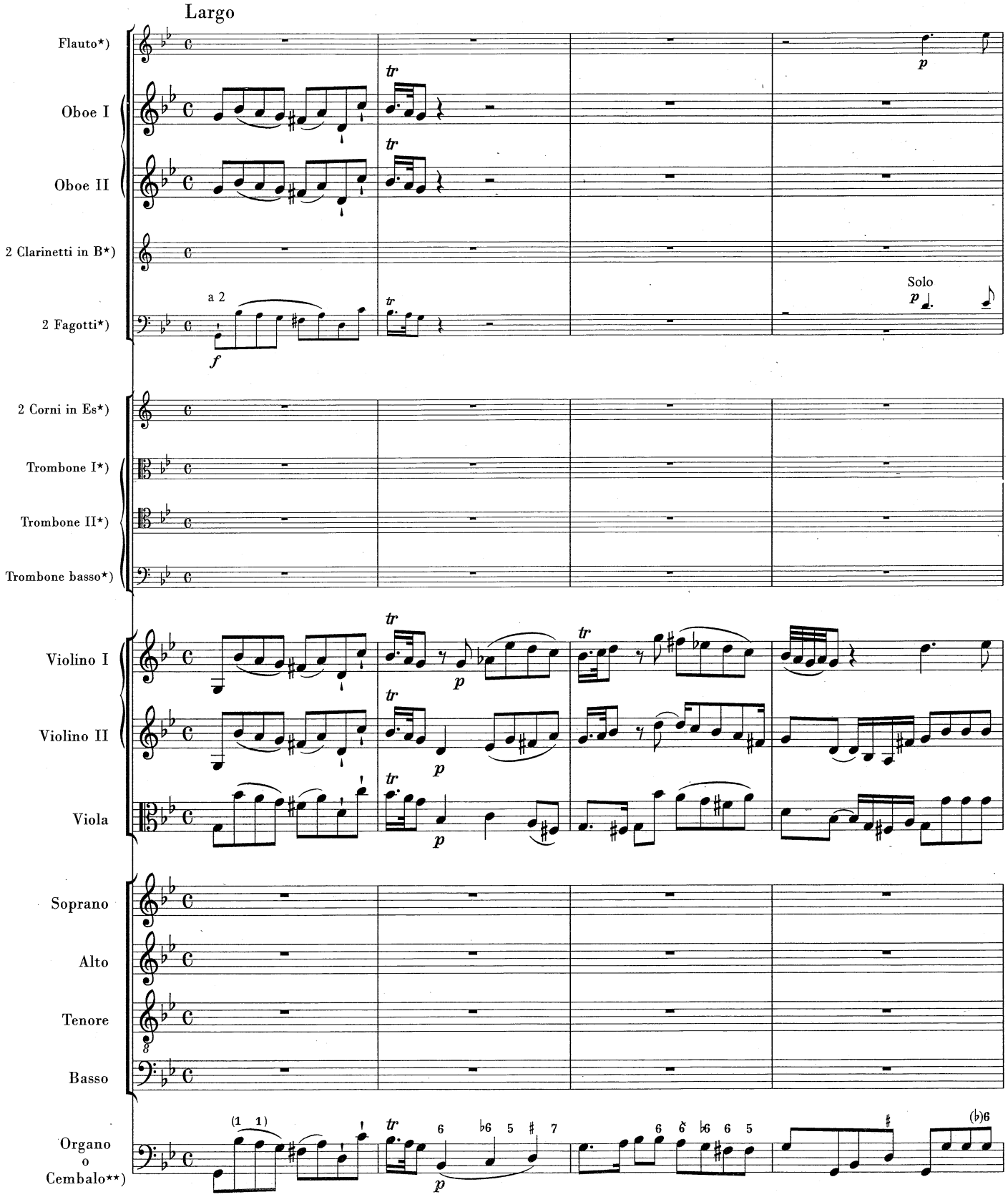
Stabat Mater dolorosa



*) Kleingedruckt sind hier und im folgenden die von Sigismund Neukomm zugesetzten Instrumente sowie der fremde „Coro Secondo" in *Virgo virginum praeclara*. Siehe „Zur Edition". / Here and below, the instruments added by Sigismund Neukomm and the inauthentic "Coro Secondo" in *Virgo virginum praeclara* are indicated by small type. See the Editorial Notes.

**) In der Stimme für den mitgehenden Violone stehen bei Schlüsselwechseln gewöhnlich Pausen. Im Tenorschlüssel notierte Teile sind öfter beibehalten. / The doubling violone part usually has rests at each change of clef. Passages notated in tenor clef are more frequently retained.

BA 4642

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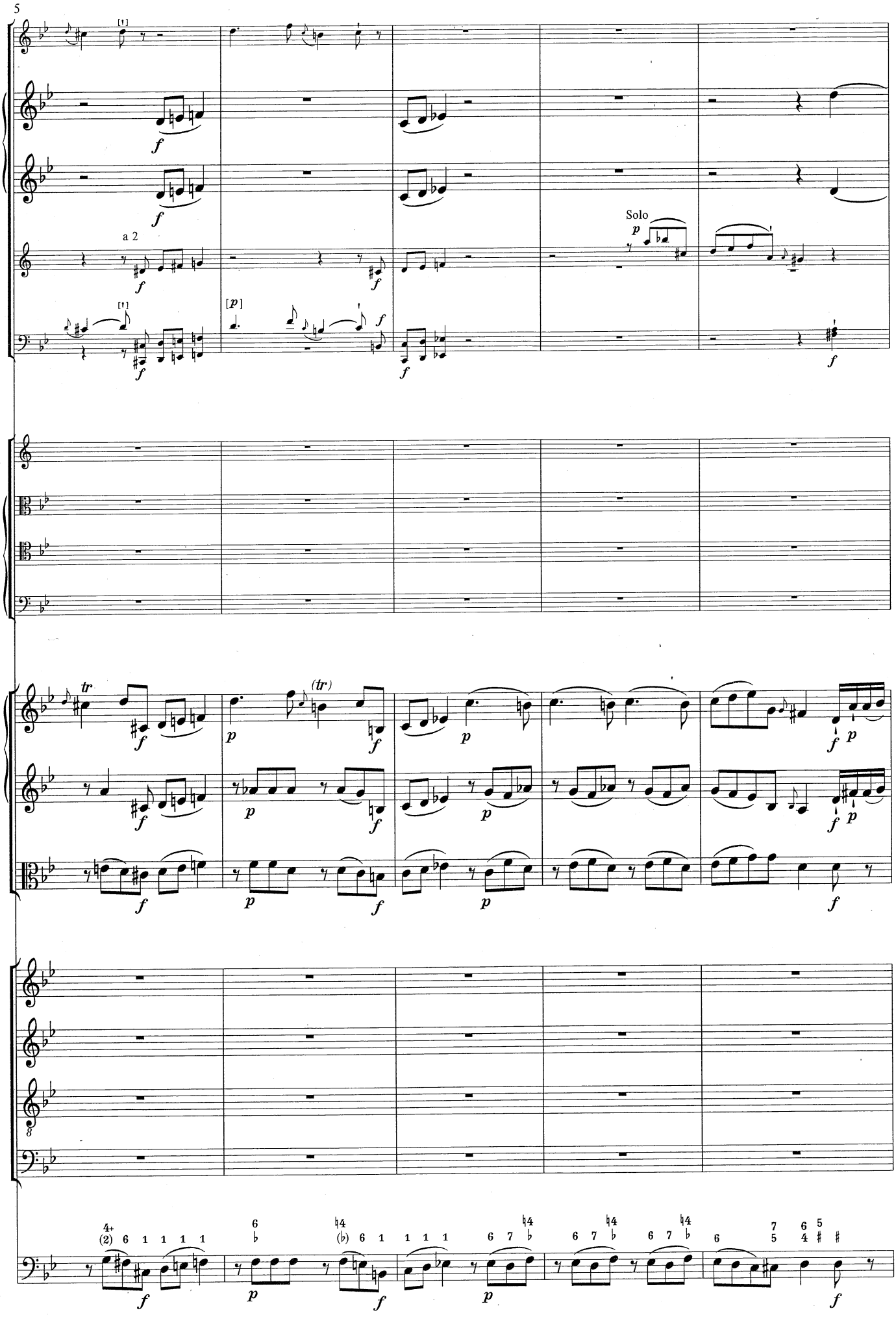
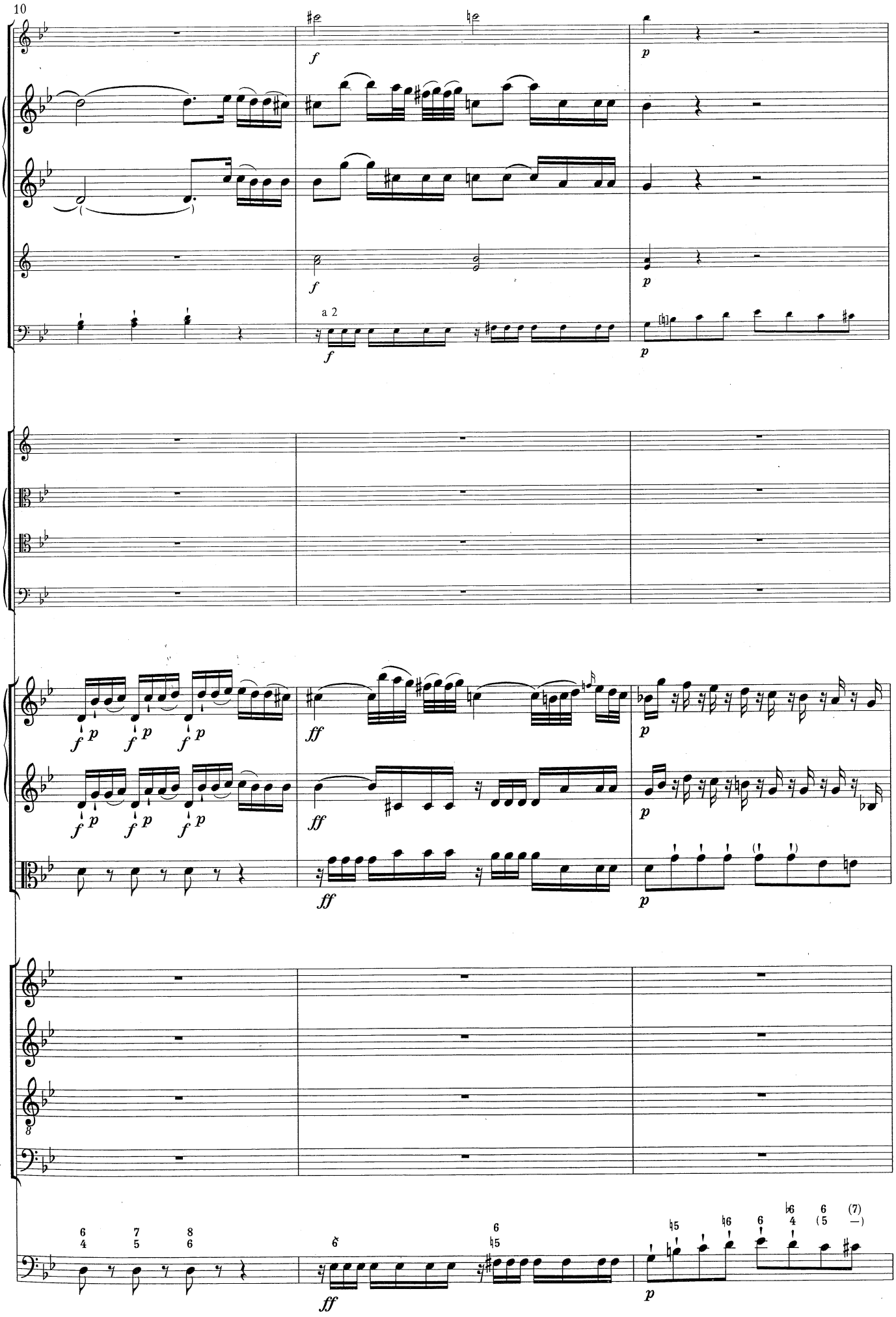
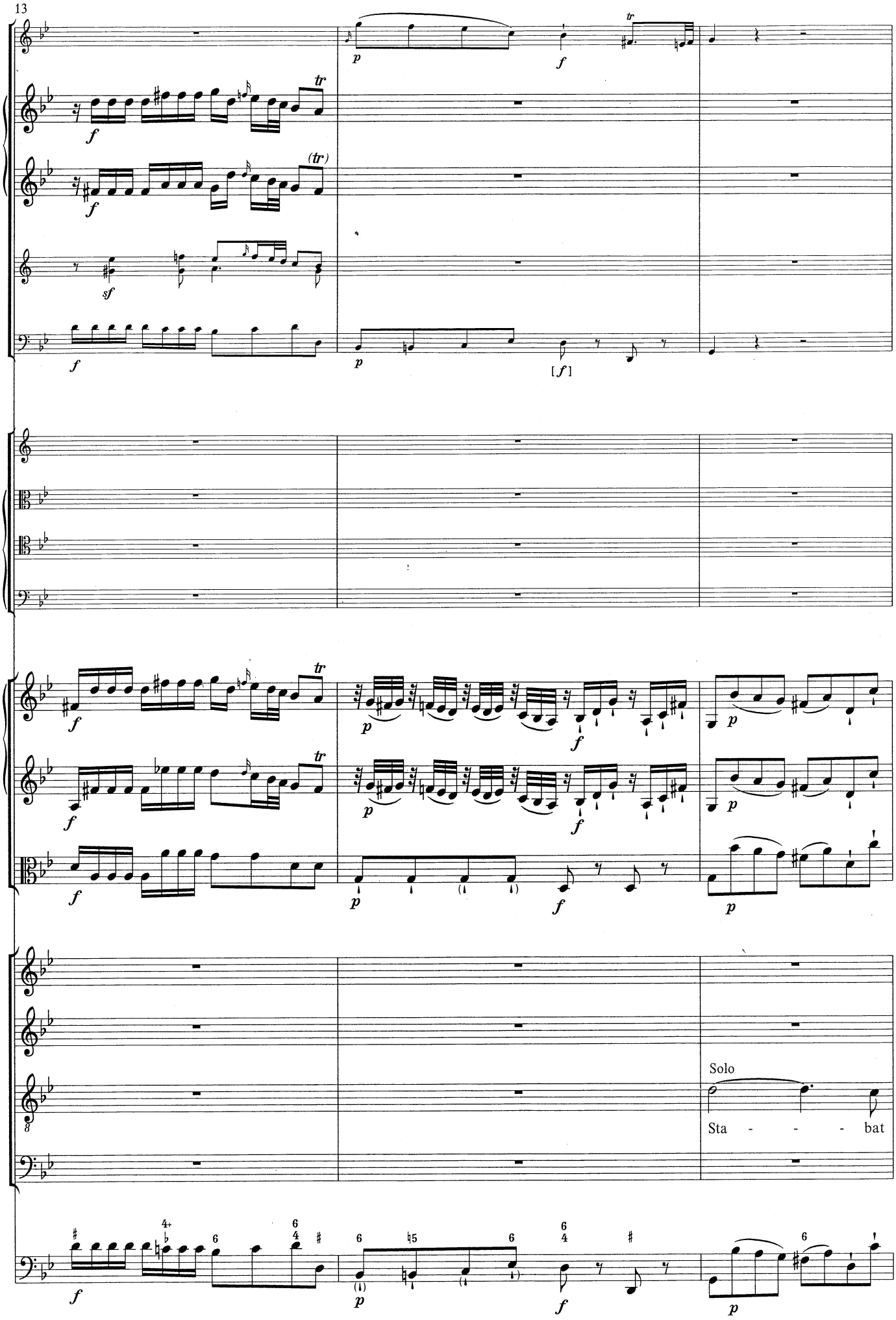
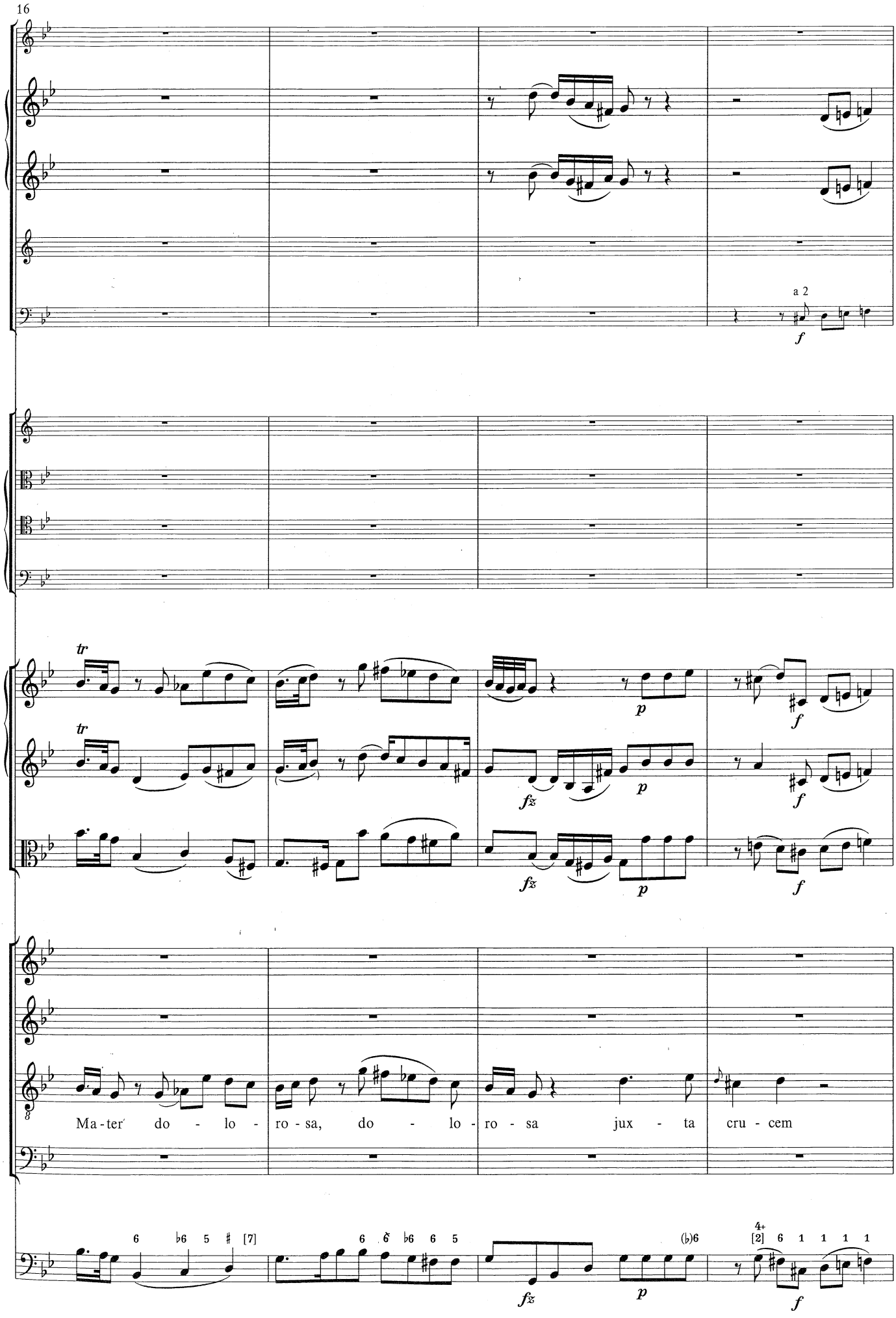
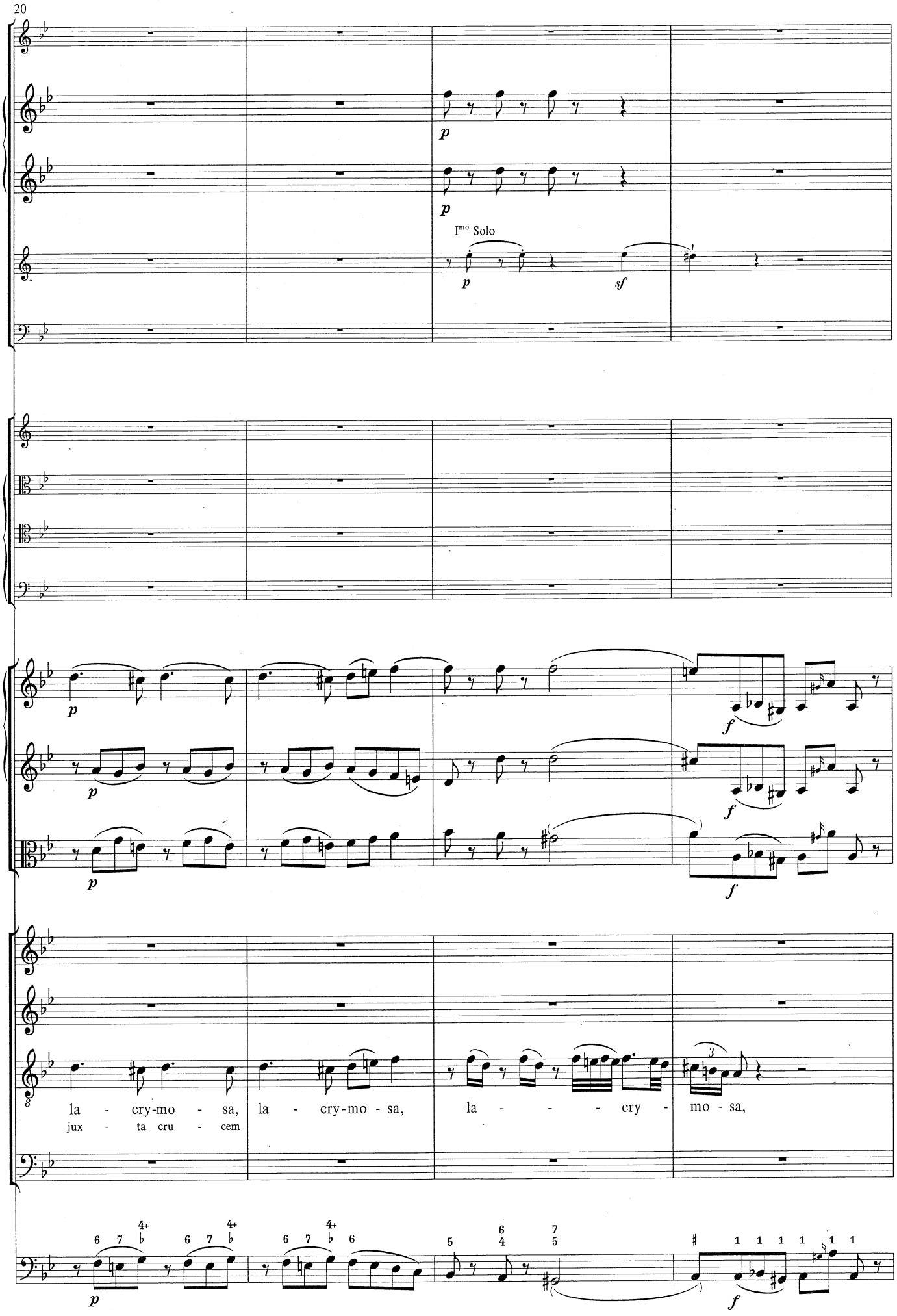
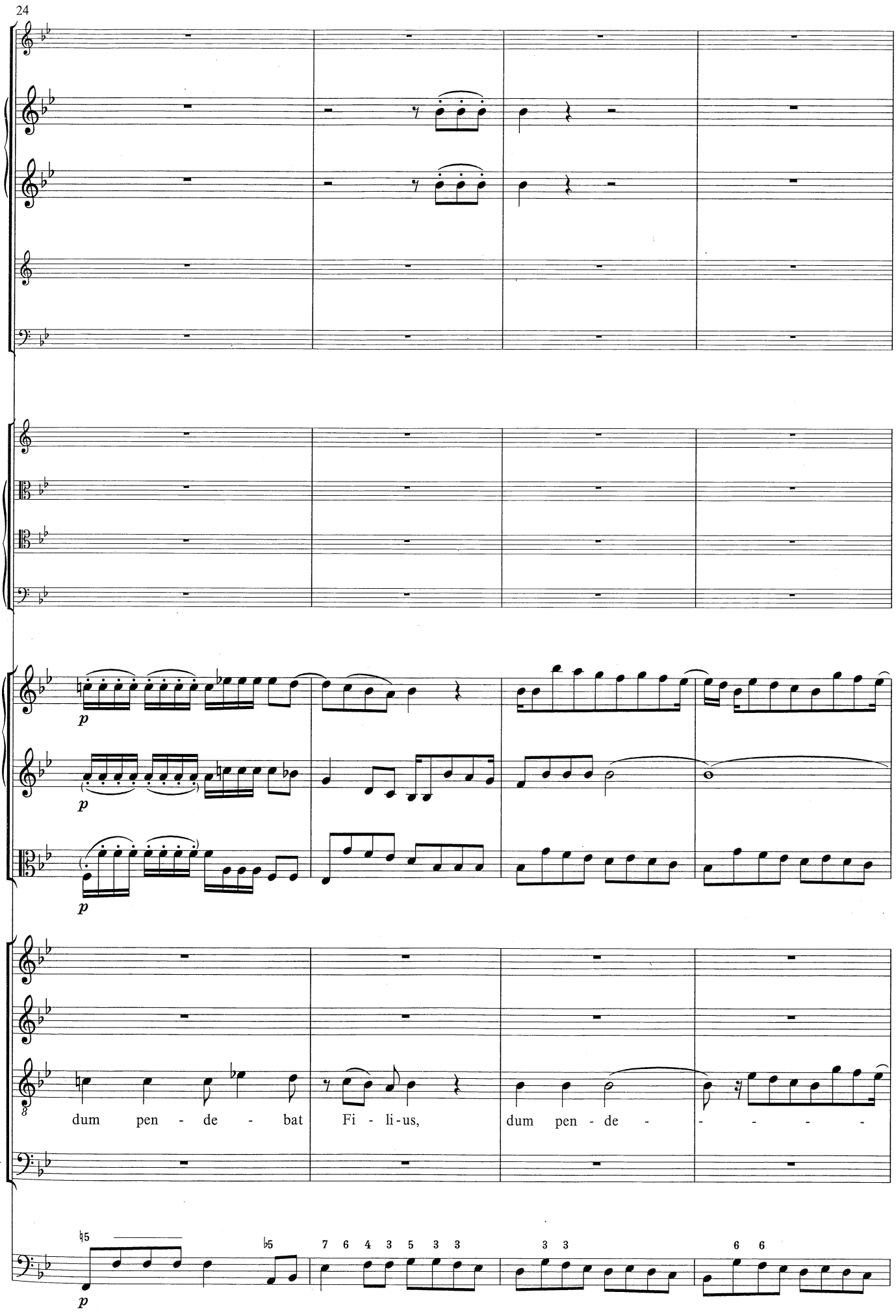

