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# SEVEN LAST WORDS

*Septem Ultima Verba*

MICHAEL JOHN TROTTA

## **Presbyterian Association of Musicians Series**

*This project made possible by the generous support of:*

Ladue Chapel Presbyterian Church, St. Louis, Missouri  
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## NOTE FROM THE COMPOSER

The *Seven Last Words* are a set of texts that have their origins in the bible and are often referenced in liturgical services during Holy Week. Musical settings exist as far back as the sixteenth century, with notable versions by Haydn and later by Gounod, Franck, and Dubois.

Haunting in their simplicity, they expose a gamut of emotions experienced during the Passion, in a way that distills the most poignant moments of the human condition: from the tender forgiveness of the *Father, Forgive Them* to the hopefulness of the promise of paradise, *Today, You Will Be with Me*. The work unfolds to reveal a complex tapestry of states of emotion: compassion (*Behold Your Son*), yearning (*I Thirst*), despair (*My God, Why Have You Abandoned Me?*), acceptance (*Into Your Hands I Surrender My Soul*), and resignation (*It is Finished*). This setting uses various interpolations of biblical and liturgical texts such as the Kyrie, “Truly this man was the Son of God,” and “All of the gates were opened wide” as commentary on and in dialogue with the words of Christ, further expanding the story and the reaction of those present and witness to the Passion.

This setting departs from previous settings in two significant ways:

### 1. Order of the texts

As the sayings are taken from different Gospels and a certain order of the texts cannot be ascertained, the fourth and fifth sayings have been intentionally switched from the order for both musical and dramatic reasons. This places *I Thirst* and the turba crowd refrain prior to *My God, Why Have You Abandoned Me?* It is possible, for those who desire the traditional order to be retained, to restore the traditional order of texts in performance without loss of musical integrity.

### 2. Option of English or Latin

This work may be performed in English or Latin. As musical settings of this important text are significantly underrepresented in the English language, this work was set in English for those wishing to use the work in conjunction with a religious service. To acknowledge the rich history and universal nature of the text, this work was also set in Latin for those who may be those wishing to use the work in a concert setting. Of course, religious services may use the Latin text, and concert settings may use the English text without diminishing the work.

## ACCOMPANIMENT OPTIONS

- Piano
- Full Orchestra  
Flute, Oboe, 2 Trumpets in C, Horn in F, Timpani, Harp, Strings
- Chamber Ensemble  
Flute, Oboe, Horn in F, Piano

## AVAILABLE EDITIONS

- 70-390P Preview Pak (CD + Score)
- 70-390 Choral Score
- 70-390A Full Orchestra Score
- 70-390B Full Orchestra Parts
- 70-390C Chamber Ensemble Score
- 70-390D Chamber Ensemble Parts
- 70-390CD CD Recording

Multimedia enhancements for the presentation of this work may be available. For information visit [www.morningstarmusic.com](http://www.morningstarmusic.com), search for the product number 70-390, and find any information in the description.

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# 1. Father, Forgive Them

## *Pater, dimitte illis*

SATB and Piano

Luke 23:34  
Traditional Latin

Michael John Trotta

*♩ = 84*

Piano

*p* *mp*

*mf* *f* *ff* *rit.*

*a tempo*

7 12 14

Latin Text: Luke 23:34, *Biblia Sacra Vulgata* (PD); *Kyrie*, Traditional Latin text (PD).

English Text: Michael John Trotta, newly written, and copyright © 2016 Birnamwood with this publication.

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16

Piano accompaniment for measures 16-17. The right hand plays a continuous eighth-note pattern, while the left hand plays a bass line with quarter notes and rests.

18

Piano accompaniment for measures 18-19. Similar to the previous system, with a busy right hand and a steady left hand.

20 *f* Unison

Soprano Alto

Tenor Bass

Fa - - - - - ther, for  
Pa - - - - - ter, di -

Vocal staves for Soprano Alto and Tenor Bass. Both parts sing in unison. The lyrics are "Fa Pa - - - - - ther, for Pa - - - - - ter, di -".

*f* Unison

Piano

Piano accompaniment for measures 20-21. Continues the eighth-note pattern in the right hand.

