

Gioachino  
**ROSSINI**

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**Stabat Mater**

Soli SSTB, Coro SS(A)TB  
2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti  
4 Corni, 2 Trombe, 3 Tromboni, Timpani  
2 Violini, Viola, Violoncello, Contrabbasso

herausgegeben von / edited by  
Klaus Döge

Klavierauszug / Vocal score  
Paul Horn



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Carus 70.089/03

## Vorwort

Rossini komponierte sein *Stabat Mater* im Auftrag des hochangesehenen spanischen Staatsrates und Priesters Manuel Fernández Varela. Bei einem Aufenthalt des Komponisten in Madrid im Februar 1831 hatte Varela ihn um ein neues Kirchenwerk gebeten. Einige Nummern des Werkes schrieb Rossini im März 1831 möglicherweise noch in Madrid, andere kamen nach der Rückkehr nach Paris hinzu. Als Folge einer früheren Gonorrhö-Infektion begann sich sein Gesundheitszustand aber zunehmend zu verschlechtern, sodass an eine weitere Arbeit am Werk nicht zu denken war. Varela aber drängte, und so ließ der kranke Rossini Anfang 1832 von seinem Schüler Giovanni Tadolini (1793–1872) die noch fehlenden Teile zu den bereits vorhandenen sechs Nummern (1 u. 5–9) des *Stabat Mater* ergänzen. In dieser Mischversion Rossini/Tadolini wurde das *Stabat-Mater*-Manuskript nach Madrid gesandt, und Varela ließ das Werk am Karfreitag des Jahres 1833 in der Kapelle von San Felipe el Real unter der Mitwirkung von über 100 Sängern aufführen.

Nach Varelas Tod im Jahre 1834 gelangte das Manuskript 1841 in den Besitz des Pariser Verlegers Antoine Aulagnier. Dieser wandte sich wegen der Genehmigung, das Werk veröffentlicht zu dürfen, an den von schweren Depressionen und starken körperlichen Beschwerden gepeinigten Komponisten. Rossini wies diese Anfrage brüsk zurück. Zwischenzeitlich hatte er die von Tadolini komponierten Nummern des *Stabat Mater* durch eigene Neukompositionen ersetzt, sodass er Aulagnier mitteilen konnte, dass sich dieser nicht im Besitz der endgültigen Fassung des Werkes befinden würde. Unmittelbar nach der Korrespondenz mit Aulagnier verkaufte Rossini alle Rechte an seinem *Stabat Mater* an den Pariser Verleger Troupenas.

Eine derartige, zeitlich weit auseinanderliegende Werkentstehung ist in Rossinis Schaffen eine Besonderheit geblieben. Der Komponist muss sich dieses zeitlichen Problems, das, ins Kompositorische übertragen, ein Problem der stilistischen Einheitlichkeit bedeutete, bewusst gewesen sein. Wie in kaum einem anderen seiner Werke bemühte sich Rossini hier bei aller Ausdrucksvielfalt um das einheitliche, organisch-zyklische Ganze: Dies nicht nur dadurch, dass er am Schluss den Werkanfang zitatartig wieder aufgriff, sondern auch dadurch, dass er trotz des unterschiedlichen Gestus der einzelnen Nummern (Opernhafte neben A-cappella-Stil, Belcanto neben Fuge und Imitation) diese immer wieder kompositorisch in eine zyklische Form einzubinden verstand.

Troupenas' Erstdruck des *Stabat Mater* war noch nicht ganz fertiggestellt, als die Gebrüder Escudier bereits begannen, sich um eine Aufführung zu kümmern. Sie hatten sechs Nummern des *Stabat Mater* am 31. Oktober 1841 in einer Privatvorführung mit Klavierbegleitung in der Pariser Wohnung des Pianisten Pierre-Joseph-Guillaume Zimmermann gehört und waren begeistert von der Musik Rossinis, der mit diesem Werk nach 11-jährigem Schweigen endlich wieder als Komponist an die Öffentlichkeit trat. Am 7. Januar 1842 erlebte das *Stabat Mater* im Pariser Théâtre Italien seine begeistert aufgenommene Uraufführung.

Hohenschäftlarn, Februar 1994

Klaus Döge

## Foreword

The *Stabat Mater* owes its existence to a commission which Rossini received, during a visit to Madrid, from the highly respected Spanish priest and governmental adviser Manuel Fernández Varela. In February 1831 Varela asked Rossini to write a new church composition. Rossini wrote a few numbers of the *Stabat Mater* in March 1831, possibly while he was still in Madrid, and some others after his return to Paris. Then, however, his state of health deteriorated so greatly, as the result of an earlier gonorrhoea infection, that further composing was out of the question. However, Varela pressed him for the work to be completed, so at the beginning of 1832 Rossini asked his pupil Giovanni Tadolini (1793–1872) to complete the *Stabat Mater* by adding to the six numbers already composed (nos. 1 and 5–9) the remainder necessary to complete the work. The manuscript of this hybrid composition was sent to Madrid, and Varela had this version of the *Stabat Mater* performed in the Chapel of San Felipe el Real, Madrid, on Good Friday 1833, with more than 100 singers taking part.

After the death of Varela in 1834 the manuscript found its way in 1841 into the possession of the Parisian publisher Antoine Aulagnier. He at once wrote to the composer asking for permission to publish the work. Rossini, who was still suffering from ill-health and depression, angrily rejected the request. In the meantime he had completed the work himself, replacing the numbers originally composed by Tadolini, whereupon he informed the publisher Aulagnier that he was not in possession of the definitive version of the work; immediately after his exchange of letters with Aulagnier, Rossini sold all of the rights to his *Stabat Mater* to the Parisian publisher Troupenas.

The composition of a work in two stages, divided by an interval of several years, was uncommon in Rossini's creative output. The lapse of time undoubtedly created a problem in the achieving of stylistic unity, of which the composer must have been aware. To a greater extent than in almost any of his other works Rossini strove here, despite the diversity of the means of expression which he employed, to create a unified, organically cyclic whole. For this reason he returned at the end of the work to its opening, quoting the initial music, and despite the stylistic differences between the various movements (operatic numbers contrasted with a cappella pieces, bel canto contrasted with fugue and imitation), he succeeded in creating an overall sense of formal unity.

Just before Troupenas published the first edition of the *Stabat Mater*, the Escudier brothers began to plan a performance of the work. They had heard a private performance of six of the movements on 31 October 1841, with piano accompaniment, at the Paris home of the pianist Pierre-Joseph-Guillaume Zimmermann, and they were full of enthusiasm for the music of Rossini, who was thus making his reappearance in public as a composer after eleven years of silence. On 7 January 1842 the *Stabat Mater* was given its first complete performance at the Théâtre Italien in Paris, to an enthusiastic reception.

Hohenschäftlarn, Februar 1994  
Translation: John Coombs

Klaus Döge

# Stabat Mater

## Nr. 1 Introduzione (Soli e Coro)

Gioachino Rossini

1792-1868

Klavierauszug: Paul Horn

Legni:  
Flauti  
Oboi  
Clarinetti  
Fagotti

Ottoni:  
4 Corni  
2 Trombe  
3 Tromboni

Timpani  
Archi

**Andantino moderato** (♩ = 132)

Musical score for measures 1-6. The score is in 6/8 time and B-flat major. It features a piano introduction with dynamics *pp* and *f*. The woodwinds (Legni) enter in measure 4. The strings (Archi) play a rhythmic pattern. The bassoon and violin (Fag, Vc) are also indicated.

