

2013

The seven last words of Christ : a comparison of three French romantic musical settings by Gounod, Franck, and Dubois

Vaughn Roste

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Roste, Vaughn, "The seven last words of Christ : a comparison of three French romantic musical settings by Gounod, Franck, and Dubois" (2013). *LSU Doctoral Dissertations*. 3987.
https://digitalcommons.lsu.edu/gradschool_dissertations/3987

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

THE SEVEN LAST WORDS OF CHRIST:
A COMPARISON OF THREE FRENCH ROMANTIC MUSICAL SETTINGS
BY GOUNOD, FRANCK, AND DUBOIS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Vaughn Roste
B.A., Augustana University College, 1997
B.B.A, Canadian Lutheran Bible Institute, 1997
M.Mus., University of Alberta, 2003
May 2013

DEDICATION

Writing a dissertation is a project not completed by one person but by several. I need to thank my family—Mom, Dad, Erica, Ben, Finn, and Anders—for their love and undying support through this convoluted and seemingly never-ending process. I have received encouragement from more friends and those who have already survived the process along the way than I can name, but fellow-LSU grad Dr. Susan Tusing and Dr. John Ratledge have gone beyond the call of duty and deserve special mention. My relationship with Joshua Martynuik means the world to me. Keith Van has been there for me more times than I can count. But if there is one person to whom I owe my sanity more than anyone else through this process, it would be Randy Rieves.

“What language shall I borrow to thank thee, dearest friend?”

First two lines of the third verse of “O Sacred Head Now Wounded”

Attributed to Bernard of Clairvaux (1091–1153), translated by Paul Gerhard (1607–1676)

TABLE OF CONTENTS

ABSTRACT.....	iv
CHAPTER ONE: <i>THE SEVEN LAST WORDS</i> —AN INTRODUCTION.....	1
CHAPTER TWO: TEXTUAL SOURCES FOR <i>THE SEVEN LAST WORDS</i>	6
CHAPTER THREE: <i>THE SEVEN LAST WORDS</i> AS A PROBLEMATIC MUSICAL GENRE	43
CHAPTER FOUR: GOUNOD’S <i>LES SEPT PAROLES DE NOTRE SEIGNEUR JESUS-CHRIST SUR LA CROIX</i>	51
CHAPTER FIVE: CÉSAR FRANCK’S <i>SEPT PAROLES DU CHRIST SUR LA CROIX</i>	82
CHAPTER SIX: THEODORE DUBOIS’ <i>LES SEPT PAROLES DU CHRIST</i>	117
CHAPTER SEVEN: A COMPARISON OF THE SETTINGS BY GOUNOD, FRANCK, AND DUBOIS.....	168
BIBLIOGRAPHY	191
APPENDIX.....	197
VITA.....	199

ABSTRACT

The Seven Last Words of Christ—those sayings uttered by Jesus between his crucifixion and death as recorded in the Gospels—have long been of interest to liturgists and composers alike. Many composers have been inspired by these texts, and this study examines three settings, by Charles Gounod, César Franck, and Theodore Dubois. All were French composers who set this text in Latin during the Romantic era. Not only were these works composed in the same temporal vicinity, within twelve years, but they were also all composed within the same geographic vicinity, Paris. Franck and Dubois even worked together at the same church. The possibilities for influence are therefore quite strong.

Chapter One provides an overview of the paper. Chapter Two provides background information on the textual sources for the “The Seven Last Words”—what Christ uttered from the cross. Chapter Three discusses the problematic musical genre of the Seven Last Words, being obviously related to but not directly derived from settings of the Passion, and provides a list of all of the known settings of this text. Chapter Four is dedicated to Gounod’s *Les Sept Paroles de Notre Seigneur Jesus-Christ sur la Croix* (1855). Chapter Five addresses Franck’s *Sept Paroles du Christ sur la Croix* (1859). Chapter Six is concerned with Dubois’ *Les Sept Paroles du Christ* (1867). Chapter Seven provides a summary and comparison, noting the similarities between these works on orchestrational, textual, durational, formal, and musical levels.

While the Dubois setting is arguably his best known work, the other two languish in relative obscurity. Beyond merely bringing their existence to light, this study aims to identify correspondances between them. The enormous similarities between the Franck and Dubois settings in particular are too strong to be coincidental. Dubois was familiar with Franck’s setting and may even have written his own in intentional emulation of Franck’s earlier work.

CHAPTER ONE: *THE SEVEN LAST WORDS*—AN INTRODUCTION

The last words of the dying are often recorded. Those who know they are about to die may use one last opportunity to impart wisdom, knowing that their last words are how they will be remembered. Nathan Hale earned his way into American history books before being hanged in 1776 with the words “I only regret that I have but one life to lose for my country.”¹ Beyond indicating their mental state at the time of their death, people’s last words are often indicative of the personality they had during their lifetime. For example, Marie Antoinette is reported to have apologized to her executioner when she accidentally stepped on his foot as she was about to be guillotined. Or consider the irony of the final words of General John Sedgwick, a Union officer in the American Civil War at the battle of Spotsylvania, who claimed “They couldn't hit an elephant at this distance!” minutes before being killed by sniper fire on May 9, 1864. The last quip of Oscar Wilde was “My wallpaper and I are fighting a duel to the death. One or the other of us has to go.”² And Groucho Marx swore that “Die, my dear? Why, that's the last thing I'll do!”

The last words that people say are considered to be important—and when the person uttering them is viewed by billions to be the Saviour of the World, even more so. If someone’s last words rank among the most important that anyone ever says, and if Jesus was one of the most important figures in history who ever lived, then deductively one concludes that these words could well be considered by many to be among the most important that were ever uttered.

Beyond the theological or philosophical importance of the Seven Last Words of Christ, however, this study looks to examine specifically how they are set to music. Even the mere

1. See Henry Steele Commager and Richard B. Morris, eds., *The Spirit of 'Seventy Six: The Story of the American Revolution as told by Participants* (New York: Harper & Row, 1967), 476.

2. According to Ellman, this was said to Claire de Pratz, but may not have been his literal last words, merely uttered from his deathbed. Richard Ellman, *Oscar Wilde* (New York: Alfred A. Knopf, 1988), p. 581. See also Barbara Belford, *Oscar Wilde: A Certain Genius* (New York: Random House, 2000), 306.

selection of these texts by a composer can be indicative of some level of importance. How would the increased reverence with which composers might approach these texts be reflected in the compositions that they produced by this title?

The paper is organized with the following structure. The first three chapters serve as a necessary background to the more detailed analysis to follow. This first chapter introduces the topic and provides an overview of the paper. The second chapter provides information on the history of the textual sources for the “The Seven Last Words”—the texts which all settings naturally have in common, namely the words of Christ uttered from the cross. The third chapter serves as a history of the evolution of the musical genre of the Seven Last Words, being obviously related to but not directly derived from other musical settings of the Passion. The Seven Last Words of Christ occupy a rather unique literary, liturgical, and musical position, and while studies have been done on individual works of this title, it is rare to find publications which address more than one composition. A need for this study exists as such as comparative examination of choral settings of “The Seven Last Words” has never been published. These are not marginal works, yet they seem never to have been compared collectively as a unit.

The third chapter provides a list of all of the musical settings of this text that I have been able to identify (Table 3.1), and from this list three settings were selected for more in-depth analysis. As one might expect, the diversity of the harmonic language of the more recent settings (to mention only one compositional aspect) increases dramatically, but settings previous to 1900 provide a more homogenous unit for comparative purposes. Further, they have passed the test of time—albeit with each their own varied degree of success—but compositions from the past ten years have not yet, and in the grand scheme of things, neither their longevity nor their overall importance in music history can yet be ascertained. The examination of compositions over 100

years old enables compositions to be discussed with an increased amount of objectivity. Further, a comparison of works in the same language provides a cohesive unit for study, as works in different languages will necessarily reflect the setting of the syntax and syllabic accents of that language. Finally, comparing works from different eras (e.g., the Baroque and Romantic periods) and from different countries (e.g., Germany and France) would already provide its own inherent challenges. For this reason, it was determined that a study involving settings of the same text in the same language, by different composers from the same musical period who hail from the same country might prove to be most beneficial. The study thus covers settings in Latin of the Seven Last Words of Christ by three French composers who lived during the Romantic era. Not only were all three of these works composed in the same temporal vicinity, within twelve years of each other, but they were also all composed within the same geographic vicinity, Paris. In fact, Franck and Dubois worked together at the same time at the same church.

A further criterion for inclusion in this study was accessibility (i.e., published, and thus able to be performed). The hope is that the finished product will be both relevant and practicable for future readers and performers. A study of works that are no longer available in print is not as applicable as a study of works that are indeed able to be performed today. Ultimately, three settings of the “Seven Last Words” stood out as best fitting the stated criteria: Gounod’s *Les Sept Paroles de Notre Seigneur Jesus-Christ sur la Croix*; Franck’s *Sept Paroles du Christ sur la Croix*; and Dubois’ *Les Sept Paroles du Christ*. These are all published and extant settings. Arguably (and not coincidentally), these three settings may be among the best known of the list in Table 3.1.

The second section of this paper addresses each of these works individually. Each setting of “The Seven Last Words” is situated within the life and oeuvre of the composer, and an

analysis of each movement of each composition is provided. Chapter Four is thus dedicated to Gounod's *Les Sept Paroles de Notre Seigneur Jesus-Christ sur la Croix*, written in 1855; Chapter Five addresses Franck's *Sept Paroles du Christ sur la Croix*, which dates from 1859; and Chapter Six concerns itself with Dubois' *Les Sept Paroles du Christ*, composed in 1867.

The final chapter of the paper provides a comparison between these works. Using charts that summarize and highlight the differences and similarities, I compare the textual interpolations, the orchestrations, the form, length, and tonal centers employed for each movement of these three works. A comparison of the role each soloist has, as well as a follow-up study on who sings the role of Christ in each movement, is also provided. Commonalities among specific points in the music between works are also pointed out.

Specifically, then, this study is about three works composed in close geographic and temporal proximity on the same subject and with nearly identical titles. In the broadest sense, however, this study is about the importance a composer might give to the setting of text. The mere act of selecting these relatively rare texts to set to music indicates already some level of their importance for the composer. And this act opens up a range of deeper questions which can be difficult to answer. For example, did composers view these words as theologically important? If so, how would that affect their setting of them? In what ways could composers use sound to reflect reverence? Are there certain rhythms, melodic intervals, or harmonic progressions that different composers setting the same text might have in common with each other? Might the setting of these texts be done more sensitively, or these texts treated as more special than other biblical texts, because these texts reflect the last words of Christ? Might there be more meaning in the music—conceived by the composer and communicated in the score—that could be perceived by the listener (who also might view these texts as important and therefore the musical

experience more meaningful)? If composers did view these last words of Jesus as more important than for example other words of Jesus, how might that perspective be conveyed in the music? In the largest sense, this study will examine the musical setting of text—texts that composers, librettists, performers, and audience members view as important. This study may be informative about the power and value of music in the broadest sense. This is what gives this scholarship its importance.

CHAPTER TWO: TEXTUAL SOURCES FOR *THE SEVEN LAST WORDS*

While differences between individual settings of the Seven Last Words will be examined in detail in later chapters, all compositions with this title have in common the same textual source—namely, the seven sayings uttered by Christ between the time of his crucifixion and death. “Sayings” or “utterances” might be better descriptive terms for each of the Seven Last Words of Christ since all are complete sentences. The term “word” is used in the broad historical sense, in the same way that someone who asks to “have a word” with you generally wants to say more than one. As the texts predate the music (by well over a millennium) and the music was composed to set these texts specifically, it seems appropriate to begin with a consideration of the actual “words” themselves. Thus, this chapter examines the text independently, regardless of later musical additions, and provides necessary background for an understanding of the biblical sources of these texts, and the evolution of their order. Additionally, an overview of contemporary biblical scholarship into the construction of the Gospels follows to account for the overlaps (Matthew and Mark), the differences (the Lucan and Johannine accounts), and the disparities (how many sayings did Christ say from the cross?) between the Gospel accounts. Finally, each of the Seven Last Words will be addressed individually.

General Background

The Seven Last Words of Christ are all excerpted from the Bible and specifically found in the first four books of the New Testament known as the Gospels (Matthew, Mark, Luke, and John). These four Gospels each recount the life and death of Christ from different perspectives and generally with a different audience in mind, which accounts for the differences between them. Surprisingly, however, Jesus’ Seven Last Words are not found in any single Gospel but are rather a combination of everything that Christ said from the cross as related in all four Gospels. As Table 2.1 on the next page makes clear, no single Gospel reports more than three sayings

from Christ on the cross—and there is hardly any overlap between all four Gospels on what Jesus said from the cross. The construction of a single “Seven Last Words” narrative is therefore an attempt to harmonize the Gospels.

Table 2.1: Biblical Sources for Jesus’ Seven Last Words

Saying	English Translation (NKJV)	Matthew	Mark	Luke	John
First Word	“Father, forgive them, for they do not know what they do.”			Luke 23:34	
Second Word	“Surely I say to you, today you will be with me in Paradise.”			Luke 23:43	
Third Word	“Woman, behold your son!” “Behold your mother”				John 19:26
Fourth Word	“ <i>Eli, Eli, lama sabachthani?</i> ” (My God, my God, why hast thou forsaken me?)	Matthew 27:46	Mark 15:34		
Fifth Word	“I thirst.”				John 19:28
Sixth Word	“It is finished.”				John 19:30
Seventh Word	“Father, into your hands I commend my spirit.”			Luke 23:46	

Thus, if you read only one Gospel, you will encounter only one of the Seven Last Words of Christ in Matthew and Mark (with allusions to two more), or three in Luke and John—and the two Gospels which each supply three (Luke and John) do not overlap at all!

The Order of the Seven Last Words

Table 2.1 above presents Jesus’ Seven Last words in the order traditionally ascribed to them. But since the seven last words are never found altogether in the same Gospel, it can be difficult to reconstruct the chronological order of Jesus’ utterings (presuming you want to include all seven). Logically, any such attempt should maintain the order presented in each Gospel (“Today you will be with me in Paradise” after “Father, forgive them” in Luke; “it is finished” after “I thirst” in John), but how can one determine, for example, that Luke’s “Father, forgive them” preceded John’s “Woman, behold your son”?

Establishing a chronology for the complete Seven Last Words is hazardous, but some hints can be gleaned from stitching together the various narratives. Matthew's Gospel (almost identical to Mark's) is the most helpful here in partially answering this question: these are the only two Gospels which include the Fourth Word. Matthew and Mark do not include the Fifth Word, but do place Jesus being given drink after the Fourth Word (but, one notes, without specifically requesting it), which places "I thirst" after "Eli, Eli" chronologically. It is this passage which requires the insertion of "Eli, Eli" into the three otherwise-consecutive words from the Johannine narrative in order to harmonize the sequence. The Gospel of Mark chapter 15 (NIV) reads:

- ³³ At noon, darkness came over the whole land until three in the afternoon.
- ³⁴ And at three in the afternoon Jesus cried out in a loud voice, "*Eloi, Eloi, lema sabachthani?*" (which means "My God, my God, why have you forsaken me?")
- ³⁵ When some of those standing near heard this, they said, "Listen, he's calling Elijah."
- ³⁶ Someone ran, filled a sponge with wine vinegar, put it on a staff, and offered it to Jesus to drink. "Now leave him alone. Let's see if Elijah comes to take him down," he said.
- ³⁷ With a loud cry, Jesus breathed his last.

For example, Luke 23:44—the verse following "Today you will be with me in Paradise"—informs us that "there was darkness over the earth until the ninth hour," or 3:00 p.m. (hours were measured from sunrise, generally pretty close to 6:00 a.m.). This information, coupled with the Markan passage above, informs us that Luke's first two sayings took place before noon—and the "loud cry" from Mark 15:37 requires us to split up Luke's three words into two sets, at the beginning and the end. This unidentified "loud cry" could be either the sixth word or the seventh—or both. Luke 23:46 specifies too that Jesus' final words (traditionally the seventh word) were said "with a loud cry," which places the Lukan final saying after "I thirst."

It is the order of the final two words of Jesus which tends to be the most often confused, as each can be viewed as final statements. Tradition has long held the order given above, but some composers—namely Gounod and Tournemire—have exchanged the final two words, perhaps for reasons of artistic license.

That the total number of different sayings uttered by Christ on the cross should total seven has a significance in itself that is not lost on commentators. Seven, according to Jewish mysticism, is the number of completeness or perfection, because this is the number of days that God took to create the world in Genesis. As Arthur Pink points out, “Just as the sixth day brought the work of creation and reconstruction to a completion, so the sixth utterance of the Saviour was ‘it is finished.’ And just as the seventh day was the day of rest and satisfaction, so the seventh utterance of the Saviour brings Him to the place of rest—the Father’s hands.”¹

The History of the Gospels

The first three Gospels—Matthew, Mark, and Luke—are often referred to as the Synoptics, from the Greek *syn* meaning “together” and *optics* meaning “seen.” They can be “seen together” in that scholars have long noted the similarities in their construction. The Gospel left out of this togetherness is John, which differs immensely from the other three. There are many reasons for differences between the four: each Gospel was written at a different time, by different authors, in a different location, and with a different intended audience in mind. As Jesus’ Seven Last Words all come from the four Gospels that are recognized as canonical, we are able to restrict this discussion to just these four books—but, for clarity, there are many more, including the Gospel of Thomas (discovered in 1945) and the Gospel of Judas, which after much deterioration was painstakingly reconstructed, translated, and made available in 2006.

1. Arthur W. Pink, *The Seven Sayings of the Saviour on the Cross* (Grand Rapids, Michigan: Baker Books, 2005), 128.

Table 2.2: A Comparison of the Four Canonic Gospels

Gospel	Matthew	Mark	Luke	John
Total number of chapters	28	16	24	21
Total number of verses	1071	678	1151	879
Total number of words²	23, 343	14, 949	25, 640	18, 658
Approximate date of writing³	70–85 C.E.	65–73 C.E.	80–85 C.E.	90–110 C.E.
Possible location of composition	Syria, perhaps Antioch	Rome	Various possibilities: no scholarly consensus	Ephesus, in modern-day Turkey

Much has been written about the differences among the four Gospels, and this paper is not the place for an exhaustive discussion on that topic. Some of the differences are outlined above in Table 2.2. The following will provide only a brief overview of the most recent scholarly consensus on the evolution of the Gospels. Eighty percent of Mark’s verses can be found replicated in Matthew, and about 65% in Luke.⁴ This correlation is so strong that it is basically thought to be proof that both Matthew and Luke each had Mark in front of them as they separately composed their Gospels, using it as a basis and elaborating on the stories contained therein as necessary. The material that Matthew and Luke each used from Mark is commonly referred to as the “triple tradition,” as it is found in all three Synoptic Gospels. Beyond these overlaps, there are further connections between Matthew and Luke: 220 verses at least can be found similar or identical in Matthew and Luke, but not in Mark.⁵ This is what is known as the

2. The number of words in each chapter varies according to which translation of the Bible one is counting: these numbers are taken from the King James Version. Nonetheless, the point here is to give a relative picture of the lengths of the Gospels, which this chart accurately does. The information is found at <http://www.biblebelievers.com/believers-org/kjv-stats.html> (accessed July 20, 2012).

3. Information taken from Raymond E. Brown, *An Introduction to the New Testament* (New York, Doubleday, 1997), 7.

4. Ibid., 111.

5. Ibid.

“double tradition.” Various theories have been proposed to explain this correlation. Some propose a lost common source, called Q (from the German for “source,” *Quelle*). Others propose that Luke had Matthew’s Gospel in front of him as he wrote—this is known as the Farrer hypothesis, after Austin Farrer, who wrote *On Dispensing With Q* in 1955. The common source may not even be lost, as overlaps between this Q material (that which is found in Matthew and Luke but not Mark) can also be seen in various proto-Gospels, such as the collection of sayings called the Gospel of Thomas, the Secret Gospel of Mark (which itself was perhaps a proto-Mark), or the Gospel of Peter.

The Gospel according to Mark was probably written shortly before the year 70 C.E., when Jerusalem fell, because the Gospel shows no knowledge of that event.⁶ Its author is supposed to be Mark the Evangelist, who was St. Peter’s interpreter (but not one of the Apostles himself—they are named in Matthew 10:1–4). It may well be he who is mentioned in passing in 1 Peter 5:13. If, as tradition holds, Mark was acting as Peter’s interpreter, his Gospel would represent Peter’s perspective and the sermons of the one who the Roman Catholic Church claims was the first pope. Peter is believed to have died in Rome around the years 64–67 C.E., and such an event may well have provided the impetus for a record of his teachings to be written down. This can also explain how Mark’s Gospel seems to be written for a Christian community whose traditions have developed independently from those of Paul. The concepts of a Messianic secret is important in Mark—such as Jesus healing people but then commanding them to tell no one of the event (e.g. Mark 3:11–12) or forbidding his disciples to tell others who he was (e.g. Mark 8:30; 9:2–9).

The doctrine of adoptionism—that Jesus was chosen by God to be the Christ at his baptism and perhaps abandoned by God at his crucifixion—is also evident in Mark, particularly

6. Brown, *An Introduction to the New Testament*, 163.

because of its lack of any birth or childhood narratives: Mark commences with Jesus' ministry. Its position as second in the New Testament despite being held (as of late at least) by scholarship to be the first Gospel written is probably due to its shorter length: it was originally held to be essentially an epitome, or a shorter summary, of Matthew, and so was a useful review for readers who read the New Testament (or the entire Christian Bible) from start to finish.

The Gospel according to Matthew has traditionally been associated with Christ's disciple who was a tax collector (see Matthew 9:9), yet this is challenged by the fact that Matthew is quite obviously based on Mark—an eyewitness to these events would hardly need to base his account of them on another Gospel. The fact that Matthew never bothers to explain Jewish customs and stresses the continuing relevance of Jewish law seems to indicate that Matthew is writing for a Jewish audience. He eschews the term “kingdom of God” and instead speaks of the “kingdom of heaven,” which reflects the Jewish practice of not invoking the holy name of God. In the context of the crucifixion, it is only Matthew chapter 27 which mentions that there was an earthquake and that other people were raised from the dead at the moment when Jesus died (an event so newsworthy that you would think that other sources would mention it as well in addition to the other Gospels):

- ⁵¹ Then, behold, the veil of the temple was torn in two from top to bottom; and the earth quaked, and the rocks were split,
- ⁵² and the graves were opened; and many bodies of the saints who had fallen asleep were raised;
- ⁵³ and coming out of the graves after His resurrection, they went into the holy city and appeared to many.

Despite their common reliance on both Mark and Q as a source, the Gospel of Luke still differs more from Mark than Matthew does. Its author is typically associated with Luke, whom Paul identifies as his physician in Colossians 4:14.⁷ This would explain both Luke's Pauline

7. Luke is also mentioned as a companion of Paul in Philemon 1:24 and 2 Timothy 4:11.

similarities and his excellent grasp of the language and literary style. Even if the author of Luke cannot be identified with certainty, it is nonetheless believed that the same person was also the author of the book of Acts: there are an enormous number of linguistic and theological similarities. Some scholars view Acts as a continuation of Luke, as if the two are a single work published in two volumes. Both books are addressed to Theophilus—surely a generic appellation for any “lover of God”—and the author of Acts refers back to “the former account” in its very first verse. Its reduced emphasis on Jewish ritual relative to Mark and Matthew suggests that the Gospel of Luke was intentionally seeking a more international audience from the start (i.e., a Gospel written for Gentiles, not Jews). Many scholars think that Luke was originally circulated without its first two chapters, which is the source material for most of the stories we have of Christ’s birth. In evidence of this, the third chapter of Luke is suggestive of a second prologue. Many famous parables, such as that of the Good Samaritan and the Prodigal Son, are found only in the Gospel of Luke.

John’s Gospel is the most different from the other three. Its author is supposed to be “the disciple whom Jesus loved,” but most modern scholars instead tend to support the theory that the Gospel was written by a community of his disciples—as such it may well have had several authors, even over a period of time, and could have been written in stages. The fact that it reflects Christian vs. Jewish themes supports the theory that it was written last, independently of the Synoptics, and surely dates no earlier than 90 C.E., or almost 60 years after the death of Christ. It was around this time that the Christian church began to be at odds with the Jewish faith out of which it had sprung. Common synoptic themes, such as parables and exorcisms, are surprisingly not found in John at all. John’s Christology is obviously much more advanced than that found in the other Gospels. Well beyond the adoptionism of Mark and the birth narratives of

Matthew and Luke which claim a divine birth for Jesus, John claims that Christ was with God since the beginning (John 1:1–2). It is in this Gospel that we see the “I am” sayings (a statement which in its intransitive form already has divine allusions for the Jews, for this is what God said to Moses in Exodus 3:13). In John (and only in John) Jesus says “I am the bread of life” (6:35), “I am the light of the word” (8:12) “I am the good shepherd” (10:11), “I am the resurrection and the life (11:25) and “I am the way, the truth, and the life” (14:6), and “I am the vine” (15:5)—all metaphors for helping understand Christ, yet this is as close as John gets to relating parables.

The biggest differences between John and the Synoptics are in the chronology of specific events. For example, how long did Jesus’ ministry last? In John at least three different Passovers are mentioned, while the Synoptics mention only one. John and the Synoptics differ as well as in the series of specific events—e.g., Jesus’ cleansing of the Temple is associated with Jesus’ final week in the Synoptics, but John places it at the start of Jesus’ ministry, in chapter 2. The synoptic dating makes more sense, as such a public disturbance would provide a clear pretense for Jesus’ detainment. With respect to the timing of the crucifixion, John significantly has Christ dying on the cross at the same time as the lambs would be slaughtered for Passover—but this would require moving the Last Supper one day earlier, as the Synoptics report it was a Passover meal⁸ (which would not be eaten until Friday evening—which means Jesus was crucified on a Saturday). Modern scholarship as well as traditional interpretation privileges John. Colin Humphreys, using astronomical reconstruction of the Jewish Lunar calendar, favors John's chronology, concluding that Jesus died at 3 p.m. on Friday, April 3, 33 C.E.⁹

As the preceding information pertains to this study on the Seven Last Words, the following observations may be made:

8. See Mark 14:12, Matthew 26:17, and Luke 22:7.

9. See Colin Humphreys, *The Mystery of the Last Supper: Reconstructing the Final Days of Jesus* (New York, New York: Cambridge University Press, 2011), 61–79.

- 1) Matthew's dependency on Mark explains why the same word, the fourth, appears almost identically in both of those Gospels.
- 2) Mark has Jesus cry from the cross of being forsaken by God, and this is consistent with the theme of adoptionism which some scholars read into his Gospel.
- 3) There does not seem to be any tradition for Jesus speaking from the cross in Q.
- 4) Luke's increased emphasis on the humanity of Jesus surely influenced his inclusion of the First, Second, and Seventh Words, all of which appear only in Luke. In Luke, Christ prays for those who crucify him, promises salvation to the thief crucified next to him, and meekly gives his soul into God's hands.
- 5) John's Third Word, to Mary and the "Beloved Disciple" who remains unnamed but is assumed to be John himself, can be interpreted as a self-serving manner of claiming authority for his own Gospel over those of the others. For Jesus to call his mother "woman" in this case brings closure to his ministry, as this was how it opened, in Mary's only other appearance in John's Gospel. This reveals a literary architecture to John's Gospel, consistent perhaps with less of an emphasis on historical events and more of an emphasis on legacy (as the last Gospel to be written and establishing the Christian church).
- 6) John's Fifth Word, "I thirst" (in the intransitive sense—to translate this statement as "I am thirsty" is equally valid) can be interpreted as a continuation of his "I am" sayings. It too harkens back to Jesus speaking to the Samaritan woman at the well in John 4, an episode only found in John's Gospel.

- 7) Jesus' final statement from the cross in the Gospel of John, "It is finished," could only come from the most theological of the Gospels. The lack of any specific referent in this sentence has left much room open for interpretation to what, exactly, was finished.
- 8) The fact that Jesus does not call out to the Father at all in John (the First, Fourth, and Seventh Words, which come from Luke, Mark & Matthew, and Luke again respectively) is understandable given that John elsewhere has Jesus claim that "I and the Father are one" (John 10:30). To talk to oneself aloud is unnecessary and weakens John's claim that Christ was "in the beginning with God" (John 1:2). He further cannot "commend his spirit" to God as Jesus does in Luke if he already is God (and eternal). To omit these words is unsurprising given John's advanced Christology.

With this understanding of the background of the biblical books in which the Seven Last Words are found, each of Jesus' Seven Last Words can now be examined in more detail. The discussion of each saying will begin with providing the extended biblical source to locate the verse in context with the actual utterances of Christ provided in bold print.

The First Word

³² There were also two others, criminals, led with Him to be put to death.

³³ And when they had come to the place called Calvary, there they crucified Him, and the criminals, one on the right hand and the other on the left.

³⁴ Then Jesus said, "**Father, forgive them, for they do not know what they do.**" And they divided His garments and cast lots.

³⁵ And the people stood looking on. But even the rulers with them sneered, saying, "He saved others; let Him save Himself if He is the Christ, the chosen of God."

³⁶ The soldiers also mocked Him, coming and offering Him sour wine,

³⁷ and saying, "If You are the King of the Jews, save Yourself."

³⁸ And an inscription also was written over Him in letters of Greek, Latin, and Hebrew: THIS IS THE KING OF THE JEWS.

Luke 23:32-38, NKJV

Jesus' first statement from the cross is a prayer. One might have expected a prayer for assistance, a plea for mercy, a cry of pain, or even a curse on those who would put an innocent man to death. Crucifixion was a common means of execution by the Romans, and several contemporary authors describe pain that those so condemned underwent: "Seneca tells us that those who were crucified cursed the day of their birth, the executioners, their mothers, and even spat on those who looked upon them. Cicero tells us that at times it was necessary to cut out the tongues of those who were crucified, to stop their terrible blasphemies."¹⁰ But we get nothing of the sort from Christ—instead Jesus prays for those around him. Even once crucified he nonetheless remains more concerned with the welfare of everyone else before himself. This prayer for his enemies is the enactment of his own advice from the Beatitudes: "But I say to you, love your enemies, bless those who curse you, do good to those who hate you, and pray for those who spitefully use you and persecute you." (Matthew 5:44 NKJV). This in itself is the fulfillment of Old Testament prophecy, where in the Servant Song of Isaiah we are told that the Savior will make "intercession for the transgressors" (Isaiah 53:12). It also rounds out Christ's ministry on earth, as Pink points out that his public ministry had opened with prayer at his Baptism (Luke 3:21).

There is a strong sense of guilt implicit in this statement that does not bode well for anyone who believes in a final Judgment. It seems that Christ himself believes in guilt of which one is unaware even at the time: even when we are acting in good faith but causing pain to others, we are guilty of that pain. This was always a part of Jewish thought: the Torah includes provisions for sins made in ignorance (Leviticus 5:15 and Numbers 15:22-25). Peter later talked of the ignorance of the Jews: "I know that you did it in ignorance, as did also your rulers" (Acts 3:17). The modern sensibility in both theology and law would seem to lean against this

10. Fulton J. Sheen, *The Seven Last Words* (Garden City, New York: Garden City Books, 1952), 4.

interpretation—that one can be held accountable for one’s actions only if you are aware of their consequences—but this understanding is apparently not Christ’s. This is a scary implication for anthropological studies: that sentient humans can be used as pawns in games they are unaware of even existing, let alone playing. Fleming Rutledge comments that “There is a suggestion here that human beings are in the grip of something they do not fully comprehend. The evil that lodges in the human heart is greater than we know.”¹¹

Yet there is hope contained within this statement as well, for we witness the Son interceding to the Father for humans on their own behalf. Mercy and grace are both visible in this one sentence. In Stanley Hauerwas’ words, “These words ‘Father, forgive...’ are nothing less than the interior life of the Triune God made visible to the eyes of faith.”¹² We see even a Trinitarian presence even within this short sentence.

We also see a self-humbling by Christ that the Gospels have not previously witnessed. In other stories, such as the healing of the paralyzed man (Matthew 9:2) and the woman who washed his feet (traditionally associated with Mary Magdalene but not named explicitly in the text) in the Pharisee’s home (Luke 7:48), Jesus assumed the divine prerogative to forgive sin himself. Here, he has apparently given that up, and asks God to do it on behalf of those killing him. Because he was acting at the time as the substitutionary sacrifice for sin, Christ had willingly emptied himself of the divine authority to forgive (Philippians 2:6–8). Greg Laurie uses this First Word of Christ to juxtapose two heroic biblical deaths: “When Samson came to his

11. Fleming Rutledge, *The Seven Last Words from the Cross* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2005), 11.

12. Stanley Hauerwas, *Cross-Shattered Christ: Meditations on the Seven Last Words* (Grand Rapids, Michigan: Brazos Press, 2004), 30.

dying hour, he used his great strength to destroy his enemies. In contrast, Jesus showed meekness, which is power under constraint.”¹³

The Second Word

- ³⁹ Then one of the criminals who were hanged blasphemed Him, saying, “If You are the Christ, save Yourself and us.”
⁴⁰ But the other, answering, rebuked him, saying, “Do you not even fear God, seeing you are under the same condemnation?
⁴¹ And we indeed justly, for we receive the due reward of our deeds; but this Man has done nothing wrong.”
⁴² Then he said to Jesus, “Lord, remember me when You come into Your kingdom.”
⁴³ And Jesus said to him, “**Assuredly, I say to you, today you will be with Me in Paradise.**”

Luke 23:39-43, NKJV

During his ministry, Jesus was often accused of associating with the marginalized—Samaritans, tax collectors, Pharisees, and prostitutes. So it is here even in death as well, where Christ is crucified between two thieves—or those traditionally assumed to be thieves. The exact crime of the “malefactors” crucified next to Christ is impossible to determine, but to be deserving of death, their crime was likely not “mere” stealing but probably armed robbery. Hauerwas offers another suggestion: “Could it not be that they are zealots who sought to overthrow the Roman occupation of Palestine? Does the one mock Jesus because Jesus did not turn out to be the liberator Israel had long desired?”¹⁴ Willimon translates this crime into a modern context by saying the one(s) next to him could be labeled “a ‘rabble-rouser’, perhaps an ‘insurrectionist,’ maybe more accurately, a ‘terrorist.’”¹⁵

Regardless of their specific crime, this passage is interpreted as the fulfillment of the earlier prophecy from Isaiah: “he was numbered among the transgressors” (53:12). Jesus’

12. 13. Greg Laurie, *Finding Hope in the Last Words of Jesus* (Grand Rapids, Michigan: Baker Books, 2009),

14. Hauerwas, 38.

15. William H. Willimon, *Thank God It's Friday: Encountering the Seven Last Words from the Cross* (Nashville: Abingdon Press, 2006), 19.

statement, promising salvation to a criminal who has only believed, is consistent with his parable of the owner of the vineyard who pays all of his workers a fair day's wage, even to those who have only worked an hour (Matthew 20:1–16). Pink points out that “at His birth He was surrounded by the beasts of the field, and now, at His death, He is numbered with the refuse of humanity.”¹⁶

As the thieves are apparently close enough to hear each other over the mocking of the crowd, commentators such as Laurie and Rutledge point out that the good thief surely heard Jesus utter the first word as well, and gave him reason to consider what kind of person next to whom he was crucified. The two first Lukan statements also dovetail nicely together: the first Word is a prayer, and the Second Word is a response to prayer.¹⁷

The original Greek lacks punctuation, so Jesus' Second Word might just as easily be read “I say to you today, you will be with me in Paradise.” This can be one explanation about how Jesus could make such a promise to someone on the first day of their crucifixion when it typically could take several days for men to die. Conversely, one could also interpret this statement as proof of Jesus' omniscience, as after Jesus died, the legs of the men crucified with him were broken in order to hasten their deaths according to John 19:32—the two thieves did indeed die on the same day as Christ, but after he had gone ahead of them (see John 14:2–3). A third interpretation holds that “today” need not be taken quite so literally. Timothy Radcliff points out that “God has a different sense of time than we do.”¹⁸ His view is consistent with 2 Peter 3:8, where it is claimed that “with the Lord one day is as a thousand years, and a thousand years as one day,” and that of the Psalmist who says that for God “a thousand years are like yesterday” (Psalm 90:4). Protestants use this verse to point out that there was no intermediate

16. Pink, 34.

17. See Laurie, 17.

18. Timothy Radcliff, *Seven Last Words* (New York: Burns and Oates, 2004), 25.

stop for the thief on the way to paradise—no prayers to Mary, no baptism, no last rites or Holy Communion¹⁹—but Catholics might counter that the term “today” need not necessarily be taken literally.

The names of the two thieves are supplied as Dismas and Gestas by the Acts of Pilate, an apocryphal book which dates from the fourth century. Dismas has been named as the “good thief” (although both thieves joined in the mocking of Jesus according to Matthew 27:44) and is recognized as a saint by the Roman Catholic Church, even though he has never formally been canonized. According to tradition (i.e. not the biblical record), Dismas was crucified on Jesus’ right, while Gestas was crucified on Jesus’ left. This is why many depictions of the crucified Christ show Jesus’ head inclining to the right, illustrating divine favour on Dismas and aligning this story with Jesus’ earlier parable of the sheep and the goats (Matthew 25:31–46).

Jesus’ promise to Dismas in this case seems to preclude any necessary previous or subsequent good works. Many point to this case as illustrative of the only three steps which are necessary for salvation: an acknowledgement of one’s own sin, repentance for that behavior, and belief in Christ’s divinity. The example of the good thief is the best biblical example of someone who has been promised eternal life, and is used as proof that baptism is not even required for salvation (although St. Augustine (354–430 CE), in his *Reflections*, posited that Dismas had been baptized sometime during his life previous).

Dismas would be the first biblical example that we know of a person dying who acknowledged Jesus as Lord. Earlier examples in the Gospel of Luke include demons (Luke 4:41) and Peter (Luke 9:20), yet Peter had denied Christ three times by this point in the Passion narrative (Luke 22:54–62). They had to get a stranger, Simon (who otherwise makes no

19. See for example Erwin W. Lutzer, *Cries from the Cross: a Journey into the Heart of Jesus* (Chicago: Moody Press, 2002), 63.

appearance in the Gospels) to carry Christ's cross up to Golgotha for him (Luke 23:26)—why were none of his disciples around? One might expect Jesus' disciples to stand by him, yet the Gospel accounts seem to indicate that they had fled (Matthew 26:56, Mark 14:50) and perhaps returned later, remorsefully, to watch the crucifixion “from a distance” (Luke 23:49). Dismas is a criminal, and yet here is held up as a role model for the rest of us. A criminal and a Roman soldier²⁰ are the first to acknowledge that “this was the Son of God” (Matthew 27:54, Mark 15:39). Just as in life Jesus hung out with the marginalized (tax-collectors and prostitutes), in death the reviled were the first to acknowledge him.

Four things about the thief's simple statement of faith can be observed. His faith is commendable, as he says “when” you come into your kingdom (Luke 23:42)—there is no “if” present in his faith. His faith is also humble. He did not request “Lord, honor me” or look for an exalted place at the Lord's right hand as James and John, two of Christ's disciples had quibbled over earlier (Mark 10:35–45). He requested only to be “remembered.” His faith was also courageous—he took a stand against the jeering of the crowd and the other thief's, at the risk of incurring more wrath himself. Finally, his faith was also sincere, and this was acknowledged and rewarded by Christ himself.

