

# Seven last words

## 1. Father, forgive them

Luke 23:34

Michael Buck

$\bullet = 84$  *compassionately*  
*mf*

S  
Fa - ther, for - give them, *mf* Fa - ther, for - give them,

A  
*mf* Fa - ther, for - give them,

B  
*mf* Fa - ther, Fa - ther,

7 *f*

S  
Fa - ther, for - give them, for they know not, know not

A  
*f* Fa - ther, for - give them, know not, know not

B  
*f* Fa - ther, Fa - ther, for - give them, know not, know not

15 *mf*

S  
what they do. *mf* Fa - ther, for - give them, for they know not what they do.

A  
*mf* what they do. *mf* Fa - ther, for - give them, for they know not what they do.

B  
*mf* what they do. *mf* Fa - ther, for - give them, for they know not what they do.

# Seven last words

## 2. Truly I say to you

Luke 23:43

Michael Buck

♩ = 96 *joyfully*

*mf*

S Tru - ly I say to you. Tru - ly I say to you, I

*mp* *mf*

A Tru - ly, tru - ly, tru - ly I say to you, I

*mp* *mf*

B Tru - ly, tru - ly, tru - ly I say to you, I

8

*f* *f*

S say to you, I say to you. To - day you will be with me, with me

*f* *f*

A say, I say to you. To - day you will be with me,

*f* *f*

B say, I say to you. To - day you will be with me

15

*mf* *f*

S in pa - ra - dise. To - day you will be with me in pa-ra-dise.

*mf* *mf* *f*

A in pa - ra - dise, pa - ra - dise. To - day you will be with me in pa-ra-dise.

*mf* *f*

B in pa - ra - dise. To - day you will be with me in pa-ra-dise.

# Seven last words

## 3. Woman, this is your son

Michael Buck

John 19:26f

$\bullet = 86$  sensitively

S *mf* Wo-man, this is your son, this is your son.

A *mf* Wo-man, this is your son. Wo-man, this is your son, this is your son.

B *mf* Wo-man, this is your son, this is your son.

9 S *mp* Wo-man, this is your son. Wo-man, wo-man, this is your son.

A *mp* Wo-man, this is your son. Wo-man, wo-man, this is your son.

B *mp* Wo-man, this is your son. Wo-man, wo-man, this is your son.

16 S *mf* This is your mo - ther, your mo - ther.

A *mf* This is your mo - ther, your mo - ther, your mo - ther.

B *mf* This is your mo - ther, your mo - ther.

21 S *mp* This is your mo - ther. This is your mo - ther.

A *mp* This is your mo - ther. This is your mo - ther.

B *mp* This is your mo - ther. This is your mo - ther.

# Seven last words

## 4. Eli, Eli, lama sabachthani?

Michael Buck

Matthew 27:46

♩ = 84 *plaintively*

*mf*

B 

1 solo  
2 tutti

E - li, E - li, la - ma sa - bach - tha - ni?

6  
S 

My God, my God, why have you for - sa - ken me?

A 

My God, my God, why have you for - sa - ken me?

B 

My God, my God, why have you for - sa - ken me?

11  
S 


My God, my God, why have you for - sa - ken me?

A 

My God, my God, why have you for - sa - ken me?

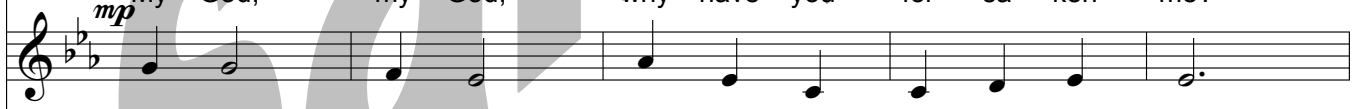
B 

My God, my God, why have you for - sa - ken me?

16  
S 

*mp*

My God, my God, why have you for - sa - ken me?

A 

*mp*

My God, my God, why have you for - sa - ken me?

B 

*mp*

My God, my God, why have you for - sa - ken me?

