

Giovanni Battista Pergolesi

Stabat Mater

in der Wiener Version

Soli SATB, Coro SATB
2 Flauti, 2 Oboi, 2 Fagotti
2 Corni, 3 Tromboni
2 Violini, Viola e Basso continuo

Vokal- und Bläusersatz von
Joseph von Eybler
Ergänzung der Posaunen
von Ignaz Ritter von Seyfried
revidiert von Otto Nicolai (1843)

herausgegeben von / edited by
Martin Haselböck

Partitur / Full score

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 97.003), Klavierauszug (Carus 97.003/03),
Violino I (Carus 97.003/11), Violino II (Carus 97.003/12),
Viola (Carus 97.003/13), Bassi (Carus 97.003/14),
11 Harmoniestimmen (Carus 97.003/09),
Organo (Carus 97.003/49).

Vorwort

Nach Giovanni Battista Pergolesis frühem Tod 1736 begann sich seine Musik alsbald über ganz Europa zu verbreiten. So war es vor allem sein großartiges *Stabat Mater*, seine letzte größere Komposition, die kopiert und mehrfach gedruckt wurde, zum Teil in der Originalgestalt mit zwei Solostimmen (Sopran und Alt), Streichern und Basso continuo, jedoch auch in vielfältigen Bearbeitungen und Neufassungen. Auch J. S. Bach hat um 1745 das Werk bearbeitet und ihm eine deutsche Fassung des Miserere-Textes unterlegt (*Tilge, Höchster, meine Sünden* BWV 1083). In dieser Gestalt wurde es erstmals in Deutschland aufgeführt. Diese und weitere frühe Bearbeitungen – z. B. von Georg Joseph Vogler und Johann Friedrich Doles – führten alsbald zu einer kunsttheoretischen Diskussion über Kirchengemäßheit und Qualität von Text und Musik der ursprünglichen Version. Im protestantischen Norden resultierte daraus eine gereimte Textfassung von Friedrich Gottlieb Klopstock und eine musikalische Umarbeitung durch Johann Adam Hiller. Diese Fassung von 1774/76 blieb bis weit ins 19. Jahrhundert maßgeblich; noch Franz Schubert sollte für seine eigene Komposition von 1815 auf Klopstock zurückgreifen.

Für die Wiener katholische Kirchenmusiktradition war die lateinische Sprache kein Problem (der lateinische Text des Originals wurde beibehalten), eher war es die „eingeschränkte Gestalt“,¹ der geringstimmige Satz der Originalfassung des Werkes. Die Originalversion wurde zwar im kleinen Kreis gespielt und gerühmt, sie fand jedoch nicht Aufnahme in die Oratorienaufführungen der Tonkünstler-Sozietät oder in die Konzerte des Adels.

Die Fassung der vorliegenden Edition ist das Resultat der Bearbeitung zweier Generationen: Wohl um 1795 fügte Joseph von Eybler (1765–1846) dem Original des Werks einen wohlklingenden Bläsersatz und Männerstimmen hinzu. Ein ökonomisch notiertes autographes Bläserparticell ist erhalten, nicht jedoch der dazugehörige Streichersatz und weiteres Aufführungsmaterial. Dass es diese Fassung war, die im Stadtpalais des Grafen Esterhazy erklang, ist wahrscheinlich, aber nicht sicher. Dem Diarium der Kaiserin Maria Theresia verdanken wir den folgenden Aufführungshinweis für den 7. April 1803: „Stabat Mater von Pergolese gerichtet von Eybler gesungen von mir Altamonte Simone Weinmüller und Chöre“.² Bald geriet die Version jedoch in Vergessenheit. Eine Aufführung lässt sich weder in den Konzerten der Gesellschaft der Musikfreunde noch in denen der Wiener „Concerts spirituels“ nachweisen.

Das Eyblersche Particell wurde zunächst im Hofmusikarchiv verwahrt, das ursprünglich als Archiv für den praktischen Gebrauch der Hofmusikkapelle diente. Als Moritz Graf von Dietrichstein 1819 zum Hofmusikgrafen berufen worden war, unterzog er das seiner Leitung unterstehende Archiv einer vollständigen Neuordnung. Die nicht mehr im praktischen Gebrauch befindlichen Werke wurden der Hofbibliothek übergeben, darunter auch das Particell Eyblers. Im Gegenzug erhielt die Hofmusikkapelle aus der Hofbibliothek Aufführungsmaterialien von zeitgenössi-

schen Kirchenmusikwerken (die wiederum erst Ende des 20. Jahrhunderts der Österreichischen Nationalbibliothek übergeben wurden).

134 Kirchenmusikalien wurden um 1830 der Hofmusikkapelle vom k.k. Hofkapellmeister Ernest von Raymond übergeben. Der 1866 verstorbene Raymond war Mitglied im Männergesangsverein und – ebenso wie sein Bruder Josef, der 1821 eine *Etiquette de la Cour Imperiale Royale de L'Autriche* verfasst hatte und der 1852–1867 Kanzleidirektor der Obersten Hoftheaterdirektion gewesen war, – Förderer der Künste und Mitglied im Altertumsverein Wien. Auf seinen Auftrag hin entstand 1830–1831 durch zwei Schreiber eine Partitur der Eybler-Einrichtung, die von Raymond auf Seite 126 mit „15. Februar [1]831 v. Raymond“ signiert wurde. Auf welcher Grundlage diese Partitur erstellt worden ist, lässt sich nicht sicher identifizieren. Möglicherweise stand ein (heute verschollener) Stimmensatz zur Verfügung, aus dem spartiert werden oder der mit dem vorab erwähnten Bläserparticell Eyblers kombiniert werden konnte. Im März desselben Jahres revidierte Ignaz von Seyfried diese Abschrift und fügte in zwei Chorsätzen Posaunenstimmen hinzu, die nicht in die Partitur eingetragen, sondern anschließend als Seiten 127–129 der Abschrift angehängt wurden. Für diese beiden Sätze wurden von einem Kopisten Verstärkungsstimmen für die Streicher verfertigt. Die Partitur, inzwischen zum Konvolut gebunden, wurde mit einer rätselhaft falschen Zuschreibung versehen: „Stabat mater / von / Pergolese [sic] / Vierstimmig gesetzt von Salieri / Mit Harmoniebegleitung v. Süßmayer / Posaunen von Ign. Ritter von Seyfried. / Revidiert von Otto Nicolai 1843.“

Seyfried scheint seine Bearbeitung nicht aufgeführt zu haben, ebenso wie Otto Nicolai, der Dynamik und Artikulationshinweise mit rotem Farbstift eintrug und sich mit „Revisi dopo nel Novbre 43 Nicolai“ in der Partitur verewigte. Nicolai gab in den Jahren 1843, 1845, 1847 (zum Abschied aus Anlass seines Abgangs nach Berlin) eigene Konzerte, worin Opern und Kirchenmusik, Lieder und Virtuosenstücke sowie deutscher und italienischer Stil bunt abwechselten. Auch in diesen Wiener Konzerten ist eine Aufführung der Bearbeitung Nicolais nicht nachweisbar, wohl aber einige Aufführungen nach 1850, z. B. 1856 in der Wiener Karlskirche.

Die vorliegende Edition folgt der Partitur von 1830/31 mit sämtlichen Eintragungen und Ergänzungen. Der Musiksammlung der Österreichischen Nationalbibliothek und ihrem Direktor Dr. Thomas Leibnitz sei für die Erlaubnis zur Verwendung der im Kritischen Bericht genannten Quellen herzlich gedankt.

Wien, im April 2009

Martin Haselböck

¹ J. A. Hiller, zitiert nach: Jürgen Heidrich, *Protestantische Kirchenmusikanschauung in der zweiten Hälfte des 18. Jahrhunderts*, Göttingen 1998/99, S. 80.

