

Joseph
HAYDN

Stabat Mater

Hob. XX^{bis}

Soli (SATB), Coro (SATB)
2 Oboi (Corni inglese), 2 Violini, Viola, Basso continuo

herausgegeben von / edited by
Clemens Harasim

Joseph Haydn · Musica sacra
Urtext

Klavierauszug / Vocal score
Johann Adam Hiller & Angelika Tasler



Carus 51.991/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 51.991), Klavierauszug (Carus 51.991/03), Chorpartitur (Carus 51.991/05), komplettes Orchestermaterial (Carus 51.991/19).

Erhältlich auf Carus-CD mit dem *Kammerchor Stuttgart* und der *Hofkapelle Stuttgart*; Leitung: Frieder Bernius (Carus 83.281).

The following performance material is available for this work:

Full score (Carus 51.991), vocal score (Carus 51.991/03), choral score (Carus 51.991/05), complete orchestral material (Carus 51.991/19).

Available on Carus CD with *Kammerchor Stuttgart* and *Hofkapelle Stuttgart*, conducted by Frieder Bernius (Carus 83.281).

Zu diesem Werk ist **CQRUS** music, die Chor-App, erhältlich, die neben den Noten und einer Einspielung einen Coach zum Erlernen der Chorstimme enthält. Mehr Informationen unter www.carus-music.com.

For this work **CQRUS** music, the choir app, is available. In addition to the vocal score and a recording, the app offers a coach which helps to learn the choral parts. Please find more information at www.carus-music.com.

Vorwort

Als Joseph Haydn neben der Leitung der Kammer- und Theaternmusik ab 1766 auch die alleinige Verantwortung für die Kirchenmusik des Esterházy'schen Hofes von seinem Vorgänger Gregor Joseph Werner (1693–1766) übernahm, widmete er sich verstärkt der Komposition geistlicher Musik. Eines der in diesem Zusammenhang entstandenen ersten größeren Kirchenwerke war das *Stabat Mater*, bestimmt für die oratorischen Karfreitagsaufführungen in der Eisenstädter Schlosskapelle und erstmals dort am 17. April 1767 aufgeführt. Schon ein Jahr darauf, am Karfreitag 1768, erklang das Stück in Wien in der Kirche der Barmherzigen Brüder unter Leitung des Komponisten ein weiteres Mal. Kein geringerer als Johann Adolf Hasse, der seit 1764 in kaiserlichen Diensten stand, hatte dies für Haydn vermittelt, nachdem er sich mit „unaussprechliche[m] Lob über dieses Werk“ geäußert hatte. Damit begann dessen Siegeszug durch die Kirchen und Konzertsäle und damit auch die Bekanntheit Haydns als Kirchenkomponist. Von über 180 erhaltenen Abschriften stammen allein ca. 40 aus den Jahren vor 1790. Doch nicht nur als Musik für Fasten- und Passionsandachten, sondern frühzeitig auch als Repertoirestück in *Concerts spirituels*, wie sie z. B. in Leipzig und in Paris ab den späten 1770er-Jahren regelmäßig stattfanden, erlangte es außerordentliche Beliebtheit. Die nächste Welle des Erfolgs erfasste dann auch die protestantischen Gebiete Nord- und Mitteldeutschlands, ausgelöst durch den 1782 erschienenen Klavierauszug von Johann Adam Hiller, der darin einen deutschen Parodietext unterlegt hatte. Auf diese zeitgenössische Quelle stützt sich der vorliegende Klavierauszug, dessen Klavierpart von dort übernommen und an die heutigen Bedürfnisse angepasst wurde.

Haydn komponierte sein *Stabat Mater* für vier Solisten, vierstimmigen Chor, zwei Oboen bzw. Englischhörner, Streicher und Basso continuo – eine durchaus üppige Besetzung, verglichen mit anderen Vertonungen des 18. Jahrhunderts, die sich oft auf das „Kirchentrio“ und wenige Vokalstimmen beschränkten. Mit ca. 60 Minuten Aufführungsdauer weist es zudem einen beachtlichen zeitlichen Umfang auf, wobei durch die Gliederung in 14 Nummern ein großer Abwechslungsreichtum entsteht. So bedient sich Haydn in den ausdrucksvollen Arien, Duetten und Ensemblesätzen immer wieder verschiedener musikalischer Formen und Gesten sowie variierender Besetzungen. Hervorzuheben ist die erstaunliche Fülle an verschiedenen Klangwirkungen, auch wenn in allen Sätzen eine Zuversicht und helle Grundstimmung vorherrscht angesichts der Gewissheit des Versöhnungstodes Jesu, die von der strahlenden, fast schon majestätisch-jubelnden Schlussfuge „Paradisi gloria“ gekrönt wird. Dennoch galt den damaligen Hörern das Werk nahezu als Inbegriff einer würdigen, reflektierend anbetenden Passionsmusik, und schon Haydns Zeitgenossen erkannten in anklingenden neapolitanischen Elementen ebenso wie in der außerordentlichen Kantabilität mancher Sätze eine Reminiszenz an die stilbildende und damals noch allenthalben präsente Vertonung Pergolesis, deren Platz die Haydn'sche nun mehr und mehr einnahm.