21  
S 

*solo*

My God, my God, why have you for - sa - ken me?

*pp*

# Seven last words

## 5. I thirst

John 19:28

Michael Buck

$\bullet = 72$  *meditatively*

S *mf*  
I thirst, I thirst, I

A *mf*  
I thirst, I thirst,

B *mf*  
I thirst, I thirst,

The first system of the musical score is for three voices: Soprano (S), Alto (A), and Bass (B). It is in 3/4 time and B-flat major. The tempo is marked as 72 beats per minute and 'meditatively'. The dynamics are mezzo-forte (mf). The lyrics are 'I thirst, I thirst, I' for Soprano, 'I thirst, I thirst,' for Alto, and 'I thirst, I thirst,' for Bass. The music consists of simple, sustained notes with some rests.

6  
S *mp* *p*  
thirst. I thirst, I thirst, I thirst, I

A *mp* *p*  
I thirst. I thirst, I thirst,

B *mp* *p*  
I thirst. I thirst,

The second system of the musical score continues the three-voice setting. It starts at measure 6. The dynamics are mezzo-piano (mp) and piano (p). The lyrics are 'thirst. I thirst, I thirst, I thirst, I' for Soprano, 'I thirst. I thirst, I thirst,' for Alto, and 'I thirst. I thirst,' for Bass. The music features some melodic movement and phrasing slurs.

12  
S *pp*  
thirst, I thirst.

A *pp*  
thirst, I thirst.

B *pp*  
thirst, I thirst.

The third system of the musical score continues the three-voice setting. It starts at measure 12. The dynamics are pianissimo (pp). The lyrics are 'thirst, I thirst.' for all three voices. The music is very soft and features long, sustained notes with phrasing slurs.

# Seven last words

## 6. It is finished

John 19:30

Michael Buck

♩ = 84 *sedately*

S *mf* It is fin-ished, *mp* it is fin-ished,

A *mf* It is fi-nished, *p* it is fi-nished, *mp* it is fi-nished,

B *mf* It is fi-nished, *mp* it is fi-nished,

7 S *p* it is fin-ished, *p* it is fin-ished,

A *p* it is fi-nished,

B *p* it is fi-nished, *pp* it is fi-nished,

13 S *pp* it is fin-ished, *ppp* it is fin-ished.

A *pp* it is fi-nished, *ppp* it is fi-nished.

B *pp* it is fi-nished, *ppp* it is fi-nished, fi-nished.

# Seven last words

## 7. Father, into your hands

Luke 23:46

Michael Buck

$\bullet = 96$  *brightly*

S *f*  
Fa - ther, in - to your hands I com - mit my spi - rit.

A *f*  
Fa - ther, in - to your hands I com - mit my spi - rit.

B *f*  
Fa - ther, in - to your hands I com - mit my spi - rit.

6  
S  
Fa - ther, in - to your hands I com - mit my spi - rit.

A  
Fa - ther, in - to your hands I com - mit my spi - rit.

B  
Fa - ther, in - to your hands I com - mit my spi - rit.

11  
S  
Fa - ther, in - to your hands I com - mit my spi - rit.

A  
Fa - ther, in - to your hands I com - mit my spi - rit.

B  
Fa - ther, in - to your hands I com - mit my spi - rit.

into your hands 2

16 *mp*

S  
Fa-ther, Fa-ther, in - to your hands I com - mit my spi - rit.

A  
Fa-ther, Fa-ther, in - to your hands I com - mit my spi - rit.

B  
Fa-ther, Fa-ther, in - to your hands I com - mit my spi - rit.

The image shows a musical score for three voices: Soprano (S), Alto (A), and Bass (B). The score is for the second ending of the hymn 'into your hands'. It begins at measure 16. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in treble clef for Soprano and Alto, and bass clef for Bass. The lyrics are: 'Fa-ther, Fa-ther, in - to your hands I com - mit my spi - rit.' The dynamics are marked as *mp* (mezzo-piano). The score includes a large, semi-transparent watermark that reads 'sample' diagonally across the page.