

Antonín
DVOŘÁK

Stabat Mater
op. 58

Soli (SATB), Coro (SATB)
Flauto, Oboe, Clarinetto, Corno, Fagotto, Timpani
2 Violini, Viola, Violoncello, Contrabbasso

Bearbeitung für Soli, Chor und Kammerorchester von
Arrangement for soloists, chorus and chamber orchestra by
Joachim Linckelmann

Partitur / Full score



Carus 27.293/50

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Zu Antonín Dvořáks *Stabat Mater* liegt folgendes Aufführungsmaterial vor:

Originalfassung

Partitur und Orchestermaterial in Vorbereitung, Klavierauszug (Carus 27.293/03), Chorpartitur (Carus 27.293/05).

Bearbeitung für Soli, Chor und Kammerorchester

Partitur (Carus 27.293/50), Klavierauszug (Carus 27.293/03), Chorpartitur (Carus 27.293/05), komplettes Orchestermaterial (Carus 27.293/69).

The following performance material is available for the *Stabat Mater* by Antonín Dvořák:

Original version

Full score and orchestral material in preparation, vocal score (Carus 27.293/03), choral score (Carus 27.293/05).

Arrangement for soloists, chorus and chamber orchestra

Full score (Carus 27.293/50), vocal score (Carus 27.293/03), choral score (Carus 27.293/05), complete orchestral material (Carus 27.293/69).

Vorwort

Unter den geistlichen Kompositionen des tschechischen Komponisten Antonín Dvořák ist das *Stabat Mater* wohl sein meistgespieltes Werk, ja gehört neben der Sinfonie Nr. 9 „Aus der neuen Welt“ und den *Slawischen Tänzen* op. 46 und 72 vielleicht mit zu seinen bekanntesten Werken überhaupt. Die 1876/1877 entstandene Marienkomposition war es auch, die ihm endgültig weltweiten Ruhm einbrachte. Insgesamt ist die Gruppe der geistlichen Werke mit lateinischem Text, die Dvořák hinterließ, relativ klein, enthält dafür jedoch von Umfang und Gehalt her durchaus gewichtige Werke. Neben dem *Stabat Mater* sind hier vor allem die *Messe D-Dur* op. 86, das *Requiem* op. 89 und das *Te Deum* op. 103 zu nennen. Die in diesen Kompositionen zum Tragen kommende besondere Kunst der musikalischen Textausdeutung lässt jede von ihnen zu einer Kostbarkeit im Gesamtschaffen Dvořáks und auch in der Musikgeschichte des 19. Jahrhunderts werden.

Von den genannten vier Werken auf lateinische Texte ist das *Stabat Mater* das früheste. Am 19. Februar 1876 begann Dvořák mit seiner Vertonung der mittelalterlichen Sequenz über das Leiden der Mutter Gottes. In dieser ersten Kompositionsphase, die bis zum 7. Mai 1876 dauerte, fertigte er zunächst eine Klavierversion des Werkes an, die lediglich sieben Sätze umfasste (Nr. 1–4 und 8–10).¹ Dann legte Dvořák das Werk für längere Zeit beiseite, um sich seiner Oper *Šelma sedlák* (*Der Bauer ein Schelm*) zuzuwenden. Erst im Oktober 1877 kehrte er zum *Stabat Mater* zurück, um in dieser zweiten Kompositionsphase drei weitere Sätze hinzuzufügen (Nr. 5–7) und die Klavierfassung mit großem Orchester zu instrumentieren.² Am 13. November 1877 lag das nun als „Oratorium“ bezeichnete Werk fertig vor.

Dvořák wirkte bereits seit Februar 1874 als Organist an der Kirche St. Adalbert in Prag, wo er täglich in Kontakt mit Kirchenmusik kam.³ Das wird sicherlich der äußere Anlass für Dvořák gewesen sein, mit einer Vertonung des *Stabat Mater* nun auch selbst als Komponist im kirchenmusikalischen Bereich tätig zu werden. Es dürfte jedoch noch ein weiterer Umstand für die Entstehung des Werkes verantwortlich sein: Die Zeit um die Mitte der 1870er Jahre war für Dvořák und seine Frau Anna (geb. Čermáková) von tragischen privaten Schicksalsschlägen geprägt. So starben innerhalb von zwei Jahren alle drei Kinder des Ehepaars. Nach dem Tod der Tochter Josefa am 21. August 1875 (sie lebte nur zwei Tage), starben 1877 auch die Tochter Růžena (an einer Vergiftung) und der älteste Sohn Otakar (an Windpocken). Das mag

¹ Markéta Hallová bezeichnet diese mit Klavier begleitete Version als „Urfassung“. Siehe Markéta Hallová, „Zum Brünner Autograph von Dvořáks Kantate *Stabat Mater*“, in: *The Work of Antonín Dvořák (1841–1904). Aspects of Composition – Problems of Editing – Reception*, hrsg. von Jarmila Gabrielová und Jan Kachlík, Prag 2007, S. 244.

² Das Autograph der Orchesterpartitur des *Stabat Mater* (Tschechisches Museum der Musik, Prag, Signatur S 76/1440) ist vom Komponisten datiert: „... komponováno v dubnu a máji r. 1876 / instrumentováno v m. říjnu a listop. 13.11.1877.“ („... komponiert im April und Mai des Jahres 1876 / instrumentiert in den Monaten Oktober und November 13.11.1877.“). Siehe auch *Antonín Dvořák. Thematický katalog*, Bärenreiter Editio Supraphon, Prag 1996, S. 151f.

³ Siehe dazu auch Markéta Hallová, „Zum Brünner Autograph von Dvořáks Kantate *Stabat Mater*“ (wie Anm. 1), S. 244.

für Dvořák ein wesentlicher Antrieb gewesen sein, sich wiederholt mit diesem religiösen Text zu befassen und schließlich eines seiner bedeutendsten Werke zu vollenden. Der Glaube spielte im Leben Dvořáks eine besondere Rolle; sein Lebensmotto beschrieb er selbst mit: „Gott, Liebe, Heimat!“.⁴ Er verstand sein Komponieren als Gabe Gottes und eine Art Vorsehung. Am Ende vieler seiner Partituren finden wir die Beischrift „Gott sei Dank!“. Es war eine sehr private, innige Religiosität. Nur wenige in seinem Umkreis wussten, wie schnell man ihn durch eine unbedachte Bemerkung in seinem tiefen Glauben, den er in der Öffentlichkeit nie groß zur Schau trug, verletzen konnte.

Das mit etwa 90 Minuten Aufführungsdauer umfangreichste geistliche Werk Dvořáks ist in zehn Teile gegliedert. Jeden Teil konzipierte Dvořák als eine selbstständige, in sich geschlossene Nummer mit eigenem motivischen Material. Lediglich der letzte Satz knüpft hinsichtlich seiner thematischen Substanz an den ersten an, sodass eine übergreifende Einheit entsteht. Der monumentale Eingangssatz wird eröffnet von einer düsteren orchestralen Einleitung und ist auch im weiteren Verlauf ganz von einem Gefühl des Schmerzes und der Hoffnungslosigkeit bestimmt, am Ende kulminierend in einem verzweiferten Aufschrei des Chores. Auch in den folgenden Sätzen geht die Musik sensibel auf die Stimmungsgehalte der jeweiligen Textabschnitte ein, nicht zuletzt mittels einer vielfach wechselnden Besetzung in den Vokalstimmen: So variieren solistische (Nr. 2: Quartett; Nr. 8: Duett; Nr. 9: Alt-Solo) mit rein choralen (Nr. 3, 5 und 7) und solistisch-chorischen Nummern (Nr. 1 und 10: Quartett und Chor; Nr. 4: Bass-Solo und Chor; Nr. 6: Tenor-Solo und Chor). Während die Sätze 1–9, für die alle ein langsames bis gemäßigtes Tempo vorgeschrieben ist, den Text gleichsam als Passionsmeditation musikalisch ausleuchten, ändert sich der Stimmungsgehalt im letzten Satz entscheidend: Wie oben bereits erwähnt, nimmt er zwar das motivische Material des Eingangssatzes auf, führt dieses Mal aber in klares Dur hinein und lässt zum Ende hin eine große Auferstehungsvision die Oberhand gewinnen.

Erst Anfang des Jahres 1879 bot Dvořák sein Werk dem Berliner Verlag Simrock zum Druck an.⁵ Daraufhin besuchte Fritz Simrock Dvořák persönlich im März 1879 in Prag, um sich die Partitur anzusehen.⁶ Wie die weitere Korrespondenz zwischen Komponist und Verleger belegt, sah Dvořák sogar Fahnenabzüge und konnte noch Korrekturen anbringen.⁷ Die Partitur erschien schließlich im November 1881. Dvořák war sehr zufrieden; in einem Brief vom 11. November 1881 schrieb er an Fritz Simrock: „Schönsten Dank für die prachtvollte Partitur des ‚Stabat‘“⁸.

Die Premiere des Werkes fand am 23. Dezember 1880 in Prag auf dem Jahreskonzert der *Tonkünstler-Societät* (diese war dann auch Widmungsträger des Partitur-Erstdrucks), zusammen mit dem Orchester des Prager Interimstheaters statt. Dirigent war Adolf Čech (1841–1903), der viele wichtige Werke Dvořáks und anderer be-

deutender Komponisten seiner Zeit uraufführte. Am 2. April 1882 folgte eine Aufführung in Brünn unter Leitung des damals 27-jährigen Leoš Janáček.⁹ Die Londoner Premiere fand am 10. März 1883 statt. Ein Jahr darauf wurde Dvořák nach London eingeladen und konnte sein *Stabat Mater* in der Royal Albert Hall persönlich dirigieren. Mit einem monumentalen Chor (250 Soprane, 160 Alte, 180 Tenöre, 250 Bässe) und großbesetztem Orchester (allein 92 Streicher) war die Zahl der Aufführenden immens. Speziell diese Konzertreise begründete Dvořáks internationalen Durchbruch als Komponist und seinen noch Jahrzehnte anhaltenden Ruhm in England; die *Times* titulierte den Böhmen damals als „musical hero of the hour“¹⁰. Er wurde daraufhin zum Ehrenmitglied der Philharmonic Society ernannt und beauftragt, seine 7. Sinfonie zu komponieren, die er bereits im April 1885 in London uraufführen konnte. Kurze Zeit später erklang das *Stabat Mater* in den USA und in ganz Europa.

Leipzig, September 2016

Lucie Harasim Berná

Mit der vorliegenden Bearbeitung für Kammerorchester (Flöte, Oboe, Klarinette, Horn, Fagott, Pauke und Streicher) erhalten auch kleinere Chöre die Möglichkeit, dieses Werk aufzuführen, ohne dass der Chor durch ein groß besetztes Sinfonieorchester dominiert werden würde, wobei der sinfonische Charakter trotzdem erhalten bleibt. Diese Besetzung bietet eine optimale Balance von Durchsichtigkeit und orchestralem Klang. Sämtliche Vokalpartien (Solisten und Chor) sind gegenüber dem Original unverändert geblieben. Daher können Klavierauszug und Chorpartitur sowohl zur vorliegenden Bearbeitung als auch zur Originalfassung verwendet werden.

Merzhausen, September 2016

Joachim Linckelmann

⁴ Aus einem Brief vom 31.12.1884 an Alois Göbl, in: Milan Kuna et al., *Antonín Dvořák. Korespondence a dokumenty 1*, Editio Supraphon, Prag 1987, S. 462.

⁵ Brief Dvořáks vom 9.2.1879 an Fritz Simrock, ebd., S. 159f.

⁶ Brief Dvořáks vom März 1879 an Josef Srb-Debrnov, ebd., S. 168.

⁷ Brief Dvořáks vom 26.8.1881 an Balduin Dörfel, ebd., S. 258.

⁸ Ebd., S. 270.

⁹ Zu beiden Aufführungen siehe Otakar Šourek, *Život a dílo Antonína Dvořáka I*, SNKLHU, Prag 1954, S. 274.

¹⁰ *The Times* vom 22. März 1884, S. 4. Siehe dazu und zum folgenden auch Otakar Šourek, *Život a dílo Antonína Dvořáka II*, SNKLHU, Prag 1955, S. 194f.

Foreword

The *Stabat Mater* is certainly the most performed sacred work by the Czech composer Antonín Dvořák, and indeed, together with the Symphony No. 9 “From the New World” and the *Slavic Dances* op. 46 and 72, belongs to his altogether most well-known works. It was this composition, dedicated to the Virgin Mary and composed in 1876/1877, which also definitively brought him world fame. All in all, the group of sacred works on Latin texts composed by Dvořák is relatively small, but in their scope and content they are undoubtedly substantial compositions. In addition to the *Stabat Mater*, these works include the *Mass in D major* op. 86, the *Requiem* op. 89 and the *Te Deum* op. 103. The exceptional skill with which the text is musically rendered in these compositions makes every one of them a jewel within Dvořák’s complete oeuvre as well as in the history of music of the 19th century.

The *Stabat Mater* is the earliest of the four compositions on Latin texts mentioned above. Dvořák began setting the medieval sequence about the suffering of the Mother of God on 19 February 1876. During this initial compositional phase, which lasted until 7 May 1876, he first completed a piano version of the work which consisted of only seven movements (nos. 1–4 and 8–10).¹ Dvořák then put the work aside for a longer period of time in order to dedicate himself to his opera *Šelma sedlák* (*The Cunning Peasant*). Only in October 1877 did he return to the *Stabat Mater*, and in this second compositional phase he added three further movements (nos. 5–7) as well as orchestrating the piano version for large orchestra.² The work, which now bore the designation “oratorio,” was completed on 13 November 1877.

Dvořák had already been active as the organist of St. Adalbert’s Church in Prague since February 1874, and it was there that he worked with church music every day.³ That was surely the external reason for Dvořák himself, with his setting of the *Stabat Mater*, to start becoming active as a church music composer. However, another further circumstance may have been responsible for the genesis of the work: The period around the middle of the 1870s was marked by tragic personal strokes of fate for Dvořák and his wife Anna (née Čermáková): all three of the couple’s children died within a period of two years. After the death of the daughter Josefa on 21 August 1875 (she only lived for two days), both the daughter Růžena and the older son Otakar died in 1877, she of poisoning and he of chicken pox. That may have been a significant factor for Dvořák to repeatedly delve into this

religious text and to finally complete one of his most important compositions. Faith played a special role in Dvořák’s life; he described his life motto as “God, love, fatherland!”⁴ He understood his composing to be a God-given gift and a kind of providence. The inscription “Thanks be to God!” can be found at the end of many of his scores. His religiosity was very private and profound. Only few of his acquaintances knew how quickly his deep faith, which he never greatly displayed in public, could be wounded by a thoughtless comment.

The *Stabat Mater*, with a performance duration of approximately 90 minutes, is Dvořák’s most substantial composition and is divided into ten sections. Dvořák conceived each section as an independent, self-contained number with its own motivic material. Only the last movement is linked to the first by means of common thematic substance, so that an overall unity is established. The monumental initial movement, which opens with a somber orchestral introduction, is suffused with a feeling of pain and hopelessness which culminates in a desperate outcry by the chorus. The music in the following movements also deals sensitively with the emotional content of each section of text, not least by frequently varying the vocal scoring: Soloistic numbers (no. 2: quartet; no. 8: duet; no. 9: contralto solo) thus alternate with purely choral (nos. 3, 5 and 7) and soloistic-choral numbers (nos. 1 and 10: quartet and choir; no. 4: bass solo and choir; no. 6: tenor solo and choir). Whereas the texts in movements 1–9, which all have tempo markings ranging from slow to moderate, are musically illuminated so to speak as meditations on the Passion, the emotional content changes significantly in the final movement: As already mentioned above, the motivic material of the first movement is indeed included in the final movement, but this time it leads into a clear major key and, at the end, allows a great vision of the resurrection to prevail.

Only at the beginning of 1879 did Dvořák offer his work for publication to the Berlin publisher Simrock.⁵ As a result, Fritz Simrock personally visited Dvořák in Prague in March 1879 in order to look at the score.⁶ As is attested to by further correspondence between the composer and the publisher, Dvořák even saw the proofs and could still make corrections.⁷ The score finally appeared in November 1881. Dvořák was very satisfied; in a letter to Fritz Simrock dated 11 November 1881 he wrote: “Many thanks for the magnificent score of the ‘Stabat’”.⁸

The premiere of the work took place in Prague on 23 December 1880 during the annual concert of the *Tonkünstler-Societät* (which was also the dedicatee of the first printing of the score) together with the orchestra of the Prague Provisional Theater. The conductor was Adolf Čech (1841–1903), who conducted the first performances of many of Dvořák’s important works as well as of works by other prominent composers of his time. A performance in Brno followed on 2 April 1882 conducted by the then 27-year-

¹ Markéta Hallová calls this version with piano accompaniment the “original version”. See Markéta Hallová, “Zum Brünner Autograph von Dvořáks Kantate *Stabat Mater*,” in: *The Work of Antonín Dvořák (1841–1904). Aspects of Composition – Problems of Editing – Reception*, ed. by Jarmila Gabrielová and Jan Kachlík, Prague, 2007, p. 244.

² The autograph of the orchestral score of the *Stabat Mater* (Czech Museum of Music, Prague, shelf mark S 76/1440) was dated by the composer: “... komponováno v dubnu a máji r. 1876 / instrumentováno v m. říjnu a listop. 13.11.1877.” (“... composed in April and May 1876 / orchestrated in the months of October and November 13.11.1877.”). See also Antonín Dvořák. *Thematický katalog*, Bärenreiter Editio Supraphon, Prague, 1996, pp. 151 f.