Leipzig, März 2017

Clemens Harasim

Foreword

When, from 1766 onwards, Joseph Haydn was finally able to take over from his predecessor Gregor Joseph Werner (1693–1766) the sole responsibility for church music at the Esterházy court – in addition to the direction of chamber and theater music – he devoted more time to the composition of sacred music. One of the first larger-scale church compositions created in this context was the *Stabat Mater*, intended for oratorio performances on Good Friday in the palace chapel at Eisenstadt and first performed there on 17 April 1767. Already one year later, on Good Friday 1768, the work was heard in Vienna in the church of St. John of God under the direction of the composer. No less a personage than Johann Adolf Hasse, who had been in the service of the emperor since 1764, had procured this opportunity for Haydn after having expressed “indefinable praise of this work.” This was the beginning of the work's triumphal march through churches and concert halls, at the same time enhancing Haydn's fame – now as a composer of sacred music. Of over 180 extant copies, around 40 date from the years before 1790. But this work gained extraordinary popularity not only as music for Lent and Passion services; from very early on, it was performed as a repertoire piece in the *Concerts spirituels* that were regularly put on from the late 1770s onwards, for example, in Leipzig and Paris. The next surge of success reached the Protestant regions of Northern and Central Germany, initiated by the piano-vocal score published in 1782 by Johann Adam Hiller, who underlaid it with a parody text in German. The present edition is based on this contemporary source; its piano part has been taken over and adapted to modern-day requirements.

Haydn composed his *Stabat Mater* for four soloists, four-part choir, two oboes/English horns, strings and basso continuo – quite a lavish scoring by comparison to other 18th-century settings which often restricted themselves to the “church trio” and only few voices. With around 60 minutes' performance duration, it is also a composition of substantial length; the division into 14 numbers provides a great wealth of variety. In the expressive arias, duets and ensemble movements, Haydn used many different musical forms and gestures, as well as variations in instrumentation. The remarkable wealth of diverse sonorities must be emphasized, even though all the movements are pervaded by a sense of optimism and a bright underlying mood in view of the certainty of Jesus's sacrificial death, crowned by the radiant, almost majestically jubilant closing fugue “Paradisi gloria.” Nevertheless, contemporary listeners regarded the work as almost the epitome of a dignified, reflectively worshiping Passion music; and even they recognized – in the hints of Neapolitan elements as much as in the extraordinary cantabile quality of some movements – a reminiscence of the stylistically defining and, at that time, still omnipresent setting by Pergolesi, which was being replaced more and more by Haydn's work.

Leipzig, March 2017

Clemens Harasim

Translation: David Kosviner

19

cru - cem la - cri - mo - sa, la - cri - mo - sa, la - - - cri -

23

mo - sa, dum pen - de - bat Fi - li - us,

26

dum pen - de - - - - - bat

29

Soprano Ma - ter do - lo - ro - sa
 Alto Sta - bat Ma - ter do - lo - ro - sa
 Tenore *tr* Sta - bat Ma - ter do - lo - ro - sa
 Fi - - - - - bat Ma - ter do - lo - ro - sa
 Bas - - - - - bat Ma - ter do - lo - ro - sa

p Tutti

32

jux - ta cru - cem la - cri - mo - - sa, dum pen - de - bat

jux - ta cru - cem la - cri - mo - - sa, dum pen - de - bat, dum pen -

jux - ta cru - cem la - cri - mo - - sa, dum pen - de - bat

cru - cem la - cri - mo - - sa, dum pen - de - -

35

Fi - li - us, dum pen - de - -

de - - - bat Fi - li - us, - - bat,

Fi - li - us, dum pen - de - l

bat, dum pen - - -

38

dum pen - - -

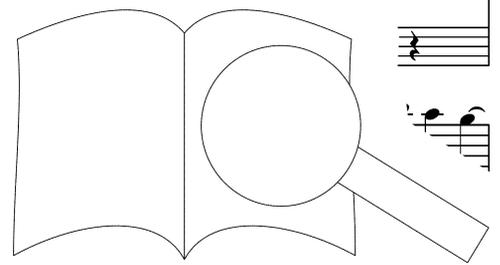
Fi - li - us.

pen - de - - bat Fi - li - us.

- - bat Fi -

- - bat Fi -

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41

Tenore solo

Fi - li - us, dum pen - de - bat. Sta - - bat Ma - ter do - lo -

45

ro - sa, do - lo - ro - sa jux - ta cru - cem

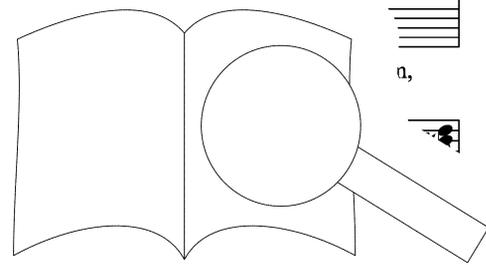
48

la - cri - mo - sa, do - lo - ro - sa, dum pen - de - bat, de Fi - li - us.

51

p Tutti Cu - jus a - ni - mae con - tri - sta - tam et do - len - tem,
p Tutti Cu - jus tem, con - tri - sta - tam et do - len - tem,
p Tutti Cu - jus - men - tem, con - tri - sta - tam et do - len - tem,
p Ti .i - mam ge - men - tem, con

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f
 per - trans-i - vit gla - di-us, per - trans - i - vit gla - -
 per - trans-i - vit gla - di-us, per - trans - i - - vit gla - -
 per - trans-i - vit gla - di-us, per - trans - i - - vit gla - -
 per - trans-i - vit gla - di-us, per - trans - i - - vit gla - -

p *f* *p*
 - di-us, cu - jus a - ni-mam, con - tri - sta - tam
 - di-us, ge-men-tem, -men-tem,
 - di-us, ge-men-tem, -tem, ge-men-tem,
 - di-us, ge-me- do - len - tem, ge-men-tem,

f *p*
 i - vit gla - di - us, per - trans - i - vit, per - trans -
 do - le - gla - di - us, per - trans - i - vit, per - trans -
 - i - vit gla - di - us, gla -
 er - trans - i - vit gla - di - us, gla

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64

i - vit gla - - di - us, per-trans-i-vit gla-di-us, gla - di - us,
 i - vit gla - - di - us, per - trans-i-vit gla-di-us, gla - di - us,
 per - trans - i - - vit, per - trans-i-vit gla-di-us, gla - di - us,
 per - trans - i - vit, per - trans-i-vit gla-di-us, gla - di - us,

67

per - trans - i - vit gla - di-us,
 per - trans - i - vit gla - di - us,
 per-trans - i - vit gla - di-us,
 per-trans - i - vit gla - di - us,

70

per-trans - i - vit gla - di - us.
 per-trans - i - vit gla-di - us.
 us.

