

Carl Joseph

RODEWALD

Stabat Mater

Fassung für zwei Soprane
Klavier oder Orgel

herausgegeben von / edited by
Klaus Melber

Klavier oder Orgel
Eberhard Klotz



Carus 27.299/03

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Vorwort

Carl Joseph Rodewald (1735–1809)

Rodewald (Carl) Konzertmeister zu Cassel, geb. zu Seitsch in Schlesien, 1735; studierte in Berlin die Violin bey Franz Benda und lernte auf die glücklichste Art, dessen gründliche Manier mit dem heutigen Style verbinden. In der Komposition nahm er Unterricht bey dem berühmten Kirnberger, bis gegen das Jahr 1762, wo er in Casselsche Dienste trat. Wie sehr er seiner großen Meister würdig ist, beweist die Achtung, so man ihn sowohl als Komponisten, als auch als Violinisten zu Cassel zeigte.

Er war, als im Jar 1787 die große Revolution die dasige Kapelle traf, fast der einzige von den großen Künstlern die diese Kapelle zierten, welcher Cassel nicht verlies. Und man lies seinen Talenten und seinem Charakter Gerechtigkeit wiederfahren und ernannte ihn zum Musikmeister des Erbprinzen, welchem er auch im Jahr 1789 in dieser Eigenschaft nach Marburg folgte.

Seine Bescheidenheit hat ihm bisher noch nicht zugelassen, daß er etwas von seinen merkwürdigen Kompositionen durch den Druck bekannt gemacht hätte. Nachdem aber sein **Stabat mater** zu Cassel sogar neben dem Haydn'schen und Pergolesischen, mehrere Jahre lang, den Beyfall der Kenner erhalten hatte; versprach er endlich im Jahr 1788 in einem Avertissement, selbiges heraus zu geben. Auch findet man in den musikalischen Zeitungen von eben diesem Jahre, die erste Stanze davon in Partitur eingerückt. Von seinen übrigen Kompositionen fürs Theater und für die Kammer, kann ich noch nennen: Eine französische Operette und verschiedene italiänische Arien und Sinfonien."

Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon Tonkünstler*, Leipzig 1792

Carl Joseph Rodewalds heute fast vollkommen in Vergessenheit geratenes *Stabat Mater* für zwei Stimmen und Continuo ist in einer musikalisch herausragenden Fassung zwischen empfindsamem, barockem und klassischem Stil entstanden. Dagegen weisen alte Kompositionen die Imitation zu Beginn des 18. Jahrhunderts bis weit in die 1790er Jahre hinein. Die neue empfindsame Stil wurde durch Beethoven begonnenen fröhe Klaviermusik geprägt. Verspielte und eingängliche Eingängigkeit sowie wie eine sensible Textauswahl. Einige Stellen weisen sogar eine Tiefe der Ausdruckskraft auf, die bei anderen ist der Einfluss Barocks erkennbar. Gerade dieser stilistische Reichtum, welcher den besonderen Zauber Rodewalds ausmacht, wäre wünschenswert, wenn dieses Werk ihm gebührenden Platz in der heutigen Musikwelt wieder einnehmen würde.

Die vorliegenden Fassung für Soli und Klavier oder Orgel wurde versucht, den Klaviersatz „im Geist der Zeit“, also der Jahre zwischen 1750 und 1790, zu schreiben. Das klangliche Ideal war also, nicht einen modernen Klavierauszug oder eine Klavierfassung im Stil des 19. Jahrhunderts zu erarbeiten, wo – oft ohne Rücksicht auf die Füh-

