

Gioachino
ROSSINI

Stabat Mater

Soli SSTB, Coro SS(A)TB
Flauto, Oboe, Clarinetto, Corno, Fagotto, Timpani
2 Violini, Viola, Violoncello, Contrabbasso

Bearbeitung für Kammerorchester von
Arrangement for chamber orchestra by
Joachim Linckelmann

Partitur / Full score



Carus 70.089/50

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Zu dieser Kammerfassung liegt folgendes Aufführungsmaterial vor:
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The following performance material is available for this chamber version:
Full score (Carus 70.089/50), vocal score (Carus 70.089/03), choral score (Carus 70.089/05),
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Original orchestral version:
Full score (Carus 70.089), study score (Carus 70.089/07), vocal score (Carus 70.089/03),
choral score (Carus 70.089/05), complete orchestral material (Carus 70.089/19).

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 veröffentlichten 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 befindet. Unmittelbar nach der Korrespondenz mit Aulagnier verkaufte Rossini alle Rechte an seinem *Stabat Mater* an den Pariser Verleger Troupenas.

Eine derartige, zeitlich weit auseinanderliegende Werkentstehung ist in Rossinis Schaffen eine Besonderheit geblieben. Der Komponist muss sich dieses zeitlichen Problems, das, ins Kompositorische übertragen, ein Problem der stilistischen Einheitlichkeit bedeutete, bewusst gewesen sein. Wie in kaum einem anderen seiner Werke bemühte sich Rossini hier bei aller Ausdrucksvielfalt um das einheitliche, organisch-zyklische Ganze: Dies nicht nur dadurch, dass er am Schluss den Werkanfang zitatartig wieder aufgriff, sondern auch dadurch, dass er trotz des unterschiedlichen Gestus der einzelnen Nummern (Operhaftes 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 gehört und waren hingerissen von der Musik Rossinis. Am 7. Januar 1842 erlebte das *Stabat Mater* im Pariser Théâtre Italien seine begeistert aufgenommene Uraufführung.

Hohenschäftlarn, Februar 1994
(aus dem Vorwort der Originalfassung)

Klaus Döge

Mit der vorliegenden Bearbeitung für Kammerorchester (Flöte, Oboe, Klarinette, Horn, Fagott, Pauke und Streicher) erhalten auch kleine Chöre die Möglichkeit, dieses Werk aufzuführen, ohne dass der Chor durch ein groß besetztes Sinfonieorchester dominiert würde, wobei der sinfonische Charakter aber trotzdem erhalten bleibt. Diese Besetzung bietet eine optimale Balance von Durchsichtigkeit und orchestralem Klang. Sämtliche Vokalpartien (Soli und Chor) sind mit der Originalfassung identisch, sodass von dieser Klavierauszug und Chorpartitur verwendet werden können.

Merzhausen, im Januar 2016

Joachim Linckelmann

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, and they were full of enthusiasm for the music of Rossini. 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
(from the foreword of the original version) Translation: John Coombs

With the present arrangement for chamber orchestra (flute, oboe, clarinet, horn, bassoon, timpani and strings), smaller choirs now have the possibility to perform this work without the choir being overshadowed by a large symphony orchestra, but nonetheless the symphonic character of the work is still maintained. This chamber scoring offers the optimal balance between transparency and orchestral sound. All of the vocal parts (soli and choir) are identical to those contained in the original version, which means the vocal and choral scores for that larger version can be used for a performance of this arrangement.

Merzhausen, January 2016
Translation: Earl Rosenbaum

Joachim Linckelmann

Nr. 1: Introduzione
Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.

Nr. 2: Aria
Cujus animam gementem,
contristatam et dolentem,
pertransivit gladius.
O quam tristis et afflita
fuit illa benedicta
Mater unigeniti!
Quae maerebat, et dolebat,
et tremebat, dum videbat
nati poenas incliti.

Nr. 3: Duetto
Quis est homo qui non fleret,
Christi Matrem si videret
in tanto suppicio?
Quis non posset contristari,
piam Matrem contemplari
dolentem cum Filio?

Nr. 4: Aria
Pro peccatis suae gentis,
vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

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.

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 praecleara,
mihi jam non sis amara:
fac me tecum plangere.

Nr. 7: Cavatina
Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolare.
Fac me plagis vulnerari,
cruce hac inebriri,
ob amorem Filii.

Nr. 8: Aria e Coro
Inflammatus et accensus,
per te, Virgo, sim defensus
in die judicii.
Fac me cruce custodiri,
morte Christi praemuniri,
confoveri gratia.

Nr. 9: Quartetto
Quando corpus morietur,
fac ut animae donetur
Paradisi gloria.

Nr. 10: Finale
Amen.
In sempiterna saecula. Amen.

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

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

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?

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.

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.

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 mir dich 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 begehr.
O du Jungfrau der Jungfrauen,
wollst in Gnaden mich anschauen,
lass mich teilen deinen Schmerz.

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.

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.

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

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.

Amen.
Forever and ever. Amen.

Gioachino Rossini
Stabat Mater
Bearbeitung für Kammerorchester
von Joachim Linckelmann

Nr. 1 Introduzione

Andantino moderato ($\text{♪} = 132$)

Flauto

Oboe

Clarinetto in Sib / B

Corno in Fa / F

Fagotto

Timpani
Sol-Re / g-d

Soprano I

Soprano II

Tenore

Basso

Soprano I

Soprano II (Alto)

Tenore

Basso

Violino I

V.
Contrabbasso

Andantino moderato ($\text{♪} = 132$)

