

Giuseppe  
**VERDI**

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Quattro pezzi sacri

Ave Maria  
Stabat Mater  
Laudi alla Vergine Maria  
Te Deum

Partitur / Full score



Carus 27.500

Für die *Quattro pezzi sacri* ist das folgende Aufführungsmaterial erhältlich:  
Partitur (Carus 27.500), Klavierauszug (Carus 27.500/03),  
Chorpartitur (Carus 27.500/05)

Einzelausgaben:

1. *Ave Maria*

Partitur (= Klavierauszug, Carus 40.152/20)

2. *Stabat Mater*

Partitur (Carus 27.294), Klavierauszug (Carus 27.294/03),  
Chorpartitur (Carus 27.294/05), komplettes Orchestermaterial  
(Carus 27.294/19), Bearbeitung für Chor und Orgel  
von Zsigmond Szathmáry (Carus 27.294/45)

3. *Laudi alla Vergine Maria*

Partitur (= Klavierauszug, Carus 40.703)

4. *Te Deum*

Partitur (Carus 27.194), Klavierauszug (Carus 27.194/03),  
Chorpartitur (Carus 27.194/05), komplettes Orchestermaterial  
(Carus 27.194/19), Bearbeitung für Chor und Orgel  
von Zsigmond Szathmáry (Carus 27.194/45)

The following performance material is available for *Quattro pezzi sacri*:  
full score (Carus 27.500), vocal score (Carus 27.500/03),  
choral score (Carus 27.500/05)

Separate editions:

1. *Ave Maria*

full score (= vocal score, Carus 40.152/20)

2. *Stabat Mater*

full score (Carus 27.294), vocal score (Carus 27.294/03),  
choral score (Carus 27.294/05), complete orchestra material  
(Carus 27.294/19), arrangement for choir and organ  
by Zsigmond Szathmáry (Carus 27.294/45)

3. *Laudi alla Vergine Maria*

full score (= vocal score, Carus 40.703)

4. *Te Deum*

full score (Carus 27.194), vocal score (Carus 27.194/03),  
choral score (Carus 27.194/05), complete orchestra material  
(Carus 27.194/19), arrangement for choir and organ  
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Il materiale per l'esecuzione dei *Quattro pezzi sacri* è disponibile in  
partitura d'orchestra (Carus 27.500),  
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Edizioni separate:

1. *Ave Maria*

Partitura (= riduzione per canto e pianoforte, Carus 40.152/20)

2. *Stabat Mater*

Partitura d'orchestra (Carus 27.294), riduzione per canto e pianoforte  
(Carus 27.294/03), partitura per il coro (Carus 27.294/05),  
materiale d'orchestra (Carus 27.294/19), arrangiamento per coro e  
organo di Zsigmond Szathmáry (Carus 27.294/45)

3. *Laudi alla Vergine Maria*

Partitura (= riduzione per canto e pianoforte, Carus 40.703)

4. *Te Deum*

Partitura d'orchestra (Carus 27.194), riduzione per canto e pianoforte  
(Carus 27.194/03), partitura per il coro (Carus 27.194/05),  
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organo di Zsigmond Szathmáry (Carus 27.194/45)

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# Vorwort

In Verdis Schaffen nimmt die Kirchenmusik nach der Oper – allerdings mit großem Abstand – den zweiten Rang an. Die *Messa da Requiem* von 1874, komponiert unter Verwendung des „Liberame“ aus der 1869 entstandenen gemeinschaftlichen Gedenkkomposition *Messa per Rossini*, ist das einzige Werk Verdis, das nicht für die Bühne gedacht war und doch kanonischen Status erlangte. Weniger Verbreitung fanden die *Quattro pezzi sacri*, die zwischen 1889 und 1897 entstanden und gemeinsam 1898 von Ricordi in Mailand veröffentlicht wurden. Die erste Aufführung der *Pezzi sacri*, ohne das einleitende *Ave Maria*, fand am 7. April 1898 statt – interessanterweise weder in einer Kirche noch in einem Konzertsaal, sondern in der Pariser Opéra (Palais Garnier) unter der Leitung von Paul Taffanel. Verdi wollte der Aufführung beiwohnen, doch auf ärztlichen Rat verzichtete er auf die weite Reise, da er zuvor einen Schlaganfall erlitten hatte. Arturo Toscanini dirigierte die zweite Aufführung, wiederum ohne das *Ave Maria*, am 28. Mai 1898 in Turin. Erst bei der Wiener Premiere am 13. November 1898 unter Richard von Perger erklangen alle vier Stücke; gleichzeitig begann hier die bis heute verbreitete, aber von Verdi missbilligte Praxis, auch die beiden ursprünglich für Soli komponierten Stücke, das *Ave Maria* und *Laudi alla Vergine Maria*, chorisches auszuführen.

Obwohl die „vier geistlichen Stücke“ auf Betreiben des Verlegers gemeinsam publiziert und von Anfang an zyklisch aufgeführt wurden, waren sie ursprünglich nicht für eine solche Darbietung bestimmt und wären demnach eher als Sammlung denn als Zyklus zu bezeichnen. Weder von der Entstehungsgeschichte, noch von der Besetzung, noch von der liturgischen Funktion her bestehen Zusammenhänge. Das älteste der vier Stücke ist das *Ave Maria* für vier Solostimmen (Sopran, Alt, Tenor, Bass) a cappella, das Verdi 1889 auf die vom Bologneser Konservatoriumsprofessor Adolfo Crescentini erdachte „scala enigmatica“ schrieb, eine siebenstufige künstliche Tonleiter, die zwar das Material der zwölftönigen, gleichschwebend temperierten Skala gebraucht, aber Halb- und Anderthalbtonschritte so setzt, dass die Skala keine reinen Quartan und Quinten enthält. Das Ergebnis ist eine experimentelle, für Verdi untypische Chromatik, und entsprechend der Umstände der Entstehung betrachtete Verdi das *Ave Maria* eher als Studie denn als vollwertiges Werk. Auch wenn er – nach Revision – der Veröffentlichung zustimmte, so wurde das *Ave Maria* bei den ersten Aufführungen der *Pezzi sacri* auf Wunsch des Komponisten weggelassen. Interessanterweise wollte Verdi eine Aufführung der *Quattro pezzi sacri* in der Mailänder Scala im April 1899 sogar ganz unterbinden und dies nicht nur, weil ihm das große Opernhaus als ungeeigneter Ort erschien.

Für die Komposition der anderen drei *Pezzi sacri* ist kein äußerer Anlass bekannt. Einen Zusammenhang mit Krankheit und Tod von Giuseppina, Verdis zweiter Frau, zu vermuten, wie es immer wieder geschah, wäre aufgrund der Chronologie allenfalls beim *Stabat Mater* statthaft. Bereits um 1890 entstanden, aber nicht genau datierbar ist das dritte Stück, *Laudi alla Vergine Maria* (Lobgesang auf Maria; der Titel stammt von Ricordi) für vier unbegleitete Frau-

enstimmen, das nicht einen lateinischen Text, sondern einen Auszug aus Dante Alighieris *Divina commedia* vertont und demnach nicht liturgisch ist. Einige Jahre später, im Januar 1895, begann Verdi mit der Komposition des *Te Deum* für Chor und Orchester, die sich ins Folgejahr hinstreckte, und im Anschluss daran folgte noch das *Stabat Mater*, das Verdi als seine letzte Komposition 1897 vollendete. Für *Stabat Mater* und *Te Deum* besteht somit ein entstehungsgeschichtlicher Zusammenhang, doch gibt es keinen liturgischen Anlass, bei dem beide Texte vorgetragen werden. Auch die Besetzungen sind nicht identisch: Das *Te Deum* verwendet einen Doppelchor sowie ein etwas größeres Orchester als das *Stabat Mater*.

Einziges Argument für eine zyklische Auffassung der *Quattro pezzi sacri* ist die in der Erstausgabe festgelegte Reihenfolge, da sie gerade nicht der Chronologie entspricht. Das einleitende, nur bedingt zur Aufführung gedachte *Ave Maria* steht dabei außerhalb. Nimmt man die drei übrigen Werke, so rahmen zwei Sätze für Chor und Orchester einen intimen, für vier solistische Frauenstimmen a cappella komponierten Satz ein, und am Ende steht nicht etwa das zuletzt entstandene *Stabat Mater*, ein Bittgesang, sondern der Lobgesang des *Te Deum*. Erwähnt sei auch, dass ein fünftes „geistliches Stück“ des greisen Verdi, *Pietà Signor* für Singstimme und Klavier aus dem Jahre 1894, getrennt veröffentlicht wurde.

Madison, Wisconsin, März 2012

Albrecht Gaub

Die Vorbemerkung des Komponisten auf der ersten Notenseite, die in der Neuausgabe als Fußnote wiedergegeben ist, lautet in deutscher Übersetzung:

Dieses ganze Stück muss in einem einzigen Zeitmaß, wie in der Metronomzahl angezeigt, ausgeführt werden. Dennoch ist an gewissen Stellen nach Maßgabe von Ausdruck und Kolorit ein Verlangsamten (*allargare*) oder Beschleunigen (*stringere*) ratsam, wobei aber immer zum ersten Zeitmaß zurückzukehren ist.