5
[1]
a 2
Solo
[p]
tr
(tr)

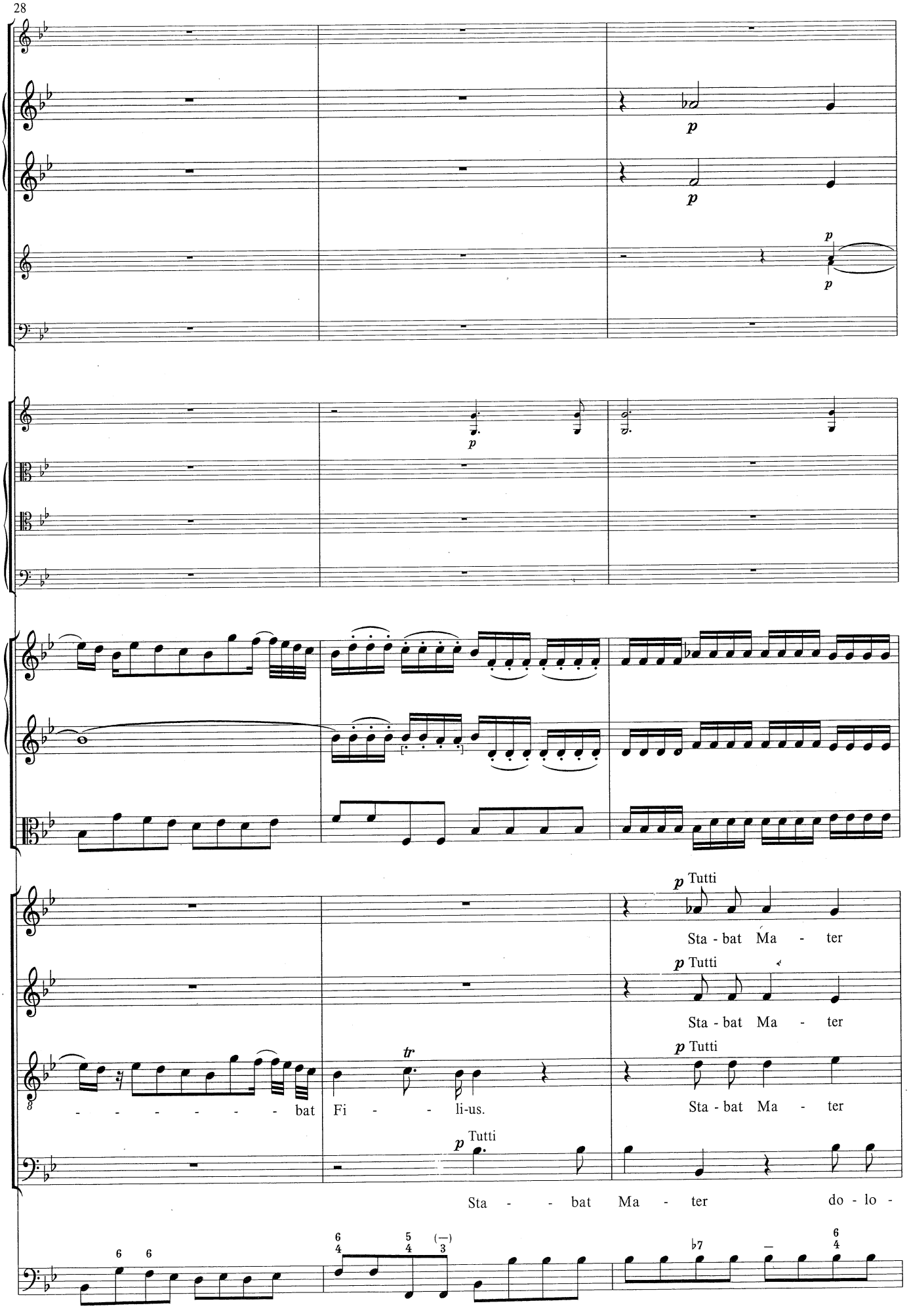

10
a 2

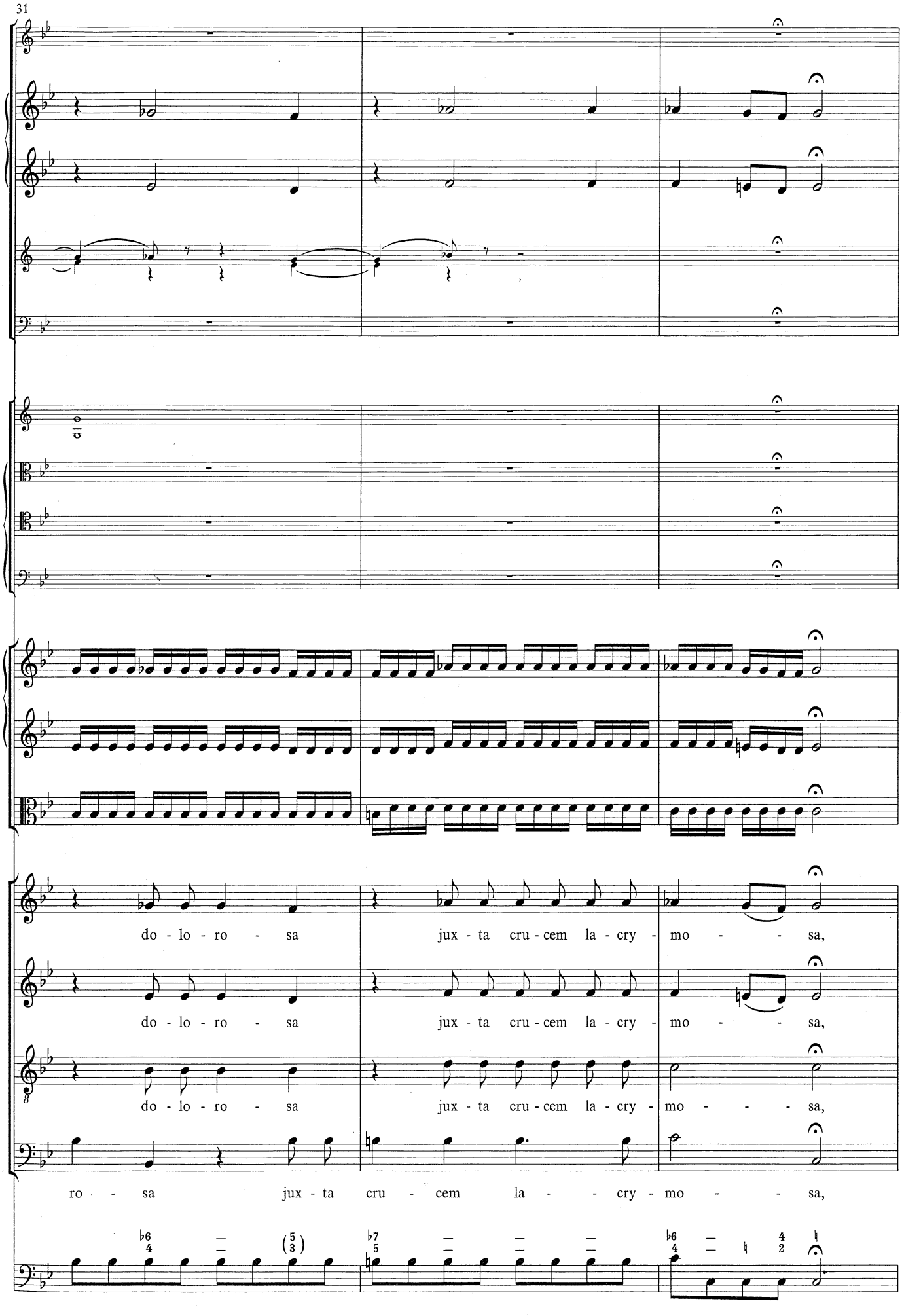

13
Solo
Sta - - - bat

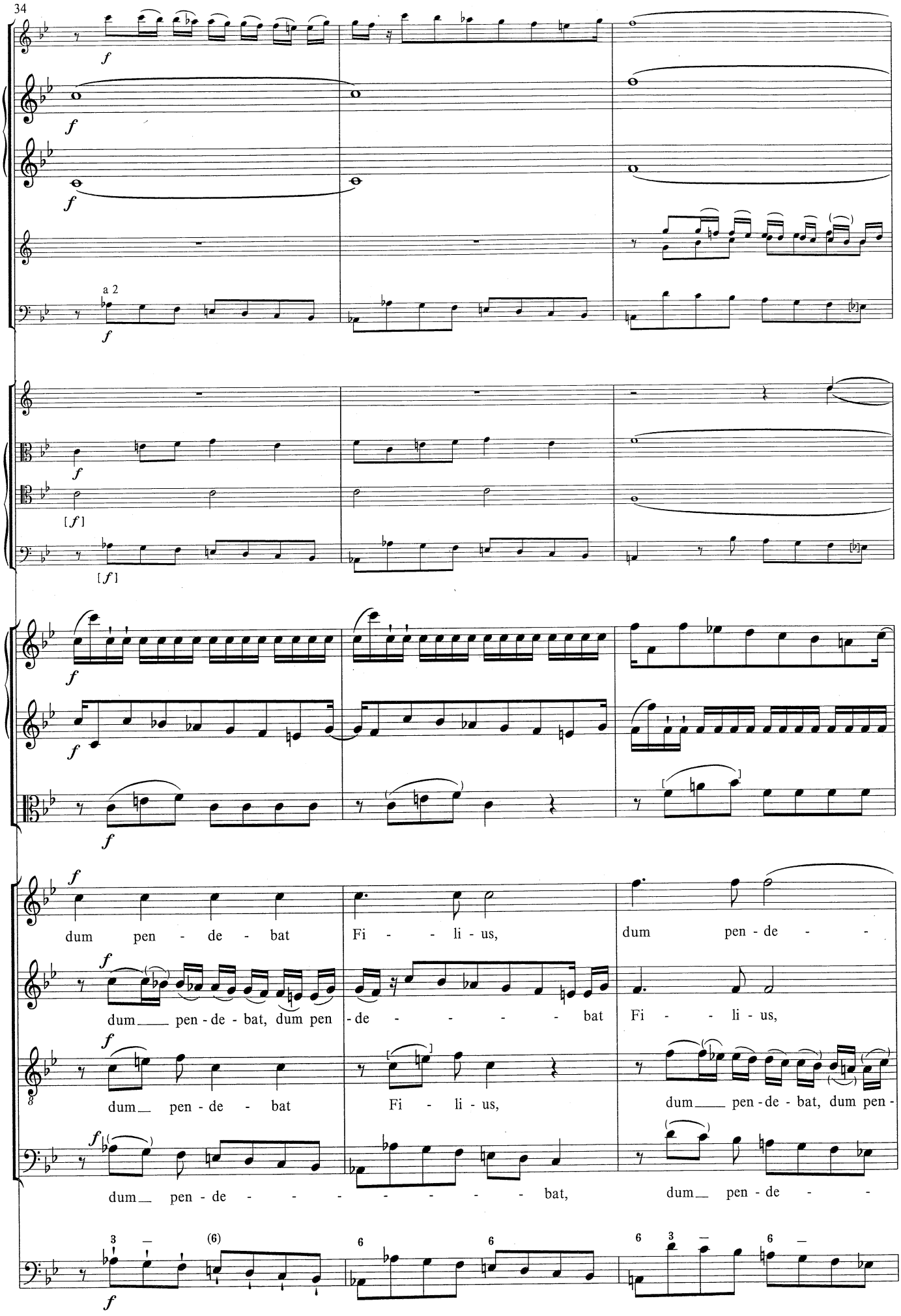

16
a 2
f
tr
tr
p
f
fz
p
f
fz
p
f
Ma - ter do - lo - ro - sa, do - lo - ro - sa jux - ta cru - cem
6 b6 5 # [7]
6 6 b6 6 5
(b)6
4+
[2] 6 1 1 1 1
fz
p
f

