

Gioachino
ROSSINI

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

Klavierauszug · **XL** · Vocal score
Paul Horn



Carus 70.089/04

Vorwort

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

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

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

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

Hohenschäftlarn, Februar 1994

Klaus Döge

Foreword

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

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

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

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

Hohenschäftlarn, Februar 1994
Translation: John Coombs

Klaus Döge

Stabat Mater

Nr. 1 Introduzione (Soli e Coro)

Gioachino Rossini

1792–1868

Klavierauszug: Paul Horn (1922–2016)

Legni:
Flauti
Oboi
Clarinetti
Fagotti
Ottoni:
4 Corni
2 Trombe
3 Tromboni
Timpani
Archi

Andantino moderato (♩ = 132)

7 Legni

14 Clt, Vc

18

21 Clt

24

pp

f

pp

Fag, Vc

Archi pizz

Trb

Cor

Timp

Archi

rinf.

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26

29

32

Soprano I

Soprano II (Alto)

Tenore *sotto voce*

Basso *sotto voce*

Sta - bat Ma - ter do - lo - ro

pp

Fag, Vc

37

Ma - ter do - sa.

ro - sa.

sa.

Fag

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42 Solo *p*

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

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

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

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

+Archi

Vc

46

jux - ta cru - cem la - cri

jux - ta cru - cem la - sa.

jux - ta cru - cem la cri sa.

jux - ta cru - cem la mo - sa.

Fl, Cl, VI

p

50 Solo e Coro *sotto voce*

Solo e Coro *sotto voce*

Solo e Coro *ent.*

Sta do - - lo - ro - sa

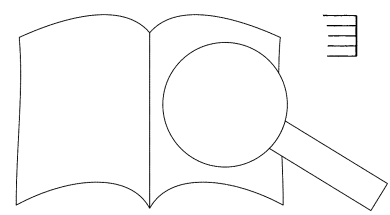
Sta ter do - - lo - ro - sa

Ma - ter do - - lo - ro

.a - bat Ma - ter do - - lo - ro

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54

Solo

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

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

cru - cem la - cri - mo - sa,

la - cri - mo - sa,

Archi, Ob, Clt

Archi

58 Solo e Coro

ff

dum pen - de - at

dum pen - de - b.

dum pen - at

dum pen - bat

Tutti

60

Fi

Fi

Fi

li - us.

us.

us.

li - us.

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Fl
Clt
VII
Fag
smorzando
pp

Fl
Clt
VII
Fag
Solo
p
Archi

Fl
Clt
VII
Fag
p
lo - ro - - sa jux - - ta

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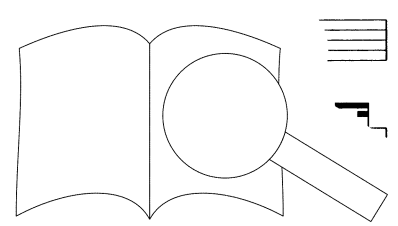
8 cru - - cem la - - cri - mo - sa,

Solo
dum pen - de - bat, dum pen
Solo
dum pen - de - bat, dum oat,
8
dum pen - de - bat, de - bat,

Archi, Clt Fl

Solo e Cc
- de - bat Fi - li -

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83 Solo e Coro

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

Solo e Coro

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

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

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

Tutti

f

87 *tutta forza* *p* Solo

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

tutta forza *p* bat

tutta forza *p* - bat

tutta forza *p* - bat

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

tutta forza

+Archi

Fag Vc

92

Ma - - lo - ro - sa

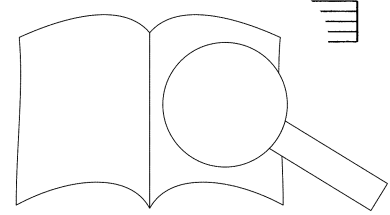
Ma do - - lo - ro - sa,

do - - lo - ro - sa

ter do - - lo - ro

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jux - ta cru - cem la - cri -

jux - ta cru - cem la - cri -

jux - ta cru - cem la - cri -

mo - sa, dum pen - de

mo - sa, dum pen - bat

mo - sa, dum - bat

Fi - li

(Coro) ta cru - cem

jux - ta cru - cem

us, jux - ta

us, (Coro)

Coro *ff* jux - ta cru -

Tutti ff

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la - - cri - - mo - -

la - - cri - - mo - -

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

mo - - sa, la - - cri - - mo - -

- - sa, dum pen -

- - sa, dum r *al* *ttu*

- - sa, dum bat

- - sa, dum de - bat

pp

sotto voce

Solo Jlo e Coro

Fi - li ta cru - - cem

Solo e Coro

Fi jux - ta cru - - cem

Solo e Coro

us, jux - ta

Solo e Coro

li - us, jux - ta cru - - cem

ff

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

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

p

Fag,Vc

do - lo - ro
 do -
 la - cri - mo - sa,
 la - cri - mo - sa,

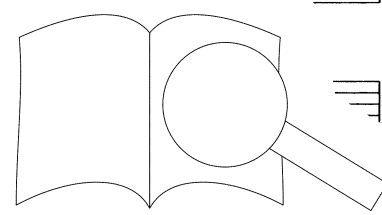
Coro *sotto voce*
 Solo *sotto voce*

Solo *sotto voce*

Solo *sotto voce*

Legni

Fag,Vc



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126

Solo e Coro

Musical score for measures 126-132. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The lyrics are: *dum pen - - de - - bat Fi - - li -*. Instrument labels include *Archi pizz*, *Clt, Vc*, *Trb*, *Cor*, and *Fag, Vc*. Dynamics *p* and *p* are indicated.

133

Musical score for measures 133-135. It includes vocal staves with the lyrics *us.* and piano accompaniment. Instrument labels include *Tutti* and *Va, Vc*. Dynamics *p* and *cresc* are indicated.

