Joseph

HAYDN

Stabat Mater

Hob. XXbis

Soli (SATB), Coro (SATB)
2 Oboi (Corni inglese), 2 Violini, Viola, Basso continuo

herausgegeben von / edited by
Clemens Harasim

Joseph Haydn · Musica sacra
Urtext

Klavierauszug / Vocal score
Johann Adam Hiller & Angelika Tasler

Carus 51.991/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 51.991), Klavierauszug (Carus 51.991/03), Chorpartitur (Carus 51.991/05), komplettes Orchestermaterial (Carus 51.991/19).
Erhältlich auf Carus-CD mit dem *Kammerchor Stuttgart* und der *Hofkapelle Stuttgart*; Leitung: Frieder Bernius (Carus 83.281).

The following performance material is available for this work:
Full score (Carus 51.991), vocal score (Carus 51.991/03), choral score (Carus 51.991/05), complete orchestral material (Carus 51.991/19).
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Zu diesem Werk ist carus music, die Chor-App, erhältlich. Sie enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. Weiterhin ist eine Übe-CD aus der Reihe Carus Choir Coach erhältlich.

For this work carus music, the choir app, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. A practice CD from the Carus Choir Coach series is also available. www.carus-music.com

Vorwort

Als Joseph Haydn neben der Leitung der Kammer- und Theatermusik ab 1766 auch die alleinige Verantwortung für die Kirchenmusik des Esterházy'schen Hofes von seinem Vorgänger Gregor Joseph Werner (1693–1766) übernahm, widmete er sich verstärkt der Komposition geistlicher Musik. Eines der in diesem Zusammenhang entstandenen ersten größeren Kirchenwerke war das *Stabat Mater*, bestimmt für die oratorischen Karfreitagsaufführungen in der Eisenstädter Schlosskapelle und erstmals dort am 17. April 1767 aufgeführt. Schon ein Jahr darauf, am Karfreitag 1768, erklang das Stück in Wien in der Kirche der Barmherzigen Brüder unter Leitung des Komponisten ein weiteres Mal. Kein geringerer als Johann Adolf Hasse, der seit 1764 in kaiserlichen Diensten stand, hatte dies für Haydn vermittelt, nachdem er sich mit „unaussprechliche[m] Lob über dieses Werk" geäußert hatte. Damit begann dessen Siegeszug durch die Kirchen und Konzertsäle und damit auch die Bekanntheit Haydns als Kirchenkomponist. Von über 180 erhaltenen Abschriften stammen allein ca. 40 aus den Jahren vor 1790. Doch nicht nur als Musik für Fasten- und Passionsandachten, sondern frühzeitig auch als Repertoirestück in *Concerts spirituels*, wie sie z. B. in Leipzig und in Paris ab den späten 1770er-Jahren regelmäßig stattfanden, erlangte es außerordentliche Beliebtheit. Die nächste Welle des Erfolgs erfasste dann auch die protestantischen Gebiete Nord- und Mitteldeutschlands, ausgelöst durch den 1782 erschienenen Klavierauszug von Johann Adam Hiller, der darin einen deutschen Parodietext unterlegt hatte. Auf diese zeitgenössische Quelle stützt sich der vorliegende Klavierauszug, dessen Klavierpart von dort übernommen und an die heutigen Bedürfnisse angepasst wurde.

Haydn komponierte sein *Stabat Mater* für vier Solisten, vierstimmigen Chor, zwei Oboen bzw. Englischhörner, Streicher und Basso continuo – eine durchaus üppige Besetzung, verglichen mit anderen Vertonungen des 18. Jahrhunderts, die sich oft auf das „Kirchentrio" und wenige Vokalstimmen beschränkten. Mit ca. 60 Minuten Aufführungsdauer weist es zudem einen beachtlichen zeitlichen Umfang auf, wobei durch die Gliederung in 14 Nummern ein großer Abwechslungsreichtum entsteht. So bedient sich Haydn in den ausdrucksvollen Arien, Duetten und Ensemblesätzen immer wieder verschiedener musikalischer Formen und Gesten sowie variierender Besetzungen. Hervorzuheben ist die erstaunliche Fülle an verschiedenen Klangwirkungen, auch wenn in allen Sätzen eine Zuversicht und helle Grundstimmung vorherrscht angesichts der Gewissheit des Versöhnungstodes Jesu, die von der strahlenden, fast schon majestätisch-jubelnden Schlussfuge „Paradisi gloria" gekrönt wird. Dennoch galt den damaligen Hörern das Werk nahezu als Inbegriff einer würdigen, reflektierend anbetenden Passionsmusik, und schon Haydns Zeitgenossen erkannten in anklingenden neapolitanischen Elementen ebenso wie in der außerordentlichen Kantabilität mancher Sätze eine Reminiszenz an die stilbildende und damals noch allenthalben präsente Vertonung Pergolesis, deren Platz die Haydn'sche nun mehr und mehr einnahm.

Leipzig, März 2017 Clemens Harasim

Foreword

When, from 1766 onwards, Joseph Haydn was finally able to take over from his predecessor Gregor Joseph Werner (1693–1766) the sole responsibility for church music at the Esterházy court – in addition to the direction of chamber and theater music – he devoted more time to the composition of sacred music. One of the first larger-scale church compositions created in this context was the *Stabat Mater,* intended for oratorio performances on Good Friday in the palace chapel at Eisenstadt and first performed there on 17 April 1767. Already one year later, on Good Friday 1768, the work was heard in Vienna in the church of St. John of God under the direction of the composer. No less a personage than Johann Adolf Hasse, who had been in the service of the emperor since 1764, had procured this opportunity for Haydn after having expressed "indescribable praise of this work." This was the beginning of the work's triumphal march through churches and concert halls, at the same time enhancing Haydn's fame – now as a composer of sacred music. Of over 180 extant copies, around 40 date from the years before 1790. But this work gained extraordinary popularity not only as music for Lent and Passion services; from very early on, it was performed as a repertoire piece in the *Concerts spirituels* that were regularly put on from the late 1770s onwards, for example, in Leipzig and Paris. The next surge of success reached the Protestant regions of Northern and Central Germany, initiated by the piano-vocal score published in 1782 by Johann Adam Hiller, who underlaid it with a parody text in German. The present edition is based on this contemporary source; its piano part has been taken over and adapted to modern-day requirements.

Haydn composed his *Stabat Mater* for four soloists, four-part choir, two oboes / English horns, strings and basso continuo – quite a lavish scoring by comparison to other 18th-century settings which often restricted themselves to the "church trio" and only few voices. With around 60 minutes' performance duration, it is also a composition of substantial length; the division into 14 numbers provides a great wealth of variety. In the expressive arias, duets and ensemble movements, Haydn used many different musical forms and gestures, as well as variations in instrumentation. The remarkable wealth of diverse sonorities must be emphasized, even though all the movements are pervaded by a sense of optimism and a bright underlying mood in view of the certainty of Jesus's sacrificial death, crowned by the radiant, almost majestically jubilant closing fugue "Paradisi gloria." Nevertheless, contemporary listeners regarded the work as almost the epitome of a dignified, reflectively worshiping Passion music; and even they recognized – in the hints of Neapolitan elements as much as in the extraordinary cantabile quality of some movements – a reminiscence of the stylistically defining and, at that time, still omnipresent setting by Pergolesi, which was being replaced more and more by Haydn's work.

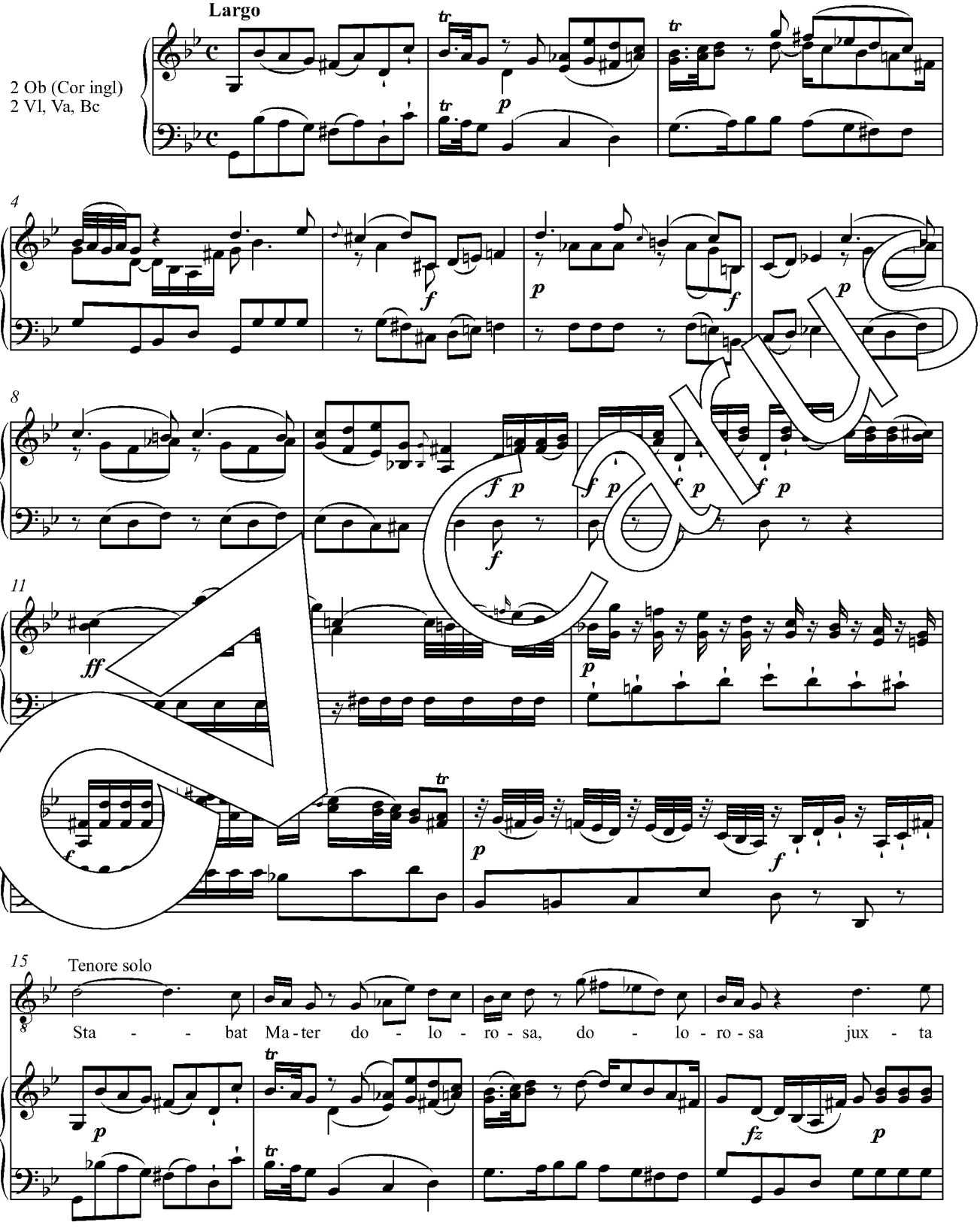
Leipzig, March 2017 Clemens Harasim
Translation: David Kosviner

Stabat Mater

Hob. XXbis

Joseph Haydn (1732–1809)
Klavierauszug: Johann Adam Hiller (1728–1804)
bearbeitet von Angelika Tasler (*1976)

1. Stabat Mater dolorosa (Tenore solo, Coro)



Aufführungsdauer / Duration: ca. 60 min.
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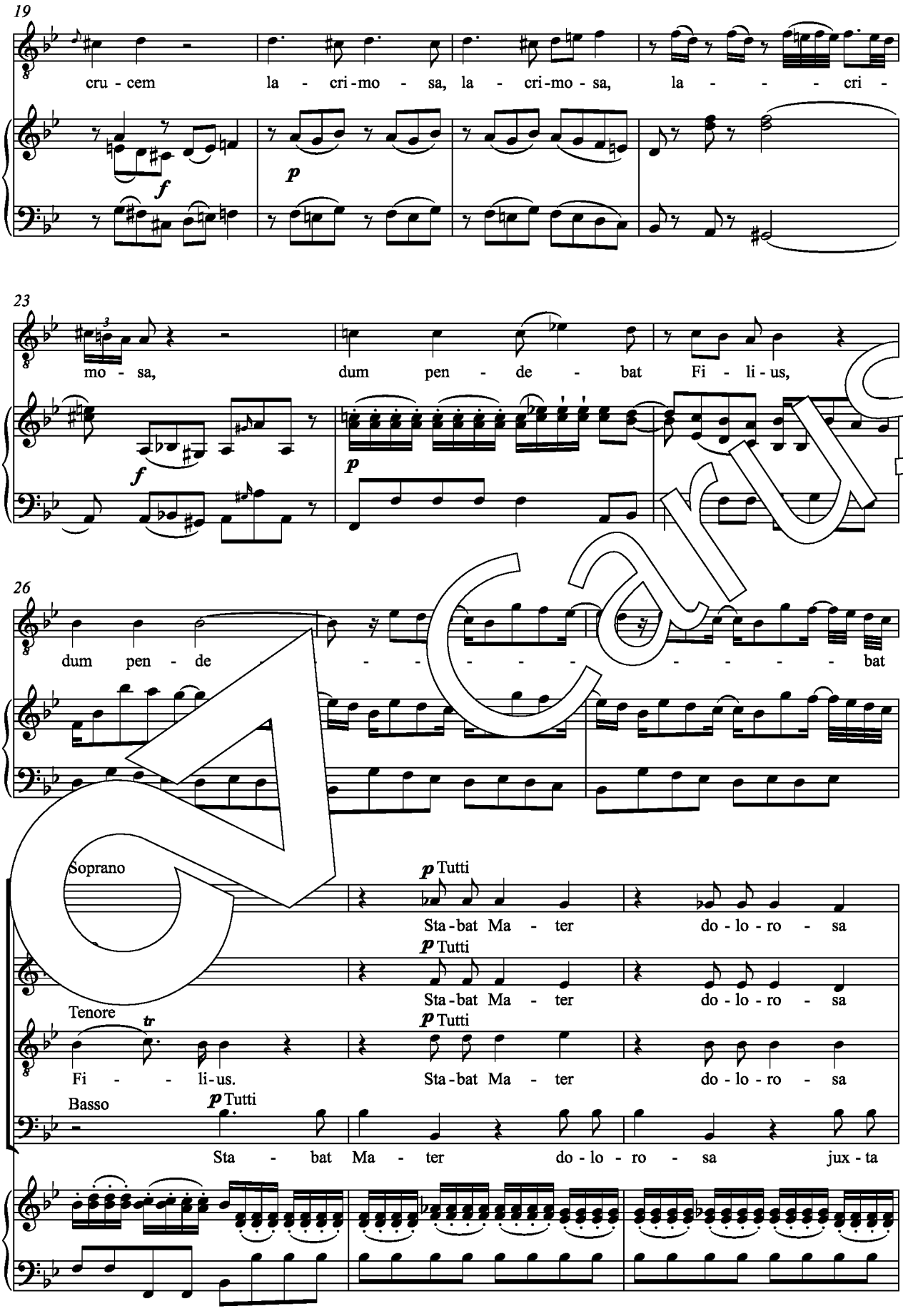
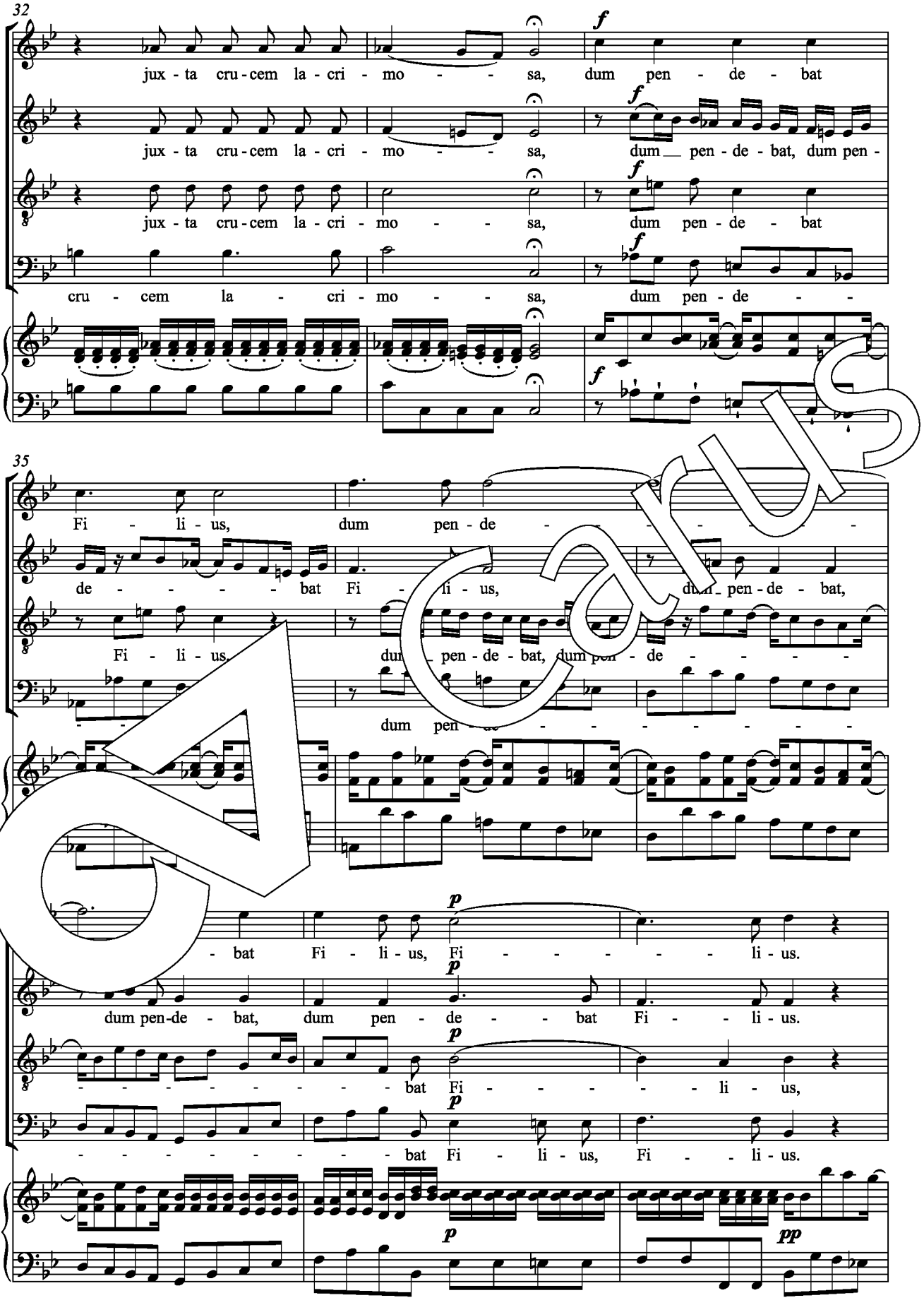
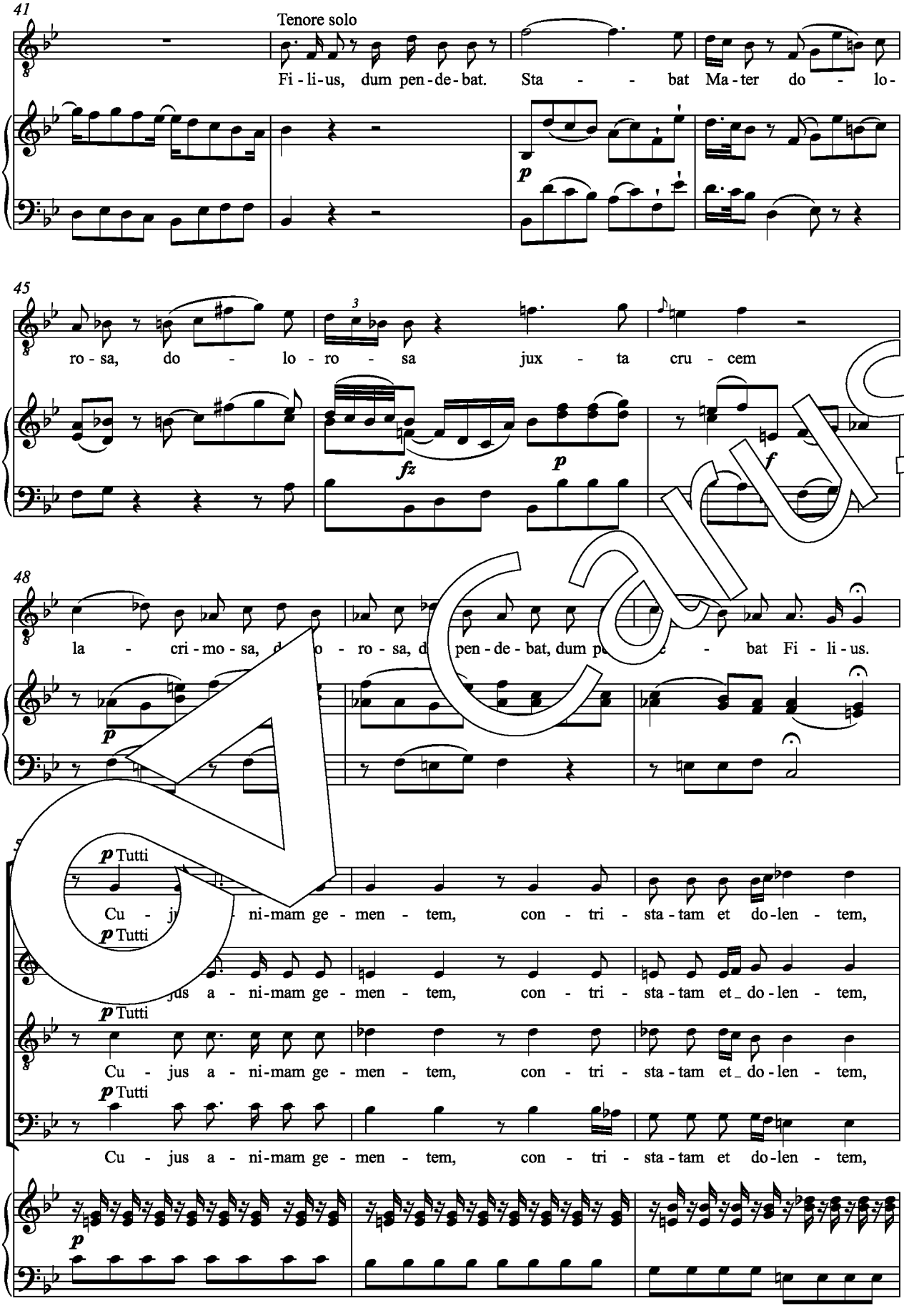
edited by Clemens Harasim


19
cru - cem la - cri-mo - sa, la - cri-mo - sa, la - - - cri -
23
mo - sa, dum pen - de - bat Fi - li - us,
26
dum pen - de - - - - - - - - - - - bat
Soprano
Tutti
Sta-bat Ma - ter do - lo - ro - sa
Tutti
Sta-bat Ma - ter do - lo - ro - sa
Tenore
Tutti
Fi - - - li-us. Sta-bat Ma - ter do - lo - ro - sa
Basso
Tutti
Sta - bat Ma - ter do - lo - ro - sa jux - ta

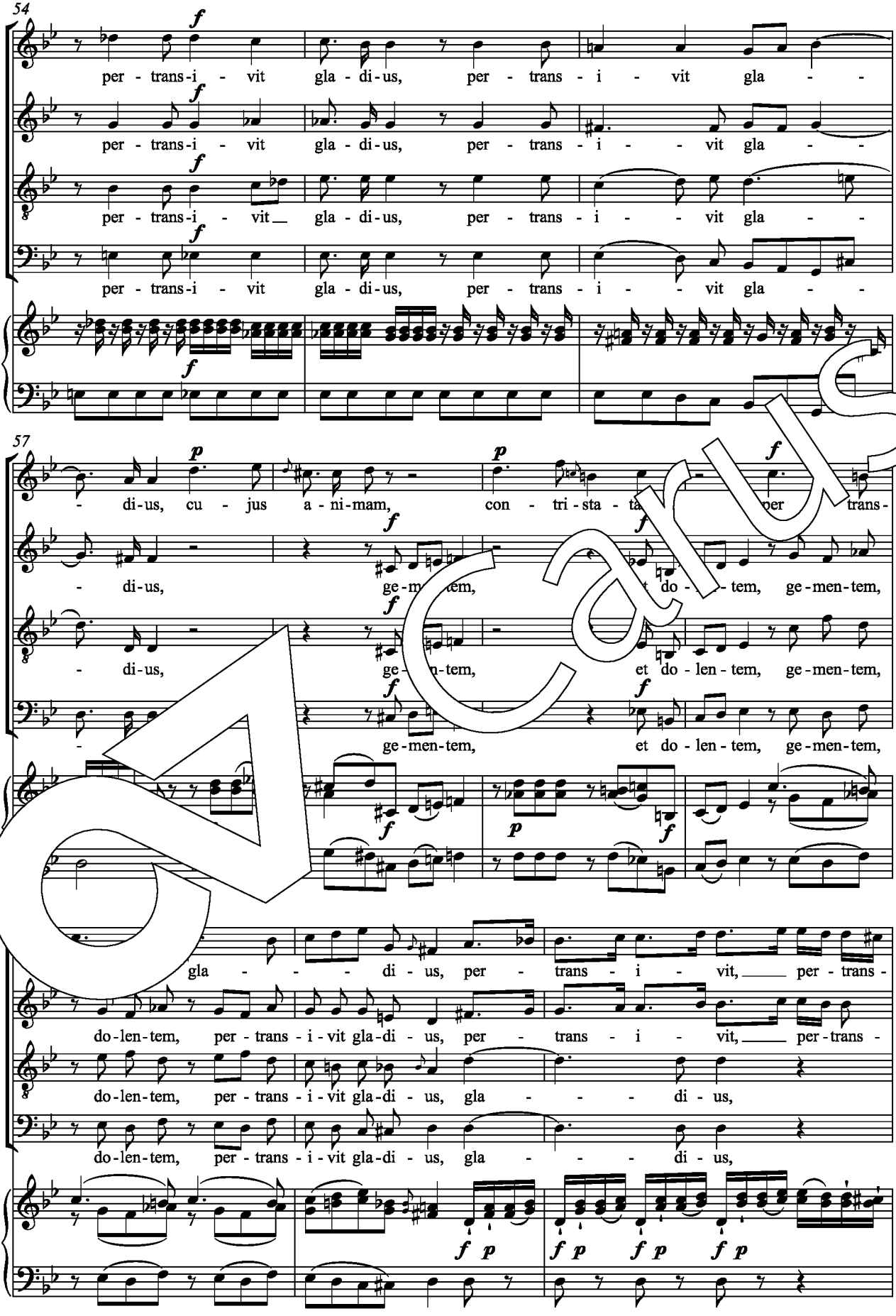
Carus


32
jux - ta cru - cem la - cri - mo - - sa, dum pen - de - bat
jux - ta cru - cem la - cri - mo - - sa, dum pen - de - bat, dum pen -
jux - ta cru - cem la - cri - mo - - sa, dum pen - de - bat
cru - cem la - cri - mo - - sa, dum pen - de - -
35
Fi - li - us, dum pen - de - - - - - - - -
de - - - - - bat Fi - li - us, dum pen - de - bat,
Fi - li - us, dum pen - de - bat, dum pen - de - - - - -
dum pen - de - - - - - - - -
- bat Fi - li - us, Fi - - - - - - li - us.
dum pen-de - bat, dum pen - de - - bat Fi - - li - us.
- - - - - - - - - bat Fi - - - - li - us,
- - - - - - - - - bat Fi - li - us, Fi - - li - us.

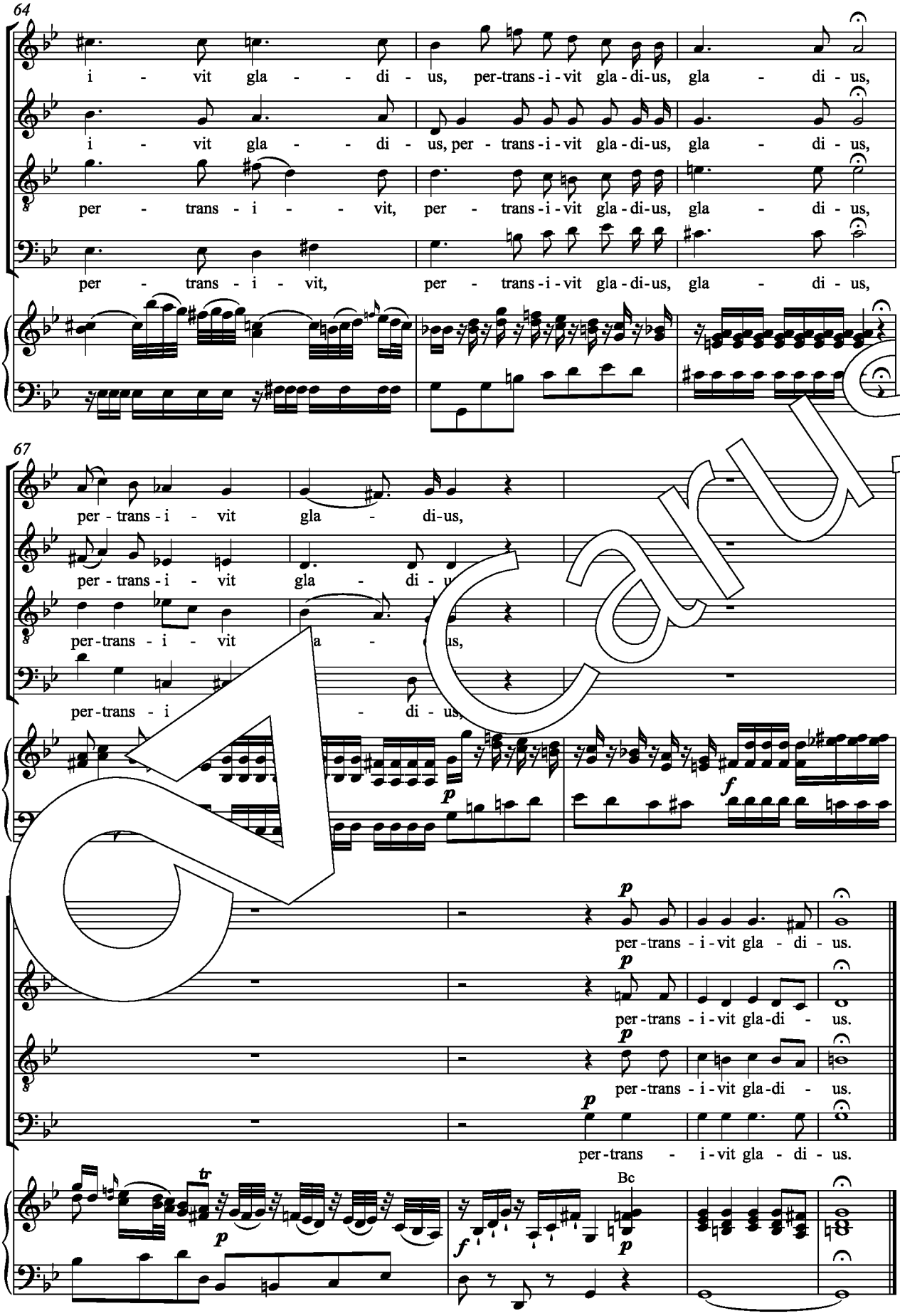
Carus


41
Tenore solo
Fi - li - us, dum pen - de - bat. Sta - - - bat Ma - ter do - lo -
45
ro - sa, do - lo - ro - sa jux - ta cru - cem
48
la - cri - mo - sa, d o - ro - sa, d pen - de - bat, dum p - bat Fi - li - us.
p Tutti
Cu - j ni-mam ge - men - tem, con - tri - sta - tam et do - len - tem,
jus a - ni-mam ge - men - tem, con - tri - sta - tam et_do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri - sta - tam et_do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri - sta - tam et do - len - tem,

Carus

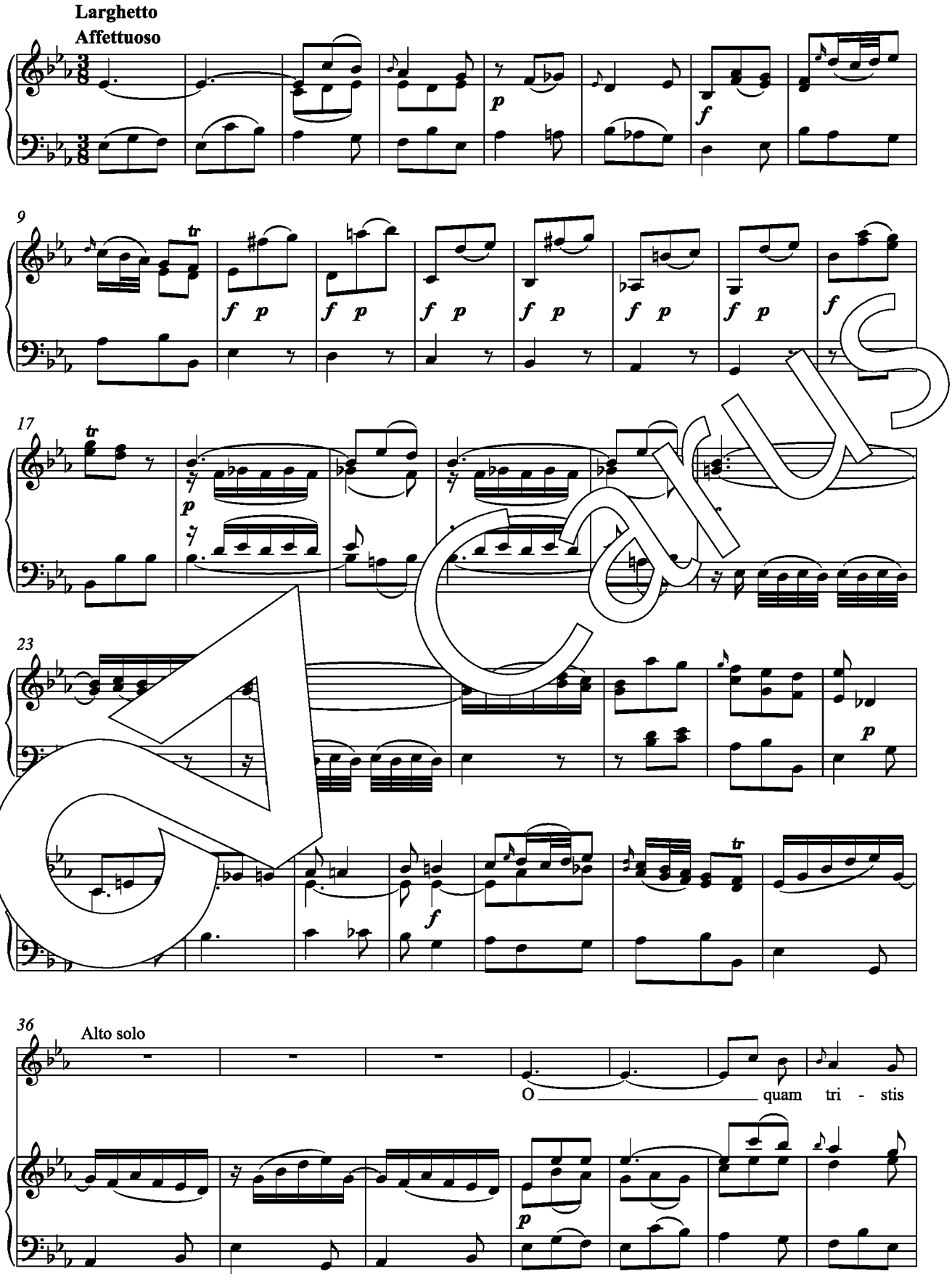

54
per - trans-i - vit gla - di-us, per - trans - i - vit gla - -
per - trans-i - vit gla - di-us, per - trans - i - - vit gla - -
per - trans-i - vit gla - di-us, per - trans - i - - vit gla - -
per - trans-i - vit gla - di-us, per - trans - i - - vit gla - -
57
- di-us, cu - jus a - ni-mam, con - tri-sta - ta per trans-
- di-us, ge-m tem, t do - - tem, ge-men-tem,
- di-us, ge- n-tem, et do - len - tem, ge-men-tem,
- ge-men-tem, et do - len - tem, ge-men-tem,
gla - - - di - us, per - trans - i - vit, per - trans -
do-len-tem, per - trans - i-vit gla-di - us, per - trans - i - vit, per-trans -
do-len-tem, per - trans - i-vit gla-di - us, gla - - - di - us,
do-len-tem, per - trans - i-vit gla-di - us, gla - - - di - us,