² John A. Rice, *Empress Marie Therese and music at the Viennese court, 1792–1807*, Cambridge 2003, S. 306.

Foreword

Shortly after Giovanni Battista Pergolesi's early death in 1736, his music began to be disseminated all over Europe. Especially his sublime *Stabat Mater* – his last large scale work – was copied and printed a number of times, partly in its original form with two solo voices (soprano and alto), strings and basso continuo, but also in many arrangements and new versions. J. S. Bach had also arranged the work around 1745 and set it with a German version of the Miserere text (*Tilge, Höchster, meine Sünden*, BWV 1083). It was in this form that it was first performed in Germany. This and further early arrangements – e.g., by Georg Joseph Vogler and Johann Friedrich Doles – led very soon to an aesthetic discussion concerning its appropriateness for church use and the quality of the text and music in the original version. As a result, the Protestant north of Germany adopted a rhymed version of the text by Friedrich Gottlieb Klopstock with a musical reworking by Johann Adam Hiller. This 1774/76 version remained definitive until well into the 19th century. Franz Schubert would also draw upon Klopstock for his own composition of 1815.

It was not the Latin language that was offensive to the Viennese Catholic church music tradition (the Latin text was retained), but the “limited form,”¹ the sparse number of voices of the original version of the work. Although this version was praised and performed by small groups of people, it found its way neither into the oratorio performances of musical society nor into the concerts of the aristocracy.

The version of the present edition is a result of two generations of arrangers: around 1795 Joseph von Eybler (1765–1846) added harmonious wind parts and men's voices. The economically notated autograph short score for winds has survived, but not the corresponding parts for strings, nor further performance material. It is probable but not certain that this version was performed in the city palace of Count Esterhazy. In Empress Maria Theresa's diary there is the following entry concerning the performance on April 7, 1803: “*Stabat Mater* by Pergolese arranged by Eybler sung by myself Altamonte Simone Weinmüller and choirs.”² However, this version soon faded into obscurity. There is neither proof of a performance in the concerts of the *Gesellschaft der Musikfreunde*, nor in those of Vienna's “concerts spirituels.”

Initially the Eybler short score was kept in the court music archives, which served originally as the archive for the practical use of the Hofmusikkappelle. When Moritz Count von Dietrichstein was appointed as the head of court music in 1819, he completely reorganized the archive, which was also under his management. The works no longer in use were transferred to the Court Library, including Eybler's

short score. The Hofmusikkappelle received in exchange performance material of contemporary church music compositions (which in turn were only handed over to the Austrian National Library at the end of the 20th century).

In about 1830 the imperial royal Court Quartermaster Ernst von Raymond handed over 134 church music works to the Hofmusikkappelle. Raymond, who died in 1866, had been a member of a male choral society and – like his brother Josef, who in 1821 had written an *Etiquette de la Cour Imperiale Royale de L'Autriche* and had been chancellery director of the Supreme Court Theater Directorate from 1852 to 1867 – he was a patron of the arts and member of the *Altertumsverein Wien* (Vienna Antiquity Society.) It was upon his instruction that in 1830–1831 two scribes produced a score of the Eybler arrangement, which von Raymond signed on page 126 with “15. Februar [1]831 v. Raymond.” The basis for the making of this score cannot be verified with certainty. Possibly a set of parts (now lost) was available from which a score could have been extracted or else combined with Eybler's short score for winds mentioned above. Ignaz von Seyfried revised the copy in March of that same year and added trombone parts to two choral movements. These parts are not in the score, but were attached to the copy as pages 127–129. A scribe made parts to reinforce the strings in these two movements. The score, which had in the meantime been bound as an omnibus volume, was given a mysteriously false attribution: “*Stabat mater* / By / Pergolese [sic] / Arranged for four voices by Salieri / With wind instrument accompaniment by Süssmayer / Trombones by Ign. Ritter von Seyfried. / Revised by Otto Nicolai 1843.”

Seyfried does not seem to have had his arrangement performed, nor did Otto Nicolai, who added dynamics and articulation suggestions in red pencil as well as immortalizing himself in the score with the entry “*Revisi dopo nel Novbre 43 Nicolai*.” Nicolai gave his own concerts in the years 1843, 1845 and 1847 (on the occasion of his departure to assume a position in Berlin) in which operas and church music, songs and virtuoso pieces in both the German and Italian styles colorfully alternated with one another. The arrangement was also not performed at these Viennese concerts. However, from 1850 onwards there are some verifiable performances of the piece, for instance, the 1856 performance at the Karlskirche in Vienna.

The present edition follows the score of 1830/31, which contains all subsequent entries and additions. Sincere thanks are extended to the Music Collection of the Austrian National Library and its director Dr. Thomas Leibnitz for their permission to use the sources as mentioned in the critical report.

Vienna, April 2009
Translation: David Kosviner

Martin Haselböck

¹ J. A. Hiller, quoted after: Jürgen Heidrich, *Protestantische Kirchenmusikanschauung in der zweiten Hälfte des 18. Jahrhunderts*, Göttingen, 1998/99, p. 80.

² John A. Rice, *Empress Marie Therese and music at the Viennese court, 1792–1807*, Cambridge, 2003, p. 306.

Stabat Mater

Wiener Fassung

1. Stabat mater

Giovanni Battista Pergolesi

1710-1736

Vokal- und Bläusersatz: Joseph von Eybler

Ergänzung der Posaunen: Ignaz Xaver Ritter von Seyfried

revidiert von Otto Nicolai 1843

1 **Grave**

Oboe I

Oboe II

Fagotto I

Fagotto II

Corno I in F

Corno II in F

Violino I

Violino II

Viola

Soprano solo

Bassi

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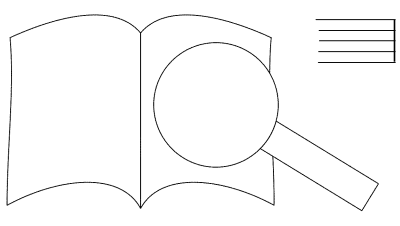
dolce

f

p

6 5 4 6 9 6 5 4 6 9 6 9 6 9 6 9

6



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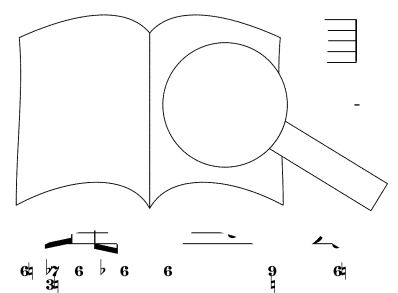
Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The first measure of the vocal parts includes a trill (tr) over a note.

Musical notation for the second system, including vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Musical notation for the third system, including vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal parts include the instruction 'dolce' and a trill (tr).

Musical notation for the fourth system, including vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal parts include the lyrics 'Sta - bat ma - ter do - lo - ro'.

Musical notation for the fifth system, including vocal lines and piano accompaniment. The system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal parts include the lyrics 'Sta - bat ma - ter do - lo - ro'.



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Fingering and articulation markings for the piano accompaniment. The markings include numbers 1-5 for fingers and symbols like 'p' for piano. The markings are placed below the piano part staves.

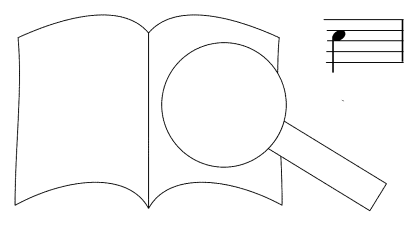
Empty musical staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Empty musical staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment.

Musical notation for piano accompaniment, including treble and bass clefs.

Musical notation for vocal line with lyrics: jux - ta cru - cem la - cri - mo - sa,

Musical notation for vocal line with lyrics: sa jux - t



Musical notation for piano accompaniment with figured bass notation below.