22

give mit - - - - - them, te,

Vocal staves for Soprano Alto and Tenor Bass. The lyrics are "give mit - - - - - them, te,".

Piano accompaniment for measures 22-23. Continues the eighth-note pattern in the right hand.

24

for they know not, know not  
*non e - nim sci - unt quid*

26

what they do.  
*fa - ci - unt.*

28 *Div. mp*

*Fa Pa* ther, for  
*Pa ter, di*

*Div. mp*

*mp*

30

give  
*mit*

them,  
*te,*

32 *mf*

Fa - ther, for - give  
Pa - ter, di - *mit* them,  
*te,*

34

for  
*il* they do not know,  
*lis,*



36 *f*

they know not what they  
*non e - nim sci - unt* *quid*

39 *mf*

do. Fa ther, for - give them, they  
*fa - ci - unt. Pa - ter, di - mit - te,*

42

know not what they do.  
*Pa - ter, di - mit - te.*

44 *Unison f*

Fa - ther, for -  
Pa - ter, di -

*Unison f*

Fa - ther, for - give them  
Pa - ter, di - mit te,

46

give them, they know not what they  
mit te, Pa - ter, di -

they know not what they do,  
Pa - ter, di - mit te,

48

do, Fa - ther, for -  
mit te, Pa - ter, di -

*Div.*

Fa - ther, for - give them,  
Pa - ter, di - mit te,

## 2. Today, You Will Be with Me

*Hodie mecum eris*

SATB and Piano

Luke 23:42-43

Michael John Trotta

$\text{♩} = 84$

Tenor  
Bass

Piano

$\text{♩} = 84$

*mp*

4

*p*

To - day, you will be with me in  
Ho - di - e me - cum e - ris in

7

*p*

par a - dise.  
pa - ra - di - so.

(Tenor/Bass tacet until measure 84)

Latin Text: *Biblia Sacra Vulgata* (PD).

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Piano

10

13

16

19

24 Lightly ( $\text{♩} = \text{ca. } 72$ )

*mf*

*rit.*

26

The image shows a piano score for a piece in D major, measures 10 through 26. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece is marked 'Lightly' with a tempo of approximately 72 beats per minute. The score includes dynamic markings such as 'mf' and 'rit.' and a large watermark reading 'Copyrighted Material'.

28

30

32 *mf*

Soprano

Re - mem - ber me,  
Me - mem - to me i

Alto

*mf*

Re - mem - ber  
Me - men - to

Piano

34

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

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

36

me  
ne,

38

when you — come in - to your king - dom,  
cum ve - ne - ris in re - gnum tu - um,

when — you  
re - gnum tu -

40

when you — come in - to your king - dom, O —  
cum ve - ne - ris in re - gnum tu - um, re -

come, O —  
um, re -

# 3. Behold Your Son

## *Ecce filius tuus*

Soprano Solo and Piano

John 19:26–27

*Stabat Mater*

Michael John Trotta

With assurance (♩ = 60)

Soprano  
Solo

3

5

Latin Text: John 19:26–27, *Biblia Sacra Vulgata* (PD); text taken from the *Stabat Mater*, 13th-century Latin hymn (PD).

English Text: *Stabat Mater*, tr. Edward Caswall, 1814–1878 (PD).

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7

9 *mp*

Be - hold, be - hold  
 Ec - ce, ec - ce

11

your son, your son,  
 fi - li - us tu - us,

13 *mf*

be - hold, be - hold  
 ec - ce, ec - ce



15

your son, your son.  
fi - li - us tu - us.

17

**Più mosso**  
*mp*

At the cross her  
Sta - bat Ma - ter

**Più mosso**  
*mp*

19

sta tion keep - ing,  
do - lo - ro - sa

21

*mf*

stood mourn - ful moth - er  
jux - ta - cru - cem

23

weep - ing, weep - ing.  
 la - cri - mo - sa.

Tempo I *mp*

25

Be - hold, be - hold  
 Ec - ce, ec - ce

Tempo I

*mp*

27

your - son, your - son,  
 fi - li - us tu - us,

29

*mf*

be - hold, be - hold  
 ex - ce, ec - ce

*mf*

31

your son, your son.  
*fi - li - us tu - us.*

33

**Più mosso**  
*mp*

At the cross her  
*Sta - bat Ma - ter*

**Più mosso**  
*mp*

35

sta tion keep - ing,  
*do - lo - ro - sa*

37

stood mourn - ful moth - er  
*jux - ta - cru - cem*

39

weep - ing, weep - ing.  
la - cri - mo - sa.