# Foreword

In Verdi's output, church music ranks second to opera – although there is a large distance between the two. The *Messa da Requiem* of 1874, composed incorporating the "Libera me" from the 1869 jointly-written memorial composition *Messa per Rossini*, is the only work by Verdi not intended for the stage that has nevertheless achieved canonic status. The *Quattro pezzi sacri*, composed between 1889 and 1897 and published together by Ricordi in Milan in 1898, never achieved the same popularity. The first performance of the *Pezzi sacri*, without the introductory *Ave Maria*, took place on 7 April 1898 – interestingly in neither a church nor a concert hall, but at the Paris Opéra (Palais Garnier) with Paul Taffanel conducting. Verdi wanted to attend the performance, but on medical advice he decided against the long journey as he had recently suffered a stroke. Arturo Toscanini conducted the second performance, again without the *Ave Maria*, on 28 May 1898 in Turin. It was only at the Vienna premiere on 13 November 1898 under Richard von Perger that all four pieces were first heard together. With this performance the practice also began – still widespread today, but disapproved of by Verdi – of performing with chorus the two pieces originally composed for soloists, *Ave Maria* and *Laudi alla Vergine Maria*.

Although the "four sacred pieces" were published together at the publisher's instigation and were performed as a cycle from the beginning, they were originally not intended to be presented in this way and should therefore be described as a collection rather than a cycle. There are no connections either in the history of their composition, the scoring, or in liturgical function. The oldest of the four pieces is the *Ave Maria* for four solo voices (soprano, alto, tenor, bass) a cappella, which Verdi composed in 1889 based on the "scala enigmatica," a heptatonic scale devised by the Bologna Conservatory professor Adolfo Crescentini. Although this scale is based on the material of the standard twelve-tone scale in equal temperament, semitones and augmented seconds are used in such a way that the scale contains no perfect fourths or fifths. The result is an experimental chromaticism, untypical of Verdi, and as might be expected given the circumstances surrounding its composition, Verdi regarded the *Ave Maria* more as a study than a full-fledged work. Even though he agreed to its publication after revision, it was omitted from the first performances of the *Pezzi sacri* at the composer's wish. Interestingly, Verdi wanted to prevent a performance of the *Quattro pezzi sacri* in La Scala Milan in April 1899 entirely, and not only because the large opera house struck him as an unsuitable venue – see his letter to Arrigo Boito dated 15 December 1898.

No external circumstance is known for the composition of the other three *Pezzi sacri*. To assume a connection with the illness and death of his second wife, Giuseppina, as has been suggested so often, would at best only be plausible in the case of the *Stabat Mater* on the basis of the chronology. The third piece, *Laudi alla Vergine Maria* (a song of praise to Mary; the title was supplied by Ricordi) for four unaccompanied women's voices, was composed around 1890 but cannot be more precisely dated. It does not use a

Latin text, but rather an excerpt from Dante Alighieri's *Divina commedia*, and is therefore non-liturgical. A few years later, in January 1895, Verdi began the composition of the *Te Deum* for chorus and orchestra, which stretched into the following year. This was followed by the *Stabat Mater*, which he completed as his last composition in 1897. Thus a connection exists between the *Stabat Mater* and the *Te Deum* in their history of composition, but there is no liturgical occasion on which both texts are performed together. Their scoring also differs: the *Te Deum* employs a double choir and a somewhat larger orchestra than the *Stabat Mater*.

The only argument in favor of viewing the *Quattro pezzi sacri* as a cycle is the order laid down in the first edition, precisely because this order does not correspond with the chronology. The introductory *Ave Maria* may be disregarded here because it was not necessarily intended for performance. If we take the three other works, two movements for chorus and orchestra frame an intimate movement written for four solo unaccompanied women's voices, and at the end, instead of the more recent *Stabat Mater*, a song of supplication, comes the *Te Deum*, a song of praise. We should also mention that a fifth "sacred piece" by the aged Verdi, *Pietà Signor* for voice and piano composed in 1894, was published separately.

Madison, Wisconsin, March 2012  
Translation: Elizabeth Robinson

Albrecht Gaub

The following English translation of the composer's preliminary remark on page one of the score appears as a footnote in the present new edition:

This entire piece is to be performed at one single tempo, as indicated by the metronome marking. Nonetheless, in certain passages, in accordance with the demands of expression and color it is advisable to slow down (*allargare*) or accelerate (*stringere*), but always returning to the initial tempo.

# Prefazione

Nella produzione verdiana la musica sacra ha un ruolo di gran lunga secondario rispetto a quella operistica. La *Messa da Requiem* del 1874, scritta impiegando il «Libera me» della *Messa per Rossini*, una composizione collettiva del 1869, è l'unico lavoro verdiano non destinato al teatro che fu riconosciuto come un capolavoro. I *Quattro pezzi sacri* nati fra il 1889 e il 1897 e pubblicati insieme da Ricordi a Milano nel 1898 non ebbero lo stesso successo. La loro prima esecuzione diretta da Paul Taffanel, senza l'*Ave Maria* iniziale, ebbe luogo il 7 aprile 1898 ed è interessante notare che non fu né in una chiesa né in una sala da concerto, ma all'Opéra di Parigi (Palais Garnier). Verdi avrebbe voluto essere presente al concerto ma su consiglio del medico rinunciò al lungo viaggio perché aveva subito poco prima un colpo apoplettico. Arturo Toscanini diresse la seconda esecuzione, anche questa senza l'*Ave maria*, il 28 maggio 1898 a Torino. Fu solo alla prima viennese del 13 novembre 1898 diretta da Richard von Perger che furono eseguiti tutti e quattro i pezzi; da allora nacque la tradizione, ancora oggi in voga ma biasimata da Verdi, di eseguire coralmemente anche i due brani scritti originariamente per solisti, l'*Ave Maria* e le *Laudi alla Vergine Maria*.

Nonostante i «quattro pezzi sacri» siano stati pubblicati insieme per iniziativa dell'editore e già dall'inizio siano stati eseguiti contemporaneamente, originariamente non erano stati concepiti per questo scopo e sarebbe meglio considerarli una raccolta che non un ciclo. Non esiste nessun collegamento fra di loro, né dal punto di vista della loro genesi, né da quello dell'organico, né per quanto riguarda la funzione liturgica. Il pezzo più vecchio è l'*Ave Maria* per quattro voci sole a cappella (soprano, contralto tenore e basso) che Verdi compose basandosi sulla cosiddetta «scala enigmatica» inventata da Adolfo Crescentini, professore al Conservatorio di Bologna; si tratta di una scala artificiale di sette gradi che utilizza il materiale della scala temperata composta di dodici note ma in cui i semitoni e le seconde eccedenti sono disposti in modo tale che la scala non contenga né quarte né quinte giuste. Il risultato è un cromatismo sperimentale insolito nello stile di Verdi, e viste le circostanze della sua origine, egli stesso considerò il brano più come uno studio che come un pezzo vero e proprio. Anche se egli dopo la revisione acconsentì alla sua pubblicazione, l'*Ave Maria* venne esclusa dalle prime esecuzioni dei *Pezzi sacri* su richiesta del compositore. È interessante che Verdi nell'aprile 1899 volle addirittura impedire l'esecuzione dei *Quattro pezzi sacri* all'Scala di Milano e non solo perché il grande teatro gli sembrava un luogo inadatto – si veda a questo proposito la lettera di Verdi ad Arrigo Boito del 15 dicembre 1898.

Per quanto riguarda l'origine degli altri tre *Pezzi sacri* non si conosce nessun motivo particolare. L'ipotesi di un rapporto con la malattia e la morte di Giuseppina Strepponi, la sua seconda moglie, che è stata fatta molte volte, potrebbe valere dal punto di vista cronologico solo per lo *Stabat Mater*. Il terzo pezzo, *Laudi alla Vergine Maria* (il titolo fu ideato da Ricordi), fu scritto già nel 1890 ma non è databile con precisione; si tratta di un brano per quattro voci femminili senza accompagnamento, scritto non su un testo latino ma su un testo della *Divina Commedia* di Dante Alighieri, quin-

di non liturgico. Alcuni anni dopo, nel gennaio 1895, Verdi cominciò la composizione del *Te Deum* per coro e orchestra che si protrasse fino all'anno seguente e in seguito scrisse lo *Stabat Mater*, la sua ultima composizione, terminato nel 1897. Fra lo *Stabat Mater* e il *Te Deum* esiste quindi un legame temporale, ma non esiste nessuna ricorrenza liturgica in cui i due testi vengano presentati contemporaneamente. Neanche gli organici sono identici: nel *Te Deum* sono previsti un coro doppio e un'orchestra più grande che nello *Stabat Mater*.

L'unico argomento che appoggia la concezione ciclica dei *Quattro pezzi sacri* è l'ordine – intenzionalmente diverso da quello cronologico – fissato nella prima edizione. L'*Ave Maria* introduttiva, che non è veramente destinata all'esecuzione, si trova a parte. Gli altri tre brani sono disposti in modo tale che i due pezzi per coro e orchestra incorniciano quello più intimo, scritto per quattro voci femminili soliste a cappella, e alla fine non si trova lo *Stabat Mater*, che è una preghiera, bensì il *Te Deum*, che è un canto di lode. Va citato inoltre un quinto «pezzo sacro» composto da Verdi in età avanzata, il *Pietà Signor* per voce e pianoforte del 1894, che fu pubblicato separatamente.

