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REIHE XXII · BAND 1

Stabat Mater

G. HENLE VERLAG MÜNCHEN

JOSEPH HAYDN

STABAT MATER

1767

HERAUSGEGEBEN VON
MARIANNE HELMS
UND
FRED STOLTZFUS

1993

G. HENLE VERLAG MÜNCHEN

The Celebrated
STABAT-MATER
as Performed at the
NOBILITY'S CONCERT;
Composed By
Giuseppe Haydn

Price

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ZUR GESTALTUNG DER AUSGABE

Der musikalische und sprachliche Text folgt soweit wie möglich den grundlegenden Quellen (siehe den Kritischen Bericht), jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Berichtigungen werden normalerweise nicht im Text selbst gekennzeichnet, sondern ebenso wie abweichende Lesarten im Kritischen Bericht angeführt; nur in Einzelfällen erscheinen Varianten oder Konjekturen in Kleinstich oder in Fußnoten.

Ergänzungen (von Vortragszeichen, Akzidenzien, Generalbaßziffern, Haltebögen usw.) stehen in runden Klammern (), wenn sie relativ schwach überliefert sind, ihre Übernahme sich aber aus musikalischen Gründen empfiehlt; sie stehen in eckigen Klammern [], wenn es sich um Zusätze von seiten der Herausgeber handelt.

Ohne Klammern in der Ausgabe und ohne Erwähnung im Kritischen Bericht sind ergänzt: fehlende Akzidenzien a) vor der ersten Note eines Taktes, wenn diese eine Tonrepetition darstellt, b) am Beginn einer neuen Zeile, wenn die Note übergehalten ist, c) vor der zweiten Note eines Oktavsprungs;
ein fehlender Haltebogen bei zwei auf einem System notierten Bläserstimmen, wenn einer der beiden Bögen vorhanden ist (betrifft Anhang II).

Gewisse Eigentümlichkeiten der Notierungsweise in den grundlegenden Quellen sind geändert: Die Partituranordnung (die sich so nur in einigen Quellen findet) ist der heutigen Praxis angepaßt;

die Taktstriche sind statt nur durch die Systeme auch durch die Zwischenräume gezogen;

die Schreibweise der Überschriften, Besetzungs- und Tempoangaben ist normiert;

folgende Schlüssel sind ersetzt: in den Singstimmen der Sopran- und der Altschlüssel durch den Violinschlüssel, der Tenorschlüssel durch den oktavierten Violinschlüssel, in der Orgelstimme der Sopran- durch den Violinschlüssel;

Abkürzungen wie ‚S‘ statt *Solo* bzw. ‚T‘ statt *Tutti* sind stillschweigend aufgelöst;

Dynamische Zeichen wie ‚pia‘, ‚po‘ oder gelegentliches ‚piano‘ bzw. ‚fo‘, ‚for‘ oder gelegentliches ‚forte‘ sind zu *p* bzw. *f* vereinheitlicht;

Abkürzungen wie ρ , ρ oder ρ sind aufgelöst, bis auf diejenigen im Presto-Satz *Flammis orci*;

Schreibungen wie ρ | sind geändert zu ρ | ρ ;

die Auf- oder Abwärtsstielung der Noten ist nach der heutigen Stichregel gehandhabt;

Doppel- und Akkordgriffe in den Streichern sind zusammengestellt;

die Noten der in Anhang II auf einem System notierten Bläserstimmen sind gewöhnlich zusammengestellt, bei Unisonoführung ist die Doppelstielung beibehalten oder durch *a 2* ersetzt;

nach heutiger Notierungsweise überflüssige Akzidenzien sind weggelassen, sofern sie nicht als Warnungsziffern sinnvoll erscheinen;

in der Generalbaßbezifferung ist die Zahl der Aushaltestriche der Zahl der übereinanderstehenden Ziffern angeglichen;

der sprachliche Text ist hinsichtlich Groß- oder Kleinschreibung sowie Interpunktion und Silbentrennung, die in den musikalischen Quellen oft vernachlässigt sind, der heute in liturgischen Büchern üblichen Schreibweise angepaßt.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsweise möglichst eng an die grundlegenden Quellen. Dies gilt z.B. für:

die Unterscheidung zwischen Doppel- und Schlußstrichen am Ende der einzelnen Abschnitte;

den Alt- und Tenorschlüssel in der Orgelstimme;

die Stellung der Generalbaßbezifferung über dem System;

die Balkung der Noten unter Ausgleich einiger Inkongruenzen;

die Triolen- und Sextolenbezeichnung;

die Staccato-Notierung (meist Strich, seltener Punkt);

die Notenwerte der Vorschläge (zu Ausnahmen siehe den Kritischen Bericht);

den sprachlichen Text nach Wortlaut und Lautform.

Stabat Mater dolorosa

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
o
Cembalo*)

*) *Organo o Cembalo* in den besten Quellen zweier Überlieferungszeige, *Organo* in einem Zweig.
Zur Besetzung siehe Vorwort: Bemerkungen zur Aufführungspraxis.

Vervielfältigungen jeglicher Art sind gesetzlich verboten.
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5

Musical score for measures 5-9. The piano part features a melodic line with trills and dynamic markings of forte (f) and piano (p). The bass part has a rhythmic accompaniment with dynamic markings of forte (f) and piano (p).

4+ (2) 6 1 1 1 1 6 6 1 1 1 1 6 7 b 6 7 b 6 7 b 6 7 6 5 # #

10

Musical score for measures 10-14. The piano part features a melodic line with dynamic markings of forte piano (fp) and fortissimo (ff). The bass part has a rhythmic accompaniment with dynamic markings of fortissimo (ff) and piano (p).