41

**Tempo I**  
*f*

Be - hold,  
Ec - ce,

**Tempo I**  
*mf*

43

be - hold, be -  
ec - ce, ec -

45

hold!  
ce!

*mp* *p*

# 4. I Thirst

## Sitio

Baritone Solo, SATB, and Piano

John 19:28  
 Matthew 27:40  
 Mark 15:32  
 Luke 23:37

Michael John Trotta

$\text{♩} = 60$

Baritone Solo

Piano

$\text{♩} = 60$

*p*

*cresc.*

4

*f*

6

*mp*

*mp*

I - - - ti -

Si - - - ti -

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8

thirst, \_\_\_\_\_ I \_\_\_\_\_  
 o, \_\_\_\_\_ si - ti -

10

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

*f*

12

*mf*

I \_\_\_\_\_ thirst, \_\_\_\_\_ I \_\_\_\_\_ thirst, \_\_\_\_\_ I \_\_\_\_\_  
 Si - ti - o, \_\_\_\_\_ si - ti - o, \_\_\_\_\_ si - ti -

*mp*

17

thirst! \_\_\_\_\_  
 o! \_\_\_\_\_

*mf*

21

23

*mf*

I  
Si - ti - thirst,  
o,

25

I  
si - ti - thirst. I  
si -

27

*f*

thirst!  
ti o!

(end Baritone Solo)

*f* *ff*

30

(Piano) *mp* *p*

35

$\text{♩} = 60$

*f*

38

*p*

41

$\text{♩} = 104$

*ff*

44

*f*

49

\*Cue-size notes at Pianist's discretion.



54 *mp* Unison

Soprano Alto

If you are Christ,  
Si tu es Chri - stus

Tenor Bass

*mp* Unison

Piano

*mp*

58 *mf*

come down from the cross, that we  
de - scen - de nunc de cru - ce, ut vi - de -

*mf*

Piano

*mf*

61 *f*

might see and be - lieve. If  
a - mus et cre - da - mus ti - bi. Si

*f*

Piano

*f*

# 5. My God, Why Have You Abandoned Me?

## *Deus meus, ut quid dereliquisti me?*

SATB and Piano

Matthew 27:46; Mark 15:34

Michael John Trotta

Mournfully (♩ = 60)

Piano

4

mp

Soprano

mp

Alto

mp

Tenor

Bass

Piano

9

My God, my God, why have you a -  
*De - us - me - us, ut quid de - re - li - qui -*

My God, my God, my God,  
*De - us - me - us, De - us*

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12

ban - doned me? Why have you a - ban - doned  
*sti - me? Ut quid de - re - li - qui - sti*

my God, why have you a - ban - doned  
*me - us, ut quid de - re - li - qui - sti*

12

16

me?  
*me?*

*mf*

me? My God, my God,  
*me? De - us me - us,*

*mf*

My God, my God,  
*De - us me - us,*

*mf*

My God, my God,  
*De - us me - us,*

16

*mf*

19

my God, my God, why have  
De - us me - us, ut quid de -

why have you a - ban - doned me? Why have  
ut quid de - re - li - qui - sti - me? Ut quid de -

my God, my God, why have  
De - us me - us, ut de -

19

22

My God,  
De - us

you a - ban - doned me? My God,  
re - li - qui - sti me? De - us

you a - ban - doned me? My God,  
re - li - qui - sti me? De - us

22

26

my me - God, us, my De - God, us me - God. us.  
 my me - God, us, my De - God, us me - God. us.  
 my me - God, us, my De - God, us me - God. us.  
 my me - God, us, my De - God, us me - God. us.

26

29

29

33 *mf*

My God, — my — God, my God, my — God.  
De - us — me - us, De - us me - us.

*mf*

My God, my God, my God, my — God.  
De - us me - us, De - us me - us.

*mf*

My God, my God, my God, my — God.  
De - us me - us, De - us me - us.

*mf*

My God, my God, my God, my — God.  
De - us me - us, De - us me - us.