136

Musical score for measures 136-140. It includes piano accompaniment. Instrument labels include *Cor* and *Fag, Vc*. Dynamics *dolce* and *VII* are indicated.

Nr. 2 Aria (Tenore)

Allegretto maestoso (♩ = 100)

Tutti

ff

Va

VII

pp

tr

Vc

pizz

8

pp

Archi, Corni

dolce

VII

Vc col VII

13

ff

17

Tutti

pp

Archi, Corni

21

Tenor

a - ni - mam ge - men tri -

col VII

26

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

30

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

f *f* *f* *ff*

Fl. Tutti *tutta forza*

34

a - ni - mam in - tem,

37

con - - tam et do -

40

per - trans - i - vit i -

pp

Fag, Vc, Va

us. O quam tri - stis et af -

fli - cta fu - it il -

be - ne - di - it

il - la di - cta Ma - ter,

Clf Ob, Clt

- ter u - ni - ge - ni -

61

O quam tri - stis et af -

64

fli - cta fu - it il - la

67

be - ne - di - cta Ma - ter,

70

Ma - ni - ge - ni - ti!

a piacere

Ob, Clt

col canto

74

- re - bat et do - le -

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

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

f *f* *f* *ff*

Fl. *f* *tutta forza* Tutti

me - bat, dum de - bat

na - nas in - cly -

Quae mae - re - bat et do - tre -

p VII

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

de - bat na - ti poe - nas

Tutti

ff *fp*

in - cly - ti. et do -

Clt

pp

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

+Ob

vi - de - bat na - ti poe

Tutti

ff

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111

nas in cly ti,

fp

p

Cl

VII pizz

114

na - ti poe -

Legni VII pizz Legni

pp

118

nas in cly ti.

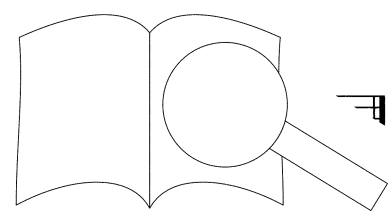
Archi

pp

122

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Nr. 3 Duetto (Soprano I e Soprano II)

Largo (♩ = 69)

Corni
Archi con sord
dolce
sotto voce

5

Ob
Archi
Clt
dolce
f p pp ff

8

Soprano I
Archi
pp

Quis est ho
qui non

9

fle - ret,
sti Ma - trem
si vi -

p

10

de
ret,
Chri - sti Ma - trem
i -

11

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

12

o, si vi - de - ret, vi -

f *p*

13

de - ret in tan - to sup - ci -

f *p*

14

o, Legni - trem si vi -

pp

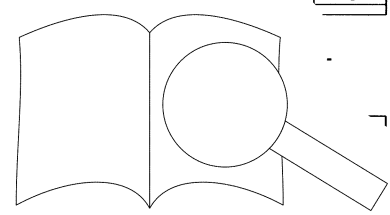
Archi

15

ret in tan - to

3 3 3 3

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16

Soprano I

o?

Soprano II

Quis non pos - set con - tri -

17

Soprano II

sta - ri, pi - am Ma - trem

f

18

pla - ri, pi - am con - tem -

19

pla - ri len - tem cum Fi - li -

20

o pi - am Ma - trem n -

f *p*

21

pla - ri do-len - tem_ cum Fi - len - li -

f

p *f*

22

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

Legni +Archi

pp *pp*

23

pla - ri do - len - li -

f

24

Soprano I mo qui non

Soprano II o? mo qui non

sf

25

Chri - sti Ma - trem_ si_ vi -

ret, Chri - sti Ma - trem_

p *sf* *p*

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26

de - ret, quis est ho - mo qui non
 de - ret, quis est ho - mo qui non

27

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

28

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

29

de - ret in

30

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

31

o? Quis non pos - set
 o? Qui

p

32

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

33

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

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34

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

35

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

36

sta - ri, pi - a con - tem -
 sta - ri, trem con - tem -

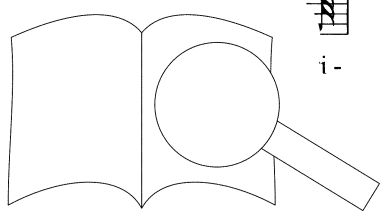
p

37

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

p.

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38

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

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

39

pla - ri, pi - am Ma -

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

40

con - tem - .i do -

ri do -

41

do - len - tem cum Fi - li -

do - len - tem li -

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

+Ob
Clt, Cor
+Archi
Tutti
sf
Fag

a piacere
len - - - - - tem cum Fi - li -
sf *a tempo*
len - - - - - tem cum —
sf *tr* *tr*
col canto *a tempo*
dolce *omi*

ce *dolce*
f *p* *pp* *ff* *Tutti*
3 *3*

Nr. 4 Aria (Basso)

Allegretto maestoso (♩ = 104)

Archi

Tutti

pp Timp

6

Tutti

Archi

Tutti

pp Timp

sf ff

11 Basso solo

tr

pec - ca - tis

sotto voce

17

su - ae - gen - Je - sum in - tor - men - tis,

tr

ff

22

gel - lis sub - di - tum.