³ See also Markéta Hallová, “Zum Brünner Autograph von Dvořáks Kantate *Stabat Mater*” (as in footnote 1), p. 244.

⁴ From a letter to Alois Göbl dated 31 December 1884, in: Milan Kuna et al., *Antonín Dvořák. Korespondence a dokumenty 1*, Editio Supraphon, Prague, 1987, p. 462.

⁵ Dvořák’s letter to Fritz Simrock dated 9 February 1879, *ibid.*, pp. 159 f.

⁶ Dvořák’s letter to Josef Srb-Debrnov of March 1879, *ibid.*, p. 168.

⁷ Dvořák’s letter to Balduin Dörfel dated 26 August 1881, *ibid.*, p. 258.

⁸ *Ibid.*, p. 270.

old Leoš Janáček.⁹ The London premiere took place on 10 March 1883. A year later, Dvořák was invited to London and was able to personally conduct his *Stabat Mater* in the Royal Albert Hall with a monumental choir (250 sopranos, 160 contraltos, 180 tenors, 250 basses) and a large orchestra (92 strings alone). This concert tour especially established Dvořák's international breakthrough as a composer as well as his fame in Britain, which continued for decades; at that time *The Times* called the man from Bohemia "musical hero of the hour."¹⁰ Thereupon he was made an honorary member of the Philharmonic Society and commissioned to write his 7th Symphony which he was already able to premiere in London in April 1885. Shortly thereafter, his *Stabat Mater* enjoyed performances in the USA and in the whole of Europe.

Leipzig, September 2016
Translation: David Kosviner

Lucie Harasim Berná

With the present arrangement for chamber orchestra (flute, oboe, clarinet, horn, bassoon, timpani and strings), smaller choirs now have the possibility to perform this work without the choir being overshadowed by a large symphony orchestra, but nonetheless the symphonic character of the work is still maintained. This chamber scoring offers the optimal balance between transparency and orchestral sound. All the vocal parts (soloists and choir) have been taken over from the original and are thus unchanged. This means that piano score and choral score can be used together with both the present arrangement and the original version.

Merzhausen, September 2016
Translation: Earl Rosenbaum

Joachim Linckelmann

Avant-propos

Parmi les compositions de musique sacrée du compositeur tchèque Antonín Dvořák, celle du *Stabat Mater* est sans doute la plus jouée et compte peut-être même à ses œuvres les plus connues, aux côtés de la Neuvième Symphonie « du Nouveau Monde » et des *Danses slaves* op. 46 et 72. La composition mariale écrite en 1876/1877 établit en outre définitivement sa renommée internationale. Les œuvres sacrées sur des textes latins de Dvořák sont certes peu nombreuses, en revanche beaucoup d'entre elles l'emportent par leurs dimensions et le poids de leur teneur. En dehors du *Stabat Mater*, mentionnons ici en particulier la *Messe en ré majeur* op. 86, le *Requiem* op. 89 et le *Te Deum* op. 103. L'art musical de ces compositions en ce qui concerne l'interprétation du texte fait de chacune d'elles un joyau dans la création de Dvořák et dans l'histoire musicale du 19^{ème} siècle.

Le *Stabat Mater* est l'aînée des quatre œuvres mentionnées sur des textes en latin. Dvořák commença à composer la séquence médiévale sur les souffrances de la Mère de Dieu le 19 février 1876. Dans cette première phase de composition qui dura jusqu'au 7 mai 1876, il élaborait tout d'abord une version pour piano ne comprenant que sept mouvements (nos. 1–4 et 8–10).¹ Puis Dvořák mit l'ouvrage de côté pour un certain temps afin de se consacrer à son opéra *Šelma sedlák* (*Le Paysan rusé*). Ce n'est qu'en octobre 1877 qu'il revint au *Stabat Mater* pour y ajouter trois autres mouvements dans cette deuxième phase de composition (nos. 5–7) et pour élaborer l'instrumentation avec grand orchestre de la version pour piano.² Le 13 novembre 1877, l'œuvre était achevée sous le nom d'« Oratorio ».

Depuis février 1874 déjà, Dvořák était organiste à l'église Saint-Adalbert de Prague où il pratiquait quotidiennement la musique d'église.³ Ceci dut certainement l'inciter à composer le *Stabat Mater* afin d'étendre son travail créateur au domaine sacré. Mais une autre circonstance plus personnelle en motiva sans aucun doute aussi l'écriture : vers le milieu des années 1870, Dvořák et sa femme Anna (née Čermáková) subirent des coups du sort successifs. En l'espace de deux ans, le couple perdit ses trois enfants. La mort de leur fille Josefa le 21 août 1875 (elle ne vécut que deux jours) fut suivie en 1877 de celles de Růžena (victime d'un empoisonnement) et de leur fils premier-né Otakar (mort de la varicelle). Dvořák trouva peut-être dans ces décès rapprochés un moteur essentiel pour toujours revenir à ce texte religieux et créer finalement une de ses œuvres majeures. La foi jouait un

¹ Markéta Hallová caractérise d'originale cette version avec accompagnement de piano. Voir Markéta Hallová, « Zum Brünner Autograph von Dvořáks Kantate *Stabat Mater* », dans : *The Work of Antonín Dvořák (1841–1904). Aspects of Composition – Problems of Editing – Reception*, éd. par Jarmila Gabrielová et Jan Kachlík, Prague, 2007, p. 244.

² L'autographe de la partition d'orchestre du *Stabat Mater* (Musée tchèque de la musique, Prague, cote S 76/1440) est daté par le compositeur : « ... komponováno v dubnu a máji r. 1876 / instrumentováno v m. říjnu a listp. 13.11. 1877. » (« ... composé en avril et mai de l'an 1876 / instrumenté dans les mois d'octobre et novembre 13/11/1877. »). Voir aussi Antonín Dvořák. *Thematický katalog*, Bärenreiter Editio Supraphon, Prague, 1996, p. 151 et s.

³ Voir aussi Markéta Hallová, « Zum Brünner Autograph von Dvořáks Kantate *Stabat Mater* » (comme annot. 1), p. 244.

⁹ Concerning both the performances see Otakar Šourek, *Život a dílo Antonína Dvořáka I*, SNKLHU, Prague, 1954, p. 274.

¹⁰ *The Times* of 22 March 1884, p. 4. With reference to this and subsequent texts, see also Otakar Šourek, *Život a dílo Antonína Dvořáka II*, SNKLHU, Prague, 1955, pp. 194 f.

grand rôle dans la vie de Dvořák dont la devise était selon ses propres mots : « Dieu, l'amour, la patrie ! ».⁴ Il appréhendait son inspiration créatrice comme un don de Dieu et comme une sorte de providence. Beaucoup de ses partitions comportent à la fin la mention « Dieu soit loué ! », témoignage d'une piété extrêmement intime et intériorisée. Seuls peu de ses proches savaient à quel point une remarque inconsidérée pouvait le blesser dans sa foi profonde dont il ne faisait jamais étalage en public.

Le *Stabat Mater*, étant la pièce sacrée la plus volumineuse de Dvořák au vu d'une durée d'environ 90 minutes, est structuré en dix parties. Dvořák a conçu chaque partie comme un numéro autonome et homogène avec ses propres motifs. Seul le dernier mouvement refait le lien au premier dans sa substance thématique afin d'assurer une unité d'ensemble. Le monumental mouvement d'introduction s'ouvre sur une sombre ouverture orchestrale et demeure par la suite aussi sous l'emprise d'un sentiment de douleur et de désespoir qui culmine à la fin dans une exclamation déchirante du chœur. Aux mouvements suivants, la musique aborde avec une sensibilité égale les différentes atmosphères des passages textuels, notamment en recourant à une distribution très changeante dans les parties vocales : des numéros solistes (n° 2 : quatuor ; n° 8 : duo ; n° 9 : alto solo) alternent avec des numéros purement choraux (nos. 3, 5 et 7) et choraux avec solistes (nos. 1 et 10 : quatuor et chœur ; n° 4 : basse solo et chœur ; n° 6 : ténor solo et chœur). Tandis que les mouvements 1–9 sont tous sur un tempo lent à mesuré et rendent une lecture musicale qui présente le texte comme une méditation sur la Passion en quelque sorte, l'atmosphère change du tout au tout au dernier mouvement : comme déjà dit plus haut, il reprend certes les motifs du mouvement d'introduction mais évolue cette fois vers une tonalité majeure rayonnante qui fait finalement triompher une grande vision de la résurrection.

Ce n'est qu'au début de l'année 1879 que Dvořák proposa son œuvre aux éditions berlinoises Simrock.⁵ Là-dessus, Fritz Simrock lui rendit personnellement visite en mars 1879 à Prague afin de consulter la partition.⁶ Comme l'atteste la suite de la correspondance entre le compositeur et l'éditeur, Dvořák put même voir les épreuves et y apporter des corrections.⁷ La partition parut finalement en novembre 1881. Dvořák se montra très satisfait ; dans une lettre du 11 novembre 1881, il écrit à Fritz Simrock : « Mes plus vifs remerciements pour la superbe partition du <Stabat> ».⁸

La première eut lieu le 23 décembre 1880 à Prague lors du concert annuel de la *Société des musiciens* (elle est aussi la dédicataire de la première impression de la partition), avec l'orchestre du Théâtre provisoire de Prague. Au pupitre, Adolf Čech (1841–1903) qui créa nombre d'œuvres importantes de Dvořák et d'autres grands compositeurs de son temps. Le 2 avril 1882, une représentation fut donnée à Brno sous la direction de Leoš Janáček alors âgé de

27 ans.⁹ La première londonienne eut lieu le 10 mars 1883. Un an après, Dvořák fut invité à Londres et put diriger lui-même son *Stabat Mater* au Royal Albert Hall, avec un chœur monumental (250 sopranos, 160 altos, 180 ténors, 250 basses) et un orchestre de grande distribution (92 exécutants rien que pour les cordes). Cette tournée scella notamment la consécration internationale de Dvořák en tant que compositeur et lui valut pour longtemps un grand prestige en Angleterre ; le *Times* décerna même au Bohémien le titre de « musical hero of the hour » à cette époque¹⁰. Nommé membre honoraire de la Philharmonic Society, il reçut la commande de composer sa Symphonie n° 7 qu'il put créer dès avril 1885 à Londres. Peu de temps après, le *Stabat Mater* entama sa marche triomphale aux États-Unis et dans toute l'Europe.

Leipzig, septembre 2016
Traduction : Sylvie Coquillat

Lucie Harasim Berná

Grâce au présent arrangement pour orchestre de chambre (flûte, hautbois, clarinette, cor, basson, timbales et cordes), même les chœurs à taille réduite auront la possibilité d'interpréter cette œuvre sans que le chœur ne disparaisse derrière le son trop volumineux d'un grand orchestre symphonique – le caractère symphonique de l'œuvre est toutefois conservé. Cet effectif instrumental offre un équilibre parfait entre transparence et sonorité orchestrale. Toutes les parties vocales (solistes comme chœur) sont identiques à la version originale, ainsi les partitions des choristes et les réductions piano-chœur peuvent-elles être combinées aussi bien qu'avec cette version réduite qu'avec la version originale.

Merzhausen, septembre 2016
Traduction : Isabelle Métrope

Joachim Linckelmann

⁴ D'une lettre à Alois Göbl du 31/12/1884, dans : Milan Kuna et al., *Antonín Dvořák. Korespondence a dokumenty 1*, Editio Supraphon, Prague, 1987, p. 462.

⁵ Lettre de Dvořák à Fritz Simrock du 9/2/1879, *ibid.*, p. 159 et s.

⁶ Lettre de Dvořák à Josef Srb-Debrnov de mars 1879, *ibid.*, p. 168.

⁷ Lettre de Dvořák à Balduin Dörfel du 26/8/1881, *ibid.*, p. 258.

⁸ *Ibid.*, p. 270.

⁹ À propos des deux représentations voir Otakar Šourek, *Život a dílo Antonína Dvořáka I*, SNKLHU, Prague, 1954, p. 274.

¹⁰ *The Times* du 22 mars 1884, p. 4. Voir à ce propos et pour la suite Otakar Šourek, *Život a dílo Antonína Dvořáka II*, SNKLHU, Prague, 1955, p. 194 f.

9

pp

pp

pp

fp

fp

fp

fp

pp

p

fp

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poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

fp

poco a poco cresc.

poco a poco cresc.

pp

poco a poco cr.

Empty musical staves for piano accompaniment.

vo

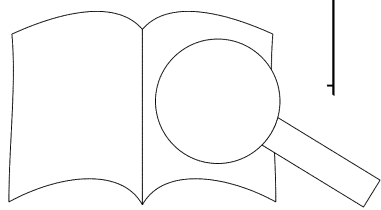
poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

pizz.

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Musical score system 1, measures 1-5. It features five staves with various musical notations including notes, rests, and dynamic markings such as *fz* and *mf*. A large watermark 'PROBE PARTIUR' is overlaid diagonally across the page.

Musical score system 2, measures 6-10. This system consists of five empty staves, indicating a section where the instruments are silent or the music is not written for this part.

Musical score system 3, measures 11-15. It features five staves with musical notation, including notes, rests, and dynamic markings like *fz* and *mf*. The word 'arco' is written in the bass staff. A large watermark 'PROBE PARTIUR' is overlaid diagonally across the page.

fz *molto* cre - - - - scen - - - - do

fz *fz molto* *fz* cre - - - - *fz* scen - - - - *fz* do *fz*

fz *molto* cre - - - - scen - - - - do

fz *molto* cre - - - - scen - - - -

fz *molto* cre - - - - scen a

(tr) *molto* cre - - - -

Empty musical staves for piano accompaniment.

fz *molto* cre - - - - scen - - - - do

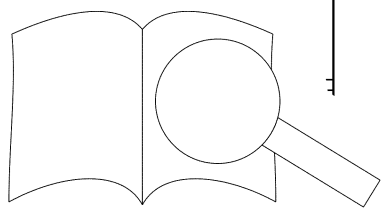
fz *molto* cre - - - - scen - - - - do

fz *fz molto* *fz* cre - - - - *fz* scen - - - - *fz*

fz *molto* cre - - - - scen - - - -

fz *molto* cre - - - - scen - - - - do

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A

ff ffz fp > pp

fz fz ff ffz fp > pp p

ff ffz fp >

ff ffz fp >

ff ffz p < > f

(tr) ~~~~~ tr

ffz

A

Empty musical staves for the second system.

A

ffz fp > p

ffz fp >

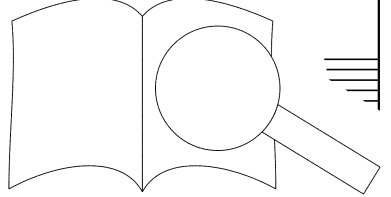
ff ffz fp >

ff ffz p < > fp >

ff ffz fp >

PROBENPARTITUR

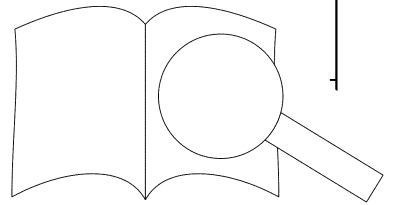
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p *dolce* *mf*
pp *p* *dolce* *fp* *mf*
p *dolce* *mf*
pp
pp *mf*

mf *mf*
pizz. *pp* *cresc.*
pizz. *pp* *arco*
pp *pizz.* *cresc.* *mf*

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Musical score for the first system, measures 1-4. It features five staves with various dynamics: *f*, *dim.*, and *p*.

Empty musical staves for the second system.

Musical score for the third system, measures 5-8. It features five staves with dynamics: *cresc.*, *f*, *dim.*, and *p*. Includes a magnifying glass icon.

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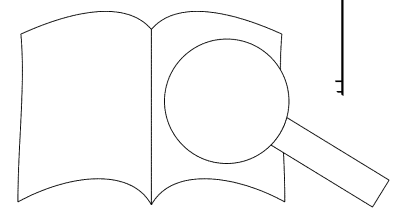
This system contains five staves of music. The first four staves are in treble clef, and the fifth is in bass clef. Dynamics include *f*, *dim.*, *p*, *morendo*, and *pp*. There are also accents and slurs throughout.

This system contains two staves. The first staff has a fermata over a series of notes. Dynamics include *mf* and *dim.*.

This system consists of five empty staves, likely for a second set of instruments or voices.

This system contains five staves of music. Dynamics include *f*, *dim.*, *p*, *morendo*, and *pp*. There are also accents and slurs.

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The first system of the musical score consists of five staves. The top two staves are vocal parts, with the upper staff starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment, starting with a bass clef and the same key signature. Dynamics include *pp* (pianissimo) and *p* (piano). The piano part features a melodic line with a slur and a crescendo hairpin.

The second system continues the piano accompaniment from the first system. It features a bass clef and a key signature of one sharp. Dynamics include *pp* and *p*. The piano part has a melodic line with a slur and a crescendo hairpin.

a tempo

Coro

The Coro section begins with a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one sharp. The vocal line includes the lyrics: "Sta - bat Ma - ter lo - ta cru - cem la - cri - mo - sa, jux - ta". Dynamics include *pp* and *p*. The piano part has a melodic line with a slur and a crescendo hairpin.