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2. Cujus animam

1 **Andante amoroso.**

Flauto I

Flauto II

Violino I

Violino II

Viola

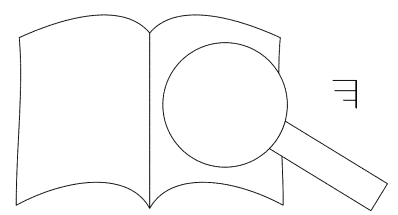
Tenore solo

Bassi

11

Cu-jus a-ni - ti coe - la-tem, ac do -

n pre-trans - i - vit, pre-trans - i - vit gla - di - us, cu-jus



ta - tem, et do - len-tem pre - trans - i - vit. - trans - i - vit

6/4 5b

58

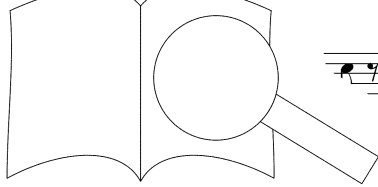
f *p*

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

dolce dolce

gla - di - us. Cu

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

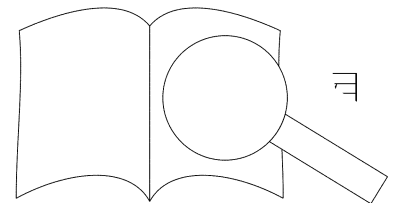


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con - tris - ta - tem, et do - len-tem pre - trans

vit gla - di - us, cu-jus a - ni - mam ge - men-tem, con

tasto solo

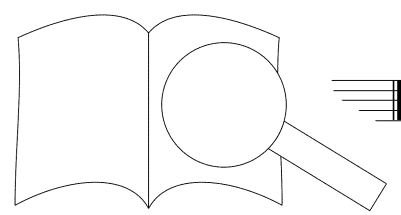


tr. tr. tr. tr. dolce dolce

pre - trans - i - vit, pre - trans - i u per - trans

vit gla - di - us.

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3. O quam tristis

1 **Larghetto**

Flauto I

Flauto II

Oboe I

Oboe II

Fagotto I

Fagotto II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

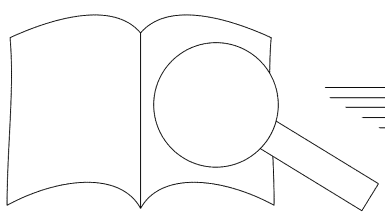
Basso

Bassi

The musical score is arranged in a standard orchestral format. It includes staves for Flauto I and II, Oboe I and II, Fagotto I and II, Violino I and II, Viola, Soprano, Alto, Tenore, Basso, and Bassi. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Larghetto'. Dynamics include *mf* (mezzo-forte) and *p* (piano). The vocal parts have lyrics in Latin: 'et af - fli - cta, et af - fli - cta fu - it il - la' and 'O quam tris - tis et af - fli - cta, e la'. The bass line includes figured bass notation: 6 6 7 9 6 6 5 3#.

Musical score for voice and piano. The score is in G minor (three flats) and 4/4 time. It consists of 16 measures. The vocal line begins in measure 7 with the lyrics "be - ne - ter - u - ni - ge - ni - ti, ma -". The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand. Dynamic markings include *f* (forte) and *p* (piano). The word *dolce* is used to indicate a soft, sweet quality. The score concludes with a double bar line and a fermata over the final note.

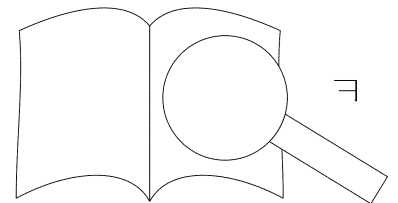
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Musical score for measures 10-13. The score includes piano and bass staves. Dynamics include *f*. Trills are marked with *tr*.

Musical score for measures 14-17. The score includes piano and bass staves. Dynamics include *f*.

ter
ni - ti!
ni - ti!
ni - ge - ni - ti!
u - ni - ge - ni - ti!

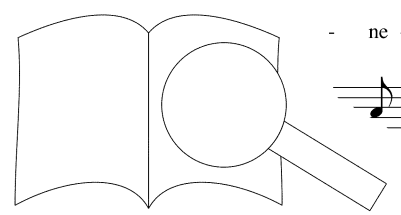


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Musical score for measures 13-17. It includes vocal lines and piano accompaniment. Dynamic markings include *p* (piano) and *tr* (trills). The score is in a key with two flats and a common time signature.

Musical score for measures 18-22. It includes vocal lines and piano accompaniment. Dynamic markings include *p* (piano) and *tr* (trills). The score continues in the same key and time signature.

Musical score for measures 23-27, including lyrics. The lyrics are:
 ...ris-tis et af - fli-cta fu - it il - la be - ne - di - cta, be - ne -
 O quam tris-tis et af - fli-cta fu - it il - la be - ne - di - cta, be - ne -
 O quam tris-tis et af - fli-cta fu - it - ne -
 O quam tris-tis et af - fli-cta fu -
 ...
 Dynamic markings include *p* (piano).



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4. Quae maerebat

Andante

Violino I
mf

Violino II
mf

Viola
mf

Alto solo

Bassi
mf

6

mf
dolce

p
dolce

p

p
f

16

f

4 3



dolce
p

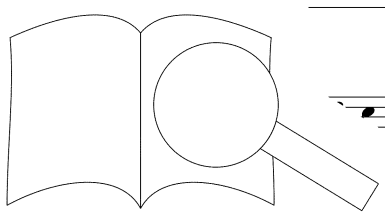
dolce
p

p

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

et tre - me - bat, cum vi - ti - poe - nas, poe - nas in - cly - ti,

et tre - me - bat, cum vi - de - bat na - ti - poe - n:



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Piano accompaniment for measures 47-55, consisting of three staves (treble, middle, and bass clefs) in a B-flat major key signature.

in - cly - ti, et tre - me-bat, cum vi - de-bat na - ti poe -

Vocal line and piano accompaniment for measures 47-55. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on three staves below.

Piano accompaniment for measures 56-63, featuring dynamic markings *f* and *p*.

poe - nas in - cly - ti. Quae mae -

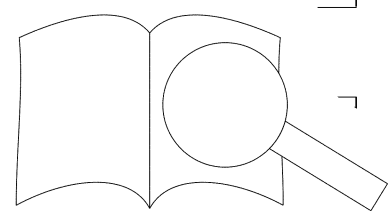
Vocal line and piano accompaniment for measures 56-63. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on three staves below.

Piano accompaniment for measures 64-71, featuring dynamic markings *f* and *p*, and the instruction *dolce*.

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

Vocal line and piano accompaniment for measures 64-71. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on three staves below.

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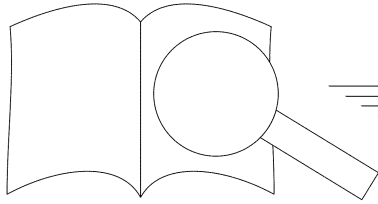


cum vi - de-bat, cum vi - de-bat, et tre - me-bat

na - ti poe-nas, na - ti poe - , a - et tre - me-bat, cum vi - de-bat na - ti poe-nas,

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

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5. Quis est homo

Largo

Flauto I

Flauto II

Oboe I

Oboe II

Fagotto I

Fagotto II

Violino I

Violino II

Viola

Soprano

Alto

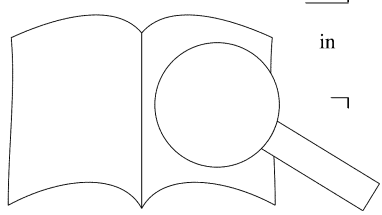
Ten.

Ba.

Bassi

The musical score is arranged in a standard orchestral layout. The woodwind section (Flutes, Oboes, Bassoons) is mostly silent. The string section (Violins I & II, Viola, Basses) plays a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Tenor part having a few notes at the end of the page. The score is in common time (C) and B-flat major. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The lyrics 'Quis est ho - mo, qui non fle-ret, Chri - in' are written below the Tenor staff.

