

# STABAT MATER

## I. Quartetto e Coro

ANTONÍN DVOŘÁK, op. 58  
(1841 - 1904)

Andante con moto  $\text{♩} = 76$

PIANO

Viol. Cl. Fl. Ob.

Cor. *mp*

*con Ped.*

*mp* *fp*

*molto espress.*

*poco a poco cresc.*

*con Ped.*

Cl. *fp*

Cor.

*sempre cresc.*

*fp*

*mf*

Trbní

35 *f* *molto* *cre*

This system contains the first two measures of the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor). The first measure starts with a forte (*f*) dynamic and includes a *V* marking. The second measure begins with a *molto* tempo marking and a *cre* (crescendo) marking. The bass line has several *v* (accents) markings.

40 *scen* *do* *ff*

This system contains measures 3 and 4. The first measure has a *scen* (scenariando) marking. The second measure has a *do* marking. The system concludes with a fortissimo (*ff*) dynamic. The bass line continues with *v* markings.

45 *ffz* *Vlc.Fag. p* *fp* *dim.* *pp* Cl.Cor. Ob.

This system contains measures 5 and 6. Measure 5 starts with a fortissimo fortissimo (*ffz*) dynamic and includes a *Vlc.Fag. p* (Violin and Bassoon piano) marking. Measure 6 has a fortissimo piano (*fp*) dynamic and a *dim.* (diminuendo) marking. The system ends with a pianissimo (*pp*) dynamic. Instrument markings for Clarinet in C (Cl.Cor.) and Oboe (Ob.) are present.

50 *Fl.* *pp dolce* *fz* *Red. sempre*

This system contains measures 7 and 8. Measure 7 has a *Fl.* (Flute) marking and a pianissimo (*pp*) dynamic with a *dolce* (dolce) marking. Measure 8 has a fortissimo (*fz*) dynamic. The system concludes with a *Red. sempre* (Ritardando sempre) marking.

55 *mf* *mf* *f* Ob.Vlc.

This system contains measures 9 and 10. Measure 9 has a mezzo-forte (*mf*) dynamic. Measure 10 has a mezzo-forte (*mf*) dynamic. The system ends with a forte (*f*) dynamic. An *Ob.Vlc.* (Oboe and Violin) marking is present.

60 *dim.* *p* *f*

This system contains measures 11 and 12. Measure 11 has a *dim.* (diminuendo) marking. Measure 12 has a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic.

65

dim. p morendo

Vlc. Fag.

CORO  
Soprani  
ritard.

a tempo

Alti

Tenori *pp*

Bassi

Sta-bat Ma-ter do-lo-ro-sa jux-ta

70 ritard. a tempo

pp

Cor. Vlc.

75

*pp*

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

Ob. Fl. 80

f p pp fp

Trbni

pp  
Sta-bat Ma-ter do-lo-ro-ro - -  
pp  
Sta-bat Ma-ter do-lo-ro-ro - -  
pp  
de - bat Fi - li - us.  
pp  
Sta-bat Ma-ter do-lo-ro-ro - -

85  
dim. pp pp  
Red. sempre

cresc. f p  
sa jux-ta cru-cem la-cri-mo-sa, dum pen - de - bat Fi - li - us.  
cresc. f p  
sa jux-ta cru-cem la-cri-mo-sa, dum pen - de - bat Fi - li - us.  
pp cresc. f p  
jux-ta cru-cem la-cri-mo-sa, dum pen - de - bat Fi - li - us.  
cresc. f p  
sa jux-ta cru-cem la-cri-mo-sa, dum pen - de - bat Fi - li - us.

90  
f dim.

95  
pp  
Fl. Ob.  
Cl.  
Red.

CORO-Soprani  
molto tranquillo

*pp*  
Sta-bat Ma-ter do - lo - ro - sa jux - ta cru - cem la - cri -  
*100*  
molto tranquillo

*ppp* *105*

Cor. col Canto  
Archi

mo - sa.

*pp* *cresc.* *pp* *110*

Fl. Ob.

*Red.* *Red.* \*

*pp*  
Sta - bat

*pp*  
Sta-bat Ma-ter do-lo - ro - sa jux - ta cru - cem la-cri-mo -

*pp*  
Sta-bat Ma-ter do-lo - ro - sa jux - ta

*pp* *115*

Archi

*p poco a poco cresc.*

Sta - bat Ma - ter, sta - bat Ma - ter do - lo - ro - sa,

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

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

sa. *p poco a poco cresc.*

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

*p poco a poco cresc.*

cru - cem la - cri - mo - sa.

120

*p poco a poco cresc.* *fz* *mf cresc.*

Vic. *mf cresc.*

Cb. *mf cresc.*

Trbni *mf cresc.*

*mf* *molto cresc.*

sta - bat Ma - ter do - lo - ro - sa jux - ta

jux - ta crucem la - cri - mo - sa, jux - ta cru - cem

*mf* sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem

Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem

125

*molto cresc.*

crucem la

la

la

la

*ff*

*ff*

*ff*

*ff*

130

*ff*

*ff*

*ffz*

*ffz*

*ffz*

*ffz*

cri mo - - - sa, dum pen - de - bat,

cri mo - - - sa, dum pen - de - bat

cri mo - - - sa, dum pen - de - bat,

cri - mo - - - sa, dum pen - de - bat

*p*

*p*

*p*

*p*

135

*ffz*

Vlc.Fag.

*p*

*fp*

Four vocal staves in G major. The lyrics are: *mp* dum pen - de - bat Fi - li - us. *pp* Fi - li - us. *mp* dum pen - de - bat *pp* Fi - li - us. *pp* Fi - li - us.

Piano accompaniment for the first system. Includes parts for Flute (Fl.), Oboe (Ob.), and Piano (p). The piano part features a *p* dynamic and *pp* dynamics. The Flute and Oboe parts have melodic lines with slurs and accents.

**B**

Four vocal staves in G major. The lyrics are: *mp* Sta - bat Ma - ter do - lo - ro - - - - sa *pp* Sta - bat Ma - ter

Piano accompaniment for the second system. Includes parts for Clarinet (Cl.), Horn (Cor.), Oboe (Ob.), and Piano (p). The piano part features a *con Ped.* marking and a *fz* dynamic. The Clarinet and Oboe parts have melodic lines with slurs and accents.



do - lo - ro - sa jux - ta cru - cem la - - - - -  
 Sta - bat Ma - ter do - lo - ro - sa jux - ta

*mf* *f* *p dim.*

*Cl.* *cresc.* *fz* *p dim.*

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

150

Musical score for voices and piano, measures 150-154. The key signature is two sharps (D major). The vocal parts (Soprano, Alto, and Tenor/Bass) enter with the lyrics "Sta - bat Ma - ter do - lo - ro - - - sa,". The piano accompaniment provides harmonic support. Dynamics include *fz* and *f*.

Piano accompaniment for measures 155-159. The score is for Cor. (Cornet) and Piano. The piano part features a *f* dynamic. The Cor. part has a *fz* dynamic. Measure 155 is marked with a rehearsal mark **155**. The piano accompaniment includes a *cresc.* marking.

Musical score for voices and piano, measures 160-164. The vocal parts continue with the lyrics "ro - - - - sa, sta - bat Ma - ter do - lo - ro - - - - sa, sta -". The piano accompaniment features a *cresc.* marking. Dynamics include *mf* and *cresc.*.

Piano accompaniment for measures 160-164. The piano part features a *f* dynamic and a *cresc.* marking. Measure 160 is marked with a rehearsal mark **160**. The piano accompaniment includes a *cresc.* marking.

*f* sta - - bat *ff* Ma - - ter *p* do - lo - ro - sa  
*f* sta - - bat *ff* Ma - - ter *p* do - lo - ro - sa  
 - - - bat *ff* Ma - - ter *p* do - lo - ro - sa.  
 - sa, sta - bat Ma - - ter do - lo - ro - sa

*ff* *p* *fp*

TENORE SOLO *fp*

Sta - bat

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

165

*pp* *dim.* *fp*  
*pp* *trem.*

Cl.

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

170

*p* *fp* *cresc.*

*Red.* *Red.*

ritard. *mp* in tempo  
 mo - sa, dum pende-bat Fi - li - us.

ritard. in tempo Cl. 175

*p* *mp* *pp* *pp*

*Red.* \*

Fag. *pp*

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

Fl.

len - tem, per - - trans - i - - vit gla - - di -

180

us. Cu - jus a - ni - mam ge - men - tem,

185

Ob.

*p*

Red. \* Red. \*

con tri - sta - tam et do - len - - - tem,

190

Cl.

*dim.* *pp*

per - - - trans - i - - - vit

195

Vla., Cor.

*p* *fz* *f*

Vlc. Fag. *dim.*

gla - - di - us.

F1. Ob.

*p* *dim.* *pp*

*dim.*

C SOPRANO SOLO

*p*  
 O quam tri-stis et af - fli - cta

CORO

Soprani

*pp*

O quam tri-stis et af - fli - cta

Alti

*pp*

O quam tri-stis et af - fli - cta

Tenori

*pp*

O quam tri-stis et af - fli - cta

Bassi

*pp*

O quam tri-stis et af - fli - cta

200 Trbe *pp* Archi *pp* Ob. *p* 205  
 Trbni *pp* Fag. *p* Vlc.

*p*  
 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*  
 fu-it il-la be-ne-di-cta.  
*pp*  
 fu-it il-la be-ne-di-cta.

Tr. *pp* *pp* 210 Ob. *p* Cl. *p*  
 Fl. *pp* Fl. *pp* Trbni *pp* Vlc.

*pp*

Ma - ter U - ni - ge - ni - til

*dim.*

215

Ob.

*pppp*

Legni

*pp*

Fl.

Archi

*p*

BASSO SOLO

*mf*

*f*

Quae mae - re - bat et do -

220

*f*

*fp*

*dim.*

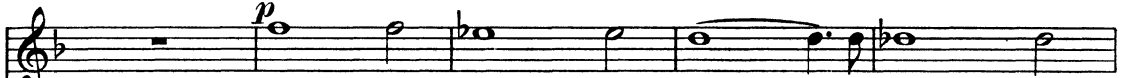
*diminuendo*

le - bat, pi - a Ma - ter, dum vi -

225

*pp*


Molto tranquillo  
SOPRANO SOLO

*p*  
  
 O quam tri - stis et af - fli - cta

ALTO SOLO

*p*  
  
 O quam tri - - - - stis et af - fli - cta

TENORE SOLO



BASSO SOLO

*p*  
  
 de - - bat, et tre-me-bat, cum vi-de - bat Na-tipoe-nas

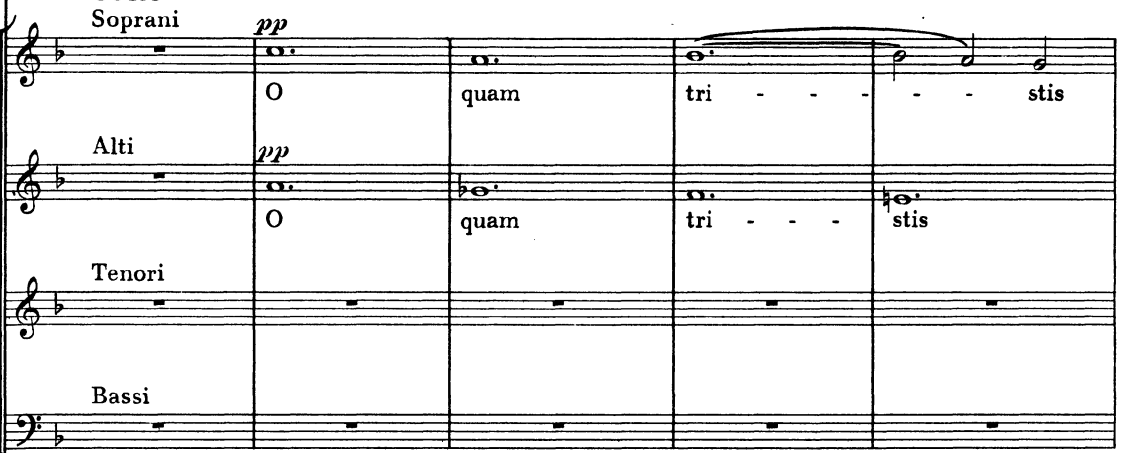
CORO

Soprani *pp*  
 O quam tri - - - - stis

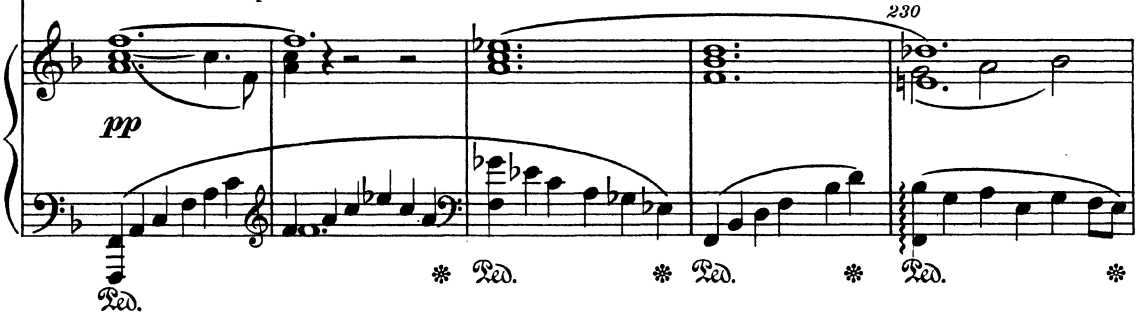
Alti *pp*  
 O quam tri - - - stis

Tenori

Bassi



Molto tranquillo

*pp*  
  
 230



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

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

O — quam tri - stis et af - fli - - cta fu - it il - la

in - - cli - ti.

et — af fli - - cta fu - - it il - - la

et — af fli - - cta fu - - it il - - la

O — quam tri - stis et af fli - - cta fu - it il - la

O quam tri - - - - stis

*cresc.*

*ff*

220.