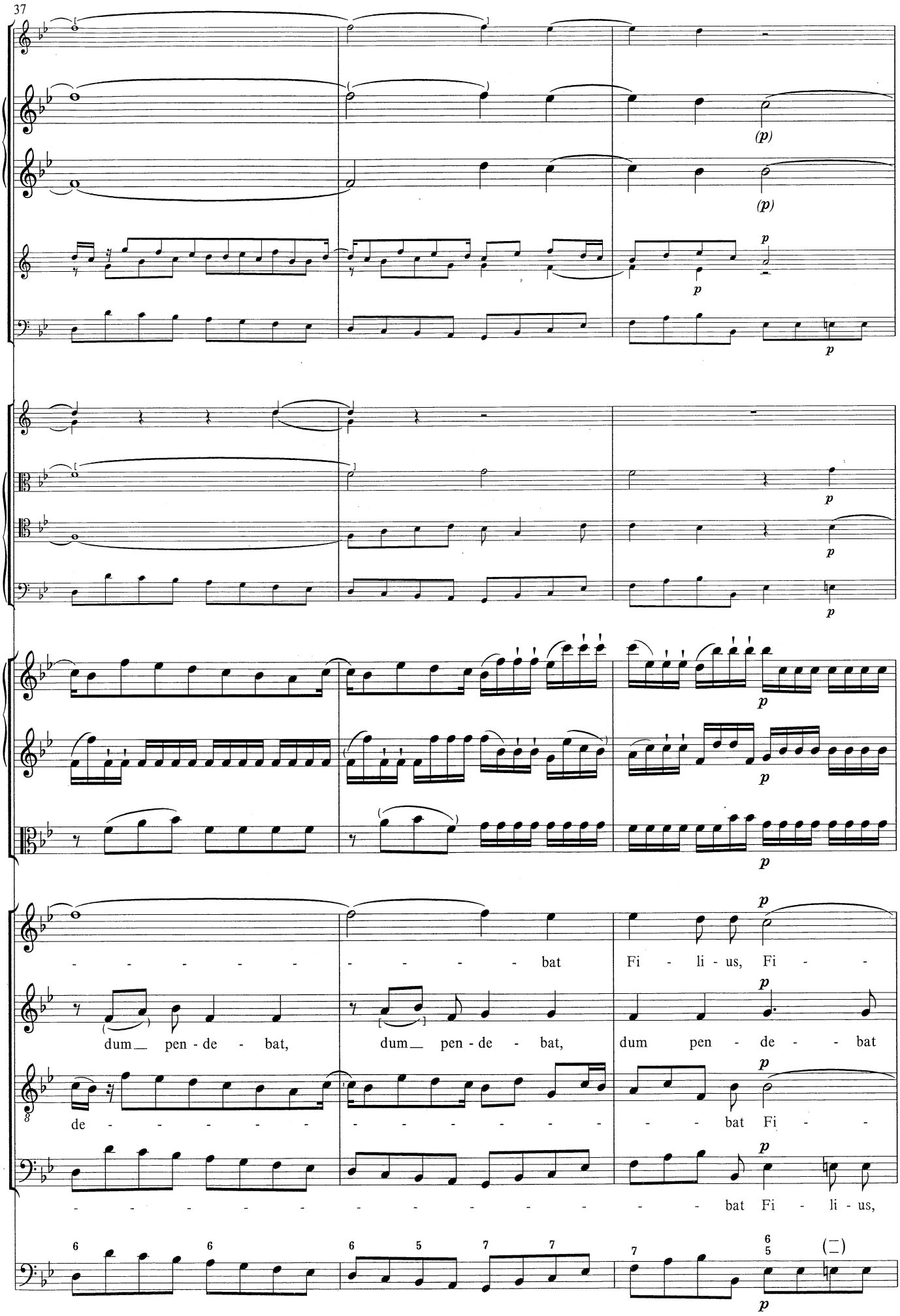

20
I^mo Solo
p
sf
f
la - cry-mo - sa, la - cry-mo - sa, la - - - - cry - mo - sa,
jux - ta cru - cem

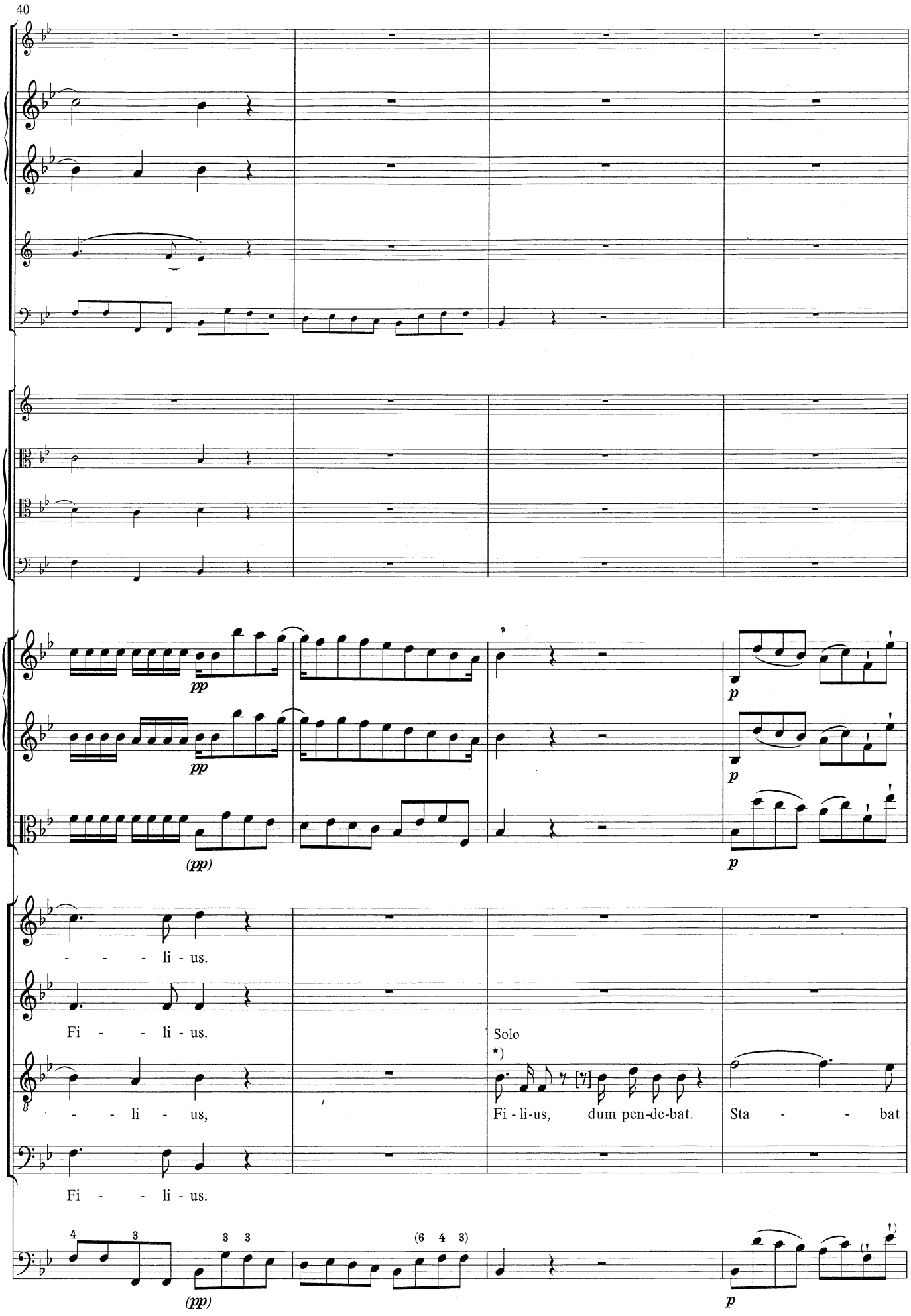

24
p
p
p
dum pen - de - bat Fi - li - us, dum pen - de - - - - -
p


28
p
p
p
p
p
p Tutti
Sta - bat Ma - ter
p Tutti
Sta - bat Ma - ter
p Tutti
Sta - bat Ma - ter
bat Fi - - li-us.
tr
p Tutti
Sta - - bat Ma - ter do - lo -

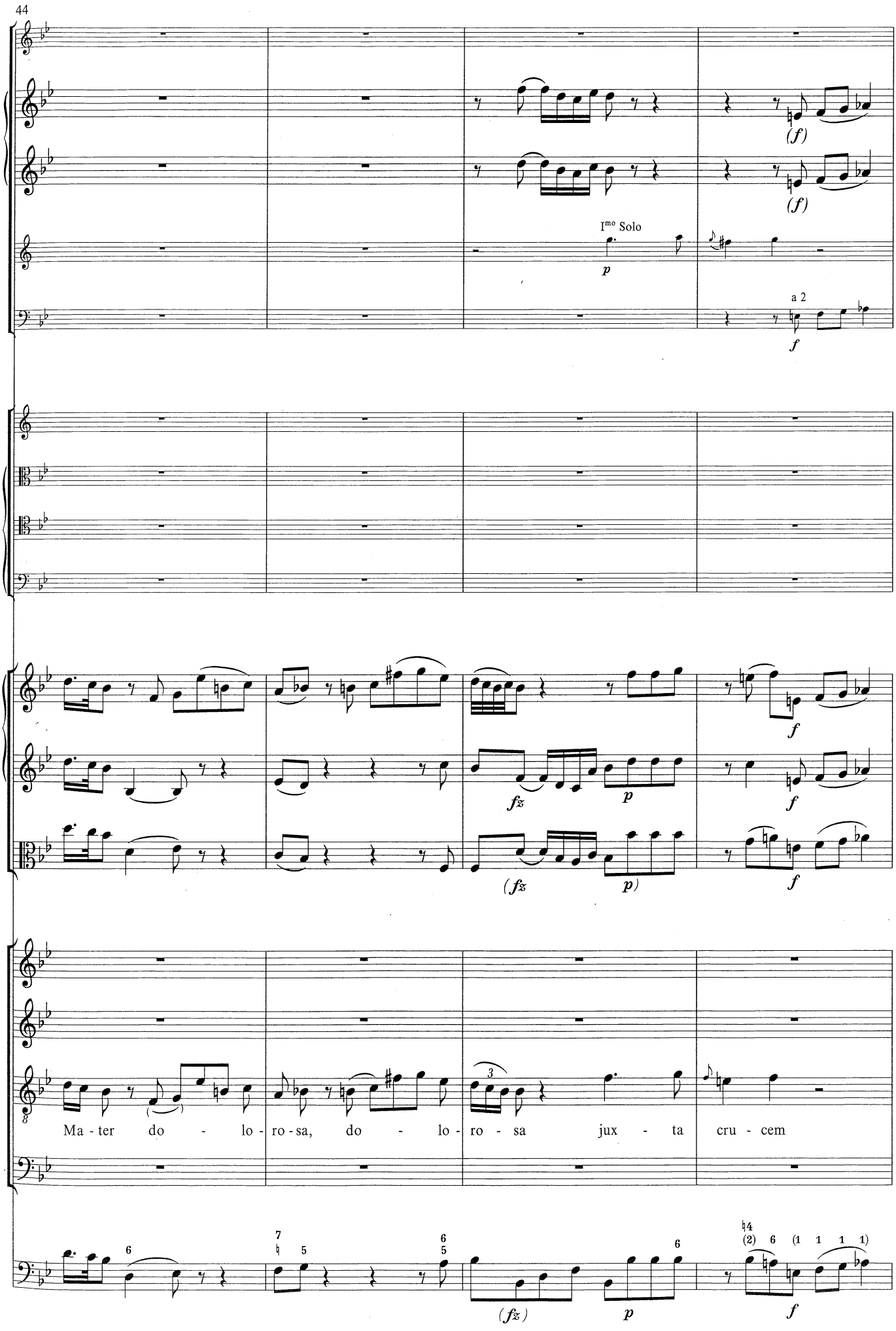

31
do - lo - ro - sa
jux - ta cru - cem la - cry - mo - - sa,
do - lo - ro - sa
jux - ta cru - cem la - cry - mo - - sa,
do - lo - ro - sa
jux - ta cru - cem la - cry - mo - - - sa,
ro - sa
jux - ta cru - cem la - - cry - mo - - sa,

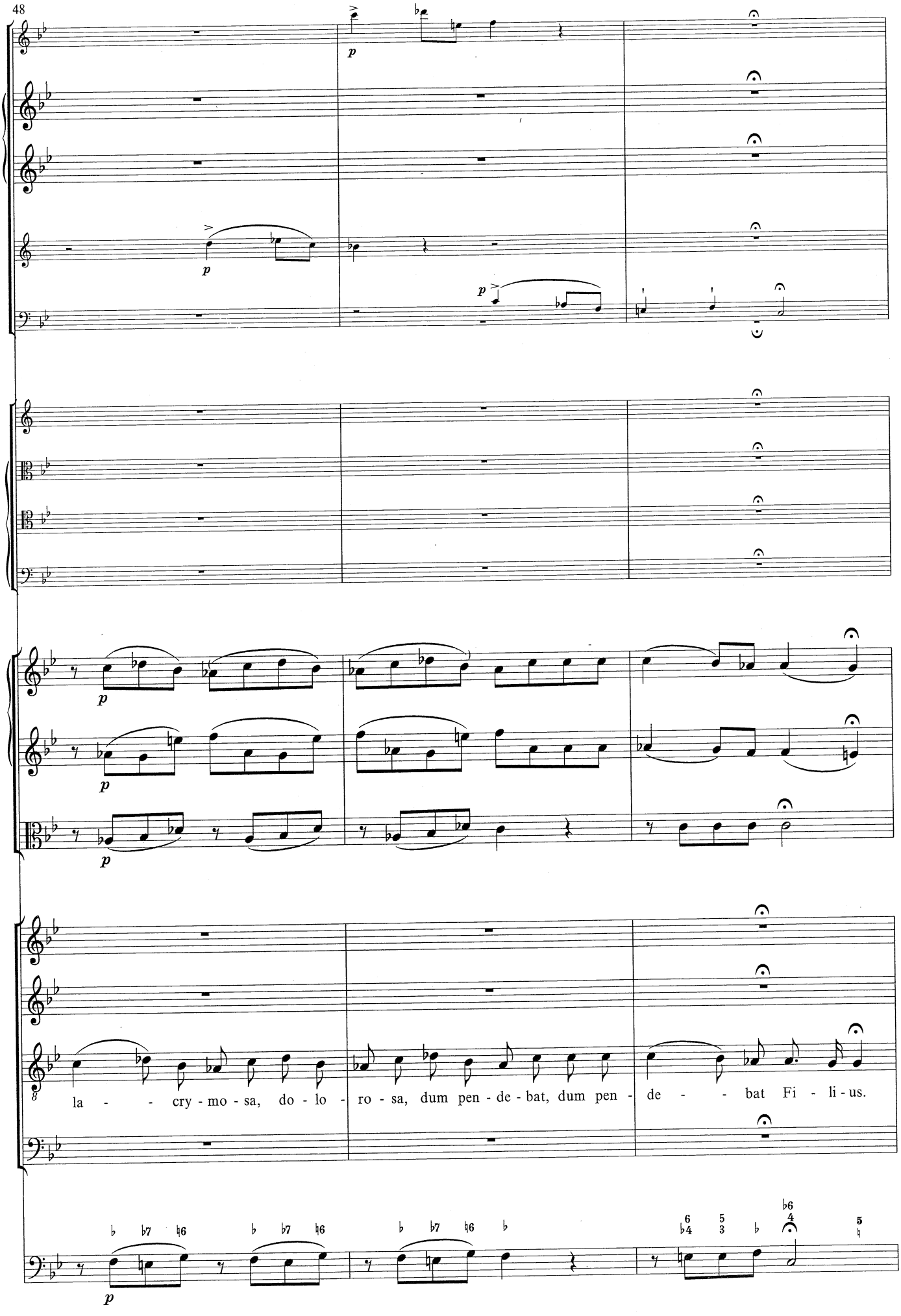

34
a 2
dum pen - de - bat
Fi - - li - us,
dum pen - de - -
dum pen - de - bat, dum pen - de - - - - - bat
Fi - - li - us,
dum pen - de - bat
Fi - li - us,
dum pen - de - bat, dum pen -
dum pen - de - - - - - - - - bat,
dum pen - de - -

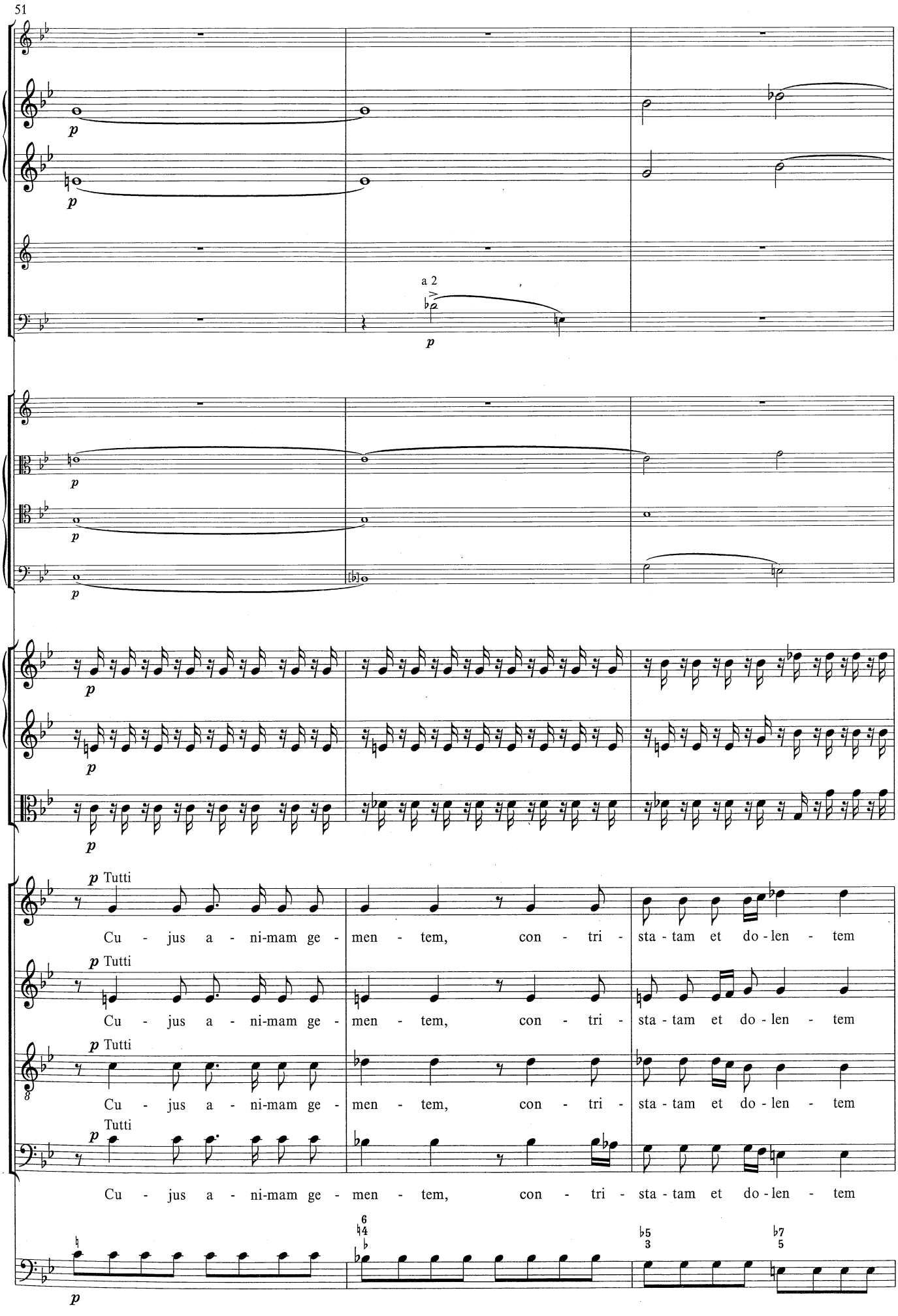

37
(p)
(p)
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
- - - - - - - - - - - - bat Fi - li - us, Fi - -
dum pen - de - bat, dum pen - de - bat, dum pen - de - - bat
de - - - - - - - - - - - - - - - - - bat Fi - -
- - - - - - - - - - - - - - - - - bat Fi - li - us,