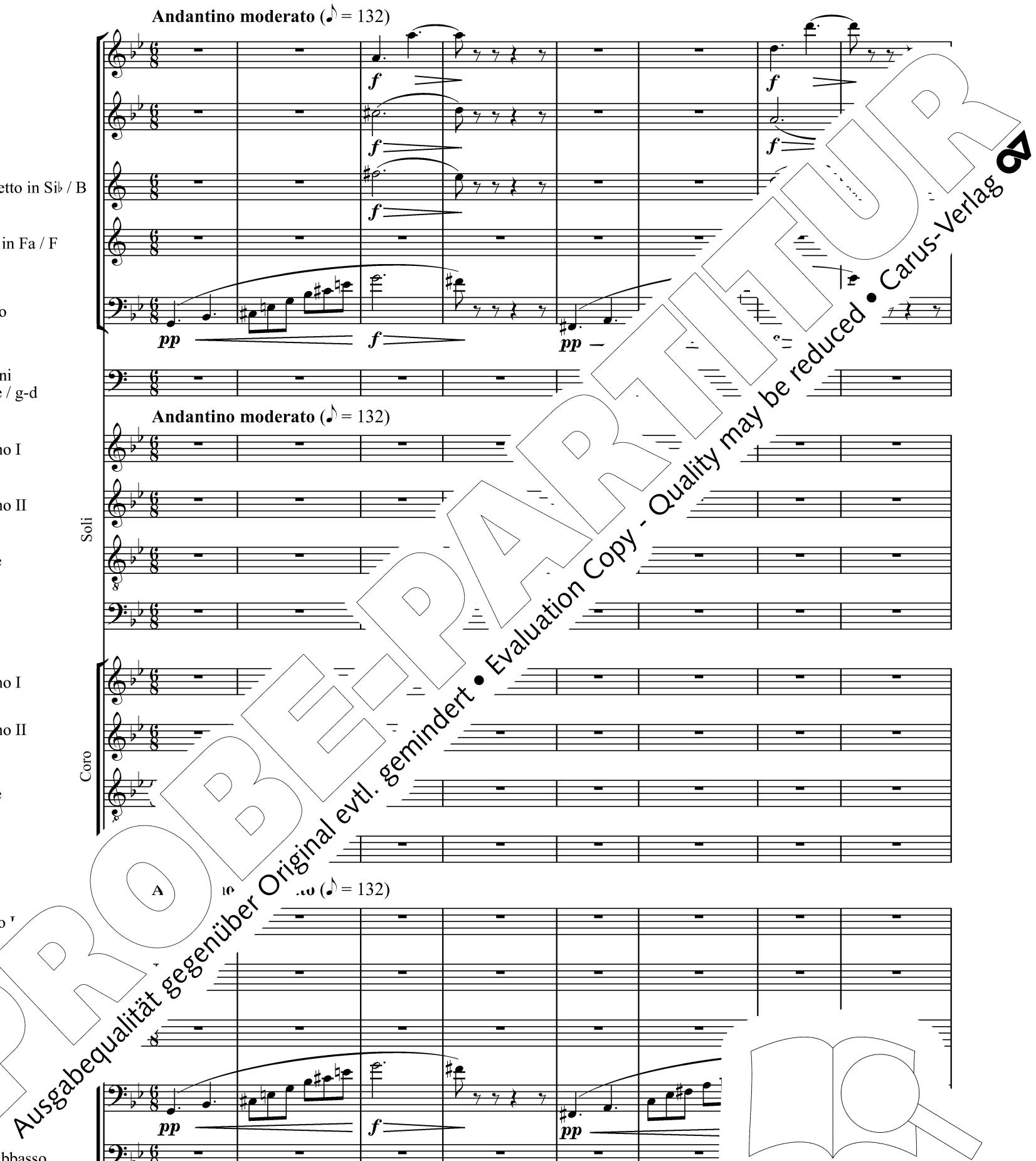
f

f

f

f

pp



Aufführungsdauer / Duration: ca. 66 min.

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9

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pizz.

arco

p

pp

p

p

p

pizz.

16

16

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arco

p

20

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cresc.

rinf.

cresc.

cresc.

rinf.

20

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28

smorzando

smorzando

smorzando

smorzando

sotto voce

Sta - bat Ma - ter do - lo-

smorzando

pp

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34

sotto voce

Sta - bat Ma - sa.

sotto voce

Sta - bat Ma - sa.

ro - sa.

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42

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

Sta - bat Ma - ter do - lo - ro - sa ta cem la - cri -

Sta - bat Ma - ter do - lo - rc cem la - cri -

Sta - bat Ma - ter do - ta cem la - cri -

49

p

pp

p

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

sotto voce

sotto voce Sta - bat M - ter sa,
sotto v. Sta - lo - ro - sa,
do - do - lo - ro - sa,

ter do - lo - ro - sa,

pp

A musical score page for a vocal piece with piano accompaniment. The page is numbered 56 at the top left. The vocal parts are written in five-line staves, and the piano accompaniment is in a single staff below the vocal parts. The vocal parts consist of two sopranos, one alto, and one bass. The lyrics are written below the vocal parts. The piano accompaniment includes dynamic markings such as *ff*, *sf*, and *tr*. The vocal parts also include dynamic markings like *ff* and *sf*. The lyrics are:

la - cri - mo - sa, dum pen - de
la - cri - mo - sa, dum pen -
8 la - cri - mo - sa, dum pen
la - cri - mo - sa,

The piano accompaniment consists of six measures. The first measure starts with a forte dynamic (*ff*). The second measure has a dynamic of *ff*. The third measure has a dynamic of *ff*. The fourth measure has a dynamic of *ff*. The fifth measure has a dynamic of *ff*. The sixth measure ends with a dynamic of *ff*.

Large, semi-transparent watermark text is present across the page, reading "Aussagequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag".

A musical score page featuring six staves of music. The top staff uses treble clef and has a key signature of one flat. The second staff uses bass clef. The third staff uses treble clef. The fourth staff uses bass clef. The fifth staff uses treble clef. The bottom staff uses bass clef. Various musical markings are present: 'smorzando' (softly) is written above several notes in the upper staves; dynamics such as 'sf' (fortissimo), 'us.' (use), and 'pp' (pianissimo) are indicated; and slurs and grace notes are used throughout. A large, semi-transparent watermark reading 'Evaluation Copy - Quality may be reduced • Carus-Verlag' is angled across the page.