Ultimately, Dismas' request here reflects our own of course. Hauerwas comments that “it is almost impossible for us not to identify with the thief's request. Please, dear Jesus, remember us. Insure [sic] that our lives will have significance so that we will be more than bubbles on the

20. A Roman centurion is approximately equivalent in rank to a modern captain (or in some cases a major) in the United States army, or a first sergeant among the enlisted men. Despite the obvious etymology of the title, a centurion did not necessarily command 100 people, but could; however the number was more commonly 60-80, which is comparable to the size of a modern company.

foam of life.”²¹ On a deeper level, his search for meaning to what he surely felt at this time was an empty existence can parallel our own as well.

The Third Word

²⁵ Now there stood by the cross of Jesus His mother, and His mother’s sister, Mary the wife of Clopas, and Mary Magdalene.

²⁶ When Jesus therefore saw His mother, and the disciple whom He loved standing by, He said to His mother, “**Woman, behold your son!**”

²⁷ Then He said to the disciple, “**Behold your mother!**” And from that hour that disciple took her to his own home.

John 19:25–27, NKJV

In the Gospel of John, this is the first word uttered by Christ from the cross, and is similar to Luke’s First Word (“Father, forgive them...”) in being illustrative of his concern for those around him. This statement is also interpreted as the culmination of the Fifth Commandment (“Honor your father and your mother”) according to Exodus 20:12 or Deuteronomy 5:16. Just as Christ made arrangements for his mother’s welfare even in his dying moments, so should we all be so concerned with our parents. And no one should interpret this statement of Christ’s as being exclusive to the two parties involved. When Dante (1265–1321) in his *Divine Comedy* refers to Mary with a double irony as “Virgin Mother, daughter of thy Son,” he points out that by extension all of us are God’s children. This Third Word can be interpreted in the larger sense then as God will look out for us, even in the absolute worst of times—even when it seems He could have greater matters on hand to deal with, and even when it seems like He cannot.

It may not be a coincidence that John is believed to be the disciple who lived the longest, dying (according to early tradition) of old age in Ephesus and the only disciple of Christ to not be martyred for his faith. If Jesus knew this, he would be the logical choice for someone to take care of his mother, as he would be sure to outlive her. (The previous statement assumes that Mary

21. Hauerwas, 42.

died of course; Roman Catholic—but not Eastern Catholic—dogma infallibly proclaimed in 1950 that Mary rose bodily into heaven without dying).

There is still a house in Ephesus which is held to be the home of St. John the Apostle, and into which he is said to have taken Mary until the end of her earthly life, despite a complete lack of biblical or other evidence for this assertion. The claim is based on the visions of Catherine Emmerich (1774–1824), a Roman Catholic nun, who was bedridden at the time of her visions and never left Germany. Her precise descriptions of Mary’s house were published in 1852 and a site matching that description was discovered by a French priest on Mount Koressos in modern-day Turkey in 1881. The site has since been restored and turned into a pilgrimage site; it has since been visited by three reigning Popes. Regardless of where Mary lived, if she lived with the author of this Gospel for the remainder of her time on earth, “one cannot help feeling that she exercised a tremendous influence on St. John, an influence manifested in his Gospel, which shows a profound insight into the mind and heart of Jesus.”²² However, if that were true, John should be the Gospel which includes the birth narratives and more childhood stories rather than one which is noticeably devoid of such material.

Catholics point to this passage as not only the establishment of a familial relationship between Mary and John, but also on the larger scale between Jesus’ family (those who believe—Matthew 12:46-50) and his disciples. Mary, Mother of Christ, here becomes both the mother of and a member of the Church. According to Catholic thought she becomes by extension the Mother to all Christians. Bishop Fulton Sheen calls the first word here (“Woman”) the Second Annunciation, and the second phrase “Behold your son!” the Second Nativity.²³ This is the passage which both births and establishes the continuation of the church on earth: as Rutledge

22. Ralph Gorman, *The Last Hours of Jesus* (New York: Sheed & Ward, Inc., 1960), 247-248.

23. Sheen, 25.

says, “He [Jesus] is setting aside the blood relationship in order to create a much wider family. . . we see that Jesus is calling people into a new relationship with him and with one another.”²⁴ Francis Bovon points out that this saying of Jesus reinforces a story in Mark’s Gospel (3:31–35), wherein Jesus binds “together an ecclesial community in which the biological family must give way to the spiritual family.”²⁵

³¹ Then His brothers and His mother came, and standing outside they sent to Him, calling Him.

³² And a multitude was sitting around Him; and they said to Him, “Look, Your mother and Your brothers are outside seeking You.”

³³ But He answered them, saying, “Who is My mother, or My brothers?”

³⁴ And He looked around in a circle at those who sat about Him, and said, “Here are My mother and My brothers!

³⁵ For whoever does the will of God is My brother and My sister and mother.”

It should also be noted that Jesus addresses his mother here from the cross as “Woman,” not as “Mother.” The fact that no names are used at all means that it must be exceptionally clear to whom Jesus is speaking here, as either no others are present or within earshot. This can also explain why this word appears only in John’s Gospel and not any others—the other Gospel writers were apparently not around to hear it.

In John’s Gospel, Jesus only addresses his mother twice: here, at the end of his ministry, and at the changing of the water into wine at Cana, which marks the beginning of Jesus’ ministry according to John’s Gospel (the incident is not mentioned in the Synoptics). In both cases, he addresses his mother as “woman.” John 2:4 reads “Jesus said to her, ‘Woman, what does your concern have to do with Me? My hour has not yet come.’” Yet here on the cross his hour has

24. Rutledge, 33.

25. Francis Bovon, translated by Kristen Hennessy, *The Last Days of Jesus* (Louisville: John Knox Press, 2006), 54.

come (Mark 14:41 and 15:33—and Jesus is indeed concerned with her.²⁶ (Perhaps “time” is a better word to use than “hour” in all of these passages). These are the only two instances in which Mary even merits a mention in John’s Gospel; she does not factor into John’s Gospel in any major way. Rutledge says that it is “because of Luke’s Gospel [that] we think of Mary, the mother of Jesus, as a very particular human being with a distinct personality, but that is not the way the Fourth Gospel portrays her. In John’s Gospel, she plays a *symbolic* role.”²⁷

In English, it sounds rude to address one’s mother as “woman”, but in Jesus’ culture it was perfectly correct for a man to address a woman that way. For instance, Jesus addressed the Samaritan woman at the well in this fashion (John 4:21) and the woman caught in adultery (traditionally associated with Mary Magdalene, but not so named in the text—John 8:10). Hauerwas stresses the fact “That Jesus addresses his mother at the wedding in Cana and from the cross as ‘woman’ at least indicates that this is not a sentimental appeal to his ‘mom.’”²⁸ In none of the Gospels does Jesus ever address his mother by that title.

Biblical scholars have also used this passage as illustrative of Joseph’s early death. Joseph is present during the birth narratives and for the one recorded incident from Jesus’ childhood, when the twelve-year old Jesus does not follow his parents home to Nazareth but instead remains in Jerusalem, teaching in the temple and amazing the scholars there (Luke 2:41–52). Yet this is the last mention of Joseph anywhere in the Gospels. He is not present at the changing of water into wine at Cana in John 2. He is not present when the entire rest of his family comes to visit Jesus in Mark 3, quoted above. And he is not present here, at Christ’s crucifixion. If Jesus at his own death now must make arrangements for the future welfare of his

26. “His hour has come” (or not yet come) is a significant phrase in the Gospel of John: it appears no less than eight times (2:4, 7:30, 8:20, 12:23, 13:1, 16:21, 16:32, and 17:1) and implies a strong sense of destiny to Jesus’ life and ministry.

27. Rutledge, 30. Emphasis in the original.

28. Hauerwas, 50.

mother, one must conclude that he—not Joseph, her husband—was the one doing it at that point. So the assumption is that Joseph died sometime when Jesus was between the ages of 12 and 30, when he commenced his ministry (Luke 3:23). So Mary here is a widow, and witnessing the slow and painful death of her son. Jesus had already witnessed a widow grieving the loss of her son in Luke 7 and healed him—or in other words, made arrangements there as well for her continued welfare—so we would in a way expect no less of him here.

Commentators have also pointed out the inverse relationship going on here than might be typical at the moment of death: when Jesus was at the point of death, he entrusted his mother to John's care, whereas when we are faced with death, we can find peace by entrusting the care of our loved ones to Jesus.²⁹

The Fourth Word

- ⁴⁵ Now from the sixth hour until the ninth hour there was darkness over all the land.
⁴⁶ And about the ninth hour Jesus cried out with a loud voice, saying, “**Eli, Eli, lama sabachthani?**” that is, “**My God, My God, why have You forsaken Me?**”
⁴⁷ Some of those who stood there, when they heard that, said, “This Man is calling for Elijah!”
⁴⁸ Immediately one of them ran and took a sponge, filled it with sour wine and put it on a reed, and offered it to Him to drink.
⁴⁹ The rest said, “Let Him alone; let us see if Elijah will come to save Him.”
⁵⁰ And Jesus cried out again with a loud voice, and yielded up His spirit.
⁵¹ Then, behold, the veil of the temple was torn in two from top to bottom; and the earth quaked, and the rocks were split,
⁵² and the graves were opened; and many bodies of the saints who had fallen asleep were raised;
⁵³ and coming out of the graves after His resurrection, they went into the holy city and appeared to many.
⁵⁴ So when the centurion and those with him, who were guarding Jesus, saw the earthquake and the things that had happened, they feared greatly, saying, “Truly this was the Son of God!”

Mathew 27:45-54, NKJV

29. See for example Rich Cleveland, *The Seven Last Words of Christ: A Biblical Study on Jesus' Passion* (Ijamsville, Maryland: The Word Among Us Press, 2002), 38.

With Jesus' Fourth Word we encounter the only utterance he makes in the Gospels of Mark and Matthew. Many commentators agree that this is the statement to have if you are going to have only one.³⁰ This is the cry that is most difficult to understand—how can he who is God be abandoned by God? Does this mean Jesus was no longer God?—yet this saying of Jesus is somehow comforting. All of us have felt at some point in our lives abandoned by those by whom we wanted to feel loved: parents, friends, loves, or the Divine presence. All of us can identify here with Christ's dereliction, loneliness, and sense of betrayal. Arthur Pink labels this saying of Christ's as one of "appalling woe," "unequalled pathos," "deepest mystery," and "profoundest solemnity."³¹

The Fourth Word may be taken as a challenge to the doctrine of the Trinity (was Jesus really God?) or interpret it as proof that Christ's divinity was not permanent (as if for example Jesus was selected at the time of his baptism by God for a special purpose and then abandoned by God at the point of his crucifixion).³² How can he who claimed that "the Father and I are one" (John 10:30) be separated from the Father? Elsewhere in John he further claimed that "The Father has not left Me alone" (John 8:29)—yet here apparently he has. Those claims were made in John's Gospel, and this cry of abandonment comes from Mark (and Matthew). This saying of Christ's is surely one of the most incomprehensible if we seek to understand the mystery of God in human terms. Lutzer explains that "when the Father forsook the Son, the Trinity did not divide in two. This was a break in fellowship, not a breach of the fundamental unity of the Father and

30. See for example Rutledge, 37, Hauerwas, 26, or Gerard Rosse, translated by Stephen Wentworth Arndt, *The Cry of Jesus on the Cross: A Biblical and Theological Study* (New York: Paulist Press, 1987), 32.

31. Pink, 72-4.

32. Interestingly, the Gospel of Peter provides this saying as "My power, my power, thou hast forsaken me!" (4:19). See Bovon, 84.

the Son.”³³ Other commentators explain this verse using the context of Philippians 2:6-8, where Jesus

⁶ who, being in the form of God, did not consider it robbery to be equal with God,
⁷ but made Himself of no reputation, taking the form of a slave, and coming in the likeness of men.

⁸ And being found in appearance as a man, He humbled Himself and became obedient to the point of death, even the death of the cross.

Seen in the entire context of the crucifixion, Christ emptied himself and subjected himself entirely to God’s will. This Fourth Word illustrates and exemplifies this fact. Some theologians postulate that this abandonment by God hurt Christ even more than the awful physical pain of crucifixion. Rutledge points out that in Bach’s *St. Matthew Passion*, the halo effect of strings accompanying Christ’s words disappears for this Fourth Word. Musically, this helps emphasize Christ’s abandonment.

The verse after this Fourth Word in Matthew seems to indicate that Jesus’ cry was not well understood, as bystanders speculate that he was calling down Elijah to save him. The words “Eli” and “Elias” are indeed similar and could easily be mistaken. Matthew quotes “Eli,” whereas Mark provides “Eloi.” This is the only difference in the account between these two Gospels of this Fourth Word. The difference could be merely scribal error (omission of a single letter) or intentional to highlight the connection between Jesus’ cry and the crowd’s understanding in the next sentence. Elijah would be the presumed savior in his case because he was taken up to God without dying (2 Kings 2:11)—so too here might Christ ascend to heaven from the cross, and not die. Hauerwas uses this misunderstanding to connect this Fourth Word to the Fifth, as the dryness in Jesus’ throat means his words can no longer be easily heard.³⁴

33. Lutzer, 90.

34. Hauerwas, 74.

This cry of dereliction, as some have labeled it, carries with it emotional, physical, and even psychological pain. There may further be a cultural component. Surely some of the tortures to which Christ was subjected were intended to humiliate him, but crucifixion for the Jews already carried a serious religious stigma. As it says in Deuteronomy 21:22–23 (in a verse which is later quoted by the Apostle Paul in Galatians 3:13 as well):

- ²² “If a man has committed a sin deserving of death, and he is put to death, and you hang him on a tree,
²³ his body shall not remain overnight on the tree, but you shall surely bury him that day, so that you do not defile the land which the Lord your God is giving you as an inheritance; for he who is hanged is accursed of God.

As Erwin Lutzer points out, “the cross was not merely a cruel form of death, but it humiliated its victims; it was used to execute those who were most cursed.”³⁵ Jesus surely felt forsaken: he had endured unimaginable physical pain and intentional humiliation on top of that. To this we add the stigma of being hung on display in public for the entertainment of onlookers to watch him die. Judas had betrayed him, Peter had denied him, the rest of his disciples had fled, the crowd reviled him, and even God seems to have abandoned him. The pain Jesus felt was not just physical, but emotional, cultural, and personal as well.

The Fifth Word

- ²⁸ After this, Jesus, knowing that all things were now accomplished, that the Scripture might be fulfilled, said, “**I thirst!**”
²⁹ Now a vessel full of sour wine was sitting there; and they filled a sponge with sour wine, put it on hyssop, and put it to His mouth.

John 19:28-29, NKJV

Jesus’ motivations here are seemingly supplied by the Gospel writer and call into question the extent of Jesus’ physical discomfort. Was he truly craving liquid, or merely acting “so that scripture might be fulfilled.” Is he truly thirsty, or just fulfilling prophecy?

³⁵ Lutzer, 16.

Two different psalms have been suggested as the scriptures which were being fulfilled by Christ in this passage. The first is Psalm 69:21: “They also gave me gall for my food, and for my thirst they gave me vinegar to drink.” The second is an allusion to Psalm 22, labeled by some as the “crucifixion psalm.” One notes its opening lines are what Jesus quoted in the fourth word above—and as Gorman says, “in quoting the opening words of the psalm, Christ applies the entire psalm to himself.”³⁶ Each of the first 18 verses from Psalm 22 can thus, in its own way, be seen to be applicable:

- ¹ My God, My God, why have You forsaken Me? Why are You so far from helping Me,
And from the words of My groaning?
- ² O My God, I cry in the daytime, but You do not hear; And in the night season, and am
not silent.
- ³ But You are holy, Enthroned in the praises of Israel.
- ⁴ Our fathers trusted in You; They trusted, and You delivered them.
- ⁵ They cried to You, and were delivered; They trusted in You, and were not ashamed.
- ⁶ But I am a worm, and no man; A reproach of men, and despised by the people.
- ⁷ All those who see Me ridicule Me; They shoot out the lip, they shake the head, saying,
- ⁸ “He trusted in the Lord, let Him rescue Him; Let Him deliver Him, since He delights in
Him!”
- ⁹ But You are He who took Me out of the womb; You made Me trust while on My
mother’s breasts.
- ¹⁰ I was cast upon You from birth. From My mother’s womb You have been My God.
- ¹¹ Be not far from Me, For trouble is near; For there is none to help.
- ¹² Many bulls have surrounded Me; Strong bulls of Bashan have encircled Me.
- ¹³ They gape at Me with their mouths, Like a raging and roaring lion.
- ¹⁴ I am poured out like water, And all My bones are out of joint; My heart is like wax;
It has melted within Me.
- ¹⁵ My strength is dried up like a potsherd, And My tongue clings to My jaws;
You have brought Me to the dust of death.
- ¹⁶ For dogs have surrounded Me; The congregation of the wicked has enclosed Me.
They pierced My hands and My feet;
- ¹⁷ I can count all My bones. They look and stare at Me.
- ¹⁸ They divide My garments among them, And for My clothing they cast lots.

Verse 8 above was included by Charles Jennins in his memorable libretto for Handel’s most famous oratorio *Messiah*. All four Evangelists mention that the soldiers cast lots for Jesus’ clothing (verse 18 above), but John goes to special lengths to prove how this is the fulfillment of

³⁶ Gorman, 253.

scripture by providing the reference. According to John, then, two scriptures are fulfilled here by Jesus' Fifth word: Psalm 69:21 and Psalm 22:14-15. Other contenders include Lamentations 1:13: "He has made me desolate and faint," which arguably foreshadows both Christ's Fourth and Fifth Words in one verse.

The fact that the Gospel of John is also the most theological of the four Gospels has also allowed many commentators to read in more than mere physical thirst into Jesus' statement here: Jesus' thirst could be metaphorical. Or put more pointedly: if every other saying of Christ from the cross has a theological meaning or interpretation, why should not this one?

There are at least three different theological interpretations of that for which Jesus may have been thirsting here: righteousness, God, or the salvation of humanity. Each has their own scriptural justification. Earlier Jesus himself had said "Blessed are those who hunger and thirst for righteousness, for they shall be filled" (Matthew 5:6). Or coming as this Word does after the cry of abandonment of the Fourth Word, could Jesus' thirst here be a thirst for God? As Psalm 42 (a text set memorably by Palestrina and many others) opens:

¹As the deer pants for the water brooks, so pants my soul for You, O God.

²My soul thirsts for God, for the living God. When shall I come and appear before God?

³My tears have been my food day and night, While they continually say to me, "Where is your God?"

Psalm 63:1 expresses a similar thought: "O God, You are my God; Early will I seek You; My soul thirsts for You; My flesh longs for You in a dry and thirsty land where there is no water."

Finally, perhaps Jesus' thirst here is a thirsting for souls? Cleveland asks the question:

Was Jesus' thirst simply the physical results of his depleted bodily fluids, or did he thirst for something beyond water? Speaking of this moment, he asked Peter, 'Am I not to drink the cup that the Father has given me? (John 18:11). Could his thirst have been to finish drinking the cup of salvation? Could this cry not reflect his thirst for the souls whom he longed to save by draining the cup of sacrifice?³⁷

37. Cleveland, 61.

As if in response, Robert Bellarmine (1542–1621) said “we cannot doubt that Christ thirsted for the glory of his Father, and the salvation of souls, for all His works, all his preaching, all His sufferings, and all His miracles proclaimed it.”³⁸ Thomas Aquinas (1225–1274) agrees, contending that Christ’s thirst expresses his “ardent desire for the salvation of the human race.”³⁹ Further evidence for a metaphorical interpretation points out that a double meaning of the word “thirst” has already been established in the Gospel of John, in chapter four, when Jesus was speaking to the Samaritan woman at the well.

⁷ A woman of Samaria came to draw water. Jesus said to her, “Give Me a drink.”

⁸ For His disciples had gone away into the city to buy food.

⁹ Then the woman of Samaria said to Him, “How is it that You, being a Jew, ask a drink from me, a Samaritan woman?” For Jews have no dealings with Samaritans.

¹⁰ Jesus answered and said to her, “If you knew the gift of God, and who it is who says to you, ‘Give Me a drink,’ you would have asked Him, and He would have given you living water.”

¹¹ The woman said to Him, “Sir, You have nothing to draw with, and the well is deep. Where then do You get that living water?”

¹² Are You greater than our father Jacob, who gave us the well, and drank from it himself, as well as his sons and his livestock?”

¹³ Jesus answered and said to her, “Whoever drinks of this water will thirst again,

¹⁴ but whoever drinks of the water that I shall give him will never thirst. But the water that I shall give him will become in him a fountain of water springing up into everlasting life.”

¹⁵ The woman said to Him, “Sir, give me this water, that I may not thirst, nor come here to draw.”

Her name is not provided in the biblical record, but has been given as Photina according to Eastern Orthodox tradition. Thus the irony of thirsting, and for this to be reported solely in John’s Gospel, is not lost. Jesus, he who offered water such that one might never thirst again (John 4:14, above), now cries out in thirst. He also said “If anyone thirsts, let him come to Me and drink” (John 7:37). He who claimed to be the light of the world (John 8:12) now hangs in

38. Robert Bellarmine, *The Seven Words Spoken by Christ on the Cross* (Baltimore, Maryland: Carroll Press, 1950), 151.

39. Saint Thomas Aquinas, *Lectura Super Ioannem*, 19:28. Quoted in Romanus Cessario, *The Seven Last Words of Jesus* (New York: Magnificat, 2011), 54.

darkness. He who claimed to be the resurrection and the life (John 11:25) here is dying slowly for all to see. In a way irony links the Fifth Word to the Fourth as well—there, God is abandoned by God, and here, the Cup of Salvation himself (Luke 22:20 and 1 Corinthians 11:25) thirsts.

The Gospels have different words to describe the drink with which Jesus was supplied in response to this request (or perceived need—keep in mind Jesus says this Fifth Word only in John, but receives drink in all of them). What is offered to Jesus is variously translated as “sour wine” according to Luke 23:36, “wine mixed with gall” according to Matthew 27:34, or “wine mixed with myrrh” according to Mark 15:23. There would be no reason to intentionally mix wine with gall (bile from the gall bladder), except perhaps to intentionally ruin it. Nor would there be much reason to mix wine with myrrh (a spice used, among other things, in the burial of corpses, as would happen later to Jesus in John 19:39. It is also perhaps most famous for being one of three gifts presented to Jesus by an unknown number of “wise men” or “kings” in Matthew 2:11), except perhaps to disguise the fact that it had already spoiled. Roman soldiers would typically drink something called *posca*, a thin wine that tasted like vinegar, and this is likely what was meant here.⁴⁰ It may have even been *posca* that had gone bad—perhaps from being exposed too long to the Middle Eastern sun. Before pasteurization was invented in 1862, water and milk were not guaranteed to be safe to drink, and alcoholic beverages were among the only liquids which could be ingested with confidence.

Thus several different readings can be interpreted into offering Jesus wine after this statement. One is compassionate, an attempt to assuage thirst by offering whatever liquid was readily available—sour wine certainly would have been cheap, within the budget of common soldiers. It also could have even been intended as a narcotic, to relieve his suffering. A harsher

40. See Gorman, 237.

interpretation points out the futility of offering any respite at all to a condemned man who is destined to perish within hours. But the harshest reading comes with the interpretation of “sour wine” as vinegar, which has the soldiers offering liquid to a dying man, only to discover that the liquid being offered is acidic. This was an act of further humiliation, probably for the entertainment of the soldiers tasked with the morbid duty of guarding the condemned men until death (Matthew 27:36).

Commentators use this verse as proof of Christ’s humanity. Jesus wept (John 11:35), slept (Matthew 8:24), prayed (John 17), ate (Mark 14:18), and drank (John 4:7). He hungered in the desert while being tempted (Matthew 4:2); here, he thirsts as well. Both Matthew and Mark record Jesus being offered drink and refusing it (Matthew 27:34 and Mark 15:23). We remember too that Christ prayed the night before in the Garden of Gethsemane “O My Father, if it is possible, let this cup pass from Me; nevertheless, not as I will, but as You will” (Matthew 26:39). Hauerwas suggests that Christ “had a cup to drink, but it is the cup of death.”⁴¹

The Sixth Word

³⁰ So when Jesus had received the sour wine, He said, “**It is finished!**” And bowing His head, He gave up His spirit.

John 19:30, NKJV

What is translated as three words here is only one Greek word in the original, *tetelestai*. The fact that Jesus’ verb here is intransitive leaves this statement open to much interpretation. Cleveland is only one of many who identifies this issue: “Jesus did not say ‘I am finished,’ but that ‘it’ is finished.”⁴² What was finished? Rutledge clarifies: “The English is ambiguous, but the Greek is not. It does not mean ‘it’s over, this is the end, I’m done for.’ It means ‘it is completed;

41. Hauerwas, 76.

42. Cleveland, 73.

it is perfected.”⁴³ An equally valid translation could be “paid in full,” which is how the same Greek word *teleo* is translated in Matthew 17:24. Apparently this is the word that was written on bills of sale in ancient times once the debt was paid.⁴⁴ John 17:4 records Jesus praying to the Father, “I have finished the work which You have given Me to do.” Hebrews 12:2 calls Jesus “the author and finisher of our faith” in a possible reference back to this statement.

Pink points out⁴⁵ that what was finished was not the fulfillment of Old Testament prophecies, because several remain yet to be performed: the piercing of his side with a spear (Zechariah 12:10), the preserving of his bones unbroken (Psalm 34:20), and the burial in a rich man’s grave (Isaiah 53:9) are only three of them. Thus, surely what was meant here was not a reference to Jesus’ life and ministry, but rather the act of salvation. Jesus himself had earlier said “No one has greater love than this, to lay down one’s life for one’s friends” (John 15:13)—and this is the act that was accomplished. Similar language appears at the Transfiguration (Luke 9:31), where Moses and Elijah speak to Jesus “of His decease which He was about to accomplish at Jerusalem.” Since that moment, Jesus had a solid sense of purpose about his tasks here on earth. In John 5:36 Jesus spoke of “the works which the Father has given Me to finish—the very works that I do...” “Accomplished” may even be a better word to use here in English than “finished.”

Most commentators would concur with a theological interpretation of this word, pointing to this being the moment of salvation that atones for the Fall of humanity as recorded in Genesis chapter 3. Bishop Fulton Sheen writes that

For the disobedient man Adam, there was the obedient man Christ; for the proud woman Eve, there was the humble Virgin Mary; for the tree in the Garden, there was the tree of

43. Rutledge, 61.

44. Lutzer, 127.

45. Pink, 110–111.

the Cross. The Redemption was now accomplished. The work which his Father had given Him to do was accomplished.⁴⁶

Nonetheless, one must realize that these words would have been heart-wrenching, and fatalistic, to those who heard them on that day. We hear them knowing already the story of Easter Sunday, but those around him did not have the benefit of subsequent theological explanation to assist their understanding. Judith Mattison observes: “They heard despair more than the voice of accomplishment.”⁴⁷ Unlike how we might interpret it retrospectively, there was no satisfaction in this statement for those who heard it first.

The Seventh Word

⁴⁴ Now it was about the sixth hour, and there was darkness over all the earth until the ninth hour.

⁴⁵ Then the sun was darkened, and the veil of the temple was torn in two.

⁴⁶ And when Jesus had cried out with a loud voice, He said, “**Father, ‘into Your hands I commit My spirit.’**” Having said this, He breathed His last.

⁴⁷ So when the centurion saw what had happened, he glorified God, saying, “Certainly this was a righteous Man!”

Luke 23:44-47, NKJV

Bishop Sheen contrasts the final two sayings of Christ by saying that “The sixth word was a farewell to earth; the seventh word His entrance into Heaven.”⁴⁸ This final statement of Christ is a direct quotation from Psalm 31:5. While the Gospels differ on what Jesus said from the cross or how many times he spoke, all four are united in agreement that Jesus quoted the Psalms: the only word from Matthew and Mark, the fourth word, cites Psalm 21; John has Jesus thirst in fulfillment of Psalm 69; and Luke here has Christ cite Psalm 31. Praying the psalms is a Jewish tradition that has been passed from the synagogue to the Christian congregation; just as

46. Sheen, 50.

47. Judith Mattison, *The Seven Last Words of Christ: The Message of the Cross for Today* (Minneapolis, MN: Augsburg Fortress, 1992), 81.

48. Sheen, 58.

surely as Jesus did this as part of his religious upbringing, it is still done in Christian denominations today.

The complete Trinitarian formula is present in this one statement: Father (the first word), Son (the “I”—he who commits) and Spirit (the final word). There are few other solitary biblical verses which achieve this conciseness: the Great Commission (Matthew 28:19) and the Annunciation (Luke 1:35) are two of them; Romans 1:9 and Galatians 4:6 are two other examples.

In addition, we see that Christ played an active part here in his own death: he was in control until the very end. He willfully committed his spirit to God. For several hours now he has been in the hands of men, but now he delivers his Spirit into the hands of the Father.⁴⁹ He laid down his own life of his own accord: “No one takes it [my life] from Me, but I lay it down of Myself” (John 10:18). John also records that Jesus “gave up his spirit” (John 19:30). His was an intentional decision and a willful act. Compare Jesus’ final words “Into your hands I commend my spirit” with those of the first martyr, Stephen, who said “Lord Jesus, receive my spirit” and then “Lord, do not charge them with this sin” in complete inversion of the first and last of Christ’s Seven Last Words (Acts 7:59–60). It is notable, however, that both of these statements are found in Luke, who is also believed to be the author of Acts. Stephen asks God to receive his soul into heaven (the one who acts in Stephen’s request is God); Christ commits his own soul into God’s care (the one who acts in Jesus’ statement is himself). In the more universal sense, however, these are not just the final words of Christ and Stephen: as Cessario points out, “all who accept the Gospel of Christ are bound to pray these words.”⁵⁰

49. See Pink, 132.

50. Cessario, 72.

Jesus says this “with a loud voice”—which is also how he cried out in the Fourth Word. A loud voice is how God speaks to the Israelites in Deuteronomy 5:22 in giving them the Ten Commandments. Equally relatedly, perhaps, it is also what King David uses to mourn his son Absalom (2 Samuel 19:4). All three of the synoptic Gospels record that Jesus uses a loud voice—Matthew and Mark each use that phrase twice in the brief crucifixion narrative (Matthew 27:46 & 50, Mark 15:34 & 37). Significantly, the only time that Jesus uses a loud voice in the Gospel of John is when he tells Lazarus to come forth from his tomb (John 11:43). It is also how Stephen makes his final cry to God in Acts 7:60, discussed above.

Does the fact that Jesus’ final cry to God is made loudly denote his continued vigour, despite the tortures he has endured? Or is it a final rush of adrenalizing hormones before the inevitable loss of consciousness? The latter interpretation makes less sense if you believe Mark and Matthew—Jesus cried out loudly twice.

Jesus’ three prayers over the course of his Seven Last Words reveal a perfect symmetry (he prays in the First, Fourth, and Seventh Words): each has two other words in between. His opening prayer begins with “Father” and so does his last. In between these two he addresses the first person of the Trinity with the less-familiar “God,” further highlighting his moment of abandonment. But here he returned to a trusting intimacy. One can also point to the fact that Jesus’ first recorded utterance was “Did you not know that I must be about My Father’s business?” (Luke 2:49). There is a powerful symmetry present here, not only within the Seven Last Words themselves, but also overarching the whole of Jesus’ life.

Summary of Jesus’ Seven Last Words

Cleveland’s succinct summary states it well: “These seven short sentences [sic—there are actually eight, as the third word includes two short sentences], uttered by Jesus as he endured his

crucifixion, are filled with significance and meaning. They are both brief and poignant, capturing the depths of Jesus' mercy, physical suffering, emotional torment, and spiritual isolation."⁵¹

There are many different ways the Seven Last Words can be organized. Jesus' last words seemed to be guided by practical concerns in general for those who crucified him (the First Word) and his disciple John and his mother (the Third Word). He reacted to what was going on around him (the Second Word) and perhaps less voluntarily responded to his own anguish (the Fourth Word) and his own human need (The Fifth Word). His Sixth and Seventh words might be the most theological; the remainder were largely reactive and of mostly immediate temporal concern, not eternal—but this depends a bit on one's interpretation of the Fifth word, which transitions between the two sets. Some writers point to a sharpening of focus in his first three words, as Jesus prays first for all, then speaks to the two sinners around him, and then finally his most intimate relations. The low-point of the Fourth word could be interpreted as being followed by a recovery as the horror of divine rejection gives way to physical discomfort and is followed by acceptance. Yet these two sets are connected to by the familial connections between the Third Word (with Jesus' Mother) and the Fourth (Jesus' Father). Table 2.3 outlines some of the various possible manners of interpreting Jesus' Seven Last Words.

Regardless of any attempt to make connections between or organize the Seven Last Words, the fact remains that they come from different Gospels, and were never originally intended to be seen as a self-standing literary unit. Any beauty in their construction must be a function of their subsequent organization rather than representative of their original intent.

51. Cleveland, 7.

Table 2.3: An Analysis of Jesus' Seven Last Words

	Prayers to God	Concerns for those around him	Concerned for himself	Of temporary significance	Of eternal significance	Old Testament Quotation (or allusion)
First Word: Father forgive them...	X				X	(1 Kings 8:34?)
Second Word: Today you shall be with me...		X			X	(Isaiah 53:12)
Third Word: Woman, behold your son...		X		X		(Genesis 18:10)
Fourth Word: My God, why have you forsaken me?	X		X	X		Psalms 22:1
Fifth Word: I thirst			X	X	X	Psalms 69:21
Sixth Word: It is finished		X			X	(Job 19:25-27; Ezra 5:16)
Seventh Word: Into your hands I commend my spirit.	X				X	Psalms 31:5

The question of the actual likelihood of Jesus uttering seven statements once crucified is also valid. Crucified men die slowly of asphyxiation, and those suffocating are frankly not likely to speak (let alone with loud voices). The fact that the Gospels disagree on how many statements Jesus said from the cross and what Jesus said once crucified is further reason to question their accuracy. Would not Jesus' disciples and/or the authors of the Gospels take these final words of Christ to be vitally important and recorded them carefully? Rosse quite rationally points out that

“It would be historically improbable that each evangelist would remember precisely those words of Jesus omitted by the others!”⁵²

Considered individually, the Seven Last Words of Christ are surely best interpreted in the light of what each Gospel writer was trying to portray about Christ. Rosse continues, “It is precisely those differences found between one Gospel and another which demonstrate that these authors did not wish to transmit an objective report on the death of Christ.”⁵³ Considered collectively, the Seven Last Words may well make a poor source when assessed on their merits for accuracy or historical reliability—yet this should not prevent them from being considered collectively for their devotional, pietistic, or even artistic value.

The question of determining the actual historical validity of Jesus uttering these seven statements will be left unaddressed. As this information applies to this study, these seven statements have been recorded in the Gospels, compiled into a cohesive unit, and set to music. The next chapter looks at the unique musical genre that the Seven Last Words comprise—not as a subset of a Passion oratorios but rather a peculiar pietistic attempt to musically set both a harmonization of all four Gospels and a set of specific verses into one unified text.

52. Rosse, 28.

53. Ibid.

CHAPTER THREE: *THE SEVEN LAST WORDS* AS A PROBLEMATIC MUSICAL GENRE

Chapter Two demonstrated how the Seven Last Words of Christ cannot be found in any single Gospel (Table 2.1), a fact yielding a surprising result on the musical setting of these texts. The Passion story—specifically the last week of Jesus’ life, from his entry to Jerusalem on Palm Sunday to his crucifixion on Good Friday and resurrection on Easter Sunday—has long been excerpted from the Gospel texts as worthy of separate and individual consideration, especially during Holy Week. Thus, the Seven Last Words becomes a valuable liturgical addition once a year, on Good Friday alone. The Passion story is also one of the few stories that is told in all four Gospels—the parables and even the birth narratives do not have that. But if the story of Christ’s Passion is read from any given Gospel, the Seven Last Words will not be encountered as a unit but only between one and three of them. Because the Seven Last Words cannot be found in a single Gospel, they represent an interesting pietistic attempt to harmonize the story present in all four. As such they occupy a quite unique literary and liturgical position. This chapter will examine the peculiar musical position that settings of the Seven Last Words occupy, beginning with some background on the history of musical settings of the Passion. This chapter will demonstrate that settings of the Seven Last Words should not be interpreted as a subset of Passion oratorios but rather as their own distinct musical genre.

Settings of Christ’s Passion have been routinely presented in liturgical services for centuries, but they typically are presented from only one Evangelist’s perspective, being taken from one Gospel or another. As such, musical settings of the Seven Last Words are much more rare than are settings of the Passion. Settings of the Passion story set as monophonic chant date from the Middle Ages, and slowly chordal sections began to be inserted into these settings. The earliest “responsorial” settings are anonymous; the earliest example for which a composer has

been identified is the (only partly preserved) four-voice *St Matthew Passion* (c. 1500) by the Englishman Richard Davy (c. 1465–1538). Many other composers (such as Lassus, Victoria, Guerrero, and Byrd) continued to compose in this responsorial style.

The Seven Last Words, though, as a textual source, could never have evolved without combining elements from all Gospels into one source. Denis Arnold and Basil Smallman describe this evolution in their article on Passions in the *New Grove Dictionary of Music*:

Early in the 16th century there evolved a further type of setting (described as through-composed) in which the entire account is drawn, in compressed form, from all four gospels and set in continuous choral polyphony. Usually sections of the traditional chant are woven into the choral texture and distinctions between individual and crowd utterances created by the disposition of the voice parts. The earliest known example is a Latin *St Matthew Passion* (so called, but based on all four gospels) by Antoine de Longueval (fl 1507/22), who served as *maître de chapelle* to Louis XII of France. This form was subsequently cultivated by numerous minor composers, Catholic and Protestant, including Johannes Galliculus, Jacob Regnart, and Bartholomäus Gesius. Invariably these settings comprised several (from three to five) *partes*, the last of which embraces all the Seven Last Words of Christ from the Cross.¹

While the earliest Passions would necessarily have included some settings of some of the Last Words of Christ, these settings here would have to be the earliest to include all seven. Yet these are not self-standing settings, but part of larger Passion settings which combine elements from all four Gospels. Passion settings continued to evolve, gradually including instruments and interpolating non-biblical texts. The earliest known example of an instrumental Passion would be Thomas Selle's (1599–1663) *St John Passion* of 1643.² This opened the door for both instrumental sections (used to set the mood) and the use of timbre “as a means of enhancing characterization (violins for Christ, flutes for Peter, and cornetts for Pilate).”³

1. Denis Arnold and Basil Smallman. “Passion music” in *The Oxford Companion to Music*, edited by Alison Latham. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5022> (accessed June 3, 2011).

2. Ibid.

3. Ibid.

Later, a more decisive move towards the oratorio style was made by such minor north German composers as Johann Sebastiani, Johann Theile, and J. V. Meder, who introduced reflective arias on chorale or free poetic texts, with accompaniments for strings and continuo, and primitive recitative for the narrative sections. However, the age-old responsorial Passion, gospel-centred and without accompaniment, showed continuing vitality, reaching its apotheosis with three plain but deeply expressive German settings (St Matthew, St Luke, and St John) by Schütz, who entirely reshaped the sections of chant to underline dramatic and illustrative detail, and provided crowd choruses of extraordinarily vivid effect. At the turn of the century, Passion composers were left with two main possibilities: to set the basic gospel text and embellish it with oratorio characteristics; or to abandon the biblical account in favour of a freely devised libretto on the Passion story, with music of a heavily dramatic and emotional nature.⁴

Thus as Passion settings predate the earliest oratorios, the Passion as a genre is not so much a sub-section of the genre of “oratorio” as a distinct genre in itself which ultimately merged with (or was subsumed into) the latter. As this pertains to this study, because the Seven Last Words come from every Gospel and not any single Gospel, they are related to but not derived directly from Passion settings. They are not technically Passion stories, even though they would typically be presented during (and composed for) Passion Week. They are not oratorios in themselves, even though they might be considered as such in only the broadest definition of the term. Settings of the Seven Last Words of Christ thus constitute their own peculiar literary and musical genre.