Musical score for measures 7-13. The woodwinds (Legni) continue with a melodic line. The strings (Archi) play a pizzicato (pizz) pattern. Dynamics include *f* and *p*.

Musical score for measures 14-17. The woodwinds (Clt, Vc) and brass (Trb, Cor) enter. The strings (Archi) play a pattern. Dynamics include *p*. Timpani (Timp) are also indicated.

Musical score for measures 18-20. The woodwinds (Clt) play a melodic line. The strings (Archi) play a rhythmic pattern. Dynamics include *mf*.

Musical score for measures 21-23. The woodwinds (Clt) play a melodic line. The strings (Archi) play a rhythmic pattern. Dynamics include *rinf.*

Musical score for measures 24-26. The woodwinds (Clt) play a melodic line. The strings (Archi) play a rhythmic pattern. Dynamics include *Tutti*.



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26

Musical score for measures 26-28. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music features a piano accompaniment with chords and moving lines in both hands. Dynamics include *sf* (sforzando) in measures 27 and 28.

29

Musical score for measures 29-31. The system continues the piano accompaniment. It includes parts for Clarinet (Clt) and Violin I (Vl I). Dynamics include *smorzando* (diminuendo) and *pp* (pianissimo). A *Fag* (Bassoon) part is also indicated.

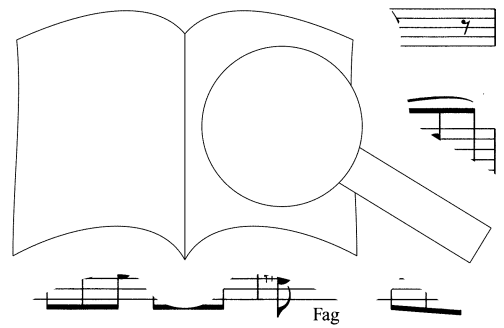
32

Musical score for measures 32-36. This system includes vocal parts for Soprano I, Soprano II (Alto), Tenore, and Basso, along with piano accompaniment and woodwinds (Clt, Cor, Va, Fag, Vc). The vocal parts are marked *sotto voce*. The lyrics are: "Sta - bat Ma - ter do - lo - ro - sa." The piano accompaniment is marked *pp*.

37

Musical score for measures 37-40. This system continues the vocal and piano parts. The lyrics are: "Ma - ter do - lo - ro - sa." The piano accompaniment continues with chords and moving lines.

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42 Solo *p*

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

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

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

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

+Archi

Vc

46

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

jux - ta cru - cem la - cri

jux - ta cru - cem la - sa.

jux - ta cru - cem la ri sa.

Fl, Clt, VI

*p*

50 Solo e Coro *sotto voce*

Solo e Coro *sotto voce*

Solo e Coro *sotto voce*

Solo e C

Sta - - bat do - - lo - ro - sa

Sta - - bat do - - lo - ro - sa

Ma - ter do -

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Solo

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

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

cru - cem la - cri - mo - sa,

la - cri - mo - sa,

Archi, Ob, Clt

Archi

*ff*

Solo e Coro

*ff* dum pen - de -

*ff* Solo e Coro dum pen - de -

*ff* Solo e Coro dum pen - de -

*ff* Solo e Coro dum pen - de -

dum pen - bat

Tutti

Fi - li

Fi -

Fi -

us.

us.

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Clarinets (Clt) and Flutes (Fl) have rests. The strings play a rhythmic accompaniment. The piano part features a melody in the right hand and accompaniment in the left hand. Performance markings include *smorzando* and *pp*.

The woodwinds have rests. The strings play a rhythmic accompaniment. A solo part for the Saxophone (Sta) is shown with a melody. The piano part continues with accompaniment. Performance markings include *+Fl*, *p*, and *Solo*.

The woodwinds have rests. The strings play a rhythmic accompaniment. A vocal part (do - ro - sa - ta) is shown with lyrics. The piano part continues with accompaniment. A large graphic of an open book is overlaid on the bottom right.

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

Solo  
dum pen - de - bat, dum pen -  
Solo  
dum pen - de - bat, dum pen  
dum pen - de - bat, dur - bat,

Archi, Clt Fl

Solo e Coro  
p  
de - bat Fi

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Solo e Coro

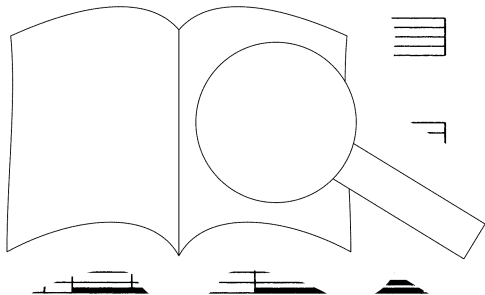
Musical score for measures 83-86. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "dum pen - de - bat, dum pen - de - bat, dum pen - de - bat, dum pen - de - bat,". The piano part includes a "Tutti" section with a forte (*f*) dynamic.

*tutta forza*

Solo

Musical score for measures 87-91. It features four vocal staves and piano accompaniment. The lyrics are: "dum pen - de - bat Fi - li - us. Sta - bat". The piano part includes a section marked "tutta forza" with a piano (*p*) dynamic and a section marked "Solo". The piano part also includes markings for "+Archi" and "Vc".

Musical score for measures 92-95. It features four vocal staves and piano accompaniment. The lyrics are: "Ma - ter - lo - ro - sa, do - lo". The piano part includes a section marked "tutta forza".



jux - ta cru - cem la - cri -

jux - ta cru - cem la - cri -

jux - ta cru - cem la - cri -

mo - sa, dum pen - de -

mo - sa, dum pen -

mo - sa, dum pen - de - bat

Fi - li -

cru - cem

ta cru - cem

Fi us, jux - ta

Fi us, (Coro) jux - ta

Coro *ff* jux - ta

Tutti *ff*

cri -

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la - cri - mo -

la - cri - mo -

cru - cem la - cri - mo -

mo - sa, la - cri - mo -

- sa, dum pen - de

- sa, dum pen -

- sa, dum

- sa, dum

- sa, dum bat

*sotto voce*

*sotto v*

*pp*

Fi - li - ta cru - cem

Fi - li - ta cru - cem

Fi - i jux - ta cru

us, jux - ta cru

*Solo jux ff*

*Solo e Coro*

*Solo e Coro*

*Solo e Coro*

*ff*

*ff*

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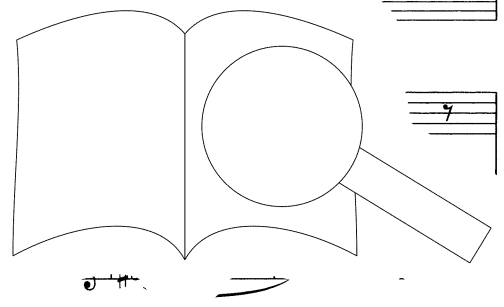
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la - cri - mo - sa,  
 la - cri - mo - sa,  
 cru - cem la - cri - mo - sa,  
 mo - sa, la - cri - mo - sa,

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

do - lo - ro - sa,  
 do - lo - rc  
 do - lo - ro - sa,  
 do - lo - rc

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dum pen - - de - - bat Fi - - li -  
 dum pen - - de - - bat Fi - - li -  
 dum pen - - de - - bat Solo e Coro Fi - - li -  
 dum pen - - de - - bat, dum pen-de - bat Fi - - li -

Archi pizz  
 Fag, Vc  
 Clt, Vc  
 Trib  
 Cor

us.  
 us.  
 us.  
 us.  
 Tutti  
 p cresc. p  
 Va, Vc

VII  
 Fag, Vc

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# Nr. 2 Aria (Tenore)

**Allegretto maestoso** (♩ = 100)

Musical score for the first system, measures 1-7. It features a piano accompaniment with a **Tutti** dynamic and **ff** (fortissimo) markings. The right hand includes a **Va** (Violino) part and a **VII** (Violino II) part. The left hand includes a **Vc** (Violoncello) part with a **pizz** (pizzicato) marking.