Carus


64
i - vit gla - - di - us, per-trans-i-vit gla-di-us, gla - di - us,
i - vit gla - - di - us, per - trans-i-vit gla-di-us, gla - di - us,
per - trans - i - - vit, per - trans-i-vit gla-di-us, gla - di - us,
per - trans - i - vit, per - trans-i-vit gla-di-us, gla - di - us,
67
per - trans - i - vit gla - di-us,
per - trans - i - vit gla - di - u
per-trans - i - vit
per-trans - i
p
f
p
per-trans - i-vit gla - di - us.
p
per-trans - i-vit gla-di - us.
p
per-trans - i-vit gla-di - us.
p
per-trans - i-vit gla - di - us.
tr
p
f
Bc
p

Carus

2. O quam tristis et afflicta (Alto solo)



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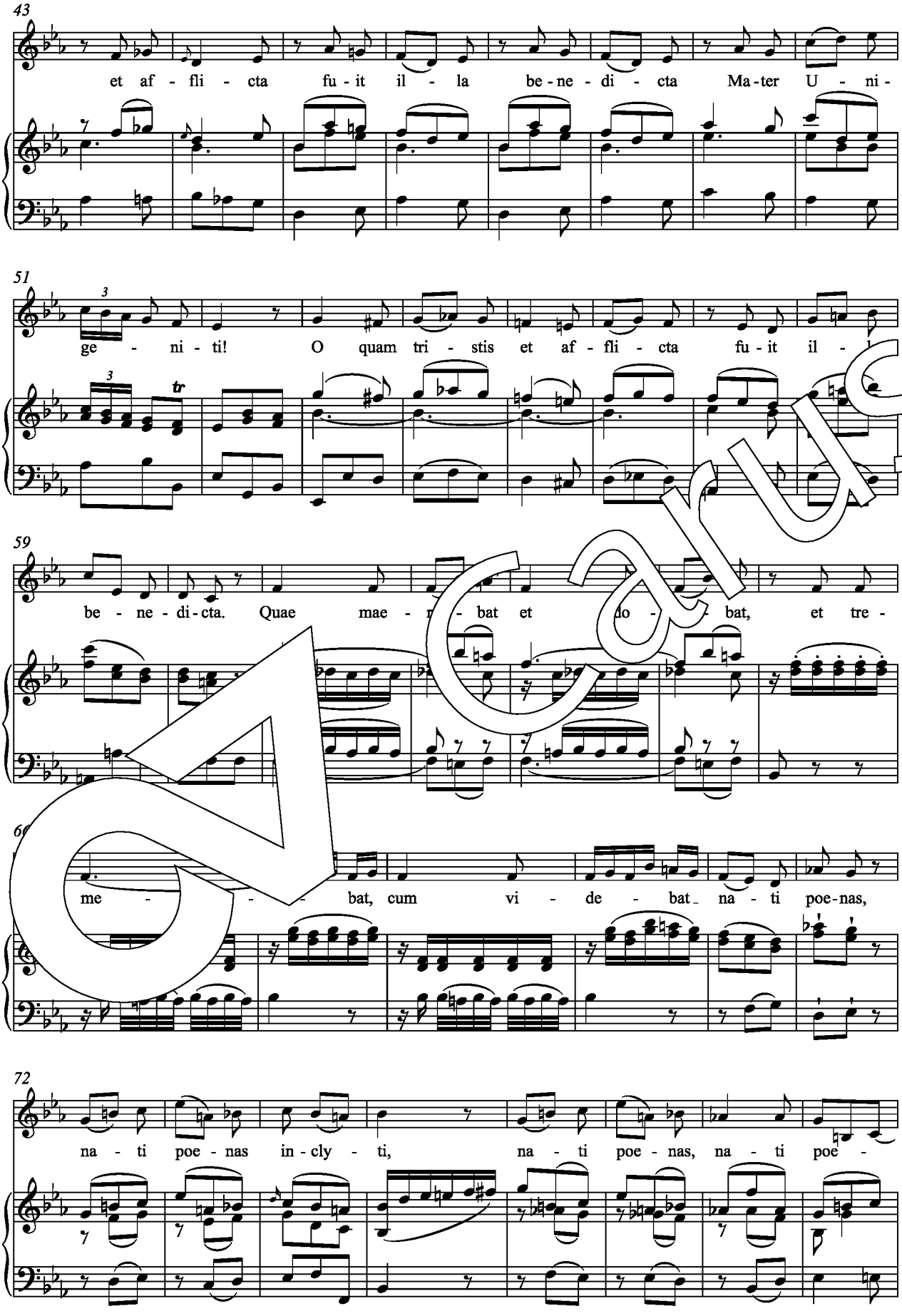
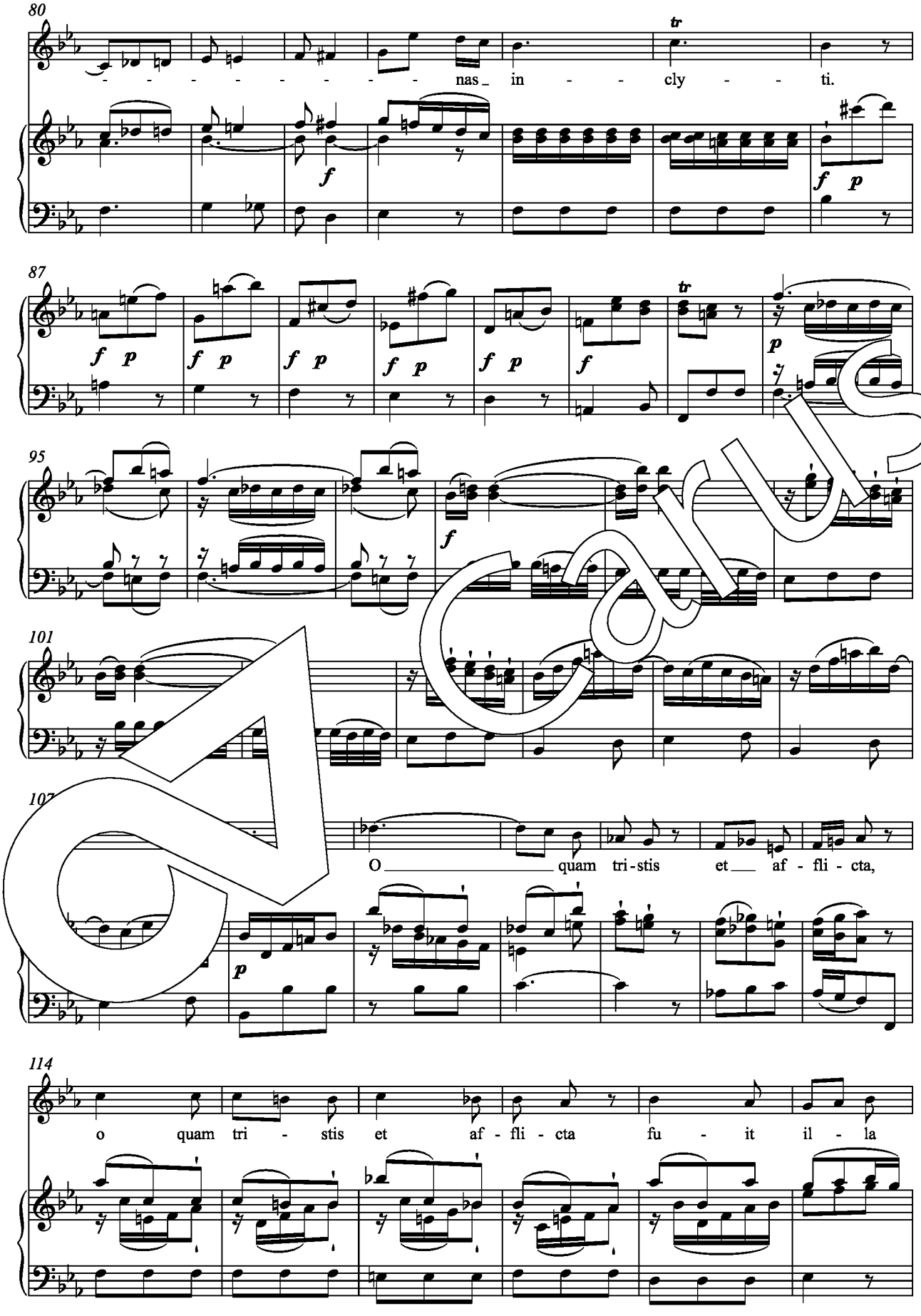
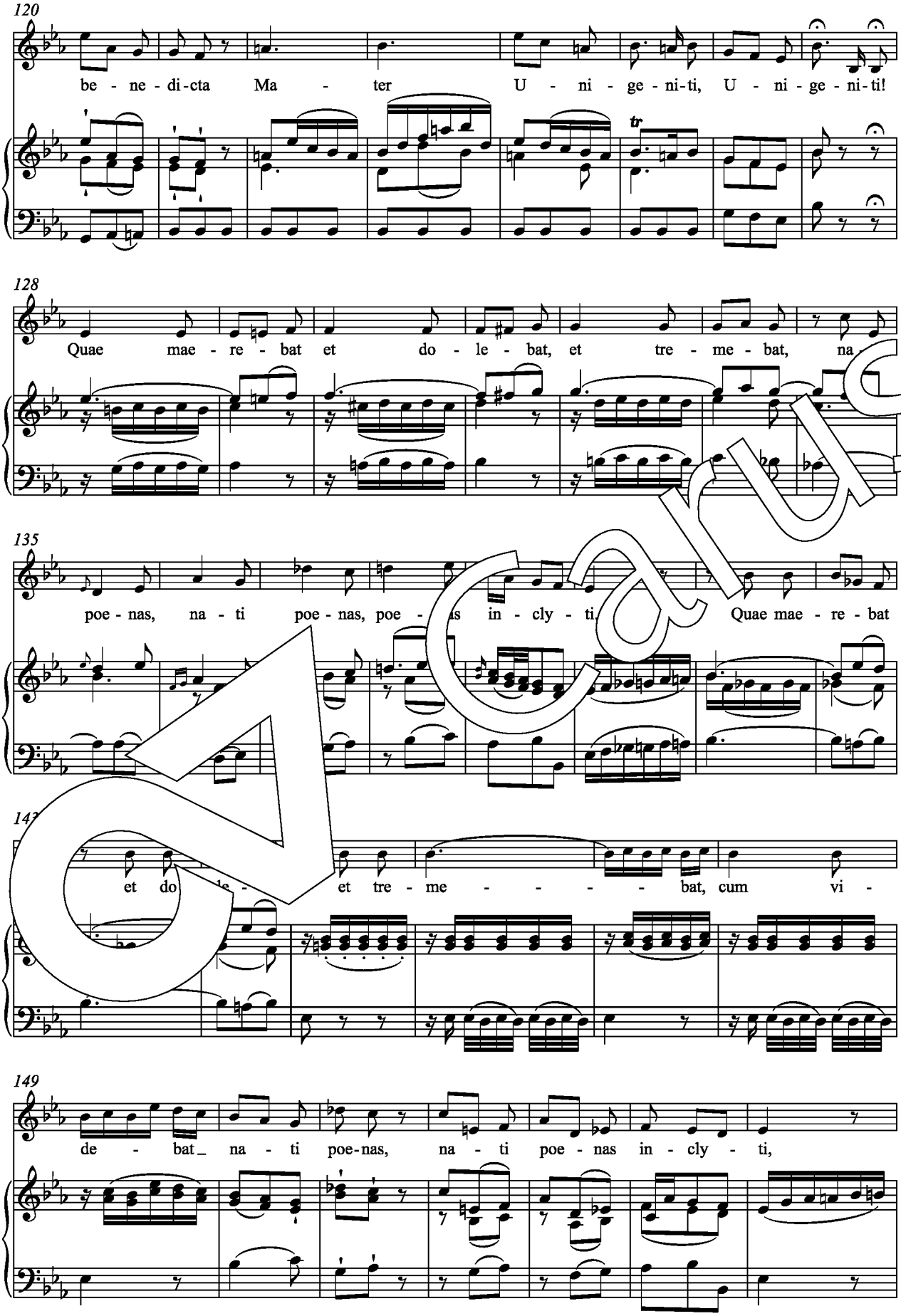

43
et af - fli - cta fu - it il - la be - ne - di - cta Ma - ter U - ni -
51
ge - ni - ti! O quam tri - stis et af - fli - cta fu - it il -
59
be - ne - di - cta. Quae mae - bat et do - bat, et tre -
me - bat, cum vi - de - bat na - ti poe - nas,
72
na - ti poe - nas in - cly - ti, na - ti poe - nas, na - ti poe -

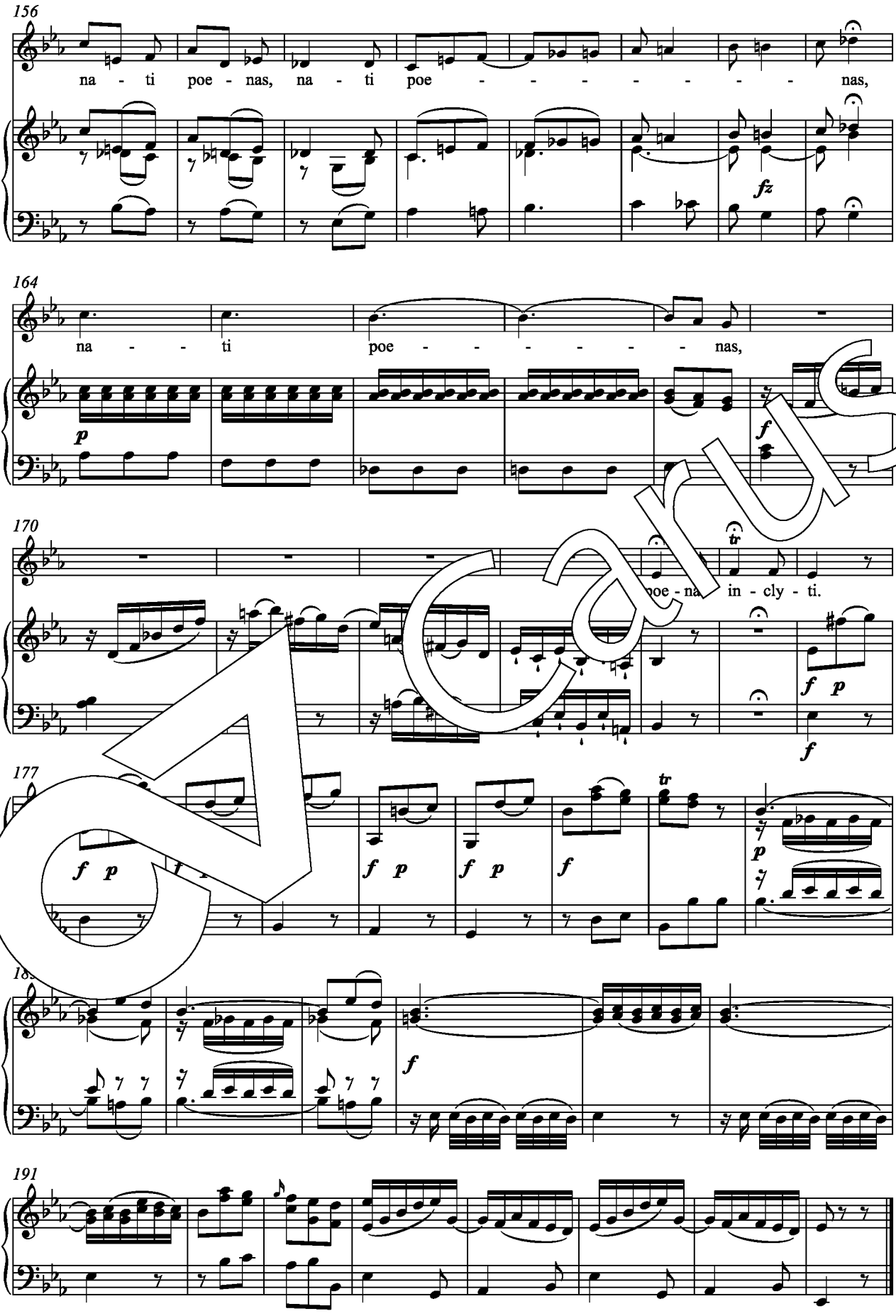
Carus


80
nas_ in - - cly - - ti.
87
95
101
107
O _____ quam tri-stis et___ af - fli - cta,
114
o quam tri - stis et af - fli - cta fu - it il - la

Carus

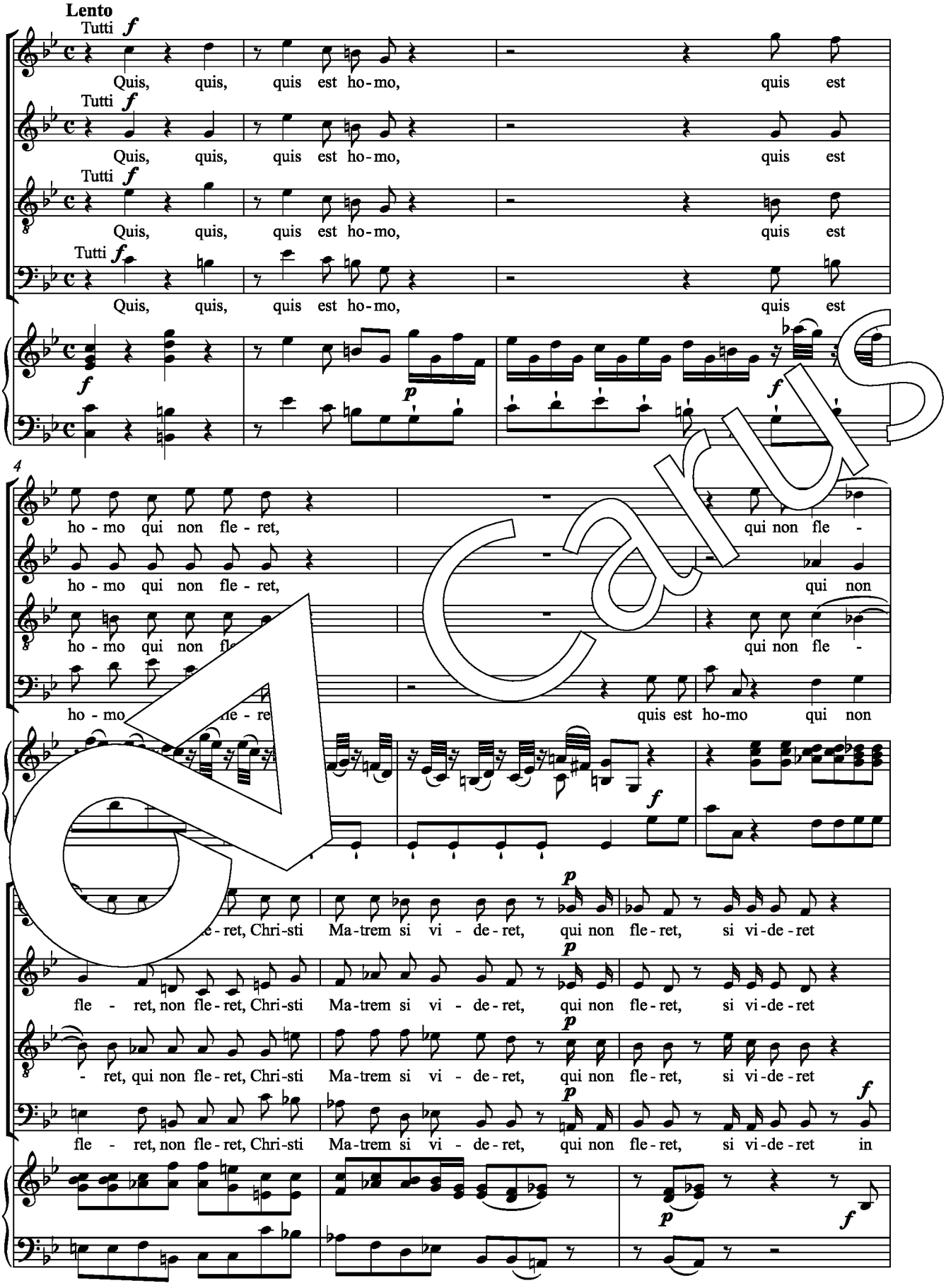

120
be - ne - di - cta Ma - ter U - ni - ge - ni - ti, U - ni - ge - ni - ti!
tr
128
Quae mae - re - bat et do - le - bat, et tre - me - bat, na
135
poe - nas, na - ti poe - nas, poe - s in - cly - ti. Quae mae - re - bat
et do - le - et tre - me - bat, cum vi -
149
de - bat_ na - ti poe-nas, na - ti poe - nas in - cly - ti,

Carus


156
na - ti poe - nas, na - ti poe - - - - - - - - nas,
fz
164
na - - ti poe - - - - - - - nas,
p
f
170
poe - na in - cly - ti.
tr
f p
f
177
f p
f p
f p
f
tr
p
f

Carus

3. Quis est homo qui non fleret (Coro)



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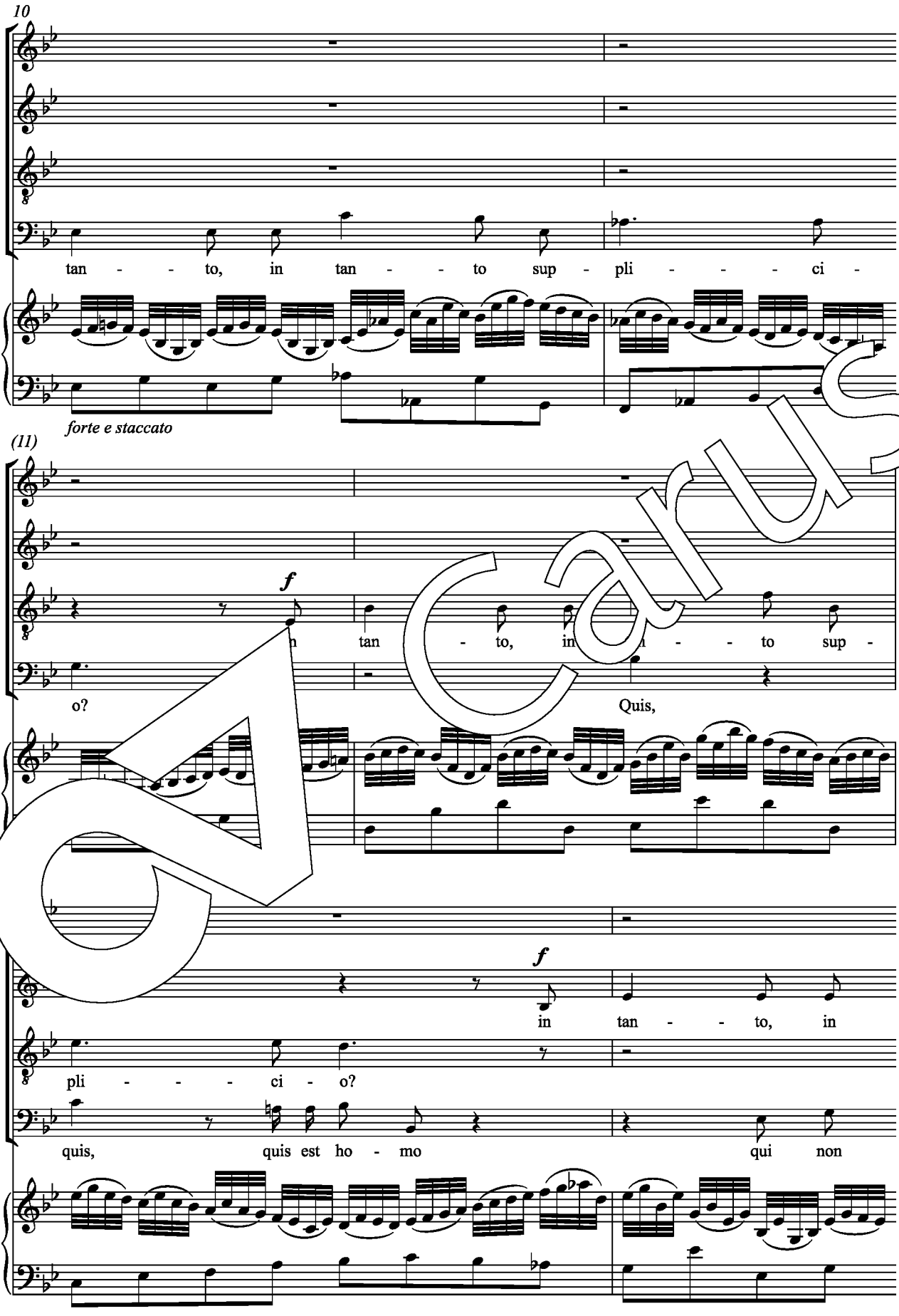
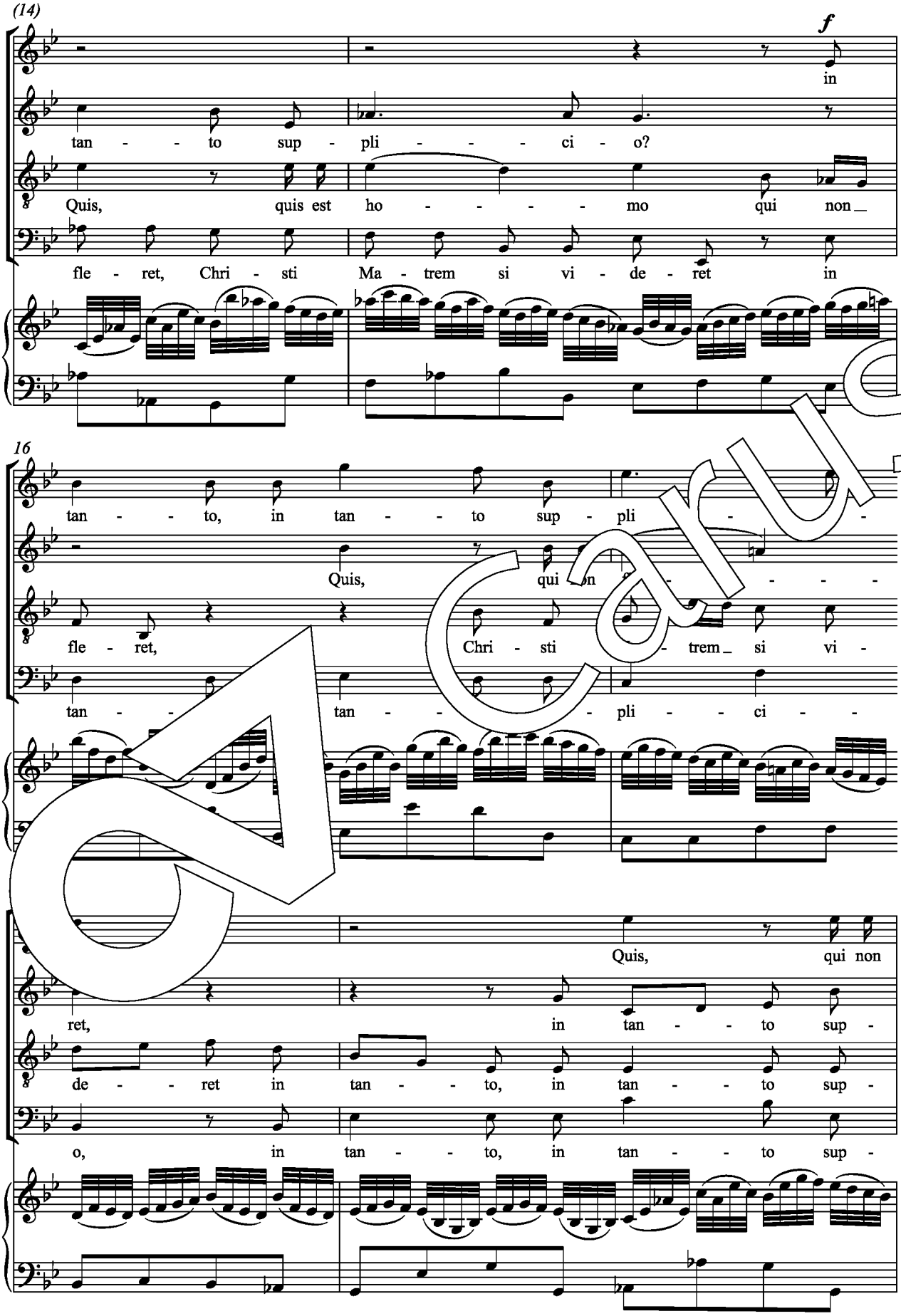
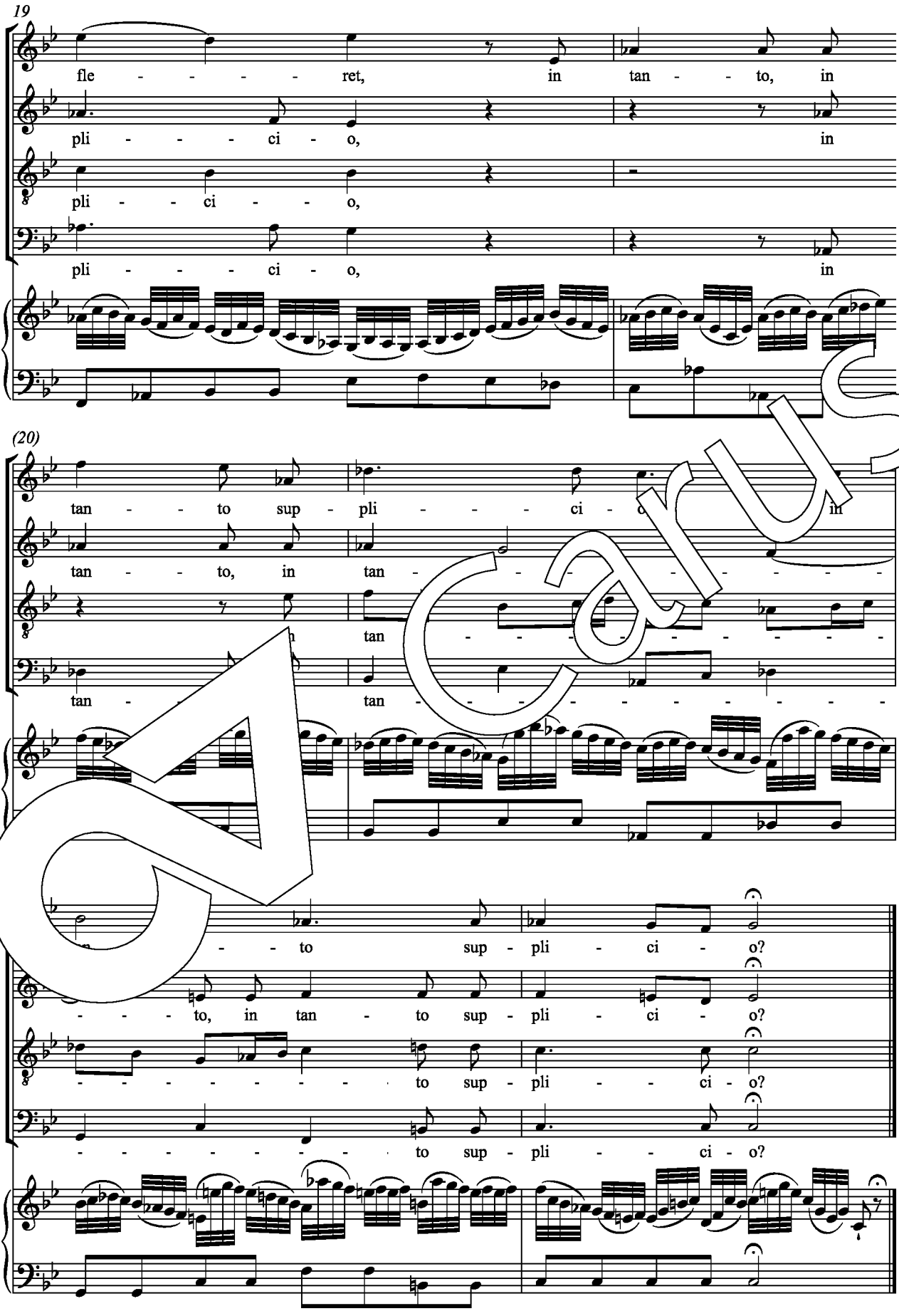

10
tan - - - to, in tan - - - to sup - pli - - - - ci -
forte e staccato
(11)
f
o?
Quis,
f
in tan - - - to, in
pli - - - - ci - o?
quis, quis est ho - mo qui non

Carus

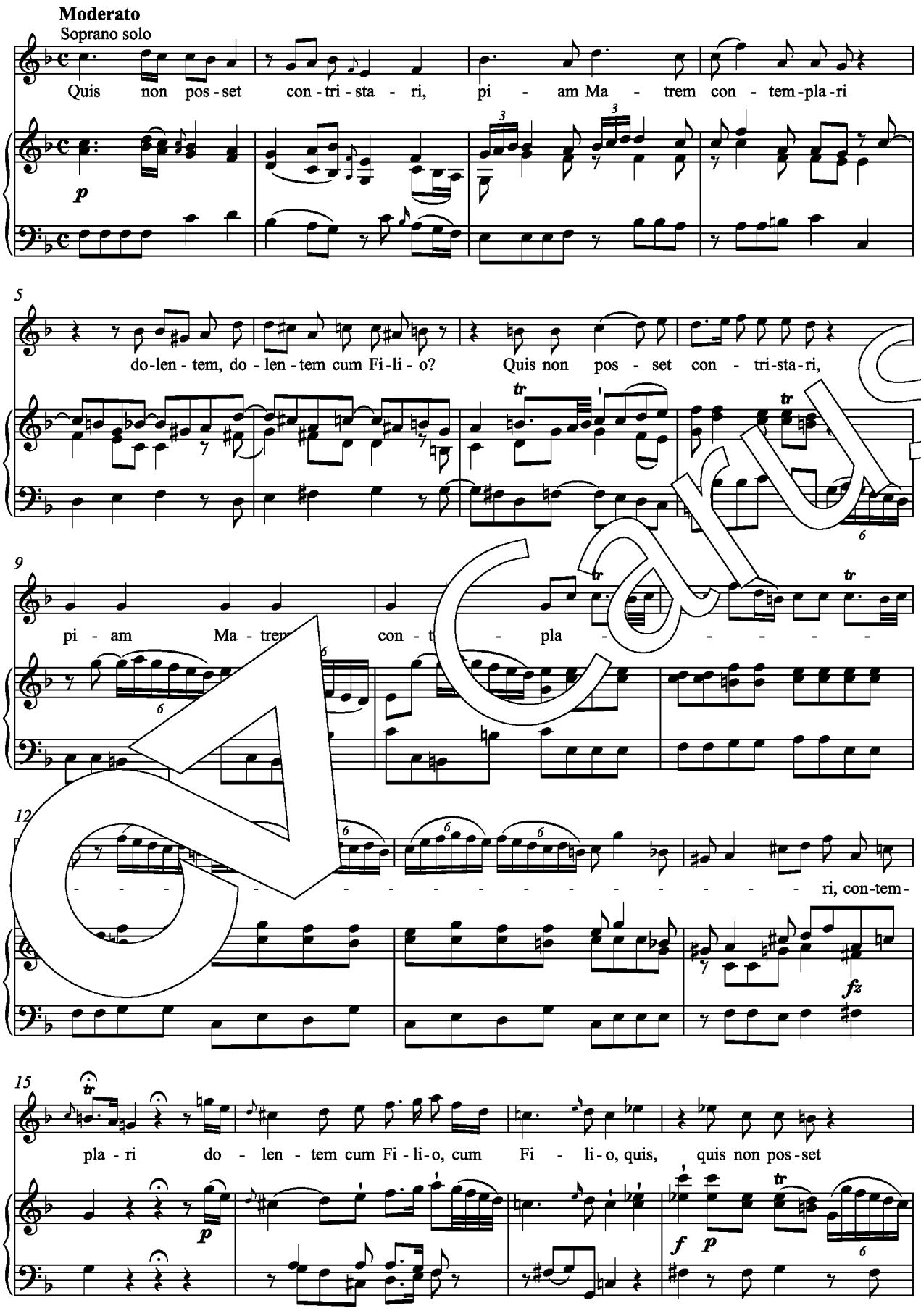

(14)
f
in
tan - - to sup - pli - - - ci - o?
Quis, quis est ho - - - - - mo qui non
fle - ret, Chri - sti Ma - trem si vi - de - ret in
16
tan - - to, in tan - - to sup - pli - -
Quis, qui
fle - ret, Chri - sti trem si vi -
tan - - tan - - - pli - - ci -
Quis, qui non
ret, in tan - - to sup -
de - - ret in tan - - to, in tan - - to sup -
o, in tan - - to, in tan - - to sup -

Carus


19
fle - - - - - ret, in tan - - to, in
pli - - - ci - o, in
pli - - ci - - o,
pli - - - ci - o, in
(20)
tan - - to sup - pli - - - ci - o in
tan - - to, in tan
tan
tan
- - to sup - pli - ci - o?
- - - to, in tan - to sup - pli - ci - o?
- - - - - - - to sup - pli - - ci - o?
- - - - - - - to sup - pli - - ci - o?