\*

*p* Ma - - - ter *dim.* U - ni - ge - ni - *pp*

*p* Ma - - - ter *dim.* U - ni - ge - ni - *pp*

*p* be - ne - di - cta Ma-ter, Ma - ter *dim.* U - ni - *pp*

*p* et tre-me-bat, cum vi - de-bat Na - ti - poe - nas in - - cli - til *dim.* *pp*

*p* be - - - ne - di - cta Ma - ter U - ni - ge - - ni - *dim.* *pp*

*p* be - - - ne - di - cta Ma - ter U - ni - ge - - ni - *dim.* *pp*

*p* be - - - ne - di - cta Ma-ter U - ni - ge - - ni - *dim.* *pp*

*p* et af - - - - fli - - - - cta. *dim.* *pp*

235

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

**D**

til Quae mae -

til Quae mae -

ge - ni - til

til Quae mae - re - bat et do -

til Quae mae - re - bat et do -

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

*fp* Quae mae - re - bat et do - le - bat,

Ob. *p* 240

Fl. Ob. *pp*

Cl. *fp*

Vlc. Vcl. *p*

Trbni *p*

Tbn. *p*

re - - bat, dum \_\_\_\_\_ vi - de - - bat,

re - - bat, dum \_\_\_\_\_ vi - de - - bat,

*p* Quae mae-re - bat et do - le - - bat, dum vi -

*f* Quae mae-re-bat et do - le - - bat,

le - - - bat, pi - - - a Ma - - - ter

le - - - bat, pi - - - a Ma - - - ter

quae mae-re - bat, dum vi -

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

*pp* *cresc.* *f*

245

*fz* [*dim.*] *p*  
 Na - - - ti poe - - - - nas in - cli - ti.

*fz* [*dim.*] *p*  
 dum vi - de - bat Na - ti poe - nas in - cli - ti.

*fz* [*dim.*] *p*  
 de - - - - - bat Na - ti poe - nas in - cli - ti.

*fz* [*dim.*] *p*  
 dum vi - de - bat Na - ti poe - nas in - cli - ti.

*fz* *dim.* *p*  
 dum \_\_\_\_\_ vi - de - bat Na - ti poe - nas in - cli - ti.

*fz* *dim.* *p*  
 dum \_\_\_\_\_ vi - de - bat Na - ti poe - nas in - cli - ti.

*fz* *dim.* *p*  
 de - - - bat Na - ti, Na - ti poe - nas in - cli - ti.

*fz* *dim.* *p*  
 Na - - - ti poe - nas, poe - nas in - cli - ti.

*fz* *p* *p* *dolciss.* *pp*  
 Cl. *Red.* *Red.*

*p*  
 Quae mae-re - bat et do - le - bat, pi - a Ma - ter, dum vi -

*pp*  
 Quae mae - re - - - bat et do -

*pp*  
 Quae mae - re - - - bat et do -

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

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

250

*pp*

Quae mae - re - - - bat

de - bat, quae mae - re - - - bat

le - - - - bat,

le - - - - bat, quae mae-re-bat et do-le - bat

*mf* quae mae-re-bat et do-le - bat

pi - a Ma-ter, dum vi-de - bat,

Fl. 255

et do-le - - - bat, pi - - - - a

et do-le - - - bat, pi - - - - a

*p* quae mae-re-bat et do-le - bat,

*p* quae mae-re-bat et do-le - bat

*mf* quae mae-re-bat et do-le - bat,

quae mae-re-bat et do-le - bat,



Ma - ter, dum vi - de - bat *pp* Na - - -

Ma - ter, dum vi - de - bat *pp* Na - - -

Empty musical staff

Empty musical staff

*pp* Na - ti poe-nas

*pp* Na - ti poe-nas

*mf* pi - a Ma-ter, dum vi - de - bat *pp* Na - ti

*mf* quae mae-re-bat et do-le - bat,

260 *p* Ob. Cl.

- - - ti poe-nas in - cli-ti, Na - ti poe-nas

- - - ti poe-nas in - cli-ti, Na - ti poe-nas

in - cli-ti, Na - ti poe-nas in - cli-ti,

in - cli-ti, Na - ti poe-nas in - cli-ti,

poe - - - nas in - - - - cli - ti,

in - cli - ti,

in - cli - ti,

*[p]* Quae — mae - re - bat et do - le - bat, pi - a Ma - ter

This system contains the first three staves of the musical score. The top two staves are vocal lines, both starting with the lyrics "in - cli - ti,". The third staff is a piano line starting with a piano (*p*) dynamic and the lyrics "Quae — mae - re - bat et do - le - bat, pi - a Ma - ter". The piano line features a melodic line with a fermata over the word "a" and a crescendo leading to a forte (*f*) dynamic.

et tre - me - bat, dum vi - de - bat,

et tre - me - bat, dum vi - de - bat,

et tre - me - bat, dum vi - de - bat,

et tre - me - bat, dum vi - de - bat,

This system contains the next four staves. Each staff has the lyrics "et tre - me - bat, dum vi - de - bat,". The piano accompaniment consists of a steady eighth-note pattern in the bass line and a melodic line in the treble line, both marked with a piano (*p*) dynamic.

265

*p*

*f*

*f**p*

*cresc.*

This system contains the final two staves of the page. The top staff is the piano's treble clef, starting with a piano (*p*) dynamic and a fermata, then moving to a forte (*f*) dynamic. The bottom staff is the piano's bass clef, starting with a fortissimo piano (*f**p*) dynamic and a fermata, then moving to a forte (*f*) dynamic. A *cresc.* (crescendo) marking is placed between the two staves.

*p* Na - - - - ti poe-nas, Na-ti poe-nas, poe-nas in-cli-ti. *pp*

*p* Na - ti, Na - ti poe-nas, Na-ti poe-nas, poe-nas in-cli-ti. *pp*

*p* dum vi-de-bat, dum vi-de-bat Na-ti poe-nas, Na-ti poe-nas in-cli-ti. *pp*

*p* et tre-me-bat, dum vi - de - bat Na - ti poe-nas in-cli-ti. *pp*

*p* Na - ti *pp* poe - nas in-cli - ti.

*p* Na - ti *pp* poe - nas in-cli - ti.

*p* Na - ti *pp* poe - nas in - cli - ti.

*p* Na - ti *pp* poe - nas in - cli - ti.

Fl.Ob. *fp* 270 *pp* Ob. *pp*

Fag. *pp*

Archi

275 **E**

*cresc.* *f* *fp* *dim.*

Red.

280

Fl. *pp*

285

*Red.* *Red.* \*

CORO  
Soprani

Alti *p*

Tenori *pp*

Bassi *pp*

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

Sta - bat Ma - ter do - lo - ro - sa jux - ta

Archi *pp*

290

*Red.*

poco a poco cresc.

*p* *mf*

Sta - bat Ma - ter, sta - bat Ma - ter do - lo - ro - sa, *mf cresc.*

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

sa. *mf cresc.*

sa. Sta - bat Ma - ter do - lo - ro - sa,

cru - cem la - cri - mo - sa.

295

Cor. *mf cresc.*

*p* poco a poco cresc.

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

*f* *molto cresc.*

300  
*f* *molto cresc.*

sa jux - ta cru - cem la - - -  
 cru - cem la - - -  
 cru - cem la - - -  
 cru - cem la - - -

305

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: cri - mo - sa, dum pen-  
Musical notation includes dynamics: *ff*, *ffz*, and *p*.

Piano accompaniment for the first system, including dynamics: *ff*, *ffz*, and *p*.

Vocal staves with lyrics: de - bat, dum pen - de - bat Fi - li - us.  
Musical notation includes dynamics: *pp*.

Piano accompaniment for the second system, including dynamics: *fp*, *dim.*, *pp*, and *pp*.  
Instrument markings: Fl., Ob., Vla.

F

*p*

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

*p*

Sta - bat

315 Cl.

*p* Cor.

Ob.

*mf*

sa

*mf*

*mf*

*mf*

*fz*

Ma - ter do - lo - ro - sa jux - ta

Ma - ter do - lo - ro - sa

Sta - bat Ma - ter do - lo -

jux - ta

cru - cem

do - lo -

*fz*

*fz*

320

*mf*

*cresc.*

*cresc.*

*fz*



*dim.* *p*

cru - cem la - - - cri - mo - - -

*dim.* *p*

la - - - cri - mo - - -

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p* *cresc.*

325

*f*

sa, jux - ta cru - cem la - cri -

*f*

sa, jux - ta cru - cem la - cri -

*f*

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

*f*

sa.

*f* *Red.*

330

mo - - - sa.  
 mo - - - sa.  
*f* jux - - - ta *cresc.* cru - - - cem la - cri - mo - - - sa.  
*f* jux - - - ta *cresc.* cru - - - cem la - cri - mo - - - sa.

Quae mae - re - bat et do - le - bat,  
 Quae mae - re - bat et do - le - bat,  
 Quae mae - re - bat et do - le - bat,  
 sa. Quae mae - re - bat et do - le - bat,

TENORE SOLO

*f*

Sta - bat

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

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

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

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

Cl.

340

*dim.*

*pp*

*dim.*

*pp*

Ma - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa, dum pen -

*pp* Na - ti poe - nas in - - cli - *pp*

*pp* Na - ti poe - nas in - - cli - *pp*

*pp* Na - ti poe - nas in - - cli - *pp*

*pp* Na - ti poe - nas in - - cli - *pp*

Cl.

345

*p*

*pp*

SOPRANO SOLO

*mp*



Sta-bat Ma - ter do - lo - ro - sa jux - ta cru-cem la-cri-

ALTO SOLO

*mp*



Sta-bat Ma - ter do - lo - ro - sa jux - ta cru-cem la-cri-

TENORE SOLO



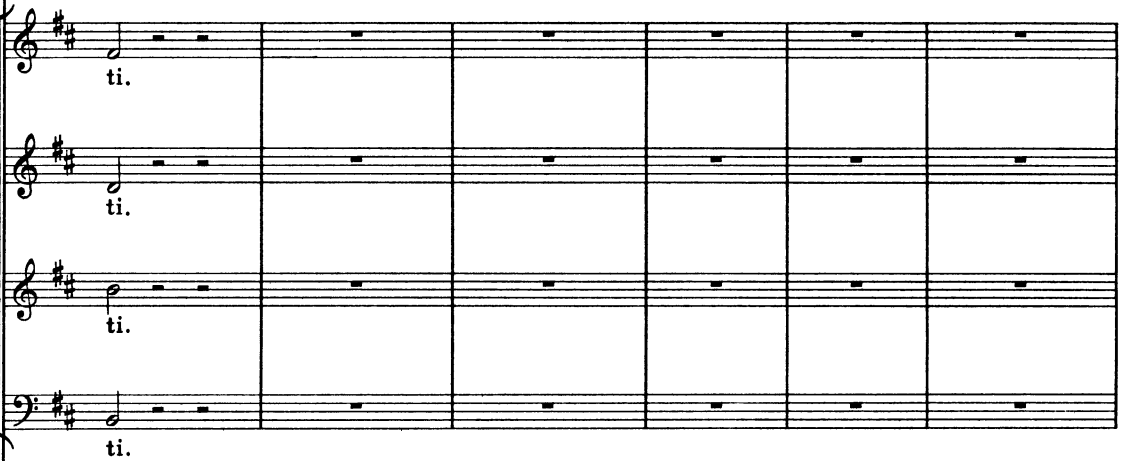
de - bat Fi-li-us.

BASSO SOLO

*mp*



Jux - ta cru-cem la-cri-



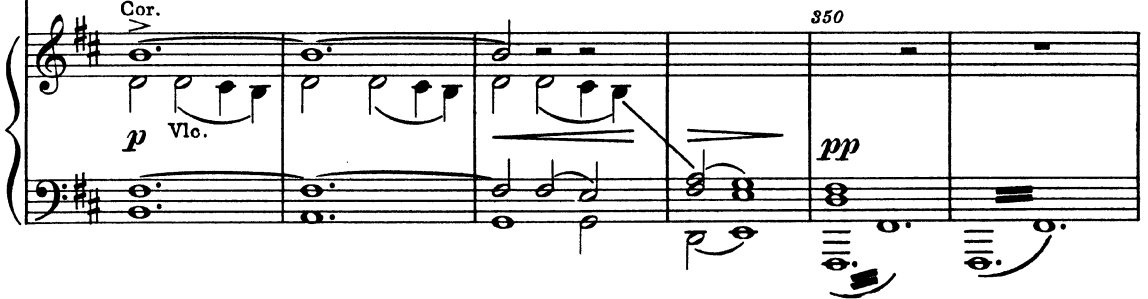
ti.  
ti.  
ti.  
ti.

Cor.

350

*p* Vlc.

*mp*



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

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

*pp*  
Quae mae - re - bat et do - le - bat, cum vi -

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

*pp*  
Na - - - ti - - - nas in - cli -

*pp*  
Na - - - ti - - - nas in - cli -

Empty musical staves for vocal accompaniment.

Legni 355  
*pp* Cor. > Trbni  
*fp* *red.* \* *red.* \* *red.*

*pp*  
 dum pen - de - - - - bat Fi - li - us.  
*pp*  
 dum pen - de - - - - bat Fi - li - us.  
*pp*  
 de - bat, pi - a Ma - ter, Na - ti poe - nas in - cli - ti.  
*pp*  
 dum pen - de - - - - bat Fi - li - us.

ti.  
 ti.

*m.d.*  
*ppp*  
 360  
*pp*  
 Ob.  
 Cor.

*p*  
 Quae mae re - - - - bat  
*p*  
 Quae mae re - - - - bat  
*cresc.*  
*cresc.*

*pp*  
 6 6 6  
*poco a poco*

et do - le - - - - bat  
et do - le - - - - bat  
et do - le - - - - bat  
et do - le - - - - bat

365  
cresc.

et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti

et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti

et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti  
et tre - me - bat, dum vi - de - bat Na - ti

370  
Cor.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *dim.* *pp*  
poe-nas, poe-nas in - - - - cli - ti.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *dim.* *pp*  
poe - nas, poe - nas in - - - - cli - ti.

Piano accompaniment for measures 375-380. *dim. sempre* *pp* *ppp*

Flute and Bassoon accompaniment for measure 380. *Fl. Ob.* *pp* *ppp*



## II. Quartetto

Andante sostenuto  $\text{♩} = 63$ 

Cor. ingl. Cl.  
*p*  
 Fag.  
*dim.*  
*pp*

ALTO SOLO

*p*  
 Quis est ho-mo, qui non fle-ret, quis est  
*pp*  
 10

*p*  
 ho-mo, qui non fle-ret, Ma-trem Chri-sti si vi-de-ret in tan-to sup-pli-ci-  
 Cor. 15  
*fz*  
*p*  
*fp*

o?  
 Legni  
 20 Vlc. Cl.  
*p*  
*fz*  
*mf*  
 Ed.

ALTO SOLO *p*

TENORE SOLO *p*

Quis est ho - mo, qui non

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

Viol. *pp* *pp* 25

Fl.Ob.

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

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

Cor. c. Alto  
Cl. c. Tenore

A

de - ret in - tan - to sup - pli - ci - o?

pla - ri do - len - tem cum Fi - li - o?