...ung der Stimmen – versucht wird, alles, was die Hände greifen können, hineinzuschreiben. Vielmehr sollte die leichte, durchsichtige und verspielte Schreibweise, wie sie in den Klavierwerken und Liedbegleitungen C. Ph. E. Bachs, Solers, Haydns und natürlich Mozarts zu finden ist, die neue Fassung prägen. Diese Spielart erlaubt zudem ein einfühlsames Begleiten und Ausdeuten der Singstimmen am Klavier, so wie es der klassische Stil erfordert. Die Klavierbearbeitung soll also nicht als Ersatz für die Originalfassung verstanden werden, sondern als eine stilistisch in sich geschlossene Form für eine instrumentelle Besetzung. Natürlich war die Klavierfassung ein einfaches Abschreiben der Orgel, sondern nur durch eine bewusste Gestaltung des Klaviersatzes auch freiere Formen gewählt werden mußten. Durchaus möglich ist die Orgel ausgeführt. Die Orgelähnliche Schreibweise oder Modifikation der linken Hand. Rodewald keine genaueren Angaben zu den Singstimmen gibt, durch einen Frauen- oder Männerchor. Es oft bei Pergolesis berühmt wird. Besonders reizvoll ist die instrumentellen und chorischen Teilen. Die Vorschläge des Herausgebers im Inhalts-

...fassung erlaubt natürlich nicht nur die konzertante Aufführung des gesamten Werkes, sondern auch die Aufnahme einzelner Teile im Gottesdienst.

Stuttgart, im Frühjahr 2010
Eberhard Klotz



Foreword

Carl Joseph Rodewald (1735–1809)

Rodewald (Carl), concertmaster in Kassel, born in Seitsch in Silesia, 1735; studied the violin in Berlin with Franz Benda and learned in the most felicitous way how to combine Benda's thorough manner with today's style. In composition he took lessons with the famous Kimberger until the year 1762, when he took up his position in Kassel. The respect paid to him in Kassel both as a composer as well as a violinist is a sign how worthy he is of his great masters.

He was, when the great revolution of 1787 struck the orchestra there, almost the only one of the great artists who had adorned the chapel not to leave Kassel. And his talents and character were accorded justice and he was appointed the hereditary prince's music master, following his employer to Marburg in 1789 in this capacity.

His modesty has not yet let him yield to make his remarkable compositions known by publication. However, after his *Stabat Mater* had even been performed alongside Haydn's and Pergolesi's works of the same name and had been applauded for many years by the connoisseurs, he at last promised in the year 1788 in an advertisement to publish it himself. One finds inserted in the music newspapers of just this very year the first stanza of the score. Of his other compositions for the theater and the chamber I can name: a French operetta and diverse Italian arias and symphonies.

Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon Tonkünstler*, Leipzig, 1792

Carl Joseph Rodewald's all but forgotten *Stabat Mater* for two sopranos, orchestra and basso continuo is a masterpiece composed in a period of musical stylistic transition, the bridge between the sensitive, courtly Rococo style of the late Baroque and the early Romantic period begun by Beethoven. Rodewald's compositional techniques such as the use of the fugue, dating far back to the Baroque period, are characteristic of the Viennese Classical style. The *Stabat Mater* – which was founded by the Viennese Classical style – is a simple and memorable composition, as does a large part of the music. Since the Romantic period, the *Stabat Mater* has not take a back seat to the influence of the Romantic period. It is exactly this style of Rodewald's work its special magic and significance. It would be desirable for the *Stabat Mater* again to assume its rightful place in the repertoire.

This edition is a version for soloists and piano or organ and presents the piano writing "in the spirit of the original" that is, the years between 1750 and 1790. The artistic ideal intended is therefore neither a modern piano reduction nor a piano version in the style of the 19th century, in which – with no regard to the voice leading – the hands are made to play as many notes as possible. The light, transparent and playful manner of writing, as is to be found in the piano works and song accompaniments of