Carus

4. Quis non posset contristari (Soprano solo)



Carus

19

con - tri - sta - ri, con - tem - pla - ri do - len - tem cum Fi - li - o, cum Fi - li -

22

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

26

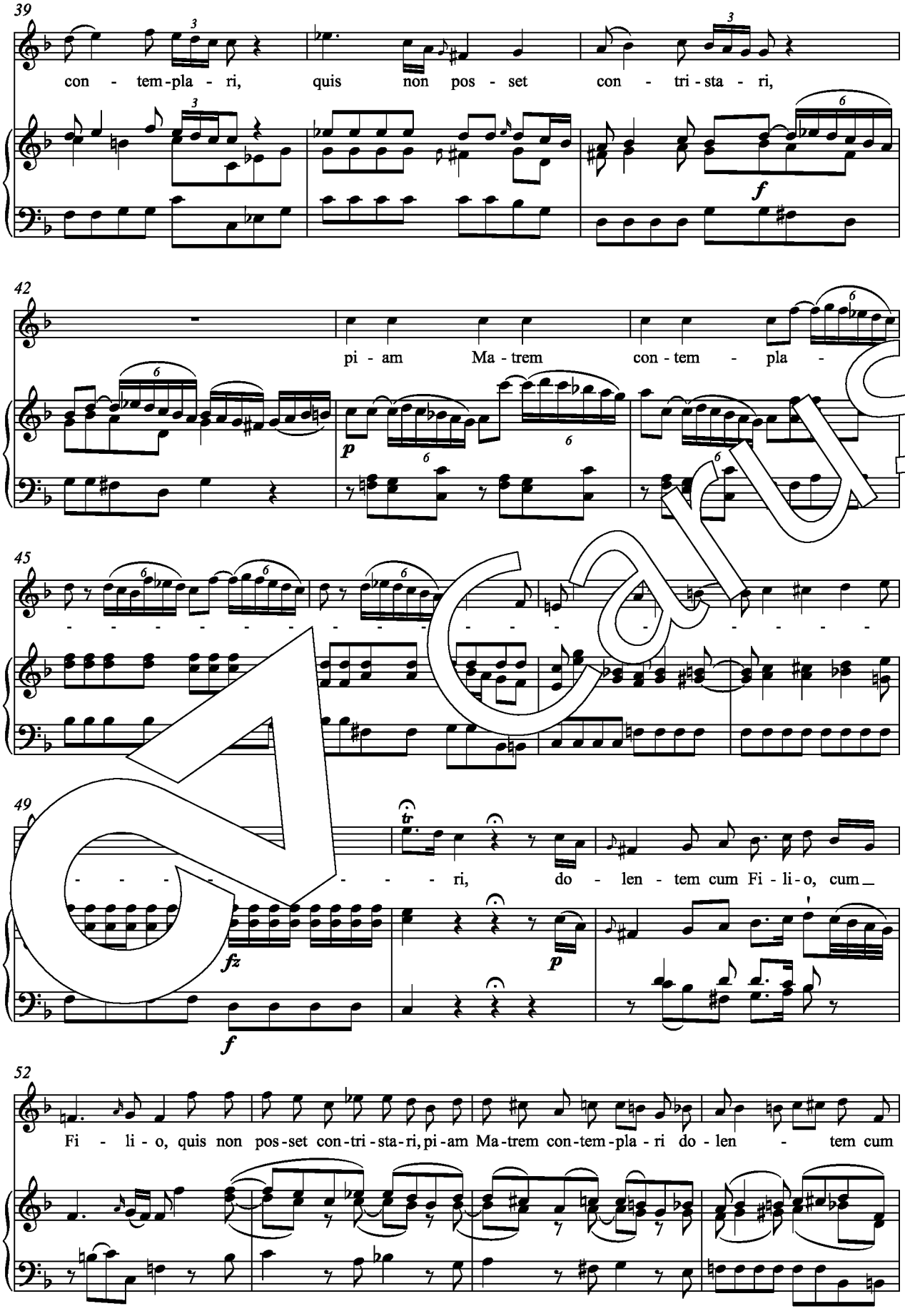
29

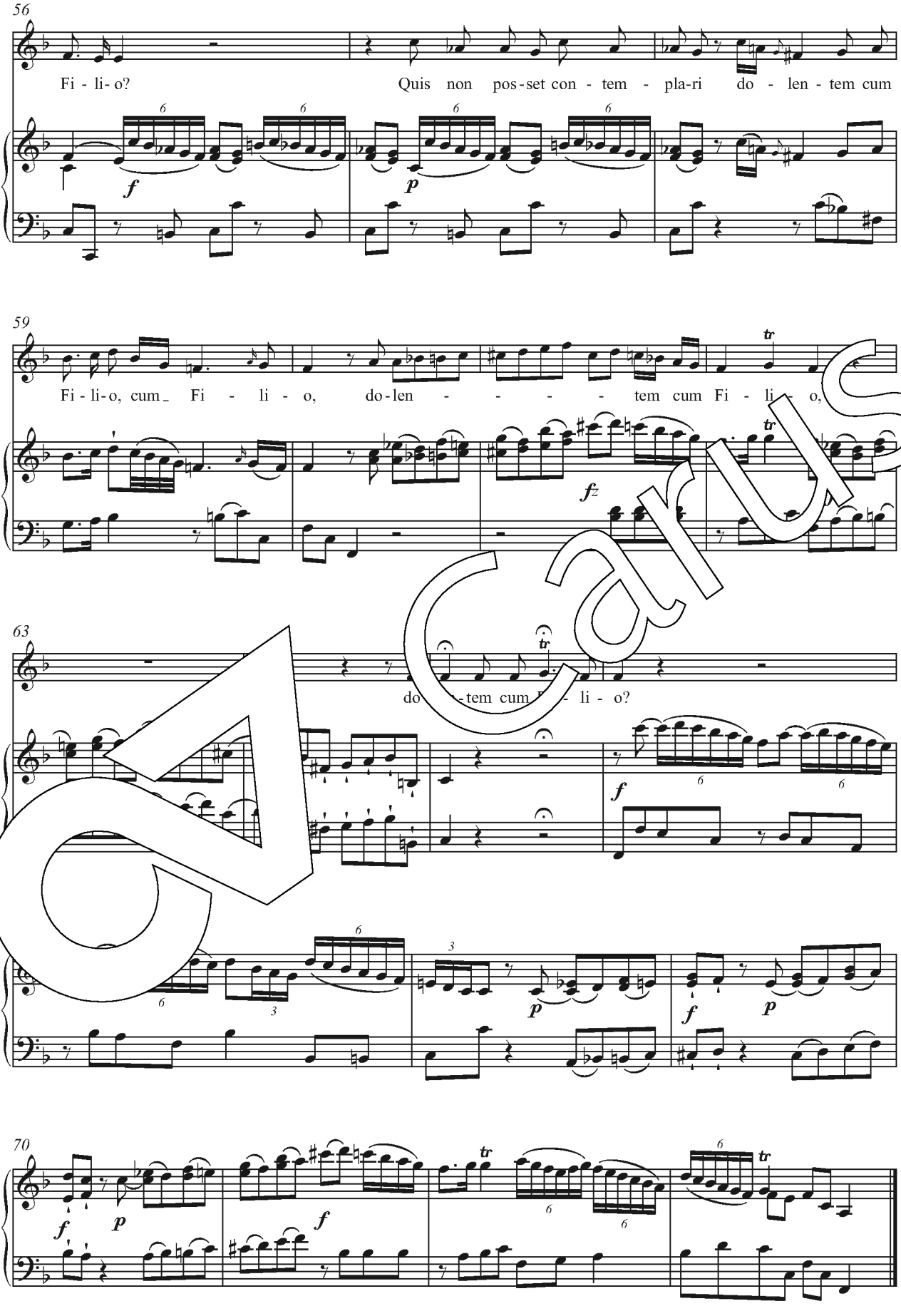
36

Soprano solo

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

Carus

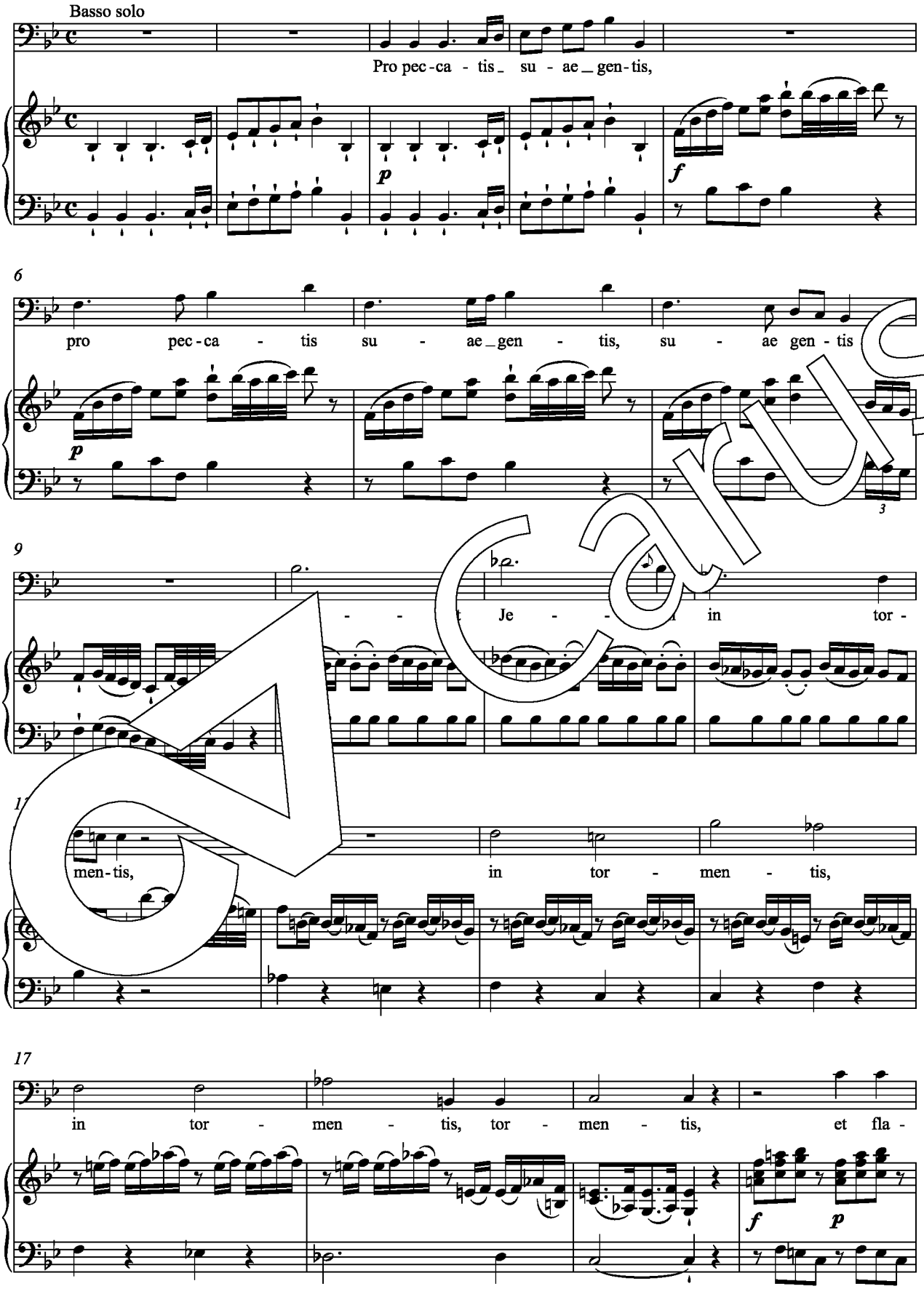

39
con - tem-pla - ri, quis non pos - set con - tri - sta - ri,
42
pi - am Ma - trem con - tem - pla -
45
- - - -


56
Fi - li- o?
Quis non pos-set con - tem - pla-ri do - len - tem cum
59
Fi - li-o, cum_ Fi - li - o, do-len - - - - tem cum Fi - li - o,
63
do - tem cum Fi - li - o?
70

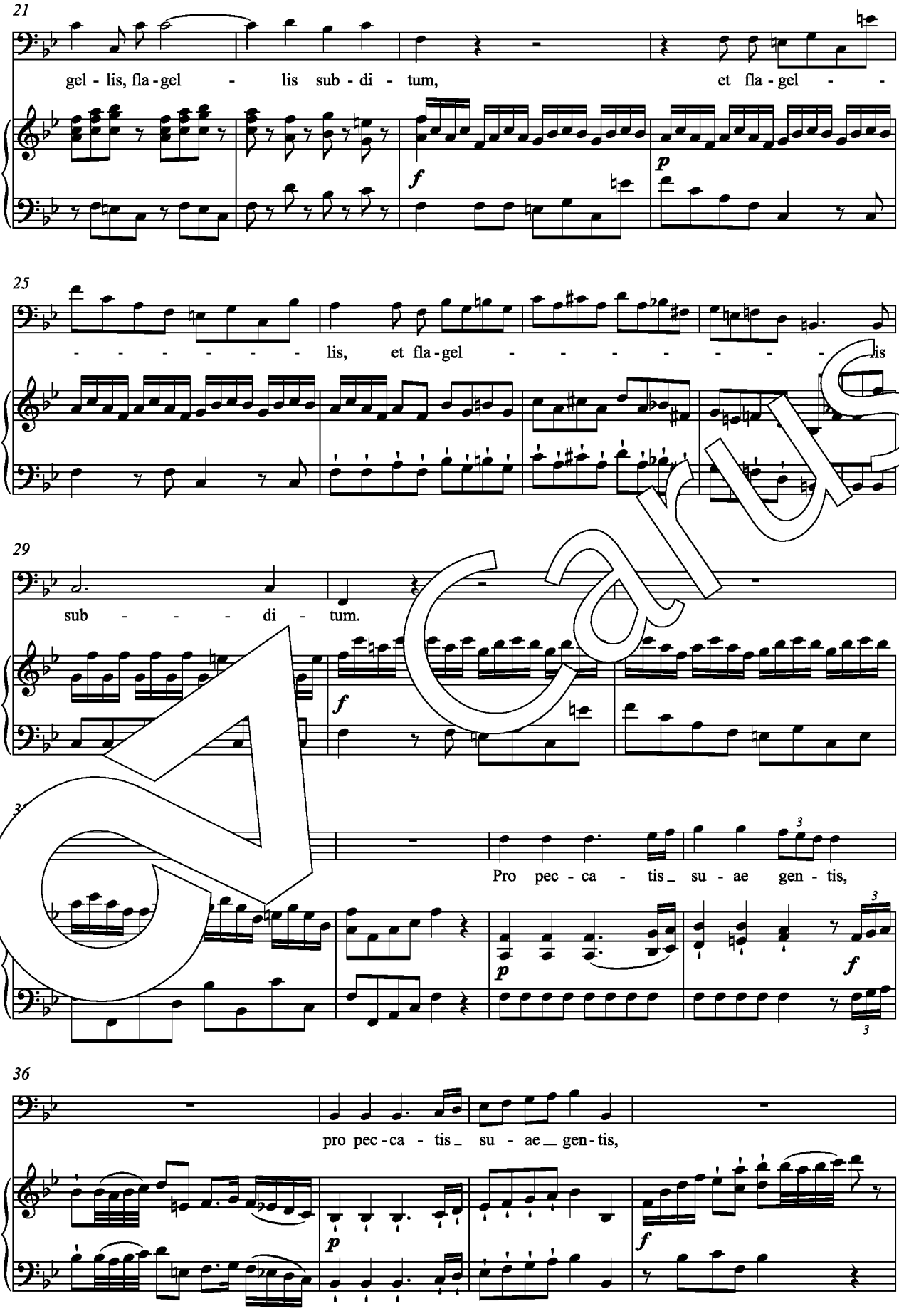
Carus

5. Pro peccatis suae gentis (Basso solo)

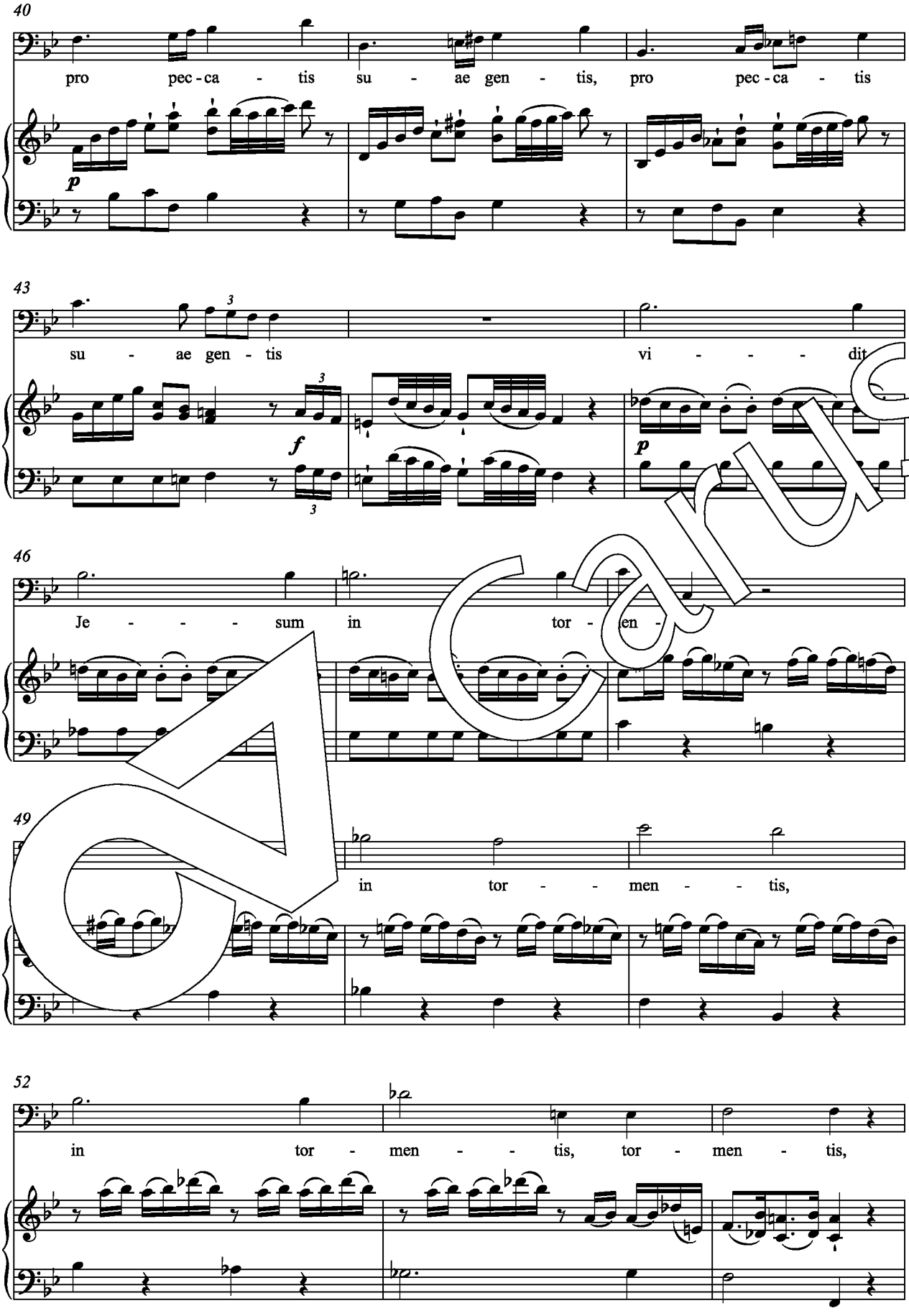
Allegro ma non troppo



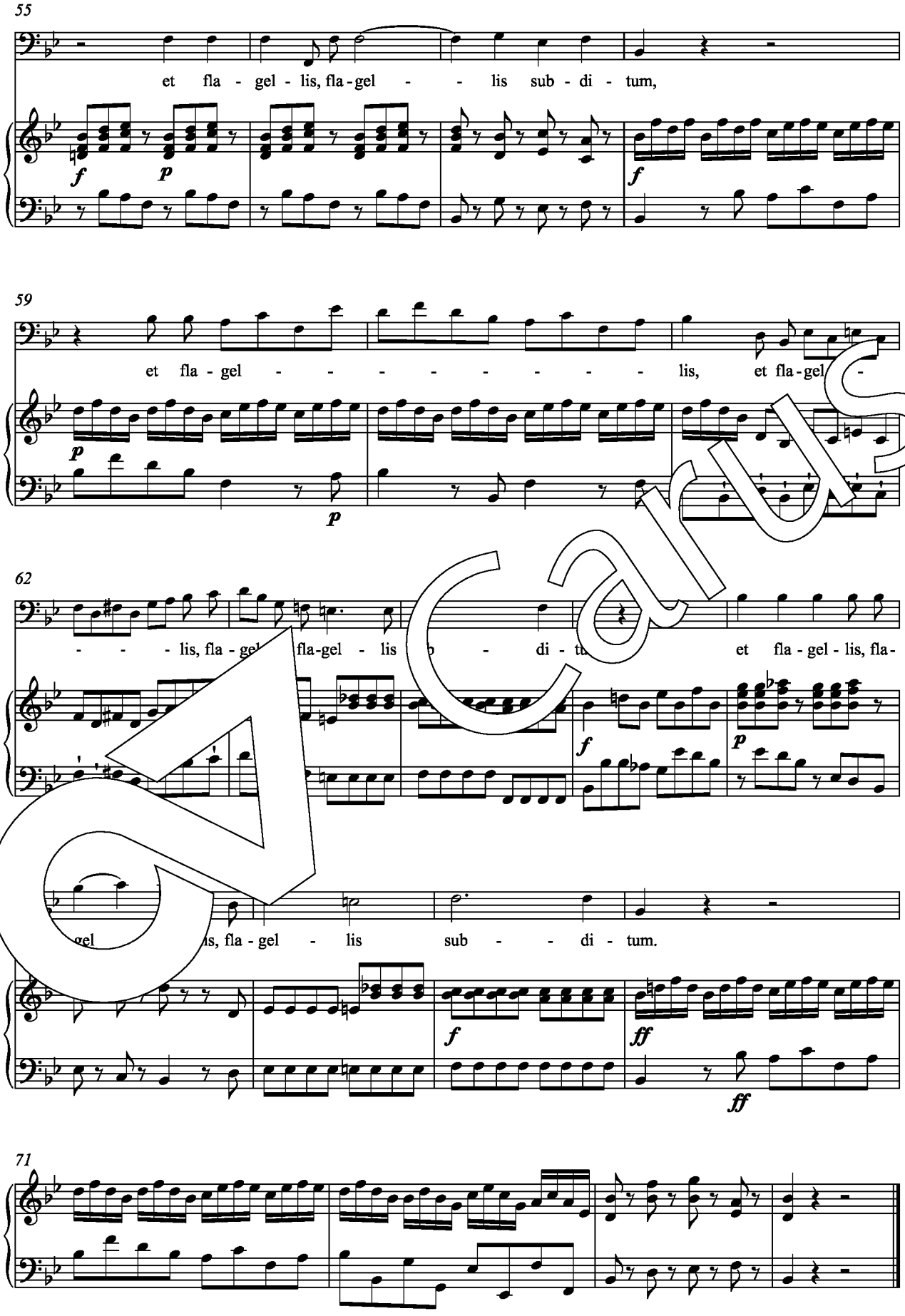
Carus


21
gel - lis, fla - gel - lis sub - di - tum, et fla - gel - -
25
- - - - - - - lis, et fla - gel - - - - - - - - is
29
sub - - - - di - tum.
Pro pec - ca - tis_ su - ae gen - tis,
36
pro pec - ca - tis_ su - ae_ gen - tis,

Carus

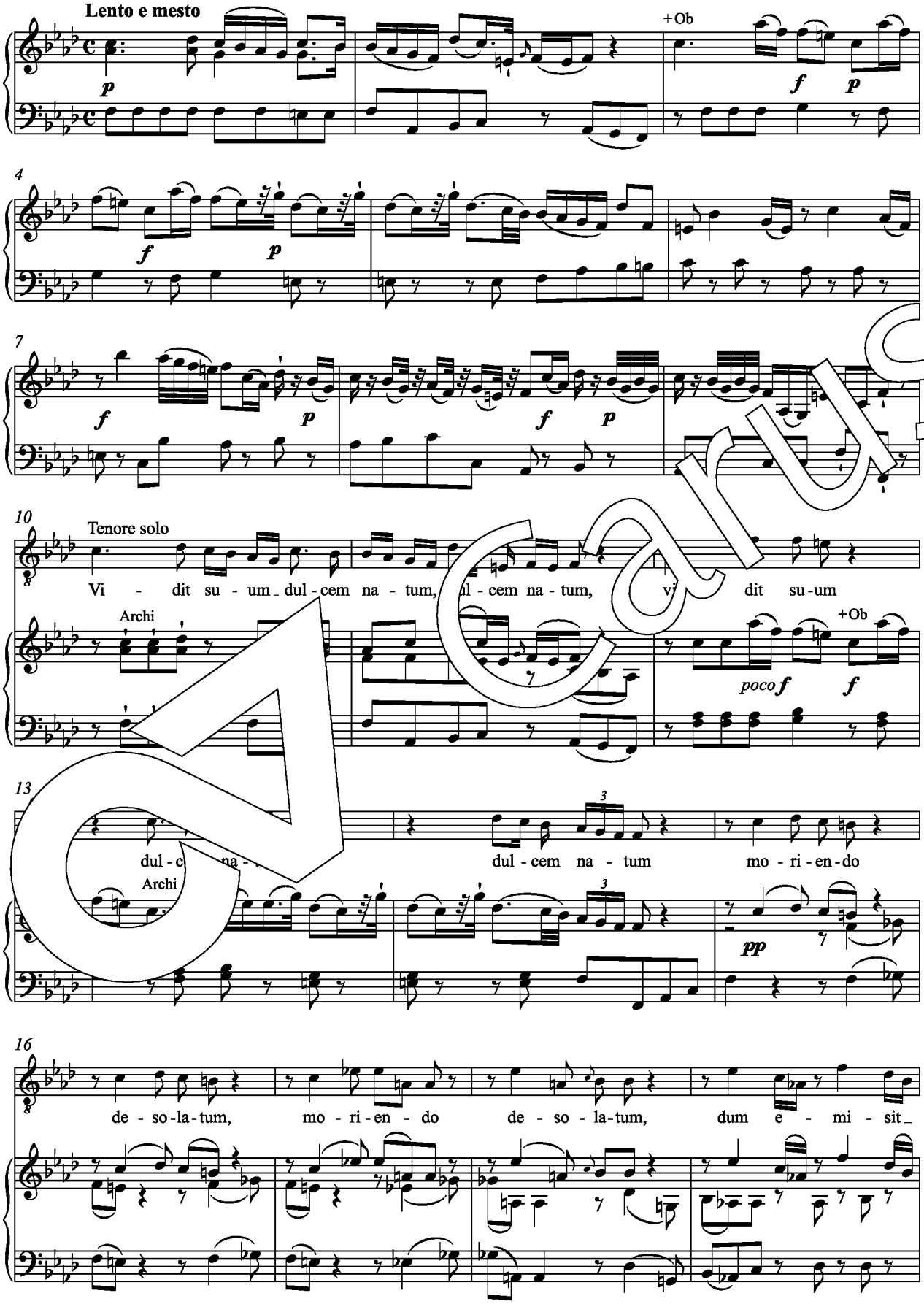

40
pro pec - ca - tis su - ae gen - tis, pro pec - ca - tis
p
43
su - ae gen - tis vi - - - - dit
f
p
46
Je - - - sum in tor - en -
49
in tor - - men - - tis,
52
in tor - men - - tis, tor - men - tis,

Carus

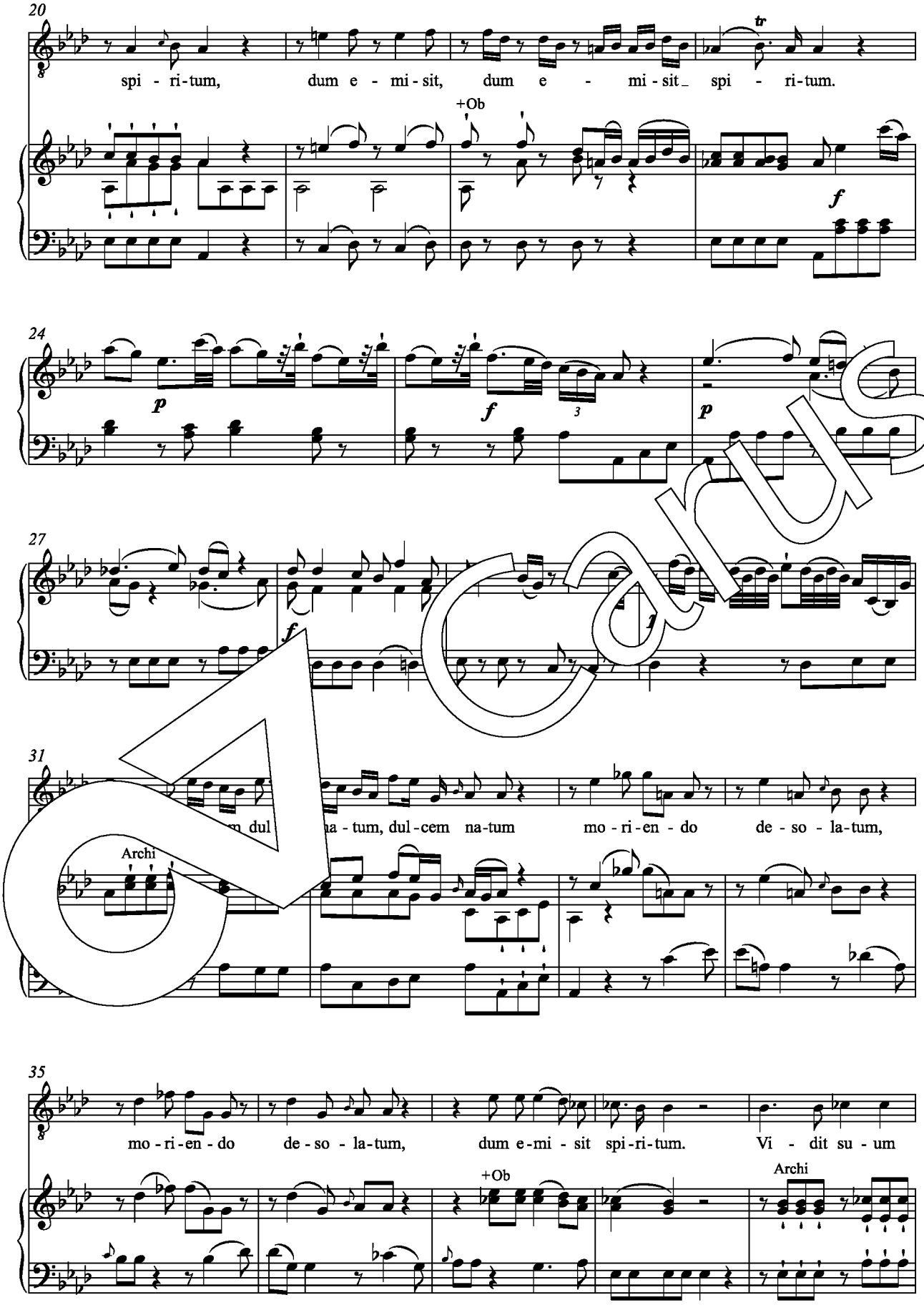

55
et fla - gel - lis, fla - gel - - lis sub - di - tum,
59
et fla - gel - - - - - - - - lis, et fla - gel -
62
- - - lis, fla - gel fla - gel - lis - di - tum et fla - gel - lis, fla -
gel is, fla - gel - lis sub - - - di - tum.
71

Carus

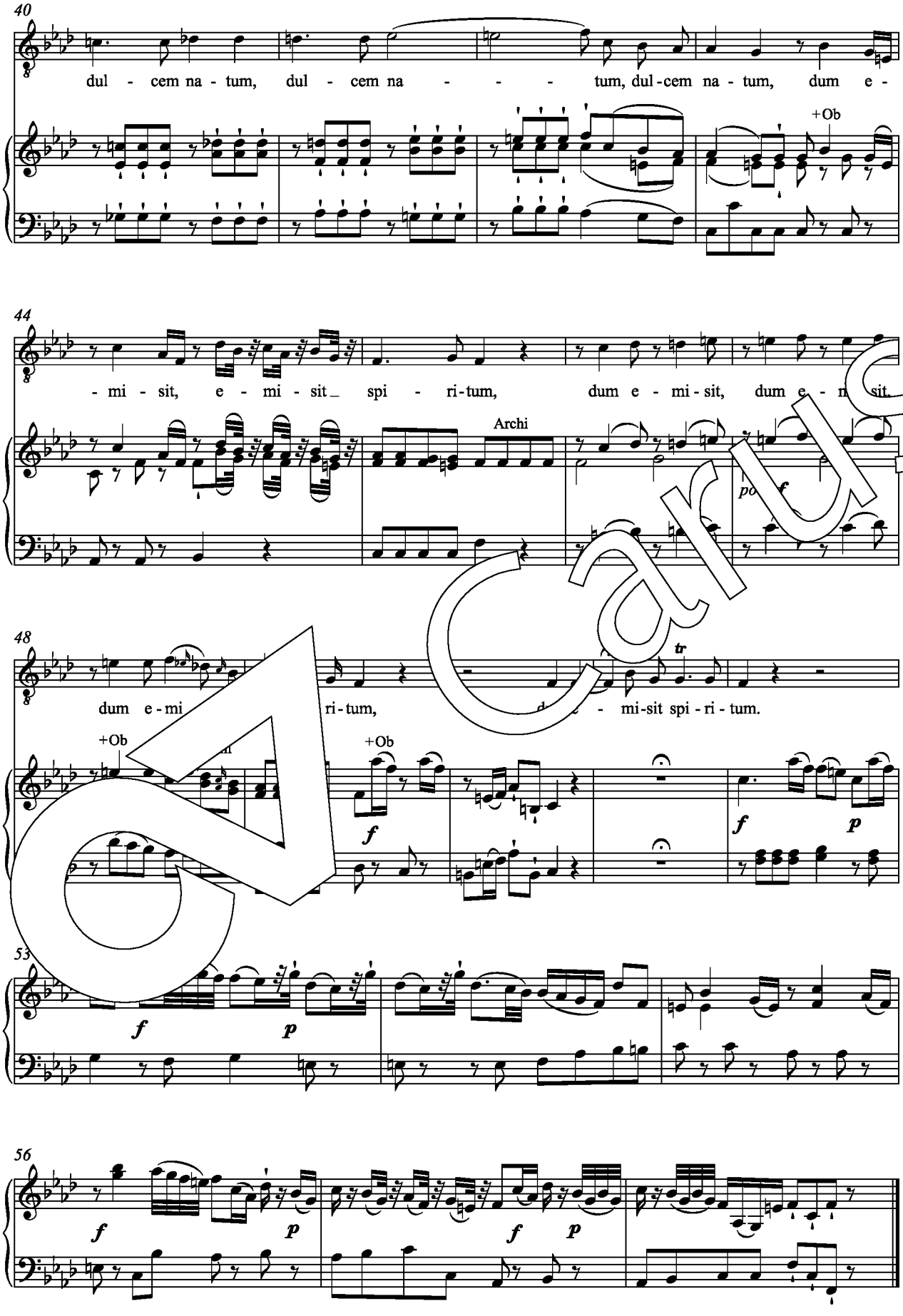
6. Vidit suum dulcem natum (Tenore solo)



