

Gioachino  
**ROSSINI**

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Stabat Mater

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

herausgegeben von / edited by  
Klaus Döge

Urtext

Partitur / Full score



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Carus 70.089

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# Vorwort

Gioachino Rossini – weltweit bekannt durch seine zahlreichen Bühnenwerke – hat sich nicht nur als Opernkomponist, sondern auch als Komponist von Kirchenmusik einen unvergeßlichen Namen gemacht. Neben einigen frühen Messen waren es insbesondere drei Werke, die dazu entscheidend beitrugen: die *Trois chœurs religieux* für Frauenstimmen und Klavier (1844), die *Petite Messe solennelle* für vier Solostimmen, achttimmigen Chor, zwei Klaviere und Harmonium (1863) und das *Stabat Mater* für Soli, Chor und Orchester<sup>1</sup>. Seine Entstehung erstreckt sich auf zwei verschiedene zeitliche Phasen: Mit der vertraglichen Verpflichtung, für Paris alle zwei Jahre eine neue Oper zu komponieren, verließ der damals 32 Jahre alte Rossini nach der stürmisch gefeierten Uraufführung seines *Wilhelm Tell* die französische Metropole und reiste nach Bologna. Die Pariser Juli-Revolution des Jahres 1830 erlebte er dort zwar aus der Ferne, wurde von ihr jedoch direkt betroffen: Der neue französische König, der „Bürgerkönig“ Louis-Philippe, hob Rossinis Opernvertrag auf und hielt auch nach persönlicher Vorsprache des Komponisten an dieser Entscheidung fest. Rossini ging vor Gericht – ein oft harter Rechtsstreit, der den Komponisten zwang, bis zum Jahre 1835 in Frankreich seinen Wohnsitz zu behalten (und in dem Rossini letztendlich seinen Anspruch durchsetzte), folgte. Dem streitsüchtigen Paris allerdings kehrte der Komponist, nachdem er seine Angelegenheit einem guten Anwalt übergeben hatte, schon bald wieder den Rücken: Zusammen mit dem befreundeten Bankier Alexandre-Marie Aguado verließ er am 4. Februar 1831 die französische Metropole und reiste nach Spanien. Es sollte eine Vergnügungsreise sein, doch als er und Aguado am 13. Februar 1831 Madrid erreichten, war es mit dem unbeschwertem Vergnügen vorbei. Noch am Abend des Ankunftstages mußte Rossini im Königlichen Theater eine Aufführung seines *Barbier von Sevilla* dirigieren. Der Korrespondent des „Il Redattore del Reno“ berichtete darüber:

Man kann unmöglich den Empfang beschreiben, den dieser Abgott von Europa beim Publikum erhielt. Am Schluß der Oper versammelten sich 200 Künstler des Theaters und der königlichen Kapelle unter den Fenstern des berühmten Komponisten, um ihm eine großartige Serenade zu bringen.<sup>2</sup>

Eine Audienz beim spanischen König Ferdinand VII., der „ununterbrochen den ganzen Tag lang rauchte“<sup>3</sup>, schloß sich diesem Triumph an, und durch die Vermittlung seines Freundes Aguado machte Rossini die Bekanntschaft des hochangesehenen spanischen Staatsrates und Priesters Manuel Fernández Varela. Wie alle Spanier war auch er vom Rossini-Fieber befallen, und seine Stellung und sein Einkommen machten es ihm möglich, Rossini zu bitten, ein kirchenmusikalisches Werk zu komponieren und ihm das Autograph dann als persönliches Eigentum zu überlassen – natürlich ohne die Erlaubnis zur Veröffentlichung. Varelas Wunsch gab den Anstoß zur Komposition des *Stabat Mater*. Einige Nummern davon schrieb Rossini im März 1831 möglicherweise noch in Madrid, andere kamen nach seiner Rückkehr nach Paris hinzu. Dort aber überfielen Rossini bald Schmerzen, und als Folge einer früheren Gonorrhoeinfektion begann sich sein Gesundheitszustand zunehmend zu verschlechtern. An Komponieren war in dieser Phase gar nicht zu denken. Varela aber drängte und so ließ der kranke Rossini Anfang 1832 von seinem Schüler Giovanni Tadolini (1793–1872) die noch fehlenden Teile zu den bereits vorhandenen sechs Nummern (1 u. 5–9) seines *Stabat Mater* hinzukomponieren<sup>4</sup>. In dieser Mischversion Rossini/Tadolini wurde

das *Stabat-Mater*-Manuskript nach Madrid gesandt. Auf dem Titelblatt stand:

„*Stabat Mater*, speziell für Seine Exzellenz Don Franciso [sic] Fernández Varela [sic] komponiert, Großes Kreuz des Ordens von Carlos III., Erzdiakon von Madrid, Generalbevollmächtigter der [Santa] Cruzada, ihm gewidmet von Gioachino Rossini – Paris, den 26. März 1832.“<sup>5</sup>

Für die Übersendung des Autographes bedankte sich Varela, der nie erfuhr, daß es nur zum Teil aus der Feder Rossinis stammte, beim Komponisten mit einer sehr wertvollen goldenen Tabakdose. Und am Karfreitag des Jahres 1833 ließ er dieses geistliche „Teamwerk“ in Madrid in der Kapelle von San Felipe el Real unter der Mitwirkung von über 100 Sängern aufführen. Es war die einzige Aufführung, die das Rossinisch-Tadolinische *Stabat Mater* erlebte. Als Varela 1834 starb, ging das *Stabat*-Manuskript aus Varelas Nachlaß in den Besitz eines gewissen Oller Chetard über. Dieser verkaufte es am 1. September 1841 an den Pariser Verleger Antoine Aulagnier. Damit beginnt das zweite Kapitel des Rossinischen *Stabat Mater*.

Im April 1838 hatte sich Rossini wieder in Bologna niedergelassen, wo er als ständiger Berater des Liceo Musicale, des Bologneser Konservatoriums, wirkte. Seit dem *Wilhelm Tell* und den sechs *Stabat-Mater*-Nummern hatte er fast nichts mehr komponiert und um seinen Gesundheitszustand war es äußerst schlecht bestellt. Zu den Urethrischmerzen gesellten sich Stadien tiefer Depressionen, begleitet von Gehörtäuschungen und Angstzuständen. Nach außen hin immer scherzhaft und unbeschwert sich gebend, bestimmten in Wahrheit Todesangst und Selbstmordgedanken das Innere seiner manisch-depressiven Persönlichkeit, die nur noch durch die Liebe und Pflege von Olympe Péllisier, seiner späteren zweiten Frau, paralysiert werden konnten. In dieser Situation erreichte ihn Anfang September 1841 die Anfrage von Antoine Aulagnier, ob er gegen die Veröffentlichung des Varelaschen *Stabat-Mater*-Manuskriptes irgendwelche Einwendungen habe. Die Antwort von Rossini, der alle Rechte an seinem *Stabat Mater* unmittelbar darauf an den Pariser Verleger Troupenas verkaufte, ließ keine Zweifel offen:

Sie teilen mir mit, daß man Ihnen ein Wertobjekt verkauft hat, das ich dem Ehrwürdigen Vater Varela nur gewidmet habe, wobei ich mir die Veröffentlichung zu einem mir genehmen Zeitpunkt vorbehielt. Ohne weiter auf den Betrug einzugehen, den jemand zum Schaden meiner Rechtsansprüche verüben wollte, erkläre ich Ihnen, *monsieur*, daß, falls mein *Stabat Mater* ohne meine Erlaubnis in Frankreich oder im Ausland veröffentlicht wird, es mein fester Vorsatz ist, den Verleger bis zum Tode zu verfolgen. Außerdem muß ich Ihnen, *monsieur*, sagen, daß das Exemplar, das ich dem Ehrwürdigen Vater sandte, nur sechs Stücke enthält, die von mir selbst komponiert wurden, da ich einen Freund beauftragen mußte zu vervollständigen, was ich aus Krankheitsgründen nicht selbst beenden konnte. Da ich nicht daran zweifle, daß Sie ein guter Musiker sind, so wird es Ihnen ein Leichtes sein, beim Prüfen des Exemplars den stilistischen Unterschied zwischen den einen und anderen Nummern zu bemerken. Etwas später, als ich wiederhergestellt war, vervollständigte ich das Werk, und die Urschrift der neuen Nummern ist in meinem Besitz. Ich bedauere sehr, *monsieur*, daß ich Ihnen die Veröffentlichung meines *Stabat Mater* nicht erlauben kann.<sup>6</sup>

Doch wann war dieses „etwas später“ der *Stabat-Mater*-Vervollständigung von der Rossini hier spricht? War es noch vor seinem Wegzug aus Paris? Oder war es gleich in den ersten Jahren in Bologna? Oder war dieses „etwas später“ erst zur Zeit seines Briefes an Aulagnier? Eindeutig klärende Antworten darauf lassen sich nicht finden; zu unzuverlässig und widersprüchlich ist die

<sup>1</sup> Alle genannten Werke sind in Ausgaben des Carus-Verlages erhältlich: „Trois chœurs“ in *Chor- und Ensemblemusik*, Stuttgart 1993 (CV 70.090); *Petite Messe solennelle*, Stuttgart 1992 (CV 40.650).

<sup>2</sup> Zitiert nach: Herbert Weinstock, *Rossini. Eine Biographie*, deutsch von Kurt Michaelis, Adliswil/Schweiz 1981, S. 207.

<sup>3</sup> So Rossini laut Ferdinand Hiller, „Plaudereien mit Rossini“, in: *Aus dem Tonleben unserer Zeit*, 2. Band, Leipzig 1868, S. 72.

<sup>4</sup> In seinen „Plaudereien“ (Hiller, a. a. O., S. 74) spricht Rossini davon, daß Tadolini drei Stücke hinzukomponierte; Weinstock (a. a. O., S. 245) spricht von sechs Stücken und auch Richard Osborne (*Rossini, Leben und Werk*, deutsch von Grete Wehmeyer, München 1988, S. 104) schreibt, daß von den ursprünglichen 12 beabsichtigten *Stabat*-Nummern sechs von Tadolini komponiert wurden.

<sup>5</sup> Zitiert nach Weinstock, a. a. O., S. 208.

<sup>6</sup> Brief an Aulagnier vom September 1841, zitiert nach Weinstock, a. a. O., S. 242.

Quellenlage. Auszuschließen aber dürfte sein, daß Rossini noch vor 1837 sein *Stabat Mater* vollendete: Die sechs Nummern, die Rossini 1831/32 komponierte, sind auf hochformatigem Notenpapier notiert. Die vier Nummern, die neu hinzukamen, befinden sich auf querformatigen Notenpapier, sowie er es nach seiner Übersiedlung nach Bologna vom Jahre 1838 an zu verwenden pflegte. Und weiterhin: Wären die neuen Teile wirklich vor 1838 fertig gewesen, so hätte nach dem Tode von Varela (November 1837) den Komponisten nichts an einer sofortigen Veröffentlichung des jetzt in allen Teilen von ihm stammenden und nur aus Verpflichtung gegenüber Varela bis dahin in der Schublade aufbewahrten *Stabat* gehindert. Darüberhinaus gibt es eine Erinnerung von Rossinis Bologneser Freund Antonio Zanolini, der zufolge der Komponist noch im September 1841 – etwa zeitgleich zum Brief von Aulagnier – an seinem *Stabat* komponiert habe<sup>7</sup>. Der Erinnerung jedoch ist nicht ganz zu trauen. Im Archiv des Conservatorio di Musica Giovanni Battista Martini in Bologna befindet sich nämlich eine Abschrift des Rossinischen *Stabat Mater*, die relativ früh angefertigt worden sein muß: Die vom Pariser Verleger Troupenas am 16. September 1841 angeforderten und in Rossinis Autograph nachgetragenen Metronomangaben zu den einzelnen Nummern fehlen ebenso wie manche Tempoanweisungen. Und gegenüber Rossinis Autograph zeichnet sich diese Abschrift noch durch einen anderen Punkt aus: Sämtliche im Autograph mit Faulenzern und Verweisen auf Come-sopra-Stellen notierten Partien sind ausgeschrieben. Das kostete Zeit, konnte nicht innerhalb weniger Tage gemacht worden sein und deutet daraufhin, daß damals das ganze *Stabat Mater* aus der Feder Rossinis schon existiert haben muß. Was Zanolini beim Komponisten sah, war demzufolge nichts anderes als die Einrichtung letzter Hand, so wie sie der Komponist im Brief an Troupenas vom 24. September 1841 beschrieb:

Mit gleicher Post sende ich Ihnen drei Nummern [des *Stabat Mater*], die ich in Partitur geschrieben habe; alles, was ich noch tun muß, ist, Ihnen den Schlußchor zu senden, den Sie nächste Woche erhalten werden.<sup>8</sup>

So geben die vorausgegangenen Beobachtungen hypothetische Eckdaten: Als Datum, vor dem die Nachkomposition wohl kaum stattfand, den April 1838 (Umzug nach Bologna) sowie als Datum, bis zu dem die fehlenden Werkteile komponiert sein mußten, den Spätsommer 1841.

Eine derartige, über zwei zeitlich so weit auseinanderliegende Stadien verteilte Werkentstehung ist in Rossinis Schaffen eine Besonderheit geblieben. Und der Komponist muß sich dieses zeitlichen Problems, das, ins Kompositorische übertragen, ein Problem der stilistischen Einheitlichkeit bedeutete, bewußt gewesen sein. Wie in kaum einem anderen seiner Werke trug Rossini hier bei aller Ausdrucksvielfalt Sorge um das einheitliche, organisch-zyklische Ganze: Dies nicht nur dadurch, daß er in Nummer 10 den Werkanfang zitatarig wieder aufgriff, sondern auch dadurch, daß er trotz des unterschiedlichen Gestus' der einzelnen Nummern (Opernhafte neben A-cappella-Stil, Belcanto neben Fuge und eingebundener Imitation) diese immer wieder kompositorisch in eine zyklische Form einzubinden verstand. Beispiele dafür finden sich erstens im Motivischen (man vergleiche nur den motivischen Zusammenhang von Nr. 1, T. 28 mit dem Anfang von Nummer 2; oder den der Singstimmen Nr. 1, T. 75 mit Nr. 6, T. 46 – 48 sowie die in vielen Stücken auftretenden und an den Passus duriusculus erinnernden chromatischen Quart- bzw. Quintgänge abwärts). Parallelen gibt es zweitens im Rhythmischen (so z. B. in der Analogie des punktierten Rhythmus' von Nr. 1, T. 28 und Nr. 4) und im Orchestralen (die Seufzermotivik in den Streichern von Nr. 1 z. B. hat ihr Pendant in der Streicherbegleitung von Nr. 8). Und drittens ist da das Klangliche, die orchestrale

Setzung: Die Hornquinten von Nummer 3 z. B. haben in Nummer 7 und auch im A-cappella-Satz der Nr. 9 ihre zyklischen Entsprechungen. So ist Rossinis *Stabat Mater* ein Werk, das zwar in zwei zeitlich auseinanderliegenden Phasen entstand, in dem dieses zeitliche Auseinander aber in jedem Augenblick seines Erklingens kompositorisch aufgehoben ist.

Troupenas' Erstdruck des Rossinischen Original-*Stabat-Mater* war noch nicht ganz fertiggestellt, als die Gebrüder Escudier bereits begannen, sich um eine Aufführung zu kümmern. Sie hatten sechs Nummern des *Stabat* am 31. Oktober 1841 in einer Privatvorführung mit Klavierbegleitung in der Pariser Wohnung des Pianisten Pierre-Joseph-Guillaume Zimmermann gehört und waren begeistert von der Musik Rossinis, der mit diesem Werk nach 11jährigem Schweigen endlich wieder als Komponist an die Öffentlichkeit trat. Am 7. Januar 1842 erlebte das *Stabat Mater* im Pariser Théâtre Italien um 2 Uhr nachmittags seine Uraufführung. Der Saal war bis zum letzten Platz ausverkauft und über die Aufführung wußten die Escudiers zu berichten:

Rossinis Name wurde während des Beifalls gerufen. Das ganze Werk riß das Publikum mit; der Triumph war vollkommen. Drei Nummern mußten wiederholt werden: das *Inflammatius*, das unbegleitete Quartett und das *Pro peccatis*, und die Zuhörer verließen das Theater tief bewegt und voll Bewunderung, die ganze Paris bald ergriff.<sup>9</sup>

Noch vierzehnmal erklang das *Stabat Mater* 1842 in Paris und immer war es ein Riesenerfolg. Einen ebensolchen bedeuteten auch die Aufführungen in Bologna am 18., 19. und 20. März 1842. Geleitet hatte diese Aufführungen – auf Wunsch des Komponisten – Gaetano Donizetti, der vor der dritten Aufführung an einen Freund schrieb:

Wir haben die dritte und letzte Aufführung erreicht. Die Begeisterung kann man unmöglich beschreiben. Nach der letzten Probe, der Rossini bei hellem Tageslicht beiwohnte, wurde er mit lauten Zurufen von mehr als 500 Leuten nach Hause begleitet. Das Gleiche ereignete sich unter seinen Fenstern nach der Premiere, obgleich er gar nicht in seinem Zimmer war, und gestern wiederholte es sich nochmals<sup>10</sup>.

So stürmisch wie die Begeisterung der Zuhörerschaft war auch das Lob, das Rossini mit seinem Werk bei der italienischen und französischen Musikkritik erntete. Nur von deutscher Seite gab es kritische Anmerkungen und kritische Stimmen: Zu opernhafte, zu weltlich, zu angenehm und zu schön für den besungenen tieftraurigen Text, dem es in seiner oft leichten und unterhaltenden Musik gleichsam Hohn spottete, so erschien das Rossinische *Stabat* manchem deutschen Kritiker. Einer von ihnen aber hat versucht, dem Werk, das eben nicht der deutschen, sondern der italienischen Kirchenmusiktradition entstammte, gerecht zu werden: Heinrich Heine. Nicht unter dem Blickwinkel der kompositorischen „Gehährtheit“, der tieferschürfenden musikalischen Textausdeutung oder der subtilen Faktur nähert er sich dem Rossinischen Werk. Naivität und Unschuld – wie bei jener ländlichen Prozession, die er einst im südfranzösischen Cette sah – waren es, die er an Rossinis geistlicher Komposition bewunderte und die für ihn der Leitfaden des Hörens und Verstehens gewesen waren:

[...] das ungeheure erhabene Martyrium ward hier dargestellt, aber in den naivsten Jugendlauten, die furchtbaren Klagen der Mater Dolorosa ertönten, aber wie aus unschuldig kleiner Mädchenkehle, neben den Flören der schwärzesten Trauer rauschten die Flügel aller Amoretten der Anmuth, die Schrecknisse des Kreuztodes waren gemildert wie von tändelndem Schäferspiel, und das Gefühl der Unendlichkeit umwogte und umschloß das Ganze wie der blaue Himmel, der auf die Prozession von Cette herableuchtete, wie das blaue Meer, an dessen Ufer sie singend und klingend dahinzog! Das ist die ewige Holdseligkeit des Rossini, seine unverwüstliche Milde, ...<sup>11</sup>.