33

38

*(Piano)*

42

*mp* *p*

46

*pp*

# 6. Into Your Hands I Surrender My Soul

## *In manus tuas*

SATB, *a cappella*

Luke 23:46  
Matthew 6:10

Michael John Trotta

*mp*  $\text{♩} = 72$

Soprano  
In - - - to your  
*In* - - - ma - nus

Alto  
*mp*  
In to your  
*In* ma - nus

Tenor  
*mp*  
In - - - to your  
*In* - - - ma - nus

Bass  
*mp*  
In - - - to your  
*In* - - - ma - nus

Piano  
 $\text{♩} = 72$   
(for rehearsal only)

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5

hands I sur - ren - der my whole soul.  
 tu - as com - men - do spi - ri - tum.

5

11

In - to your hands I sur - ren - der  
 In - ma - nus tu - as com - men - do

11



16

my whole soul, my soul. In - to your  
spi - ri - tum me - um. In - ma -

my whole soul, my soul. In - to your  
spi - ri - tum me - um. In - ma -

my whole soul, my soul. In - to your  
spi - ri - tum me - um. In - ma -

16 my whole soul, my soul. In - to your  
spi - ri - tum me - um. In - ma -

21

hands I sur - ren - der my whole soul,  
nus tu - as com - men - do spi - ri - tum

hands I sur - ren - der my whole soul,  
nus tu - as com - men - do spi - ri - tum

hands I sur - ren - der my whole soul,  
nus tu - as com - men - do spi - ri - tum

21 hands I sur - ren - der my whole soul,  
nus tu - as com - men - do spi - ri - tum

26 *mf*  
 my soul. Not mine, but your  
 me - um. Fi - at vo - lun -

26 *mf*  
 my soul. Not mine, but your  
 me - um. Fi - at vo - lun -

26 *mf*  
 my soul. Not mine, but your  
 me - um. Fi - at vo - lun -

26 *mf*  
 my soul. Not mine, but your  
 me - um. Fi - at vo - lun -

31  
 will be done. Not  
 tas tu a. Fi - at

31  
 will be done. Not  
 tas tu a. Fi - at

31  
 will be done. Not  
 tas tu a. Fi - at

31  
 will be done. Your will be done. Not  
 tas tu a. Vo - lun - tas tu - a. Fi - at

36

*f*

mine but your will be, may your  
 vo - lun - tas tu - a, fi - at

*f*

mine, but your will be, may your  
 vo - lun - tas tu - a, fi - at

*f*

mine, but your will be, may your  
 vo - lun - tas tu - a, fi - at

*f*

mine, but your will be, may your  
 vo - lun - tas tu - a, fi - at

36

41

will be done, be done.  
 vo - lun - tas tu - a.

will be done, be done.  
 vo - lun - tas tu - a.

will be done, be done.  
 vo - lun - tas tu - a.

will be done, be done.  
 vo - lun - tas tu - a.

41

# 7. It Is Finished

## *Consummatum est*

Baritone Solo, SATB, and Piano

John 19:30  
 Luke 23:44-45  
 Matthew 27:51-52, 54  
 Psalm 75(76):9

Michael John Trotta

*f*  $\text{♩} = 72$

Piano

3

5

S  
A

T  
B

*Unison f*

And with a loud voice, and with a loud voice,  
 Et cla - mans, et cla - mans,

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7

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

9 *Unison f*

and with a loud voice, and with a loud voice,  
 et cla - mans, — et cla - mans,

11 *Div.*

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

13 *mp*

It is,  
Con sum

15

is ma - tum finished!  
est!

17

It is,  
Con sum

19

is ma - tum fin - ished! est!

21 *Solo: mp*

*p*

It is Con-sum - ma - tum fin - ished, fin - ished! It Con - sum -

26

is ma - tum fin - ished! It is fin - Con - sum - ma - tum

31

ished!  
est!

7/16

33

*tutti mf*

S  
A

Dark - ened was the sun,  
Ob - scu - ra tus est sol,

T  
B

*tutti mf*

*mf*

7/16

37

*f*

dark - ness cov - ered the  
et te - ne - brae fa - cta

*f*

7/16

\*Cue-size notes at Pianist's discretion.