Tutti

Clf

sf *sf* *pp* *ff*

29

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

Fl, Clt dolce

pp

Archi pizz

34

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

39

et fla - gel - lis, et fla - ge - di -

f

44

tum.

pp

Timp

Archi

Archi

pp

pp

49

pp

Timp

Archi

pp

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

Archi

sotto voce

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

Clt

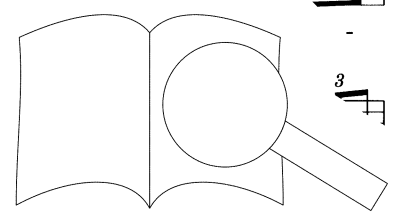
spi -

pp

su - um dul - cem na -

Archi pizz

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

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

Vi - dit su - um dul - ce - tum

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

Archi, Cor
sotto voce

ni dum e - mi - sit spi -

Fl, Ct

102

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

Fl

Archi, Cor

sotto voce

107

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

tr Tutti

ff sf

112

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

Fl, Clt

pp

a forza

117

e - mi - sit e - mi - sit, e - mi - sit

sf sf sf

12

- tum.

Nr. 5 Coro e Recitativo* (Basso)

Andante mosso (♩ = 76)

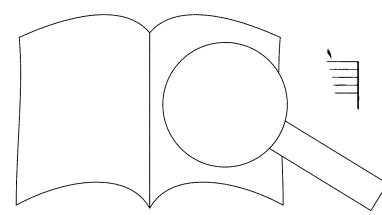
Coro

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

11 Basso solo

um
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
 ge-am. Fac ut ar - m

Coro
sotto voce
 Solo



*Dieser Satz wird a cappella ausgeführt. Der beigegefügte Klavierauszug folgt dem Vokalsatz und dient der Studierpraxis.

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

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

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

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

Solo

Coro

cresc.

cresc.

cresc.

cresc.

30 *ff* **Allegretto ma** *no*

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

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

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

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

ff ce - am, in a - man - do

sotto voce

sotto voce

sotto voce



37 **Andante mosso** (♩ = 76)

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

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

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

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

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

42 *ff*

pla - ce - am, fac ut ar - de - a - do Chri - stum De - um,

am,

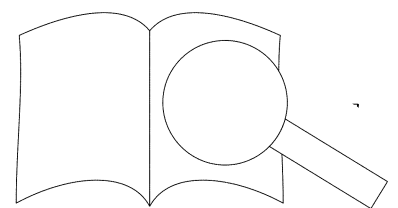
am,

am,

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

ff

in a - man - do C



Adagio

46

sotto voce

Allegretto moderato (♩ = 126)

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

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

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

ut si - bi com - pla - ce - am, in a - ma

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

Coro

sotto voce
Solo

52

Andante me

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

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

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

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

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

Adagio

58

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

ff *sotto voce*

64

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

Co.

Nr. 6 Quartetto (Soli)

Allegretto moderato (♩ = 80)

Tutti

Archi

VI, Va

Vc, Fag

sf *sf* *sf* *pp*

9

16

Tutti

Archi, Clt

ff *pp*

22

Tenore

San - cta Ma-ter, i - stu

cru - ci - fi - xi fi - ge

rag

Archi

pp

28

con espress.

San - cta Ma-ter, i - stud

VII

pp

34 *f*

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

+Fl,Ob *f* > *p* 3 VII

41 *f*

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

f Fl,Clt VII

48 *f* *f* *f*

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

+Legni Tutti *ff*

53

de.

Archi Tutti *ff*

59

Archi *pp*

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

Clf, Fag Archi Clf, Fag

pp *pp*

tu - i na - ti vul - ne - ra - ti, tam di
 pa - ti,

VII +Fl, Ob

pa - ti, cum di - vi - de,

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

Fl, Clt

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89

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

+Legni Tutti

ff

94

de.
 de.

VI, Va
 Vc, Fag

pp

102

Soprano II

Basso

me

Fac me vi fle - re,

Tutti

ff

108

- cum fle - re,
 cru - ci

p *ff*

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

ff *p* *sf* *p* Cor

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

VII Clt

pp

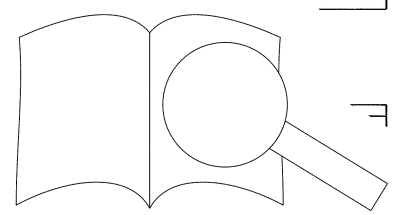
e - go, do - e - go
 e - go, e - go

Clt Clt

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

ff Clt *p* Fag

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Soprano I

p

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

Soprano II

p

Te li - ben-ter so - ci -

ro.
Tenore

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

Basso

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

Archi

Fl, Clt

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

a - re,

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

jux

vii

sta - re,

te

t

s

a

-

re

in

vii

le-

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

in plan-ctu,

Ob, Ctt VII

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

in plan - ctu, in r. de si - - de-

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

+Legni

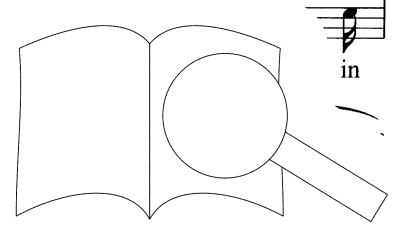
ro, in plan-ctu, in

plan-ctu, in plan-ctu, in

in plan-ctu, in plan-ctu, in

in plan-ctu, in plan-ct in

+C
ci



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

+Fl. *rinf.* *ff* *pp* Tutti Archi, Fag

181

sotto voce
 Vir - go mi - hi jam non sis a -
sotto voce
 Vir ac - cla - ra, mi - hi jam non sis a -
sotto voce
 gi - num prae - cla - ra, mi - hi jam non sis a -
 go vir - gi - num prae - cla - ra, i