Hohenschäftlarn, Februar 1994

Klaus Döge

<sup>9</sup> Zitiert nach Weinstock, a. a. O., S. 246.

<sup>10</sup> Ebenda, S. 252.

<sup>11</sup> Heinrich Heine, „Rossini und Mendelssohn“, in: Heinrich Heine, *Französische Zustände. II.*, Gesammelte Schriften Bd. 10, Berlin 1979, S. 150.

<sup>7</sup> Wiedergegeben bei Weinstock, a. a. O., S. 244.

<sup>8</sup> Zitiert nach Weinstock, a. a. O., S. 243.

## Foreword (abridged)

The *Stabat Mater* owes its existence to a commission which Rossini received, during a visit to Madrid, from the highly respected Spanish priest and governmental adviser Manuel Fernández Varela. In February 1831 Varela asked Rossini, who was celebrated as an opera composer in Spain as throughout Europe, to write a new church composition. He also asked for the right to retain the autograph score, although without authorization to publish the work. Rossini wrote a few numbers of the *Stabat Mater* in March 1831, possibly while he was still in Madrid, and some others after his return to Paris. Then, however, his state of health deteriorated so greatly, as the result of an earlier gonorrhoea infection, that further composing was out of the question. However, Varela pressed him for the work to be completed, so at the beginning of 1832 Rossini asked his pupil Giovanni Tadolini (1793 – 1872) to complete the *Stabat Mater* by adding to the six numbers already composed (Numbers 1 and 5-9) the remainder necessary to complete the work.<sup>4</sup> The manuscript of this hybrid composition was sent to Madrid, and Varela had this version of the *Stabat Mater* performed in the Chapel of San Felipe el Real, Madrid, on Good Friday 1833, with more than 100 singers taking part. He was unaware of the joint authorship of Rossini and Tadolini.

After the death of Varela in 1834 the manuscript found its way in 1841 into the possession of the Parisian publisher Antoine Aulagnier. He at once wrote to the composer asking for permission to publish the work. Rossini, who was still suffering from ill-health and depression, angrily rejected the request. In the meantime he had completed the work himself, replacing the numbers originally composed by Tadolini, and he pointed out that Aulagnier was therefore not in possession of the definitive version of the work<sup>6</sup>; immediately after his exchange of letters with Aulagnier, Rossini sold all the rights in his *Stabat Mater* to the Parisian publisher Troupenas.

It is not known exactly when Rossini composed the four numbers which he added to the six which he had originally written, to complete the definitive version of the work. The earliest likely date was April 1838 when Rossini moved to Bologna and began to use oblong-shaped manuscript paper, such as he employed for the four additional numbers. The latest possible period is the late summer of 1841, because on the 24th September 1841 Rossini wrote in a letter to Troupenas that he was sending him three numbers by the same post, with the final chorus to follow during the next week.

The composition of a work in two stages divided by an interval of several years was an uncommon event in Rossini's career. The lapse of time undoubtedly created a problem in the achieving of stylistic unity, of which the composer must have been aware. To a greater extent than in almost any of his other works Rossini strove here, despite the diversity of the means of expression which he employed, to create a unified, organically cyclic whole. For this reason he returned at the end of the work to its opening, quoting the initial music, and despite the stylistic differences between the various movements (operatic numbers contrasted with a cappella pieces, bel canto contrasted with fugue and imitation), he succeeded in creating an overall sense of formal unity. Examples of how this is achieved concern primarily the use of similar motives (note the motivic relationship between bar 28 of No. 1 and the beginning of No. 2, or the voice parts at bar 75 in No. 1 with bars 46 – 48 of No. 6, also the many rising chromatic figures covering a fourth or a fifth reminiscent of the *passus duriusculus*; compare also the sighing motives in the strings in No. 1 and the string accom-

paniment of No. 8). Secondly, parallels also exist in the *Stabat Mater* as regards rhythm (e.g. the analogy between the dotted rhythm in bar 28 of No. 1 and No. 4). Thirdly, mention should be made in this connection of the work's orchestral setting; for example, the horn fifths of No. 3 have echoes in No. 7 and also in the a cappella texture of No. 9. Thus, although Rossini's *Stabat Mater* is a work which was composed during two widely separated periods of time, the years which elapsed between those periods are entirely forgotten when it is heard in performance.

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

Hohenschäftlarn, Februar 1994  
Translation: John Coombs

Klaus Döge

For footnotes see the German text.

## Avant-propos (abrégé)

Le *Stabat Mater* fut composé à la suite d'une commande que le prêtre espagnol et conseiller d'Etat Manuel Fernández Varela adressa à Rossini lors d'un voyage à Madrid. En février 1831, alors que Rossini triomphait en Espagne, celui-ci l'avait sollicité avec la prière de lui céder l'autographe de l'œuvre, certes, sans autorisation de publication. Rossini composa certains numéros du *Stabat Mater* dès le mois de mars 1831 à Madrid probablement; il en ajouta d'autres à son retour à Paris. Mais son état de santé devait empirer à la suite d'une ancienne infection vénérienne; aussi se trouvait-il dans l'incapacité de composer. Mais comme le commanditaire le pressait d'achever l'œuvre, il chargea au début de l'année 1832 son élève Giovanni Tadolini (1793–1872) d'ajouter aux six mouvements du *Stabat Mater* déjà terminés (1 et 5–9) les mouvements subsidiaires<sup>4</sup>. Le manuscrit de cette version mixte fut envoyé à Madrid, et Varela – ignorant tout de la collaboration Rossini/Tadolini – fit exécuter le *Stabat Mater* dans cette version le Vendredi Saint 1833, à Madrid, dans la chapelle de San Felipe el Real, par plus de 100 chanteurs.

Après la mort du commanditaire survenue en 1834, l'éditeur parisien Antoine Aulagnier entra en 1841 en possession de l'autographe. Celui-ci s'empressa auprès du compositeur pour obtenir un accord de publication. Rossini, alors tourmenté par les douleurs et les dépressions, refusa net et fit savoir à l'éditeur qu'il avait d'ailleurs terminé l'œuvre entre temps. C'est ainsi qu' Aulagnier apprit qu'il n'était pas en possession de l'autographe de la version définitive<sup>6</sup>. Au terme de cet échange de lettres avec Aulagnier, Rossini céda à l'éditeur parisien Troupenas la totalité des droits concernant le *Stabat Mater*.

On ignore quand précisément furent composés les numéros ajoutées à la version définitive de l'œuvre. Leur composition se situe entre le mois d'avril 1838, date du déménagement de Rossini à Bologne, et date à partir de laquelle il n'utilisa plus que du papier en format oblong – les quatre numéros additionnels ont été composés sur ce type de papier – et d'autre part la fin de l'été 1841, lorsque le compositeur annonçait à Troupenas, dans une lettre du 24 septembre, qu'il allait lui envoyer par le même courrier trois numéros et que le chœur final suivrait dans les semaines à venir.

Aucune autre œuvre de Rossini ne connut le sort d'avoir été composée en deux étapes aussi distinctes. Rossini aura d'ailleurs pris conscience du problème de l'unité stylistique que cela devait engendrer au plan compositionnel. En effet, Rossini veilla, comme dans nulle autre de ses compositions, à la cohérence de l'ensemble. Pour cela il imposa à la fin de l'œuvre une citation du début et trouva le moyen d'intégrer les différents numéros dans une forme close, en dépit de leurs caractères différents où le style a-cappella, et le belcanto côtoie la fugue et l'écriture en imitation. Le souci d'unité est sensible au niveau des motifs: ainsi les parentés de motif entre le n° 1, mes. 28 et le début du n° 2 ou entre les parties vocales du n° 1, mes. 75 et le n° 6, mes. 46–48; les descentes chromatiques sur une quarte ou sur une quinte qui rappellent le *passus duriusculus*; ou encore les motifs en forme de soupir aux cordes du n° 1 que l'on rapprochera de l'accompagnement des cordes du n° 8. Il est également sensible au plan du rythme (par exemple l'analogie du rythme pointé à la mesure 28 du n° 1 et ceux du n° 4) mais aussi au niveau de l'orchestration: ainsi les quintes du cor (n° 3) trouvent-elles leur équivalent dans le n° 7 ou encore dans la composition a-cappella du n° 9. Ainsi, au moment de l'audition, la distance chronologique qui sépare les deux grandes phases de composition de cette œuvre se trouve résorbée dans une unité compositionnelle.

La première édition du *Stabat Mater* n'était pas encore totalement achevée lorsque les Frères Escudier envisagèrent de donner une exécution de l'œuvre dans son intégralité. Ils avaient entendu les six premiers numéros que Rossini avait composés lors d'une exécution privée avec accompagnement de piano au domicile parisien du pianiste Pierre-Joseph-Guillaume Zimmermann et furent enthousiasmés par la musique de Rossini qui, après un silence de onze ans, refaisait son apparition publique en tant que compositeur. Le *Stabat Mater* fut créé le 7 janvier 1842 au Théâtre Italien à Paris où il fut accueilli avec enthousiasme par le public – enthousiasme qui fut confirmé par les quatorze auditions parisiennes qui suivirent ainsi que les trois auditions qui eurent lieu à Bologne.

Hohenschäftlarn, février 1994  
Traduction: Christian Meyer

Klaus Döge

Pour les notes, voir le texte allemand.

# STABAT MATER

Pour deux Soprani, Tenore et Basso

ou Chœur à quatre ou cinq Voix.

op. 51

à Son Exc. M. Emmanuel Fernandez Varela

Commissaire Général de la Croisade.

Par

## G. ROSSINI

avec Accompagnement de Piano ou d'Orgue par T. Labarre

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Paris : 25!

Paris, chez E. Troupenas & C. Rue N. Vivienne, 40.

Bruxelles et Anvers chez les Fils de B. Schott

Milan, chez Ricordi

Londres chez Novello

A. Lafont

Vm<sup>1</sup> 551.

1842

*E. Troupenas & C.*

Abb.1: Gioachino Rossini, *Stabat Mater*. Titelblatt des Anfang 1842 beim Verlag E. Troupenas & C<sup>ie</sup> in Paris gedruckten Klavierauszugs (s. im Kritischen Bericht die Quelle K). Exemplar der Musikabteilung der Bibliothèque Nationale, Paris, Signatur Vm<sup>1</sup> 551



N. 1.

*Stabat Mater - Quattro Voci e Coro*

G. Rossini

*And. no moderato* (♩ = 132)     $\sharp$

Violini  
Viola  
Clarinetto  
Fagotti  
Trombe in B  
Tamburi  
Zampogna in G  
Soprano 1  
Soprano 2  
Tenore  
Basso  
Coro Soprano 1  
Coro Soprano 2  
Coro Tenore  
Coro Basso  
Clarinetto  
Contrabbasso

Abb. 2: Gioachino Rossini, *Stabat Mater*. Erste Seite der autographen Partitur (s. im Kritischen Bericht die Quelle A). Quelle: British Library, London, Signatur Add. 43970

Handwritten musical score for measures 13 through 18. The score is organized into two systems of staves. The top system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The bottom system includes a vocal line and piano accompaniment. The notation is dense, with many notes and rests, and includes dynamic markings such as *mp* and *mf*. The measures are numbered 13, 14, 15, 16, 17, and 18 at the top of each column.

Handwritten musical score for measures 89 through 100. The score is organized into five vertical columns, numbered 1 through 5 at the top. The first column contains vocal notation with dynamic markings such as *fp* and *mf*. The other columns are mostly empty, with some faint markings. The word "Come sopra" is written in the first column, and "Come sopra" is written in the second column. The notation is dense, with many notes and rests, and includes dynamic markings such as *fp* and *mf*.

Abb. 3: Autographe Partitur, letzte Seite des vierten Bogens sowie erste Seite des fünften Bogens des „Finales“ (Takte 89–100) als Beispiel für Rossinis Gebrauch des „Come sopra“ (s. im Kritischen Bericht die Quelle A).

The image displays two pages of a musical score for Gioachino Rossini's *Stabat Mater*. The left page covers measures 134 to 137, and the right page covers measures 138 to 144. The score is written for a vocal soloist and piano accompaniment. The vocal line is characterized by complex rhythmic patterns, including triplets and sixteenth notes. The piano accompaniment provides a steady accompaniment with various dynamics and articulations. The lyrics 'in sempi-ter. na, in sempi-ter. na, in sempi-ter. na, in sempi-ter. na, a...men,' are visible in the lower systems of both pages. The score is marked with 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'decresc.' (decrescendo). The page numbers 134, 137, 138, and 144 are printed at the top of their respective systems.

Abb. 4: Gioachino Rossini, *Stabat Mater*. Erstausgabe der Partitur, erschienen zum Jahreswechsel 1841/42 beim Verlag E. Troupenas & C<sup>ie</sup> in Paris. Die Abbildung zeigt mit den Takten 79 – 91 bzw. 98 – 110 des „Finales“ einen der Abb. 3 entsprechenden Ausschnitt. Der Verleger ließ die musikalisch identischen Seiten 134/135 bzw. 137/138 nur einmal stechen, aber mit einer doppelten Paginierung versehen. Exemplar der British Library, London, Signatur H. 2057o

*Nr. 1: Introduzione*

Stabat Mater dolorosa  
juxta crucem lacrimosa,  
dum pendeat Filius.

Christi Mutter stand mit Schmerzen  
bei dem Kreuz und weint' von Herzen,  
als ihr lieber Sohn da hing.

*Nr. 2: Aria*

Cujus animam gementem,  
contristatam et dolentem,  
pertransivit gladius.  
O quam tristis et afflicta  
fuit illa benedicta  
Mater unigeniti!  
Quae maerebat, et dolebat,  
et tremebat, dum videbat  
nati poenas inclyti.

Durch die Seele voller Trauer,  
schneidend unter Todesschauer,  
jetzt das Schwert des Leidens ging,  
Welch ein Weh der Auserkornen,  
da sie sah den Eingebornen,  
wie er mit dem Tode rang!  
Angst und Trauer, Qual und Bangen,  
alles Leid hielt sie umfassen,  
das nur je ein Herz durchdrang.

*Nr. 3: Duetto*

Quis est homo qui non fleret,  
Christi Matrem si videret  
in tanto supplicio?  
Quis non posset contristari,  
piam Matrem contemplari  
dolentem cum Filio?

Wer könnt' ohne Tränen sehen  
Christi Mutter also stehen  
in so tiefen Jammers Not?  
Wer nicht mit der Mutter weinen,  
seinen Schmerz mit ihrem einen,  
leidend bei des Sohnes Tod?

*Nr. 4: Aria*

Pro peccatis suae gentis,  
vidit Jesum in tormentis,  
et flagellis subditum.  
Vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.

Ach, für seiner Brüder Schulden  
sah sie Jesus Marter dulden,  
geißeln, Dornen, Spott und Hohn.  
Sah ihn trostlos und verlassen  
an dem blut'gen Kreuz erblassen,  
ihren lieben einz'gen Sohn.

*Nr. 5: Coro e Recitativo*

Eja Mater, fons amoris,  
me sentire vim doloris  
fac, ut tecum lugeam.  
Fac ut ardeat cor meum  
in amando Christum Deum,  
ut sibi complaceam.

Gib, o Mutter, Born der Liebe,  
daß ich mich mit dir betrübe,  
daß ich fühl' die Schmerzen dein.  
Daß mein Herz von Lieb' entbrenne,  
daß ich nur noch Jesus kenne,  
daß ich liebe Gott allein.

*Nr. 6: Quartetto*

Sancta Mater, istud agas,  
crucifixi fige plagas  
cordi meo valide.  
Tui nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.  
Fac me vere tecum flere,  
crucifixo condolere,  
donec ego vixero.  
Juxta crucem tecum stare,  
te libenter sociare,  
in planctu desidero.  
Virgo virginum praeclara,  
mihi jam non sis amara:  
fac me tecum plangere.

Heil'ge Mutter, drück die Wunden,  
die dein Sohn am Kreuz empfunden,  
tief in meine Seele ein.  
Ach, das Blut, das er vergossen,  
ist für mich dahingeflossen;  
laß mich teilen seine Pein.  
Laß mit dir mich herzlich weinen,  
ganz mit Jesu Leid vereinen,  
solang hier mein Leben währt.  
Unterm Kreuz mit dir zu stehen,  
dort zu teilen deine Wehen,  
ist es, was mein Herz begehrt.  
O du Jungfrau der Jungfrauen,  
wollst in Gnaden mich anschauen,  
laß mich teilen deinen Schmerz.

*Nr. 7: Cavatina*

Fac ut portem Christi mortem,  
passionis fac consortem,  
et plagas recolare.  
Fac me plagis vulnerari,  
cruce hac inebriari,  
ob amorem Filii.

Laß mich Christi Tod und Leiden,  
Marter, Angst und bittres Scheiden  
fühlen wie dein Mutterherz.  
Mach, am Kreuze hingesunken,  
mich von Christi Blute trunken  
und von seinen Wunden wund.

*Nr. 8: Aria e Coro*

Inflammatum et accensum,  
per te, Virgo, sim defensus  
in die judicii.  
Fac me cruce custodiri,  
morte Christi praemuniri,  
confoveri gratia.

Daß nicht zu der ew'gen Flamme  
der Gerichtstag mich verdamme,  
sprech für mich dein reiner Mund.  
Christus, um der Mutter Leiden,  
gib mir einst des Sieges Freuden  
nach des Erdenlebens Streit.

*Nr. 9: Quartetto*

Quando corpus morietur,  
fac ut animae donetur  
Paradisi gloria.

Jesus, wann mein Leib wird sterben,  
laß dann meine Seele erben  
deines Himmels Seligkeit!

*Nr. 10: Finale*

Amen.  
In sempiterna saecula. Amen.

Amen.  
Von Ewigkeit zu Ewigkeit. Amen.

A weeping mother was standing  
full of sorrow beside the cross,  
while her Son was hanging on it.

Through her grieving heart,  
anguished and lamenting,  
a sword had passed.  
Oh, how sad and afflicted  
was that blessed Mother  
of an only Son!  
She mourned and grieved  
and trembled as she saw  
the suffering of her glorious Son.