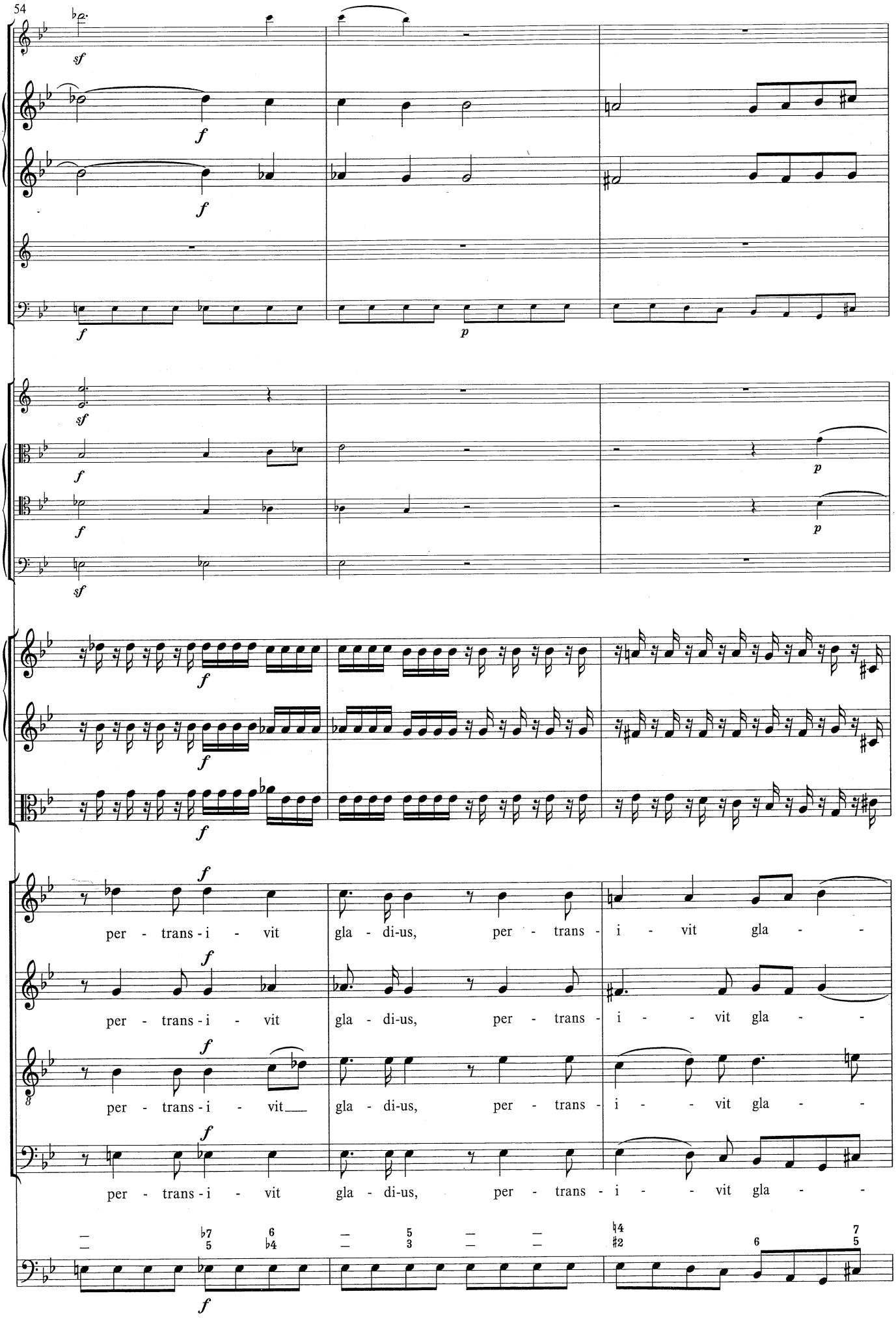


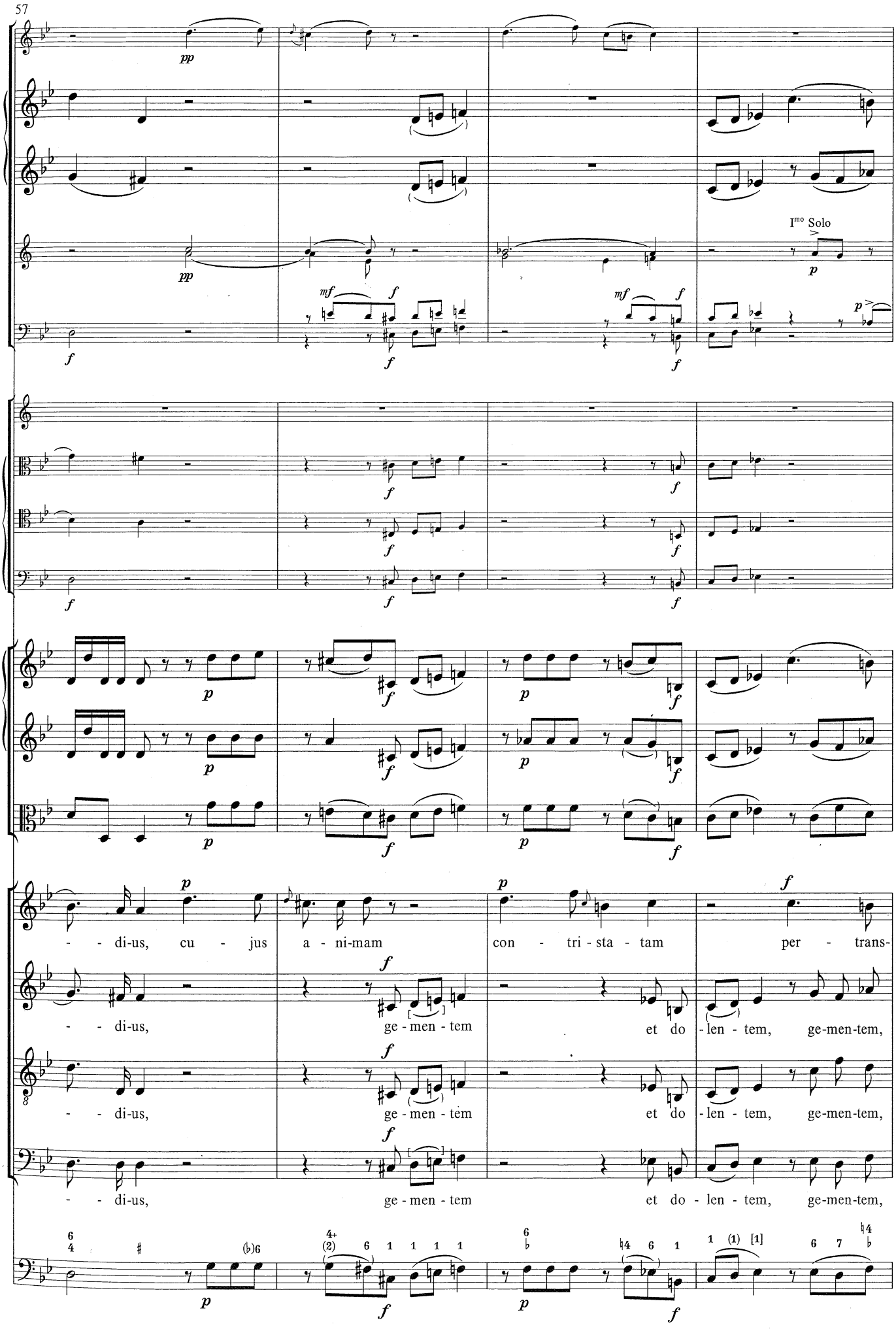
*) So wahrscheinlich im Original und demnach fünf Viertel im Takt, die rezitativisch frei vorzutragen sind. / This is the probable reading of the original, which therefore had five beats in the bar to be performed as a free recitative.

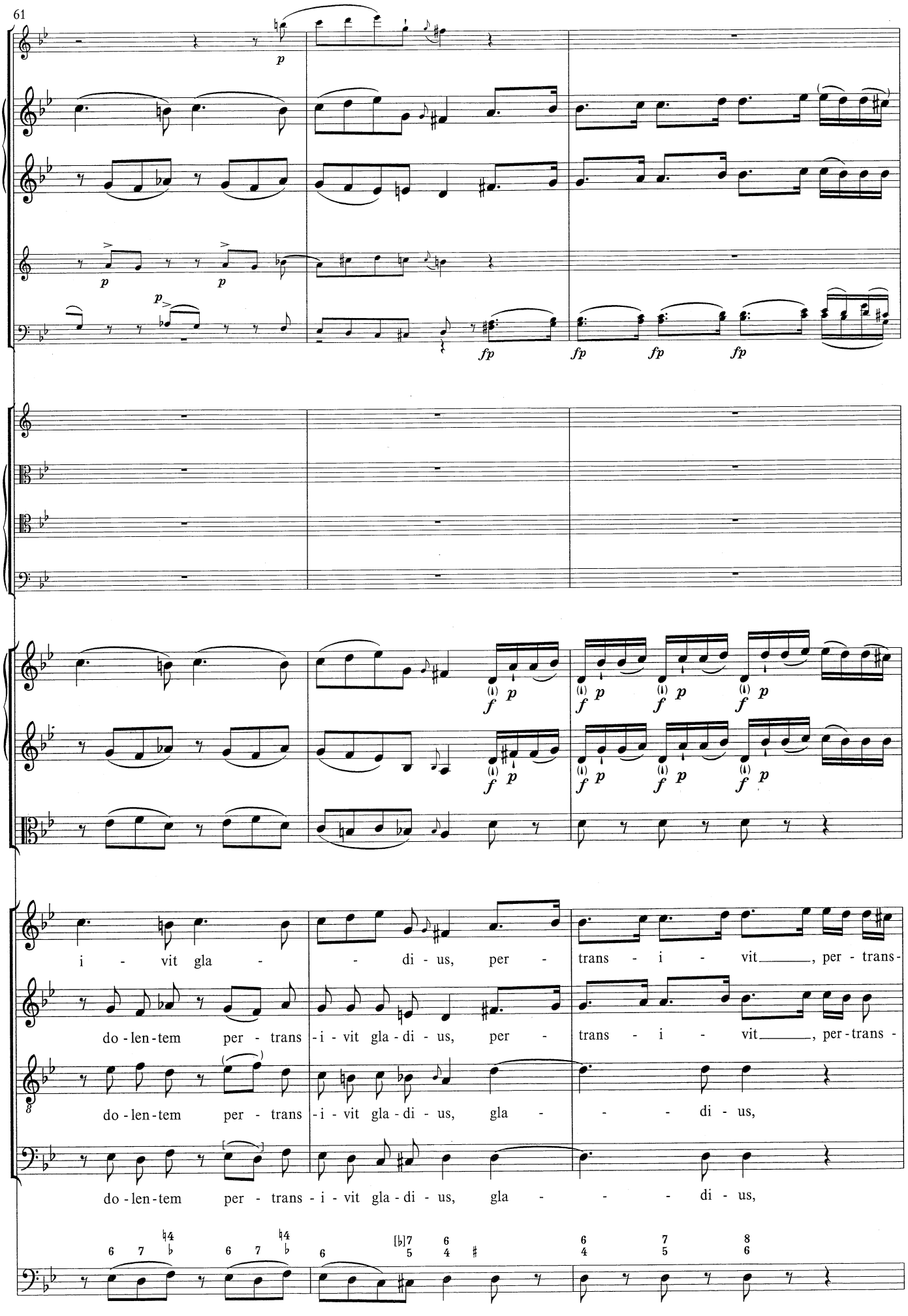

44
(f)
(f)
Imo Solo
p
a 2
f
f
fz
p
f
(fz
p)
f
Ma - ter do - lo - ro - sa, do - lo - ro - sa jux - ta cru - cem
(fz)
p
f

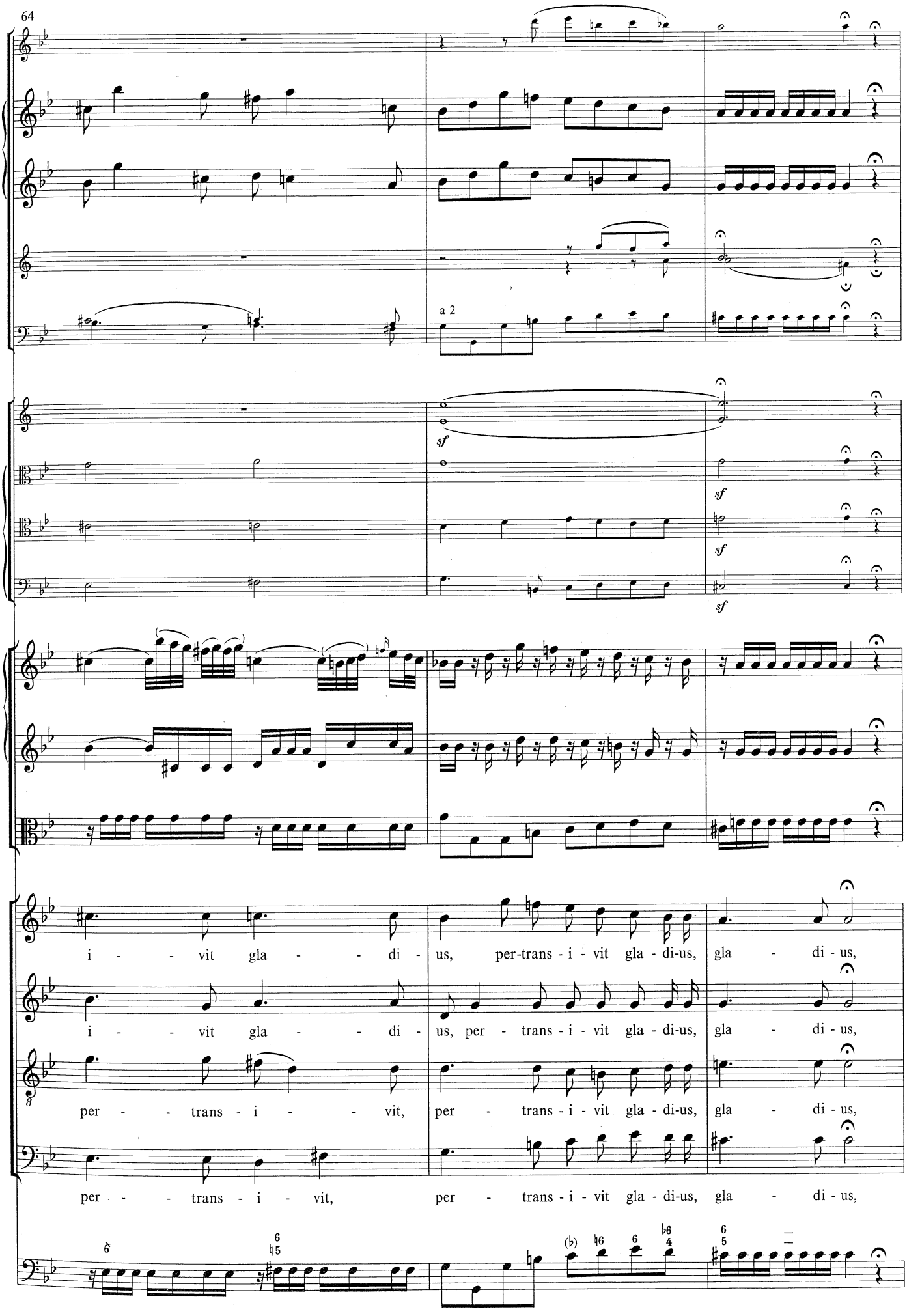

48
p
la - - - cry - mo - sa, do - lo - ro - sa, dum pen - de - bat, dum pen - de - - - bat Fi - li - us.

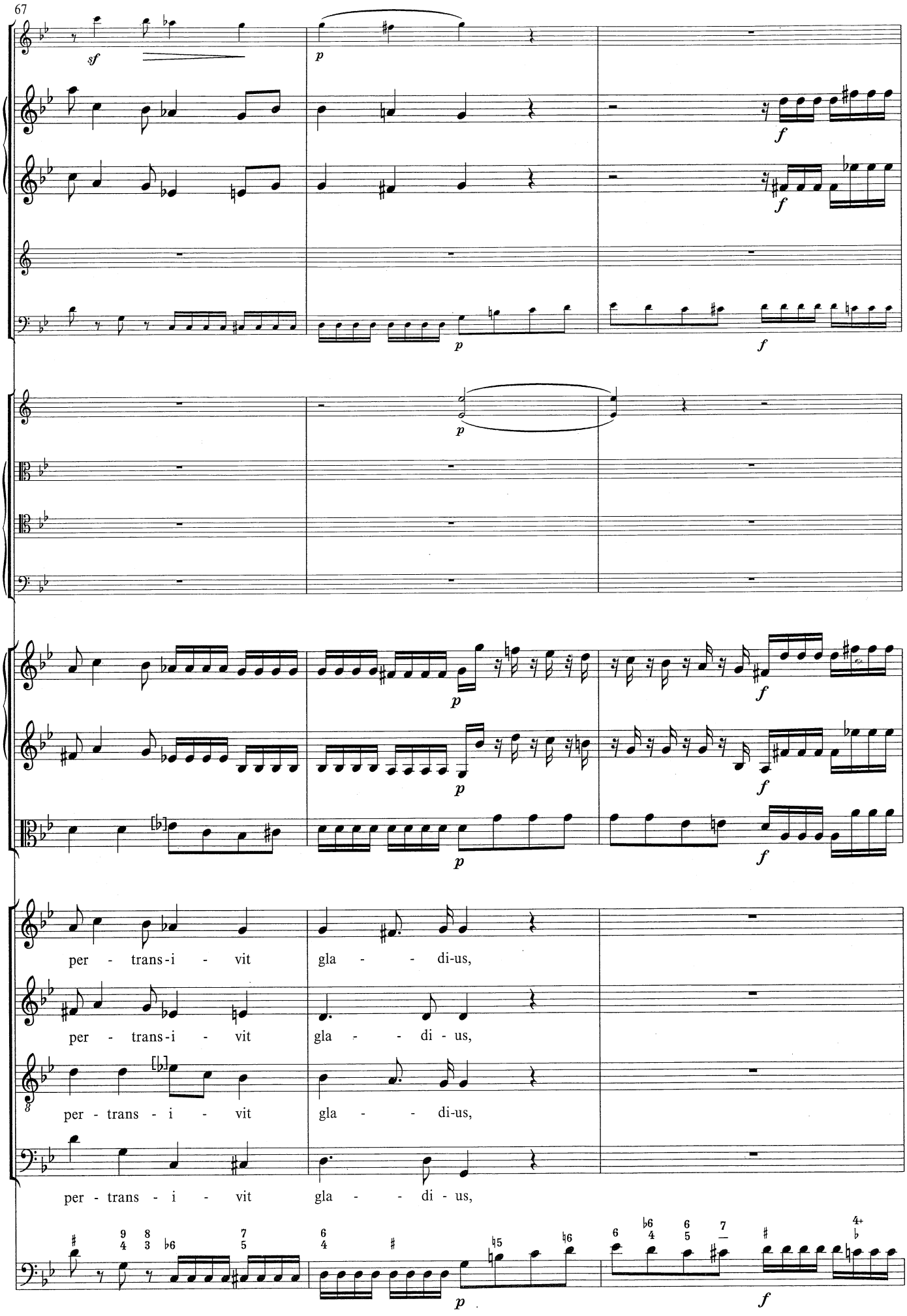

51
a 2
p
Tutti
Cu - jus a - ni-mam ge - men - tem, con - tri - sta - tam et do - len - tem

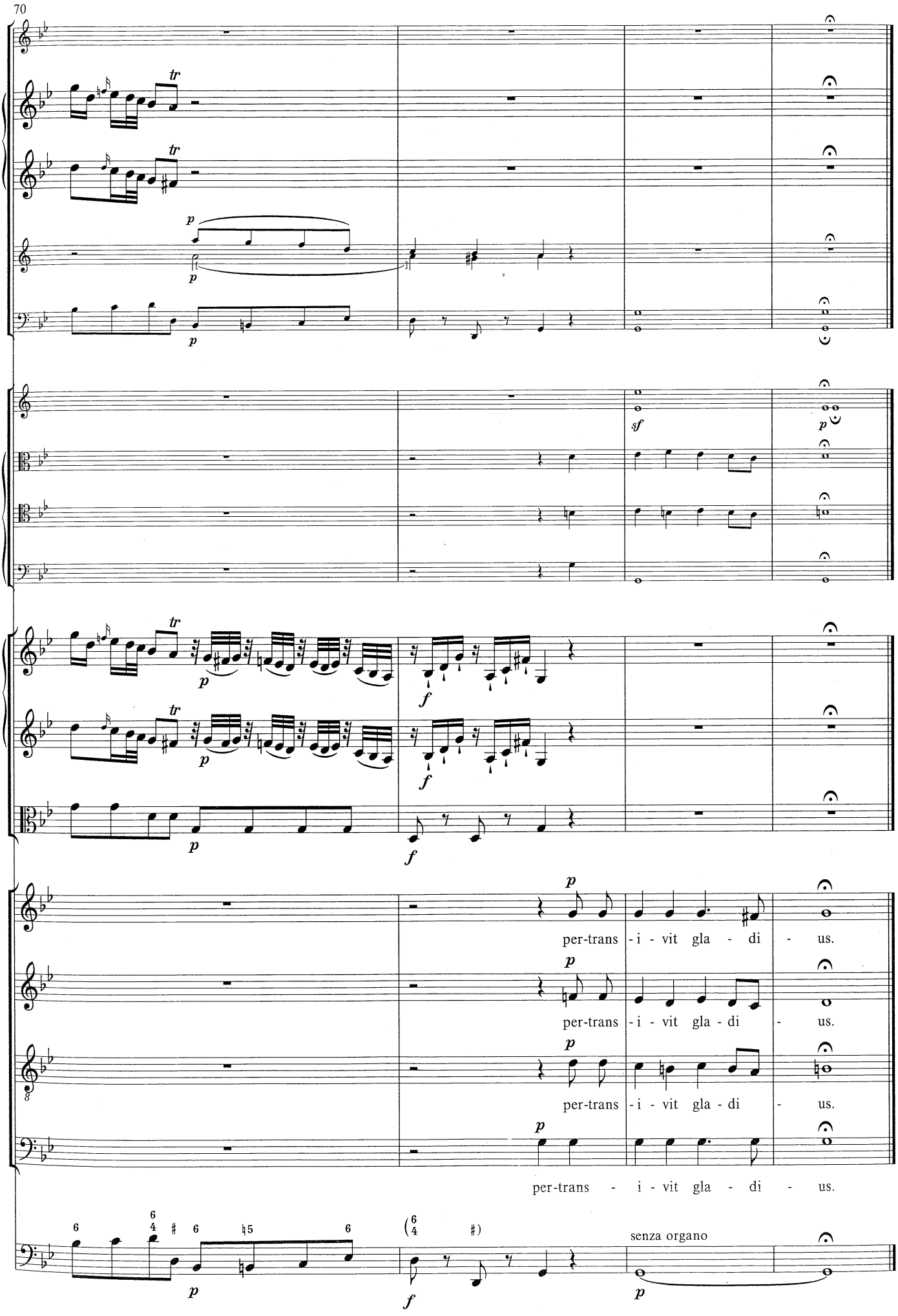

54
sf
f
f
f
p
sf
f
f
sf
p
p
f
f
f
f
per - trans - i - vit gla - di-us, per - trans - i - vit gla - -
per - trans - i - vit gla - di-us, per - trans - i - - vit gla - -
per - trans - i - vit gla - di-us, per - trans - i - - vit gla - -
per - trans - i - vit gla - di-us, per - trans - i - - vit gla - -
f