A page of musical notation for orchestra and choir, page 66, showing measures 1-5. The notation includes various dynamics (p, f, ff, pp) and performance instructions like "Sta - bat Ma -" and "lo - ro - sa". A large watermark "Evaluation Copy - Quality may be reduced • Carus-Verlag QV" is diagonally across the page. Another watermark "Aussagequalität gegenüber Original evtl. gemindert" is on the left. A magnifying glass icon is in the bottom right corner.

71

pp

dum pen -

dum pen -

dum pen -

jux - ta cru - cem la

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Original evtl. gemindert

76

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

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

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90

us. Sta - - bat Ma - ter sa

us. Sta - - bat Ma - ter o - ro - sa

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

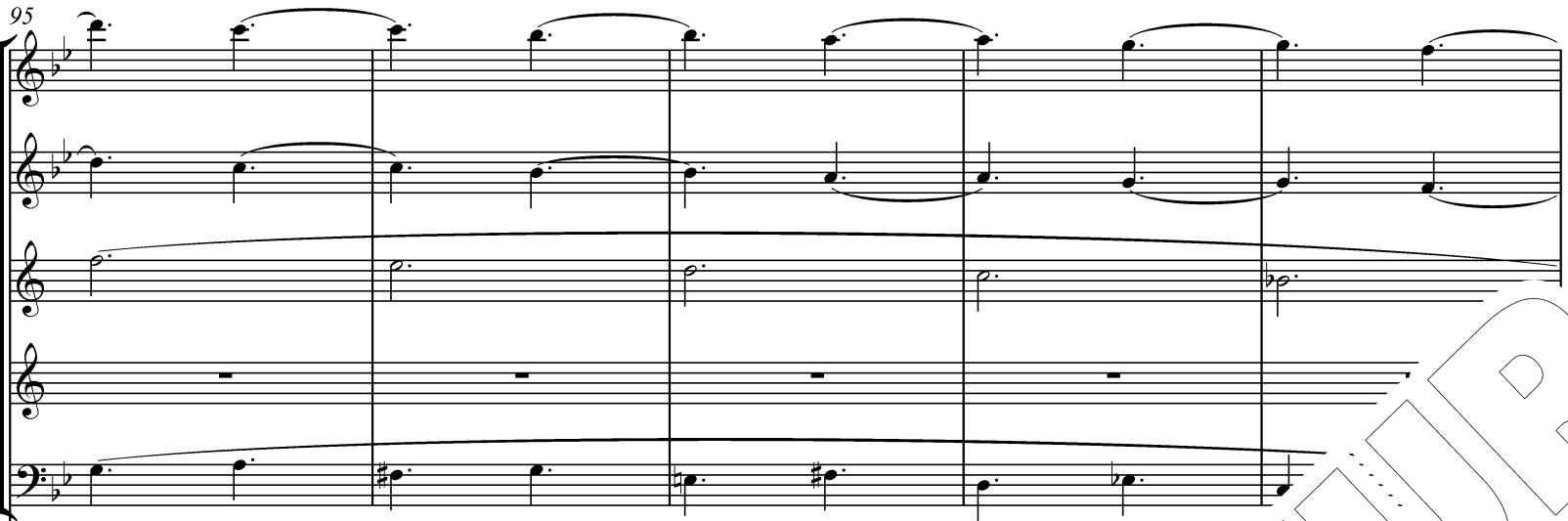
us. Sta - - ba - a - lo - ro - sa

us.

us.

us.

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jux - ta cru - cem la - cri - rr
jux - ta cru - cem la - dum pen -
jux - ta cru - cem

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A large watermark "EVALUATION COPY" is diagonally overlaid across the page. The text "Original evtl. gemindert" is written along the left side of the watermark.

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A page from a musical score for orchestra and choir, page 105. The score includes multiple staves for different instruments and voices. A large watermark 'Evaluation Copy - Quality may be reduced' is diagonally across the page. Other watermarks include 'Original evtl. gemindert', 'Aussagequalität gegenüber', and 'Carus-Verlag'.

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III
tr.
cru - cem la - cri - mo - sa, dum - li -
cru - cem la - cri - mo - sa, Fi - li -
8 jux - ta cru - cem la - cri - mo - bat Fi - li -
cru - cem la - cri - dum pen - de - bat Fi - li -
cru - cem la - cri - dum pen - de - bat Fi - li -
8 jux - ta cri - mo - sa, dum pen - de - bat Fi - li -
cru - cem la - cri - dum pen - de - bat Fi - li -
cri - mo - sa, dum pen - de - bat Fi - li -
pp

118

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Ausgabekualität gegenüber

1. Ausgabekualität gegenüber

us,

us,

us,

us.

sotto voce

do ro -

pp

f

pp

f

f

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ff

ff

ff

ff

dolce

dolce

dolce

dolce

pizz.

ff

ff

ff

ff

Nr. 2 Aria

Allegretto maestoso (♩ = 100)

Flauto

Oboe

Clarinetto in Si♭ / B

Corno in Fa / F

Fagotto

Tenore

Violino I

Violino II

Contrabbasso

A musical score for five woodwind instruments: Flauto, Oboe, Clarinetto in Si♭ / B, Corno in Fa / F, and Fagotto. The key signature is one flat (B♭), and the time signature is common time (♩ = 100). The music consists of two measures of eighth-note patterns followed by four measures of rests. Dynamics include ff (fortissimo) and > (staccato).

Allegretto maestoso (♩ =

Allegrett

IV. Cc

A musical score for six instruments: Tenore, Violino I, Violino II, and Contrabbasso. The key signature changes to one flat (B♭), and the time signature is common time (♩ = 100). The score includes dynamic markings such as ff, >, pp, tr, and div. A large watermark "DRAFT" is visible across the page.