C. Ph. E. Bach, Soler, Haydn and naturally Mozart, are rather what characterize the new version. In addition, this method of playing allows for a sensitive accompaniment and interpretation of the vocal parts at the piano, as is required in the Classical style. The piano version should therefore not be thought of as a substitute for the orchestral version, but as a tonally and stylistically self-contained form for a chamber music scoring. Naturally, this ideal was not achieved by simply transcribing the vocal parts, but by a conscious artistic and stylistic adaptation of the piano part in which, at certain points, a comparison to Rodewald's score – but which is definitely possible to perform – one only has to think of the organ works of C. Ph. E. Bach, which are often the octaves in the left hand. Since Rodewald's *Stabat Mater* is a masterpiece, the two vocal parts can be performed by a limited number of voices, as is often the case with the *Stabat Mater*. A combination of solo and chamber music is especially charming. The *Stabat Mater* is a masterpiece which allows not only for concert performances, but also for the performances during church services.

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by David Kosviner

Eberhard Klotz

Inflamatus et accensus
 per te, Virgo, sim defensus
 in die iudicii.
 Fac me cruce custodiri,
 morte Christi praemuniri,
 confoveri gratia.

Quando corpus morietur,
 fac ut animae donetur
 Paradisi gloria.

Jacopone da Todi (1228–1306)

Dass mein Herz von Lieb entzündet,
 Gnade im Gerichte findet,
 sei du meine Schützerin,
 mach, dass mich sein Kreuz bewache,
 dass sein Tod mich selig mache,
 mich erwärm sein Gnadenlicht!

Dass die Seel sich mög erheben
 frei zu Gott im ew'gen Leben,
 wann mein sterbend Auge bricht!

Übersetzung: Friedrich Gottlieb Klopstor'

3)



Carl Joseph Rodewald (1735–1809)
 Stabat Mater: Erste Seite der autographen Partitur

Stabat Mater

1. Stabat Mater

Carl Joseph Rodewald

1735–1809

Klavierfassung von Eberhard Klotz

Largo

Klavier
(Orgel)

4

8

12

15

p *pf* *f* *pp* *f* *p* *p* *f* *p* *f* *p* *f* *p* *f* *ten.* *f* *ten.*

21

24

Soprano I
Sta - bat Ma - - - - ter, Sta - bat Ma - - - -

Soprano II
Sta - bat Ma - - - - ter,

28

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

- ter, Sta-br ro - sa, do - lo - ro - sa

jux - ta cru - cem la - - - cri - - -

- - - ta cru - - - cem

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35

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

39

de - bat, dum pen - de - ba'
 de - bat, dum pen - de us,

42

ta cru - cem

45

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

48

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

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

f *p* *pp* *pp*

52

de - bat Fi - li - us.

- - - bat Fi - li - us.

tr *tr* *f* *p*

55

f *ten.* *p* *f*

57

Sta - bat Ma - - -

Sta - bat Ma - - - - - ter,

f *p* *f* *p* *f* *tr* *p*

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63

ter, Sta - bat Ma - - - - - ter, Sta - bat

Sta - bat Ma - - - - - ter, Sta - bat Ma - - - -

pf

66

Ma - - - - - ter do - lo - ro - - -

- - - - - ter do - lo - ro -

p

69

jux - - - - -

- - - - -

cru - - - - - cem

- - - - - cem la - - - - - cri -

pp *pf* *f* *p*

73

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

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

f *p*

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

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

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

- bat Fi - li - us.
 de - bat Fi - li - us.

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2. Cujus animam gementem

Andante

Musical notation for measures 1-6. The score is in 3/8 time, B-flat major, and Andante. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *f* and *p*.

Musical notation for measures 7-12. The piano part continues with similar textures. Dynamics include *f* and *p*.

Musical notation for measures 13-17. The piano part features chords and moving lines. Dynamics include *f* and *p*.

Musical notation for measures 18-23. The piano part continues with chords and moving lines. Dynamics include *f* and *p*.

Musical notation for measures 24-28. The piano part continues with chords and moving lines. Dynamics include *f* and *p*.

Musical notation for measures 29-33. The piano part continues with chords and moving lines. Dynamics include *f* and *p*.