57
I^mo Solo
- - di-us, cu - jus a - ni-mam con - tri - sta - tam per - trans-
- - di-us, ge - men - tem et do - len - tem, ge-men-tem,
- - di-us, ge - men - tem et do - len - tem, ge-men-tem,
- - di-us, ge - men - tem et do - len - tem, ge-men-tem,


61
i - vit 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,


64
a 2
sf
sf
sf
sf
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,

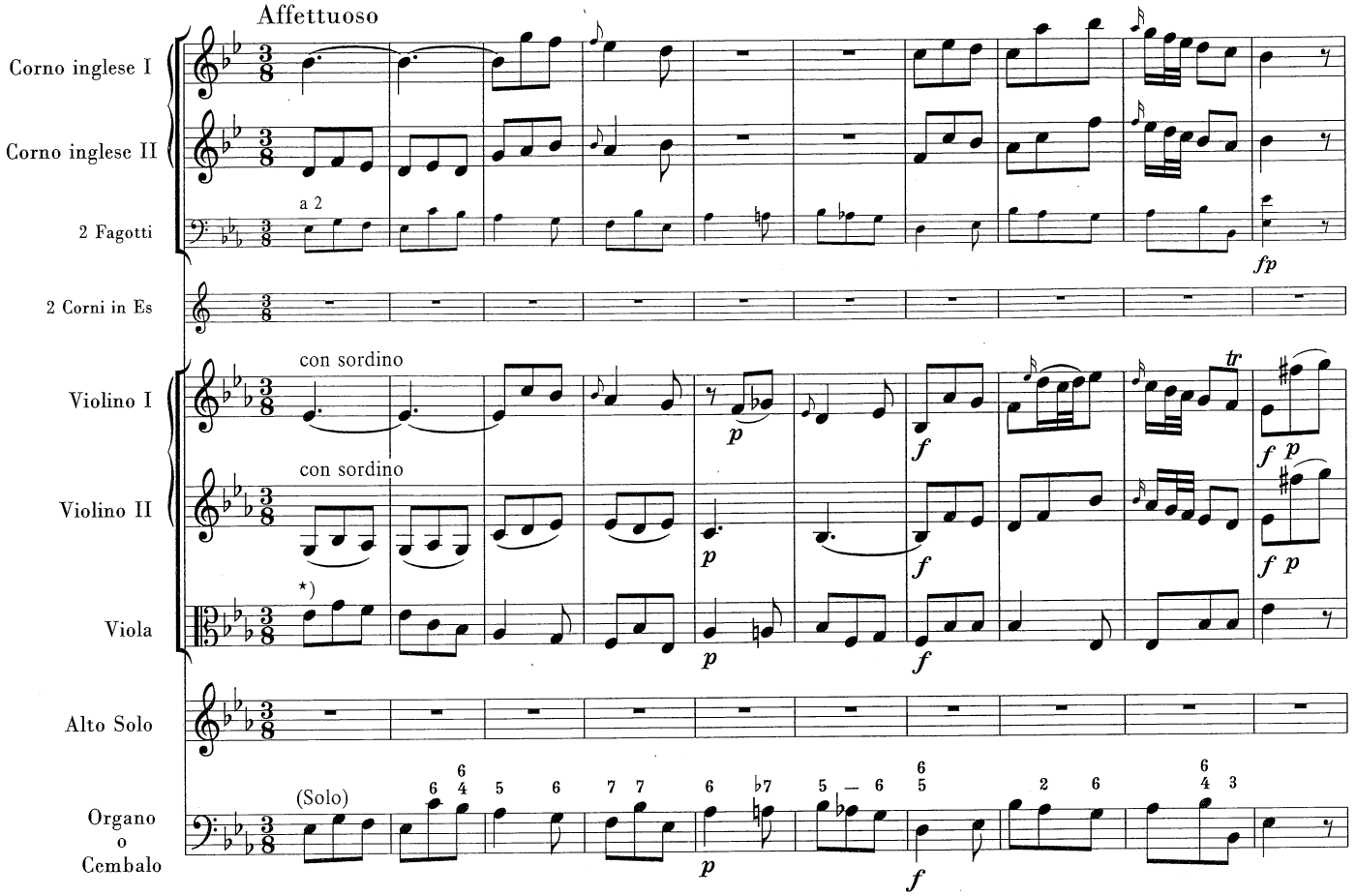

67
sf
p
f
p
f
p
f
p
f
p
f
per - trans-i - vit gla - - di-us,
per - trans-i - vit gla - - di - us,
per - trans - i - vit gla - - di-us,
per - trans - i - vit gla - - di - us,
p
f

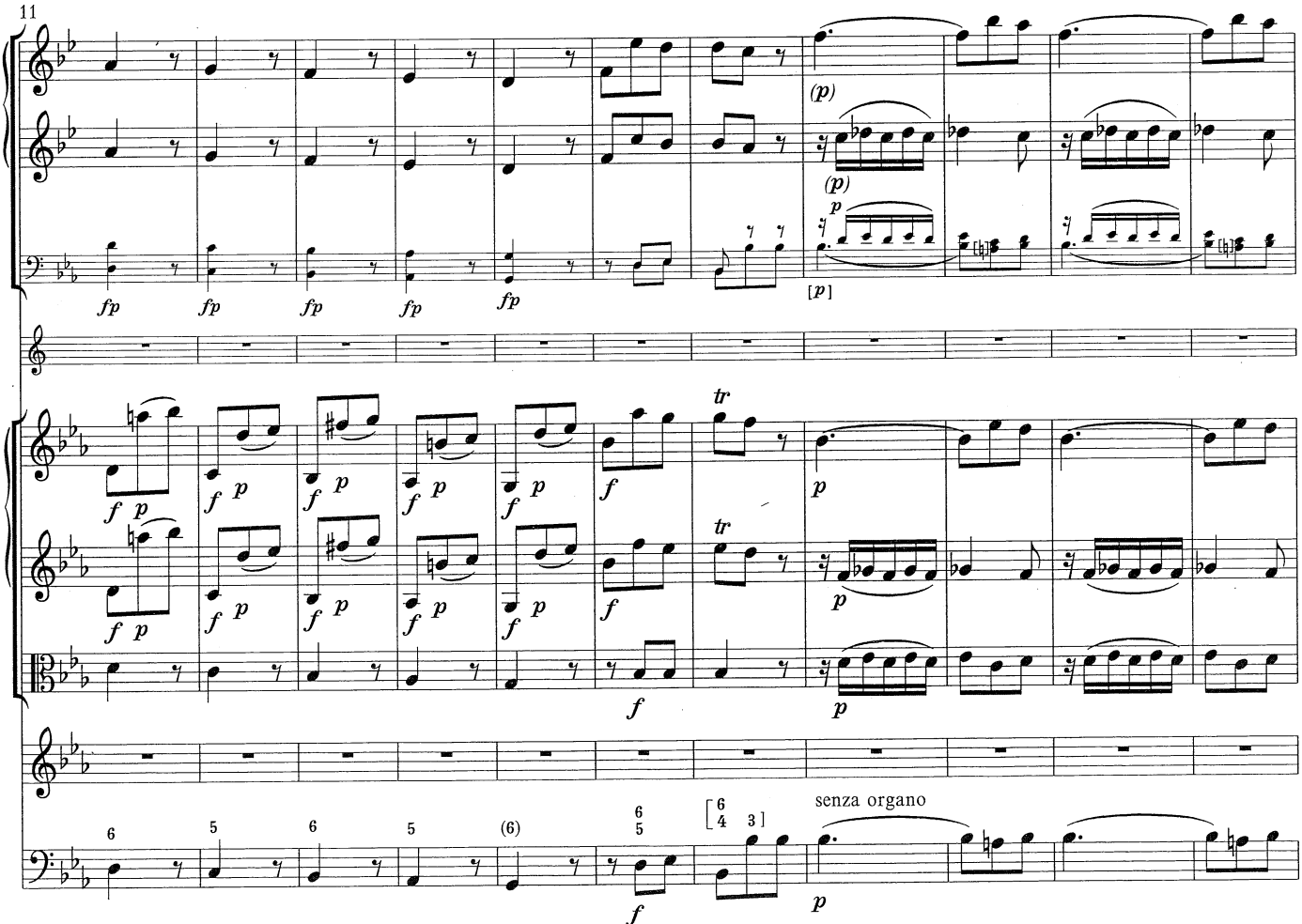

70
tr
tr
p
p
p
sf
p
tr
tr
p
p
f
f
f
p
per-trans - i - vit gla - di - us.
per-trans - i - vit gla - di - us.
per-trans - i - vit gla - di - us.
per-trans - i - vit gla - di - us.
senza organo
p
f
p

O quam tristis et afflicta

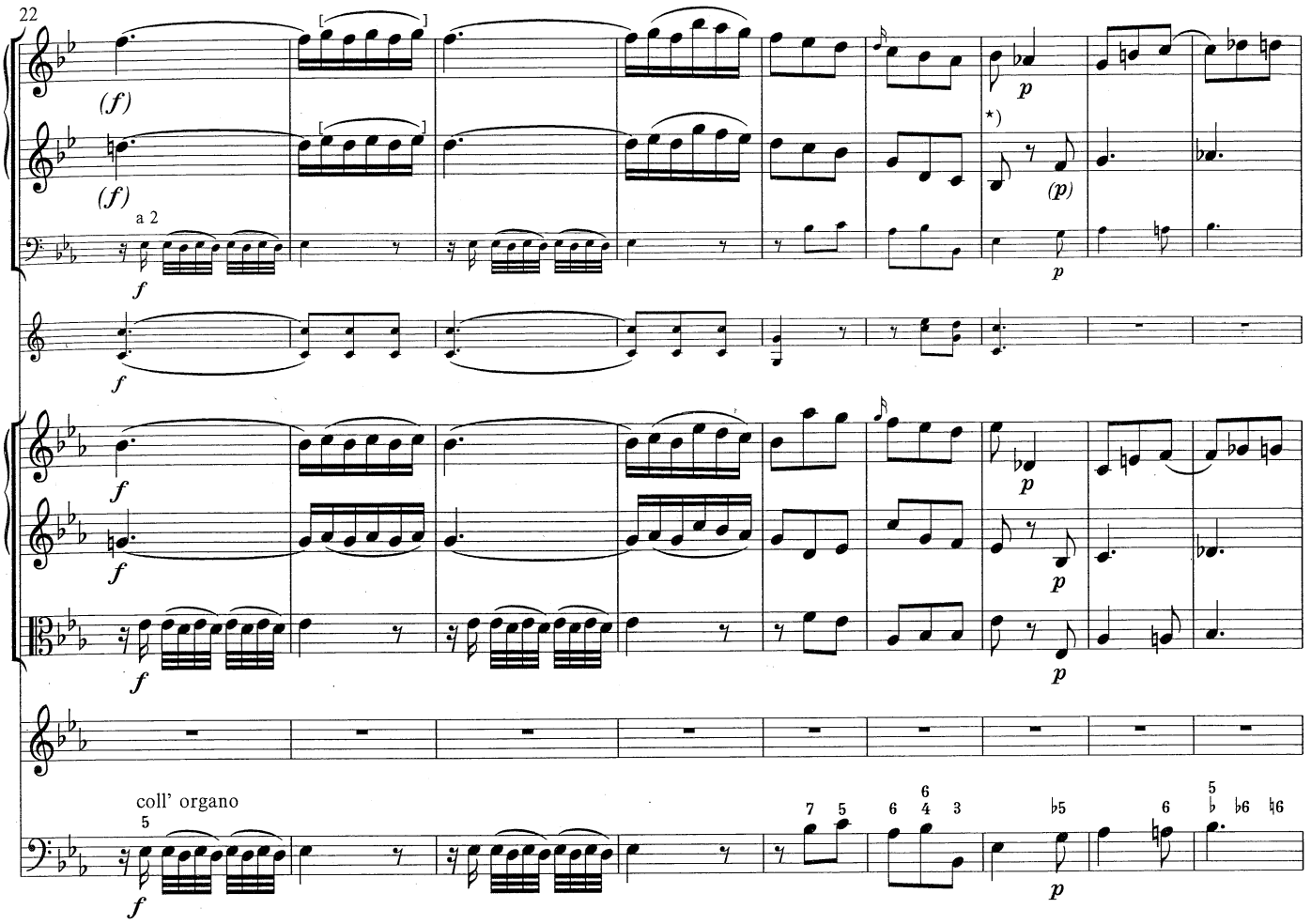
Larghetto

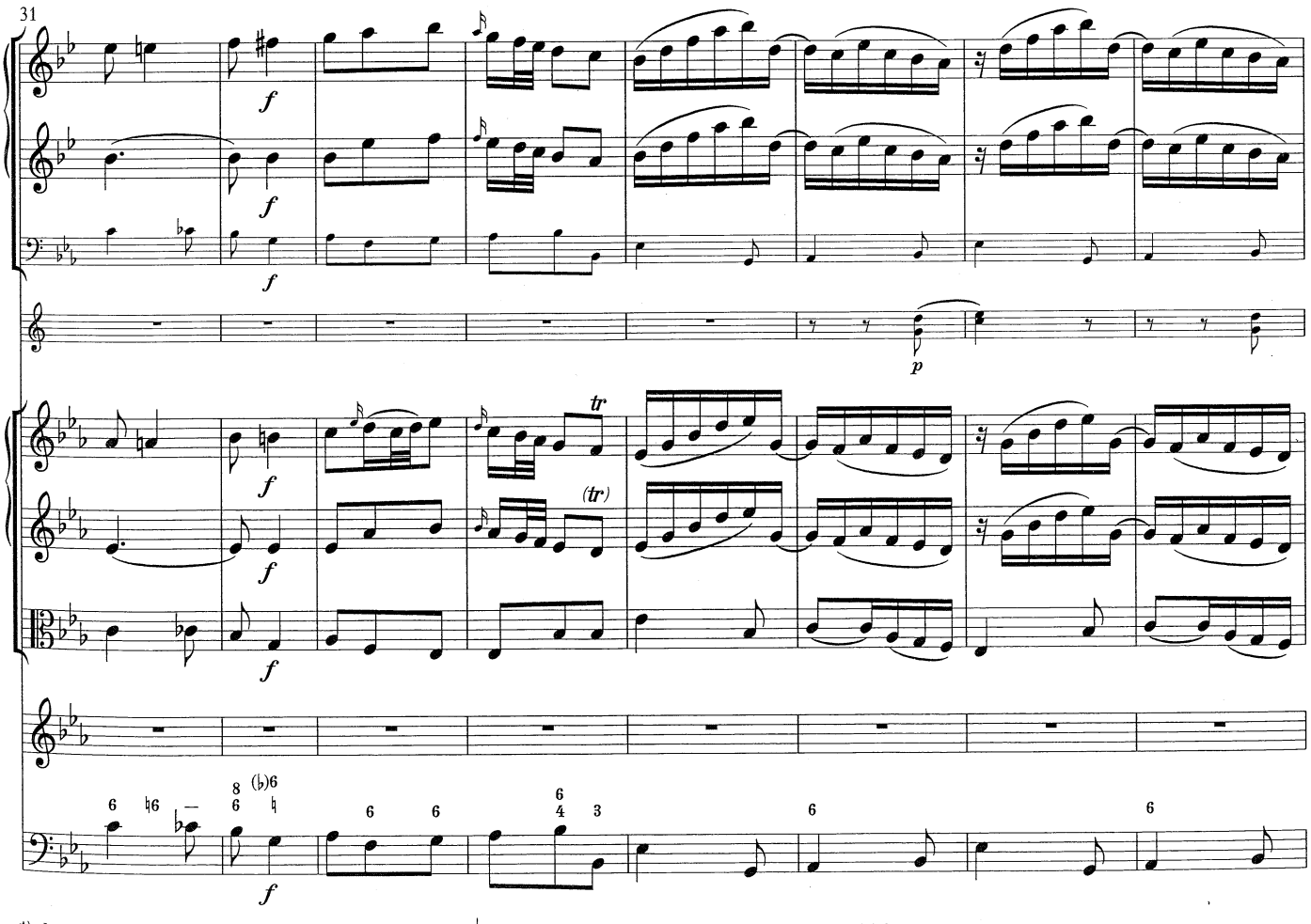
Affettuoso



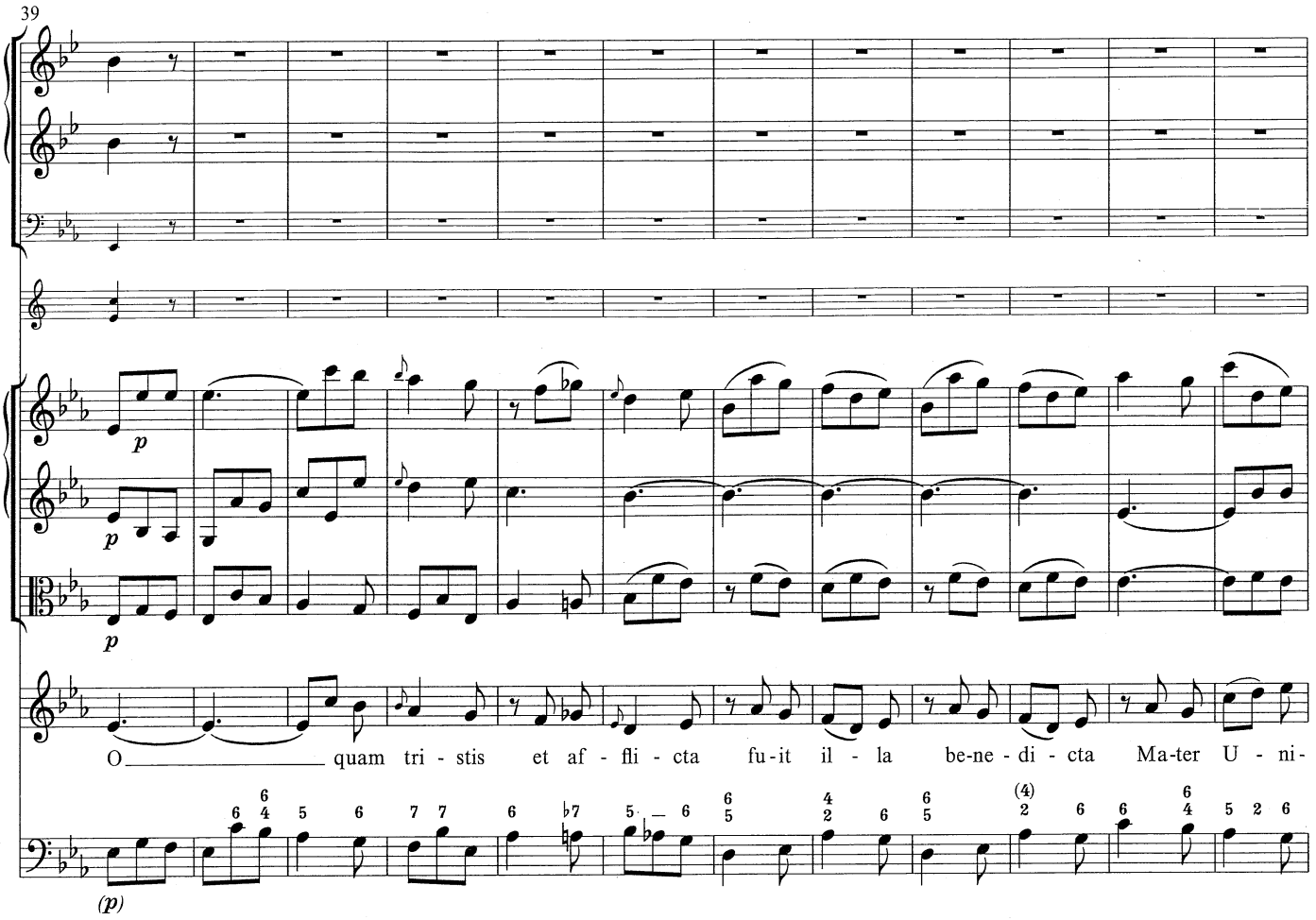


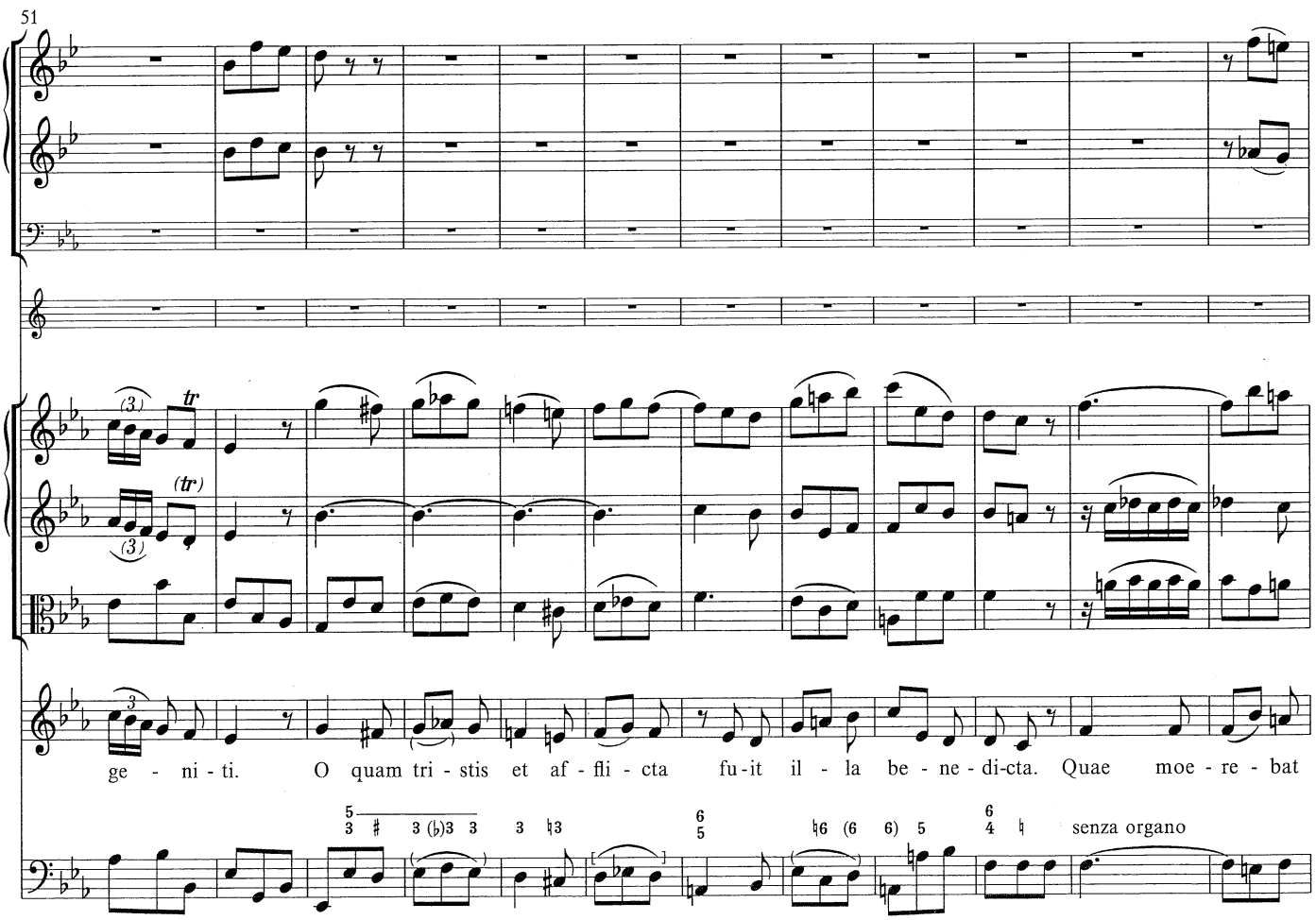
*) In einigen Quellen *con sordino* auch in der Viola./ Some sources also have *con sordino* in the viola.