Who is the man who would not weep,  
seeing the mother of Christ  
in such torment?  
Who would not feel compassion,  
watching the loving mother  
in sorrow with her Son?

She saw Jesus in torments  
and subjected to scourging  
for the sins of his people.  
She saw her dear Son  
dying forsaken,  
as he yielded up his spirit.

O mother, fount of love,  
make me feel the strength of thy grief  
so that I may mourn with thee.  
Make my heart burn  
with love for Christ, my God,  
so that I may please him.

Holy mother, do this for me:  
fix the wounds of thy crucified Son  
deeply in my heart.  
Share with me the pains  
of thy wounded Son  
who deigned to suffer for me.  
Make me truly weep with thee  
and share the agony of the crucified,  
as long as I live.  
I long to stand with thee beside the cross  
and join thee willingly  
in thy weeping.  
O Virgin, peerless among virgins,  
do not be harsh towards me,  
let me weep with thee.

Grant that I may bear Christ's death  
and recall to my mind his fated passion,  
and his wounds.  
Grant that I may be wounded by his wound,  
intoxicated by his cross,  
for love of thy Son.

Inflamed and burning,  
may I be defended by thee, O Virgin,  
at the day of judgement.  
Grant that I may be protected by the cross,  
saved by the death of Christ,  
and supported by his grace.

When my body dies,  
let my soul be granted  
the glory of Heaven.  
Forever and ever. Amen.

Debout, la Mère douloureuse  
près de la croix était en larmes  
devant son Fils suspendu.

Dans son âme qui gémissait,  
toute brisée, endolorie,  
le glaive était enfoncé.  
Qu'elle était triste et affligée,  
la Mère entre toutes bénie,  
la Mère du Fils unique!  
Qu'elle avait mal, qu'elle souffrait,  
la tendre Mère, en contemplant  
son divin Fils tourmenté!

Quel est celui qui sans pleurer  
pourrait voir la Mère du Christ  
dans un supplice pareil?  
Qui pourrait sans souffrir comme elle  
contempler la Mère du Christ  
douloureuse avec son Fils?

Pour les péchés de tout son peuple  
elle le vit dans ses tourments,  
subissant les coups de fouet.  
Elle vit son enfant très cher  
mourir dans la désolation  
alors qu'il rendait l'esprit.

Daigne, ô Mère, source d'amour,  
me faire éprouver tes souffrances  
pour que je pleure avec toi.  
Fais qu'en mon cœur brûle un grand feu  
pour mieux aimer le Christ mon Dieu  
et que je puisse lui plaire.

O sainte Mère, daigne donc  
graver les plaies du Crucifié  
profondément dans mon cœur.  
Ton enfant n'était que blessures,  
lui qui daigna souffrir pour moi;  
donne-moi part à ses peines.  
Qu'en bon fils je pleure avec toi,  
qu'avec le Christ en croix je souffre,  
chacun des jours de ma vie!  
Être avec toi près de la croix  
et ne faire qu'un avec toi,  
c'est le vœu de ma douleur.  
Vierge bénie entre les vierges,  
pour moi ne sois pas trop sévère  
et fais que je souffre avec toi.

Que je porte la mort du Christ,  
qu'à sa Passion je sois uni,  
que je médite ses plaies!  
Que de ses plaies je sois blessé,  
que je m'enivre de la croix  
et du sang de ton Enfant!

Pour ne pas brûler dans les flammes,  
prends ma défense, Vierge Marie,  
au grand jour du jugement.  
Christ, quand je partirai d'ici,  
fais que j'obtienne par ta Mère  
la palme de la victoire.

Au moment où mon corps mourra,  
fais qu'à mon âme soit donnée  
la gloire du Paradis.  
Pour tous les siècles. Amen.



# Stabat Mater

## Nr. 1 Introduzione

Gioachino Rossini  
1792–1868

**Andantino moderato** (♩ = 132) *a2*

Flauti I,II  
Oboi I,II  
Clarinetti I,II  
in Si<sup>b</sup>/B  
Fagotti I,II  
I,II in Sol/G  
Corni  
III,IV in Mi<sup>b</sup>/Es  
Trombe I,II  
in Si<sup>b</sup>/B  
Tromboni I,II,III  
Timpani  
Sol-Re/g-d

**Andantino moderato** (♩ = 132)

Soprano I  
Soprano II  
Tenore  
Basso

Soprano I  
Soprano II (Alto)  
Tenore  
Basso

**Andantino moderato** (♩ = 132)

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabbassi

The musical score is arranged in systems. The first system includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Cornets, Trumpets, Trombones). The second system includes vocal soloists (Soprano I, Soprano II, Tenor, Bass). The third system includes strings (Violins I & II, Violas, Cellos, Double Basses). The score features dynamic markings such as *pp* (pianissimo) and *f* (forte), and includes performance instructions like *a2* (second ending). A large, stylized 'CARUS' watermark is overlaid on the vocal staves.

Aufführungsdauer/Duration: ca. 66 min.

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edited by  
Klaus Döge

9

pp a2

a2 p sotto voce

9

9

pizz. arco p



Musical score for the first system, measures 16-19. The notation includes a grand staff with treble and bass clefs. The music consists of quarter notes, eighth notes, and rests. A first ending bracket labeled "1." spans measures 17 and 18.

Musical score for the second system, measures 16-19. The notation is mostly blank staves with some faint markings. A large, stylized watermark "CARUS" is overlaid across the page.

Musical score for the third system, measures 16-19. The notation includes a grand staff with treble and bass clefs. The music features arpeggiated chords and sixteenth notes. Performance instructions "arco" and "p" are present.

1.  
f  
f

f

cresc.  
rinf.  
cresc.  
rinf.  
cresc.  
rinf.  
cresc.  
rinf.

24 *ff* *a2* *ff* *a2* *ff*

*ff* *a2* *ff* *a2* *ff* *a3* *ff*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *sf* *sf* *sf* *sf*

24

24 *ff* *ff* *ff* *ff* *ff* *ff*

28

smorzando

smorzando

a2

pp

a2

28

sotto voce

Sta - bat Ma - ter do - lo -

28

sf

sf

smorzando

pp

pp



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

*p* Sta - bat Ma - ter - lo - sa - ta cru - cem la - cri -

*p* Sta - bat M - lo - ro - sa jux - ta cru - cem la - cri -

*p* Sta - lo - ro - sa jux - ta cru - cem la - cri -

42 *pp*

49 *I.*

*p*

*a2*

*pp*

*III.*

*p*

49

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

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

8 mo - sa. Sta - bat Ma - ter do - lo - ro - sa cru - cem

mo - sa. - bat ter do - lo - ro - sa

voce

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

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

sotto voce

8 Sto - bat Ma - ter do - lo - ro - sa,

sotto voce

8 Sto - bat Ma - ter do - lo - ro - sa,

49

*pp*

*pp*

ff a2

ff a2

la - cri - mo - sa, dum pen - de - bat Fi - li -

la - cri - mo - dum pen - de - bat Fi - li -

la - cri - sa, dum pen - de - bat Fi - li -

la sa, dum pen - de - bat Fi - li -

dum pen - de - bat Fi - li -

dum pen - de - bat Fi - li -

dum pen - de - bat Fi - li -

dum pen - de - bat Fi - li -

dum pen - de - bat Fi - li -

ff sf sf sf

ff ff ff ff ff



61

smorzando

smorzando

a2

tr

61 *sf*

us.

us.

8 us.

us.

us.

8 us.

us.

61

*sf* *sf* smorzando *pp*

66

1.

*p*

*p*

*a2*

*p*

*p*

*p*

66

8

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

66

*pp*

*pp*

*pp*

*pp*

71

*pp*

71

8 jux - a cem la - cri - mo - sa,

71

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

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

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

82

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

82

dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

us, dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

pen - de - bat, dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

pen - de - bat, dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

us, dum pen - de - bat, dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

82

dum pen - de - bat, dum pen - de - bat, dum pen - de - bat Fi - li -  
tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

tutta forza *pp*

*p* *f*

90

90

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

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

8 us. at Ma - - ter do - - lo - ro - sa

us. t Ma - - ter do - - lo - ro - sa

us.

us.

8 us.

90 us.

95

95

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

jux - ta ce la - cri - mo - sa, dum pen -

jux - ta cen la - cri - mo - sa, dum pen -

95

100

*ff* *a2*

100

de - bat Fi - li -

de - bat li -

de - Fi li - us,

*ff* Jux - ta cru - cem la - cri -

*ff* Jux - ta cru - cem la - cri -

*ff* Jux - ta cru - cem la - cri -

100 Jux - ta cru - cem la - cri - mo - sa, la - cri -



105

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

tr

105

pp

ff

ff

ff

sotto voce

ff

mo - sa, dum pen - de - bat Fi - li - us, jux - ta

mo - sa, dum pen - de - bat Fi - li - us, jux - ta

mo - sa, dum pen - de - bat Fi - li - us, jux - ta

105

pp

ff

pp

ff

pp

ff

pp

ff

pp

ff

111

pp  
a2  
pp  
pp

a2  
pp  
pp  
pp  
ff

tr

111

cru - cem la - cri - mo - sa, dum pen - de - bat Fi - li -

cru - cem la - mo - sa, dum pen - de - bat Fi - li -

jux - ta in li - mo - sa, dum pen - de - bat Fi - li -

cru - cem sa, la - mo - sa, dum pen - de - bat Fi - li -

cru - cem - mo - sa, dum pen - de - bat Fi - li -

cru - cri - mo - sa, dum pen - de - bat Fi - li -

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

111 cru - cem la - cri - mo - sa, la - cri - mo - sa, dum pen - de - bat Fi - li -

p  
p  
p  
p  
p

pp  
pp  
pp  
pp  
pp

pp f a2 f pp f

pp f

us, us, us, us, us, us, us,

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

sotto voce la - cri - mo - sa,  
sotto voce la - cri - mo - sa,

pp f sotto voce f

pp f pp f

126

dum pen - - de - - bat li - us.

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

dum pen - - bat Fi - - li - us.

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

dum pen - - bat Fi - - li - us.

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

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

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

126

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

Musical score for measures 135-140. The score is in 3/4 time and B-flat major. It features a piano introduction with a *dolce* marking and a first ending bracket. The main section begins with a *ff* (fortissimo) dynamic. The score includes staves for piano, violin, and cello.

Musical score for measures 135-140, showing a large watermark 'CARUS' overlaid on the staves.

Musical score for measures 135-140, showing a piano introduction with *p* (piano) and *pizz.* (pizzicato) markings, followed by a *ff* (fortissimo) section with *arco* (arco) marking.



8

*pp*

*pp*

a2

8

8

*dolce*

*pp*

*pp*

*dolce*

13

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

13

*ff*

*ff*

13

*ff*

*ff*

*ff*

*ff*

*arco*

*ff*



pp

pp

pp

a2

pp

a2

pp

pp

pp



Cu - - jus a - - ni -

pp

pp

pp

pp

pizz.

pp

Four empty musical staves (treble and bass clefs) for measures 23 through 27. The key signature is three flats (B-flat, E-flat, A-flat).

Musical notation for measures 23 through 27. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords. A dynamic marking 'a2' is present above the first measure. A large watermark 'CARUS' is overlaid on the page.

Vocal line for measure 23. The lyrics are: *n - ge - ni - tem, - con - - tri - sta - - tam - et do -*

Piano accompaniment for measures 23 through 27. The right hand plays chords and moving lines, while the left hand provides a bass line. The key signature remains three flats.

28

I. *pp* *f*

I. *pp* *f*

I. *pp* *f*

*pp* *f*

*f*

*f*

I. *f*

28

8 len em, ans - i - - vit gla - di - us.

*f* *f* *f*

28

div. *f*

*f*

*f*

arco *f*

33

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

a2

tutta forza

tutta forza

33 *ff*

ni - mam ge - men - - tem, -

33

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

37

a2

a2

a3

37

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

37

unis.

unis.

41

pp sf

pp sf

pp sf

pp sf

a2 pp sf

pp sf

a2 ff pp sf

pp a3 pp sf

41

8 per vit gla - di - us.

41

pp sf

pp sf

pp sf

pp sf

pp sf

45

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

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

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

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

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

45

O - stis et - affi - cta

45

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

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

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

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

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

49 *a2*

*sf sf sf pp*

*sf sf sf pp*

49

8 - - la - - be - - ne - di - cta,

*sf p*

49

*sf sf sf p*



53

I.

dolce

dolce

dolce

dolce

53

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

dolce

53

dolce

*pp*

*pp*

*pp*

57

*f* *ff* *sf*  
*f* *ff* *sf* *p*  
*f* *ff* *sf* *p*  
*f* *ff* *sf*

*f* *ff*  
*f* *ff*  
*a2* *f* *ff* *sf*  
*ff* *sf*

57

*f*  
 - ter - u - ni - ge - ni - ti!

57

*f* *ff* *sf* *p*  
*f* *ff* *sfp*  
*f* *ff* *sfp*  
*f* *ff* *sf*  
*f* *ff* *sf*

61

*sf* *sf* *sf* *sf*

*sf* *p* *sf* *p*

*sf* *p* *sf* *p*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

61

quis et afflicta

61

*sf* *sf* *sf* *sf*

*sf* *p* *sf* *p*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

65

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

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

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

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

I.

65

tu - la be - ne - di - cta

65

*sf* *p* *sf* *p* *sf* *pp*

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

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

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

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

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

pizz. *pp*

pizz. *pp*

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of two flats. The bottom staff is piano accompaniment for the left hand, with a bass clef and a key signature of two flats. The music features a mix of eighth and quarter notes, with some rests.

The second system of the musical score consists of four staves. The top two staves are piano accompaniment for the right hand, with a treble clef and a key signature of two flats. The bottom two staves are piano accompaniment for the left hand, with a bass clef and a key signature of two flats. The music features a mix of eighth and quarter notes, with some rests.

The third system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The bottom staff is piano accompaniment for the left hand, with a bass clef and a key signature of two flats. The music features a mix of eighth and quarter notes, with some rests. The lyrics "Ma - ter, - ter u - - ni - ge - ni - ti!" are written below the vocal line. The word "a piacere" is written above the vocal line.

The fourth system of the musical score consists of four staves. The top two staves are piano accompaniment for the right hand, with a treble clef and a key signature of two flats. The bottom two staves are piano accompaniment for the left hand, with a bass clef and a key signature of two flats. The music features a mix of eighth and quarter notes, with some rests. The lyrics "col canto" are written above the vocal line.

Four empty musical staves (treble and bass clefs) for the first system, with a key signature of three flats and a common time signature.

Musical notation for the second system, featuring a piano accompaniment with chords and eighth notes. The tempo marking 'a2' is present at the beginning and end of the system.

Vocal line musical notation starting at measure 74. The tempo marking 'a tempo' is present. The lyrics are: *mac - bat et do - le - - bat,*

Piano accompaniment musical notation for the second system, including a section marked 'arco dolce' and 'pizz.' (pizzicato).

Four empty musical staves, two for the vocal line (treble clef) and two for the piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 4/4.

Piano accompaniment for the first system, consisting of four staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

78  
8 et tre - bat, — dum vi - de - bat

Vocal line for the first system, starting at measure 78. The lyrics are "et tre - bat, — dum vi - de - bat". The melody is simple, with a long note on "tre" and a dotted note on "bat".

78

Piano accompaniment for the second system, consisting of four staves. The music continues with the same rhythmic pattern as the first system.

82

pp f

pp f

pp f

pp f

pp f

pp f

82

8

- nas in cly ti,

f f f

82

div.

f

f

f

arco



86

tutta forza

tutta forza

tutta forza

a2

tutta forza

tutta forza

86 *ff*

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

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

90

1.  
*p*

a2

*p*

90

8 - nas in cly - ti. Quae mae-

90

unis.

*p*

*fp*

*pp*

94

*p*

*p*

*p*

*p*

94

8 re et do - re et tre - me - bat, dum vi - de - bat, et tre -

94

8

98

*ff* *fp*

*ff* *fp*

*ff* *fp*

*ff* *fp*

*ff* *p*

*ff* *p*

*ff* *fp*

*ff* *fp*

a2

98

8

- bat, dum - bat na - ti poe - - - nas

98

*ff* *fp*

*ff* *p*

*ff* *fp*

*ff* *fp*

102

pp

1.

pp

pp

pp

pp

102

8 in cly Quae mae - re - bat et do - le - bat, et tre-

102

pp

pp

fp

smorzando

fp

pp

106

pp

pp

106

pat, di - vi - at, et tre - me - bat, dum vi - de - bat na - ti

106

pp

110

*ff* *fp* *pp*

*ff* *f* *fp*

110

8 poe - nas - in - cly - ti,

*ff*

110

*ff* *fp* *p* *smorzando* *pizz.*





Musical score for the first system, measures 119-123. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a rest in measure 119, followed by a half note in measure 120, and continues with quarter notes in measures 121-123. The piano accompaniment includes a bass line starting with a half note in measure 119 and a treble line with chords and moving lines. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). A first ending bracket is marked with '1.' in measure 119.

Musical score for the second system, measures 124-128. This system contains five staves, with the top three staves being empty. The bottom two staves contain piano accompaniment. The bass line features a sequence of half notes, and the treble line features chords. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). A large watermark 'CARUS' is overlaid across the system.

Musical score for the third system, measure 119. It consists of a single staff with a vocal line. The measure contains a half note followed by a rest. The dynamic is *pp* (pianissimo). The word 'ti.' is written below the note.

Musical score for the fourth system, measures 119-123. The system contains five staves. The top staff is a vocal line with a half note in measure 119 and rests thereafter. The second staff is a treble piano accompaniment with triplet eighth notes. The third staff is a bass piano accompaniment with chords. The fourth staff is a bass line with eighth notes. The fifth staff is a bass line with eighth notes. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo). The word 'arco' is written above the second staff, and 'pizz.' is written above the fifth staff.

Musical score system 1, measures 1-6. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music includes long melodic lines in the upper staves and a bass line with notes marked 'a2'.

Musical score system 2, measures 7-12. This system is mostly obscured by a large, stylized watermark that reads 'Carus'.

Musical score system 3, measures 13-14. It shows a single treble clef staff with a measure marked with an '8'.

Musical score system 4, measures 15-20. This system contains more detailed musical notation, including triplets in the upper staves and a section marked 'arco' in the lower staves.

