

Joseph  
**HAYDN**

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**Stabat Mater**

Hob. XX<sup>bis</sup>

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



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Carus 51.991/03

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## Vorwort

Als Joseph Haydn neben der Leitung der Kammer- und Theaternmusik 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 anklagenden 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. XX<sup>bis</sup>

Joseph Haydn (1732–1809)

Klavierauszug: Johann Adam Hiller (1728–1804)

bearbeitet von Angelika Tasler (\*1976)

## 1. Stabat Mater dolorosa (Tenore solo, Coro)

**Largo**

2 Ob (Cor ingl)  
2 Vl, Va, Bc

4

8

11

15 Tenore solo

Sta - - bat Ma-ter do - lo - ro - sa, do - lo - ro - sa jux - ta

Aufführungsdauer / Duration: ca. 60 min.

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Urtext  
edited by Clemens Harasim

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

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

dum pen - de - - - - - bat

Soprano *p* Tutti Sta - bat Ma - ter do - lo - ro - sa

Tenore *p* Tutti Sta - bat Ma - ter do - lo - ro - sa

Fi - - li - us. *p* Tutti Sta - bat Ma - ter do - lo - ro - sa

Basso *p* Tutti Sta - bat Ma - ter do - lo - ro - sa jux - ta

32

*f*

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.

*p*

*pp*

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, do - ro - sa, dum pen - de - bat, dum pa - - bat Fi - li - us.

**p Tutti**  
Cu - jus a - ni - mam ge - men - tem, con - tri - sta - tam et do - len - tem,  
**p Tutti**  
Cu - jus a - ni - mam ge - men - tem, con - tri - sta - tam et do - len - tem,  
**p Tutti**  
Cu - jus a - ni - mam ge - men - tem, con - tri - sta - tam et do - len - tem,  
**p Tutti**  
Cu - jus a - ni - mam ge - men - tem, con - tri - sta - tam et do - len - tem,

54 *f*

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

- di-us, cu - jus a - ni-mam, con - tri - sta - ta per trans -

- di-us, ge - m - tem, 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,

*f p f p f p f p*



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,

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

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

## 2. O quam tristis et afflicta (Alto solo)

Larghetto  
Affettuoso

The first system of the musical score consists of two staves. The upper staff is the vocal line for the Alto solo, and the lower staff is the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The music begins with a piano (*p*) dynamic and features a melodic line with some grace notes and a piano (*f*) dynamic section.

The second system of the musical score continues the vocal and piano parts. It features a series of alternating *f* and *p* dynamics in the vocal line, with trills (*tr*) and slurs. The piano accompaniment provides a steady accompaniment with some rests.

The third system of the musical score continues the vocal and piano parts. It features a series of alternating *f* and *p* dynamics in the vocal line, with trills (*tr*) and slurs. The piano accompaniment provides a steady accompaniment with some rests.

The fourth system of the musical score continues the vocal and piano parts. It features a series of alternating *f* and *p* dynamics in the vocal line, with trills (*tr*) and slurs. The piano accompaniment provides a steady accompaniment with some rests.

The fifth system of the musical score continues the vocal and piano parts. It features a series of alternating *f* and *p* dynamics in the vocal line, with trills (*tr*) and slurs. The piano accompaniment provides a steady accompaniment with some rests.

The sixth system of the musical score is the final system on this page. It begins with the vocal line starting on a whole rest, followed by the lyrics "O quam tri - stis". The piano accompaniment continues with a steady accompaniment. The dynamic is marked *p*.

43

et af - fli - cta fu - it il - la be - ne - di - cta Ma - ter U - ni -

51

ge - ni - til O quam tri - stis et af - fli - cta fu - it il -

59

be - ne - di - cta. Quae mae - r - bat et do - bat, et tre -

66

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 -

80

nas - in - cly - ti.

*tr*

87

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

*tr*

95

*f*

101

107

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

*p*

114

o quam tri - stis et af - fli - cta fu - it il - la

120

be - ne - di - cta Ma - ter U - ni - ge - ni - ti, U - ni - ge - ni - ti!