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Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with a 'solo' marking and piano accompaniment in both treble and bass clefs.

Musical score for the second system, primarily consisting of piano accompaniment in treble and bass clefs. It includes a dynamic marking of *f* (forte).

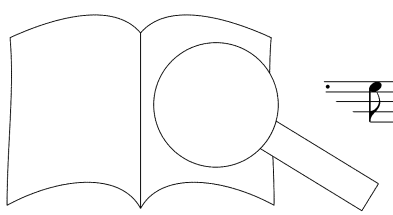
Musical score for the third system, featuring vocal lines in treble clef and piano accompaniment in bass clef.

Musical score for the fourth system, featuring vocal lines in treble clef and piano accompaniment in bass clef.

to sup - pli - ci - o?

Musical score for the fifth system, featuring vocal lines in treble clef and piano accompaniment in bass clef. It includes a 'solo' marking and a dynamic marking of *p* (piano).

Quis non pos - set



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Musical score for the first system, including vocal lines and piano accompaniment.

Musical score for the second system, including piano accompaniment.

Musical score for the third system, including vocal lines with lyrics.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment.

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

dc.

dolce

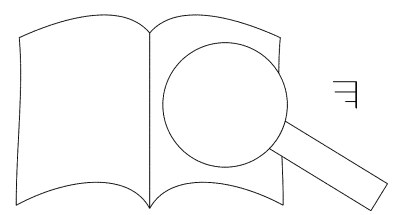
tutti

Quis est ho - mo

tutti

Quis est ho - mo

tutti



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Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including piano accompaniment.

qui Chri - sti ma - trem si vi - de - ret in solo

Chri - sti ma - trem si vi - de - ret

non fle - ret Chri - sti ma - trem

qui non fle - ret Chri - sti ma - trem

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6. Vidit suum dulcem

Tempo giusto

Flauto I

Flauto II

Violino I

Violino II

Viola

Soprano solo

Bassi

3

The musical score is arranged in a standard orchestral format. It includes staves for Flauto I, Flauto II, Violino I, Violino II, Viola, Soprano solo, and Bassi. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Tempo giusto'. The dynamic marking 'mf' (mezzo-forte) is used for the woodwinds and strings. The vocal line for the Soprano solo is mostly blank, indicating that the lyrics are not transcribed on this page. The score is divided into measures, with measure numbers 1, 3, 5, 7, 6, 6, 6, and 8 visible at the bottom. The bottom of the page features a large watermark 'PROBEPARTITUR' and a logo of an open book with a magnifying glass.

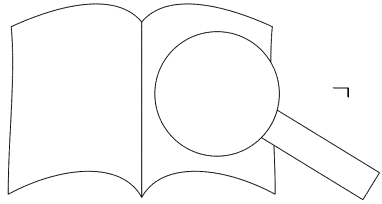
6

Musical score for measures 6-8. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a dynamic marking *p* (piano) in measure 7. The lyrics are: *Vi - dit su - um dul - cem*.

9

Musical score for measures 9-11. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a dynamic marking *p* (piano) in measure 9. The lyrics are: *Vi - dit su - um dul - cem*.

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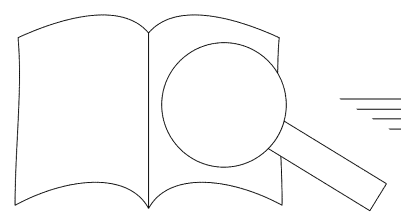
en - tem, de - so - la - tum, mo - ri, a - tum, dum
staccato

7 6 6 7 6

e - mi - sit spi - ri - tum.

7 6 6 7 6

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Musical notation for measures 20-22. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat).

dolce

p

dolce

p

p

Vi - dit su - um

p

4

- tum

b

Musical notation for measures 23-25. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat).

dolce

dolce

dolce

- ri - en - tem,

de - so - la - tum,

de

4

4

7

6

6

7

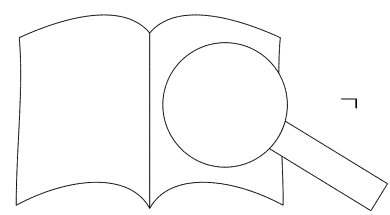
5

4

2

4

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7. Eja mater

Andante

1

Oboe I

Oboe II

Fagotto I

Fagotto II

Violino I

Violino II

Viola

Basso solo

Bassi

10

dolce

E - ja ma - ter fons a - mo

40

CV 97.003

Musical score for measures 20-24. It includes vocal staves and piano accompaniment. The piano part features a triplet in the first measure of each system.

Musical score for measures 25-27. It includes vocal staves and piano accompaniment. The piano part features a triplet in the first measure of each system. The lyrics are: "me sen - ti - re vim do - lo - ris, vir. fac, ut".

Musical score for measures 28-32. It features piano accompaniment with various dynamics and articulations.

Musical score for measures 33-37. It features piano accompaniment with dynamics like *p*, *f*, and *dolce*. The lyrics are: "te - cum lu - ge - am, lu - ge - am." There is a magnifying glass icon in the bottom right corner.

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38

p *f* solo dolce

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

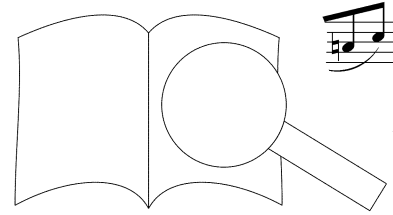
47

p *f* 3

ti - re vim do - lo - ris fac, ut te

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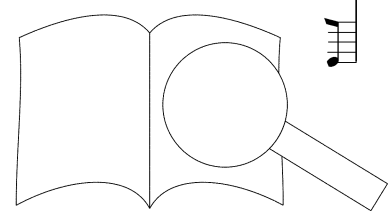
Musical score for measures 57-61. It includes vocal staves and piano accompaniment. Dynamics include *f* (forte).

Musical score for measures 62-67. It includes vocal lines and piano accompaniment. Dynamics include *f* (forte) and *p* (piano). Performance markings include *dolce*. Lyrics: *fac ut te - cum lu - ge - am. E - ja me sen - ti - re*

Musical score for measures 68-72. It features piano accompaniment with dynamics including *p* (piano).

Musical score for measures 73-77. It includes vocal lines and piano accompaniment. Dynamics include *p* (piano). Lyrics: *im do - lo - ris, vim do - lo - ris, fac ut te*

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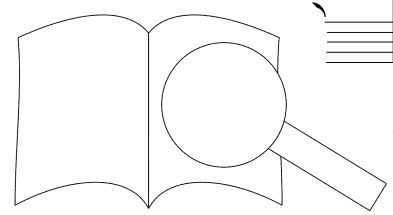
Musical score for measures 79-87. The score includes vocal lines and piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat.

Musical score for measures 88-97. Includes lyrics: "am, fac ut te - cum lu - ge - am, an." Dynamics include *f* (forte) and *p* (piano). The word "dolce" is written above several piano parts. The key signature has one flat.

Musical score for measures 98-107. Dynamics include *p* (piano) and *f* (forte). The key signature has one flat.

Musical score for measures 108-117. Dynamics include *p* (piano) and *f* (forte). The word "dolce" is written above several piano parts. The key signature has one flat.

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8. Fac ut ardeat

1 **Fuga** *f*

Flauti

Oboi

Fagotti

Corni in G

Trombone I

Trombone II

Trombone III

Violino I

Violino II

Viola

Soprano

Alto

Bassi

ar - de - at cor me - um in a -

Fac ut

Fac ut ar - de - at cor me -



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

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

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

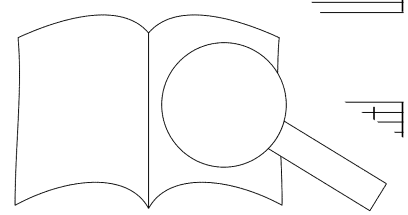
Musical notation for the fourth system, including vocal line and piano accompaniment.