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8

A musical score page featuring six staves of music. The top two staves are blank. The third staff begins with a dynamic marking *pp*. The fourth staff begins with a dynamic marking *pp*. The fifth staff begins with a dynamic marking *pp*. The sixth staff begins with a dynamic marking *dolce*.

The page is overlaid with several large, semi-transparent text elements:

- BRO**: Located in the lower-left quadrant.
- PAR**: Located in the center-right quadrant.
- ARTUR**: Located in the upper-right quadrant.
- Quality may be reduced • Carus-Verlag Q**: A diagonal text element running from the bottom-left towards the top-right.
- Ausgabekualität gegenüber Original evtl. gemindert • Evaluation Copy**: A diagonal text element running from the bottom-left towards the top-right.

14

ff

ff

ff

ff

pp

Aussagequalität gegenüber Original evtl. gemindert

Evaluation Copy - Quality may be reduced

arco

ff

19

DRAFT

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PAPER

19

pp

pp

pp

pp

pp

Cu

mam

ge - men - - tem,-

pp

pizz.

25

pp

con - tri - sta - tam_ per - trans - i - vit_

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31

8

gla - di - us. ff

div.

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f

arco

tutta forza

tutta forza

tutta forza

tutta forza

36

DUR

CARUS

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8 men - - - tem, con - - - tam et do -

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40

pp sf

pp sf

pp

pp sf

len-tem, per gla - di - us.

unis.

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BRO CARUS

45

DRAFT

COPY

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8

O quam tri - - - fli - cta fu - - - it -

DRAFT

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55

dolce f ff

dolce f ff

f ff

f ff

8 be - - ne - di - cta

tempo

- - ter_ u - ni - ge - ni -

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f ff

f ff

f ff

60

8

ti! O quar et af - fli - cta

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65

8

fu - - it il - - ne - di - - cta

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69

col canto

pp

Ma - - - - ter, Ma - - -

ni - ge - ni - ti! *a piacere*

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col canto

74 a tempo

4

a tempo

8 Quae mae - re - - bat_, bat,_ et tre - me - - bat,_

a tempo

dolce

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pizz.

80

dum vi - de - bat na in - cly - ti,

DRAFT

BASIC

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pp *f*

pp *f*

pp

f

div.

f

f

arco

86

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

ff

et tre - me - vi - de - - - bat

tutta forza

tutta

rza 3

tutta forza

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A page from a musical score for orchestra and choir, page 90, showing measures 8 through 12. The score includes multiple staves for different instruments and voices. A large watermark 'Evaluation Copy - Quality may be reduced' is diagonally across the page. Other watermarks include 'PROOF', 'Aussagequalität gegenüber Original evtl. gemindert', and 'CARUS-VERLAG'. The page is numbered 90 at the top left.

94

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

B **A** **R** **E** **E** **C** **P** **O** **Y** **•** Evaluation Copy • Quality may be reduced • Carus-Verlag

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8 8 8

98

me - bat, dum vi - de - bat

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PROB

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102

TUR

BR

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8 in - - cly - - ti. et do - le - bat, et tre-

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BR

Original

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8

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110

ff *fp*

ff *fp*

ff *fp*

ff *fp*

ff *fp*

pp

BR
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poe - - -

ff

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ff

ff

fp

fp

smorzando

p

pizz.

8 *8* *8*

115

DUR

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BROB

ti poe

nas in - cly - ti.

pp

pp

pp

pp

pp

120

pp

8

8 *8* *v*

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DOC BAR TUR ADA

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125

125

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PART

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PART

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ARCO

Nr. 3 Duetto

Largo ($\text{♩} = 69$)

Flauto
Oboe
Clarinetto in La / A
Corno in Fa / F
Fagotto
Soprano I
Soprano II
Violino I
Violino II
Contrabbasso

dolce

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con sord.
sotto voce
con sord.
sotto voce
con sord.
sotto voce
con sord.
sotto voce

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PART 1

A musical score page featuring five staves of music in G major (two treble, one bass, and two alto). The score includes dynamic markings such as *f*, *p*, *pp*, and *pizz.*. A large watermark 'Evaluation Copy - Quality may be reduced' is diagonally across the page. Another watermark 'Aussagequalität gegenüber Original evtl. gemindert' is also present. The vocal parts have lyrics: 'Quis est ho - mo' and 'Chri-sti Ma - trem si vi-'. The bass staff has a 'pizz.' instruction.

10

dolce

dolce

de - ret, Chri-sti Ma - trem tan - to sup-pli - ci -

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12

Digital Sheet Music

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o, si vi-de - ret, to_ sup-pli - - - ci -

f p f f p f

16

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60

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18

dolce

dolce

dolce

pla - ri, pi - am Ma - trem tem - do - - len - tem cum Fi - li -

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20
 ♮ ♮ ♮
 ♮ ♮ ♮
 ♮ ♮ ♮
 ♮ ♮ ♮
 ♮ ♮ ♮

o, pi-am Ma - trem on-tei. ri do-len - tem cum Fi - - - li -

f p f f p f

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D B A R T U R Carus-Verlag Q

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22

BACH

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pp

o, pi - am Ma - trem co. do - len - tem cum Fi - li -

pp

pp

pp

pp

pp

co.

do - len - tem cum Fi - li -

arco

dolce

pp

24

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Quis est ho - mo qui
o?
Quis est ho - mo ton
Chri - sti Ma - trem si vi

BRO

D

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26

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B

de - ret, quis est ho - mo qui nc - fle Chri - sti Ma - trem si vi -

C

U

R

Q

D

28

B **A** **R** **E** **P** **R** **E** **C** **Y** **O** **P** **E** **M** **A** **N** **D** **U** **R** **A**

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30

dolce

dolce

mf

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

ret in tan - to sup-l

ci -

non pos - set

con-tri-

Quis non pos - set

p

p

p

p

D

B

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32

sta - ri, pi-am Ma - trem quis non pos - set

con-tri-sta - ri, pi-an. em con-tem-pla-ri, quis non pos - set con-tri-

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68

34

pp

f

pp

f

f

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

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

f

f

f

36

dolce

sta - ri, pi - am Ma - trem_ con

sta - ri, pi - am Ma - trem_ trei.

p

f

p

f

p

f

p

f

f

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BRO

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DRAFT

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38

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

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

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40

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BRO

BIR

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con - tem - pla - ri

do - len - tem cum Fi - li -

ri

do - len - tem cum Fi - li -

p

mf

p

p

42

col canto

o, cum Fi - li - o,

o, do - len - tem, do

iacere

do - len

col canto

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45

*a tempo**dolce**dolce**dolce**dolce**a tempo*

tem cum Fi - li - o?

tem cum Fi - li - o?