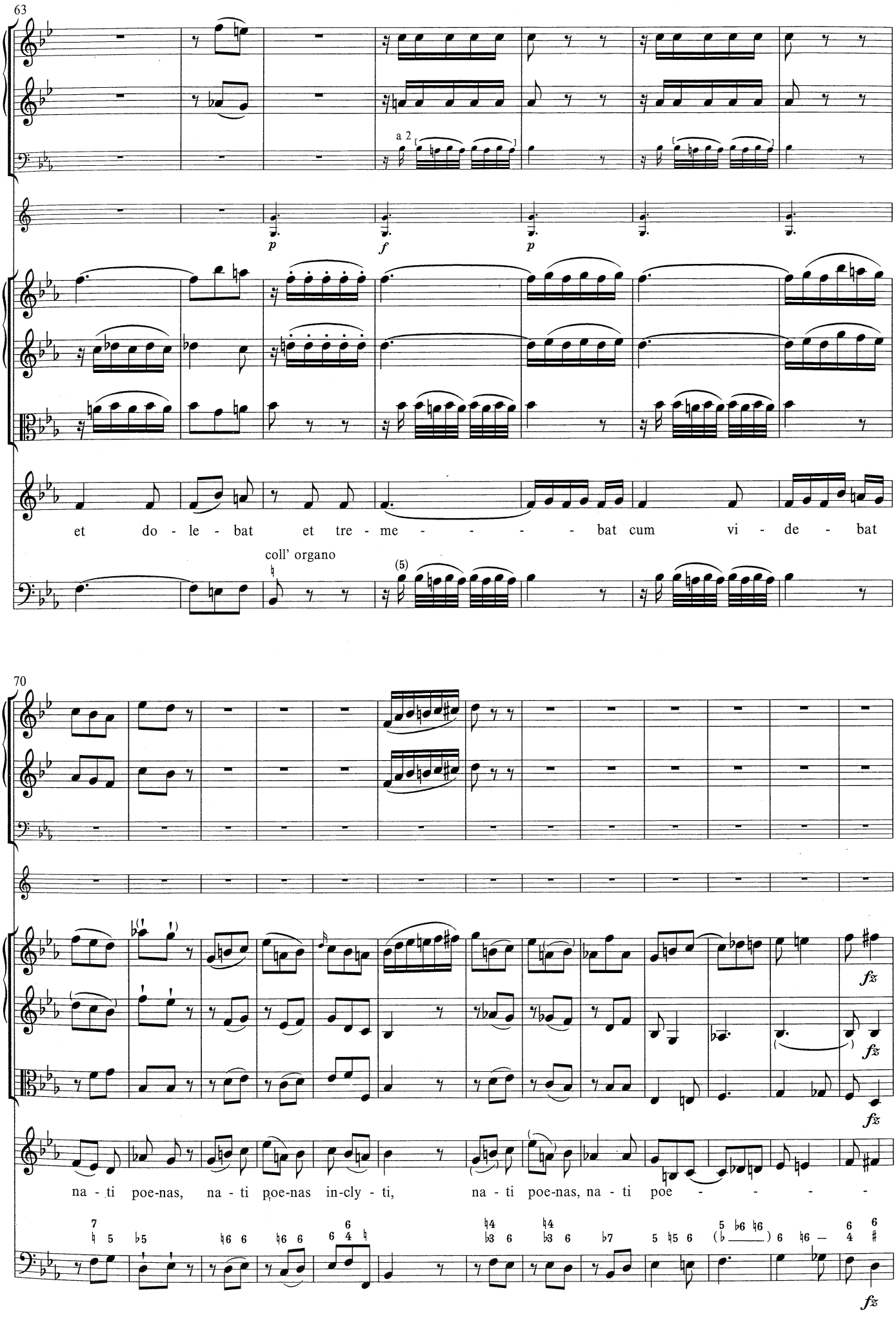


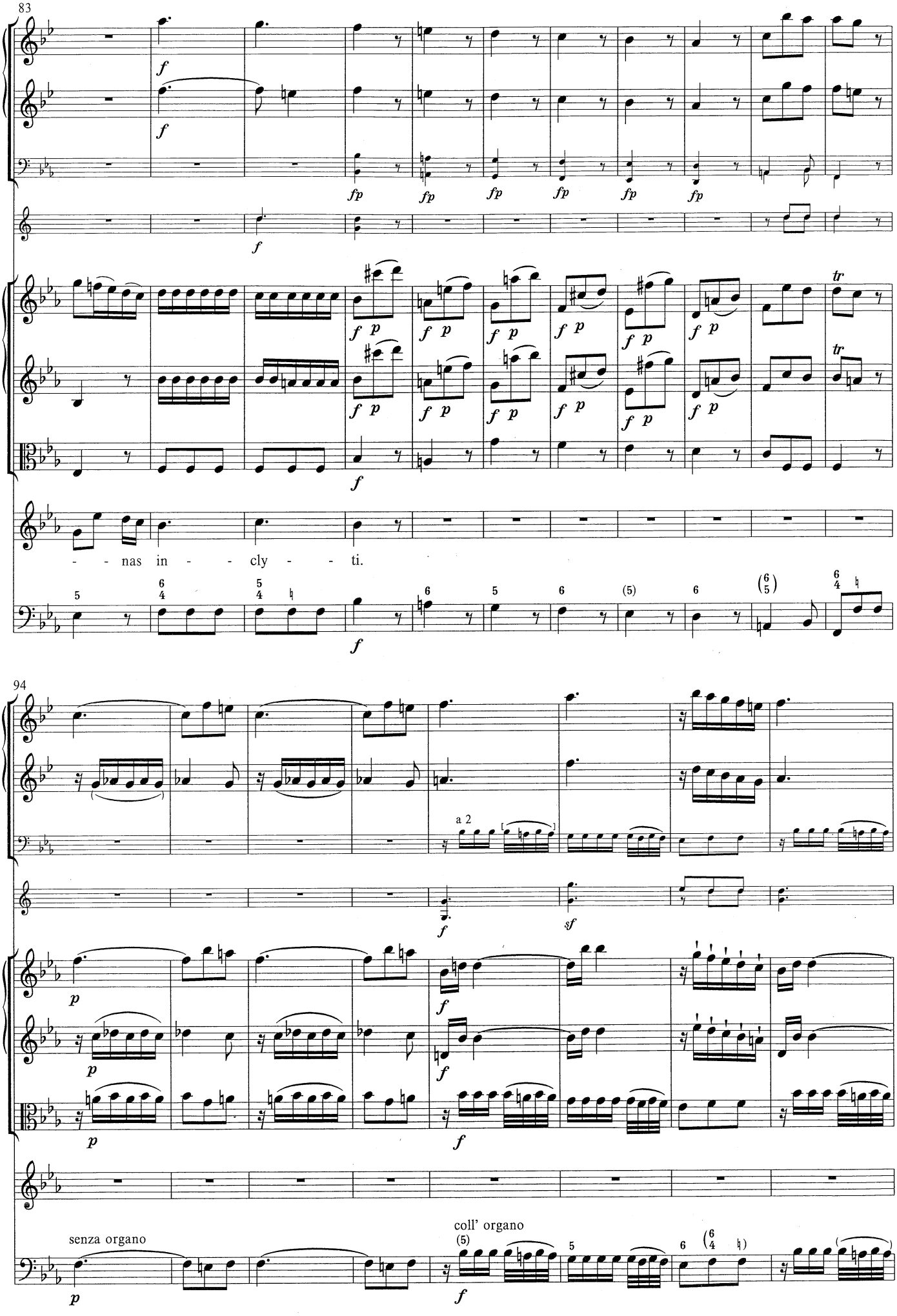


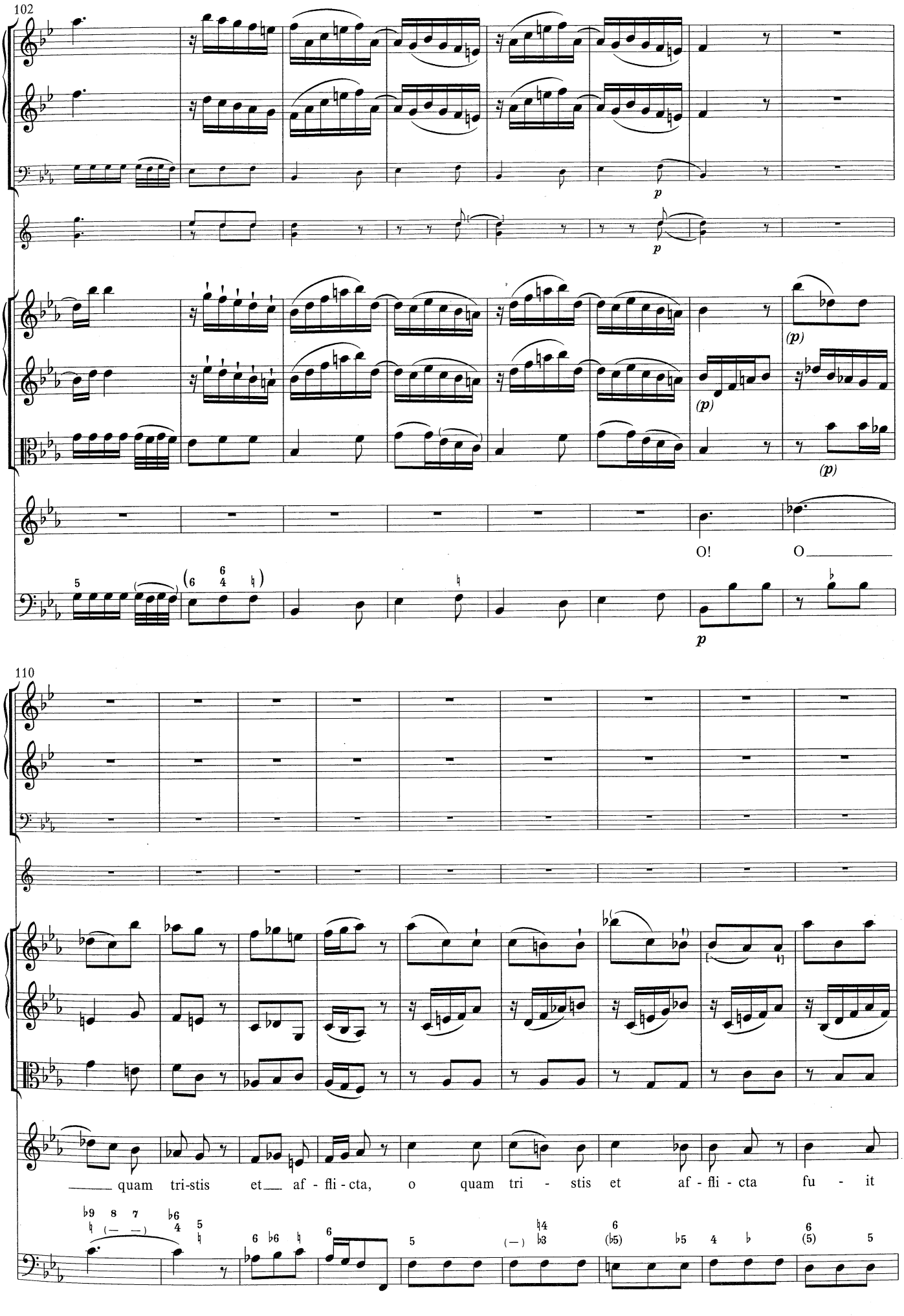
*) *b* quellengemäß; spielbare Variante in Takt 193/194. / *b*♭ given in sources; playable alternative in mm. 193/194.

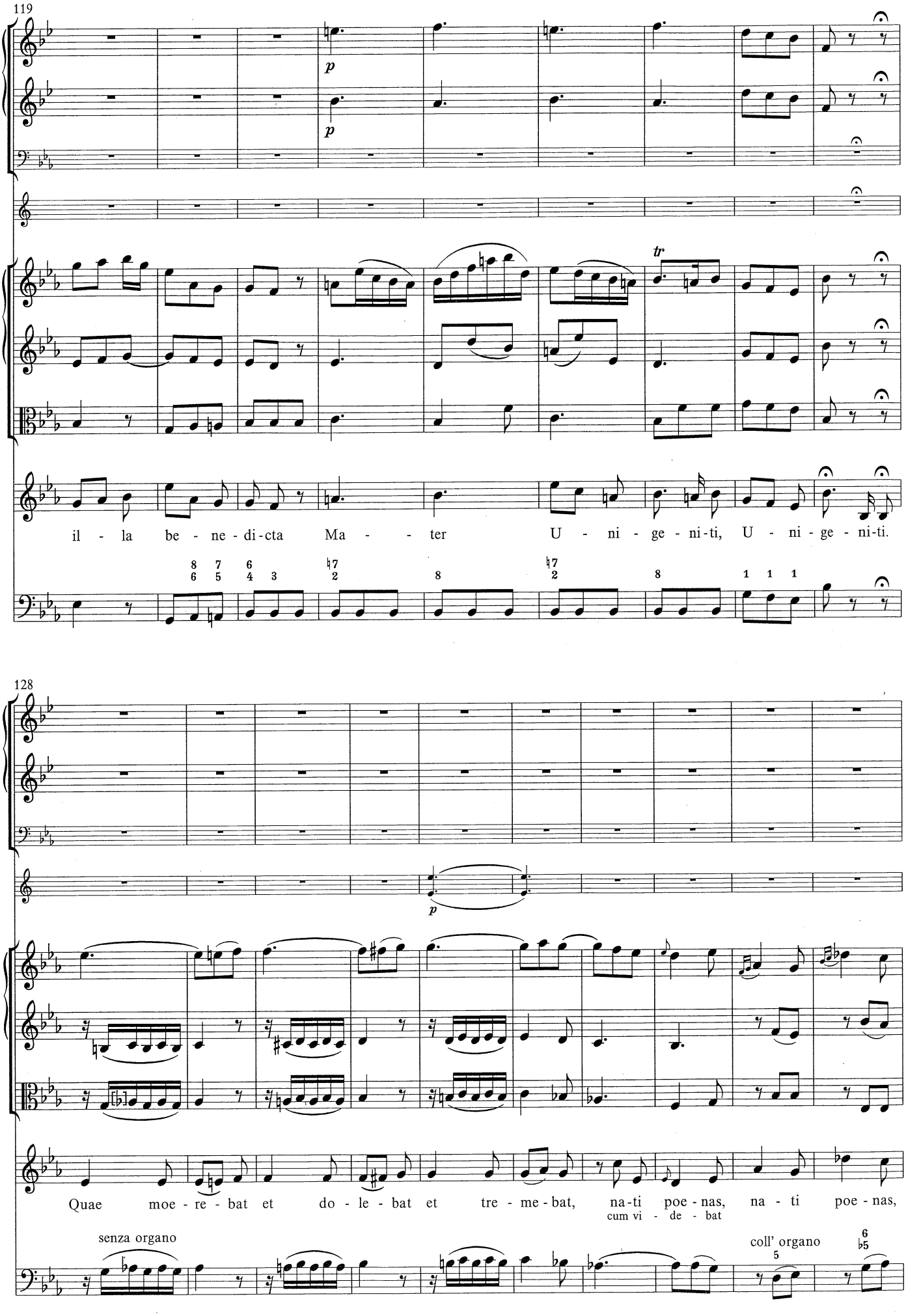

39
p
p
p
O quam tri - stis et af - fli - cta fu-it il - la be-ne - di - cta Ma-ter U - ni-
(p)

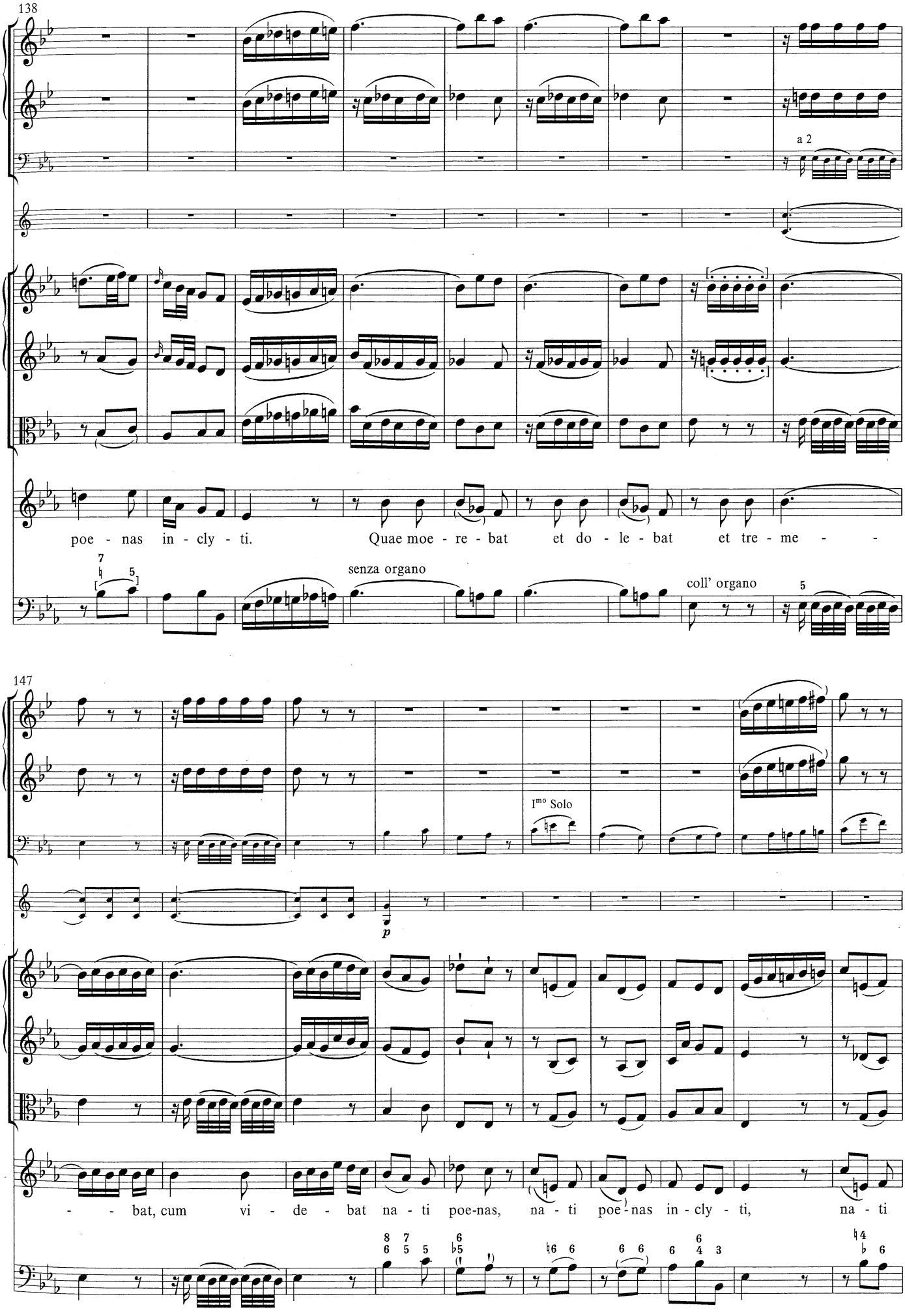

51
tr
(tr)
ge - ni - ti. O quam tri - stis et af - fli - cta fu-it il - la be - ne - di-cta. Quae moe - re - bat
senza organo