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

man - um Chri - stum De - um

cor me - um in a - man-do Chri - stum De - um

Fac ut ar -



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

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

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

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

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

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

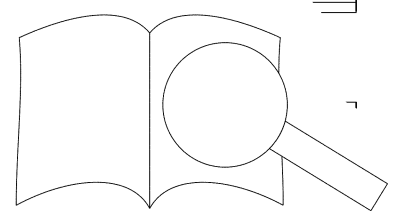
ut

- pla

De - um ut si - bi com - pla

fac ut ar

a - mando De - um



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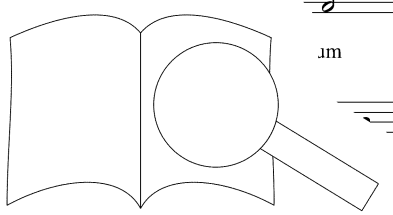
Musical notation for the first system, including treble and bass staves with notes and trills.

Musical notation for the second system, including treble and bass staves with notes and trills.

Musical notation for the third system, including treble and bass staves with notes and trills.

Musical notation for the fourth system, including treble and bass staves with notes and trills.

um in a - man - d am



Musical notation for the fifth system, including treble and bass staves with notes and trills.

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

Empty musical staff for the second system.

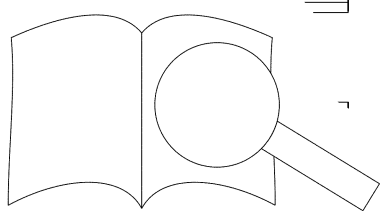
Musical notation for the second system, including vocal line and piano accompaniment.

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

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

si - bi com - pla - ce-am ut si -
 - de - at cor me-um in a-man-do De-um ut ar - de - at cor me-um

ce - am.



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

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

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

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

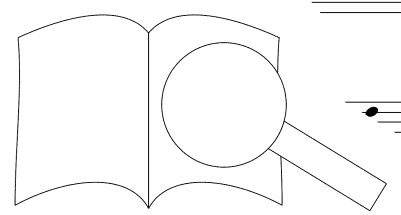
Musical notation for the fifth system, including vocal line and piano accompaniment.

Fac ut ar - de - at cor me -

ut ar - de - at cor me - - um

bi ut si - bi com pla - ce - am

Fac



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

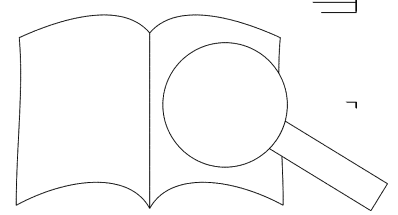
Musical notation for the second system, including vocal line and piano accompaniment.

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

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

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

in a - man
 a - man
 ar - de - at cor me - um
 cor me - um in a



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9. Sancta mater

Tempo giusto

1

Flauto I *p*

Flauto II *p*

Fagotto I

Fagotto II

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Alto solo

p

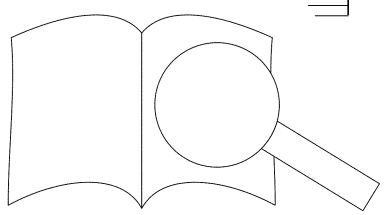
Musical score for the first system, featuring two treble clefs and two bass clefs. The music includes various note values, rests, and trills.

Musical score for the second system, featuring a grand staff (treble and bass clefs) and two additional staves. It contains complex melodic lines and trills.

Musical score for the third system, consisting of four empty staves.

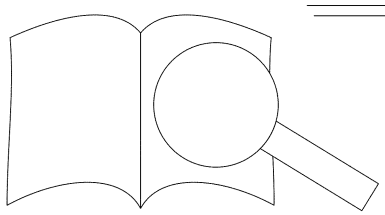
Musical score for the fourth system, featuring a single bass clef staff with a sequence of notes.

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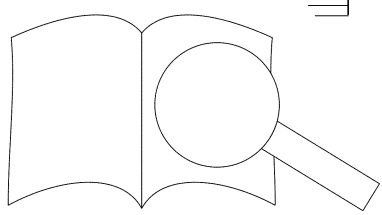
The image shows a musical score for piano and voice. It consists of several systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system features a grand staff (treble, middle, and bass clefs) for the piano. The fifth system shows the vocal line and piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The seventh system shows the vocal line and piano accompaniment. The eighth system shows the vocal line and piano accompaniment. The ninth system shows the vocal line and piano accompaniment. The tenth system shows the vocal line and piano accompaniment. The eleventh system shows the vocal line and piano accompaniment. The twelfth system shows the vocal line and piano accompaniment. The thirteenth system shows the vocal line and piano accompaniment. The fourteenth system shows the vocal line and piano accompaniment. The fifteenth system shows the vocal line and piano accompaniment. The sixteenth system shows the vocal line and piano accompaniment. The seventeenth system shows the vocal line and piano accompaniment. The eighteenth system shows the vocal line and piano accompaniment. The nineteenth system shows the vocal line and piano accompaniment. The twentieth system shows the vocal line and piano accompaniment. The twenty-first system shows the vocal line and piano accompaniment. The twenty-second system shows the vocal line and piano accompaniment. The twenty-third system shows the vocal line and piano accompaniment. The twenty-fourth system shows the vocal line and piano accompaniment. The twenty-fifth system shows the vocal line and piano accompaniment. The twenty-sixth system shows the vocal line and piano accompaniment. The twenty-seventh system shows the vocal line and piano accompaniment. The twenty-eighth system shows the vocal line and piano accompaniment. The twenty-ninth system shows the vocal line and piano accompaniment. The thirtieth system shows the vocal line and piano accompaniment. The thirty-first system shows the vocal line and piano accompaniment. The thirty-second system shows the vocal line and piano accompaniment. The thirty-third system shows the vocal line and piano accompaniment. The thirty-fourth system shows the vocal line and piano accompaniment. The thirty-fifth system shows the vocal line and piano accompaniment. The thirty-sixth system shows the vocal line and piano accompaniment. The thirty-seventh system shows the vocal line and piano accompaniment. The thirty-eighth system shows the vocal line and piano accompaniment. The thirty-ninth system shows the vocal line and piano accompaniment. The fortieth system shows the vocal line and piano accompaniment. The forty-first system shows the vocal line and piano accompaniment. The forty-second system shows the vocal line and piano accompaniment. The forty-third system shows the vocal line and piano accompaniment. The forty-fourth system shows the vocal line and piano accompaniment. The forty-fifth system shows the vocal line and piano accompaniment. The forty-sixth system shows the vocal line and piano accompaniment. The forty-seventh system shows the vocal line and piano accompaniment. The forty-eighth system shows the vocal line and piano accompaniment. The forty-ninth system shows the vocal line and piano accompaniment. The fiftieth system shows the vocal line and piano accompaniment. The fifty-first system shows the vocal line and piano accompaniment. The fifty-second system shows the vocal line and piano accompaniment. The fifty-third system shows the vocal line and piano accompaniment. The fifty-fourth system shows the vocal line and piano accompaniment. The fifty-fifth system shows the vocal line and piano accompaniment. The fifty-sixth system shows the vocal line and piano accompaniment. The fifty-seventh system shows the vocal line and piano accompaniment. The fifty-eighth system shows the vocal line and piano accompaniment. The fifty-ninth system shows the vocal line and piano accompaniment. The sixtieth system shows the vocal line and piano accompaniment. The sixty-first system shows the vocal line and piano accompaniment. The sixty-second system shows the vocal line and piano accompaniment. The sixty-third system shows the vocal line and piano accompaniment. The sixty-fourth system shows the vocal line and piano accompaniment. The sixty-fifth system shows the vocal line and piano accompaniment. The sixty-sixth system shows the vocal line and piano accompaniment. The sixty-seventh system shows the vocal line and piano accompaniment. The sixty-eighth system shows the vocal line and piano accompaniment. The sixty-ninth system shows the vocal line and piano accompaniment. The seventieth system shows the vocal line and piano accompaniment. The seventy-first system shows the vocal line and piano accompaniment. The seventy-second system shows the vocal line and piano accompaniment. The seventy-third system shows the vocal line and piano accompaniment. The seventy-fourth system shows the vocal line and piano accompaniment. The seventy-fifth system shows the vocal line and piano accompaniment. The seventy-sixth system shows the vocal line and piano accompaniment. The seventy-seventh system shows the vocal line and piano accompaniment. The seventy-eighth system shows the vocal line and piano accompaniment. The seventy-ninth system shows the vocal line and piano accompaniment. The eightieth system shows the vocal line and piano accompaniment. The eighty-first system shows the vocal line and piano accompaniment. The eighty-second system shows the vocal line and piano accompaniment. The eighty-third system shows the vocal line and piano accompaniment. The eighty-fourth system shows the vocal line and piano accompaniment. The eighty-fifth system shows the vocal line and piano accompaniment. The eighty-sixth system shows the vocal line and piano accompaniment. The eighty-seventh system shows the vocal line and piano accompaniment. The eighty-eighth system shows the vocal line and piano accompaniment. The eighty-ninth system shows the vocal line and piano accompaniment. The ninetieth system shows the vocal line and piano accompaniment. The hundredth system shows the vocal line and piano accompaniment.