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

Archi

Red. \*

Quis non pos - set  
 Quis est ho - mo,  
 BASSO SOLO *pp*  
 Quis est ho - mo, qui non

35 *fz cresc.* *dim.* *p*  
 Vla.Fag.

con - tri - sta - ri, Ma - trem Chri - sti,  
 qui non fle - ret, Chri - sti Ma - trem, Chri - sti  
 fle - ret, quis est ho - mo, qui non fle - ret, Ma-trem

40 *dim.* *dim.*  
 Vlc. col Basso *fz*

## SOPRANO SOLO

Ma - trem Chri - sti si - vi - de - ret in tan - to sup -

Ma - trem con - tem - pla - ri do - len - tem cum

Chri - sti si vi - de - ret in tan - to sup - pli - ci -

Cl. Ob. 45 *cresc.* *v.*

*p* Quis non pos - set con - tri - sta - ri, quis non

pli - ci - o? Quis - est ho - mo, qui - non fle - ret,

Fi - li - o? Quis non pos - set,

o? Quis est ho - mo,

*mf* *fz*

*cresc.*  
 pos - set con - tri - sta - ri, Chri - sti Ma - trem con - tem -  
*cresc.*  
 Ma - trem Chri - sti si vi - de - ret,  
*cresc.*  
 quis non pos - set con - tri - sta - ri,  
*cresc.*  
 qui non fle - ret, Ma - trem

*fz* pla - ri, *p* Chri - sti  
*p* Ma - trem Chri - sti,  
*fz* Chri - sti Ma - trem,  
*dim.* Chri - sti si vi - de - ret.

Ma - trem, Chri - sti Ma - trem, *[p]* Ma - trem  
*[p]* Chri - sti  
*p* Ma - trem Chri - sti si vi -

55 Cl. Fag. *p* Tromb.

Chri - sti Ma - - - - trem con - tem -  
 Chri - sti, Ma - trem Chri - sti si vi -  
 Ma - trem con - tem - pla - ri do - len - tem cun  
 de - ret in tan - to sup - pli - ci - o?

60 *espr.* *fz* *dim.* *fz*

pla - ri do - len - tem cum Fi - li - o?  
de - ret in tan - to sup - pli - ci - o?  
Fi - li - o?

*pp*

*pp*

Three vocal staves in G major. The first two staves contain the lyrics 'pla - ri do - len - tem cum Fi - li - o?' and 'de - ret in tan - to sup - pli - ci - o?' respectively. The third staff contains 'Fi - li - o?'. The first two staves are marked with *pp* (pianissimo).

*p* *dim.* *dim.*

Viol.

Two piano accompaniment staves. The right hand features chords and arpeggiated figures, while the left hand has a rhythmic accompaniment. Dynamics include *p* (piano), *dim.* (diminuendo), and *dim.* (diminuendo). A violin part is indicated with 'Viol.' and a treble clef. There are also some markings like '♩' and '\*' below the left hand.

*pp* *pp*

Two piano accompaniment staves. The right hand has a continuous arpeggiated figure, and the left hand has a rhythmic accompaniment. Dynamics include *pp* (pianissimo). A measure number '65' is visible above the right hand.

B  
SOPRANO SOLO

Pro pec-ca - tis su - ae gen-tis vi - dit Je-sum in tor-men-tis et fla-

BASSO SOLO

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

*pp* Trbni *fz* 70

gel - lis sub - - - - - di-

vi - dit Je - sum in tor-men - tis et fla-gel - lis sub - di-

*pp* *p* *pp* *dim.* *Cor.* *dimin. sempre* 75

*Trd.* *Trd.* *Trd.*

tun. Pro pec-ca - tis su-ae gen-tis

ALTO SOLO

Pro pec-ca - tis su-ae gen-tis vi - dit

tun. *pp dolce* *Trbe* *Trbni* *pp* 80



SOPRANO SOLO

ALTO SOLO

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

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

85

*pp*

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

*pp*

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

90

*cresc.*

*f* *p*

Je - sum in tor - men - tis et fla-gel-lis sub - di - tum.

*f* *p*

Je - sum in tor - men - tis et fla-gel-lis sub - di - tum.

95 Fl.

TENORE SOLO

*p*  
 Vi - dit su - un - dul - cem Na - tum mo - ri -

BASSO SOLO

*p*  
 Vi - dit su - un - dul - cem Na - tum

Legni *pp* Ob. *p* 100

en - do de - so - la - tum, dum e - mi - sit spi - ri -

mo - ri - en - do de - so - la - tum,

*pp* *p* *p* 105

SOPRANO SOLO

*pp*  
 Pro pec - ca - tis

tum.

*pp*  
 dum e - mi - sit spi - ri - tum.

*cresc.* 110 Archi *fz* *p*

SOPRANO SOLO

su-ae gentis vi-dit Je-sum.

ALTO SOLO

Vi-dit Je-sum in tor-men - tis et fla - gel - lis sub-di-tum.

TENORE SOLO

Vi - dit Je-sum dul-cem

BASSO SOLO

Vi-dit Je-sum dul-cem

115 Vlc.  
p f dim.

C

Quis est ho-mo,

Natum mo-ri - en - do de-so-la - tum.

Natum mo-ri - en - do de-so-la - tum.

120  
Fag. Cl. Vla. Ob. col. Alto Fl.  
pp p

qui non fle - ret,                      quis est ho-mo, qui non fle-ret, Matrem *[p]*

Quis est *[p]*

Quis est

125

*p*                      *fz* > *p*

Cl.

Cor.

Fag.

*[p]*

Quis est ho-mo,                      qui non fle - ret,                      Matrem Christi si vi -

Chri - sti si vi - de - ret in tan-to sup - pli - ci -

ho - mo, qui non fle - ret, Matrem Chri - sti si vi -

ho - mo, qui non fle - ret, Matrem Chri - sti si vi -

*fz*

de - ret, quis est ho - mo, qui non fle - ret. Ma - trem  
 o? Quis est ho - mo, qui non fle - ret,  
 de - ret, quis est ho - mo,  
 de - ret, quis est ho - mo,

130  
*p* *dolente* *mf* *fz*

*cresc.*  
 Chri - sti si vi - de - ret in tan - to sup -  
*cresc.*  
 Ma - trem Chri - sti si vi - de - ret,  
*cresc.*  
 quis est ho - mo, qui non fle - ret,  
*cresc.*  
 qui non fle - ret, Ma - trem

*cresc.* *fz* *cresc.* 135

pli - ci - o, Ma - trem

Ma-trem Chri - sti,

Ma-trem Chri - sti,

Chri - sti si vi - de - ret,

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

Ob.

Chri - sti, Matrem Chri-sti si vi - de - ret in

Matrem Chri-sti si vi - de - ret in

Matrem Chri-sti si vi - de - ret in

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

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

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

Cl. 140

Fag.

tan - to sup-pli - ci-o?

tan - to sup-pli - ci-o?

tan - to sup-pli - ci-o?

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

145

*cresc.* *ff.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff.* and *cresc.*. A measure number of 145 is indicated above the piano part.

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

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

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

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

in tormentis et fla - gel - lis sub - di - tum.

150

Cor. Fl. Ob. Fl.

Trbni Cl. p *mp*

Detailed description: This system contains four vocal staves and an orchestral accompaniment. The vocal parts continue with the lyrics. The piano accompaniment includes parts for Cor. (Coronet), Fl. (Flute), Ob. (Oboe), Trbni (Trumpets), and Cl. (Clarinets). Dynamic markings include *pp* and *p*. A measure number of 150 is indicated above the piano part.

*pp* vi - dit Je - sum in tor - men - tis  
*pp* vi - dit Je - sum in tor - men - tis  
*pp* vi - dit Je - sum in tor - men - tis

155 Viol. *pp*

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

160 Fl. *fp* *mf*



*pp sempre*  
Vi-dit su-um

*pp*  
Vi-dit su-um

*pp*  
Vi-dit su-um

*pp*  
Vi-dit su-um

*poco a poco meno mosso*

165

*dim.* *pp* *pp*

Cl. Fag. Cor.

Red. Timp.

dulcem Na-tum mo-ri-en-do de-so-la - tum, dum e - mi - sit

dulcem Na-tum mo-ri-en-do de-so-la - tum, dum e - mi - sit

dulcem Na-tum mo-ri-en-do de-so-la - tum, dum e - mi - sit

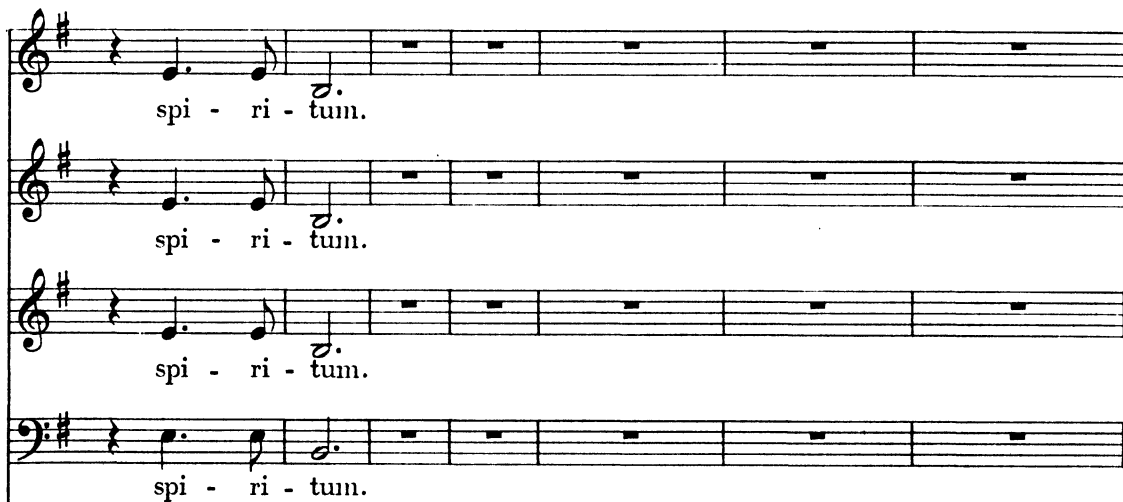
dulcem Na-tum mo-ri-en-do de-so-la - tum, dum e - mi - sit

170

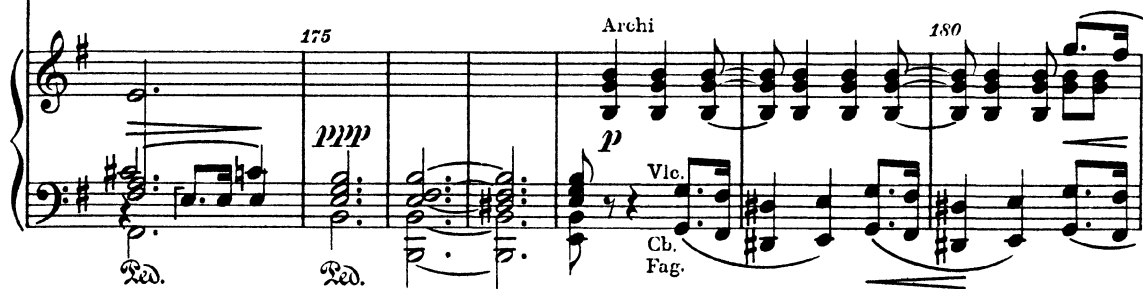
*p* *pp* *f*

Trbni

Red.



spi - ri - tum.  
spi - ri - tum.  
spi - ri - tum.  
spi - ri - tum.



175 *mp* *p* 180  
Archi  
Vlc.  
Cb.  
Fag.



185  
*cresc.* *f* *molto dim.* *p m.d.*



190 *ritard.*  
*pp* *morendo* *pp* *mp*  
Vlc. Cl. Archi *mp*

## III. Coro

Andante con moto ♩ = 69

*mp* *mf*

CORO  
Soprani

Alti  
Tenori  
Bassi

*p* E - ja, Ma - ter,  
*p* E - ja, Ma - ter,  
*p* E - ja, Ma - ter,

E - ja, Ma - ter, fons a -

5 *p* *mp*

*mf* *p*

fons a - mo - ris, fons a - mo - ris, me senti - re  
fons a - mo - ris, fons a - mo - ris, me senti - re  
fons a - mo - ris, fons a - mo - ris, me senti - re

*p*

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

10 *mf* *p* poco a poco

*cresc.* *f* *dim.*  
vim do-lo-ris fac, ut te - cum lu - ge - am. —  
*cresc.* *f* *dim.*  
vim do-lo-ris fac, ut te - cum lu - ge-am, fac, ut te - cum  
*cresc.* *f* *dim.*  
vim do-lo-ris fac, ut te - cum lu - ge - am, lu -  
*cresc.* *f* *dim.*  
lo - ris fac, ut te - cum — lu - ge - am, fac, — ut te - cum

*cresc.* *f* *dim.*  
15

*p* *p* *p*  
lu - ge - am! E - ja,  
- - ge - am!  
lu - ge - am!

*p* *pp* Vlc. Fag. *pp*  
20

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

*p*

Ob. Cl.  
*mp*  
 Fag.

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

*p*

25  
 Fl. Ob.  
*pp*

*mf* *cresc.*  
 fac, fac,  
*mf* *cresc.*  
 vim do - lo - ris fac, fac,  
*mf* *cresc.*  
 vim do - lo - ris fac, fac,  
*p*  
 E - ja, Ma - ter, fons a - mo - ris, me sen -

30  
*p* *cresc. fz* *fz*

*ff* *p*  
 fac, ut te - cum lu - ge - am.  
*ff* *p*  
 fac, ut te - cum lu - ge - am.  
*ff* *p*  
 fac, ut te - cum lu - ge - am.  
*ff* *p*  
 ti - re vim do - lo - ris, ut te - cum lu - ge - am.

35  
*f* *p* *dim.* *mp* *p*  
 Cl. Ob.

A

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

*pp* *pp* *pp* *pp* *p* *p* *p* *p*

*dolce* *Vlc.* *Cor.* *p*

40

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

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

45

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

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *dim.* *pp*

50

*p* *dim.* *pp*

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

*rit.* *in tempo*

*pp* *poco a poco cresc.*

55

*Fl. Ob. Cl.*

*Red.* *Red.* *Red.* *Red.*



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

*f*  
*mf*  
*mp*  
*p*

*cresc.*

*And. sempre*

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

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

*f* *p* *pp*

60

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

65 *tenuto*  
*pp*

*p* *cresc.*  
 fons a-mo - ris, me sen-ti - re vim do-lo - ris  
*p* *cresc.*  
 fons a-mo - ris, me sen-ti - re vim do-lo - ris  
*p* *cresc.*  
 fons a-mo - ris, me sen-ti - re vim do-lo - ris  
*p* *cresc.*  
 Ma-ter, fons a - mo-ris, me sen-ti - re vim do - lo - ris fac, ut

70 *poco a poco cresc.*

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

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

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

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

75

am.

am.

am.