6 4 7 5 8 6 6 4 5 6 6 4 6 (7) (5) -

13

f *(tr)* *p* *f* *p* *f* *p*

Solo
Sta - - - bat

f *p* *f* *p*

16

tr *tr* *p* *fz* *p* *f* *fz* *p* *f*

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

6 *b*6 5 # [7] 6 6 *b*6 6 5 (b)6 4+ [2] 6 1 1 1 1

fz *p* *f*

8 la - cry - mo - sa, la - cry - mo - sa, la - - - cry - mo - sa,
 jux - ta cru - cem

6 7 4+ 6 7 4+ 6 7 4+ 6 5 6 7 5 # 1 1 1 1 1 1

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

45 65 7 6 4 3 5 3 3 3 3 6 6

28

28

p

p

p Tutti
Sta - bat Ma - ter

p Tutti
Sta - bat Ma - ter

p Tutti
Sta - bat Ma - ter

8 bat Fi - li - us. Tutti *p*

Sta - bat Ma - ter do - lo -

6 6 6/4 5/4 (-) 3 b7 6/4

31

31

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

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

8 do - lo - ro - sa jux - ta cru - cem la - cry - mo - sa,

ro - sa jux - ta cru - cem la - cry - mo - sa,

b6/4 = (5/3) b7/5 = = = b6/4 = 4/2

f *f* *f*

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

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

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

dum pen - de - - - - bat, dum pen - de - - -

3 (6) 6 6 6 3 6

f

p *p* *p*

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

dum pen - de - bat, dum pen - de - bat, dum pen - de - - bat

de - - - bat Fi - -

- - - bat Fi - li - us,

6 6 6 5 7 7 7 6 5 (-)

p

li - us.

Fi - li - us.

8 Fi - li - us, Fi - li - us, dum pen-de-bat. Sta - - - bat

Fi - li - us.

4 3 3 3 (6 4 3)

(pp) p

Solo *)

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

(fz) p f

(fz) p f

6 7 6 5 6 5 (2) 6 (1 1 1 1)

(fz) p f

*) So wahrscheinlich im Original und demnach fünf Viertel im Takt; siehe den Kritischen Bericht.

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

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

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

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

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

54

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

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

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

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

b7 6 5 4 \#2 6 7

57

- di - us, cu - jus a - ni - mam con - tri - sta - tam per - trans -

- di - us, ge - men - tem et do - len - tem, ge - men - tem,

- di - us, ge - men - tem et do - len - tem, ge - men - tem,

- di - us, ge - men - tem et do - len - tem, ge - men - tem,

6 \# (b)6 4+ (2) 6 1 1 1 1 6 b b4 6 1 1 (1) [1] 6 7 b

61

i - - vit gla - - di - us, per - trans - i - - vit _____, per - trans -
 do - len - tem, per - trans - i - vit gla - di - us, per - trans - i - - vit _____, per - trans -
 do - len - tem, per - trans - i - vit gla - di - us, gla - - - - di - us,
 do - len - tem, per - trans - i - vit gla - di - us, gla - - - - di - us,
 6 7 \flat 6 7 \flat 6 \flat 7 6 4 # 6 7 8

64

i - - vit gla - - di - us, per - trans - i - vit gla - di - us, gla - - di - us,
 i - - vit gla - - di - us, per - trans - i - vit gla - di - us, gla - - di - us,
 per - - trans - i - - vit, per - - trans - i - vit gla - di - us, gla - - di - us,
 per - - trans - i - - vit, per - - trans - i - vit gla - di - us, gla - - di - us,
 6 \flat 6 \flat 5 (b) \flat 6 6 \flat 6 5 -

67

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

9/4 8/3 b6 7/5 6/4 # 45 46 6 b6/4 6/5 7 # 4+

p *f*

70

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

6 6/4 # 6 45 6 (6/4 #)

senza organo

p *f* *p*

O quam tristis et afflicta

Larghetto
Affettuoso

Corno inglese I

Corno inglese II

Violino I *con sordino*

Violino II *con sordino*

Viola *

Alto Solo

Organo
o
Cembalo

(Solo) 6 6 5 6 7 7 6 b7 5 - 6 6 2 6 6 4 3

p *f* *f* *p*

11

f p *f p* *f p* *f p* *f p* *f* *p* *tr* *p*

f p *f p* *f p* *f p* *f p* *f* *p* *tr* *p*

f *p*

6 5 6 5 (6) 6 5 [4 3] *senza organo*

f *p*

*) In einigen Quellen *con sordino* auch in der Viola.

22

(f) *(f)* *(p)* *(p)* *(p)*

coll' organo

5 7 5 6 6 4 3 b5 6 5 b6 46

31

(f) *(f)* *(f)* *(f)* *(f)* *(f)* *(f)* *(f)*

(tr) *(tr)*

6 46 b6 8 6 (b)6 6 6 6 4 3 6 6

39

(p) *(p)* *(p)* *(p)* *(p)* *(p)* *(p)* *(p)*

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

6 6 6 4 5 6 7 7 6 b7 5 - 6 6 5 4 2 6 6 5 (4) 2 6 6 6 4 5 2 6

*) *b* quellengemäß; spielbare Variante in Takt 193/194.

ge - ni - ti. O quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta. Quae moe - re - bat

5 3 # 3 (b)3 3 3 43 6 5 46 (6 6) 5 6 4 4 senza organo

et do - le - bat coll' organo et tre - me - - - bat cum vi - de - bat

(5)

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

7 4 5 b5 46 6 46 6 6 4 4 4 6 3 6 b3 6 b7 5 45 6 (b b6 46) 6 46 - 6 6 # fz

83

f

f p

f

nas in - cly - ti.

f

94

p

f

p

f

senza organo

coll' organo

p

f

102

(p)

(p)

(p)

(p)

(p)

O! O

p

110

quam tri-stis et af-fli-cta, o quam tri-stis et af-fli-cta fu-it

b9 *8* *7* *b6* *5* *6* *b6* *4* *6* *5* *(-)* *b3* *(b5)* *b5* *4* *b* *(5)* *5*

119

il-la be-ne-di-cta Ma-ter U-ni-ge-ni-ti, U-ni-ge-ni-ti.