Carus


20
spi - ri-tum, dum e - mi-sit, dum e - mi-sit spi - ri-tum.
+Ob
tr
f
24
p
f
3
p
27
f
f
31
m dul a - tum, dul-cem na-tum mo - ri-en - do de - so - la-tum,
Archi
35
mo - ri-en - do de - so - la-tum, dum e-mi - sit spi-ri-tum. Vi - dit su - um
+Ob
Archi

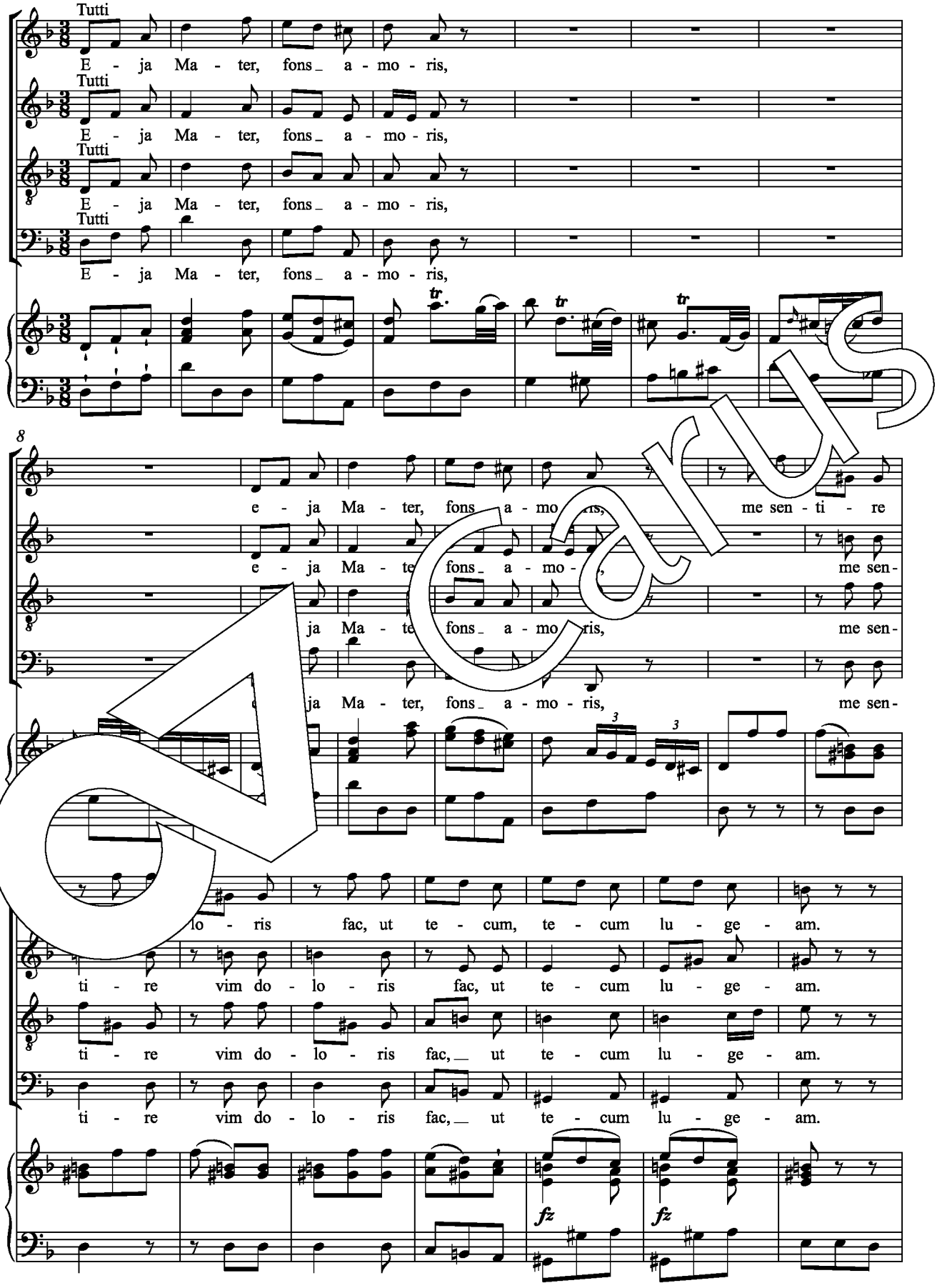
Carus


40
dul - cem na - tum, dul - cem na - - - tum, dul-cem na - tum, dum e -
+Ob
44
- mi - sit, e - mi - sit_ spi - ri-tum, dum e - mi-sit, dum e - mi-sit.
Archi
48
dum e-mi ri-tum, mi-sit spi-ri-tum.
+Ob
+Ob
53
56

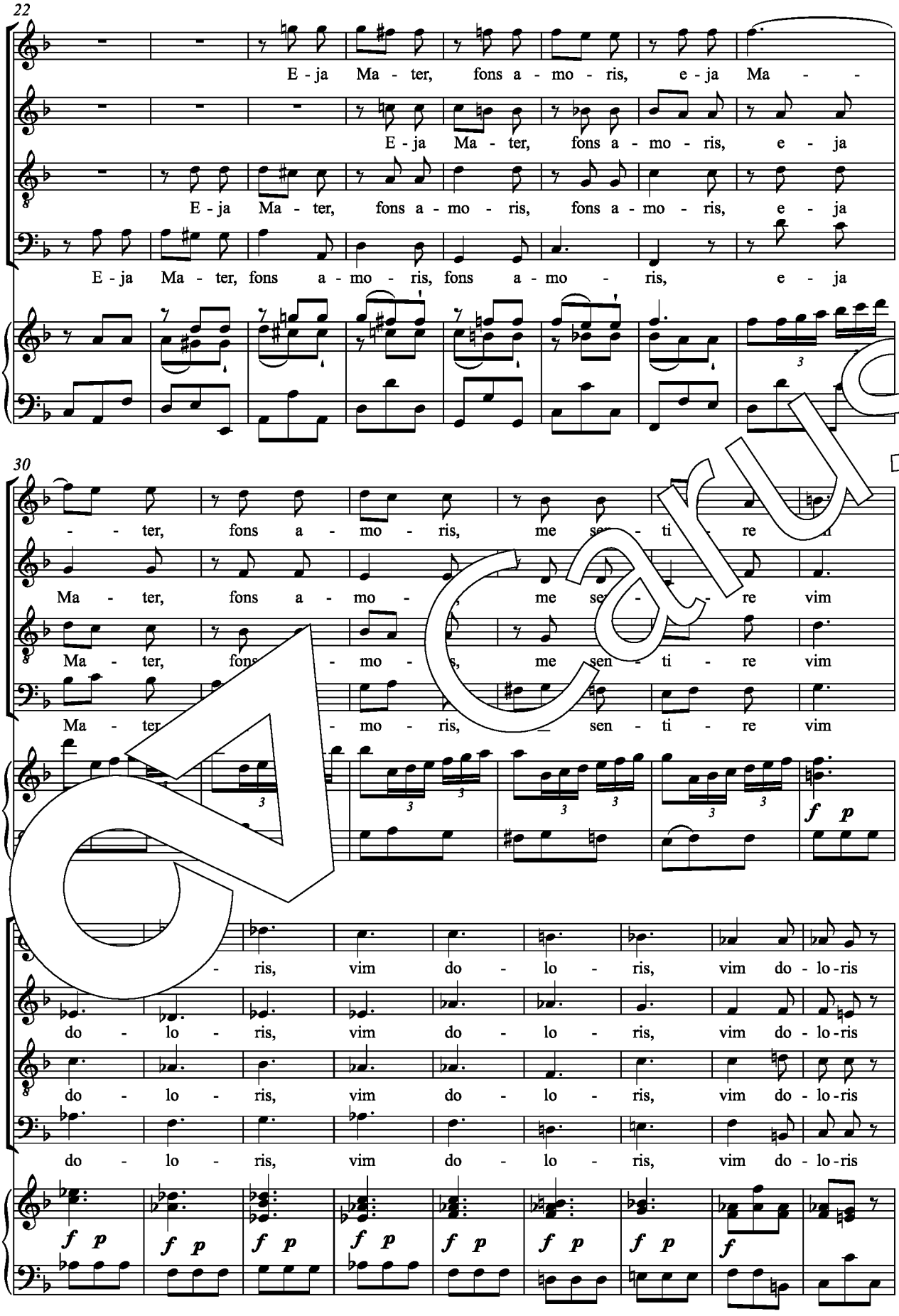
Carus

7. Eja Mater, fons amoris (Coro)

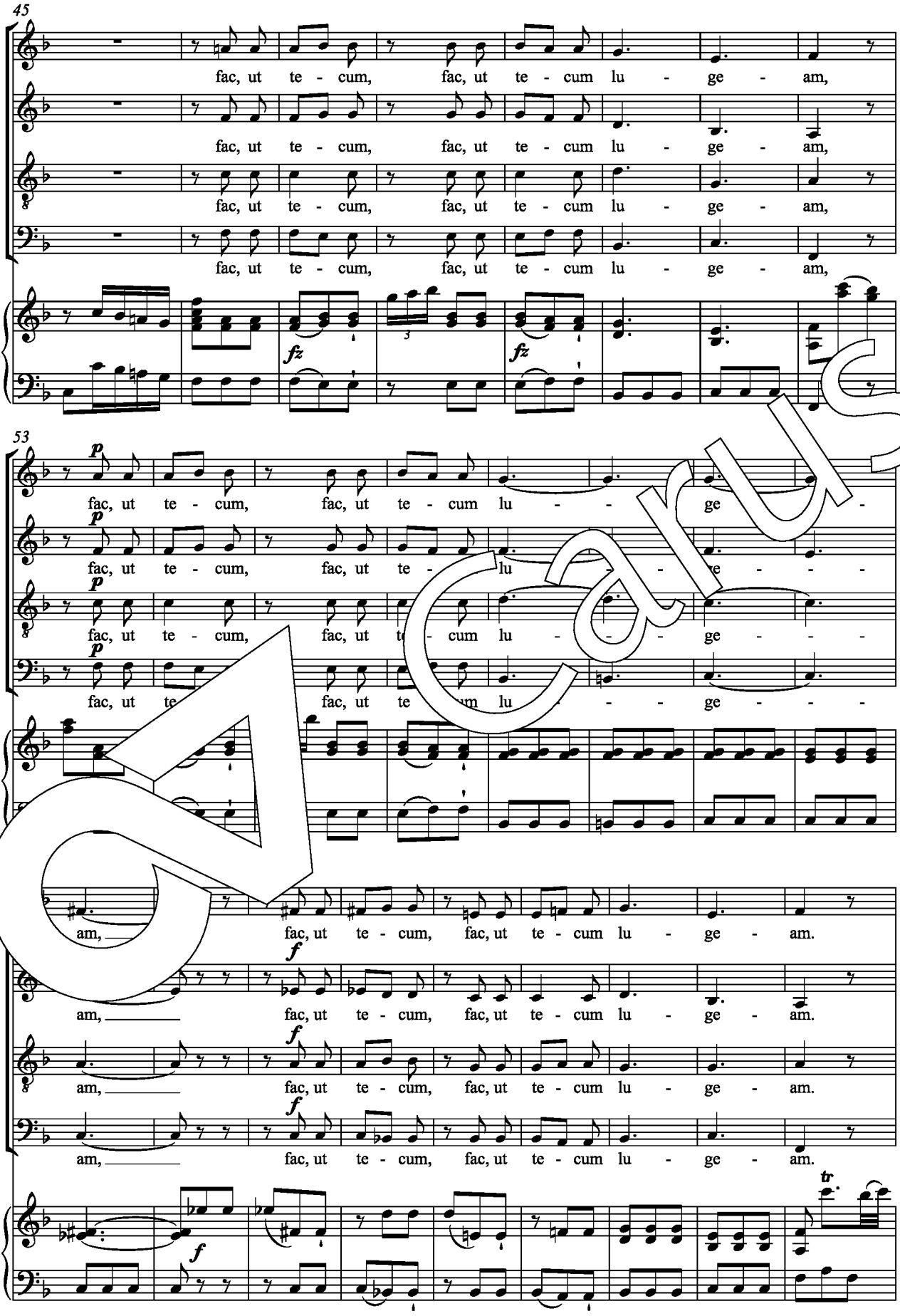
Allegretto



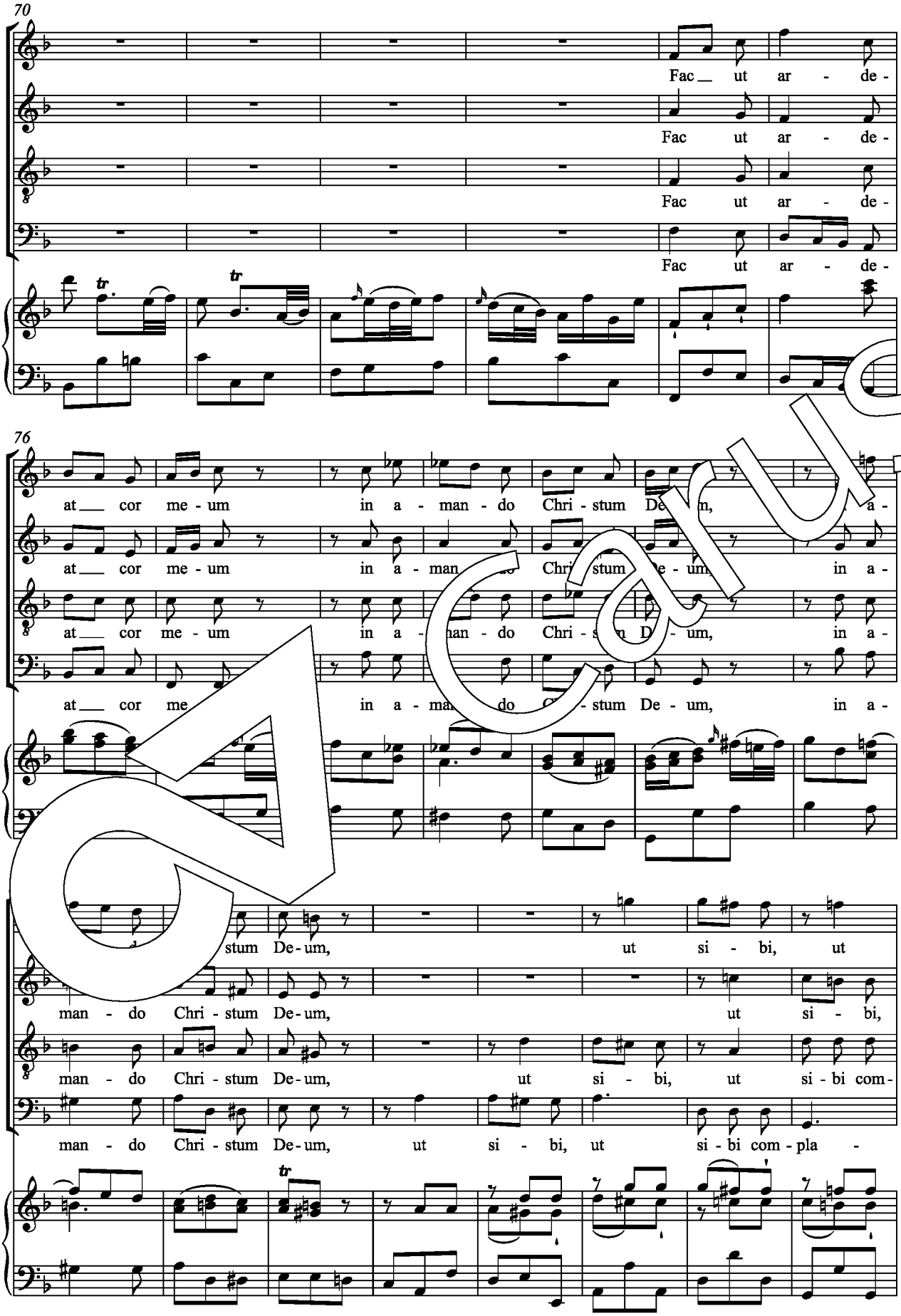
Carus


22
E - ja Ma - ter, fons a - mo - ris, e - ja Ma - -
E - ja Ma - ter, fons a - mo - ris, e - ja
E - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja
E - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja
30
- - ter, fons a - mo - ris, me sen - ti - re
Ma - ter, fons a - mo - me sen - ti - re vim
Ma - ter, fons - mo - s, me sen - ti - re vim
Ma - ter - mo - ris, sen - ti - re vim
f p
- ris, vim do - lo - ris, vim do - lo - ris
do - lo - ris, vim do - lo - ris, vim do - lo - ris
do - lo - ris, vim do - lo - ris, vim do - lo - ris
do - lo - ris, vim do - lo - ris, vim do - lo - ris
f p
f p
f p
f p
f p
f p
f p
f

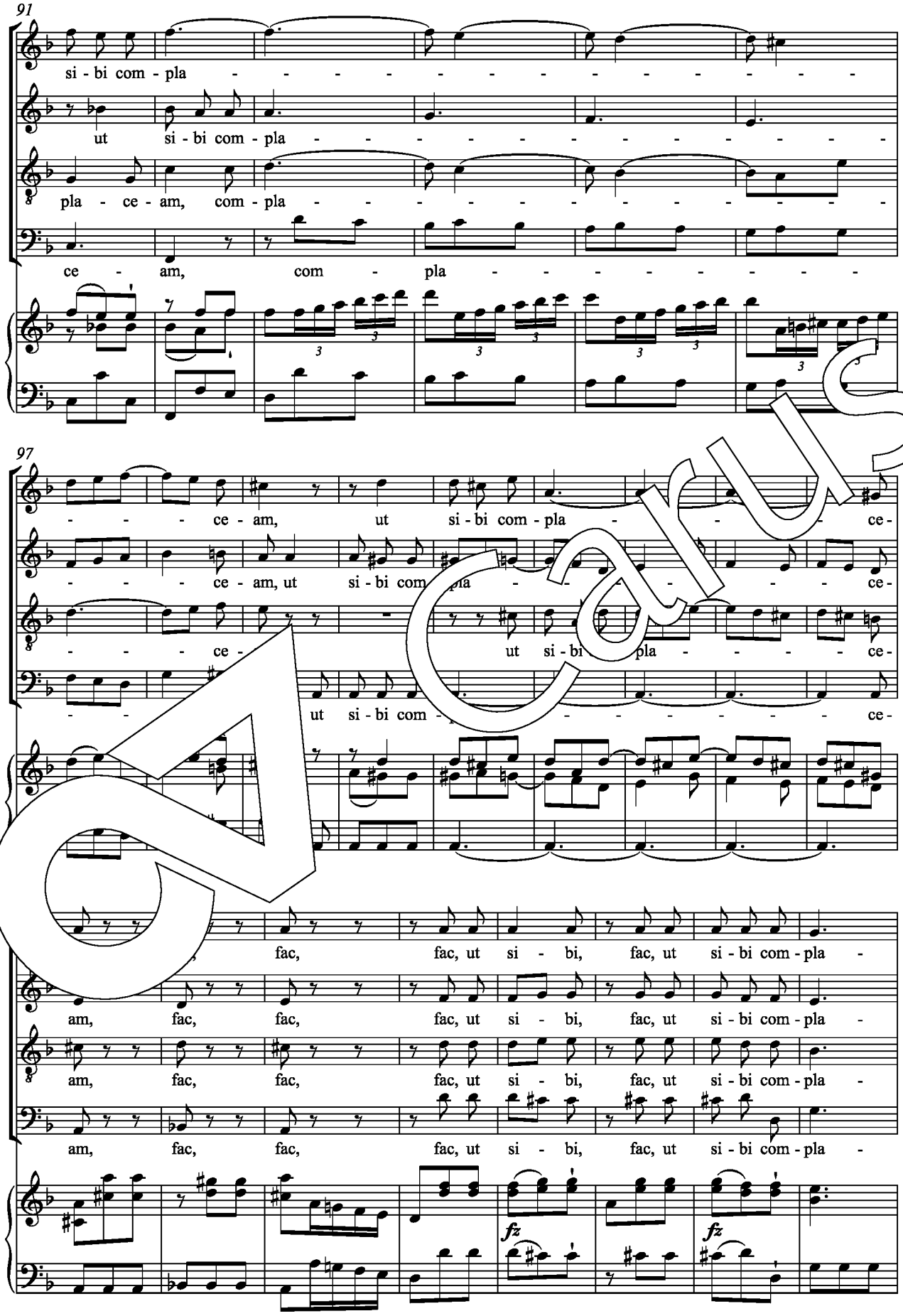
Carus


45
fac, ut te - cum, fac, ut te - cum lu - ge - am,
fac, ut te - cum, fac, ut te - cum lu - ge - am,
fac, ut te - cum, fac, ut te - cum lu - ge - am,
fac, ut te - cum, fac, ut te - cum lu - ge - am,
fz
fz
53
p
fac, ut te - cum, fac, ut te - cum lu - ge -
fac, ut te - cum, fac, ut te - lu - ge -
fac, ut te - cum, fac, ut te - cum lu - ge -
fac, ut te - cum, fac, ut te - cum lu - ge -
am, fac, ut te - cum, fac, ut te - cum lu - ge - am.
f
am, fac, ut te - cum, fac, ut te - cum lu - ge - am.
am, fac, ut te - cum, fac, ut te - cum lu - ge - am.
am, fac, ut te - cum, fac, ut te - cum lu - ge - am.
tr

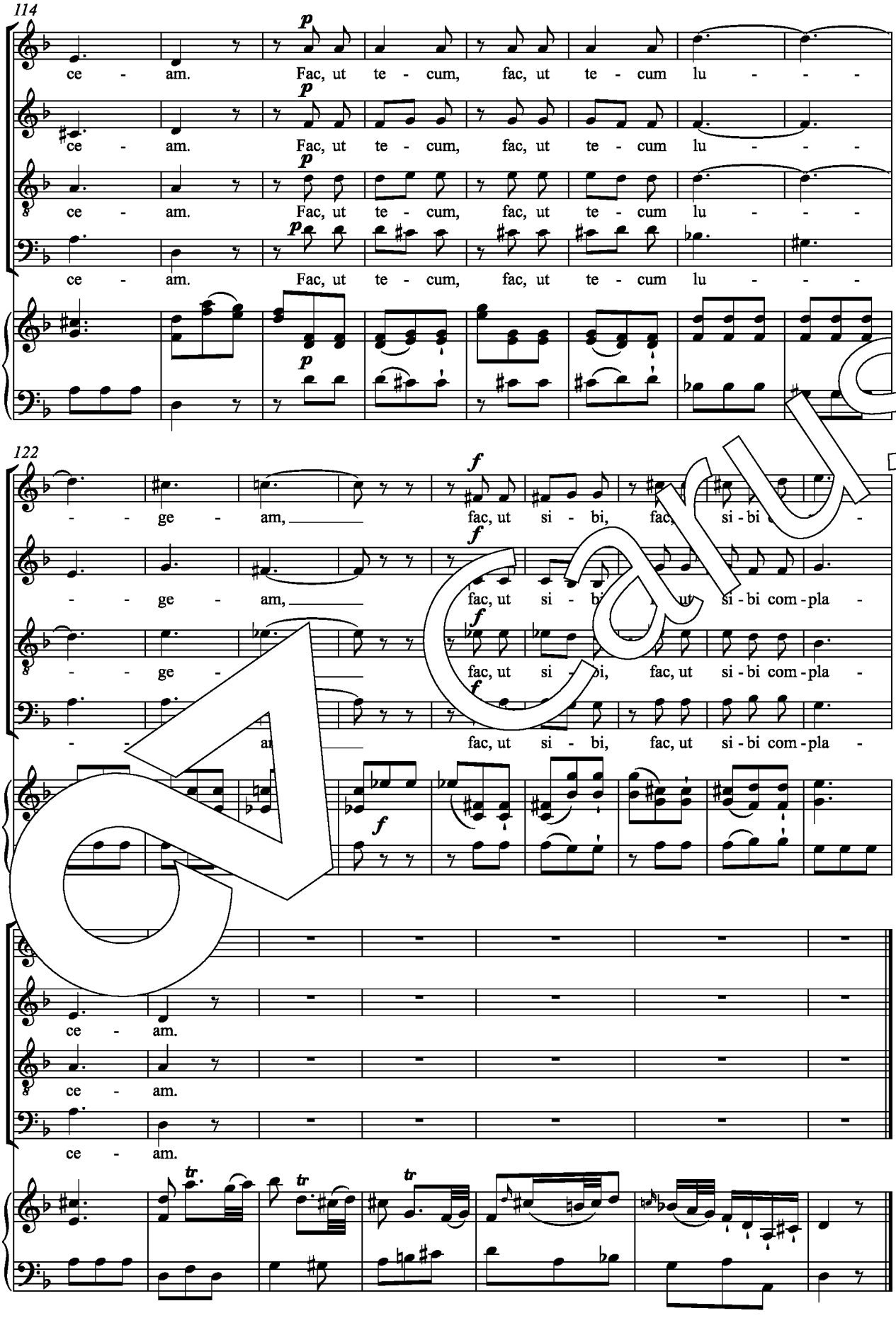
Carus


70
Fac ut ar - de -
Fac ut ar - de -
Fac ut ar - de -
Fac ut ar - de -
76
at cor me - um in a - man - do Chri - stum De - um, in a -
at cor me - um in a - man - do Chri - stum De - um, in a -
at cor me - um in a - man - do Chri - stum De - um, in a -
at cor me - um in a - man - do Chri - stum De - um, in a -
stum De - um, ut si - bi, ut
man - do Chri - stum De - um, ut si - bi,
man - do Chri - stum De - um, ut si - bi, ut si - bi com -
man - do Chri - stum De - um, ut si - bi, ut si - bi com - pla -

Carus


91
si - bi com - pla - - - - - - - - - - - -
ut si - bi com - pla - - - - - - - - - - - -
pla - ce - am, com - pla - - - - - - - - - - - -
ce - am, com - pla - - - - - - - - -
97
- - - - ce - am, ut si - bi com - pla - - - - ce -
- - - - ce - am, ut si - bi com - pla - - - - ce -
- - - - ce - ut si - bi pla - - - - ce -
- - ut si - bi com - - - - - - - - - ce -
fac, fac, ut si - bi, fac, ut si - bi com - pla -
am, fac, fac, fac, ut si - bi, fac, ut si - bi com - pla -
am, fac, fac, fac, ut si - bi, fac, ut si - bi com - pla -
am, fac, fac, fac, ut si - bi, fac, ut si - bi com - pla -
fz
fz

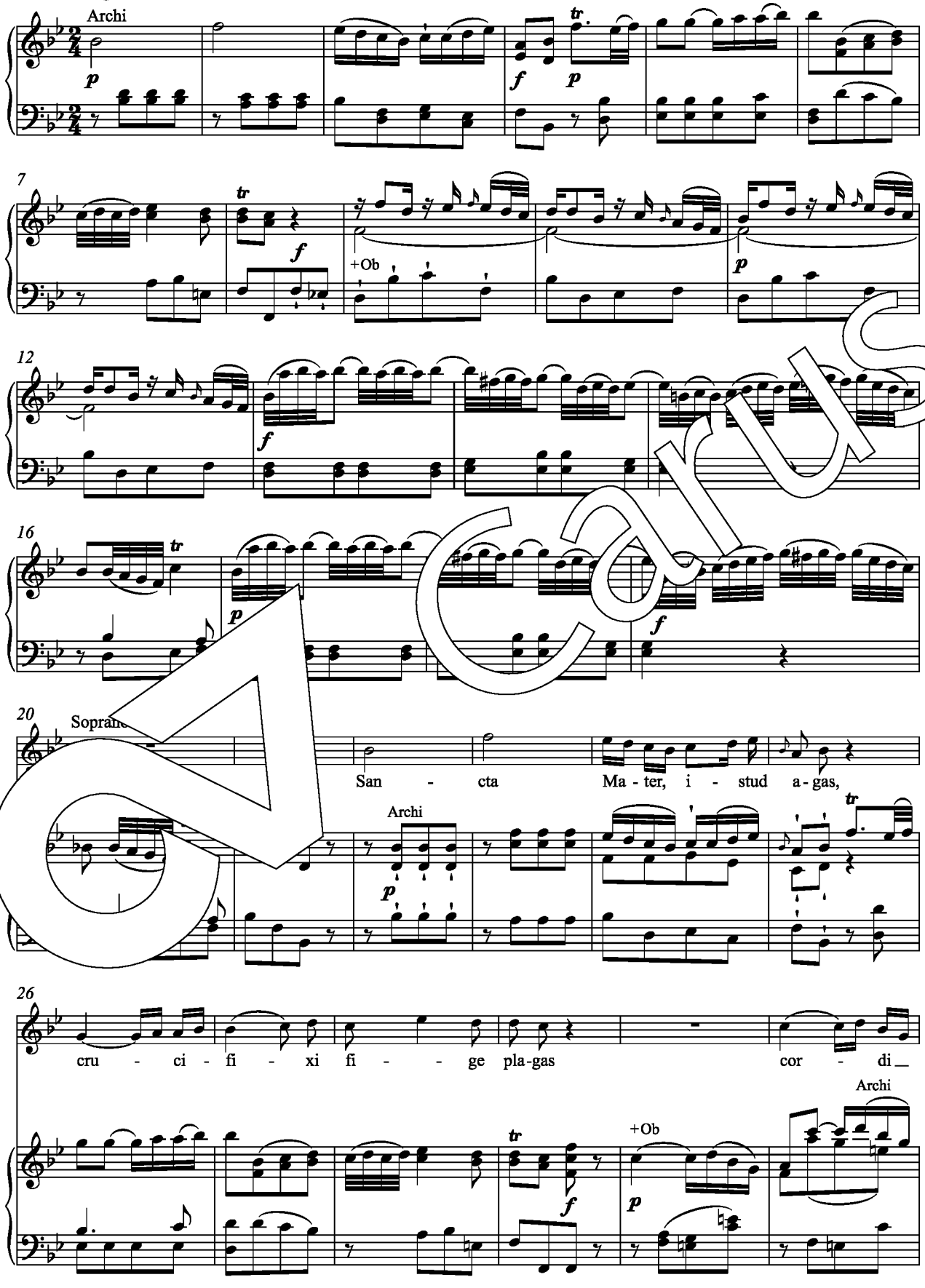
Carus


114
ce - am. Fac, ut te - cum, fac, ut te - cum lu - - -
ce - am. Fac, ut te - cum, fac, ut te - cum lu - - -
ce - am. Fac, ut te - cum, fac, ut te - cum lu - - -
ce - am. Fac, ut te - cum, fac, ut te - cum lu - - -
122
- - ge - am, fac, ut si - bi, fac, si - bi
- - ge - am, fac, ut si - bi, fac, ut si - bi com - pla -
- - ge - fac, ut si - bi, fac, ut si - bi com - pla -
- - a fac, ut si - bi, fac, ut si - bi com - pla -
ce - am.
ce - am.
ce - am.