E - ja, Ma - ter, fons a -

80

Ob.

*mp*

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

*p*

*pp*

mo - ris, fac,  
 mo - ris, fac,  
 me senti - re vim do - lo - ris fac,  
 fac,

*f*

*pp*

*f*

*f*

*f*

*f*

85 Fl. Ob.  
 dim. *p* *f* *ff*

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

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

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

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

*90*

*dim.* *p*

Timp.

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

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

*p* E - ja, Ma - ter, fons a - mo - ris, fons a - *cresc.*

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

*95*

*dolce* *p*

*c. Red.* I. Cor. c. Ten.

me sen - ti - re vim do - ris,  
 me sen - ti - re vim do - ris,  
 me sen - ti - re vim do - ris,  
 me sen - ti - re vim do - ris

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

lo - ris, vim do - lo - ris, fac, ut  
 lo - ris, vim do - lo - ris, fac, ut  
 vim do - lo - ris, fac ut  
 lo - ris, vim do - lo - ris, fac, ut

*f* *f* *f* *100* *f* *dim.*

dim. sempre

*p* te - cum lu - ge - am, fac, — ut te - cum lu - ge - *pp*

*p* te - cum lu - ge - am, fac, — ut te - cum lu - ge - *pp*

*p* te - cum lu - ge - am, fac, — ut te - cum lu - ge - *pp*

*p* te - cum lu - ge - am, fac, ut te - cum lu - ge - am lu - ge - *pp*

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

Cl. Cor. 105 Fl. Ob.

*pp* ritard. am, lu - ge - am, lu - ge - am.

*pp* am, lu - ge - am, lu - ge - am.

*pp* am, lu - ge - am, lu - ge - am, lu - ge - am.

*pp* am, *pp* lu - ge - am, lu - ge - am, lu - ge - am.

*pp* ritard. 110

## IV. Basso solo e Coro

Largo ♩=69

BASSO SOLO

Fac, ut ar-de-at cor me-um

in a-man-do Christum Deum,

ut si - bi com - pla - ce -

am, ut si - bi com-pla - - ce-am. Fac, ut ar-

Cor. Tr. Cl. Fl. Trbni Cor. Fag. Ob. Cl. Archi

*f* *mp* *fp* *fz* *p* *dim. pp* *f* *pp* *dolente* *fz* *pp* *mf* *pp*

5 10 15 20



de - at cor me - um, in a-man - do

Fl.  
Ob. *mp*

Christum De - um, ut si - bi com - pla - ce -

Cl. *mp*

am.  
CORO  
Soprani  
*mp*  
Sancta Mater, is-tud a-gas, Cru-ci-fi-xi fi - ge pla - gas,  
*mp* Alti  
fi - ge pla gas, Fl. Cl.

*legatissimo*<sup>35</sup>  
*mp* Org.

40

*mf* cor - di me-o, cor - di me-o *f* va - li -  
va - li -

*pp*

*mf* *f*

*rit.* \* *rit.* \* *rit.* \*

BASSO SOLO *ritard.* *a tempo*

Fac, ut ar-de-at cor me-um

*p* de, cordi me-o va - li - de.  
*p* de, cor - di

45 *ritard.* *a tempo* Fl. 50 *p* *fz*  
Cl.

*f* *dim.*

in a-mando Christum Deum,

55 *fp* *dim.* *mp* *f* Cor. *p* *fp* *p* *fz*  
Trbni

Arch. *dim.* *pp dolce* *p* ut si - bi com - pla - ce -

*f* am, in - a - man - do Christum De - um, *pp* ut

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

*mf* pla - *dim.* *pp* ce -

am.  
CORO  
Soprani  
*pp*  
Sancta Mater, is-tud a-gas, Cru-ci-fi-xi fi - ge pla - gas,  
Alti  
*pp*  
Sancta Mater, is-tud a-gas, Cru-ci-fi-xi fi - ge pla - gas,  
Tenori  
Bassi

*legatissimo*  
80  
*pp* Org.  
85

*mf*  
cor - di me-o, cor - di me-o va-  
*mf*  
cor - di me-o, cor - di me-o va-

Legni  
*pp* Archi  
*mf*  
Red. Red. Red.

li-de.

li-de.

*mf* San - cta Mater, is - tud a - gas,

*mf cresc.* is - tud a - - gas,

*mf* San - cta Mater, is - tud a - gas,

90

*f*

Cor.

Cor.

*f* San - cta Ma - ter, *dim.* is - tud a - gas, *p* Cru - ci - fi - xi

*f* san - cta Mater, *dim.* is - tud a - gas, is - tud a - gas,

*f* Cru - ci - fi - xi *dim.* fi - ge plagas, *p* cor - di me - o va li - de,

*f* Cru - ci - fi - xi *dim.* fi - ge pla - gas,

Viol. II.

95

*ff*

*dim.*

*fp* Cl.

*p*

*dim.*

Red. Red.

*dim.* *pp*

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

*p* *dim.* *pp*

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

*p* *dim.* *pp*

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

*p* *dim.* *pp*

cor - di me-o va - li - del

100 *dim.* *pp* *p*

Org. Ob.

Ped. Ped.

105 *fz* *pp* *fp*

Fl. Ob. Cl. Ob.

Poco più mosso  
BASSO SOLO

*p*

Fac, ut ar - de - at cor me-um, in a-

*molto espress.*

110 *p*

man - do Chri - stum De-um, ut

*p* *cresc.* 115

si - bi com - pla - - - - - ce -

*dim.* *mp* 120

am, ut

*p* *cresc.* *mf*

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

poco ritard.

*dim.* *pp* 125

Tempo I.

am. *Viol.* *pp* *dolce* *130 Cl.* *Ob.* *Fac,* *ut ar -*

*Viol.*

de - at cor me - um in a - man - do *135 Fl.* *Ob.* *Chri - stum* *pp* *dim. sempre*

De - um, *Cl.* *ut si - bi com - pla - ce -* *perdendosi* *140* *Fag.* *Vla.*

am, *rit.* *ut si - bi com - pla - ceam.* *Ob. Cl.* *F1. Ob.* *145* *dim.* *fz* *pp* *Vlc. Cb.* *Red.* *Cor.* *Cor.* \*



## V. Coro

Andante con moto, quasi allegretto  $\text{♩} = 42$ *legato sempre*

*pp* *fz* *pp*

*f sempre legato* *p*  
Ped.

CORO

Soprani

*mp**mf*

Tu - i Na - ti vul - ne - ra - ti, tam dig -

Alti *mp*

Tu - i Na - ti vul - ne - ra - ti,

Tenori *mp*

Tu - i Na - ti vul - ne - ra - ti, tu - i Na - ti

Bassi *mp*

Tu - i Na - ti vul - ne - ra - - - ti, tu - i Na - ti

*pp* *Cor.* *fz* *dim.*  
10

na - ti, tam dig - na - ti, tam dig - na - ti, pro me pa - ti,  
 tam dig - na - ti, tam dig - na - ti, pro me pa - ti,  
 vul - ne - ra - ti, tam dig - na - ti, tam dig - na - ti, pro me pa - ti,  
 vul - ne - ra - ti, tam dig - na - ti, pro me pa - ti,

15  
*f* legato *dim.* *p* *mp*

tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti, tam dig - na - ti,  
 tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti, tam dig - na - ti,  
 tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti, tam dig - na - ti,  
 tu - i Na - ti, tam dig - na - ti,

20  
*cresc.* *f*

*p* pro me pa - ti, poe - nas me - cum di - vi - de.  
*p* pro me pa - ti, poe - nas, poe-nas me-cum di - vi - de.  
*p* pro me pa - ti, poe - nas me - cum, poe-nas me-cum di-vi-de.  
*p* pro me pa - ti, poe - nas me - cum di - vi - de.

*p* *f* *pp*

*p* Tu - i Na-ti vul-ne-ra - ti, *f* tam dig-na - ti, *dim.* tam — dig-  
*p* Tu - i Na-ti vul-ne-ra - ti, *f* tam dig-na - ti, *dim.* tam dig-na - ti,  
*p* Tu - i Na-ti vul-ne-ra - ti, *f* tam dig-na - ti, *dim.* tam — dig-  
*p* Tu - i Na-ti vul-ne-ra - ti, *f* tam dig-na - ti, *dim.* tam — dig-  
 Tu - i Na-ti vul-ne-ra - ti, tam dig-na - ti, pro me

*p* *f* *dim.*

Trbni

A

na - ti, pro me pa - ti, poenas me-cum di - vi - de.  
 pro me pa - ti, poe - nas me-cum di - vi - de.  
 na - ti, pro me pa - ti, poe - nas, poenas me-cum di-vi-de.  
 pa - ti, poe - nas me - cum di - vi - de.

Cl.  
 Fag.

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

Cl.  
 Fag.

me-cum di - vi - de, *pp*      *p*      poe-nas me-cum, poe-nas me-cum

poenas me-cum di - vi - de, *pp*      *p*

me-cum di - vi - de, *pp*

vi - de, *pp*

*p* *pp* *Cl.* 50 *p*

*Cor.* *pp* *p*

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

poe-nas me - cum di - vi - de. *pp*

poenas me-cum, poe-nas me - cum di - vi - de. *pp*

poenas me-cum, poe-nas me - cum di - vi - de. *pp*

poenas me-cum, poe-nas me - cum di - vi - de. *pp*

55 *p* *pp*

**B** 60

Un poco più mosso ♩ = 56

Tu - i Na - ti vul - ne - ra - ti,

Tu - i Na - ti vul - ne -

Tu - i

Un poco più mosso ♩ = 56

Trbní

Tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti, pro me pa - ti

ra - ti, tam dig - na - ti, pro me pa - ti, poe - nas

Na - ti vul - ne - ra - ti, tam dig - na - ti,

poe -

*f<sub>s</sub> pesante* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>* *f<sub>s</sub>*

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

75

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

80

*ff marcato*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "poe - nas me - - - cum", "poe - nas me - - - cum", "me - cum di - - - vi-", and "me - cum di - - - vi-". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *dim.* and *p*.

This system shows the piano accompaniment for the second system of music, starting at measure 85. It features a complex texture with chords and moving lines in both hands. The marking *sempre marcato* is present. Dynamic markings include *dim.* and *p*.

This system contains four vocal staves and a piano accompaniment. The lyrics are: "di - - - vi - de, poe - -", "di - - - vi - de, poe - -", "de, poe - - - nas,", and "de, poe - - - nas,". The piano accompaniment has a more active role with chords and moving lines. Dynamic markings include *f*, *dim.*, and *fz*.

This system shows the piano accompaniment for the fourth system of music, starting at measure 90. It features a complex texture with chords and moving lines in both hands. Dynamic markings include *f*, *dim.*, *fz*, and *p dim.*.



poco a poco ritard.

Tempo I. ♩ = 42

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

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

poco a poco ritard.

Tempo I. ♩ = 42

molto tranquillo

95  
100

Tu - i Na - ti vul - ne - ra - ti, tam dig -  
na - ti  
Tu - i Na - ti vul - ne - ra - ti,  
Tu - i Na - ti vul - ne - ra - ti, tam dig - na - ti  
Tu - i Na - ti vul - ne - ra - ti, tam dig - na -

105

na - ti, pro me pa - ti,

pro — me pa - ti,

- ti, pro me pa - ti,

*p*

*p*

*p*

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

110

poe - nas,

poe - nas,

poe - nas,

poe - nas,

*fz* *fz* *fz* *fz*

*mp* *fz* *fz* *p*

115

Cl.

Fag.

*p* *f*  
 poe - nas, poe - nas me - cum di - vi - de, poe - nas  
*p* *f*  
 poe - nas, poe - nas me - cum di - vi - de,  
*p* *f*  
 poe - nas, poe - nas me - cum di - vi - de, poe - nas, poe - nas  
*p* *f*  
 poe - nas, poe - nas me - cum di - -

*fz* *p* *mp* *f*  
 Cl. Ob.  
 - - - - -

*p* *p*  
 me - cum di - vi - de, poe - nas me - cum,  
*mp* *p*  
 poe - nas me - cum di - vi - de,  
*p* *p*  
 me - cum di - vi - de,  
*p*  
 - - - vi - de,

120 *p* *mp* *p*  
 Cor. Cl.  
 - - - - -

poenas me-cum di - vi-de.

*pp*

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

*pp*

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

*pp*

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

*dim.*

125

*pp*

de. —

*pp*

de. —

*pp*

de. —

130

*pp*

*dim.*

*ppp*

## VI. Tenore solo e Coro

Andante con moto ♩ = 56

Ob. *p f p f p f p* *pp* *p*

Archi

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

TENORE SOLO *p*

Fac me ve-re tecum fle-re,

*pp*

\* *pp* *p* *pp*

tecum fle - re. Cru-ci-fi-xo condolere, donec e - go vi - xero.

Fag. *pp* *p* *pp*

\* Simrock Part.:

## CORO

Tenori

*mp*

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

*mp* Bassi

*mp*

Cor.

*mp*

Cru - ci - fi - xo con - do - le - re, do - nec e - go vi - xe - ro.

*mp*

8  
30

*mp*

Fl. Ob.

Cl. Fag.

*mp*

Timp.

## TENORE SOLO

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

*fp*

Cl. Fag.

35

Fl.

*mp*

Cl.

*fp*

Cru - ci - fi - xo con-do-le-re, do-nec e - go vi - xe-ro.

Fl. Ob. *fp* *dim.* *pp* *p*

40

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

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

Cl. Cor. e. Coro *cresc.* *f* *pp* 45

Cru - ci - fi - xo con-do-le-re, do-nec e - go vi - xe-ro.

Trbe *pp* *f* *p*

Trbni *pp leggiero cresc.* *f* *dim.* *p*

c. Ped.

TENORE SOLO.

*pp* *pp*

Fac me ve-re te-cum fle-re, te-cum fle - re, Cru-ci - fi - xo

50 *pp* *pp*

Viol. Ob. Cl.

(pizz.)

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

*pp* *pp*

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

Fac me ve-re

55 *pp*

Archi Tromb. Timp.

*p* *dim.*

te-cum fle - re, Cru-ci - fi - xo con-do-le-re, do-nec e - go

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

*p* *dim.*

60 *p*



## Poco più mosso

TENORE SOLO *mf*

Jux - ta cru - cem te-cum sta - re,  
vi - xe - ro. te li - -  
fle - re.