pp pizz

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

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

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

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

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

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

mi - hi jam non sis a - ma - me

mi - hi jam non sis a - ma fac me

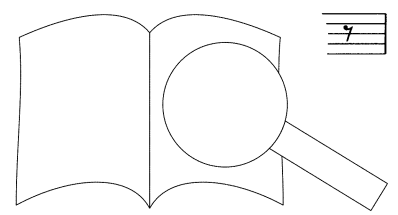
+Ob

te - - - - - ge - re,

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

te - - - - - cum plan - ge - re,

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fac me te - cum plan - ge -

fac me te - cum plan - ge -

fac me te - cum plan - ge -

fac me te - cum plan - ge -

Archi pizz

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

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

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

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

Clf, Fag

pp

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

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

on sis a - ma - ra, Vir - go vir - gi - num prae -

mi - hi jam non sis a -

Clf, Fag

pp

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231

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

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

+Fl,Ob

f *p*

237

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

fac me - te - cum plan - ge - re

plan - ge -

VII

243

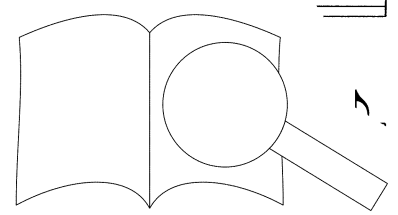
re, fac me - te - cum, fac me - te - cum,

ne te-cum, fac me te - cum,

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

fac me te-cum, fac me

VII



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249

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

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

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

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

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

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

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

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

ff *pp* VII Vc, Fag

255

plan - ge - re, *p*

fac me te - cum pl-

plan - ge - re, *p*

fac me re, _____

262

pp plan plan - - ge - re, _____

pp plan - re, _____ plan - - ge - re, _____

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

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

te - - - cum

te - - - cum

te - - - cum

plan - ge - re, te - - - cum

Cl, Fag

plan - ge - re.

plan - ge - re

plan - ge

plan

Vc, Fag

Cb pizz

morendo

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Nr. 7 Cavatina (Soprano II)

Andante grazioso (♩ = 104)

Cl^t

dolce
Corni

Fag

6

+Fl, VI I

Tutti

f

9

ff

13

Soprano II

Fac ut re - tem, pas - si - o - nis fac con -

Cor

pp

17

et pla - gas re - co - le - re,

Cl^t

+Fag

20

f

et - pla - gas re -

Tutti

f *p*

24

ff

co - le - re.

Cor Tutti

ff *pp* *ff*

28

Fac me

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

30

pla - gis - ra - ri,

ff *p* *pp* *p*

33

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

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34

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

36

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

Vc

38

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

Vc, Fag

41

i, far al - ne - ra - ri, cru - ce

Cor

p

sf *pp*

44

- e - bri - a - ri, ob a -

+Fag

i, ob

Clt +Fl,VII Tutti

f *p*

a - mo - rem i -

ff

i, ob a - - mo

Corni

Fi - - li - i.

Archi *dolce*

pp

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Nr. 8 Aria e Coro (Soprano I)

Andante maestoso (♩ = 66)

Ottoni

Archi

ff sosten.

Timp

5

9

pp

13

Soprano I

In - - - flam -

Archi

p

simile

15

tus,

16

ma - tus et ac -

17

cen - sus, per

18

Vir - go, sim de - fen per te,

arco

20

Vir - go, sir - en - sus in di - e ju -

22

c

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Coro

ff

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

ff

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

ff

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

ff

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

Archi

Timp

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

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

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

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

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

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Fac me cru - ce cu - sto -

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

sotto voce
Fac me sto - di - ri,

sotto voce
Fac cu - sto - di - ri,

sotto vo
ce cu - sto - di - ri,

me cru - ce cu - sto - di - ri,

ni - ri, mor - te Chri - sti

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

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

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

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

prae - mu - ni - con - fo - ve - ri

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

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

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

prae - mu - ni - ri, -

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42 *tr* *tr* *tr* *tr* *ff*
gra - - -

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

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

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

ve - ri gra - ti - a,

ff

44

ve - ri ti - a.

ve - ti - a.

8 gra - ti - a.

gra - ti - a.

pizz

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46 *f*
In - - flam - ma - tus, in - flam-

48
ma - tus et ac - cen - sus, per

50
Vir - go, sim de - fen - per te,

arco

52
Vir - go, sim - sus in di - e ju -

54
- - - - - ci

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

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

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

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

Archi

Timp

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

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

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

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

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Fac me cru - ce cu - sto-

Archi

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

sotto voce

Fac me cru ce - di - ri,

sotto voce

Fac - sto - di - ri,

sotto voce

Fac ce cu - sto - di - ri,

me cru - ce cu - sto - di - ri,

ni - ri, mor - te Chri - sti

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

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

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

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

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

Chri - sti ni - ri, con - fo -

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

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

prae - mu - ni - ri, fo -

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

gra - - - - -

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

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

ve - ri gra - ti - a, con -

ve - ri gra - ti - a,

76 *p* *p* *p* *p* *ff* *ff* *Tutti*

- - - - -

ve - ri a,

ve - ri ti - a,

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

gra - ti - a,

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ff

con - fo - ve - ri

ff con - fo - ve - ri gra

ff con - fo - ve - ri gra

gra

gra

sf sf sf

gra - ti con - fo -

- ti con - fo - ve - ri

con - fo - ve - ri

a, con - fo - ve - ri gra

1 a, con - fo - ve - ri gra

sf sf sf

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83

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

gra - - - ti -

gra - - - ti -

- - - ti -

- - - ti

85

a.

a.

a.

a.

tu. *forza*

Nr. 9 Quartetto* (Soli)

Andante (♩ = 72)

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

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

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

*Dieser Satz wird a cappella ausgeführt. Der beigegefügte Klavierauszug folgt dem Vokalsatz und dient der Studierpraxis.