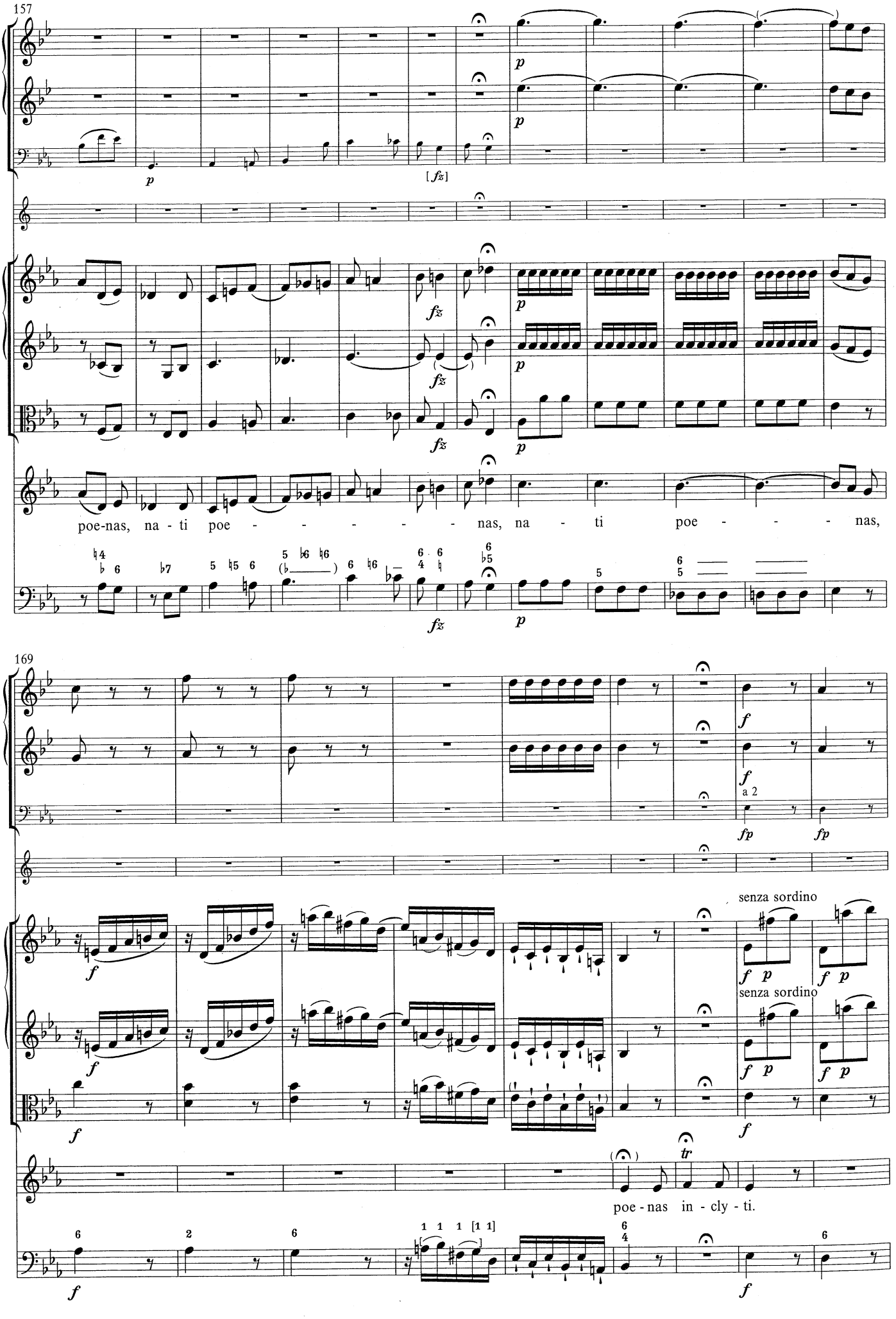

63
a 2
p
f
p
et do - le - bat et tre - me - - - - - bat cum vi - de - bat
coll' organo
(5)
70
fz
fz
fz
na - ti poe-nas, na - ti poe-nas in-cly - ti, na - ti poe-nas, na - ti poe - - - - -
fz

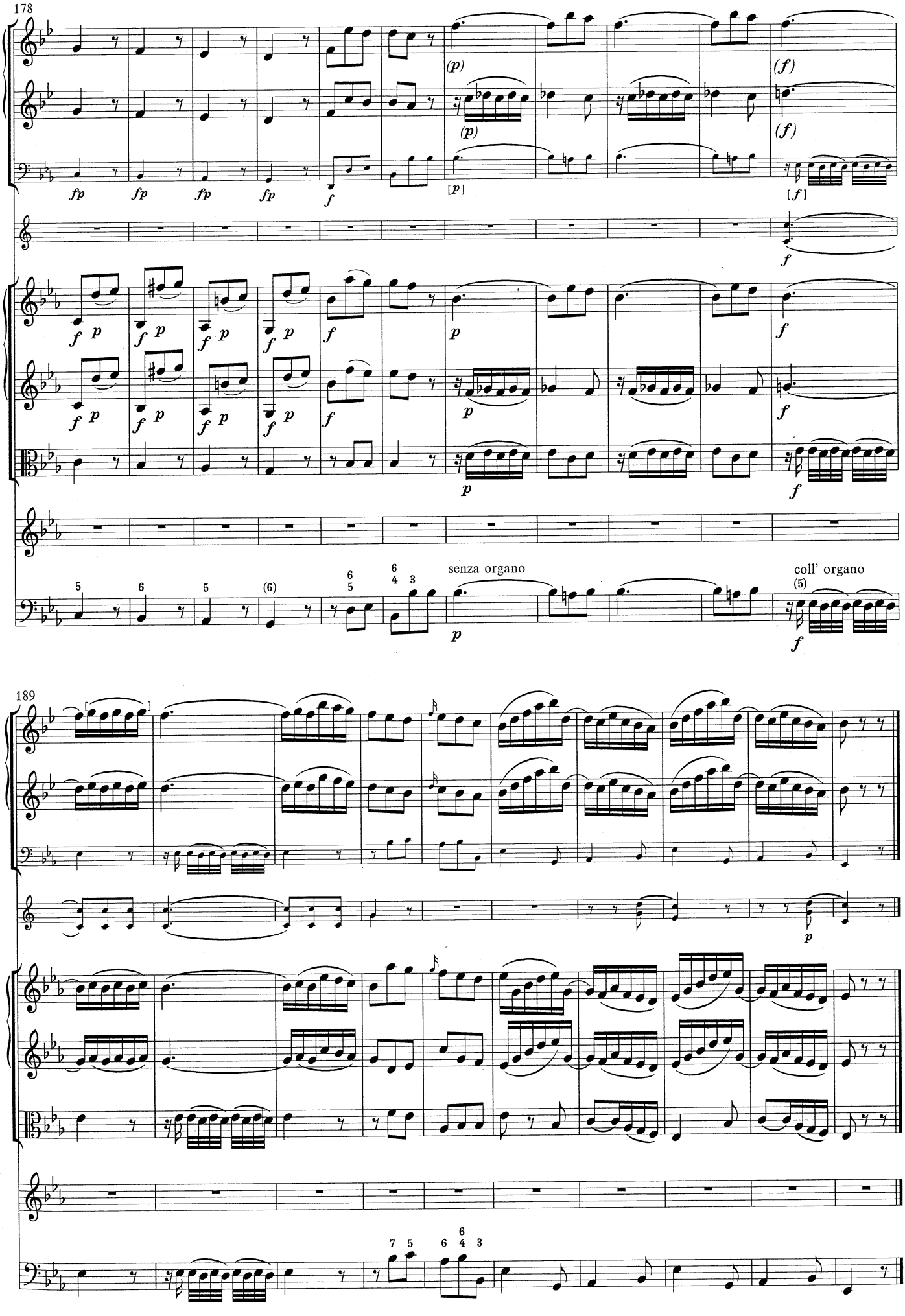

83
f
fp
tr
- - nas in - - cly - - ti.
94
a 2
senza organo
coll' organo


102
p
p
(p)
(p)
(p)
O!
O
p
110
quam tri-stis et af - fli - cta, o quam tri - stis et af - fli - cta fu - it

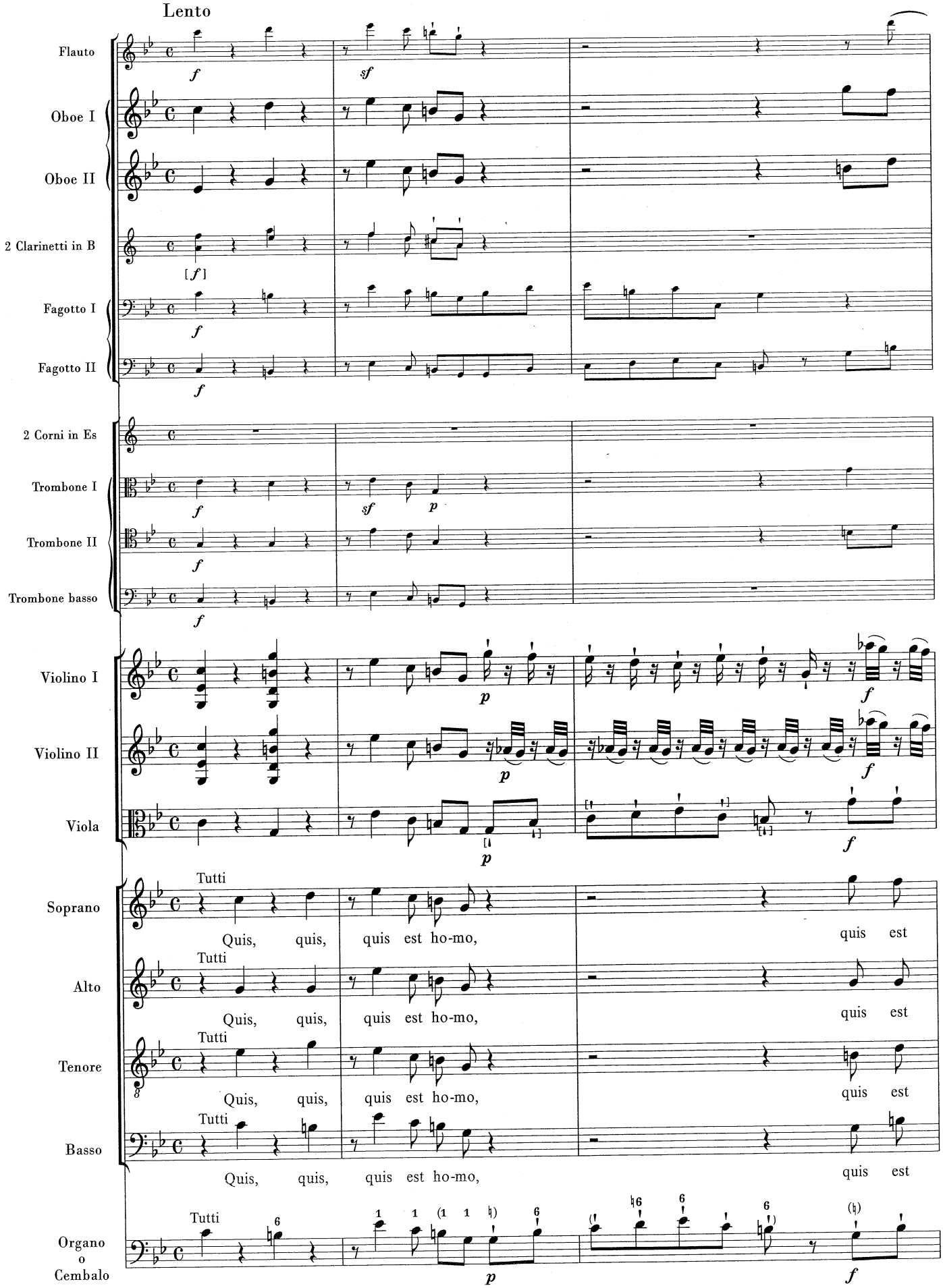

119
p
p
tr
il - la be - ne - di - cta Ma - - - ter U - ni - ge - ni - ti, U - ni - ge - ni - ti.
128
p
Quae moe - re - bat et do - le - bat et tre - me - bat, na - ti poe - nas, na - ti poe - nas,
cum vi - de - bat
senza organo
coll' organo

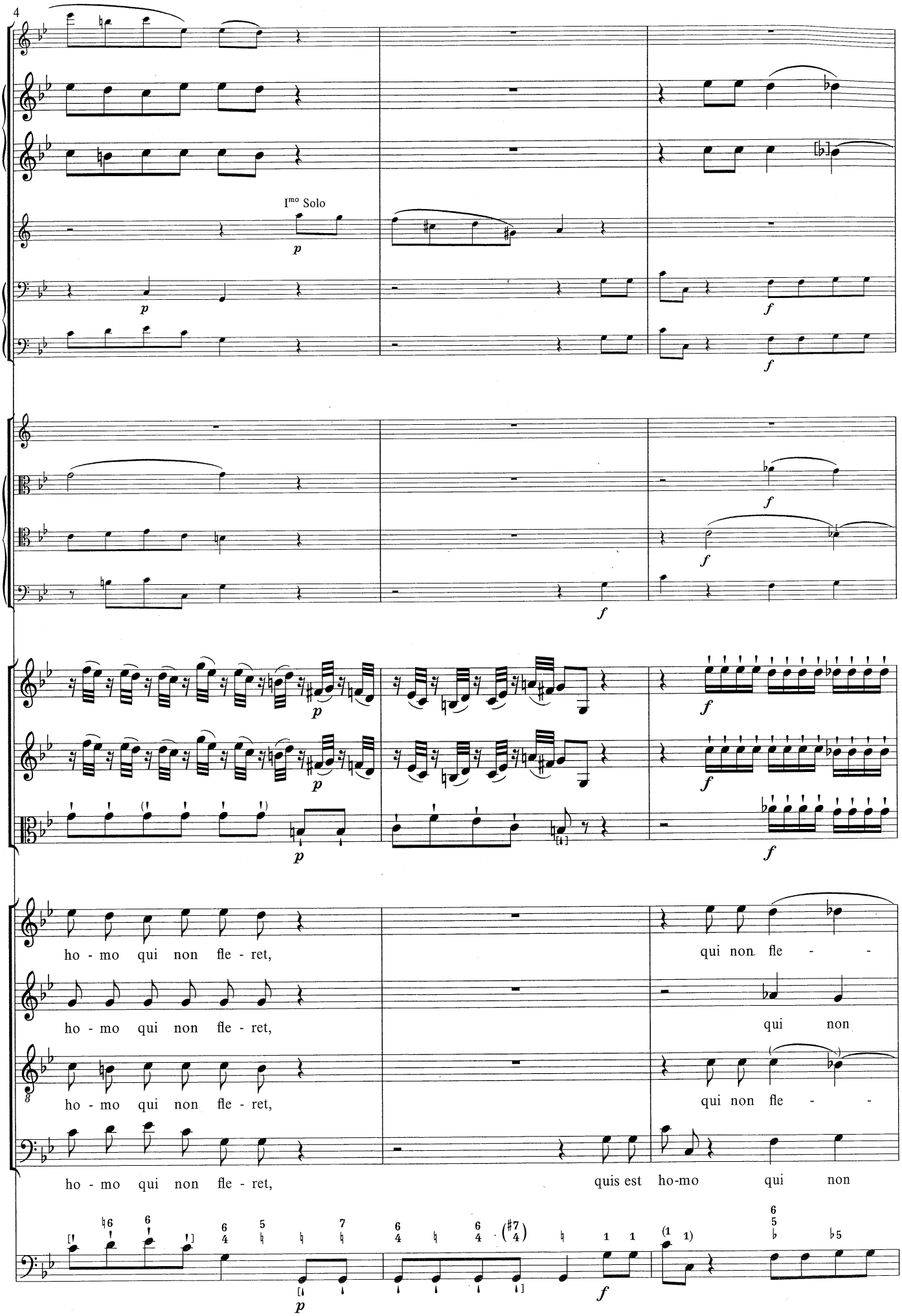

138
a 2
poe - nas in - cly - ti. Quae moe - re - bat et do - le - bat et tre - me - -
senza organo
coll' organo
147
I^mo Solo
p
- - bat, cum vi - de - bat na - ti poe-nas, na - ti poe - nas in - cly - ti, na - ti

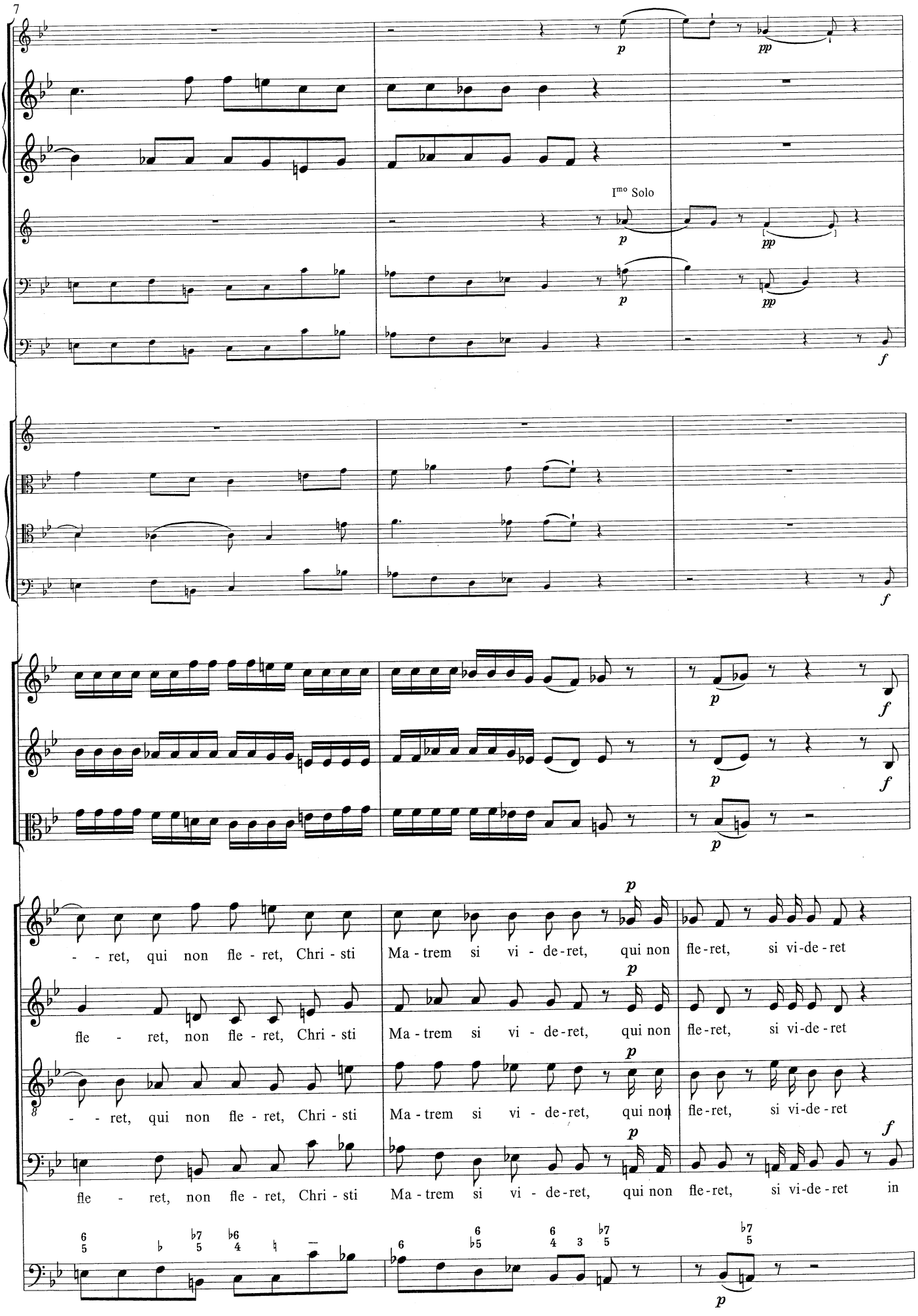

157
poe-nas, na - ti poe - - - - - - nas, na - ti poe - - - - nas,
169
a 2
senza sordino
senza sordino
poe - nas in - cly - ti.