p *p* *tr*

8 *7* *6* *3* *b7* *8* *b7* *8* *1* *1* *1*

6 *5* *4* *3* *2*

128

Quae moe-re-bat et do-le-bat et tre-me-bat, na-ti-poe-nas, na-ti-poe-nas, cum vi-de-bat

senza organo coll' organo

5 *6* *b5*

138

poe - nas in - cly - ti. Quae moe - re - bat et do - le - bat et tre - me - -

senza organo coll' organo

147

- - bat, cum vi - de - bat na - ti poe - nas, na - ti poe - nas in - cly - ti, na - ti

157

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

169

Musical score for measures 169-175. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "poe - nas in - cly -" and a fermata. The piano accompaniment features a complex texture with multiple voices, including a bass line with fingerings 6, 2, 1, 1, 1, [1 1], 6, 4. Dynamic markings include *f* and *p*.

176

Musical score for measures 176-187. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "ti." and "senza organo". The piano accompaniment features a complex texture with multiple voices, including a bass line with fingerings 6, 5, 6, 5, (6), 6/5, 6/4, 3. Dynamic markings include *f*, *p*, and "senza sordino".

188

Musical score for measures 188-194. The system includes a piano accompaniment. The piano part features a complex texture with multiple voices, including a bass line with fingerings 5, 7, 5, 6, 4, 3. Dynamic markings include *f* and "coll' organo".

Quis est homo qui non fleret

Lento

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
Cembalo

Tutti

Quis, quis, quis est ho-mo, quis est

Quis, quis, quis est ho-mo, quis est

Quis, quis, quis est ho-mo, quis est

Quis, quis, quis est ho-mo, quis est

Quis, quis, quis est ho-mo, quis est

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

4

ho - mo qui non fle - ret, qui non fle -

ho - mo qui non fle - ret, qui non

ho - mo qui non fle - ret, qui non fle -

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

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

6 5 7 6 6 (#7) 1 1 (1 1) 6 5 b5

7

- - ret, qui non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, si vi - de - ret
 fle - ret, non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, si vi - de - ret
 - - ret, qui non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, si vi - de - ret
 fle - ret, non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, si vi - de - ret in

6 5 b 5 b7 4 4 -
 6 6 6 5 6 4 3 b7 5

10

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

6 5 [b] b7

12

8 tan - - to, in tan - - to sup - pli - - ci - o? [f]
 in
 Quis, quis, quis est ho - mo
 6 5 6 7 5 (4)

14

8 tan - - to, in tan - - to sup - pli - - ci - o? (f)
 in
 Quis, quis est ho - - - mo qui non -
 qui non fle - ret, Chri - sti Ma - trem si vi - de - ret in
 (6) 5 6 7 b b7

Piano accompaniment for measures 16-17. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and quarter notes.

Vocal and piano accompaniment for measures 16-17. The vocal line is in a soprano or alto register. The piano accompaniment continues with the same texture as in the previous system.

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

Quis, qui non fle - - - - ret,

8 fle - ret, Chri - sti Ma - trem si vi - de - - ret in

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

6 5 6 7 7 4

Piano accompaniment for measures 18-19. The right hand continues with its intricate melodic pattern. The left hand maintains a consistent bass line.

Vocal and piano accompaniment for measures 18-19. The vocal line continues with the same melodic flow.

Quis, qui non fle - - - - ret, in

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

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

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

6 5 6 7 [b] b7

20

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

b6 (b)5 b6 b7 b7 7 7

22

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

7 7 b b7 5 4 4 2

Quis non posset contristari

Moderato

The score is for the piece "Quis non posset contristari" in Moderato tempo. It features a vocal soloist and an instrumental ensemble. The vocal part begins with the lyrics: "Quis non posset contristari, pi-am Ma-trem con-tem-pla-ri". The instrumental parts include Oboe I and Oboe II (both silent), Violino I and Violino II (marked *p*), Viola (marked *p*), and Organ/Cembalo (marked *p* and Solo). The Organ/Cembalo part includes figured bass notation: 7 5 6 6 5 7 5 6 5 3. The score is divided into systems, with measures 5, 9, and 13 marked. The vocal part includes trills (*tr*) and sixteenth-note passages. The Organ/Cembalo part features complex rhythmic patterns, including sixteenth-note runs and trills.

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano Solo

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

Organo
o
Cembalo

Solo *p*

7 5 6 6 5 7 5 6 5 3

5

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

7 4 6 b5 4 3 # 7 6 4 5 4 4 2 = 4 6 5 2 = 4 6 6 5 6 4 4

9

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

6 6 6 5 4 5 (6 5) 4 7 4

13

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

18

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

22

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

26

30

34

4+ 2 6 4+ 2 6

5 4 6 (5 6) 4 6

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

39

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

6 (7) 6 7 1 1 1 4+ 6 # 4 (5) 6 6

f

43

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

6 6 6 6 5 6

p

46

ri do -

6 (5 6 5) 3) 4 - #4 - 5 - #5 - 6 - 7 8 16

fz *p* *fz* *fz* *fz* *(tr)* *fz*

len - tem cum Fi - li - o, cum Fi - - li - o, quis non pos - set con - tri - sta - ri, pi - am

p

Ma - trem con - tem - pla - ri do - len - - tem cum Fi - li - o?

f

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

p

61

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

66

o?

70

Pro peccatis suae gentis

Allegro ma non troppo

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso Solo

Organo
Cembalo

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

6

10

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

15

in tor - - men - tis, in tor - men - tis, tor - men - tis

20

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

*) Besser ohne den Vorschlag.