Madison, Wisconsin, marzo 2012  
Traduzione: Lucia Cericola

Albrecht Gaub

# 1. Ave Maria

Scala enigmatica armonizzata a 4 voci

Giuseppe Verdi

1813–1901

Orgelergänzung: Paul Horn

*poco cresc.*

**Moderato** ♩ = 84

*p*

Soprano  
A - ve, Ma - ri - a, gra - ti - a ple - na, Do -

Alto  
A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Tenore  
A - ve, Ma - ri - a, gra - ti - a r'

Basso  
*p* Scala enigmatica  
A - - - - - ve,

Organo ad lib.  
(completato)  
*p*  
*poco cresc.*

7

*p*

te - cum, be - ne - li - i - bus, et be - ne - di - ctus fru - ctus

be - ne - li - e - ri - bus, et be - ne - di - ctus fru - ctus

te - n - tu in mu - li - e - ri - bus, et be - ne - di - ctus fru - ctus

a - ve, a - ve, Ma -

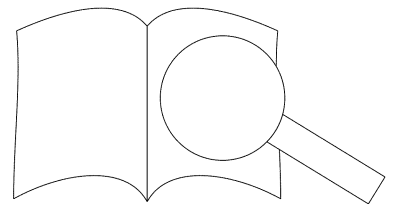
*p dim.* *ppp*

Aufführungsdauer / Duration: ca. 4 min.

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14

*dim. sempre morendo*

ven - tris tu - i, Je - sus. *p* Scala enigmatica San - cta Ma -

ven - tris tu - i, Je - sus. *p* A

ven - tris tu - i, Je - sus. San - cta Ma - ri - a, Ma - ter De - i,

ri - a.

*dim. sempre morendo* *p*

20

ri - a, Ma - ter De - i, o - ra pro no - bis

ve, Ma - ri - a

o - ra pro no - bis

San - cta Ma - ri - a, M

ra pro no -

nunc

*p*

26

- ri - bus nunc et in ho - ra mor - tis no - strae.

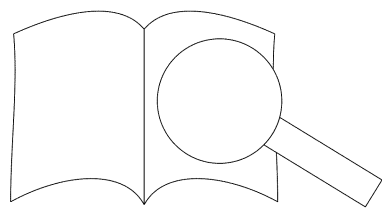
ve, Ma - ri - a.

o - ra mor - tis, et in ho - ra mor - tis no - strae.

- ca - to - ri - bus,

*pp*

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*p* A - ve, Ma - ri - a, gra - ti - a ple - na,

*p* Scala enigmatica A - ve, Ma - ri - - - a, gra - ti - a

*p* A - - - - - ve, Ma -

*p* dolce A - ve, Ma - ri - a, gra - ti - a ple - na, Do - mi

*p*

Do - mi - nus te - cum, be - ne - di - cta tu in - c - ri - bus, et

ple - na, Do - mi - nus te - cta tu

ri - - - - - ve,

be - ne - di - cta tu in e - ri - bus,

*p*

en - tris tu - - i, Je - - sus.

e - ri - bus, et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

- ve, Ma - - ri - -

a .



49

*estremamente piano*  
**pp** Scala enigmatica

*un poco cresc.*

A - - - - ve, Ma - ri - - - -

San - cta Ma - ri - a, Ma - ter De - i, o - ra pro

San - cta Ma - ri - a, Ma - ter De - i, o - ra pro no -

San - cta Ma - ri - a, Ma - ter De - i, o - - - ra

**pp** *estremamente piano* *un poco*

56

*dir*

a, a - ve, a - ri -

no - bis pec - ca - to - ri - bus nunc a - mor - tis

- - bis pec - ca - to - ri - bus nunc mor - tis

no - bis pec - - nunc et in ho - ra mor - tis

*dim. poco a poco*

63

**p** *morendo*

*allarg.*

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

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

G.P. A - - - - men, a - - - - men

ae. G.P. A - - - - men,

strac. G.P. A - - - - men,

**p** *allarg., morendo* G.P. **pp**

# 2. Stabat Mater

edited by Albrecht Gaub

**Sostenuto** ♩ = 88 \*

The score includes parts for Flauto (I, II, III), Oboe I, II, Clarinetto I, II in Si<sup>b</sup>/B, Fagotto (I, II, III, IV), Corno in Do/C (I, II, III, IV), Tromba I-III in Do/C, Trombone (I-III, IV), Timpani, Cassa sola, Arpa, Soprano, Alto, Tenore, Basso, Violino I, Vi, and Contrabbasso. The vocal parts include lyrics in Italian and German. Performance markings include *mf*, *f*, *p*, *dim. sempre*, *morendo*, *smorzando*, and *ritardando*.

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

\* Tutto questo pezzo dovrà eseguirsi in un solo tempo come è indicato dal metronomo. Ciò malgrado in certi punti per esigenze di espressione e di colorito converrà *allargare* o *stringere*, ritornando però sempre al *Primo tempo*. (Übersetzung am Ende des Vorworts / For a translation see the end of the Foreword)

Aufführungsdauer / Duration: ca. 13 min.

Carus 27.500

*I solo*  
*p*  
*pp dolce*

Timpani

*poco stent.* *dim.* *morendo*  
dum pen-de-bat Fi-li-us.

*poco stent.* *dim.* *mor*  
dum pen-de-bat Fi-li

*poco stent.* *dim*  
dum pen-de-bat Fi-li

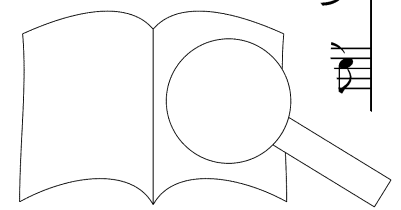
*poco*  
dum pen-de-bat Fi-li

*pp*  
Cu-jus a-ni-mam ge-men-tem,

*p*  
con-tri-

*p dolce*  
*p dolce*  
*pp*

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18

pp  
a 2

pp  
pp

III solo  
pp

p

a 2

p

ppp

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

18

be - ne - di - cta Ma - ter u - ni - ge - ni - ti!

O qu it il - la be - ne - di - cta Ma - ter u - ni - ge - ni - ti!

cta fu - it il - la be - ne - di - cta Ma - ter u - ni - ge - ni - ti!

fu - it il - la be - ne - di - cta Ma - ter u - ni - ge - ni - ti!

ppp

ppp

I solo

p

III solo

p

Corni

Quae mae - re - bat - et do -

33 legato

ppp

ppp

ppp

I solo

p espressivo

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39

le - Ma - - ter, - dum vi - de - bat

39

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*I solo*  
*p*

*dolce*

*ff*

*f*

*p*

*I solo*

*f*

*a 3*

*f*

*mf*

fle - ret, Ma - trem Chri - sti i - ap - pli - ci - o? Quis non

*dim.* *mf*

fle - ret, Ma - trem ret in tan - to sup - pli - ci - o? Quis non

*dim.* *mf*

fle - ret, Ma - trem ret in tan - to sup - pli - ci - o? Quis non

*dim.* *mf*

vi - de - ret in tan - to sup - pli - ci - o? Quis non

*dolce*

*f*

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*p stacc.*  
3

*p stacc.*  
3

*p*

7

3

3

a 2

3

3

Tr I-III

Trb I-III

Trb IV

*mf*

*p*

o?

o?

o?

o?

Pro pec - ca - tis su - ae

*p stacc.*  
3

*pizz.*

*pizz.*

*p stacc. cresc.*  
3

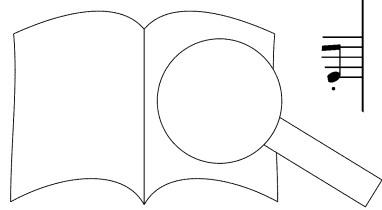
*cresc.*  
3

*cresc.*  
3

*cresc.*  
3

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63

mf

a 2

mf

mf

Fg a 4

mf

cresc.

3

p cresc.

p cresc.

mf

f

f

cresc.

vi - dit

tor - men - tis,

in tor - men - tis, et fla -

in tor - men - tis, et fla -

gen

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

63

cresc. 3

cresc. 3

cresc. 3

cresc. 3

pp

arco

pp

cresc. 3

cresc. 3



pp  
a 2  
pp  
pp  
I solo  
pp

p dolciss.

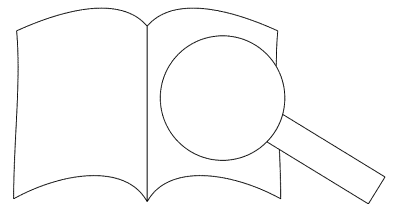
Trombe

pppp  
pppp

più piano  
na-tum mo - ri - en  
più piano  
na-tum r  
p.  
ia - tum dum e - mi - sit  
morendo  
na-tum r  
- so - la - tum dum e - mi - sit  
morendo  
8 na-tum  
de - so - la - tum dum e - mi - sit  
morendo  
na-tum r  
de - so - la - tum dum e - mi - sit  
morendo

dim. sempre  
m. sempre

72  
pizz.  
pp  
pizz.  
pp



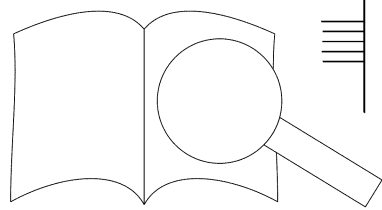
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Musical score for measures 79-80. The score includes piano (p) and violin parts. Dynamic markings include *f*, *p dolce*, and *pp*. The piano part features a melodic line with slurs and ties, while the violin part provides harmonic support with chords and moving lines.