Due to the specialized annual use, settings of the Seven Last Words evolved as a liturgical genre even more specific and particularized than Passion settings. This surely also contributes to their relatively few settings, as composers are generally more reluctant to set something that they know will only see infrequent opportunities for performance. While settings of the Seven Last Words were later incorporated into larger sacred genres (specifically, the cantata and the oratorio), they constitute a textual genre distinct from Passions in their particular function, textual latitude, and devotional purpose. Because composers and librettists were not

4. Denis Arnold and Basil Smallman. “Passion music” in *The Oxford Companion to Music*.

restricted to a given Evangelists' version of events (forced by definition to include elements from all four Gospels), they were more free to incorporate extra-biblical sources. This in turn allows for Seven Last Word settings to be more textually expressive, as representative of what a composer/librettist really wanted to include, and not just had to include. Further, being designated for performance specifically on Good Friday may inspire composers to portray or convey piety in their music. We see that settings of the Seven Last Words are related to but distinct from Passion settings, and thus merit separate consideration in their own right.

Related to this topic are a number of other equally related genres which could surely provide ample material for similar studies. For example, *Der Tod Jesu* is a 1754 libretto by Carl Wilhelm Ramler (1725–1798) which has been set by several composers including Carl Heinrich Graun, Christian Ernst Graf, Silvester Julius Krauß, G. A. Kreusser, Telemann and J.C.F. Bach (parts of this libretto were excerpted and utilized in Haydn's *Seven Last Words*). Another study could compare the various settings of Pietro Metastasio's 1730 libretto *La Passione di Gesù Christo*—no less than 53 have been identified, including some by Antonio Caldara (1670–1736), Nicolo Jommelli (1714–1774), Antonio Salieri (1750–1825), and Niccolò Zingarelli (1752–1837). While Metastasio's text obviously relates the events of Holy Week, it is not specifically taken from one Gospel or another. A third related topic could be works entitled *Le tre ore di agonia*, a text which includes Jesus' Seven Last Words. Zingarelli also wrote no less than sixteen works by this title: seven for organ and strings and nine with just keyboard accompaniment. The setting by Giuseppe Giordani (1751–1798) by this title in 1793 may well qualify as his most popular work after *Caro mio ben* (which is also attributed to the unrelated Tommaso Giordani, 1730/3–1806). Jesus' Seven Last Words have been set (partially at least) as part of other works ranging from Goudnod's *Redemption* (which has five of the seven words—all except the Fifth

and Sixth) to Andrew Lloyd Webber’s *Jesus Christ Superstar* (which includes all of them except the second but are said, not sung, over a musical accompaniment), but a study of every setting of even partial settings of any of Jesus’ Seven Last Words would quickly become enormous. In addition to works such as the two just mentioned, it would also have to include every Passion ever written, as every Gospel includes some (but no single Gospel includes them all as seen in Table 2.1). While these are all needed areas of study, this project was restricted to complete settings of all seven words which are entitled “The Seven Last Words” (in any language).

Given this restriction, I have attempted to identify all known settings of “The Seven Last Words” (or any variation on that title) since they began in the 17th century. Table 3.1 lists all of the musical settings of the Seven Last Words that Christ said from the Cross currently extant.

Table 3.1: Settings of “The Seven Last Words” (in chronological order of composition)

Composer (Dates)	Title	Year of Composition	Genre / Orchestration
Heinrich Schütz (1585–1672)	<i>Die sieben Worte Jesu Christi am Kreuz</i> , SWV 478	1645	Passiontide cantata for SATTB soloists, SATTB choir, five instruments + basso continuo
Augustin Pfleger (1635–1686)	<i>The Seven Last Words from the Cross</i>	Unknown	oratorio
Joseph Haydn (1732–1809)	<i>Die sieben letzten Worte unseres Erlösers am Kreuze</i>	1787	Oratorio for SSATB soloists, SATB choir + orchestra
Francisco Javier García Fajer (1730–1809)	<i>The Seven Last Words of Christ on the Cross</i>	1787	Two soprano soloists, 2 violins, viola and bass
Francesco Galeazzi (1758–1819)	<i>Strofe per le tre ore di agonia di Nostri Signor Gesu Christo</i>	1812	3 male soloists (TTB) and small ensemble (2 va, bn, b)
Christian Friedrich Hermann Uber (1781–1822)	<i>Die letzten Worte des Erlösers</i>	1822	oratorio
Saverio Mercadante (1795–1870)	<i>Le sette ultime parole di Nostro Signore</i>	1838	Oratorio for SATB solos, chorus, and piano and/or string quartet accompaniment
Eugene Gautier (1822–1878)	<i>Les Sept Paroles de Christ</i>	ca. 1855	T soloist, SATB choir, and orchestra

Table 3.1 (continued)

Composer (Dates)	Title	Year of Composition	Genre / Orchestration
Charles Gounod (1818–1893)	<i>Les Sept Paroles de Notre Seigneur Jesus-Christ sur la Croix</i>	1855	SATB soloists + choir (piano or organ <i>ad libitum</i>)
César Franck (1822–1890)	<i>Les Sept Paroles du Christ sur la Croix</i>	1859	STTB soloists, SATB choir, and orchestra
Théodore Dubois (1837–1924)	<i>Les Sept Paroles du Christ</i>	1867	SATB soloists, SATB choir, and orchestra
Adolphe Deslandres (1840–1911)	<i>Les Sept Paroles du Christ</i>	1883	Oratorio for B soloist, Choir, violin, cello, harp and organ
Pater Hartmann (1863–1914)	<i>Septum ultima verba Christi in cruce</i>	1908	oratorio
Charles Tournemire (1870–1939)	<i>Sept Chorals-Poèmes pour les sept Paroles du Christ</i> (Op. 67)	1935	organ
Robert James Dvorak (b. 1919)	<i>The Seven Last Words</i>	1945	Solo tenor, SATB Choir, violin, brass choir, harp, percussion and keyboard
Alan Ridout (1934–1996)	<i>The Seven Last Words</i>	1965	organ
Douglas Allanbrook (1921–2003)	<i>The Seven Last Words</i>	1970	mezzo-soprano, baritone, chorus and orchestra
Eberhard Wenzel (1896–1992)	<i>Die sieben Worte Jesu Christi am Kreuz</i> (Op. 53 No. 3)	1971	SAB Choir
Sofia Gubaidulina (b. 1931)	<i>Sieben Worte</i>	1982	cello, bayan, and strings
Tristan Murail (b. 1947)	<i>Les Sept Paroles du Christ en Croix</i>	1986-9	Oratorio for choir and orchestra
James MacMillan (b. 1959)	<i>Seven Last Words from the Cross</i>	1993	cantata for choir and strings
Ian Wilson (b. 1964)	<i>The Seven Last Words</i>	1995	Piano trio
Ruth Zechlin (b. 1926)	<i>Die sieben letzten Worte Jesu am Kreuz</i>	1996	organ
Nancy Hill Cobb (b. 1951)	<i>The Seven Last Words</i>	ca. 1998	SATB Choir
Knut Nystedt (b. 1915)	<i>Die Sieben Worte Jesu am Kreuz</i>	2002	SATB Choir
Benjamin Cornelius-Bates (b. 1978)	<i>The Seven Last Words of Christ on the Cross</i>	2009	SATB choir, baritone soloist, organ, string quartet and trumpet
Tawnie Olson	<i>The Seven Last Words from the Cross</i>	2009	SATB choir, soloists, and chamber orchestra
Jerome Malek	<i>Seven Last Words</i>	2010	cantata for choir, five soloists and orchestra
Gareth Wilson	<i>Logos</i>	2010	unaccompanied choir
Sascha André Heberling	<i>Die sieben letzten Worte</i>	2012	Baritone soloist, choir, strings and tympany

Two settings known to be lost have not been included in the list above: Christoph Gottlieb Schröter's (1699–1782) *Sieben Worte Jesu*; and Franz Teyber's (1758–1810) *Die sieben Worte des Heilands*.⁵ It should further be noted that several of the above works do not include choral forces (Tournemire's, Rideout's, Zechlin's, Gubaidulina's, and Wilson's). Francisco Fajer's (known as "Lo Spagnoletto") 1787 setting, written probably shortly after Haydn's setting of the same year, and Galeazzi's 1812 setting, are scored for soloists and small ensemble—i.e., not intended as a choral setting. There are thus twenty-three distinct choral settings of this text. Of these settings, Uber's and Dvorak's are only known to have been performed once.⁶ Several other settings remain unpublished; presumably their manuscripts exist in one European library or another. Publishers do not apparently yet exist for the settings by Pfleger, Gautier, Deslandres, or Hartmann. Gautier's can be found in the library of the Paris Conservatoire, for example, and presumably nowhere else; Deslandres does not even merit an article in New Grove, although there is an article about him in Wikipedia—albeit only in the French and German sites.⁷ Both of these would have made excellent additions to this study, but as they are not published do not fit the criterion of accessibility.

5. Gottlieb Schröter's works are listed in his autobiography, but most have been lost: see George Buelow, Maribel Meisel, and Philip R. Belt ("Schröter, Christoph Gottlieb" in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25097>, accessed October 8, 2011). Franz Teyber's oratorio *Der sterbende Jesus* was performed in the Leopoldstadt Theatre in Vienna; this work (among his last) is presumably identical with the oratorio *Die sieben Worte des Heilands* (no composer named) that was given on March 25, 1810. See Peter Branscombe, "Teyber" in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27759pg4> (accessed October 8, 2011).

6. According to the publisher's notes in the score, Dvorak's work was premiered in February 1945 at West Point, New York. Its first printing was by Alliance Publications in 2009; the work is not known to have been performed in the interim. See Robert J. Dvorak, *The Seven Last Words: Cantata for Solo Tenor and Mixed SATB choir with Violin, Harp, Brass Choir, Percussion, Organ or Piano* (Sinsinawa, WI: Alliance Publications, Inc., 2009), i. Uber's oratorio *Die letzten Worte des Erlösers* was performed on the day of his death (March 2, 1822) in Dresden, but as the work remains unpublished it is not known if the work has been performed since. See Fritz Feldmann and Lothar Hoffmann-Erbrecht. "Uber" in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28686pg2> (accessed October 8, 2011).

7. The French Wikipedia article can be found at http://fr.wikipedia.org/wiki/Adolphe_Deslandres (accessed October 8, 2011); the German article at http://de.wikipedia.org/wiki/Adolphe_Deslandres (accessed October 8, 2011).

Exempting the above six works leaves 17 published choral settings of “The Seven Last Words.” There are 12 total settings prior to 1900, 12 settings that date from the 1900s, and six settings since 2000. Thus, there are more choral settings from the past 110 years than from the previous millenium. Moreover, the frequency seems to be increasing: there are more settings of “The Seven Last Words” that date from the past ten years than there are extant compositions by this title from the Baroque and Classic periods combined.

Thus, “The Seven Last Words” as a musical genre evolved slowly out of Passion settings but are not a subset of them, being necessarily a compilation from all four different Gospels. The remainder of this study will discuss three settings of this text in particular, specifically, Gounod’s *Les Sept Paroles de Nôtre Seigneur Jesus-Christ sur la Croix* (1855), Franck’s *Sept Paroles du Christ sur la Croix* (1859); and Dubois’ *Les Sept Paroles du Christ* (1867). Arguably (and not co-incidentally), these three settings are among the best known of the list in Table 3.1. After an in-depth analysis of each in turn, the final chapter compares these three settings by French composers from the Romantic era.

CHAPTER FOUR: GOUNOD'S *LES SEPT PAROLES DE NOTRE SEIGNEUR JESUS-CHRIST SUR LA CROIX*

Biographical Context

A native Parisian, Charles Gounod (1818–1893) came by his artistic instincts naturally, having a painter for a father and a piano teacher for a mother. His studies at the Paris Conservatoire led to early successes: he won second prize in the Prix de Rome in 1837 and first prize in 1839. His pursuant studies in Rome familiarized him with the most prominent opera composers of the day (including Donizetti, Bellini, and Mercadante) and the music of Palestrina (1525–1594), which will turn out to be particularly relevant for this study.

His Roman experience laid the foundation for the stark comparison he drew in his aesthetics between, on the one hand, a universally appealing combination of beauty, truth and Christianity and, on the other, egoism, artifice and insularity. He described *stile antico* counterpoint as a selfless analogue to Michelangelo's frescoes issuing from pure Faith.¹

Gounod spent 1842 and 1843 in Germany, in Vienna, Berlin, and Leipzig, visiting both Fanny Mendelssohn Hensel and Felix Mendelssohn while he was there. He returned to Paris in 1845 with a solid familiarity of both Italian and German music, and started working at the *Séminaire des Missions Etrangères* as *maître de chapelle*, a post his mother had procured for him. When his attempt to launch a revival of sacred music in France didn't immediately succeed, he tried another approach in 1847 with his studies for ordination into the priesthood. This too failed and Gounod dropped out a year later to try his hand at composition instead. His first opera, *Sapho*, quickly followed in 1851. Additional operas soon appeared: *Ulysse* in 1852, and *La Nonne Sanglante* in 1854. An 1856 commission entitled *Ivan le Terrible* never actually materialized, but was completed by Bizet, *Le Médecin malgré lui* in 1858. None of these works

1. Steven Huebner, "Gounod, Charles-François" in *Grove Music Online* (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/4069>, accessed February 27, 2011).

received the acclaim of Gounod's first great success, *Faust*, which premiered in 1859. Nor would any of the operas Gounod composed after *Faust* bring him similar fame: *Philémon et Baucis* (1860), *La colombe* (1860), *La reine de Saba* (1862), *Mireille* (1864) and *Roméo et Juliette* (1867). The latter two would be his next best-known operas after *Faust*.

Gounod composed 19 Masses, two Requiems, over 50 Latin motets, 3 oratorios, several other cantatas and "biblical scenes," and some 37 solo sacred songs accompanied by keyboard (either piano or organ), including *Ave Maria*, surely Gounod's most famous work, a superimposition of a new melody above Bach's first prelude from *Das wohltemperirte Clavier* (1722). His *Les Sept Paroles de Notre Seigneur Jésus-Christ sur la croix* was written for unaccompanied SATB choir in 1858 and revised in 1866. The genre of this work though is ambiguous: due to its multi-movement form and obviously sacred subject one might be tempted to consider it an oratorio, but its brevity and its *a cappella* scoring prevents it from being considered as such. New Grove lists it very generally amongst Gounod's "sacred or pious part-music in French or English," where it has much competition for attention amongst Gounod's sacred works.

Gounod's oratorios are considered to be not just the pinnacle of his sacred output, but also the greatest successes of his later career.² His first, entitled *Tobie*, was written in 1865 after a libretto by H. Lefèvre. Smaller in both scope and concept than both of his later attempts, it is also the only oratorio by Gounod where he did not serve as his own librettist. *La Rédemption*, scored for soloists, chorus, and orchestra, premiered at the Birmingham Music Festival in 1882 conducted by the composer himself. Its prologue addresses the Creation and Fall of Man, and later sections (three in total) are entitled Calvary, Resurrection, and Pentecost. Due to its success another commission from Birmingham soon followed: the 1885 premiere of *Mors et vita*.

2. Steven Huebner, "Gounod, Charles-François" in *Grove Music Online*.

Another “sacred trilogy,” the concept is equally massive (its opening section includes the entire text of the Requiem mass), and is similarly scored for four solo voices, SATB chorus, and orchestra.

Without taking note of the innumerable secular songs, we still have to record the *Sept Paroles du Christ* (1855), *Pres de fleuve etranger* (1861), a *Stabat Mater* (1867), *Gallia*, a lamentation according to Jeremiah (1871) and, finally, his two great oratorios *Redemption* (begun at Rome in 1869 and produced for the first time at London in 1882) and *Mors et Vita* (1885). In the setting of these works Gounod took the lead in a style quite unfamiliar to the art of sacred music—a style at times not wanting in breadth, but whose expression is founded, beyond all else, on charm. Though an admirer of Palestrina, he did not follow his example with regard either to form or to accent. In summing up the impression which the music of the Sistine Chapel has made on him, he testifies to ‘an intensity of contemplation rising at times to ecstasy,’ an ‘absence of visible procedures, of peculiar artifices’; and he praises, in Palestrina as in Michelangelo, the ‘disdain for seductiveness’ . . . In only one case do we see him attempt to reproduce the forms of polyphony à la Palestrina: this is in the *Sept Paroles du Christ*, a work written in strict *a cappella* style and dating from the commencement of his mature period (1855), but which we suspect of having been conceived some time before—a composition deserving to be better known today. But all the rest is music with full orchestra; in style it is pure and elevated.³

The austerity of Gounod’s *Sept Paroles du Christ* is out of character with much of the rest of Gounod’s *oeuvre*, but not with his thoughts on sacred music. While in Rome he once declared that “it is possible to write beautiful sacred music in a strict style, and, side by side with it, to paint from another palette the uncontrolled tempest of human passion.”⁴ And later in life he would continue to exemplify the same concern with the quality of sacred composition; as he wrote to Charles Bordes in 1883:

It is time indeed that the flag of true liturgical art should be raised in our churches in place of any profane standard and that musical fresco-work should banish the drawing-room ballad and the saccharine poisties with which our digestions have been spoiled for so long. Palestrina and Bach made the art of music and remain for us the Fathers of the Church. Our concern is to remain their sons, and I can only thank you for helping us.⁵

3. Julien Tiersot, “Charles Gounod: a Centennial Tribute,” *Musical Quarterly* iv (1918): 424-5.

4. *Ibid.*, 426.

5. Martin Cooper, *French Music: from the Death of Berlioz to the Death of Fauré* (London, Fletcher and Son, Ltd., 1969), 60.

Palestrina, then, was for Gounod a model to be emulated. In writing sacred music, Gounod felt that one should avoid the inclusion of superficial musical effects and instead strive to keep the message of faith in the forefront of the listener's attention. Of all of Gounod's sacred works, none illustrates Gounod's reverence for and reference to the austere and restrained style of Palestrina more than *Les Sept Paroles du Christ sur la croix*. The work is only published by Carus in a photomechanical reprint of the first edition published by Novello in London, and no date can be ascertained for that first printing.

Musical Analysis

Table 4.1 on the following page summarizes the texts and the forces utilized by Gounod in *Les Sept Paroles de Nôtre Seigneur Jesus-Christ sur la Croix*. Table 4.2 provides an analysis of each movement of the work. The "micro-form" refers to an examination on a phrase-by-phrase basis, while "macro-form" analyses each movement as a whole. One can quickly see that Gounod structured his movements very closely around the Latin text, dividing his movements into two or three sections depending on the number of Latin sentences in each. In Table 4.2, a "P" in the micro-form means the text is set polyphonically, and a "D" means that the text is set declamatorily, with no repetition, making an analysis of the micro-form inapplicable. An "A" is short for antiphonal, indicating responsorial repetition of musical material between sections. "P" or "A" indications may be combined with smaller letters (as in the Third, Fourth, and Sixth Words) where Gounod repeats polyphonic or antiphonal musical material respectively (e.g., Figure 4.15).

Table 4.1: Gounod's *Les Sept Paroles de Nôtre Seigneur Jesus-Christ sur la Croix*

Title	Scoring	English Translation (and Source) of Text
Prologue	SATB Chorus	"Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children." And when they came to the place which is called Calvary, there they crucified him. (Luke 23:28 and 33)
First Word	SATB Chorus	And they that passed by reviled him, wagging their heads. Then said Jesus, "Father, forgive them; for they know not what they do." (Mark 27:29, Luke 23:34)
Second Word	SATB Chorus + SATB soli	One of the malefactors which were hanged said unto Jesus, "Lord, remember me when you come into your kingdom." And Jesus said to him, "Truly I say to you, Today you will be with me in paradise." (Luke 23: 39, 42–43)
Third Word	SATB Chorus + SATB soli	When Jesus therefore saw his mother, and the disciple standing by whom he loved, he saith unto his mother, "Woman, behold thy son!" Then saith he to the disciple, "Behold thy mother!" (John 19:26–27)
Fourth Word	SATB Chorus + semi-chorus + SATB soli	There was darkness over all the land. And about the ninth hour Jesus called with a loud voice, saying "Eli, lama sabachtani?" that is to say, "My God, why has thou forsaken me?" (Matthew 27:45–46)
Fifth Word	SATB Chorus + SATB soli	After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith, "I thirst." (John 19:28)
Sixth Word	SATB Chorus + semi-chorus + SATB soli	Now there was set a vessel full of vinegar, and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus had therefore received the vinegar, he said, "It is finished." (John 19:29–30)
Seventh Word	SATB Chorus + SATB Chorus	"Father, into thy hands I commend my spirit." (Luke 23:46)

Table 4.2: An Analysis of the Movements of Gounod's *Seven Last Words of Christ*

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Prologue	<i>Filiae Jerusalem,</i>	1–13	aaa	A	Daughters of Jerusalem,
	<i>nolite super me,</i>	14–21	bb		weep not for me,
	<i>sed super vos ipsas flete,</i> <i>et super filios vestros.</i>	22–39	ccd ccd		but weep for yourselves, and for your children.
	<i>Et venerunt in eum</i> <i>dicitur, Calvariae locum</i>	40–61	P	B	And when they came to the place which is called Calvary,
	<i>Ibi crucifixerunt Jesum.</i>	62–76	eef	C	there they crucified Jesus.
First Word	<i>Praeter euntes autem</i> <i>blasphemabant eum,</i>	1–6	D	A	And those who passed by reviled him,
	<i>moventes capita sua.</i>	6–15	A		wagging their heads.
	<i>Jesus autem dicebat:</i>	16–19	D	B	Then Jesus said,
	<i>Pater, dimite illis,</i>	20–27	aa		“Father, forgive them;
	<i>non enim sciunt quid</i> <i>faciunt.</i>	28–39	bbccbc		for they know not what they do”
Second Word	<i>Unus autem de his qui</i> <i>pendebant latronibus</i> <i>dicebat ad Jesum.</i>	1–13	P	A	One of the malefactors which were hanged said to Jesus,
	<i>Domine, memento mei</i> <i>cum veneris in regnum</i> <i>tuum!</i>	14–25	aaabc	B	“Lord, remember me when you come into your kingdom.”
	<i>et dixit illi Jesus:</i>	26–28	D	C	And Jesus said to him,
	<i>Amen dico tibi;</i>	29–33	P		“Truly I say to you,
	<i>Hodie mecum eris in</i> <i>Paradiso</i>	34–44	aabc		Today you will be with me in paradise”
Third Word	<i>Cum vidisset ergo Jesus</i> <i>matrem,</i>	1–6	D	A	When Jesus therefore saw his mother,
	<i>et discipulum stantem</i> <i>quem diligebat</i>	7–12	D		and the disciple standing by whom he loved,
	<i>dicit matri suae:</i>	13–16	D		he said to his mother,
	<i>Mulier, Ecce filius tuus.</i>	17–26	P, aab	B	“Woman, behold thy son!”
	<i>Deinde dicit discipulo</i>	27–30	D		Then he said to the disciple,
	<i>Ecce Mater tua.</i>	31–39	aa		“Behold thy mother!”

Table 4.2 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Fourth Word	<i>Tenebrae factae sunt super universam terram</i>	1–16	aab aab	A	There was darkness over all the land.
	<i>Et circa horam nonam clamavit Jesus voce magna dicens:</i>	17–27	D		And about the ninth hour Jesus called with a loud voice, saying
	<i>Eloi,</i>	28–31	cc	B	“Eli,
	<i>lamma Sabacthani?</i>	32–48	P (ddd)		lama sabachtani?”
	<i>quod est interpretatum:</i>	49–52	D	C	that is to say,
	<i>Deus meus,</i>	53–56	ee		“My God,
	<i>ut quid dereliquisti me?</i>	57–64	ff		why have you forsaken me?”
Fifth Word	<i>Postea sciens Jesus quia omnia consummata sunt ut consummaretur scriptura, dixit:</i>	1–13	D	A	After this, Jesus, knowing that all things were now accomplished [and] that the scripture might be fulfilled, said:
	<i>“Sitio.”</i>	14–21	P	B	“I thirst.”
Sixth Word	<i>Vas ergo erat positum aceto plenum;</i>	1–7	D	A	Now there was set a vessel full of vinegar,
	<i>Illi autem spongiam plenam aceto hysopo</i>	8–14	D		and they filled a sponge with vinegar, and put it upon hyssop,
	<i>circumponentes</i>	14–17	aa		[put it upon]
	<i>obtulerunt ori ejus,</i>	18–24	bb		and put it to his mouth.
	<i>cum ergo accepisset Jesus acetum dixit</i>	25–32	D	B	When Jesus had therefore received the vinegar, he said,
	<i>Consummatum est.</i>	33–47	A (ccc)	C	“It is finished.”
Seventh Word	<i>Pater, in manus tuas</i>	1–7	aa	A	“Father, into thy hands
	<i>commendo spiritum meum.</i>	6–11	bbc		I commend my spirit”
	<i>Pater, in manus tuas</i>	11–18	aa	A’	“Father, into thy hands
	<i>commendo spiritum meum.</i>	18–23	bbc		I commend my spirit”

From the very beginning of the Prologue, the austerity of this setting is obvious. The SATB choir begins with a simple F major chord, *pianissimo* and *a cappella*, and each voice only changes its note once in the entire first four-bar phrase (bars 1–4, Figure 4.1). In addition to minimizing the frequency of pitch changes, the distance is also minimized, as the three upper voices only move a semi-tone when they do.

The musical score for Gounod's Prologue, bars 1–8, is presented for Soprano, Alto, Tenor, and Bass voices. The key signature is one flat (F major), and the time signature is 4/4. The lyrics are 'Fi li ae Je ru sa lem, Fi li ae Je ru sa lem, Fi li ae Je ru sa lem, Fi li ae Je ru sa lem, Fi li ae Je re sa lem, Fi li ae Je ru sa lem,'. The score shows the following dynamics: *pp* (pianissimo) in bars 1, 2, 5, 6, 8; *p* (piano) in bars 3, 4, 7. A box labeled 'Semi-tone motion' points to the Soprano and Alto parts in bars 3 and 7, indicating the minimal pitch changes between these parts.

Figure 4.1: Gounod, Prolog, bars 1–8.

Not all phrases are this simple—nor is the entire piece homorhythmic. In the third phrase the altos are given a 4–3 suspension (bars 12–13, Figure 4.2), similar to what Palestrina might have done, and in the fourth phrase (bars 14–17, Figure 4.2) the tenors join them. The setting then returns to predominantly homorhythmic activity until the end of the Latin sentence “*Filiae Jerusalem, nolite super me, sed super vos ipsas flete, et super filios vestros*” (Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children) in bar 39.

4-3 suspension between alto and bass

Tenors join the altos in 4-3 and 6-5 suspension, respectively

Soprano
Fi li ae Je ru sa lem, no li te fle re su per me,

Alto
Fi li ae Je ru sa lem, no li te fle re su per me,

Tenor
Fi li ae Je ru sa lem, no li te fle re su per me,

Bass
Fi li ae Je ru sa lem, no li te fle re su per me,

Figure 4.2: Gounod, Prolog, bars 9–17.

Gounod obviously has no problem with the repetition of text: most phrases in the work are generally repeated either two or three times. While the words “*Filiae Jerusalem*” (Daughters of Jerusalem) are the words of Christ, they are not the first word, as those commence only after the crucifixion: these words were uttered by Christ on the road to Golgotha, or the *Via Dolorosa*. This prologue sets the tone, textually and texturally, for the entire work which is to follow.

A faster middle section (bars 40–61 are marked *moderato*) comes in imitative polyphony, likely another homage to Palestrina, and becomes as complex as Gounod’s setting gets. In addition to the built-in *crescendo* that counterpoint automatically supplies with the gradual addition of voices, Gounod marks one in as the dynamics increase from *piano* to *forte* over several bars, as can be seen in Figure 4.3 below. Gounod’s change in texture here, from homophony to polyphony, for the Latin phrase “*et venerunt in eum dicitur, Calvariae locum*” (and when they came to the place which is called Calvary) adds musical weight to the sobriety of the text.

The musical score is for Gounod's Prolog, bars 40-53. It is written for Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system covers bars 40-44, and the second system covers bars 45-53. The Soprano part has rests in bars 40-44. The Alto, Tenor, and Bass parts enter in bar 40 with the lyrics "Et ve ne runt in e um qui di ci tur, Cal va ri -". The Alto part has a *p* (piano) marking in bar 40. The Tenor part has a *p* marking in bar 41. The Bass part has a *p* marking in bar 41. The lyrics continue in bar 44. The second system starts in bar 45. The Soprano part enters in bar 45 with the lyrics "Et ve ne runt in e um qui di ci tur,". The Alto part has the lyrics "ae lo cum, et ve ne runt in e um qui di ci tur,". The Tenor part has the lyrics "Cal va ri ae lo cum, qui di ci tur,". The Bass part has the lyrics "Et ve ne runt in e um qui". The lyrics continue in bar 51: "cen - do." and in bar 53: "Cal va ri ae lo cum,". The score includes an "Extended *crescendo* marking" from bar 48 to bar 50. The lyrics "cres" are written above the notes in bars 48, 49, and 50. The score also includes "Fugal entries (A, T, S, B)" marked in bars 45, 46, 47, and 48. The Soprano part has a *p* marking in bar 45. The Alto part has a *p* marking in bar 46. The Tenor part has a *p* marking in bar 47. The Bass part has a *p* marking in bar 48.

40 41 42 43 44

Soprano

Alto

Tenor

Bass

Et ve ne runt in e um qui di ci tur, Cal va ri -

Et ve ne runt in e um qui di ci tur,

Et ve ne runt in e um qui di ci tur,

Et ve ne runt in e um qui di ci tur,

Extended *crescendo* marking

Fugal entries (A, T, S, B)

45 46 47 48 49 50

S

A

T

B

Et ve ne runt in e um qui di ci tur,

ae lo cum, et ve ne runt in e um qui di ci tur,

Cal va ri ae lo cum, qui di ci tur,

Et ve ne runt in e um qui

51 52 53

S

A

T

B

Cal va ri ae lo cum,

Cal va ri ae lo cum,

Cal va ri ae lo cum,

Cal va ri ae lo cum,

di ci tur, Cal va ri ae lo

Figure 4.3: Gounod, Prolog, bars 40–53.

The first movement concludes with its third section (bars 62–76), set in strikingly accented homophonic chords, possibly word-painting the hammering of the nails through Christ’s flesh (see bars 62–65, Figure 4.4). This verbal phrase mentioning the crucifixion, “*Ibi crucifixerunt Jesum*” (there they crucified Jesus), commences on an A major chord (bar 62, Figure 4.4), which was also Bach’s key for the crucifixion in his St. Matthew Passion with its three sharps representing three crosses (*drei kreuze* in German). This similarity, however, is

The musical score for Gounod's Prolog, bars 62–76, is presented in two systems. The first system (bars 62–67) features four vocal parts: Soprano, Alto, Tenor, and Bass. The music is in A major and 4/4 time. The lyrics are: "I bi cru ci fix e runt Je sum, i bi cru ci fix -". The dynamics are marked *ff* and *Feroce*. The second system (bars 68–76) continues the vocal parts. The lyrics are: "e runt Je sum, cru ci fix e runt Je sum." The dynamics are marked *pp*, *cres*, *f*, *dim*, and *pp*. A box labeled "Slow final third repetition of text" points to bar 70. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 4.4: Gounod, Prolog, bars 62–76.

likely coincidental and probably not an intentional reference on Gounod's part. Only two sharps are present in the passage included in Figure 4.4 below; it is not in A major but in D major and commencing on the dominant. This text too is repeated (bars 66–69, Figure 4.4), just as loudly but less forcibly than it was first presented. The final repetition is at half speed, almost mournfully, as the long wait for death begins (bars 70–76, Figure 4.4).

Gounod's First Word, "*Praeter euntes autem*" (and they that passed by), begins in d minor, a reversion to the enharmonic minor after the picardy third that ends the prologue (bar 76, Figure 4.4). Gounod's harmonic rhythm is much increased in this opening passage from the previous movement, possibly harmonically illustrating the passers-by mentioned in the text.

The image displays a musical score for Gounod's First Word, bars 6–15. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is D minor (two flats). The time signature is common time (C). The lyrics are in Latin: "ant e um mo ven tes, mo ven tes, mo ven tes ca pi ta su a, mo -". The score shows an antiphonal effect with descending passages in bars 11–15. A box labeled "Antiphonal effect coupled with descending passages" points to the descending lines in the Soprano and Alto parts in bars 11–15. The lyrics for the Soprano part are: "ant e um mo ven tes, mo ven tes, mo ven tes ca pi ta su a, mo -". The lyrics for the Alto part are: "e um mo ven tes, mo ven tes, mo ven tes ca pi ta su a, mo -". The lyrics for the Tenor part are: "e um mo ven tes, mo ven tes, mo ven tes ca pi ta". The lyrics for the Bass part are: "e um mo ven tes, mo ven tes, mo ven tes ca pi ta". The score shows a descending passage in the Soprano and Alto parts in bars 11–15, which is highlighted by a box labeled "Antiphonal effect coupled with descending passages".

Figure 4.5: Gounod, First Word, bars 6–15.

Gounod musically highlights the text “*moventes capita*” (wagging of their heads) with word-painting: accented descending imitative passages on the word set in a two-part canon between SA & TB (bars 6–8, Figure 4.5). The effect of this canon sounds antiphonal to begin with, as if others are “nodding their heads in agreement”—and the descending scalar passages reinforce that musical symbolism (bars 8–13, Figure 4.5).

To musically preface the words in the narrative that are spoken by Christ, “*Pater dimitte illis*” (Father, forgive them), Gounod only sets the introductory “*Jesus autem dicebat*” (Jesus said to them) once, at a slower speed (marked *Lento*) and reduced dynamic.

Figure 4.6 shows a musical score for Gounod's "First Word" (bars 16–19). The score is for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "Je sus au tem di ce bat:". The music is in C major, 4/4 time, and marked *pp* (pianissimo). The Soprano and Alto parts have a melisma on "tem" in bar 18. The Tenor and Bass parts have a melisma on "tem" in bar 18. The Soprano and Alto parts end with a fermata in bar 19. The Tenor and Bass parts end with a fermata in bar 19.

Figure 4.6: Gounod, First Word, bars 16–19.

While the first phrase of Christ’s First Word is sung at a higher pitch level when it is repeated (bars 24–27 commence and end a step higher than the same text in bars 20–23, Figure 4.7), this is not the general direction of this line. On the contrary, as each voice sings the text “*Pater, dimitte illis*” (Father, forgive them), they all conclude their four-bar phrase on a lower pitch than where they began. The musical effect is of a speaker rising up and falling lower, re-attempting again and falling again, which is how one breathes while hanging suspended from a cross: this may be a musical portrayal of the crucified Christ.

Arrows indicate general contour of line

Soprano

Alto

Tenor

Bass

Pa ter, di mit te il is, Pa ter, di mit te il is,

Pa ter, di mit te il is, Pa ter, di mit te il is,

When Gounod sets the completion of the Latin phrase “*non enim sciunt quid faciunt*” (for they know not what they do), with each successive repetition of text, the pitch descends (bars 30–31 commence and end a whole step lower than the same musical material in bars 28–29, Figure 4.8). This perhaps symbolically suggests a Christ who is both physically losing strength and mentally resigning himself to his fate. Even the change in meter (bar 32, Figure 4.8) can be interpreted as a shortening of breath. The repetition of musical material at a lower pitch continues after bar 32: bars 34–35 are a whole step lower for each voice than were bars 32–33 (Figure 4.8), and this pattern continues in bars 36–37 (Figure 4.9).

The plagal cadence that ends this movement (bars 38–39, Figure 4.9) is appropriate for its association with sacred music in general and the “*amen*” that concludes many hymns specifically. By using this cadence, Gounod may be musically indicating that “yes, it shall be so”—God’s assent to forgive these people who crucified and mock Christ out of ignorance as requested by Christ, and Christ’s confidence in making this request as He Himself is God. This

Same musical material repeated one step lower

Soprano
Alto
Tenor
Bass

28 *p* 29 30 *p* 31 32 *pp* 33 34 *pp* 35

non enim sci unt, non enim sci unt, quidfa ci unt, quidfa ci unt,
p *p* *pp* *pp*

non enim sci unt, non enim sci unt, quidfa ci unt, quidfa ci unt,
p *p* *pp* *pp*

non enim sci unt, non enim sci unt, quidfa ci unt, quidfa ci unt,
p *p* *pp* *pp*

non enim sci unt, non enim sci unt, quidfa ci unt, quidfa ci unt,
p *p* *pp* *pp*

Figure 4.8: Gounod, First Word, bar 28–35.

Plagal cadence (IV–I)

Soprano
Alto
Tenor
Bass

36 37 38 *dim* 39 *pp*

non e nim sci unt quid fa ci unt.
dim *pp*

non e nim sci unt quid fa ci unt.
dim *pp*

non e nim sci unt quid fa ci unt.
dim *pp*

non e nim sci unt quid fa ci unt.
dim *pp*

Figure 4.9: Gounod, First Word, bars 36–39.

simple cadence can thus evoke this French composer's and one-time seminarian's deeply held and never-abandoned Catholic faith.

The image shows a musical score for a four-part setting of the Credo. The title 'Fugal entries (A, T, S, B)' is in a box at the top. The score is for Soprano, Alto, Tenor, and Bass. The lyrics are: 'U nus au tem de his qui pen de bant la tro ni bus, u nus au tem de his qui vi vi fi ca bi mus et re gi na bi mus se cu la se cu lae a mi ni us te o so ri bus'.

The score is divided into measures numbered 1 through 7. The Soprano part begins in measure 1 with a whole rest, then enters in measure 5 with a half note G4. The Alto part begins in measure 1 with a half note G3, then enters in measure 5 with a half note G4. The Tenor part begins in measure 1 with a whole rest, then enters in measure 5 with a half note G3. The Bass part begins in measure 1 with a whole rest, then enters in measure 5 with a half note G2. The lyrics are written below the staves, with some words appearing in multiple measures.