Musical score for the second system, measures 8-12. It features a piano accompaniment with a **pp** (pianissimo) dynamic. The right hand includes a **VII** (Violino II) part. The left hand includes a **Vc col VII** (Violoncello con Violino II) part. The tempo marking **dolce** is present.

Musical score for the third system, measures 13-16. It features a piano accompaniment with a **ff** (fortissimo) dynamic. The right hand includes a **tr** (trillo) marking.

Musical score for the fourth system, measures 17-20. It features a piano accompaniment with a **pp** (pianissimo) dynamic. The right hand includes a **Tutti** dynamic marking. The left hand includes a **Archi, Corni** (Archi, Corni) marking.

Musical score for the fifth system, measures 21-24. It features a vocal line for the **Tenore sol-** (Tenore solista) and a piano accompaniment. The lyrics are: **ni - mam tri -**. The piano accompaniment includes a **pp** (pianissimo) dynamic and a **Archi, Corni** (Archi, Corni) marking.

sta - tam et do - len - tem, per - trans -

i - vit gla - di - us. Cu - jus

*f* *f* *f* *ff*

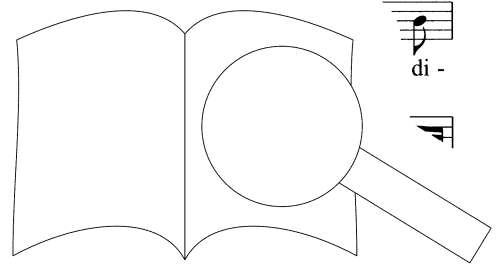
Fl Tutti *tutta forza*

a - ni - mam ge -

con - tri - sta tam et do -

per - trans - i - vit di -

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us. O quam tri - - stis et af -

fii - cta fu - - it il - - la

be - - ne - di - - cta, it -

il - la be <sup>Clt</sup> cta Ma - ter, -

ter u - ni - ge -

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O quam tri - stis et af -

fii - cta fu - it il - la

be - ne - di - cta

Ma - ter u - ge - ni - ti!

bat et do re -



me - bat, dum vi - de - bat na - ti

poe - nas in - cly - ti, et tre -

*f* *f* *f* *ff*

Fl Tutti *tutta forza*

me - bat, dum vi bat

na - ti nas in - cly -

Quae mae-re - bat et tre -

VII

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

de - bat na - ti poe - nas

Tutti

*ff* *fp*

in - cly - ti. Quae ma - rat et do -

Clt

*pp*

le - bat, et tre - m. am vi - de - bat, et tre -

+Fl

+Ob

vi - de - bat na -

111

- nas in - cly - ti,

*fp* *p* Clt VII pizz

114

na - - ti poe -

Legni VII pizz Legni

*pp*

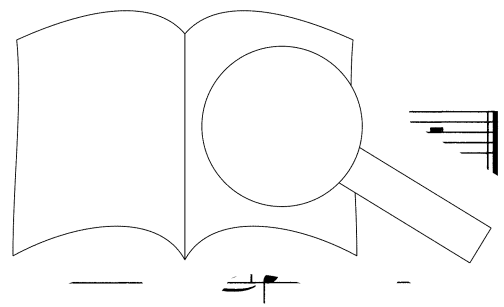
118

- nas in - cly - ti.

Archi

*pp* *f*

122



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# Nr. 3 Duetto (Soprano I e Soprano II)

Largo (♩ = 69)

Archi con sord

Comi

*dolce*

*sotto voce*

+Fag

5

Ob

Archi

Tutti

*dolce*

*f p pp ff*

Cl

8

Soprano I

Archi

Quis est ho - qui non

*pp*

9

fle - ret, - trem si vi -

*p*

*f p*

10

Chri - sti Ma vi -

11

de - ret in \_\_\_\_\_ tan - to sup - pli - ci -

12

o, si vi - de - ret, si vi -

13

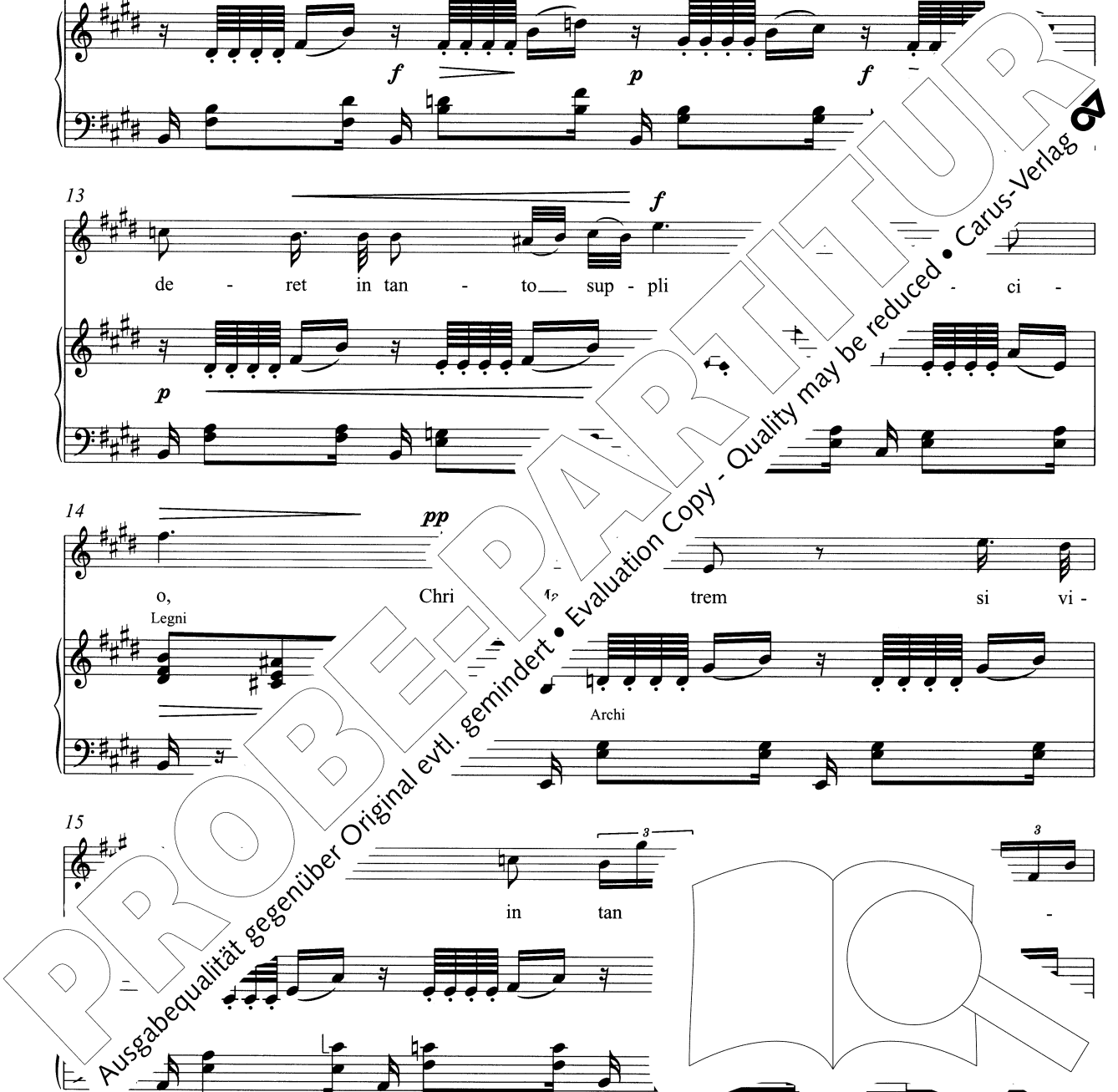
de - ret in tan - to sup - pli ci -

14

o, Legni Chri trem si vi -

15

in tan



16 Soprano I

o?