24

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

28

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

32

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

37

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

42

pro pec-ca - tis su - ae gen - tis vi - - dit Je - - sum

47

in tor - men - tis, in tor - -

51

men - - tis, in tor - men - - tis, tor - men - tis

(7) b b5 b6

55

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

f p f

f p f

f p f

f p f

59

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

(p)

63

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

(f) *(p)* *(f)* *(p)* *f* *f* *f* *p* *f* *p* *f* *p*

f *p*

67

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

f *[ff]* *f* *[ff]* *f* *[ff]* *f* *[ff]*

71

f *[ff]* *f* *[ff]* *f* *[ff]* *f* *[ff]*

Vidit suum dulcem natum

Lento e mesto

Musical score for the first system, measures 1-4. The score includes parts for Oboe I, Oboe II, Violino I, Violino II, Viola, Tenore Solo, and Organo/Cembalo. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked "Lento e mesto".

- Oboe I:** Measures 1-4 are mostly rests. In measure 3, it plays a half note G4 (p), followed by a quarter note G4 (f), and a quarter note F#4 (f) in measure 4.
- Oboe II:** Measures 1-4 are mostly rests. In measure 3, it plays a half note G4 (p), followed by a quarter note G4 (f), and a quarter note F#4 (f) in measure 4.
- Violino I & II:** Play a rhythmic pattern of eighth notes. In measure 3, they play a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 4.
- Viola:** Plays a rhythmic pattern of eighth notes. In measure 3, it plays a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 4.
- Tenore Solo:** Rests throughout the system.
- Organo/Cembalo:** Plays a rhythmic pattern of eighth notes. In measure 3, it plays a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 4.

Musical score for the second system, measures 5-8. The score includes parts for Violino I, Violino II, Viola, and Organo/Cembalo. The key signature is three flats and the time signature is common time.

- Violino I & II:** Play a rhythmic pattern of eighth notes. In measure 5, they play a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 6. In measure 7, they play a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 8.
- Viola:** Plays a rhythmic pattern of eighth notes. In measure 5, it plays a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 6. In measure 7, it plays a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 8.
- Organo/Cembalo:** Plays a rhythmic pattern of eighth notes. In measure 5, it plays a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 6. In measure 7, it plays a half note G4 (f), followed by a quarter note G4 (p), and a quarter note F#4 (f) in measure 8.

9

p *poco f* *f*

8 Vi - dit su - um dul - cem na - tum, dul - cem na - tum, vi - dit su - um

(6) 6/4 6 4/2 6 5 7 4/6

p *poco f* *f*

13

p *pp*

8 dul - cem na - tum, dul - cem na - tum mo - ri - en - do de - so - la - tum, senza organo

7 4/6 7 4/6 b7 6 b7 6 b7 6

p *pp*

17

fz

8 mo - ri - en - do de - so - la - tum, dum e - mi - sit spi - ri - tum, dum e - mi - sit, coll' organo

6 5 6 4 3 6 5 4 5

*) Zu den Appoggiaturen siehe Vorwort: Bemerkungen zur Aufführungspraxis.

22

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

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

6 6 4 3 7 6 7 6 7 6 7 6

26

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

8

7 6 7 6 8 6 6 4 (5) 3

31

p *f* *p* *f*

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

senza organo

6 4 2 6

35

mo - ri - en - do de - so - la - tum, dum e - mi - sit spi - ri - tum. Vi - dit su - um

coll' organo
6 5 (b3) b6 4 3

40

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

4/2 (b)6 4/2 6 4/2 6 4/6 6/4 4 (7)

44

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

6 6/4 4 6 5 6/4 4 [6/4 5 6/4 5]

Musical score for measures 48-51. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "dum e - mi - sit spi - ri - tum, dum e - mi - sit spi - ri -". The piano accompaniment features dynamic markings such as *fz*, *p*, *f*, and *tr*. Chord symbols like $\frac{4}{2}$, $\frac{6}{4}$, and $\frac{b7}{5}$ are present.

Musical score for measures 52-55. The system includes a piano accompaniment and a vocal line. The vocal line has the word "tum.". The piano accompaniment features dynamic markings such as *f* and *p*. Chord symbols like $7 \flat 6$, $b7 \ 6$, and $(b)7 \ 6$ are present.

Musical score for measures 56-59. The system includes a piano accompaniment and a vocal line. The piano accompaniment features dynamic markings such as *f*, *p*, and *[p]*. Chord symbols like $\frac{8}{6}$, $\frac{6}{4}$, and \flat are present.

Eja Mater, fons amoris

df

Allegretto

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
o
Cembalo

Tutti

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

Tutti

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

(Tutti)

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

Tutti

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

(Tutti)

1 1 1 6 6 4 # (5) 5 # 4 6 (-) # 6 4 #

9

e - ja Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut te - cum,

e - ja Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut

8 e - ja Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut

e - ja Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut

(1 1 1) 6 6 4 # 4 6 = = = = 6 (6)

*) Die musikalische Zäsur steht am Versende, die dem Sinn gemäße Zäsur ist aber erst nach *fac* zu setzen.

te - cum lu - ge - am; e - ja Ma - ter, fons a - mo - ris, e - ja Ma -
 te - cum lu - ge - am; e - ja Ma - ter, fons a - mo - ris, e - ja
 8 te - cum lu - ge - am; e - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja
 te - cum lu - ge - am; e - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja

6 5 # 6 6 5 # 7 4 # 4 7 4 # 4 7 4 3 4 7 4 3 (5)

- - ter, fons a - mo - ris, me sen - ti - re vim do - - lo - ris,
 Ma - ter, fons a - mo - ris, me sen - ti - re vim do - - lo - ris,
 8 Ma - ter, fons a - mo - ris, me sen - ti - re vim do - - lo - ris,
 Ma - ter, fons a - mo - ris, me sen - ti - re vim do - - lo - ris,

6 5 6 5 6 5 (6) 5 6 7 6 5 6 5

39

Musical score for measures 39-50. The score includes piano accompaniment and vocal parts. The piano part features dynamic markings such as *fp*, *f*, *fz*, and *(fz)*. The vocal parts include lyrics: *vim do - lo - ris, vim do - lo - ris fac, ut te - cum, fac, ut te - cum lu -*. The bottom staff shows figured bass notation with figures like *b5*, *5*, *b6*, *6*, *b7*, *b6*, *4*, *6*, *5*, *(1)*, and *6*.