# Nr. 3 Duetto

Largo (♩ = 69)

Flauti I,II

Oboi I,II

Clarineti I,II  
in La/A

Fagotti I,II

I,II in Mi/E

Corni

III,IV in La/A  
basso

Trombe I,II  
in Mi/E

Tromboni I,II,III

Soprano I

Soprano II

Violini

Viole

Violoncelli

Contrabbassi

The musical score is for a duet in G major, 3/4 time, marked Largo (♩ = 69). The instrumentation includes Flauti I,II; Oboi I,II; Clarineti I,II in La/A; Fagotti I,II; Corni I,II in Mi/E and III,IV in La/A basso; Trombe I,II in Mi/E; Tromboni I,II,III; Soprano I and II; Violini I and II; Viole; Violoncelli; and Contrabbassi. The score begins with a first ending for the Bassoon (Fagotti I,II) marked 'dolce'. The strings enter with a 'sotto voce' texture, marked 'con Sord.' (con sordina). The woodwinds and strings play a melodic line in the first system. A large watermark 'CARUS' is overlaid on the score.

The image displays a musical score for piano and violin, spanning measures 5 through 8. The music is written in G major (one sharp) and 4/4 time. The score is divided into two systems of staves.

**System 1 (Measures 5-8):**

- Violin I:** Measure 5 contains a first ending marked 'I.' with a *pp* dynamic. Measure 6 has a *dolce* marking and a second ending marked '2'. Measure 7 begins with a *ff* dynamic and includes an *a2* fingering. Measure 8 continues the *ff* dynamic.
- Piano:** Measures 5 and 6 are mostly rests. Measures 7 and 8 feature a dense, rhythmic accompaniment with a *ff* dynamic.

**System 2 (Measures 5-8):**

- Violin II:** Measures 5 and 6 are rests. Measure 7 has a *f* dynamic. Measure 8 has a *pp* dynamic.
- Piano:** Measures 5 and 6 are rests. Measure 7 has a *f* dynamic. Measure 8 has a *pp* dynamic.

A large, stylized watermark 'CARUS' is overlaid across the center of the page.

8

8

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

8

*pp* *f* *p*

*pp* *f* *p*

*pp* *f* *p*

pizz. *p* *f* *p*

pizz. *p* *f* *p*



Musical score for the first system, measures 1-4. It features a vocal line and piano accompaniment in G major. The piano part includes sustained chords and moving lines in both hands.

Musical score for the second system, measures 5-8. The piano accompaniment continues with similar textures to the first system.

Carus

12

o, si vi-de - ret in tan - to sup-pli - - ci -

Musical score for the third system, measures 9-12. It includes the vocal line with lyrics and piano accompaniment. Dynamics include *f* and *p*.

12

Musical score for the fourth system, measures 13-16. It features piano accompaniment with dynamic markings *f* and *p* in all staves.

pp

pp

pp

a2

pp

a2

pp

14

pp

o, tren si vi - de - ret in tan - to sup - pli - ci -

14

pp

pp

pp

pp

arco

pp

pp







Musical score for the first system, measures 1-4. It includes vocal lines and piano accompaniment. Dynamics include 'f'.

Musical score for the second system, measures 5-8. It includes vocal lines and piano accompaniment. Dynamics include 'f'.

Carus

Musical score for the third system, measures 9-12. It includes vocal lines and piano accompaniment. Dynamics include 'f'.

o, pi-a - tum con-tem-pla - ri do-len - tem cum Fi - - li -

Musical score for the fourth system, measures 13-16. It includes vocal lines and piano accompaniment. Dynamics include 'f' and 'p'.

pp

I.  
pp

This system contains the first two staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The second staff is a piano accompaniment line with a bass clef and the same key signature. The music begins with a piano (*pp*) dynamic. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment includes a first ending bracket labeled 'I.' and a fermata.

a2  
pp

a2  
pp

This system contains the next two staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second staff is a piano accompaniment line with a bass clef and the same key signature. The music continues with a piano (*pp*) dynamic. The vocal line has a melodic phrase with a slur and a fermata. The piano accompaniment includes a first ending bracket labeled 'a2' and a fermata.

22

pp

o - pi - am trem con-tem-pla - ri do - len - tem cum Fi - li -

This system contains the third and fourth staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second staff is a piano accompaniment line with a bass clef and the same key signature. The music begins with a piano (*pp*) dynamic. The vocal line includes the lyrics 'o - pi - am trem con-tem-pla - ri do - len - tem cum Fi - li -' and features a melodic phrase with a slur and a fermata. The piano accompaniment includes a first ending bracket labeled 'pp' and a fermata.

22

pp

pp

pp

arco  
dolce

This system contains the fifth through ninth staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second staff is a piano accompaniment line with a bass clef and the same key signature. The music begins with a piano (*pp*) dynamic. The vocal line includes the lyrics 'o - pi - am trem con-tem-pla - ri do - len - tem cum Fi - li -' and features a melodic phrase with a slur and a fermata. The piano accompaniment includes a first ending bracket labeled 'pp' and a fermata. The bottom two staves are for a string section, with the top staff labeled 'arco' and 'dolce'.

1.  
dolce

sf

24  
qui non fle - ret, Chri-sti Ma - trem si\_\_ vi -  
o? Quis - mo qui non fle - ret, Chri-sti Ma - trem\_\_ si\_\_ vi -

f p f p

24  
pizz.  
f p f p

Musical score for the first system, featuring a piano accompaniment with chords and melodic lines in treble and bass clefs.

Musical score for the second system, featuring a piano accompaniment with chords and melodic lines in treble and bass clefs.

26

de - quis est ho no qui non fle - ret, Chri - sti Ma - trem si - vi -

ret, est ho - mo qui non fle - ret, Chri - sti Ma - trem si - vi -

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. Dynamics include *sf* and *p*.

26

Musical score for the fourth system, including piano accompaniment with dynamic markings *f* and *p*.

Musical score for the first system, measures 28-31. It includes vocal staves and piano accompaniment. Dynamics include 'f' (forte).

Carus

28  
de-ret, ... bri-sti Ma - trem si vi - de - ret in...  
de-ret ... ri-sti Ma trem si vi-de

28  
Musical score for the third system, measures 28-31. It includes piano accompaniment with complex rhythmic patterns. Dynamics include 'f' and 'p'.

30  
dolce

Carus

30  
tan - to in - tan to sup - pli - ci - o? Quis non pos - set con - tri -  
re in tan to sup - pli - ci - o? Quis non pos - set

30  
*p*  
*p*  
*p*  
*p*  
*p*



32

*dolce*

Carus

32

sta - ri, Ma - tre con-tem-pla - ri, quis non pos - set

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

32

34

pi-am Ma- con - tem - pla - ri, quis non pos - set con-tri-

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

34

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part includes a first ending bracket labeled 'I.' and the instruction 'dolce'.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment consists of chords and single notes.

Third system of the musical score, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: 'sta - ri - m Ma - con - tem - pla - ri, quis non pos - set con-tri-'. The piano part includes a triplet of eighth notes.

Fourth system of the musical score, featuring the vocal line with lyrics and piano accompaniment. The lyrics are: 'sta - pi - trem - con - tem - pla - ri, quis non pos - set con-tri-'. The piano accompaniment is more active, with dynamic markings 'p' and 'f'.

Musical score for the first system, measures 38-39. It includes vocal staves and piano accompaniment. Dynamics include *sf* and *f*. A large watermark "Carus" is overlaid on the score.

Vocal line for the second system, measures 38-39. The lyrics are: sta - am Ma - trem con - tem - pla-ri, pi-am Ma - - trem sta - ri, pi Ma - trem con - tem - pla-ri, pi-am Ma - trem con-templa - -

Piano accompaniment for the second system, measures 38-39. It includes piano and bass staves with dynamic markings *p* and *f*.

Carus

40

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

40

42

a2

col canto

*sf*

*sf*

*sf*

*sf*

a2

*sf*

*sf*

*sf*

a2

a3

*sf*

*sf*

*sf*

a2

a3

*sf*

42

o, cum o, do - len

o, - len n, do - len - tem, do - len

a piacere

*sf*

*sf*

o, cum o, do - len

o, - len n, do - len - tem, do - len

a piacere

*sf*

*sf*

42

col canto

*sf*

*sf*

*sf*

arco

*sf*

arco

*sf*

col canto

*sf*

*sf*

*sf*

arco

*sf*

arco

*sf*

I.  
dolce

dolce  
dolce

45  
tr tr  
tem cum o?  
tr  
tem Fi - li

45  
tempo  
sotto voce  
sotto voce  
sotto voce  
sotto voce

Carus

Musical score system 1, measures 50-53. It features four staves. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a *dolce* marking and contains two measures of music with a '2' above the notes. The second staff has a treble clef and begins with a first ending bracket labeled 'I.' and a *pp* marking. The third and fourth staves have bass clefs. The system concludes with measures 52 and 53, marked with *ff* and an 'a2' dynamic marking above the notes.

Musical score system 2, measures 54-57. It features four staves. The first three staves have treble clefs, and the fourth has a bass clef. The system concludes with measures 56 and 57, marked with *ff* dynamics.

Musical score system 3, measures 58-61. It features four staves. The first two staves have treble clefs, and the last two have bass clefs. The system concludes with measures 60 and 61, marked with *ff* dynamics.

Musical score system 4, measures 62-65. It features five staves. The first staff has a treble clef and a key signature of three sharps. It begins with a *f* marking, followed by a *p* marking, and then a *pp* marking. The system concludes with measures 64 and 65, marked with *ff* dynamics. The other staves have treble or bass clefs and follow the dynamic markings.



# Nr. 4 Aria

**Allegretto maestoso** (♩ = 104)

Flauti I,II

Oboi I,II

Clarineti I,II  
in La/A

Fagotti I,II

Corni  
I,II in Mi/E  
III,IV in La/A  
basso

Trombe I,II  
in La/A

Tromboni I,II,III

Timpani  
in Mi-La/e-A

Basso

Violini  
I  
II

Viole

Violoncelli

Contrabbassi

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Cornets, Trumpets, Trombones) play a melodic line with accents and dynamic markings. The percussion section features timpani rolls. The string section (Violins, Violas, Cellos, Double Basses) provides a rhythmic accompaniment with dynamic markings. The tempo is marked 'Allegretto maestoso' with a quarter note equal to 104 beats per minute. A large watermark 'CARUS' is overlaid on the score.

8

8

*sf*

*sf*

*sf*

*sf*

*a2*

*a2*

*a2*

*tr*

*sf*

*sf*

*sf*

*sf*

*tr*

*tr*

8

8

*pp*

*sf*

*ff*

*ff*

*pp*

*sf*

*ff*

*pp*

*sf*

*ff*

*ff*

*tr*

IV. Corda.....

1. dolce ff a2 tr

1. dolce ff tr

1. dolce ff tr

1. dolce

III. dolce

Carus

15 Pro ca - tis - ae gen - tis, vi - dit Je - sum in tor - men - tis,

sotto voce ff tr

sotto voce ff

sotto voce ff

sotto voce ff

sotto voce

Musical score for the first system, measures 23-28. It features four staves with various dynamics and markings. The first staff has dynamics *sf*, *sf*, *sf*, *ff*, and *dolce*. The second staff has *sf*, *sf*, *sf*, *ff*, and *dolce*. The third staff has *sf*, *sf*, *sf*, *pp*, *ff*, and *dolce*. The fourth staff has *sf*, *sf*, *sf*, *pp*, *ff*, and *dolce*. There are also markings for *a2* and *b2* in the second and third staves respectively.

Musical score for the second system, measures 23-28. It features four staves with various dynamics and markings. The first staff has dynamics *sf*, *sf*, *sf*, *ff*, and *dolce*. The second staff has *sf*, *sf*, *sf*, *ff*, and *dolce*. The third staff has *sf*, *sf*, *sf*, *ff*, and *dolce*. The fourth staff has *sf*, *sf*, *sf*, *ff*, and *dolce*. There is a marking for *a2* in the third staff.

Musical score for the third system, measures 23-28. It features a single staff with lyrics: "et fla - gel sub - di - tum. Pro pec -".

Musical score for the fourth system, measures 23-28. It features four staves with various dynamics and markings. The first staff has dynamics *pp*, *ff*, and *pp*. The second staff has *sf*, *sf*, *sf*, *pp*, *ff*, and *pp*. The third staff has *sf*, *sf*, *sf*, *pp*, *ff*, and *pp*. The fourth staff has *sf*, *sf*, *sf*, *pp*, *ff*, and *pp*. There are markings for *pizz.* and *3* in the fourth staff.

30

30

ca su - gen - tis, vi - dit Je - sum in tor - men - tis,

30

37

*f* *pp*

*f* *pp*

37

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

37

*f* *pp*

*f* *pp*

*f* *pp*

*f* *pp*

Musical score for Carus 70.089. The score is divided into two systems. The first system contains four staves (treble, two middle, and bass clefs). The second system contains five staves (treble, two middle, and bass clefs). Dynamics include *sf* (fortissimo) and *pp* (pianissimo). Performance markings include *arco* and *tr* (trill). The score includes measures 44, 45, and 46. A large watermark "Carus" is overlaid on the score.

51

*sf* *a2* *tr*

*sf*

*sf* *tr*

51

*pp* *sf* *ff* *tr* *IV. Corda* *arco* *ff*



I. dolce *ff* *a2 tr*

I. dolce *ff* *tr*

I. dolce *ff* *tr*

I. dolce

III. dolce



Vi - su - um - com na - tum mo - ri - en - do de - so - la - tum,

sotto voce *ff* *tr*

sotto voce *ff*

sotto voce *ff*

sotto voce *ff*

sotto voce

Musical score for piano and voice, measures 66-74. The piano part consists of four staves (right and left hand). The voice part has three staves. Dynamics include sf (sforzando), pp (pianissimo), and ff (fortissimo). The instruction 'dolce' is written for the voice. First endings are marked with 'I.' and 'a2'.

dur e - mi spi - ri - tum. Vi - dit

Musical score for piano and voice, measures 66-74. The piano part consists of five staves. The voice part has one staff. Dynamics include sf, pp, and ff. The instruction 'pizz.' (pizzicato) is written for the piano. Trills and triplets are indicated by '3' and 'tr'.

73

73

su - dul - na - tum mo - ri - en - do de - so - la - tum,

73

80

*p* *f* *pp*

*f* *pp*

80

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

80

*f* *pp*

87

I.

a2

p

sotto voce

I.

sotto voce

III.

sotto voce

87

tum. Vi um dul - cem na - tum mo - ri - en - do

87

sotto voce

sotto voce

sotto voce

arco

sotto voce

arco

sotto voce

94

*tr*  
*ff*  
*pp*  
*sf*  
*sf*  
*sf*  
*pp*  
*pp*  
*ff*  
*sf*  
*sf*  
*sf*  
*pp*

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

94

d so - la - tu dum e - mi - sit, dum e - mi - sit spi - ri -

*sf*  
*sf*  
*pp*  
*3*  
*3*  
*3*  
*3*

94

*ff*  
*pp*  
*pp*  
*pp*  
*ff*  
*sf*  
*sf*  
*sf*  
*pp*  
*pizz.*  
*pizz.*  
*sf*  
*sf*  
*sf*

First system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has a first ending bracket labeled "I." and a dynamic marking "p". The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. A large, stylized watermark "CARUS" is overlaid across the middle of this system.

tum. Vi - um dul - cem na - tum mo - ri - en - do

Second system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has a first ending bracket labeled "I." and a dynamic marking "p". The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. A large, stylized watermark "CARUS" is overlaid across the middle of this system.

tr  
ff sf sf sf pp

1. tr  
ff sf sf sf pp

1. tr  
ff sf sf sf pp

sf sf sf pp

sf sf sf pp

sf sf

so - la - tu - cam e - mi - sit, dum e - mi - sit spi - ri -

ff sf sf sf pp

ff sf sf sf pp

ff sf sf sf pizz. pizz.

sf sf sf



115 *a2* *tr*

tutta forza

tutta forza

tutta forza

tutta forza

*a2* *a2* *a2* *a2*

tutta forza

tutta forza

tutta forza

tutta forza

*a3* *a3*

tutta forza

*tr* *tr*

115

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

115 *tr*

tutta forza

tutta forza

tutta forza

arco

tutta forza

arco

tutta forza

*sf sf sf*

*sf sf sf*

121

tr

a2

a2

a2

tr

121

e - sit sp ri - tum.

121

tr

*sf sf sf*

*sf sf sf*

# Nr. 5 Coro e Rezitativo

senza accompagnamento

Andante mosso (♩ = 76)

Basso

Soprano I

Soprano II (Alto)

Tenore

Coro

Basso

*f*

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

11

sotto voce

Fac ut ar-de-at cor me -

sotto voce

Fac ut ar-de-at cor me - um

sotto voce

Fac ut ar-de-at cor me - um

sotto voce

Fac ut ar-de-at cor me - um

sotto voce

Fac ut ar-de-at cor me - um

sotto voce

Fac ut ar-de-at cor me - um

cum lu -

21

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

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

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

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

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

**ff** **Allegretto moderato** (♩ = 126)

30 *sotto voce*

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

*ff* *sotto voce*

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

*ff* *sotto voce*

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

*ff* *sotto voce*

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

*ff* *sotto voce*

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

37 **Andante mosso** (♩ = 76)

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

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

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

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

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

43 **ff** **Adagio** *sotto voce*

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

*sotto voce*

ut si - bi com - pla - ce -

*sotto voce*

ut si - bi com - pla - ce -

*ff* *sotto voce*

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

*ff* *sotto voce*

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

Allegretto moderato (♩ = 126)

Andante mosso (♩ = 76)

49

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

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

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

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

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

57

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

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

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

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

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

Adagio

63

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

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

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

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

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

# Nr. 6 Quartetto

Allegretto moderato (♩ = 80)

The score is for a quartet and includes the following parts:

- Flauti I,II
- Oboi I,II
- Clarineti I,II in Si<sup>b</sup>/B
- Fagotti I,II
- Corni I,II in Fa/F
- Corni III,IV in Mi<sup>b</sup>/Es
- Trombe I,II in Si<sup>b</sup>/B
- Soprano I
- Soprano II
- Tenore
- Basso
- Violini I
- Violini II
- Viole
- Violoncelli
- Contrabbassi

The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Allegretto moderato with a quarter note equal to 80 beats per minute. The dynamics range from *sf* (sforzando) to *pp* (pianissimo). A large watermark 'CARUS' is overlaid on the score.