*sotto voce**sotto voce**sotto voce**sotto voce*

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Nr. 4 Aria

Allegretto maestoso ($\text{♩} = 104$)

Flauto

Corno in Fa / F

Fagotto

Timpani
Mi-La / e-A

Basso

Violino I

Violino II

Contrabbasso

Allegretto maestoso ($\text{♩} =$

Allegretto

8

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15

dolce

dolce

dolce

dolce

ff

tr

Pro pec - ca - tis su - ae_ dit Je - sum in tor - men - tis,

sotto voce

ff

ff

ff

sotto voce

sotto voce

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23

dolce

sf *sf* *sf*

pp *ff*

sf *sf* *sf*

pp *ff* *ff*

sf *sf*

et fla - gel - lis sub - di - tu Pro pec -

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pp

sf *sf*

pp

ff

sf

pp

pp

pp

pp

30

dolce

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

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P A R U B C

44

tr

pp

tr

pp

tum.

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B

D

arco

pp

sf

pp

sf

pp

sf

58

dolce

dolce

dolce

dolce

Vi - dit su - um dul - cem ri - en - do de - so - la - tum,

sotto voce

sotto voce

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A page from a musical score for orchestra and choir, page 66. The score includes multiple staves for different instruments and voices. The vocal parts include lyrics: "dum e - mi - sit spi - - ri - tu - Vi - dit". The music features dynamic markings like ff, sf, pp, and dolce. A large watermark "Evaluation Copy - Quality may be reduced" is diagonally across the page, and a magnifying glass icon is in the bottom right corner. There are also icons for a document and a book.

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87

p

v.

p

p

p

p

p

p

p

tum. Vi - dit su - cem na - tum mo - ri - en - do

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

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de - so - la - tum, dum e mi - sit spi - ri -

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101

p

v.

p

p

p

p

p

tum. Vi - dit su cem na - tum mo - ri - en - do

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

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108

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de - so - la - tum, dum e mi sit spi ri -

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91

115

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

tr

tutta forza

tr

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

tutta forza

tutta

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arza

arco

tutta forza

f *f* *f*

121

e - mi - sit spi - ri - tum.

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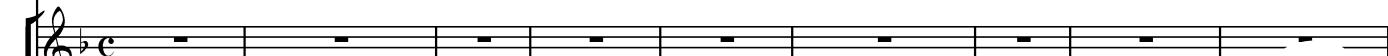
Nr. 5 Coro e Recitativo

Andante mosso ($\text{♩} = 76$)

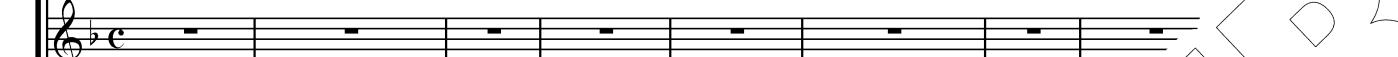
Basso



Soprano I



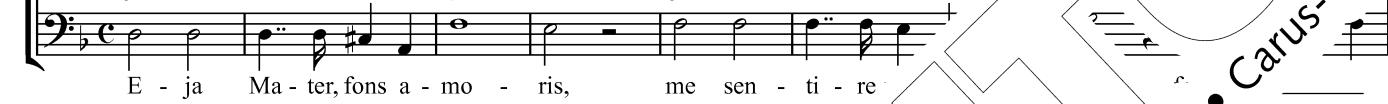
Soprano II
(Alto)



Tenore



Basso



10

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19

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49 Allegretto moderato ($\text{♩} = 126$)Andante mosso ($\text{♩} = 76$)

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

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

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

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

56

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

ff

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

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

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

ff

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

63 Adagio

sotto voce

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

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

sce

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

sotto voce

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

sotto voce

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



Nr. 6 Quartetto

Allegretto moderato ($\text{♩} = 80$)

Flauto

Oboe

Clarinetto in Sib / B

Corno in Fa / F

Fagotto

Soprano I

Soprano II

Soli

Tenore

Basso

Violino I

Violino II

Contrabbasso

Allegretto moderato ($\text{♩} = 80$)

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A musical score page featuring five staves of music. The top staff uses a treble clef and has dynamic markings *pp* at measures 1 and 5. The second staff uses a treble clef and has a dynamic marking *pp* at measure 1. The third staff uses a treble clef and has a dynamic marking *pp* at measure 1. The fourth staff uses a bass clef and has a dynamic marking *pp* at measure 1. The fifth staff uses a bass clef and has a dynamic marking *pp* at measure 1. The page number '18' is at the top left. A large watermark 'Evaluation Copy - Quality may be reduced • Carus-Verlag' is diagonally across the page, with a magnifying glass icon. Another watermark 'Aussagequalität gegenüber Original evtl. gemindert' is also present.