51

Musical score for measures 51-60. The score includes piano accompaniment and vocal parts. The piano part features dynamic markings such as *p* and *f*. The vocal parts include lyrics: *ge - am, fac, ut te - cum, fac, ut te - cum lu - ge - am*. The bottom staff shows figured bass notation with figures like *6*, *5*, *(5)*, *6*, *5*, *4*, *3*, *6*, *4+*, and *b3*.

63

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

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

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

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

6 6 6 6 6 6 6 6 6 6 6 6

73

Fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um, in a -

Fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um, in a -

8 Fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um, in a -

Fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um, in a -

(6) 5 6 8 6 4 3 6 (6) b6 b7 6 5 (6) # 6 6 46

83

man - do Chri - stum De - um, ut si - bi, ut si - bi com -

man - do Chri - stum De - um, ut si - bi, ut

8 man - do Chri - stum De - um, ut si - bi, ut si - bi com - pla - ce -

man - do Chri - stum De - um, ut si - bi, ut si - bi com - pla - - ce -

7 6 5 8 7 6 # (6) 6 5 # 7 4 # 4 7 4 # 4 7 4 4 7 4 3 b7

92

pla - ce - am, ut

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

8 am, com - pla - ce - am,

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

4 3 5 6 5 3 6 5 (3) 6 5 # 6 7 6 5 # *tasto solo*

si - bi com - pla - ce - am. Fac, fac, fac, ut
 pla - ce - am. Fac, fac, fac, ut
 8 ut si - bi com - pla - ce - am. Fac, fac, fac, ut
 pla - ce - am. Fac, fac, fac, ut
 organo #

si - bi, fac, ut si - bi com - pla - ce - am. Fac, ut te - cum, fac, ut te - cum
 si - bi, fac, ut si - bi com - pla - ce - am. Fac, ut te - cum, fac, ut te - cum
 8 si - bi, fac, ut si - bi com - pla - ce - am. Fac, ut te - cum, fac, ut te - cum
 si - bi, fac, ut si - bi com - pla - ce - am. Fac, ut te - cum, fac, ut te - cum
 fz fz p p p p p p

120

lu - - - ge - am - - - , fac, ut si - bi, fac, ut si - bi com-
 lu - - - ge - am - - - , fac, ut si - bi, fac, ut si - bi com-
 8 lu - - - ge - am - - - , fac, ut si - bi, fac, ut si - bi com-
 lu - - - ge - am - - - , fac, ut si - bi, fac, ut si - bi com-

Figured Bass: \flat 5 7 5 4 # 6 5 4 3 5 7 5

130

pla - - ce - - am.
 pla - - ce - - am.
 8 pla - - ce - - am.
 pla - - ce - - am.

Figured Bass: 6 # (46 -) 6 4 #

Sancta Mater, istud agas

Larghetto

The musical score is arranged in a system with the following parts from top to bottom: Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano Solo, Tenore Solo, and Organo o Cembalo. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Larghetto'. The score includes various dynamics such as *p dolce*, *f*, *p*, and *f*. Trills are indicated with 'tr' and a circled '1'. The organ part includes a 'Solo' marking and a sequence of fingerings: 6, 6, 6, 7, 5, 4, 2, 6, 5, 9, 7, 3, 4, 5. The piano part features complex textures with trills and rapid sixteenth-note passages. The vocal parts (Soprano and Tenor) are currently silent, indicated by a large '8' at the beginning of their staves.

15

p

p

p

p

6 (6) 6 5 (3) 6 (5)

p

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

19

f

f

f

f

f

f

p

p

p

6 6 6 5 3 [1] [1] [1] 6 [6] 6 7

f

p

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

26

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

(5) 4/2 6 5 9/4 7/5 6/4 3 6 6 (6)

34

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

6 [5] 4 4 5 6 6/5 4 3 6 5 6 6/4 4 6 6 6/4 2 6 6/6 6/4 2

*) In etlichen Quellen ♯, ebenso in Takt 73.

**) An der Parallelstelle Takt 75: f^2 .

42

va - li-de,

6 - - [-] 6 - - - [5] 4 5 6 7 8 6 4

50

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

b7 7 8 6 3 3 3 6 6 b3 3 #3 3 #3 5 6

57

- - - li - de.
 San - - cta Ma - ter, i - stud a - gas: Cru - ci -

6 6 5 4 6 6 6 7 5 4 2

64

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

6 5 9 7 6 4 3 6 6 (6) 6 5 4 4

72

p

poco f

p

poco f

p

poco f

p

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

5 6 4 3 6 5 6 4 4 6 4 2 [6] 6 4 2 6

poco f

p

80

f

f

f

f

li - de,

6 5 4 2 5 3 6 4 7 2 8 6 4

f

87

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

$\flat 7$ \flat 7 8 6 4 3 3 3 46 6 $\flat 3$ 3 #3 3 #3 5 6

94

8 Tu - i na - ti vul - ne - ra - ti, Tam di - gna - ti pro me

li - de. Tam di - gna - ti pro me

[6] 6 5 4 \flat 46 \flat 6 5 4 \flat 46 \flat 6 5 4

99

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

6 \flat \flat^6 \flat^7 6 5 $\frac{9}{4}$ \flat $\frac{4}{4}$ \flat 6 \flat^7 - 5 \flat $\frac{\flat^7}{5}$

105

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

$\frac{\flat^6}{4}$ \flat $\frac{4}{6}$ $\frac{4}{2}$ 5 3 $\frac{6}{4}$ $\frac{[\flat]7}{2}$

112

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

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

8 6 4 5 6 b5 6 6 6 4 8 6 6 5 4

121

de. San - cta

8 de.