This system contains measures 120 through 127. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "be - ne - di - cta Ma - ter U - ni - ge - ni - ti, U - ni - ge - ni - ti!". A trill (tr) is marked above the final note of the vocal line.

128

Quae mae - re - bat et do - le - bat, et tre - me - bat, na

This system contains measures 128 through 134. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Quae mae - re - bat et do - le - bat, et tre - me - bat, na".

135

poe - nas, na - ti poe - nas, poe - nas in - cly - ti, Quae mae - re - bat

This system contains measures 135 through 142. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "poe - nas, na - ti poe - nas, poe - nas in - cly - ti, Quae mae - re - bat".

143

et do - le - bat, et tre - me - - - - bat, cum vi -

This system contains measures 143 through 148. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "et do - le - bat, et tre - me - - - - bat, cum vi -".

149

de - bat - na - ti poe - nas, na - ti poe - nas in - cly - ti,

This system contains measures 149 through 156. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "de - bat - na - ti poe - nas, na - ti poe - nas in - cly - ti,".

156

na - ti poe - nas, na - ti poe - - - - - nas,

164

na - - ti poe - - - - - nas,

170

poe - na in - cly - ti.

177

184

191

### 3. Quis est homo qui non fletet (Coro)

**Lento**  
**Tutti f**

Quis, quis, quis est ho-mo, quis est  
Quis, quis, quis est ho-mo, quis est  
Quis, quis, quis est ho-mo, quis est  
Quis, quis, quis est ho-mo, quis est

ho - mo qui non fle - ret, qui non fle -  
ho - mo qui non fle - ret, qui non  
ho - mo qui non fle - ret, qui non fle -  
ho - mo qui non fle - ret, qui non fle -

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

**Carus**

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

*forte e staccato*

(11)

o? in tan - - to, in - - - to sup - Quis, in tan - - to, in pli - - - ci - o? quis, quis est ho - mo qui non

*f*



(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 non - - -  
 fle - ret, Chri - sti - trem - si vi -  
 tan - - to, in tan - - to sup - 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 -

fle - - - - ret, in tan - - to, in  
 pli - - - - ci - o, in  
 pli - - ci - - o,  
 pli - - - - ci - o, in

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

#### 4. Quis non posset contristari (Soprano solo)

Moderato

Soprano solo

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

*p*

Measures 1-4: Soprano line with lyrics. Piano accompaniment in the right and left hands. Dynamics include *p*. There are triplet markings (3) in the piano part.

do-len-tem, do-len-tem cum Fi-li-o? Quis non pos-set con-tri-sta-ri,

*tr*

Measures 5-8: Soprano line with lyrics. Piano accompaniment. Dynamics include *tr* (trills). Measure 8 has a 6-measure rest in the piano part.

pi-am Ma-trem con-tem-pla-

*tr*

Measures 9-11: Soprano line with lyrics. Piano accompaniment. Dynamics include *tr* (trills). Measure 9 has a 6-measure rest in the piano part.

- - - - - ri, con-tem-

*fz*

Measures 12-14: Soprano line with lyrics. Piano accompaniment. Dynamics include *fz* (forzando). Measure 12 has a 6-measure rest in the piano part.

pla-ri do-len-tem cum Fi-li-o, cum Fi-li-o, quis, quis non pos-set

*p* *f* *p*

Measures 15-18: Soprano line with lyrics. Piano accompaniment. Dynamics include *p*, *f*, and *p*. Measure 18 has a 6-measure rest in the piano part.

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

39

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

42

pi - am Ma - trem con - tem - pla -

45

49

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

52

Fi - li - o, quis non pos - set con - tri - sta - ri, pi - am Ma - trem con - tem - pla - ri do - len - tem cum

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

# 5. Pro peccatis suae gentis (Basso solo)

**Allegro ma non troppo**

Basso solo

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

*p* *f*

Measures 1-5: Bass line with lyrics, piano accompaniment in treble and bass staves. Dynamics *p* and *f* are indicated.

6

pro pec - ca - tis su - ae - gen - tis, su - ae gen - tis

*p*

Measures 6-8: Bass line with lyrics, piano accompaniment. Dynamics *p* is indicated. A large watermark 'CARUS' is overlaid on the right side.