28

pla-gas, San - cta Ma-

con espress. *cru - ci - fi - xi fi - ge pla - gas*

pla-gas, San - cta Ma-

pla-gas, San - cta Ma-

f > p

f p

pla-gas, San - cta Ma-

38

48

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56

84

di - vi - de, poe - nas me - cu

poe - nas me - cu. cun, poe - nas me - cum

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93

dolce

ff

pp

dolce

ff

di - - vi - de.

ff

di - - vi - de.

ff

Fac

dolce

p

dolce

ff

ff

ff

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D **B** **R** **A**

Fac me re,
me ve re te cu, cru ci fi xo con do -

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D **B** **R** **A**

ff, ff

114

*cru - ci - fi - xo_ con - do - le - re
le - re,
do - - nec e - - go,*

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ff p sf pp pp pp pp

124

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

do - nec e - - go vi - xe-

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144

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

a - re

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

sta - - re,

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153

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153

f

f

f

f

re

in

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

p

f

f

f

f

162

A musical score page featuring four staves of music. The top staff uses treble clef and has dynamic markings: *pp cresc.*, *rinf.*, *ff*. The second staff uses treble clef and has dynamic markings: *pp*, *cresc.*, *rinf.*, *ff*. The third staff uses treble clef and has dynamic markings: *pp*, *rinf.*, *fj*. The bottom staff uses bass clef and has dynamic markings: *cresc.*, *rinf.*, *ff*. The vocal parts are labeled with lyrics: "in plan-ctu," repeated three times, followed by "in plan-", "ctu", "de - si - de -", and "de -". A large watermark "Evaluation Copy - Quality may be reduced • Carus-Verlag" is diagonally across the page. Another watermark "Aussagequalität gegenüber Original evtl. gemindert" is also present.

179

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pp

pp

pp

pp

ro.

ro.

ro.

ro.

ro.

Vir - go vir-gi-num praesotto voce

pizz.

pizz.

pizz.

pizz.

189

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199

pp

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

plan - ge -

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

plan - ge -

mi - hi jam non sis a - ma -

te - cum plan - ge -

mi - hi jam non sis

me te - cum plan - ge -

BR
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Original evtl. gemindert

f

p

f

p

Ausgabekualität gegenüber

209

A musical score page featuring five staves of music. The top staff begins with a forte dynamic (F) and a tempo marking (P). The lyrics "re, fac me te - cum" are written below the vocal line. The middle section includes lyrics "re, fac me te -" and "re, fac me -". The bottom staff shows a piano part with a bass line. The page is filled with large, semi-transparent watermark-like graphics. One graphic in the upper right corner contains the letters "D", "B", "A", and "C" in a stylized font. Another graphic in the lower left corner features a magnifying glass over a book. A large, diagonal watermark across the center reads "Ausgabekualität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag".

221

pp
pp
pp
pp
pp

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

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

ar
Original evtl. gemindert.
Ausgabekualität gegenüber
arco
p

230

vir-gi-num p - cla - ra, mi - hi jam non sis_ a - r

vir-gi-num p - cla - ra, mi - a ra: fac me_ te - cum_ plan - ge

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240

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249

ff

ff

ff

ff

ff

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

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

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

fac me te - cum plan - -

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

8 fac me te - cum plan re .ac me te - cum plan - ge - re, -

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

fac me te -

ff

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ff

pp

pp

p

pp

pp

FUR

plan

p

pp

fac me te - cum plan - ge - re,

plan - - ge - re,

p

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

plan - - ge - re,

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269

Music score page 269, featuring five staves of musical notation. The music includes vocal parts and accompaniment. The vocal parts have lyrics written below them. The accompaniment consists of various instruments, including a piano.

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D *B* *P* *E* *R* *A*

f

te - cum -
te - c -
te - - -
plan - ge - re,
plan - ge - re.

ge - re.

pi.

Nr. 7 Cavatina

Andante grazioso ($\text{♩} = 104$)

Flauto

Oboe

Clarinetto in La / A

Corno in Fa / F

Fagotto

Soprano II

Violino I

Violino II

Vio.

Contrabbasso

Andante grazioso (♩ = 10')

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7

f

p

ff

f

p

ff

f

p

ff

f

p

pp

128

14

por-tem Chri-sti mor-tem, pas-si - o - n· a-gas re-co-le - re,

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20

f

p

f

p

f

p

f

p

f

p

ff

ff

ff

pp

BR
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et co - le - re.

f

f

p

ff

ff

ff

f

p

f

p

f

p

ff

ff

ff

ff

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27

ff ff ff
ff p ff p ff
ff p ff p ff
ff ff p ff p
ff ff ff ff p

DRAFT • Quality may be reduced • Carus-Verlag Q

DRAFT • Evaluation Copy • Fac me

ff pp
fp
fp
fp
ff pp

Ausgabekualität gegenüber Original evtl. gemindert •

A page of musical notation for orchestra, page 30, in 2/4 time with a key signature of four sharps. The music consists of five staves. Measure 1 starts with a dynamic ff. Measures 2-3 show various dynamics (ff, p, ff) and note patterns. Measure 4 includes lyrics 'pla - gis vul - ne - ra - r:'. Measures 5-6 show ff and pp dynamics. Measures 7-8 show fp dynamics. Measures 9-10 show ff, p, ff dynamics. The page is covered with large, semi-transparent watermark text: 'Aussagequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' and 'DRAFT'.

33

ff p dolce

ff

ff p dolce

ff

ff p dolce

cru - ce hac ob a - mo - rem Fi - li -

ff# pp

fp

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dolce

ff

p

37

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

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41

i, fac me pla-gis vul-ne - ra-ri, a - mo-rem Fi-li - i,

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48

DRAFT

COPY

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ob

Fi - li -

rem

f

p

ff

54

DOKTOR

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60

pp

i.

pp dolce

pp

pp

pizz.

pizz.

pizz.

pizz.

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PARTUR

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Nr. 8 Aria e Coro

Andante maestoso ($\text{♩} = 66$)

Flauto

Oboe

Clarinetto in Sib / B

Corno in Fa / F

Fagotto

Timpani
Do-Sol / c-G

Soprano solo I

Soprano I

Soprano II
(Alto)

Tenore

Basso

Violino I

Viol.

Vl.