Musical notation for measures 34-38. The piano part continues with chords and moving lines. Dynamics include *p*. The vocal line enters in measure 34 with the lyrics: "jus a - ni - mam ge - men - tem, con - tri - sta - tam et do -".

* Autograph: contristantem

42

len-tem, per - trans - i - vit gla - di - us. Cu - jus a - ni -

49

mam ge - men - tem, con - tri - sta - tam et.

55

per - - - trans - - - i per - trans - i - vit

61

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

a - ni - mam ge - men - tem, con - tri - sta - tam et do - len - tem,

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75

per - trans - i - vit gla - di - us, per - trans - i - - -

84

vit gla - di - us.

92

Cu - jus a - ni con - tri - sta -

100

tam et de - us - i - - - vit, per - trans - i - - - vit, per - trans -

vit gla - di - us, per - trans - i - - - vit, per - trans -

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115

i - vit gla - di - us. Cu - jus a - ni - mam ge - men-tem,

122

con - tri - sta - tam, et do - len-tem, per - tran-

130

gla - - - di - us, - vit gla - di - us,

138

vit, per - trans - i - vit gla - di - us.

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3. O quam tristis

Largo

Soprano I

Soprano II

O quam tri - stis et af - fli - cta, et af -

O quam tri - stis et af - fli - - -

p

fli - - - cta fu - it il - la be - ne -

cta, af - fli - cta fu - it il - la be - ne - di - cta, br

fp

ge - ni - ti, ge - ni - ti, Ma - ter u - ni -

ge - ni - ti, u - ni - ge - ni - ti, Ma - ter u - ni -

pf *p*

- ni - ti.

- ni - ti.

f *p* *f* *f*

15

O quam tri - - - stis et
O quam tri - - - stis et af -

18

af - fli - cta fu - it il - - la be - - ne
fli - - - cta fu - it il - la be

21

ter ge (tr) ni-ti, Ma - ter u - ni -
ter, Ma u - ni - ge - ni-ti, Ma - ter u - ni -

ni-ti.

ge - ni-ti.

p *f* *p* *pp*

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4. Quae maerebat et dolebat

Poco allegretto

Piano accompaniment for measures 1-8. The music is in 2/4 time with a key signature of two flats. Dynamics include *p*, *pf*, *p*, *f*, and *p*. A triplet of eighth notes is marked with a '3' above it.

Piano accompaniment for measures 9-14. Dynamics include *f*, *p*, and *f*. Triplet markings are present over eighth notes.

15 Soprano II

1)

Quae mae - re bat, et do -

Vocal line and piano accompaniment for measures 15-21. The vocal line includes the lyrics "Quae mae - re bat, et do -". Dynamics include *p* and *pf*. Triplet markings are present in the piano accompaniment.

22

le-bat, dum vi - de - - - -

Vocal line and piano accompaniment for measures 22-28. The vocal line includes the lyrics "le-bat, dum vi - de - - - -". Dynamics include *p* and *fp*.

- - - - bat na - ti poe - nas in - cly-ti, et tre - me -

Vocal line and piano accompaniment for measures 29-35. The vocal line includes the lyrics "- - - - bat na - ti poe - nas in - cly-ti, et tre - me -". Dynamics include *fp* and *p*. Tenor markings "ten." are present.

Autograph: 1) moerebat 2) cum

35

bat, tre - me - bat dum vi - de - bat na - ti poe - nas, na-ti_ poe - nas

42

in - cly - ti, et tre - me - bat dum vi - de

49

poe - nas, na - ti_ poe -

55

e mae - re - bat et do - le - bat, et do - le - bat, et tre - me - bat,

70

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

76

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

pf *p* *f* *p*

83

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

91

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

99

ten.

5. Quis est homo

Largo

Soprano I

Soprano II

Quis est ho - mo,

Musical score for Soprano I and II and piano accompaniment, measures 1-2. The tempo is Largo. The key signature has two flats. The piano part features a complex rhythmic pattern with dynamic markings *f* and *p*.