Soprano II

Quis non pos - set con - tri -

17 Soprano II

sta - ri, pi - am Ma - trem

*f* *p*

18

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

19

pla - ri do - en - tem cum Fi - li -

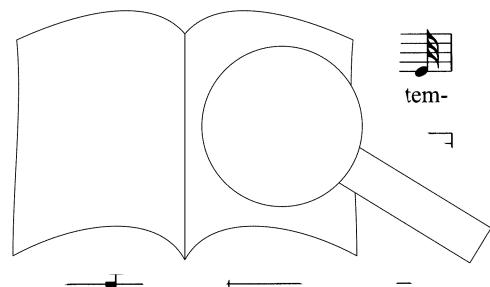
20

pi - am Ma tem -

*f* *p*

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21

pla - ri do-len - tem\_ cum Fi - - - li -

*f*

*p* *f*

22

o, pi - am Ma - trem con - tem -

Legni +Archi

*pp*

23

pla - ri do - len - tem.

24

Soprano I qui non

Soprano II o? mo qui non

25

*f* Chri - sti Ma - trem si vi -

Chri - sti Ma

*sf* *p*

24

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26

de - ret, quis est ho - mo qui non

de - ret, quis est ho - mo qui non

27

fle - ret, Chri - sti Ma - trem si

fle - ret, Chri - sti Ma - trem si

28

de - ret, Chri - sti Ma - trem

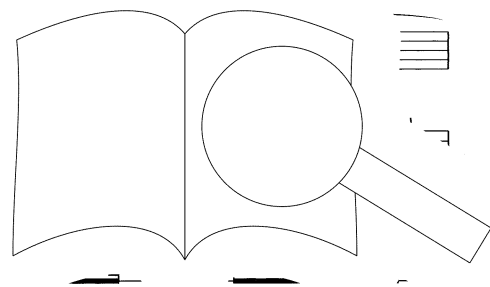
de - ret, Chri - sti Ma - trem si vi - de

29

si - de in

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30

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

ret in tan - to sup - pli - - ci -

31

o? Quis non pos - set

o? Quis non

*p*

32

sta - ri, con - tem -

con - tri - sta pi - am Ma - trem

33

*p* set

n - tem - pla - ri, quis non pos - tri -

34

con - tri - sta - ri, pi - am Ma - trem con - tem -

sta - ri, pi - am Ma - trem con - tem -

35

pla - ri, quis non pos - set

pla - ri, quis non pos - set

36

sta - ri, pi - am Ma - trem con - tem -

sta - ri, con - tem -

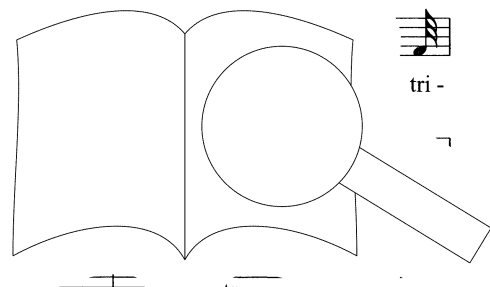
*p* *sf*

37

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

quis non pos - set tri -

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38

sta - ri, pi - am Ma - trem con - tem -

sta - ri, pi - am Ma - trem con - tem -

*p* *sf* *p*

39

pla - ri, pi - am Ma -

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

*f* *f* *p*

40

con - tem - do -

ri do

*p*

41

len do - len - tem cum Fi - li -

do - len - li -

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

+Ob Clt,Cor +Archi Tutti  
 sf  
 Fag

*a piacere*

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

*a tempo*  
 sf  
 tr tr  
 col canto  
 dolce

Ar: 1 Ob 2

dolce

+Fag

Tutti  
 f p pp ff

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# Nr. 4 Aria (Basso)

Allegretto maestoso (♩ = 104)

Archi

Tutti

*pp* Timp

*pp*

*sf*

*pp* Timp

*pp*

Archi

6

Tutti

Archi

Tutti

*sf*

*pp* Timp

*pp*

*sf* *ff*

3

11 Basso solo

ca - tis

voce

17

su - ae - gen - tis, vi - am in - tor - men - tis,

*tr*

*ff*

23

is sub - di - tum.

Clt

*pp*

*ff*

29

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

Fl, Ctt dolce

*pp*

Archi pizz

34

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

39

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

*f*

44

tum.

Archi

*pp* Timp

Archi

*pp* Timp

*pp*

49

Ti

Archi

*pp* Timp

*pp*

PROBENPARTITUR

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Vi - dit su - um dul - cem na - tum mo - ri -

Archi

sotto voce

en - do de - so - la - tum, d. - sit

tr

Cl

spi - ri - tum.

tr

pp

rit

su - um dul - ce ri -

3

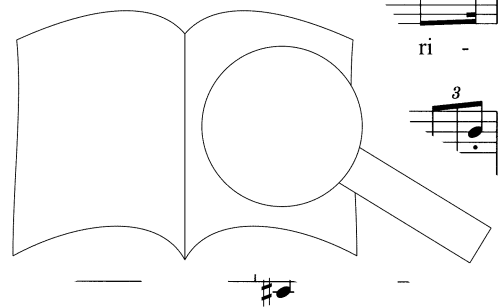
3

3

Archi pizz

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

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

*f* *pp* *p*

Clt, Fag, Cor

Vi - dit su - um dul -

Fl.

mo - ri - en - la - tum, dum e -

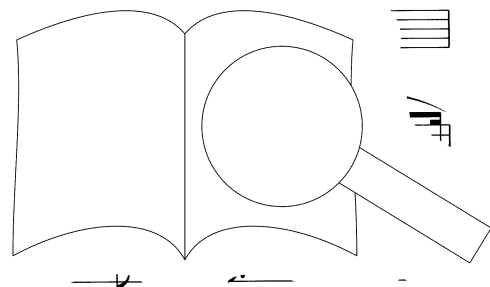
Archi, Cor

*sotto voce* *tr* *Tutti* *ff* *sf* *sf*

e - mi - sit :

*pp*

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102

Vi - dit su - um dul - cem na - tum mo - ri -

Fl

Archi, Cor

sotto voce

107

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

tr

Tutti

ff sf sf

112

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

Fl, Clt

pp

3 3 3

117

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

sf sf sf

122

in.

# Nr. 5 Coro e Recitativo\* (Basso)

Andante mosso (♩ = 76)

Coro

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

11 Basso solo

Fac ut at.

Fac ut ar - de-at cor me - um  
*sotto voce*

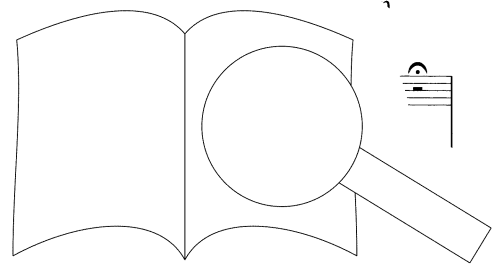
Fac ut ar - de-at cor me - um  
*sotto voce*

Fac ut ar - de-at cor me - um  
*sotto voce*

cur am.