Contrabbasso

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9

Oktavlage mit Horn tauschen ad lib.

pp

Oktavlage mit Klarinette tauschen ad lib.

pp

tr

pp

B

P

A

R

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6 6

6 6

6 6

pp

pp

141

13

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BIR

f

In -

tus,

in - flam-

pizz.

16

dolce

pp *dolce*

pp

ma - tus et ac - cen - sus, go, sim de-

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arco

19

pp

go, Sh.

fen - sus, per te, Vir - - - go, Sh. sus in di - e ju-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

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26

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

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

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

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

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30

Oktavlage mit Horn tauschen ad lib.

Oktavlage mit Klarinette tauschen ad lib.

B

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di - e ju - di - ci - i.

di - e ju - di - ci - i.

di - e ju - di - ci - i.

di - e ju - di -

pp

pp

pp

pp

pp

pp

6 6

6 6

6 6

6 6

6 6

6 6

35

dolce

dolce

dolce

dolce

dolce

Fac me crucem custodi - ri, te Christi_ prae - mu -

sotto voce

so'

Fa sot'

Fac

sotto voce

sto - di - ri,

so'

Fa sot'

Fac

sotto voce

sto - di - ri,

so'

Fa sot'

Fac

sotto voce

sto - di - ri,

me crucem custodi - ri,

me crucem custodi - ri,

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

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38

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Ausgabekualität gegenüber

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

Aussagequalität gegenüber Original evtl. gemindert

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41

44

p

p

p

p

p

ti - a.

ve - ri gra - ti - a.

ve - ri gra -

ve - ri

p

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pizz.

47

dolce

pp

dol.

sotto voce

ma - tus, in - flam - ma - tus sus, per te,

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Original evtl. gemindert • Evaluation Copy • Quality may be reduced

50

pp

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

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53

ff

ff

ff

ff

ff

f

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

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A page from a musical score for orchestra and choir, page 56. The score includes multiple staves for different instruments and voices. The vocal parts include lyrics in German. Several large, semi-transparent watermarks are overlaid on the page, including 'BR' (twice), 'Evaluation Copy', 'Quality may be reduced', 'Carus-Verlag', 'Original evtl. Gemindert', and 'Ausgabekualität gegenüber'. The page number '56' is at the top left.

60

Oktavlage mit Horn tauschen ad lib.

Oktavlage mit F

Carus-Verlag

pp

Quality may be reduced

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

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

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

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

Ausgabeequalität gegenüber Original evtl. gemindert

Original evtl. gemindert

pp

pp

pp

pp

pp

64

The image shows a page of musical notation on five staves. The notation includes treble and bass clefs, key signatures, and time signatures. There are several large, semi-transparent watermarks overlaid on the music:

- A large watermark "BRODART" is positioned diagonally across the top half of the page.
- A large watermark "BRODART" is also positioned diagonally across the bottom half of the page.
- A large watermark "CARUS" is located in the upper right corner.
- A smaller watermark "Carus-Verlag" is located near the "CARUS" watermark.
- A watermark "Evaluation Copy • Quality may be reduced" is located in the center-right area.
- A watermark "Ausgabekualität gegenüber Original evtl. gemindert" is located in the lower-left area.
- A small watermark of an open book with a magnifying glass is located in the lower right corner.

68

dolce

dolce

dolce

dolce

di - ri, mor - - te Ch.
sotto voce

Fac me cru - ce cu - sto - di - ri, mor - - te Chri - sti prea - mu-
sotto voce

Fac me cru - ce cu - sto - di - mor - - te Chri - sti prea - mu-
sotto voce

Fac me cru - ce mor - - te Chri - sti prea - mu-

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dolce

mor - te Chri - sti prae - mu - ni -
ni - ri, mor - te Chri - sti fo - ve - ri
ni - ri, mor - te Chri - sti con - fo -
ni - ri, mc prae - mu - ni - ri, con - fo -
ni - ri, prae - mu - ni - ri, con - fo -

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A page from a musical score for orchestra and piano, page 77. The score includes multiple staves for various instruments (strings, woodwinds, brass) and a piano part. The music features dynamic markings like ff, trills, and sustained notes. A large watermark 'Evaluation Copy - Quality may be reduced • Carus-Verlag' is diagonally across the page, and a smaller 'Original evtl. gemindert' is near the bottom left. There are also decorative icons of books and a magnifying glass.

81

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85

tutta forza

tutta forza

tutta forza

tutta forza

a.

a.

a.

a.

a.

tutta forza

ta fo

orza

tutta forza

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Nr. 9 Quartetto

Andante ($\bullet = 72$)

Soprano I

Soprano II

Tenore

Basso

7

13

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Quan - do cor
Quan - do cor-pus mo - ri - e - tur, mo - ri - e -
Quan - do co -
e - tur, mo - ri - e - - - tur, - - -
e - tur, mo - ri - e - - - tur, - - -
e - tur, mo - ri - e - - - tur, - - -
ne - tur Pa - ra-di - si glo - ri - a,
- mae do - ne - tur Pa - ra-di - si glo - ri - a,
r, a - ni - mae do - ne - tur
ne - tur, a - ni - mae do - ne - tur Pa - ra-di - si glo - ri -

19

sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

25

pp

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

sotto voce

ri - e - tur,

pp

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

sotto voce

mo - ri - e - tur,

pp

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

sotto voce

mo - ri - e - tur,

pp

Pa - ra-di - si glo -

sotto voce

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

32

ff

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

f

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

ff

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

f

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

39

sotto voce

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

sotto voce

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

ff

sotto voce

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

ff

sotto voce

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

46

pp

Pa - ra-di - si glo - - ri - a, quan-do cor

pp

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

pp

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

pp

Pa - ra-di - si glo

ff

ff

ff

ff

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52

sotto voce

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

sotto voce

ur Pa - ra-di - si, Pa - ra-di - si glo - - ri - a, quan-do

ff

sotto voce

o - ne - tur Pa - ra-di - si, Pa - ra-di - si glo - - -

ff

sotto voce

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

sotto voce

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58

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

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

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

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

64

sotto voce

glo-ri-a,

sotto voce

glo-ri-a,

sotto voce

glo-ri-a,

sotto voce

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

71

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

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Nr. 10 Finale

Allegro ($\text{♩} = 144$)

Flauto

Oboe

Clarinetto in Sib / B

Corno in Fa / F

Fagotto

Timpani
Re-Sol / d-G

Soprano I

Soprano II
(Alto)

Tenore

Basso

Violino I

Contrabbasso

Nr. 10 Finale

Allegro ($\text{♩} = 144$)

Allegro ($\text{♩} = 144$)

13

A large watermark 'CARUS' is rotated diagonally across the page.