Vocal score for measures 79-80. The lyrics are "spi - ri - tum." and "spi - ri - tum." The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#).

Musical score for measures 79-80, featuring arco parts. The score includes dynamic markings such as *f*, *pp*, and *ppp*. The parts are marked "arco" and include slurs and ties. The bottom part of the score shows a bass line with a treble clef and a key signature of one sharp.

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86

*p*

Trombe

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

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

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

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

86

lo - ris fac, ut te - cum lu - ae - at cor me - um in a - man - do Chri - stum \_

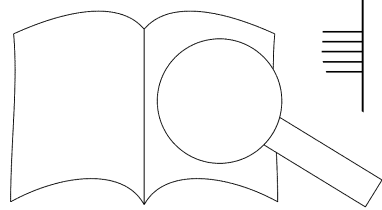
lo - ris fac, ut te - cum lu - ut ar - de - at cor me - um in a - man - do Chri - stum

lo - ris fac, ut \_ *simo* Fac ut ar - de - at cor me - um in a - man - do Chri - stum \_

lo - ge - am. *dolcissimo* Fac ut ar - de - at cor me - um in a - man - do Chri - stum \_

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De - um, ut si - bi *p* *dolcissimo* *ppp* Ma - ter, i - stud a - gas,

De - um, ut si - *p* *dolcissimo* San - cta Ma - ter, i - stud a - gas,

De - um, ut *ppp* ce - am. *mf* San - cta Ma - ter, i - stud a - gas,

De - *mf* com - pla - ce - am. *mf* San - cta Ma - ter, i - stud a - gas,

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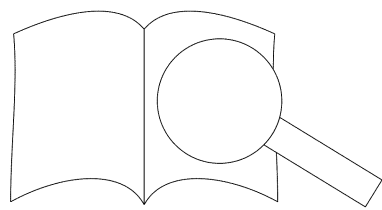
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Musical score for piano accompaniment, measures 109-112. The score consists of four systems of staves. The first system has four staves, the second has two, and the third and fourth have two. Dynamics include 'p' and 'dim.'.

va - - - li - de  
 va - - -  
 va - - -  
 va

Musical score for piano accompaniment, measures 109-112. The score consists of four systems of staves. The first system has four staves, the second has two, and the third and fourth have two. Dynamics include 'dim.'.



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112

cantabile

*p*

a 2 cantabile

*p*

*I solo*

*p*

*I solo*

*pp*

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*I solo*

*pp* *dolcissimo*

Corni

*III solo*

*p*

*pp*

*pp*

Alto

*pp*

Tu - i na - ul - ae - ra - ti, tam di - gna - ti pro me pa - ti, poe - nas

112

sulla 4<sup>a</sup> corda  
*dolcissimo*

*p*

*pp*

Musical score for strings and piano. Includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabbasso. Features dynamic markings like *pizz.* and *arco*.



pp

I solo

pp

I solo

pp

pp

p

pp

p

3

3

3

3

p

fle - re, cru - ci - fi te - nec - e - go - vi - xe - ro.

ando

3

123

4ª corda

4ª co

pp

p

p

p

pp

p

arco

p

3

3

3

3

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pp

pp

pp

*I solo*

*III solo*

*p*

*I solo*

*p*

*III solo*

*p*

*dolcissimo*

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

*pp*

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

*dolcissimo*

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

*pp*

et me ti - bi so - ci -

*pizz.*

*arco*

*pp*

*pp*

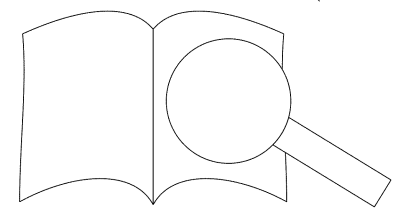
*pizz.*

*pizz.*

*pizz.*

*pizz.*

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*cantabile*  
*p*  
*cantabile*  
*p*  
*cantabile*  
*p*  
*cantabile*  
*p*

*can.*  
*pp*

*p*  
 a - re in plan - ctu de-si - Vir - - - go  
*p*  
 in plan - Vir - - - go  
*p*  
 a - re Vir - - - go  
*p*  
 a - re Vir - - - go

*arco*  
*pp*  
*arco*  
*pp*  
*arco*  
*pp*  
*arco*  
*tr*  
*arco*  
*arm*  
*pizz.*  
*pp*

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poco più animato

Musical score for the first system, including piano and violin parts. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The violin part has a melodic line with a triplet of eighth notes. The tempo marking is *poco più animato*.

Musical score for the second system, including piano and violin parts. The piano part continues with the triplet motif. The violin part has a melodic line. The tempo marking is *poco più animato*.

Vocal score for the first system with lyrics. The lyrics are: *ma - ra: fac - me - te - cum - r' ut por - tem - Chri - sti*. The tempo marking is *poco più animato*.

Musical score for the second system, including piano and violin parts. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The violin part has a melodic line with a triplet of eighth notes. The tempo marking is *poco più animato*.

dolce poco più animato

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*I solo*  
*p*

*III solo*  
*p*

*I solo*  
*p*

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

*p*

*p*

*I solo*

*p*

re. Fac me vul - ne - ra - ri, fac me *poco cresc.*

re. vul - ne - ra - ri, fac me *poco cresc.*

re. Fac vul - ne - ra - ri, fac me *poco cresc.*

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

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*sempre piano*

*poco cresc.*

*pp*

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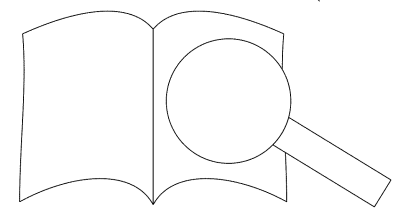
First system of musical notation, including piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal lines are in treble clef.

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

Third system of musical notation, including piano accompaniment and vocal lines with lyrics. The lyrics are:   
 cru - ce in - e - bri - a et - o - re Fi - li -   
 cru - ce in - e - ri, cru - o - re Fi - li -   
 cru - ce ir, et cru - o - re Fi - li -   
 cru - a - ri, et cru - o - re Fi - li -

Fourth system of musical notation, including piano accompaniment and vocal lines. The piano part continues with its characteristic rhythmic patterns. The vocal lines are in treble clef.

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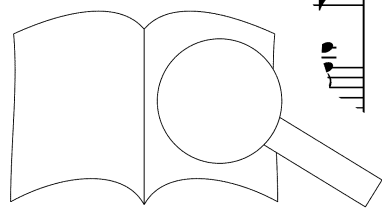


Orchestral score for Trombe, Tromboni, Timpani, and Cassa sola. The score includes dynamic markings such as *ff* and *a 2*. The music features complex rhythmic patterns and melodic lines across multiple staves.

Vocal score with lyrics in German. The lyrics are: *Flam - - - - mis ne u - - rar suc -*. The score includes dynamic markings such as *ff* and *pp*.

Continuation of the orchestral score, featuring dynamic markings such as *ff*. The music continues with complex rhythmic and melodic structures.

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meno animato, come prima

cen - sus

cen - sus

cen - sus

cen -

*ppp*

per te,

*ppp*

per te,

*ppp*

per te,

*ppp*

per te,

meno animato, come prima

*ff*

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vir - go, si in di - - e ju -  
 vir - go, us in di - - e ju -  
 vir en - sus in di - - e ju -  
 de - fen - sus in di - - e ju -

PROBE PART  
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un poco più animato

164

in Re/D

in Re/D

*a 3* I, II, III

*I sola*

*I*

*II, III*

*II, III*

*II, III*

*II, III*

di

di

di

di

di un poco m.

164

*dim.*

*dim.*

*dim.*

*dim.*

*ff*

*ff*

*ff*

*ff*

*p*

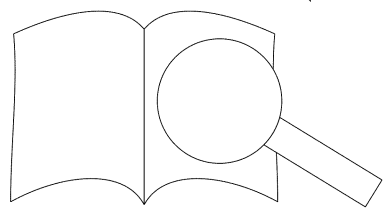
*p*

*p*

*p*

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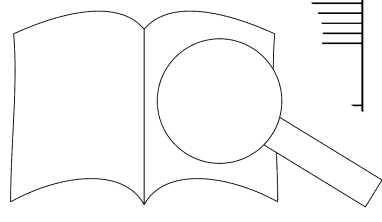
rall. poco a poco fino al

*I solo*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*pp*

str. ...nc ex - i - re, da per Ma - trem me ve -  
cum sit hinc ex - i - re, da per Ma - trem me ve -  
ste, cum sit hinc ex - i - re, da per Ma - trem me ve -  
Chri - ste, cum sit hinc ex - i - re, da per Ma - trem me ve -

*C*  
*p*  
*p*  
*p*  
*p*

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ni - re vi - cto - ri - ae.  
 ni - re mam vi - cto - ri - ae.  
 ni - mam vi - cto - ri - ae.  
 pal - mam vi - cto - ri - ae.

pp

pp

I solo

ppp

a 3

pp

pp

pp

pp

pp

Tutti estremamente piano  
ben legato

fac ut a - ni - mae do - ne - tur  
ben legato

fac ut a - ni - mae do - ne - tur  
ben legato

fac ut a - ni - mae do - ne - tur  
dim. **pp** ben legato

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

arco

**ppp** arco

**ppp** arco

**ppp** arco

**ppp** arco

pizz.

pizz.