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ma - ter i - stud - a - gas i -

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Musical notation for the first system, consisting of two staves. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and the same key signature. Both staves have a dynamic marking of *p* (piano) at the start of the second measure.

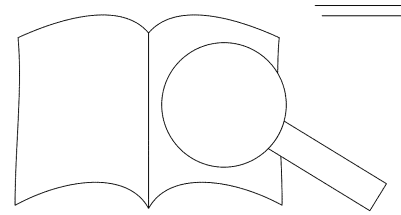
Musical notation for the second system, consisting of two staves. The first staff begins with a bass clef and a key signature of two flats. The second staff begins with a bass clef and the same key signature. Trill ornaments (*tr*) are indicated above the notes in the final measure of the first staff.

Musical notation for the third system, consisting of three staves. The first two staves begin with a treble clef and a key signature of two flats. The third staff begins with a bass clef and the same key signature. Trill ornaments (*tr*) are indicated above the notes in the final measure of the first and second staves.

Musical notation for the fourth system, consisting of two staves. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and the same key signature. The lyrics "cru - ci fi - xi fi - ge pla-gas cor - di" are written below the notes in the first staff.

Musical notation for the fifth system, consisting of two empty staves.

Musical notation for the sixth system, consisting of one staff with a treble clef and a key signature of two flats.

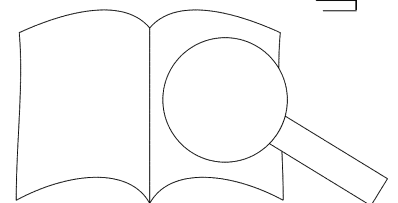


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me - o cor - di me - o va - li -

me - o cor - di me - o va - li -

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic marking.

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

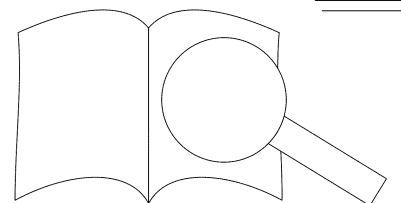
Musical notation for the third system, including vocal line and piano accompaniment.

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

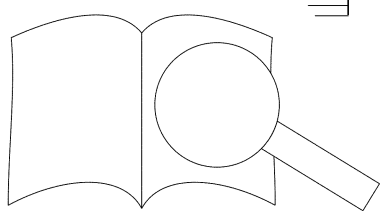
de

cor - di me - o va - li -

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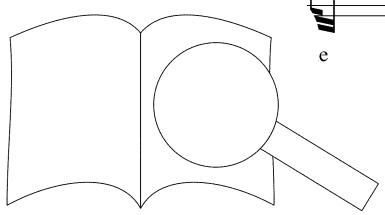
Musical notation for the first system, including a vocal line and two piano accompaniment staves. The vocal line begins with a *p* dynamic marking.

Two empty musical staves for piano accompaniment.

Musical notation for the second system, including a vocal line and three piano accompaniment staves. The vocal line continues with a *p* dynamic marking.

Two empty musical staves for piano accompaniment.

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The lyrics are: *i na - ti vul - ne - ra -*. The piano accompaniment includes a *p* dynamic marking.



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

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

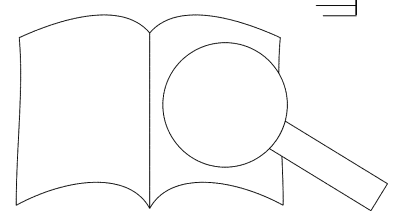
Musical notation for the third system, including vocal line and piano accompaniment.

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

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

tam di - gna-ti pro me pa-ti poe - 1

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10. Fac ut portem

Largo sostenuto

Oboe I

Oboe II

Violino I

Violino II

Viola

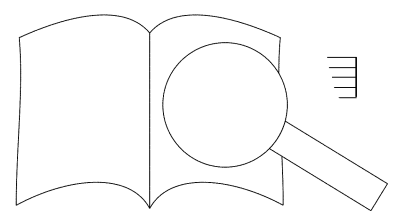
Basso solo

Bassi

Musical score for measures 1-2. The score is for Oboe I, Oboe II, Violino I, Violino II, Viola, Basso solo, and Bassi. The tempo is Largo sostenuto. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a steady eighth-note accompaniment in the lower strings and woodwinds, with melodic lines in the upper strings and woodwinds.

Musical score for measures 3-4. The score continues for Oboe I, Oboe II, Violino I, Violino II, Viola, Basso solo, and Bassi. The tempo is Largo sostenuto. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music continues with the same accompaniment and melodic lines.

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5

7

p assai

ut por - tem Chri - sti mor - tem,

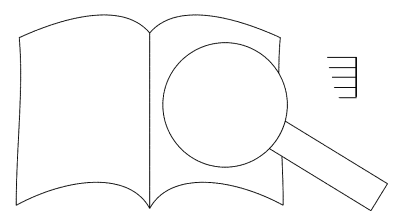
p assai

pp

pp

o - nis fac con - sor - tem et pla

gas re - co - le-re.



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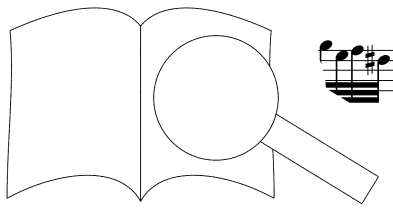
Fac me pla-gis vul-ne-ra-ri cru-ce

dolce
p

dolce
p

p

i-ne-bria-ri, i-ne-bri-a-ri ob

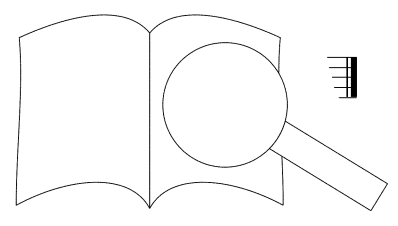


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rem fi - li - i, ob a - mo - rem i, ob a -

...m fi - li - i.