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2. O quam tristis et afflicta (Alto solo)

Larghetto
Affettuoso

43

et af - fli - cta fu - it il - la be - ne - di - cta Ma - ter U - ni -

51

ge - ni - til! O quam tri - stis et af - fli - cta fu - it il - la

59

be - ne - di - cta. Quae mae - re - bat et

66

me - - - bat de - bat na - ti poe - nas,

72

in - cly - ti, na

80

nas in - - cly - - ti.

tr

f *f p*

87

f p *f p* *f p* *f p* *f p* *f* *p*

tr

95

f

101

107

Alto solo

O!

— quam tri - stis et — af - fli - cta,

114

— stis et af - fli .

la

120

be - ne - di - cta Ma - ter U - ni - ge - ni - ti, U - ni - ge - ni - ti!

128

Quae mae - re - bat et do - le - bat, et tre - me - bat, na - ti

135

poe - nas, na - ti poe - nas, poe - nas in - cly - - re - bat

143

et do - le - bat, et - - - bat, cum vi -

149

- ti poe - nas, na - ti p

156

na - ti poe - nas, na - ti poe - - - - - nas,

164

na - - ti poe - - - - - nas,

170

e. ti.

177

f p f p f p f p

185

tan - - to, in tan - - to sup - pli - - - ci -

forte e staccato

in tan - - to, ta - - to sup -

pli quis est ho - mo in

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(14)

f
 in
 tan - - to sup - pli - - - ci - o?
 Quis, quis est ho - - - mo qui non
 fle - ret, Chri - sti Ma - trem si vi - de - ret in

16

tan - - to, in tan - - to sup - pli -
 Quis, qui non
 fle - ret, Chri - sti vi -
 tan - - to, in tan - - to in - - ci - -

(17)

o?
 ret, in tan - - to sup -
 de - tan - - to, in sup -
 in tan - - to,

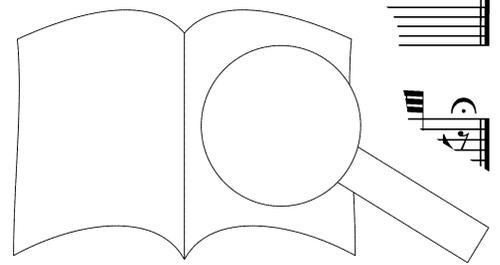
Quis, qui non

fle - - - ret, in tan - - to, in
 pli - - - ci - o, in
 pli - - ci - o,
 pli - - - ci - o, in

tan - - to sup - pli - - ci - o,
 tan - - to, in tan - - -
 in tan - - -
 tan - - to, in tan - - -

tan - - - sup - pli - ci - o?
 to sup - pli - ci - o?
 to sup - pli
 to sup -

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4. Quis non posset contristari (Soprano solo)

Moderato

Soprano solo

Quis non pos-set con-tri-sta-ri, pi-am Ma-trem con-tem-pla-ri

p

Measures 1-4: Soprano line with lyrics, piano accompaniment in G major, 3/4 time. Measure 1 has a 7-measure rest. Measure 4 has a 3-measure rest.

do-len-tem, do-len-tem cum Fi-li-o? Quis non pos-set con-tri-sta-ri,

tr

Measures 5-8: Soprano line with lyrics, piano accompaniment. Measure 5 has a 7-measure rest. Measure 8 has a 3-measure rest. Trills are marked in measures 7 and 8.

pi-am Ma-trem con-tem-pla

tr

Measures 9-11: Soprano line with lyrics, piano accompaniment. Measure 9 has a 7-measure rest. Measure 11 has a 3-measure rest. Trills are marked in measures 10 and 11. Sixteenth-note patterns are present in the piano accompaniment.

ri, con-tem-

fz

Measures 12-14: Soprano line with lyrics, piano accompaniment. Measure 12 has a 7-measure rest. Measure 14 has a 3-measure rest. A fortissimo (fz) dynamic is marked in measure 14.

len-tem cum Fi-li-o, cum Fi

p

Measures 15-17: Soprano line with lyrics, piano accompaniment. Measure 15 has a 7-measure rest. Measure 17 has a 3-measure rest. A piano (p) dynamic is marked in measure 16.

19

con - tri - sta-ri, con - tem - pla-ri do - len - tem cum Fi - li-o, cum Fi - li -

22

o, do - len - - - tem cum Fi - li - o?

26

29

32

36

Soprano

set con - tri - sta m

39

con - tem-pla - ri, quis non pos - set con - tri - sta - ri,

42

pi - am Ma - trem con - tem - pla -

45

49

ri, do - len - tem cum Fi - li - o, cum -

52

os - set con - tri - sta - ri, pi - am Ma - trem

cum

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56

Fi - li - o? Quis non pos - set con - tem - pla - ri do - len - tem cum

59

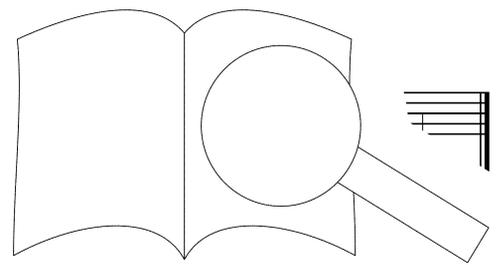
Fi - li - o, cum - Fi - li - o, do - len - - - - tem cum Fi - li -

63

do - len - te - li -

67

71



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5. Pro peccatis suae gentis (Basso solo)

Allegro ma non troppo

Basso solo

Pro pec - ca - tis - su - ae - gen - tis,



6

pro pec - ca - tis su - ae - gen - tis, su - ae gen - ti°



9

vi - - dit Je - 'm tor -



13

men - tis, tor - men - tis,



17

men - tis, tor - fla -



21

gel - lis, fla - gel - lis sub - di - tum, et fla - gel -

25

- - - - - lis, et fla - gel - - - - - lis

29

sub - - - di - tum.