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III solo

*ppp*

III solo

*p*

Timpani

Arpa *pppp* poco cresc.

*ppp* poco cresc.

Pa - - - - - ra - - - - -

Pa - - - - - ra - - - - -

Pa - - - - - ra - - - - -

Pa - - - - - ra - - - - -

Pa - - - - - ra - - - - -

dolc.

*mo*

*p* poco cresc.  
arco

*p* poco cresc.

The musical score consists of several systems. The first system features a grand staff with treble and bass clefs, containing a complex piano accompaniment with sixteenth-note patterns and octaves. The second system continues the piano part with similar rhythmic figures. The third system introduces a vocal line with the lyrics "di - si" in German. The piano accompaniment for this system includes triplets. The fourth system continues the vocal and piano parts. The fifth system features a grand staff with piano accompaniment, including triplets and a large graphic of an open book with a magnifying glass over it. The sixth system concludes the page with further piano accompaniment.

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189 (8<sup>va</sup>) - *f*

*f*

glo - - - - - ri - - - - -

glo - - - - - ri - - - - -

glo - - - - - ri - - - - -

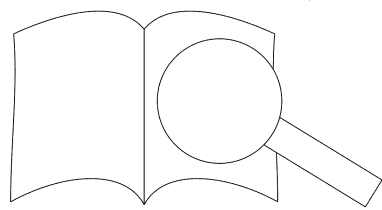
ri - - - - -

*f*

*f*

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197

*ppp cupo* a 2

morendo

*ppp cupo* a 2

*ppp cupo* a 2

*ppp cupo* a 2

endo

A - men.

*pp*

A - men.

*pp*

A - men.

*ppp cupo*

*ppp cupo*

arco

*p*

*ppp* morendo

# 3. Laudi alla Vergine Maria

tolte dall'ultimo Canto del »Paradiso« di Dante

Orgelergänzung: Paul Horn

**Moderato** ♩ = 84

Soprano I  
Ver - gi - ne ma - dre, fi - glia del tuo Fi - glio, u - mi - le ed al -

Soprano II  
Ver - gi - ne ma - dre, fi - glia del tuo Fi - glio, u - mi

Alto I  
Ver - gi - ne ma - dre, fi - glia del tuo Fi - glio,

Alto II  
Fi - glia del tuo F. - al - ta

Organo ad lib.  
(completato)

7

più che cre - a - tu - ra, più che

fi - so d'e - ter - no con - ter - mi - ne fis - so d'e - ter - mi - ne fis - so d'e - ter - mi - ne fis - so d'e - ter - no con -


tu - ra, ter - mi - ne fis - so d'e - ter - no con -

Aufführungsdauer / Duration: ca. 5 min.

13 *poco allargando* *ppp* *p* *dolcissimo*

si - - glio, tu se' co - lei che l'u - ma - na na - tu - ra no - bi - li - ta - sti  
ter - no con - si - glio, tu se' co - lei che l'u - ma - na na - tu - ra no - bi - li - ta - sti  
ter - no con - si - glio, che l'u - ma - na na - tu - ra no - bi - li

si - - glio,  
*poco allargando*



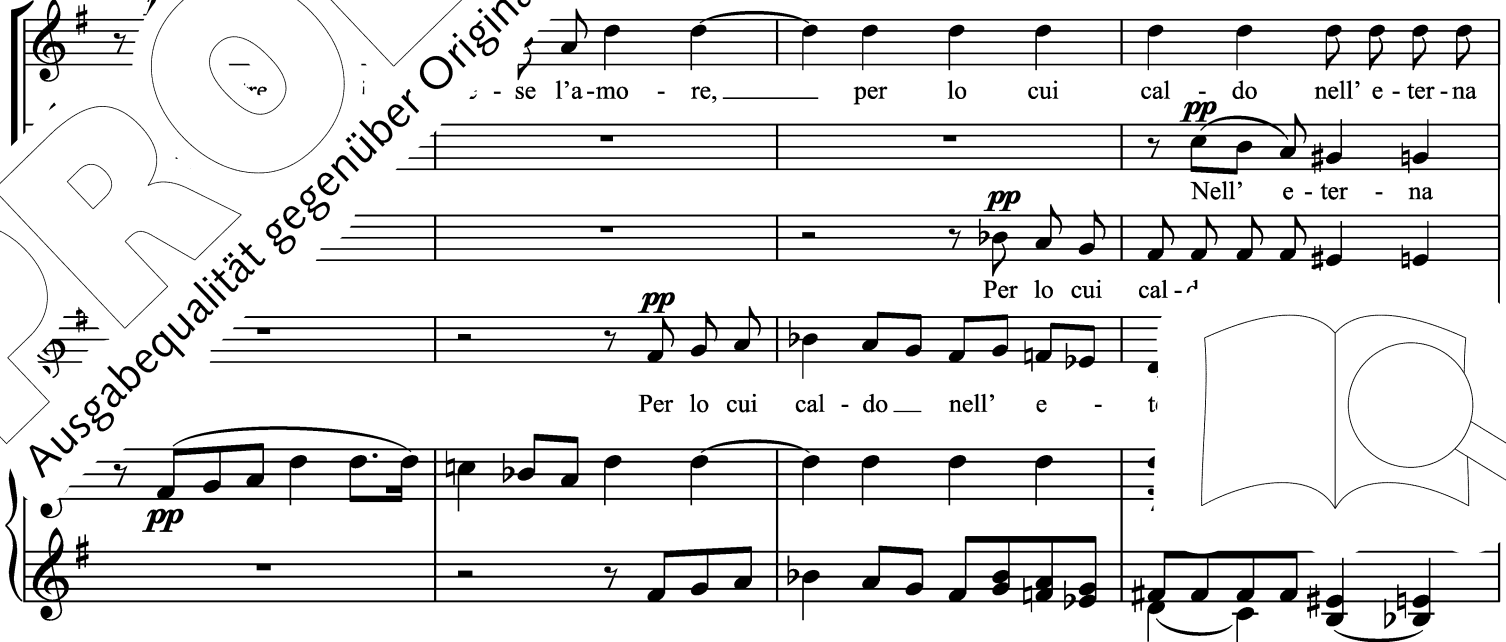
20 *f* *p* *dolce* *morendo*

si, che'l suo Fat - to - re non di - sde - gnò si s. ra.  
si, che'l suo Fat - to - re non di - s rat - tu - ra.  
si, che'l suo Fat - to - re non - si sua fat - tu - ra.  
che'l suo Fat - to - re non di far - si sua fat - tu - ra.



27 *pp*

- se l'a - mo - re, per lo cui cal - do nell' e - ter - na  
Nell' e - ter - na  
Per lo cui cal - do  
Per lo cui cal - do nell' e - t



*morendo*

*dolcissimo*

pa - ce co - si è ger - mi - na - to que - sto fio - re.

pa - ce co - si è ger - mi - na - to que - sto fio - re.

pa - ce co - si è ger - mi - na - to que - sto fio - re.

pa - ce è ger - mi - na - to que - sto fio - re.

*ppp*

*morendo*

*dolcissimo*

Qui se' a noi me - ri - di - a - na fa - ce di a

Qui se' a noi me - ri - di - a - na fa - ce di

Qui se' a noi me - ri - di - a . te, e giu - so, in trai mor -

Qui se' a noi me - ri - di - a - ri - ta - te, e giu - so,

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

fon - ta - na vi - va - ce. Don - na, se' tan - to

ran - za fon - ta - na vi - va - ce.

di spe - ran - za fon - ta - na vi - va - ce.

di spe - ran - za fon - ta - na vi - va - ce.

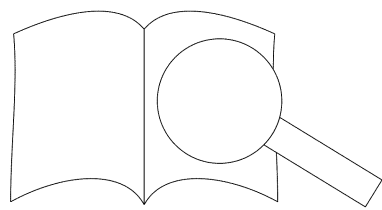
*p*

*f*

*p*

*p*

*p*





gran - de e tan - to va - - li, tan - to va - li, che qual vuol gra - zia,

Don - na, se' tan - to gran - de e tan - to va - - li,

Don - na, se' tan - to gran - de e tan - to va - li,

E tan - to va - li,

*dolce*

*f*

*p*

ed a te non ri - cor-re, sua di - si - ar z'è tua be - ni - gni -

ed a te non ri - cor-re, sua di - a - li. La tua be - ni - gni -

che qual vuol gra - zia, ed a te non ri - cor-re, - lar sen - z'a - li.