Large watermarks 'CARUS' and 'PRO' are rotated diagonally across the page.

Large watermarks 'CARUS', 'PRO', and 'B' are rotated diagonally across the page.

19

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19

f

f

f

f

na sae - cu - la, a

d

f

24

f

p

f

p

men, a

men, a

men, a

men, a

f

29

ff

ff

ff

ff

ff

ff

ff

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

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

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

ff

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34

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

B

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

D

Ausgabequalität gegenüber Original evtl. gemindert

f

39

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

in sem-pi - ter - na, a

cu - la, a

a

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44

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

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

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

men,

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Original evtl. gemindert • Evaluation Copy • Quality may be reduced

ff

ff

sf

49

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f

sforzando (sf)

54

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

cu - la, a -

D PRO **B** AUSGABEQUALITÄT gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced

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sf

A musical score page featuring four staves of music. The top staff begins with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The second staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The third staff begins with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The bottom staff begins with a bass clef, a key signature of one flat, and a time signature of common time (indicated by a 'C'). The page number '58' is at the top left. The music consists of various note heads and stems, with some notes having horizontal dashes through them. There are several large, semi-transparent watermark-like overlays on the page. One overlay in the upper right corner contains the letters 'CARUS' and 'C' in a stylized font, with the text 'Quality may be reduced • Carus-Verlag' written diagonally. Another overlay in the center contains the letters 'PRO' and 'C' in a stylized font, with the text 'Evaluation Copy • Quality may be reduced' written diagonally. A third overlay in the lower left corner contains the letters 'PRO' and 'C' in a stylized font, with the text 'Aussagequalität gegenüber Original evtl. gemindert' written diagonally. There are also smaller, rectangular watermark-like boxes scattered across the page.

63

tutta forza

tutta forza

tutta forza

tutta forza

tutta forza

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

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

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

men, a - mer en, a - - - men, a -

tutta f

...forza

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67

pp

pp

pp

fp

pp

p

na, a -

p

men, a -

p

na, a -

p

pp

pp

p

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fp

BRODART

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72



77

cresc.

mf cresc.

f

ff

cresc.

f

ff

f

sf

sf

cresc.

f

ff

sf

sf

cresc.

f

ff

cresc.

sae cu - la, a men,

cresc.

ter - na sae

cresc.

in sem-pi - ter - na sae

cresc.

cu - la, a

ff

cresc.

cu - la, a

ff

cresc.

in sem-pi

cresc.

f

ff

f

ff

f

ff

cresc.

f

ff

f

ff

cresc.

f

ff

f

ff

cresc.

f

ff

f

ff

82

DUR

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87

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B

D

Q

P

C

R

U

T

A

96

p cresc.

mf cresc.

f

ff

cresc.

f

ff

f

sf

sf

cresc.

f

sf

sf

cresc.

f

sf

cresc.

sae cu - la, a men,

cresc.

ter - na sae

p cresc.

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

p cresc.

in sem-pi

cresc.

f

ff

f

ff

f

ff

p cresc.

f

ff

f

ff

f

ff

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag

101

men, men, men, men,

men, men, men, men,

div.

Ausgabekualität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced

106

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

p

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

p

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

p

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

p

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

p

cresc.

f

cresc.

cresc.

cresc.

f

114

ff

ff

ff

ff

ff

ff

tr

ff

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

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

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

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

ff

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118

Andantino moderato ($\text{♩} = 132$)

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Andantino moderato ($\text{♩} = 132$)

A musical score page featuring five staves of music. The top staff begins with a forte dynamic (f) and includes slurs and grace notes. The second staff starts with a dynamic (f). The third staff has a dynamic (f). The fourth staff features a bass line with dynamics (pp) and (f). The fifth staff contains a bass line. A large watermark 'PRO' is visible across the page. A diagonal annotation from the bottom left to the top right reads: 'Aussagequalität gegenüber Original evtl. gemindert' (Output quality compared to original may be reduced). Another annotation on the right side reads: 'Evaluation Copy - Quality may be reduced • Carus-Verlag'.

I. Tempo – animato

133

pp *pp* *pp*

ff *ff* *ff*

c *c* *c*

ff *ff* *ff*

tr *tr*

pp *ff*

c

I. Temp

a *a* *a* *a*

ff

ff

in sem-pi-ter

men,

a

I. Tempo – animato

arco

ff

arco

ff

arco

ff

arco

ff

ff

ff

ff

Ausgabekualität gegenüber Original evtl. gemindert

D

PRO

Original evtl. gemindert

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138

na, in sem-pi-ter

na, in se- -r - a -

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A page of musical notation for voice and piano, page 144. The music includes vocal parts and piano accompaniment. The vocal parts include lyrics like "men, in sem-pi-ter" and "na, in sem-pi-ter". The piano part features various chords and patterns. A large watermark "Evaluation Copy - Quality may be reduced • Carus-Verlag" is diagonally across the page, and a smaller "Original evtl. gemindert" is near the bottom left. There are also decorative icons of books and a magnifying glass.

149

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BRO

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154

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158

sf sf

sf sf

sf sf

Ausgabekualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced