

# O vos omnes

for

SATB divisi

by

John Muehleisen  
(2001, rev. 2013)

## Text for *O vos omnes*

O vos omnes, transitis per viam, attendite, et videte: Si est dolor similis sicut dolor meus.	O, all ye that pass by attend and see: If there be any sorrow like my sorrow.
Attendite, universi populi, et videte dolorem meum.	Attend, O all ye people and see my sorrow.
Si est dolor similis sicut dolor meus.	If there be any sorrow like my sorrow.

## *O vos omnes* Program Notes

This setting of *O vos omnes* was commissioned by Opus 7 Vocal Ensemble in Seattle in celebration of their 10<sup>th</sup> Anniversary Season. It serves as a musical portrait of the scene at Golgotha, where Christ hung on the cross and by which travelers and onlookers passed on their way in and out of Jerusalem. The "speaker" of the text is somewhat ambiguous: is it Mary or Christ himself? I find that this ambiguity makes the text even more poignant. Regardless of the speaker, the perspective of the setting is from that of those at the cross. The music begins quietly as the crowd approaches a few at a time at first, then becoming a surging throng, while the volume and density of the music rises to a tumult. Eventually the crowd moves past into the distance, both the volume and density of the music dwindling down to the hushed sound of the crowd disappearing into the distance, leaving only the bleak scene and its aftermath at the foot of the cross.

The musical style of the setting has an obsessive quality and is reminiscent of a funeral procession. The pervasive, poignant ostinato represents "all those who pass by" while the other voices express both Christ's and Mary's pain in sharp dissonances placed against the ostinato. A faster middle section beginning at the word "Attendite" is more agitated and asks of those who pass by if they have "seen such a sorrow as my sorrow." Again, the identity of the speaker, be it Mary or Jesus, is deliberately ambiguous.

– John Muehleisen (*March 2002, rev. 2012*)

## Performance Notes

1. Final consonants should be placed on the rest following the note(s) on which the corresponding syllable occurs.
2. Unless otherwise noted, when the women or men are divided in three parts (SSA, SAA, TTB, or TBB), divide the voices evenly between the three-parts. Three-part divisi that should be performed as distributed amongst the voices is noted as "div. as written."