## Poco più mosso

## poco a poco accelerando

in plan-ctu de-si-de-ro, in  
- ben-ter so-ci-a-re in plan-ctu de-si-de-ro, in

## poco a poco accelerando

Cor.  
Red.

*p*

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

in plan - ctu de - si - de-ro, in plan - ctu de - si - de-ro, in plan - ctu, in *dim.*

plan - ctu de - si - de-ro, in plan - ctu de - si - de-ro, in plan - ctu de - si - de-ro, in *dim.*

Tr. c. Sopr. *fz* 75

*p a tempo* B

si - de - ro.

plan - ctu de - si - de-ro. *p*

Ob. *legato* 80

Fag. *p a tempo* *pp*

Red. Red.

*p*

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

Fl. Cl. *pp* 85

Viol. *pp*

Fag. Red. \*

Cru - ci - fi - xo con - do - le - re, do - nec e - go vi - xe - ro.

Ob.  
Fag.

Detailed description: This system contains the first vocal phrase. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves: the right hand has a melodic line with slurs, and the left hand has a bass line with chords and some melodic movement. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

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

90 marc. Fl. p

Detailed description: This system contains the second vocal phrase. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and some melodic movement. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Performance markings include 'f' (forte) and 'p' (piano). A rehearsal mark '90' is present. The word 'marc.' (marcato) is written above the piano part. The instrument 'Fl.' (Flute) is indicated at the end of the system.

Cru - ci - fi - xo con - do - le - re, do - nec e - go vi - xe - ro

95 Cl. Cor. pp f

Detailed description: This system contains the third vocal phrase. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and some melodic movement. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Performance markings include 'p' (piano), 'pp' (pianissimo), and 'f' (forte). A rehearsal mark '95' is present. The instruments 'Cl.' (Clarinet) and 'Cor.' (Cornet) are indicated at the beginning of the system.

*f* Cru - ci - fi - xo con - do - le - re, do - nec e - go vi - xe - ro. *p*

*f* *marc.* *100* *dimin.* *p*

Detailed description: This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment also starts with *f* and includes markings for *marc.* (marcato), *100* (tempo), *dimin.* (diminuendo), and *p*.

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

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

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

Detailed description: This system contains the second system of music. It features a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic.

Viol.Fl. *pp* *105*

Ob.

Detailed description: This system contains the third system of music. It features woodwind parts for Violin/Fly (Viol.Fl.) and Oboe (Ob.) and a piano accompaniment. The woodwind parts start with a pianissimo (*pp*) dynamic. The piano accompaniment also starts with *pp*. A tempo marking of *105* is present.

*pp*

Cru - ci - fi - xo con - do - le - re, do - nec e - go vi - xe - ro

*pp*

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

*pp*

Cl.

Cor.

Poco più mosso

*f*

Jux - ta cru - cem tecum sta - re, in

vi - xe - ro. Te li - ben - ter so - ci

Poco più mosso

110

*mf* *f* *fz* *ff*

plan-ctu de-si-de-ro, inplan-ctu de-si-de-ro,

a-re, inplanctu de-si-de-ro, in planctu de-si-de-ro, in

in plan - ctu de-si - de-ro

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

115 *marcato* *p* Cor. *pp* Cl. Fag.

120 Cor. *f* *ff* *f* Trbni

125 Cor. Cl. *p dim.* Fag. *pp* *pp* *pp* Timp.

## VII. Coro

Largo ♩ = 52

Legni  
Archi

*p* *cresc.* *fz* *fz* *p*

CORO

Soprani

Alti

Tenori

Bassi

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

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

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

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

10 Ob. Fag. 15

*p* *pp* Cor. *fp*

*pp* vir - go vir - gi - num prae - cla - ra, mi - hi jam - non sis a -

*pp* vir - go vir - gi - num prae - cla - ra, mi - hi

*pp* vir - go vir - gi - num prae - cla - ra, mi - hi

*pp* vir - go vir - gi - num prae - cla - ra,

20 Ob. Cor.

*fp* *fp*

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

*mf p pp*

25 *fp* *p* *mf p* *f* *Archi* 30

*Ed. \**

*molto espressivo* *f fz f fz p* 35

**A** *pp* *pp* *pp* *pp*

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

40



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

45 Cl. *fp* *mf* 50 Cl. *pp*  
 Fag. Cor.

*f* non sis a - ma - ra, *f* fac me te - cum plan - ge - re,  
*mp* mi - hi jam non sis a - ma - ra, *f* fac me te - cum plan - ge - re,  
*mp* mi - hi jam non sis a - ma - ra, *f* fac me te - cum plan - ge - re,  
*pp* mi - hi jam non sis a - ma - ra, *f* fac me te - cum plan - ge - re,

55 *mf* *f*

Musical score for the first system, featuring vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are in G major and 4/4 time. The lyrics are: "fac me te-cum plan-ge-re, fac me te-cum, fac me". The piano accompaniment includes a section for "Archi" (strings) starting at measure 60. Dynamics include *pp*, *f*, and *fz*. There are triplets and accents throughout.

Musical score for the second system, continuing the vocal and piano parts. The vocal parts continue with the lyrics: "te-cum, fac me te-cum plan-ge-re." The piano accompaniment includes a section for "Legni" (woodwinds) starting at measure 70 and "Archi" (strings) starting at measure 75. Dynamics include *p*, *pp*, *fz*, *ff marcato*, and *fz*. There are accents and a *Red.* (ritardando) marking.

Musical score for the third system, primarily piano accompaniment. The piano part continues with dynamics including *fz*, *p*, *dim.*, and *pp*. The system ends at measure 80.

B

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

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

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

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

pp mf

85

pp mf

Ob. Cl. mfpp Vle. Fag. Cor. Cb. fz

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

vir - gi - num prae - cla - ra,

vir - gi - num prae - cla - ra,

vir - gi - num prae - cla - ra,

p cresc. f

90

mf fz

Ob. p cresc. f

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

95 Cl. Ob. pp  
Fag. p  
Vlc.Fag. f  
100 p

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

105 pp  
cresc. f

*pp* mi - hi jam non sis a - ma - ra, *f* fac me te - cum, *f* fac  
*pp* mi - hi jam non sis a - ma - ra, *f* fac  
*pp* mi - hi jam non sis a - ma - ra, *f* fac me  
*pp* mi - hi jam non sis a - ma - ra, *f* fac me

Cl. *p* *pp* *f* *espress.*  
 Fag. *pp* *f*  
 Ped.

*p* me te - cum plan - ge - re, *C*  
*p* me te - cum plan - ge - re,  
*dim.* *p* te - cum plan - ge - re, *f* fac me te - cum  
*dim.* *p* te - cum plan - ge - re,

*pp* *f* *fz* *fz*  
 115 120  
 Vla

*p*  
 fac me te - cum, fac me te - cum plan - ge - re, mi -  
*p*  
 fac, fac me te - cum plan - ge - re,  
*p*  
 plan - - - ge - re, fac me te - cum plan - ge - re,  
*p*  
 fac me te - cum, te - cum plan - ge - re,

Ob. Cl.  
*p*  
 125 *pp*  
 Fl. Cl. *fp*

*dim.*  
 - hi jam non sis a - ma - ra, *pp* fac me te - cum, fac  
*pp*  
 fac  
*p* *dim.* *pp*  
 mi - hi jam non sis a - ma - ra,  
*p* *dim.* *pp*  
 mi - hi jam non sis a - ma - ra,

130 *fp* *pp* Archi

*mf* *ritard.* *p* *pp* *a tempo*

me te - cum plan - - ge - re.

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

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

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

*mf* *ritard.* *cl.* *a tempo* 140

*ff*  
Archi

*fz* 135 *dim.* *p* *pp*

*fz* *mp* *pp*

*Red.* *Red.*

*molto tranquillo* *pp* *senza corona*

Fac me te - cum plan - ge - re.

Fac me te - cum plan - ge - re.

Fac me te - cum plan - ge - re.

Fac me te - cum plan - ge - re.

*molto tranquillo* 150 *cl.* *dim.* *pp* 155

# VIII. Duo

Larghetto ♩ = 104

Cl. *p* 5 Ob. Fl. *fz* *dim.* *p* 10 *dim.* 15 *p* *fz* 20 Cl. *p* *dim.* Fag.

SOPRANO SOLO

*p* *mp* 25 Archi *pp* Vlc. Fag. *pp*

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



mor-tem, passi - o - nis fac consor - tem, pla - - - -

30 *p* 35

*pp* A  
gas re - co - le - re.

TENORE SOLO [ *pp* ]  
Fac, — ut  
Ob. Cl.

40 *pp* *pp*

*pp*  
Fac, — ut por - tem Christi

por - tem Chri - sti mor-tem,

Fl. 45  
Vla

45

mor - tem, fac, \_\_\_\_\_ ut  
fac, \_\_\_\_\_ ut por - tem Chri - sti mor-tem,  
Ob.Cl. Viol. 50  
*pp*  
Vle, Fag.

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

pas - si - o - nis fac con - sor - tem,  
sor - tem pla - - - - -  
55  
*pp*

pla - gas re - co - le - re.

- - gas re - co - le - re.

60

Archi  
pCor. *dolente*  
Trbni

*Red.*

[*p cresc.*]

Fac, — ut por - tem Chri - sti

[*mf*]

Fl. Ob. 65 Viol.

Fac, — ut

*cresc.* *fz*

*Red.* *Red.*

*f* *fp*

mor - tem, fac, — ut por - tem Chri - sti

*f* *fp*

por - tem Chri - sti mor - tem, fac, — ut

8 Fl. Ob. 70

*f* *fp dim.*

*Red.* *Red. sempre*

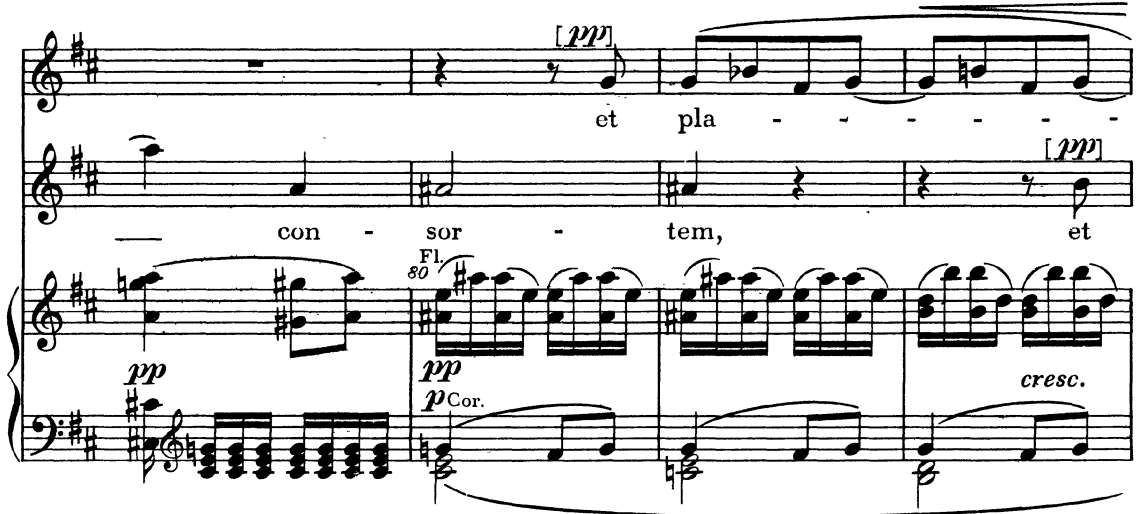
*dim.*  
mor - tem, passi - o - - - nis  
*dim.*  
por - tem Chri - sti mor - tem,  
8 Fl. Ob. *pp*



fac - con - sor - tem,  
passi - o - - - nis fac -  
75 *cresc.* *fp*



et pla - - - -  
con - sor - tem, et  
Fl. 80 *pp* *pCor.* *cresc.*



*p*  
*cresc.* *p* gas  
pla gas  
85 *p* *fz*  
Red. Red. Red. Red. Red. Red.

re - - - co-le - re.  
re - - - co-le - re.  
90 *dim.* *pp*  
Red. Red. Red. Red. Red. Red.

**B** *p*  
Fac - me pla - gis  
Cl. 95 Fl. Ob.  
*pp*

vul - ne - ra - ri, vul - ne - ra - ri, Cru - ce hac in - e - bri -  
*p*  
 Fac - me pla - gis vul - ne - ra - ri, vul - ne -

100

*fp* Fag.

Red.

a - ri, in - e - bri - a - ri, ob a - mo -  
 ra - ri, Cru - ce hac in - e - bri - a - -

105

*dim.*

- - - - - rem Fi - - - - li -  
 - - - - ri, ob a - morem, ob a - morem Fi - - - - li -

110

*mp* Fag. Viol.

*mp* Timp.

*p*

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

Fl. 115 Legni Fl.

*pp* Timp. Cor.

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

*[p]*

Pas - si o - nis fac con - sor - tem, et

120 8 125

*p* Vlc. Fag.

Red. Red.

le - - - - re.

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

Fag. 130

*fz dim. pp*

Red. Red. Red. Red. Red. \* Red. Red.

## IX. Alto solo

Andante maestoso  $\text{♩} = 54$ 

Archi  
Ob. Fag.

*f*

*marcato*

*[mf]*

In - flam-ma - tus

*dim.*

*p*

Fl.  
Cl.

*stacc.*

*[p]*

et ac-cen - sus, per te, Vir - go, sim de - fen - sus, in

*pp*

Cl.

di - e ju - di - ci-i. In-flam-ma - tus, et ac-

*p*

Fl.

Cl.



cen - sus, per te, Vir - go, sim de - fen - sus, in di - e ju -

*mp* *cresc.*  
Fag.

15

di - - - ci - i.

*legato f* *f marcato*

Viol.  
Ob.

A

20

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

In - flam - ma - tus et ac - cen - sus, per te, Vir - go, sim de - fen - sus, in  
Legni

*pp* *p*

25

*p*  
 di - e ju - di - ci - i. In - flam - ma - tus et ac - cen - sus,  
 Archi  
 Cor.  
 30  
*pp*  
*p*  
*fag.*  
 Red. \*

per te, Vir - go, sim de - fen - sus, in di - e ju -  
 Legni  
*pp*

*dim.* *pp*  
 di - ci - i. *f* Fac me cru - ce  
 Ob. Viol.  
 35  
*dim.* *pp* *p*  
 Trbni  
 Red.

cu - sto - di - ri, mor - te Chri sti prae - mu - ni - ri, con - fo - ve - ri  
 Legni  
 40  
*p* *dim.*  
 Red. Red. Red. Red. Red.