14

ff *sotto voce*

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

ff *sotto voce*

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

ff *sotto voce*

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

ff *sotto voce*

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

21

pp

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

pp

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

pp

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

pp

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

28

sotto voce

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

sotto voce

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

f

mo - ri - e - tur, fac ut a - r

f

co cor - pus mo - ri - e - tur, fac ut a -

sotto voce

ff *sotto voce*

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

ff *sotto voce*

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

ff *sotto voce*

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

ff *sotto voce*

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

pp

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

pp

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

pp

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

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

ff *sotto voce*

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

ff *sotto voce*

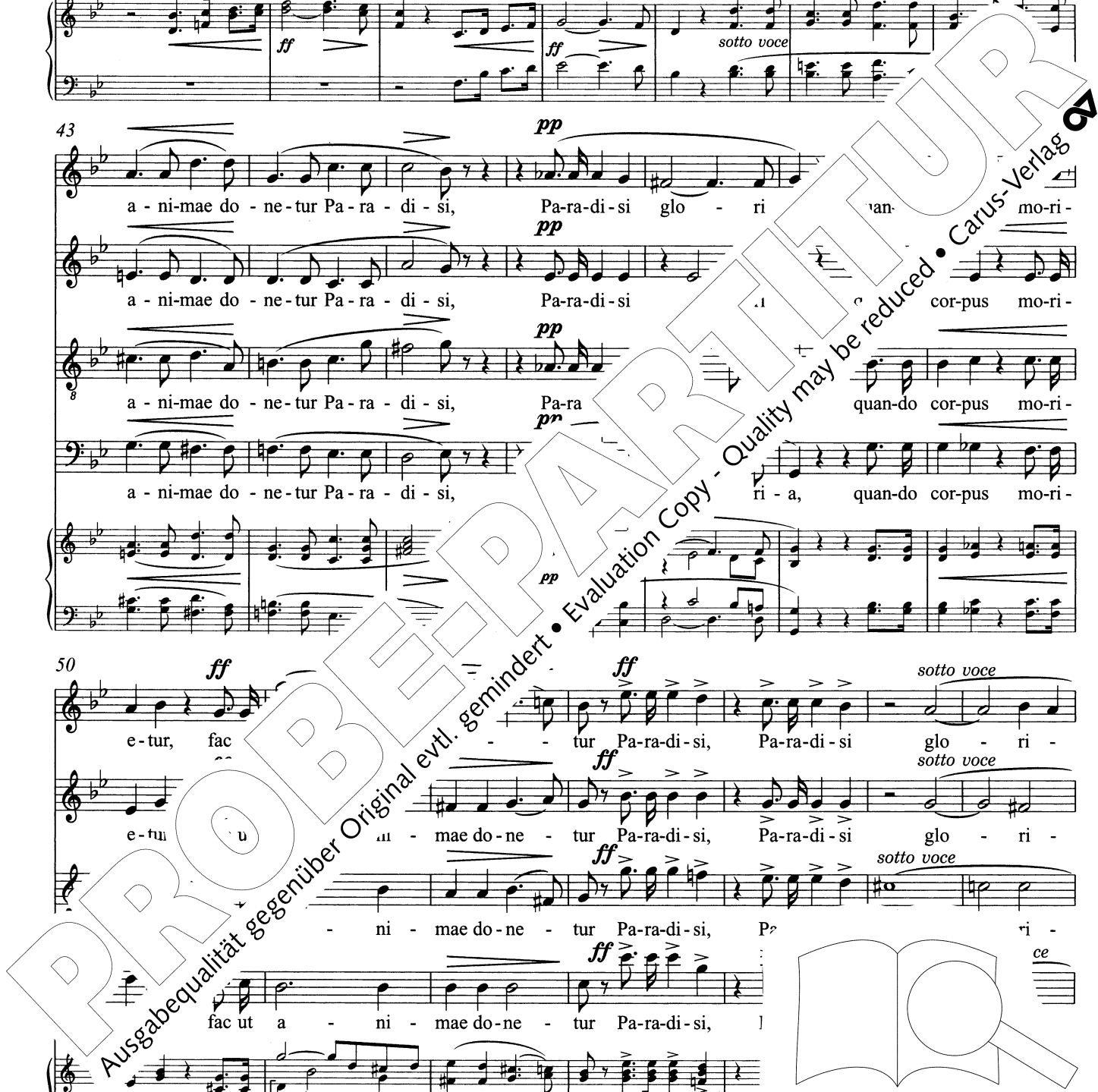
e - tu u - mae do - ne - tur Pa-ra-di-si, Pa-ra-di-si glo - ri -