9

*pp* *ff* *ff* *ff*

*a2*

*ff* *ff* *ff* *ff*

*a2*

9

*a2*

9

*ff* *ff* *ff* *ff* *ff*

*a2*

17

*pp*

*pp*

17

San - cta Ma-ter, i-stud

17

*pp*

*pp*

*pp*

*pp*



I.  
pp

pp

pp

pp

a2  
pp

a2  
pp

8  
a-gas, cruci - fi - xi fi - ge pla-gas, con espress. San - cta Ma-ter, i-stud

tr

32

I. *f*

I. *f*

a2

*f*

*f*

32

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

*f*

32

*f*

*f* *p*

*f* *p*

*f* *p*

41

*f*

41

*f*

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

41

*f*

50 *a2*

*ff* *pp* *p* *ff*

*ff* *a2* *ff*

50

*f* *f* *li-de.*

50

*ff* *p* *ff* *ff* *p* *ff*

58

*pp*

*pp*

58

Tu - i - na - ti vul - ne -

58

*pp*

*pp*

*pp*

*pp*

*pp*

Musical score for measures 65-68. The system includes a vocal line and piano accompaniment. The piano part features first endings (I.) and second endings (II.) with dynamics marked *pp*.

Musical score for measures 69-72. The system includes a vocal line and piano accompaniment. The piano part features second endings (II.) with dynamics marked *pp*.

Vocal line with lyrics: ra-ti, m di-gna pro me pa-ti, tu-i na-ti vul-ne- tam di-gna-ti pro me pa-ti,

Piano accompaniment for measures 65-72. The piano part features a rhythmic pattern with trills (tr) and dynamics marked *pp*.

73

1. *f*

1. *f*

*a2*

*f*

*f*

73

ra - ti, ta - na-ti pro me pa - poe - nas me - cum di - vi

*f*

73

*f*

*f* *p*

*f* *p*

*f* *p*

82

82 *f*

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

8 *f*

poe - nas me-cum, poe - nas me - cum,

82 *f*

*f*

*f*



91 *a2*

*ff*

*ff*

*ff*

*ff*

*I.* *dolce*

*ff*

*ff*

*ff*

91 *f* *f* *f* *f* *ff*

poe - nas me - cum - - vi-

8 *f* *f*

poe - vi - de.

91 *ff*

*dolce*

*ff*

*pp*

*ff*

*dolce*

*ff*

*p* *dolce*

*ff*

*p*

99

*ff* *ff* *ff* *ff*

*a2* *a2* *a2* *a2*

*pp* *ff* *ff* *ff*

*a2* *a2* *a2* *a2*

99

*ff* *ff* *ff* *ff*

Fac \_\_\_\_\_ me \_\_\_\_\_

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

99

*ff* *ff* *ff* *ff*

108

*p* *ff*

*p* *ff* *ff*

108

ve - re - te - am - re, cru - ci -

108

cru - ci - fi - xo con - do - le - re,

*p* *ff* *ff* *ff*

Musical score for measures 116-120. The score includes vocal lines and piano accompaniment. Dynamics include *p* (piano) and *sf* (sforzando). A first ending bracket labeled "I." is present at the end of the system.

Musical score for measures 121-125. The score features piano accompaniment with dynamics *p* and *sf*. A second ending bracket labeled "a2" is present at the end of the system.

Musical score for measures 126-130. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *p* and *sf*. The lyrics are: "fi - xe con - do - re, do - - nec e - - go, do - - nec e - - go,".

Musical score for measures 131-135. The score features piano accompaniment with dynamics *p* and *pp* (pianissimo).

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

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

132 *a2* ***ff***

***ff***

*a2* ***ff***

***ff***

132 ***ff***

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

ro. Jux - ta cru-cem te-cum

*p*

132 ***ff***

***ff***

***ff***

***ff***

***ff***

***ff***

*pp*

*pp*

*pp*

*pp*

140

*pp*

*pp*

*pp*

*pp*

*pp*

140

*p*

Jux - ta cru-cem te - cum sta-re, te li - ben - ter so - ci - a - re

*p*

*p*

sta-re, i - ben-ter so-ci - a - re, te li - ben - ter so - ci - a - re

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

140

*pp*

*tr*

*tr*

148

*f* *p*

*f* *p*

*a2*

*f*  $\rightarrow$  *p*

*f*  $\rightarrow$  *p*

*f*  $\rightarrow$  *p*

148

*f*

re, ben-ter so - ci - a re

*p*

in plan - ctu de - si - de-

148

*f* *p*

*f* *p*

*f* *p*

*f* *p*



Musical score for the first system, measures 157-162. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody includes accents and first endings. Dynamics include 'f'.

Empty musical staves for the second system.

Musical score for the second system, measures 157-162. It includes vocal lines with lyrics and piano accompaniment. A large watermark 'CARUS' is overlaid on the page. Dynamics include 'f'.

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

Musical score for the third system, measures 157-162. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include 'f'.

166 *a2*

*ff*

*ff*

*ff*

*ff*

*pp*

*pp*

*p*

*a2*

*ff*

*ff*

*ff*

166

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

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

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

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

*f* *ff* *p*

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

166

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*



179

*pp*

179

ro.

ro.

ro.

179

*pp*

*pp*

*pp*

*pp*

187 sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

187 pizz.

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

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

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

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

203

203

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

fac me plan - re, fac me

fac plan - ge - re, fac me

fac - cum plan - ge - re, fac me

203

Empty musical staves for vocal and piano parts, including treble and bass clefs with key signatures of two flats.

Empty musical staves for piano accompaniment, including treble and bass clefs with key signatures of two flats.

Musical score with lyrics for vocal parts. The lyrics are: "te - cum plan - ge - re. Vir - go vir-gi-num prae-". The score includes treble and bass clefs with key signatures of two flats.

Musical score for piano accompaniment. It includes treble and bass clefs with key signatures of two flats. The score features markings for "arco" and "p" (piano) in the right and left hand parts.



1.  
pp  
pp

a2  
pp  
a2  
pp

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

arco tr  
tr

231

231

cla - ra, ni jam non sis ma - ra: fac me te - cum plan - ge -

ra, jam non sis a - ma - ra: fac me te - cum plan - ge -

231

240

240

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

fac me te - cum, fac me te - cum,

re, \_\_\_\_\_ nlan \_\_\_\_\_ re, \_\_\_\_\_ fac me te - cum, fac me te - cum,

fac me te - cum, fac me te - cum,

240

249 *a2*

*ff*

*ff*

*ff*

*ff*

*p*

*ff*

*ff*

*ff*

249 *f* *f* *f* *f* *ff*

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

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

fac me am lan - ge - re,

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

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

*ff*

*p*

*ff*

*ff*

*ff*

*ff*

*pp*

*pp*

*pp*

*ff*

*p*

*p*

pp

pp

pp

plan - ge - re, —

p

fac me te - cum re, —

pp

plan - ge - re, —

pp

plan - ge - re, —

p

fac te - cum n - ge - re, —

pp

plan - ge - re, —

p

>

266

266

plan - - ge - re, — te - - - cum

plan - - - - - te - - - - - cum

8 te - - - - - cum

pla - - - ge - re, — plan - ge - re, te - - - - - cum

266

Musical score for measures 276-281. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a bass line. The key signature has three flats. The bass line starts with a whole note 'a2' in measure 278, followed by a series of eighth notes.

Piano accompaniment for measures 276-281, consisting of three staves (Right Hand, Middle Hand, Left Hand). The music is mostly rests in these measures.

*f*  
plan - - ge - - re.

*f*  
plan - - ge re.

*f*  
plan - - ge re.

*f*  
plan - - re.

Carus

Musical score for measures 276-281, featuring piano accompaniment. It includes four staves (Right Hand, Middle Hand, Bass, and another Bass line). The key signature has three flats. The bottom-most staff has a 'pizz.' marking in measure 278. The music consists of eighth and sixteenth notes.

System 1: Four staves of music. The top three staves are treble clef, and the bottom staff is bass clef. The key signature has three flats. The first staff contains a whole rest. The second and third staves contain whole rests. The fourth staff contains a melodic line starting with a quarter note, followed by a half note, and ending with a quarter rest.

System 2: Four staves of music, all containing whole rests.

System 3: Four staves of music, all containing whole rests.

System 4: Five staves of music. The top four staves are treble clef, and the bottom staff is bass clef. The key signature has three flats. The music features melodic lines with slurs and accents. The word "morendo" is written below the first four staves. The word "arco" is written below the fifth staff.



# Nr. 7 Cavatina

Andante grazioso (♩ = 104)

Flauti I,II

Oboi I,II

Clarineti I,II  
in La/A

Fagotti I,II

I,II in Mi/E

Corni

III,IV in La/A  
basso

Soprano II

Violini

II

Viole

Violoncelli

Contrabbassi

The musical score is written for a full orchestra and a vocal soloist. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante grazioso' with a metronome marking of 104. The score includes parts for Flutes I and II, Oboes I and II, Clarinets I and II in La/A, Bassoons I and II, Horns I and II in Mi/E, Horns III and IV in La/A basso, Soprano II, Violins I and II, Violas, Cellos, and Double Basses. The vocal part (Soprano II) has a 'dolce' marking. The woodwinds and strings have various melodic and harmonic lines, with some woodwinds marked 'dolce'. A large watermark 'CARUS' is overlaid on the score.

7

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff* a2

*f* *p* *pp*

*f* *p* *ff* a2

7

Fac ut

7

*p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *ff*

*f* *ff*

por-tem Chri-sti me pas - nis fac con - sor-tem, et pla-gas re-co-le - re,

20

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

a2 *f* *p* *ff*

*f* *p* *pp*

a2 *f* *ff*

20 *f* *ff*

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

20 *f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

27 *a2*

This musical score consists of several systems of staves. The first system includes a vocal line and three piano accompaniment staves. The vocal line starts with a forte (*ff*) dynamic and includes a dynamic shift to piano (*p*) in the second measure of the system. The piano accompaniment also features *ff* dynamics. The second system shows a continuation of the piano accompaniment with *ff* dynamics. The third system is a grand staff (treble and bass clefs) with *ff* dynamics in both hands. The fourth system includes a vocal line with *ff* and *pp* dynamics, and piano accompaniment with *fp* dynamics. The fifth system continues the piano accompaniment with *fp* dynamics. The sixth system includes a vocal line with *ff* and *p* dynamics, and piano accompaniment with *ff* dynamics. The final system shows the piano accompaniment with *ff* dynamics.

ff

ff

ff

p

ff

p

a2

ff

a2

ff

29

ff

Fac me pla - gis vul - - ne -

29

pp

fp

fp

ff

p

ff

p

31

The musical score consists of the following parts and dynamics:

- Staff 1 (Soprano):** *ff* (measures 1-2), *ff* (measures 3-4), *p* (measure 5), *ff* (measure 6), *p* (measure 7).
- Staff 2 (Alto):** *ff* (measures 1-2), *ff* (measures 3-4), *ff* (measures 5-6), *p* (measure 7).
- Staff 3 (Tenor):** *ff* (measures 1-2), *p* (measures 3-4), *ff* (measures 5-6), *p* (measure 7).
- Staff 4 (Bass):** *ff* (measures 1-2), *p* (measures 3-4), *ff* (measures 5-6), *p* (measure 7).
- Staff 5 (Piano Right Hand):** *ff* (measures 1-2), *ff* (measures 3-4), *ff* (measures 5-6), *a2* (measure 7).
- Staff 6 (Piano Left Hand):** *ff* (measures 1-2), *ff* (measures 3-4), *ff* (measures 5-6), *ff* (measure 7).
- Staff 7 (Vocal):** 31 ra - ri, (measures 1-2), (measures 3-4), (measures 5-6), (measure 7).
- Staff 8 (Violin):** *ff* (measures 1-2), *ff* (measures 3-4), *pp* (measures 5-6), (measure 7).
- Staff 9 (Viola):** *fp* (measures 1-2), *fp* (measures 3-4), *fp* (measures 5-6), *fp* (measure 7).
- Staff 10 (Cello):** *fp* (measures 1-2), *fp* (measures 3-4), *fp* (measures 5-6), *fp* (measure 7).
- Staff 11 (Double Bass):** *ff* (measures 1-2), *p* (measures 3-4), *ff* (measures 5-6), *p* (measure 7).
- Staff 12 (Contra Bass):** *ff* (measures 1-2), *ff* (measures 3-4), (measures 5-6), (measure 7).

ff

ff

ff

p

ff

p

ff

a2

ff

p

cru - ce hac in - e - - bri -

pp

fp

fp

ff

p

ff

p



First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line begins with a whole note rest, followed by quarter notes G4, A4, and B4. The piano accompaniment consists of a steady quarter-note bass line in the left hand and a similar quarter-note line in the right hand.

Second system of the musical score. The vocal line continues with a long phrase marked *dolce* (softly), spanning across the system. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Third system of the musical score, starting at measure 35. The vocal line contains the lyrics: "a - ri, ob a mo - rem Fi - li - i, ob a -". The piano accompaniment continues with its rhythmic pattern.

Fourth system of the musical score, also starting at measure 35. The vocal line continues with the lyrics "a - ri, ob a mo - rem Fi - li - i, ob a -". The piano accompaniment features a more complex rhythmic texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Carus

Musical score for the first system, measures 38-41. It features five staves: three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves (Right and Left Hand). The key signature is D major (two sharps). The vocal staves have rests for measures 38 and 39. The piano accompaniment starts in measure 38 with chords. Dynamic markings include *sf* (sforzando) in measures 40 and 41.

Musical score for the second system, measures 42-45. It features five staves. The vocal staves have rests for measures 42 and 43. The piano accompaniment continues with chords. Dynamic markings include *sf* and *pp* (pianissimo).

Musical score for the third system, measures 46-49. It features five staves. The vocal staves contain the lyrics: "mo - rem i, ob a - mo - rem Fi - li - i, fac me". The piano accompaniment includes a *ff* (fortissimo) marking in measure 48.

Musical score for the fourth system, measures 50-53. It features six staves. The piano accompaniment consists of a dense sixteenth-note texture in both hands. Dynamic markings include *sf* throughout the system.

Carus

pla-gis vul-ne - re cru-ce in - e-bri - a - ri, ob a - mo - rem Fi-li - i,

*pp*

*pp*

*pp*

*pp*

*pp*

48 *f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

a2 *f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

48 *f* *p* *ff*

ob a-mo - rem Fi - li-

48 *f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

54

54

i, ob a mo - rem Fi - li -

54

60

I.  
*pp*

60

60

*pp dolce*  
*pp*  
*pp*  
*pp*  
pizz.  
pizz.  
pizz.  
pizz.

# Nr. 8 Aria e Coro

Andante maestoso (♩ = 66)

Flauti I,II

Oboi I,II

Clarineti I,II  
in Si<sup>b</sup>/B

Fagotti I,II

I,II in Fa /F

Corni

III,IV in Do/C

Trombe I,II  
in Do/C

Tromboni I,II,III

Timpani  
Do-Sol/c - G

Andante (♩ = 66)

Soprano I solo

Soprano I

Soprano II  
(Alto)

Tenore

Basso

Andante maestoso (♩ = 66)

Violini

I  
II

Viole

Violoncelli

Contrabbassi

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features several systems of staves:

- System 1:** Four staves. The top three are in treble clef, and the bottom is in bass clef. It contains melodic lines with some rests and chords.
- System 2:** Four staves. The top two are in treble clef, and the bottom two are in bass clef. It shows a more active texture with many notes.
- System 3:** Four staves, all in treble clef. This system appears to be a continuation or variation of the previous system's texture.
- System 4:** Five staves. The top two are in treble clef, the middle is in bass clef, and the bottom is in bass clef. It includes a grand staff section.

Large watermark: CARUS







pp

sotto voce

ma - tus, in - m - ma tus et ac -

dolce

a2

cen - sus, per te, Vir - go, sim de -

arco

19

fen - sus, per Vir - go, sim de -

19

Musical score for the first system, measures 21-22. The vocal line (top staff) has a fermata over a note, with a dynamic marking of *ff*. The piano accompaniment (bottom two staves) also has a fermata. Dynamics include *ff* and *f*. A watermark 'Carus' is visible across the score.

Musical score for the second system, measures 21-22. The vocal line (top staff) has a fermata over a note, with a dynamic marking of *f*. The piano accompaniment (bottom two staves) also has a fermata. Dynamics include *f* and *ff*. A watermark 'Carus' is visible across the score.

Musical score for the third system, measures 21-22. The vocal line (top staff) has lyrics: "fen - sus di - e ju - di - ci -". The piano accompaniment (bottom two staves) has a dynamic marking of *ff*. A watermark 'Carus' is visible across the score.

Musical score for the fourth system, measures 21-22. The piano accompaniment (top two staves) features sixteenth-note patterns with a dynamic marking of *ff*. The vocal line (bottom two staves) has a dynamic marking of *ff*. A watermark 'Carus' is visible across the score.

23

*ff*

*a2*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*a2*

*ff*

*tr*

*ff*

23

i.

*ff*

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

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

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

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

23

*ff*

*ff*

*ff*

*ff*

*ff*

27

27

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

27



31

pp

a2

pp

pp

tr

pp

31

i.

i.

8 i.

i.

31

pp

pp

6 6

pp

pp

pp

dolce

dolce

Fac me cru - ce cu sto - di sotto voce

Fac me cru - ce cu - sto - sotto voce

Fac me cru - ce cu - sto - sotto voce

Fac me cru - ce cu - sto - sotto voce

Fac me cru - ce cu - sto -

*dolce*

1.

37

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

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

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

8 di - ri mor - - te Chri - sti prae - mu -

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

37

First system of musical notation, featuring vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The piano part includes chords and melodic lines.

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

Vocal score with lyrics: mor - te Chri - sti mu - ni - ri, ni - ri, mor - te Chri - sti prae - mu - ni - ri, mor - te Chri - sti prae - mu - ni - ri, mor - te Chri - sti prae - mu - ni - ri.

Piano accompaniment for the second system, featuring sixteenth-note patterns and sixteenth-note chords across multiple staves.

41

con - fo - ve ri gra - - -

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

ni - ri con - fo - ve - ri gra - ti -

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

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

41

First system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat). The first measure is marked *ff* (fortissimo) and the second measure is marked *p* (piano). The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand.

Second system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two flats. The first measure is marked *ff* and the second measure is marked *p*. The piano accompaniment continues with sustained chords and notes.

Third system of the musical score, featuring vocal staves with lyrics and piano accompaniment. The key signature has two flats. The first measure is marked *ff*. The lyrics are: "a, con - fo - ve - ri gra - ti -". The piano accompaniment features sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with a *ff* dynamic marking.

Fourth system of the musical score, featuring vocal staves with lyrics and piano accompaniment. The key signature has two flats. The first measure is marked *ff*. The lyrics are: "a, con - fo - ve - ri gra - ti -". The piano accompaniment features sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with a *ff* dynamic marking.