*ritard.* *a tempo*

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

*pp* *ritard.* *45 a tempo*  
Cl. Cl.Cor.

*pp* *pp* *pp*

Trbn

*pp* *B*

con - fo - ve - ri gra - - ti - a.

*pp* *f* *50*  
Viol. Ob. Archi Fag.

*p*

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

*p* *f* *Fl. Cl.*

*f*

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

*pp* *55* *Cl.*

ti-a.

Fl. 60

Ob.

*p*

*p*

Fac me cru - ce cu - sto - di - ri, mor - te Christi prae -

Cl.

*mp*

Fag.

*mf*

*dim.*

mu - ni - ri, con - fo - ve - ri, con - fo - ve - ri

*p*

65

Viol.

Ob.

*pp*

Red.

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

*f*

*cresc.*

*f*

*dim.*

70

Timp. trem. D

*f* *mp*  
 con - fo - ve - ri gra - ti - a.  
 Vla, Cor.  
*dim.* *pp* *pp*  
 Vlc. Fag. Cb.

*f* *p*  
 Fac me cru - ce cu - sto - di - ri, mor - te Chri - sti prae - mu - ni - ri, con - fo - ve - ri,  
 75 Archi  
*pp* Cor., Trbni  
 Red.

*frit.*  
 con - fo - ve - ri, con - fo - ve - ri gra - ti -  
*frit.* 80  
*f* *pp* *dimin.*  
 Red. Red.

*a tempo*  
 a.  
*a tempo*  
*p* *mp*  
 Red. Red. Red. Red. Red.

## X. Quartetto e Coro

Andante con moto  $\text{♩} = 76$ 

Fl. Cl.  
*pp*  
 Cor.  
 Fag.  
 Timp.  
 Ped.

ALTO SOLO *p*  
 Quando corpus mo-ri - e-tur, fac, ut

BASSO SOLO *p*  
 Quando corpus mo-ri - e-tur, fac, ut

Legni 10  
*pp* *fz*

a - ni-mæ do - ne-tur pa - ra-di-si glo - ri - a.

a - ni-mæ do - ne-tur pa - ra-di-si glo - ri - a.

Ob.  
*fp* *fz* *p*

SOPRANO SOLO *p*  
 Quan-do cor - pus mo-ri - e - tur,

ALTO SOLO *p*  
 Quan-do corpus mo-ri - e - tur,

TENORE SOLO *p*  
 Quan-do cor - pus mo-ri - e - tur,

BASSO SOLO *p*  
 Quan-do corpus mo-ri - e - tur,

Ob. *p* Cl. *p*  
 20  
 Vlc.Fag.

fac, ut a - ni-mæ do - ne - tur pa -

fac, ut a - ni-mæ do - ne - tur pa - ra - di - si

fac, ut a - ni-mæ do - ne - tur pa -

fac, ut a - ni-mæ do - ne - tur pa - ra -

Fl. *dim.* *p*  
 25  
 Red.

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

CORO  
Soprani

*mf*

Quan-do corpus mo-ri e - tur, fac, ut a-ni-mæ do-

Alti

*mf*

Quan-do cor - pus mo-ri-

Tenori

*mf*

Quan-do corpus mo - ri e - tur,

Bassi

*mf*

Quan-do cor - pus mo-ri-

*dim.* *mf* 30 Cl.



*mf*

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

e - tur, quando corpus mo - ri -

fac, ut a - ni - mæ do - ne - tur, quan - do cor - pus mo - ri -

e - tur, quando corpus mo - ri - e - tur,

*f*

Cl.

poco a poco cresc.

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

e - tur, fac, ut a - ni - mæ do - ne - tur, quan - do

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

fac, ut a - ni - mæ do - ne - tur, quan - do cor - pus mo - ri -

poco a poco cresc.

Viol. II.

35

Cor.

Trbni

Red. Red. Red. Red. Red. Red.

e - tur, fac, ut a - ni - mæ do - ne - tur,  
 cor - pus mo - ri - e - tur, fac, ut a - ni - mæ do -  
 e - tur, fac, ut a - ni - mæ do - ne - tur, fac, ut  
 e - tur, fac, ut a - ni - mæ do - ne - tur, fac, ut

Ob. Cl. 40  
 P.  
 P.  
 P.  
 P.  
 P.

*molto cresc.*

pa-ra-di-si glo - ri a,  
 ne - tur, pa-ra-di-si glo - ri a,  
 a - ni - mæ do - ne - tur, pa - ra -  
 a - ni - mæ do - ne - tur pa - ra -

*molto cresc.*

*fz* *fz* *fz* *fz*

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

45

*fz* *ff*

*ffz* *ritard.* *ff* a tempo  
 a, pa - ra - di - si glo - ri - a.  
*ffz* *ff*  
 a, pa - ra - di - si glo - ri - a.  
*ffz* *ff*  
 a, pa - ra - di - si glo - ri - a.  
*ffz* *ff*  
 a, pa - ra - di - si glo - ri - a.

50

*ffz* *ritard.* *ff* a tempo  
*con Ped.*

SOPRANO SOLO

*p*  
Quan - do cor - pus mo - ri - e - - -

ALTO SOLO

*p*  
Quan - do

TENORE SOLO

BASSO SOLO

*p*  
Quan - - - do cor - - - -

*p dolente*  
55  
A

tur,

cor - pus mo - ri - e - tur,

*mf*

Quan - do cor - pus mo - ri -

pus

mo - - - - - ri -

*fz*

*f* *mf* *dim.*

fac, ut a - ni - mæ do - -

*f* *mf* *dim.*

fac, — ut a - - - - - nimæ do -

*f* *mf* *dim.*

e - tur, fac, ut a - ni - mæ do -

*f* *mf* *dim.*

e - - tur, fac, ut a - nimæ do -

60

*fz* *p*

*p*

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

*p*

ne - tur pa - - ra - -

*p*

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

*p*

ne - tur pa - - ra - -

65

*cresc.*

*Ad.* *Ad.*

*f*  
 di - si glo - ri - a, pa - ra - di - si glo - ri -  
*cresc.* *f*  
 di - - si glo - - ri -  
*f*  
 di - si glo - ri - a, pa - ra - di - si glo - ri -  
*cresc.* *f*  
 di - - si glo - - ri -

CORO  
Soprani

*p* *f*  
 Pa - - ra - - di - si glo - ri -  
*p* *f*  
 Pa - - ra - - di - si glo - ri -  
*p* *f*  
 Pa - - ra - - di - si glo - ri -  
*p* *f*  
 Pa - - ra - - di - si glo - ri -

*f* *f*  
 Ped. \*

Allegro molto  $\text{♩} = 132$

*mf*

Vocal score for soprano (a.). The score consists of seven staves. The first staff has a melodic line starting with a half note 'A' followed by a long rest. The second, third, and fourth staves are rests. The fifth staff has a melodic line starting with a half note 'A' followed by a long rest. The sixth staff has a melodic line starting with a half note 'A' followed by a long rest. The seventh staff has a melodic line starting with a half note 'A' followed by a long rest. The tempo is Allegro molto with a quarter note equal to 132 beats per minute. The dynamic is mezzo-forte (mf).

Allegro molto  $\text{♩} = 132$

70 Ob. Viol. II.

Fl. Viol. I.

Orchestral score for woodwinds and strings. The score consists of two staves. The top staff is for woodwinds (Fl. Viol. I., Cl., Ob. Viol. II.) and the bottom staff is for strings (Vla., Fag., Timp.). The tempo is Allegro molto with a quarter note equal to 132 beats per minute. The dynamic is forte (f). The woodwinds play a melodic line starting with a half note 'A' followed by a long rest. The strings play a rhythmic accompaniment of eighth notes.

men,

men,

men,

men,

men,

A - - - - -

A - - - - -

A - - - - - men,

A - - - - - men,

A - - - - - men,

A - - - - - men,

mf ^

A - - - - - men,

75

f

Vlc. Fag.

f

7

Detailed description: This page of a musical score contains vocal and piano parts. The vocal parts are written in treble and bass clefs with lyrics. The piano part is in grand staff. The score includes dynamic markings like *mf* and *f*, and performance instructions like accents and slurs. The page number 136 is at the top left, and the rehearsal mark 75 is above the piano part. The key signature has two sharps (F# and C#).



A musical score for the word "Amen". The score is written in G major (one sharp) and 4/4 time. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment includes a trumpet part marked *fz* and *80 fz*, and a piano part marked *fz*. The lyrics are "A - - men, A - - men," repeated across the staves. The score is divided into three measures, with the piano accompaniment providing harmonic support and texture.



*f*  
A - - - - - men,

*f*  
A - - - - - men,

*f*  
A - - - - - men,

*f*  
A - - -

men,

men,

*f*  
A - men,

men, A - - -

*f*  
Fl. Ob.

*f*  
A

*f*  
A - - - - - men,  
A - - - - - men,  
A - - - - - men, A - men,  
- - - - - men, A - - - - -  
men,  
A - - - - -  
A - men,  
A - - - - - men, A - men,  
men,  
A - - - - -  
90  
men,  
A - - - - -

*f* A - - - - - men, *ff* A - men,  
*f* A - - - - - men, *ff* A - men,  
*f* A - - - - - men, *ff* A - men,  
- - - - - men, *ff* A - men,

men, *ff* A - men,  
A - men, *ff* A - men,  
A - - - - - men, *ff* A - men,  
- - - - - men, *ff* A - men,

95  
men, *ff* A - men,

A - men, A - men, A - - - -

A - men, A - men, A - - - -

A - men, A - men, A - - - -

A - men, A - men, A - - - -

A - men, A - men, A - - - -

A - men, A - men, A - - - -

A - men, A - men, A - - - -

A - men, A - men, A - - - -

100



The musical score is written in G major (one sharp) and 4/4 time. It consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "A - men, A - - men, A - men,". The piano part features a steady accompaniment with chords and moving lines in both hands.

- men, A - - men, A - men,  
- men, A - - men, A - men,  
- men, A - - men, A - men,  
- men, A - - men, A - men,  
A - - - men, A - - - - men,  
A - - - - men, A - - - - men,  
A - - - - men, A - - - - men,  
A - men, A - men,  
A - men, A - men,



A - - - - men, A - - - - men,  
 A - - - - - men, A - - - - - men,  
 A - - - - men, A - - - - men,  
 A - - - - men, A - - - - men,

A - - - - men, A - -  
 A - - - - men, A - -  
 A - - - - men, A - - - - men,  
 A - - - - men, A - - - - men,

110

*f* Cor. c. Ten.

Red. Red.

A - - - men, A - - -

A - - - men, A - - -

A - - - men, A - - -

A - - - men, A - - -

- men, A - - men, A -

- men, A - - men, A -

A - - men, A - -

A - - men, A - -

115

A - - men, A - -

*Red.* *v* *Red.* *v*

men,  
men,  
men, A - - - - - men,

men,

men, A -  
men, A -  
men, A -  
men, A

120

men, A - - - - men, A - men,

men, A - - - - men, A - - - -

men, A - - - - men, A - - - -

men, A - - - - men, A - - - -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in G major and 4/4 time. Measures 115-124 are shown.

125

Detailed description: This system shows the piano accompaniment for measures 125-130. It features a treble and bass clef with various chords and melodic lines. Measure 125 is marked with a '125' above the staff.

A - men, A - men, A - men,

men, A - - - -

men, A - - - -

men, A - - - -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in G major and 4/4 time. Measures 131-134 are shown.

130

*f*

*fz*

*Red.*

Detailed description: This system shows the piano accompaniment for measures 130-134. It features a treble and bass clef with various chords and melodic lines. Measure 130 is marked with a '130' above the staff. Dynamic markings include *f*, *fz*, and *Red.*

SOPRANO SOLO

A - - - - - men,

The Soprano staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 4/4. It features a melodic line starting on a whole note 'A' followed by a half note 'men,' with a fermata over the 'A'. The dynamics are marked with a forte 'f' and a piano 'p'.

ALTO SOLO

A - - - - - men,

The Alto staff begins with a treble clef, a key signature of two sharps, and a time signature of 4/4. It features a melodic line starting on a whole note 'A' followed by a half note 'men,' with a fermata over the 'A'. The dynamics are marked with a forte 'f' and a piano 'p'.

TENORE SOLO

A - - - - - men,

The Tenor staff begins with a treble clef, a key signature of two sharps, and a time signature of 4/4. It features a melodic line starting on a whole note 'A' followed by a half note 'men,' with a fermata over the 'A'. The dynamics are marked with a forte 'f' and a piano 'p'.

BASSO SOLO

A - - - - - men,

The Bass staff begins with a bass clef, a key signature of two sharps, and a time signature of 4/4. It features a melodic line starting on a whole note 'A' followed by a half note 'men,' with a fermata over the 'A'. The dynamics are marked with a forte 'f' and a piano 'p'.

men, A - - - - - men, men, A - - - - - men, men, A - - - - - men,

This system contains four vocal staves. The Soprano staff has a whole note 'A' followed by a half note 'men,' with a fermata. The Alto staff has a whole note 'men,' followed by a half note 'A' with a fermata. The Tenor staff has a whole note 'men,' followed by a half note 'A' with a fermata. The Bass staff has a whole note 'men,' followed by a half note 'A' with a fermata. Dynamics include forte 'f' and piano 'p'.

Accompanying piano part with chords and bass line. The right hand features chords with a melodic line, and the left hand features a bass line with chords. Dynamics include forte 'f' and piano 'p'. There are accents (^) and a 'Ped.' marking at the bottom left.

*f*  
A - - - - - men, A-men,  
*f*  
A - - - - - men, A-men,  
*f*  
A - - - - - men, A-men,  
*f*  
A - - - - - men, A-men,

A - - - - - men, A - men, A - men,  
men, A - men,  
men, A - - - - - men, A - men,  
men, A - men, A - men,

135

*ff*  
Trbni  
Trbni

*ff*

Amen, Amen, Amen, A - - - - -

*ff*

Amen, Amen, Amen, A - - - - -

*ff*

Amen, Amen, Amen, A - - - - -

*ff*

Amen, Amen, Amen, A - - - - -

*ff*

A - men, A - men, A - men, A - - - - -

*ff*

A - men, A - men, A - - - - -

*ff*

A - men, A - men, A - - - - -

*ff*

A - men, A - men, A - - - - -

140

*ff*

The musical score is arranged in three systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The second system also consists of four vocal staves and a piano accompaniment staff. The third system consists of a single grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'ff' (fortissimo). The lyrics are 'Amen, Amen, Amen, A - - - - -' for the first system and 'A - men, A - men, A - men, A - - - - -' for the second system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A measure number '140' is indicated above the piano staff in the third system.