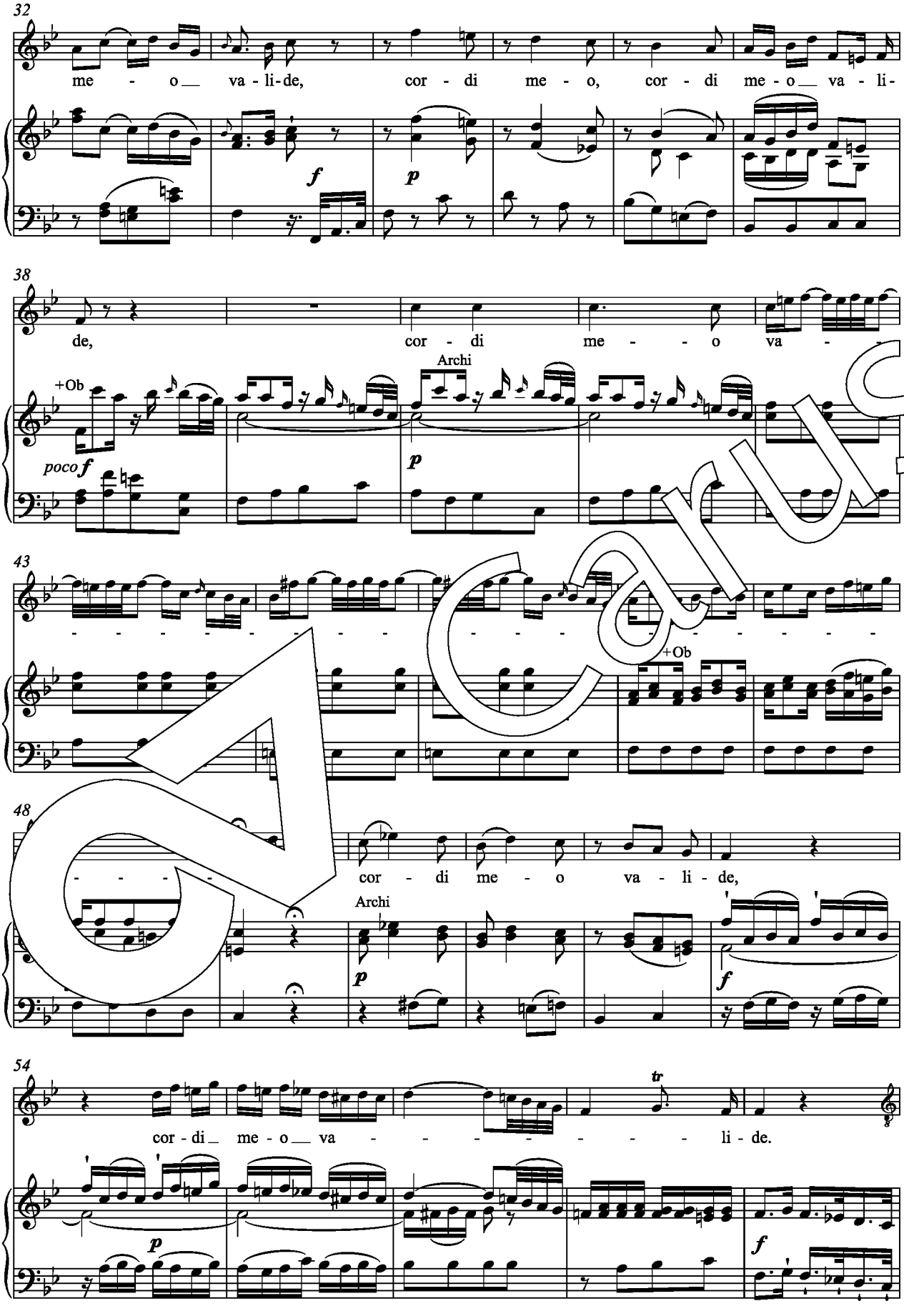
Carus

8. Sancta Mater, istud agas (Soli Soprano, Tenore)

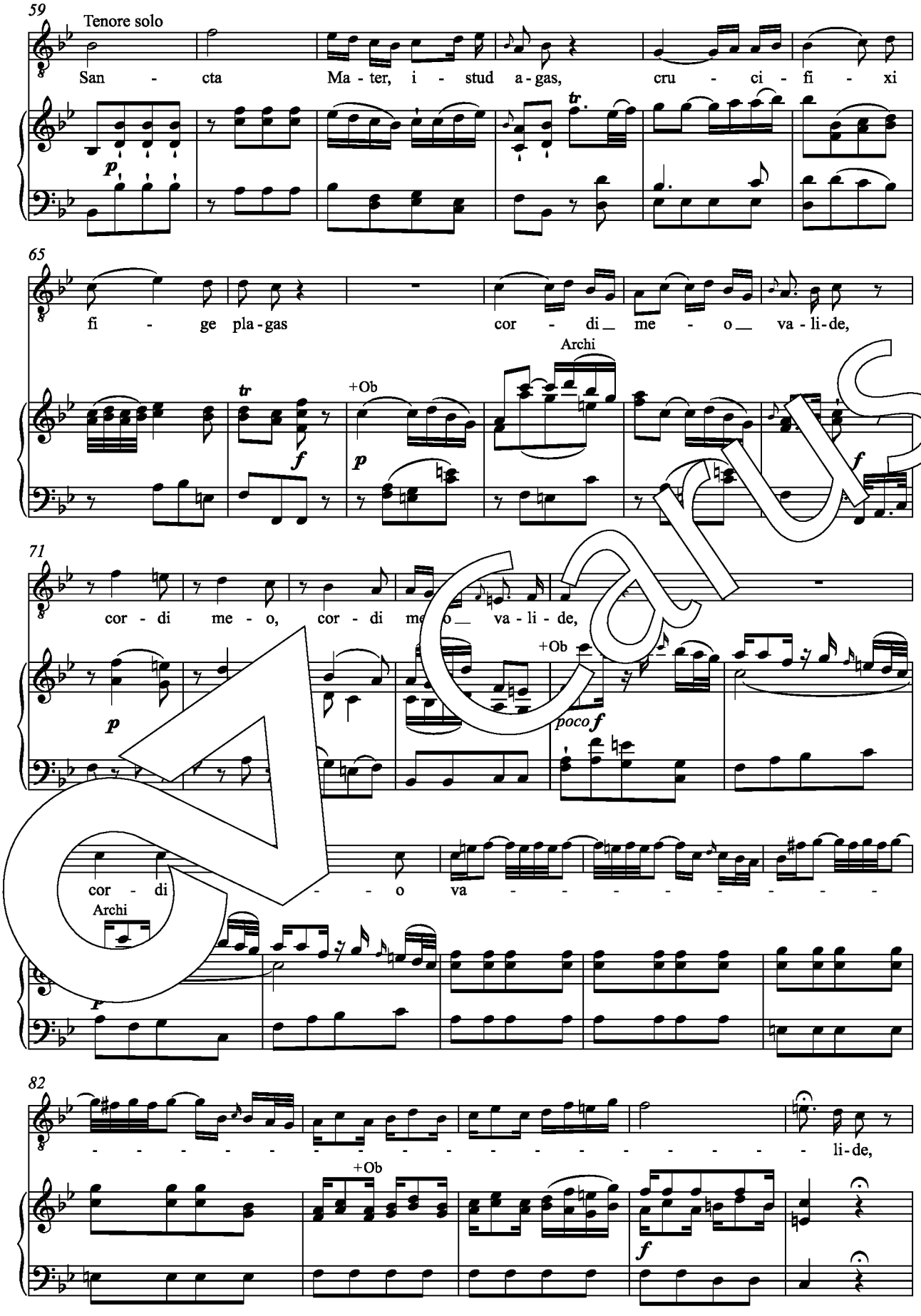
Larghetto



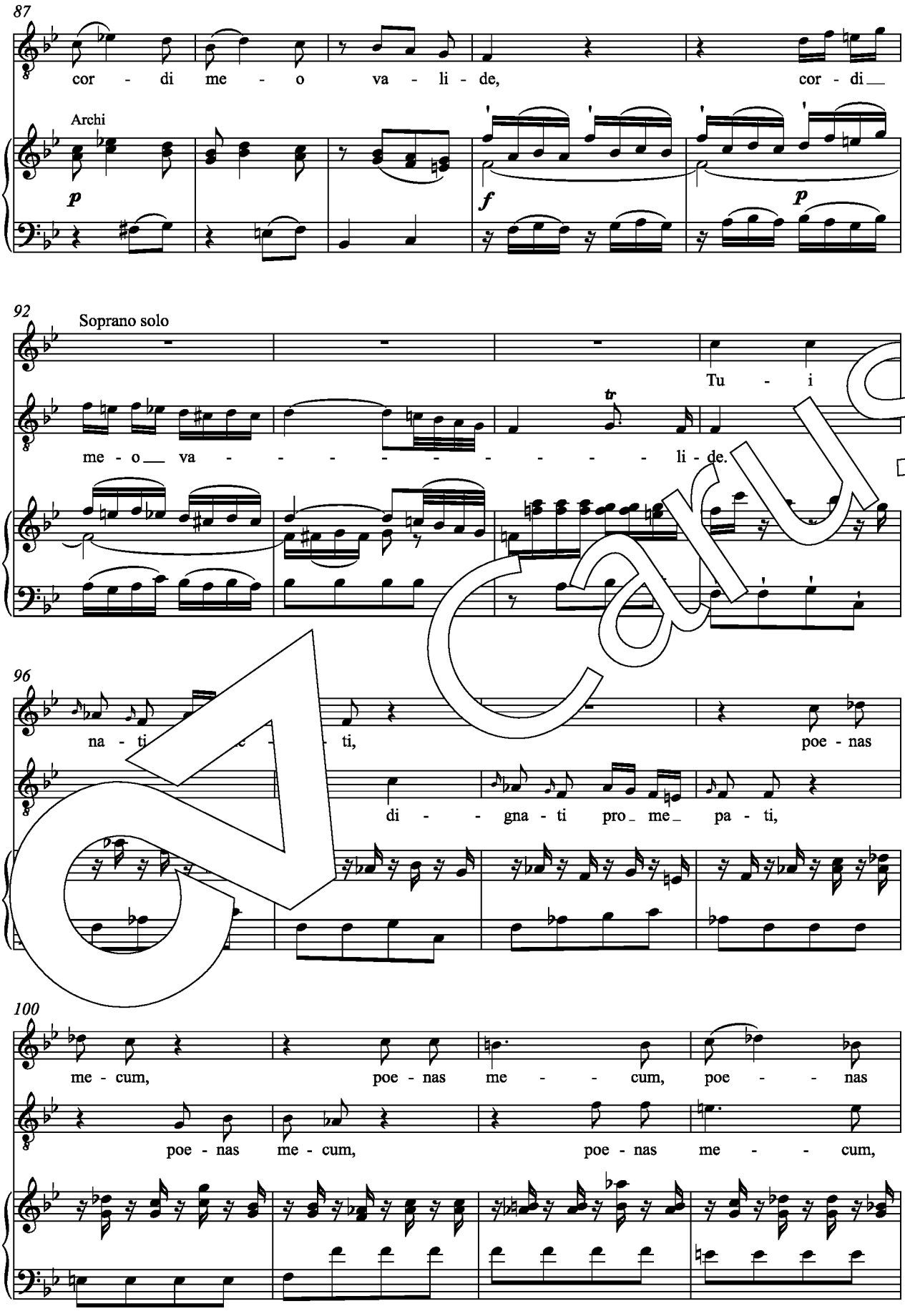
Carus


32
me - o va - li - de, cor - di me - o, cor - di me - o va - li -
f
p
38
de, cor - di me - o va -
+Ob
Archi
poco f
p
43
+Ob
48
cor - di me - o va - li - de,
Archi
p
f
54
cor - di me - o va - li - de.
tr
p
f

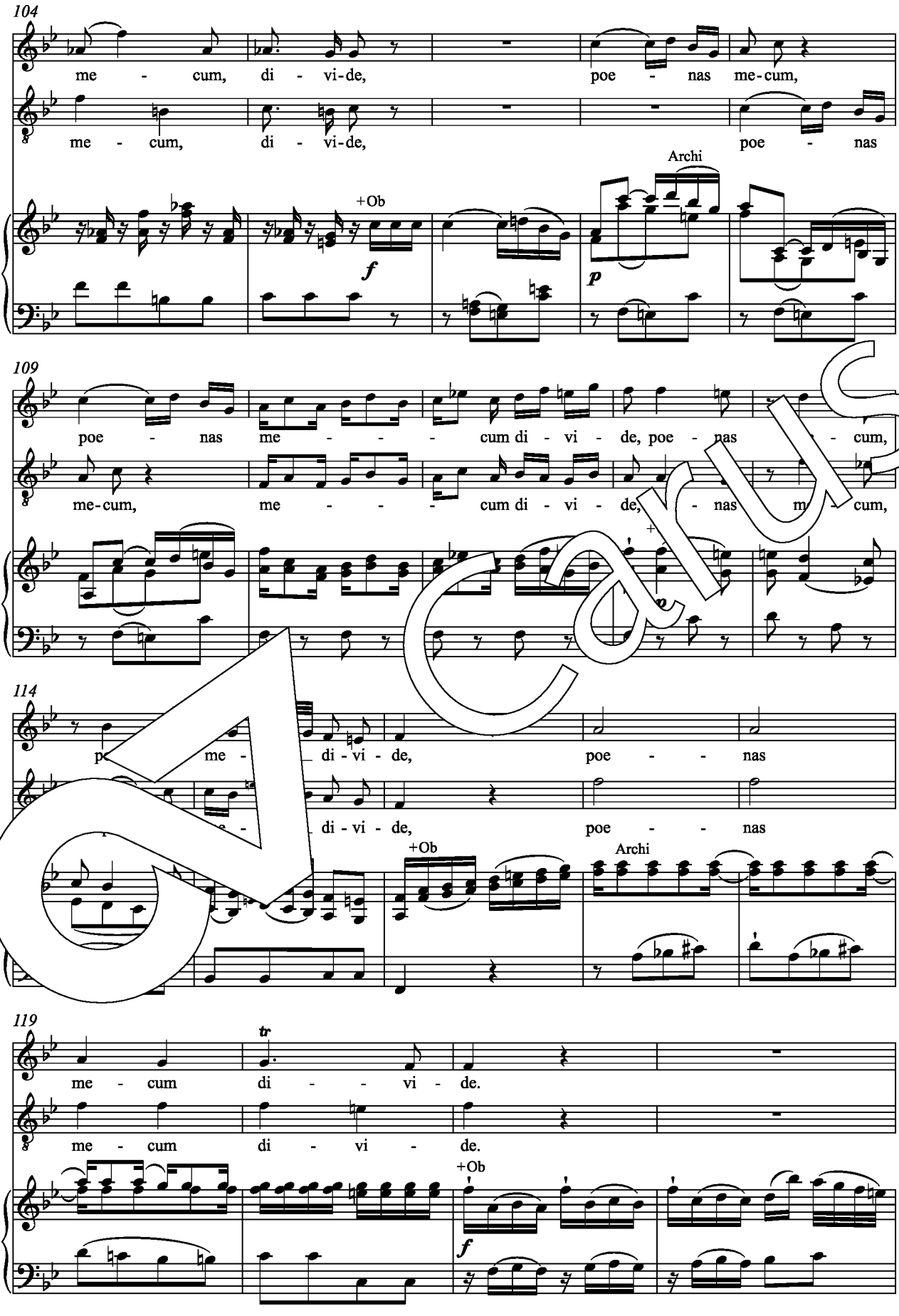
Carus


59
Tenore solo
San - cta Ma - ter, i - stud a - gas, cru - ci - fi - xi
65
fi - ge pla - gas cor - di me - o va - li - de,
+Ob
Archi
71
cor - di me - o, cor - di me - o va - li - de,
+Ob
poco f
cor - di - - - o va - - - - - - - - -
Archi
82
- - - - - - - - - - - - - - - - - - - li - de,
+Ob

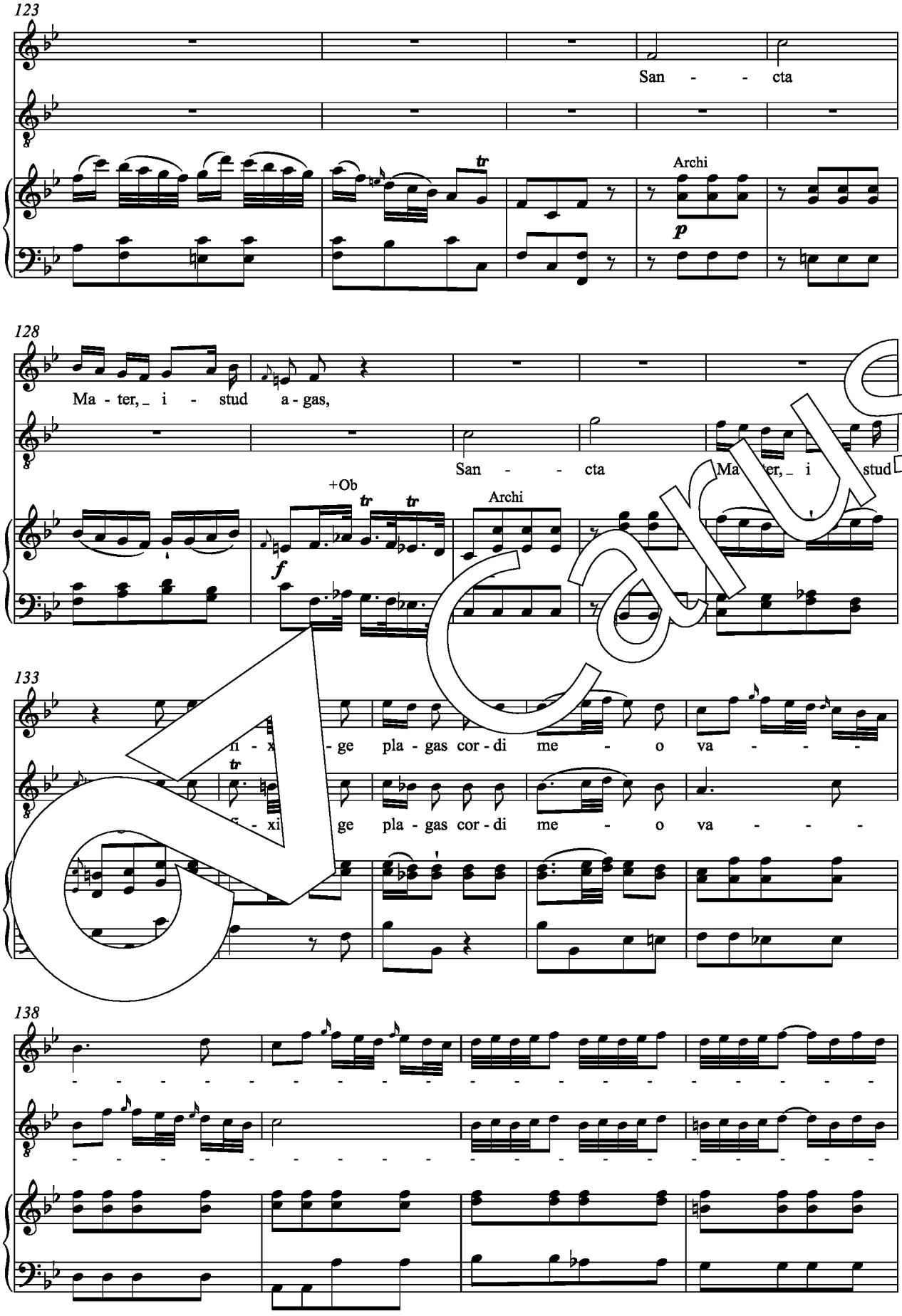
Carus


87
cor - di me - o va - li - de, cor - di
Archi
p
f
p
92
Soprano solo
Tu - i
me - o va - li - de.
tr
96
na - ti, poe - nas
di - gna - ti pro - me - pa - ti,
100
me - cum, poe - nas me - cum, poe - nas
poe - nas me - cum, poe - nas me - cum,

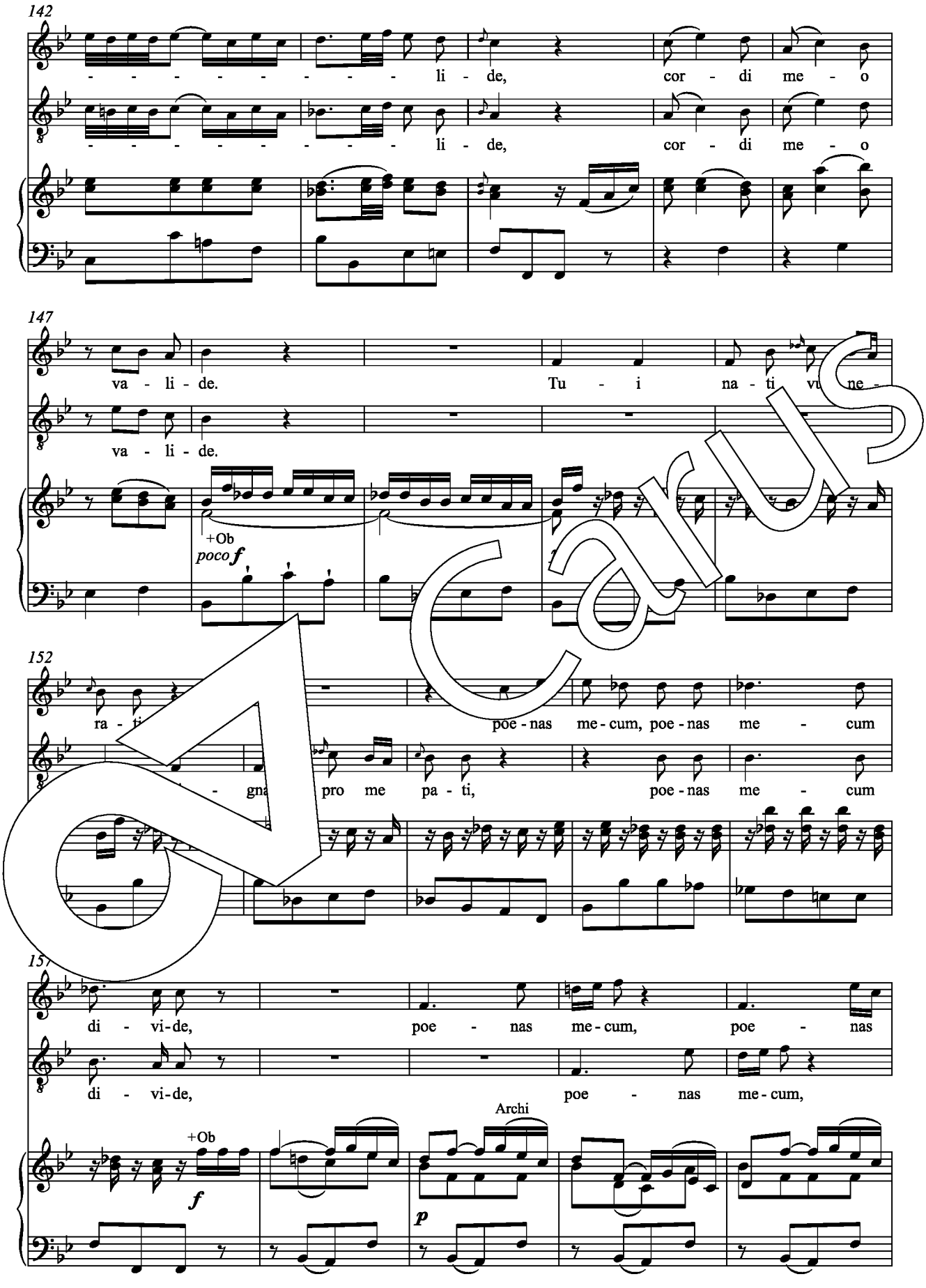
Carus


104
me - cum, di - vi-de, poe - nas me-cum,
me - cum, di - vi-de, poe - nas
+Ob
Archi
109
poe - nas me - - - cum di - vi - de, poe - nas - cum,
me-cum, me - - - cum di - vi - de, - nas m - cum,
114
me - di - vi - de, poe - - nas
di - vi - de, poe - - nas
+Ob
Archi
119
me - cum di - - vi - de.
me - cum di - vi - de.
+Ob

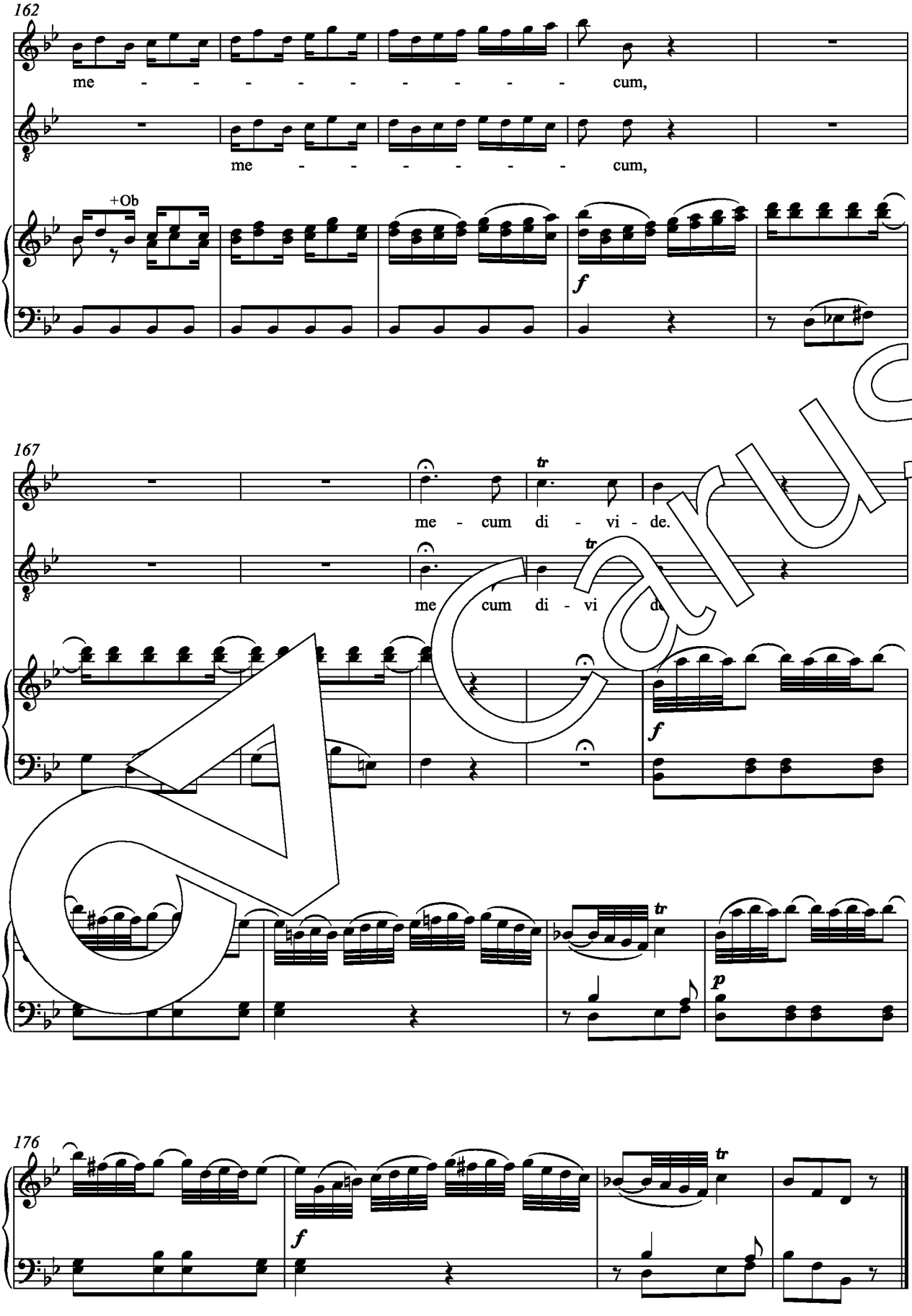
Carus


123
San - - cta
Archi
p
128
Ma - ter, _ i - stud a - gas,
San - - cta
Ma - ter, _ i stud
+Ob
tr
tr
tr
Archi
f
133
in - x - ge pla - gas cor - di me - o va - - -
tr
- xi ge pla - gas cor - di me - o va - - -
138

Carus

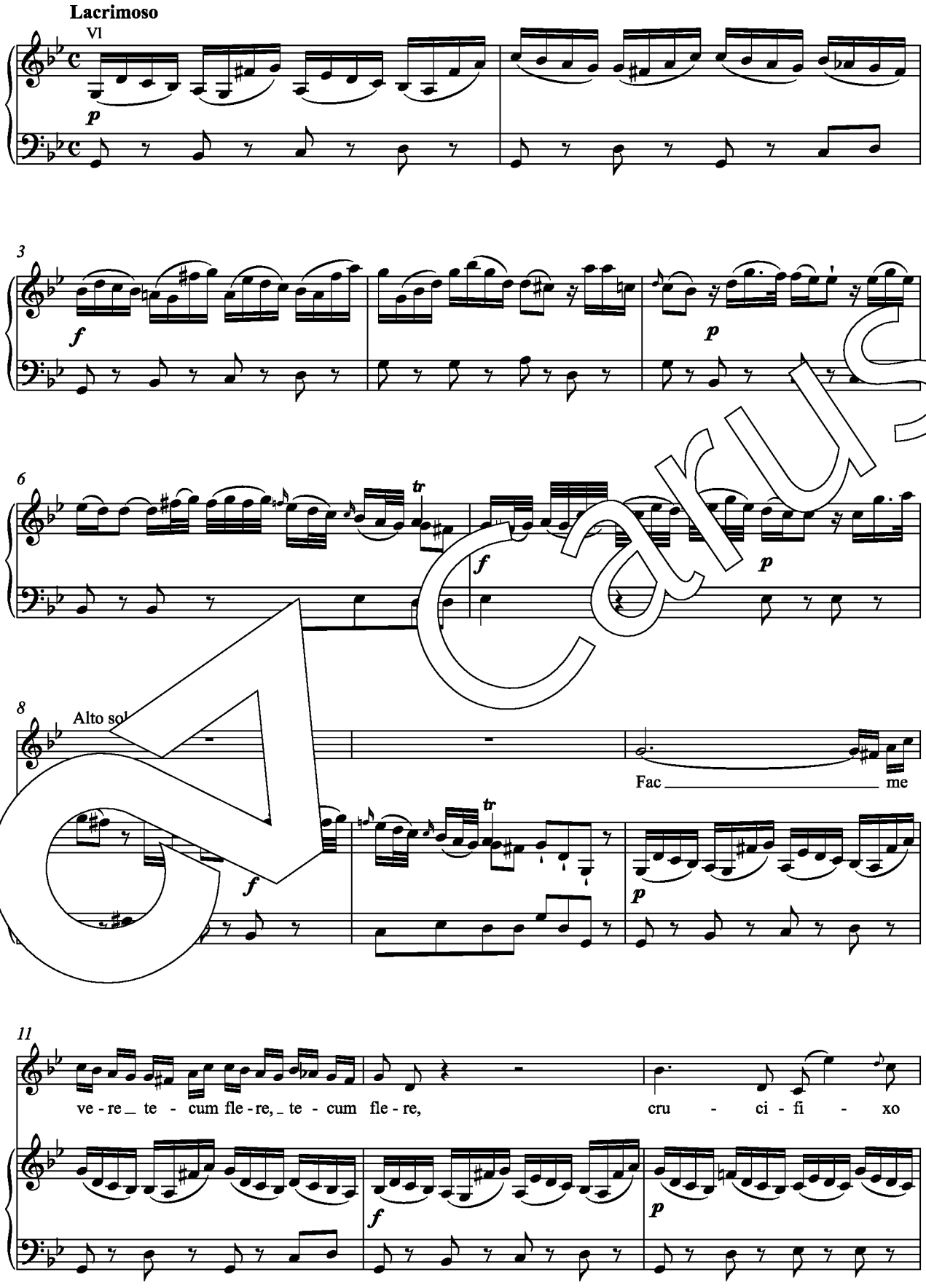

142
- - - - - - - - - li - de,
cor - di me - o
- - - - - - - - - li - de,
cor - di me - o
147
va - li - de.
Tu - i na - ti
va - li - de.
+Ob
poco f
152
ra - ti
poe - nas me - cum, poe - nas me - cum
- gna pro me pa - ti,
poe - nas me - cum
157
di - vi - de,
poe - nas me - cum,
poe - nas
di - vi - de,
poe - nas me - cum,
+Ob
f
Archi
p

Carus

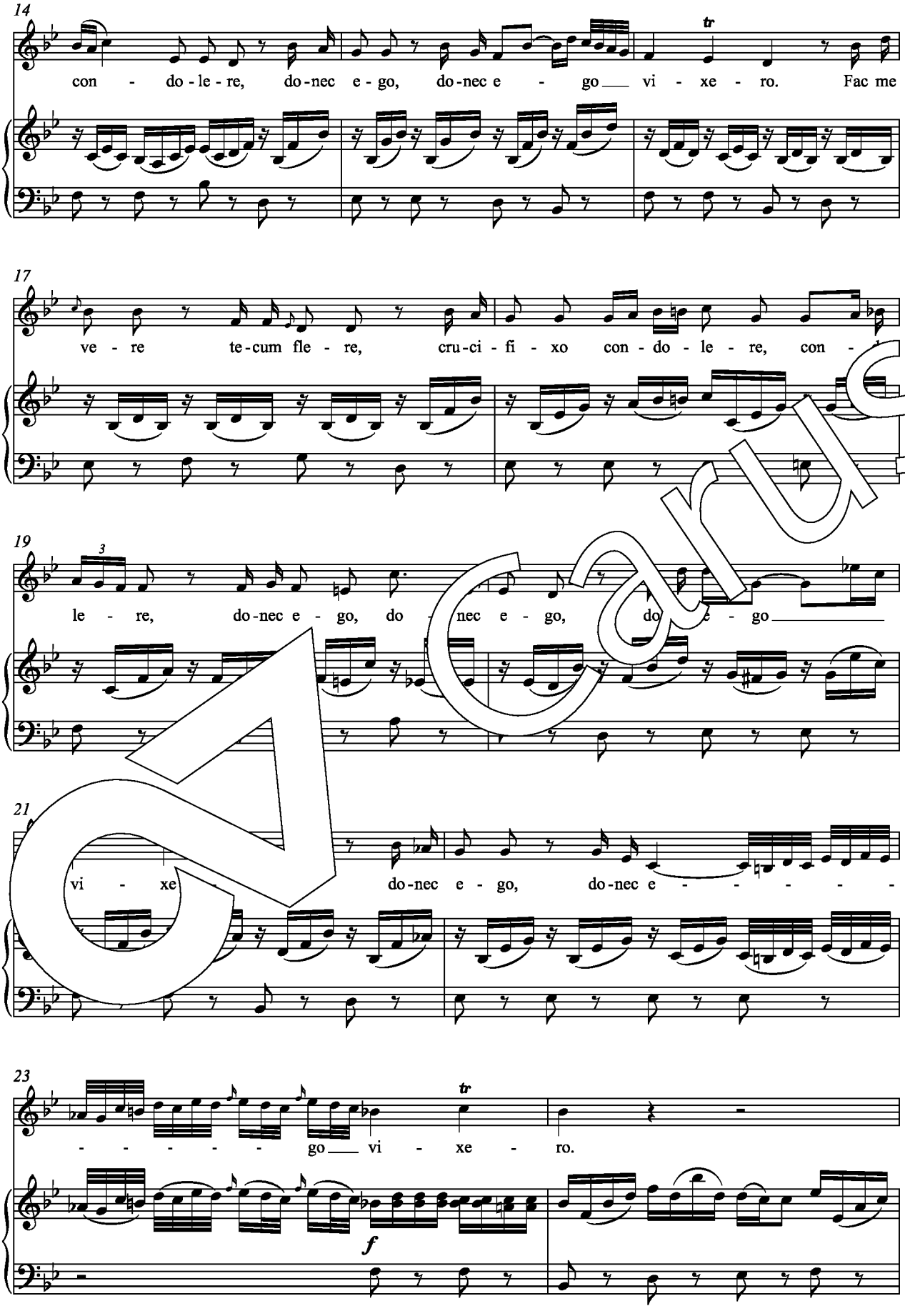

162
me - - - - - - - - - cum,
me - - - - - - - cum,
+Ob
f
167
me - cum di - vi - de.
me cum di - vi - de.
tr
f
tr
p
176
tr
f

Carus

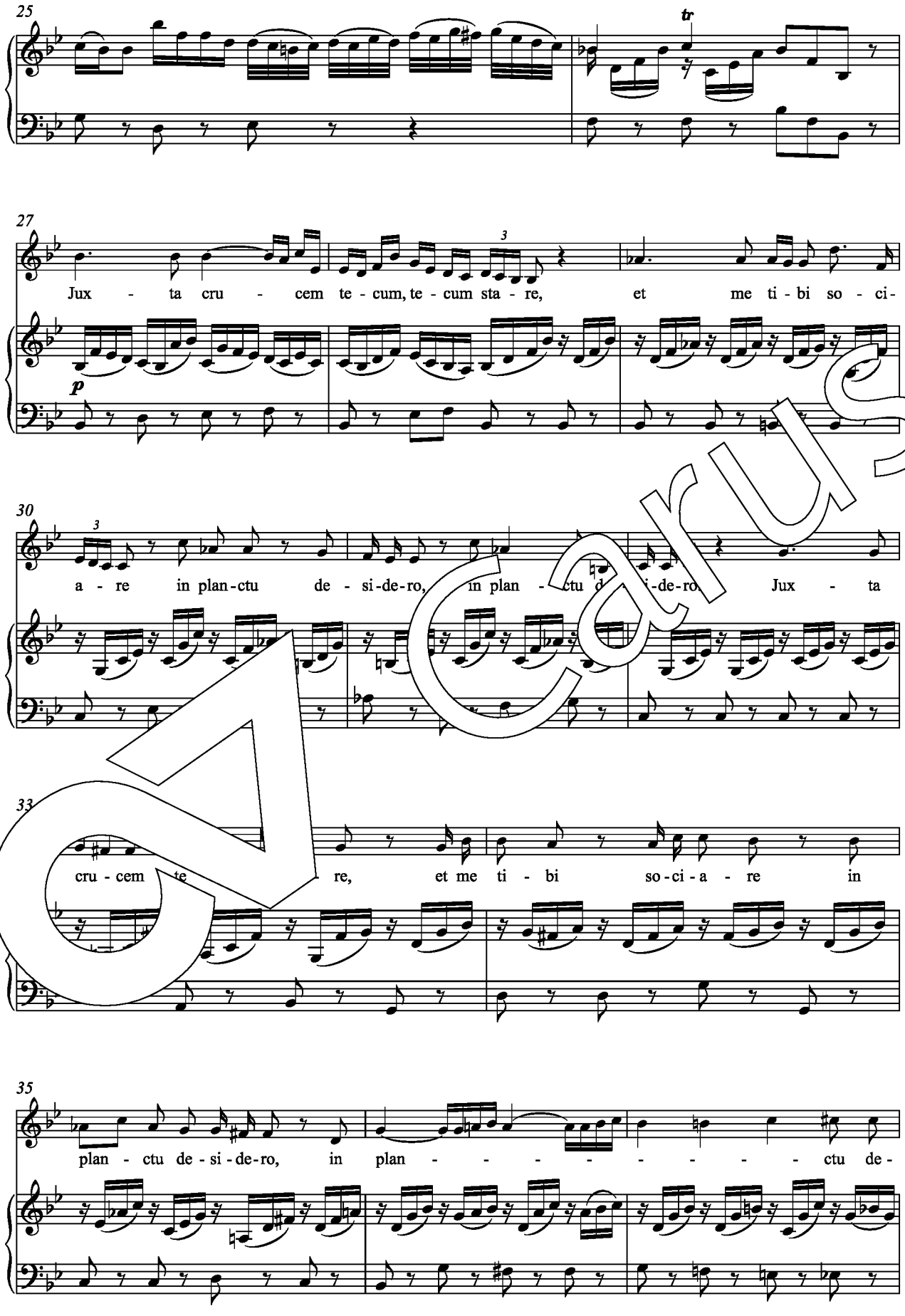
9. Fac me vere tecum flere (Alto solo)