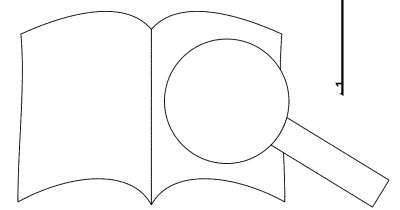
a tempo

The final system of the musical score consists of five staves. The top two staves are vocal parts, with the upper staff starting with a treble clef and a key signature of one sharp. The lower staff is a piano accompaniment, starting with a bass clef and the same key signature. Dynamics include *pp* and *p*. The piano part features a melodic line with a slur and a crescendo hairpin.

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Ma - ter do - lo - ro -
 Sta - bat Ma - ter do - lo - ro -
 cru - cem la - cri - mo - sa. - us.
 Sta - bat Ma - ter do - lo - ro -

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First system of musical notation for piano, violin, and cello. It features dynamic markings such as *cresc.*, *f*, and *dim.* across five staves.

Second system of musical notation, including a double bass part. It features dynamic markings such as *cresc.*, *mf*, and *f*.

Vocal line with German lyrics:

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

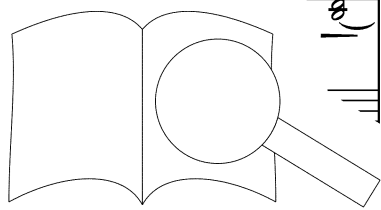
sa jux-ta cru-cem la-cri-mo-sa, d' li-us.

Jux-ta cru-cem la-cri at Fi-li-us.

sa jux-ta de-bat Fi-li-us.

Third system of musical notation for piano, violin, and cello. It features dynamic markings such as *cresc.*, *f*, and *dim.* across five staves.

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ohne H-Fuß *tacet* bis Takt 106

96

pp *molto tranquillo*

pp *molto tranquillo*

pp *molto tranquillo*

pp *molto tranquillo*

pp *molto tranquillo*

pp *molto tranquillo*

pp *molto tranquillo*

pp *molto tranquillo*

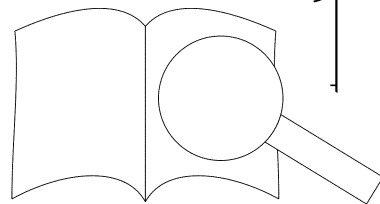
pp *molto tranquillo*

nur spielen, wenn Flöte aussetzt

ossia: *molto tranquillo*

do - lo - ro - sa

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pp dim.

pp dim.

pp

jux - ta cru-cem la - cri - mo - sa.

cresc. dim. pp

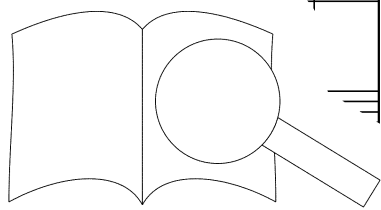
pp cresc. dim. pp

pp cresc.

pp cresc. dim. pp

pp cresc. dim. pp

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The musical score consists of several systems of staves. The top system includes five staves with various dynamics such as *pp* and *p*, and performance directions like *poco a poco cresc.*. The second system features vocal lines with lyrics: "Sta - bat Ma - ter do - lo - ro", "cem la - cri - mo - sa", and "io - ro - sa jux - - ta cru - cem la - cri -". Dynamics include *pp*, *sp*, and *p*. The third system continues the vocal and instrumental parts with dynamics like *pp* and *poco a poco cresc.*. The bottom system includes a large graphic of an open book and a magnifying glass, with dynamics *pp* and *poco a poco cresc.*.

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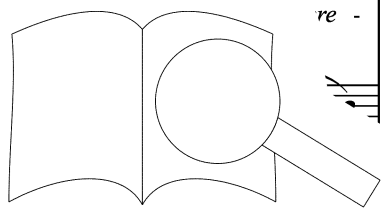
mf cresc. *molto cre -*
mf cresc. *fz molto cre -*
mf cresc.
mf cresc.
mf cresc. *molto cre -*

mf cresc. *molto cre -*
p poco a poco cresc. *molto cre -*
mf *molto cre -*

sta - bat Ma - ter do - lo - ro - sa, - - bat Ma - ter
 ro - sa jux - - ta cru - cem la - cri - mo - sa,
 sta - bat Ma - ter sta - bat Ma - ter do - lo - ro - - sa
 mo - - sa, sta - bat Ma - ter do - - lo -

cresc. *molto cre -*
mf cresc. *molto cre -*
mf cresc. *re -*
mf cresc.
mf cresc. *molto cre -*

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scen - - - - - do

fz scen - - - - - *fz* do *fz* *fz* *fz* *fz* *ff*

scen - - - - - do

scen - - - - - do

scen - - - - - do

scen - - - - - do

do - lo-ro - sa jux - ta cru - cem la - - - - - cri-

scen - - - - - do

jux - ta - cru - cem la - - - - - cri-

scen - - - - - do

jux - ta - cru - cem - - - - - cri-

scen - - - - -

ro - sa - jux - ta cru - - - - - cri-

scen - - - - - do

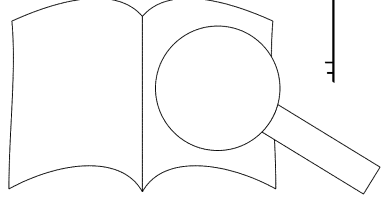
fz do *fz* *fz* *fz* *fz* *ff*

scen - - - - - do

scen - - - - - do

scen - - - - - do

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Musical score for the first system, measures 142-146. It features five staves with various dynamics including *mf*, *fz*, and *pp*.

B

Musical score for the second system, measures 147-151. It includes vocal lines with lyrics and piano accompaniment.

Sta - bat Ma - ter do - lo - ro - - -

Sta do - lo - ro - sa jux - ta

Sta - bat Ma - ter

Sta - bat Ma - ter

B

Musical score for the third system, measures 152-156. It features piano accompaniment with dynamics like *p*, *mf*, and *cresc.*

pizz. *p*

pizz. *p*

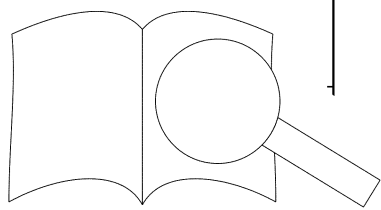
cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

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f *p* *dim.*

f *p* *dim.*

jux - ta - - - cru - cem la - - - sa,
 cru - - - cem la - - - ni - mo - - - sa,
 do - lo - ro - sa jux - - - la - cri - mo - - - sa,
 do - lo - - - ta cru - cem la - cri - mo - - - sa,

f *p* *dim.*

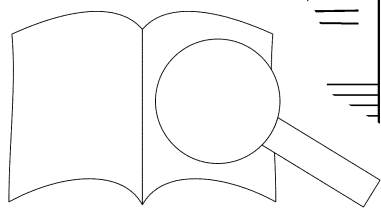
f *p* *dim.*

f *p* *dim.*

f *p* *dim.*

f *p* *dim.* *cresc.*

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Staff 1: *f* *mf* *cresc.*
 Staff 2: *f* *mf* *cresc.*
 Staff 3: *f* *mf* *cresc.*
 Staff 4: *f* *mf* *cresc.*
 Staff 5: *f* *mf* *cresc.*

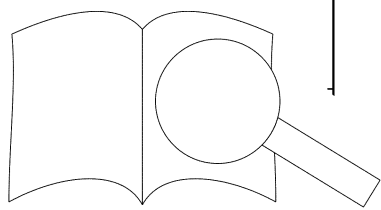
Staff 1: *fp* *mf*
 Staff 2: *mf*

Staff 1: sta - bat Ma - ter do - lo
 Staff 2: sta - h - sa,
 Staff 3: sta - bat Ma - ter do - lo - sa,
 Staff 4: sta - bat Ma - ter do - lo -
 Staff 5: sta - bat Ma - ter do - lo -

fz *cresc.*
mf *cresc.*

Staff 1: arco *f* *cresc.*
 Staff 2: arco *f* *cresc.*
 Staff 3: arco *f* *cresc.*
 Staff 4: arco *f* *cresc.*
 Staff 5: arco *f* *cresc.*

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The musical score consists of several staves. At the top, there are five staves for piano accompaniment, followed by a double bass staff with trills. Below these are three vocal staves, with the first labeled "Tenore solo". The lyrics are in Italian and appear to be a variation of the Ave Maria. The score includes various musical notations such as dynamics (ff, fp, p, pp), articulation (accents, slurs), and performance instructions like "Tenore solo".

Lyrics:
 sta - be - ro - sa jux - ta
 sta do - lo - ro - sa jux - ta
 ro - sa, sta - ter do - lo - ro - sa.
 ro - Ma - ter do - lo - ro - sa jux - ta

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fp p fp

fp p fp

fp p fp

fp p fp

fp p fp

fp

Sta - bat Ma - cru - cem la - cri -

cru-cem la - cri-mo-sa, dum pen-de-bat Fi - li - us.

cru-cem la - cri-mo-sa, dum pen-de-bat Fi - li - us

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

fp p fp

fp p fp

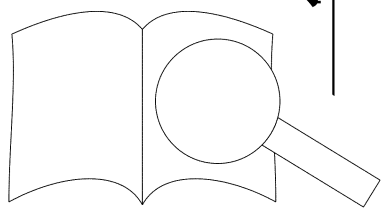
fp p fp

fp p fp

fp p fp

div. (I. non trem.) unis.

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rit.

a tempo

Musical score for the first system, featuring five staves. Dynamics include *p*, *pp*, and *ppp*. Articulations include slurs and triplets. The tempo markings are *rit.* and *a tempo*.

rit.

a tempo

Musical score for the second system, including a vocal line with lyrics and four instrumental staves. Dynamics include *p*, *pp*, and *ppp*. Articulations include slurs and triplets. The tempo markings are *rit.* and *a tempo*.

mo - sa, dum pen-de-bat Fi - li - us. - ni-mam ge - men - tem,

rit.

Musical score for the third system, featuring five staves. Dynamics include *p*, *pp*, and *ppp*. Articulations include slurs and triplets. The tempo marking is *rit.*

pizz. arco
pizz. arco
pizz.

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The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment includes chords and moving lines, with some notes marked with 'p' (piano) and 'r' (ritardando).

The second system continues the musical score with five staves. The vocal lines are present, and the piano accompaniment continues. Below the vocal lines, the lyrics are written: "con - tri - sta - tam et do - len - tem per - trans - i - Cu - jus". The music includes dynamic markings like 'p' and 'r'.

The third system of the musical score consists of five staves, primarily featuring piano accompaniment. The vocal lines are mostly silent, indicated by rests. The piano part continues with chords and melodic fragments.

The fourth system of the musical score consists of five staves. It includes dynamic markings such as 'mf' (mezzo-forte), 'pp' (pianissimo), and 'p' (piano). Performance instructions like 'pizz.' (pizzicato) are present. The system concludes with a large graphic of an open book.

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Musical score for page 186, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *dim.*, and *pp*. The lyrics are:

a - ni-mam ge - men - tem, con - tri - sta - per - -

Additional markings include *(pizz.)*, *arco*, and *pp*. The score is presented in a multi-staff format with various clefs and key signatures.

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rall.

Musical score for the first system, featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Dynamics include *fz*, *dim.*, *p dim.*, and *pp*. A large watermark 'PROBENFÜR' is overlaid diagonally across the page.

Musical score for the second system, featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Dynamics include *f*, *dim.*, and *p dim.*. The lyrics 'trans - i - - - - vit' are written below the bottom staff. A large watermark 'PROBENFÜR' is overlaid diagonally across the page.

Musical score for the third system, featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Dynamics include *f* and *dim.*. A large watermark 'PROBENFÜR' is overlaid diagonally across the page.

Musical score for the fourth system, featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Dynamics include *f*, *dim.*, *p*, and *pp*. The word 'arco' is written below the bottom staff. A large watermark 'PROBENFÜR' is overlaid diagonally across the page.

C a tempo

pp

Solo

p

C a tempo

Soprano solo

Alto solo

Tenore solo

Basso solo

O quam tri - stis et af - li - c'

tri - stis et af - li - cta

O quam tri - stis et af - li - cta

pp

O quam tri - stis et af - li - cta

pp

O quam tri - stis et af - li - cta

pp

pp

pp

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pp < >

dim. pp

dim. pp pp

pp

pp

Solo

p dim.

p

pp

fu - it il - la be - ne - di - cta

il - la be - ne - di - cta.

fu - it il - la be - ne - di - cta.

pp

fu - it il - la be - ne - di - cta.

pp

fu - it il - la be - ne - di - cta.

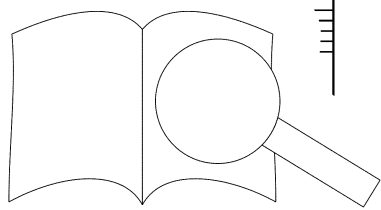
pp

pp

pp

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pp

pp

pp

pp

pp

Ma - ter U - ni - ge - ni - ti!

Quae mae - re - bat

p cresc. f

p cresc. f

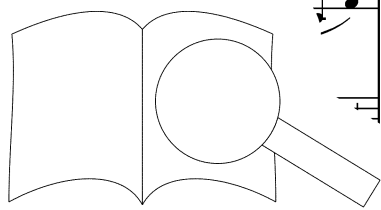
p cresc. f

p cresc. f

p cresc. f

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molto tranquillo

First system of musical notation. It includes a piano staff with dynamics *f*, *dim.*, and *pp*, and a bass staff with dynamics *fp* and *dim.*. The tempo is marked *molto tranquillo*.

Second system of musical notation. It features vocal lines with lyrics: "et do - le - bat, pi - a Ma" and "de - - - bat, quam quam". Dynamics include *f*, *dim.*, and *pp*. The tempo remains *molto tranquillo*.

Third system of musical notation. It includes piano and bass staves with dynamics *dim.* and *pp*. The tempo is marked *molto tranquillo*.

D

pp p pp pp pp

D

Quae ma - bat,
re - bat,
Quae mae-re - bat et do-

mae-re - bat et do - le - - bat,
Quae mae-re - bat et do - le - - bat,
et do - le - bat, pp

D

fp fp fp pp pp

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in - cly-ti. *p* Quae mae-re - bat et do - le a Ma - ter, dum vi -

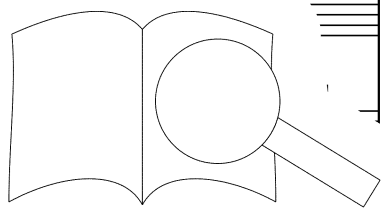
in - cly-ti. *pp* Quae - - - bat et do -

in - cly-ti. *pp* re - - - bat et do -

in - cly-ti. *pp* - - - bat, quae mae-re-bat et do-le - bat,

in - cly-ti. *pp* Quae mae-re-bat et do-le - bat,

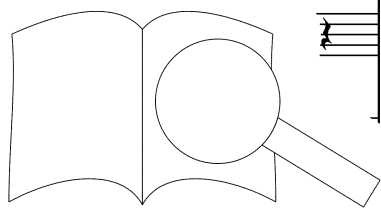
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le - - - bat, pi - - - a Ma - vi
 le - - - bat, pi - - - a Ma - de - bat

mf quae
 mf quae mae-re-bat et do-le - bat, mf pi - a Ma-ter, dum vi-de - bat,

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p

p

p

p

p

pp

na - - - - ti poe-nas in - cly-ti, na e-na

pp

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

Quae mae-re - bat

pp

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

pp

na - ti poe-nas in - cl poe-nas in - cly-ti,

pp

na - - ti - - cly - ti,

p *cresc.*

fp

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pp
pp
fp
pp

na - ti poe-nas, poe-nas in - cly-ti.
pp
na - ti poe-nas, poe-nas in - cly-ti.
pp
poe-nas, na - ti poe-nas in - cly-ti.
pp
na - ti poe-nas in - cly-ti.

ti.
ti.
ti.
ti.

cresc. f
pp cresc. f
pp cresc. f
pp cresc. f
arco
f fp

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pp

pp

dim.

dim.

pp

pp

dim.

pp

(tr)

dim.

pp

Coro

pp

pp

dim.

pp

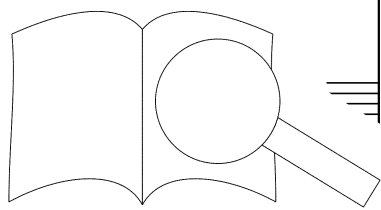
pp

dim.

pp

PROBENPARTITUR

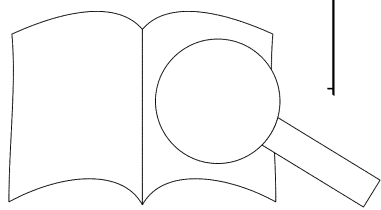
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Musical score for voice and piano. The score is divided into three systems. The first system contains instrumental parts for piano and voice. The second system contains the vocal line with lyrics: "Sta - bat Ma - ter do - lo - ro - sa, la - cri - mo - sa, sta - bat Ma - ter, sta - bat Ma - ter do - lo - ro - sa". The third system continues the instrumental and vocal parts. Dynamics include *pp*, *p*, *mf*, and *fp*. Crescendos are marked "poco a poco cresc.".

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musical notation for the first system, including vocal line and piano accompaniment.

musical notation for the second system, including vocal line and piano accompaniment.

musical notation for the third system, including vocal line and piano accompaniment.

musical notation for the fourth system, including vocal line and piano accompaniment.

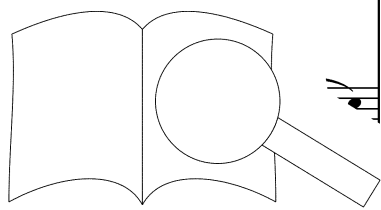
musical notation for the fifth system, including vocal line and piano accompaniment.

musical notation for the sixth system, including vocal line and piano accompaniment.

musical notation for the seventh system, including vocal line and piano accompaniment.

musical notation for the eighth system, including vocal line and piano accompaniment.