32

pec - ca - tis - su - ae gen - tis,

36

pro pec - ca - tis - su -

pro pec-ca - tis su - ae gen - tis, pro pec-ca - tis

su - ae gen - tis vi - - - dit

Je - - - sum in tor -

in - - - men - - - tis,

tor - men - -

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6. Vidit suum dulcem natum (Tenore solo)

Lento e mesto

p *f* *p* +Ob

f *p*

f *p* *f* *p*

10 Tenore solo

Vi - dit su - um - dul - cem na - tum, dul - cem na - tum, .m

Archi

p *poco f* *f* +Ob

13

dul - cem na - tum, .m na - tum mo - ri - en - do

Archi

p *pp* 3

16

mo - ri - en - do de - s sit -

20

spi - ri-tum, dum e - mi - sit, dum e - mi - sit - spi - ri-tum.

+Ob

f

24

p *f* *p*

3

27

f

31

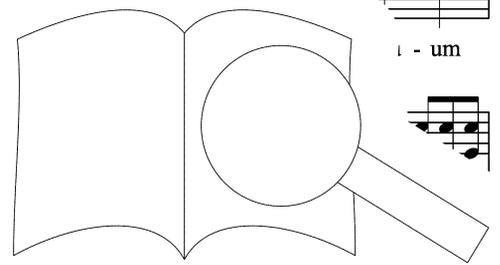
Vi - dit su - um dul - cem na - tur o - ri - en - do de - so - la - tum,

Archi

35

de - so - la - tum, dum e - n i - um

+Ob



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40

dul - cem na - tum, dul - cem na - - - tum, dul - cem na - tum, dum e -

44

- mi - sit, e - mi - sit - spi - ri - tum, dum e - mi - sit, dum e it,

48

dum e - mi - sit spi - ri - tum, m. - tum.

53

56

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7. Eja Mater, fons amoris (Coro)

Allegretto

Tutti
E - ja Ma - ter, fons a - mo - ris,
Tutti
E - ja Ma - ter, fons a - mo - ris,
Tutti
E - ja Ma - ter, fons a - mo - ris,
Tutti
E - ja Ma - ter, fons a - mo - ris,

8
e - ja Ma - ter, fons a - mo - ris, re
e - ja Ma - ter, fons a - mo - me sen -
e - ja Ma - ter, fons a me sen -
e - ja Ma - ter, me sen -

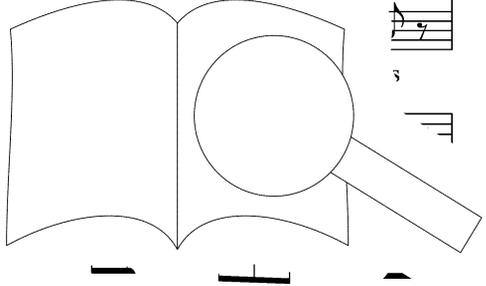
15
vim do - lo e - cum, te - cum lu - ge - am.
ti - re ris fac, ut te - cum lu - ge - am.
lo - ris fac, ut te m.
in do - lo - ris fac, ut

E - ja Ma - ter, fons a - mo - ris, e - ja Ma - -
 E - ja Ma - ter, fons a - mo - ris, e - ja
 E - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja
 E - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja

- - ter, fons a - mo - ris, me sen - ti
 Ma - ter, fons a - mo - ris, me se
 Ma - ter, fons a - mo - ris, m - ti vim
 Ma - ter, fons a - mo - ris, - re vim

do - lo - ris, vim do - lo - ris
 do - lo - ris, vim do - lo - ris
 vim do - lo - ris
 ris, vim do -

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Fac ut ar - de -
 Fac ut ar - de -
 Fac ut ar - de -
 Fac ut ar - de -

at cor me - um in a - man - do Chri - stum De - ur
 at cor me - um in a - man - do Chri - stum
 at cor me - um in a - man - do Chri
 at cor me - um in a - man - do Chri - stum

man - do Chri - stur. ut si - bi, ut
 man - do C. ut si - bi,
 man - do ut si si - bi com -
 De - um, ut si -

91

si - bi com - pla

ut si - bi com - pla

pla - ce - am, com - pla

ce - am, com - pla

97

- - - ce - am, ut si - bi com - pla

- - - ce - am, ut si - bi com - pla

- - - ce - am, ut

- - - ce - am, ut si - bi com - pla

- - - ce -

- - - ce -

- - - ce -

106

am, fac, .ac, ut si - bi, fac, ut si - bi com - pla -

am, fac, ut si - bi, fac, ut si - bi com - pla -

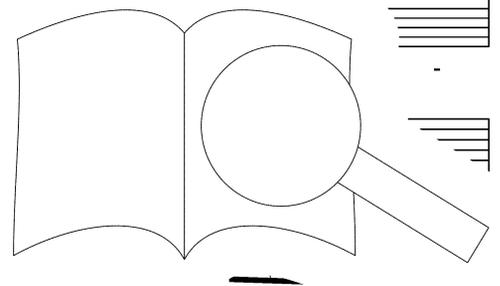
am, fac, ut si - bi, .ac, ut si - bi com - pla -

fac, fac, ut si

ff

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ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

- - ge - am, *f* fac, ut si - bi, fac, ,

- - ge - am, *f* fac, ut si - bi, pla -

- - ge - am, *f* fac, ut - bi com - pla -

- - ge - am, *f* u. , ut si - bi com - pla -

ce - am.