This musical score consists of two systems of staves. The first system contains four staves: two treble clefs and two bass clefs. Each staff begins with a measure rest, followed by a half note chord, and ends with a half note chord. The second system contains five staves: three treble clefs and two bass clefs. The first three staves begin with a measure rest, followed by a half note chord, and end with a half note chord. The last two staves (bass clefs) contain a continuous eighth-note accompaniment. The number '145' is written above the first measure of the fifth staff in the second system. The key signature is two sharps (F# and C#).



The image displays a musical score for a piano and string quartet. The score is organized into two systems. The first system consists of four staves: three treble clefs and one bass clef, all in the key of D major. Each staff contains a single half note, which is part of a larger melodic line spanning across the system. The second system also consists of four staves: three treble clefs and one bass clef. The piano part is written in the bottom two staves, featuring a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The string quartet part is written in the top two staves, with each instrument playing a single half note. The key signature is D major, indicated by two sharps (F# and C#) in the key signature.

This musical score page contains six systems of staves. The first five systems are for a four-part vocal or instrumental ensemble, each with a treble or bass clef and a key signature of two sharps (F# and C#). The notes are held for the duration of the measures, with a fermata over each note. The sixth system is for a grand piano, starting at measure 150. The right hand features a complex, rhythmic pattern of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature remains two sharps throughout.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. Each staff contains a whole note followed by a dotted line and the word "men.".

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. Each staff contains a whole note followed by a dotted line and the word "men.", then a series of notes with accents and the lyrics "Quando cor - pus mo - ri - e - tur,". The first measure of the second part is marked *ff*.

Piano accompaniment for the second system. The right hand features a rhythmic pattern of eighth notes with chords. The left hand has a simple bass line. Measure 155 is marked with a *ff* dynamic. Measure 160 is also marked with a *ff* dynamic.

fac, ut a - ni - mæ do - ne - tur pa - ra - di - si, pa - ra - di - si  
fac, ut a - ni - mæ do - ne - tur pa - ra - di - si, pa - ra - di - si  
fac, ut a - ni - mæ do - ne - tur pa - ra - di - si, pa - ra - di - si  
fac, ut a - ni - mæ do - ne - tur pa - ra - di - si, pa - ra - di - si

165 170

glo - - - - - ri - a.  
glo - - - - - ri - a.  
glo - - - - - ri - a.  
glo - - - - - ri - a.  
glo - - - - - ri - a.

175

Timp. *p* *fff*

Archi

Red.

Four staves of musical notation, likely for strings or woodwinds. The top staff is in treble clef, and the bottom three are in bass clef. The key signature has two sharps (F# and C#). The notation shows rests and some initial notes, suggesting a section of music that is mostly silent or has very light accompaniment.

Piano accompaniment for measures 180-185. The right hand features a melodic line with a *dim.* (diminuendo) marking. The left hand provides a rhythmic accompaniment. A small asterisk (\*) is placed below the staff.

Piano accompaniment for measures 185-190. The right hand includes a first violin part marked *mp Viol. I.* and piano markings *p non legato* and *dim.*. The left hand continues the rhythmic accompaniment.

Piano accompaniment for measures 190-195. The tempo marking *molto tranquillo* is present. The right hand features a melodic line with a triplet of notes marked with a '3' over a bracket. The left hand has a simple accompaniment.

SOPRANO SOLO

*mp*

A - - - men, A - - - men,

ALTO SOLO

TENORE SOLO

BASSO SOLO

CORO  
Soprani

*pp*

A - - - - - men, A - - - - - men,

Alti

Tenori

Bassi

*pp* *Vlc. Fag.* *sempre Ped.* 195

A - - - - - men.

*pp*  
A - - - - - men,

*pp*  
A - - - - - men,

A - - - - - men.

*pp*  
A - - - - - men.

*pp*  
A - - - - - men,

*pp* *sempre e molto tranquillo* *200*

Cor.

Quasi andante

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

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

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

Quasi andante  
205  
*pp*  
*p cresc.*  
Timp.



in tempo (Allegro)

*f*  
A - - - - -

*f*  
A - - - - -

*f*  
A - - - - -

*f*  
A - - - - -

*f*  
A - - - - -

*f*  
A - - - - -

*f*  
A - - - - -

*f*  
A - - - - -

in tempo (Allegro)

*ff*  
*f*  
*dim.*  
210

*ff*  
*f*  
*dim.*  
210

men.  
men.  
men.  
men.

men.  
men.  
men.  
men.

Legni  
*p* Vla *dim.* *pp*  
\* Viol. II. Viol. I. *Red.*

Vla *pp*  
6 6 *Red.* 6 6 \* Timp.

## YDAVATELSKÁ ZPRÁVA

### PRAMENY:

a) Rukopis orchestrální partitury ze sbírek hudebního oddělení Národního musea v Praze, inv. č. 834/52. Rukopis partitury má dva titulní listy, první z čistého bílého papíru, na jehož přední straně uprostřed, avšak poněkud blíže k hořejšímu okraji, je štítek tmavšího papíru rozměrů 92:132 mm se zaoblenými rohy a dvojitým orámováním fialové barvy. Nápis na tomto štítku zní „*STABAT MATER | pro Soli a sbor s průvodem | velkého orchestru | složil | Antonín Dvořák | Opus 28*“; číslice 2 je přepsána na 5 a vpravo od takto upraveného čísla je znovu uvedeno a dvakrát podškrtnuto 58. Vedle toho je pod štítkem skladatelovou rukou napsáno tužkou: „2 úslo | Posouny | opravit | Basi | Celli“. Rub tohoto listu je bez záznamů. Druhý titulní list je z notového papíru a má nápis stejného znění pouze s tou odchylkou, že původní opusové číslo 28 není tu přepsáno na 58. Přesto však je „Op. 58“ znovu vyznačeno modrou tužkou, snad rukou skladatelovou, pod původním číslem 28. Partitura je psána na notovém papíře 24řádkovém stojatého formátu rozměrů 315:250 mm; pouze str. 190 a 191 (začátek části VI.) jsou psány na papíře 16řádkovém. Číslování stránek je od začátku až do konce psáno skladatelem, od str. 1 do str. 188 perem. Strana 189 je očíslována perem, nad číslem je totéž číslo znovu napsané obyčejnou tužkou. Strany 190 a 191 jsou číslovány jen tužkou. Následující stránka je číslována perem 190 a nad tím tužkou 192. Toto dvojí číslování zůstává až téměř do konce rukopisné partitury; jen výjimečně chybí číslování inkoustem. Poslední dva listy (3 stránky) mají dokonce číslování trojí. Poslední, prázdná stránka notového papíru je číslována jen tužkou 325. Pro úplnost ještě uvádíme, že na str. 189 rukopisu partitury je zapsán původní začátek VI. části; celkem 3 takty, které s výjimkou doprovodu smyčců k nynějšímu taktu 18 též části se přesně shodují s nynějšími takty 18—20 rukopisu partitury. V rukopise jsou původní tři takty škrtnuty obyčejnou tužkou a na vloženém listě 16řádkového papíru je napsána předehra (takty 1—17) a zpěv s doprovodem (takty 18—20). Na konci celého díla je pod posledními třemi takty skupiny smyčcových nástrojů napsáno rukou skladatelovou perem: „*Komponováno v dubnu a máji (!) r. 1876 | instrumentováno v m. říjnu a listop.: 13. 11. 1877*“.

b) Původní vydání orchestrální partitury z nakladatelství N. Simrock, Berlín, 1881, ed. č. 8232. Údaj Copyright uveden není.

c) Klavírní výtah upravený v instrumentální části drem Josefem Zubatým, vydaný nakladatelstvím N. Simrock, Berlín, ed. č. 8234; údaj Copyright uveden není.

d) Sborové hlasy, vydané nakladatelstvím N. Simrock, Berlín, ed. č. 8235.

Všech těchto pramenů bylo použito především pro vokální části díla, sólové i sborové, neboť pro toto naše vydání pořídil z orchestrální části nový klavírní výtah Karel Šolc.

V rukopisné partituře jsou na mnoha místech, obzvláště v části I—III, původní inkoustem psané těžké přízvuky  $\Lambda$  přepsány tužkou na  $>$ . Tyto změny odpovídají často, ne však důsledně, zápisu v klavírním výtahu (Simrock ed. č. 8234). Četné odchylky tohoto druhu se vyskytují také mezi rukopisnou partiturou a Simrockovým tiskem velké partitury, jakož i mezi tiskem této partitury a tiskem klavírního výtahu. Proto bylo nesnadným úkolem vydavatelské komise upravit přízvuky tak, aby vystihly záměr skladatelův a podle možnosti je i sjednotiti. — Vedle toho vyskytují se v oddílu VII. vokální části rukopisu oproti Simrockovým tiskům obzvláště početné rozpory v obloučcích a zesilovacích i zeslabovacích vidlicích.

Za základ našeho vydání ve vokální části byl vzat Simrockův tisk orchestrální partitury i klavírního výtahu, neboť oba tisky vyšly za života skladatelova a nepochybně i za jeho přímé účasti. Notový zápis byl pečlivě porovnán s autografem. Podstatnější odchylky pramenů jsou uvedeny ve vydavatelských poznámkách („Annotazioni“). Podle autografu byly opraveny zřejmé tiskové omyly a doplněny podrobnosti v Simrockových vydáních opominuté. Také chybějící drobná přednesová znaménka byla doplněna podle obdobných míst autografu i tisků. Závažnější doplňky vydavatelů jsou uvedeny v hranatých závorkách [ ].

## ZKRATKY:

A = autograf

S/Po = vydání klavírního výtahu z nakladatelství N. Simrock, Berlín

SN = toto vydání Státního nakladatelství KLHU

S/s, Alto/s, T/s, B/s = Soprano-solo, Alto-solo, Tenore-solo, Basso-solo

B = Basso — coro

Versio I. = původní znění změnéné skladatelem již v autografu

[!] = přepsání v rukopise nebo chyba v tisku

Velké arabské číslice značí takt; malá číslice k ní připojená označuje příslušnou notu, ev. akord; pomlky se nepočítají.

## REVISIONSBERICHT

### QUELLEN:

a) Das Manuskript der Orchesterpartitur aus den Sammlungen der Musikabteilung des Nationalmuseums in Prag, Inv. Nr. 834/52. Das Manuskript hat zwei Titelblätter, das erste von rein weißem Papier, auf dessen Vorderseite sich in der Mitte, aber etwas näher gegen den oberen Rand, ein Schild von dunklerem Papier im Ausmaße von 92:132 mm mit abgerundeten Ecken und doppelter Umrahmung von violetter Farbe befindet. Die Aufschrift auf dem Schild lautet (in tschechischer Sprache): „*STABAT MATER | für Soli und Chor mit Begleitung eines | großen Orchesters | verfaßt von | Antonín Dvořák | Opus 28*“; die Ziffer 2 ist auf 5 umgeschrieben und rechts von dieser so berichtigten Ziffer steht neuerlich, doppelt unterstrichen, die Ziffer 58. Daneben ist unter dem Schild von der Hand des Komponisten mit Tinte (tschechisch) hinzugeschrieben: „2. Nummer | Posauern | korrigieren | Bassi | Celli.“ Die Rückseite dieses Blattes enthält keine Eintragungen. Das zweite Titelblatt ist auf Notenpapier geschrieben und trägt dieselbe Aufschrift, lediglich mit der Abweichung, daß die ursprüngliche Opuszahl 28 nicht auf 58 umgeschrieben wurde. Trotzdem ist „Op. 58“ neuerlich mit Blaustift unter der ursprünglichen Zahl 28, vielleicht von der Hand des Komponisten, vermerkt. Die Partitur ist auf 24-zeiligem Notenpapier von Hochformat im Ausmaß von 315:250 mm, bloß die Seiten 190 und 191 (Anfang des VI. Teiles) sind auf 16zeiligem Papier geschrieben. Die Seitenzahlen sind vom Anfang bis zum Schluß vom Autor geschrieben, von S. 1 bis S. 188 mit Tinte. Die Seite 189 ist mit Tinte paginiert und über der Seitenzahl überdies dieselbe Ziffer noch einmal mit gewöhnlichem Bleistift verzeichnet. Die

folgende Seite ist mit Feder als 190 und darüber mit Bleistift als 192 bezeichnet. Die doppelte Numerierung geht fast bis zum Schluß der Partiturhandschrift; nur ausnahmsweise fehlt die Numerierung mit Tinte. Die letzten 2 Blätter (3 Seiten) haben sogar eine dreifache Numerierung. Die letzte leere Seite des Notenpapiers ist nur mit Bleistift als 325 bezeichnet. Der Vollständigkeit halber sei noch bemerkt, daß auf S. 189 der Partiturhandschrift der ursprüngliche Beginn des VI. Teiles geschrieben steht; es sind dies insgesamt 3 Takte, welche, abgesehen von der Begleitung der Streicher zu dem nunmehrigen Takt 18 desselben Teiles, mit den jetzigen Takten 18—20 der Partiturhandschrift genau übereinstimmen. Im Manuskript sind die ursprünglichen 3 Takte mit gewöhnlichem Bleistift gestrichen und ein eingelegtes Blatt 16zeiligen Notenpapiers enthält die Introduction (Takt 1—17) und den Gesang mit Begleitung (Takt 18—20). Am Schluß des ganzen Werkes steht unter den letzten 3 Takten der Streichergruppe, von der Hand des Autors mit der Feder (tschechisch) geschrieben: „*Komponiert im April und Mai d. J. 1876 | instrumentiert i. d. Monaten Oktober und November 13. 11. 1877.*“

b) Die ursprüngliche Ausgabe der Orchesterpartitur des Verlags N. Simrock, Berlin 1881, Ed. Nr. 8232. Copyrightangaben sind nicht angeführt.

c) Der in dem orchestralen Teil von Dr Josef Zúbatý eingerichtete und vom Verlag N. Simrock, Berlin, Ed. Nr. 8234 herausgegebene Klavierauszug; ohne Copyrightangaben.

d) Die vom Verlag N. Simrock, Berlin, unter Ed. Nr. 8235 herausgegebenen Chorstimmen.

SCAN

Alle diese Quellen wurden vor allem für die vokalen Teile des Werkes (Solo- und Chorstimmen) verwendet, denn für die vorliegende Ausgabe hat aus dem Orchesterpart Karel Šolc einen neuen Klavierauszug angefertigt.