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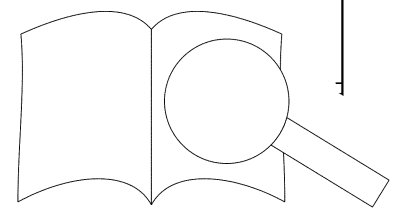


fz *fz* *mf* *fz*
fz *mf* *fz*
fz *fz* *fz* *fz*
cresc. *mf*
cresc. *mf*

Ma - ter do - lo - ro - - - sa jux - ta
p *mf*
 Sta - bat re - - - jux - ta cru - - - cem
 Sta - bat Ma - ter do - lo - ro - sa
 Sta - bat Ma - ter do - lo -

mf *cresc.* *f*
mf *cresc.* *f*
cresc. *mf* *cresc.*
cresc. *mf* *cresc.* *fz*
cresc. *mf* *cresc.* *fz* *f*

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dim. *p* *cresc.* *f*

dim. *p* *cresc.* *f*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.*

p cresc. *ff*

dim. *p*

dim. *p*

dim. *f*

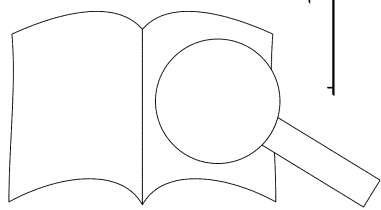
dim. *fz fz*

dim. *p fz fz f*

crucem la - sa, la - sa, jux - ta cri - mo - sa. Sta - bat ro - sa la - cri - mo - sa,

The musical score consists of several systems. The top system includes five staves: four vocal staves and one bass line. The vocal parts feature lyrics in Latin: "jux - ta cru - cem la - cri - mo - sa." and "Ma - ter do - lo - ro - - sa". The instrumental parts include woodwinds and strings. The score is marked with dynamics such as *f* (forte) and *cresc.* (crescendo). A large watermark "PROBE PARTIUR" is overlaid diagonally across the page.

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musical score for the first system, including vocal lines and piano accompaniment. The piano part features a wavy tremolo effect in the bass line.

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

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

dum vi - de - bat, pi - a Ma - ter, na - ti poe - nas

mo - sa, dum pen - de - - -

in - cly - ti.

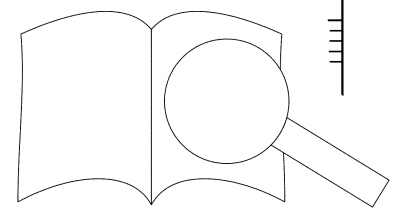
in - cly - ti.

Quae mae-

Quae mae-

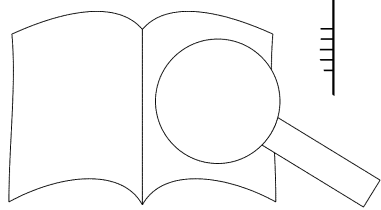
musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with a wavy tremolo effect in the bass line.

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de - bat na - - ti poe - nas,
 de - bat na - - ti poe - nr po. in - -
 de - bat na - - ti nas. in - -
 de - bat na - - ti poe - nas in - -
 de - bat na - - ti poe - nas in - -
 de - bat na - - ti poe - nas, poe - nas in - -
 de - bat na poe - nas, poe - nas in - -
 de poe - nas, poe - nas in - -

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375

ppp

ppp

ppp

ppp

ppp

ppp

cly - ti.

cly - ti.

cly - ti.

cly - ti.

cly - ti.

cly - ti.

ppp

ppp

ppp

pizz.

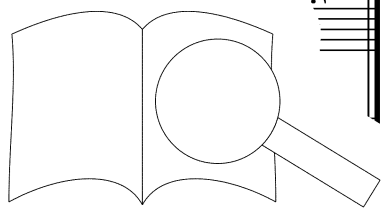
pizz.

pizz.

ppp

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2. Quis est homo

Andante sostenuto (♩ = 63)

Flauto

Oboe

Clarinetto in La / A

Corno in Fa / F

Fagotto

Timpani in Mi-Si / e-H

Andante sostenuto (♩ = 63)

Soprano solo

Alto solo

Tenore solo

Basso solo

Violino I

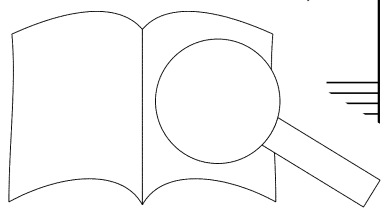
Violino II

Contrabbasso

qui non fle-ret, quis e Chri-sti si vi - de-ret in tan-to sup - pli-ci-

p *fz* *pp* *p* *fz* *p* *p* *fz* *p* *p* *fz* *p*

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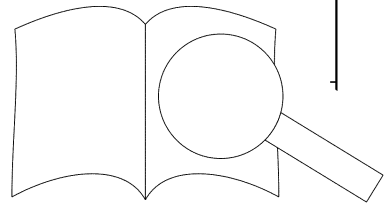


p *p* *p* *mf* *dim.* *pp*
p *mf* *dim.*

o?
 Quis est
 Quis non pos - set

arco
pp
 arco
pp
 arco
p *cresc.* *mf* *dim.* *pp*
 pizz. *fz* *p* *cresc.* *mf* *dim.*
p *mf* *dim.* *pp*

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pp p cresc. fz fp

ho - mo qui non fle - ret, si vi - de - ret, si vi - de - ret in tan - to
con - tri - sta - ri, a - tri - sta - ri, Chri - sti Ma - trem con - tem - pla - ri do -

pp p cresc. fz mf dim. pizz.

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Quis est ho - mo Ma - trem Chri - sti,
 Quis non pos - set ri, Chri - sti Ma - trem, Chri - sti
 ho - mo quis est ho - mo qui non fle - ret, Ma - trem

divisi
 arco
 espressivo
 pizz.

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *p* and *fz*.

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The piano part includes dynamic markings *p* and *fz*.

Ma - trem Chri - sti si - vi - pli - ci - o?
 Ma - trem con - tem - pla - cum Fi - li - o?
 Chri - sti si sup - pli - ci - o?

Quis non

Third system of musical notation, including vocal lines and piano accompaniment. The piano part includes dynamic markings *cresc.* and *mf*.

arco

fz

p *cresc.* *fp* *cresc.*

mf *cresc.*

mf *fz*

fp

fp

p *cresc.*

pos - set con - tri - sta - ri, quis non pos Chri - sti Ma - trem con - tem -

Quis est ho - mo qui non fle - sti si vi - de - ret,

Quis non pos set pos - set con - tri - sta - ri,

Quis est non fle - - ret, Ma - - trem

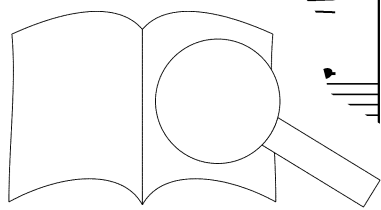
fp *cresc.* *fp* *cresc.*

cresc. *fp* *cresc.*

cresc.

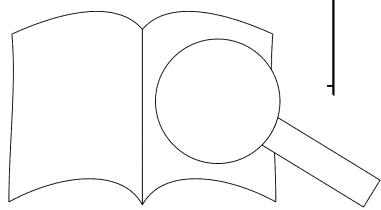
pizz. *p* *cresc.*

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Musical score for measures 57-61. The score includes piano and violin parts. Dynamic markings include *fz* and *dim.*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Ma - trem, Chri - sti Ma - templa - ri do -
 Ma - trem Chri - sti, sti si vi - de - ret in
 Chri - sti Ma - trem con - len - tem cum Fi - li - o?
 si vi - sup - pli - ci - o?

Musical score for measures 62-66. The score includes piano and violin parts. Dynamic markings include *p*, *mf*, and *dim.*. The piano part continues with a rhythmic accompaniment.

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62

p

p

p

p *dim.*

1. r.
pp

pp

len - tem cum Fi - li - o?

pp

tan - to sup - pli - ci - o?

p

p *dim.* *pp*

pp

p *dim.* *pp* *p*

arco

p *dim.* *pp* *pp*

B

Musical score for measures 67-71. The score includes piano and bass staves. Dynamic markings include *f*, *dim.*, *p*, and *pp*. A triplet of eighth notes is marked with a '3' in measure 70.

B

Vocal line for measures 72-75. Lyrics: Pro pec-ca - tis su - ae gen - tis vi - dit Je-sum in - m, sub -

B

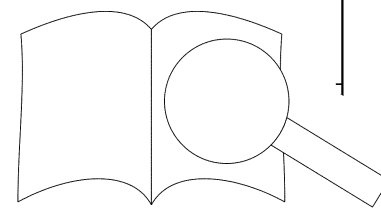
Vocal line for measures 76-79. Lyrics: tis su - ae gen - tis vi - dit Je - sum in tor - men - tis, et fla -

Piano accompaniment for measures 72-79. The score includes piano and bass staves. Dynamic markings include *fz*, *dim.*, *p*, and *pp*. A large graphic of an open book is visible in the lower right corner of the page.

- di - tum. gen - tis

Pro - pec - vi - dit Je - sum in tor -

gel - lis sub -



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pp

cresc.

cresc.

cresc.

vi - dit Je - sum in tor - men - tis,

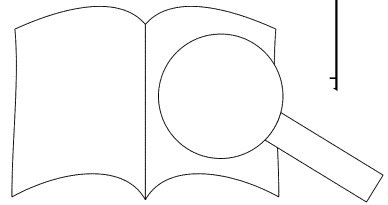
men - tis, vi - dit Je - sum in tor - men - tis,

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Musical score for five instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso) for measures 90-95. The score includes dynamic markings such as *f*, *dim.*, *p*, and *pp*.

Vocal score for two voices (Soprano and Alto) for measures 90-95. The lyrics are: "vi - dit Je - sum in tor - men - tis, et fla - gel - lis" and "vi - dit Je - sum in tor - men - tis, et". A piano part for the Soprano line is also shown with the lyrics "Vi - dit su - um dul - cem".

Musical score for five instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso) for measures 96-101. The score includes dynamic markings such as *p*, *pizz.*, and *dim.*.



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Musical score for instruments including strings and woodwinds. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features various melodic lines with slurs and dynamic markings.

pp

Empty musical staff.

Empty musical staff.

Empty musical staff.

Musical staff with vocal line and lyrics. The lyrics are: *na - tum* *mr* *de-so - la - tum,* *dum e -*

p

Musical staff with vocal line and lyrics. The lyrics are: *Vi - - dit* *mo - - ri - en - do de-so - la - tum,*

p

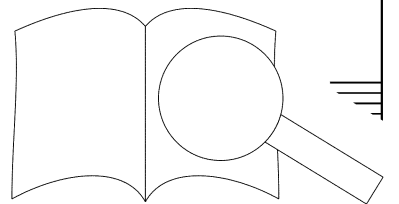
Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



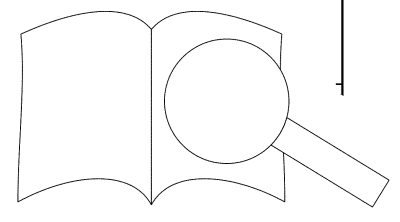
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String and woodwind section score for measures 1-6. The score includes dynamics such as *p* (piano), *cresc.* (crescendo), and *fz* (forzando). The woodwinds play a melodic line with slurs, while the strings provide harmonic support.

Vocal line with lyrics: Pro-ca-tis-su-ae-gen-tis-vi-dit-mi-sit-spi-ri-tum-dum-ri-tum. The lyrics are split across several lines of music. Dynamics include *pp* (pianissimo) and *fz*.

String and woodwind section score for measures 7-10. Dynamics include *p* (piano), *arco* (arco), and *fz* (forzando). The woodwinds play a melodic line with slurs, while the strings provide harmonic support.

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pp

Je - sum.

Je - sum in tor - men - tis, et fla - gel -

Vi - cem na - tum mo - ri - en - do de - so - la - tum.

-sum dul - cem na - tum mo - ri - en - do de - so - la -

pp

pp

fz >

dim. *pp*

p *fz* >

dim. *pp*

p *pp*

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120 **C**

C

Quis est ho - mo

quis est ho - mo qui non fle - ret, Ma - trem

Quis est

Quis est

C

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p

Quis est ho-mo qui non fle-ret, Ma-tri-
 Chri - sti si vi - de - ret in tan -
 ho - mo qui non fle - Ma-tri-
 ho - mo qui no

Quis est ho - mo qui non
 Quis est ho - mo
 si vi - de - ret, quis est
 - sti si vi - de - ret, quis est

dolente

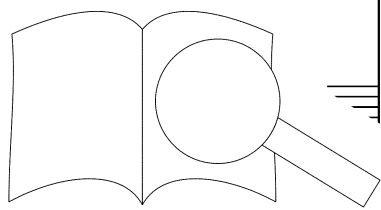
f *p*

fz *p*

fz *p*

fz *p*

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p cresc. *fz* *f*

cresc. *f*

p cresc. *fz* *f*

cresc. *cresc.*

cresc. *fz*

cresc.
fle - ret, Ma - trem Chri - sti si vi - de - ret 1. sup - pli - ci-o,

cresc.
qui non fle - ret, Ma - trem ret,

cresc. *p*
ho - - mo quis - - ret, Ma - trem

cresc. *f*
ho - - mo - - ret, Ma - - trem Chri - sti si vi -

fz *cresc.* *f*

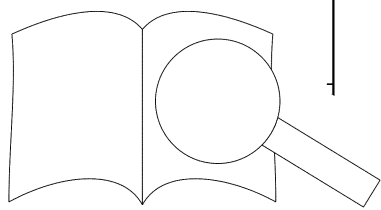
fz *cresc.* *f dim.*

cresc. *cresc.*

fz cresc. *cresc.*

p *fz* *cresc.* *f*

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p *mf* *pp* *p* *poco a poco cresc.*

p *mf*

p *mf* *pp*

mf *p* *sc.*

poco a poco cresc.

p *cresc.*

Ma - trem C'

p *cresc.*

Ma-trem Chri - sti si vi-

p *cresc.*

Ma-trem Chri - sti si vi-

p *cresc.*

Chri - sti, Ma-trem Chri - sti si vi-

p *cresc.*

de - ret, Ma-trem Chri - sti, Ma-trem Chri - sti si vi-

p *pp* *p poco a poco cresc.*

p *p poco a poco cresc.*

mf dim. *pp* *pp*

mf dim. *pp* *pp*

p *mf* *pp* *p poco a poco cresc.*

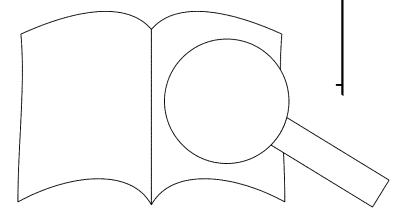
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mf *cresc.* *f* *ff* *ff* *ff* *p cresc.* *ff* *ff*

de - ret in tan - - to sup - pli -
 de - ret in tan - - to
 de - ret in tan - to
 de - ret in ci - o? Pro pec - ca - tis su - ae gen - tis vi - dit Je - sum

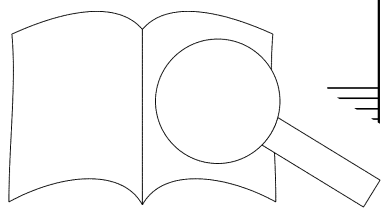
ff *ff* *ff* *ff* *ff*

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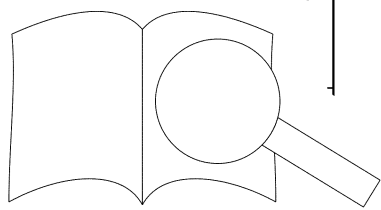


vi - dit Je - sum in to - ti - fla - gel - lis

vi - dit Je - sum .s. et fla - gel - lis

vi - dit Je - sum tis, et fla - gel - lis

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poco a poco meno mosso

fp cresc. fp cresc. fp cresc. dim. pp f dim. p cresc. mf dim.

poco a poco

sub-di-tum. sub-di-tum. sub-di-tum.

poco a poco meno mosso

cresc. p cresc. mf dim. mf dim. pizz. pp

senza vibr.

pp p pp fz pp

pp p pp fz fz

pp p pp fz

pp p pp fz

pp

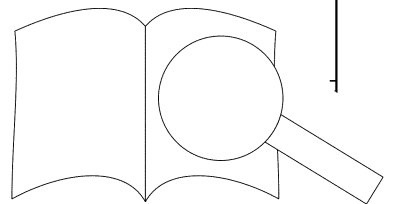
pp

pp *pp sempre*
Vi-dit su-um dul-cem na-tum mo-ri-en-do de- sit spi - ri - tum.

pp *pp sempre*
Vi-dit su-um dul-cem na-tum mo-ri- e - mi - sit spi - ri - tum.

pp *pp sempre*
Vi-dit su-um dul-cem na-tum, dum e - mi - sit spi - ri - tum.

pp *pp sem*
Vi-dit su-um so-la - tum, dum e - mi - sit spi - ri - tum.



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(ord.)

The musical score on page 176 consists of several systems of staves. The first system includes a vocal line and four piano accompaniment staves. Dynamics include *pp*, *p*, *cresc.*, *f*, and *dim.*. The second system features a double bass line with a tremolo effect, marked with *p* and *dim.*. The third system contains four empty staves. The fourth system includes a vocal line and four piano accompaniment staves, with dynamics *p*, *cresc.*, *f*, *dim.*, and *mf*. The fifth system features a piano accompaniment with a large graphic of an open book, with dynamics *p*, *cresc.*, *f*, *dim.*, and *p*.