Lyrics: U nus au tem de his qui pen de bant la tro ni bus, u nus au tem de his qui vi vi fi ca bi mus et re gi na bi mus se cu la se cu lae a mi ni us te o so ri bus

After this introductory fugato, the words of the thief on the cross, “*Domine, memento mei cum veneris in regnum tuum!*” (Lord, remember me when you come into your kingdom) are set for solo voices. This is the first attempt to concertize this music in the work and is perhaps another musicological reference to *stile antico*. This provides musical contrast in two ways, with the reduction of forces and dynamic changes that that implies. It also adds drama to the story, as the

narrative words are sung by the entire chorus (bars 1–13), but the dialogue is sung by a solo quartet (bars 14–25, Figure 4.11). The word “*Domine*” (Lord) is set a total of three times (bars 14–19, Figure 4.11), but the rest of his phrase receives no textual repetition. Instead, Gounod grants a small melisma in three voices to the word “*mei*” (me) in bar 20–21 (Figure 4.11). While a melisma lasting a few notes and only a bar is certainly not by itself impressive, it nonetheless

Minor mode

“Domine” (Lord) sung three times

Soprano

Alto

Tenor

Bass

Do mi ne, Do mi ne, Dom mi ne, me men to

Do mi ne, Do mi ne, Dom mi ne, me men to

Do mi ne, Do mi ne, Dom mi ne, me men to

Do mi ne, Do mi ne, Dom mi ne, me men to

me i, cum ve ne ris in reg num tu um!

me i, cum ve ne ris in reg num tu um!

me i, cum ve ne ris in reg num tu um!

me i, cum ve ne ris in reg num tu um!

Figure 4.11: Gounod, Second Word, bars 14–25.

stands out here from the rest of Gounod's noticeably austere and syllabic setting. It seems likely that Gounod intentionally highlighted this word for a reason: this subtle setting of the word perhaps is intended to make the thief sound like he is begging or in pain. The added accidentals which put this phrase in the minor mode assist to portray the desperation of his supplication.

A short narrative phrase “*et dixit illi Jesus*” (and Jesus said to him) set completely homorhythmically for *tutti* chorus (bars 26–28, Figure 4.12) introduces the next section in the same manner as how Gounod did in the First Word (Figure 4.6). Gounod again sets off Jesus' words from the preceding section with a change in texture (bar 29, Figure 4.12): the entrances on the word “*amen*” (which here commences instead of concludes the phrase) are imitative.

Imitative entrances (T, B, S, A)

Soprano
TUTTI²⁶ *pp* *cres*²⁷ *dim.*²⁸ *p* 29 30 *f* 31 32 33
Et dix it il li Je sus: A men di co ti bi;

Alto
TUTTI *pp* *cres* *dim.* *p* *f*
Et dix it il li Je sus: A men di co ti bi;

Tenor
TUTTI *pp* *cres* *dim.* *p* *f*
Et dix it il li Je sus: A men di co ti bi;

Bass
TUTTI *pp* *cres* *dim.* *p* *f*
Et dix it il li Je sus: A — men — di co ti bi;

Figure 4.12: Gounod, Second Word, bars 26–33.

These fugal entries cadence quickly (bar 33, Figure 4.12) and proceed homophonically to the end after that. But the effect of beginning with the fugal entrances on *forte* and then proceeding to *pianissimo* for the remainder of the phrase (bar 34, Figure 4.13) suggests a Christ who speaks with vigour from the cross for “*Amen dico tibi*” (Verily I say to you) and then quiet assurance (or

faltering strength) for “*Hodie mecum eris in Paradiso*” (Today you shall be with me in Paradise).

One also notes that whereas the thief made his supplication in the minor mode (Figure 4.11),

Jesus here responds to him in the major mode (bar 34, Figure 4.13), which musically conveys a more hopeful outlook. This also happens in the enharmonic major, which underscores that Jesus

The musical score is for Gounod's "Second Word" (bars 34-44). It is written for Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Ho di e, Ho di e, me cum e ris in Pa ra di so." The score shows the vocal parts with lyrics and musical notation. A box labeled "Major mode" points to bar 34. A box labeled "Four bars devoted to one word" points to bars 40-43. The lyrics are: "Ho di e, Ho di e, me cum e ris in Pa ra di so." The score shows the vocal parts with lyrics and musical notation. A box labeled "Major mode" points to bar 34. A box labeled "Four bars devoted to one word" points to bars 40-43. The lyrics are: "Ho di e, Ho di e, me cum e ris in Pa ra di so."

Figure 4.13: Gounod, Second Word, bars 34–44.

is speaking the same language as the thief. The four bars that Gounod devotes to the beautiful cadence on the word “*Paradiso*” (bars 41–44, Figure 4.13) is as much time as he devotes to a single word in the entire work (“*Crucifixerunt*” received four bars at the conclusion of the Prologue (bars 70–73, Figure 4.3), but it also has one more syllable). This may be Gounod’s way of emphasizing the eternal duration of heaven, such as he can do in a short liturgical work.

Musical score for Gounod's Third Word, bars 1–16. The score is for Soprano, Alto, Tenor, and Bass voices. It features a 'Moderato' tempo and includes dynamic markings such as *p*, *cres.*, *molto*, *dim.*, and *pp*. The lyrics are in Latin: "Cum vi dis set er go Je sus ma trem, et dis ci pu lum" and "stan tem quem di li ge bat di cit ma tri su ae:". The score is divided into two systems, with the first system covering bars 1–8 and the second system covering bars 9–16.

Figure 4.14: Gounod, Third Word, bars 1–16.

Gounod's Third Word begins perfunctorily, with SATB chorus relaying the three opening phrases of narrative text, "*Cum vidisset ergo Jesus matrem, et discipulum stantem quem diligebat dicit matri suae*" (When Jesus therefore saw his mother, and the disciple standing by whom he loved, he said to his mother) in simple declamatory style (Figure 4.14). When Jesus speaks, his words are given to the solo quartet, as if to help aurally isolate the words of Christ here that are said to only one person. Here, as in the Second Word (bars 29–33, Figure 4.12), Jesus' statement opens with a polyphonic texture.

The musical score for Gounod's Third Word, bars 17–26, is presented in two systems. The first system (bars 17–21) features a solo quartet (Soprano, Alto, Tenor, Bass) with imitative entries. A box labeled "Imitative entries (B, T, A, S)" points to the entries of the Bass, Tenor, Alto, and Soprano. The lyrics are "Mu li er, Mu -". The second system (bars 22–26) features a full SATB chorus. The lyrics are "li er, li Ec ce Fi li us tu us.". Dynamics include *dim* (diminuendo) and *p* (piano).

Figure 4.15: Gounod, Third Word, bars 17–26.

The narrative words “*Deinde dicit discipulo*” (Then he said to the disciple) are set homophonically (bars 27–30), and this is followed with “*Ecce Mater tua*” (Behold thy mother) set quasi-canonically (bars 31–34, Figure 4.16), with a delayed entrance in the alto voice that mimics the soprano line.

The musical score for Gounod's Third Word, bars 31–34, is presented for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are "Ecce mater, mater tua,". The Soprano part begins in bar 31 with a forte (f) dynamic. The Alto part has a delayed entrance, starting in bar 32, also marked with a forte (f) dynamic. The Tenor and Bass parts enter in bar 31. The score shows the vocal lines with notes, rests, and lyrics, with bar numbers 31, 32, 33, and 34 indicated above the Soprano staff.

Figure 4.16: Gounod, Third Word, bars 31–34.

While one might expect a soft dynamic here to musically represent a sensitivity to the maternal aspects of this Third Word, Gounod actually provides the contrary. Whereas in the Second Word, Jesus spoke quietly, but here, Jesus speaks forcibly and confidently. Consequently this setting comes across as functional and practical instead of heavily emotional.

For the fifth movement (Fourth Word) Gounod sets the phrase “*Tenebrae factae sunt super universam terram*” (There was darkness over all the land) to a chromatic melodic line that rises incrementally by half-steps (Figure 4.17). Just as he did the Prologue (bars 3 and 7, Figure 4.1), Gounod’s half-steps here are ascending. Yet the picture is still painted of darkness falling by the immediate repetition of bars 1–8 in bars 9–15 a full step lower than first presented. The

pianissimo dynamic and the minor mode are two other musical elements that assist in this illustrating the sombre affect.

The musical score for Gounod's 'Fourth Word' (bars 1-8) is presented for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Te ne brae fac tae sunt su per u ni ver sam ter am, am,'. The score includes dynamic markings: 'pp' (pianissimo) at the beginning and end of each voice part, and 'cres' (crescendo) and 'molto' in the middle. A 'Semi-tone motion' box highlights the interval between the 5th and 6th notes in the Soprano part. A 'Minor mode' box highlights the B-flat key signature. The score is numbered 1 through 8.

Figure 4.17: Gounod, Fourth Word, bars 1–8.

The text “*et circa horam nonam clamavit Jesus voce magna*” (and about the ninth hour Jesus called out with a loud voice) is set suitably *fortissimo* (bars 17–25, Figure 4.18), but an immediate contrast follows with “*dicens*” (saying) being sung *pianissimo* (bars 26–27, Figure 4.18). The juxtaposition is both dramatic and startling, and gives the listener the impression of a forlorn voice crying out in the wilderness (bars 28–29, Figure 4.18). The solo voices then proceed with the Fourth Word proper: a two bar phrase (bars 30–31, Figure 4.18) repeats precisely both the notes and the text “*Eloi*” (My God) that were heard in bars 28–29. One notes that the rhythm used here to set the word “*Eloi*” (My God) is the same as Gounod used in the Second Word for “*Domine*” (Lord) in bars 14–15 (Figure 4.11). The text continues with “*lama Sabachthani?*” (why have you forsaken me?). This is set with *fortissimo* canonic entries: all voices enter on G and sing a descending c minor scale to cadence

Figure 4.18 shows the musical score for Gounod's Fourth Word, bars 19–29. The score is for Soprano, Alto, Tenor, and Bass. The lyrics are: "nam cla ma vit Je sus, cla ma vit Je sus" (bars 19–23) and "vo ce mag na di cens: E lo i," (bars 24–29). The score includes dynamic markings such as *ff*, *pp*, *sfz*, and *p*. A SOLO marking is present in bar 27. The score is in G major and 4/4 time.

Figure 4.18: Gounod, Fourth Word, bars 19–29.

in G major, the dominant (Figure 4.19). This phrase is repeated twice after this as well, first by the semi-chorus and then the *tutti* chorus. All entries are similarly marked *fortissimo*, but a crescendo between entries will be observed above that on the macro-level due to the doubling of forces with each repetition. Yet this overall crescendo is circumvented by the *diminuendo*, *piano*, and *pianissimo* dynamic markings indicated in the score at the end of the phrase (bars 46, 47, and 48 respectively). The translation of this text (from Aramaic into Latin) which follows is

Cannonic entries (T, S, B, A)

Soprano
Alto
Tenor
Bass

32 *ff* 33 34 35 36 37

lam ma Sa bac tha ni?

lam ma Sa bac tha ni?

lam ma Sa bac tha ni?

lam ma Sa bac tha ni?

Figure 4.19: Gounod, Fourth Word, bars 32–37.

homorhythmic (bars 49–64): “*quod est interpretatum: Deus meus, ut quid dereliquisti me?*” (which means, ‘My God, why have you forsaken me?’). It is interesting to observe, however, that the rhythm Gounod uses to set the words “*Deus meus*” (My God) here is the same as we saw for “*Pater*” (Father) in the First Word (compare bars 53–54 of Figure 4.20 to bars 20–21 of Figure 4.7).

Soprano
Alto
Tenor
Bass

53 *sfz* 54 *p* 55 *cres.* 56

De us me us, De us me us,

De us me us, De us me us,

De us me us, De us me us,

De us me us, De us me us,

De us me us, De us me us,

Figure 4.20: Gounod, Fourth Word, bars 53–54.

Gounod's setting of the Fifth Word is the shortest movement of the entire work, taking less than 60 seconds to perform. It is divided into two sections: a homophonic opening with minimal harmonic motion to set the narrative text "*postea sciens Jesus quia omnia consummata sunt ut consummaretur scriptura, dixit*" (After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, said); and the polyphonic conclusion, a

Descending chromaticism

Soprano
ut con sum ma re tur scrip tu ra, dix it:

Alto
ut con sum ma re tur scrip tu ra, dix it: SOLO

Tenor
ut con sum ma re tur scrip tu ra, dix it: Si ti-

Bass
ut con sum ma re tur scrip tu ra, dix it:

SOLO 15 **f** dim 16 **p** 17 **f** dim 18 **p** 19 **cres. molto** 20 dim 21 **p**

S
Si ti o, Si ti o, si ti o, si ti o.

A
Si ti o, Si ti o, si ti o, si ti o.

T
Si ti o, Si ti o, si ti o, si ti o.

B
Si ti o, Si ti o, si ti o, si ti o.

Figure 4.21: Gounod, Fifth Word, bars 8–21.

descending chromatic line for “*Sitio*” (I thirst). Despite the obvious greater length of the first phrase, it is set declamatorily, in 14 bars, while the one remaining word is set imitatively and using repetition over 7 bars. Notwithstanding the polyphonic texture, this is some of the most distinctive and dramatic writing of the entire work. The descending half-step has for centuries been associated with death, and Gounod may be using this awkward chromaticism here similarly to illustrate Christ’s diminishing strength and pain. It is also not likely coincidental that Gounod uses soloists for the text which is in the first person, “I thirst” (bars 14–21, Figure 4.21).

Gounod’s Sixth Word again presents the narrative part of the verse with a homophonic texture. With the exception of the bass line, Gounod has succeeded in compiling a vertically-oriented section (bars 1–12) with nonetheless conjunct lines. The motion involved here is thus stepwise, and often chromatic, or outside of the original key. For example, Figure 4.22 ends on an E major chord (bar 24), which is harmonically far removed from F major. This is immediately followed by a dramatic shift in mood. To this point the choir has been singing from the point of view of the mocking crowd (bars 1–24), as we see from the narrative text “*Vas ergo erat positum*

The image displays a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The score covers bars 18 through 24. The lyrics are in Latin: "ob tu le runt o ri e jus, ob tu le runt o ri e jus,". The music is written in a key with one flat (B-flat) and common time (C). The Soprano and Alto parts use treble clefs, while the Tenor and Bass parts use bass clefs. The Tenor part includes a 'C' time signature in bar 18. The score shows a homophonic texture with conjunct lines. The final bar (24) ends with a double bar line and repeat dots, indicating the end of the section.

Figure 4.22: Gounod, Sixth Word, bars 18–24.

aceto plenum; Illi autem spongiam plenam aceto hyssopo circumponentes obtulerunt ori ejus”

(Now there was set a vessel full of vinegar, and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth). But now the perspective changes to that of Christ’s. Marked *pianississimo* and *piu adagio* in the score, the following section (bars 25–47) is instantly more reflective, beginning with the text “*cum ergo accepisset Jesus acetum dixit*” (When Jesus had therefore received the vinegar, he said). The *piu adagio* marking (bar 25, Figure 4.23) thus signals both a change in perspective (from the narrative, or crowd’s point of view to Christ’s) and mood (from mocking to acceptance). One cannot help but notice the chant-like motion of the melodic lines. The acceptance of the vinegar physically represents Christ’s acceptance of his fate, and the words which follow are the sixth word proper: “*Consummatum est*” (It is finished). Just as he did in the Fourth Word (bar 28–29, Figure 4.18), Gounod again follows his pattern of building in crescendos with the graduated use of soloists, semi-chorus, and *tutti* chorus (bars 33–47). Thus the movement ends with Christ’s words being sung antiphonally, lead by an alto cantor, which adds to the liturgical feel of the music. The longer note values that conclude

The musical score for Gounod's Sixth Word, bars 25–32, is presented for four voices: Soprano, Alto, Tenor, and Bass. The tempo marking is *Piu Adagio* and the dynamic is *ppp* (pianississimo). The lyrics are: "cum er go ac ce pis set Je sus a ce tum dix it." A box labeled "Chant-like melodic lines" points to the melodic lines in bars 28–32. The Soprano part has a fermata on the final note. The Alto part has a fermata on the final note. The Tenor and Bass parts have fermatas on the final notes.

Figure 4.23: Gounod, Sixth Word, bars 25–32.

quarter-note motif here is traded antiphonally between the choirs and could indicate Christ's resignation to his fate, Gounod's musical depiction of the inevitable approach of death (Figure 4.25). One should also note that the opening rhythm in each choir is the same rhythm as was used to introduce the words of Christ in the First Word (compare the rhythm of bars 20–21, Figure 4.7 to bars 1–2, Figure 4.25). Both of these Words of Christ commence with the same word, “*Pater*” (Father), but Gounod's re-utilization of the same rhythmic motive for the word “*Pater*” in the First and Seventh Words and “*Deus*” (My God) in the Fourth Word (bars 53–54, Figure 4.20) helps provide a greater sense of unity to the work overall. There is one other major difference in addition to the double choir setting: this movement is also the only one that does not have a narrative “preface” to the words of Christ. Gounod is thus free to avoid the sectionalisation present in the previous movements. Consequently, this is the most musically unified movement in the entire work, as well as the most glorious.

In sum, Gounod's completely *a cappella* setting provides a variety of ensemble sizes to achieve contrast. Only the first two movements are for SATB choir alone: soloists appear in every word subsequent to the first. In addition, Gounod twice uses a semi-chorus as a transitional between the soloists and the large group in his Fourth and Sixth Words. It is novel in its simplicity and austerity, and very approachable one for even small church choirs. Its total length is only 353 bars and takes approximately 15 minutes to perform. Both its brevity and use of the Latin language suggests that it was surely intended for liturgical use. In addition, its consistent use of the *stile antico* (with the exception of the final movement) renders the work more accessible to both performers and audiences. The simplicity of the first seven movements is balanced by the antiphonal “grand” finale, which

provides a conclusion in a more Romantic vein, a suitable finale to the work, and some of the most gorgeous music that Gounod ever wrote.

Quarter-note motif

Soprano 1
Pa ter, in ma nus tu as, in ma nus tu as

Alto 1
Pa ter, in ma nus tu as, in ma nus tu

Tenor 1
Pa ter, in ma nus tu as, in ma nus tu

Bass 1
Pa ter, in ma nus tu as, in ma nus tu as

Soprano 2
Pa ter, in ma nus tu as, in ma nus

Alto 2
Pa ter, in ma nus tu as, in ma nus

Tenor 2
Pa ter, in ma nus tu as, in ma nus

Bass 2
Pa ter, in ma nus tu as, in ma nus

Figure 4.25: Gounod, Seventh Word, bars 1–5.

CHAPTER FIVE: CÉSAR FRANCK'S *SEPT PAROLES DU CHRIST SUR LA CROIX*

Biographical Context

Though he is generally considered to be a French composer, César Franck (1822–1890) was actually born in Belgium, in Liege. In 1835 his family moved to Paris so that the young Franck could study at the Conservatoire, then under the directorship of Luigi Cherubini, but he was refused entry to the Paris Conservatoire on grounds of his nationality. He waited a year while his father secured naturalization papers,¹ and was finally enrolled on October 4, 1837, spending most of his life in Paris thereafter. The first significant public presentation of his compositions occurred on January 4, 1846, with the premiere of his oratorio *Ruth*. He married an actress, Mlle. Desmousseaux, in 1848, not just the year of but the week of the populist revolution in France:

On February 22 he went to meet his bride at the church of Notre-Dame de Lorette, of which he was the organist, only to find that the insurgents had erected a formidable barricade in its approach, and massed themselves behind it. He called to the leader, and asked for access to the church for his bride and himself and the guests. The barricade, however, could not be moved, but the insurgents—highly amused that a citizen should choose such a time to get married—helped the bride and bridegroom, and then their friends, to climb over the top of the barrier.²

By the time of the composition of *Les Sept Paroles du Christ sur la Croix* in 1859, Franck was both the choirmaster (since 1853) and organist (since 1858) at Sainte-Clotilde. Normally these jobs were separated into two distinct positions, but Franck had won the position of organist after a competition was held for the post after the installation of a new Cavaillé-Coll organ, which was acclaimed as one of the finest in all of Paris. He would

1. Trevitt, John and Joël-Marie Fauquet. "Franck, César" in *Grove Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10121> (accessed February 27, 2011).

2. Donald Brook, *Five Great French Composers: Their Lives and Works* (London, Rockcliff Publishers, 1947), 60-61.

remain at this church for the rest of his life, even after his acceptance of a teaching position at the Conservatoire.

Franck's fame continued to grow as an organist and teacher, if somewhat less so as a composer. Donald Brook relates that "On April 3rd 1866 the ubiquitous Liszt happened to be present and heard one of Franck's masterly extemporizations. Even this renowned pianist and composer was astonished at the organist's skill, and said that there could have been nobody equal to him since the days of J. S. Bach."³

It was because of his fame (and not, as was more typical in those days, due to political manoeuvrings on his part) that he was appointed to the position of Professor of Organ at the Conservatoire in February of 1872. He was well-liked by his students, refusing to use standardized textbooks for his students but instead, tailoring their studies to individual needs. He counselled quality in composition over quantity: "'Do not try to write too much,' he would say, 'and what you do write must be very good.'"⁴ But this was coming from the professor who had long made a habit of rising at 5:30 every morning to spend two hours in writing before breakfast.⁵ He was a tireless educator, never retiring from what he must have viewed as one of his most important duties: the teaching of music (specifically organ lessons) to the next generation.

In the autumn of 1890 Franck's health began to fail, and early in November the last rites were administered by the curé of Sainte-Clotilde. After he died on November 8th, his funeral was held at Sainte-Clotilde as well, the very congregation to which he had devoted so much of his life. Two other composers, Camille Saint-Saëns and Leo Delibes, were among his pall-bearers.

3. Brook, *Five Great French Composers*, 63.

4. Ibid., 66-67.

5. Ibid., 63-64.

While Franck is held in particularly high esteem in the history of French composers (e.g., Brook asserts that “It would be difficult to over-emphasize the importance of his [Franck’s] contribution to French musical culture”⁶), he is more known for his instrumental compositions than his choral pieces. His *Symphonie en d mineur* (1888), and his three major symphonic poems *Les Eolides* (1876), *Le Chausser Maudit* (1882), and *Les Djinns* (1884) are major contributions to the orchestral repertoire. He did compose two operas, *Hulda* and *Ghiselle*, but neither was produced during his lifetime. His major choral works are his two late oratorios, *The Redemption* and *The Beatitudes*, the final versions of which date from 1874 and 1879 respectively. Other than these two major works, his sacred music seems to have been largely occasional, composed as the situation demanded, and rarely pre-occupied much of his compositional endeavours. A handful of Latin motets that date prior to 1859 are casually dismissed by John Trevitt and Joël-Marie Fauquet (co-authors of the Franck article in New Grove) as coming from his “fallow period,” the 1860s being no more fertile than the 1850s had been for Franck.

the ensuing decade proved no more productive than the previous one, apart from a number of short organ pieces (published posthumously) and several motets, together with three curious cantatas, the *Cantique de Moïse*, the *Plainte des israélites* and *La tour de Babel*, and the oratorio *Les sept paroles du Christ*, which all remained in manuscript.⁷

Franck’s most famous sacred composition is assuredly *Panis Angelicus*, a short solo originally written for tenor, organ, harp, and strings in 1872 and since arranged for almost every combination imaginable. It is not so much excerpted from his *Messe a Trois Voix* (1860) as composed separately and later inserted into it. Yet that one piece alone will suffice to ensure Franck’s immortality.

6. Ibid., 57.

7. Trevitt and Fauquet. “Franck, César” in *Grove Music Online*.

In the end, Franck may likely be best remembered as a teacher (he numbered Henri Duparc and Vincent D'Indy amongst his students, as well as Debussy, briefly); many texts speak of a "Franckist" school, and Cooper aligns Franck with the works of Gounod, Massenet, and Fauré, as opposed to a Saint-Saens school, which might include composers such as Chabrier, Dukas, and Ravel.⁸ His didactic publication for keyboard, *L'Organist*, published posthumously in 1896, is still in print and yet today considered an essential part of organ students' training.

As dated on the last page of the manuscript, Franck concluded *Les Sept Paroles du Christ sur la Croix* on August 14, 1859, which was about a year after he had been named both organist and choirmaster at Sainte-Clotilde. As such, it was one of the first major works he would have composed there, and should probably be viewed in that experimental light. He may well have intended it for performance on Good Friday (or during Lent) in 1860, but as Gounod took over the choirmaster duties at Sainte-Clotilde by that point this could explain why the work may not have ever been performed. There is no record of any performance during Franck's lifetime, and the work was not published until recently. The manuscript surfaced in 1954 when it was acquired by the University of Liege Library from a private owner; previous to this the work was unknown to Franck biographers, and even biographies published since are not likely to mention it. The piece lacks an official title because the title page has become separated from the rest of the manuscript and presumably no longer exists: the only title on the autograph score is for the first movement, *Prologue*. Franck's use of Latin may well indicate an intended liturgical use, and as such the work may actually be better classified as a cantata rather than as an oratorio—although the full orchestra renders the matter still up for question.

8. Cooper, 18.

Musical Analysis

Franck's setting of *Les Sept Paroles du Christ sur la Croix* is scored for soprano, tenor, and bass soloists, SATB choir and full orchestra: two flutes, two oboes, two bassoons, two horns, two trumpets, three trombones, tympani, harp, and strings (including double basses). The choir is split into five parts briefly in the second movement (First Word) and two tenor soloists are required in the third movement (Second Word), but it would be possible to perform one of these parts with the baritone. Like Gounod's setting of the same texts, Franck devotes an entire movement to each of Christ's utterances, supplements each with other biblical verses, and prefaces the entire work with a prologue.

Table 5.1 on the next page outlines the texts and scoring of Franck's work on a movement-by-movement basis. Table 5.2 identifies on a phrase-by-phrase basis the micro-form of each movement, and provides the Latin text with its English translation as well. The macro-form of each movement is also provided. Just as Gounod did, Franck structures his movements around around the text.

Franck's Prologue is a short *da capo* aria for the soprano soloist—the only movement in this work which is devoted entirely to a single soloist. Indicated *poco lento*, it lasts 59 bars, including the written-out recapitulation of the opening material (only altered in the final phrase). The opening phrase, five notes long, could well be a verbal setting of the title "*O vos omnes*" in instrumental form (which is similar to how Haydn had conceived the instrumental melodic lines of his earlier setting of the same texts, *Die sieben letzten Worte unseres Erlösers am Kreuze*). Other five-syllable verbal possibilities also come to mind such as "*crucifixus*," and the A minor

Table 5.1: Franck's *Sept Paroles du Christ sur la Croix*

Title	Scoring	English Translation (and Source) of Text
Prolog "O vos omnes"	Soprano solo	Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow. He hath made me desolate and faint all the day (Lamentations 1:12–13). Call me not Naomi (Pleasant), call me Mara (Bitter) (Ruth 1:20)
First Word	SATB Choir	Father, forgive them, for they know not what they do (Luke 23:34). They crucified Jesus, and the malefactors, one on the right hand, and the other on the left. Then said Jesus, "Father, forgive them, for they know not what they do" (Luke 23:33–34). He was numbered with the transgressors; and he bare the sin of many, and made intercession for the transgressors (Isaiah 53:12).
Second Word	Two Tenor soloists	Verily I say unto thee, Today shalt thou be with me in paradise (Luke 23:43). Lord, remember me when thou comest into thy kingdom (Luke 23:42).
Third Word	Soprano, Tenor, and Bass soloists and SATB Choir	Woman, behold thy Son! (John 19:26) Oh what bitter pain she suffered / as she saw her Son contending / with the bitter pangs of death! / Who could witness without weeping / Christ's own mother standing watching / Broken hearted in her grief? / Who could fail to share her sorrow / feel as his her heart's deep anguish / as she watched her dying Son? (from the <i>Stabat mater</i>)
Fourth Word	SATB Choir	My God, why hast thou forsaken me? (Mark 15:34). My acquaintances like strangers have departed from me, and they who knew me have forgotten me (Job 19:13–14).
Fifth Word	Bass soloist and SATB Choir	I thirst (John 19:38). They gave him vinegar to drink mingled with gall. And the soldiers also mocked him, coming to him, and offering him vinegar. And saying, "If thou be the king of the Jews, save thyself (Matthew 27:34, Luke 23:36–37). Oh my people, what have I done unto thee, or wherein have I wearied thee? Testify against me. Because I brought thee forth from the land of Egypt, thou preparest a Cross for thy Saviour (from <i>The Reproaches</i> for Good Friday).
Sixth Word	Tenor Solo and SATB Choir	It is finished (John 19:30). He his own self bare our sins in his own body on the tree, that we, being dead to sins, should live unto righteousness (1 Peter 2:24). Surely he hath borne our griefs; and with his stripes we are healed (Isaiah 53:4–5).
Seventh Word	Tenor Solo and SATB Choir	Father, into thy hands I commend my spirit (Luke 23:46). Thou art my father, my God, and the rock of my salvation (Psalm 88:26).

Table 5.2: An Analysis of the Movements of Franck's *Sept Paroles du Christ sur la Croix*

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Prologue	none	1–14	aab, aab, aaab	A	<i>Orchestral introduction</i>
	<i>O vos omnes</i>	15–18	c		O ye people
	<i>qui transitis per viam</i>	19–20	d		who pass by [along the way]
	<i>attendite et videtete</i>	20–22	e		Behold, and see
	<i>si est dolor</i>	22–24	a		if there be any sorrow
	<i>sicut dolor meus.</i>	24–27	f		like unto my sorrow.
	<i>Posuit me, Domine, desolatam</i>	28–31	g	B	He [the Lord] has made me desolate
	<i>tota die</i>	31–33	d		all the day
	<i>maerore confectam.</i>	33–35	h		and faint.
	<i>Ne vocatis me Noemi</i>	36–39	i		Call me not Naomi (Pleasant),
	<i>sed vocate me Mara.</i>	40–43	j	A	but call me Mara (Bitter).
	<i>O vos omnes</i>	44–47	c		O ye people
	<i>qui transitis per viam</i>	48–49	d		who pass by [along the way]
	<i>attendite et videtete</i>	49–51	e		Behold, and see
	<i>si est dolor</i>	51–52	k		if there be any sorrow
	<i>sicut dolor meus.</i>	53–55	f		like unto my sorrow.
	none	55–59	aab		<i>Orchestral codetta</i>
First Word	none	1–4	aab	A	<i>Orchestral introduction</i>
	<i>Pater</i>	5–6	c		Father
	none	7–10	bbd		<i>Orchestral interlude</i>
	<i>Pater, dimite illis,</i>	11–13	c		Father, forgive them;
	<i>non enim sciunt quid faciunt.</i>	14–18	e		for they know not what they do.
	<i>Crucifixerunt Jesum et latrones</i>	19–23	ffg	B	They crucified Jesus, and the malefactors,
	<i>Crucifixerunt Jesum et latrones</i>	23–27	ffh		They crucified Jesus, and the malefactors,
	<i>Unum a dextris et alterum a sinistris.</i>	27–31	ili2		one on the right hand, and the other on the left.
	<i>Jesus autem dicebat:</i>	32–35	j		Then said Jesus,
	none	36–39	aab	A	<i>Orchestral introduction</i>
	<i>Pater, dimite illis,</i>	40–43	c		Father, forgive them;
	<i>non enim sciunt quid faciunt.</i>	44–47	e		for they know not what they do.

Table 5.2 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
First Word (continued)	<i>Cum sceleratis reputatus est</i>	48–55	k1	C	He was numbered with the transgressors;
	<i>cum sceleratis reputatus est</i>	56–63	k2		He was numbered with the transgressors;
	<i>et ipse peccata multorum tulit,</i>	63–67	l1l2		and he bare the sin of many,
	<i>et pro transgressoribus rogavit.</i>	68–73	m		and made intercession for the transgressors
	<i>Cum sceleratis reputatus est</i>	74–81	k3		He was numbered with the transgressors;
	<i>Cum sceleratis reputatus est</i>	82–89	k4		He was numbered with the transgressors;
	<i>et ipse peccata multorum tulit,</i>	89–93	l1l2		and he bare the sin of many,
	<i>et pro transgressoribus rogavit.</i>	94–99	m		and made intercession for the transgressors
	<i>Pater</i>	100–103	n	A	Father
	<i>Pater, dimite illis,</i>	104–107	c		Father, forgive them;
	<i>non enim sciunt quid faciunt.</i>	108–111	e		for they know not what they do.
Second Word	none	1–9	a	A	<i>Orchestral introduction</i>
	<i>Hodie mecum eris in paradiso.</i>	10–17	a		Today you shall be with me in paradise
	<i>Amen, dico tibi: hodie mecum eris in paradiso.</i>	18–27	b		Truly I say to you, today you shall be with me in paradise.
	<i>Domine, memento mei, cum veneris in regnum tuum.</i>	27–34	a	A'	Lord, remember me when you come into your kingdom.
	<i>Domine, memento mei, cum veneris in regnum tuum.</i>	35–44	c		Lord, remember me when you come into your kingdom.
	<i>Hodie mecum eris in paradiso / Domine, memento mei</i>	45–52	d	A''	Today you shall be with me in paradise / Lord, remember me
	<i>Hodie mecum eris in paradiso / Domine, memento mei cum veneris in regnum tuum.</i>	53–60 61–68	a a		Today you shall be with me in paradise / Lord, remember me when you come into your kingdom.
	<i>Hodie / Domine, memento mei</i>	68–73	e		Today / Lord, remember me

Table 5.2 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Third Word	None, then <i>Mulier</i>	1–5	a	A	Orchestral introduction for bass solo: “Woman”
	None, then <i>Mulier</i>	6–9	a		Orchestral introduction for bass solo: “Woman”
	<i>ecce filius tuus.</i>	10–13	b		behold thy Son!
	<i>O quam tristis et afflicta fuit illa benedicta.</i>	14–23	c	B	Oh how sad and afflicted was that blessed [woman].
	<i>O quam tristis et afflicta fuit illa benedicta mater unigeniti!</i>	24–33	c’		Oh how sad and afflicted was that blessed mother of the Only-begotten!
	<i>O quam tristis et afflicta fuit illa benedicta mater unigeniti!</i>	33–45	c’’	C	Who would not weep to witness the Mother of Christ in such agony?
	<i>Quis est homo qui non fleret, Christi matrem si videret in tanto supplicio?</i>	46–63	d		Who would not be able to feel compassion on beholding the mother suffering with her son?
	<i>Quis posset non contristari piam matrem contemplari dolentem cum filio?</i>	64–79	e		Who would not weep to witness the Mother of Christ in such agony?
	<i>Quis est homo qui non fleret, Christi matrem si videret in tanto supplicio?</i>	79–90	f		
Fourth Word	<i>Deus meus, ut quid dereliquisti me?</i>	1–9	a	A	My God, why have you forsaken me?
	<i>Noti mei quasi alieni recesserunt a me.</i>	10–21	b	B	My acquaintances like strangers have departed from me
	<i>Noti mei, et qui me noverant obliti sunt mei.</i>	22–29	c		and they who knew me have forgotten me.
	<i>Deus meus, ut quid dereliquisti me?</i>	29–39	d	A	My God, why have you forsaken me?
Fifth Word	<i>Deus meus, ut quid dereliquisti me?</i>	40–47	a		My God, why have you forsaken me?
	none	1–5	a	A	Orchestral introduction—cello solo
	<i>Sitio</i>	5–6	a		I thirst
	none	6–10	a		Continuation of cello solo
	<i>Dederunt ei vinum bibere</i>	11–15	b		They gave him vinegar to drink
	<i>Dederunt ei cum felle mixtum</i>	16–19	b		[They gave him] mingled with gall.
	<i>Et milites acetum offerentes ei blasphemant dicentes:</i>	20–23	c		And the soldiers also offered him vinegar and mocked him, saying:
		23–27	d		

Table 5.2 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Fifth Word (continued)	<i>Si tu es Rex Judaerum, salvum te fac</i>	28–35	e1	B	“If thou be the king of the Jews, save thyself.”
		36–43	e2		
	<i>Si tu es Rex Judaerum, salvum te fac</i>	44–59	f1		“If thou be the king of the Jews, save thyself.”
		60–71	f2		
	<i>salvum te fac</i>	72–80	e3	A	Save thyself.
	<i>Sitio</i>	80–81	a		I thirst
	None	80–86	a		<i>Continuation of cello solo</i>
	<i>Popule meus, quid feci tibi?</i>	87–96	g	C	Oh my people, what have I done to you?
	<i>Aut in quo contristavite? Popule meus, quid feci tibi? Responde mihi.</i>	97–109	h		How have I hurt you? Oh my people, what have I done to you? Answer me.
	<i>Quia eduxi te de terra Aegypti: parasti crucem Salvatori tuo</i>	109–126	i		Because I brought you out of the land of Egypt: you prepare a Cross for your Saviour
	<i>Popule meus, quid feci tibi? Responde mihi.</i>	127–138	g		Oh my people, what have I done to you? Answer me.
	<i>Si tu es Rex Judaerum, salvum te fac</i>	139–146	e1	B	If thou be the king of the Jews, save thyself.
		147–154	e2		
	<i>Si tu es Rex Judaerum, salvum te fac</i>	155–170	f1		If thou be the king of the Jews, save thyself.
		171–182	f2		
	<i>salvum te fac.</i>	183–191	e3		Save thyself.
Sixth Word	None, then	1–6	a1	A	It is finished
	<i>Consummatum est</i>	7–12	a2		
	None	13–16	b	B	<i>Orchestral phrase for strings and woodwinds</i>
	None	17–24	c1		<i>Orchestral phrase for brass and harp</i>
	<i>Peccata nostra ipse pertulit in corpora suo super lignum:</i>	25–32	c1		Our sins He took on himself in his own body on the tree,
	None	33–36	c2		<i>Orchestral phrase for brass and harp</i>
	<i>ut, peccatis mortui, justitiae vivamus.</i>	37–40	c1		that we, being dead to sin, may live in righteousness.

Table 5.2 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Sixth Word (continued)	<i>Vere languores nostros ipse tulit.</i>	41–48	d1	C	Surely he hath borne our griefs
		49–56	d2		Surely he hath borne our griefs
	<i>Vere languores nostros ipse tulit,</i>	57–64	c1		and we are delivered by his stripes.
	<i>et livore eius sanati sumus,</i>	65–68	c2		<i>Orchestral codetta</i>
		69–72	c1		
	None	72–76	a3		
Seventh Word	None	1–9	a1	A	<i>Orchestral introduction: celli and violas have melody</i>
	<i>Pater, in manus tuas commendo spiritum meum.</i>	10–17	a1		Father, into your hands I commend my spirit,
	<i>in manus tuas commendo spiritum meum.</i>	18–27	a2		Into your hands I commend my spirit.
	<i>Pater meus es tu, Deus meus</i>	27–35	b1	B	You are my father, my God
	<i>susceptor salutis meae.</i>	36–43	b2		and the rock of my salvation.
	<i>in manus tuas commendo spiritum meum.</i>	44–51	a1	A	Into your hands I commend my spirit.
	<i>spiritum meum.</i>	52–55	a3		my spirit.

[illegible]

Figure 5.1 Franck, Prolog, “O vos Omnes,” bars 1–3.

tonality helps establish the grave mood. While the first five-note phrase is immediately repeated with the same oboe accompaniment, the only audible change is a descending note in the bassoon part (bar 3), which helps to undergird the sombre affect.

The soprano soloist enters with a slow-moving melancholic melody that, if subjected to Schenkarian analysis, would not require much simplification in its V–I descent.

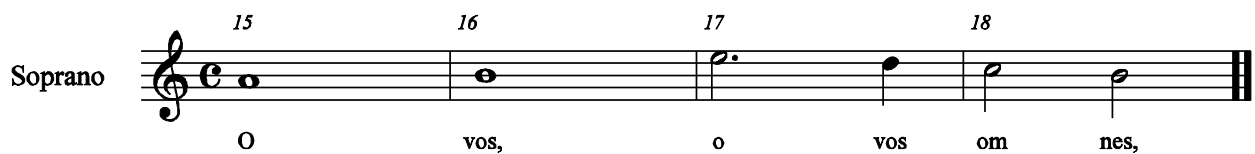


Figure 5.2 Franck, Prolog, “O vos omnes,” bars 15–18, soprano part only.