ce -

ce

ce

tr

8. Sancta Mater, istud agas (Soli Soprano, Tenore)

Larghetto

Archi

p *f* *p* *f* *p* *f* *p*

7 *tr* *f* *p*

12 *f*

16 *tr* *p*

20 Soprano solo

S. Ma - ter, i - stud a - gas,

26 *c* *c* fi - - ge pla - gas - di

Archi



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32

me - o - va - li - de, cor - di me - o, cor - di me - o - va - li -

38

de, cor - di me - - o va - -

+Ob

Archi

poco f

p

43

48

- - - - li - de, cc. o va - li - de,

f

f

54

o - va - -

tr

59 Tenore solo

San - cta Ma - ter, i - stud a - gas, cru - ci - fi - xi

65

fi - ge pla - gas cor - di me - o - va - li - de,

Archi

+Ob

f p

71

cor - di me - o, cor - di me - o - va - li - de.

p

77

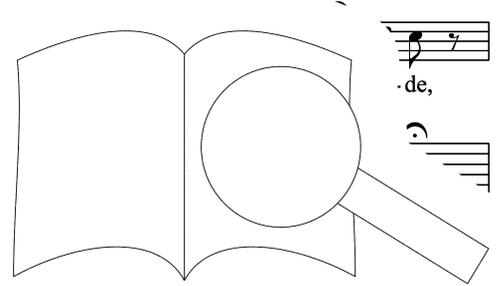
cor - di me

Archi

p

82

+Ob



87

cor - di me - o va - li - de, cor - di

Archi

p *f* *p*

92 Soprano solo

Tu - i

me - o va - li - de.

tr

96

na - ti vul - ne - ra - ti, poe - nas

Tam

me - pa - ti,

100

me - cu poe - nas me - cum. poe - nas

me - cum, m,

me - cum, di - vi - de, poe - nas me - cum,

me - cum, di - vi - de, poe - nas

Archi

+Ob

f *p*

poe - nas me - cum di - vi - de, poe - nas

me - cum, me - cum di - vi - de, poe - nas

poe - nas me - cum di - vi - de, - - - nas

poe - nas me - cum di - poe - - - nas

Archi

me - - - vi - de.

di - vi - de.

+Ob

f

San - - cta

Archi *p*

Ma - ter, - i - stud a - gas,

San - - cta *M^o*

+Ob *f* *tr* *tr* Archi *p*

cru - ci - xi - fi - ge pla - gas di va - - -

a - gas, cru - ci - xi - fi - ge - - - o va - - -

tr *tr* *tr*

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142

li - de, cor - di me - o

li - de, cor - di me - o

147

va - li - de. Tu - i na - ti e -

va - li - de.

+Ob
poco f *p*

152

ra - ti, je - nas me - cum

Tam di - gna - ti pro m - poe - nas me - cum

157

di - poe - nas me - cum, poe - nas

Archi

p

162

me - - - - - cum,
me - - - - - cum,
+Ob
f

167

me - cum di - vi - de.
me - cum di - vi

172

p

176

f

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9. Fac me vere tecum flere (Alto solo)

Lacrimoso

VI

Measures 1-2 of the piano accompaniment. The right hand features a melodic line with slurs and a sharp sign, while the left hand provides a simple harmonic accompaniment. The dynamic marking is *p*.

Measures 3-5 of the piano accompaniment. The right hand has a more active, sixteenth-note texture. The dynamic marking starts with *f* and changes to *p* in measure 5.

Measures 6-7 of the piano accompaniment. Measure 6 features a trill in the right hand. The dynamic marking is *f*.

Measures 8-10. Measure 8 is the start of the vocal line, marked "Alto solo". The lyrics "Fac me" are written below the staff. The piano accompaniment continues with a dynamic marking of *f* in measure 8 and *p* in measure 10.

Measures 11-13. Measure 11 is the start of the vocal line with the lyrics "te - cum fle - re,". The piano accompaniment continues with a dynamic marking of *f*. Measure 13 shows the vocal line with the lyrics "xo".

14

con - do - le - re, do - nec e - go, do - nec e - go vi - xe - ro. Fac me

17

ve - re te - cum fle - re, cru - ci - fi - xo con - do - le - re, con - do -

19

le - re, do - nec e - go, do - nec e - go,

21

vi - xe - ro, do - nec e

23

go vi - xe

25

27

Jux - ta cru - cem te - cum, te - cum sta - re, et me ti - bi so - ci -

30

a - re in plan-ctu de - si-de-ro, in plan - ctu d. - ta

33

cru - cem te - cum sta - re, et - bi so - ci - a - re in

35

de-ro, in plan - - tu de -

38

si - de-ro, et me ti - bi so-ci - a - re in plan - ctu de-si - de -

41

ro, in plan - ctu, in plan - - - - - ct

43

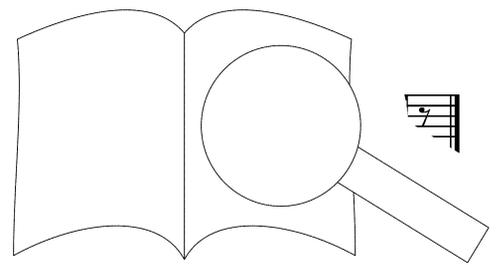
plan - - ctu, in plan - ctu de - si -

46

p

48

p



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10. Virgo virginum praeclara (Soli Soprano, Alto, Tenore, Basso, Coro)