Solo

\*Dieser ... rd a cappella ausgeführt. Der beigeigte Klavierauszug folgt dem Vokalsat.



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

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

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

in a-man-do Chri-stum De - um,

Coro

Solo

*cresc.*

*cresc.*

*cresc.*

*ff* ce - am, Chri-stum De-um,

*ff* ut si-bi com-pla - ce - am, Chri-stum De-um,

*ff* man-do Chri-stum De-um,

*ff* in a - man-do Chri-stum De-um,

*ff* am, in a - man-

*Allegretto moder<sup>o</sup>*

*sotto vo*

*sott.*

*voce*

*sotto voce*

*sotto voce*

*sotto voce*



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

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

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

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

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

42

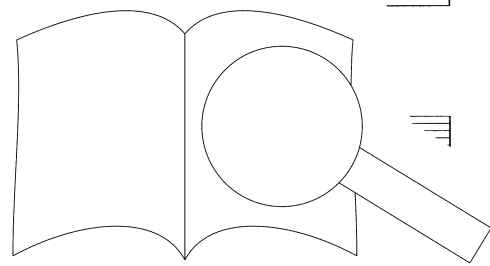
pla - ce-am, fac ut ar - de-at cor - .i - stum De - um,

am,

am,

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

in



Adagio

46

sotto voce

Allegretto moderato (♩ = 126)

ut si - bi com - pla - ce - am, in a - man - do

ut si - bi com - pla - ce - am, in a - man - do

ut si - bi com - pla - ce - am, in a - man - do

ut si - bi com - pla - ce - am, in a - man - do

ut si - bi com - pla - ce - am, in a - man - do

Coro

sotto voce  
Solo

52

Andante mosso (♩)

Chri - stum De - um, - pla - ce - am,

Chri - stum De - um, - ce - am, ut si - bi com -

Chri - stum De - um, oi com - pla - ce - am, ut si - bi com -

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

.n, - ut si - bi com - pla - bi com -

Adagio

58

*sotto voce*

ut si - bi com - pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um, ut si - bi com -

pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um,

pla - ce - am, *ff* in a - man - do Chri - stum De - um,

pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do Chri - stum De - um,

pla - ce - am, *ff* in a - man - do Chri - stum De - um,

64

pla - ce - am, ut *sotto voce* ce - am.

ut si - bi com - pla - ce - am, ut *sotto voce* - pla - ce - am.

ut si - bi com - pla - *sotto voce* bi com - pla - ce - am.

ut si - bi *sotto voce* si - bi com - pla - ce - am.

ce - am, ut si - bi *sotto voce*

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# Nr. 6 Quartetto (Soli)

Allegretto moderato (♩ = 80)

Tutti

Archi

VI, Va

Vc, Fag

*sf* *sf* *sf* *pp*

9

16

Tutti

Archi, Clt

*ff* *pp*

22

Tenore

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

Archi

28

con espress.

San - cta M

VII

*pp*



34 *f*

cru - ci - fi - xi fi - ge pla - gas cor - di me - o, cor - di

+Fl,Ob. *f* > *p* VII

41 *f*

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

+Fl,Ob. *f* Fl,Clt VII

48 *f* *f* *f* *f*

cor - di me - o, cor - di me - li -

+Legni Tutti *ff*

53

de.

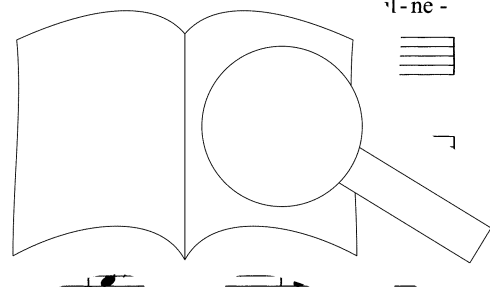
Archi *p* Tutti *ff*

59 Soprano I

Archi

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ra - ti, tam di - gna - ti pro me pa - ti,

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

Clt, Fag Archi Clt, Fag

*pp* *pp*

tu - i na - ti vul - ne - ra - ti, tam di - gna me

pa - ti,

VI1 +Fl, Ob

pa - ti, poe n. di - vi - de,

- vi - de, poe nas me - cum,

nas

Fl, Clt *f*

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89

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

+Legni Tutti

*ff*

94

de.  
 de.

VI, Va  
 Vc, Fag

*pp*

102

Soprano II

Basso

*ff*

me  
 Fac me ve re,

Tutti

*ff*

108

in fle -  
 cru -

*ff*

crucifixio con dolore,

le re,

*ff* *p* *f* Cor *p*

do - - nec e - - go, do - - nec

do - - nec e - - go, do -

VII Clt

*pp*

e - - go, do - - go

e - - go, do - - go

Clt Clt

*ff*

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

- - xe - ro.

Fag

*p*

Jux - ta cru - cem te - cum sta - re,

*p*

Te li - ben - ter so - ci -

*p*

Jux - ta cru - cem te - cum sta - re,

Jux - ta cru - cem te - cum sta - re,

Fl, Clt

*pp*

*pp*

te li - ben - ter so - ci - a - re

a - re,

te li - ben - ter so - ci - a - re

jux - ta

um

re,

VII

*f*

*p*

te

li

re

de -

3

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in plan-  
 in plan-ctu,  
 ro, de - si - de - ro, in plan-ctu,  
 f  
 Ob, Clt VII

- ctu de - si - de - ro, in plan - ctu de-  
 in plan - ctu, in plan - de-  
 in plan - ctu, in ctu. - si - de-  
 +Legni Tut.

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

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plan - - ctu de - si - de - - ro.

plan - - ctu de - si - de - - ro.

plan - - ctu de - si - de - - ro.

plan - - ctu de - si - de - - ro.

+Fl Tutti Archi, Fag

*rinf.* *ff* *pp*

Empty vocal staves and piano accompaniment for measures 181-186.

Vir - go vir - gi - na, mi - hi jam non sis a -

*sotto voce* Vir - gi - na, mi - hi jam non sis a -

*sotto voce* Vir - gi - na, mi - hi jam non sis a -

*sotto* Vir - gi - num prae - cla - ra, non sis a -

Vir - gi - num prae - cla - ra, a -



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

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

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

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

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

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

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

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

+Ob,Fl

te - ge - re,

te - ge - re,

t plan - ge

cum plan - ge



fac me te - cum plan - ge -

fac me te - cum plan - ge -

fac me te - cum plan - ge -

fac me te - cum plan - ge -

Archi pizz

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

re. Vir - go vir-gi-num r

re. vir - gi-num prae-

arco

pp

mi - hi jam r Vir - go vir - gi-num prae-

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

m a - ra, vir - gi-num prae-

mi - hi jam no

Clt, Fag

pp

231

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

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

+Fl,Ob. *f* *p*

237

fac me - cum plan - ge - re,

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

VII

243

re, me - cum, fac me - cum,

cum, fac me te - cum,

fac me - cum, fac te - cum,

me te-cum, fac

VII

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

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

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

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

Tutti *ff* *pp* VII Vc, Fag

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

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

plan plan plan

ge - re, ge - re,

plan - ge - re, plan - ge - re,

plan - ge - re,



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te - - - cum

te - - - cum

te - - - cum

plan - ge - re, te - - - cum

Clt, Fag

plan - ge - re.

plan - ge - re.

plan - ge -

plan

Vc, Fag

Cb pizz

# Nr. 7 Cavatina (Soprano II)

Andante grazioso (♩ = 104)

Cl<sup>t</sup>

*dolce*  
Corni

Fag

6

+Fl, VI I

Tutti

*f*

*p*

9

*ff*

13

Soprano II

Fac ut por-tem pas-si-o-nis fac con-

Cor

Archi

*pp*

17

et pla-gas re-co-le-

+Fag

20

*f*

et pla-gas re -

Tutti

24

*ff*

co - le - re.