Later, the soprano soloist sings words to the opening instrumental motif (“*dolor*” in Latin), which now enables us to associate this slow turn with both sorrow and anguish.

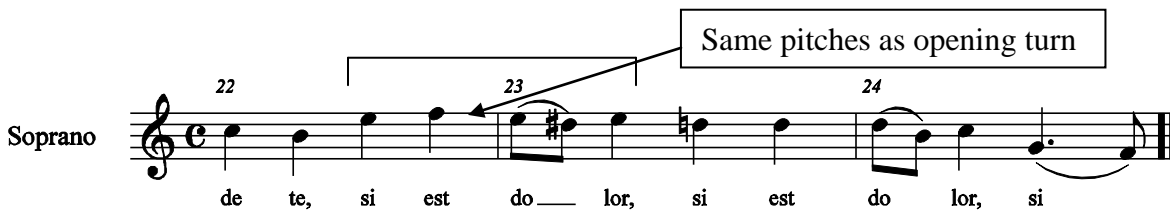


Figure 5.3 Franck, Prolog, “O vos omnes,” bars 22–24, soprano part only.

Despite this arguably being the major unifying motif of the movement, it is also precisely the point at which the recapitulation of the opening lines is varied instead of repeated, with a chromatic ascent in the soprano line in bars 51–52 instead. However, Franck returns to this short melodic cell again in the orchestral codetta that concludes the movement (bars 55–59), where the middle strings have the melody similar to how the second iteration of the introduction was presented (bars 55–57 in Figure 5.4).

Figure 5.5 shows the musical score for Gounod's 'First Word', bars 34–39. The score is for Soprano, Alto, Tenor, and Bass. The lyrics are: 'quid fa ci unt, non e nim sci unt quid fa ci unt.' The music is in 3/4 time. Dynamics include 'cres' (crescendo) and 'dim' (diminuendo), and 'pp' (pianissimo).

Figure 5.5: Gounod, First Word, bars 34–39 (see also Figures 4.8 and 4.9).

Figure 5.6 shows the musical score for Franck's 'First Word', bars 11–18. The score is for Soprano, Alto, Tenor, and Bass. The lyrics are: 'Pa ter, di mit te il is: non e nim sci unt quid fa ci unt.' The music is in common time. Dynamics include 'pp' (pianissimo). An annotation 'Opening turn of work' points to bar 13.

Figure 5.6: Franck, First Word, bars 11–18.

Franck's turn of the opening movement (see Figure 5.1) is used to connect musical material here again in the second movement in the soprano line (bars 12–13 above). The movement continues into the B section with a march-like motif, the rhythmic retrograde of the motif from the opening bars (Figure 5.1) but now instead presented on a single pitch. The opening turn has been flattened out in the soprano's melody, yet neighbouring tones around a central pitch are still evident in the alto and tenor parts—and even the bass's chords could be simplified into a turn.

The image displays a musical score for the vocal parts of Franck's 'First Word', specifically bars 19 through 23. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo marking 'L'istesso tempo' is placed above bar 19. The lyrics are: 'Crucifixerunt, Cru cifi xe runt, Cru cifi xe runt Je sum et la tro nes, crucifi'. The Soprano part begins in bar 19 with a piano (p) dynamic. The Alto and Tenor parts enter in bar 20. The Bass part enters in bar 20 with a piano (p) dynamic. Annotations include: 'Rhythmic retrograde of opening motif' pointing to the Soprano line in bar 19; 'Turns in alto and tenor lines' pointing to the Alto and Tenor lines in bar 22; and 'Turn in bass line' pointing to the Bass line in bar 20. The score ends with a double bar line in bar 23.

Figure 5.7: Franck, First Word, bars 19–23, chorus parts only.

Just as Gounod had done in his setting (see Figure 4.6), the words “*Jesus autem dicebat*” (Jesus said to them) in bars 32–35 are placed in half notes—a noticeably slower rate of motion—and not repeated (Figure 5.8).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is for bars 32–35 of the chorus parts of Franck's 'First Word'. The music is in common time (C) and begins with a piano (p) dynamic. The lyrics are 'Je sus au tem di ce bat:'. The score shows a melodic contour that is repeated in the second occurrence, with a half-step transposition and a change in cadence. The Soprano part starts on a whole note 'Je' in bar 32, followed by 'sus' (half note), 'au' (half note), 'tem' (half note), 'di' (half note), 'ce' (half note), and 'bat:' (half note). The Alto part starts on a whole note 'Je' in bar 32, followed by 'sus' (half note), 'au' (half note), 'tem' (half note), 'di' (half note), 'ce' (half note), and 'bat:' (half note). The Tenor part starts on a whole note 'Je' in bar 32, followed by 'sus' (half note), 'au' (half note), 'tem' (half note), 'di' (half note), 'ce' (half note), and 'bat:' (half note). The Bass part starts on a whole note 'Je' in bar 32, followed by 'sus' (half note), 'au' (half note), 'tem' (half note), 'di' (half note), 'ce' (half note), and 'bat:' (half note). The score includes bar numbers 32, 33, 34, and 35. The music is in f minor, as indicated by the key signature (three flats).

Figure 5.8: Franck, First Word, bars 32–35, chorus parts only.

In the structural sense, Franck’s setting of the First Word is interesting in that it quotes Luke 23:34, “*Pater, dimite illis, non enim sciunt quid faciunt*” (Father, forgive them for they know not what they do), before proceeding to the previous verse (as if to put Jesus’ first word in context) and then returning to re-cite Jesus’ first word (Luke 23:33–34).

Textually this is odd, as the words of Christ are thus presented first, out of both biblical and chronological order. This ABA textual repetition is replicated in the music: although the music is varied in the second occurrence, it is noticeably similar, particularly in its *a cappella* setting. It follows the same rhythmic pattern and rough melodic contour, but has been transposed up a half step, and altered slightly, to now cadence in f minor rather than c minor. Compare Figure 5.9 below to Figure 5.6 above.

40 *pp* 41 42 43 44 45 46 47

Soprano
Pa ter, di mit te il is: non enim sci unt quid fa ci unt.

Alto
Pa ter, di mit te il is: non enim sci unt quid fa ci unt.

Tenor
8 Pa ter, di mit te il is: non enim sci unt quid fa ci unt.

Bass
Pa ter, di mit te il is: non enim sci unt quid fa ci unt.

Figure 5.9: Franck, First Word, bars 40–47.

After this follows the textual interpolation from Isaiah 53:12: “*cum sceleratis reputatus est et ipse peccata multorum tulit, et pro transgressoribus rogavit*” (He was numbered with the transgressors; and he bare the sin of many, and made intercession for the transgressors.) This is the only movement in the work where Franck splits the choir into five parts—but this enables him to write four-part chords around the tenors’ melody and heighten the sense of drama. The tenors’ melody, supported by the strings playing in octaves, manages to hold its own against two overlapping rhythmic ostinati: one played by the woodwinds and upper brass, and the other sung by the remaining four parts of the choir.

The opening lines are again recapitulated at the end, however, with a Picardie third being the only difference between them. This is likely more a functional harmonic device than a theological hint at redemption, as it previews the next movement in C major. It provides a rondo form for the movement as a whole (ABACA, as outlined in Table 5.2).

Franck's setting of the Second Word provides contrast by setting the text in a major key (C major, the first time we hear a major key in this work), a different meter (now triple), and the initial appearance of two male soloists. The soloists represent Jesus (Tenor I) and the good thief (Tenor II). It would be possible to give the part of the second tenor soloist to the bass soloist as the highest note sung by the second tenor soloist is E4, only a major third above middle C and well within the range of most baritones (in contrast to the tessitura of the first tenor soloist, who has an optional high B in bar 23 and many high Gs). There are several curious facts to note about Franck's setting. First, the phrases are elided, which is hardly atypical in music of this period, but the effect here is that the thief interrupts Christ (see bar 27 in Figure 5.11 below).

The image displays a musical score for two tenors, Tenor 1 and Tenor 2, in 3/4 time. The score is divided into two systems. The first system covers bars 22 to 26, and the second system covers bars 27 to 34. Tenor 1 (T 1) is the upper part, and Tenor 2 (T 2) is the lower part. The lyrics are written below the notes. In bar 27, Tenor 1 has a rest, while Tenor 2 begins a new phrase, illustrating the interruption of Christ by the thief.

System 1 (Bars 22-26):

- Tenor 1:** ho di e me cum e ris, me cum e ris in pa ra di -
- Tenor 2:** (Rest)

System 2 (Bars 27-34):

- Tenor 1:** so. (Rest)
- Tenor 2:** Do mine, Do mine, me men to me i, cum ve neris in re gnum tu um.

Figure 5.11: Franck, Second Word, bars 22–34 (soloists' parts only).

A second noticeable aspect of Franck's setting is that the thief and Jesus sing melodies that commence with identical contours and rhythm; compare the rhythms in the melodies in Figures 5.12 and 5.13 below.

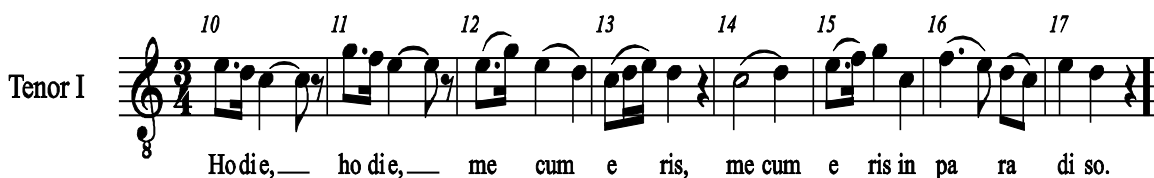


Figure 5.12: Franck, Second Word, bars 10-17 (Tenor I part only).



Figure 5.13: Franck, Second Word, bars 27-34 (Tenor II part only).

These lines come out of biblical order; that is, according to the biblical story, the thief spoke first, but here that order is reversed. Christ here presciently promises salvation to the thief even before he is asked for it. The intent must be to illustrate how one might model their life after Christ, as to present the thief's words first as they are in the biblical story would be to have Christ emulate a condemned criminal. The mono-thematic movement concludes with a duet for the two soloists, singing together (generally in parallel thirds or sixths).

In the Third Word, the opening turn of the entire work reappears in the first oboe part to commence the movement, but this time in steady quarter notes (Figure 5.14). One gets the impression that this chromatic phrase is meant to illustrate both Jesus' sagging strength and the torturously slow passage of time. Turns can also be teased out in the second oboe and second bassoon parts as well, as you can see in Figure 5.14 below.

Opening turn

Lento

Oboe I, II

Turn in oboe II part

Bassoon I, II

Bass

1 2 3 4 5

Turn in Bassoon II part

5 Solo

Mu li er,

Figure 5.14: Franck, Third Word, bars 1–5.

Jesus' words are given this time to the bass soloist (bars 1–13) in a short declamatory setting of John 19:26: “*Mulier, ecce filius tuus*” (Woman, behold thy Son!). This serves as an introduction for an extended SATB choral meditation which follows (bars 14–45), which utilizes texts taken from the *Stabat Mater*. Reflecting on Christ's mother standing and watching her only son dying before her eyes marks an appropriate place for the return of the soprano soloist (bars 46–63). She is joined by the tenor soloist (bars 64–79), who is no longer playing the role of Christ as he did in the Second Word but is here agreeing with her as perhaps a sympathetic bystander would. Then together they sing a duet (bars 79–90) before being joined by the *tutti* chorus, who close out the movement on the soprano's original thematic material (bars 90–114). At 114 bars, this is the second-longest movement of the entire work.

One should note, however, that Franck here does not even set the entire Third Word. He sets only the last half of it: Jesus speaking to his mother, and omits the previous half of Jesus speaking to John: there is no “behold thy mother” component to this movement. Christ's words also are only included in the first 13 bars of this movement, while the

remaining 101 bars are devoted to excerpted verses from the *Stabat Mater*. Christ's words are not repeated but set narratively, as if they set the stage for the mediation which follows, while the *Stabat Mater* verses use both textual and musical repetition. For these reasons, one might conclude that the words of Jesus here are treated as less important than those which mediate upon them—yet perhaps some evidence to the contrary is available in the strings' halo around these words of Christ as Bach and Selle had previously done (see Figure 5.15).

The musical score for Figure 5.15 shows the vocal and string parts for Franck's Third Word, bars 9-13. The Baritone part is in the bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: "Mu li er, ec ce fi li us tu us." The string parts (Violin I, Violin II, Viola, Cello, and Contrabass) are in the same key and time signature. They play a sustained, low-register accompaniment marked "sostenuto" and "p" (piano). The strings enter in bar 9 and continue through bar 13.

Figure 5.15: Franck, Third Word, bars 9–13.

Franck's Fourth Word opens (after a single f minor chord given by the strings) with the SATB chorus singing *a cappella* the words of Christ in a manner similar to both Haydn's and Gounod's setting of this text. Franck's penchant for turns can still be evidenced in the soprano line in bars 7–8 of Figure 5.16.

Jesus obviously had family (kin) as he just spoke to his mother in the Third Word immediately previous. This entire movement is set for four-part chorus and strings, who only play *colla voce* in homophonic manner as if this were a German chorale. But after the commentative and contemplative verses from Job are concluded (bars 10–39), Franck returns to the words of Christ, recapitulating precisely the opening material again *a cappella* (bars 40–47). This results in ABA form, which both rounds out and provides musical unity to the movement.

The Fifth Word opens with a brief solo for cello full of pathos followed by the bass soloist on Christ's words (bars 1–10) as reported only in the Gospel of John, "*Sitio*" (I thirst). The bass soloist then continues in a narrative role with a mixture of expository texts (bars 11–27) taken from other Gospels: Matthew 27:34 "*Dederunt ei vinum bibere cum felle mixtum*" (They gave him vinegar to drink mingled with gall,) and Luke 23:36 "*Et milites acetum offerentes ei blasphemant dicentes*" (And the soldiers, offering him vinegar, also mocked him, saying...). The SATB chorus then enters (bars 28–80) in the *turba* role: "*Si tu es Rex Judaerum, salvum te fac*" (If you are the king of the Jews, save thyself). This Franck's most dramatic writing in the entire opus, reminiscent of French grand opera—and the similarities between this movement and Franck's First Word are readily apparent in the five-note motif granted prominently to the brass and woodwinds. The similar tempo indications (*Allegro* in the Fifth Word and *Allegro agitato* in the First) and identical dynamic markings (*fortissimo* in all parts) support the idea that this section is meant to allude back to the earlier movement. While again the melody is supported with the strings playing in octaves, here there is only one rhythmic ostinato opposing it: compare the ostinatos provided Figure 5.17 below to Figure 5.10 above.

Allegro

Ostinato 1 in woodwinds and brass

Flute

Oboe

Bassoon

Horn in F

Trumpet in C

Trombone 1

Trombone 2

Timpani

Allegro

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

28 29 30 31

Si tu es Rex Ju dae o rum,

Figure 5.17: Franck, Fifth Word, bars 28—32.

Once the chorus is done mocking Christ, telling him to save himself, Christ repeats once that he is thirsty (bars 80–86), transitioning to an *andante* tempo, before launching into the extended Reproaches meditation, set for bass soloist (bars 87–138). The chorus, however, ignores this chastisement completely, and reprises (or continues) their mocking: bars 139–191 are identical to bars 28–80. Ignoring the brief reminder of the introductory material in bars 80–86 results in a textual ABCB form for this movement (or, at its simplest, a musical ABAB form, where A is the bass soloist and B is the SATB Chorus mocking Christ). This movement can thus be interpreted as a Passion oratorio in miniature, as it comes in essentially recitative—chorus—aria—chorus form.

Franck's Sixth Word begins with the opening turn of the opus, now reversed and prolonged in the melody given to the oboe (compare Figure 5.18 to Figures 5.1 and 5.14 above), but also present in the harmonic accompaniment of the middle strings.

The musical score for Franck's Sixth Word, bars 1–4, is presented for Oboe I, Bassoon I, II, Viola, and Cello. The Oboe I part is marked *Poco Lento* and *p*, with a box labeled "Opening turn in oboe I part" pointing to measures 2, 3, and 4. The Bassoon I, II part is marked *p*. The Viola and Cello parts are marked *pp* and feature a prolonged melody in measures 2, 3, and 4. The score is divided into four measures, numbered 1 through 4.

Figure 5.18: Franck, Sixth Word, bars 1–4.

The Sixth Word itself immediately follows, set *a cappella*, just as Haydn had done: in four-part harmony and with extreme melodic economy. Eleven years later Dubois would set these same words with a similar rhythm (compare Figure 5.19 to Figure 6.45 below)—and the conclusion of Dubois’ Seven Last Words is remarkably similar in pitches and harmony: compare Figure 5.19 to Figure 5.20 below. (Figure 5.20 is excerpted from Figure 6.49.)

Figure 5.19 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in common time (C). The lyrics are "Con sum ma tum est,". The music is in a simple, homophonic style, with each syllable corresponding to a single note. The dynamics are marked *pp* (pianissimo) at the beginning and end, with a crescendo in the middle. The Soprano part starts on a half note, followed by the Alto, Tenor, and Bass. The Tenor part has a small '8' below the first note. The Alto and Tenor parts have a small '6' above the first note. The Bass part has a small '8' below the first note.

Figure 5.19: Franck, Sixth Word, bars 5–6.

Figure 5.20 shows a musical score for four voices (Soprano 1, Soprano 2, Tenor, Bass) in common time (C). The lyrics are "A do ra mus te, Chri ste!". The music is in a more complex style, with multiple notes per syllable. The dynamics are marked *ppp* (pianississimo) at the beginning and end, with a crescendo in the middle. The Soprano 1 part starts on a half note, followed by the Soprano 2, Tenor, and Bass. The Soprano 2 part has a small '126' above the first note. The Tenor part has a small '8' below the first note. The Bass part has a small '8' below the first note.

Figure 5.20: Dubois, Seventh Word, bars 126–127, chorus parts only.

An eight-bar hymn for brass and harp introduces the main melody (bars 17–24) which is then picked up by the chorus (bars 25–32) for the ensuing meditation from 1 Peter 2:24: “*Peccata nostra ipse pertulit in corpora suo super lignum: ut, peccatis mortui, justitiae vivamus*” (Our sins He took on himself in his own body on the tree, that we, being dead to sin, may live in righteousness).

Figure 5.21 shows the chorus parts (Soprano, Alto, Tenor, and Bass) for bars 25–32 of Franck's Sixth Word. The music is in common time (C) and begins with a piano (*p*) dynamic. The lyrics are: "Pec ca ta no stra ip se per tu lit in cor po re su o super li gnum:". The Soprano and Alto parts have a crescendo (*cres*) marking at bar 31, while the Tenor and Bass parts have a crescendo (*cres*) marking at bar 32. The score ends with a double bar line and repeat dots.

Figure 5.21: Franck, Sixth Word, bars 25–32, chorus parts only.

The choir sings accompanied only by strings playing *colla voce* (bars 25–40) punctuated with a single 4 bar instrumental interlude by the brass and harp (bars 33–36). The text from Isaiah 53:4–5, “*Vere languores nostros ipse tulit, et livore eius sanati sumus*” (Surely he has born our griefs; and with his stripes we are healed) is given first to the tenor soloist accompanied only by the harp and the strings playing *pizzicato* (bars 41–48).

Figure 5.22 shows the tenor line for bars 41–48 of Franck's Sixth Word. The music is in common time (C) and begins with a piano (*p*) dynamic and a "Solo" marking at bar 41. The lyrics are: "Ve re, ve re, lan guo res no stros, lan guo res no stros, ip se tu lit.". The score ends with a double bar line and repeat dots.

Figure 5.22: Franck, Sixth Word, bars 41–48, tenor line only.

The chorus then picks up this same melody again (now with the strings playing *arco*) singing in four-part harmony (bars 49–56). Surprisingly, here it is the altos who carry the tenor’s melody from bars 41–48 previous: the sopranos have a descant.

The musical score for Figure 5.23 shows four vocal parts: Soprano, Alto, Tenor, and Bass. Each part begins with a piano (*p*) dynamic and a 'Tutti' marking. The lyrics are: 'Ve re, ve re, lan guo res no stros, lan guo res no stros, ip se tu lit.' The Soprano part features a descant in bar 55. The Alto part carries the melody from the previous tenor part. The Tenor and Bass parts provide harmonic support.

Figure 5.23: Franck, Sixth Word, bars 49–56, chorus parts only.

Franck then rounds out the movement by repeating the same text from Isaiah, “*Vere languores nostros ipse tulit*” (Surely he has born our griefs) with the musical theme that was first introduced with the brass and then heard associated with the text from 1 Peter, “*Peccata nostra ipse pertulit in corpora suo super lignum*” (He took on himself our sins in his own body on the tree) in bars 25–32. Compare Figure 5.24 below to Figure 5.21 and Figure 5.23 above: it takes the same text as in Figure 5.23 and sets it to the music found in Figure 5.21.

Soprano *p* 57 58 59 60 61 62 63 64
Ve re, ve re, lan guores no stros, lan guores no stros, ip se tu lit,

Alto *p*
Ve re, ve re, lan guores no stros, lan guoes no stros, ip se tu lit,

Tenor *p*
Ve re, ve__ re, lan guores no stros, lan guores no stros, ip se tu lit,

Bass *p*
Ve re, ve__ re, lan guores no__stros, lan guores no stros, ip se tu lit,

Figure 5.24: Franck, Sixth Word, bars 57–64, chorus parts only.

The movement concludes with a five bar codetta for strings and tympany which is essentially an elaboration of the movement’s opening turn.

Violin I 72 73 74 75 76
p

Violin II *p*

Viola *p*

Cello Contrabasso *p*

Opening turn in violin part

Figure 5.25: Franck, Sixth Word, bars 72–76, string parts only.

The Seventh Word has the melody introduced by the violas and celli (bars 1–9) before adding text to it sung by the tenor soloist (bars 10–17). Similarly, Franck had a solo cello introduce the melody in the Second and Fifth Words as well. They share the third repetition of the phrase: by now, the pitches have been associated with the word “Pater”

(Father), but the violas are granted the statement and the tenor soloist temporarily cedes the spotlight (bar 18–19 in Figure 5.26) as the melody is hocketted between parts. At the end, the violas repeat the tenor soloists’ final phrase with a small melodic suspension (bars 25–27 in Figure 5.26). The “*cantabile*” indication reinforces the concept that these parts are intentionally intertwined (bar 25 in Figure 5.26).

Figure 5.26: Franck, Seventh Word, bars 18–27, viola and tenor soloist parts only.

Unlike in the Fifth and Third Words where Jesus’ words were sung by the baritone soloist, here Jesus’ words are given to the tenor soloist, as Franck did for the Second Word.

Amazingly the tessitura of the solo here is even higher than it was in the Second Word, regularly ascending to a high A and even once touching a high C (bar 24 of Figure 5.27).

Figure 5.27: Franck, Seventh Word, bars 19–25 (Tenor Soloist part only).

Franck's setting of this text is interesting in that once the tenor soloist has completed Christ's words (bar 25 of Figure 5.27 above), the soloist continues with a bold textual interpolation (bars 28-35). Franck has inserted into Christ's final word an affirmation of faith from Psalm 88:26: "*Pater meus es tu, Deus meus...*" (You are my father, my God...)—but this phrase is left incomplete. It remains for the chorus to finish the sentence begun by the tenor soloist with "*susceptor salutis meae*" (and the rock of my salvation) in bars 36–43. Franck's final *coup de grace* comes with the tenor soloist singing a *cantus firmus* melody with chorus accompaniment, the only instance in the entire work where a soloist sings at the same time as the choir (bars 44–51, Figure 5.28). Yet we can notice here the same quarter-note theme for these words "*in manus tuas*" as Gounod used in his final movement as well: compare Figure 5.28 to Figure 4.25. The work ends four bars after this: marked, appropriately, "*morendo*," Franck concludes his oratorio with a plagal cadence and with the basses on a low F (just like Gounod did). This point is illustrated in Figure 5.29 on the following page.

Overall Franck's setting lacks consistent characterizations. Christ's words are sung by both the tenor soloist (in the second and seventh words), bass soloist (in the third and fifth words) and the chorus (in the first, fourth, and sixth words). In fact, because Christ's words are never sung by the same voice in consecutive movements, Franck's alternation of which soloist sings the words of Christ seems intentional and may weaken the sense of drama implicit in the story, undermining both the intended effects and affects of the heart-wrenching textual interpolations of the *Stabat Mater* and *The Reproaches*. Textually speaking, some of the biblical additions to the Golgotha story seem out of place, specifically the Old Testament lines from Ruth ("Call me not Naomi..."), and Psalms

Flute I & II
 Oboe I & II
 Bassoon I & II
 Horn in F I & II
 Soprano
 Alto
 Tenor Soloist
 Tenor
 Bass
 Violin I
 Violin II
 Viola
 Cello
 Contrabass

44 45 46 47 48 49 50 51

ppp

ppp

ppp

ppp

p in ma nus tu as, in ma nus tu as, com mendo spi ri tum mc um,

p in ma nus tu as, in ma nus tu as, com mendo spi ri tum mc um,

p in ma nus, In ma nus tu as com men do, com mendo spi ritum mc um,

p in ma nus tu as, in ma nus tu as, com mendo spi ri tum mc um,

p in ma nus tu as, in ma nus tu as, com mendo spi ri tum mc um,

pizz.

pizz.

cantabile

cantabile

pizz.

pp

pizz.

pp

pizz.

Figure 5.28: Franck, Seventh Word, bars 44–51.

Flute I & II

Oboe I & II

Bassoon I & II

Horn in F I & II

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

52 a2 53 54 55

pp morendo

spi ri tum me um.

52 53 54 55

pp morendo

spi ri tum me um.

52 53 54 55

pp morendo

spi ri tum me um.

52 53 54 55

pp morendo

spi ri tum me um.

Figure 5.29: Franck, Seventh Word, bars 52–55.

("Thou art my father, my God..."). Additionally, Franck twice presents verses out of biblical order (in the First and Second Words), muddling and repeating out of necessity the chronological story. Thus, the work becomes less about telling the story than reflecting upon it, but this distances the listener from the story rather than allowing for full engagement and the resulting emotional involvement in the presentation.

CHAPTER SIX: THEODORE DUBOIS' *LES SEPT PAROLES DU CHRIST*

Biographical Context

Unlike Gounod (who came from a musical family), Theodore Dubois (1837–1924) came from a family of modest means: his father was a basket-maker. He was born in Rosnay, a small village near Reims in France, and this remained his spiritual home for much of his life: he would often return here in summer to compose. But there are many other similarities between Gounod and Dubois: he was sent to study at the Paris Conservatoire at age 19; Dubois also won the prix de Rome, in 1861; and Dubois also became enamoured with the music of Palestrina while in Italy. In one final direct correlation, when Gounod died in 1893, it was Dubois who was elected to fill his vacant seat at the *Académie des Beaux-Arts* in 1894.

While studying at the Conservatoire Dubois worked briefly as the organist at St Louis-des-Invalides (beginning in 1855), but soon was named the choirmaster at Sainte-Clotilde, under César Franck (beginning in 1858). Once he returned from Rome he continued at Sainte-Clotilde as choirmaster from 1863 until 1869 and it was during this time that his *Les Sept Paroles du Christ* was composed. These two French compositions of similar title were thus composed not just in the same capital city, but at the same church, eight years apart.

Dubois was the organist selected to replace Saint-Saëns at *Le Madaleine* in 1877, but by this time he was also teaching at the Conservatoire. He began by teaching theory (1871–1891), then taught composition (1891–1896). When his former theory teacher Ambroise Thomas died in 1896, Dubois ascended to the position of Director of the Conservatoire, but only because his friend Massenet refused to accept the post if it were not guaranteed to him for life. Upon his retirement from the post in 1905 he was succeeded by Gabriel Fauré (1845–1924).

Musically, Dubois is perhaps best known for his religious works, some of which have remained in the repertory of French churches for decades. The oratorio *Les sept paroles*

du Christ (1867), for example, was performed by the Société des Concerts [the community group which Dubois himself conducted] twice in 1872 and continued to be used at Good Friday concerts until well into the 20th century. Ernest Reyner, who attended its première at Ste Clotilde, said the score was ‘as important as a comic opera, its style resembling 16th-century Italian music given new life with modern harmonies and varied rhythms.’¹

As a teacher of composition at the Paris Conservatoire, Dubois composed a fair number of works, but aside from his *Seven Last Words*, they are generally not well known today. He wrote several operas, but at least two remain unperformed. Several other occasional works for chorus and orchestra include nine scenic cantatas and three orchestral Masses, including one *Requiem* (1876). His eight other masses are all accompanied by organ. He composed 71 motets, but his writing was not restricted to sacred works: he also left behind over 100 songs. He composed three overtures, six orchestral suites, two piano concertos and one for violin, three symphonic poems and three symphonies, as well as some 35 assorted works for chamber ensembles. It is perhaps for the keyboard where he was the most prolific, composing 94 piano works and 88 compositions for organ.

Musical Analysis

As Table 6.1 below makes clear, *Les sept paroles du Christ* is Dubois’ first oratorio, and dates from early in his compositional career; in fact, he only seems to have a single major work—an overture which dates from 1865—which predates it. His *Prix de Rome* had been

Table 6.1: Oratorios Composed by Theodore Dubois

Title	Scoring	Year of Composition
<i>Les Sept Paroles du Christ</i>	Soloists, chorus, and orchestra	1867
<i>Le Paradis Perdu</i>	Soloists, chorus, and orchestra	1879
<i>Notre-Dame de la Mer</i>	Soloists, chorus, and organ	1897
<i>Le Baptême de Clovis</i>	T & B Soloists, chorus, and orchestra	1899
<i>La Prière de la France</i>	Baritone soloist, chorus, and piano	1917

1. Jann Pasler, “Dubois, Théodore” in Grove Music Online (<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08232>, accessed March 6, 2011).

awarded only six years earlier, for the scenic cantata, *Atala*. Because it comes so early in his compositional career, it can be interpreted in an experimental light, as Dubois had not yet arrived as a composer—yet surely a successful one, as this was the work which propelled him to fame in his home country. Table 6.2 on the following page provides a summary of the movements of Dubois’ most famous oratorio, including the scoring and the English translation and sources of the text. Table 6.3 on the pages following analyzes Dubois’ work on a phrase-by-phrase basis.

There are many correlations between Dubois’ setting and Franck’s—so many, in fact, that it is safe to assert that Dubois must have been familiar with Franck’s work. Could it be a mere coincidence that a composition of the same title was written in the same location within a decade using almost identical texts and movement structure? Dubois uses the same Prologue as Franck, “O vos omnes,” and both introductions are set for soprano solo and full orchestra. In each prologue the soprano begins after an orchestral introduction (20 bars for Dubois, 14 in Franck) and sings a 4 bar phrase which ends on the second scale degree (see Figures 6.1 and 6.2 below). While there is no primary source material to prove Dubois’ familiarity with Franck’s work, the final Dubois setting seems a direct emulation of Franck’s original.

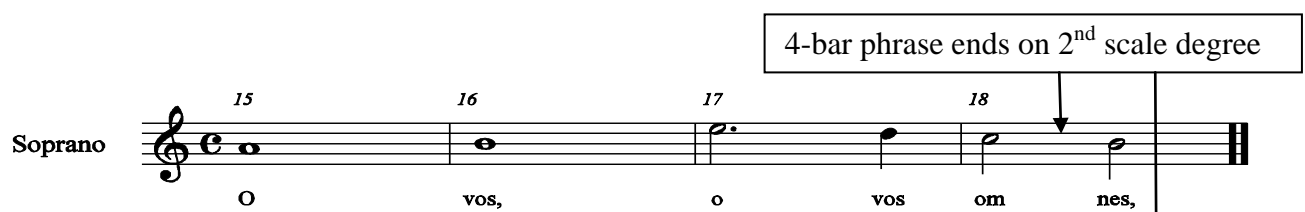


Figure 6.1: Franck, Prologue, bars 15–18, soprano line only (see Figure 5.2).



Figure 6.2: Dubois, Prologue, bars 21—24, soprano line only.

Table 6.2: Dubois' *Les Sept Paroles du Christ*

Title	Scoring	English Translation (and Source) of Text
Introduction (<i>O vos omnes</i>)	Soprano Solo	Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow. The Lord hath made me desolate and faint all the day (Lamentations 1:12–13). Call me not Naomi (Pleasant), call me Mara (Bitter) (Ruth 1:20).
First Word (<i>Pater, dimitte</i>)	Tenor and Baritone Soloists, SATB Chorus	Father, forgive them, for they do not know not what they do (Luke 23:34). And they all said “He is guilty of death. Take him away! Crucify Him! (John 19:15) May His blood be upon us and upon our children!” (Matthew 27:25). They crucified Jesus, and the malefactors, one on the right hand, and the other on the left. (Luke 23:33).
Second Word (<i>Hodie mecum eris</i>)	Duet for Tenor and Baritone Soloists	Truly I say to you, today you shall be with me in paradise (Luke 23:43). Lord, remember me when you come into your kingdom (Luke 23:42).
Third Word (<i>Stabat Mater</i>)	Soprano, Tenor, and Baritone Soloists, SATB Chorus	Woman, behold thy Son! (John 19:26) Deep in sorrow stood the mother / By the cross in tears lamenting / While her son in torture hung. Who could witness without weeping / Christ's own mother standing watching / Broken hearted in her grief? (from the <i>Stabat mater</i>)
Fourth Word (<i>Deus Meus</i>)	Baritone Solo	My God, why hast thou forsaken me? (Mark 15:34). All my friends have forsaken me; they have prevailed who laid snares for me; he whom I loved has betrayed me. My chosen vineyard, it was I that planted thee. Why didst thou turn so bitter as to crucify me? (from <i>The Reproaches</i> , see also Jeremiah 2:21).
Fifth Word (<i>Sitio</i>)	Tenor and Baritone Soloists, SATB Chorus	I thirst (John 19:38). The Jews as they passed by, blasphemed him, wagging their heads and saying “Bah! You who will destroy the temple of God, if you are the Christ, the Son of God, come down now from the cross, that we may see and believe in thee. If you are the King of Jews, save yourself (Matthew 27:39–40).
Sixth Word (<i>Pater, in manus tuas</i>)	Tenor Soloist, SATB Chorus	Father, into thy hands I commend my spirit (Luke 23:46). Thou art my father, my God, and the rock of my salvation (Psalm 88:26).
Seventh Word (<i>Et clamans Jesu</i>)	Soprano, Tenor, and Baritone Soloists, SATB Chorus	And Jesus, crying with a loud voice, said, “it is finished.” (John 19:30). And bowing his head, He gave up his spirit. And it was about the sixth hour, the sun was obscured and darkness came over the whole earth; the veil of the temple was rent; the whole earth quaked, rocks were rent and tombs were opened. (Matthew 27:50–53).
Prayer (<i>Adoramus Te Christe</i>)	SATB Chorus	We adore you, O Christ, and bless you, because by your holy cross you have redeemed the world.

Table 6.3: An Analysis of the Movements of Dubois' *Les Sept Paroles du Christ*

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Prologue	none	1–8	a, a	A	<i>Orchestral introduction for woodwinds and brass</i>
	none	9–20	b		<i>Orchestral introduction with oboe melody (woodwinds and strings)</i>
	<i>O vos omnes, qui transitis per viam</i>	21–28	b		O ye people who pass by [along the way]
	<i>attendite et videtete si est dolor sicut dolor meus.</i>	29–39	c1		<i>Behold, and see if there be any sorrow like my sorrow.</i>
	<i>Posuit me, Dominus, desolatam tota die maerore confectam.</i>	40–47	d	B	My Lord has made me desolate and faint.
	<i>Ne vocatis me Noemi sed vocate me Mara.</i>	48–55	e		Call me not Naomi (Pleasant), but call me Mara (Bitter).
	<i>O vos omnes qui transitis per viam</i>	56–63	b	A	O ye people who pass by [along the way]
	<i>attendite et videtete si est dolor sicut dolor meus.</i>	64–72	c1		<i>Behold, and see if there be any sorrow like my sorrow.</i>
	<i>sicut dolor meus. si est dolor sicut dolor meus.</i>	73–79	c2		Like my sorrow, if there be any sorrow like my sorrow
	none	79–86	b		<i>orchestral codetta with oboe melody (woodwinds and strings)</i>
	none	86–89	a		<i>orchestral codetta for woodwinds and brass</i>
First Word	none	1–8	a	A (B+T solos)	<i>Orchestral introduction: horn melody</i>
	<i>Pater, dimitte illis, non enim sciunt, quid faciunt.</i>	9–16	a		Father, forgive them, for they do not know not what they do.
	None, then <i>et dicebat omnes</i>	17–25	b		And all the people said
	<i>Reus est mortis! Tolle, crucifige eum.</i>	26–41	c1, c2	B	“He is guilty of death. Take him away! Crucify Him!
	<i>Sanguis ejus super nos et super filios nostros.</i>	42–57	d		May His blood be upon us and upon our children!”