9

Je - in tor -

Measures 9-11: Bass line with lyrics, piano accompaniment. A large watermark 'CARUS' is overlaid on the right side.

12

men - tis, in tor - men - tis,

Measures 12-16: Bass line with lyrics, piano accompaniment. A large watermark 'CARUS' is overlaid on the left side.

17

in tor - men - tis, tor - men - tis, et fla -

*f* *p*

Measures 17-20: Bass line with lyrics, piano accompaniment. Dynamics *f* and *p* are indicated.

21

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

25

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

29

sub - - - di - tum.

3

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

36

pro pec - ca - tis - su - ae - gen - tis,



40

pro pec-ca - tis su - ae gen - tis, pro pec-ca - tis

43

su - ae gen - tis vi - - - dit

46

Je - - - sum in tor - en -

49

in tor - - men - - tis,

52

in tor - men - - tis, tor - men - tis,



# 6. Vidit suum dulcem natum (Tenore solo)

Lento e mesto

Measures 1-3 of the piano accompaniment. The music is in a minor key with a 3/4 time signature. The tempo is 'Lento e mesto'. Dynamics include *p* (piano) and *f* (forte). An oboe part is indicated by '+Ob'.

Measures 4-6 of the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Measures 7-9 of the piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

Measures 10-12. Measure 10 is the start of the Tenor solo. The lyrics are: Vi - dit su - um - dul - cem na - tum, al - cem na - tum, vi dit su - um. The piano accompaniment includes dynamics *poco f* and *f*. An oboe part is indicated by '+Ob'. The string part is labeled 'Archi'.

Measures 13-15. The lyrics are: dul - c na - tum mo - ri - en - do. The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *pp* (pianissimo). The string part is labeled 'Archi'.

Measures 16-18. The lyrics are: de - so - la - tum, mo - ri - en - do de - so - la - tum, dum e - mi - sit - .

20

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

+Ob

*f*

24

*p* *f* *p*

27

*f*

31

en dul - ta - 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

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 - n - sit.

Archi

*pp*

48

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

+Ob

*f* *p*

53

*f* *p*

56

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

# 7. Eja Mater, fons amoris (Coro)

**Allegretto**

**Tutti**

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

*tr.* *tr.* *tr.*

8

e - ja Ma - ter, fons a - mo - ris, me sen - ti - re  
e - ja Ma - ter, fons a - mo - ris, me sen -  
ja Ma - ter, fons a - mo - ris, me sen -  
ja Ma - ter, fons a - mo - ris, me sen -

*3* *3*

lo - ris fac, ut te - cum, te - cum lu - ge - am.  
ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.  
ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.  
ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.

*fz* *fz*

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

- - ter, fons a - mo - ris, me sen - ti re  
 Ma - ter, fons a - mo - ris, me sen - ti re vim  
 Ma - ter, fons a - mo - ris, me sen - ti - re vim  
 Ma - ter, fons a - mo - ris, me sen - ti - re vim

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*

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,

fac, ut te - cum, fac, ut te - cum lu - ge -

fac, ut te - cum, fac, ut te - cum 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.

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.



Fac ut ar - de -  
 Fac ut ar - de -  
 Fac ut ar - de -  
 Fac ut ar - de -

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 -

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*

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

ce - am. *p* Fac, ut te - cum, fac, ut te - cum lu - - -

- - ge - am, *f* fac, ut si - bi, fac, si - bi -

- - ge - am, *f* fac, ut si - bi, ut si - bi com - pla -

- - ge - am, *f* fac, ut si - bi, fac, ut si - bi com - pla -

- - ge - am, *f* fac, ut si - bi, fac, ut si - bi com - pla -

ce - am.

ce - am.

ce - am.