11. Inflammatus

Allegro

1

Flauto I *f*

Flauto II *f*

Fagotto I *f*

Fagotto II *f*

Violino I *f*

Violino II *f*

Viola

Tenore solo

B. *f*

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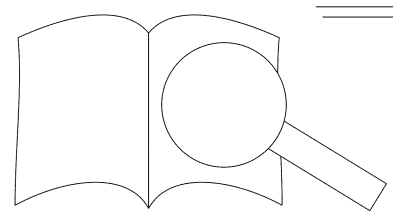
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5

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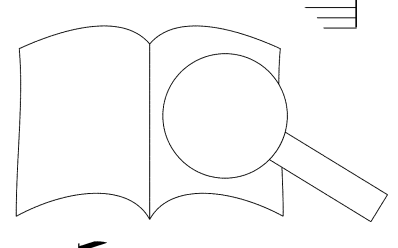
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10



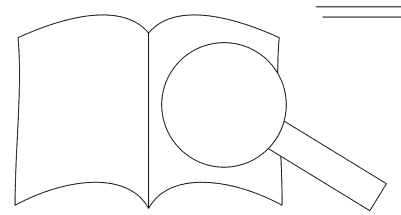
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...atus et ac - cen - sus per te, vir - go, sim de - fen - sus in



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ju - di - ci - i. In-flam - ma - tus et ac - cen - sus per te,



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12. Quando corpus

Largo

Oboe I *p*

Oboe II *p*

Fagotto I *p*

Fagotto II *p*

Violino I *p dolce*

Violino II *p dolce*

Viola *p*

Soprano

Alto

Tenor

Basso *p*

6 4 5 4 3

9 4 5 3

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The vocal lines feature a melody with some grace notes and a sustained note in the second measure. The piano accompaniment provides a harmonic foundation with chords and moving lines.

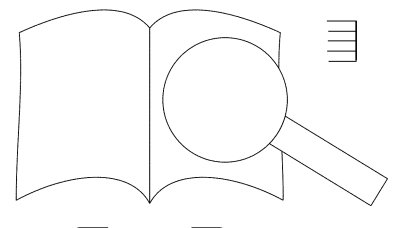
The second system of music consists of four staves. The top two staves are piano accompaniment in treble clef, and the bottom two are piano accompaniment in bass clef. The music continues from the first system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The third system of music consists of two staves in treble clef, both of which are empty, indicating a rest for the vocal parts.

The fourth system of music consists of two staves in treble clef, both of which are empty, indicating a rest for the vocal parts.

The fifth system of music consists of two staves in treble clef, both of which are empty, indicating a rest for the vocal parts.

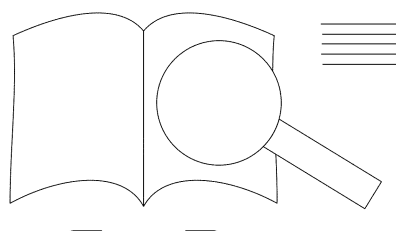
The sixth system of music consists of two staves in bass clef, both of which are empty, indicating a rest for the piano accompaniment.



4 6 4

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Quan - do cor - pus
 Quan - do
 Quan - do



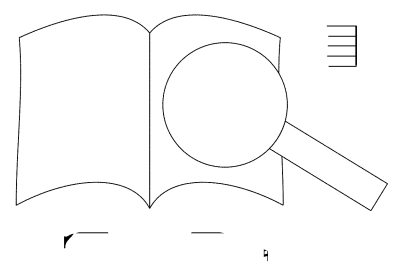
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Empty musical staves for vocal and piano accompaniment, including two vocal staves and two piano staves.

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note patterns in both hands.

Vocal line with lyrics for the first system. The lyrics are: mo - ri - e - tur fac ut a - ni - mae do -

Vocal line with lyrics for the second system. The lyrics are: cor - tur - ri e - tur fac ut a - ni - mae do - mo - ri - e - tur



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The first system of music consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure shows vocal entries with eighth and quarter notes, followed by rests in the subsequent measures.

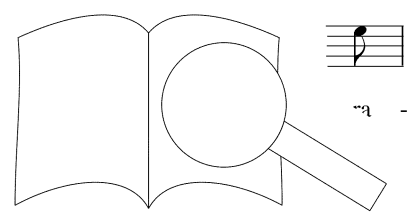
The second system features piano accompaniment across three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is characterized by flowing sixteenth-note patterns in the right hand and steady eighth-note accompaniment in the left hand.

ne - tur pa - ra - di

a - ni - mae do - ne - tur pa - ra

pa - ra - di - si

fac ut a - ni - mae do



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13. Amen

1 **Presto assai**

Flauti

Oboi

Fagotti

Corni in F

Trombone I

Trombone II

Trombone III

Violino I

Violino II

Viola

Soprano

Alto

Bassi

The musical score is arranged in a standard orchestral format. It includes staves for Flauti, Oboi, Fagotti, Corni in F, Trombone I, II, and III, Violino I and II, Viola, Soprano, Alto, and Bassi. The tempo is marked 'Presto assai'. The score is in 4/4 time and features a key signature of two flats. The vocal parts (Soprano, Alto, Bassi) have lyrics: '- men', 'A -', and 'A -' respectively. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the score. In the bottom right corner, there is a logo of an open book with a magnifying glass over it.

8

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment.

Sixth system of musical notation, including vocal line and piano accompaniment.

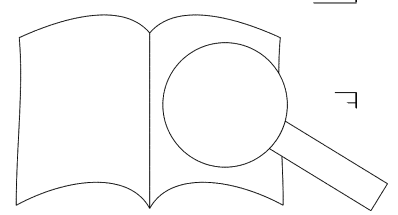
a

- men a

- men a

- men

A



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Musical notation for the first system, including treble and bass staves.

Musical notation for the second system, including treble and bass staves.

Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including treble and bass staves.

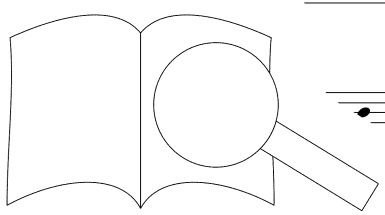
Musical notation for the fifth system, including treble and bass staves.

Musical notation for the sixth system, including treble and bass staves.

Musical notation for the seventh system, including treble and bass staves.

Musical notation for the eighth system, including treble and bass staves.

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First system of musical notation, featuring a vocal line and piano accompaniment in a minor key.

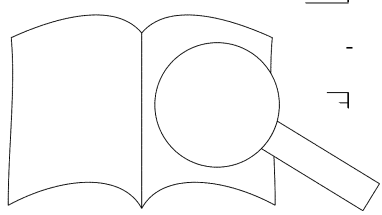
Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, concluding the page with vocal and piano parts.

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Kritischer Bericht

I. Die Quellen

Zur Überlieferungsgeschichte: siehe Vorwort.

Die Quellen in chronologischer Übersicht:

- D** Particell von Joseph von Eybler (um 1795)
 - mit Hinzufügung von Männerstimmen und Bläsern zu der Originalfassung Pergolesis
- A** Mischpartitur mit verschiedenen Schichten:
 - Abschrift der Eybler'schen Bearbeitung (1830/31)
 - Ergänzung von Posaunenstimmen durch Ritter von Seyfried (1831)
 - Revision von Otto Nicolai (1843)
- B + C** Stimmenmaterial zu Quelle **A**

A: Handschriftliche Partitur, 1830–1831. Österreichische Nationalbibliothek Wien, Musiksammlung, Signatur: *HK 2270*

Das gebundene Konvolut ist Hauptquelle und umfasst 126 Seiten Partitur sowie die auf den Seiten 127–129 angehängten Posaunenstimmen zu Nummer 8 und 13. Titelschild auf dem Einband: „Stabat mater / von / Pergolesis [sic] / Vierstimmig gesetzt von Salieri / Mit Harmoniebegleitung v. Süßmayer. / Posaunen von Ign. Ritter von Seyfried. / Revidirt von Otto Nicolai 1843.“