45

Musical score for the first system, measures 45-48. It features a grand staff with piano accompaniment and vocal lines. The piano part includes a first ending bracket in the right hand and a first ending bracket in the left hand. The vocal lines are mostly rests with some notes in the first measure.

45

Musical score for the second system, measures 45-48. It features a grand staff with piano accompaniment and vocal lines. The piano part includes a first ending bracket in the right hand and a first ending bracket in the left hand. The vocal lines are mostly rests with some notes in the first measure.

45

Musical score for the third system, measures 45-48. It features a grand staff with piano accompaniment and vocal lines. The piano part includes a first ending bracket in the right hand and a first ending bracket in the left hand. The vocal lines are mostly rests with some notes in the first measure.

Carus

SA

a.

a.

a.

a.

a.

flam

pizz.

pp

sotto voce

ma - tus, in flam - ma - tus et ma ac -



dolce

a2

49

cen - sus, per Vir - go, sim de -

arco

Musical score for the first system, measures 51-52. It features a vocal line with a long note in measure 51 and a melodic line in measure 52. The piano accompaniment consists of a simple bass line with quarter notes.

Musical score for the second system, measures 51-52. It features a vocal line with a long note in measure 51 and a melodic line in measure 52. The piano accompaniment consists of a simple bass line with quarter notes.

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

Musical score for the third system, measures 51-52. It features a vocal line with lyrics: "fen - sus, per te, Vir - go, sim de -". The piano accompaniment consists of a simple bass line with quarter notes.

Musical score for the fourth system, measures 51-52. It features a complex piano accompaniment with sixteenth-note patterns and sixteenth-note chords in both hands. The vocal line is a simple bass line with quarter notes.

53  
a2  
ff  
ff  
ff

f  
f  
a2  
f  
a3

53  
fen - sus e - ju - di - ci -  
f  
ff

53  
ff  
ff  
ff  
ff  
ff

Musical score for the first system, measures 55-57. It features four staves: three treble clefs and one bass clef. The music is in a key with two flats and a 7/8 time signature. Dynamics include 'ff' and 'a2'.

Musical score for the second system, measures 55-57. It features four staves: three treble clefs and one bass clef. The music is in a key with two flats and a 7/8 time signature. Dynamics include 'ff' and 'a2'. Trills are marked with 'tr'.

Musical score for the third system, measures 55-57. It features four staves: three treble clefs and one bass clef. The music is in a key with two flats and a 7/8 time signature. Dynamics include 'ff' and 'a2'. Trills are marked with 'tr'. A large watermark 'CARUS' is overlaid on the score.

Musical score for the fourth system, measures 55-57. It features four staves: three treble clefs and one bass clef. The music is in a key with two flats and a 7/8 time signature. Dynamics include 'ff' and 'a2'. Trills are marked with 'tr'. A large watermark 'CARUS' is overlaid on the score.

59

59

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

59

63

pp

a2

pp

pp

tr

pp

63

i.

i.

8

i.

i.

63

pp

pp

6

6

pp

pp

pp

dolce

dolce

Fac me cru - ce cu - sto - di - ce cu - sto -  
sotto voce  
me cru - ce cu - sto -  
sotto voce  
Fac me cru - ce cu - sto -  
sotto voce  
Fac me cru - ce cu - sto -  
sotto voce  
Fac me cru - ce cu - sto -

69 dolce

This system contains the first two measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo/mood is marked 'dolce'. The piano part includes a bass line with a '7' fingering and a treble line with a '7' fingering.

a2

This system contains the next two measures. The piano accompaniment continues with similar rhythmic patterns. The vocal line is mostly rests in this system.

69 mor - te Chri - sti prae - a - ni - ri

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

di - mor - te Chri - sti prae - mu -

8 di mor - te Chri - sti prae - mu -

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

This system contains the vocal entry and the first four measures of the text. The lyrics are: 'mor - te Chri - sti prae - a - ni - ri', 'di - ri, mor - te Chri - sti prae - mu -', 'di - mor - te Chri - sti prae - mu -', and 'di - ri, mor - te Chri - sti prae - mu -'. The piano accompaniment provides a steady accompaniment.

69

This system contains the final two measures of the page. The piano accompaniment features a complex rhythmic pattern with sixteenth notes and sixteenth rests, marked with '6' above the notes. The vocal line has a few final notes.



71

mor - te Chri - sti      te hu - ni - ri,

ni - ri,      mor - te      prae - mu -

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

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

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

71

Musical score for the first system, measures 73-74. The vocal line has a long note in measure 73 and a melodic line in measure 74. The piano accompaniment consists of chords in measure 73 and a rhythmic pattern in measure 74.

Musical score for the second system, measures 75-76. The vocal line has a melodic line in measure 75 and a melodic line in measure 76. The piano accompaniment consists of chords in measure 75 and a rhythmic pattern in measure 76.

Musical score for the third system, measures 73-74. The vocal line has lyrics and a melodic line in measure 73, and a melodic line in measure 74. The piano accompaniment consists of chords in measure 73 and a rhythmic pattern in measure 74.

con - fo - ve ri gra - ti -

ni - ri, con - fo - ri gra - ti -

ni - con - fo - ve - ri gra - ti -

ni - con - fo - ve - ri gra - ti -

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

Musical score for the fourth system, measures 73-74. The piano accompaniment features sixteenth-note patterns in measure 73 and a melodic line in measure 74.

First system of the musical score. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have a long melisma starting at measure 75. The piano accompaniment consists of sustained chords. Dynamics are marked *ff* (fortissimo) and *p* (piano).

Second system of the musical score. It continues the vocal staves and piano accompaniment from the first system. The piano part includes a first ending bracket labeled '1.'.

Third system of the musical score, featuring vocal staves with lyrics and piano accompaniment. The lyrics are: "a, fo - ve - ri gra - ti -" for the vocal parts and "a, con - fo - ve - ri gra - ti -" for the bass part. The piano accompaniment includes sixteenth-note patterns with sixteenth rests. Dynamics are marked *ff* and *p*.

Fourth system of the musical score, primarily consisting of piano accompaniment. It features six staves with sixteenth-note patterns and sixteenth rests, marked with '6' above the notes. Dynamics are marked *ff* and *p*.

77

*ff* *ff* *p*

*ff* *ff* *a2*

77

*ff* *ff* *ff*

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

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

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

a, fo - ve gra - ti -

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

77

*ff* *ff* *ff* *sf* *sf* *sf*

81

81

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

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

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

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

81

85 *tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tr*

85 *tutta forza*

a.

a.

a.

a.

a.

85 *tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

*tutta forza*

# Nr. 9 Quartetto

senza accompagnamento

Andante (♩ = 72)

Soprano I

Soprano II

Tenore

Basso

Soi

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

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

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

7

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

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

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

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

14

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

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

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

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

sotto voce

sotto voce

sotto voce

sotto voce

21

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

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

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

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

28

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

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

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

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

36

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

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

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

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

43

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

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

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

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



50 *ff* *ff* *ff* *ff* sotto voce

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

57 *ff* *ff* *ff* *ff*

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

63 sotto voce

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

70 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

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

# Nr. 10 Finale

Allegro (♩ = 144)

Flauti I,II  
a2  
ff

Oboi I,II  
ff

Clarineti I,II  
in Si<sup>b</sup>/B  
ff

Fagotti I,II  
ff

Corni  
I,II in Mi<sup>b</sup>/Es  
ff

III,IV in Do/C  
ff

Trombe I,II  
in Do/C  
ff

Tromboni  
ff

Timpani  
Re-Sol/d-G  
ff

Soprano I  
ff  
A - men,

Soprano II  
(Alto)  
ff  
A - men,

Tenore  
ff  
A - men,

Basso  
ff  
A - men,

Violini  
I  
ff

II  
ff

Viole  
ff

Violoncelli  
ff

Contrabbassi  
ff

6

*ff*

*ff*

*ff*

*ff*

*ff*

a2

*ff*

a2

*ff*

a2

*ff*

*tr*

6

*ff*

*ff*

a - men,

*ff*

a - men.

*ff*

a - men.

*ff*

a - men.

8

*ff*

a - men,

*ff*

a - men.

*ff*

a - men.

6

*ff*

*ff*

*ff*

*ff*

*ff*

13  
 Musical score for the first system, measures 13-16. It features a vocal line with lyrics "a2" and "f" and a piano accompaniment with "f" and "a2" markings.

Musical score for the second system, measures 17-20. It consists of empty staves for vocal and piano parts.

13  
 Musical score for the third system, measures 21-24. It includes vocal lines with lyrics "In sem-pi-ter - na a, men, a" and "In sem-pi-ter - na sae - cu - la, a - men, a" and piano accompaniment with "f" and "A" markings.

13  
 Musical score for the fourth system, measures 25-28. It features piano accompaniment with "f" markings.

First system of musical notation. It includes a vocal line with a fermata and a dynamic marking of *f*. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A second vocal line is also present, with a dynamic marking of *f* and a first ending bracket labeled "I.".

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a first ending bracket labeled "I." and a dynamic marking of *f*.

Third system of musical notation, including lyrics. The lyrics are: "men, a - men, a - men, in sem-pi - ter - na sae - cu - la, a - men, a". The piano accompaniment continues with a dynamic marking of *f*.

Fourth system of musical notation, primarily piano accompaniment. It includes a dynamic marking of *f* and continues the musical texture established in the previous systems.

24

*f* *a2*

24

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

24



34

*tr*

34

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

34



39

39

la, in ser-  
cu a, a - men, a

em-pi na sae - cu - la, a

*tr*

*a2*

*p*

39

la, in ser-  
cu a, a - men, a

em-pi na sae - cu - la, a

*tr*

*a2*

*p*

39

39

la, in ser-  
cu a, a - men, a

em-pi na sae - cu - la, a

*tr*

*a2*

*p*

*sf*

44

*ff*

*ff*

*tr*

*ff*

44

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

men, i - a - men,

men, in sem-pi-

men, a

*ff*

44

*ff*

*ff*

*ff*

*sf*

49

Musical score for measures 49-53. The system includes a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 54-58. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 59-63, featuring piano accompaniment. A trill (tr) is indicated over a note in measure 60.

49

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

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

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

- men, a - men, a - men,

Musical score for measures 64-68 with Latin lyrics. The system includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

49

Musical score for measures 69-73, featuring piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a forte (sf) dynamic marking.

54

54

la, men, a - - -

sae cu - la, a -

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

a men, a - - -

54

58

58

58

63

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

*tr*

63

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

men - men, a - men, a -

me - sem-pi - ter - na, in sem-pi - ter - na, in sem-pi - ter - na, in sem-pi - ter -

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

63

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

67

*pp*

1.

*pp*

*pp*

*fp*

*fp*

a2

*fp*

a2

*fp*

67

*p*

na, a

*p*

men, a

8

*p*

na,

*p*

67

*pp*

*pp*

*pp*

*f pp*

*fp*

72

*p*

*a2*

*p*

*p*

*p*

72

men, in sem-pi-ter - na

men, in sem-pi-

men,

men,

*p*

*p*

*p*

*p*



77

*cresc.* *a2* *f* *ff*

*cresc.* *a2* *f* *ff*

*cresc.* *a2* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *sf* *sf*

*cresc.* *f* *sf* *sf*

*cresc.* *a2* *f* *sf* *sf*

*cresc.* *a3* *f* *sf* *sf*

*tr* *tr*

77 *cresc.* *ff* *ff*

*cresc.* sae cu - la, a - men,

*cresc.* ter - cu - la, a -

8 *cresc.* in se - er - na s - cu - la, a -

77 *cresc.* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *ff*

82

82

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

82

div.

87

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

87

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

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

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

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

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

87

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

91 **ff**

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

91 **ff** *unis.*

96

*cresc.* *a2* *f* *ff*

*cresc.* *a2* *f* *ff*

*cresc.* *a2* *f* *ff*

*cresc.* *f* *ff*

*cresc.* *f* *sf* *sf*

*cresc.* *f* *sf* *sf*

*cresc.* *f* *sf* *sf*

*cresc.* *a3* *f* *sf* *sf*

*f* *ff* *tr* *tr*

96 *cresc.* *f* *ff*

sae - cu - la, a - men.

*cresc.* *ff*

ter - cu - la, a -

*p cresc.* *ff*

8 in se - er - na sae - cu - la, a -

*p cresc.* *ff*

96 *cresc.* *f* *ff*

*cresc.* *f* *ff*

*p cresc.* *f* *ff*

*cresc.* *f* *ff*

*p cresc.* *f* *ff*

101

101

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

101

div.

106

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*a2* *p* *cresc.* *f*

*p* *cresc.* *f*

106

*p* *cresc.* *f*

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

*p* *cresc.* *f*

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

*p* *cresc.* *f*

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

*p* *cresc.* *f*

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

106

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

110 *ff*

*ff*

a2

*ff*

tr

110 *ff*

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

na, - - - na, a - - -

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

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

110 unis. *ff*



114

*ff*  
a2  
*ff*

*ff*  
a2  
*ff*

*ff*  
tr

114

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

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

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

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

114

*ff*

*ff*

*ff*

*ff*

*ff*

117

na, in sem-pi - na.

men.

na.

men.

117

117

121 Andantino moderato (♩ = 132)

*a2*  
*pp* *pp*

121 Andantino moderato (♩ = 132)

*sotto voce*  
A - men,  
*sotto voce*  
A - men,  
*sotto voce*  
A - men,  
*sotto voce*  
A - men,

121 Andantino moderato (♩ = 132)

*pp* *pp*

pp

pp

129

a - men, - men, a

pp

129

pizz.

pizz.

pizz.

pizz.

arco

p

I. Tempo – animato

136

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*tr*

136 I. Tempo – animato

*ff*

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

men, - - - a - - -

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

men, - - -

*ff*

*ff*

*ff*

*ff*

136 I. Tempo – animato

*ff* arco

arco

*ff* arco

*ff* arco

*ff* arco

*ff* arco

*ff* arco

*ff* arco

*ff* arco

140

a2

tr

140

na

a

140

144

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

men,

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

men,

144

*a2*

*tr*

Carus

Detailed description: This is a musical score for a piece titled 'Carus'. The score is divided into three systems. The first system (measures 144-147) features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment has a treble and bass staff. The second system (measures 148-151) continues the vocal and piano parts. The third system (measures 152-155) features a more complex piano accompaniment with multiple staves. A large, stylized watermark 'Carus' is overlaid on the score. The key signature is B-flat major, and the time signature is 4/4.

148

a2

tr

148

na

a

148



152

152

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

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

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

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

152

155

*sf sf*

*sf sf*

*sf sf*

*sf sf*

*sf sf*

*sf sf*

*tr*

155

men, men.

men, men.

men, men.

men, men.

155

*sf sf*

*sf sf*

*sf sf*

*sf sf*

Musical score system 1, measures 158-162. It features four staves with a piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The music is in a minor key. Dynamics include *sf* (sforzando) and accents. There are fermatas over the final notes of measures 161 and 162.

Musical score system 2, measures 163-167. It features four staves with a piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The music continues with complex rhythmic patterns and dynamics like *sf*. There are accents (*a2*) and a trill (*tr*) in the final measure.

Musical score system 3, measures 168-172. It features four staves with a piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The music is mostly rests, indicating a section where the instrument is silent.

Musical score system 4, measures 173-177. It features five staves with a piano accompaniment. The first two staves are in treble clef, and the last three are in bass clef. The music is in a minor key and includes a complex rhythmic pattern in the second staff. Dynamics include *sf* and accents.

# Kritischer Bericht

## I. Quellen

Für die Neuausgabe wurden vier Quellen herangezogen. Hauptquelle unserer Edition ist die Erstaussgabe.

**EA:** Erstaussgabe der Partitur, erschienen zum Jahreswechsel 1841/42 im Verlag E. Troupenas & C<sup>ie</sup>, Paris. Ein Exemplar davon befindet sich unter der Signatur H. 2057. o in der British Library, London. EA umfaßt 146 Seiten und trägt die Platten-Nummer „T.1249“. Das Titelblatt lautet: „STABAT MATER / à Quatre Voix / ET CHOEUR / Avec Accompagnement d'Orchestre / Dédié à Son Exc.<sup>e</sup> M.<sup>r</sup> Emmanuel Fernandez Varela / Commissaire Général de la Croisade / PAR / G. ROSSINI / A Lafout / [Es folgen Preise und weitere Verlagsangaben]“

Die Partitur ist wie folgt angeordnet (von oben nach unten, in originaler Schreibweise): *Flutes. / Hautbois. / Clarinettes en Sib. / Cors en SOL. / Cors en Mib. / Trompettes en Sib. / Bassons. / Trombones. / Timbales en SOL. / Violons. [zwei Systeme] / Altos. / SOLI. [geschweifte Klammer um die folgenden vier Systeme:] Soprano 1<sup>o</sup>. / Soprano 2<sup>o</sup>. / Tenore. / Basso. / CORO. [geschweifte Klammer um die folgenden vier Systeme:] Soprano 1<sup>o</sup>. / Soprano 2<sup>o</sup>. / Tenore. / Basso. / Violoncelles. / Contre-Basses. Die Sopranstimmen sind im Sopranschlüssel, der Tenor im Tenorschlüssel notiert.*

Als Stichvorlage diente Troupenas A;<sup>1</sup> in der Bogensetzung und verschiedenen Dynamikangaben allerdings weicht EA an manchen Stellen von A ab.

**A:** Autographe Partitur Rossinis, aufbewahrt in der British Library, London (GB-Lbl), unter der Signatur Add. 43970. Sie ist mit Tinte geschrieben, undatiert, ohne Titelblatt und umfaßt 193 Seiten, die von dem Komponisten je Nummer (Nummernangabe autograph) bogensweise gezählt und von fremder Hand nachträglich teilweise durchgelappt und paginiert wurden. Auf Seite 1 oben steht: *Stabat Mater a Quattro voci e Coro / G. Rossini*

Die Seitenverteilung der einzelnen Nummern des Manuskript ist (Seiten- und Systemzählung vom Herausgeber):

- Nr. 1: S. 1–27, Hochformat, 26 Systeme
- Nr. 2: S. 29–50, Querformat, 14 Systeme
- Nr. 3: S. 53–66, Querformat, 16 Systeme
- Nr. 4: S. 69–73, Querformat, 16 Systeme
- Nr. 5: S. 89–102, Querformat, 20 Systeme
- Nr. 6: S. 93–142, Querformat, 16 Systeme
- Nr. 7: S. 13–154, Querformat, 12 Systeme
- Nr. 8: S. 143–172, Querformat, 20 Systeme
- Nr. 9: S. 163–175, Querformat, 20 Systeme
- Nr. 10: S. 167–209, Querformat, 20 Systeme

Die Formatunterschiede des benutzten Papiers (Nr. 1 und Nr. 5–9 Hochformat, Nr. 2–4 und 10 Querformat) entsprechen dabei genau den beiden Kompositionsstadien des *Stabat Mater*: 1831/32 für die Komposition von Nr. 1 und 5–9 sowie 1838/41 für die Komposition von Nr. 2–4 und 10.

