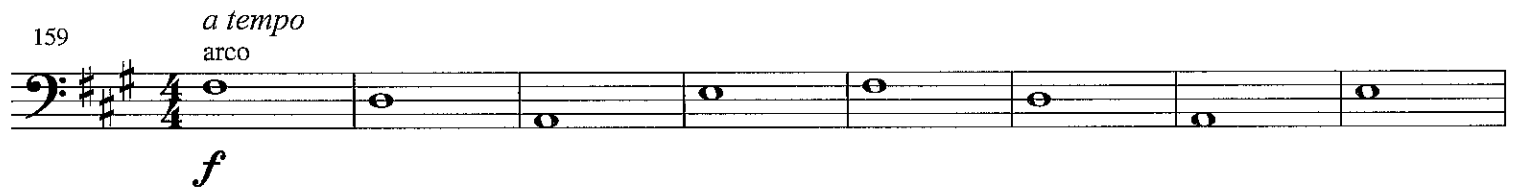
f

155



ff *p* *pizz.* *rit.*

159 *a tempo*
arco



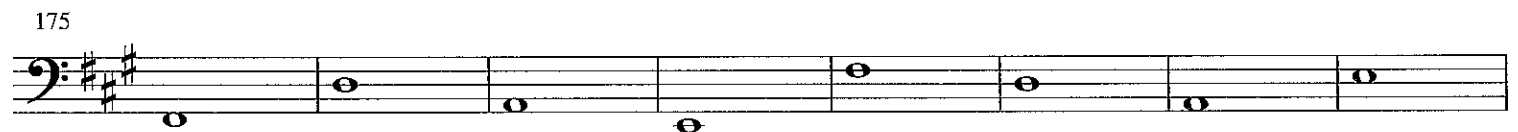
f

167

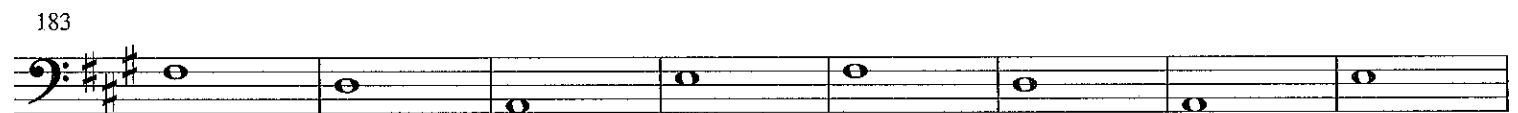


pizz. *arco*

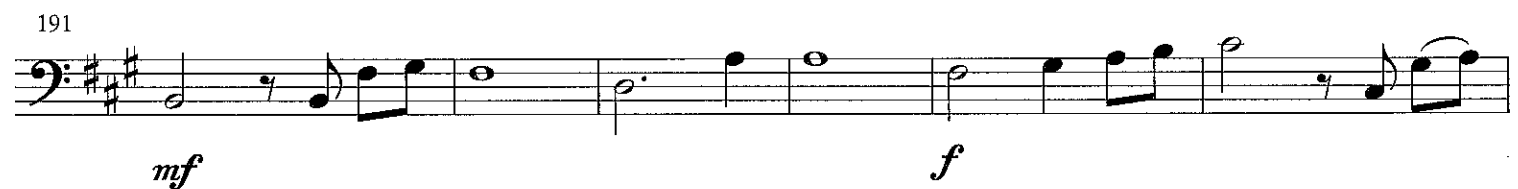
175



183



191



mf *f*

197

Musical staff 197-200. The staff contains four measures of music. The first measure has a *cresc.* marking. The second measure has a *ff* marking. The third and fourth measures have a *dim.* marking. The music consists of eighth and sixteenth notes with accents.

201

Musical staff 201-203. The staff contains three measures of music, continuing the eighth and sixteenth note pattern with accents.

204

Musical staff 204-211. The staff contains seven measures of music. The first six measures continue the eighth and sixteenth note pattern. The seventh measure contains a whole note chord with a *p* marking. A fingering number '5' is written above the final note of this measure.

212

Musical staff 212-217. The staff contains six measures of music. The first measure has a *p* marking. The second measure has an *mp* marking. The last three measures have a *cresc. poco a poco* marking. The music consists of half notes.

218

Musical staff 218-221. The staff contains four measures of music. The first measure has a *mp* marking and a fingering number '3' above it. The second measure has a *p* marking. The third measure has a *ppp* marking and a fingering number '7' above it. The music consists of half notes.