Die erste Notenseite trägt den Stempel „K.k.Hofmusikkapellen=Archiv“. Auf Seite 126 finden sich am Ende der Partitur unten rechts folgende Vermerke aus unterschiedlicher Hand: „15. Februar 831. / vRaymond“, „revidirt Ign.Ritt.v.Seyfried – Kapellmeister. / d. 3. März 1831.“ sowie „rivisto dopo / nel Novbre 43 Nicolai.“

B: Handschriftliche Vokalstimmen, Österreichische Nationalbibliothek Wien, Musiksammlung, Signatur: *HK 2270*

Ergänzend herangezogen wurde das Material der 21 Einzelstimmen:

- „Soprano II^{do} concert“: 1 Exemplar im c_1 -Schlüssel, kein Stempel (Triller, Vorschlagsnot)
- „Soprano ripieno“: 6 Exemplare zu je 6 Seiten, notiert im c_1 -Schlüssel, enthält nur die Nummer 8 (2 tacent). Bleistiftkorrektur, Exemplaren (T. 28: fehlender Taktstrich), sonst keine Eintragungen
- „Soprano I^{mo} concert“: 6 Exemplare zu je 6 Seiten, enthält nur die Nummern 8 und 13 (2 tacent).
- „Soprano I^{mo} concert“: 6 nummerierte Exemplare zu je 6 Seiten, kein Stempel. Enthält nur die Nummern 8 und 13 (Nr. 1–7 und 9–12 tacent).
- „Soprano I^{mo} concert“: 5 nummerierte Exemplare zu je 6 Seiten, kein Stempel. Enthält nur die Nummern 8 und 13 (Nr. 1–7 und 9–12 tacent).
- Exemplar Nr. 5 trägt auf Seite 6 nach dem letzten Takt den Vermerk „Laus Deo 4. May 1852“ (Tinte) sowie

„Aufgeführt am 21. März 1856 bei St. Karl in Wien“ (Bleistift).

C: Handschriftlicher Stimmensatz, Österreichische Nationalbibliothek Wien, Musiksammlung, Signatur: *HK 2726*

Die folgenden drei Stimmen – die einzigen mit dem Raymond-Stempel („v.Raymond“) – scheinen von demselben Schreiber zu stammen; die Orgelstimme wurde offenbar in Eile niedergeschrieben.

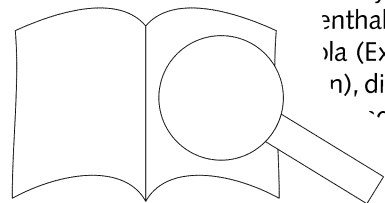
- „Soprano I^{mo} concerto“: 12 Seiten, kein Umschlag, c_1 -Schlüssel; minimale Bleistiftkorrekturen.
- „Soprano II^{do} concerto“: 12 Seiten, kein Umschlag, c_1 -Schlüssel; minimale Bleistiftkorrekturen.
- „Organo e Basso“: 22 Seiten, kein Umschlag, extrem viele Änderungen und Korrekturen, die mit Partitur oder Orgelstimmen des Hofmusikkapellen-Archivs (s.u.) übereinstimmen.

Die nachfolgenden Stimmen tragen den Stempel des Hofmusikkapellen-Archivs – mit unten genannter Eintragungsdetail:

- „Soprano I^{mo} concert“: 12 Seiten, farbiger Umschlag, c_1 -Schlüssel, kein Stempel, Hofmusikkapellen=Archiv; Nr. 13, T. 28: fehlender Taktstrich (analog zu Quelle **B**).
- „Soprano I^{mo} concert“: 12 Seiten, farbiger Umschlag, c_1 -Schlüssel, kein Stempel, Hofmusikkapellen=Archiv; Nr. 13, T. 28: fehlender Taktstrich (analog zu Quelle **B**).
- „Soprano II^{do} concert“: 12 Seiten, farbiger Umschlag, c_1 -Schlüssel, kein Stempel, Hofmusikkapellen=Archiv; Nr. 13, T. 28: fehlender Taktstrich (analog zu Quelle **B**).
- „Soprano I^{mo} concert“: 10 Seiten, farbiger Umschlag, c_3 -Schlüssel, kein Stempel, keine Eintragungen.
- „Soprano II im Altschlüssel“: 10 Seiten, farbiger Umschlag, c_3 -Schlüssel, kein Stempel, keine Eintragungen.
- „Soprano I^{mo} concert“: 9 Seiten, farbiger Umschlag, c_4 -Schlüssel, kein Stempel, minimale Bleistiftkorrekturen.
- „Soprano I^{mo} concert“: 10 Seiten, farbiger Umschlag, f -Schlüssel, kein Stempel. S. 7–8, Nr. 10: ausführliche Änderungen in Bleistift, hauptsächlich rhythmisch; ein paar Tonhöhen, die nicht der Partitur entsprechen, und auch nicht im Eybler-Particell zu finden sind.

Streicherstimmen

- a)** 1 Satz Streicherstimmen (3/3/2/1/1), farbiger Umschlag, keine Stempel
- Alle Exemplare weisen Hinzufügungen (vornehmlich Dynamik) und Korrekturen in rotbraunem Buntstift auf, die den Revisionen in der Partitur entsprechen, z. T. auch schlichte Fehlerkorrekturen sind. Zusätzlich sind in Viola-(Exemplar Nr. 2) und Violoncello-Stimmen viele Dynamikzeichen eingetragen sind und z. T. auch in der Partitur (Exemplar Nr. 2) außerdem Bleistiftkorrekturen in den anderen Heften.
- „Violino primo“: bunter Umschlag
 - „Violino secondo“: bunter Umschlag, kein Stempel.



6. *Vidit suum dulcem*

D: 2 Systeme: „Flauto 1“, „Flauto 2“.

28–29 Fl I/II D: *fz* statt >

40 Fl I/II 1 D: *ppp* fehlt

7. *Eja Mater*

D: 3 Systeme: „Oboi“, „Fagotti“, „Basso“.

44–46 B A, D: *b*-Vorzeichen vor *as* fehlen jeweils; ebenso in der Orgelstimme von C

81 B D:



te - cum

8. *Fac ut ardeat*

D: 8 Systeme: „Corni in G“, „Flauti“ [sic], „Oboi“, „Fagotti“, „Soprano“, „Alto“, „Tenore“, „Basso“. Satzbezeichnung: „Allegro“.

1 S, T D: „T“ [= Tutti]

5 A D: „T“

9 B D: „T“

13 B D:



me - um

17–21 Ob I/II 2 D: ohne Staccato

48–51 Fl I/II 2 D: ohne Staccato

79–80 Fl I/II D: Bogen 80.1–2 (statt 79.3–80.1)

81–82 Fl I/II D: Bogen 82.1–2 (statt 81.3–82.1)

103 Fl I/II D: ohne Haltebogen zu 104.1

104 Fl I/II D: ohne Haltebogen zu 105.1

9. *Sancta Mater*

D: 5 Systeme: „Flauti“ [sic], „Fagotti“, „Soprano“, „Alto“, „Basso“.

1 A: *mf* nachträglich mit *p* überschrieben

12 Fg I 2 D: *tr*

17 Fg I 1 D: ohne *tr*

65–66 Fg II D: ohne Staccati

79 Fl I 3 D: *p*

10. *Fac ut portem*

D: 2 Systeme: „Oboi“, „Basso“. Satzbezeichnung „Largo e sostenuto“

11. *Inflammatu*

D: 4 Systeme: „Flauti“, „Fagotti“, „Tenore“, „Basso“.

2 Fl I 2 D: *tr* (analog zu T. 4)

12. *Quando corpus*

D: 4 Systeme: „Oboi“, „Fagotti“, „Tenore“, „Basso“; fehlen.

13. *Amen*

D: 8 Systeme: „Corni in F“, „Flau“

„Soprano“, „Alto“, „Tenore“, „Basso“

ohne Nummerierung.

1 S D: *f* ;

30/32 B 3 A, D

41 Fl II 1 A

57/60 Bläser L