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musical score system 1 (measures 1-10)

1st staff: *p*, *dim.*, *pp*, *pp*, *rit.*

2nd staff: *p*, *dim.*, *pp*, *morendo*

3rd staff: *p*, *dim.*, *pp*, *pp*

4th staff: *p*, *pp*

5th staff: *dim.*, *pp*, *pp*

6th staff: *p dim.*, *dim.*, *pp*

musical score system 2 (measures 11-14)

1st staff: [rest]

2nd staff: [rest]

3rd staff: [rest]

4th staff: [rest]

5th staff: [rest]

6th staff: [rest]

musical score system 3 (measures 15-20)

1st staff: *1*, *morendo*, *rit.*, *pp*, *pp*

2nd staff: *pp*, *pp*, *pp*, *pp*

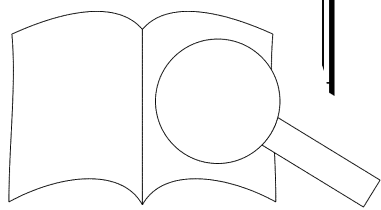
3rd staff: *m.*, *dim.*, *pp*, *morendo*, *pp*, *ppp*, *pizz.*

4th staff: *dim.*, *pp*, *ppp*

5th staff: *dim.*, *pp*

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3. Eja Mater, fons amoris

Andante con moto (♩ = 69)

Flauto *ten.* *pp* *cresc.* *p*

Oboe *pp* *cresc.* *mf* *p*

Clarinetto in Sib / B *ten.* *pp* *cresc.* *mf*

Corno in Fa / F *p* *mf*

Fagotto *pp* *cresc.* *p*

Timpani in Do-Sol / c-G

Andante con moto (♩ = 69)

Soprano

Alto

Tenore

Basso

Coro

Violino I *cresc.* *mf* *p*

Viola *cresc.* *mf* *p*

Violino II *pp* *cresc.* *mf*

Contrabbasso *pp* *cresc.* *mf* *p*

pp pp pp pp pp mf p

ten. pp mf p

pp pp mf

pp pp mf

p *mf* *p*

E - ja Ma - ter, fons a - mo - ris, me sen - ti - re

p *p*

E - ja Ma - ter, fons ris, me sen - ti - re

p *mf* *p*

E - ja Ma - ter. fons - mo - ris, me sen - ti - re

p *p*

E - ja Ma - tr ja Ma - ter, fons a - mo - ris, me sen - ti - re vim do -

ten. pp mf p

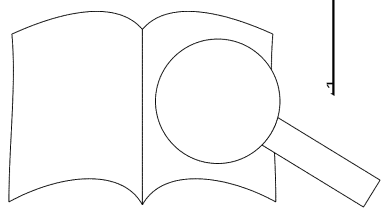
p *mf* *p*

pp *mf*

pp mf p

pp pp mf p

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vim do-lo - ris fac, ut te - cum lu - ge - am.

vim do-lo - ris fac, ut te - cum lu - ge - am.

vim do-lo - ris fac. e - am, lu - ge - am.

lo - ris fac ut te - cum lu - ge - am.

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pp

pp

pp

pp

pp

p E - ja Ma

p E - ja

p e - ja

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

p

pp

p

pp

p

pp

p

pp

p

pp

p

pizz.

arco

pizz.

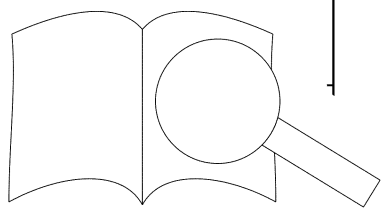
arco

pizz.

pizz.

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cresc. *f* *p* *fz dim.* *pp*

cresc. fz *fz* *f* *p* *fz dim.* *pp* *p dolce*

cresc. *fz* *fz* *f* *p* *fz dim.* *pp*

fz *fz* *f* *p*

cresc. *f* *p* *pp*

tr *p* *f* *dim.*

mf *cresc.* *ff* *u - ge - am.*

fac, fac, fac, *mf* *cresc.* *ff* *te - cum lu - ge - am.*

fac, fac, *mf* *cresc.* *p* *ut te - cum lu - ge - am.*

fac, fac, *mf* *cresc.* *p* *ut te - cum lu - ge - am.*

cresc. *p* *Ma - ter, fons a - rr* *p* *im do - lo - ris, ut te - cum lu - ge - am.*

cre *p* *dim.* *pp* *p dolce*

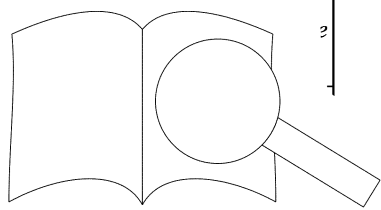
p *dim.* *pp* *p dolce*

f *p* *dim.*

cresc. *f* *p* *dim.*

cresc. *f* *p* *dim.* *pp*

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A

A

E - ja Ma - ter, fons a - mo ris, re vim do -

E - ja Ma - ter, fons ri. sen - ti - re vim do -

E - ja Ma - ter a - mo - ris, me sen - ti - re

E - ja M mo - ris, me sen - ti - re vim do -

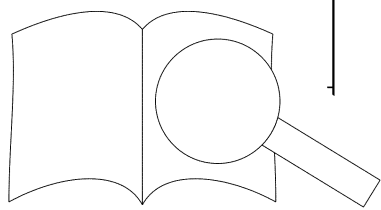
A

f *dim.* *p* *dim.* *pp*
f *dim.* *p* *dim.* *pp*
p *dim.*
cresc. *f* *dim.* *p*
f *dim.* *p*

f *dim.* *p* *pp*
 lo - ris, vim do - lo - ris fac, ut te - cum lu - ge - te - cum lu - ge -
f *dim.* *p* *pp*
 lo - ris, vim do - lo - ris fac, ut ut te - cum lu - ge -
cresc. *f* *dim.* *pp*
 vim do - lo - ri ut , fac, ut te - cum lu - ge -
f *dim.* *pp*
 lo - ris, vim do - lo - r am lu - ge - am, fac, ut te - cum lu - ge - am, lu - ge -

p *dim.* *pp*
dim. *p* *dim.* *pp*
dim. *p*
f *dim.* *p*
f *dim.* *p* *dim.* *pp*

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rit.

a tempo

pp poco a poco cresc.

pp poco a poco cresc.

p poco a poco

pp poco a poco cresc.

pp poco a poco c'

rit.

a tempo

am, lu - ge - am,

am, lu - ge - am,

am, lu - ge - am, fac, ut te - cum

am, lu - ge - a fac, ut te - cum lu - ge - am,

mp

p

rit.

pp poco a poco cresc.

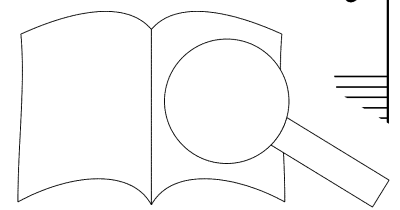
pp poco a poco cresc.

pp poco a poco cresc.

pp poco a poco cresc.

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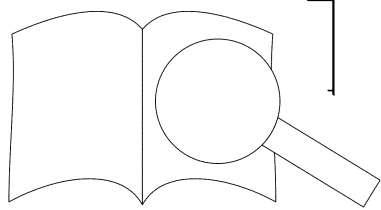
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f *pp*
f *pp*
f *dim.*
f *dim.*
f *dim.*
f *tr* *fz* *p* *pp*
f *pp*
mf *f* *pp*
f *pp*
dim. *pp*
dim. *pp*
dim. *p*
f *dim.* *p* *pp*
f *dim.* *p* *pp*

fac, ut te - cum, fac, fac, um lu - ge - am.
 fac, ut te - cum lu - ge - am, fac, ut te - cum lu - ge - am.
 lu - - ge - am, fac, ut te - cum lu - ge - am.
 fac, ut te - cum lu - ge - am.

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pp
ten.
pp
ten.
pp
pp

pp
E - ja Ma - ter, fons a - mo - ris,
pp
E - fons a - mo - ris,
I
E fons a - mo - ris, fons a - mo - ris,
r
a - mo - ris, e - ja Ma - ter, fons a - mo - ris, me sen - p

ten.
pp
pp

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poco a poco cresc. *mf* *f* *dim.* *p*

poco a poco cresc. *f* *f* *dim.* *p*

poco a poco cresc. *mf* *f* *p*

poco a poco cresc. *f* *dim.*

poco a poco cresc. *f* *dim.*

p *cresc.* *f*

me sen-ti - re vim do-lo - ris fac, ut te - cum lu

p *cresc.* *p*

me sen-ti - re vim do-lo - ris far am, ut te - cum lu - ge-

p *cresc.* *dim.* *p*

me sen-ti - re vim do-lo - ge - am, lu - ge -

cresc. *dim.* *p*

ti - re vim do - lu - ge - am, fac, ut te - cum lu - ge -

poco a poc *f* *dim.* *p*

f *dim.* *p*

f *dim.*

f *dim.*

f *dim.* *p*

poco a poco cresc. *f* *dim.*

poco a poco cresc. *f* *dim.*

poco a poco cresc. *f* *dim.* *p*

sul G

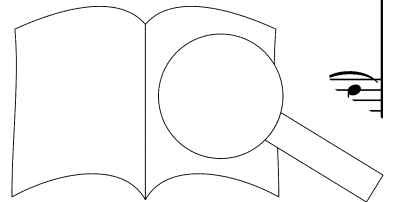
Musical score for measures 77-81. The score consists of five staves. Dynamics include *pp* (pianissimo) and *p* (piano). The music is in a minor key and features a mix of eighth and sixteenth notes.

Musical score for measures 82-85. The score consists of one staff. Dynamics include *pp* (pianissimo).

Musical score for measures 86-90. The score consists of three staves. The middle staff contains vocal lines with lyrics: "am. s a - mo - ris, E - ja Ma - ter, fons a -". Dynamics include *am.* (ad libitum) and *p* (piano).

Musical score for measures 91-95. The score consists of five staves. Dynamics include *pp* (pianissimo) and *p* (piano). The music features a variety of rhythmic patterns and articulation.

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B

Musical score for the first system, featuring five staves. Dynamics include *p*, *pp*, and *f*. The notation includes various rhythmic values and articulation marks.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamics include *p* and *f*.

E - ja Ma - ter, fons a - mo - ris, fac,
 E - ja Ma - ter, fons a - mo - ris, fac,
 mo - ris, sen - ti - re vim do - lo - ris, fac,
 Fac,

B

Musical score for the third system, featuring piano accompaniment. Dynamics include *dim.*, *p*, *pp*, and *ff*. The notation includes *pizz.* and *arco* markings.

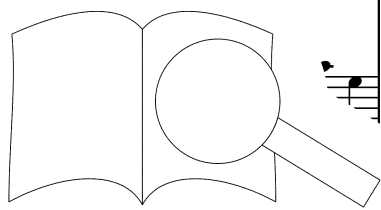
dim. *p* *p dolce*
 dim. *p* *p dolce*
 dim. *p* *p dolce*
 dim. *p*
 dim. *p*

f *dim.* *p*

fac, fac, ut te - cum lu an. - ja Ma - ter,
 fac, fac, ut E - ja Ma - - ter,
 fac, fac, .m. E - - ja Ma - - ter,
 fac, u - ge - am. E - ja Ma - ter,

p *p dolce*
p *p dolce*
dim. *p* *mf*
dim. *p* *mf*
dim. *p* *pizz.*

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rit.

p dim. *pp* *pp* *pp* *pp*

ut te - cum lu - ge - am, ge - am.

dim. *pp* *pp* *pp* *pp*

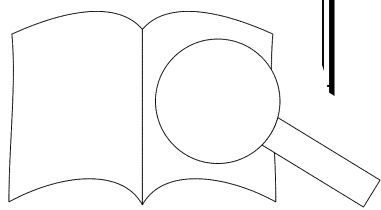
ut te - cum lu - ge - am, lu - ge - am, lu - ge - am, lu - ge - am.

te - cum lu - ge - am, lu - ge - am, lu - ge - am, lu - ge - am.

ppp *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

lu - ge - am, lu - ge - am, lu - ge - am.

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4. Fac ut ardeat cor meum

Largo (♩ = 69)

Flauto

Oboe

Clarinetto
in Sib / B

Corno in Fa / F

Fagotto

Timpani
in Mi \flat -Si \flat / es-B

Largo (♩ = 69)

Basso solo

Fac ut ar-de-at cor me - ui

in a-

Soprano

Alto

Tenore

Basso

Coro

Violino I

Contrabbasso

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pp fp fz pp pp pp pp

man-do Chri-stum De - um,

- bi com - pla - ce -

fz fz fz pp pp pizz. pizz. pp

pp dolente

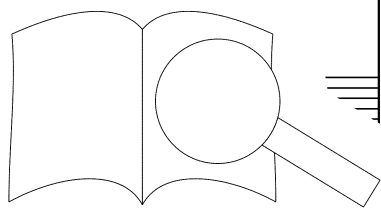
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pp
mf dim.
pp
mf dim.
pp

am, ut si - bi com - pla - - - ce - am. - - - at cor me -

pp
mf dim.
arco
mf dim.
pp
mf dim.
pp

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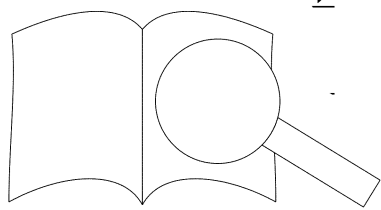


pp p

um in a-man - do Chri-stum De - pla - ce -

pp pp pp arco pp

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p *pp*
pp
p *pp*
pp
pp

am.
pp
 San - cta Ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge
pp
 San - cta Ma - ter, i - stud a - gas, cru - ci - fi - xi fi gas

pp
pp
p
p
pp

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rit.

a tempo

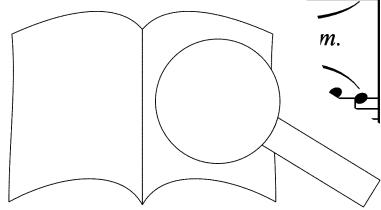
rit.

Fac ut ar-de-at cor

rit.

a tempo

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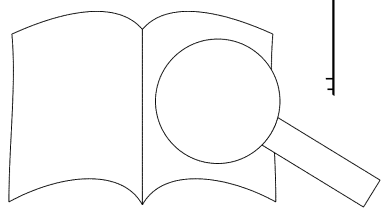


pp dolce mf p mf dim.

ut si - bi - com - pla - ce Chri - stum De - -

dolce pp mf p mf p pizz. pp mf p

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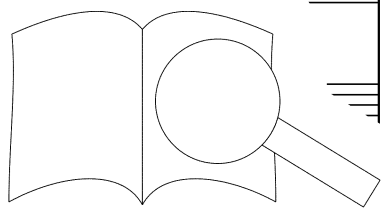
pp pp pp pp pp

pp mf

um, ut si - - bi com-pla ce-a com - pla -

pp

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p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

p *dim.* *pp*

dim. *pp*

ce

i - stud a-gas, cru - ci-fi - xi fi - ge

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

am. *pp* *pp*

dim. *pp* *pp*

dim. *pp* *pp*

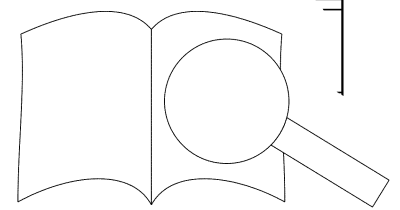
dim. *pp* *pp*

dim. *pp* *pp*

p *dim.* *pp*

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pp mf cresc. pp mf cresc. pp mf cresc. pp mf poco cresc. mf cre

tr pp

mf

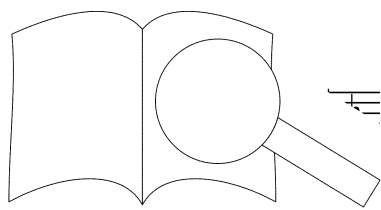
pla - gas li - de.

pla - gas - di me - o va - li - de.

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

mf poco cresc. mf arco pp mf poco cresc. mf

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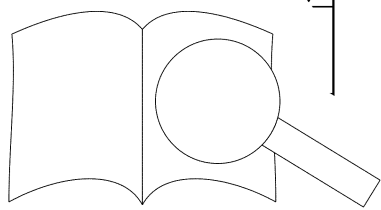


f *f* *dim.* *p*
f *f* *dim.* *p*
ff *f* *fp*
f *f* *dim.*
f *dim.* *dim.*

mf cresc. *f* *dim.* *p*
 San - cta Ma - cru - ci - fi - xi fi - ge
mf cresc. *f* *p*
 San - cta Ma - ter, i - stud a - gas, san - cta Ma a - gas, cru - ci - fi - xi
cresc. *f* *dim.* *p*
 i - stud a - - gas i - ge pla - gas cor - di me - o va - li - de,
mf cresc. *f* *dim.*
 San - cta Ma - ter, - xi fi - ge pla - gas

f *dim.* *p* *dim.*
ff *dim.* *p* *dim.*
cresc. *ff* *dim.* *pizz.* *dim.*
cresc. *ff* *dim.* *pizz.* *dim.*
f *cresc.* *ff* *dim.* *p* *dim.*

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dim. **pp** Solo **fz** **pp** **fp**

dim. **pp** **p** **fz** **pp** **fp**

dim. **pp** **fz** **pp** **fp**

pp **fz** **p**

pp **fz** **p**

dim. **pp**

dim. **pp**

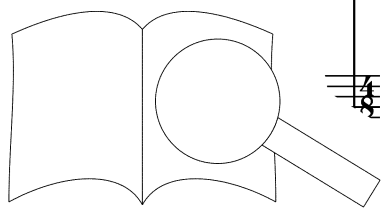
p dim. **pp**

p *dir*

pla - gas cor - di me - o va - li - de.

pla - gas cor - di me - o va - li

cor - di me - o, cor - di me - o .c.