Die Partitur ist wie folgt angeordnet (von oben nach unten, in originaler Schreibweise): *Violini [zwei Systeme] / Violo / Flauti / Oboi / Clarinetti in B / 4 Corni [geschweifte Klammer um die folgenden zwei Systeme:] In G / In Eb / Trombe in B / Fagotti / Tromboni / Timpani in G / Soli [geschweifte Klammer um die folgenden vier Systeme:] Soprano 1<sup>o</sup>. / Soprano 2<sup>o</sup>. / Tenore / Basso / Coro [geschweifte Klammer um die folgenden vier Systeme:] Soprani 1 / Soprani 2 / Tenori / Bassi / Violoncelli / Contrabassi. Die Sopranstimmen sind im Sopranschlüssel, der Tenor ist im Tenorschlüssel notiert.*

A ist vermutlich die Erstniederschrift (in Rossinis Terminologie die „Urschrift“). Die meisten der wiederholten Abschnitte sind als „Come Sopra“ notiert (vgl. Abb. 3); Pausen bei nicht spielenden Instrumenten fehlen grundsätzlich; bei parallel geführten Instrumenten ist nur ein Instrument ausgeschrieben, weitere werden durch „col.“ verlangt. An vereinzelt Stellen wurde zudem korrigiert und verschiedentlich geändert. Unzweifelhaft nachträglich eingefügt sind die autographen Metronomangaben.<sup>2</sup>

**B:** Abschrift des *Stabat Mater* von fremder und teilweise auch von Rossinis Hand, aufbewahrt in der Bibliothek des Conservatorio Padre Martini di Bologna (I-Bc) unter der Signatur UU 5. Sie ist undatiert und ohne Titelblatt und umfaßt 209 Seiten, die je Stück blattweise paginiert sind. Die Seiten verteilen sich wie folgt auf die einzelnen Nummern:

- Nr. 1: S. 1–27, Hochformat, 26 Systeme
- Nr. 2: S. 29–53, Querformat, 14 Systeme
- Nr. 3: S. 55–73, Querformat, 16 Systeme
- Nr. 4: S. 75–98, Querformat, 16 Systeme
- Nr. 5: S. 99–102, Querformat, 20 Systeme
- Nr. 6: S. 103–142, Querformat, 16 Systeme
- Nr. 7: S. 143–154, Querformat, 12 Systeme
- Nr. 8: S. 155–172, Querformat, 20 Systeme
- Nr. 9: S. 173–175, Querformat, 20 Systeme
- Nr. 10: S. 177–209, Querformat, 20 Systeme

Die Partitur ist wie folgt angeordnet (von oben nach unten, in originaler Schreibweise): *Violini [zwei Systeme] / Violo / Flauti / Oboe / Clarini Bfa / Corni [zwei Systeme:] / Corni in Efa / Trombe Bfa / Fagotti / Tromboni / Timpani in Sol / Soli [geschweifte Klammer um die folgenden vier Systeme:] Soprano 1<sup>o</sup>. / Soprano 2<sup>o</sup>. / Tenore / Basso / Coro [geschweifte Klammer um die folgenden vier Systeme:] Soprano 1<sup>o</sup>. / Soprano 2<sup>o</sup>. / Tenore / Basso / Violoncelli / And.<sup>no</sup> Mod.<sup>no</sup>. [!]. Die Sopranstimmen sind im Sopranschlüssel, der Tenor ist im Tenorschlüssel notiert.*

Vorlage für die Abschrift B war eindeutig A: Sie ist seitengleich abgelesen bis Seite 38 (eine weitere Seitengleichheit verhinderte das platzkostende Ausschreiben der Come-Sopra-Stellen); die in A nachgetragenen Metronomzahlen jedoch fehlen. Das weist darauf hin, daß B nicht eigens für die Aufführungen des *Stabat* in Bologna im März 1842 angefertigt worden sein kann. Die Anfertigung muß früher erfolgt sein und zwar vor dem 24. September 1841 (Zeitpunkt der Metronomnachträge in A). Das mindert – trotz der Ausschreibung der Come-Sopra-Stellen und des Quasi-Reinschriftcharakters – den Quellenwert von B, in die Änderungen und Nachträge letzter Hand eben nicht mehr eingingen.

**K:** Gedruckter Klavierauszug, erschienen im Verlag Troupenas & C<sup>ie</sup>, Paris, Anfang 1842, Platten-Nummer „T. 1106 (No. 1–10)“, verfaßt von Théodore-François-Joseph Labarre (1805–1870), einem damals weithin bekannten Pariser Harfenisten und Komponisten. Ein Exemplar von K befindet sich unter der Signatur Vm<sup>1</sup> 551 in der Musikabteilung der Bibliothèque Nationale, Paris (F-Pn). Es umfaßt 77 Seiten; das Titelblatt ist als Abb. 1 in der vorliegenden Ausgabe wiedergegeben.

<sup>1</sup> Vgl. dazu Rossinis Brief vom 24. September 1841, zit. im Vorwort S. V, sowie die in EA auftretende doppelte Seitennumerierung, die genau der Come-Sopra-Setzung an dieser Stelle in A entspricht.

<sup>2</sup> Vgl. Rossinis Brief vom 24. September 1841.

II. Zur Edition

Die Neuausgabe folgt EA, da davon auszugehen ist, daß deren Drucklegung vom Komponisten überwacht wurde. Bei Fehlern oder Unklarheiten in EA wurde zur Klärung in erster Linie auf A zurückgegriffen, gelegentlich auch auf B und K. Alle Eingriffe des Herausgebers in EA sind in den Einzelanmerkungen nachgewiesen, sofern sie nicht im Notentext diakritisch gekennzeichnet sind.

Die vorliegende Edition folgt bezüglich der Partituranordnung, der Schlüsselung, der Setzung von Balken und Akzidentien, der Schreibweise dynamischer Angaben sowie Orthographie und Trennung des Gesangstextes der heutigen Editionspraxis. Doppelt gehalste Noten bzw. Stellen mit der Beischrift *Unis.* sind durch *a2* gekennzeichnet; die Bezeichnung *Solo* ist durch *l.* bzw. Pausen in der 2. Stimme ersetzt. Vom Herausgeber hinzugefügte Dynamik und Artikulation erscheint im Kleinstich, ergänzte Crescendo-/Decrescendogabeln und Bögen sind gestrichelt, ergänzte Beischriften kursiv.

III. Einzelanmerkungen

Aufgelistet sind die Abweichungen der vorliegenden Edition zur Hauptquelle EA; dies sind im wesentlichen Auslassungen und Veränderungen gegenüber A. Darüberhinaus sind weitere markante Unterschiede zwischen EA und A verzeichnet (z.T. mit Vergleich zu den Quellen B und K).

Abkürzungen: A, B, EA, K = die entsprechenden Quellen zum *Stabat* (vgl. Kritischer Bericht I); Fl = Flauto, Ob = Oboe, Clt = Clarinetto, Fg = Fagotto, Cor = Horn (mit Angabe der Stimmung), Tr = Tromba, Trb = Trombone, Tp = Timpani, S I/II = Sopran I/II, T = Tenore, B = Basso, VI I/II = Violino I/II, Va = Viola, Vc = Violoncello, Cb = Contrabbasso

Zitierweise: Takt, Instrument/Stimme, Zeichen im Takt (Noten oder Pausen), Quelle, Bemerkung.

Nr. 1 *Introduzione*

Satzbezeichnung

1-2/5-6 Fg Vc  
3/120 Fl 1  
3-4/7-8 Clt  
23 Cor (G) 1

28 Fl, Cb 1  
34 Cor (Es) 1  
34-40 B  
38 Cor (G) 1

40 S I 2  
42 Vc 1  
45 Clt, Fg 1  
49 S I 3-5

50 Ob 1  
50 Cor (G) 1  
51 S I solo 1-2  
57 VI I 1

66 Fg 2  
66-68 Vc, Cb 5, 7, 9  
67 Fg, Cor (Es) 1  
69 Vc, Cb 5, 7, 9

70-71/72-73 Clt  
76/78 Vc 4  
86 Clt I 4-87.1  
89 Soli, Coro 2

94 Ob 3  
105/106 Fl  
107 Fg, Cor (Es), Tr, Trb  
107 Coro 1

107 Vc, Cb 1  
110 Tp 1

A, B: Ohne Crescendo  
EA, K: *INTRODUZIONE*  
Crescendo

EA: Hals nach ...  
sowie Bogen nach ...  
EA: *sf*  
A, B: Bogen nur ...  
A: Ohne Bogen ...  
EA: Bogen ...

EA: *Decrescendo* nur bis 2  
EA: Ohne Bogen  
A: Ohne *p*  
A: Ohne *pp*  
EA: Ohne Bogen  
EA, A: Bogen bis 5  
A: Ohne *p*  
EA, B: Punkte; A: Striche  
A: Ohne *p*  
EA: Ohne Striche  
A: Ohne Bögen  
EA, A: Mit Strich  
A: Ohne Bogen  
A: Ohne *p*  
A: Bogen bis 101.2  
EA: Ohne Bogen  
EA: *Decrescendo* nur 107.3-108.1  
EA: *Decrescendo* bis 3  
EA: *Decrescendo* bis 3; nach 6 *p*  
EA: Ohne *ff*

110 Coro: S I/II, B  
115 Fg, Cor (Es), Tr, Trb  
115 Vc, Cb 1  
115-116 Soli, Coro  
118-119/122-123 Fg, Vc  
120-121/124-125 Clt  
130 Vc 1  
132 Cor (G) 1  
133 Vc 2

Nr. 2 *Aria*

Satzbezeichnung

Tempoangabe

4/5 VI I/II, Va I  
4-6 Va II  
9-16 VI I  
17/41 Fl, Clt, VI I  
17/19/43 Fg  
19 Va 3-5  
19 Va  
19/20 Cor (As)

26/38 T  
29 VI I 1  
31/84 Ob, Clt  
31 Cor (As), Cb  
31 Va  
33/86 Trb, Cb  
36-39 Ob I, Clt I  
43 Va  
45 VI I 1  
48 Fl 2  
48 T

52 VI I 7  
51 Clt I, Cor I (As) 1  
52/81 T 2  
57 Cb 7-12  
59 Fl, Clt, Tr, Trb 1  
60 Ob 1  
60 Ob 4-8  
67 Ob 2, 8

65-68 Va 1  
74/93/103 T

80/88/96/98/106/108 T  
84 Cor (As)  
91 Vc 9  
93 Clt 3  
93/94 Cor (As)  
94 Cor (Es)  
95 VI I 2  
97 VI I 5  
98 Fl

101 Fg I 1  
101 VI II, Va 1  
101/111 T 1  
102/112 Clt I, Fg I  
102/112 Vc  
103 Fg VI II  
103/104 Cor (Es/As)  
104 Fg II 2  
110 Clt 1  
110-113 VI I

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

112 Ob I 1  
119 VI I  
121-123 Clt I  
127 Cb 1-3

EA: *ff* schon bei 1, A: Ohne *ff*  
EA: *Decrescendo* 115.3-116.1  
EA: *Decrescendo* bis 3; nach 6 *p*  
A: Ohne *Decrescendo* und *p*  
A, B, K: Ohne *Crescendo*  
A: Ohne Bögen  
EA: Bogen nur bis 6  
EA: Bogen nach 132 (Systemende)  
EA: Ohne *cresc.*

A, B: Ohne Titel

EA, K: *AIR*

A, K: *Allegro maestoso*

B: *Andantino maestoso*

A: Ohne *pp*

A: Ohne Bogen

A, B: Bogensetzung unklar

EA: Bogen 5-9

EA: Bogen 5-9

EA: Ohne Bogen

EA, A: Bogen 5-9

EA: Ohne Bogen

EA, K: Text: *(contri-)stan-tem*

EA, A: Bogen bis 30.3

EA: Bogen nur bis 3

EA: Ohne *Crescendo*

EA: *Crescendo* erst ab 5

EA: Ohne *tuorza*

EA, A: Bogen 2-3

B: Bogen 5-11; A: Bogen 47-48.1

EA: *ff*

A: *p*

EA: Bogen 1-3

A: Ohne *sf*

A: Bogen nur bis 2

EA: Bogen nur bis 3

A: Ohne Striche

EA: Bogen nur bis 4

EA: Ohne *sf*

EA: Striche; A: Punkte

EA: Jeweils mit Strich

EA, A: *fp*

Text: A, B: *quem me-(rebat);*

EA: *quæ mœ-(rebat);* K: *quæ mœ-(rebat)*

EA, A: Text *cum*

EA: Ohne *Crescendo*

EA: *g*

EA: Ohne *p*

EA: Striche statt Punkte

EA: Striche statt Punkte

EA: Punkt statt Strich

A: Bogen nach 100.4

EA, A: *Crescendo* ab 97.5

EA: Bogen nur 3-6

EA: *fp* bei VI II statt bei Va

EA: Bogen nach 2

EA, A: Bögen 1-2 und 3-4

A: Ohne *smorzando*

EA, A: *p*

EA: Striche statt Punkte

EA, A: *p*

EA: Ohne *ff*

EA: Bögen 110.4-111 (Systemende),

112.1-112.2 und 112.3-112.4

EA: Bogen nur bis 4

A: Ohne *pp*

EA: Bögen 121.3-121.4 und 122.1-123.1

A: Halbe Note

Nr. 3 *Duetto*

Satzbezeichnung

4/6 VI I  
5/50 Ob

A, B: Ohne Titel

EA, K: *DUO*

EA: Punkte; A: Striche

A: Ohne *dolce*

7 Vc, Cb 4-10, 12  
 11 VI II 5, 11  
 12 Vc, Cb 10  
 13 S I  
 14 Ob I  
 14 VI I/II, Va 1  
 15/16/23/24 Vc  
 20 Clt, Fg 3, 6  
 21 Fg I 1  
 21 S II, VI I  
 22 Fg  
 22 S II 2  
 24 Clt 3  
 25 S II  
 27 S I 8  
 29 S I 2  
 29 S II 1  
 29/40 Vc, Cb 1  
 30/41 Cb  
 32 S I 4-5  
 36/37 S I  
 38 Clt 8, 10, 12, 14  
 39 S II  
 40 S II 1  
 43/52 VI I, Vc, Cb  
 43 VI I 7  
 44 S I/II

EA: Punkte; A: Striche  
 EA: Jeweils mit Decrescendo  
 EA: Ohne *f*  
 EA: Ohne Crescendo und *f*  
 EA, A: Bogen ab 1  
 EA: Ohne Strich  
 A: Ohne *arco/pizz*  
 EA: Jeweils Akzent statt Decrescendo  
 EA, A: Bogen bis 22.5  
 EA: Ohne Crescendo und *f*  
 EA, A: *pp* erst bei 6  
 EA: Ohne *pp*; Bogen nach 3  
 EA: Bogen nur bis 6  
 B: Bögen 7-10, 11-14, 15-18 und 19-22  
 EA, K: Ohne *p*  
 EA: Bogen bis 5  
 EA: Bogen bis 30.2  
 A, B: Ohne *p*  
 EA: Ohne Crescendo  
 EA, A, B, K: Zwei Sechzehntel  
 EA: Bögen 36.7-36.14 und 37.1-37.4  
 EA: Punkte; A: Striche  
 EA: Ohne *f*  
 EA: Bogen nur bis 4  
 EA: Punkte; A, B: Striche  
 EA: Akzent  
 EA: Ohne *a piacer*

23-26 S I  
 27-31 S II  
 28-31 T  
 30 S I  
 30 B solo  
 38 S I, T, B  
 38/55 S II  
 41 T  
 50-52 S I  
 54 S II 2  
 58 T 1  
 64-65 B solo

EA: Ohne Bogen  
 EA: Bogen erst ab 28  
 EA: Bögen 28.2-28.5, 29.1-29.2 und 29.2-30.1  
 EA: Ohne Bogen  
 EA: Ohne *ff*  
 EA: Bogen 1-2  
 EA: Decrescendo zwischen 1 und 2  
 EA: Decrescendo zwischen 1 und 2  
 EA: Striche statt Punkte  
 EA: Bogen nur bis 55.1  
 EA: Akzent  
 A, B: Ohne Bogen

Nr. 4 Aria

Satzbezeichnung

10 Tr 1  
 10-12/53-55 Cor (E)  
 16 Va 2  
 16 Cb  
 33 VI I  
 36 Va 1-3  
 37 VI I 1  
 37 Va 1-4  
 37-39 Clt, Cor (E), Vc  
 37-39/80-82 Cor (A), Cb  
 37-39 VI II  
 42 Cb 1  
 43 Fg 1  
 44/47/50 Tp  
 51 VI II, Va, Vc  
 53 Tr 1  
 58-65 Va  
 60-65 VI II  
 63/77/93/107  
 69 Cb 4  
 72-79 Fg Cor  
 80-82 Cor (A)  
 80-82 Vc  
 86 Fg 1  
 87/101 Fg I 1  
 89/103 Fl, Fg I 1  
 90-91 Fl  
 92/106 Va  
 94-95 Fg  
 95 Fg 4  
 95/109 VI II, Va 4  
 98/112 Fl, Clt  
 108 Cor IV (A) 1  
 111 Fg  
 113 Fg I 3-7  
 114 B  
 115 Cb

A, B: Ohne Titel  
 EA, K: *AJR*  
 EA: Bogen nur bis 11.3  
 EA: Ohne Bögen  
 EA: Ohne Akzent  
 EA: Ohne *sotto voce*  
 EA: Ohne Punkte  
 EA: Ohne Punkte  
 EA: Crescendo nur bis 38.5  
 EA: Ohne Punkte  
 EA: Crescendo erst  
 EA: Ohne Crescendo  
 EA: Crescendo  
 EA: Ohne Punkte  
 EA: Ohne Punkte  
 EA: Punkte statt Striche  
 EA: Bogen nur bis 6  
 EA: Bogen bis 54.3  
 EA: Bogen bis 59 und  
 EA: Bögen  
 EA, A, B, K: Text  
 EA: *ff*  
 EA: Bögen 5.1 und 7.1-79.1  
 EA: Ohne Crescendo  
 EA: Crescendo erst ab 81  
 EA: Bogen nach 87.1  
 EA: Bogen nur bis 6  
 EA: Ohne Bogen  
 EA: Ohne *sotto voce*  
 EA: Ohne Bogen  
 EA: *f*  
 EA, A: *sf*  
 EA: *pp* erst bei 2  
 EA: *h'*  
 EA: Ohne Decrescendo  
 EA: Ohne Bogen  
 EA, A: Bogen von 2 nach 7  
 EA: Ohne *tutta forza*