Musical score for Soprano I and II and piano accompaniment, measures 3-5. The lyrics are: qui non fle - ret, Chri - sti Ma - trem,

Musical score for Soprano I and II and piano accompaniment, measures 6-7. The lyrics are: tan - - - - to - - - - ci - o?

Musical score for Soprano I and II and piano accompaniment, measures 8-9. The lyrics are: Qui con - tri - sta - ri pi - am Ma - trem

Musical score for Soprano I and II and piano accompaniment, measures 10-11. The lyrics are: on - - - tem - pla - ri do - len - - - - tem cum

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13

Quis est ho - - - mo
 Fi - - - - li - o. Qui non pos - - - set

pp *p*

15

qui non fle - ret Chri - s -
 con - - - tri - sta - ri pi - am M - a -

pf *p*

18

de - ret in - ci - o?
 ri do - le? Fi - li - o?

f *p* *p*

pp

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Allegro assai

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

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

p

in tor - men - tis, et fla - gel - lis. lis

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

f

sub - - - di - tur

sub - - - tur

pp

Pro pec - - ca - tis

Pro pec - - ca - tis

ff *p*

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45

su - ae gen - tis, vi - - - dit

su - ae gen - tis, vi - - -

pf

49

Je - - - - sum in

dit Je - - - - sum

53

men - - - -

tor - - - - tis, et fla - gel - - -

f

57

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

fla - gel - lis sub - di - tum,

p *f*

63

et fla - - - gel - - - lis, et fla - gel - lis

et fla - gel - lis, et fla - gel - lis

69

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

sub - di - tum, et fla - gel - tum.

p *f* *f*

75

6. Vidit suum

Andante

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

p *f* *p* *f*

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5

pp 1) *p* *pf* *pf* *più f*

9

f ten. ten. *tr*

12 Soprano II

Vi - dit su - um dul - cem na - tum, - um

p

15

dul - - - cem na - tu. - do de - so - la - tum,

18

de - so - la - tum, vi - dit su -

pf *p* *pf*

1) Ausführungsvorschlag:

2) Autograph: morientem

21

- um dul - cem na - tum mo - - - ri - en - do, de - so -

24

la - tum, de - so - la - tum,

27

mi - - - sit spi -

30

- dit su - um dul - cem na-tum mo-ri-en - do de-so-la - tum

37

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

pf *f* *pp*

42

vi - dit su - um dul - cem na - tum mo - ri - en - do

p *pp*

46

tum, dum e -

mf *pf* *pf* *p* *p*

50

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

legato

5-

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7. Eja Mater

Allegretto

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats. The tempo is marked 'Allegretto'. The first measure starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for measures 6-11. Measure 6 is marked with a '6' and a fermata. Measure 7 has a first ending bracket with a '2' and an asterisk. Measure 10 has a piano (*p*) dynamic marking. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 12-17. Measure 12 has a piano (*p*) dynamic marking. Measure 13 has a forte (*f*) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Musical notation for measures 18-22. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamics fluctuate between piano and forte.

Musical notation for measures 23-27. Measure 23 has a piano (*p*) dynamic marking. Measure 24 has a forte (*f*) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Vocal line for measures 28-31. The lyrics are: - ja, e - - - ja. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Piano accompaniment for measures 28-31. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. The dynamics are marked piano (*p*).

* Ausführung:

34

Ma - ter, fons a - mo - ris, e - ja Ma - ter, fons a -

40

mo - ris, me sen - ti - re vim do - lo - ris,

46

ti - re vim do - lo sen - ti - - re

51

vim fac, fac, ut te - cum

- - ge - am, fac, ut

62

te - cum lu - ge - am, ut te-cum lu - ge - am.

68

E - ja Ma - - - - - ter,

74

mo - - - - - ris, ti vim do - lo - ris,

80

do - lo - ris, fac,

ac, ut te - cum lu - - ge - am. E - - - - ja

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92

Ma - - ter, fons a - mo - - - - ris,

(R.H.)