3 3 3 6 6 6 4 6

128

Ma - ter, i - stud a - gas: Cru - ci - fi - xi fi - ge

San - - cta Ma - ter, i - stud a - gas: Cru - ci - fi - xi fi - ge

6 7 6 6 6 6 5 (7)

135

pla - gas cor - di me - o va -

pla - gas cor - di me - o va -

9 8 8 7 4 6 6 5 7

4 3 6 5 2 6 6 4

*) Ausführung: 7 7

142

p

poco f

poco f

poco f

*)

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

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

poco f

poco f

150

p

p

p

Tu - i na - ti vul - ne - ra - ti, poe - nas me - cum, poe - nas

Tam di - gna - ti pro me pa - ti, poe - nas

p

*) Besser c^1 ? Siehe den Kritischen Bericht.

171

Measures 171-174. The score is in a key with two flats (B-flat and E-flat). It features a piano accompaniment with a dense texture of sixteenth-note chords in the right hand and a bass line in the left hand. The piano part is marked with a forte *f* dynamic. The vocal line consists of a few notes, with rests in measures 172 and 173. The bass line includes fingerings 6, 5, 6, and 6 5. The piano part concludes with trills in measures 173 and 174.

175

Measures 175-178. The score continues in the same key. The piano accompaniment shows a dynamic shift from piano *p* to forte *f*. The piano part features intricate sixteenth-note patterns and trills. The vocal line has rests in measures 175 and 176, followed by notes in measures 177 and 178. The bass line includes fingerings 6, 5, 6, and 6 5 3. The piano part concludes with trills in measures 177 and 178.

Fac me vere tecum flere

Lagrimoso

Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Alto Solo
 Organo
 o
 Cembalo

p
p
p
 (Solo)
p

3
f
f
f
f
f
f
 [f]
p
p
p
f
 6 5 # 4 5 # 4 3 6 5
 # #
 (p)

6
 6 4 # 5 6 (-) # 4 3 6
f *p* *f*

9
 4 # 5 # # b6 #
p *f*

12
 6 5 # 6 (-) (5) 6
f *p*

*) Besser c²?

15

(p)
p

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

5 6 8 7 5 8 6

18

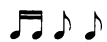
fi - xo con - do - le - re, con - do - le - re, do-nec e - go, do - nec e - go, do-nec e - - go

6 6 b5 9 8 4 3 6 7 6

21

vi - xe - ro, do-nec e - go, do-nec e - - go vi - xe -

6 4 3 6 6 6 4 3

*) In den besten Quellen  mit unklarer Silbenverteilung. Andere mögliche Deutungen:  oder . Konjektur: ; siehe den Kritischen Bericht.

e - go e - go e-go c go

24

ro.

6 7 5 6 6 6 4 3

27

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

6 5 b7 6

30

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

6 b 7 b 5 6 b 4

33

cru-cem te - cum sta - re et me ti - bi so-ci - a - re in plan - ctu de - si - de-ro, in

4+ 2 6 6 6 4 # 9 8 3 (-) b6 (-) #

36

plan - ctu de - si - de-ro, et me

6 6 4 4 2 6 6 # 6

(p)

(p)

39

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

5 6 5 4 # 6 4 6

tr

42

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

6 6 4+ 6 5 7 5 6 4

45

ro.

5 4 # (4) 7 9 8 3 6 5 6 4 #

48

(5) 6 (-) # (6) [4 3] 6 4 #

Virgo virginum praeclara

Andante

Corno inglese I

Corno inglese II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo
o
Cembalo

9

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

18

Solo

Vir - go vir - gi - num prae - cla - ra mi - hi jam non

[6/4 3] 6 5 (6) 5 4/2 6

p

27

Solo

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

sis a - ma - ra, mi - hi non sis a - ma - ra, non, non, non sis a - ma -

5 6/4 6 6 4 6 5 4/2 6 6 (-) 4 3

p

37

p

p

p

Solo

Solo

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

mi - hi non sis a - ma - ra, non, non, non sis a - ma - ra,

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

6 6 5 - 6 5 4 6 6 9 7 6 6 (6)

49

p

p

f

f

p

f

cla - ra mi - hi jam non sis a - ma - ra: Fac me te - cum plan - - - ge - re.

ma - ra, non, mi - hi non sis a - ma - ra: Fac me te - cum plan - - - ge - re.

mi - hi non sis a - ma - ra: Fac me te - cum plan - - - ge - re.

sis - a - ma - ra, a - ma - ra: Fac me te - cum plan - - - ge - re.

4 6 5 4 6 6 6 4 4 7 8 b6 4 4 b6 4

f

81

f
Tutti

fac me te - cum plan - ge - re.

f
Tutti

fac me te - cum plan - ge - re.

f
Tutti

fac me te - cum plan - ge - re.

f
Tutti

fac me te - cum plan - ge - re.

5 7 5 7 5 6 6 4 6

88

Solo

Fac ut por - tem Chri - sti

Solo

Fac ut por - tem Chri - sti

7 6 6 5

mor - tem, pas - si - o - nis fac con - sor - tem, Solo
 Fac ut por - tem Chri - sti mor - tem,
 mor - tem, pas - si - o - nis fac con - sor - tem, Solo
 Fac ut por - tem Chri - sti mor - tem,

4 (-) 6 5 $\frac{4}{2}$ 6 $\frac{9}{4}$ $\frac{8}{3}$ (6) $\frac{6}{5}$ 3 5 - 6

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

5 $\frac{4}{2}$ 6 6 6 $\frac{5}{4}$ 3 6 $\flat 6$ $\flat 7$ $\frac{6}{4}$ $\frac{5}{3}$ \flat $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

116

[f] *Tutti* *p*

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

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

8 sor - tem, et pla - gas, et pla - gas, et pla-gas, et pla-gas re - co - le - re.

sor - tem, et pla - gas, et pla - gas, et pla-gas re - co - le - re.