ff *sotto voce*

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

ff *sotto voce*

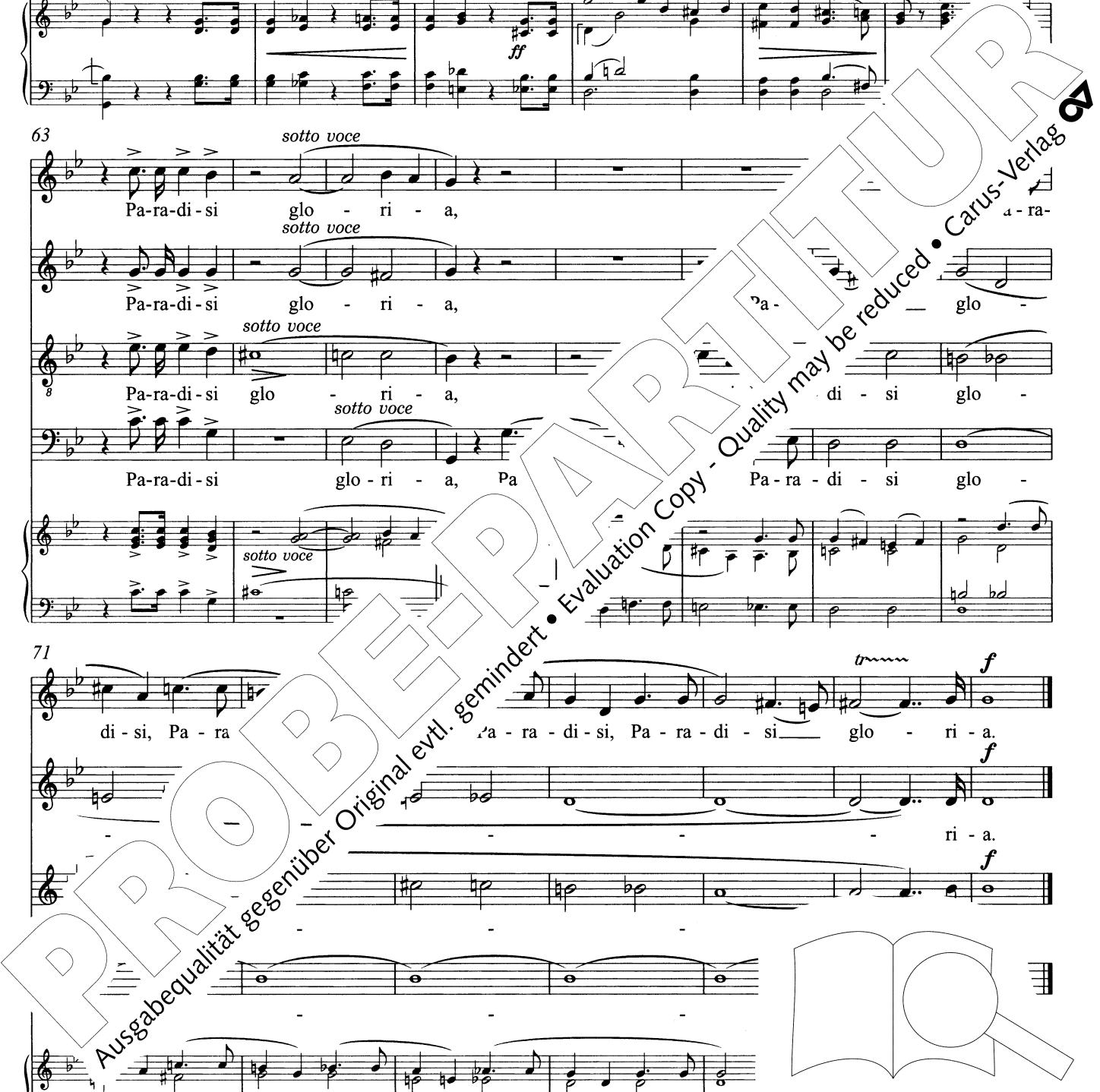
fac ut a - ni - mae do - ne - tur Pa-ra-di-si, ce



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

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

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



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Nr. 10 Finale

Allegro (♩ = 144)

ff

A - men,

ff

A - men,

ff

A - men,

ff

A - men,

Tutti

ff

ff a - men, *ff* a - men. *f* In sem-pi-ter - na

ff a - me *ff* a - men.

ff a - men.

ff a -

The piano accompaniment for the second system features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A large graphic of an open book is overlaid on the right side of the piano part.

14

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

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

f A - men, a -

19

men,

men, a

men ter - cu - la, a -

23

men, a

men, a

men, a

men, in sem-pi - ter

ff

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

men, *ff* a - men,

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

men,

Tutti *ff*

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

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

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

a - men, - men,

sf

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

ii - cu - la, a - men, a - men,

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

a - men, a -

sf

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39

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

in sem-pi - ter - na, a -

cu - la, a - men, a -

a -

sf

43

- men, a -

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

- men, a -

- men, a -

sf

48

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

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

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

men, a -

ff

sf

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

sf *sf*

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

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



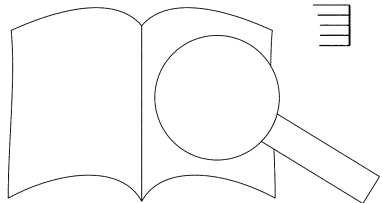
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na, in sem - pi - ter - na, in sem - pi - ter - na, in sem - pi - ter -
 men, a - men, a - men, a -
 na, in sem - pi - ter - na, in sem - pi - ter - na, in sem - pi - ter -
 men, a - men, a - men, a -

na, a
 men, a
 na, a
 pp

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

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

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

cresc.
men, in sem-pi - ter - na sae - cu - la,

p *cresc.* *f*

ff men, a - men, men,

ff men,

ff la, a - men,

ff a - men, a -

ff

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

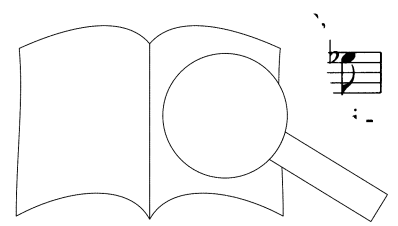
p men, in sem-pi - ter - na, in sem-pi - ter - na,

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

p men, a - men, in sem-p

p

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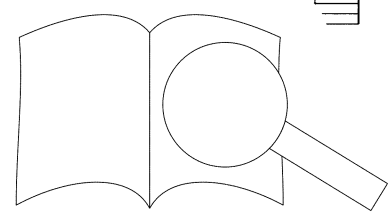


89 *cresc.* in sem-pi - ter - na, in sem-pi - ter - na, in sem-pi - ter - *ff*
cresc. in sem-pi - ter - na, in sem-pi - ter - na, in sem-pi - *ff*
cresc. in sem-pi - ter - na, in sem-pi - ter - na,
cresc. ter - na, in sem-pi - ter - na, a - men,

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

96 *cresc.* sae - cu - la, a - *ff*
cresc. ter - cu - la, a - *ff*
p sae - cu - la, a - *ff*
cresc. in sem-pi - ter - na sae - cu - la, *ff*