Poco più mosso

Musical score for the first system, measures 1-6. It features five staves: four treble clefs and one bass clef. The music is in 4/8 time with a key signature of two flats. Dynamics include piano (*p*) and crescendo (*cresc.*).

Poco più mosso

p
 Fac ut ar - de - at cor - me - um in - stum De - um,

Musical score for the second system, measures 7-12. It features five staves: four treble clefs and one bass clef. The music is in 4/8 time with a key signature of two flats. Dynamics include piano (*p*).

Poco più mosso

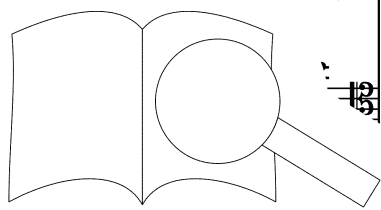
Musical score for the third system, measures 13-18. It features five staves: four treble clefs and one bass clef. The music is in 4/8 time with a key signature of two flats. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical score for measures 117-120. The first five staves contain instrumental parts with dynamic markings: *f*, *dim.*, and *pp*. The bottom staff shows the vocal line with lyrics: "ut si - bi com - pla - ce - am,".

Four empty musical staves for measures 121-124.

Musical score for measures 125-128. The first four staves contain instrumental parts with dynamic markings: *dim.*, *p*, *pp*, and *cresc.*. The fifth and sixth staves contain vocal parts with dynamic markings: *f*, *dim.*, *pp*, and *cresc.*.

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poco rit.

Musical score for the first system, featuring five staves. Dynamics include *mf*, *dim.*, and *pp*. The music is in a minor key and includes various melodic and harmonic lines.

Musical score for the second system, including vocal lines with lyrics. The lyrics are "ut si - l - am, com - pla - ce -". Dynamics include *mf*, *dim.*, and *pp*. The tempo marking *poco rit.* is present.

Musical score for the third system, featuring piano accompaniment. Dynamics include *mf*, *dim.*, and *pp*. The music consists of intricate piano textures.

Musical score for the fourth system, including piano accompaniment and vocal lines. Dynamics include *mf*, *dim.*, and *pp*. The tempo marking *poco rit.* and the articulation *pizz.* are present. The system concludes with a graphic of an open book.

Tempo I

Musical score for the first system, featuring five staves. Dynamics include *p* and *pp*. The notation includes treble and bass clefs, a key signature of three flats, and a 4/4 time signature.

Tempo I

Musical score for the second system, including vocal lyrics: am. Fac ut ar - de - - Chri - stum De - - . The notation includes a bass clef and a key signature of three flats.

Tempo I

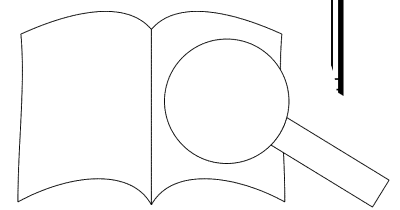
Musical score for the third system, including dynamics like *arco*, *ppp*, and *dim.*. The notation includes treble and bass clefs, a key signature of three flats, and a 4/4 time signature.

pp *dim.* *fz* *pp*
pp *dim.* *fz* *pp*
p *pp* *dim.* *fz*
pp *dim.* *fz*
p *perdendosi*

um, ut si - bi com - pla - - - ce - am, om - pla - - - ce - am.
rit.

rit.
fz *fz* *fz*
p *arco* *pp* *fz*
p *pp* *fz* *p*

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5. Tui nati vulnerati

Andante con moto, quasi Allegretto (♩. = 42)

Flauto

Oboe

Clarinetto
in Sib / B

Corno in Fa / F

Fagotto

Timpani
in Mi \flat -Sib / es-B

Andante con moto, quasi Allegretto (♩. = 42)

Soprano

Alto

Tenore

Basso

Coro

Allegretto (♩. = 42)

Violino I

Vio \prime

Contrabbasso

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fz *p* *cresc.* *f*
fz *p* *pp* *cresc.* *f*
fz *p* *pp* *f*
fz *p* *pp* *p cresc.* *f*
fz *p* *pp* *cresc.*

tr *p* *pp*

pp *f* *cresc.*
 gna - ti, tam di - gna - ti pro me pa - ti, ti, tam di - gna - ti, tam di - gna - ti
pp *f*
 tam di - gna - ti pro me pa - ti, vul - ne - ra - ti, tam di - gna - ti, tam di - gna - ti
pp *cresc.* *f*
 gna - ti, tam di - gna - ti pro me - i na - ti vul - ne - ra - ti, tam di - gna - ti, tam di - gna - ti
p *cresc.* *f*
 gna - ti pr tu - i na - ti, tam di - gna - ti

fz *cresc.* *f*
pp *cresc.* *f*
p *pp* *cresc.*
p *pp* *cresc.*
fz *p* *pp* *pizz.* *cresc.* *f*

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p *fz* *pp* *p* cre - - - scen - - - do

fz *pp* *p* cre - - - scen - - - do

p *fz* *pp* *p* cre - - - scen

p *fz* *pp* *p*

tr

mf *pp*

p *p* *esc.* Tu - i na - ti vul - ne - ra - ti,

p *cresc.* *p* Tu - i na - ti vul - ne - ra - ti,

p *cresc.* *p* Tu - i na - ti vul - ne - ra - ti,

p *cresc.* *p* Tu - i na - ti vul - ne - ra - ti,

pro me pa - ti, poe - nas me - cum di -
 pro me pa - ti, poe - nas, poe - nas me - cum
 pro me pa - ti, poe - nas me - cum
 pro me pa - ti, poe - nas me - cum

vi - de. vi - de. Tu - i na - ti vul - ne - ra - ti,

p *pp* *p* cre - - - scen - - - do

fz *pp* *p* cre - - - scen - - - do

fz *pp* *p* *c*

arco *fz* *pp* *p*

pizz. *p* cre - - - scen - - - do

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tam di-gna - ti, tam di - gna - ti pro me pæ - vi - de,

tam di-gna - ti, tam di-gna - ti pro me , me - cum di - vi - de,

tam di - gna - ti, tam gna - ti, poe - nas, poe - nas me - cum di - vi - de,

tam di-gna - ti pr poe - nas me - cum di - vi - de,

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dim. pp

dim. pp

dim. pp

p dim. pp

p dim. pp

pp

di - vi - de.

— poe - nas me - cum di -

p dim. pp

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

p dim. pp

poe-nas me-cum, poe-r vi - de.

pp

dim. pp

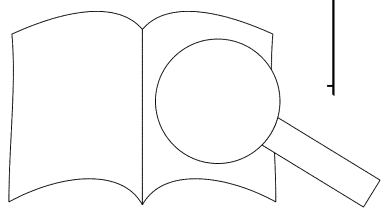
dim. pp

p dim. pp

pp

pp

pp



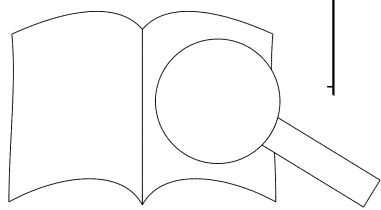
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Un poco più mosso (♩ = 56)

Un poco più mosso (♩ = 56)

Un poco più mosso (♩ = 56)

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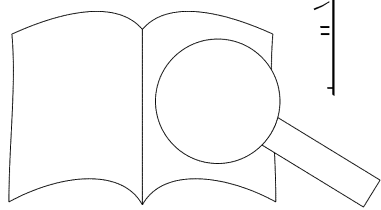


Musical score for page 83, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *dim.*, *p*, *f*, and *fz*. The vocal lines contain the lyrics:

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

The piano accompaniment consists of multiple staves with complex rhythmic patterns and dynamic markings. A large watermark "PROBE" is overlaid diagonally across the page.

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poco a poco rit.

Tempo I (♩ = 42)
molto tranquillo

String parts (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwind parts (Flutes, Clarinets, Bassoons). Dynamics include *fz*, *fp*, *p*, and *pp*. The tempo is marked *poco a poco rit.* and *Tempo I (♩ = 42) molto tranquillo*.

String part with a tremolo effect marked *(tr)*. Dynamics include *fz* and *pp*.

poco a poco
p

1 (♩ = 42)
tranquillo

Vocal parts with lyrics: "nas, nas me - cum di - vi - de." and "nas me - cum di - vi - de." Dynamics include *f* and *dim.*. The tempo is marked *poco a poco p* and *1 (♩ = 42) tranquillo*.

poco a poco rit.

Tempo I (♩ = 42)
molto tranquillo

Piano accompaniment with dynamics *fz*, *p*, *dim.*, and *pp*. Includes articulation *pizz.* and a large graphic of an open book.

The musical score for page 98 consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line features dynamic markings *fz*, *dim.*, and *pp*. The piano accompaniment includes markings *fz*, *dim.*, *pp*, and *p*. A second system shows a piano part with markings *p* and *fz*. The third system includes a vocal line with the lyrics "Tu - i" and a piano part with *pp*. The fourth system includes a vocal line with the lyrics "Tu - i na - ti" and a piano part with *pp*. The fifth system includes a vocal line with *dim.* and *p*, and a piano part with *fz* and *pp*. The sixth system includes a vocal line with *fz* and *p*, and a piano part with *arco*, *p*, *fz*, and *pp*. A large watermark "PROBENPARTITUR" is overlaid diagonally across the page. A logo for Carus-Verlag is visible in the top right corner.

pp fz p dim. pp p

fp pp

Tu - i na - ti vul - ne - ra - ti, tam di - gnus
na - ti vul - ne - ra - ti,
Tu - i na - ti vul - ne - ra - ti - me pa - ti,
vul - ne - ra - ti pro me pa - ti,

p fz p dim. pp p fz p dim. pp p fz p dim. pp fz

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pp fz fz p fz p
pp fz fz p fz p
pp fz fz p
pp fz p fz p

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

f f f f p f

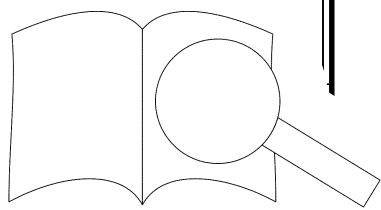
fz p fz p fz p
fz p fz p
f fz p
arco pizz.

dim. pp pp pp pp

dim. pp
di - - - vi - de.
dim. pp
di - - - vi -
dim.
di

dim. pp pp pp pizz. pizz. pp

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6. Fac me vere tecum flere

Andante con moto (♩ = 56)

Flauto

Oboe

Clarinetto
in La / A

Corno in Fa / F

Fagotto

Timpani
in Si-Fa# / H-Fis

Andante con moto (♩ = 56)

Tenore solo

Tenore

Coro

Basso

Violino I

Violino

Contrabbasso

The image displays a musical score for the piece '6. Fac me vere tecum flere'. The score is written for a full orchestra and a vocal ensemble. The tempo is 'Andante con moto' with a quarter note equal to 56 beats per minute. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The instruments listed are Flauto, Oboe, Clarinetto in La / A, Corno in Fa / F, Fagotto, Timpani in Si-Fa# / H-Fis, Tenore solo, Tenore, Basso, Violino I, Violino, and Contrabbasso. The vocal parts are for Tenore solo, Tenore, and Basso, with a Coro (Chorus) section. The score includes various dynamic markings such as *mp*, *p*, *f*, and *pp*. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. A magnifying glass icon is located in the bottom right corner of the score area.

p
 Fac me ve-re te-cum fle-re, te-cum fle - re, -re, do-nec e - go vi - xe-ro.

p *pp* *fp* *pp*
p *pp* *fp*
fp
pp *fp*
pp
 Fac i te - cum fle - re,
 do - nec e - go vi - xe - ro.
 do - nec e - go vi
dim.
arco
fp *fp*
p *pp*

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fp *fp dim.* *pp*

fp *fp dim.* *pp*

fp *fp* *pp*

fp *fp* *pp*

fp *fp* *pp*

cru - ci - fi - xo con - do - le - re, do - nec e -

p *f*
Fac me ve - re te - cum fle - re,

p *f*
Fac me ve - re te - cum fle - re,

pizz. *p* *fp dim.* *pp*

pizz. *p* *dim.* *pp*

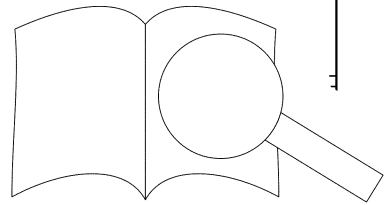
p *dim.* *pp*

p *dim.* *pp*

p *cresc.*

p *cresc.*

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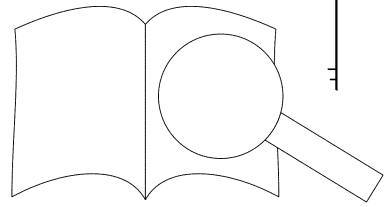
A

(tr)

A

A

pi>



pp
pp
p dolce
pp
pp
 do - nec e - go vi - xe-ro.
pp
 .n fle - re, te - cum fle - re,
 ve - re te - cum fle - re,
dolce
 div.
dolce
 arco
pp
 arco
pp
pp

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The musical score consists of several systems. The first system includes five staves for piano accompaniment and one for the voice. Dynamics range from *p* to *f*, with markings for *dim.*, *pp*, and *mf*. The second system continues the piano accompaniment and includes the vocal line with lyrics: "cru-ci-fi-xo con-do-le-re, ta cru-cem te-cum". The third system continues the piano accompaniment and includes the vocal line with lyrics: "fac-me-ve-fle-re". The tempo marking "Poco più mosso" appears again at the start of the third system. The score concludes with a large graphic of an open book.

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poco a poco accelerando

poco a poco acc...

poco a poco accelerando

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a tempo

72

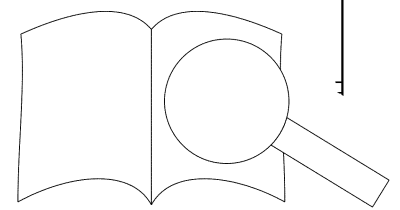
a tempo

plan - ctu de - si - de-ro, in pla - de - ro.

in plan - ctu de - si - de-ro, in plan - rc „, in plan - ctu de - si - de-ro.

plan - ctu de - si - de-ro, in - i - ctu de - si - de-ro, in plan - ctu de - si - de-ro.

a tempo



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B

B

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p

f

p

f

p

f

f

pp

cru - ci - fi - xo con - do - le - re, do - nec e -

Fac me ve - re te - cum fle - re,

Fac me ve - re te - cum fle - re,

f arco *marc.*

f arco *marc.*

f arco

f arco *marc.*

p

pp

pp

pp

pp

tr

p

cru - ci - nec e - go vi - xe-ro.

te - cum fle - re,

te - cum fle -

f

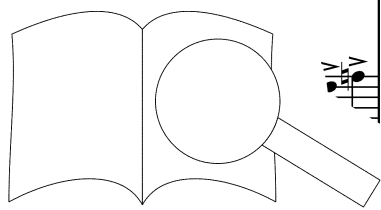
f

f

f

f

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Poco più mosso

Poco più mosso

Poco più mosso

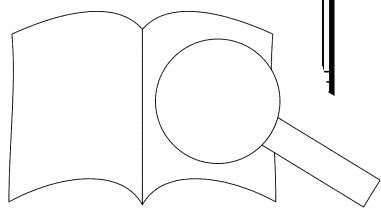
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Musical score for page 120, featuring multiple staves with dynamic markings and performance instructions. The score includes:

- Staff 1: *ff*, *dim.*, *p*, *pp*
- Staff 2: *ff*, *dim.*, *p*, *pp*
- Staff 3: *ff*, *dim.*, *p*
- Staff 4: *ff*, *dim.*, *p*
- Staff 5: *ff*, *dim.*, *p*, *dir*, *pp*
- Staff 6: *ro.*
- Staff 7: *ro.*
- Staff 8: *ro.*
- Staff 9: *ff*, *dim.*, *p*
- Staff 10: *dim.*, *p*
- Staff 11: *ar*, *dim.*, *pizz.*, *p*, *pp*
- Staff 12: *arco*, *ff*, *dim.*, *p*, *pp*

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7. Virgo virginum praeclara

Largo (♩ = 52)

Flauto

Oboe

Clarinetto
in La / A

Corno in Fa / F

Fagotto

Timpani
in Re-La / d-A

Largo (♩ = 52)

Soprano

Alto

Tenore

Basso

Coro

Violino I

Vi

Contrabbasso

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Viola, Cello) have parts with dynamic markings: *p*, *cresc.*, *fz*, *fz*, *dim.*, *p*, and *pp*. The Flute and Oboe parts also include *pp* markings. The Bassoon part includes a *pp* marking. The strings (Violin I, Viola, Cello) also include *pp* markings. The woodwinds and strings play a melodic line with a dynamic arc. The Flute and Oboe parts have a *pp* marking at the end. The Bassoon part has a *pp* marking at the end. The strings (Violin I, Viola, Cello) also have a *pp* marking at the end. The woodwinds and strings play a melodic line with a dynamic arc. The Flute and Oboe parts have a *pp* marking at the end. The Bassoon part has a *pp* marking at the end. The strings (Violin I, Viola, Cello) also have a *pp* marking at the end.