6 4 3 9 8 6 7 6 8 7 8 7 6 6 6 4 4

[f] *p*

126

Solo

Fac ut por - tem Chri - sti mor - tem, pas - si - o - nis fac con - sor-tem, et [Solo] et

6 6 5 4 6 4 6 5 4 6 6 5 6 4 4

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

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

(Solo) et pla - gas re - co - le - re, et pla - gas re - co - le - re.

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

Fac, fac ut por - tem Chri - sti mor-tem, pas - si - o - nis fac con -

Fac, fac ut por - tem Chri - sti mor-tem, pas - si - o - nis fac con -

Fac, fac ut por - tem Chri - sti mor-tem, pas - si - o - nis fac con -

Fac, fac ut por - tem Chri - sti mor-tem, pas - si - o - nis fac con -

tasto solo

153

Musical score for measures 153-160. The score includes piano accompaniment and vocal parts. The lyrics are: "sor - tem, et pla - gas re - co - le - re, pla - gas, pla - gas re - co - le -". The piano part features dynamic markings of *f* and *p*, and includes trills (*tr*) in the right hand. The vocal parts are marked *Tutti*. The organ part is marked *f* and includes figured bass notation: $\begin{matrix} 6 \\ 4 \\ b \end{matrix}$, $\begin{matrix} 6 \\ 4 \\ 6 \end{matrix}$, $\begin{matrix} (6) \\ 4 \\ 4 \end{matrix}$, $\begin{matrix} 6 \\ 4 \\ b \end{matrix}$, $\begin{matrix} 6 \\ 4 \\ 6 \end{matrix}$, and $\begin{matrix} (6) \\ 4 \\ 4 \end{matrix}$.

161

Musical score for measures 161-168. The score includes piano accompaniment and vocal parts. The lyrics are: "re.". The piano part features trills (*tr*) in the right hand. The vocal parts are marked *re.*. The organ part includes figured bass notation: $\begin{matrix} 6 \\ b \end{matrix}$, $\begin{matrix} 6 \\ 4 \\ 4 \end{matrix}$, and $\begin{matrix} 6 \end{matrix}$.

Musical score for measures 167-176. The piano part features a trill in the right hand and a steady bass line in the left hand. The vocal line consists of two parts, both with the lyrics: "Fac me pla - gis vul - ne - ra -". The score includes dynamic markings such as *p* and *tr*.

Musical score for measures 177-186. The piano part continues with a steady bass line and some melodic movement in the right hand. The vocal line includes the lyrics: "ri, fac me pla - gis, vul - ne - ra - ri, fac me". The score includes dynamic markings such as *f* and *p*.

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

8 6 3 (-) 3 3 3 4 6 4 6 3 3 3 3 4 6 4 6 3 3 3 3 8 6 5 4 4 6

e - bri - a - ri ob a - mo - rem Fi - li - i. Solo
 Fac me pla - gis vul - ne -
 e - bri - a - ri ob a - mo - rem Fi - li - i.
 e - bri - a - ri ob a - mo - rem Fi - li - i.

4 6 6 5 8 7 3 6 5 3 6 5 3

227

ra - ri, cru - ce hac in - e - bri - a - ri. Fac me pla - gis

[Solo] *p* Fac me pla - gis

[Solo] *p* Fac me pla - gis

[Solo] *p* Fac me pla - gis

5 4 2 6 5 9 7 6 4 3 6 4 6 6 5 (-) 6 6 5 6 4 3

237

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

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

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

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

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

6 4 6 6 5 (-) 6 6 5 6 4 3 7 4 2 6 7 5

f *p*

247

Musical score for measures 247-254. The score includes piano accompaniment and vocal parts. The lyrics are: "mo - rem Fi - li - i, ob - a - mo - rem Fi - li - i." The piano part features a melody in the right hand and a bass line in the left hand. The vocal parts are arranged in four staves, with the first three staves representing different vocal lines and the fourth being the bass line. The tempo is marked *f* (forte). The word "Tutti" is written above the vocal staves. The bass line includes fingerings: 7 5 6 6 4 3, 5, 7 5 6 6 4 3, 3.

255

Musical score for measures 255-262. The score includes piano accompaniment and vocal parts. The lyrics are: "mo - rem Fi - li - i, ob - a - mo - rem Fi - li - i." The piano part features a melody in the right hand and a bass line in the left hand. The vocal parts are arranged in four staves, with the first three staves representing different vocal lines and the fourth being the bass line. The tempo is marked *f* (forte). The word "Tutti" is written above the vocal staves. The bass line includes fingerings: 5, 7, 6 4 3, 7, (6 4 3).

Flammis orci ne succendar

Presto

The musical score is arranged for the following instruments:

- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Basso Solo
- Organo o Cembalo

The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked "Presto".

The organ/cembalo part includes the following performance instructions and fingering:

- Solo**: Indicated above the first measure.
- 6**: Fingering for the first, second, and fourth measures.
- (6)**: Fingering for the fifth measure.
- 6**: Fingering for the sixth measure.

The second system of the organ/cembalo part includes the following performance instructions and fingering:

- 5**: Measure number above the first measure.
- tr.**: Trill markings above the second and third measures.
- *)**: Performance instruction above the fourth measure.
- 6 5**: Fingering for the first measure of the second system.
- b b7 7 7 7 (4)**: Fingering for the second system.
- 46 (6) 6 46 (6 6)**: Fingering for the third system.

*) Besser c²?

10

Flam - mis or - ci ne suc -

15

cen - dar, or - ci ne suc - cen - - - dar, per te,

20

Vir - go, fac de - fen - dar, fac de - fen - dar in di - e, in di - e, in

25

(poco) *f*

poco f

poco f

poco f

p

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

[b] 46 7 (h) 8/3 = = (-) 6/5 8/3 =

poco f *p*

30

p *f*

p *f*

cresc. *f*

cresc. *f*

cresc. *f*

i, ju - di - ci - i.