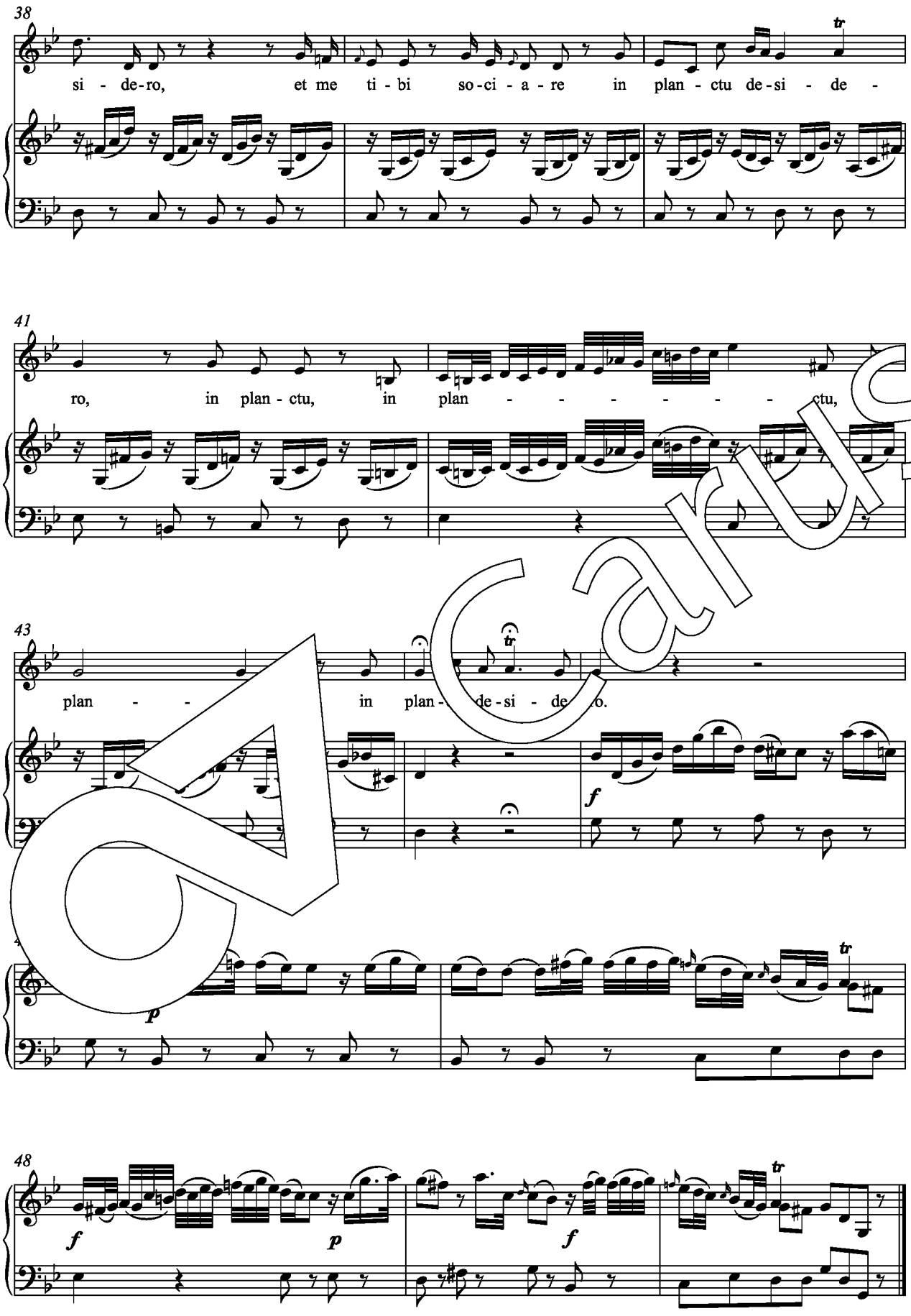
Carus


14
con - do - le - re, do - nec e - go, do - nec e - go vi - xe - ro. Fac me
tr
17
ve - re te - cum fle - re, cru - ci - fi - xo con - do - le - re, con -
19
3
le - re, do - nec e - go, do - nec e - go, do - e - go
21
vi - xe do - nec e - go, do - nec e - go,
23
go vi - xe - ro.
tr
f

Carus

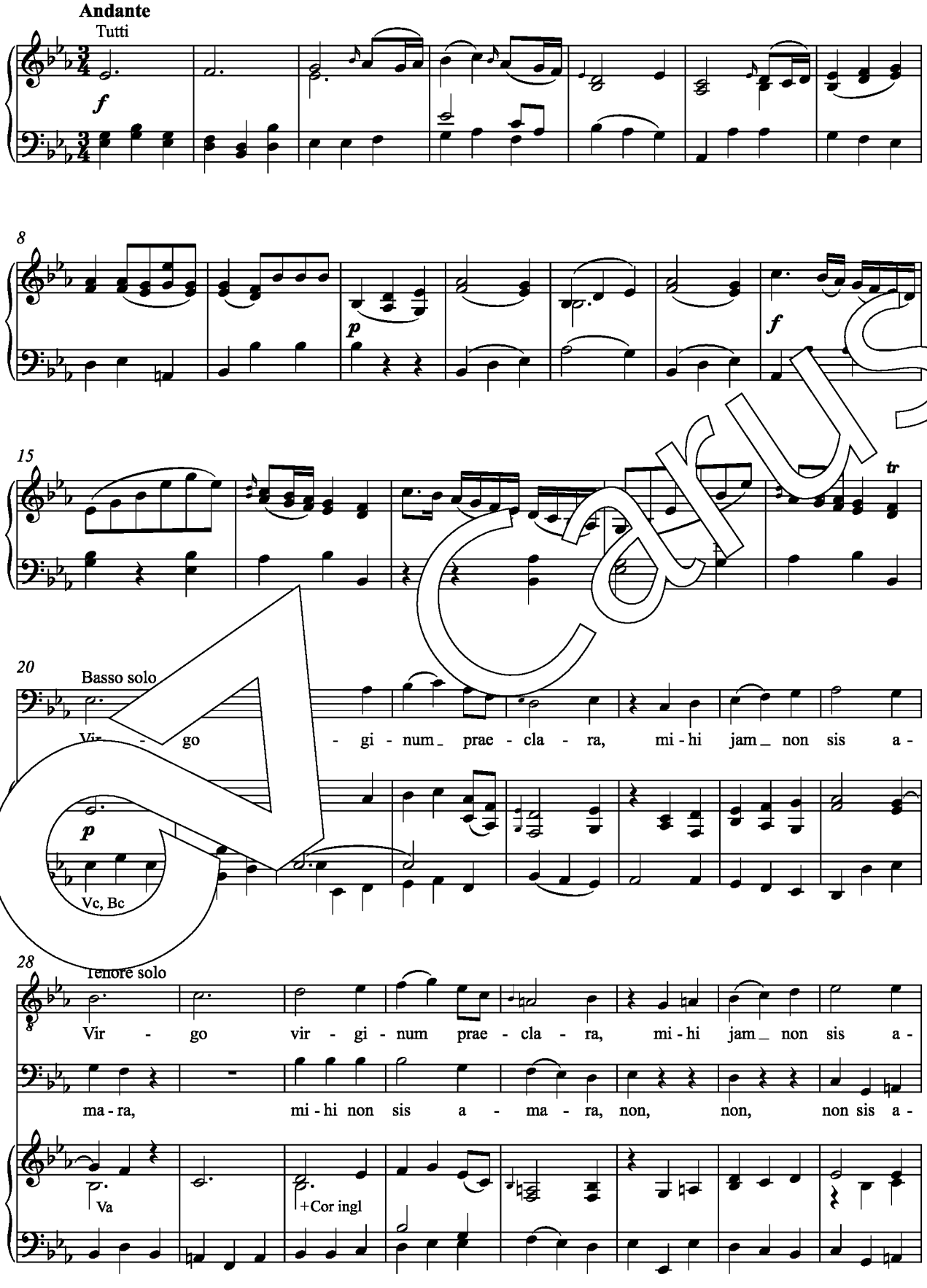

25
tr
27
Jux - ta cru - cem te - cum, te - cum sta - re, et me ti - bi so - ci-
p
30
a - re in plan-ctu de - si-de-ro, in plan - ctu d i-de-ro Jux - ta
33
cru - cem te re, et me ti - bi so-ci-a - re in
35
plan - ctu de - si - de-ro, in plan - - - - - - - - - ctu de-

Carus

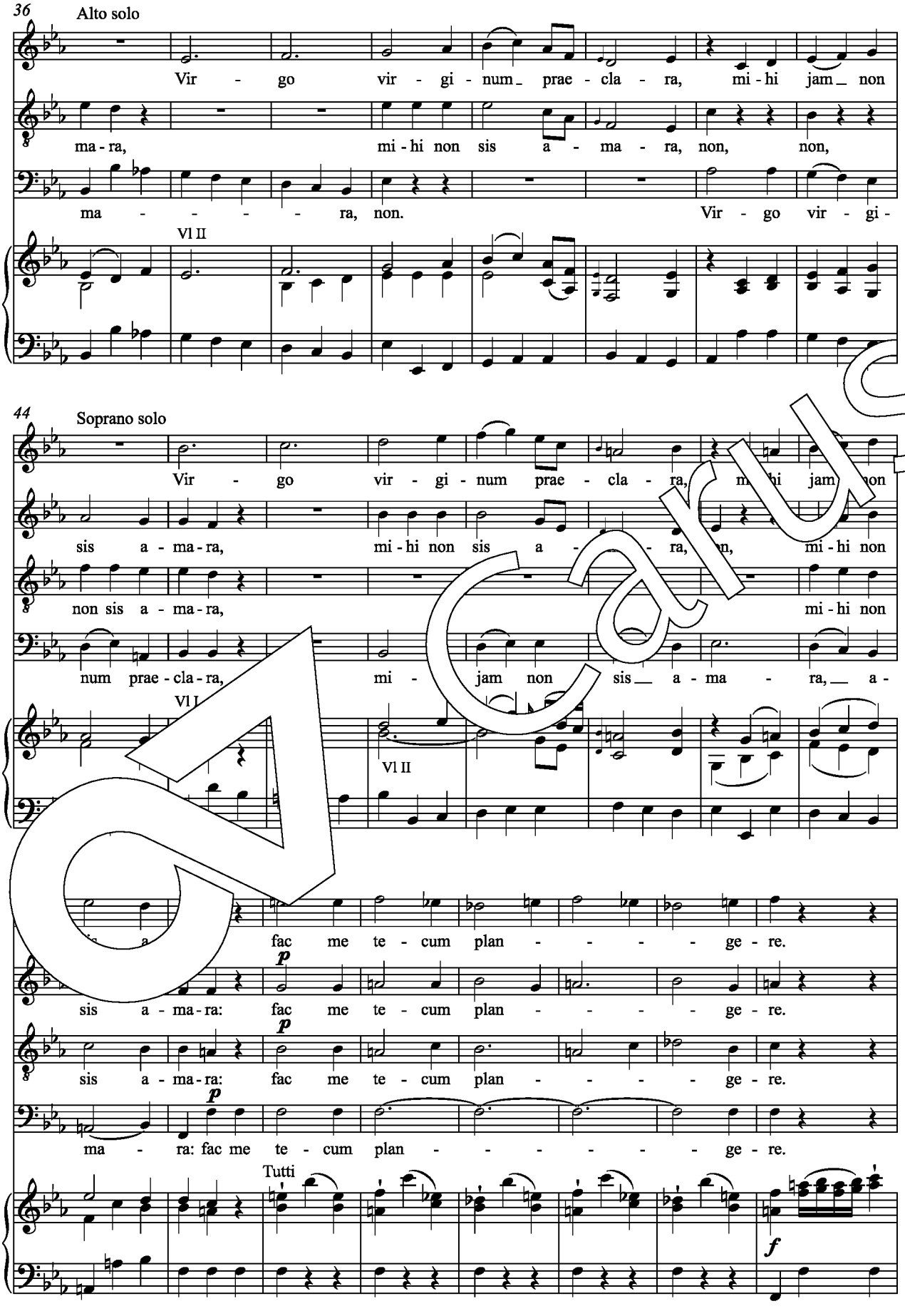

38
si - de-ro, et me ti - bi so-ci - a - re in plan - ctu de-si - de -
41
ro, in plan - ctu, in plan - - - - - - - ctu,
43
plan - - in plan - de-si - de - o.
f
p
48
f
p
f

Carus

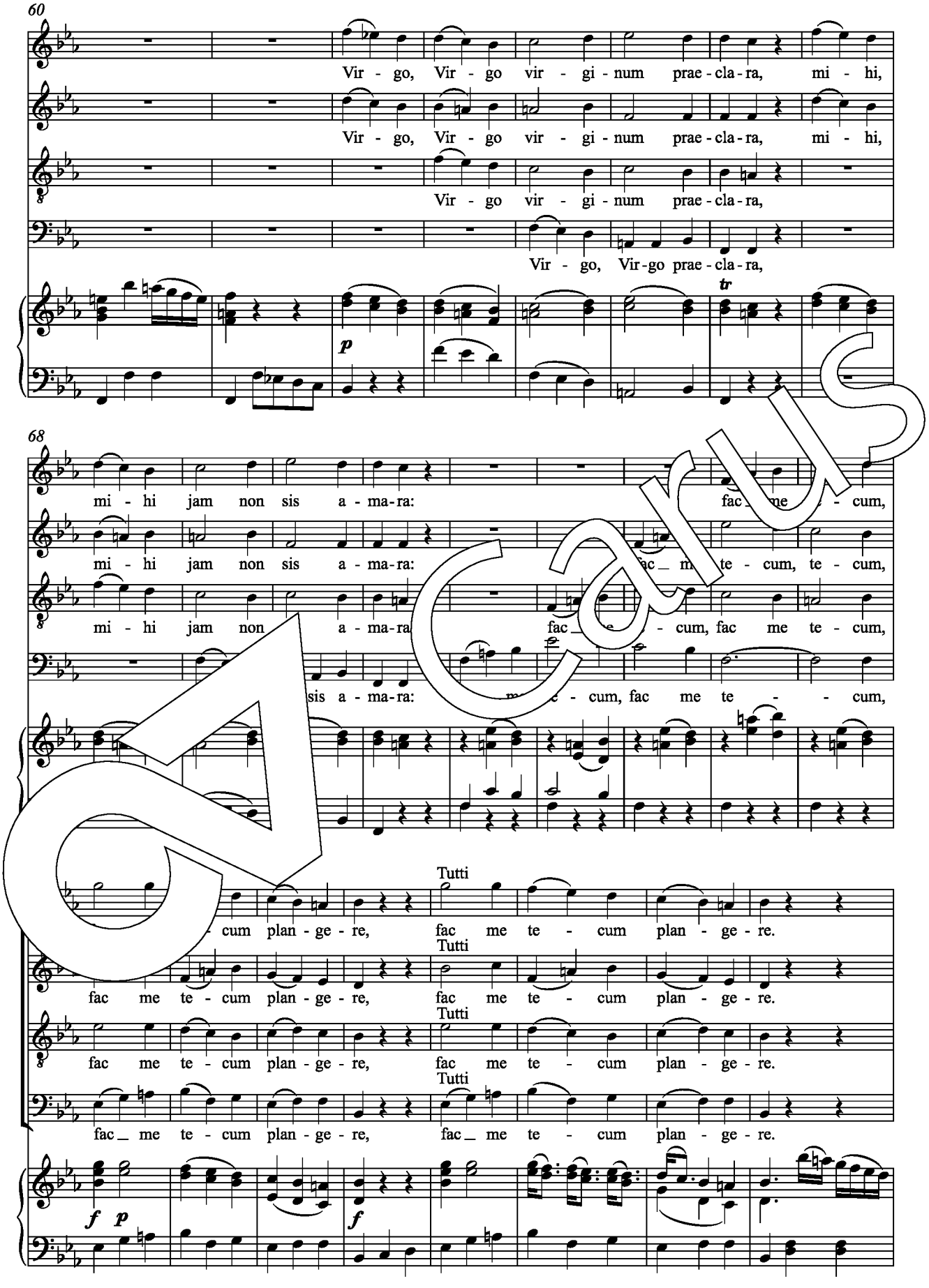
10. Virgo virginum praeclara (Soli Soprano, Alto, Tenore, Basso, Coro)



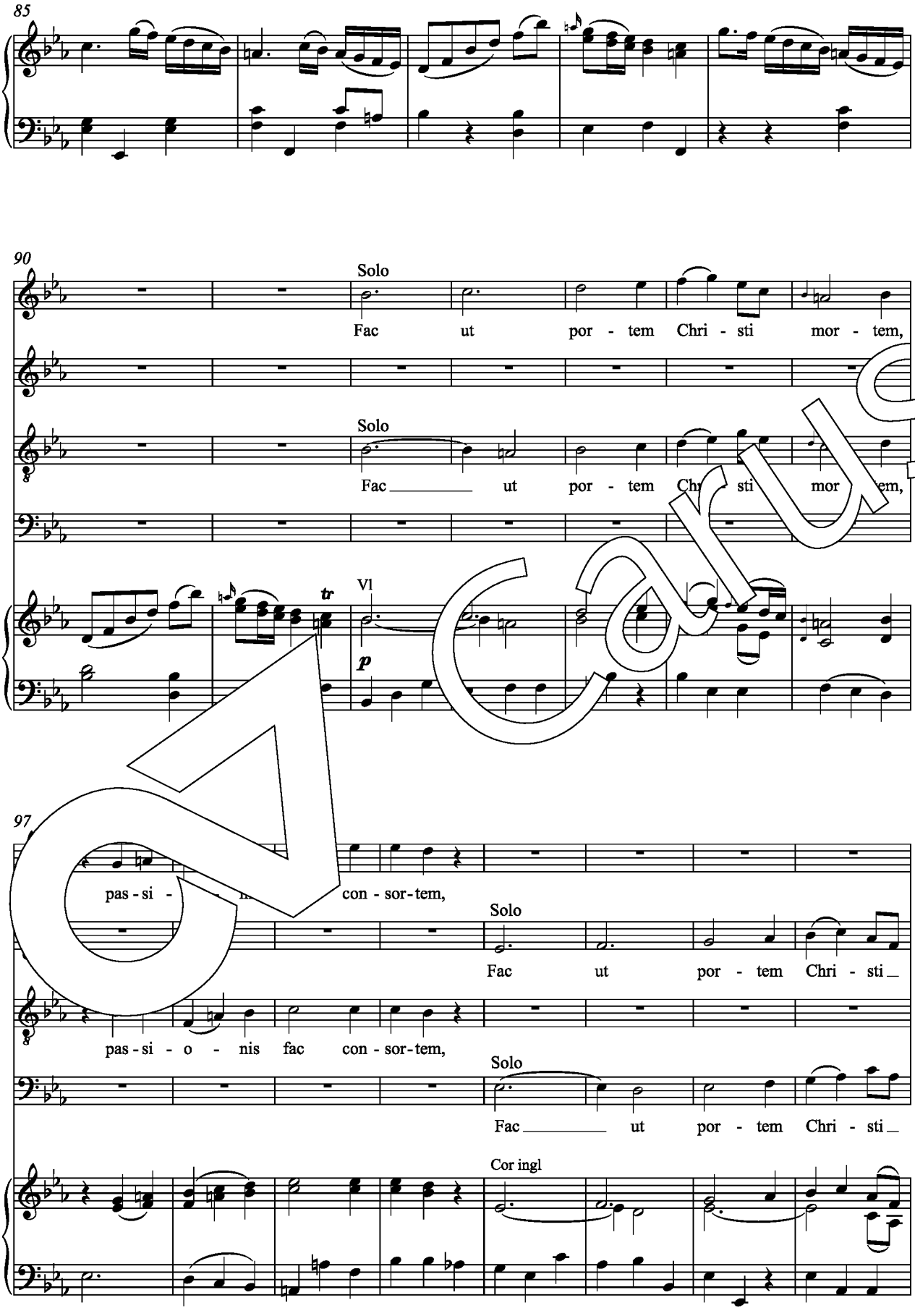
Carus


36
Alto solo
Vir - go vir - gi - num prae - cla - ra, mi - hi jam non
ma - ra, mi - hi non sis a - ma - ra, non, non,
ma - - - - ra, non. Vir - go vir - gi -
Vl II
44
Soprano solo
Vir - go vir - gi - num prae - cla - ra, mi - hi jam non
sis a - ma - ra, mi - hi non sis a - ma - ra, non, mi - hi non
non sis a - ma - ra, mi - hi non
num prae - cla - ra, mi - jam non sis a - ma - ra, a -
Vl I
Vl II
fac me te - cum plan - - - - ge - re.
p
sis a - ma - ra: fac me te - cum plan - - - - ge - re.
p
sis a - ma - ra: fac me te - cum plan - - - - ge - re.
p
ma - ra: fac me te - cum plan - - - - - - ge - re.
Tutti
f

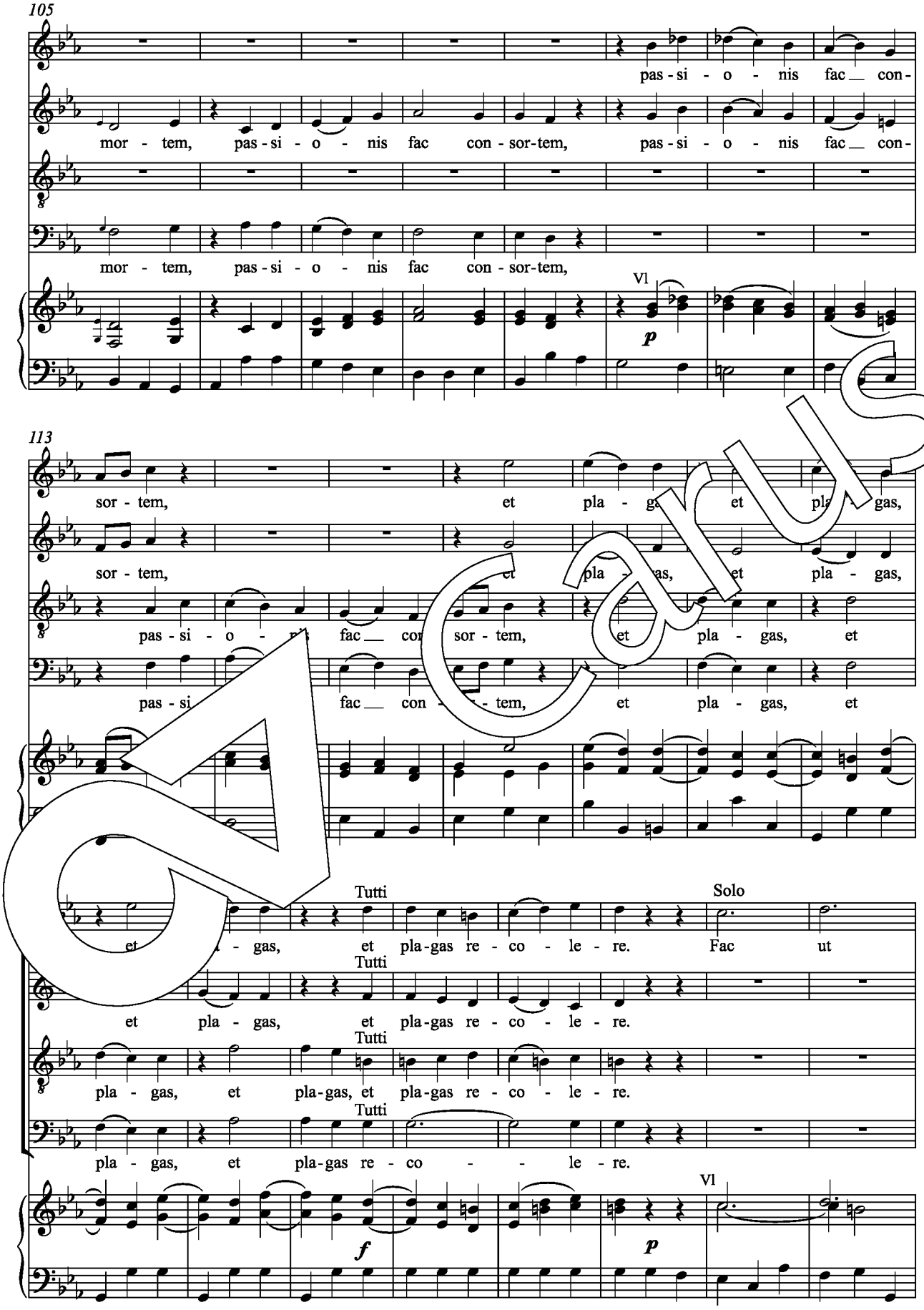
Carus


60
Vir - go, Vir - go vir - gi - num prae - cla - ra, mi - hi,
Vir - go, Vir - go vir - gi - num prae - cla - ra, mi - hi,
Vir - go vir - gi - num prae - cla - ra,
Vir - go, Vir-go prae - cla - ra,
p
tr
68
mi - hi jam non sis a - ma - ra: fac me te - cum,
mi - hi jam non sis a - ma - ra: fac me te - cum, te - cum,
mi - hi jam non a - ma - ra: fac me te - cum, fac me te - cum,
sis a - ma - ra: fac me te - cum, fac me te - cum,
Tutti
cum plan - ge - re, fac me te - cum plan - ge - re.
fac me te - cum plan - ge - re, fac me te - cum plan - ge - re.
fac me te - cum plan - ge - re, fac me te - cum plan - ge - re.
fac me te - cum plan - ge - re, fac me te - cum plan - ge - re.
f p
f

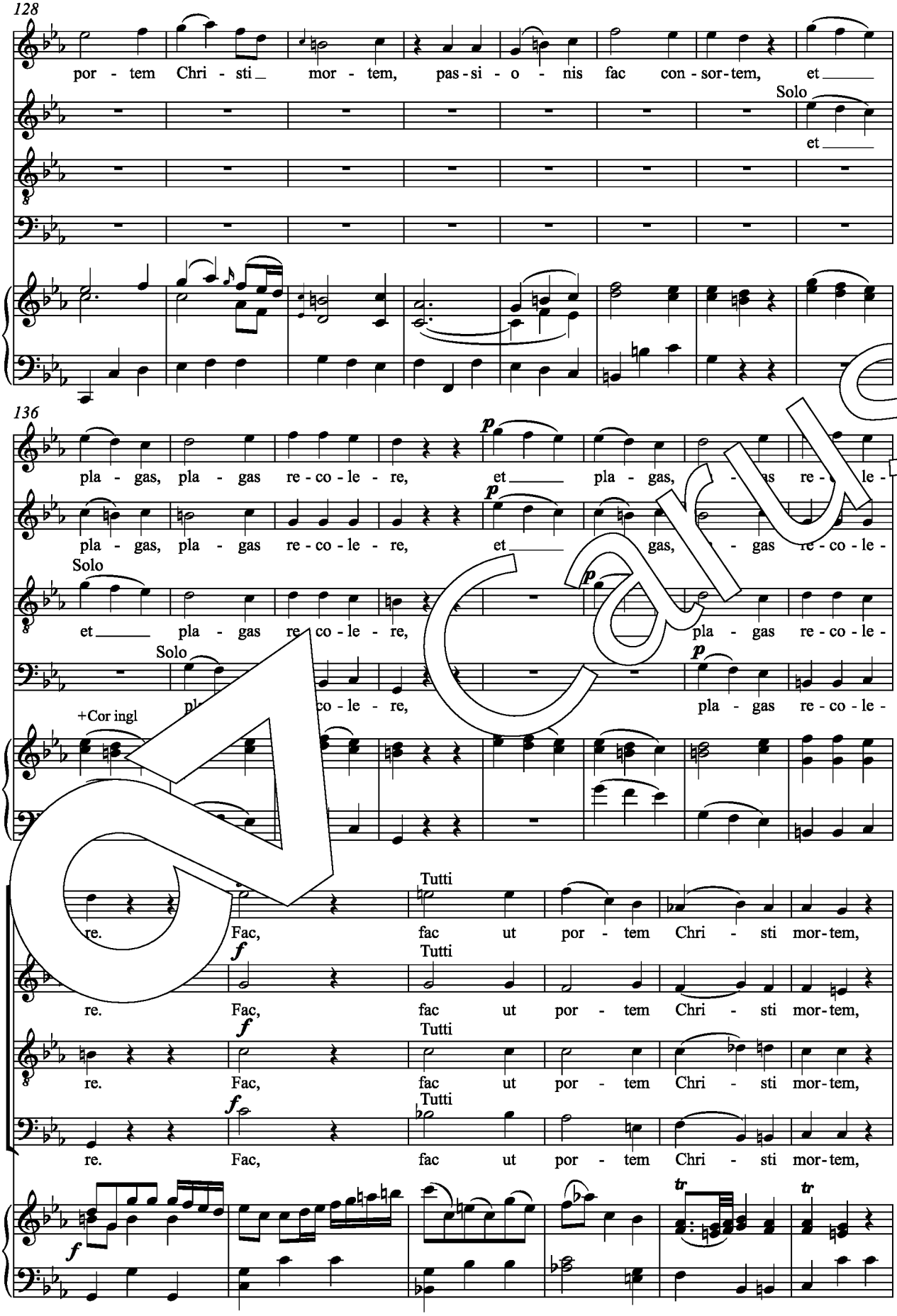
Carus


85
90
Solo
Fac ut por - tem Chri - sti mor - tem,
Solo
Fac ut por - tem Chri - sti mor - tem,
Vl
tr
p
97
pas - si - con - sor - tem,
Solo
Fac ut por - tem Chri - sti
pas - si - o - nis fac con - sor - tem,
Solo
Fac ut por - tem Chri - sti
Cor ingl

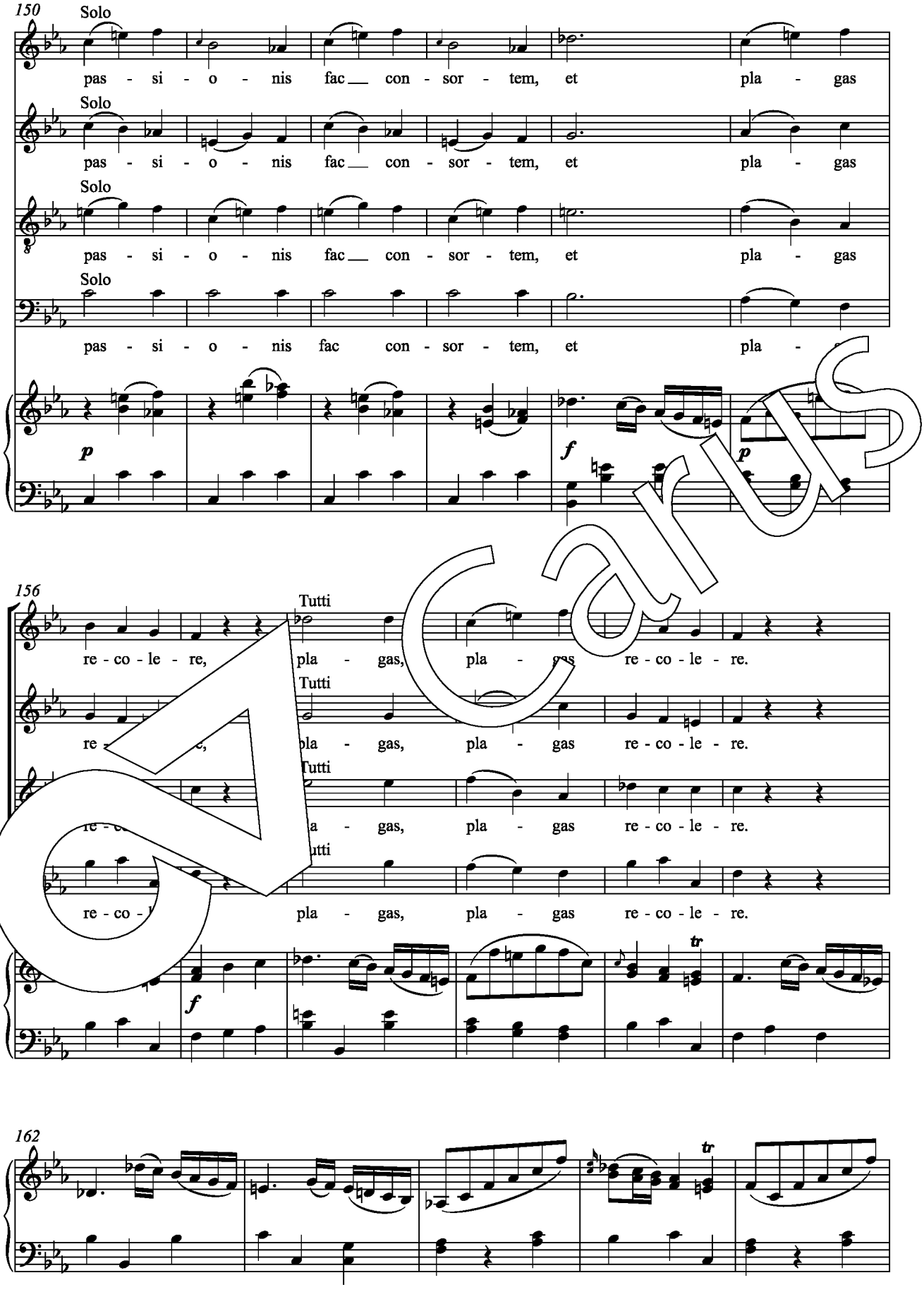
Carus


105
pas - si - o - nis fac __ con -
mor - tem, pas - si - o - nis fac con - sor - tem, pas - si - o - nis fac __ con -
mor - tem, pas - si - o - nis fac con - sor - tem,
Vl
p
113
sor - tem, et pla - gas, et pla - gas,
sor - tem, et pla - gas, et pla - gas,
pas - si - o - nis fac __ con sor - tem, et pla - gas, et
pas - si fac __ con - tem, et pla - gas, et
Tutti
Solo
et pla - gas, et pla-gas re - co - le - re. Fac ut
Tutti
et pla - gas, et pla-gas re - co - le - re.
Tutti
pla - gas, et pla-gas, et pla-gas re - co - le - re.
Tutti
pla - gas, et pla-gas re - co - le - re.
Vl
f
p

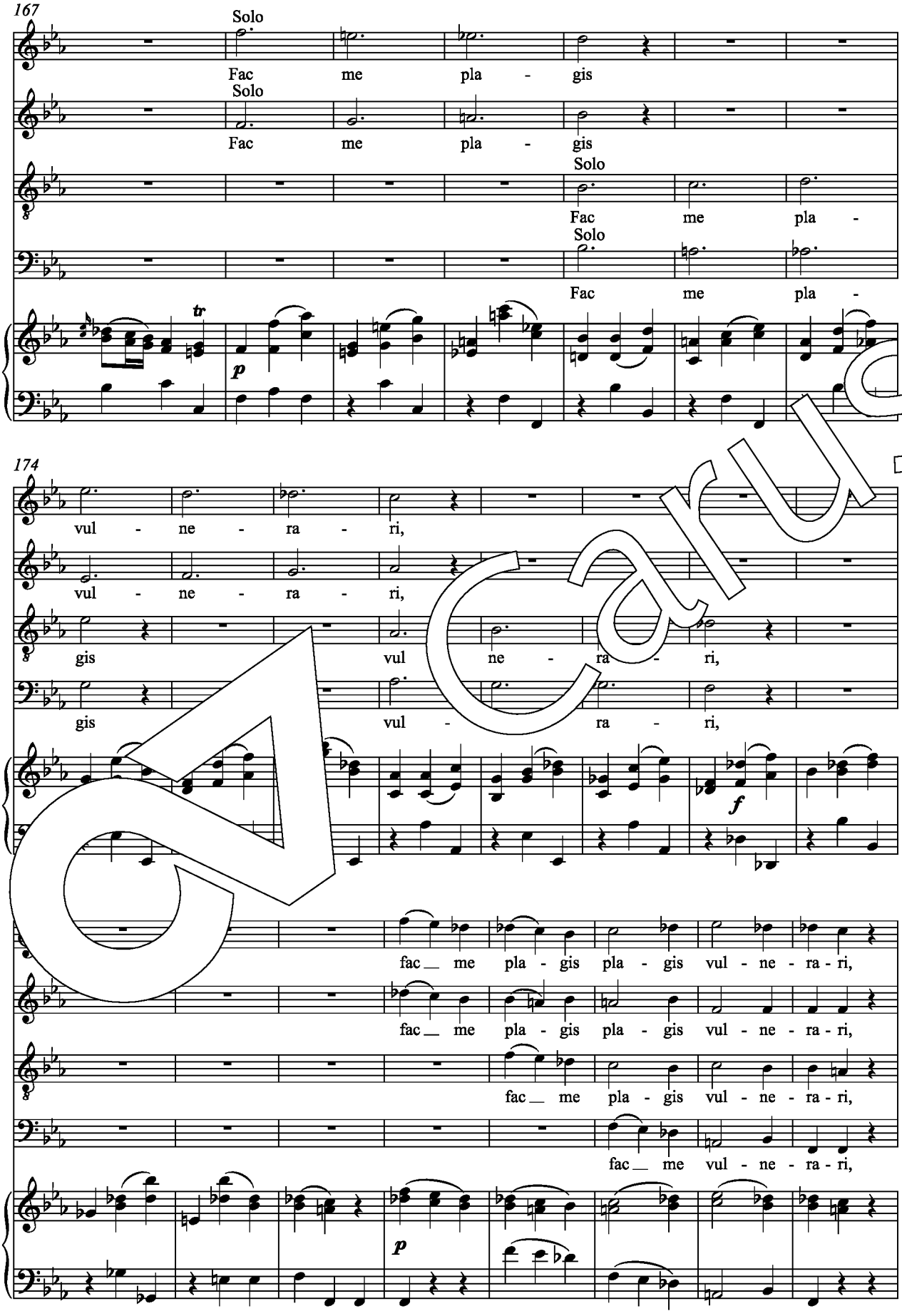
Carus


128
por - tem Chri - sti mor - tem, pas - si - o - nis fac con - sor - tem, et
Solo
et
136
pla - gas, pla - gas re - co - le - re, et pla - gas, re - co - le -
pla - gas, pla - gas re - co - le - re, et gas, re - co - le -
Solo
et pla - gas re - co - le - re, pla - gas re - co - le -
+Cor ingl
re. Fac, fac ut por - tem Chri - sti mor - tem,
Tutti
re. Fac, fac ut por - tem Chri - sti mor - tem,
re. Fac, fac ut por - tem Chri - sti mor - tem,
re. Fac, fac ut por - tem Chri - sti mor - tem,