Nr. 5 Coro e Rezitativo

Satzbezeichnung

12 B 1

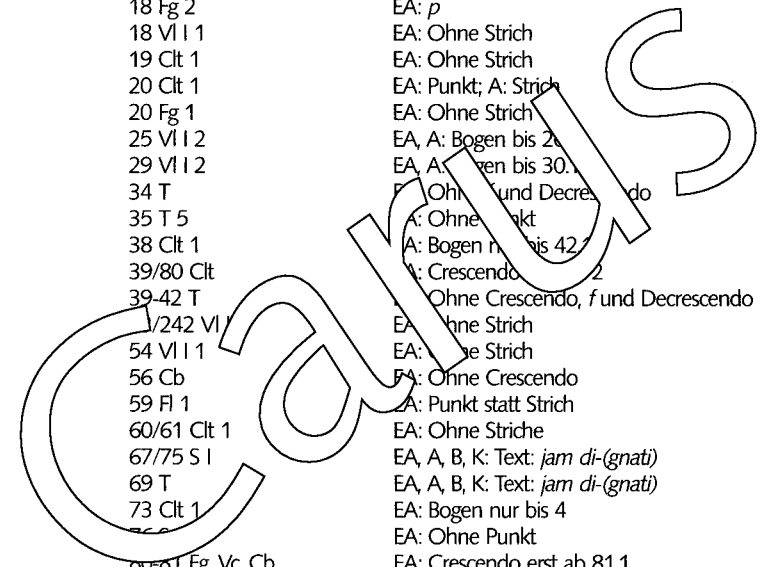
A, B: Ohne Titel  
 EA, K: *CHCEUR ET RÉCIT sans accompagnement*  
 A: Bogen bis 14.1

Nr. 6 Quartetto

Satzbezeichnung

13 VI I 1  
 15/56 VI II 1  
 16 Fl, Ob, Clt 2  
 17/58 Fl, VI II 1  
 17/58/59 VI I 1  
 18 Fg 2  
 18 VI I 1  
 19 Clt 1  
 20 Clt 1  
 20 Fg 1  
 25 VI I 2  
 29 VI I 2  
 34 T  
 35 T 5  
 38 Clt 1  
 39/80 Clt  
 39-42 T  
 41/242 VI I  
 54 VI I 1  
 56 Cb  
 59 Fl 1  
 60/61 Clt 1  
 67/75 S I  
 69 T  
 73 Clt 1  
 76 Cb  
 80-81 Fg, Vc, Cb  
 80-81 S I  
 82-83 Clt, Fg, Va  
 84 S I  
 89 VI I  
 89/247 VI II  
 89-90/247-248 S I  
 99-101 Fg  
 100-101 Cor (Es), Cb  
 107-108 Cor (F/Es)  
 108 Ob, VI II  
 108 Va  
 110 Tr 1  
 110-115 Fg  
 115/116 Fl  
 118 S II 1  
 121-126 Va  
 147-148 Cor III (Es)  
 154-157 Clt  
 155 Clt  
 155 Fg  
 155 V I  
 155 Va  
 157-158 Vc, Cb  
 159 VI I 1  
 161 T, B 1  
 164-165 S II  
 170 S I/II, T, B 2  
 170 VI I 1  
 172 S I/II, T, B 2  
 187 Fg 1  
 187-190 S I  
 187-210 Clt

EA, K: *QUATUOR*  
 EA: Punkt; A: Strich  
 EA: Ohne Strich  
 EA: Bogen nur bis 5  
 EA: Punkte statt Striche  
 EA: Punkt; A: Strich  
 EA: *p*  
 EA: Ohne Strich  
 EA: Ohne Strich  
 EA: Punkt; A: Strich  
 EA: Ohne Strich  
 EA, A: Bogen bis 2  
 EA, A: Bogen bis 30.1  
 EA: Ohne Crescendo  
 EA: Ohne Punkt  
 EA: Bogen nur bis 42.2  
 EA: Crescendo  
 EA: Ohne Crescendo, *f* und Decrescendo  
 EA: Ohne Strich  
 EA: Ohne Strich  
 EA: Ohne Crescendo  
 EA: Punkt statt Strich  
 EA: Ohne Striche  
 EA, A, B, K: Text: *jam di-(gnati)*  
 EA, A, B, K: Text: *jam di-(gnati)*  
 EA: Bogen nur bis 4  
 EA: Ohne Punkt  
 EA: Crescendo erst ab 81.1  
 EA: Ohne Crescendo  
 EA: Ohne Decrescendo  
 EA: Decrescendo statt Akzent  
 EA: Crescendo erst ab 3  
 EA: Crescendo erst ab 4  
 EA: Ohne Crescendo  
 EA: Ohne Bogen  
 EA: Ohne Crescendo  
 EA: Ohne Decrescendo  
 EA: *p* erst am Taktende  
 EA: *p* erst bei 109.1  
 EA: Ohne *ff*  
 EA: Bögen 110.1-112.2 und 113.1-115.1  
 EA: Ohne Decrescendo  
 EA: Bogen nach 119.1  
 EA: Ohne Punkte  
 EA: Ohne Bogen  
 EA: Bögen 154.1-154.2 und 155.1-159.2  
 EA: Crescendo erst ab 156.1  
 EA: Crescendo erst ab 2  
 EA: Crescendo erst ab 3  
 EA: Crescendo erst ab 4  
 EA: Decrescendo bis 158.3  
 EA: Punkt; A: Strich  
 EA, A: Bogen nur bis 162.1  
 EA: Ohne Crescendo  
 EA: Bogen nur bis 171.1  
 EA: Punkt; A: Strich  
 EA: Bogen nur bis 173.1  
 EA: Ohne *pp*  
 EA: Ohne Bogen  
 Bogensetzung: EA: 187.1-196.1;  
 A: 187.1-189 (Systemende),



187-210 Fg  
 195-198 S I  
 209-210 S I/II, T  
 220 T  
 223 S II, B 2  
 229 Cor (Es) 1  
 238 Clt 1  
 238 Fg, VI I, Vc, Cb  
 238 VI II, Va  
 242 S I, T 3  
 272-280 S I  
 274 B 1  
 290 Cb

190 (Systemanfang)-196 (Systemende)  
 und 197 (Systemanfang)-201.1  
 Bogensetzung:  
 EA: 195 (Systemanfang)-196.1,  
 197.1-203.1 und 204.1-210.1;  
 A: 187.1-189 (Systemende),  
 190 (Systemanfang)-196 (Systemende),  
 197 (Systemanfang)-203 (Systemende)  
 und 204 (Systemanfang)-210.1  
 EA: Bogen erst ab 197.1  
 EA: Ohne Bogen  
 EA: Ohne Crescendo  
 EA, A: Bogen nur bis 225.1  
 EA: Bogen nur bis 231.2  
 EA: Crescendo nur bis Taktende  
 EA: Crescendo nur bis 239.1  
 EA: Crescendo nur bis 239.2  
 EA: Ohne Punkt  
 EA: Ohne Bogen  
 EA, A: Bogen nach 275.1  
 EA: Ohne *morendo*

Nr. 7 Cavatina

Satzbezeichnung

4 Clt 1  
 4 Fg  
 7/20/48 Fl 2-4  
 8/21/49 Fl 3-5  
 8-10/49/51 Cb  
 9 Fl 3  
 11/52 Fl  
 12/25/53 Cb  
 14 VI I/II 1  
 14 Va  
 14 Va 3-4  
 16/44 Vc 1  
 18 Fg  
 18 S II 3  
 20-21 S II  
 21 Va  
 22 S II 1-2  
 24 Fl  
 25 S II 6-7  
 30 Cb 4-5  
 31/35 S II  
 31 Vc, Cb 1  
 38 Cor. (E) 1  
 39-40 S II  
 42 VI II 1  
 44 S II 1-2  
 50 VI I 3  
 52-53 Vc  
 53 S II  
 54-55 Ob I

A: Aria  
 B: Ohne Titel  
 EA, K: CAVATINE  
 A: Mit Punkt  
 EA: Bogen nur bis 5.3  
 A: Ohne Akzente  
 A: Ohne Punkte  
 EA: Ohne Punkte  
 EA: Ohne Strich  
 EA: Crescendo nur bis Taktende  
 EA: Ohne Crescendo  
 EA: Ohne Punkt  
 EA: Ohne *pp*  
 EA: Ohne Bogen  
 A: Mit Punkt  
 EA: Ohne *Solo*  
 EA, K: Punkt und Akzent  
 EA: Ohne *f* und *Decrescendo*  
 EA: Ohne *Decrescendo*  
 EA: Ohne *pp*  
 EA: Crescendo bis 25.1  
 EA: Ohne Bogen  
 EA: Ohne *pp*  
 EA: Crescendo  
 EA: Ohne Crescendo  
 EA: Ohne Punkt  
 EA: Ohne Bogen  
 EA: Punkt; A:  
 EA: Ohne *pp*

Nr. 8 Aria e Coro

Satzbezeichnung

3/5/25/57 Vc/Cb 1  
 12-13 Vc  
 13 Vc 1  
 15/47 S I solo 6  
 15 VI I 14-18, 21-24  
 19-21/51-53 Cor (F)  
 22/54 Fg 1  
 22/54 S I solo 1-3  
 22/54 VI I/II  
 23/55 Fg 1  
 25/57 VI I/II 1  
 27/59 VI I/II 1  
 30 Fl 2  
 33 Fg 4

A, B: Ohne Titel  
 EA, K: AIR ET CHOEUR  
 EA: Punkte statt Striche  
 EA: Ohne Bogen  
 EA: Punkt statt Strich  
 EA: *sotto voce*  
 EA: Ohne Punkte  
 EA: Ohne Bogen  
 EA, A: *f*  
 EA: Ohne Bogen  
 EA: Ohne Punkte  
 EA, A: *ff*  
 EA: Punkte statt Striche  
 EA: Ohne Strich  
 EA: Bogen nach 31.1  
 EA: Bogen erst ab 34.1

35 S I solo  
 35 VI I/II 1  
 35/39 Vc 2-6  
 36/38/68/70 S I solo  
 36-41/45-49/68 VI I  
 36/38/45-47/49 Vc  
 37 Ob  
 42 Fg  
 42-43 S I solo  
 42 Va  
 44 Clt, Fg, Cor, Archi 1  
 44 Cor (F) 1  
 44 S I solo 6  
 53 Cor (C), Cb  
 63-66 Vc/Cb 1  
 64-66 Cor (C) 1-3  
 65-67 Fg 1  
 67 VI I 7-8  
 67 Vc 2-6, 14-18  
 68 S I 1  
 74 Cor (C) 1, 3, 5, 7  
 74 S I solo, VI II  
 74-76 S I solo  
 74-75 Cb  
 75 Clt, Fg  
 77-84 T

EA: *sotto voce*  
 EA: Ohne Strich  
 EA: Mit Punkten  
 EA: Bogen 1-3  
 EA: Ohne Punkte  
 EA: Ohne Punkte  
 A: Ohne *dolce*  
 EA: Crescendo erst ab 3  
 EA: Ohne Crescendo, *ff* und *Decrescendo*  
 EA: Ohne Crescendo  
 A: Ohne *p*  
 EA: Bogen nur bis 2  
 EA: Akzent statt *Decrescendo*  
 EA: Ohne Crescendo  
 EA: Punkte statt Striche  
 EA: Ohne Bogen  
 EA: Punkte statt Striche  
 EA: Ohne Bogen  
 EA: Mit Punkten  
 EA: Bogen nur bis 68.6  
 EA: Hals jeweils nach oben und unten  
 EA: Ohne Crescendo  
 EA: Bögen 74.1-75.10 und 76.2-76.6  
 EA: Ohne Crescendo, *ff* und *Decrescendo*  
 EA: *Decrescendo* nur bei 3  
 Bogensetzung: A: 77.3-78.1 und 81.3-82.1  
 EA: 77.3-77 (Systemende), 78.1  
 79.1-80.1, 81.3-82.1 und 83.1-84.1  
 EA: Ohne Bogen  
 EA: e"  
 EA: Bogen bis 1  
 EA: Ohne Bogen  
 EA: Ohne *tutta forza*  
 EA: Ohne Punkte

78/82 VI I 4-5  
 79 Cor I (F) 1  
 83 Cor (F) 1  
 83-84 Tr  
 85 Cb  
 85/86 VI I, Vc

Nr. 9 Quartetto

Satzbezeichnung

5 S II, T 2  
 9-13 S I  
 18 T 3  
 20 S II, T, B  
 23-24 S II, B  
 25-27 S I  
 28 S I 1-3  
 34 S I 1  
 34 S I 2  
 34 T 1  
 37 S I/II  
 39 T, B I  
 40-42 S I  
 44-45 S I  
 44-45 B  
 48.4-53.1/57.4-62.1  
 64 T 1  
 67-68 T

A: QUATUOR Sans accompagnement  
 A: Bogen nur bis 8.3  
 EA: Ohne Bögen  
 EA: A: Bogen nach 19.1  
 EA: Crescendo nur 3-4  
 EA: Bögen 22.3-4, 23.3-4 und 24.1-2  
 EA: Bogen nur 24.1-24.2  
 EA: Bögen 25.2-25.5 und 26.1-26.3  
 EA: Ohne Bogen  
 EA: Bogen nur bis Taktende (Systemende)  
 EA: g'  
 EA: Bogen nur bis 2  
 EA: *Decrescendo* ab 1  
 A: *f*  
 EA: Bögen 40.2-40.3 und 41.1-42.4  
 EA: Bögen 44.1-44.4 und 45.1-45.2  
 EA: Bogen nur 45.1-45.2  
 A: Text: *Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si glo-ri-a*  
 EA: Bogen nur bis 65.1  
 EA: Ohne Bogen

Nr. 10 Finale

Satzbezeichnung

1/5/9 Archi  
 15 Fg 2  
 16 Va 1-8  
 17 VI II 2-4  
 21 VI I 2-4  
 21 Vc 2-5  
 21/22 Fg  
 22 VI I 1-4  
 23 Cor (Es) 1  
 25 Trb, Vc, Cb 2-4  
 27 Fl 1  
 27 Ob 1

A, B: Ohne Titel  
 EA, K: FINAL  
 EA: Punkte; A: Striche  
 EA: Bogen nur bis 16.4  
 EA: Punkte; A: Striche  
 EA: Punkte; A: Striche  
 EA: Punkte; A: Striche  
 EA: Punkte; A: Striche  
 EA: Punkte; A: Striche  
 EA: Ohne Striche  
 EA: Ohne Bogen nach 24.1  
 EA: Punkte; A: Striche  
 EA: Bogen nur bis 28.2  
 EA, A: Bogen nur bis 28.2

30/32/36/38 Tp 5-7	EA: Punkte; A: Striche
31 Tr 1	EA: Bogen nach 32.1
46 Cor (Es) 1	EA: Bogen bis 47.1
47 Trb	EA: Ohne Bogen
48 Cor (Es) 1	EA: <i>sf</i>
49 Cor (Es) 1	EA: <i>ff</i>
49/51/53 Tp 5-7	EA: Punkte; A: Striche
56 VI 6	A: <i>c'</i>
59 Cb 2-4	EA: Punkte; A: Striche
61 Cor (Es) 2	EA, A: Bogen nach 62.2
62/79/98 Tp 3-5	EA: Punkte; A: Striche
63 VI II, Cb	EA: Ohne <i>tutta forza</i>
65/66/116 Trb III 1-8	EA: Mit Punkten
67 VI I 1	EA: Ohne Strich
71 VI I 1	EA: Bogen nur bis 75.1
76 Fg, Vc	EA: <i>p</i> erst bei 2
76/95 VI I/II	EA: Punkte; A: Striche
77/96 Cb 3-5	EA: Punkte; A: Striche
78/97 S II, VI II 4	EA: <i>c'</i>
78/97 S II, VI II 8	EA: <i>g'</i>
79/98 Cb	EA: Punkte; A: Striche
80/99 Tr, Trb 1	EA, A: <i>ff</i> und <i>sf</i>
80/99 Tp 1	EA: Ohne <i>ff</i>
87/106 Cb 5-7	EA: Punkte; A: Striche
88/107 Cb 4-6	EA: Punkte
89/108 Cor (C), Cb	EA: Ohne <i>cresc.</i>
90-91/109-110 Cor (Es/C)	EA: Ohne <i>f</i> und <i>ff</i>
91/110 Cb	EA: Ohne <i>ff</i>
91-94/110-113 VI I/II, Va	EA: Punkte; A: Striche
91-92/110-111 Vc	EA: Punkte; A: Striche
91-92/110 Cb	EA: Punkte; A: Striche
116-117 Vc, Cb	EA: Punkte; A: Striche
117 Trb I/II 1-2	EA: Ohne Bogen
119-120 Trb	EA, A: Ohne Bogen
119 Cb 3-5	EA: Punkte; A: Striche
120 Trb	EA: Ohne Decrescendo
121/122/125/126 Fg, Vc	A, B, K: Ohne Crescendo
121-128 Vc	EA: Bögen 121.1-122.6, 123.1-124.1, 125.1-126.6 und 127.1-128.1
133 Fg, Vc 1	EA: Bogen nur bis 133.6
136 Fl, Ob, Clt, Tr, Trb 1	EA: <i>sf</i>
136 Cor (Es) 1	EA: Ohne <i>ff</i>
136 Cor (C) 2	EA: <i>f</i>
136 Cor (C) 2	EA, A: Bogen
136-137/144-145 Vc, Cb	EA: Punkte; A: Striche
145 S II 1	EA: Punkte; A: Striche
145 T 2	EA: Punkte; A: Striche
151 Tp	EA: Punkte; A: Striche
155 Cor (C) 2	EA: Punkte; A: Striche
156 VI I 1-6	EA: Punkte; A: Striche
156/158 Vc, Fg	EA: Punkte; A: Striche
157/159 Vc, Fg	EA: Punkte; A: Striche
158 VI I 3-6	EA: Punkte; A: Striche
160 VI I 3-7	EA: Punkte; A: Striche
163 Tp 1	EA: Punkte; A: Striche
163 Cb 1	EA: Punkte; A: Striche

Carus