8/3 = = (-) 6/5 (5) [6] 6 [6] (6) 5 6/5 [3]

cresc. *f*

35

p

p

p

p

Flam - mis or - ci ne suc -

5 6/5 [3] 6/5 6/5 b5 6/5 b 6/5 4 (b) 6 6

p

40

cen - dar, ne suc - cen - dar, per te, Vir - go, fac de - fen - dar

45

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

50

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

56

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

p *(f)* *f* *f* *f*

b5 6/5 [4 6] 6/6 6/6 4/6 6/6 6/6 1 1 1 [b7]

61

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

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

b7 6 8/3 6/5 (8/3) 6/5

66

i.

(4 6) [6] (6) [4 6] 6/6 6/6 5 6/5 4 5 6/5 4

Fac me cruce custodiri

Moderato

Oboe I

Oboe II

Violino I

Violino II

Viola

Tenore Solo

Organo
o
Cembalo

8 Fac me cruce cu - sto - di - ri, mor - te Chri - sti

Solo

6 7 8
4 2

4

8 prae - mu - ni - ri, con - fo - ve - ri gra - ti - a,

6 7 8 7 6
4 2 #

7

8 con - fo - ve - ri - gra

5 # 6

10

8 ti - a.

6 4 # 4 2 5 4+ 2 6 6 6 6

13

8 Fac me - cru - ce cu - sto - di - ri,

4 # 4 2 5 6 4 7 9 4 7 5 6 4 3

16

Musical score for measures 16-19. The piano part features a delicate accompaniment with *p* dynamics and trills (*tr*). The vocal line includes lyrics: "mor - te Chri - sti prae - mu - ni - ri, con - fo -". Fingerings are indicated as 6, 4, b7, 5, 5, 6, 5, 6.

20

Musical score for measures 20-22. The piano part continues with a rhythmic accompaniment. The vocal line includes lyrics: "ve - ri gra -". Fingerings are indicated as 6, 3.

23

Musical score for measures 23-25. The piano part features a more active accompaniment with alternating *fz* and *p* dynamics. The vocal line includes lyrics: "- ti - a. Fac me cru - ce cu - sto - di - ri, mor -". Fingerings are indicated as 6, 5, 3, 9, b7, 8, 6, 7, 6, 4, b5, 3, 9, b7, 8, 6, 7, 6, 4, b5, 3.

26

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

9 8 7 6 b5 5 4 3 2 1

[p]

30

8 - ti-a, gra-ti-a

(6) 6 (1 1 1)

f

tr

34

8 a.

f

tr

Quando corpus morietur

Largo assai

The score is for the piece "Quando corpus morietur" in C minor, 3/4 time, marked "Largo assai". It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental accompaniment by Oboe I and II, Violin I and II, Viola, Organ/Cembalo, and Piano. The vocal parts enter in the third measure with the lyrics "Quando corpus morietur, morietur, morietur". The organ part has figured bass notation: 8*) - # - 6 - - - h - - - b - - - 6 7 3 6 (- - - h 5). The piano part has figured bass notation: [h]6 7 b7 # 5 4 h - - - b 5 h - - - 6 5 - - - tasto solo. The organ and piano parts play a rhythmic accompaniment of eighth notes. The vocal parts have a melodic line with some rests. The organ and piano parts have a rhythmic accompaniment of eighth notes. The organ part has figured bass notation: 8*) - # - 6 - - - h - - - b - - - 6 7 3 6 (- - - h 5). The piano part has figured bass notation: [h]6 7 b7 # 5 4 h - - - b 5 h - - - 6 5 - - - tasto solo.

*) In einem Überlieferungszweig: *senza organo* von Takt 1 bis 8.

***) Textierung in den Quellen unklar (siehe den Kritischen Bericht); besser ?

10

f

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

f

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

f

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

f

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

5 b7/5 b6/4 (-) b7/5 b6/4 b9/# 8/b6/#

f

14

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

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

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

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

7 6 b6/5 6/5 9 5 7/5 - 6/4 5/# 4/2 #

Paradisi gloria

17

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

24

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

men, a - - - - -

31

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

6 4 6 5 (tr) 6 7 3 6 5

38

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

4 2 6 3 5 6 4 6 5 (tr) 6 7 3 6 5

74

Musical score for measures 74-80. The score is in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system shows piano accompaniment with a *p* dynamic. The second system features a solo line in the upper voice, marked "Solo" and "A", with a *p* dynamic. The third system shows organ accompaniment, marked "(organo)" and "6", with a *p* dynamic. The fourth system continues the organ accompaniment, marked "6" and "(5)".

81

Musical score for measures 81-87. The score is in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system shows piano accompaniment. The second system features a solo line in the upper voice. The third system shows organ accompaniment. The fourth system continues the organ accompaniment, marked with fingerings "6", "7", "7 #", "4+ / 2", "6", "4+ / 2", and "6".

88

men, a - - - men. A - - - Pa - ra - di - si Pa - ra - di - si

6 45 (9) (8) [6] 6 6 4 # 5

95

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

6 5 7 3 6 5 4+ 2 6 4 2 5 3 4 2 (5) 3 4 2 (5) [3]

*) Vergleiche Takt 170.

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

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

3 3 3 3 [4]3 6 6 46 3 6 6 5 4/2 6 6 5

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

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

men, a - - - men,

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

5 6 5 # 6 4 4+/2

118

men,
men, a
a men, a
Pa - ra - di - si

(5/3) 5 6) 6 5 4 3 6 [4]5 6 4 5

125

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

5 4 6 4 6 7 6 7 6 7 6

men, a - - - - -

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

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

men, a - - - - -

4 (-) # 6 4 # [#] 5 5 5 (5)

men, Pa - ra - di - - - - - si glo - ri -


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

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

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

6 5 7 6 5 *tasto solo*

*) Oboe II ab hier besser mit Alto und Violino II?

**) Besser  ? So als Konjektur in einem Zweig der Überlieferung.

glo - ri - a, a - -