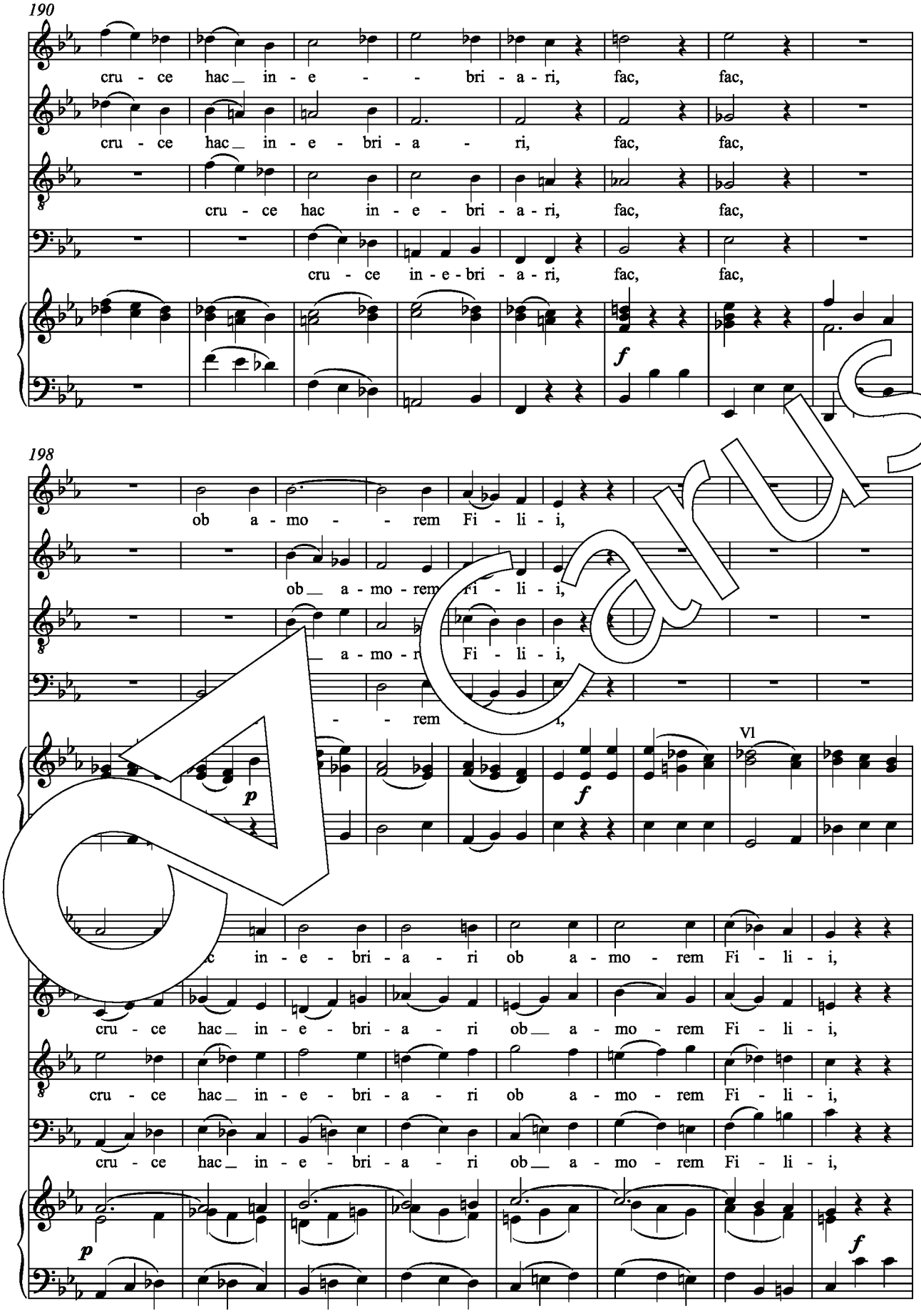
Carus


150
Solo
pas - si - o - nis fac con - sor - tem, et pla - gas
Solo
pas - si - o - nis fac con - sor - tem, et pla - gas
Solo
pas - si - o - nis fac con - sor - tem, et pla - gas
Solo
pas - si - o - nis fac con - sor - tem, et pla -
p
f
p
156
Tutti
re - co - le - re, pla - gas, pla - gas re - co - le - re.
Tutti
re - pla - gas, pla - gas re - co - le - re.
Tutti
a - gas, pla - gas re - co - le - re.
tti
re - co - pla - gas, pla - gas re - co - le - re.
f
tr
162
tr

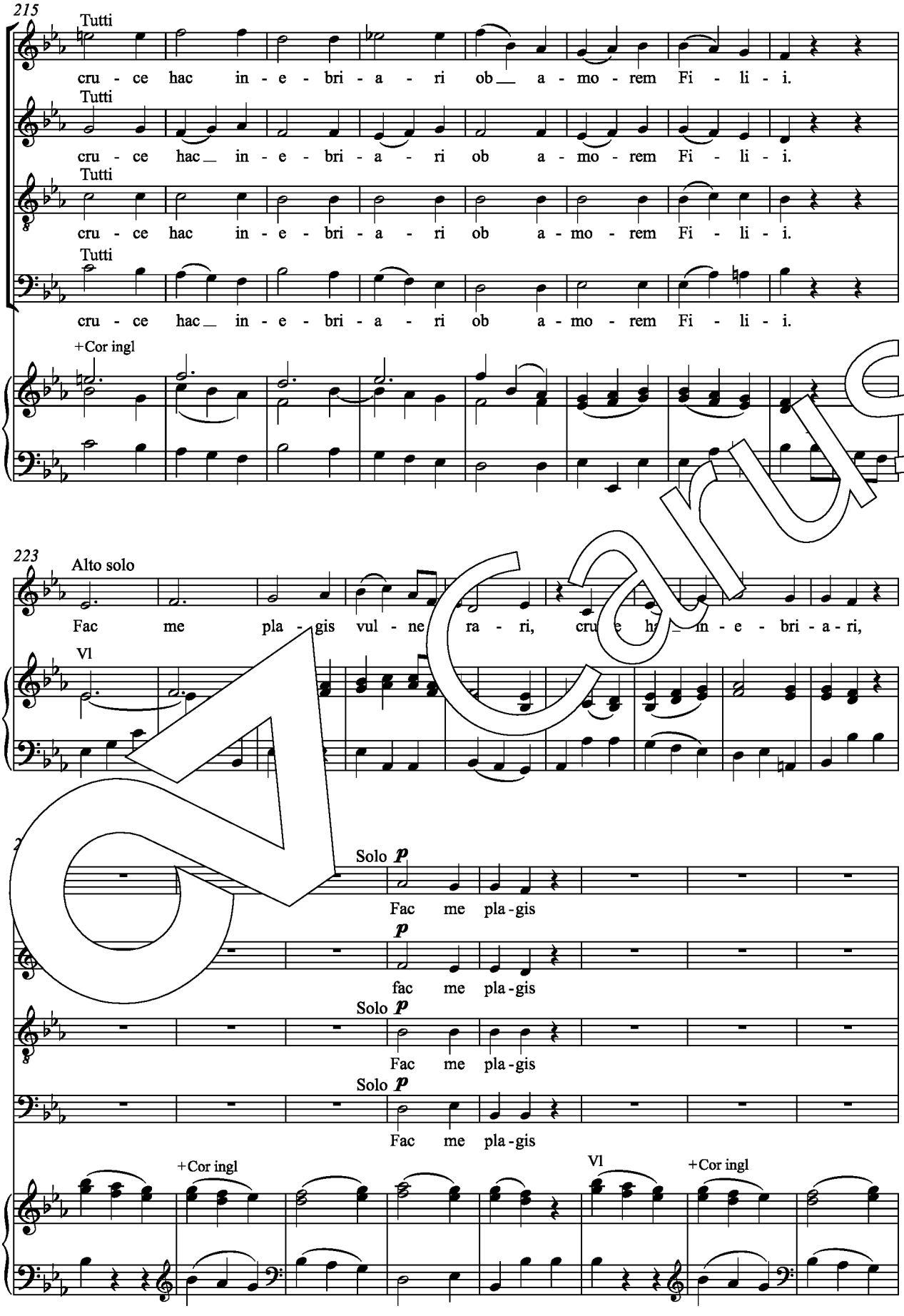
Carus


167
Solo
Fac me pla - gis
Solo
Fac me pla - gis
Solo
Fac me pla -
Solo
Fac me pla -
tr
p
174
vul - ne - ra - ri,
vul - ne - ra - ri,
gis vul ne - ra - ri,
gis vul - ra - ri,
f
fac me pla - gis pla - gis vul - ne - ra - ri,
fac me pla - gis pla - gis vul - ne - ra - ri,
fac me pla - gis vul - ne - ra - ri,
fac me vul - ne - ra - ri,
p

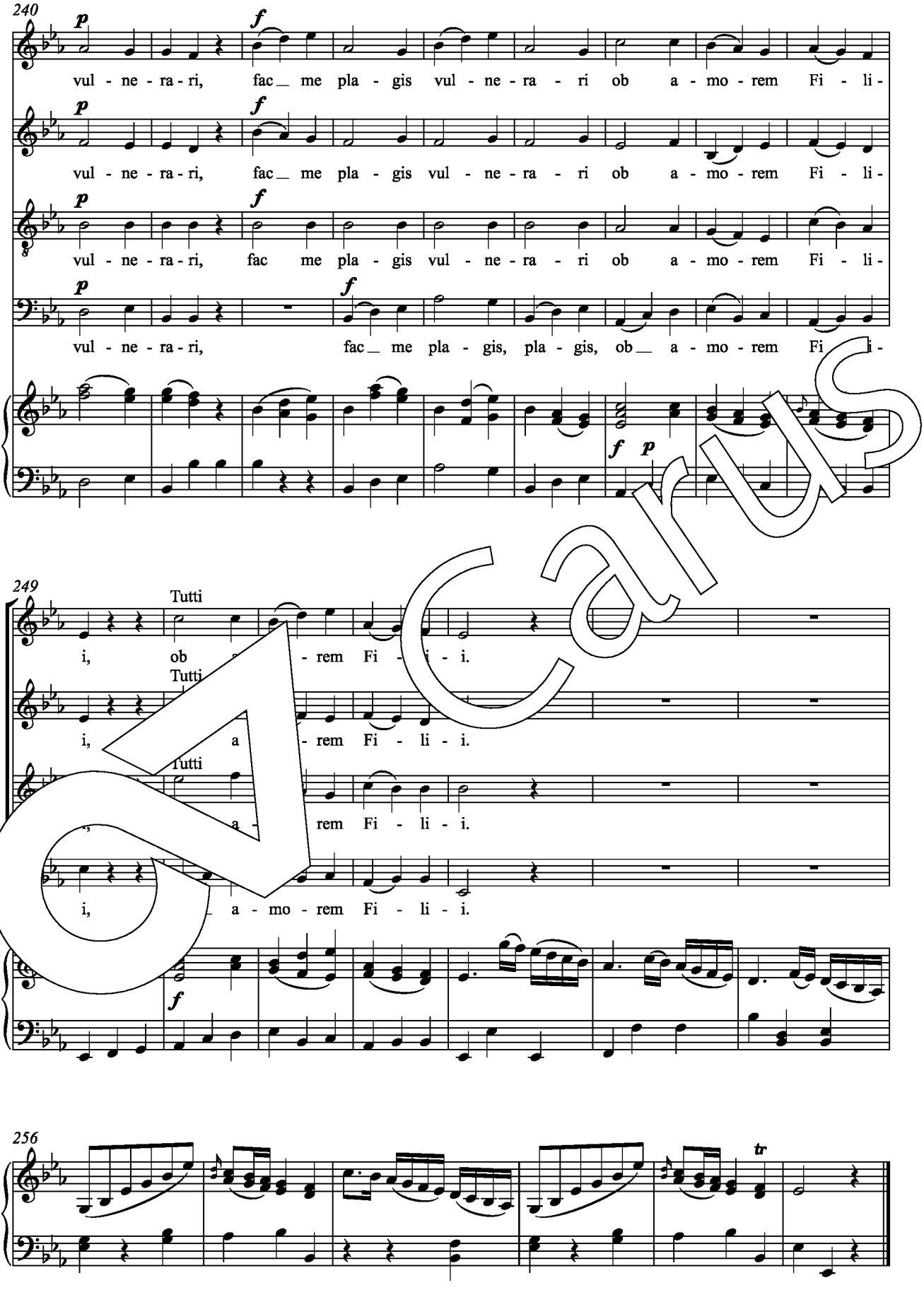
Carus


190
cru - ce hac in - e - - bri - a - ri, fac, fac,
cru - ce hac in - e - bri - a - ri, fac, fac,
cru - ce hac in - e - bri - a - ri, fac, fac,
cru - ce in - e - bri - a - ri, fac, fac,
f
198
ob a - mo - - rem Fi - li - i,
ob a - mo - rem Fi - li - i,
a - mo - r Fi - li - i,
- rem i,
p
f
Vl
c in - e - bri - a - ri ob a - mo - rem Fi - li - i,
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i,
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i,
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i,
p
f

Carus

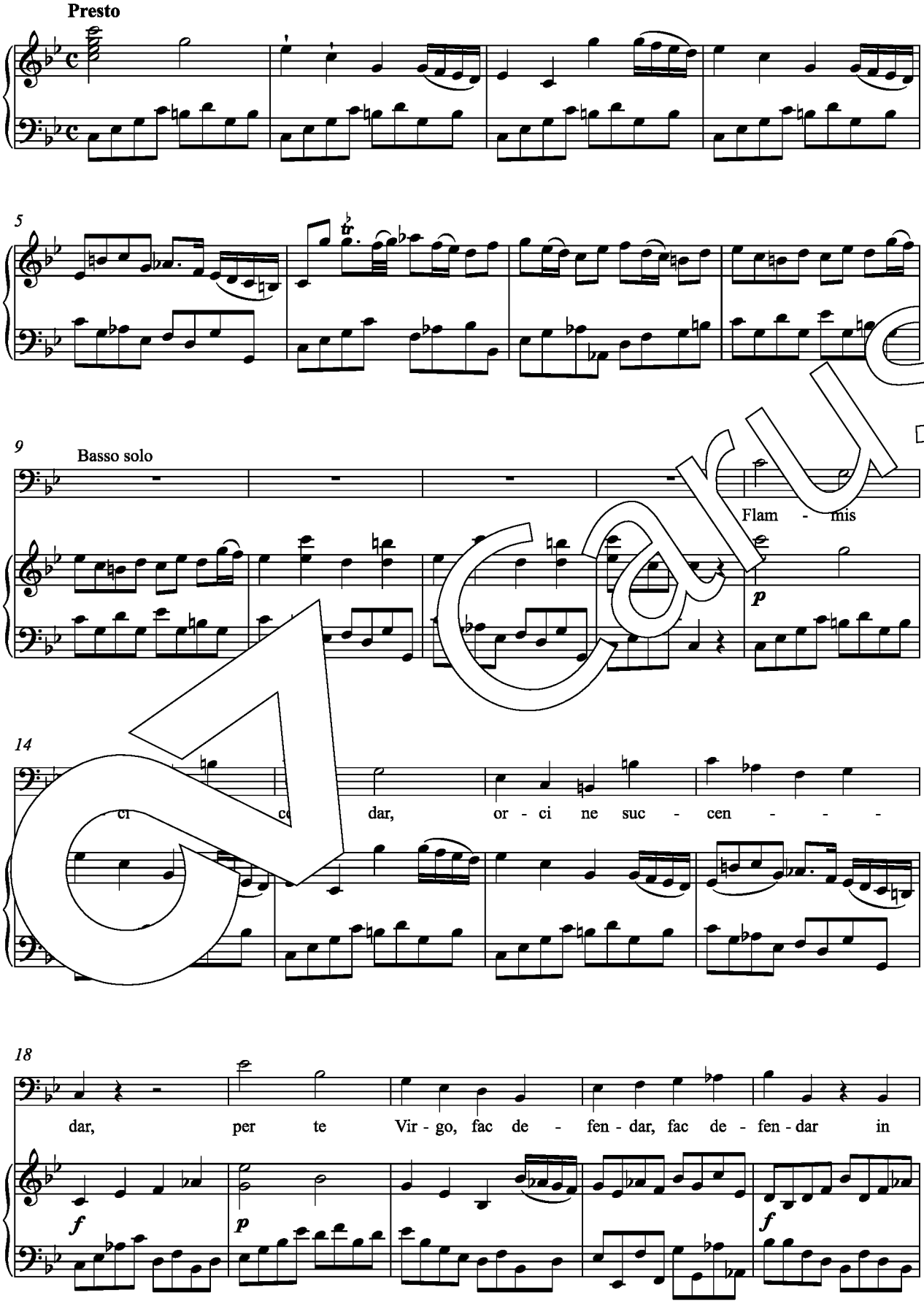

215
Tutti
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.
Tutti
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.
Tutti
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.
Tutti
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i.
+Cor ingl
223
Alto solo
Fac me pla - gis vul - ne ra - ri, in - e - bri - a - ri,
Vl
Solo p
Fac me pla - gis
p
fac me pla - gis
Solo p
Fac me pla - gis
Solo p
Fac me pla - gis
+Cor ingl
Vl
+Cor ingl

Carus

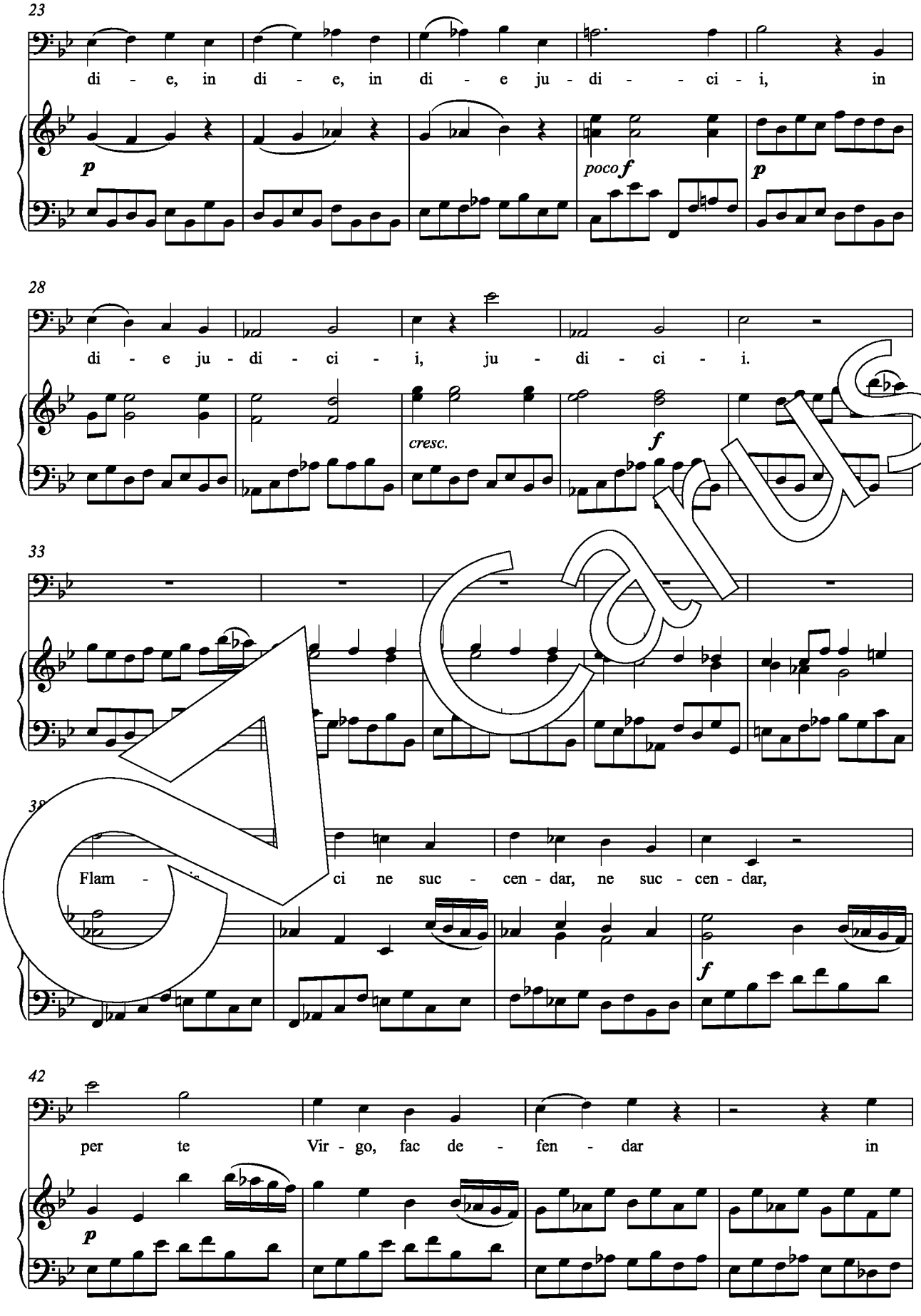

240
p
f
vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri ob a - mo - rem Fi - li -
vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri ob a - mo - rem Fi - li -
vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri ob a - mo - rem Fi - li -
vul - ne - ra - ri, fac me pla - gis, pla - gis, ob a - mo - rem Fi - li -
f p
249
Tutti
i, ob - rem Fi - i.
Tutti
i, a - rem Fi - li - i.
Tutti
a - rem Fi - li - i.
i, a - mo - rem Fi - li - i.
f
256
tr

Carus

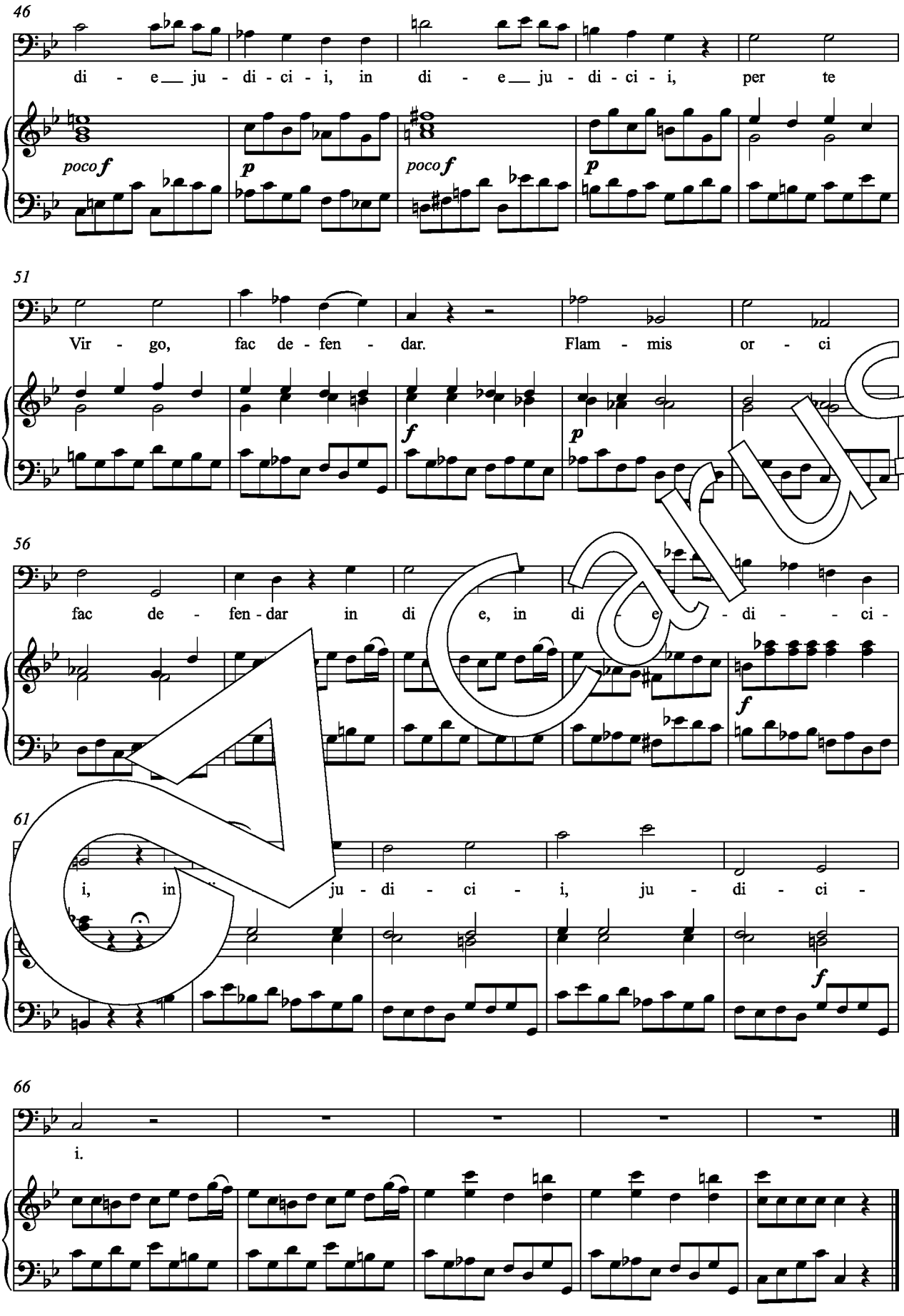
11. Flammis orci ne succendar (Basso solo)



Carus

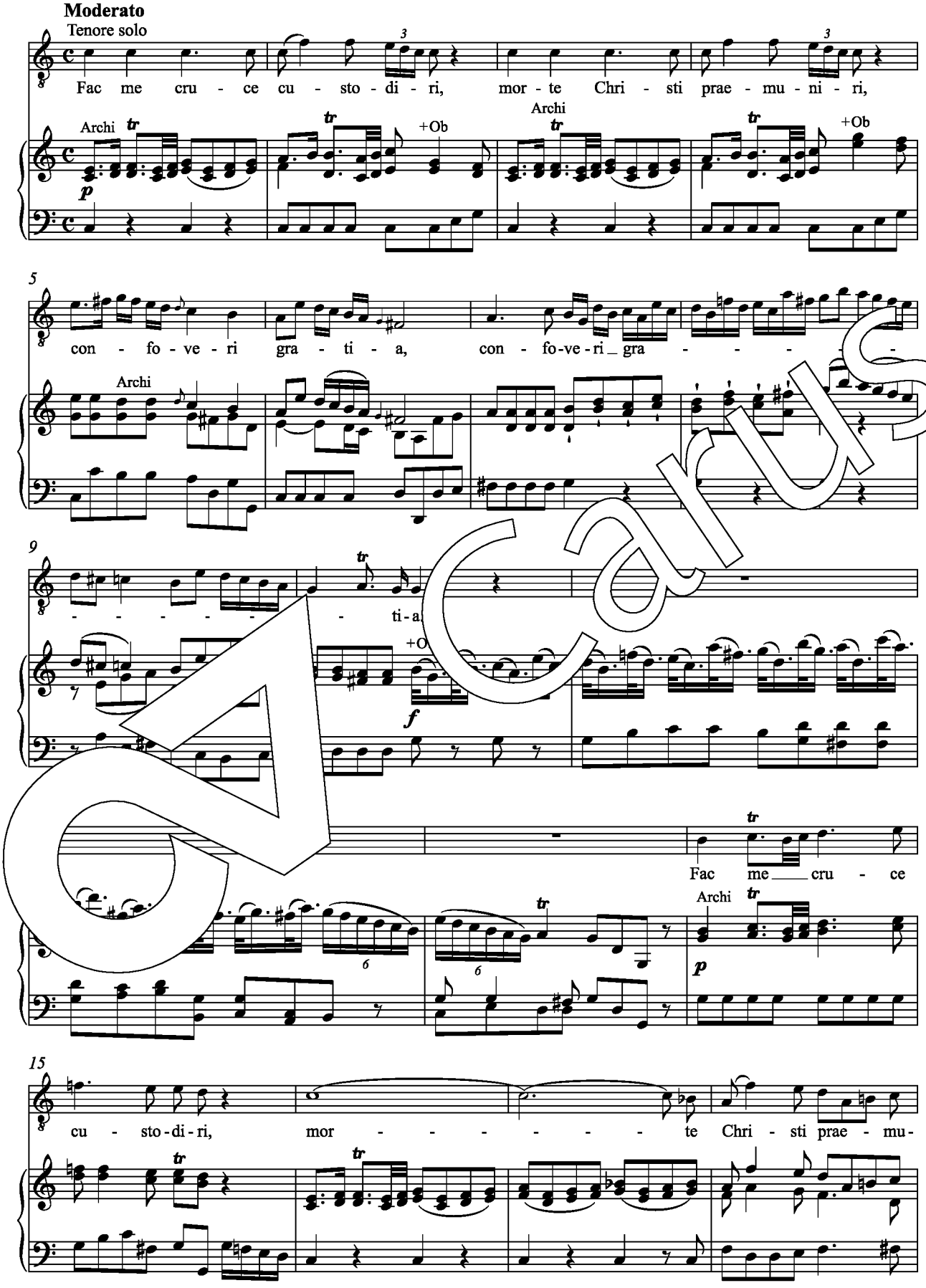

23
di - e, in di - e, in di - e ju - di - - ci - i, in
p
poco f
p
28
di - e ju - di - ci - i, ju - di - ci - i.
cresc.
f
33
38
Flam - ci ne suc - cen - dar, ne suc - cen - dar,
f
42
per te Vir - go, fac de - fen - dar in
p

Carus

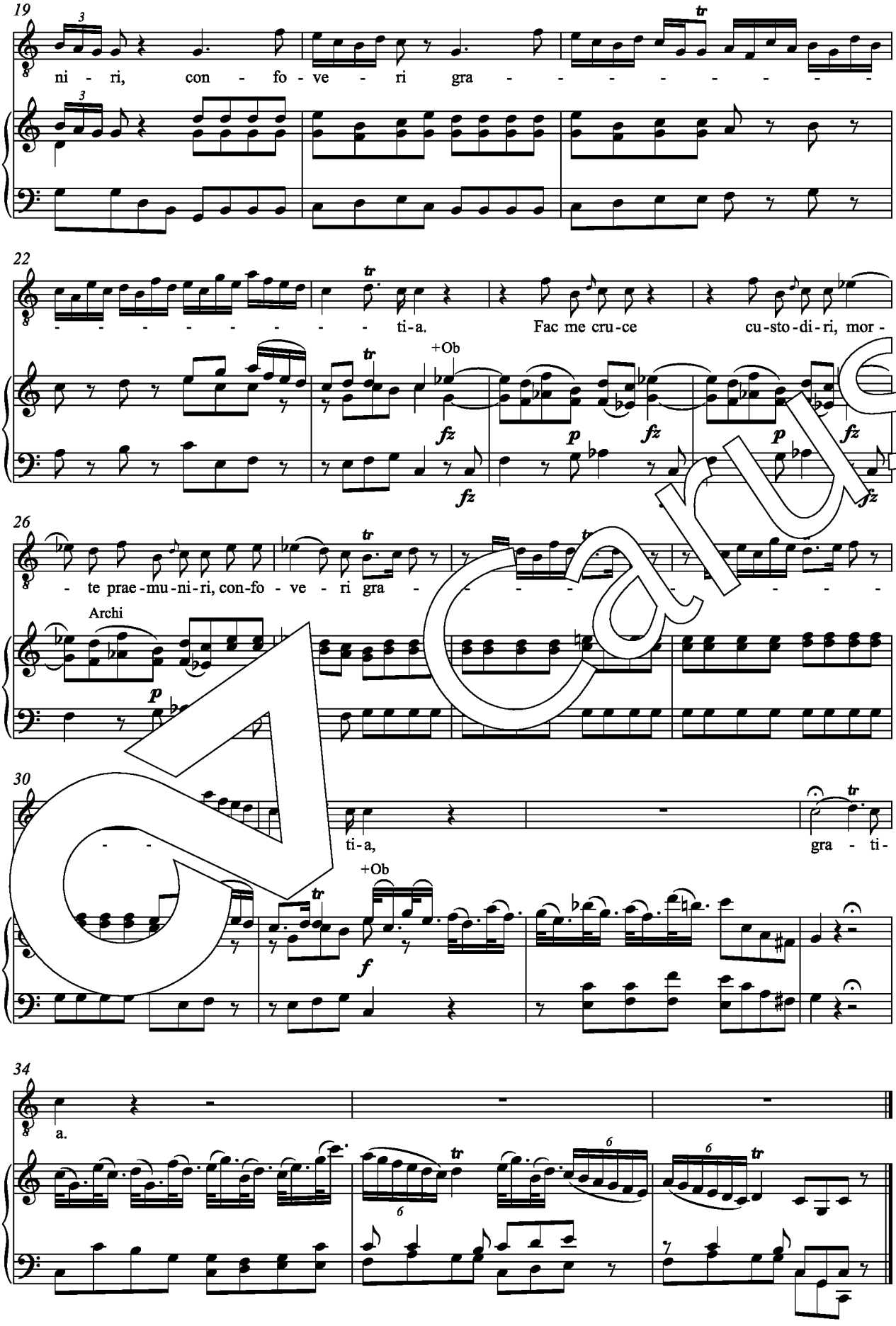

46
di - e ju - di - ci - i, in di - e ju - di - ci - i, per te
poco f
p
poco f
p
51
Vir - go, fac de - fen - dar. Flam - mis or - ci
f
p
56
fac de - fen - dar in di e, in di - e - di - ci -
f
61
i, in ju - di - ci - i, ju - di - ci -
f
66
i.