# O vos omnes

John Muehleisen  
2001, rev. 2013

**Adagio lamentoso**  $\text{♩} = 72$   
2 4

Soprano

Alto

Tenor

Basses only *p* *tutti* *p sempre*

*p* O vos om - nes, O vos om - nes, O vos

**Adagio lamentoso**  $\text{♩} = 72$   
2 4

*p sempre*

Piano

6 8 10 *p sempre* 12

T  
O vos om - nes, O vos

B  
om - nes, O vos om - nes, O vos om - nes, O vos om - nes,

6 8 10 12

*ped. sempre*

14 16 18

S  
O vos om - nes,

*mf* *non dim.*

A  
O vos om - nes, tran-si-tis

*mf* *non dim.* *mf*

8

T  
om - nes, O vos om - nes, O vos om - nes, O vos om - nes,

B  
O vos om - nes, O vos om - nes, O vos om - nes, O vos

14 16 18

*mf*

20 *mf* 22 *non dim.* 24

S tran - si - tis per vi - am,

A *non dim.*  
per vi - am,

T 8 O vos om - nes, O vos om - nes, O vos om - nes,

B om - nes, O vos om - nes, O vos om - nes, O vos

26 28 30 32 *f*

S O vos om - nes,

A *mf* *f* *non dim.*  
O vos om - nes,

T 8 O vos om - nes, O vos om - nes, O vos om - nes, O vos

B om - nes, O vos om - nes, O vos om - nes, O vos om - nes,

*non dim.* 34 *f* 36 *ff* 38

S tran - si - tis per vi - am, *ff*

A (*non dim.*) *f* *ff*  
tran - si - tis per vi - am, *ff*

T (*p*) *ff*  
om - nes, O vos om - nes O vos om - nes, O vos om - nes, *ff*

B (*p*) *ff*  
O vos om - nes, O vos om - nes, O vos om - nes, *ff*

34 *f* 36 38 *ff*

(*p*) *ff*

40 **Faster** ♩ = 108 42 44 *f* *intensely, with energy* *marcato* 46

S Si est do - lor si - mi - lis

A *f* *intensely, with energy* *marcato*  
Si est do - lor si - mi - lis

T *f* *marcato*  
at - ten - di - te, et vi - de - te:—

B *f* *marcato*  
at - ten - di - te, et vi - de - te:—

40 **Faster** ♩ = 108 42 44 46

*f*

\*

48 50 52

S  
si - cut si - cut do - lor me - us. — Si est

A  
si - cut si - cut do - lor me - us. — Si est

T  
Si est do - lor si - mi - lis

B  
Si est do - lor si - mi - lis

Detailed description: This block contains the first system of a musical score, measures 48 to 52. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have identical lyrics: 'si - cut si - cut do - lor me - us. — Si est'. The Tenor and Bass parts have lyrics: 'Si est do - lor si - mi - lis'. The Tenor and Bass parts include a dynamic marking of *f* (forte) and an accent (>) over the notes. The piano accompaniment is shown in two staves at the bottom of the system. The time signature changes from common time (C) to 3/4, then to 2/4, and back to 3/4. Measure numbers 48, 50, and 52 are indicated above the vocal staves.

54 56

S  
do - lor si - mi - lis si - cut me - us.

A  
do - lor si - mi - lis si - cut me - us.

T  
Si - cut si - cut do - lor me - us.

B  
Si - cut si - cut do - lor me - us.

Detailed description: This block contains the second system of a musical score, measures 54 to 56. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have identical lyrics: 'do - lor si - mi - lis si - cut me - us.'. The Tenor and Bass parts have identical lyrics: 'Si - cut si - cut do - lor me - us.'. The piano accompaniment is shown in two staves at the bottom of the system. The time signature changes from 3/4 to 2/4, then to 3/4, and back to 2/4. Measure numbers 54 and 56 are indicated above the vocal staves.

58 *Slower*  $\text{♩} = 80$  *f* 60 *ff* 62

S At - - - ten - di - te u - ni - ver - si po - pu - li, S1

A At - - - ten - di - te u - ni - ver - si po - pu - li, S2

T At - - - ten - di - te u - ni - ver - si po - pu - li,

B At - - - ten - di - te u - ni - ver - si po - pu - li,

58 *Slower*  $\text{♩} = 80$  60 62

Sop. 1 *legato* 64 *non dim.* 66 68 *f*

S et vi - de - te do - lo - rem S2

Sop. 2 *legato* *non dim.* 8 *f*

A et vi - de - te do - lo - rem

T *legato* *non dim.* *f*

T et vi - de - te me - um.

B *f*

B do - lo - rem me - um.

64 66 68

\* *ff*



70 *ff* *legato* 72 74 *non dim.*

S me - um. Si est do - lor si - mi - lis

A me - um. Si est do - lor do - lor si - mi - lis *non dim.*

T Si est do - lor si - mi - lis *non dim.*

B Si est do - lor si - mi - lis *non dim.*

70 72 74

76 *molto rallentando* *ff* *Sop. 2 only* 78 *f* 80 *legato*

S si - cut do - lor me - us. si - cut do - lor me - us.

A si - cut do - lor me - us. si - cut do - lor me - us. *legato*

T si - cut do - lor me - us. si - cut do - lor me - us. *legato*

B si - cut do - lor me - us. si - cut do - lor me - us. *legato*

76 *molto rallentando* 78 80

82 84 86 88

S  
A  
T  
B

*mf* *mp* *p*

si - cut do - lor me - us. O vos om - nes, O vos

si - cut do - lor me - us.

si - cut do - lor me - us.

si - cut do - lor me - us.

82 84 86 88

*mf* *mp* *p* *sempre*

*And. sempre*

90 92 94 96

S  
A  
T  
B

O vos om - nes, at - ten - di - te, et vi - de - te: Si est do - lor

om - nes, at - ten - di - te, et vi - de - te: Si est do - lor si - mi -

*mf* *p*

O vos om - nes,

O vos om - nes,

90 92 94 96

*mf* *p*

S 98 100 102 104

si - mi - lis si - cut do - lor

A *mf*

lis si - cut do - lor me - us. At - ten - di - te, u - ni - ver - si

T *p* *mf*

At - ten - di - te, u - ni - ver - si

B *p*

98 100 102 104

*mf*

A 106 108 *mp* 110 112 114 *p* 116

po - pu - li, et vi - de - te do - lo - rem me - um.

T *mp* *p*

po - pu - li, et vi - de - te do - lo - rem me - um.

106 108 110 112 114 116

*mp* *p*