gra - zia, ed a te non ri vuol vo - lar sen - z'a - li. La tua be - ni - gni -

*p*

*almo*

*cantabile*

*dolciss. e calmo*

tà a chi di - man - da, ma mol - te fi - a - te li -

- re a chi di - man - da, ma mol - te fi - a - te li -

Non pur soc - cor - re a chi di - man - da, ma mol - te fi - a - te li -

non pur soc - cor - re a chi di - man - da, ma mol

*ppp dolce*

*pp*

*ppp dolce*

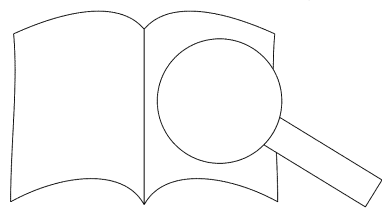
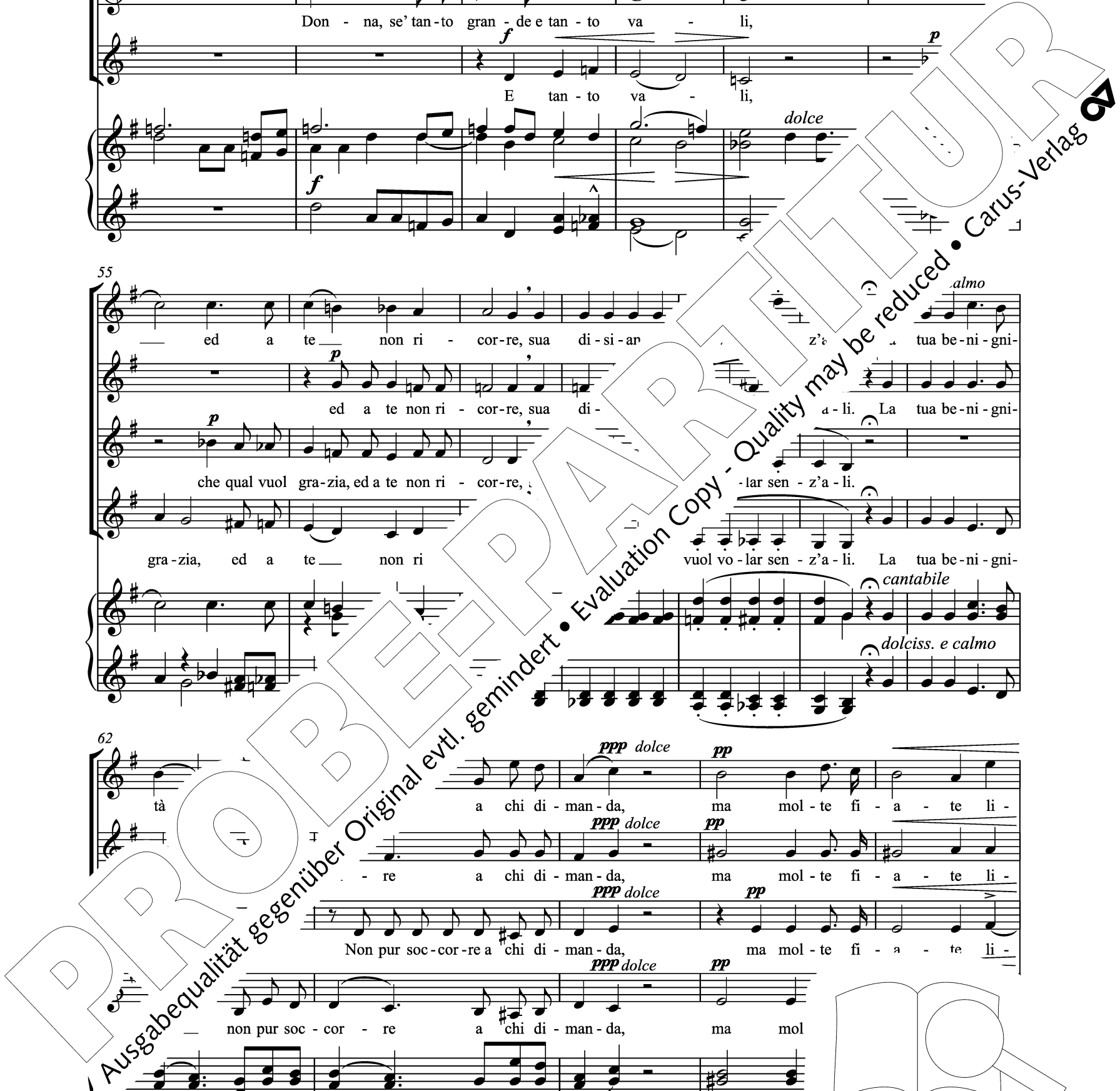
*pp*

*ppp dolce*

*pp*

*ppp dolce*

*pp*



be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te pie -  
 be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te pie -  
 - be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia, in te  
 be - ra - men - te al di - man - dar pre - cor - re. In te mi - se - ri - cor - dia

*ppp* *sempre pp* *ppp* *sempre pp* *ppp* *sempre pp* *ppp* *sempre pp*

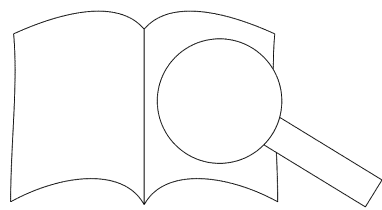
ta - te, in te ma - gni - fi - cen - za, in te quan -  
 ta - te, in te ma - gni - fi - cen - za, ir te quan -  
 ta - te, in te ma - gni - fi - cen quan -  
 ta - te, in te ma - gni - fi - du - na, quan - tun

*un poco cresc.* *cresc.* *ff* *ff* *p* *p* *p* *p*

tun - di bon - ta - te. A - ve, a - ve.  
 ra è di bon - ta - te. A - ve, a - ve.  
 a - tu - ra è di bon - ta - te. A - ve, a - ve.  
 in cre - a - tu - ra è di bon - ta - te. A - ve,

*pp* *pp* *pp* *pp* *allarg.* *più p* *ancora più p*

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# 4. Te Deum

edited by Michele Girardi

**Senza misura** **Sostenuto** ♩ = 80\*

Flauto I  
Flauto II, III  
Oboe I, II  
Corno inglese  
Clarinetto I, II in Si<sup>b</sup>/B  
Clarinetto III (basso) in Si<sup>b</sup>/B  
Fagotto I, II  
Fagotto III, IV  
Corno in Mi<sup>b</sup>/Es I, II  
Corno in Mi<sup>b</sup>/Es III, IV  
Tromba I, II, III in Mi<sup>b</sup>/Es  
Trombone I, II, III  
Trombone IV basso  
Timpani  
Cassa  
Soprano  
Alto  
Tenore  
Basso  
Soprano  
Alto  
Tenore  
Basso  
V<sub>1</sub>  
Contr.

**Canto fermo**

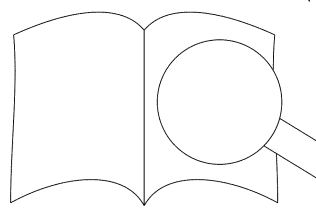
Coro I

*p* a tempo *più pp*  
Te ae-ter-num Pa - trem o-mnis

*p* a tempo *più pp*  
Te ae-ter-num Pa - trem o-mnis

te Do - mi - num con-fi - te - mur.

**Senza misura** **Sostenuto** ♩ = 80\*



\* Tutto questo pezzo dovrà eseguirsi in un solo tempo come è indicato dal metronomo. Ciò malgrado in certi punti per esigenze di espressione e di colorito converrà *allargare* o *stringere*, ritornando però sempre al *Primo tempo*. (Übersetzung am Ende des Vorworts / For a translation see the end of the Foreword)

Aufführungsdauer / Duration: ca. 15 min

Timpani

morendo

ter - ra ve - ne - ra - tur.

morendo

ter - ra ve - ne - ra

sempre *pp*

ti - bi coe - li et u - ni - ver - sae pot - e - sta - tes:

sempre *pp*

ti - bi coe - li et u - ni - ver - sae pot - e - sta - tes:

*pp* (come in lontananza)

Ti - bi o - mnes An - ge - li,

*pp* (come in lontananza)

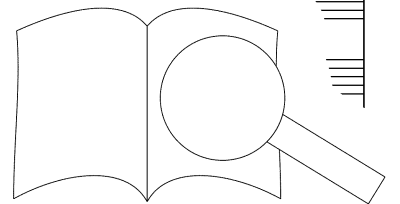
Ti - bi o - mnes An - ge - li,

sempre *pp*

ti - bi

sempre *pp*

ti - bi



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Poco più animato

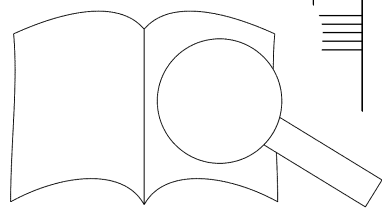
20

San - - - ctus Do - mi - nus De Ple - ni sunt  
 San - - - ctus Do - mi - nus De ba - oth. Ple - ni sunt  
 San - - - ctus Do - mi - nus De ba - oth. Ple - ni sunt  
 San - - - ctus Do - mi - nus De ba - oth. Ple - ni sunt  
 San - - - ctus Do - mi - nus De Sa - - ba - oth.  
 San - - - ctus Do - mi - nus De us Sa - - ba - oth.  
 San - - - ctus Do - mi - nus De us Sa - - ba - oth.  
 Do - mi - nus De - us Sa - - ba - oth.

Poco più animato

div.

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Musical score for the first system, including piano accompaniment and vocal staves. The piano part features a complex texture with multiple voices and dynamic markings like *ff*. The vocal staves are arranged in a choir setting.

coe - li, ple - ni s<sup>er</sup> ma - je - sta - tis  
 coe - li, coe - ra ma - je - sta - tis  
 coe - li, - ra ma - je -  
 coe - li, ter - ra ma - je -

San -  
 San -  
 San -  
 San - - ctus,  
 San - - ctus,  
 San - - ctus,  
 San - - ctus,

Musical score for the second system, including piano accompaniment and vocal staves. The piano part continues with intricate textures and dynamic markings. The vocal staves show further entries and accompaniment.