Table 6.3 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
First Word (continued)	<i>Reus est mortis! Tolle, crucifige eum.</i>	58–73	c1, c2	B (Choral with T solo)	“He is guilty of death. Take him away! Crucify Him!”
	<i>Crucifixerunt Jesum et latrones, unum a dextris et alteratum a sinistris.</i>	74–91	e1		They crucified Jesus, and the criminals, one on the right hand, and the other on the left.
		92–108	e2		
	<i>Reus est mortis! Tolle, crucifige eum.</i>	108–123	c1, c2		“He is guilty of death. Take him away! Crucify Him!”
	<i>Pater, dimitte illis, non enim sciunt, quid faciunt.</i>	124–148	f	C (Choral with B solo)	Father, forgive them, for they do not know not what they do.
	<i>Sanguis ejus super nos et super filios nostros.</i>	148–163	d		May His blood be upon us and upon our children!”
	<i>Reus est mortis! Tolle, crucifige eum.</i>	164–179	c1,c2		“He is guilty of death. Take him away! Crucify Him!”
	<i>Pater, dimitte illis, non enim sciunt, quid faciunt.</i>	180–187	a		Father, forgive them, for they do not know not what they do.
		188–193	g		<i>Orchestral codetta</i>
Second Word	none	1–17	a	A (Tenor soloist)	<i>Orchestral introduction: clarinet melody</i>
	<i>Hodie mecum eris in paradiso</i>	18–25	a1		Today you will be with me in paradise
		26–33	a2		
	<i>Amen, amen dico tibi</i>	34–41	a3		Truly I say to you
	<i>Hodie mecum eris in paradiso / Domine, memento mei cum veneris</i>	42–49	a1	B (Tenor and Bass soloists)	Today you will be with me in paradise / Lord, remember me when you come
	<i>Domine, memento mei cum veneris in regnum tuum.</i>	50–61	b		Lord, remember me when you come into your kingdom.
	<i>Hodie mecum eris in paradiso / Domine, memento mei cum veneris</i>	62–69	a1	C (TB + Choir)	Today you will be with me in paradise / Lord, remember me when you come
	<i>Domine, memento mei cum veneris in regnum tuum / Hodie mecum eris in paradiso</i>	70–85	c		Lord, remember me when you come into your kingdom / Today you will be with me in paradise
		86–101	a1		
	none	102–106	a1		<i>Orchestral codetta: clarinet melody</i>

Table 6.3 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Third Word	none	1–12	a	A (Tenor soloist and choir)	<i>Orchestral introduction: bassoon / cello melody</i>
	<i>Mulier, ecce filius tuus.</i>	13–25	b		Woman, behold thy Son!
	<i>Stabat Mater dolorosa Juxta crucem lacrymosa, dum pendebat Filius</i>	26–41	c	B (Soprano soloist)	Stood the mother deep in sorrow / by the cross in tears lamenting / while her son in torture hung.
	none	42–45	a		<i>Orchestral interlude</i>
	<i>Qui est homo, qui non fleret, Christi matrem si vederet in tanto supplicio?</i>	46–57	d1 (Tenor soloist)	C	Who could witness without weeping / Christ's own mother standing watching / Broken hearted in her grief?
		58–69	d2 (ST soloists + choir)		
	<i>Stabat Mater dolorosa Juxta crucem lacrymosa</i>	70–77	c	B (Soprano soloist)	Stood the mother deep in sorrow / by the cross in tears lamenting
	none	78–80	a		<i>Orchestral interlude</i>
	<i>Mulier, ecce filius tuus.</i>	81–84	b	A (Tenor soloist and choir)	Woman, behold thy Son!
Fourth Word	none	1–16	a	A	<i>Orchestral introduction: violin / clarinet melody</i>
	<i>Deus meus, ut dereliquisti me?</i>	17–28	b		My God, why have you forsaken me?
	<i>Omnes amici mei dereliquerunt me,</i>	29–36	c	B	All my friends have forsaken me,
	<i>Praevaleurent insidiantes mihi</i>	36–40	d		they have prevailed who laid snares for me,
	<i>Traditit me quem diligebam.</i>	40–44	e		he has betrayed me, he whom I loved.
	<i>Deus meus, ut dereliquisti me?</i>	45–50	b	A	My God, why have you forsaken me?
	none	51–54	a		<i>Orchestral interlude: violin / clarinet melody</i>

Table 6.3 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Fourth Word (continued)	<i>Vinea mea electa, ego te plantavi:</i>	55–62	f	C	My chosen vineyard: I planted you
	<i>Quomodo conversa es in amaritudine ut me crucifigeres?</i>	63–74	g		Why didst thou turn so bitter as to crucify me?
	<i>Deus meus, ut dereliquisti me?</i>	75–80	b	A	My God, why have you forsaken me?
	none	81–90	b'		<i>Orchestral coda: violin melody</i>
Fifth Word	none	90–100	a	A (Bass soloist)	<i>Orchestral introduction: clarinet melody</i>
	<i>Sitio</i>	1–8	a		I thirst.
	none	9–10	b1		<i>clarinet melody reprise</i>
	<i>Judaei praeteruntes blasphemabat eum, moventes capita sua et dicentes:</i>	11–15	a	B (Tenor soloist)	The Jews as they passed by, blasphemed him, wagging their heads and saying:
	<i>Vah!</i>	16–24	c		
	<i>Qui destruis templum Dei, si tu es Christus, Filius Dei, descende nunc de cruce, ut videamus et credamus tibi.</i>	25–35	d1	C (Choir)	Bah!
	<i>Qui destruis templum Dei</i>	36–59	e1		You who will destroy the temple of God, if you are the Christ, the Son of God, come down now from the cross, so we might see and believe in you.
	<i>Vah!</i>	60–83	e1		You who will destroy the temple of God
	<i>Qui destruis templum Dei</i>	84–89	f1		Bah!
	<i>Vah!</i>	90–95	f2		You who will destroy the temple of God
	<i>Qui destruis templum Dei, si tu es Christus, Filius Dei, descende nunc de cruce, ut videamus et credamus tibi.</i>	96–99	f3		Bah!
	<i>Vah!</i>	100–103	f4		You who will destroy the temple of God, if you are the Christ, the Son of God, come down now from the cross, so we might see and believe in you.
	<i>Vah!</i>	104–120	e2		Bah!
	<i>Si tu es Rex Judeaorum, salvum te fac.</i>	121–127	d2		If you are the King of Jews, save yourself then.
	none	128–131	g1		<i>Orchestral interlude</i>
	<i>Sitio!</i>	132–139	d2	A (Bass soloist)	I thirst.
	<i>Sitio!</i>	140–141	b2		

Table 6.3 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Fifth Word (continued)	<i>Qui destruis templum Dei</i>	142–151	e3	C (Choir)	You who will destroy the temple of God
	<i>Vah!</i>	152–155	f5		Bah!
	<i>Qui destruis templum Dei, si tu es Christus, Filius Dei, descende nunc de cruce, ut videamus et credamus tibi.</i>	156–175	e1		You who will destroy the temple of God, if you are the Christ, the Son of God, come down now from the cross, so we might see and believe in you.
	<i>descende nunc de cruce</i>	176–179	g2		come down now from the cross
	<i>Si tu es Rex Judeaorum, salvum te fac.</i>	180–183	g1		If you are the King of Jews, save yourself
	<i>salvum te fac.</i>	184–190	g3		save yourself then.
	<i>Vah!</i>	191–199	d1		Bah!
	none	197–206	h		<i>Orchestral codetta</i>
	<i>Sitio!</i>	207–208	b1	A (Bass soloist)	I thirst.
	<i>Vah!</i>	209	f5	C (Choir)	Bah!
Sixth Word	none	1–4	a	A (Tenor Soloist)	<i>Orchestral introduction for woodwinds and brass</i>
		5–12	b		<i>Orchestral introduction for strings: cello melody</i>
	<i>Pater, in manus tuas commendo spiritum meum</i>	13–20	c1		Father, into your hands I commend my spirit
		21–28	c2		
	<i>Pater meus es tu, Deus meus,</i>	29–36	d	B (Tenor soloist)	Thou art my father, my God
	<i>susceptor salutis, meae.</i>	37–44	e	B (choir)	and the rock of my salvation.
	<i>Pater, in manus tuas commendo spiritum meum</i>	44–51	c3	A' (T soloist and choir)	Father, into your hands I commend my spirit
	<i>in manus tuas commendo spiritum meum</i>	51–61	c4		into your hands I commend my spirit.
	none	61–68	b		<i>Orchestral coda for strings: cello melody</i>

Table 6.3 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Seventh Word	<i>Et clamans Jesu, voce magna dixit:</i>	1–4	a (Soprano Soloist)	A	And Jesus, crying with a loud voice, said:
	<i>consummatum est.</i>	5–6	b (Tenor soloist)		“it is finished.”
		7–8	b (Choir)		
	<i>Et inclinatus capite, tradidit spiritum.</i>	9–13	c (Soprano Soloist)		And bowing his head, He gave up his spirit
	<i>consummatum est.</i>	14–15	b (Choir)		“it is finished.”
		16–19	b (SA soli)		
		20–22	b (TB soli)		
	<i>Erat autem fere hora sexta: obscurata est sol, et tenebrae factae sunt in universam terram;</i>	23–34	d	B (Tenor Soloist recitative)	And it was about the sixth hour, the sun was obscured and darkness came over the whole earth;
	<i>Velum temple scissum est, omnis terra tremuit, petrae scissae et monumenta aperta sunt.</i>	35–42	e		the veil of the temple was torn, the whole earth quaked, rocks were split and tombs were opened.
	none	43–54	f	C (Orchestral interlude: The earthquake)	<i>full orchestra</i>
		54–61	g		<i>high woodwinds and strings</i>
		62–70	f		<i>full orchestra</i>
		70–85	h		<i>Strings and woodwinds: low strings have melody</i>
		86–103	g		<i>high woodwinds and strings</i>

Table 6.3 (continued)

Movement	Latin Text	Bars	Micro-Form	Macro-Form	English Translation
Seventh Word (continued)	<i>none</i>	104–107	i	D (Closing Hymn)	<i>Orchestral introduction</i>
	<i>Adoramus te, Christe, et benedicimus tibi</i>	108–111	j		Christ, we do all adore thee, and praise your name forever.
		112–115	j		
	<i>Quia per sanctam crucem tuam redemisti mundum.</i>	116–119	k		For on the holy cross you have redeemed the whole world.
	<i>Adoramus te, Christe, et benedicimus tibi</i>	120–123	j		Christ, we do all adore thee, and praise your name forever.
	<i>none</i>	124–125	j2		<i>Orchestral interlude</i>
	<i>Adoramus te, Christe</i>	126–127	j3		Christ, we do all adore thee

In both opening movements, the opening section for soprano (“Is it nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow”) is in minor and is followed by the second section (“The Lord hath made me desolate and faint all the day. Call me not Naomi, call me Mara”) in the relative major. They both transition back to the recapitulation of the opening melody using romantic chromaticism, and each uses a descending chromatic line ending on the third of the dominant to conclude the second section. Compare bar 43 of Figure 6.3 to bar 55 of Figure 6.4 on the next two pages.

This formula results in an identical structure for both movements: ABA after an initial introduction. Yet there are differences: Franck’s prologue is shorter, 59 bars versus 89 for Dubois’, and Franck begins sparingly with only woodwinds and horns for a mystical effect, while Dubois begins with two complimentary four-bar phrases (a four chord harmonic progression) for a solemn effect. Dubois’ soprano melody is previewed by the oboe solo in the 12 bars previous to her entry, while Franck’s melody is less obviously related to the opening musical material except in character, mode, and mood. Dubois draws out the final phrase longer

Flute I

Oboe I & II

Bassoon I & II

Horns in F I & II

Soprano Soloist

Violin I

Violin II

Viola

Cello

Contrabass

sed vo ca te me Ma ra, sed vo ca te me Ma ra. O vos, o vos om nes,

Soprano melody ends on third of dominant

Figure 6.3: Franck, Prologue, bars 40–45.

Figure 6.4: Dubois, Prologue, bars 52–57.

The musical score is arranged in a system of 13 staves. The instruments and their parts are as follows:

- Flute:** Measures 52-57. Dynamics: *pp* at measure 55.
- Oboe:** Measures 52-57. Dynamics: *pp* at measure 55.
- Clarinet in Bb:** Measures 52-57. Dynamics: *pp* at measure 55.
- Bassoon 1:** Measures 52-57. Dynamics: *p* at measure 54, *pp* at measure 55.
- Bassoon 2:** Measures 52-57. Dynamics: *p* at measure 54, *pp* at measure 55.
- Horn in F 1:** Measures 52-57. Dynamics: *p* at measure 55, *pp* at measure 56.
- Horn in F 2:** Measures 52-57. Dynamics: *p* at measure 55, *pp* at measure 56.
- Soprano:** Measures 52-57. Lyrics: "sed vo ca te me Ma ra. O vos om nes". Dynamics: *p* at measure 54. A callout box points to the Soprano melody at bar 55, stating "Soprano melody ends on third of dominant".
- Violin I:** Measures 52-57. Dynamics: *pp* at measure 55.
- Violin II:** Measures 52-57. Dynamics: *pp* at measure 55.
- Viola:** Measures 52-57. Dynamics: *pp* at measure 55.
- Cello:** Measures 52-57. Dynamics: *pp* at measure 55.
- Contrabass:** Measures 52-57. Dynamics: *pp* at measure 55.

Figure 6.4: Dubois, Prologue, bars 52–57.

than Franck, and has the oboe solo round out the movement by repeating the same melody after the soprano soloist is done. In addition, there is a textual discrepancy between the texts: the second sentence of Franck's "*O vos omnes*" is "*Posuit me, Domine, desolatam*" (The Lord has made me desolate) while Dubois' reads "*Posuit me, Dominus, desolatam*" (My Lord has made me desolate). "*Dominus*" is the variant found in the Latin Vulgate. Franck only has 4 bars of orchestral codetta after the soprano soloist is done; Dubois has 10, including a repetition of the opening material. Dubois brings back the opening brass chords at the very end (bars 86–89; see Figure 6.5 on the next page), boldly ending on a Picardie third, simultaneously referring us back to the stately and solemn mood in which we began this movement while also offering perhaps a glimpse of hope of redemption.

The 89 bars of Dubois' first movement is a perfect Fibonacci number, the twelfth in the series of numbers wherein each is the sum of the previous two (0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, etc.). The Fibonacci sequence is named after Leonardo of Pisa (c. 1170–c. 1250), who

Picardie third ends the movement

The image displays a musical score for the brass section of Dubois' Prologue, specifically bars 86 through 89. The score is written for five parts: Horn in F 1 & 2, Horn in F 3 & 4, Trombone 1, Trombone 2, and Trombone 3. The key signature is one flat (B-flat), and the time signature is common time (C). The music begins in bar 86 with a piano (p) dynamic. The melody is played by the Horns and Trombones, with the Trombones providing a harmonic foundation. The music concludes in bar 89 with a Picardie third, a major third (F-A-C), which is highlighted by a box and an arrow pointing to the final chord. The score is written in a standard musical notation with staves and notes.

Figure 6.5: Dubois, Prologue, bars 86–89, brass parts only.

was the Italian mathematician credited with single-handedly converting Europe from Roman to Arabic numerals. He did not discover this sequence of numbers but did use it as an example of the increased efficiency of Arabic numerals in introducing the system to the Western world, so it has since been named after him. The higher one goes in the sequence the more accurately any two consecutive numbers provide a ratio closer to the Golden mean, the proportion found everywhere in nature from the rate of increase in consecutive seashell sections to the arrangement of florets on a sunflower to leaflets on a pinecone. The golden mean, or *phi* of Dubois' first movement, therefore, occurs at the end of bar 55 (another Fibonacci number), provided in Figure 6.4 above. Bar 56 in Dubois' first movement commences the recapitulation, and thus the formal boundaries of the architecture of Dubois' first movement correlate precisely to the Golden mean. While it is not known whether or not Dubois was consciously aware of this ratio or tried to use it intentionally in composing, it is nonetheless fascinating how often this number turns up in the study of aesthetics.

Dubois' First Word does not utilize the same text as Franck's, however, beyond the actual First Word. Like Franck, Dubois also interpolates other biblical texts by inserting other scriptural verses, but remains closer to the narrative story—perhaps indicating a desire to be more chronological and less reflective—by selecting texts that come only from other Gospels. One of the most musically effective examples of Dubois' textual tropes comes from the First Word, where the chorus' angry clamouring for Christ's death contrasts starkly with Jesus' peaceful lyricism. Dubois remains true to his own form by previewing the melody sung by the soloist by presenting it first with instruments: the horn introduces an 8 bar melody in B flat minor, with perfectly balanced 4-bar antecedent and consequent phrases (bars 1–8), and then the baritone soloist sings Jesus' First Word to that melody (bars 9–16, see Figure 6.6 below).

Bass

9 *p* 10 11 12 13 14 15 *f* 16

Pa ter, Pa ter, di mit te il lis, non e nim sci unt quid fa ci unt.

Four bar antecedent phrase Four bar consequent phrase

Figure 6.6: Dubois, First Word, bars 9–16, baritone part only.

The same pattern is repeated for the tenor soloist: his melody is first presented by the trombones *sol*i (bars 22–23 in Figure 6.7). The narrative words here are only sung once, declamatorily, as if this is the preparatory recitative (bars 24–25, Figure 6.7).

Trombones 1, 2, & 3

22 23 24 25

f marcato

Tenor Soloist

Et di ce bant om nes:

Tenor sings same phrase as trombones just completed

Figure 6.7: Dubois, First Word, bars 22–25.

The music then launches into a dramatic contrast—an unpreviewed melody, *allegro con fuoco*, with the crowd represented by the *turba* chorus (bars 26–73). From these small forces of the low brass playing unaccompanied and the soloist singing *a cappella* as illustrated in Figure 6.7, the orchestration explodes instantly into some 24 distinct simultaneous parts in the bar 26. Figure 6.9 on the next page illustrates this unexpected point in Dubois’ score.

The tenor soloist reappears amidst the crowd, narrating the action with “*Crucifixerunt Jesum et latrones, unum a dextris et alteratum a sinistris*” (They crucified Jesus and the criminals, one on the right hand, and the other on the left), saying this text twice (bars 74–108) with *fortissimo* choral interjections of “*Tolle!*” (Take Him away!), as illustrated in Figure 6.8

below. The fact that the tenor's line is peppered with interjections sung by the chorus seems to indicate that the anger of the crowd has not yet abated.

Figure 6.8 shows a musical score for five voices: Tenor, Soprano, Alto, Tenor, and Bass. The key signature is B-flat minor (three flats) and the time signature is common time (C). The Tenor part has lyrics: "Cru ci fix e runt Je sum, et la tro nes, _____". The Soprano, Alto, and Bass parts have the interjection "Tol le!" starting at bar 80, marked with a forte (ff) dynamic. The Tenor part also has "Tol le!" at bar 76, marked with ff. The score ends with a double bar line at bar 81.

Figure 6.8: Dubois, First Word, bars 74–81.

The tenor's solo provides the "development" section to the expository musical material of the chorus (bars 26–73), who return with the recapitulation of the same theme (bars 108–123) in the same key (B flat minor): compare Figure 6.9 with Figure 6.10 below, which comes from later in the same movement.

Amidst the clamour, however, Jesus, represented by the baritone soloist, speaks up in a lyrical, peace-filled line that can barely be heard over the crowd. This is the third and final section of the movement (bars 124–193 as outlined in Table 6.3), which provides a startling juxtaposition of the crowd's anger and Christ's peaceful calm in the face of death. The crowd pays Christ no notice however, which Dubois depicts with another graceless interruption just as

Allegro con fuoco

Flute 1 & 2

Oboe 1 & 2

Clarinet in B♭ 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in B♭ 1 & 2

Trombone 1 & 2

Trombone 3

Timpani

Organ

Soprano 1

Soprano 2

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

Re us est mor tis, Re us est mor tis, Tol le, Tol le, cru ci fi ge e um,

Re us est mor tis, Re us est mor tis, Tol le, Tol le, cru ci fi ge e um,

Re us est mor tis, Re us est mor tis, Tol le, Tol le, cru ci fi ge e um,

Re us est mor tis, Re us est mor tis, Tol le, Tol le, cru ci fi ge e um,

Figure 6.9: Dubois, First Word, bars 26–33.

A tempo

Flute 1 & 2

Oboe 1 & 2

Clarinet in B \flat 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in B \flat 1 & 2

Trombone 1 & 2

Trombone 3

Timpani

Organ

Soprano 1

Soprano 2

Tenor

Bass

A tempo

Violin I

Violin II

Viola

Cello

Contrabass

Lyrics:

Re us est mor tis, Re us est mor tis, Tol le, Tol le, cru ci fi ge o um,

Figure 6.10: Dubois, First Word, bars 108–115.

they did to the tenor narrator earlier (see Figure 6.8). Dubois here boldly intermeshes the opening musical material—Christ’s placid solo—with the *turba* chorus, providing a chiaroscuro tableau of contrasting energy, emotions, dynamics and tempi. The resulting musical picture of a forgiving God who rises above the petty immediate concerns of mankind is an impressive achievement for any composition. Figure 6.12 on the next page illustrates this point in Dubois’ score.

To conclude the second movement, Jesus repeats his First Word, a final reminder that despite our sin, Christ continues to intercede for our forgiveness (bars 180–187). This final time, however, Christ’s solo is set to the opening musical material (unlike bars 124–148, the same text was sung to different musical material). In Figure 6.6 above, the soloist ended on D flat, the mediant, in bar 16, an authentic cadence. Here, in bar 187 of Figure 6.11 below, he completes the same phrase on a more satisfying perfect authentic cadence (PAC). A six bar harmonically-static orchestral coda concludevs the movement (bars 188–193).

Bass

180 *mf* 181 182 183 184 185 186 *rit.* 187

Pa ter, Pa ter, di mit te il lis, non e nim sci unt quid fa ci unt.

Antecedent phrase

Consequent phrase, ending in PAC

Figure 6.11: Dubois, First Word, bars 180–185, baritone part only.

Flute 1 & 2

Oboe 1 & 2

Clarinet in Bb 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in Bb 1 & 2

Trombone 1 & 2

Trombone 3

Timpani

Harp

Organ

Baritone Soloist

Soprano 1 & 2

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

124 125 126 127 128 129

p *f* *sf*

Pa lor Pa lor

Tol lo Tol lo

Figure 6.12: Dubois, First Word, bars 124–129.

In the Second Word, Dubois continues his pattern of introducing the soloist's material in the orchestra (bars 1–17). Here too the correlation with Franck's oratorio is astonishing, as each of them set this movement for two male soloists (Franck specifies two tenors, but one could potentially use tenor and bass soloists as discussed in chapter five; Dubois specifies tenor and bass soloists). The compound triple meter here provides contrast with the previous movement, as does the major key, and the clarinet solo, an instrument which has not yet been featured. When the tenor soloist enters with the same theme (bars 18–33), it is presented in beautifully-balanced 8-bar phrases which divide neatly in half for the antecedent and consequent sections.

The image shows a musical score for a tenor soloist. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo/mood is marked 'sostenuto molto' and the dynamic is 'mf'. The lyrics are 'Ho di e, me cum e ris in Pa ra di so.' The score is divided into two main sections: an 'Antecedent phrase' (bars 18–21) and a 'Consequent phrase' (bars 22–25). The melody is characterized by long, flowing lines with many ties between notes.

Figure 6.13: Dubois, Second Word, bars 18–25, tenor part only.

The “*amen*” (verily I say unto you) section of the text Dubois relocates to the end (bars 34–41), enabling a natural and free-flowing AAB macro phrase structure, textually and musically, in the tenor solo (bars 18–41). The tenor then reprises the first part of his solo, accompanied in parallel thirds now by the baritone, who sings the words of the thief (bars 42–49). Figure 6.14 provides a rare example of polytextuality in Dubois’ most famous oratorio.

The image shows a musical score for two soloists: Tenor and Baritone. The notation is in treble clef for the Tenor and bass clef for the Baritone, with a key signature of one flat and a 3/4 time signature. The dynamic is 'mf'. The Tenor's lyrics are 'Ho di e, me cum e ris in Pa ra di so.' and the Baritone's lyrics are 'Do mi ne, me men to, me men to, me men to — me i.' The score shows the two soloists singing in parallel thirds, with many ties between notes. A box labeled 'Soloists sing in parallel thirds' points to the overlapping parts of the two staves.

Figure 6.14: Dubois, Second Word, bars 42–49, soloists' parts only.

The soloists here have exchanged roles from the previous movement: whereas in the First Word the tenor was the narrator and the bass sang the words of Christ, now the bass sings the words of the criminal while the tenor sings the words of Christ. The baritone continues with new (and eminently forgettable) material once the tenor drops out (bars 50–61), but soon the chorus joins in reiterating the words of the thief with the bass soloist (bars 62–101), as can be seen in Figure 6.15.

Figure 6.15 shows a musical score for the Second Word, bars 62–69, vocal parts only. The score is written for six vocal parts: Tenor, Baritone, Soprano 1, Soprano 2, Tenor, and Bass. The Tenor part (top) is marked *mf* and contains the lyrics "Ho di e, me cum e ris in Pa ra di so." The Baritone part (second) is marked *mf* and contains the lyrics "me men to, me i, me men to me i, me men to me i." The Soprano 1 and 2 parts (third and fourth) are marked *pp* and contain the lyrics "Do mi ne, me men to me i, me men to me i." The Tenor and Bass parts (fifth and sixth) are marked *pp* and contain the lyrics "Do mi ne, me men to, me men to me i." Arrows point from a box labeled "Choir sings thief's words" to the lyrics "me men to, me i, me men to me i, me men to me i." in the Baritone, Soprano 1, Soprano 2, and Bass parts.

Figure 6.15: Dubois, Second Word, bars 62–69, vocal parts only.

The tenor again reprises his opening line as a descant above the chorus, the Second Word itself “*Hodie mecum eris in paradise*” (Today you will be with me in paradise) promising all now—not just one person—that today they will be with Him in paradise. The effect is moving: all of us, like the thief, wish to be remembered by Christ when he comes into His kingdom. By having these words sung first to another soloist and then with the chorus, Dubois is theologically

asserting in the music that Christ's promise to the thief on the cross remains equally valid for the rest of us as well. The movement concludes, like the previous movements, with a six-bar orchestral coda (bars 101–106) in which the clarinet reprises its solo (see Figure 6.16 below). As the listener now has words associated with that melodic line, the coda serves as a final echoing reiteration of Christ's promise of salvation (bars 101–102 in Figure 6.16). But for this final statement, Dubois has the clarinet repeat the melody in the next highest inversion (bars 103–104 in Figure 6.16). This provides for two things: 1) a more conclusive final statement, as the melody is now presented (for the first time) in root position instead of in second inversion, and 2) a brief pictorial representation of the soul's ascent to heaven.

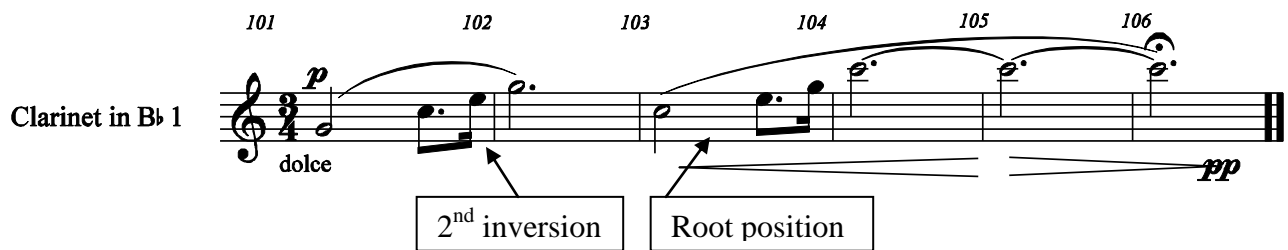


Figure 6.16: Dubois, *Second Word*, bars 101–106, clarinet part only.

In the *Third Word*, Dubois again follows Franck's lead in including texts from the *Stabat Mater*, although not the same ones. The *Stabat Mater* is a well known Lenten prayer that dates from the 13th century. It is thought to originate from Franciscan sources based on the striking parallels of this poem to the mysticism of St. Francis of Assisi, which has as one of its focal points the immersion of the believer in the sufferings of the Lord. In the *Stabat Mater*, the believer stands with Mary before the crucified body of Jesus. While the author is not known for certain, Pope Innocentius III, Pope Gregorius, Pope John XII, and Bernhard of Clairveaux are all mentioned as possibilities by scholars. That it was originally designed for private devotion can

be concluded from the inclusion of the reader itself as the central point of view. Since the beginning of the 14th century the *Stabat Mater* can be found in prayer books, the oldest reference in a liturgical source is a Breviary from Arezzo, a manuscript that dates from 1417.

Thematically the poem belongs to a group of passion plays called *Marienklagen* (Marian laments) that were very popular in medieval times in Germany and Italy. These passion plays depicted the Passion as described in the New Testament, this scene in particular being extrapolated from John 19:25 (the Third Word), which places Mary at the site. This is also the same scene illustrated by the 12th station of the cross found in many Catholic churches. The poem is made up of 20 stanzas of three short lines, each line having only seven or eight syllables. Each pair of stanzas rhymes in Latin according to the scheme AAB CCB. The entire text of the *Stabat Mater* is provided in the appendix.

As Table 6.4 on the next page makes clear, Franck includes three verses from the *Stabat Mater*, while Dubois only includes two—and they only overlap for one. This is the first movement in which Dubois does not introduce the melody with an instrumental solo—yet nonetheless he remains true to form by commencing with an instrumental introduction (bars 1–12). The bass soloist sings the words of Christ “*Mulier, ecce filius tuus*” (Woman, behold thy Son!) while the chorus repeats them (bars 13–25). Dubois, like Franck before him, alternates the soloists who sing Christ’s words, as it was the tenor who sang Christ’s words in the previous movement. The crowd (Chorus) has now been converted to Christ’s cause and now hangs expectantly on his every word.

Table 6.4: *Stabat Mater* verses interpolated into the Third Word (in English translation)

Textual Source	César Franck's <i>Sept Paroles du Christ sur la Croix</i> (1859)	Theodore Dubois' <i>Les Sept Paroles du Christ</i> (1867)
<i>Stabat Mater</i> verse 1		Deep in sorrow stood the mother By the cross in tears lamenting While her son in torture hung.
<i>Stabat Mater</i> verse 3	Oh what bitter pain she suffered as she saw her Son contending with the bitter pangs of death!	
<i>Stabat Mater</i> verse 5	Who could witness without weeping Christ's own mother standing watching Broken hearted in her grief?	Who could witness without weeping Christ's own mother standing watching Broken hearted in her grief?
<i>Stabat Mater</i> Verse 6	Who could fail to share her sorrow feel as his her heart's deep anguish as she watched her dying Son?	

19 *piu f* 20 21 22 23 24 25

Baritone ec ce, ec ce, fi li us tu us.

Soprano 1 ec ce, ec ce, fi li us tu us.

Soprano 2 ec ce, ec ce, fi li us tu us.

Tenor ec ce, ec ce, fi li us tu us.

Bass ec ce, ec ce, fi li us tu us.

Figure 6.17: Dubois, Third Word, bars 19–25, vocal parts only.

The soprano enters with a very chromatic descending line (bars 26–45) on the words of the *Stabat Mater*: “*Stabat Mater dolorosa Juxta crucem lacrymosa, dum pendebat Filius*” (Deep in sorrow stood the mother / By the cross in tears lamenting / While her son in torture hung). As we saw in chapter five, Franck also has the soprano enter at the textual interpolation, just with a different verse of the *Stabat Mater*. It is probably coincidence that this line is similar to Gounod’s Fifth Word “*Sitio*” (I thirst): compare bar 17 in Figure 6.18 to bars 26–27 in Figure 6.19, both of which are below.

14 SOLO 15 *f* *dim* 16 *p* 17 *f* *dim* 18 *p* 19 *cres. molto* 20 *dim* 21 *p*

Soprano: Si ti o, Si ti o, si tio, si ti o.

Alto: SOLO *f* *dim* *p* *f* *dim* *cres. molto* *dim* *p*

Tenor: SOLO *f* *dim* *p* *f* *dim* *cres. molto* *dim* *p*

Bass: SOLO *f* *dim* *p* *f* *dim* *cres. molto* *dim* *p*

Chromatic descending lines

Figure 6.18 (excerpted from Figure 4.21): Gounod, Fifth Word, bars 14–21.

26 *molto espressivo* 27 28 29 30 31

Soprano: Sta bat Ma ter do lo ro sa Jux ta cru cem

32 33 34 35 36 37

la cry mo sa, Dum pen de bat fi li us, Dum pen de bat fi li us,

Figure 6.19: Dubois, Third Word, bars 26–37, soprano soloist part only.

Her solo divides easily into four four-bar phrases with an overall AABA form, only the first three sections of which (AAB) are provided above in Figure 6.19. But as Dubois provides four phrases of music for only three lines of text, he is obligated to repeat not just the music but also the text for the last line; this provides for double-reinforcement and a stronger conclusion to the section. The tenor's solo which follows is less abrasive (bars 46–57) as he reflects on the scene: “*Qui est homo, qui non fleret, Christi matrem si vederet in tanto supplicio?*” (Who could witness

without weeping / Christ's own mother standing watching / Broken hearted in her grief?) His melody is soon picked up by both the soprano soloist and the SATB chorus, who accompany the duet in bars 58–69 (Figure 6.20).

The musical score for bars 58–61 of Dubois' Third Word, vocal parts only, is presented below. The score is for Soprano, Tenor, Soprano 1, Soprano 2, Tenor, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Quis est ho mo, qui non fle ret,".

Bar 58: Soprano and Tenor soloists enter with a duet. The Soprano part begins with a *p* (piano) dynamic. The Tenor part begins with a *p* (piano) dynamic. The lyrics are: "Quis est ho mo, qui non fle ret,".

Bar 59: The SATB chorus enters. The Soprano 1 and Soprano 2 parts begin with a *pp* (pianissimo) dynamic. The Tenor and Bass parts begin with a *pp* (pianissimo) dynamic. The lyrics are: "Quis est ho mo, qui non fle ret,".

Bar 60: The SATB chorus continues. The lyrics are: "Quis est ho mo, qui non fle ret,".

Bar 61: The SATB chorus concludes. The lyrics are: "Quis est ho mo, qui non fle ret,".

Figure 6.20: Dubois, Third Word, bars 58–61, vocal parts only.

The movement concludes with the soprano soloist reprising her first two phrases (both on the “A” thematic material provided above in Figure 6.19) and thus only incompletely reiterating her verse of the *Stabat Mater* (bars 70–80). Finally, the bass soloist repeats his opening line (bars 81–84), but in this case he sings the entire text of Christ's Third Word on one note (see Figure 6.21). It gives a palindromic structure (ABCBA) to the entire movement, as can be seen in Table 6.3. All in all, it is a movement filled with pathos and empathetic writing—and provides a quiet respite from the anger and violent action of the First Word.

81 *piu largamente* 82 83 84

Baritone Mu li er, ec ce fi li us tu us.

Soprano 1 *pp* ec ce!

Soprano 2 *pp* ec ce!

Tenor *pp* ec ce!

Bass *pp* ec ce!

Figure 6.21: Dubois, Third Word, bars 81–84.

In setting the next movement solely for the baritone soloist instead of SATB choir, Dubois' Fourth Word is the first movement in which he deviates from Franck's structure. Franck supplemented his Fourth Word with text from the Old Testament book of Job; Dubois instead chooses a related liturgical text "*Omnes Amici Mei*" (All my friends have forsaken me). It is similar in theme to *The Reproaches* that Franck utilized in his Fifth Word. The first section of this movement (bars 1–54; notice the Fibonacci number again here, as the next section begins on bar 55) parallels the movement immediately previous in its palindromic ABCBA structure (see Table 6.3): an instrumental section (a) to open (bars 1–16) and close the section (bars 51–54); the "*Deus meus, ut dereliquisti me?*" (My God, why have you forsaken me?) text (b) in bars 17–28 and 45–50, and the "*Omnes Amici Mei*" (All my friends have forsaken me) text, a single sentence in Latin (c), which occupies bars 29–44.

Dubois sets the Fourth Word itself (no Aramaic original here, just the Latin translation) to a lyrical melody which does not communicate the anguish of the speaker of the text very dramatically.

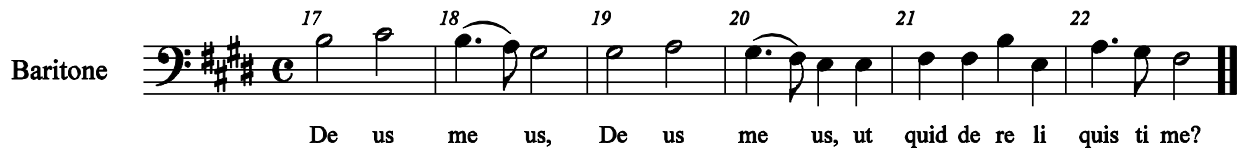


Figure 6.22: Dubois, Fourth Word, bars 17–22, baritone soloist part only.

Dubois’ melody here is economical in range (a fifth) and length (six bars). It sequences through the opening two bars’ material (bars 17–18 in Figure 6.22) again immediately a third lower (bars 19–20 in Figure 6.22) and then provides a concluding half cadence (in bar 22). The concluding rhythm (bar 22) is identical to the ends of the previous two two-bar sections (bars 18 and 20). This is bar form, analyzed as AAB on the micro-level. The sequence, bar form, and the rhythmic self-reference combine to all provide an unusually strong degree of melodic cohesion.

This melody is repeated immediately (the six bars which follow those provided in Figure 6.22 above are identical in words and music for the baritone soloist) as well as again later (bars 45–50 and 75–80). In fact, this theme becomes the ritornello for the movement, returning between every other section of text, which is set to new musical material in an attempt to portray the meaning of the words. For example, the next textual phrase “*Omnes amici mei derelinquerunt me*” (All my friends have forsaken me) is first sung in major (see bars 29–32 in Figure 6.23), but then is repeated in a more sombre, reflective, and melancholic minor (bars 33–36 in Figure 6.23 below). A heavily accented phrase immediately follows (bars 36b–38 and following in Figure 6.23): “*praevaluerunt insidiantes mihi*” (they have prevailed who laid snares for me); the accents help emphasize the victory of those who laid the snares.

Baritone

29 30 31 *f* 32 33

Om nes a mi ci me i de re li que runt me. Om nes a mi ci

34 35 36 *f* 37 38

me i de re li que runt me; pre va lu e runt in si di an tes mi hi; pre va lu

Repetition in minor

Accents to emphasize “snares”

Figure 6.23: Dubois, Fourth Word, bars 29–38, baritone soloist part only.

The ritornello returns, briefly (bars 45–50), as do four bars of the opening orchestral introduction (bars 51–54), before the bass soloist continues in the relative minor (bars 55–74). Here, the anguish is expressed with a repeated descending chromatic melodic line.

Baritone

63 64 65 66 67 *f* 68 *p*

quo mo do con ver sa es in a ma ri tu di ne ut cru ci fi ge res — me?

Chromatic descending line

Figure 6.24: Dubois, Fourth Word, bars 63–68, baritone soloist part only.

This phrase too (Figure 6.24) divides easily into three two-bar micro-sections that provide us again with AAB bar form; Dubois is still using his melodic economy. This short chromatic theme is repeated again in the baritone part a fifth lower (see bars 70–72 in Figure 6.25 below) to commence the transitional phrase back to the final reiteration of the main theme (bars 75–100), this time accompanied by celestial harp-like arpeggios in the strings (see bars 75–76 in Figure 6.25 below). As Table 6.3 makes clear, there is a rondo structure (ABACA) to this movement as well.

Harp-like arpeggios in upper strings

Baritone: 70 *cres molto* 71 72 *cres molto* 73 74 75 *Tempo Primo* 76
 ut me crui fi ge res, ut me crui fi ge res? De us me us,
 Violin I: *cres molto* *p*
 Violin II: *cres molto* *p*
 Viola: *cres molto* *p*
 Cello: *cres molto* *p*
 Contrabass: *cres molto* *p*

Figure 6.25: Dubois, Fourth Word, bars 70–76, baritone soloist and string parts only.

Dubois’ setting of the Fifth Word is perhaps his most memorable movement of the entire work. After an eight-bar orchestral introduction (bars 1–8), the bass (continuing as Christ from the previous movement) sings five notes of a descending unaccompanied minor scale (bars 9–10: see Figure 6.26).

dolce ad libitum

Baritone: 9 10
 Si ti o! _____

Figure 6.26: Dubois, Fifth Word, bars 9–10.

The tenor then narrates the action in (as the score says) “*quasi recitative*” style: declamatory singing with no textual repetition and minimal accompaniment (bars 16–24).

Figure 6.27 shows a musical score for the Fifth Word, bars 16–24. The score is in 3/4 time and D minor. The Tenor part has the following lyrics: "Ju - da - ei praeter e - un tes blasphemabant eum, mo - ventes ca - pit a su - a et di - cen - tes:". The instrumental parts (Violin I, Violin II, Viola, Cello, Contrabass) feature dynamic markings: *p* (piano), *f* (forte), and *pp* (pianissimo). The score is in 3/4 time and D minor.

Figure 6.27: Dubois, Fifth Word, bars 16–24.

Interestingly, Dubois uses the same textual trope, Mark 27:39 here in his Fifth Word as Gounod utilized in his First: “*Judaei praeteruntes blasphemabat eum, moventes capita sua et dicentes: Vah!*” (Those passing by blasphemed him, wagging their heads and saying ‘Bah!’). Once the choir comes in, however, a dramatic change in perspective is observed, even if there is no change in key or mode from d minor. We are now hearing the jeering of the crowd, *allegro energico* and *fortissimo* (bars 25–35). Figure 6.28 on the next page illustrates this sudden transformation.