Andante

Tutti

8

15

20

Basso solo

Vir - go vir - gi - nu mi - hi jam - non sis a -

Cor ingl

Vc, Bc

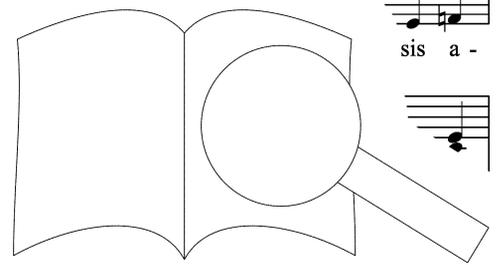
28

Tenore solo

Vir gi - num prae - cla - ra, mi - hi jam - non sis a -

mi - hi non sis a - m

+Cor ingl



36 Alto solo

Vir - go vir - gi - num prae - cla - ra, mi - hi jam non
 ma - ra, mi - hi non sis a - ma - ra, non, non,
 ma - - - ra, non. Vir - go vir - gi -

VI I

44 Soprano solo

Vir - go vir - gi - num prae - cla - ra,
 sis a - ma - ra, mi - hi non sis a - ma -
 non sis a - ma - ra, ni - hi non
 num prae - cla - ra, mi - hi jam - ra, a -

VI I

VI I

52

sis a - ma - ra: plan - - - ge - re.
 sis a - m cum plan - - - ge - re.
 sis ie te - cum plan - - - re.
 te - cum plan - - -

Tutti

60

Vir - go, Vir - go vir - gi - num prae - cla - ra, mi - hi,

Vir - go, Vir - go vir - gi - num prae - cla - ra, mi - hi,

Vir - go vir - gi - num prae - cla - ra,

Vir - go, Vir-go prae - cla - ra, *tr*

68

mi - hi jam non sis a - ma - ra:

mi - hi jam non sis a - ma - ra: - cum,

mi - hi jam non sis a - ma - ra: me te - cum,

mi - hi non sis a - ma - ra: fa - cum, te - - cum,

77

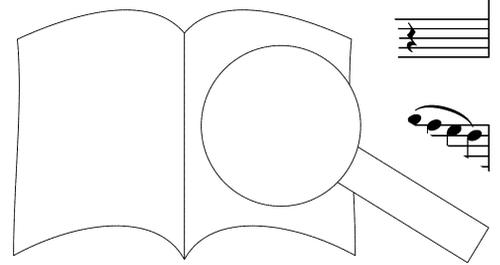
fac me te - cum

c Tutti me te - cum plan - ge - re.

fac me te - cum plan - ge - re.

c Tutti

fac me te - cum plan - ge - re, fac me te - cum plan - ge - re, fac me



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85

90

Solo

Fac ut por - tem Chri - sti mor - tem,

Solo

Fac _____ ut por - tem Chri -

tr VI

p

97

pas - si - o - nis fac con -

Fac ut por - tem Chri - sti

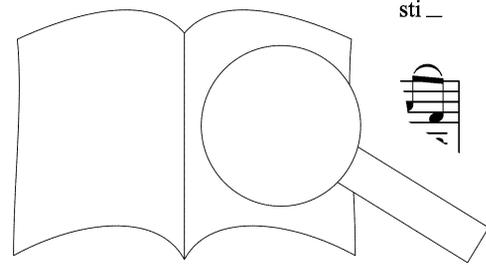
pas - si

sor - tem,

Solo

Fac _____ sti

Cor ingl



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pas - si - o - nis fac con -
 mor - tem, pas - si - o - nis fac con - sor - tem, pas - si - o - nis fac con -
 mor - tem, pas - si - o - nis fac con - sor - tem,

VI
p

sor - tem, et pla - gas,
 sor - tem, et pla - gas,
 pas - si - o - nis fac con - sor - tem, et
 pas - si - o - nis fac con - sor - tem, et

Cor ingl

et pla - re - co - le - re. Fac ut
 et pla - gas re - co - le - re.
 pla gas, et pla - gas re - co - le
 Tutti
 pla - gas re - co -

Tutti
f

Solo



por - tem Chri - sti - mor - tem, pas - si - o - nis fac con - sor - tem, et

Solo et

pla - gas, pla - gas re - co - le - re, et pla - gas, pla

pla - gas, pla - gas re - co - le - re, et pla - gr

Solo et pla - gas re - co - le - re, re - co - le -

Solo

+Cor ingl pla - gas re - co - le - re, - gas re - co - le -

re. Fac. ut por - tem Chri - sti mor - tem,

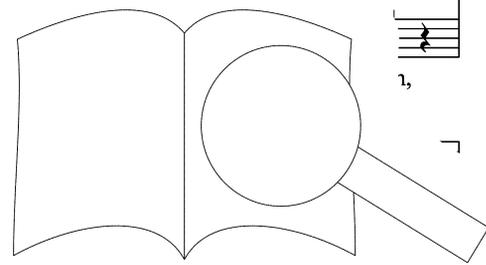
re. fac ut por - tem Chri - sti mor - tem,

re. Tutti fac ut por - tem Chri - sti mor - tem,

Tutti fac ut

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150

Solo

pas - si - o - nis fac con - sor - tem, et pla - gas

Solo

pas - si - o - nis fac con - sor - tem, et pla - gas

Solo

pas - si - o - nis fac con - sor - tem, et pla - gas

Solo

pas - si - o - nis fac con - sor - tem, et pla - gas

p *f*

156

Tutti

re - co - le - re, pla - gas, pla re.

Tutti

re - co - le - re, pla - gas, la - co - le - re.

Tutti

re - co - le - re, pla gas re - co - le - re.