(L.H.)

96

me sen - ti - re vim do - lo - - - ris,

p

fp

101

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

f

p

fp

106

te - - - ge - am, ut te-cum lu - - - ge -

110

te - - - ge - am, ut te-cum lu - - - ge -

f

8. Fac ut ardeat cor meum

Allegro moderato

Soprano I

Soprano II

Fac ut

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

7

ar - de-at cor me - um in a - man - do Chri - stum De - ut m - pla -

um, ut si - bi com - pla - - - m, - bi com -

13

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

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

ce - am,

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

26

ut si - bi com-pla - - - ce - am,
com-pla - - - ce - am, fac ut ar - de-at cor me-um in a -

33

fac ut ar - de-at cor me - um
man-do, in a - man - - - do

38

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

43

fac ut ar - de-at cor me-um in a -
ut ar - de-at cor me-um in a - man-do, in a - man - - -

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49

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

55

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

60

am.
 am.
 Fac ut

Fac ut ar - de - at cor me - um in a -
 - de - at cor me - um in a - man - do, in a - man - do, in a - man -

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71

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

76

pla - ce - am, fac ut ar -
 - ce-am, fac ut ar - de-at cor me - - a - man -

82

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

87

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9. Sancta Mater

Tempo giusto. Andante

mf f

p f

p pf p pf

10 Soprano I
Soprano II
San - cta Ma - ter,

stud a - gas, i - - stud a - gas, cru - - - ci - fi - xi

f p

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16

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

19

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

22

Tu - i na - ti

23

ne - ra - ti, vul - ne - ra - ti tam di - gna - ti -

pro me pa - ti, poe - nas me - cum,

poe - nas me - - - - cum di -

poe - vi - de.

Fac me ve - re,
Fac me ve - re,

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37

te - - - cum fle - re, cru - ci - fi - xo con - do - le - re

te - - - cum fle - re, cru - ci - fi - xo con - do - le - re

pp

pp

40

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

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

p

43

fac - - - - ve - re te - cum sta - -

e - go vi - xe - ro, fac me ve - re te - cum, te - cum sta -

p

47

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

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

f *p* *f* *p* *pp*

pp

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62

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

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

p

64

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

plan - ctu de - si - - - de - ro, li so - ci -

66

te li - be re in plan - - -

a - re, in plan - - -

pf *p*

70

- - - ctu de - si - - - de-ro.

- - - ctu de - si - - - de-ro.

pf *pf* *p* *f*

70

Vir - go vir - gi - num prae-

73

cla - ra, me
Mi - hi jam non sis a fac me

76

te - cum plan - ti - hi jam non sis a - ma -
te - cum

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

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82

te - cum plan - - - - - ge-re.

me te - cum plan - - - - - ge-re.

85

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

Vir - go vir - - - gi - num prae - cla - iam an sis

f p f p pp

88

sis a - ma - ra: cum plan - ge - re,

a - ma - ra: te - cum plan - ge - re,

pf p f

91

te - cum plan - - - - - ge - re.

me te - cum plan - ge-re.

p pp pp

10. Fac ut portem Christi mortem

Larghetto maestoso

Measures 1-2 of the piano introduction. The right hand features chords and eighth-note patterns, while the left hand has a simple bass line. Dynamics include *f*, *p*, and *f*.

Measures 3-4 of the piano introduction. Measure 3 contains a triplet of chords in the right hand, marked *ff*. The left hand continues with a steady bass line.

Measures 5-6 of the piano introduction. The right hand has chords and eighth notes, with dynamics *pf* and *f*. The left hand has a bass line with dynamics *pf* and *f*.

Measures 7-8. The vocal line for Soprano II begins with the lyrics "Fac ut por-tem". The piano accompaniment continues with chords and eighth notes, marked *f* and *p*.