*tr.* *tr.* *tr.*

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

Larghetto

Archi

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

7

*f* *p* *tr.* *+Ob*

12

*f*

16

*p* *f* *tr.*

20

Soprano

San - cta Ma - ter, i - stud a - gas,

Archi

*p* *tr.*

26

cru - ci - fi - xi fi - - ge pla - gas cor - di -

Archi

*f* *p* *tr.* *+Ob*

32

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

38

de, cor - di me - - o va -

+Ob

Archi

*poco f* *p*

43

48

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

Archi

*p* *f*

54

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

*p* *f* *tr*

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,

Archi

+Ob

tr

f

p

71

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

+Ob

p

poco f

cor - di - - o va - - - - -

Archi

82

li - de,

+Ob

f

87

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

Archi

*p* *f* *p*

92 Soprano solo

me - o va - li - de. Tu - i

96

na - ti 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,

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

Archi

+Ob

*f* *p*

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

*p* me - di - vi - de, poe - nas  
 di - vi - de, poe - nas

+Ob

Archi

*tr*  
 me - cum di - vi - de.  
 me - cum di - vi - de.

+Ob

*f*



123

San - - cta

Archi

*p*

128

Ma - ter, - i - stud a - gas,

San - - cta

Ma - ter, - i stud

+Ob

Archi

*f*

*tr*

*tr*

133

ni - x - ge pla - gas cor - di me - o va - -

ni - x - ge pla - gas cor - di me - o va - -

*tr*

138

142

li - de, cor - di me - o

li - de, cor - di me - o

147

va - li - de. Tu - i na - ti vi ne -

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*

162

me - - - - - cum,

me - - - - - cum,

+Ob

*f*

Detailed description: This system contains measures 162 to 166. It features a vocal line with lyrics 'me - - - - - cum,' and a piano accompaniment. The piano part includes a dynamic marking of *f* and a section marked '+Ob' (oboe). The music is in a minor key with a 3/4 time signature.

167

me - cum di - vi - de. *tr*

me cum di - vi d

*f*

*p*

*tr*

Detailed description: This system contains measures 167 to 175. It features a vocal line with lyrics 'me - cum di - vi - de.' and 'me cum di - vi d'. The piano accompaniment includes dynamic markings of *f* and *p*, and a trill (*tr*) in the right hand. A large watermark 'CARUS' is overlaid on the score.

176

*f*

*p*

*tr*

Detailed description: This system contains measures 176 to 180. It features a piano accompaniment with dynamic markings of *f* and *p*, and a trill (*tr*) in the right hand. The music concludes with a fermata.

9. Fac me vere tecum flere (Alto solo)

Lacrimoso

VI

Measures 1-2 of the piano accompaniment. The right hand features a flowing sixteenth-note melody, while the left hand provides a simple harmonic accompaniment. The dynamic marking is *p*.

Measures 3-5 of the piano accompaniment. The right hand continues with a sixteenth-note pattern, showing a dynamic shift from *f* to *p*. The left hand remains accompanimental.

Measures 6-7 of the piano accompaniment. Measure 6 includes a trill (*tr*) in the right hand. Dynamics are *f* and *p*.

Measures 8-10. Measure 8 is the start of the vocal line, marked "Alto sol". The piano accompaniment continues. Dynamics are *f* and *p*. The lyrics "Fac me" are written under the vocal line.

Measures 11-13. The vocal line continues with the lyrics "ve-re-te-cum fle-re, te-cum fle-re, cru-ci-fi-xo". The piano accompaniment features a sixteenth-note pattern. Dynamics are *f* and *p*.

14

con - do - le - re, do - nec e - go, do - nec e - go *tr* vi - xe - ro. Fac me

17

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

19

le - re, do - nec e - go, do - nec e - go, do - nec e - go

21

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

23

go - vi - xe - ro. *tr*

*f*

25

tr

27

Jux - ta cru - cem te - cum, te - cum sta - re, et me ti - bi so - ci -

3

p

30

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

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.

48

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

Andante

Tutti

Measures 1-7 of the piano introduction. The music is in 3/4 time with a key signature of two flats. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present.

Measures 8-14 of the piano introduction. The music continues with similar textures. A dynamic marking of *p* (piano) appears in measure 10, followed by a return to *f* in measure 14.

Measures 15-19 of the piano introduction. The music features more complex rhythmic patterns and a trill (*tr*) in the upper staff at the end of measure 19.