Carus

12. Fac me cruce custodiri (Tenore solo)

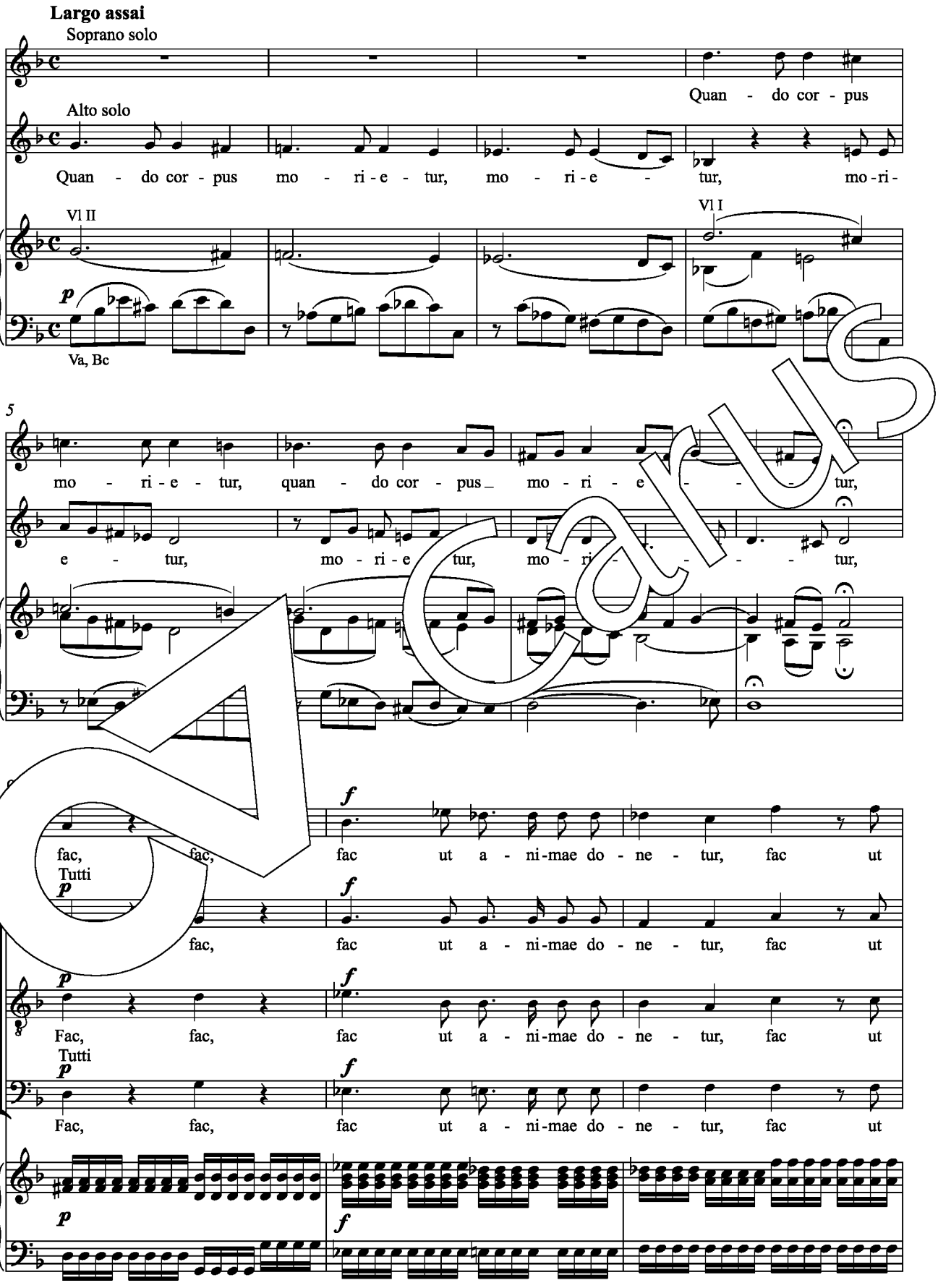


Carus

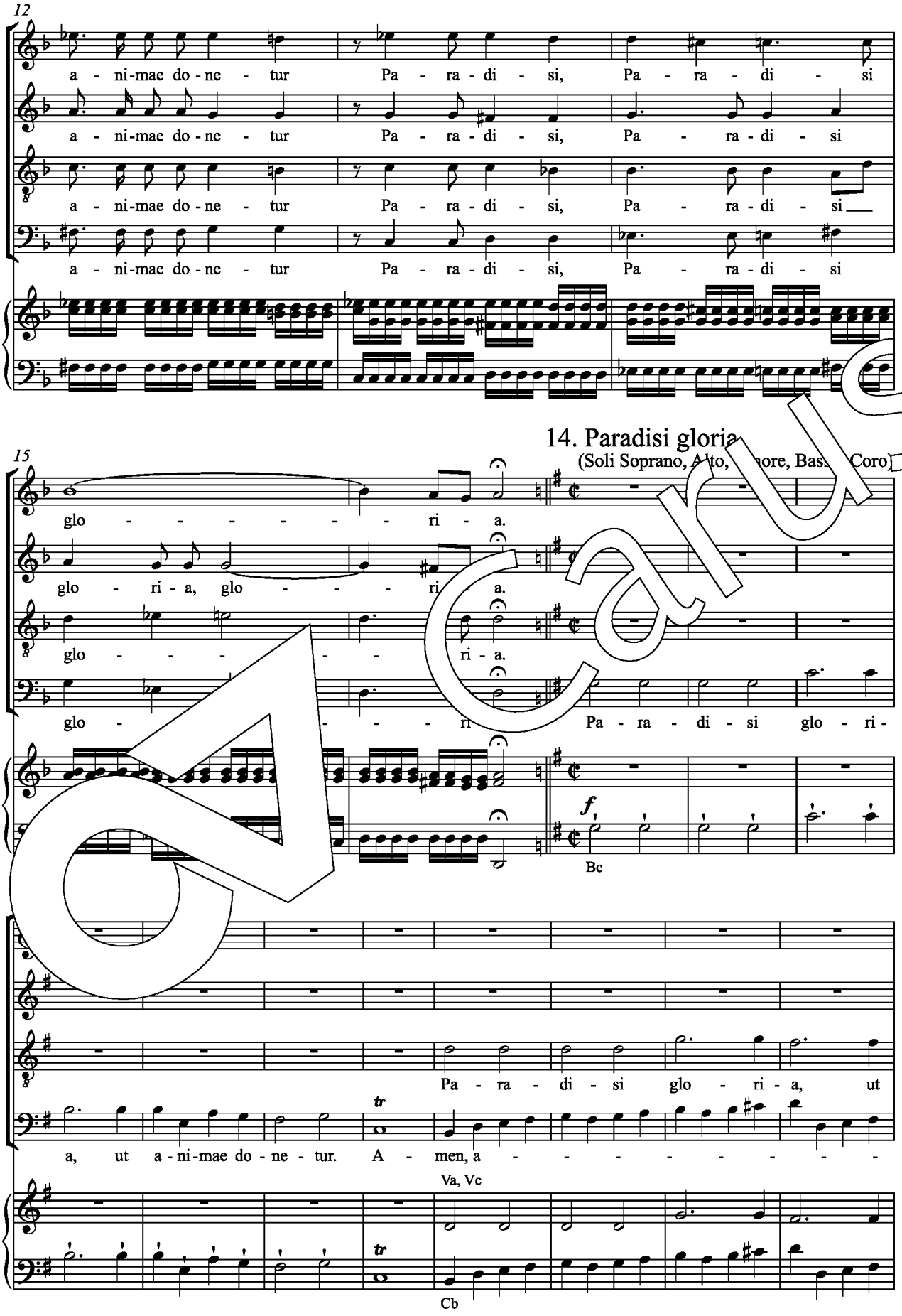

19
ni - ri, con - fo - ve - ri gra - - - - - - - - -
22
- - - - - - - - - ti-a. Fac me cru-ce cu-sto-di-ri, mor -
+Ob
fz
p
fz
p
fz
fz
26
- te prae-mu-ni-ri, con-fo - ve - ri gra - - - - - - - -
Archi
p
30
- - ti-a, gra - ti -
+Ob
f
34
a.

Carus

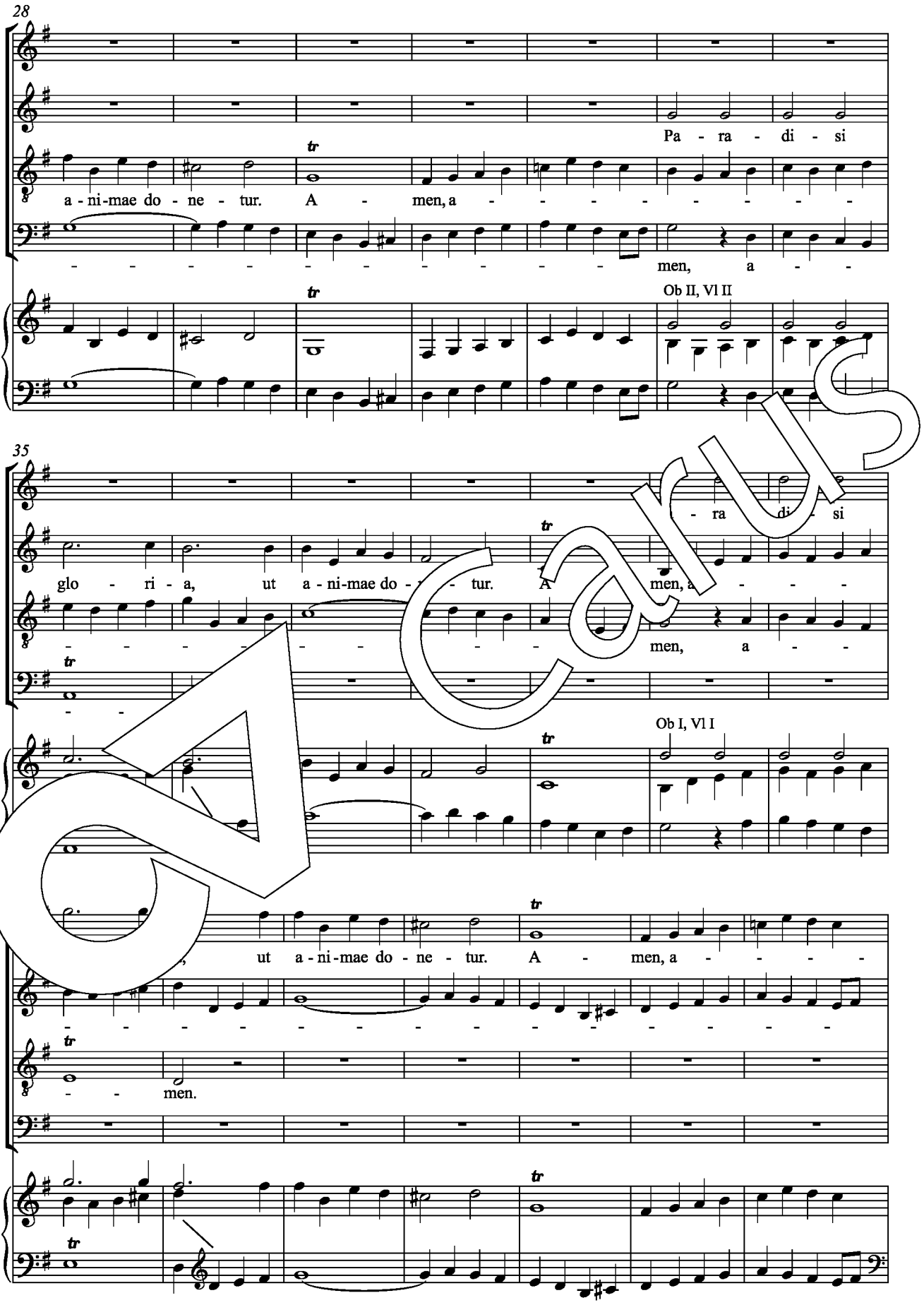
13. Quando corpus morietur (Soli Soprano, Alto, Coro)



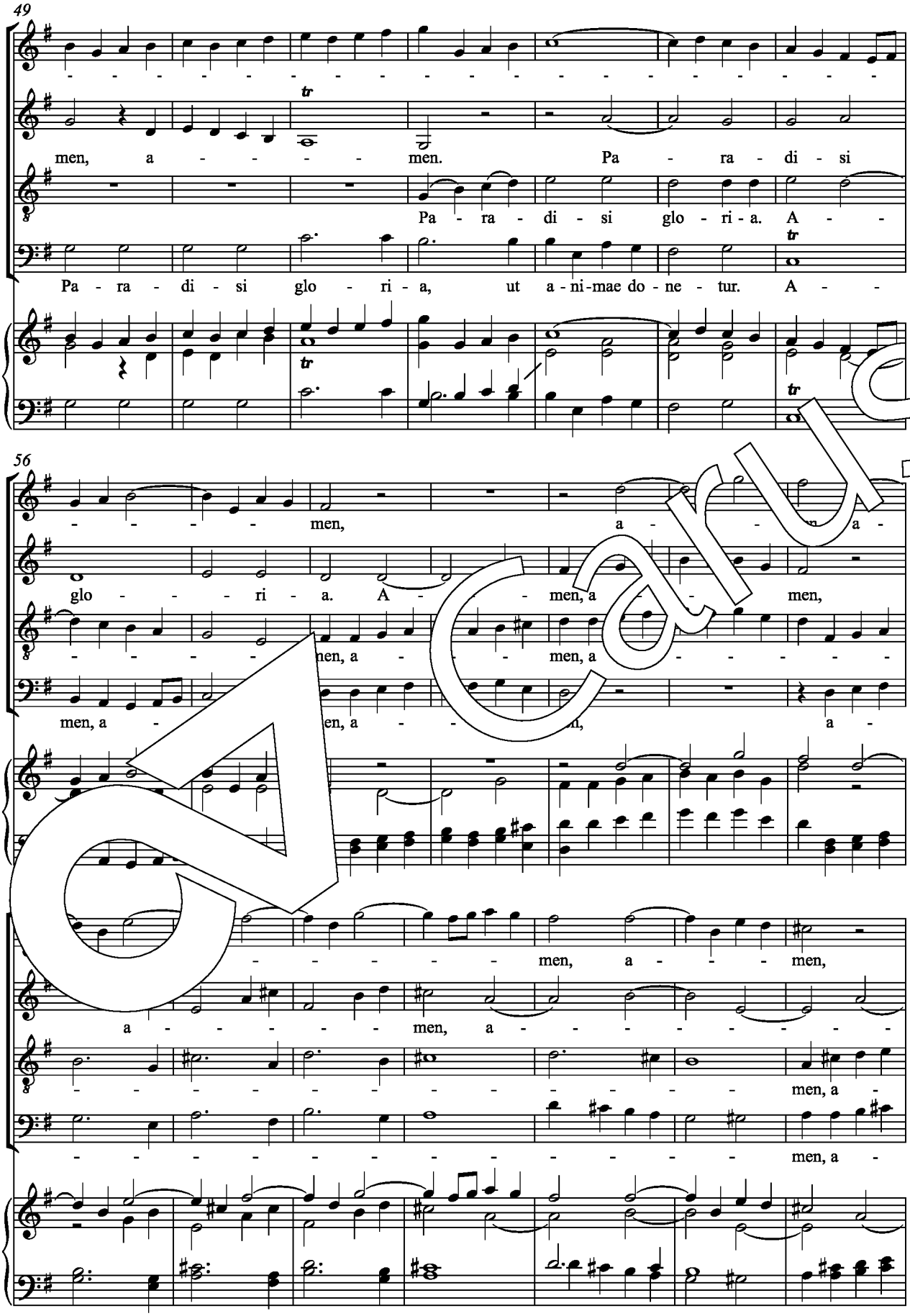
Carus


12
a - ni-mae do-ne - tur Pa - ra - di - si, Pa - ra - di - si
a - ni-mae do-ne - tur Pa - ra - di - si, Pa - ra - di - si
a - ni-mae do-ne - tur Pa - ra - di - si, Pa - ra - di - si
a - ni-mae do-ne - tur Pa - ra - di - si, Pa - ra - di - si
14. Paradisi gloria
(Soli Soprano, Alto, [illegible]ore, Bass, Coro)
15
glo - - - - - - - ri - a.
glo - ri - a, glo - - - ri - a.
glo - - - - - - ri - a.
glo - - - - - ri Pa - ra - di - si glo - ri -
f
Bc
Pa - ra - di - si glo - ri - a, ut
a, ut a - ni-mae do - ne - tur. A - men, a - - - - - - - - -
Va, Vc
Cb

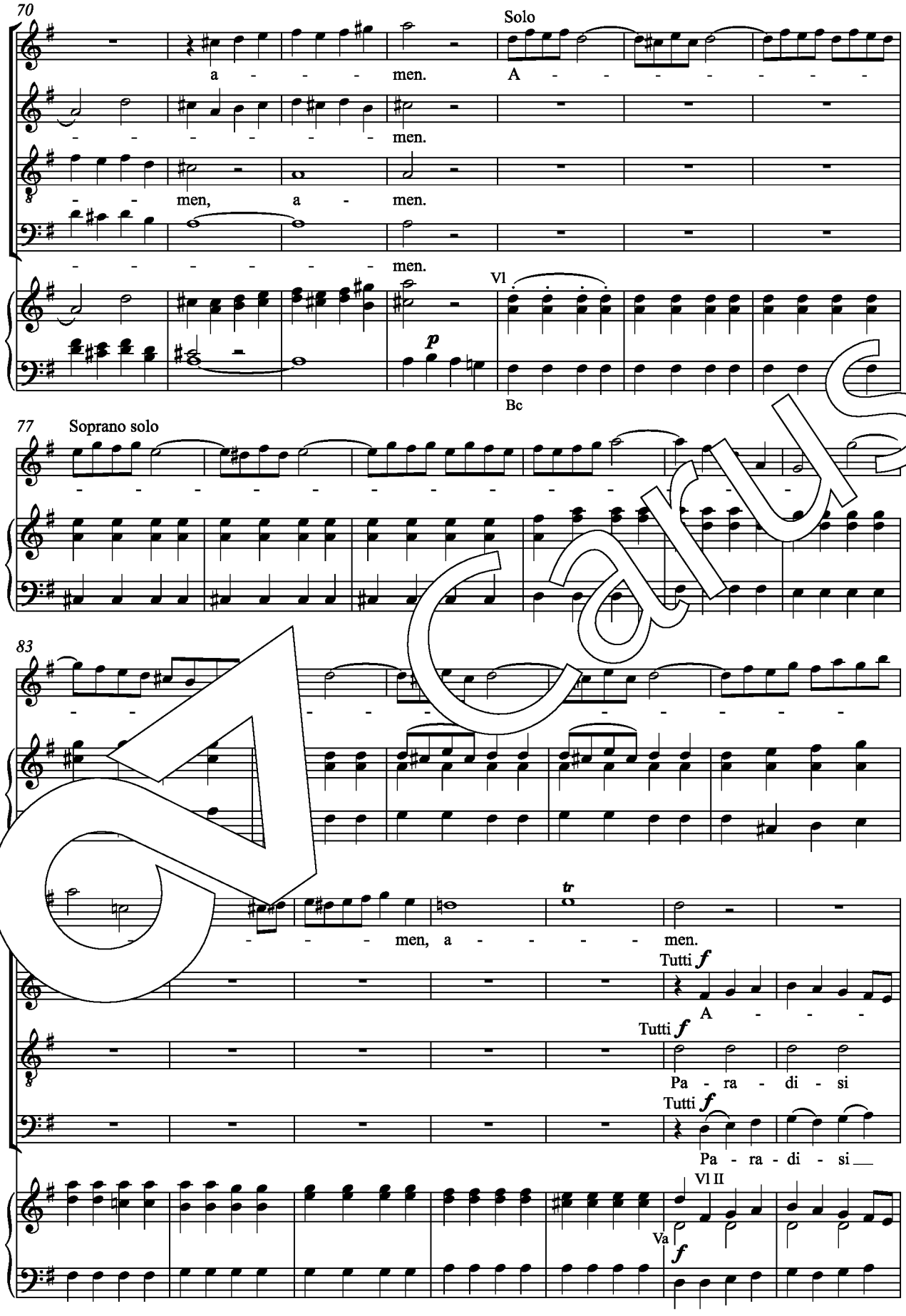
Carus


28
Pa - ra - di - si
a - ni-mae do - ne - tur. A - men, a - - - - - - - -
- - - - - - - - men, a - -
Ob II, Vl II
35
- ra di - si
glo - ri - a, ut a - ni-mae do - - - tur. A - men, a - - - -
- - - - - - men, a - -
Ob I, Vl I
, ut a - ni-mae do - ne - tur. A - men, a - - - -
- - - - - - - - - men.

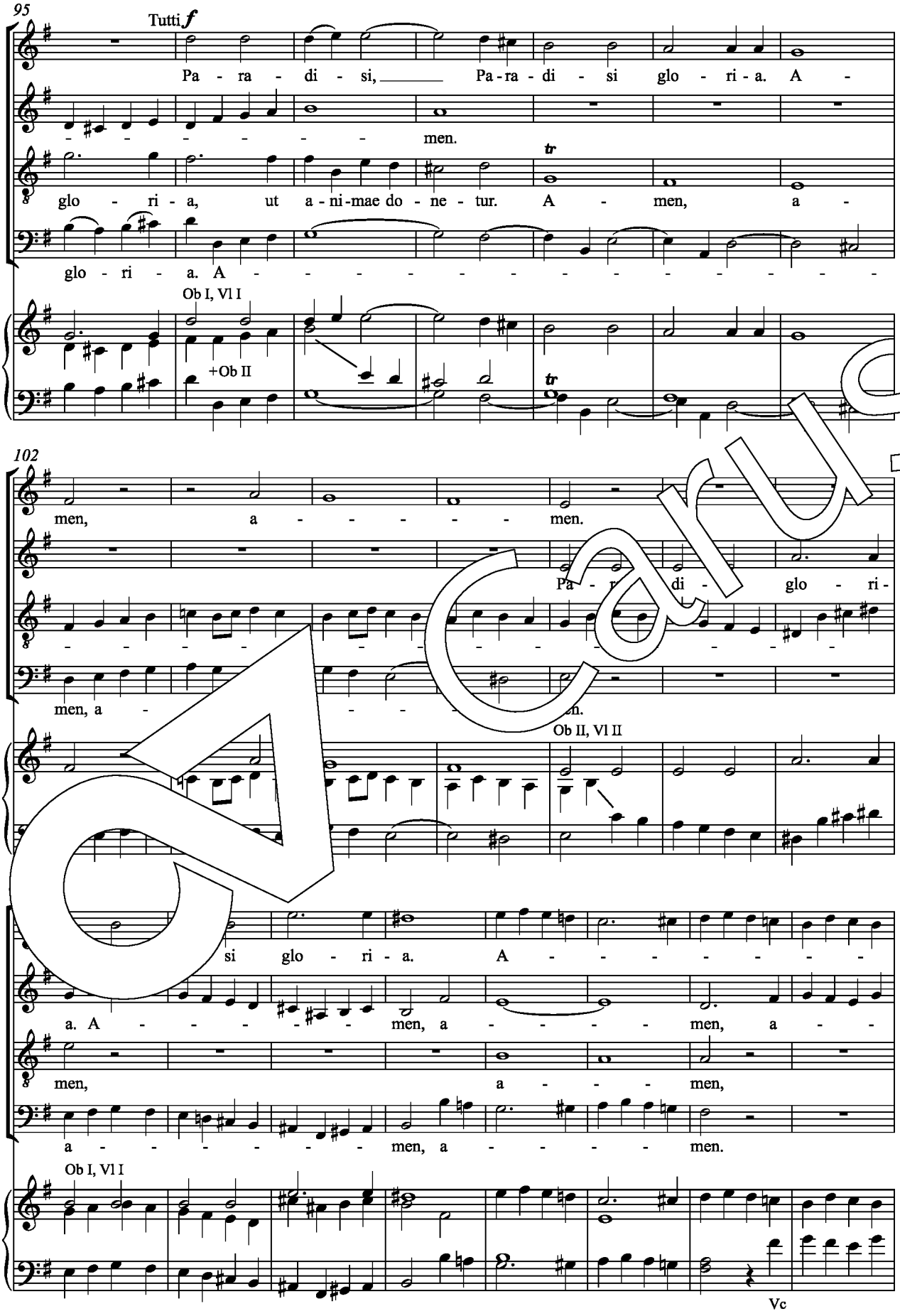
Carus


49
men, a - - - - - men. Pa - ra - di - si
Pa - ra - di - si glo - ri - a. A - -
Pa - ra - di - si glo - ri - a, ut a - ni - mae do - ne - tur. A - -
56
- - - - - men, a - - - a -
glo - - - ri - a. A - - men, a - - men,
- - - - - men, a - - - men, a - - - - - -
men, a - - - en, a - - - n, a -
- - - - - - men, a - - - men,
a - - - - - - men, a - - - - - - - - -
- - - - - - - - - - - - - - men, a -
- - - - - - - - - - - - - - men, a -

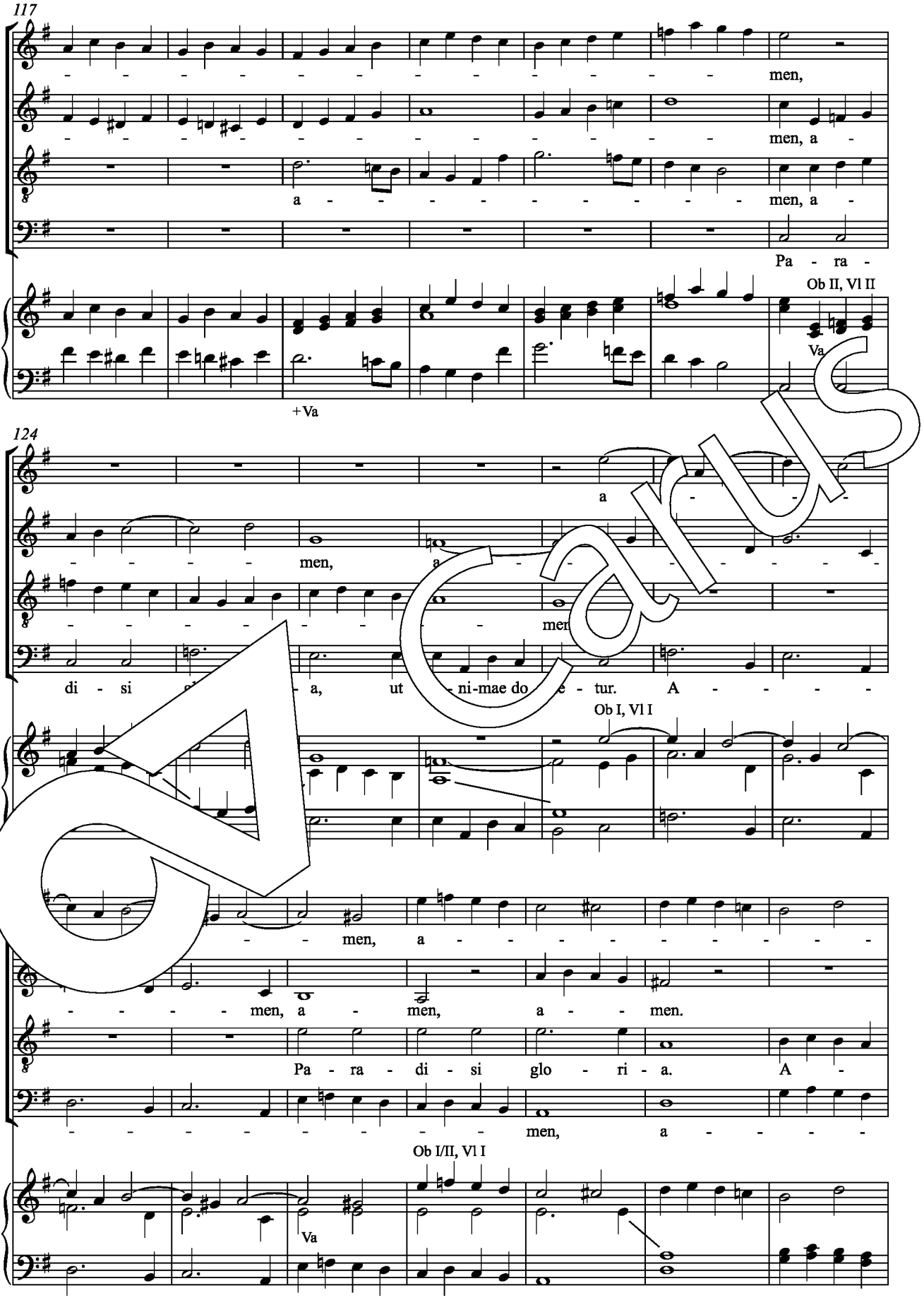
Carus

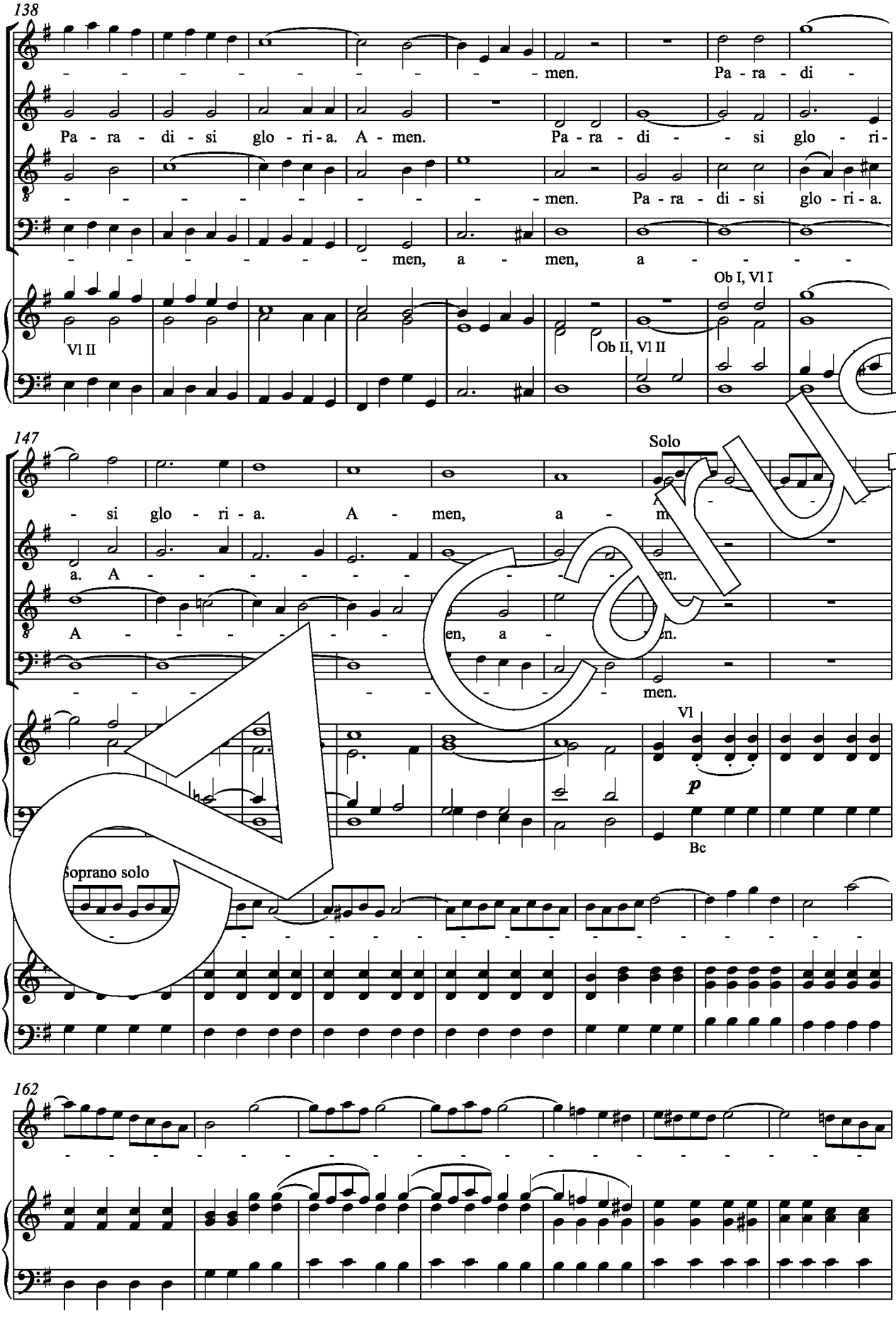

70
Solo
a - - - men.
A - - - - - - - -
- - - - - - men.
men, a - men.
- - - - - - men.
Vl
p
Bc
77
Soprano solo
83
- - - - men, a - - - - men.
tr
Tutti f
A - - -
Pa - ra - di - si
Pa - ra - di - si
Vl II
Va
f

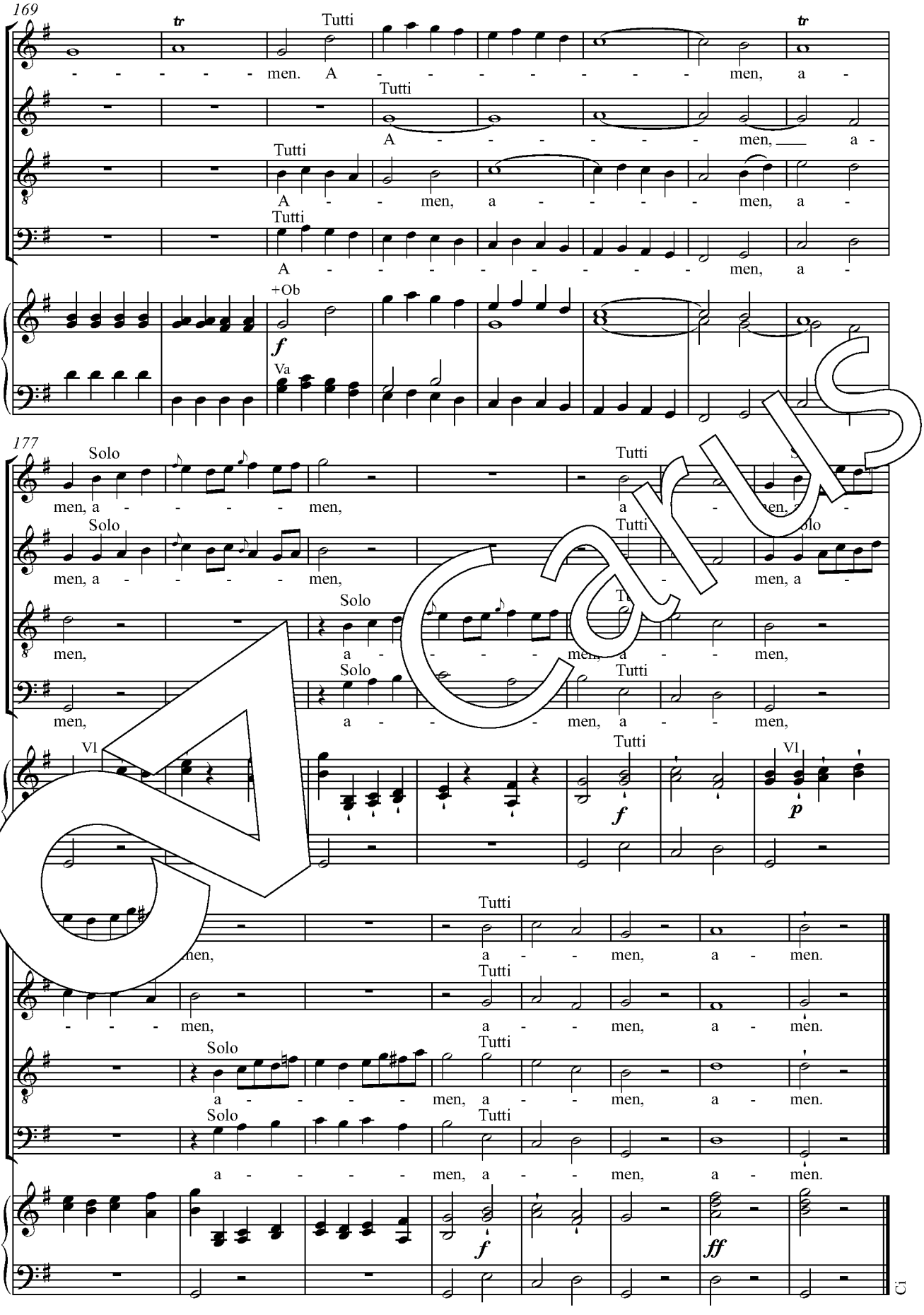
Carus


95
Tutti f
Pa - ra - di - si, Pa-ra - di - si glo - ri - a. A -
men.
glo - ri - a, ut a - ni-mae do - ne - tur. A - men, a -
glo - ri - a. A -
Ob I, Vl I
+Ob II
tr
102
men, a - men.
Pa - ra - di - glo - ri -
men, a -
Ob II, Vl II
si glo - ri - a. A -
a. A - men, a - men, a -
men, a - men,
a - men, a - men.
Ob I, Vl I
Vc

Carus


117
men,
men, a -
a - - - - - - - - - men, a -
Pa - ra -
Ob II, Vl II
Va
+Va
124
a
men,
a
men
di - si - a, ut - ni-mae do - - - - - - - - -


138
men. Pa - ra - di -
Pa - ra - di - si glo - ri - a. A - men. Pa - ra - di - si glo - ri -
men. Pa - ra - di - si glo - ri - a.
men, a - men, a -
Vl II
Ob II, Vl II
Ob I, Vl I
147
- si glo - ri - a. A - men, a - m
a. A - - -


169
Tutti
men. A - - - - - - - - - men, a -
Tutti
A - - - - - - - - men, a -
Tutti
A - - men, a - - - - - men, a -
Tutti
A - - - - - - - - - - men, a -
+Ob
Va
177
Solo
men, a - - - - - men,
Tutti
a - - men, a -
Solo
men, a - - - - - men,
Tutti
men, a -
Solo
men,
a - - - - men, a - - men,
Solo
Tutti
men,
a - - - men, a - - men,
Vl
Tutti
Vl
Tutti
men,
a - - men, a - men.
Tutti
- - - men,
a - - men, a - men.
Solo
Tutti
a - - - - men, a - - men, a - men.
Solo
Tutti
a - - - - men, a - - men, a - men.
Ci

Carus