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Musical score for the first system, including vocal and piano parts. The vocal line features a melodic phrase with a dynamic marking of *fp* (fortissimo piano) at the end. The piano accompaniment includes chords and a bass line with a *fp* dynamic marking.

Musical score for the second system with Latin lyrics. The vocal line includes lyrics: "Vir - go vir - gi - num prae - cla - ra, Vir - go vir - gi - num prae - cla - ra, mi - hi jam non sis a -". The piano accompaniment includes lyrics: "Vir - go vir - gi - num prae - cla - ra, mi - hi", "Vir - go vir - gi - num prae - cla - ra, mi - hi", and "Vir - go vir - gi - num prae - cla - ra, mi - hi". Dynamic markings include *pp* (pianissimo) and *p* (piano).

Musical score for the third system, consisting of mostly empty staves for vocal and piano parts. A watermark logo is visible in the bottom right corner of this section.

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fp p *cresc.* mf p pp

p mf p pp

fp p mf p pp

fp p mf p pp

cresc. mf p pp

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

cresc. mf p

jam non sis a - ma - ra: fac r

cresc. mf

jam non sis a - ma fac

se - re.

a - ma - ra.

molto espressivo

f fz f fz

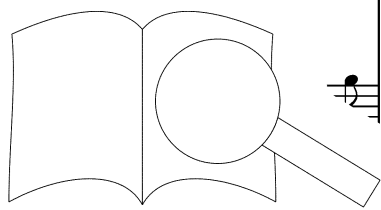
f fz f fz

f

f

f fz fz fz

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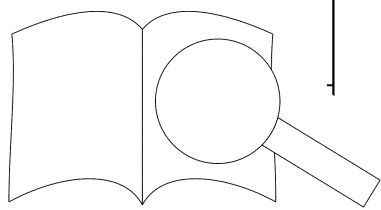


A

A
pp Vir - go - n. - ra, Vir - go vir - gi - num
pp - cla - ra, *p* Vir - go
pp num prae - cla - ra, *p* Vir - go
pp - go vir - gi - num prae - cla - ra, *p* Vir - go

dim. *p*
dim. *p*
fz *dim.* *p*
fz *dim.* *p*

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p *mf* *fp* *pp* *mf*
mf *fp* *mf* *f*
fp *pp*
pp *mf* *fp* *pp*
p *mf* *fp* *pp* *mf* *f*

f *p* *p*
 prae - cla - ra, mi - hi jam non sis a - ma - ra, - ma - ra:
f *p* *p*
 vir-gi-num prae - cla - ra, mi - hi mi - hi jam non sis a - ma - ra:
f *p* *pp*
 vir-gi-num prae - cla - ra, vi - bi .a, mi - hi jam non sis a - ma - ra:
f *p* *pp*
 vir-gi-num prae - cla sis a - ma - ra, mi - hi jam non sis a - ma - ra:

mf *f*
mf *f*
mf
mf
mf *f*

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B

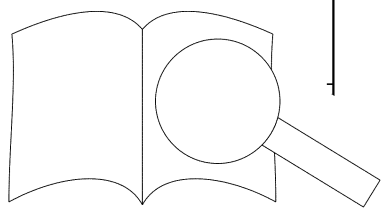
Musical score for the first system, featuring five staves. Dynamics include *mf*, *mfp*, *fp*, *fz*, and *p*.

B

Musical score for the second system with lyrics: Vir-go vir-gi-num prae, -num, Vir-go vir-gi-num prae-.

Musical score for the third system with lyrics: Vir-go vir-gi-num, Vir-go vir-gi-num, Vir-go -nur, - cla - ra, Vir-go vir-gi-num.

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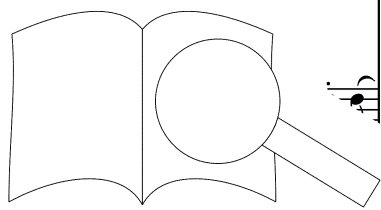
p cresc. *f* *pp* *p* *p*
cresc. *f* *pp* *p* *p*
p *cresc.* *f* *pp* *p*
p *f* *p* *p*
p *cresc.* *f* *pp*

cresc. *f* *p*
cresc. *f* *p*
p *cresc.* *f* *p* *mf* *p*
p *cresc.* *f* *p* *p*
p *cresc.* *f* *p* *p*

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

f *p* *f* *p* *pizz.*
f *p* *f* *p* *pizz.*
f *p* *f* *p* *pizz.*
f *arco* *f* *p*
p *cresc.* *f* *f* *p*

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p *fz* *p* *pp*
p *cresc.* *f* *fz* *p*
p *cresc.* *f* *fz* *p*
p *cresc.* *f* *fz* *p*
p *pp* *p* *cresc.* *f* *fz* *p*

pp *cresc.* *f* *pp*
 vir - gi - num prae - - - - - am non sis a - ma - ra:
pp *cresc.* *pp*
 vir - gi - num prae - - - - - mi - hi jam non sis a - ma - ra:
p *pp* *cresc.* *pp*
 Vir - go vir - gi - num prae - - - - - cla - ra, mi - hi jam non sis a - ma - ra:
pp *pp*
 vir - gi - num - - - - - cla - ra, mi - hi jam non sis a - ma - ra:

f *pizz.* *arco*
p
f *pizz.*
p
f *pizz.*
p
pp *f* *p*
arco *pizz.*
pp *f* *p*

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p *fp* *dim.* *pp*

pp *p*

pp *fp* *dim.* *pp*

pp *fp* *dim.* *pp*

fac me te - cum plan - ge - re, mi - hi : fac te - cum, fac

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

re, fac me te - cum plan - ge re, am non sis a - ma - ra:

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

dim. *pp* *pp* *pp*

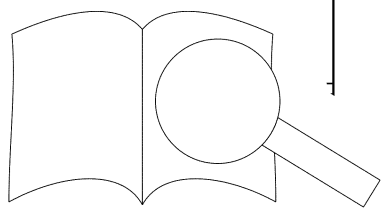
pp *p* *dim.* *pp*

pp *p* *dim.* *pp*

arco

pp *p*

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rit.

a tempo

Musical score for five instruments (Violin I, Violin II, Viola, Violoncello, and Contrabasso) for measures 135-140. The score includes dynamic markings such as *f*, *dim.*, *pp*, *fz*, and *p*.

Vocal score for four voices (Soprano, Alto, Tenor, Bass) for measures 135-140. The lyrics are "me te - cum plan - ge - re." and "fac me te - cum plan - ge - re." The score includes dynamic markings such as *mf*, *p*, and *pp*.

Musical score for Violin I, Violin II, and Contrabasso for measures 135-140. The score includes dynamic markings such as *mf*, *pp*, *ff*, *p*, and *fz*.

8. Fac ut portem Christi mortem

Larghetto (♩ = 104)

Flauto

Musical staff for Flute, starting with a dynamic marking *p* and a *cresc.* marking at the end of the staff.

Oboe

Musical staff for Oboe, starting with a dynamic marking *p*.

Clarinetto
in La / A

Musical staff for Clarinet in La/A, starting with a dynamic marking *p*.

Corno in Fa / F

Musical staff for Horn in F, starting with a dynamic marking *p*.

Fagotto

Musical staff for Bassoon, starting with a dynamic marking *p* and a *cresc.* marking at the end of the staff.

Timpani
in Re-La / d-A

Musical staff for Timpani in Re-La / d-A.

Larghetto (♩ = 104)

Soprano solo

Musical staff for Soprano solo.

Tenore solo

Musical staff for Tenor solo.

Violino I

Musical staff for Violino I.

Violino II

Musical staff for Violino II.

Contrabbasso

Musical staff for Contrabbasso, starting with a dynamic marking *p* and a *pizz.* marking. Includes a graphic of an open book with a magnifying glass over it.

fz dim. p cresc. fz p dim.

fz dim. p cresc. fz dim. p dim.

fz dim. p cresc. fz dim. p dir

p fz dim. p cresc. fz dim.

fz dim. p cresc. fz

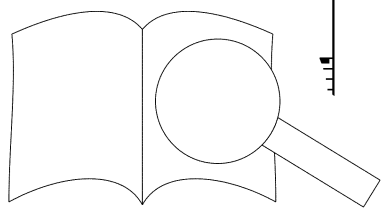
pp

cresc.

dim. p fz dim. p

dim. p

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pp p dim. pp

pp p dim. pp

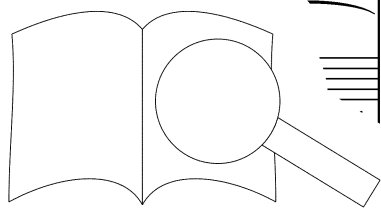
pp pp

pp

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

pp pp arco pp arco pp

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Chri - sti mor-tem, pas-si - o - nis f

p

pp

p

pp

p

pp

p

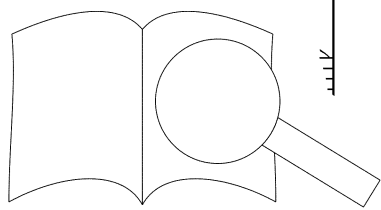
pp

p

pp

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mor - tem, ... - sti mor - tem, Chri - sti
 fac ut por - tem Chri - sti mor - tem, pas-si-

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment with dynamics *p*, *dim.*, and *pp*. The second system continues the piano accompaniment with dynamics *p* and *pp*. The third system features a vocal line with lyrics: "mor - tem, pas - si - o - tem, pla - gas re - -" and "o - nis con - sor - tem" followed by "gas re - -". The fourth system shows piano accompaniment with dynamics *dim.* and *pp*. The fifth system includes a large graphic of an open book with a magnifying glass over it. The bottom system shows piano accompaniment with dynamics *dim.* and *pp*.

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

Tutti

pp *p* *mp cresc.* *cresc.* *fz cresc.* *cresc.* *cresc.* *cresc.*

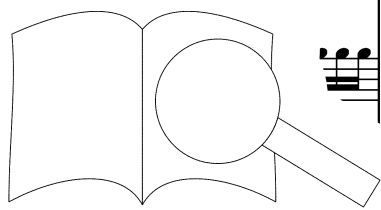
f *fp* *dim.* *pp*
f *fp* *dim.* *pp*
f *fp* *dim.* *pp*
mf *fp*
mf *fp* *dim.* *esc.*

f *fp*
 fac ut por - tem Chri - pas - si - o - - - - nis
f *fp*
 Chri - sti mor - terr am Chri - sti mor - - - - tem,

f *dim.* *pp*
fp *dim.* *pp*
 arco *fp* *dim.* *pp* *cresc.*
 arco *fp* *p dim.* *pp*
mf *fp* *dim.* *pp* *cresc.*

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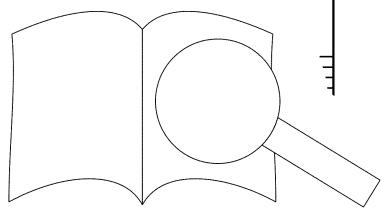


musical score for the first system, including piano and vocal staves with dynamic markings such as *cresc.*, *pp*, *p*, and *f*.

vocal line with lyrics: *fac con - sor - - tem, et pas - si - o con - sor - -*

musical score for the second system, including piano and vocal staves with dynamic markings such as *pp*, *fpp*, *p*, and *m*.

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The musical score on page 81 consists of several systems of staves. The top system includes five staves with musical notation. The first two staves feature a melodic line with a *cresc.* marking. The third staff has a *p* dynamic. The fourth and fifth staves also have *p* dynamics. The second system includes two staves with lyrics: "pla" and "gas". The third system includes two staves with lyrics: "tem," and "gas". The bottom system includes five staves with musical notation, including an *arco* marking. Dynamics include *p* and *fz*. A large watermark "PROBENFÜR" is overlaid diagonally across the page.

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B

dim. pp pp pp pp

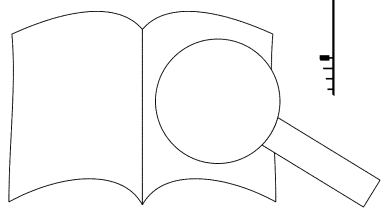
B

re - - - re. re.

B

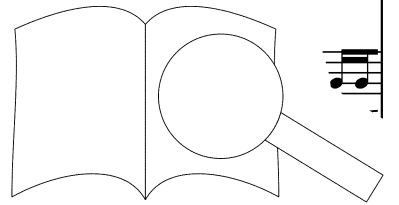
dim. pp pizz. dim. pp pp

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Fac me .i, vul - ne - ra - ri, cru - ce hac in - e - bri -
 me pla - gis vul - ne - ra - ri, vul - ne -

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dim. pp

dim. pp

p

dim.

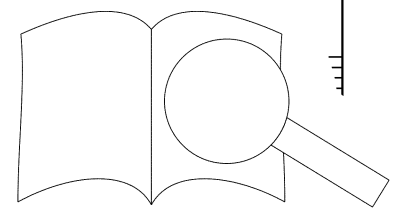
a - ri, in - e - bri - a - ri, rem

ra - - ri, ri, ob a - mo - rem, ob a - mo - rem

cresc. fz dim.

pizz. p fz dim.

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pp

pp

pp

pp

(tr)

pp

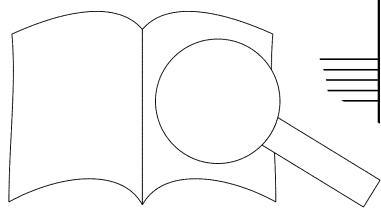
p

Fi - - - li - i. mor - tem, pas - si - o - nis fac

Fi - - - li - i. Pas - si - o - nis fac con -

pp

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Musical score for the first system, featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Dynamics include *fz*, *dim.*, and *pp*. A large watermark 'PROBE' is overlaid diagonally across the page.

Musical score for the second system, featuring two staves in bass clef. Dynamics include *pp* and *mf*. A large watermark 'PROBE' is overlaid diagonally across the page.

Vocal line with lyrics: con - sor - tem, et pla - gas re-co - le -

Vocal line with lyrics: sor - tem, ie - - - re.

Musical score for the third system, featuring two staves in treble clef. Dynamics include *mf*, *dim.*, and *pp*. The word *morendo* is written above the staff. A large watermark 'PROBE' is overlaid diagonally across the page.

Musical score for the fourth system, featuring two staves in treble clef. Dynamics include *mf*, *dim.*, and *pp*. A large watermark 'PROBE' is overlaid diagonally across the page.

Musical score for the fifth system, featuring two staves in treble clef. Dynamics include *pp*, *mf*, and *dim.*. The word *arco* is written above the staff. A large watermark 'PROBE' is overlaid diagonally across the page.

Musical score for the sixth system, featuring two staves in treble clef. Dynamics include *pp*, *mf*, *dim.*, and *pp*. The word *pizz.* is written above the staff. A large watermark 'PROBE' is overlaid diagonally across the page.

Musical score for the seventh system, featuring two staves in bass clef. Dynamics include *pp*, *mf*, *dim.*, and *pp*. The word *arco* is written above the staff. A large watermark 'PROBE' is overlaid diagonally across the page.

9. Inflammatus et accensus

Andante maestoso (♩ = 54)

Flauto

Oboe

Clarinetto
in Si^b / B

Corno in Fa / F

Fagotto

Timpani
in Re-La / d-A

Alto solo

Violino I

Violino II

Contrabbasso

The musical score is arranged in a standard orchestral format with staves for Flauto, Oboe, Clarinetto in Si^b / B, Corno in Fa / F, Fagotto, Timpani in Re-La / d-A, Alto solo, Violino I, Violino II, and Contrabbasso. The tempo is marked 'Andante maestoso' with a quarter note equal to 54 beats per minute. The Flauto part begins with a dynamic of *p*. The Oboe part starts with *f*. The Clarinetto part starts with *f* and includes a *marc.* section. The Fagotto part starts with *f* and includes a *marc.* section. The Violino I part starts with *f* and includes a *dim.* section. The Violino II part starts with *f* and includes a *marc.* section. The Contrabbasso part starts with *f* and includes a *marc.* section. The Alto solo part is marked 'Alto solo' and has a dynamic of *p*. The Timpani part has a dynamic of *p*. The score is marked with various dynamics including *f*, *marc.*, *dim.*, and *p*. There is a large watermark 'PROBENFÜR' diagonally across the page and a smaller watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

6

pp *p*

p

pp

p

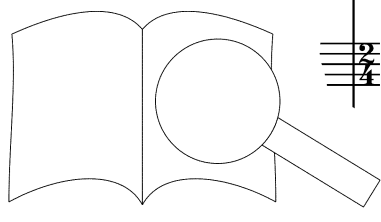
In - flam - ma - tus et ac - cen - sus , sim de - fen - sus in di - - e ju -

p

Violin I: *p*, *cresc.*
 Violin II: *p*
 Viola: *p*, *cresc.*
 Cello: *p*, *pp*
 Double Bass: *p*, *pp*

di - ci - i. In - flam - ma - - u - ce - per te Vir - go, sim de - fen - sus in di - - -

Violin I: *pizz.*, *pp*
 Violin II: *pizz.*, *pp*
 Viola: *pp*
 Cello: *pp*
 Double Bass: *pizz.*



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A

cresc. *f* *f* *p* *dim.*

cresc. *f*

cresc. *f* *p*

f *f* *dim.*

fp *dim.* *f* *pp*

e - ju - di

arco *f* *p* *dim.*

arco *fp* *f* *p* *dim.*

arco *fp* *f* *p* *dim.*

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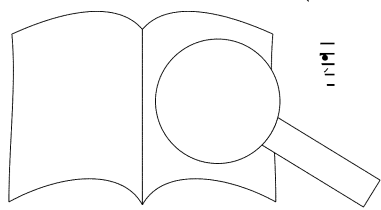
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pp pp pp p cresc. dim p cresc. p

p

sim de - fen - sus in di - - e ju - di - ci - .m - ma - tus et ac - cen - sus per

cresc. dim. p p cresc. dim. p p cresc. dim. p p cresc. dim. p



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pp dim. p fp

pp pp p

pp pp p

pp p

pp dim.

te Vir-go, sim de-fen-sus in di-ci-i.

dim. pp

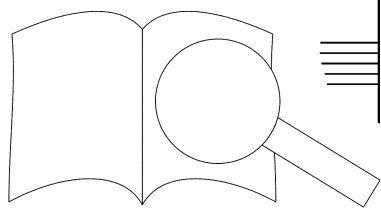
p pp f

p pp p

p pp p

pp pizz. mfp pp

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f *dim.* *p* *dim.*
f *dim.* *p* *dim.*
f *dim.* *p* *dim.*
f *dim.* *pp*
f *dim.*

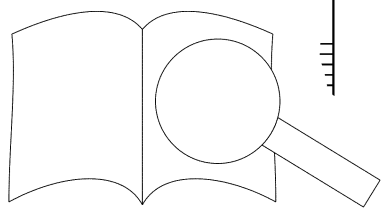
tr
fp

f
 Fac me cru - ce cu - sto - ri, di prae - mu - ni - ri, con - fo - ve - ri

f *p*
dim. *p*
dim. *fp* *p*

f *dim.* *fp* *p*
f *dim.* *fp* *p*

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rit.

a tempo

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a *pp* dynamic and includes a *dim.* instruction. The piano accompaniment features various textures and dynamics, including *pp* and *ppp*.