In der Partiturohandschrift sind an vielen Stellen, besonders im I.—III. Teil, die ursprünglich mit Tinte geschriebenen scharfen Akzente  $\blacktriangle$  mit Bleistift auf  $>$  umgeschrieben. Diese Abänderungen entsprechen oft, aber nicht immer konsequent, der Fassung des Notentextes im Klavierauszug (Simrock Ed. Nr. 8234). Zahlreiche Abweichungen dieser Art bestehen zwischen der Partiturohandschrift und dem Simrockdruck der großen Partitur, sowie zwischen der Druckausgabe dieser Partitur und dem gedruckten Klavierauszug. Es war daher eine recht schwierige Aufgabe für die Herausgeber-Kommission, die Akzente so anzupassen, daß sie der Absicht des Autors entsprechen, und sie auch nach Möglichkeit einheitlich zu bezeichnen. — Überdies ergeben sich im Vokalpart des VII. Teils des Manuskripts gegenüber den Simrock-Druckausgaben besonders zahlreiche Divergenzen in den Bindungsbogen und in den Crescendo- und Diminuendozeichen.

Als Grundlage der vorliegenden Ausgabe wurde für den vokalen Teil der Simrockdruck der Orchesterpartitur und des Klavierauszuges herangezogen, da diese beiden Druckausgaben zu Lebzeiten des Komponisten und zweifellos auch unter seiner persönlicher Mitwirkung herausgegeben worden sind. Der Notentext dieser Ausgaben wurde sorgfältig mit dem

Manuskript verglichen. Wesentlichere Abweichungen der einzelnen Quellen sind in den Anmerkungen des Herausgebers („Annotazioni“) angeführt. Gemäß dem Manuskript wurden offenkundige Druckfehler berichtet und in den bei Simrock gedruckten Ausgaben übersehene Details ergänzt. Auch fehlende kleinere Vortragszeichen wurden nach analogen Stellen des Manuskripts und der Druckausgaben ergänzt. Wichtigere Ergänzungen der Herausgeber sind in eckigen Klammern angeführt [ ] .

#### ABKÜRZUNGEN:

A = Originalmanuskript der Partitur

S/Po = Klavierauszug, Ausgabe der Firma Simrock, Berlin

SN = die vorliegende Ausgabe des Staatsverlags KI.HU

S/s, Alto/s, T/s, B/s = Soprano solo, Alto-solo, Tenore-Solo, Basso-solo

B = Basso-coro

Vers. I = die ursprüngliche, vom Komponisten bereits im Manuskript abgeänderte Fassung

[!] = Verschreibung im Manuskript oder Druckfehler

Große arabische Ziffern bezeichnen den Takt; die ihnen beigefügten kleinen Ziffern bezeichnen die betreffende Note, evtl. den Akkord innerhalb des Taktes; Pausen werden nicht mitgezählt.

## EDITORS' NOTES

#### SOURCES:

a) The manuscript of the orchestral score from the collections of the National Museum in Prague, sign. 834/52. The manuscript contains two title-sheets, the first of plain white paper, on the front page of which—in the middle but a little nearer to the upper margin—there is a paper label of darker shade, 92 : 132 mm, with round corners and violet double frame. The label contains the following inscription (in Czech): “*STABAT MATER | for Soli and chorus*

*with the accompaniment | of large orchestra | composed by | Antonín Dvořák | Opus 28*”; the number 2 is changed to 5 and on the right hand side of the number thus corrected, the number “58” is written once again and is twice underlined. Under the label, there is the following note in the composer’s handwriting (in Czech): “*Number 2 | Trombones | correct | Bassi | Celli.*” The second page of this sheet does not contain any notes. The second title sheet is of music paper and contains an inscription of the same wording except that it preserves the original opus number 28, which is not

changed to 58. It contains, however, again a note "Op. 58" written in blue pencil, perhaps in the composer's handwriting, under the original number 28. The score is written on 24 stave music paper, 315:250 mm; pages 190—191 (the beginning of section VI.) are written on 16 stave paper. All the numbers of the pages are written in the composer's handwriting, the numbers from 1 to 188 are written in ink. Page 189 is numbered in ink, above this number the same number is repeated in pencil. Pages 190 and 191 are numbered in pencil only. The following page is numbered as 190 in ink and, above that, as 192 in pencil. This double numbering continues almost to the end of the manuscript score; only exceptionally are the numbers, written in ink, missing. The last two sheets (3 pages) present a triple numbering. The last page of the music paper, which is empty, is numbered 325 in pencil only. For the sake of completeness let us add that page 189 of the manuscript score contains the original beginning of the sixth part, 3 bars in all, which—except for the accompaniment of the strings in the present version of bar 18 of the same section—coincide with the present bars 18—20 of the score. In the manuscript, the three original bars are crossed out in pencil and an inserted sheet of 16 stave paper contains the introduction (bars 1—17) and voice with the accompaniment (bars 18—20). At the end of the whole work, under the last three bars of the parts of the strings, the composer has added in ink: "*Composed in April and May | 1876 | orchestrated in October and November 13. 11. 1877*". (In Czech).

- b) Original edition of the orchestral score by the publishing house N. Simrock, Berlin 1881, Ed. No. 8232. Copyright is not mentioned.
- c) Vocal score arranged by Dr Josef Zubatý, published by N. Simrock, Berlin, Ed. No. 8234; Copyright is not mentioned.
- d) Choral parts published by N. Simrock, Berlin, Ed. No. 8235.

For the present edition, all the above mentioned sources have been used mainly for revision of the vocal parts, those of the chorus as well as those of the soloists. A new piano arrangement, based on the orchestral score has been worked out by Karel Šolc.

In the manuscript score in many places, especially in the sections I—III, the original accentuation marks

Λ (written in ink) are rewritten, in pencil, as >. These changes correspond often but not entirely to Simrock's vocal score (Ed. No. 8234). The comparison of the manuscript score and Simrock's edition of the full score, as well as the edition of the score and of the vocal score, show frequent divergences of this kind. The Editing Board had to undertake the difficult task of adapting the accents so as to express the composer's intention and, if possible, to unify them. In addition to this, the vocal parts of the VIIth section, as compared with the Simrock editions, show especially frequent divergencies in the case of slurs and crescendo and diminuendo marks.

The vocal parts of our edition are based on Simrock's editions of the orchestral and vocal scores, as both these prints appeared during the composer's lifetime and doubtlessly under his direct supervision. The music has been carefully collated with the manuscript. The more important deviations between the sources are listed in the Editorial Notes ("Annotazioni"). Obvious misprints have been corrected and details omitted in the Simrock edition have been inserted in accordance with the manuscript. The missing minor marks pertaining to reproduction have also been added in accordance with analogous passages in both the manuscript and the print. The more important editors' addenda have been put within square brackets [ ].

ABBREVIATIONS:

- A = the manuscript of the orchestral score
- S/Po = Simrock's edition of the vocal score
- SN = the present edition by the State Publishing House KLFHU
- S/s, Alto/s, T/s, B/s, — Soprano-solo, Alto-solo, Tenore-solo, Basso-solo
- B = Basso-coro
- Vers. I. = the original version, changed by the composer in the manuscript
- [!] = a slip in the manuscript or a misprint

Large Arabic numerals indicate the bars; the small numbers beside them the note or chord in the bar; rests are not counted.

## NOTES DE L'ÉDITEUR

### SOURCES :

a) L'autographe de la partition d'orchestre appartenant aux collections du Département musical du Musée National de Prague, No. inv. 834/52. Le manuscrit de la partition d'orchestre a deux titres, dont le premier, sur papier blanc, porte au recto, au milieu, mais un peu plus près de la marge supérieure, une étiquette collée, en papier foncé, format 92:132 mm, aux coins arrondis et avec un encadrement double de couleur violette. Sur cette étiquette, l'inscription suivante est portée (en tchèque) : „*STABAT MATER | pour Soli et chœur avec accompagnement | du grand orchestre | composé par | Antonín Dvořák | Opus 28*“ ; le chiffre 2 est mondifié en 5 et à droite du numéro ainsi rectifié, le numéro 58 est répété et souligné de deux traits. En outre, l'indication suivante (en tchèque) figure au-dessous de l'étiquette, ajoutée au crayon de la main du compositeur : „*Numéro 2 | Trombones | à corriger | Bassi | Celli*.“ Le verso de cette feuille ne porte point d'indications. L'autre titre, qui est en papier à musique, porte une inscription de libellé identique à cette seule différence près que le numéro d'opus originaire 28 n'est pas corrigé en 58 ; néanmoins, le „*op. 58*“ est marqué au crayon bleu — peut-être de la main du compositeur — sous le „*op. 28*“ originaire. — La partition d'orchestre est écrite sur du papier à musique à 24 portées, format droit de 315:250 mm ; seules les pages 190 et 191 (début du Numéro VI) sont écrites sur du papier à 16 portées. La pagination est, d'un bout à l'autre de l'oeuvre, marquée par le compositeur, et cela à l'encre, à partir de la page il jusqu'à la page 188. La page 189 est marquée à l'encre, mais au-dessus de ce chiffre, le même chiffre est reproduit au crayon ordinaire. Les pages 190 et 191 ne sont marquées qu'au crayon. La page suivante est numérotée à l'encre comme 190 et, au-dessus, au crayon, comme 192. Cette double pagination est pratiquée presque jusqu'au bout du manuscrit de la partition ; l'omission de l'indication à l'encre est exceptionnelle. Les deux dernières feuilles (trois pages) portent même une triple pagination. La dernière page de papier à musique, restée blanche, est marquée (seulement au crayon) comme 325. Ajoutons, pour que nos informations soient complètes, qu'à la page 189 de la partition autographe, est noté le début originaire du Numéro VI. en tout trois mesures qui — à l'exception de l'accompagne-

ment de cordes de l'actuelle mesure 18 du même Numéro — concordent entièrement avec les trois mesures actuelles 18—20 de la partition d'orchestre autographe. Dans l'autographe, les trois mesures originaires sont biffées au crayon ordinaire, et sur la feuille insérée de papier à musique à 16 portées, l'introduction est écrite (mes. 1—17) et puis le chant avec accompagnement (mes. 18—20). — A la fin, sous les trois dernières mesures des instruments à cordes, figure l'indication suivante (en tchèque), écrite à l'encre, de la main du compositeur : „*Composé en avril et mai, en 1876 | orchestré au mois d'octobre et en novembre: 13. 11. 1877*.“

b) Edition imprimée originale de la partition d'orchestre parue chez N. Simrock, Berlin, 1881, No éd. 8232, sans indication du Copyright.

c) Réduction pour chant et piano, parue chez N. Simrock, Berlin, No éd. 8234, sans indication du Copyright, due, pour la réduction pour piano de la partie instrumentale, au Dr Josef Zubatý.

d) Parties de chœur séparées, parues chez N. Simrock, Berlin, No éd. 8235.

Toutes ces sources ont été utilisées avant tout pour la partie vocale de l'oeuvre, celle des solos aussi bien que celle des chœurs, car la réduction pour piano de la partie instrumentale a été nouvellement élaborée pour la présente édition par M. Karel Šolc.

Dans la partition d'orchestre manuscrite, surtout dans les Numéros I—III, à plusieurs reprises les accents forts originaires marqués à l'encre **▲**, sont transformés (au crayon) en **>**. Ces changements concordent souvent, mais non sans exception, avec les signes respectifs figurant dans la réduction pour chant et piano (N. Simrock, No éd. 8234). De fréquentes divergences de ce genre existent aussi entre la partition d'orchestre manuscrite et la grande partition d'orchestre imprimée, de même qu'entre cette dernière et la réduction pour chant et piano imprimée. C'était donc une tâche assez difficile pour la Commission que d'établir les accents de façon qu'ils rendent le dessein du compositeur, et de les unifier dans la mesure du possible. En outre, un fort grand nombre de divergences existent dans le Numéro VII de la partie vocale, dans l'autographe, par rapport aux publica-

tions Simrock, en ce qui concerne les arcs de legato et les fourchettes de crescendo et de decrescendo.

C'est l'édition imprimée Simrock de la partition d'orchestre complète et de la réduction pour chant et piano qui a été prise pour la base de notre édition. Quant à la partie vocale, car l'une et l'autre sont parues du vivant du compositeur et sans doute avec sa collaboration active. Le texte musical a été soumis à une comparaison minutieuse avec l'autographe. Les différences de quelque importance entre les sources sont signalées dans les annotations („Annotazioni“). D'après l'autographe, on a corrigé dans notre édition les fautes d'impression manifestes, et complété de menus détails omis dans les éditions Simrock. En outre, on a complété d'après les passages analogues de l'autographe et des éditions imprimées, les petits signes d'exécution qui manquaient. Les adjonctions notables de la part des éditeurs sont mises entre crochets [ ],

#### ABREVIATIONS :

A = Autographe de la partition d'orchestre

S/Po = Réduction pour chant et piano, éd. Simrock

SN = la présente édition des Editions Nationales  
KLHU

S/s, Alto/s, T/s, B/s = Soprano solo, Contralto solo,  
Ténor solo, Basse solo

B = Basse choeur

Vers. I = Version primitive changée par le compositeur dès l'autographe

[!] = erratum à l'autographe ou faute d'impression

Un grand chiffre arabe indique la mesure; le petit chiffre qui suit indique la note ou, le cas échéant, l'accord respectifs dans la mesure; les silences ne comptent pas.





SCAN

# VYDAVATELSKÉ POZNÁMKY

## ANNOTAZIONI

### I

222 B/s A: |  ; SN = S/Po

266 T/s A:  ; SN = S/Po  
et do - le - bat


### II

92 Alto/s A:  ; SN = S/Po  
- men - tis

136<sub>4</sub> B/s A: *dis*; S/Po *e*; SN = A

### V

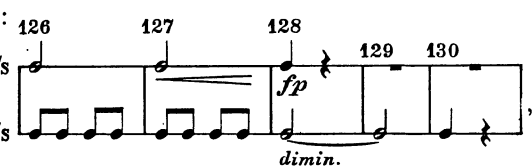
72<sub>1,2</sub> B A: |  ;

S: |  ; SN = S/Po

### VII

A Versio I *Andante*; SN = S/Po

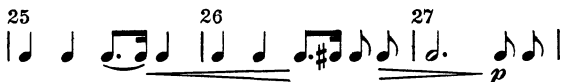
### VIII

A: 

SN = S/Po

### IX

25—27 Alto/s A:



SN = S/Po

53—54 Alto/s A: Vers. I:

  
cru - ce cus-to-di-ri mor - te Christi

SN = S/Po

69 Alto/s A Vers. I:

 ; SN = S/Po  
gra - ti - a

81—82 Alto/s A:



SN = S/Po



SN = S/Po

### X

70<sub>1</sub> T/s A: *d<sup>2</sup>*; S/Po: *fs<sup>2</sup>*; SN = S

Dr Antonín Čubr