The musical score for Dubois' Fifth Word, bars 25-35, is a complex orchestral and vocal work. It features a full symphony orchestra and a vocal quartet. The tempo is marked 'Allegro energico' and the dynamics are 'ff' (fortissimo) and 'molto marcato'. The score is written for the following instruments and voices:

- Flute 1 & 2
- Oboe 1 & 2
- Clarinet in Bb 1 & 2
- Bassoon 1 & 2
- Horn in F 1 & 2
- Horn in F 3 & 4
- Trumpet in Bb 1 & 2
- Cornet 1 & 2
- Trombone 1 & 2
- Trombone 3
- Timpani
- Organ
- Soprano 1
- Soprano 2
- Tenor
- Bass
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

The score is divided into two systems. The first system covers bars 25-31, and the second system covers bars 32-35. The vocal parts (Soprano 1, Soprano 2, Tenor, Bass) are marked with 'Vahl' and 'Vahl' in the first system, and 'Vahl' in the second system. The instrumental parts are marked with 'ff' and 'molto marcato' throughout the score.

Figure 6.28: Dubois, Fifth Word, bars 25–35.

Immediately following this, the tenors and basses of the chorus take the words of the crowd from Mark 27:40: “*Qui destruis templum Dei, si tu es Christus, Filius Dei, descende nunc de cruce, ut videamus et credamus tibi*” (You who will destroy the temple of God, if you are the Christ, the Son of God, come down now from the cross, that we may see and believe in you) and present it in an unaccompanied unison passage (bars 36–59, see Figure 6.29).

Figure 6.29 shows the musical notation for the Tenor and Bass parts, bars 36–39. The Tenor part is in treble clef with a key signature of one flat and a 3/4 time signature. The Bass part is in bass clef with the same key signature and time signature. Both parts start with a forte (*f*) dynamic. The lyrics are: "qui de stru is tem plum De i,". The melody is a simple unison line for both parts.

Figure 6.29: Dubois, Fifth Word, bars 36–39.

After orchestral repetition of the last four bars in harmony (bars 56–59), the text is repeated transposed up a fourth into g minor, and sung by SATB accompanied by the orchestra playing *colla voce* (bars 60–79). The orchestra again repeats the four-bar cadence at the end (bars 80–83), and then the same text is used as the basis for fugal entries which are sequenced in ascending half-steps (bars 84–95). The “vah!”’s return (bars 96–103), sung in a rare example of four-part harmony in the men, illustrated in Figure 6.30 below.

Figure 6.30 shows the musical notation for the Tenor and Bass parts, bars 96–99, focusing on the “vah!” exclamations. The Tenor part is in treble clef with a key signature of one flat and a 3/4 time signature. The Bass part is in bass clef with the same key signature and time signature. Both parts show a sequence of “vah!” exclamations with a melodic line that ascends by half-steps in each bar.

Figure 6.30: Dubois, Fifth Word, bars 96–99, vocal parts only.

The tenors have an extended soli section on the same text: bars 104–121. Here, their mocking and condescension is communicated musically by the descending chromatic motion of their lines. To highlight the dissonant nature of this melodic line, Dubois here supplies the tenors with a vocal passage comprised mostly of descending minor seconds and diminished fourths.

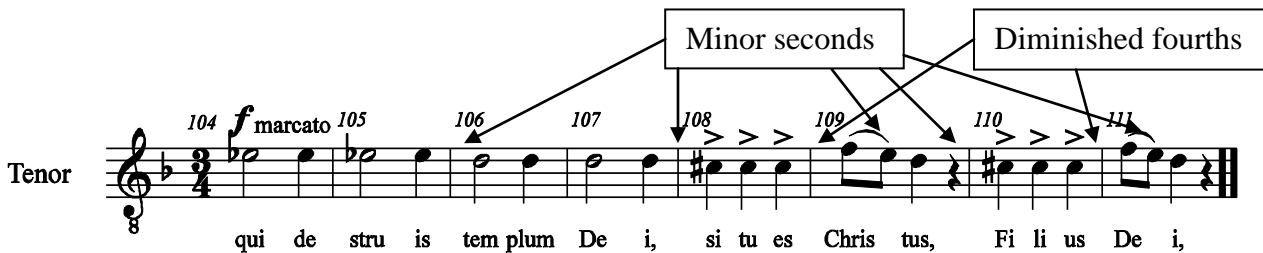


Figure 6.31: Dubois, Fifth Word, bars 104–111.

The crowd enters once again and completes the verse from Matthew 27:40 (bars 121–131), posing the same challenge to Jesus but phrasing it differently: “*Si tu es Rex Judeaorum, salvum te fac*” (if you are the King of the Jews, save yourself!). This is followed by a brief orchestral interlude (bars 132–139) that could be interpreted as orchestral “vah’s” as this section is reminiscent of bars 121–127 previous. Compare Figures 6.32 on the next page (the original choral version) to Figure 6.33 (the later orchestral emulation): the same dotted rhythm punctuates massive chords. Dubois transforms the “vah’s” from choral to chordal.

The chromatic descending passage in the bass line in Figure 6.33 below helps the crowd to calm down enough to at least hear Christ’s response, and he only reiterates what he said before, the Fifth Word itself (bars 140–141). This time, however, Christ’s words are delivered with a heightened sense of anguish musically by singing the same descending scalar passage now transposed up a half step so that it outlines a tritone. Compare Figure 6.34 below to Figure 6.26 above.

The musical score for Dubois, Fifth Word, bars 121-127, is presented in a standard orchestral format. The score includes parts for the following instruments and voices:

- Flute 1 & 2
- Oboe 1 & 2
- Clarinet in Bb 1 & 2
- Bassoon 1 & 2
- Horn in F 1 & 2
- Horn in F 3 & 4
- Cornet 1 & 2
- Trombone 2
- Trombone 1 & 3
- Organ
- Soprano 1
- Soprano 2
- Tenor
- Bass
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

The score features dotted rhythms and massive choral "Vah"s. The choral parts (Soprano 1, Soprano 2, Tenor, Bass) are marked with "Vah!" and are accompanied by the organ and strings. The instrumental parts (Flute, Oboe, Clarinet, Bassoon, Horn, Cornet, Trombone, Violin, Viola, Cello, Contrabass) are marked with "f" (forte) and "ff" (fortissimo). The score is in 4/4 time and includes bar numbers 121 through 127.

Dotted rhythms

Massive choral "Vah"s

Figure 6.32: Dubois, Fifth Word, bars 121–127.

Figure 6.33 shows a musical score for Dubois's Fifth Word, bars 132–137. The score is written for a chamber ensemble consisting of Bassoon 1 & 2, Trombone 1 & 2, Trombone 3, Violin I, Violin II, Viola, Cello, and Contrabass. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics (mf, p, dim.) and articulations (ten., dim.). Annotations include 'Dotted rhythms' pointing to the Cello and Contrabass parts, and 'Massive chordal "Vah"s' pointing to the Violin I, Violin II, and Viola parts.

Figure 6.33: Dubois, Fifth Word, bars 132–137.

Figure 6.34 shows a musical score for Dubois's Fifth Word, bars 140–141. The score is for the Baritone part, marked Andante. The key signature is one flat (B-flat) and the time signature is 3/4. The score shows a melodic line with lyrics "Si ti o!". The tempo is marked Andante and the performance instruction is ad libitum.

Figure 6.34: Dubois, Fifth Word, bars 140–141.

The choir then resumes its challenge. They pick up again with the same text which is not set to the same musical theme but is related through the use of precisely the same rhythm (bars 142–155). Compare the rhythms of bars 144–147 of Figure 6.35 to bars 36–39 of Figure 6.28 above.

Figure 6.35 shows the vocal parts for bars 144–151 of Dubois' Fifth Word. The score is for Soprano 1, Soprano 2, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. Bars 144–147 show rests for all parts. Bars 148–151 show the vocal entries. Soprano 1 and 2 enter with a half note followed by a quarter note. Tenor and Bass enter with a half note followed by a quarter note. The lyrics are 'qui de stru is tem plum De i, qui de stru is tem plum De i, qui de stru is tem plum De i, qui de stru is tem plum De i,'. Dynamics include *mf*, *piu f e cresc.*, and *p*.

Figure 6.35: Dubois, Fifth Word, bars 144–151, vocal parts only.

But the original theme soon returns, with the men reprising the original theme in its entirety—all 20 bars of it (bars 156–175). This time, however, more energy is added with the women singing a tonic pedal point above this melody, musically illustrating the obstinacy of the crowd around Jesus. Compare the men's melody in Figure 6.36 below to the melody in Figure 6.28 above; they are identical. It is a brilliant compositional device that Dubois uses here which adds much dramatic power to any performance.

Women sing pedal point above men's melody

156 **ff** 157 158 159 160 161 162 163

Soprano 1
Si _____ tu _____ es _____ rex _____

Soprano 2
Si _____ tu _____ es _____ rex _____

Tenor
ff
qui de stru is tem plum De i, si tu es Chri stus, Fi li us De i,

Bass
ff
qui de stru is tem plum De i, si tu es Chri stus, Fi li us De i,

Figure 6.36: Dubois, Fifth Word, bars 156–163.

When Jesus does not descend from the cross in glory, the crowd is disappointed and dismissive, and again says “vah!” (bars 190–199). At the very end, Jesus is almost left with the last word, as he sings for one final time his opening line, now transposed back to the original key (bars 207–208). But Dubois ultimately leaves us with the dramatic juxtaposition of the unhearing crowd saying “Vah!” (bar 209). Dubois reminds us of the opposing positions of the two characters involved and the situation at the outset has never been resolved. Figure 6.37 on the following page illustrates the final three measures of Dubois’ Fifth Word. The Fifth Word includes some of Dubois’ most effective and most memorable writing for the convincing portrayal of characters that Dubois is musically able to evoke.

Dubois' Sixth Word is set for a tenor soloist and chorus. The structure of this movement can be divided into either halves or thirds, depending on whether it is the musical forces (two sections) or the text (three sections) which is to be prioritized. In a three-part division, there is further evidence in favour of a chiasmic five-part structure depending on whether or not one considers the instrumental introduction or conclusion (textless sections) to be separate sections. All three different possible divisions are supplied in Table 6.5 below (see also Table 6.3 above).

Table 6.5: The Structure of the Sixth Word of Dubois' *Les Sept Paroles du Christ*

Two-part division	Section for Tenor Soloist		Choral section			
Three-part division	A—exposition (Sixth Word proper)		B—development (textual trope)		A—recapitulation (Sixth Word repeated)	
Five —part division	A textless introduction	B New Testament text	C Old Testament text		B New Testament text	A textless conclusion
Text	none	Father, into thy hands I commend my spirit (Luke 23:46).	Thou art my father, my God...	...and the rock of my salvation (Psalm88:26).	Father, into thy hands I commend my spirit (Luke 23:46).	none
Bars	1–12	13–28	29–36	37–44	44–62	63–69
Orchestration	Instrumental	Tenor Soloist, harp, low strings, and flute	Tenor Soloist and full strings	Choir <i>a cappella</i>	Choir, Tenor Soloist, and full orchestra	instrumental

The four bars of chordal introduction beginning the movement are not identical musically to the opening of the entire work, but may be intended to evoke reminiscences of that passage due to their similar textures (homophonic entrances) and orchestrations (brass and woodwinds). Dubois' election to have the tenor soloists' entrance in bar 13 accompanied only by the harp's arpeggiated chords is surely intended to evoke images of heaven in the minds of listeners.

Figure 6.38 shows the musical score for bars 13–19 of the Sixth Word by Dubois. The Harp part is written in G major (one sharp) and common time. The Tenor part is also in G major and common time. The lyrics for the Tenor part are: Pa - ter, in ma - nus tu - as com - men - do spi - ri - tum me.

Figure 6.38: Dubois, Sixth Word, bars 13–19.

It is also interesting how Dubois commences the Psalm text here with the tenor soloist (bars 29–36) but leaves it to the choir to complete the sentence *a cappella* in homorhythmic statements (bars 37–44; see Table 6.4 above). This is followed by the tenor singing his opening solo again, the Sixth Word “*Pater, in manus tuas commendo spiritum meum*” (Father, into thy hands I commend my spirit), but this time with the full orchestra and choir (bars 44–62).

Figure 6.39 shows the musical score for bars 45–50 of the Sixth Word by Dubois, vocal parts only. The score features five vocal parts: Tenor, Soprano, Alto, Tenor, and Bass. The lyrics for the vocal parts are: Pa - ter, in ma - nus tu - as com - men - do spi ri us tu - as, ma - nus tu - as com men - do, spi - ri ma - nus tu - as, ma - nus tu - as com - men do spi - ri us tu - as, ma - nus tu - as com men do, spi ri ma - nus tu - as, ma - nus tu - as - com men - do, spi - ri.

Figure 6.39: Dubois, Sixth Word, bars 45–50, vocal parts only.

The work is concluded with an 8-bar orchestral coda which recalls the cello solo of the opening of this movement: bars 62–69 are almost identical to bars 5–12.

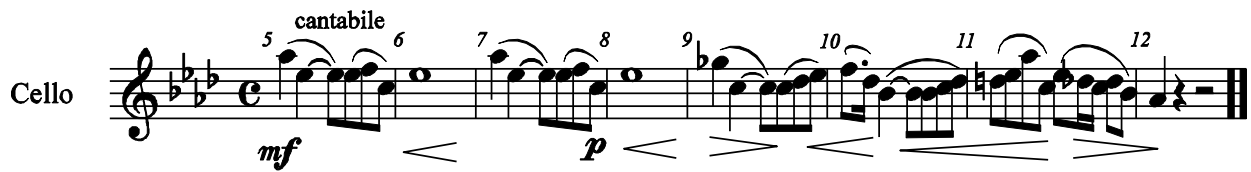


Figure 6.40: Dubois, Sixth Word, bars 5–12, cello part only.

This melody is only distantly related to the rest of the movement’s musical material by the same interval of a fourth appearing with the same rhythm at the beginning of the tenor soloist’s third eight-bar phrase: compare bar 5 in Figure 6.40 above to bar 29 in Figure 6.41 below.



Figure 6.41: Dubois, Sixth Word, bars 29–32.

One of the boldest changes of Dubois’s setting is the re-arrangement of the order of Christ’s utterances from Franck’s (and Gounod’s, as well as most other previous) settings. Franck’s Seventh word becomes Dubois’ Sixth. This is surely done for dramatic reasons, and allows Dubois to present a moment of respite and calm for the Sixth Word between his more active Fifth and Seventh Words.

Dubois’ Seventh word begins with a “*quasi-recitative*” for the soprano soloist (bars 1–4), who only appears here, in the opening, and the Third Word. Dubois here breaks with his own tradition of commencing each movement with an instrumental introduction, as all other movements do (see Table 6.3). Here, only the low brass and tympani play a single chord for one bar before the soprano soloist sings—similar to Franck’s Fourth Word. The soloist’s lines are

similar to (but transposed up a whole step from) the tenor soloist's line from the First Word: compare bars 24–25 in Figure 6.7 above to bars 3–4 in Figure 6.42 below.



Figure 6.42: Dubois, Seventh Word, bars 2–4, soprano soloist part only.

The soprano thus plays the role of the narrator; the baritone plays the role of Christ (bars 5–6), whose words are immediately reiterated by the choir (bars 7–8).

Baritone

Con sum ma tum est!

Soprano I

Con sum ma tum est!

Soprano II

Con sum ma tum est!

Tenor

Con sum ma tum est!

Bass

Con sum ma tum est!

Figure 6.43: Dubois, Seventh Word, bars 5–8, vocal parts only.

The soprano soloist then continues her narrative (bars 9–13), with a modest amount of word-painting: setting the text “*inclina capite*” (bowing his head) to a descending line in bars 9–10 and “*tradidit*” (gave up) to an ascending line in bar 11.

Soprano

Et in cli na to ca pi te, tra di dit spi ri tum.

Descending line for “bowing his head”

Ascending line for “gave up”

Figure 6.44: Dubois, Seventh Word, bars 9–13, soprano line only.

The choir then repeats Christ's words on a single note sung by voices in a descending pattern—first by the women (bars 16–19), then by the men (bars 20–22)—which interestingly is similar to what Haydn did for these same words in his last movement of *Die sieben letzten Worte unseres Erlösers am Kreuze* (1795). No strings accompany the choir here: instead, sombre trombones recall the opening of the entire work. Each semi-chorus' repetition of the phrase is preceded by three bars of instrumental interlude. Figure 6.45 below illustrates this point in the score.

The musical score for Figure 6.45, titled "Dubois, Seventh Word, bars 19–23," is presented in a multi-staff format. The instrumental parts, from top to bottom, are: Flute 1 & 2, Clarinet in B♭ 1 & 2, Bassoon 1 & 2, Horn in F 3 & 4, Trumpet in B♭ 1 & 2, Trombone 1 & 2, Trombone 3, and Timpani. The vocal parts, from top to bottom, are: Soprano 1, Soprano 2, Tenor, and Bass. The score spans five measures, numbered 19 to 23. The key signature is B-flat major (two flats), and the time signature is common time (C). The instrumental parts feature a descending melodic line in the woodwinds and brass, with the trombones playing a sustained, somber chord. The vocal parts enter in measure 19 with the phrase "Consummatum est!" and continue through measure 23. The lyrics are written under the vocal staves for each measure.

Figure 6.45: Dubois, Seventh Word, bars 19–23.

The tenor soloist then takes over the narration (bars 23–42) from the soprano soloist. His part commences with a chromatic descending line as darkness falls: “*Erat autem fere hora sexta: obscurata est sol, et tenebrae facta sunt in universam terram*” (and it was about the sixth hour, and the sun was darkened, and darkness covered the earth).

Figure 6.46: Dubois, Seventh Word, bars 25–34.

In another major correlation to Haydn’s prior setting, Dubois also includes a programmatic representation of an earthquake in his oratorio (bars 43–103). Two major features securely locate this music in the Romantic era: 1) the dramatic contrast in the swelling crescendos and decrescendos in the orchestral parts (as evident in every part of bars 46–54 in Figure 6.47 on the following page), and 2) the extreme chromaticism in all parts in the consequent phrase, as evident in bars 54–61 of Figure 6.48 below. The arpeggiated melody over static chords in the bass line (illustrated in Figure 6.47) alternating with the consequent phrase (illustrated in Figure 6.48) return as if like aftershocks (see the form as outlined in Table 6.3). It is the “settling” woodwind motif (Figure 6.48) that is used to transition (bars 86–103) to the next section, marked “*andante largo*” (bars 104–127). The orchestral interlude proceeds for an extended period—64 bars, as there is no text from bar 43 to bar 107 in the Seventh Word. This is itself almost as long as the Sixth Word, which totals 69 bars.

Dramatic *crescendos* and *descrecendos*

The musical score is for Dubois, *Seventh Word*, bars 46–54. It is written for a full orchestra. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in B \flat 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in B \flat 1 & 2, Trombone 1 & 2, and Trombone 3. The percussion section includes Timpani and Organ. The string section includes Violin I, Violin II, Viola, Cello, and Contrabass. The score shows a series of dramatic crescendos and descrecendos, indicated by the dynamic markings *pp*, *ff*, *p*, and *f*. A box at the top of the page, labeled "Dramatic *crescendos* and *descrecendos*", has arrows pointing to these dynamic markings across the score.

Figure 6.47: Dubois, *Seventh Word*, bars 46–54.

Chromatic descent

Flute 1 & 2

Oboe 1 & 2

Clarinet in B♭ 1 & 2

Bassoon 1 & 2

Violin I

Violin II

Viola

diminuendo poco a poco

diminuendo poco a poco

diminuendo poco a poco

mf diminuendo poco a poco

diminuendo poco a poco

diminuendo poco a poco

diminuendo poco a poco

Figure 6.48: Dubois, Seventh Word, bars 54–61.

Dubois does not end his oratorio here. He concludes his Seven Last Words with a simple textual coda, “*Adoramus te, Christe,*” commonly sung in English as “Christ we do all adore thee.” This final trope is both well known and comparatively short, totalling only 20 bars (bars 107–127). It is a public mediation by the crowd on the events of the day, albeit such a theologically informed one that it could only have been formed in retrospect. The setting is homophonic four-part harmony in AABA form. To this coda Dubois appends 2 bars of orchestra alone, which repeats what the voices did immediately previous, and concludes the entire work with a 2-bar reiteration of the title of the prayer. The final four bars to Dubois’ entire oratorio can be seen in Figure 6.49 on the next page.

Allargando molto

vi-I cadence in choir

The musical score is for the Seventh Word by Dubois, covering bars 124 to 127. The tempo is marked 'Allargando molto'. The key signature has one sharp (F#). The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Organ, Soprano 1, Soprano 2, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Contrabass. The score shows a vi-I cadence in the choir at bar 127, indicated by a box and an arrow. The lyrics for the choir are: 'A do ra mus te, Chri ste!'. The organ part has a melodic line in the right hand and a bass line in the left hand. The woodwinds and strings provide harmonic support.

Figure 6.49: Dubois, Seventh Word, bars 124–127.

After an earthquake, the dramatic *turba* chorus's fortissimo cries of "*Reus est mortis! Tolle, crucifige eum*" (He is guilty of death! Take him away! Crucify Him!) in the First Word and the "*si tu es Christus, Filius Dei, descende nunc de cruce*" (if you are the Christ, the Son of God, come down now from the cross!) challenge and the scornful "Vah!"s of the Fifth, it is a calm peaceful ending to the entire work. This is in itself surprising—and Dubois' audacious choice to conclude with a vi–I cadence (i.e., neither perfect authentic, imperfect authentic, or plagal) is even more of an unexpected twist (see bar 127 in Figure 6.49). After all of the preceding drama, Dubois ends his best-known work with nothing more than a quiet simple statement of faith.

CHAPTER SEVEN: A COMPARISON OF THE SETTINGS BY GOUNOD, FRANCK, AND DUBOIS

The previous three chapters examined settings of the Seven Last Words by Gounod, Franck, and Dubois respectively. This chapter will compare all three of these settings. Table 7.1 provides a concise overview of these three works.

Table 7.1: A Quick Comparison of the Gounod, Franck and Dubois Settings

Composer	Charles Gounod	César Franck	Théodore Dubois
Lifespan of composer	1818–1893	1822–1890	1837–1924
Full Title	<i>Les Sept Paroles de Notre Seigneur Jesus-Christ sur la Croix</i>	<i>Les Sept Paroles du Christ sur la Croix</i>	<i>Les Sept Paroles du Christ</i>
Year of Composition	1855	1859	1867
Age of Composer at time of composition	37	37	30
Location of Composition	Paris	St. Clothild, Paris	St. Clothild, Paris
Language	Latin	Latin	Latin
Vocalists Required	SATB quartet and SATB choir	ST(T)B soloists and SA(A)TB choir	STB soloists and SATB choir
Instrumentalists Required	Piano or organ <i>ad libitum</i> —may be performed <i>a cappella</i>	two flutes, two oboes, two bassoons, two horns, two trumpets, three trombones, tympani, harp, and five string parts	two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tympani, harp, organ, and five string parts
Total Number of Movements	Eight	Eight	Eight
Approximate Total Duration	15 minutes	44 minutes	46 minutes

We see immediately that these three works have much in common: they were all composed by men in their thirties in the same city (the latter two while they were both employed at the same church); they all have one movement devoted to each of Christ’s words introduced by a prologue, for a total of eight movements; and they are all composed in Latin, hardly surprising given the Catholicity of the composers and of France in general, but further indicating

a possible liturgical intent. Gounod's is the most different from the other two: it is only a third as long; it can be performed *a cappella*, and uses no soloists—the soloists are only utilized as a solo quartet.

Franck's and Dubois' settings however are very similar, and not just in duration. They also use the same three solo voices—no mezzo-soprano or alto is necessary. There are parenthesis around the second tenor soloist in Franck's column in Table 7.1 because the part could be sung by the bass soloist as was discussed in chapter five. The SAATB *divisi* of the choir is only for one movement in Franck's work, the First Word. Gounod also uses double chorus (SATB/SATB) in his work, but only in one movement, the Seventh Word. While Gounod's work can be performed *a cappella*, both Franck and Dubois use full orchestras of very similar size. Dubois' orchestra only differs from Franck's in adding two clarinets, two horns, and an organ. On the whole, Dubois' setting requires only five additional players. It is ironic that Franck did not utilize the new Cavaillé-Coll organ that had been recently installed at St. Clothilde—he had won a national competition to acquire his post, and it was one of the largest instruments in France at the time. Further, as mentioned in Chapter Five, it is Franck (and not Dubois) who would become immortalized with keyboardists with the publication of *L'Organist*.

Table 7.1 also points to a gradual shortening of the title of the works, which perhaps evolved as the genre slowly became more solidified. One could point out, however, that Dubois' title *Les Sept Paroles du Christ*, or "The Seven Words of Christ" does not necessarily refer to the Seven Last Words of Christ as it could theoretically refer to any seven of Christ's sayings. This technical inadequacy is itself further evidence of the establishment by this point of a tradition, as seemingly everyone would have known which texts were set therein.

In any setting of Christ’s Seven Last Words, the textual constant will be the Seven Last Words of Christ themselves as provided in Table 2.1. Of potentially more interest, however, will be the other texts included in any composition by this title—the additional texts that the composer opts to include. Assuming the Seven Last Words themselves to be in common with all settings, Table 7.2 compares the additional tropes that each composer has selected for inclusion. This information is compiled from Tables 4.1, 5.1, and 6.2 above; the reader may refer to those previous charts for the complete verses if desired.

Table 7.2: A Comparison of the Textual Tropes in the Gounod, Franck and Dubois Settings

Movement	Textual Additions to Gounod’s Setting	Textual Additions to Franck’s Setting	Textual Additions to Dubois’ Setting
Prolog	“Daughters of Jerusalem” Luke 23:28 and 23:33	“O vos omnes” (Lamentations 1:12–13) + Ruth 1:20	“O vos omnes” (Lamentations 1:12–13) + Ruth 1:20
First Word “Father, forgive them...” (Luke 23:34)	Mark 27:29	Luke 23:33–34 and Isaiah 53:12	John 19:15, Matthew 27:25, and Luke 23:33
Second Word “Today you will be with me in Paradise” (Luke 23:43)	Luke 23:39 and 23:42	Luke 23:42	Luke 23:42
Third Word “Woman, behold your Son!” (John 19:26)	John 19:27	Verses 3, 5, and 6 of the <i>Stabat Mater</i>	Verses 1 and 5 of the <i>Stabat Mater</i>
Fourth Word “My God, why have you forsaken me?” (Mark 15:34)	Matthew 27:45–46	Job 19:13–14	a portion of <i>The Reproaches</i>
Fifth Word “I thirst” (John 19:38)	none	Matthew 27:34, Luke 23:36–37, and a portion of <i>The Reproaches</i>	Matthew 27:39–40
Sixth Word “It is finished” (John 19:30)	John 19:29	1 Peter 2:24 and Isaiah 53:4–5	Psalm 88:26
Seventh Word “Father into your hands I commend my spirit” (Luke 23:46)	none	Psalm 88:26	Matthew 27:50–53, and “Christ we do all adore thee” as coda

The Prologue, of course, is common to all settings as an introduction, but the text used to introduce each larger work is up to the individual composer. We see that Gounod selected Christ's words from the Via Dolorosa—uttered on the way to the cross—but Franck and Dubois use the same Old Testament texts from Lamentations and Ruth. Additionally, all three settings quote Luke 23:43 in their Second Word, which is the verse before Jesus' Second Word where the good thief Dismas asks Christ to remember him. It is a logical verse to include—but both Franck and Dubois include this verse out of biblical order (and out of chronological order). In both of these settings Jesus' response to Dismas comes even before the good thief has asked the question.

For the Third Word Gounod proceeds on to the next verse, but both Franck and Dubois instead opt for various verses from the *Stabat Mater* after presenting the bare minimum—only Jesus' Third Word itself outside of any other narrative context. The Third Word, where Jesus speaks to his mother, is the perfect occasion to include this thirteenth-century devotional text (and to excerpt it is only logical as in its entirety it is too long for inclusion—see the appendix). Yet Franck and Dubois do not select precisely the same verses: Franck uses three, Dubois only chooses two—and they only overlap for one. This is illustrated in Table 6.4 above.

The Reproaches is another troped commonality between the Franck and Dubois settings (and absent from the Gounod); it appears in Franck's Fifth Word and Dubois' Fourth. While there is no textual overlap precisely between which verses of *The Reproaches* appear on both settings, the fact that this same medieval hymn appears in both settings cannot be mere coincidence.

Gounod has no additional verses in his setting of the Fifth and Seventh Words, contributing to the short duration of his setting. The arrows in the bottom two rows of Table 7.2

remind the reader that Dubois used Luke 23:46, “Father, into your hands I commend my Spirit” as his text for the Sixth Word and John 19:30 “It is finished” as his Seventh, unlike what most previous settings of this text has done. In this sense Dubois’ use of Psalm 88:26 thus corresponds even more precisely with Franck’s, as it complements the same saying. Again, the overlaps between the Franck and Dubois settings are striking. It cannot be coincidence that out of 2526 verses in the Book of Psalms both Franck and Dubois just happened to select the same one.

Thus we see several strong points of commonality between the textual tropes in the Franck and Dubois settings: “*O Vos Omnes*” for the Prologue, the same verses out of biblical order in the Second Word, the use of the *Stabat Mater* in the Third Word, use of *The Reproaches*, and the coupling of Psalm 88:26 with Luke 23:46. Neither of these settings has as much in common with Gounod’s earlier setting.

We can also observe a similar amount of overlap in the scoring of the individual movements between these two settings. Table 7.3 on the next page compares the musical forces employed in each movement of these three settings of the Seven Last Words. One notes immediately that both the Franck and Dubois settings employ a soprano soloist to commence their works, whereas Gounod began with the choir. Both Franck and Dubois also use two male soloists for the Second Word: a logical choice when Jesus speaks to Dismas on the cross, but something not apparently conceived of by Gounod. Further, both of these two settings use all three soloists and four part choir for the Third Word, and the Sixth Word is set for tenor solo and SATB chorus. In fact, it is almost easier to enumerate the differences that Dubois made to Franck’s scoring: he adds two soloists to the First and Seventh Words and one soloist to the Fifth. The only movement where Dubois’ scoring differs significantly from Franck’s is the Fourth, where he has replaced Franck’s SATB choir with a baritone soloist.

Table 7.3: The Scoring of the Movements in the Gounod, Franck and Dubois Settings

Movement	Gounod's Scoring	Franck's Scoring	Dubois' Scoring
Prolog	SATB Chorus	Soprano solo	Soprano Solo
First Word "Father, forgive them..."	SATB Chorus	SATB Choir	T + B Soloists, SATB Choir
Second Word "Today you will be with me in Paradise"	SATB Chorus + SATB soli	Two Tenor soloists	Tenor and Baritone Soloists
Third Word "Woman, behold your Son!"	SATB Chorus + SATB soli	S + T + B Soloists and SATB Choir	S + T + B Soloists and SATB Choir
Fourth Word "My God, why have you forsaken me?"	SATB Chorus + semi-chorus + SATB soli	SATB Choir	Baritone Soloist
Fifth Word "I thirst"	SATB Chorus + SATB soli	Bass soloist and SATB Choir	T + B Soloists, SATB Chorus
Sixth Word "It is finished"	SATB Chorus + semi-chorus + SATB soli	Tenor Soloist and SATB Choir	Tenor Soloist and SATB Choir
Seventh Word "Father into your hands I commend my spirit"	SATB Chorus + SATB Chorus	Tenor Solo and SATB Choir	S + T + B Soloists and SATB Choir

Even when one considers that Dubois' Seventh Word is Franck's Sixth the above statements are still true, as Franck's orchestrations of his last two words are the same (so whether Dubois' Sixth Word is identical to Franck's Sixth or Franck's Seventh is a moot point, as it is identical to both). Dubois' addition of the other two soloists to his Seventh movement allows him to use all the available performing forces in his grand finale.

More connections between these works can be seen if one compares the macro-forms of each movement. Table 7.4 does that on the next page. This information is taken from Tables 4.2, 5.2, and 6.3 above. There are few cases where the forms of a given movement are identical from one setting to the next, and, as one might suspect, these are also the movements where the texts are identical between movements in different settings.

Table 7.4: The Forms of the Movements in the Gounod, Franck and Dubois Settings

Movement	Gounod's Setting	Franck's Setting	Dubois' Setting
Prolog	ABC	ABA	ABA
First Word "Father, forgive them..."	AB	ABACA	ABC
Second Word "Today you will be with me in Paradise"	ABC	AAA	ABC
Third Word "Woman, behold your Son!"	AB	ABC	ABCBA
Fourth Word "My God, why have you forsaken me?"	ABC	ABA	ABACA
Fifth Word "I thirst"	AB	ABACB	ABCACAC
Sixth Word "It is finished"	ABC	ABC	ABA
Seventh Word "Father into your hands I commend my spirit"	AA'	ABA	ABCD

One can see immediately that Gounod's forms are on the whole much simpler than Franck's or Dubois', as his movements all have only two or three sections. This helps contribute to the brevity and straightforwardness of Gounod's composition. In fact, Gounod's setting simply alternates two (AB) and three part (ABC) forms until the final movement, an organizational plan which Gounod may have been intentionally following. All movements in the Franck and Dubois settings have at least three sections, some as many as five, and in one case seven (Dubois' Fifth).

As pointed out earlier in Table 7.2, Franck and Dubois both use the same text in their prologues—but Table 7.4 points out that they also use the same form. Closer comparison of Tables 5.2 and 6.3 will prove that the text determines in both cases the macro-form. Both Franck and Dubois use the same basic text, "*O Vos Omnes*," (Oh ye people) and have the same two

textual tropes inserted into this text, “*Posuit me, Domine, desolatam*” (The Lord has made me desolate) from Lamentations 1:12–13 and “*Ne vocatis me Noemi*” (Call me not Naomi) from Ruth 1:20 (compare Tables 5.1 and 6.1). The form is also identical between these movements, with the Lamentations and Ruth tropes together forming the B section of each movement before recapitulating to “*O Vos Omnes.*”

The other arrow on Table 7.4 connects the identical forms of Franck’s Seventh Word with Dubois’ Sixth Word, which as pointed out earlier set the same texts (Luke 23:46 and Psalm 88:26; see Table 7.2). This too unsurprisingly results in the identical form for each movement. In both cases the Old Testament trope provides the basis for the B section before the recapitulation of Jesus’ “*In manus tuas*” (Into your hands). Compare Tables 5.2 and 6.3 above.

One other similarity in Table 7.4 deserves mention as well. Both Franck’s First Word and Dubois’ Fourth have identical forms: ABACA. As Tables 5.2 and 6.3 point out, the “A” section in both cases are the words of Christ, while the B and C sections are the textual interpolations provided in Table 7.2. It makes sense to center these movements around the words of Christ and consistently return to them, but again we see that the form for each movement is textually, not musically, driven.

Any other similarities between movements in Table 7.4 (for example, Franck’s Third and Sixth Words and Dubois’ First and Second Words all have ABC forms) must be regarded as a function of the form being commonly employed rather than intentional or conscious emulation.

Related to the form for each movement, one can also compare the length of each individual movement, as Table 7.5 does on the next page. While durations measured in time would be slightly variable with different performances, the number of measures in each movement can provide an objective qualitative number for comparative purposes.

Table 7.5: The Number of Bars in each movement

Movement	Gounod's Setting	Franck's Setting	Dubois' Setting
Prolog	76	59	89
First Word	39	111	193
Second Word	44	73	106
Third Word	39	114	84
Fourth Word	64	47	100
Fifth Word	21	191	209
Sixth Word	47	76	69
Seventh Word	23	55	127
Total	353	726	977

At first glance, Table 7.5 merely confirms that which we already know—that Gounod's setting is by far the shortest (lasting approximately 15 minutes whereas both of the other two last about three times as long). Yet it also reveals a number of unexpected surprises. For example, Gounod's prelude to the Seven Last Words of Christ—a textual trope to the set and narrative set-up—is ironically longer than any of the movements which follow it, as if the introduction to the Seven Last Words were more important than the Seven Last Words themselves. Because it is by far the shortest setting, we would expect Gounod's setting of each of Christ's last words to be the shortest, yet in two cases—the Prologue and the Fourth Word—his movements are longer than Franck's. Dubois generally has the most number of bars per movement, but his Third and Sixth Words are not quite as long as Franck's. It is ironic that Franck and Dubois both set the Sixth Word as their largest movement, for it is the shortest word (“I thirst,” which is one word in Latin: “*sitio*”). Gounod holds closer here to what we might expect, as his setting of this Word is the shortest movement in his entire opus.

As we discussed in Chapter Six, the first movement of Dubois' setting is a perfect Fibonacci number, that series of numbers wherein each is the sum of the previous two (0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, 987, etc). Yet we note here that several other movements also are Fibonacci numbers: Gounod's Fifth Word has only 21 bars, and Franck's

Seventh Word has 55 measures. In fact, the Golden Mean (bar 13) of Gounod's Fifth Word occurs right at the double bar line split between the A and B sections of the movement (see Table 4.2)—at bar 13, where we hear the Fifth Word of Christ itself, where there are 8 remaining bars in the movement. This location is supplied above in Figure 4.21.

The Golden Mean of the entire composition for Gounod falls 20 bars into the Fourth Word, while in Franck and Dubois it falls into the Fifth Word (at 44 bars and 31 bars respectively). No significant musical events occur at these locations, which merely indicates that none of these three composers were likely consciously aware of the Golden Mean in the macro sense of their composition.

Table 7.6 compares the keys used as tonal centers in each movement of each setting.

Table 7.6: Tonal Centers utilized in each movement

Movement	Gounod's Setting	Franck's Setting	Dubois' Setting
Prolog	F+, g-, D+	a-, C+, a-	g-, Bb+, g-
First Word "Father, forgive them..."	d-, a-, C+, F+	c-, C+, f-, c-, C+	Bb-, Db+, Bb-
Second Word "Today you will be with me in Paradise"	c-, Bb+, F+	C+, G+, C+	Bb+
Third Word "Woman, behold your Son!"	a-, D+, Bb+, C+, F+	c-, Eb+	a-, C+, A+, a-
Fourth Word "My God, why have you forsaken me?"	a-, D+, g-, c-, C+, a-, F+, A+	f-	E+, e-, E+
Fifth Word "I thirst"	F+, A+	f-, F+, C+, F+, C+, f-	d-, g-, d-
Sixth Word "It is finished"	d-, a-, E+, A+, d-, g-, C+, F+	C+, a-, C+, a-	Ab+
Seventh Word "Father into your hands I commend my spirit"	F+, C+, F+	F+, Ab+, F+	c-, C+

Gounod's setting can arguably be interpreted entirely in the key of F: it both starts and ends in that key, and returns to it more frequently than any other. The entire work uses one flat as its key signature, which requires the naturalization of the B's and the appearance of accidentals to identify any other tonal centers. The work commences in F major, and the ending of the prologue in the relative minor relates by picardian third to the opening of the next movement, which allows one to interpret the Prologue and First Word together as one extended tonal journey which begins and ends in the key of F. The next two movements follow the same tonal pattern established by Gounod's First Word, commencing in other keys but always concluding in F major. The tonal journey taken by Gounod in his Fourth Word is an extended variation of the same journey just taken in the Third, which a relative and enharmonic minor included in addition. It also ends in A major, which commences a pattern which continues to be observed in the next movement as well. His final two movements, however, return to his system of concluding movements in F major, which helps to firmly reinforce that key as the primary tonal center of the entire work.