Measures 20-27, Basso solo. The bass line is accompanied by piano accompaniment. The lyrics are: "Vir - go - gi - num - prae - cla - ra, mi - hi jam - non sis a -". A dynamic marking of *p* is present. The piano part includes a section for "Vc, Bc" (Violoncello and Contrabasso).

Measures 28-34, Tenore solo. The tenor part is accompanied by piano accompaniment. The lyrics are: "Vir - go vir - gi - num prae - cla - ra, mi - hi jam - non sis a - ma - ra, mi - hi non sis a - ma - ra, non, non, non sis a -". The piano part includes a section for "Va" (Viola) and "+Cor ingl" (Corni in G).



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 -

VII

44 Soprano solo

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

VII

VII

fac me te - cum plan - - - ge - re.  
 sis a - ma - ra: fac me te - cum plan - - - ge - re.  
 sis a - ma - ra: fac me te - cum plan - - - ge - re.  
 ma - ra: fac me te - cum plan - - - ge - re.

Tutti

f

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, *tr*

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

*Tutti*  
 cum plan - ge - re, fac me te - cum plan - ge - re.  
*Tutti*  
 fac me te - cum plan - ge - re, fac me te - cum plan - ge - re.  
*Tutti*  
 fac me te - cum plan - ge - re, fac me te - cum plan - ge - re.  
*Tutti*  
 fac me te - cum plan - ge - re, fac me te - cum plan - ge - re.

*f p* *f*

85

90

Solo

Fac ut por - tem Chri - sti mor - tem,

Solo

Fac \_\_\_\_\_ ut por - tem Chri sti mor em,

tr VI

*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

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,

VI  
*p*

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

*Tutti* et pla - gas, et pla - gas re - co - le - re. *Solo* 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.

VI  
*f* *p*

por - tem Chri - sti mor - tem, pas - si - o - nis fac con - sor - tem, et

Solo et

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

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

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

Solo

+Cor ingl pla - gas re - co - le - re, pla - gas re - co - le -

re. Fac, **f** fac ut por - tem Chri - sti mor - tem,

Tutti

re. Fac, **f** fac ut por - tem Chri - sti mor - tem,

Tutti

re. Fac, **f** fac ut por - tem Chri - sti mor - tem,

Tutti

re. Fac, **f** fac ut por - tem Chri - sti mor - tem,

Tutti

tr tr

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

Tutti

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

Tutti

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

*f* *tr*

162

*tr*

Solo

Fac me pla - gis  
 Solo  
 Fac me pla - gis  
 Solo  
 Fac me pla -

tr  
 p

vul - ne - ra - ri,  
 vul - ne - ra - ri,  
 gis vul - ne - ra - ri,  
 gis vul - ne - 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

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*

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

*p* *f* VI

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,  
 cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i,

*p* *f*



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

+Cor ingl

Alto solo

Fac me pla - gis vul - ne ra - ri, cru ce ha - in - e - bri - a - ri,

VI

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

VI

+Cor ingl

+Cor ingl

VI

+Cor ingl

240

*p* *f*

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

*p* *f*

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

*p* *f*

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

*p* *f*

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

*f* *p*

249

*Tutti*

i, ob - rem Fi - li - i.

*Tutti*

i, a - rem Fi - li - i.

*Tutti*

a - rem Fi - li - i.

*f*

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

256

*tr*

# 11. Flammis orci ne succendar (Basso solo)

Presto

Musical notation for measures 1-4, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part consists of a steady eighth-note accompaniment.

Musical notation for measures 5-8, continuing the piano accompaniment and vocal line. Measure 5 begins with a fermata over the first note of the vocal line.

Musical notation for measures 9-13. Measure 9 is labeled "Basso solo" and features a vocal line in the bass clef. The piano accompaniment continues in the treble and bass clefs. The lyrics "Flam - mis" are written under the vocal line. A dynamic marking of *p* (piano) is present in measure 10.

Musical notation for measures 14-17. The vocal line in the bass clef continues with the lyrics "ci ce dar, or - ci ne suc - cen - - -". The piano accompaniment is in the treble and bass clefs.

Musical notation for measures 18-21. The vocal line in the bass clef continues with the lyrics "dar, per te Vir - go, fac de - fen - dar, fac de - fen - dar in". The piano accompaniment is in the treble and bass clefs. Dynamic markings of *f* (forte) and *p* (piano) are present.