Tutti

re - co - le - re, pla - gas re - co - le - re.

tr

1

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167

Solo

Fac me pla - gis

Fac me pla - gis

Fac me pla -

Fac me pla -

174

vul - ne - ra - ri,

vul - ne - ra - ri,

gis vul - ne

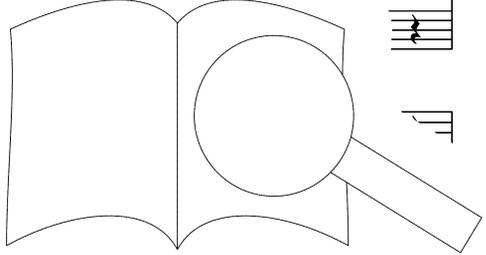
gis vul - ri,

182

me pla - gis pla - gis vul - ne - ra - ri,

fac - me pla - gis pla - gis vul - ne - ra - ri,

fac - me - ri,



cru - ce hac in - e - - bri - a - ri, fac, fac,
 cru - ce hac in - e - bri - a - ri, fac, fac,
 cru - ce hac in - e - bri - a - ri, fac, fac,
 cru - ce in - e - bri - a - ri, fac, fac,

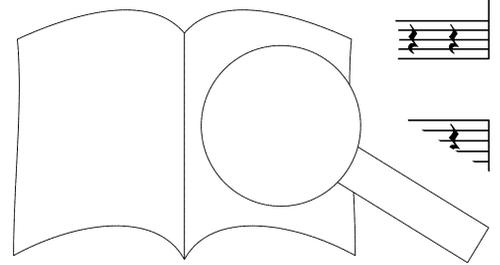
f

ob a - mo - - rem Fi - li - i,
 ob a - mo - rem Fi - li - i,
 ob a - mo - rem Fi - li -
 ob a - mo - - rem Fi

p VI

cru - ce hac ri ob a - mo - rem Fi - li - i,
 cru - ce - a - ri ob a - mo - rem Fi - li - i,
 cru - ce - bri - a - ri ob i,
 in - e - bri - a - ri ob

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Tutti

cru - ce hac in - e - bri - a - ri ob - a - mo - rem Fi - li - i.

Tutti

cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.

Tutti

cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.

Tutti

cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.

+Cor ingl

Cor Anglais accompaniment for the first system.

Alto solo

Fac me pla - gis vul - ne - ra - ri, - a - ri,

VI

Violin accompaniment for the second system.

me pla - gis

me pla - gis

Fac me pla - gis

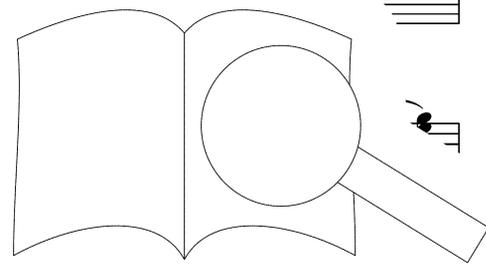
Solo *p*

Fac me pla - gis

Violin accompaniment for the third system.

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240

p *f* *p* *f* *p* *f* *p* *f*

vul - ne - ra - ri, fac - me pla - gis vul - ne - ra - ri ob a - mo - rem Fi - li -
 vul - ne - ra - ri, fac - me pla - gis vul - ne - ra - ri ob a - mo - rem Fi - li -
 vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri ob a - mo - rem Fi - li -
 vul - ne - ra - ri, fac - me pla - gis, pla - gis, ob - a - mo - rem Fi - li -

249

Tutti

i, ob a - mo - rem Fi - li - i.
Tutti
 i, ob a - mo - rem Fi - li - i :
Tutti
 i, ob a - mo - rem
Tutti
 i, ob - a -

2'

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11. Flammis orci ne succendar (Basso solo)

Presto

Musical notation for measures 1-4, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C).

Musical notation for measures 5-8, continuing the piano accompaniment and vocal line. Measure 5 is marked with a '5' above the staff.

Musical notation for measures 9-13. Measure 9 is marked with a '9' and the text 'Basso solo' above the staff. The vocal line is silent, while the piano accompaniment continues. A watermark 'PROBENPARTITUR' is visible across the page.

Musical notation for measures 14-17, including vocal lines with lyrics. The lyrics are: 'or - ci ne suc - cen - - - suc - cen - - -'. The piano accompaniment continues.

Musical notation for measures 18-21, including vocal lines with lyrics. The lyrics are: 'te Vir - go, fac de - in'. The piano accompaniment continues. A watermark 'PROBENPARTITUR' is visible across the page. A large graphic of an open book is overlaid on the right side of the page.

di - e, in di - e, in di - e ju - di - - ci - i, in

di - e ju - di - ci - i, ju - di - ci - i.

Flam - mis or - ci - - dar, ne suc - cen - dar,

Vir - go, fac de - f in

46

di - e - ju - di - ci - i, in di - e - ju - di - ci - i, per te

51

Vir - go, fac de - fen - dar. Flam - mis or - ci

56

fac de - fen - dar in di - e, in di - ci -

61

i, in di - e iu - i, ju - di - ci -

66

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12. Fac me cruce custodiri (Tenore solo)

Moderato
Tenore solo

Fac me cru - ce cu - sto - di - ri, mor - te Chri - sti prae - mu - ni - ri,

Archi *tr* +Ob *tr* +Ob

5 con - fo - ve - ri gra - ti - a, con - fo - ve - ri gra - - -

Archi

9 ti - a.