Cor Tutti

28

me

30

pla - gas

- ri,

32

*p pp p ff*

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34

hac in - e - bri - a - ri, ob a -

36

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

Vc

38

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

Vc, Fag

41

i, fac me pi - ra - ri, cru - ce

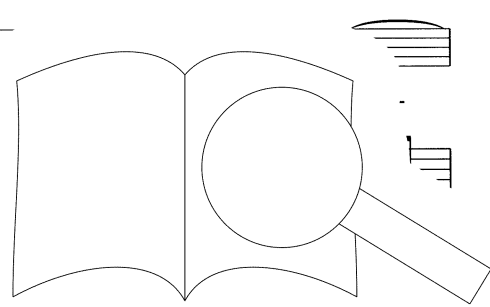
Cor Arch

*sf* *pp*

44

e - bri - a - ri,

+Fag



i, ob

Clt +Fl, VII Tutti

*f* *p*

a - mo - rem Fi - li -

*ff*

i, ob a - mo - re

Corni

Fi - li - i.

Archi *dolce*

*pp*

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# Nr. 8 Aria e Coro (Soprano I)

Andante maestoso (♩ = 66)

Ottoni

Archi

*ff sosten.*

Timp



5



9

*pp*



13

Soprano I

In - - - flam -

Archi

*sf*



15

tus,

m -



16

ma - tus et ac -

17

cen - sus, per te,

18

Vir - go, sim de - fen - te,

arco

20

Vir - go, sim sus in di - e ju -

22

**ff**

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Coro

*ff*

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

*ff*

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

*ff*

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

*ff*

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

Archi

Timp

in di - e ju - di - di - ci - i.

in di - e ju di - e ju - di - ci - i.

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

di - ci - i, in di - e

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Fac me cru - ce cu - sto -

Archi

di - ri, te Chri - sti prae - mu -

*sotto voce*  
Fac me cru - di - ri,

*sotto voce*  
Fac - sto - di - ri,

*sotto voce*  
Fac ce cu - sto - di - ri,

*sot*  
ne cru - ce cu - sto -

ni - ri, mor - te Chri - sti

mor - - te Chri - sti prae - mu - ni - ri, mor - te

mor - - te Chri - sti prae - mu - ni - ri, mor - te

mor - - te Chri - sti prae - mu - ni - ri, mor - te

mor - - te Chri - sti prae - mu - ni - ri, mor - te

prae - mu - ni - ri, fo - ve - ri

Chri - sti p. au ri, con - fo -

Chri - sti .nu - ni - ri, con - fo -

Chri - sti prae - mu - ni - ri, con - fo -

prae - mu - ni - r. fo -

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46

*f*

In - - flam - ma - tus, in - flam -

48

ma - tus et ac - cen - sus, per te,

50

Vir - go, sim de - fen - sus. te,

arco

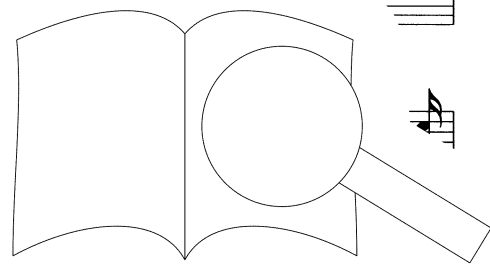
52

Vir - go, sim sus in di - e ju -

54

*ff*

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ff

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

ff

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

ff

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

ff

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

Archi

Timp

in di - e ju - di - ci - i.

in di - e ju n e ju - di - ci - i.

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

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





Fac me cru - ce cu - sto-

Archi

di - ri, te Chri - sti prae - mu -

*sotto voce*  
Fac me cru - ce

*sotto voce*  
Fac me cr. u sto - di - ri,

*sotto voce*  
Fac cu - sto - di - ri,

*sotto voce*  
- ce cu - sto - di

ni - ri, mor - te Chri - sti

mor - - te Chri - sti prae - mu - ni - ri, mor - te

mor - - te Chri - sti prae - mu - ni - ri, mor - te

mor - - te Chri - sti prae - mu - ni - ri, mor - te

mor - - te Chri - sti prae - mu - ni - ri,

prae - mu - ni - ri, - fo - ve - ri

Chri - sti ri, con - fo -

Chri - sti au - ni - ri, con - fo -

Chri - sti prae - mu - ni - ri, con - fo -

prae - mu - ni - fo -

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74 *tr* *tr* *tr* *tr* *ff*

gra - - - - -

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

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

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

ve - ri gra - ti - a, con -

76

*p* ve - ri gra a,

*p* ve - ri a,

*p* ve - ti - a, con - fo - ve - ri

*p* ve gra - ti - *ff*

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*ff*

con - fo - ve - ri

*ff*

con - fo - ve - ri gra

*ff*

con - fo - ve - ri gra

gra

gra

*sf sf sf*

gra - ti - a, con - fo -

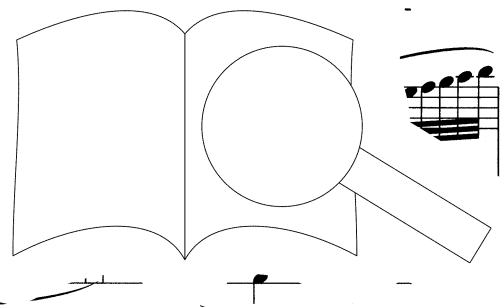
con - fo - ve - ri

con - fo - ve - ri

a, con - fo - ve - ri gra

a, con - fo - ve

*sf sf sf*



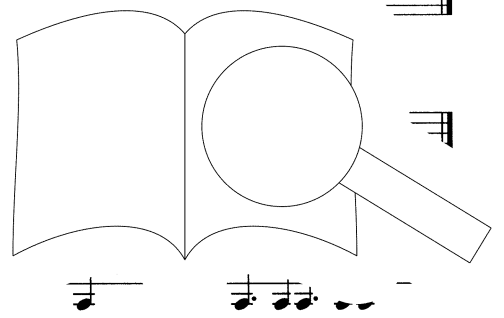
83

ve - ri - gra - ti -  
 gra - ti -  
 gra - ti -  
 - ti -  
 - ti -

85

a.  
 a.  
 a.  
 a.  
 a.

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# Nr. 9 Quartetto\* (Soli)

Andante (♩ = 72)

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

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

*p*  
Quan-do cor-pus mo - ri - e - tur, mo - ri - e - tur, quan-do cor-pu

8

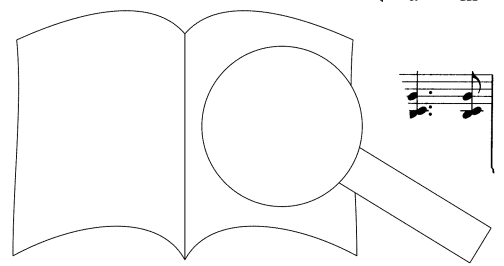
*p*  
Quan - do cor

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

*p*  
e - s mo - ri - e - tur, fac ut a - ni-mae do - ne-tur, a - ni-

*p*  
e - tur, a - ni-

\*Die... atz wird a cappella ausgeführt. Der beigefügte Klavierauszug folgt dem Vok.