23

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

28

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

33

38

Flam - ci ne suc - cen - dar, ne suc - cen - dar,

42

per te Vir - go, fac de - fen - dar in

46

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

51

Vir - go, fac de - fen - dar. Flam - mis or - ci

56

fac de - fen - dar in di e, in di e - di - ci -

61

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

66

i.

# 12. Fac me cruce custodiri (Tenore solo)

Moderato  
Tenore solo

Fac me cru - ce cu - sto - di - ri, mor - te Chri - sti prae - mu - ni - ri,

Archi *tr* +Ob *tr* +Ob

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

Archi

9 - - - ti - a

+Ob *f*

Fac me cru - ce

Archi *tr* *p*

15 cu - sto - di - ri, mor - - - - te Chri - sti prae - mu -

*tr* *tr*

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*

26

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

Archi

*p*

30

- ti-a, gra - ti -

+Ob

*f*

34

a.

*f* *tr* *6* *6* *tr*

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

Largo assai

Soprano solo

Alto solo

Quan - do cor - pus

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

VII VI

*p*

Va, Bc

5

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

e - tur, mo - ri - e tur, mo - ri - tur,

*f*

fac, Tutti *p* fac, *f* fac ut a - ni-mae do - ne - tur, fac ut

fac, *f* fac ut a - ni-mae do - ne - tur, fac ut

*p* Fac, *f* fac, *f* fac ut a - ni-mae do - ne - tur, fac ut

Fac, *f* fac ut a - ni-mae do - ne - tur, fac ut

*p* *f*



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, Tenore, Bassi, Coro)

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

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

Va, Vc  
 Cb

Pa - ra - di - si

a - ni-mae do - ne - tur. A - men, a

men, a

tr

tr

Ob II, VII

ra di si

glo - ri - a, ut a - ni-mae do - - tur. A - men, a

men, a

tr

tr

Ob I, VI

ut a - ni-mae do - ne - tur. A - men, a

men.

tr

tr

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 - mac do - ne - tur. A - -

men, a - - - a - - - a - - -  
 glo - - - ri - a. A - - men, a - - men,  
 men, a - - men, a - -  
 men, a - - men, a - -  
 men, a - - men, a - - men,  
 a - - men, a - - men, a - -  
 men, a - - men, a - -  
 men, a - -

70

Solo

a - - - men. A - - -

men.

men, a - - - men.

men.

VI

*P*

Bc

77 Soprano solo

Soprano solo

83

men, a - - - men.

tr

Tutti *f*

Tutti *f* A

Pa - ra - di - si

Tutti *f*

Pa - ra - di - si

VI II

Va *f*

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, VI I

+Ob II

men, a - - - - men.

Pa - ra - di - glo - ri -

men, a - - - - n.

Ob II, VI II

si glo - ri - a. A - - - -

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

men, a - - - - men,

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

Ob I, VI I

Vc

men,  
men, a -  
a - - - - - men, a -  
Pa - ra -  
Ob II, VI II  
+Va  
Va

a -  
men,  
men,  
di - si - a, ut ni-mae do e - tur. A - - -  
Ob I, VII  
men, a - - - - -  
men, a - men, a - - men.  
Pa - ra - di - si glo - ri - a. A -  
men, a - - -  
Ob I/II, VI I  
Va

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

Ob I, VI I

VI II

Ob II, VII II

si glo - ri - a. A - men, a

a. A - - - - - en.

A - - - - - en, a - - - - - en.

men.

Solo

VI

*p*

Bc

soprano solo

tr Tutti tr

men. A Tutti men, a

Tutti A Tutti men, a

Tutti A men, a

+Ob f Va

Solo Tutti

men, a men, a men, a

Solo Tutti Solo Tutti Solo Tutti Solo Tutti

men, a men, a men, a men, a

men, a men, a men, a men, a

VI f VI p

Tutti

men, a men, a men.

Tutti a men, a men.

Solo Tutti a men, a men, a men.

Solo Tutti a men, a men, a men.

f ff