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men, a - men, a -

men, a - men,

ff a - men, a -

men, a -

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

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

men, in sem - pi - ter - na,

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

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

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

na, in sem - pi - ter - na

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

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

ter - na, a - men, a - men, a -

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

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

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

men, a - men, a -

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

men, a - men, a -

10 moderato (♩ = 132) *sotto voce*

A - men, *sotto voce*

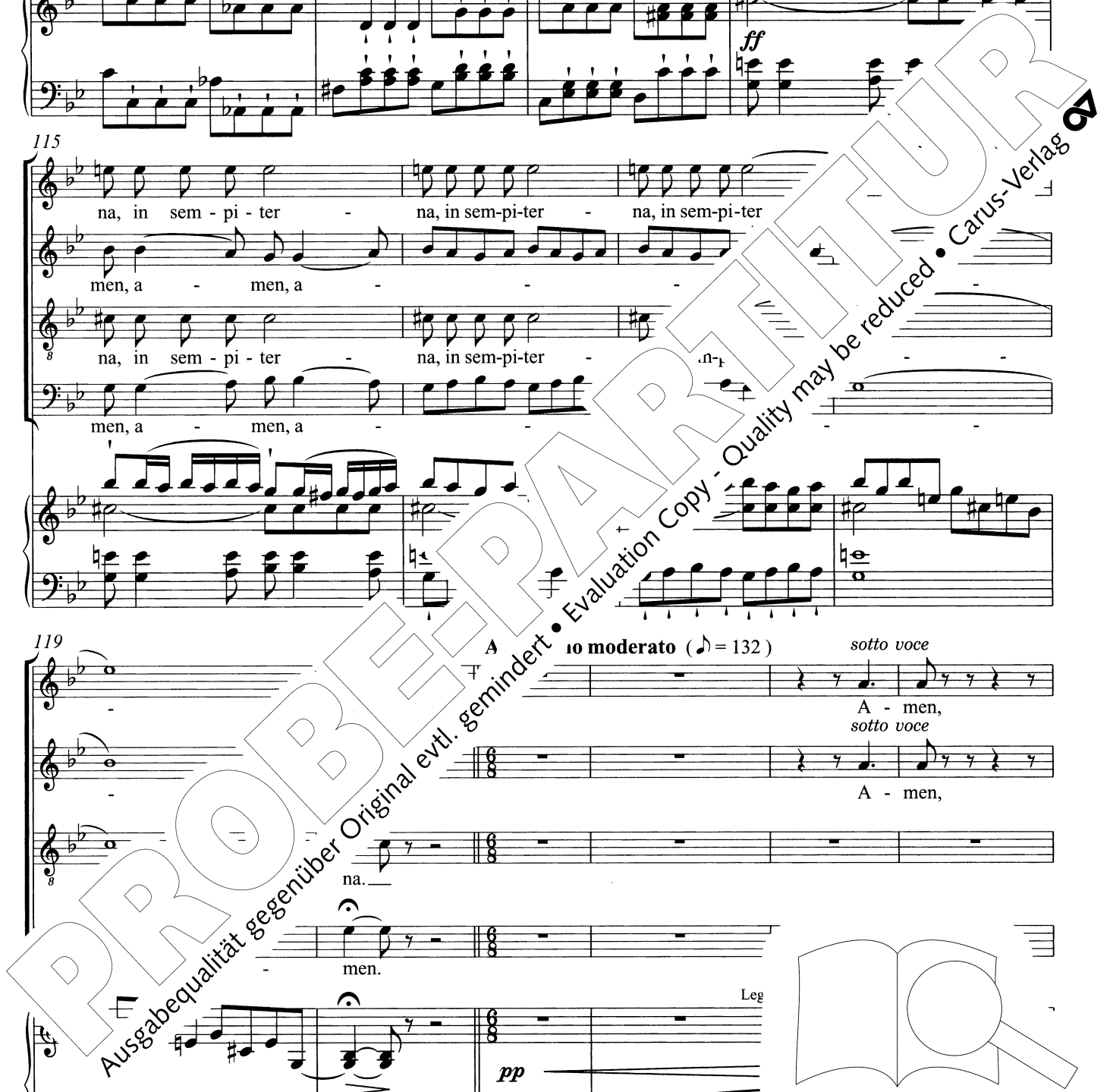
A - men,

na.

men.