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San - ctus, San - ctus, San - ctus. (c.)  
 San - ctus, San - ctus, Sa. - n - ctus.  
 San - ctus, San - ctus e - us Sa - ba - oth. morendo

San - ctus, ctus Do - mi - nus De - us Sa - ba - oth. morendo  
 San - ctus Do - mi - nus De - us Sa - ba - oth. morendo  
 .us, San - ctus Do - mi - nus De - us Sa - ba - oth. morendo

armonico

42

*dolciss.*

*pp*  
*dolciss.*

*pp*  
*dolciss.*

*pp*  
*dolciss.*

*pp*  
*dolciss.*

*pp*  
*dolciss.*

*pp*

Coro I + II

*pp*

o - sus A - po - sto - lo - rum cho - rus,

te pro - phe -

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*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*  
*sempre dolcissimo*

*pp*

ta - rum lau - da

mar - ty - rum can - di - da - - tus lau -

*con sordino*

*dolcissimo*

*pp*  
*con sordino div. dolcissimo*

*pp*

*con so*

stent. le terzine

stent. le terzine

stent. le terzine

stent. le terzine

I solo

III solo

cantabile

a 2 dolce espress.

a 2 dolce espress.

I solo

III s

Te per or - bem ter -

*cantabile, dolce*

Te per or - bem ter -

*pp sottovoce*

or - bem ter -

Te per or - bem ter -

Te per or - bem ter - rum, te per or - bem ter -

senza sordino

senza sordino

stent. le terzine

senza sordino

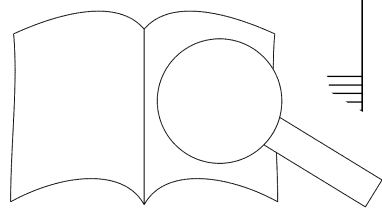
cantabile

*pp*

*p*

PROBENPAPIER

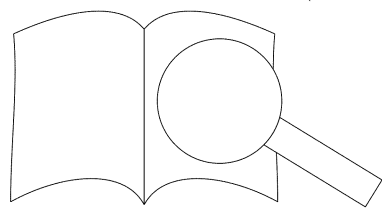
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stent. le terzine

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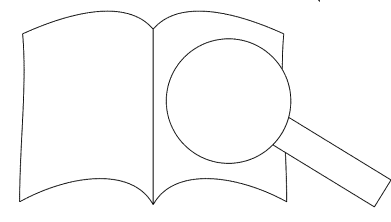


cominciare *ppp*

*pp*  
a 2  
*pp*  
*pp*  
I solo *p*  
III solo *p*  
*pp*  
a 2  
*pp*  
*pp*  
a 2  
*pp*  
*pp*  
III solo *p*  
Tromboni *pp*

cresc.  
et u - ni - cum  
cresc. et u - ni - cum  
cresc. et u - ni - cum  
cresc. et u - ni - cum  
- dum tu - um ve - rum et u - ni - cum  
- ran - dum tu - um ve - rum et u - ni - cum  
ne - ran - dum tu - um ve - rum et u - ni - cum

71  
cominciare *ppp*  
*pp*  
*pp*  
*pp*  
*pp*



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*dolcissimo* *leggiere*

*f* *f* *dolcissimo* *I solo dolcissimo* *pp* *pp* *pp* *I solo p* *III solo p* *a 2 pp*

et u - - - - am Fi - - - - li -

Fi - li - um;

Fi - li - um;

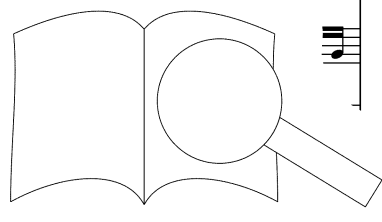
Fi - li -

Fi

*sempre leggiere* *sempre leggiere* *p*

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Piano accompaniment for the first system, featuring multiple staves for the right and left hands. The music is in a minor key and includes various chordal textures and melodic lines.

qu - que Pa - ra - cli - tum ri - tum.  
 quo - que Pa - ra - cli - tum.  
 ctum quo - que Pa cli - tum Spi - ri - tum.  
 ra - cli - tum ri - tum.  
 quo - que Spi - ri - tum.  
 quo tum Spi - ri - tum.  
 qu cli - tum Spi - ri - tum.  
 ra - cli - tum Spi - ri - tum.

Piano accompaniment for the second system, continuing the musical texture from the first system. It includes dynamic markings such as *sim.*, *p*, and *mf*.

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Musical score for measures 86-89, featuring six staves with treble and bass clefs, mostly containing rests.

Musical score for measures 90-93, featuring three staves with treble clefs and one staff with a bass clef. Includes a dynamic marking *ff* and the instruction ', liturgico)'. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 94-97, featuring four staves with treble and bass clefs, mostly containing rests.

Musical score for measures 98-101, featuring four staves with treble and bass clefs, mostly containing rests.

Musical score for measures 102-105, featuring two staves with treble clefs and one staff with a bass clef. Includes a dynamic marking *f*.

Musical score for measures 106-109, featuring two staves with bass clefs. Includes a dynamic marking *f* and a magnifying glass icon.

un poco più sostenuto

90

Flauti

a 3

a 2

a 2

a 2 grandioso

a 2 grandioso

grandioso

Tromboni

Timpani

Tu re

rex

glo

ri - ae,

glo - ri - ae,

rex glo - ri - ae,

Tu rex glo - ri - ae,

Tu rex glo - ri - ae,

tu rex

tu rex

tu rex

tu rex

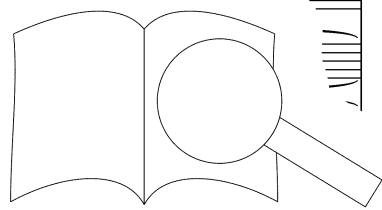
tu rex

tu rex

tu rex

tu rex

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glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

glo - ri - ae, tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es

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*I solo*

*p*

Fi - li - us.  
 Tu, ad li - be - ran - dum .  
 mi - nem, non hor - ru - i - sti Vir - gi - nis

Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.  
 Fi - li - us.

Flauti

*p*

*I solo*

*dolce*

a 2

*p*

Trombe

Tu, ————— to mor - - - tis a - cu - le -

u - te - rum. ————— - vi - - - cto mor - tis a -

Tu, de - c' tis a - cu - le - o, —————

a - pe - ru -

a -

a - pe - ru - i - sti

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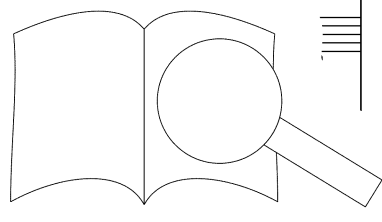
ff 3  
ff a 2  
ff 3  
ff 3  
stacc. 3  
stacc. 3  
ff  
ff 3  
ff a 2  
ff a 2 3  
ff a 4 3  
ff 3

dolcissimo  
p  
p  
morendo

cre - de - ris es - se ven - tu - rus.  
cre - de - ris es - se ven - us.  
cre - de - ris es - se - rus.  
cre - de - ris es - rus.  
cre - de - ris - rus.  
cre - de - rus.  
cre - de - rus.  
cre - c - rus.  
ven - tu - rus.

ff 3  
ff 3  
ff 3  
ff 3  
con espress.  
pp  
pp

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*p*  
a 2  
*p*  
*p*

*p* *espress.*  
Te er - go quae - su - mus, quos pre - ti -  
e-su - mus,

*p* *espress.*  
Te er - go - is fa - mu - lis sub - ve - ni, quos pre - ti -  
quae - su - mus,

17  
h

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Musical score for piano and voice. The score is divided into systems. The piano part includes treble and bass staves with various musical notations such as triplets, slurs, and dynamic markings. The voice part includes a vocal line with lyrics: "Ae-ter-na fac cum san-ctis tu-is".  
 Key markings and dynamics include: *p*, *f*, *poco cresc.*, *pp*, *a 2*, *I*, *I, II*.  
 The score concludes with a large graphic of an open book and a magnifying glass.

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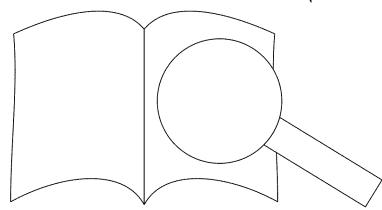




Tempo I

138

Sal - vum fac po - pu - lum tu - um, Dr he - re - di - ta - ti tu - ae.  
 Sal - vum fac po - pu - lum tu - , Do - ae - dic he - re - di - ta - ti tu - ae.  
 Sal - vum fac po - pu - lum tu - , Do - mi - ne, be - ne - dic he - re - di - ta - ti tu - ae.  
 Sal - vum fac po - pu - lum tu - , Do - mi - ne, et be - ne - dic he - re - di - ta - ti tu - ae.  
 Sal - vum fac po - pu - lum tu - , Do - mi - ne, et be - ne - dic he - re - di - ta - ti tu - ae.  
 Sal - vum fac po - pu - lum tu - um, Do - mi - ne, et be - ne - dic he - re - di - ta - ti tu - ae.  
 Sal - vum fac po - pu - lum tu - um, Do - mi - ne, et be - ne - dic he - re - di - ta - ti tu - ae.