*ff* *sotto voce*

mae-do-ne - tur Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri -

mae do - ne - tur Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri -

mae do - ne - tur Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri -

mae do - ne - tur Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri -

*ff* *sotto voce*

*ff* *sotto voce*

*ff* *sotto voce*

*ff* *sotto voce*

*pp*

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

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

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

e - tur, fac ut a - ni-mae do - ne - tur Pa - ra - glo - ri - a.

*pp*

*pp*

*pp*

*sotto voce*

Quan - do cor - pus fac - ut a - ni - mae do - ne - tur

*sotto voce*

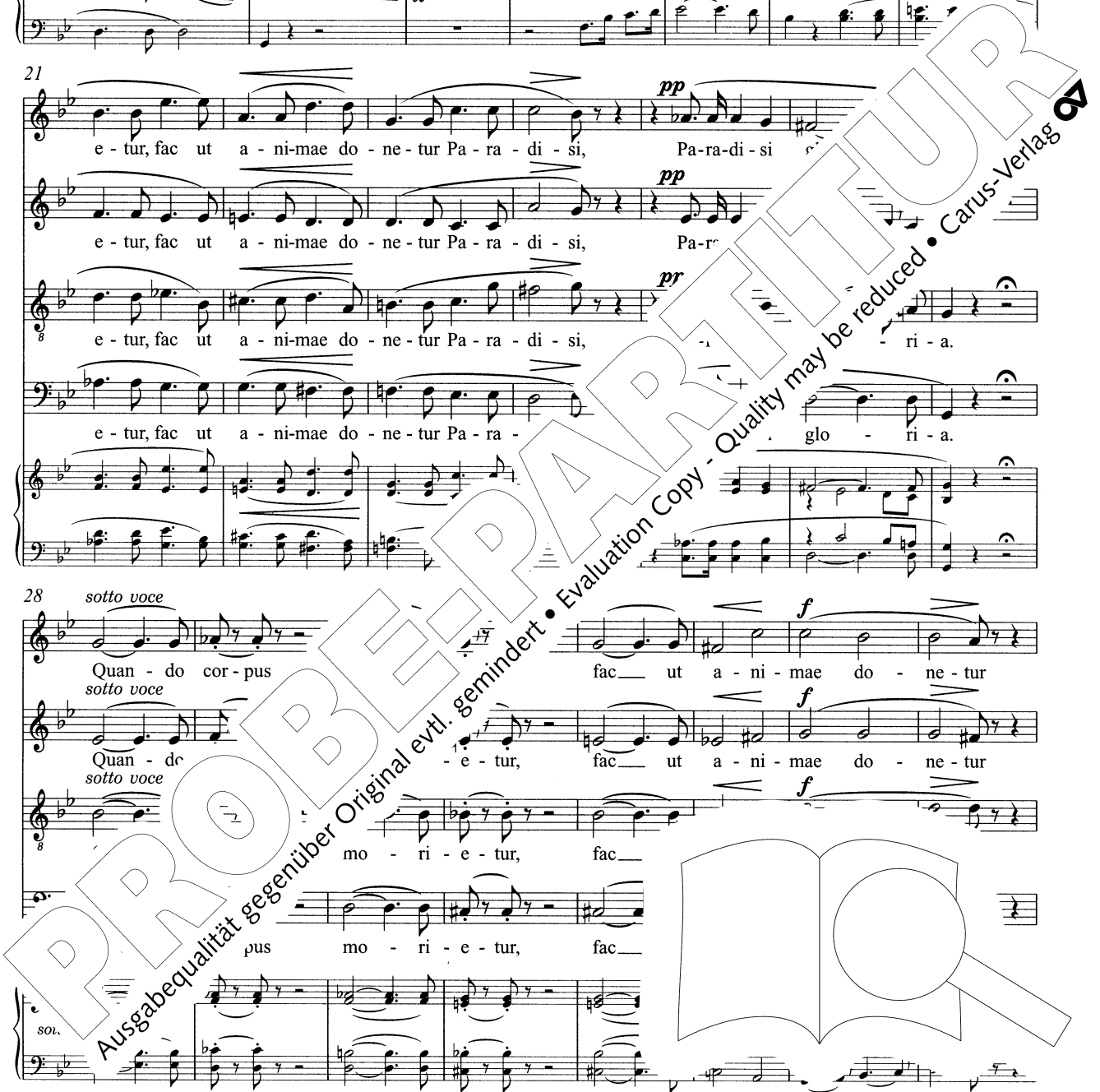
Quan - do - e - tur, fac - ut a - ni - mae do - ne - tur

*sotto voce*

mo - ri - e - tur, fac -

pus mo - ri - e - tur, fac -

*sol.*



*ff* *sotto voce*

Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri - e - tur, fac ut

*ff* *sotto voce*

Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri - e - tur, fac ut

*ff* *sotto voce*

Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri - e - tur, fac ut

*ff* *sotto voce*

Pa-ra-di-si glo - ri - a, quan-do cor-pus mo - ri - e - tur, fac ut

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*

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

*ff* *sotto voce*

e - tur, fac ut tur Pa-ra-di-si, Pa-ra-di-si glo - ri -

*ff* *sotto voce*

e - tur. mae do - ne - tur Pa-ra-di-si, Pa-ra-di-si glo - ri -

*ff* *sotto voce*

ni - mae do - ne - tur Pa ri -

*ff* *sotto voce*

a - ni - mae do - ne - tur Pa ri -





*ff*  
a, quan-do cor-pus mo-ri - e - tur, fac ut a - ni-mae do - ne - - tur Pa-ra-di - si,  
*ff*  
a, quan-do cor-pus mo-ri - e - tur, fac ut a - ni - mae do - ne - tur Pa-ra-di - si,  
*ff*  
a, quan-do cor-pus mo-ri - e - tur, fac ut a - ni - mae do - ne - tur Pa-ra-di - si,  
*ff*  
a, quan-do cor-pus mo-ri - e - tur, fac ut a - ni - mae do - ne - tur Pa-ra-di - si,

*sotto voce*  
Pa-ra-di - si glo - ri - a,  
*sotto voce*  
Pa-ra-di - si glo - ri - a,  
*sotto voce*  
Pa-ra-di - si glo - ri - a, Pa - a glo -  
*sotto voce*  
Pa-ra-di - si glo - ri - a, Pa - ra - di - si glo -

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

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# Nr. 10 Finale

Allegro (♩ = 144)

*ff*

A - men,

*ff*

A - men,

*ff*

A - men,

*ff*

A - men,

Tutti

*ff*

7

*ff*

a - men,

*f*

a - men.

In sem-pi-ter-na

*ff*

a - men,

*ff*

a - men.

*ff*

a

*ff*

a - men.