Measures 9-10. The vocal line continues with the lyrics "sti mor-tem, pas- - - si - o - - - nis". The piano accompaniment features chords and eighth notes, marked *p* and *f*.

Measures 11-12 of the piano introduction. Measure 11 has chords and eighth notes, marked *p* and *f*. Measure 12 features a triplet of chords in the right hand, marked *p* and *f*.

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13

fac con - sor - tem et pla - - - - gas re -

15

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

18

pla - - - - - gas re - co - le -

21

et si nis fac con - sor - tem, et pla - gas et

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

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27

29

Fac me pla - gis vul - - - ne - ra

31

fac me pla - gis, pla ris ae - ra - ri,

33

cru - in - e - - - bri - a - ri, in -

- - - bri - a - ri, ob a - mo - - - rem,

37

ob a - mo - - - - rem Fi - - - - li - i, ^(tr)

pf *p*

39

cru - ce hac in - - - e - - - - bri - a -

p

41

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

p *f* *p*

43

mo - rem Fi ob a - mo - - - - rem

pf *p*

- - - - li - i.

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

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11. Inflammatus et accensus

Allegretto

Measures 1-5. Dynamics: *f*, *p*. Ornaments: tr , tr . Rehearsal marks: (tr) , (tr) .

Measures 6-9. Dynamics: *f*. Ornaments: tr . Rehearsal mark: (tr) . Triplet markings: 3, 3.

10 Soprano I

In - flam - ma - tus et ac - cen - sus de - fen - sus in

Measures 10-13. Dynamics: *p*, *Vi.*. Ornaments: tr .

14 di - e iu - - - - i, in di - - - - e ju -

Measures 14-17. Dynamics: *pf*, *p*.

ci - i, in - flam - ma - tus et ac - cen - sus per te, Vir - go,

Measures 18-21. Dynamics: *pf*, *p*, *pp*, *f*, *p*.

* Ausführung:

21

sim de - fen - sus in di - - - e, in di - e ju - di - ci - i.

tr

tr

tr

pf

p

f

24

tr

tr

tr

27

Soprano II

Fac me cru - c - ri,

mor - te Chri - sti prae - mu -

f

p

31

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

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

tr

tr

pf

p

f

p

pf

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fac me cru - ce cu - sto - di - ri, mor - te Chri - sti
 cru - ce cu - sto - di - ri, mor - te, mor - te Chri - sti

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

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

- - - ti - a.
 gra - - - ti - a.

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12. Quando corpus morietur

Largo

The piano introduction consists of two staves. The right hand features a melodic line with a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics range from *p* to *f*.

4 **Soprano I**
Soprano II

Quan - do

Quan - do cor - pus

The vocal staves show Soprano I and II. Soprano I has a few notes, while Soprano II has a longer phrase. The piano accompaniment continues with a similar texture to the introduction. Dynamics include *p*, *pp*, and *pf*.

7

mo - ri - e - - -

e - - - - -

- - - - - tur,

The vocal staves continue with Soprano I and II. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes. Dynamics range from *pp* to *f*.

10

ut a - - - - - ni - mae do - ne - tur

The vocal staves conclude with Soprano I and II. The piano accompaniment features a final melodic flourish in the right hand and a steady accompaniment in the left. Dynamics include *p*, *f*, and *f*.

12

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

14

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

16

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

ri - a.
glo - ri - a.

22

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

p *pp* *pf*

24

mo - ri - e - - - -
 e - - - -

alleg

27

fac - - - - ni - mae do - ne - tur

f *p* *p* *f*

ut a - - - - - ni - mae do - ne - tur,
 Pa - - - ra -

f *p* *f* *p* *p* *pf* *pf*

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31

Pa - ra - di - - - si, Pa - ra - di - si

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

p

33

glo - - - - ri - a,

glo - - - - ri - a,

p

35

Pa - glo - - - - ri - a.

glo - - - - ri - a.

p *p*

Empty musical staves for piano accompaniment.

pp *ppp*

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