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*pp* Et re - ge e - os, *pp dolce* et ex - tol - le il - los us - que in ae - ter - num.

*pp* Et re - ge e - os, *pp dolce* et ex - tol - le il - los us - que in ae - ter - num.

*pp* Et re - ge e - os, *pp dolce* et ex - tol - le il - los us - que in ae - ter - num.

*pp* Et re - ge e - os, *pp dolce* et ex - tol - le il - los us - que in ae - ter - num.

*mf* et ex - tol - le il - los us - que in ae - ter - num.

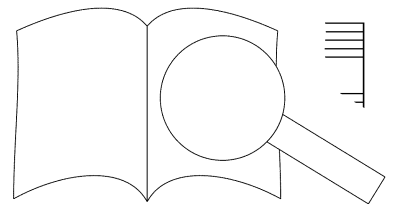
*mf* et ex - tol - le il - los us - que in ae - ter - num.

*mf* et ex - tol - le il - los us - que in ae - ter - num.

*mf* et ex - tol - le il - los in ae - ter - num.

*mf* et ex - tol - le il - los us - que in ae - ter - num.

*mf* et ex - tol - le il - los us - que in ae - ter - num.



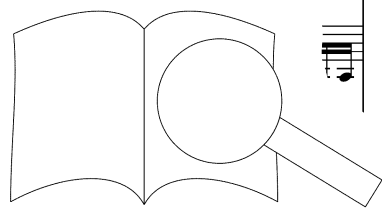


Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for the second system, including Latin lyrics. The lyrics are:   
 mus, et lau - da - - et lau - da - - mus no - men  
 - lau-da-mus, -da-mus no - - men  
 da - mus, e da - mus no - - men -  
 da - mus, lau - da - mus, et lau -  
 et - mus no - men tu - - - um,  
 et no - - men tu - um,  
 mus no - - men tu - um,  
 da - mus no - - men tu - um, lau -

Musical score for the third system, featuring piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

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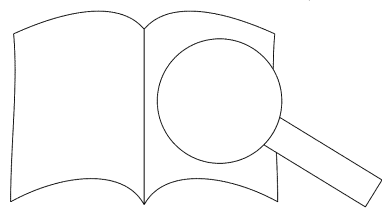


Musical score for the first system, including piano and organ parts. The piano part features a melodic line with slurs and accents, while the organ part provides harmonic support with chords and moving lines.

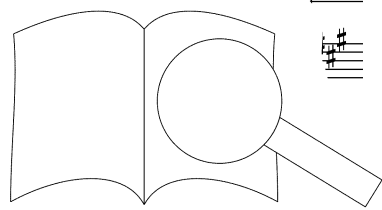
Musical score for the second system, including vocal parts and piano/organ accompaniment. The vocal parts have lyrics in Latin, and the piano/organ accompaniment continues with complex textures.

Musical score for the third system, including piano and organ parts. The piano part features a melodic line with slurs and accents, while the organ part provides harmonic support with chords and moving lines.

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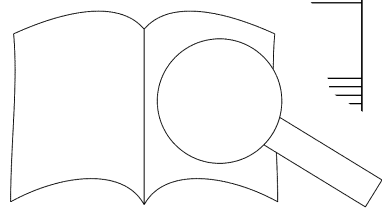
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ca - to nos si pec - ca - to nos cu - sto - di - re.  
 ca - to nos ne pec - ca - to nos cu - sto - di - re.  
 ca - e, si - ne pec - ca - to nos cu - sto - di - re.  
 ca - re, si - ne pec - ca - to nos cu - sto - di - re.

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Empty musical staves for piano accompaniment, including treble and bass clefs, and a grand staff bracket.

Empty musical staves for piano accompaniment, including treble and bass clefs, and a grand staff bracket.

Musical score for vocal parts with lyrics and performance instructions.

*ppp dolce*  
Mi - se - re - re, se - re - re,

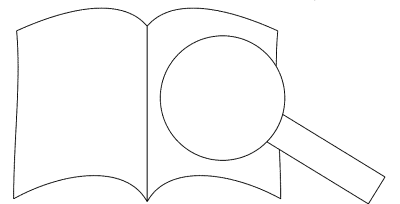
*ppp dolce*  
Mi - se - re -

*più piano*  
mi - se - re - re, mi - se -

*sempre più piano*  
mi - se - re - re,

*sempre più piano*  
- re - re, mi - se - re - re,

Empty musical staves for piano accompaniment, including treble and bass clefs, and a grand staff bracket.



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ff p p pp

in Mi<sup>4</sup>/E

Tromboni

Timpani

Cassa sola

ff p a 3 I, II

in te spe - ra con - fun - dar in ae - ter - num.

in te spe con - fun - dar in ae - ter - num.

in te in ae - ter - num.

in non con - fun - dar in ae - ter - num.

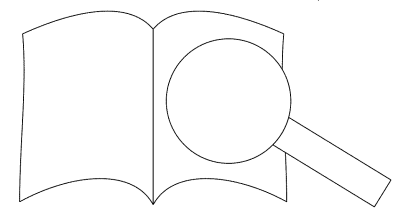
in vi: non con - fun - dar in ae - ter - num.

in vi: non con - fun - dar in ae - ter - num.

in ra - vi: in ae - ter - num.

spe - ra - vi: non con - fun - dar in ae - ter - num.

ff trem. p p p p



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pp  
a 2  
pp  
pp  
a 2  
p dolcissimo

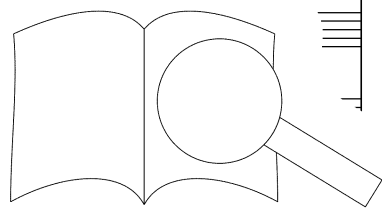
I solo  
p  
morendo  
più t.

G.P.  
Voce sola (Soprano)

cresc.  
in te spe - ra - vi,

Coro I + II

pp  
pp  
pp



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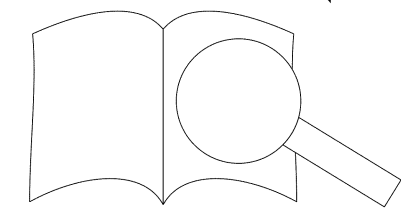
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## Giuseppe Verdi: *Messa da Requiem*

Zweifelsohne nimmt die *Messa da Requiem* im kompositorischen Schaffen Verdis eine besondere Stellung ein. Das gerne verwendete Bonmot vom Requiem als seiner „größten Oper“ beruht wohl nicht zuletzt auf den zahlreichen Extremen, die in dieser Musik aufeinander treffen. Doch es verkennt, dass Verdi die musikalischen Mittel in der *Messa da Requiem* ganz in den Dienst einer dramatischen Liturgie stellt.

Without a doubt the *Messa da Requiem* occupies a special place in Verdi's compositional output. The often used bon mot w' the Requiem as his "greatest opera" rests, not least, on the numerous extremes which come together in this music. But it is the fact that in the *Messa da Requiem* Verdi places musical means entirely at the service of a dramatized liturgy.

Verdis *Messa da Requiem* erscheint bei Carus in zwei Fassungen, jeweils mit käuflichem Aufführungsmaterial  
Verdi's *Messa da Requiem* is available from Carus in two different versions, each with complete perform

### 1. Originalfassung in Kritischer Neuedition / Original version in a critical new edition (Carus)

Die von Norbert Bolin erarbeitete Neuedition beruht auf der autographen Partitur als de Quelle. Mit dem dazu erstellten Aufführungsmaterial werden erstmals in der langen C einer Kritischen Edition gewonnenen Erkenntnisse auch der musikalischen Praxis zug

Norbert Bolin's new edition is based on the autograph score, which is the most the long history of Verdi's *Messa da Requiem* the parts are presented here b .. For the first time in the latest findings of scholarship to the practical needs of performanc ..ig accessible and apply-

#### Besetzung / Scoring:

Soli SMSTB, Coro SATB,

Ottavino, 2 Flauti, 2 Oboi, 2 Clarinetti, 4 Fagotti, 4 Corni, 4

Timpani, Gran cassa,

2 Violini, Viola, Violoncello, Contrabbasso

### 2. Fassung für kleines Ensemble / Version for small e

Michael Betzner-Brands Einrichtung v einen frischen Blick auf das bekannte Werk und macht es auch für kleinere Chöre zugänglich. Die ang ginals gehen dabei nicht verloren, sondern werden auf ein Ensemble auf fünf Instrumentalisten verte rri solistische Partien bieten. Klavier und Marimba sind virtuos gefordert; Horn, Gran cassa und Timp ontrabass schafft die notwendige Grundierung.

Für die Aufführung d Klavierauszüge bzw. Chorpartituren der Carus-Edition des Originalwerks verwendet werden. Au Instrumentalisten sowie Einlegeblätter für zwei zusätzliche Summchorpassagen der Choristen sind

Michael Bel .. Ji's *Messa da Requiem* casts a new light on this well-known work and also makes it acces- sible .. estration of the original is not lost, rather it is distributed among an ensemble of five instru- m .. demanding solo parts. The piano and marimba are challenged with virtuoso tasks; the horn, bass .. narity and the double bass provides the necessary foundation.

.. ned using the vocal and/or choral scores of the Carus edition of the original composition. Performance .. alists as well as an insert containing two additional humming passages for the choir are available separately.

tzui.

i SM .. SATB,

.. ii, Gran cassa, Marimba,

Contrabbasso