*ff*

*ff*



sae - cu - la, a - - - - - men, a - - - - -

In sem-pi-ter - na sae - cu - la, a -

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

A - - - - -

- - - - - men,

- - - - - men, a

- - - - - men, in sem-r' - - - - - la, a -

- - - - - me - - - - -

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

- - - - - men, a

- - - - - men, a

- - - - - men, a

- - - - - men, in st - - - - - a -

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*ff*

men, in sem-pi-ter - na sae - cu -

men, *ff* a - men,

men, in sem-pi - ter - na sae -

*ff* men,

*Tutti*

*ff*

la, a - men, a - men, in sem-pi-ter -

in sem-pi-ter - na sae - cu - la,

cu - la, in sem-pi - ter - na sae - cu in - na sae -

a - men, men,

*sf*

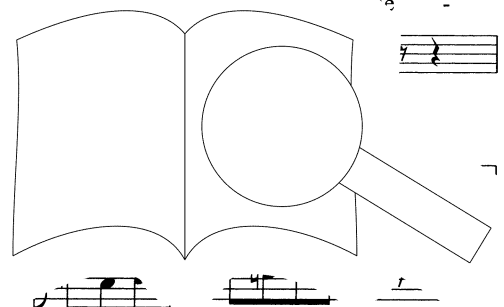
la, in sem-pi-ter - na sae - cu -

in se - cu - la, a - men, a - men,

ter - na sae - cu

men, a

*sf*



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la, in sem-pi - ter - na sae - cu - la, a -

in sem-pi - ter - na, a -

cu - la, a - men, a -

a -

*sf*

- men, a -

- men, in sem-pi-ter - na sae-cu - la, a -

- men, a -

- men, a -

- men, a -

men, in sem-pi-ter - na sae - cu - la, a - men, a - men,

men,

men,

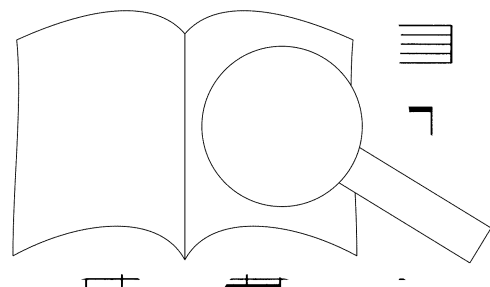
1. na sae - cu - la, a - men, a -

*sf* *sf*

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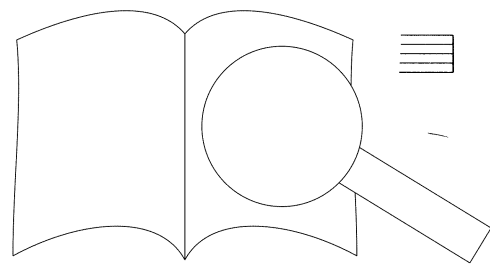




na, in sem - pi - ter - na, in sem - pi - ter - na, in sem - pi - ter -  
 men, a - men, a - men, a -  
 na, in sem - pi - ter - na, in sem - pi - ter - na, in sem - pi - ter -  
 men, a - men, a - men, a -

na, a  
 men, a  
 na, a  
 na, a

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men, in sem-pi-ter - na sae - cu - la, a -

men, in sem-pi - ter - na sae - cu - la, a -

men, in sem-pi - ter - na sae - cu -

men, in sem-pi - ter - na sae - cu - la, \_\_\_\_\_

*p* *cresc.* *f*

men, a -

men,

la, a - men,

men, a -

*ff* *ff* *ff*

men, in sem-pi - ter - na, in sem-pi - ter - na,

men, in sem-pi - ter - na, in sem-pi - ter - na,

men, in sem-pi

men, a - men,

na,

sem-pi -

*p*

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89 *cresc.* in sem-pi - ter - na, in sem-pi - ter - na, in sem-pi - ter - *ff*

*cresc.* in sem-pi - ter - na, in sem-pi - ter - na, in sem-pi - *ff*

*cresc.* in sem-pi - ter - na, in sem-pi - ter - na, *cresc.* ter - na, in sem-pi - ter - na, a - men,

*cresc.* *f* *ff*

92 - na, a - men. *p*

*ff* ter - na, a - men. *pi*

*ff* in sem-pi - ter - na, a - *pi*

in sem-pi - ter - na, a

96 *cresc.* sae *ff* la, a - *ff*

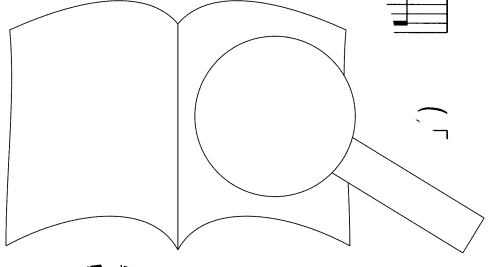
*cresc.* ter - na sae *ff* cu-la, a - *ff*

*p* in se *cre* cu - la.

pi - ter - na sae - cu - la,

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

men, a - men, a - men,

*ff* a - men, a -

men, a -

men, in sem - pi - ter - na, in se

a - men, in sem - pi - ter - na, ter na,

men, in sem - pi - ter - na in - er - na,

men, a - men, in sem - pi -

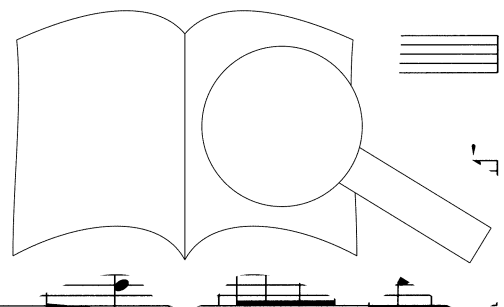
*cresc.* in sem - pi - *ff* in sem - pi - ter - na, in sem - pi - ter -

*cresc.* in sem - pi - ter - na, in sem - pi - *ff*

*cresc.* na, in sem - pi - ter

in sem - pi - ter - na,

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na, a - men, in sem - pi - ter  
 ter - na, a - men, a - men, a -  
*ff* in sem-pi-ter - na, a - men, in sem - pi - ter  
*ff* in sem-pi - ter - na, a - men, a - men, a -

na, in sem - pi - ter - na, in sem-pi-ter - na, in sem-pi-ter  
 men, a - men, a -  
 na, in sem - pi - ter - na, in sem-pi-ter - na, in s  
 men, a - men, a -

*rit.* . ato (♩ = 132) *sotto voce*  
 A - men,  
*sotto voce*  
 A - men,  
 men.  
*pp*  
 Fag, Vc

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140

na, a

na, a

144

men, in sem-pi-ter na, in ser

men, a

men, in sem-pi-ter

men, a

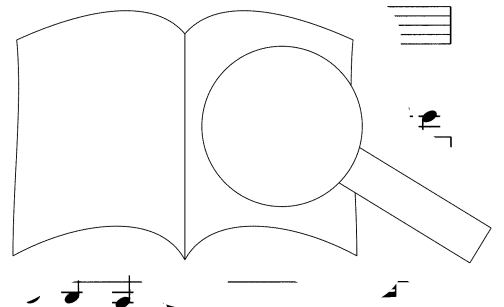
147

na, a

na, in na,

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151

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

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

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

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

155

men, a - men.

men, a - men.

men, a - men.

men, a - men.

158

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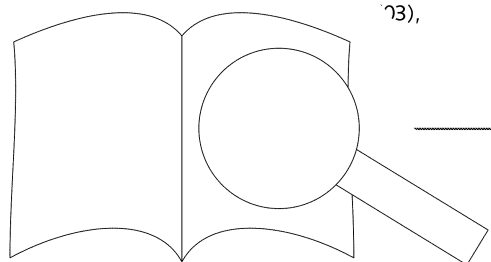
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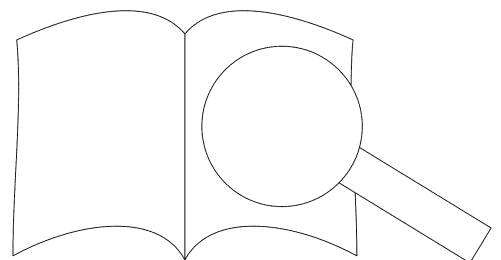
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