Piano accompaniment staff for the first system, showing a tremolo effect in the first measure.

Vocal line with lyrics for the first system: *gra - - - - - ti - - - - - io - ve - - ri, con - fo - ve - ri*. The tempo marking *rit.* is present above the line.

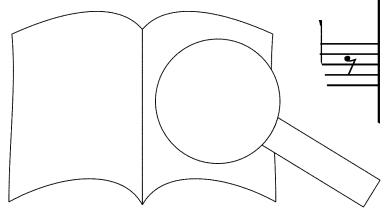
Piano accompaniment staff for the second system, showing a *rit.* marking above the staff.

Piano accompaniment staff for the third system, featuring a *pizz.* marking and a *pp* dynamic.

Piano accompaniment staff for the fourth system, featuring a *pizz.* marking and dynamics *pp*, *p*, and *mf*.

Piano accompaniment staff for the fifth system, featuring a *pizz.* marking and dynamics *pp*, *p*, *mf*, *dim.*, and *pp*.

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Violin I: *f*, *dim.*, *p*

Violin II: *f*, *dim.*, *p*

Viola: *f*, *dim.*

Cello: *f*, *dim.*

Double Bass: *f*, *dim.*

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

Violin I: *f*, *arco*, *dim.*, *p*

Violin II: *f*, *arco*, *dim.*, *p*

Viola: *f*, *arco*, *dim.*, *p*

Cello: *f*, *arco*, *dim.*, *p*

Double Bass: *f*, *arco*, *dim.*, *p*

Violin I: *f*, *arco*, *dim.*, *p*

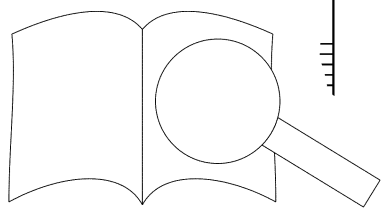
Violin II: *f*, *arco*, *dim.*, *p*

Viola: *f*, *arco*, *dim.*, *p*

Cello: *f*, *arco*, *dim.*, *p*

Double Bass: *f*, *arco*, *dim.*, *p*

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p *f* *p*
f *p*
p *f* *p*
f *p*
dim. *p* *f* *p*
f *p*
dim. *p* *f* *p*
arco
f *p*
dim. *p* *f* *p*
dim. *p* *f* *p*

mor - te Chri - sti prae - m - ni - ri, con - fo - ve - ri, con - fo - ve - ri gra -

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pp p pp

p pp

pp p pp

p

pp p

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

pizz. p pp

pizz. p

pizz. p dimin.

pizz.

pizz.

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mf *f* *p*

p *p*

mf *f* *p*

f *pp*

fr *ff* *pp*

dim. *p*

mor-te Chri-sti prae mu-ri, con-fo-ve-ri gra-ti-a,

arco *p*

arco *p*

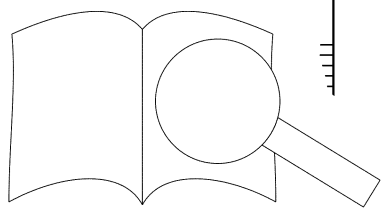
p

arco *fp*

arco *fp*

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The vocal line features dynamics *cresc.*, *dim.*, and *pp*. The piano accompaniment includes a right-hand part with *cresc.*, *dim.*, and *pp* markings, and a left-hand part with *cresc.* and *dim.* markings. A second system shows a piano part with *(tr)* markings and dynamics *cresc.*, *dim.*, and *pp*. The third system contains the vocal line with lyrics "con - fo - ve - ri - gra - ti - a, - ve - ri - gra - ti - a." and a dynamic marking *f*. The fourth system includes piano accompaniment with dynamics *cresc.*, *dim.*, and *pp*. The fifth system shows piano accompaniment with dynamics *cresc.*, *dim.*, and *pp*. The sixth system includes piano accompaniment with dynamics *p* and *pp*. The score is marked with various dynamics and performance instructions.

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74

pp

pp

pp

(tr) tr

pp

f

Fac me cru-ce cu-sto-di-ri, mc. rae-i. on - fo - ve - ri, con - fo - ve - ri,

p

cresc.

p

cresc.

p

cresc.

p

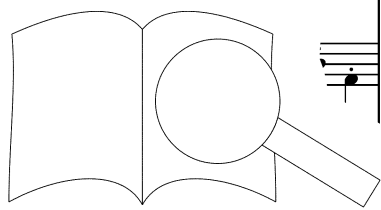
cresc.

p

cresc.

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rit.

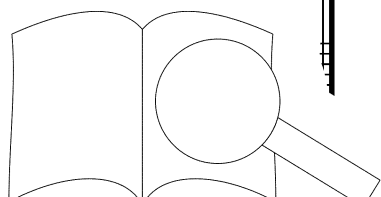
a tempo

Musical score for the first system, measures 79-82. It consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. Dynamics include *f*, *dim.*, *p*, and *pp*. The tempo changes from *rit.* to *a tempo*.

Musical score for the second system, measures 83-84. It consists of two staves. The first staff is in treble clef and contains the vocal line with lyrics "con - fo-ve-ri gra". The second staff is in bass clef. Dynamics include *f*, *dim.*, and *pp*. The tempo is marked *rit.*

Musical score for the third system, measures 85-88. It consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. Dynamics include *f*, *p*, and *pp*. The tempo is marked *rit.*

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10. Quando corpus morietur

Andante con moto (♩ = 76)

Flauto *pp* *cresc.* *dim.* *pp*

Oboe *pp* *cresc.* *dim.* *pp*

Clarinetto in La / A *pp* *cresc.* *dim.*

Corno in Fa / F *pp* *cresc.* *dim.*

Fagotto *pp* *cresc.*

Timpani in Si-Fa# / H-Fis *pp* *cresc.* *pp*

Andante con moto (♩ = 76)

Soprano

Alto

Tenore

Basso

Soprano

Alto

Tenore

Basso

Soli

Coro

Quan-do

Quan-do

Vir. *pp* *cresc.* *dim.*

Contrabbasso *pp* *cresc.* *dim.*

Musical score for the first system, featuring five staves with various musical notations including notes, rests, and dynamic markings like *p*, *fp*, and *fz*.

Musical score for the second system, including vocal lines with lyrics: "cor - pus mo - ri - e - tur, fac ut a pa - ra-di-si glo - ri -".

Musical score for the third system, including vocal lines with lyrics: "cor - pus mo - ri - e - tur, do - ne - tur pa - ra-di-si glo - ri -".

Musical score for the fourth system, featuring five staves with musical notation.

Musical score for the fifth system, featuring five staves with musical notation.

Musical score for the sixth system, including a vocal line with lyrics and a large graphic of an open book.

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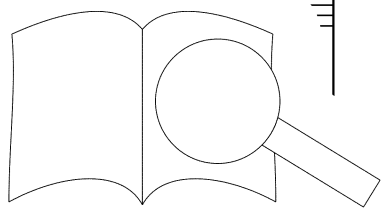
f *dim.* *mf* *dim.* *mf*
fp *dim.* *dim.* *mf*
fp *dim.* *mf* *dim.* *mf*
fp *mf* *dim.* *mf*
fp *mf* *dim.* *mf*

dim. *p*
a - - ni-mae do - ne - tur pa - ra-di-si glo - ri - a
dim. *p*
fac ut a-ni-mae do - ne - - - tur pa-ra-di - si glo - -
dim. *p*
a - - ni-mae do - ne - tur pa - ra-di
ne - - - tur pa -

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

f *dim.* *mf* arco
dim. *mf* arco
dim. *mf* arco
p *dim.* *mf* arco
p *dim.* *mf* arco
f *mf*

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poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a

esr

f.c.

e - tur, quan - tur, fac ut a - ni - mae do -
 e - tur, fac ut a - do cor - pus mo - ri - e - tur, fac ut
 e - tur, pus mo - ri - e - tur, fac ut a - ni-mae do -
 fac ut a - do cor - pus mo - ri - e - tur, fac ut a - ni-mae do -

poco a poco cresc.

f
poco a poco cresc.

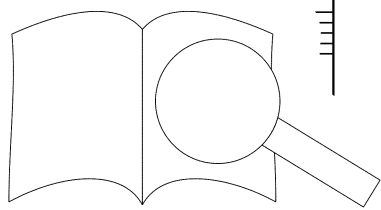
poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

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mf *molto cresc.*

mf *molto cresc.*

mf *molto cresc.*

mf *molto cresc.*

mf *molto cresc.*

tr

p *molto cresc.*

molto cresc.

ne - tur pa-ra-di-si glo-ri ai-si glo-ri-a, pa-ra-di-si glo-ri-

a-ni-mae do-ne .a-ri-a, pa-ra-di-si glo-ri-a,

ne-tur, fac do-ne-tur pa-ra-di-

ne - - - - - ni-mae do-ne-tur pa-ra-di-si glo-ri-

molto cresc.

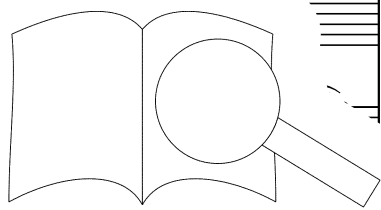
molto cresc.

molto cresc.

molto cresc.
arco

molto cresc.

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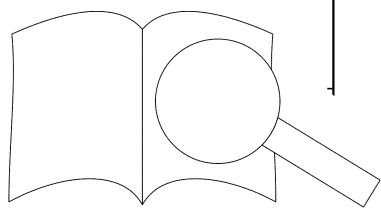
rit.

Musical score for the first system, including piano and violin parts. The piano part features a complex rhythmic pattern with many sixteenth notes. The violin part has a melodic line with slurs and accents. Dynamics include *ff* and *ffz*. A *rit.* marking is present at the end of the system.

Vocal score with lyrics: a, pa-ra-di-si glo-ri-a, pa-ra-di-si glo-ri-a, pa-ra-di-si glo-ri-a. The score includes vocal lines for different parts and piano accompaniment. Dynamics include *ff* and *ffz*. A *rit.* marking is present at the end of the system.

Musical score for the second system, including piano and violin parts. The piano part continues with complex rhythmic patterns. The violin part has a melodic line with slurs and accents. Dynamics include *ff* and *ffz*. A *rit.* marking is present at the end of the system.

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a tempo

Musical score for the first system, including staves for strings and woodwinds. Dynamics include *p* and *p dolente*.

fp

a tempo

p dolente

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

Quan -

Quan - do cor - pus mo - ri -

Quan - - do

mo - - - - ri -

a ten

Musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *p*, *fz*, and *cresc.*.

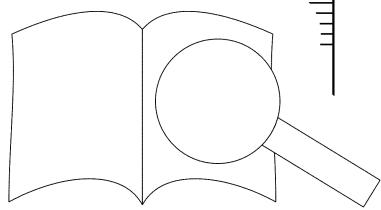
mf p cresc. fz mf p cresc. fz p cresc. mf p fz mf p

fac ut a - ni-mae do - ne - tur ni pa - ra -
 fac ut a - ni-mae do - ne - ra -
 e - tur, fac ut a - ni-mae do di - si glo - ri - a, pa - ra -
 e - - - tur, fac ut a - ni- tur pa - - - ra - - -

mf dim. p pr

p cresc. p cresc. arco div. mf p cresc.

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Allegro molto (♩ = 132)

66

Musical score for the first system, measures 66-71. It includes staves for strings and woodwinds. Dynamics range from *f* to *mf*.

Musical score for the second system, measures 72-77. It includes a vocal line and piano accompaniment. Dynamics range from *f* to *mf*.

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

cresc.

di - - - si glo - - - ri -

di - si glo - ri - a, pa - ra - di - si glo -

cresc.

di - - - si glo -

pa - - - ra - - - di

pa - - - ra - si

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

pa - - si glo - ri - a.

Allegro molto (♩ = 132)

Musical score for the third system, measures 78-83. It includes staves for strings and woodwinds. Dynamics range from *f* to *mf*.

Allegro molto (♩ = 132)

Musical score for the fourth system, measures 84-89. It includes staves for strings and woodwinds. Dynamics range from *f* to *mf*.

arco

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

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

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

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

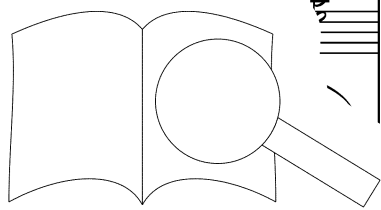
a - - - - - men, a - men, a - men, a - men,

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

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

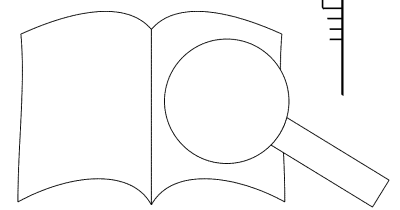
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First system of musical notation, featuring piano accompaniment on the left and vocal lines on the right. The piano part includes chords and melodic lines with slurs. The vocal lines consist of several staves with notes and rests.

Second system of musical notation, continuing the piano accompaniment and vocal lines from the first system.

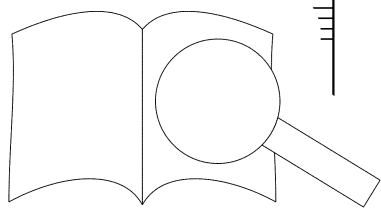
Third system of musical notation, including lyrics: "a - - - men, a - - -". The piano accompaniment continues with chords and melodic lines.

Fourth system of musical notation, including lyrics: "men, a - - men, - men, a". The piano accompaniment continues with chords and melodic lines.

Fifth system of musical notation, including lyrics: "a - - - men,". The piano accompaniment continues with chords and melodic lines.

Sixth system of musical notation, concluding the piano accompaniment and vocal lines.

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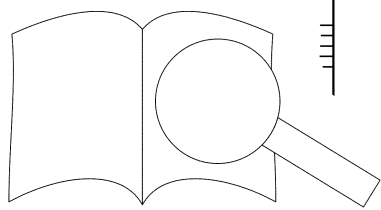
men! Quan - do cor - pus

men! Quan - do cor - pus

men! Quan - do cor - pus

men! Quan - do cor - pus

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mo - ri - e - - tur, fac, - - ne - tur pa - ra - di - si,

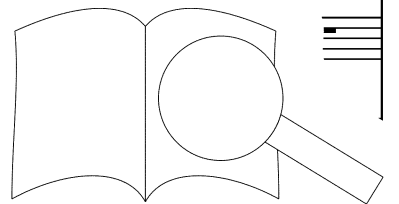
mo - ri - e - - tur, mae do - ne - tur pa - ra - di - si,

mo - ri - e - - ni - mae do - ne - tur pa - ra - di - si,

mo - ut a - ni - mae do - ne - tur pa - ra - di - si,

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fff

fff

fff

fff

tr

p

ff

fff

pa - ra - di - si glo -

pa - ra - di - si g¹ - a!

pa - ra - di - ri - a!

pa - ra ri - a!

fff

fff

fff

fff

fff

fff

fff

dim.

dim.

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The musical score on page 181 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano (p), diminuendo (dim.), and pianissimo (pp) markings. The second system features a bass clef staff with pp, dim., and ppp markings, and a wavy line indicating a tremolo effect. The third system shows a grand staff with various musical notations. The fourth system continues with a grand staff. The fifth system includes a grand staff with a *molto tranquillo* tempo marking. The sixth system features a grand staff with piano (p), diminuendo (dim.), and pianissimo (pp) markings, and a large graphic of an open book with a magnifying glass. The watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

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pp

PROBE PART FÜR
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dim. *pp*

(tr) *dim.* *pp*

ppp *ppp* *ppp*

ppp

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