Unlike the Gounod, both of the longer orchestral settings by Franck and Dubois change key signature as needed throughout the work. Franck commences in A minor but its relative major is more firmly established as the primary key center of the entire work over the course of the next few movements. An excursion into the flat keys over the Third and Fourth Words is not quite successfully escaped in the Fifth, despite several returns to C major, as that movement also ends in F minor (as did the Fourth). But the frequent appearance of C major in the Fifth movement are confirmed by its reappearance in the Sixth, varied only by excursion into A minor (which shares the same key signature). The Seventh Word ends in F major, as Gounod's work

did, which can be viewed as a compromise between the C major aspirations of the opening few movements and the flatter keys of E flat major, C minor, and F minor of the middle movements.

Table 7.6 also makes readily apparent the fact that Dubois' setting is the most tonally ambitious of the three. While the first three movements are arguably centered around B flat (including the First Word which has five flats throughout), the Third and Fourth Words leave the flat keys entirely for sharp keys. In the macro sense, Dubois' setting of the Fourth Word in E major is the most radical of tonal journeys possible, being a tritone away from B flat. Dubois then returns to flat keys for the Fifth and Sixth Words before resolving to C major at the end—a compromise solution between the sharps and flats.

It seems safe to claim that Dubois' setting has the least tonally related movements. It also has the least coherent overall tonal journey, showing evidence perhaps that each movement was conceived of as its own distinct unit and less of as part of the larger whole. Table 7.6 above illustrates few tonal quotations or allusions (e.g., a later composer intentionally composing in the same key) from one work to the next. It is necessary though to analyze the inter-movement relationships between works and to see how individual movements fit into the larger whole. Table 7.7 on the next page makes the intra-movement relationships easier to understand by putting the information from Table 7.6 into Roman numerals, using the first tonal center firmly established in each work as the basis for relating each subsequent key. As discussed above, Dubois' setting is the most difficult to relate to a single given key, but the results are still useful for comparison purposes.

What becomes most apparent is that both Franck and Dubois' prologues have the same tonal plan (vi–I–vi). This may even have been intentional on Dubois's part, as he was surely familiar with Franck's setting. There are further similarities as well: Dubois' First Word follows

a similar plan to Franck's Third. These tonal similarities are not as obvious when looking at Table 7.6. These two movements also share the same form as outlined in Table 7.4 above.

Table 7.7: Tonal Centers utilized in each movement in Roman Numerals

Movement	Gounod's Setting in F+	Franck's Setting in C+	Dubois' Setting in Bb+
Prolog	I, ii, VI	vi, I, vi	vi, I, vi
First Word "Father, forgive them..."	vi, iii, V, I	i, I, iv, i, I	i, IIIb, i
Second Word "Today you will be with me in Paradise"	v, IV, I	I, V, I	I
Third Word "Woman, behold your Son!"	iii, VI, IV, V, I	i, IIIb	vii, II, VII, vii
Fourth Word "My God, why have you forsaken me?"	iii, VI, ii, v, V, iii, I, III	iv	#IV, #iv, #IV
Fifth Word "I thirst"	I, III	iv, IV, I, IV, I, iv	iii, vi, iii
Sixth Word "It is finished"	vi, iii, VII, III, vi, ii, V, I	I, vi, I, vi	VIIb
Seventh Word "Father into your hands I commend my spirit"	I, V, I	IV, VIIb, IV	ii, II

All three of these composers use soloists in their work inconsistently. In the oratorio tradition, soloists usually play a specific role, but as Table 7.8 on the next page makes clear, that consistency is not apparent in any of these three works. It might be logical, for example, to have one soloist act as the narrator and another say the words of Christ, but none of these three composers employed a consistent characterization in their works. Gounod's setting is almost exempt from this discussion due to his use of the four soloists only as a full quartet—the maximum amount of time a single voice is heard is for two bars in the Sixth Word where the alto acts as a cantor for the choir (see Figure 4.24 above). However, both Gounod and Franck use

Table 7.8: Soloist Roles in All Three Settings

Movement	Gounod's Setting	Franck's Setting	Dubois' Setting
Prolog	No soloists: choirs sing Christ's words "Daughters of Jerusalem"	Soprano soloist sings "O Ye People"	Soprano soloist sings "O Ye People"
First Word "Father, forgive them..."	No soloists: choir sings the words of Christ	No soloists: choir sings the words of Christ	Baritone sings Christ's words; choir takes on crowd's role, and tenor acts as narrator
Second Word "Today you will be with me in Paradise"	SATB quartet sings the words of the thief; choir responds with the words of Christ	Tenor I soloist sings the words of Christ; Tenor II (or Baritone) sings the words of the thief (no choir)	Tenor I sings the words of Christ; Baritone sings the words of the thief, which the choir soon repeats
Third Word "Woman, behold your Son!"	SATB quartet sings the first sentence; choir sings the second	Bass soloist sings the Third Word; choir, soprano and tenor soloists sing verses from the <i>Stabat Mater</i>	Bass sings the Third Word immediately echoed by choir; soprano and tenor soloists sing verses from the <i>Stabat Mater</i> , later accompanied by choir
Fourth Word "My God, why have you forsaken me?"	SATB quartet introduces the Fourth Word, which is then repeated by the semi-chorus and then full chorus	No soloists: choir sings the words of Christ	Bass soloist only (no choir)
Fifth Word "I thirst"	SATB quartet sings the words of Christ	Bass soloist sings the Fifth Word and continues with narrative; choir plays the role of the mocking crowd. Bass soloists continue with text from the Reproaches (Christ speaking, but non-biblical)	Bass sings Christ's words; tenor acts as narrator, and choir takes on crowd's role
Sixth Word "It is finished"	SATB quartet introduces the Sixth Word, which is then repeated by the semi-chorus and then full chorus. Alto serves as cantor	Choir sings Sixth word and then chorale meditation to follow as well; tenor soloist sings meditative text from New Testament	Tenor solo sings Christ's word (Seventh in most settings); choir then repeats these words while accompanying the soloist
Seventh Word "Father into your hands I commend my spirit"	No soloists: choir sings the words of Christ	Tenor sings the Seventh Word, then the choir joins on this text as well	Soprano solo acts as narrator, bass solo sings Christ's words (Sixth in other settings), which are then echoed by the choir. Then the tenor acts as the narrator. The choir concludes with a troped chorale.

the choir, and not a soloist, to sing the First Word, “Father, forgive them.” Both Franck and Dubois use a tenor soloist to sing the words of Christ followed by the baritone soloist (or the sole appearance of the Tenor II soloist in Franck’s case) to sing the words of Dismas in the Second Word. Dubois again emulates Franck’s use of a Baritone soloist to present the words of Christ in the Third Word; in other words, not only are the forces employed for these two movements identical as outlined above in Table 7.3, but Dubois uses the same characterizations as did Franck (and the soloists appear in the same order—baritone, soprano, and then tenor—singing from the same text, the *Stabat Mater*). Dubois changes the forces used to sing the words of Christ in the Fourth Word from what Franck did as outlined in Table 7.3, but he returns to follow Franck’s lead in the Fifth Word with the baritone singing the words of Christ.

A simplified view of Table 7.8 illustrates who sings the words of Christ in each movement (Table 7.9). Where the words are presented first by one person or group and then continued or repeated by another person or group, this has been indicated in Table 7.9 below with a slash (/) between both groups. The parentheses in the Prologue row indicate that while these are metaphorically (in the case of Franck and Dubois) the words of Christ, the Prologue is not part of the Seven Last Words themselves.

Table 7.9: Singing Christ’s Words: Who Plays Christ’s Role in All Three Settings

Movement	Gounod’s Setting	Franck’s Setting	Dubois’ Setting
Prolog	(choir)	(soprano)	(soprano)
First Word	choir	choir	Bass
Second Word	choir	Tenor	Tenor
Third Word	quartet/choir	Bass	Bass/choir
Fourth Word	quartet/choir	choir	Bass
Fifth Word	quartet	Bass	Bass
Sixth Word	quartet/choir	choir	Tenor/choir
Seventh Word	choir	Tenor/choir	Bass/choir

To enumerate occurrences, Franck gives the Tenor soloist the words of Christ twice, and to the Bass soloist an equal number of times. Dubois perhaps shows the greatest penchant for Bach's *vox Christi*, with five movements given to the Bass soloist to sing Christ's words and only two to the Tenor soloist (for the same two words: the Second, and "Into Thy Hands," which is Franck's Seventh and Dubois' Sixth Word). Neither Franck nor Dubois ever have the soprano soloist sing Christ's words, however, unless the Old Testament text from the Prologue is interpreted metaphorically as Christ's introductory utterance. Dubois also never has the choir sing the words of Christ unless they are first presented by a soloist. This preference for solo presentation of the words of Christ in these choral works is further underlined by his changing two of the movements where Franck used choir to present Christ's words: the First and Fourth words; Dubois gives Christ's words in these movements instead to the Bass soloist.

It becomes quickly apparent that none of these three settings have consistent characterizations—as in, the bass does not always sing the words of Christ. Generally the soloist who sings the words of Christ changes from movement to movement. In only rare cases do these composers have the soloist who sings Christ's words remain the same from one movement to the next (Dubois does this from his Fourth to Fifth Word, but it can also be argued that Gounod does this with his choir and quartet, with his reduced forces). These settings are not quite consistent even in their inconsistency of changing soloists.

There are three other musical similarities between the Franck and Dubois settings that deserve further mention as well. It surely cannot be coincidence that both settings include a cello solo in their second halves: Franck uses a cello to introduce his Fifth Word, while Dubois has the cello as the only instrument playing for one bar of his Sixth. In both cases, the cello solos introduce their own melodies that are largely unrelated to the melody later sung by the soloist (a

bass in Franck, but a tenor in the case of Dubois—see Figure 6.40 above). Both cello melodies also later re-appear in the movement: in Franck to transition between sections, but in Dubois to close out the movement with the same material as that with which it began. Compare Table 5.2 with Table 6.3 above.

Another musical similarity that Dubois copied from Franck is to have the soloist singing the words of Christ in the Fifth movement—“*sitio*” (I thirst) contrast sharply with those of the chorus, which has the dramatic effect of Christ struggling to speak to an unhearing crowd. Franck does this in bar 80 of his Fifth Word, and only once; this is the only occasion in Franck’s work where the words of Christ must compete with any other text to be heard. Dubois takes this brief idea and expands upon it, having Christ repeat this phrase twice in his Fifth Word after the first occurrence in bars 9–10 (Figure 6.26). In Dubois, Christ’s words are not elided, but are juxtaposed in such close proximity that the effect is almost the same. See bars 140–141 (Figure 6.34) and bars 207–208 (Figure 6.37) for these points in the score.

The third musical commonality is the interesting fact that both Franck and Dubois include chorales in their settings, which is hardly rare for oratorio writing, but is a salient point when you consider that chorales are a German Protestant musical development and that these works are composed by French Catholic composers. While perhaps not technically chorales in that they are parts of movements and not self-standing units themselves, it is rare enough to see chorale-type writing in Catholic liturgical music. A closer examination of the commonalities of these two chorales is revealing. Franck’s chorale is found in his Sixth Word (see Table 5.2), a choral meditation taken from both the Old Testament and the New: “*Peccata nostra ipse pertulit in corpora suo super lignum: ut, peccatis mortui, justitiae vivamus*” (He his own self bare our sins in his own body on the tree, that we, being dead to sins, should live unto righteousness (1

Peter 2:24)) and “*Vere languores nostros ipse tulit, et livore eius sanati sumus*” (Surely he hath borne our griefs; and with his stripes we are healed (Isaiah 53:4-5)—see Table 5.1). Dubois’ chorale is found at the end of his entire work (see Table 6.3), and sets a text long associated with Christ’s Passion. In the practice of Catholic piety “*Adoramus te, Christe*” is often sung or recited as one moves between Stations of the Cross. In both cases these chorales end four bars before the completion of their respective movement.

The chorales have much more in common than geographic placement, however, as Table 7.10 makes clear. Both chorales commence with simple phrases moving in conjunct motion (see Figure 5.21) and repeat their opening line. The harmonic motion increases and the melody skips around by fourths in the third phrase, and the fourth line returns to the opening melodic material. These two chorales are hardly identical musically, but they do share many common structural characteristics.

Table 7.10: A Comparison of the Chorales in Franck and Dubois

Franck, Sixth Word				Dubois, Seventh Word			
Text	Measure numbers	Two-bar form	Four-bar form	Text	Measure numbers	Two-bar form	Four-bar form
<i>Vere, vere</i>	57–58	a	A	<i>Adoramus te, Christe,</i>	108–109	a	A
<i>languores nostros</i>	59–60	b		<i>et benedicimus tibi</i>	110–111	b	
<i>languores nostros</i>	61–62	a	A	<i>Adoramus te, Christe,</i>	112–113	a	A
<i>ipse tulit,</i>	63–64	c		<i>et benedicimus tibi</i>	114–115	c	
<i>et livore eius</i>	65–66	d	B	<i>Quia per sanctam crucem tuam</i>	116–117	d	B
<i>sanati sumus,</i>	67–68	e		<i>redemisti mundum.</i>	118–119	e	
<i>et livore eius</i>	69–70	a	A	<i>Adoramus te, Christe,</i>	120–121	a	A
<i>sanati sumus.</i>	71–72	f		<i>et benedicimus tibi</i>	122–123	b	

While the textual form differs (AABB in Franck and AABA in Dubois), the musical form is identical between these two chorales: AABA.

Summary

In comparing these three works, it is easy to ignore the one which is the most different and just comment on the similarities of the latter two. The danger of this tendency is that a study such as this would then too easily dissolve into a mere comparison of how closely related the two St. Clotilde settings are. Yet the contrast with the contemporary Gounod setting has also helped put the striking similarities of these two works into juxtaposition.

For example, it is helpful to see that while many settings preface the Seven Last Words with an introduction, a tradition has never been established what text (if any—Hadyn's earlier setting of the Seven Last Words has no text in his introductory movement) should be used for it. Similarly, the choice of texts to use beyond the Seven Last Words themselves can also be quite flexible—and it can hardly be coincidental that Franck and Dubois both selected verses from Ruth and Lamentations (from the Old Testament) for their introductions whereas Gounod selected New Testament verses for his. Studying all three of these works has in a manner of speaking provided a helpful control group for our experiment.

To summarize what these three works all have in common, they were all composed by French as-yet unproven composers in their thirties in Paris in the middle of the Romantic era. All have a similar title, deal with the same subject, and use the Seven Last Words of Christ as their primary structure, after an introductory movement. The fact that all three were written in Latin may indicate a liturgical intent, despite the three quarter-hour duration of the two St. Clotilde settings: it is still possible to present these works on Good Friday in a liturgical context. All three lack consistent characterizations; as in, no one soloists plays the role of Christ throughout, but Christ's words are shared by soloists and choir.

Yet the similarities by and large end there. Gounod's work, being much simpler than the other two in both concept and design, does not have the length or complexity of the later two settings. The accompaniment forces required for Gounod are minimal, possibly even non-existent as the keyboard part is marked "*ad libitum*." His use of soloists is hardly virtuosic—it is not even soloistic, as the soloists never appear individually but only function as a quartet. As such, Gounod's work resembles a *concerto grosso*, only contrasting the small and large groups—which fits its Palestrinian aspirations and Italian influences.

The similarities between the Franck and Dubois, by contrast, are extensive. Both works use orchestral forces and aspire towards the oratorio tradition (although both do not attempt to use consistent characterizations for the soloists). Dubois' orchestra is similar in size to Franck's, requiring only five more players. Dubois uses the same three soloists (soprano, tenor, and bass). The forces required in each movement of Dubois' work closely resemble Franck's as was outlined in Table 7.3; on the whole, Dubois followed Franck's orchestration of every individual movement almost exactly, altering only the Fourth Word and adding a few soloists to other movements, but in other respects adhering very closely to Franck's original plan. Both works commence with a soprano solo; both works use two male soloists in the Second Word; both works use all three soloists and choir for the Third Word; and the Sixth Word is set for tenor solo and SATB chorus. Thus, half of the movements use identical forces, and for the remaining half, Dubois' changes to Franck's plan generally only involve the addition of more soloists (in the First, Fifth, and Seventh Words). The overlap between the two works is too strong to be coincidental.

Textually, too, the similarities between Franck and Dubois are overwhelming. Both use the same Old Testament text, "*O Vos Omnes*" for their introduction, whereas Gounod used Jesus'

words from the Via Dolorosa. Both quote from *The Reproaches*, even if they quote different verses and use this trope in different movements. Both quote from the *Stabat Mater* in their Third Word. Both use the same two verses in the Second Word quoted out of biblical and chronological order. And both quote Psalm 88:26 (“Thou art my father, my God and the rock of my salvation”) with Jesus’ saying “Father, into your hands I commend my spirit” (which for Franck is the Seventh Word, but Dubois places as his Sixth Word). It cannot be coincidence that Dubois chose such similar texts.

There are musical similarities, too, between the Franck and Dubois settings that are striking. Both of their Prologues (for Soprano soloist) use ABA form (see Table 7.4) with identical key relationships (see Table 7.7). Both again use the same form for “Father, into your hands I commend my spirit” (Franck’s Seventh Word, but Dubois’ Sixth), the musical form being driven by the troped insertion of the same Old Testament text (see Table 7.2). Both of them have Christ’s shortest Word—“I thirst”—as their longest movement (see Table 7.5). Both works include writing for solo cello (Franck’s Fifth Word and Dubois’ Sixth). Both include a dramatic juxtaposition of Christ’s statement of thirst with an unhearing turba chorus in the Fifth Word. Both works include (in Franck’s Sixth and Dubois’ Seventh Word) chorales—a rare German Protestant invention for French Catholic music—in AABA musical form near the end of those respective movements.

In sum, there are enormous similarities between the Franck and Dubois works on orchestrational, textual, duration, and musical levels. The similarities are too strong to be entirely coincidental, which leaves me to conclude that Dubois was surely familiar with Franck’s work and may even have written his as an intentional homage to his colleague at St. Clothide.

Conclusion

In the most specific sense, this study has been about three similarly-titled works composed in close geographic and temporal proximity on the same subject. In the broadest sense, however, this study has attempted to examine how a composer might expressively set a given text for which they held theological reverence. What evidence of the composers' reverence for this text might be seen in the score?

Only in one case—in Franck's *Third Word* (see Figure 5.15)—does a composer in this study 'halo' the words of Christ as Bach and Selle had done in their earlier Passions. But a reverence for the words of Christ can also be seen in how the soloists who sing Christ's words usually have the stage to themselves (musically speaking). Only in rare cases, such as Franck's *Fifth Word* bar 80, or Franck's *Third Word* bar 27 (see Figure 5.11), does anyone singing the words of Christ have to compete with any other text. Dubois in particular takes special pains to ensure that Christ's plaintive cries can be singled out from the unhearing chorus in his *Fifth Word* (see Figures 6.26, 6.34, and 6.37)—Christ sings unaccompanied, but concludes his words before the massive choral and orchestral forces enter.

Naturally, one of the simplest indicators of the importance that these composers held for this text is merely the fact that they selected it. Haydn composed his *Seven Last Words* on a specific commission, but all three of these composers seem to have selected this text out of their own desire. As we have seen, *The Seven Last Words* is not a text which has been set an enormous number of times in history, and had been set even less frequently in Gounod's, Franck's, and Dubois' day (see Table 3.1). While it is a text that can be used in a liturgical setting, it is primarily restricted to Good Friday usage, meaning that composers might be less likely to invest their time into something that has the prospect of only annual performance at

best. Further, with a biblical but non-linear Gospel narrative source, coming as it does from all four different Gospels, the Seven Last Words is not an easy text to come by. As we have seen even in this short comparison study, the order of Jesus' Seven Last Words is not even firmly established. Yet this text is one that composers, performers, and audience members all would be likely to view as important.

Thus one indication of the respect that these composers had for these texts is that these settings exist. These three composers contributed settings of this text in the hopes that their performance would lead to a meaningful and moving event for the listener; that the particular combination of source, subject, and sound would compliment each other into creating a heightened aesthetic and artistic experience. These works are in themselves a tribute to the power and value of music in several aspects, as there is great potential for these works in the lives of those who hear them to have profound spiritual, historical, personal, liturgical, emotional, and theological significance.

BIBLIOGRAPHY

- Arnold, Denis and Basil Smallman. "Passion music." In *The Oxford Companion to Music*. Edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5022> (accessed June 3, 2011).
- Barrett-Ayres, Reginald. "Haydn's Seven Last Words." *Musical Times* 108, no. 1494 (Aug 1967): 699-700.
- . *Joseph Haydn and the String Quartet*. New York: Schirmer Books, 1974.
- Belford, Barbara. *Oscar Wilde: A Certain Genius*. New York: Random House, 2000.
- Bellarmino, Robert. *The Seven Words Spoken by Christ on the Cross*. Baltimore, Maryland: The Carroll Press, 1950.
- Bovon, Francis. *The Last Days of Jesus*. Translated by Kristen Hennessy. Louisville: John Knox Press, 2006.
- Branscombe, Peter. "Teyber." In *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27759pg4> (accessed October 8, 2011).
- Brook, Donald. "César Franck." In *Five Great French Composers: Their Lives and Works*. London: Rockcliff Publishers, 1947.
- Brown, Raymond E. *An Introduction to the New Testament*. New York, Doubleday, 1997.
- Buelow, George J., Maribel Meisel, and Philip R Belt. "Schröter, Christoph Gottlieb." In *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25097> (accessed October 8, 2011).
- Cameron, Jasmin Melissa. *The Crucifixion in Music: An Analytical Survey of the Crucifixus between 1680 and 1800*. Lanham, Maryland: The Scarecrow Press, Inc., 2006.
- Cessario, Romanus. *The Seven Last Words of Jesus*. 3rd ed. Yonkers, New York: Magnificat, 2011.
- Cleveland, Rich. *The Seven Last Words of Christ: A Bible Study on Jesus' Passion*. Ijamsville, Maryland: The Word Among Us Press, 2002.
- Commanger, Henry Steele and Richard B Morris, eds. *The Spirit of 'Seventy Six: The Story of the American Revolution as told by Participants*. New York: Harper & Row, 1967.

- Cooper, Martin. "Charles Gounod and his Influence on French Music," *Music and Letters* xxi (1940): 50—59.
- . *French Music: From the Death of Berlioz to the Death of Fauré*. London: Fletcher and Son, Ltd., 1969.
- De Bovet, Marie Anne. *Charles Gounod: His Life and Works*. London, England: Sampson Low, Marston, Searle & Rivington Ltd., 1891.
- Demuth, Norman. *Introduction to the Music of Gounod*. London, England: Dennis Dobson, Ltd, 1950.
- Ellman, Richard. *Oscar Wilde*. New York: Alfred A. Knopf, 1988.
- Ewen, David, ed. *The World of Great Composers*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962.
- Feldmann, Fritz and Lothar Hoffmann-Erbrecht. "Uber." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28686pg2> (accessed October 8, 2011).
- Flynn, Timothy S. *Charles Francois Gounod: A Research and Information Guide*. New York: Routledge Music Bibliographies, 2009.
- Geiringer, Karl. *Haydn: A Creative Life in Music*. Berkeley: University of California Press, 1946.
- Gorman, Ralph. *The Last Hours of Jesus*. New York, New York: Sheed & Ward, Inc., 1960.
- Gounod, Charles. *Autobiographical Reminiscences*. Translated by W. Hely Hutchinson. New York: Da Capo Press, 1970.
- Grave, Floyd K. and Margaret G. *Franz Joseph Haydn: A Guide to Research*. New York: Garland Publishing, Inc., 1990.
- Hailpern, Lydia. "Haydn: The Seven Last Words—A New Look at an old Masterpiece." *Music Review* 34, no. 1 (Feb 1973): 1–21.
- Hauerwas, Stanley. *Cross-Shattered Christ: Meditations on the Seven Last Words*. Grand Rapids, Michigan: Brazos Press, 2004.
- Herter Norton, M. D. "Haydn in America," *Musical Quarterly* 18, no. 2 (April 1932): 309–337.
- Huebner, Steven. "Gounod, Charles-François." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/4069> (accessed February 27, 2011).
- Hughes, Rosemary. *Haydn*. London: J. M. Dent & Sons, Ltd., 1974.

- Hume, Cardinal Basil. *Hope from the Cross: Reflections on Jesus' Seven Last Words*. Ijamsville, Maryland: The Word Among Us Press, 2009.
- Humphreys, Collin. *The Mystery of the Last Supper: Reconstructing the Final Days of Jesus*. New York, New York: Cambridge University Press, 2011.
- Jacob, H. E. Joseph *Haydn: His Art, Times, and Glory*. New York: Rineheart & Co., 1950.
- Jones, David Wyn. *The Life of Haydn*. New York: Cambridge University Press, 2009.
- Landon, H. C. Robbins. *Haydn: A Documentary Study*. London: Thames & Hudson, 1981.
- Landon, H. C. Robbins and Jones, David Wyn. *Haydn: His Life and Music*. Indianapolis: Indiana University Press, 1988.
- Langraf, Armin. *Musica Sacra zwischen Symphonie und Improvisation: César Franck und seine Musik für den Gottesdienst*. Tutzing: Hans Schneider, 1975.
- Langrock, Klaus. *Die Sieben Worte Jesu am Kreuz: Ein Beitrag zur Geschichte der Passionskomposition*. Essen, Germany: Die Blaue Eule, 1987.
- Laurie, Greg. *Finding Hope in the Last Words of Jesus*. Grand Rapids, Michigan: Baker Books, 2009.
- Lord, Robert Sutherland. "Charles Tournemire and the Seven Words of Christ on the Cross", *The Diapason*, lxxviii/12 (1976–7), 1–10.
- Lutzer, Erwin W. *Cries from the Cross: A Journey Into the Heart of Jesus*. Chicago, Illinois: Moody Press, 2002.
- Mattison, Judith. *The Seven Last Words of Christ: The Message of the Cross for Today*. Minneapolis, MN: Augsburg Fortress, 1992.
- McCaldin, Denis. "Haydn as Self-Borrower." *Musical Times* 123, no. 1669 (March 1982): 177–9.
- . "Haydn's Seven Last Words" *Musical Times* 108, No. 1496 (Oct. 1967): 913–914.
- Pink, Arthur W. *The Seven Sayings of the Saviour on the Cross*. Grand Rapids, Michigan: Baker Books, 2005.
- Radcliff, Timothy. *Seven Last Words*. New York, New York: Burns & Oates, 2004.
- Rutledge, Fleming. *The Seven Last Words from the Cross*. Grand Rapids, Michigan: William B. Eerdmans Publishing Co., 2005.
- Rifkin, Joshua, Eva Linfield, Derek McCulloch, and Stephen Baron. "Schütz, Heinrich." In *Grove Music Online*. *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45997pg13> (accessed May 17, 2011).

- Reinisch, Frank. *Das Französich Oratorium von 1840 Bis 1870*. Kölner Beiträge zur Musikforschung, Vol. 123, Regensburg: Gustav Bosse Verlag, 1982.
- Gerard Rosse. *The Cry of Jesus on the Cross: A Biblical and Theological Study*. Translated by Stephen Wentworth Arndt. New York, New York: Paulist Press, 1987.
- Sheen, Fulton John. *The Seven Last Words*. New York, New York: Alba House, 1996.
- Smith, Richard Langham and Caroline Potter, eds. *French Music Since Berlioz*. Burlington, Vermont: Ashgate Publishing Ltd., 2006.
- Smither, Howard E. *A History of the Oratorio, Vol. 1: The Oratorio in the Baroque Era—Italy, Vienna, Paris*. Chapel Hill, NC: The University of North Carolina Press, 1977.
- . *A History of the Oratorio, Vol. 2: The Oratorio in the Baroque Era—Protestant Germany and England*. Chapel Hill, NC: The University of North Carolina Press, 1977.
- . *A History of the Oratorio, Vol. 3: The Oratorio in the Classical Era*. Chapel Hill, NC: The University of North Carolina Press, 1987.
- . *A History of the Oratorio, Vol. 4: The Oratorio in the Nineteenth and Twentieth Centuries*. Chapel Hill, NC: The University of North Carolina Press, 2000.
- Tiersot, Julien. "Charles Gounod: a Centennial Tribute," *Musical Quarterly*, iv (1918): 409–39.
- Tolhurst, Henry. *Gounod*. London, England: George Bell & Sons, 1904.
- Trevitt, John and Joël-Marie Fauquet. "Franck, César." In *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10121> (accessed February 27, 2011).
- Ulrich, Homer. *A Survey of Choral Music*. Toronto: Schirmer, 1973.
- Unverricht, Hubert and Alan Tyson. "Haydn's Seven Last Words" *Musical Times* 108, no. 1498 (Dec., 1967): 1116.
- Unverricht, Hubert. "Joseph Haydns Die sieben Worte Christi am Kreuze in der Bearbeitung des Passauer Hofkapellmeisters Joseph Frieber" *Kirchenmusicaliches Jahrbuch* 65 (1981): 83–94.
- Webster, James and Feder, Georg "Haydn, Joseph." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg14> (accessed October 16, 2010).
- Wittmann, Michael. "Mercadante, Saverio." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18426> (accessed June 4, 2011).

Willimon, William H. *Thank God It's Friday: Encountering the Seven Last Words from the Cross*. With a Foreword by Marva J. Dawn. Nashville, Tennessee: Abingdon Press, 2006.

Wright, John W. *Curious Facts, Myths, Legends, and Superstitions Concerning Jesus with an Historical Sketch of the False Christs of All Ages*. Knoxville, Iowa: Kessinger Publishing, 1894.

Scores

Dvorak, Robert J. *The Seven Last Words: Cantata for solo Tenor and mixed SATB choir with Violin, Harp, Brass Choir, Percussion, Organ or Piano*. Sinsinawa, WI: Alliance Publications, Inc., 2009.

Dubois, Theodore. *The Seven Last Words of Christ*. Edwin F. Kalmus & Co., Boca Raton, Florida, n.d.

Franck, César. *Die Sieben Worte Jesu am Kreuz*. With a Foreword by Wolfgang Hochstein. Carus CV 40.095/01, 1989.

Gounod, Charles. *Les Sept Paroles du Christ sur la Croix*. With a Foreword by Reinhold Kubik. Carus 23.311, 1994.

Haydn, Josef. *The Seven Last Words of Christ: A Sacred Cantata for Solo Voices, Mixed Chorus and Piano*. English translation by Maria Massey. N.p., G. Schirmer edition 2302, 1958.

Haydn, F. Joseph. *Die Sieben Letzen Worte Unseres Erlosers Am Kreuze*. Edited by Hubert Unverricht. New York: Barenreiter, 1961.

Mercadante, Saverio. *Le Sette Ultime Parole*. With English text by F. W. Rosier. New York: G. Schirmer, 1882.

Nystedt, Knut. *The Seven Words from the Cross*, Op. 171B. For Mixed Choir a cappella. German version Op. 171A. Norsk Musikforlag 12432, 2007.

Schutz, Heinrich. *Die Sieben Worte Jesu am Kreuz*. SWV 478. Edited by Günter Graulich. Carus Stuttgarter Schutz-Ausgaben 20.478, 1967.

Selected Discography

Dubois, Theodore (1837—1924). *Les Sept Paroles du Christ*. Le Grand Choeur de Montreal, Martin Dagenais, conductor. XXI Records CD 2 1424.

———. *The Seven Last Words of Christ*. Exsultate Festival Choir and orchestra, Thomas D. Rossin, conductor. EX—107.

- Fajer, Francisco Xavier Garcia “lo Spagnoletto” (1730—1809) *Les Set Paraules de Crist a la creu*. Joan Rossell (1724—1780) “Salve a duo” & Melcior Juncà (1757—1824) “Beata Mater.” Young-Hee Kim, soprano, Montserrat Pi, contralto. Orquestra de Cambra Catalana, Joan Pàmies, conductor. La Mà de Guido LMG2083, 2007.
- Franck, César. *Les Sept Paroles du Christ sur la Croix, Domine non secum dum*.
Orchestre du Domaine Musical, Choer Henri Duparc, Jean-Paul Salanne, conductor. Musique en Wallonie, MEW 0318. 1994.
- Gounod, Charles. *Sept Paroles de Jesu-Christ sur la croix*. I Vocalisti Chamber Choir, Hans Joachim Lustig, conductor, Carus 83.161, 2004/2005.
- Haydn, Franz Joseph (1732—1809) *Die Sieben Letzen Worte*. Chorus Musicus, Christoff Spring, conductor. Deutschland Radio OPS 30-284.
- . *The Seven Last Words of Christ Our Saviour on the Cross*. Ensemble Orchestral de Paris, Armin Jordan, conductor. Virgin Classics 0946 39133321.
- . *Die Sieben Letzen Worte, Requiem "Opus Ultimatum*. Gachinger Kantorei Stuttgart, Bach-Collegium Stuttgart, Helmuth Rilling, conductor. Hanssler CD 98.977.
- . *Die Seiben Letzen Worte unseres Erlosers am Kreuze*, Oratorio Version. Nordic Chamber Choir, Kurpfälzisches Kammerorchester Mannheim, Nicol Matt, conductor. Brilliant Classics 99788.
- . *The Seven Last Words of Christ* (oratorio version). Budapest Chorus, Hungarian State Orchestra, Janos Ferencsik, conductor. Hungaroton HCD 12199-2.
- MacMillian, James (1959—). *Seven Last Words from the Cross, On the Annunciation of the Blessed Virgin, Te Deum*. Polyphony, Stephen Layton, conductor. Hyperion CDA67460.
- . *Seven Last Words from the Cross, Christus Vincit, Nemo te condemnavit, here in hiding*. The Dmitri Ensemble, Graham Ross, conductor. Naxos 8.570719.
- Schutz, Heinrich (1585—1672). *German Requiem: The Seven Words of Jesus Christ on the Cross*. Alsfelder Vokalensemble, Himlische Cantorey, I Febiarmonici, Wolfgang Helbich, conductor. Naxos 8.555705.
- . *Die Sieben Worte Jesu Christi am Kreuz*. Ensemble Clement Jannequin, Les Saqueboutiers de Toulouse, Dominique Visse, conductor. Harmonia Mundi HMA 1951255.

APPENDIX

The Complete Text of the *Stabat Mater*

Latin Text	English Translation
<i>Stabat Mater dolorosa juxta crucem lacrimosa dum pendebat Filius.</i>	The mother stood in grief weeping by the cross from which her Son was hanging.
<i>Cujus animam gementem contristatam et dolentem pertransivit gladius.</i>	His groaning spirit, afflicted and mournful, the sword had pierced.
<i>O quam tristis et afflicta fuit illa benedicta Mater Unigeniti.</i>	How sad and grieved was the blessed mother of the Only Son.
<i>Quae moerebat et dolebat et tremebat, cum videbat Nati poenas inclyti.</i>	She lamented and mourned and trembled as she looked on the sufferings of her illustrious Son.
<i>Quis est homo qui non fleret, Christi Matrem si videret in tanto supplicio?</i>	What man is there that would not weep if he saw the mother of Christ in such torment?
<i>Quis non posset contristari, piam Matrem contemplari dolentem cum Filio?</i>	Who could remain unsaddened to look on the good mother mourning with her Son?
<i>Pro peccatis suae gentis vidit Jesum in tormentis et flagellis subditum.</i>	For the sins of her people she saw Jesus in torment, subdued by scourges.
<i>Vidit suum dulcem Natum Morientem desolatum, dum emisit spiritum.</i>	She saw her sweet Son dying forsaken, as he yielded up his spirit.
<i>Eia Mater, fons amoris, me sentire vim doloris, fac ut tecum lugeam.</i>	Ah, Mother, wellspring of love, that I may feel the force of grief let me mourn with you.
<i>Fac ut ardeat cor meum in amando Christum Deum. ut sibi complaceam.</i>	Let my heart blaze with love of Christ the Lord, that I may be pleasing to Him.

*Sancta Mater, istud agas,
Crucifixi fuge plagas.
cordi meo valide.*

*Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.*

*Fac me vere tecum flere,
Crucifixo condolere,
donec ego vixero.*

*Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.*

*Virgo virginum praeclara,
mihi tam non sis amara:
tac me tecum plangere.*

*Fac ut portem Christi mortem,
passionis tac consortem
et plagas recolere.*

*Fac me plagis vulnerari,
cruce hac inebriari
ob amorem Filii.*

*Inflammatum et accensum
per te, Virgo, sum detensus
in die iudicii.*

*Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.*

*Quando corpus morietur,
tac ut animae donetur
Paradisi gloria. Amen.*

Holy mother, do this,
implant the wounds of Him who is crucified
firmly in my heart.

Share with me the pain
of your wounded Son
who deigned to suffer so for me.

Make me truly weep with you
and suffer with Him Who is crucified
as long as I live.

By the cross I want to stand with you
to join willingly with you
in lamentation.

Virgin of virgins most famed,
do not be cruel now to me:
let me weep with you.

Let me bear the burden of Christ's death,
make me a sharer in His passion
and mindful of His wounds.

Let me be wounded by His wounds
and intoxicated by this cross
for love of your Son.

Kindled and aroused through you,
Virgin, let me have a defense
in the Day of Judgment.

Let me be guarded by the cross,
protected by Christ's death,
and kept safe by grace.

When my body dies, let my soul
be granted the glory
of Paradise. Amen.

VITA

Currently in his second year as the Director of Choral Activities at Northeastern State University in Tahlequah, Oklahoma, Vaughn Roste taught at two different colleges in South Georgia prior to commencing his doctoral studies. In the summer of 2004 he was named the first-ever full time Instructor of Music at Bainbridge College, and he later spent four years as Assistant Professor of Music and Director of Choral Activities at Andrew College in Cuthbert, Georgia. During this time he also served as the Director of Music at First United Methodist Church in Eufaula, Alabama, where he supervised a choir school program of six different musical ensembles. A member of the Executive Board of the Georgia American Choral Director's Association from 2005 until 2009, he also served as a contributing editor of the Music Appreciation textbook entitled "Music," published in 2010 by Cengage Learning. He continues to be a founding member of the editorial board for *Anacrusis*, the official publication of the Association of Canadian Choral Communities.

Canadian by birth, he holds three degrees: a Bachelor of Arts in Music from Augustana University College, a Bachelor of Theological Studies from the Canadian Lutheran Bible Institute (both of which are in Camrose, Alberta), and a Master of Music specializing in Choral Conducting from the University of Alberta in Edmonton, Alberta. His research interests have long explored the intersections of music and theology: one of his Master's projects examined some of the theological statements that composers can make (overtly or subtly) in the musical setting of sacred texts, and this doctoral dissertation fits neatly into that broad category as well.

During his eclectic career he has sung with eight different professional choirs, most notably Pro Coro Canada and the choir of St. Andrew and St. Paul Presbyterian in Montreal, both of which make regular radio appearances on the Canadian Broadcasting Corporation. The winner of more than 30 different awards and the composer of over a dozen compositions, he has set foot on every continent except Antarctica (and has lived on four of them). The author of over two dozen articles, he also saw in 2003 the publication of his first monograph, entitled *The Xenophobe's Guide to the Canadians*, by Oval Books in London, England, which recently went into its sixth revised edition (not including the translation into Estonian).