Leg

pp Fag.Vc



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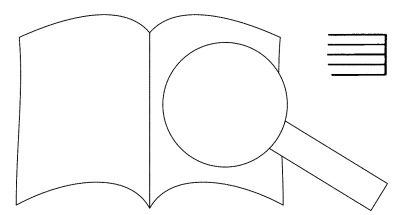
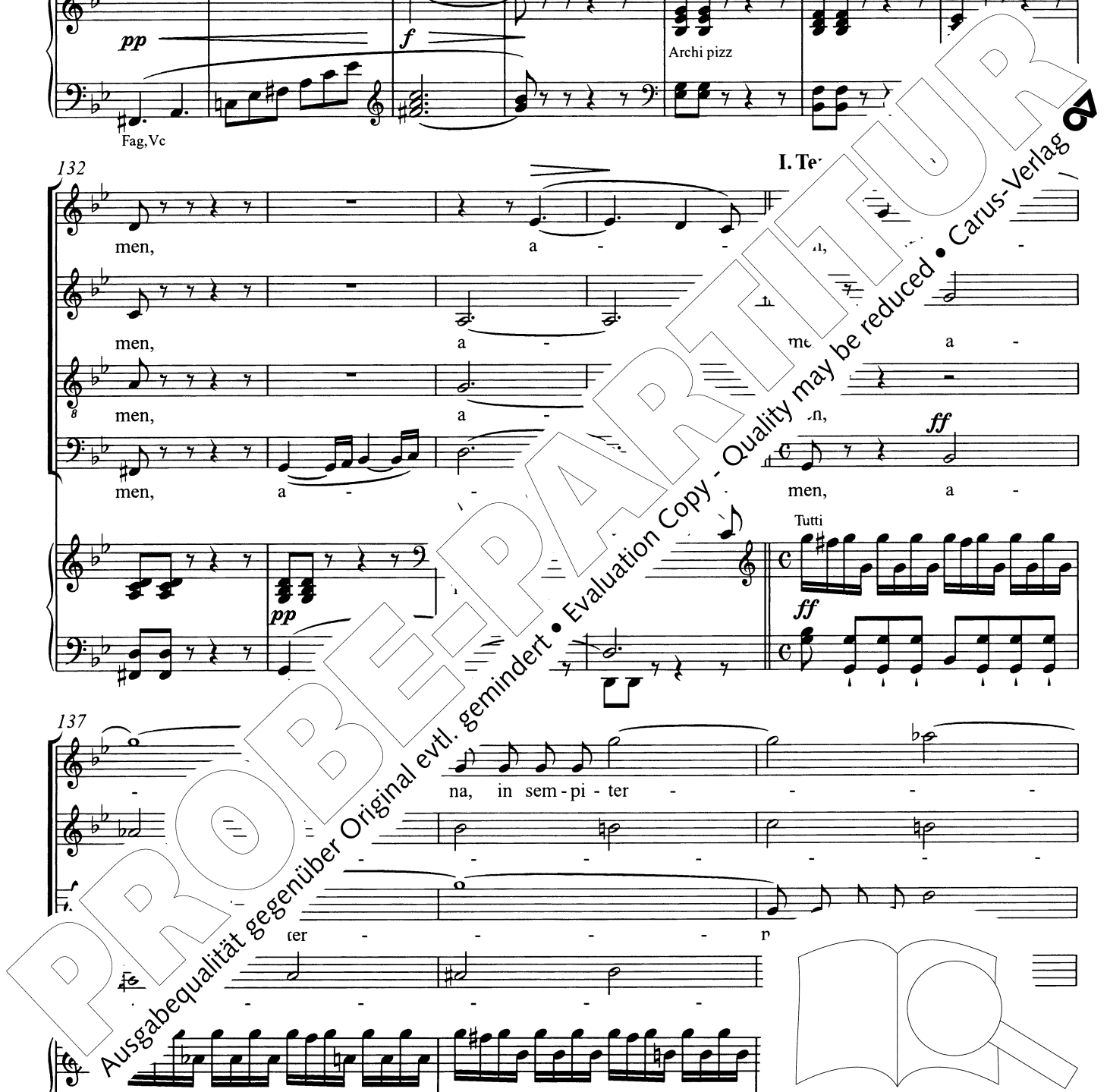
a - men, a -
 a - men, a -
sotto voce
 A - men, *sotto voce* a - men, a -
 A - men, a - men, a -

Legni *pp* *f* Archi pizz
 Fag, Vc

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

I. Te
 men, a -
 Tutti *ff*

na, in sem-pi-ter - - -
 ter - - - p



140

na, a -

na, a -

144

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

men, a

men, in sem - pi - ter

men, a

147

na, a -

na, a -

151

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

sf sf sf sf sf

155

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

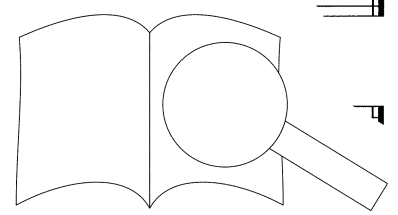
sf sf

158

(Empty musical staves)

sf sf

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Für dieses Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 70.089), Studienpartitur (Carus 70.089/07),
Vokalpartitur (Carus 70.089/03), Klavierauszug XL Großdruck
(Carus 70.089/04), Chorphartitur (Carus 70.089/05),
komplettes Orchestermaterial (Carus 70.089/19).

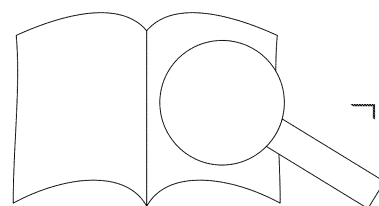
Kammerfassung (arr. J. Linckelmann):
Partitur (Carus 70.089/50), Klavierauszug (Carus 70.089/03),
Chorphartitur (Carus 70.089/05),
komplettes Orchestermaterial (Carus 70.089/69).

The following performance material is available for this work:
full score (Carus 70.089), study score (Carus 70.089/07),
vocal score (Carus 70.089/03), vocal score XL in larger print
(Carus 70.089/04), choral score (Carus 70.089/05),
complete orchestral material (Carus 70.089/19).

Chamber version (arr. J. Linckelmann):
full score (Carus 70.089/50)
choral score (Carus 70.089/05)
complete orchestral material (Carus 70.089/69)

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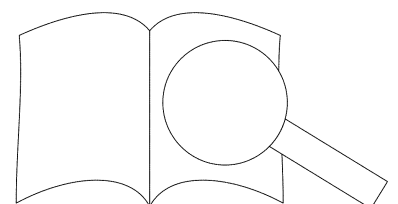
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- Carus-Klavierauszüge, synchronisiert mit hervorragenden Einspielungen bekannter Interpreten
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- Schnelle und schwierige Passagen können im Slow-Modus geübt werden
- Navigieren und Blättern wie im gedruckten Klavierauszug
- Für Tablet und Smartphone

Experie
Anv+

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- , synchronized with first class
- up performers
- n helps you learn your own
- and difficult passages can also be practiced
- in slow mode
- Page turning and navigation just as in the printed vocal score
- For tablet and smartphone (Android und iOS)

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