+Ob *f*

12 Fac me cru - ce

Archi *tr* *p*

15 mor - - -

tr

- mu -

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19

ni - ri, con - fo - ve - ri gra - - - - -

22

- - - - - ti-a. Fac me cru-ce cu-sto-di-ri, mor -

+Ob

fz *p* *fz*

26

- te prae-mu-ni-ri, con-fo - ve - ri gra - - - - -

Archi

p

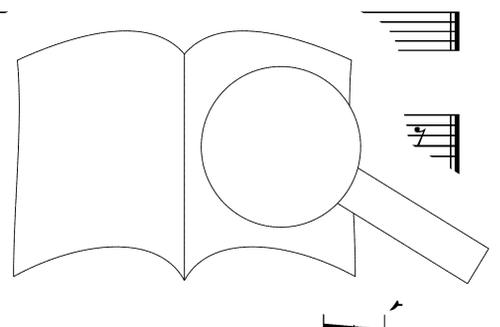
30

- - - - - t gra - ti -

34

- - - - -

6



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13. Quando corpus morietur (Soli Soprano, Alto, Coro)

Largo assai

Soprano solo

Alto solo

Quan - do cor - pus

Quan - do cor - pus mo - ri - e - tur, mo - ri - e - tur, mo - ri -

VI II VI I

p

Va, Bc

5

mo - ri - e - tur, quan - do cor - pus - mo - ri - e

e - tur, mo - ri - e - tur, mo - ri tur,

9 Tutti

p fac, fac, fac ni-mae do - ne - tur, fac ut

Tutti *p* fac, f ut a - ni-mae do - ne - tur, fac ut

Tutti *p* Fac, fac ut a - ni-mae do - ne - tur, fac ut

Tutti *p* fac ut a -

f ut

p

f

a - ni-mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si
 a - ni-mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si
 a - ni-mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si
 a - ni-mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si

14. Paradisi gloria

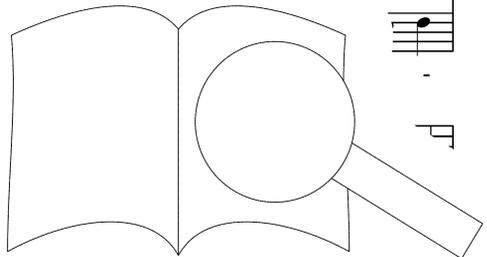
(Soli Soprano, Alto, T)

glo - ri - a.
 glo - ri - a, glo - ri - a.
 glo - ri - a.
 glo - ri - a. di - si glo - ri -

Bc

Pa - ra - di - ut
 - ne - tur. A - men, a -
 Va, Vc

Cb



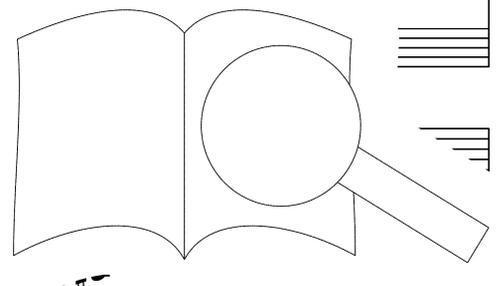
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a - ni - mae do - ne - tur. A - men, a -
 Pa - ra - di - si
 men, a -
 Ob II, VI II

glo - ri - a, ut a - ni - mae do - ne - tur. A -
 men.
 Ob I, VI I

glo - ri - a, a - ni - mae do - ne - tur. A - men, a -

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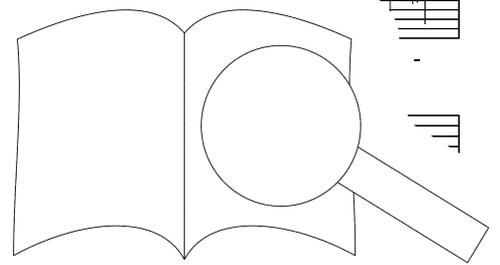


men, a - - - men. Pa - ra - di - si Pa - ra - di - si glo - ri - a. A - -
 Pa - ra - di - si glo - ri - a, ut a - ni - mae do - ne - tur. A - -

men, a - - - glo - - - ri - a. A - - - men, a
 men, a - - - men, a - - - men, a - - - men, a - - -

a - - - men, a - - - men, a - - - men, a - - -

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70

Solo

a - - - men. A - - -

men.

men, a - men.

men.

VI

p

Bc

77

Soprano solo

83

88

men.

Tutti *f*

Tutti *f* A

di - si

si

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Tutti *f*

Pa - ra - di - si, Pa - ra - di - si glo - ri - a. A -

men.

glo - ri - a, ut a - ni - mae do - ne - tur. A - men, a -

glo - ri - a. A

Ob I, VI I

+Ob II

men, a - - - - men.

Pa - r - ri -

men, a

Pa - ra - di - si A - - - -

a. A men, a - - - - men, a - -

men, a

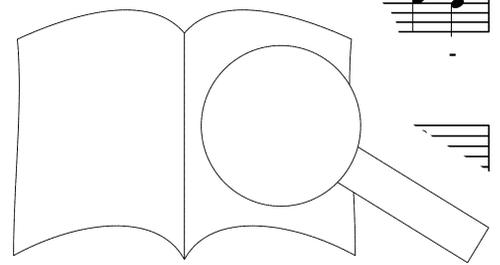
men, a

men,
men, a -
a - - - - - men, a -
Pa - ra -
Ob II, VI II
Va
+ Va

a -
men, a -
di - si glo - ri - a, ut a - ni -
a -

men, a - - - men.
- ra - di - si glo - a, A -
Ob I/II, VI I
Va

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- men. Pa - ra - di -

Pa - ra - di - si glo - ri - a. A - men. Pa - ra - di - - si glo - ri -

- men. Pa - ra - di - si glo - ri - a.

men, a - men, a

Ob I, VI I

VI II

Ob II, VII II

- si glo - ri - a. A - men, a -

a. A - - - - - men, a

A - - - - - men, a

Solo

A mer

1.

2.

p

Bc

tr Tutti tr

men. A - - - - - men, a -

Tutti A - - - - - men, a -

Tutti A - - - - - men, a -

A - - - - - men, a -

+Ob

f

Va

Solo Tutti

men, a - - - - - men, a

Solo Tutti

men, a - - - - - men, a

Solo

men, a - - - - - men,

Solo

men, a - - - - - men,

VI

p

f

VI

p

futti

mer a - - - - - men, a - - - - - men.

Tutti

a - - - - - men, a - - - - - men.

Tutti

men, a - - - - - men, a

Tutti

a - - - - - men, a

f

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