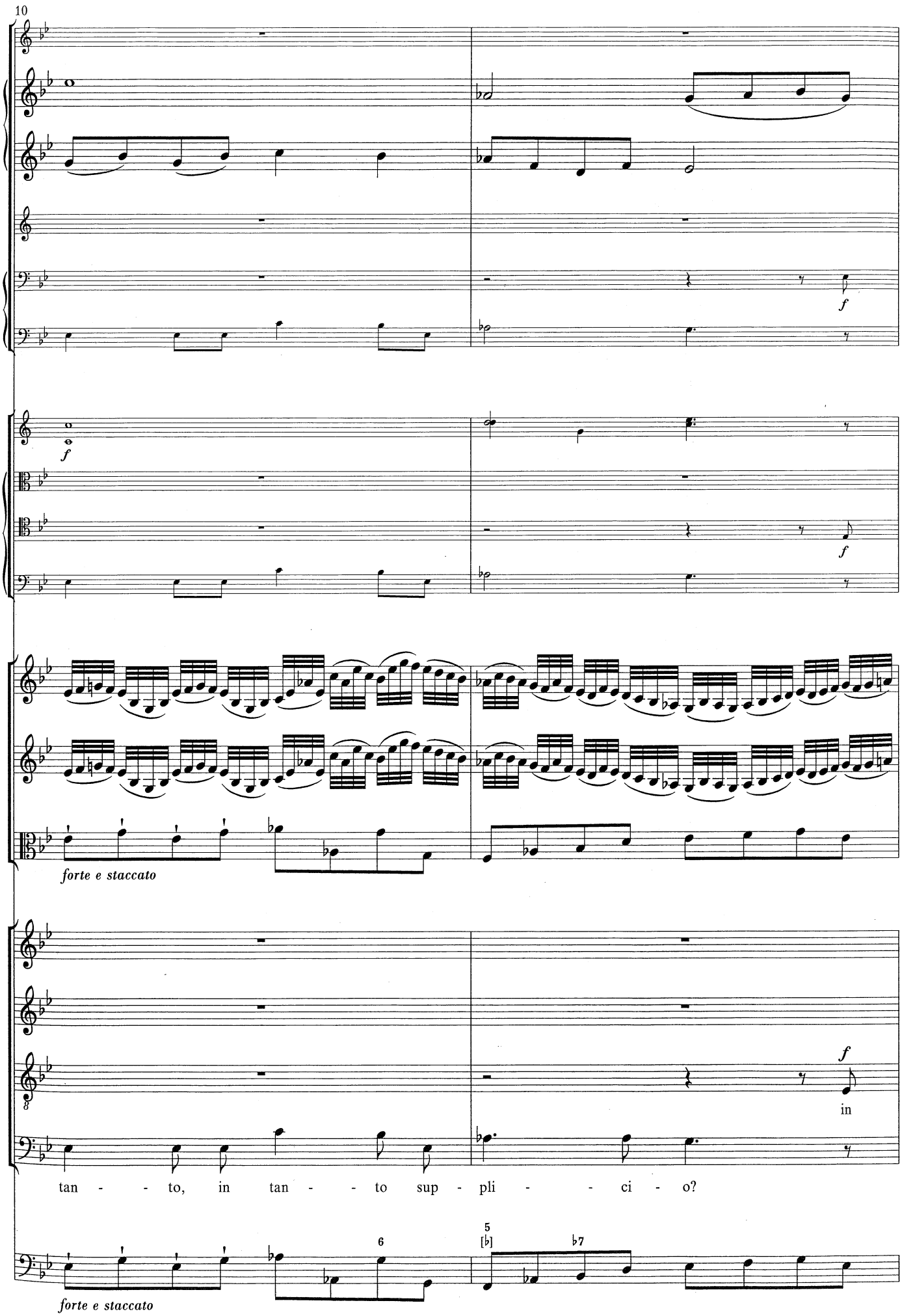

178
fp fp fp fp
f
(p)
(p)
[p]
(f)
(f)
[f]
f
f p
senza organo
coll' organo
189
p

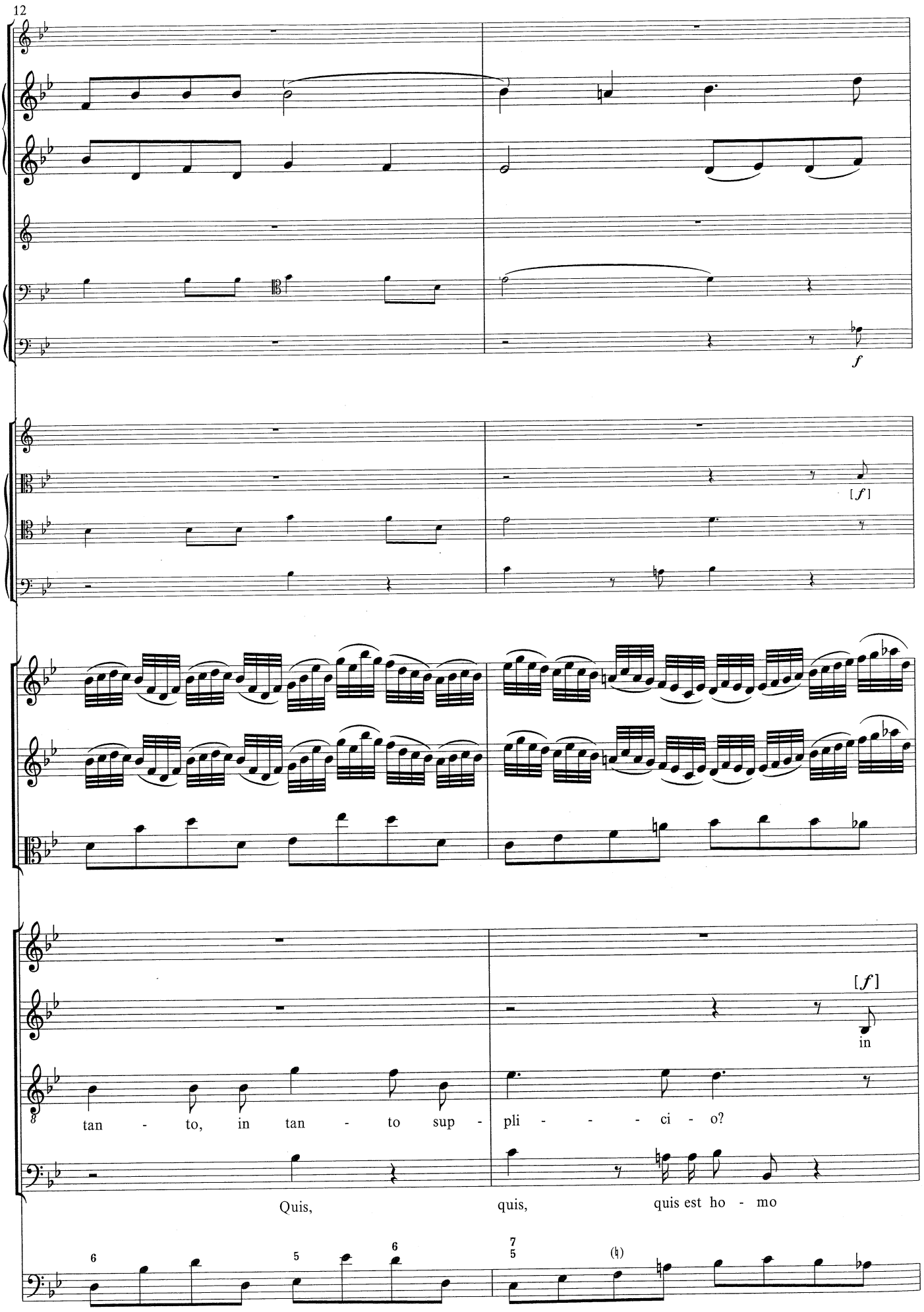
Quis est homo qui non fleret

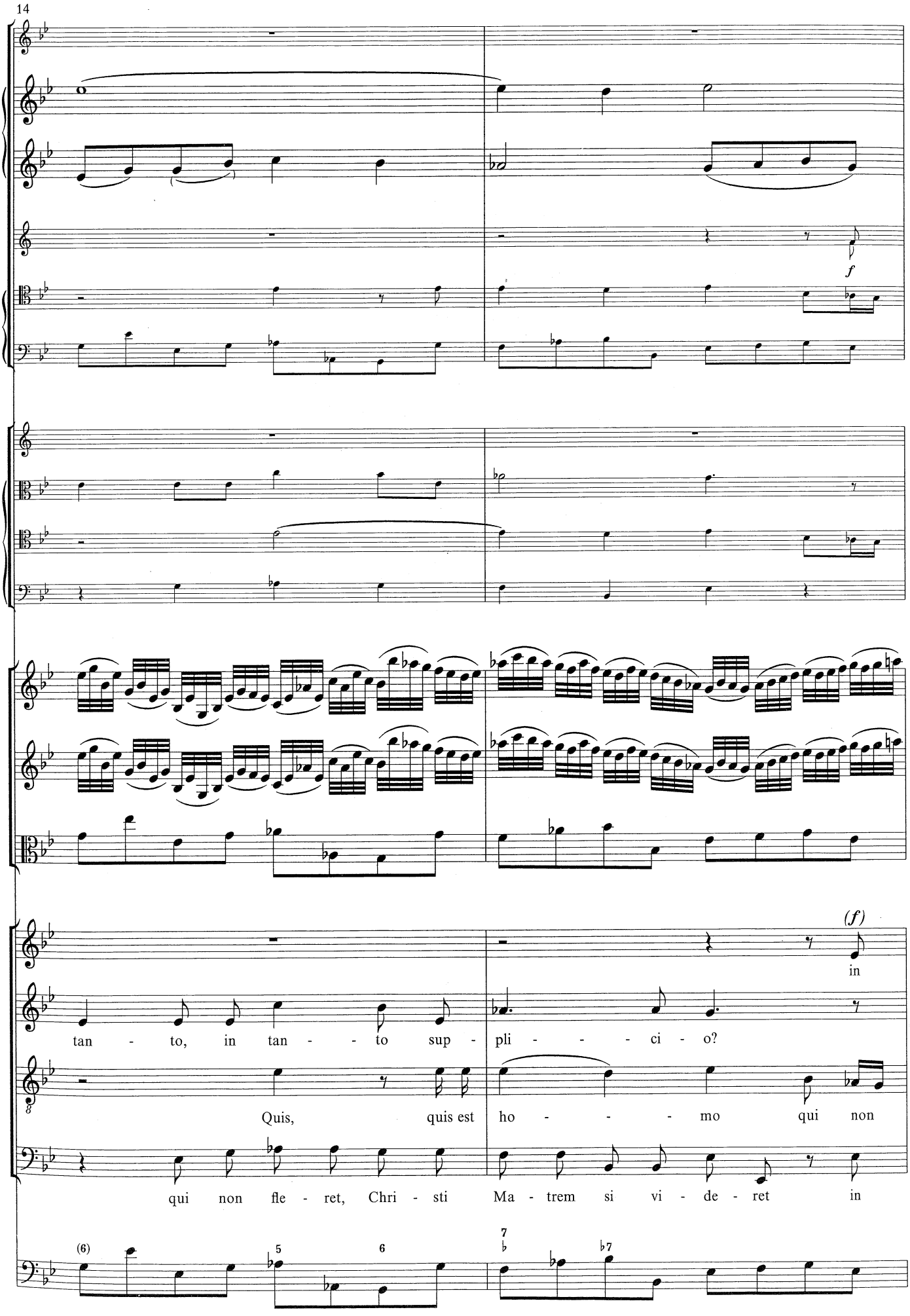


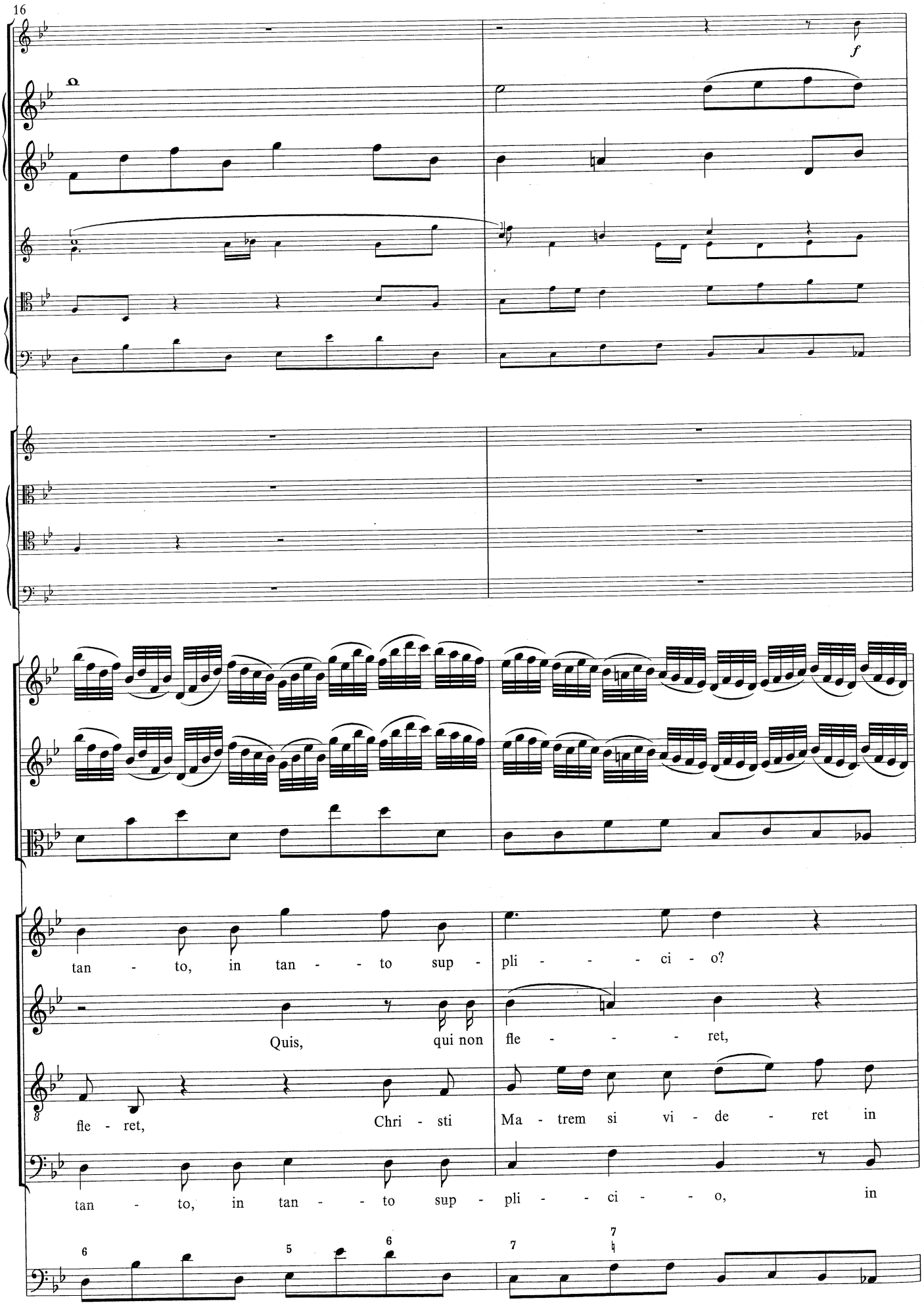

4
Imo Solo
p
f
ho - mo qui non fle - ret,
qui non fle - -
ho - mo qui non fle - ret,
qui non
ho - mo qui non fle - ret,
qui non fle - -
ho - mo qui non fle - ret,
quis est ho-mo qui non

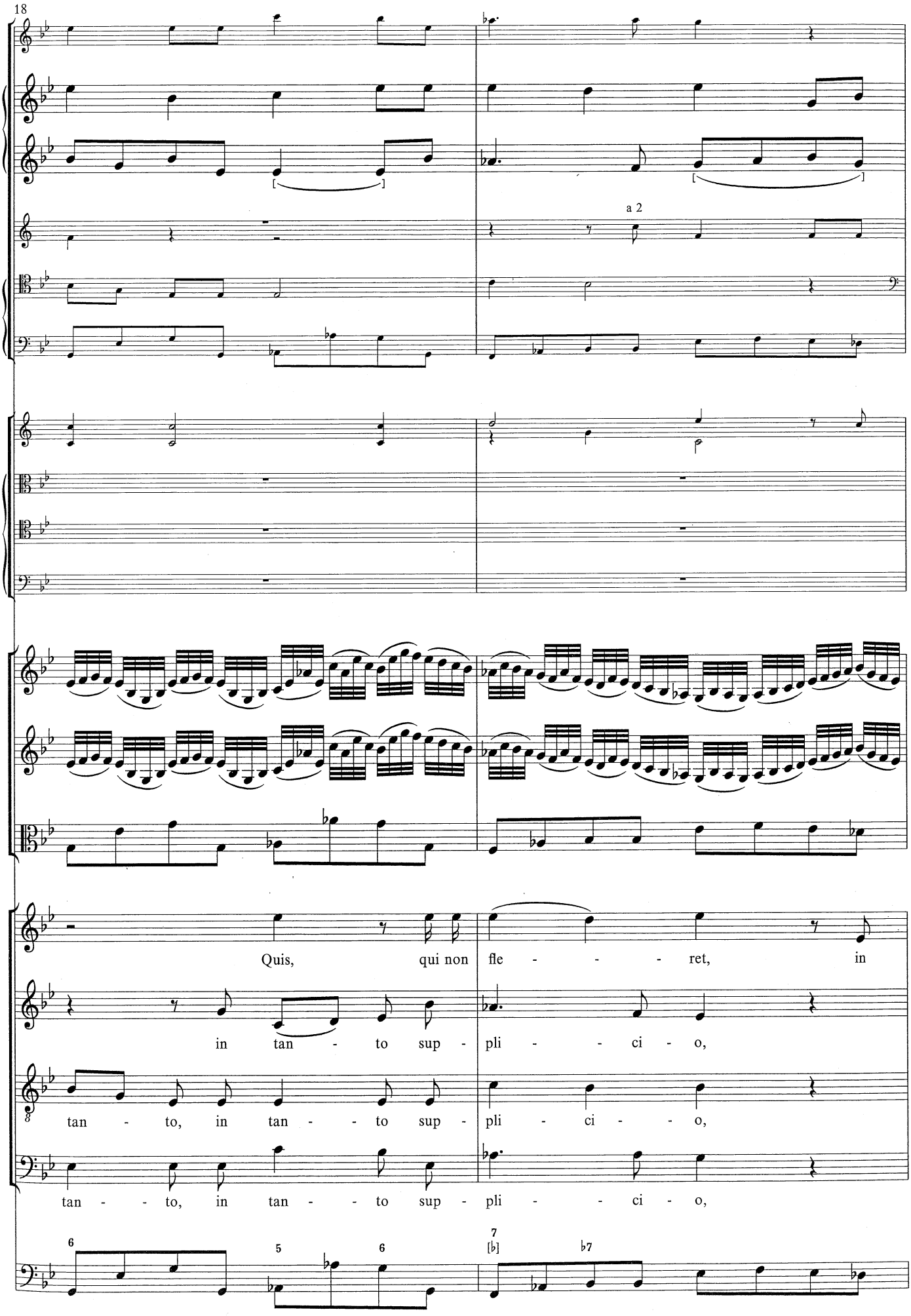

7
I^mo Solo
- - ret, qui non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, si vi - de - ret
fle - ret, non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, si vi - de - ret
- - ret, qui non fle - ret, Chri - sti Ma - trem si vi - de - ret, qui non fle - ret, 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

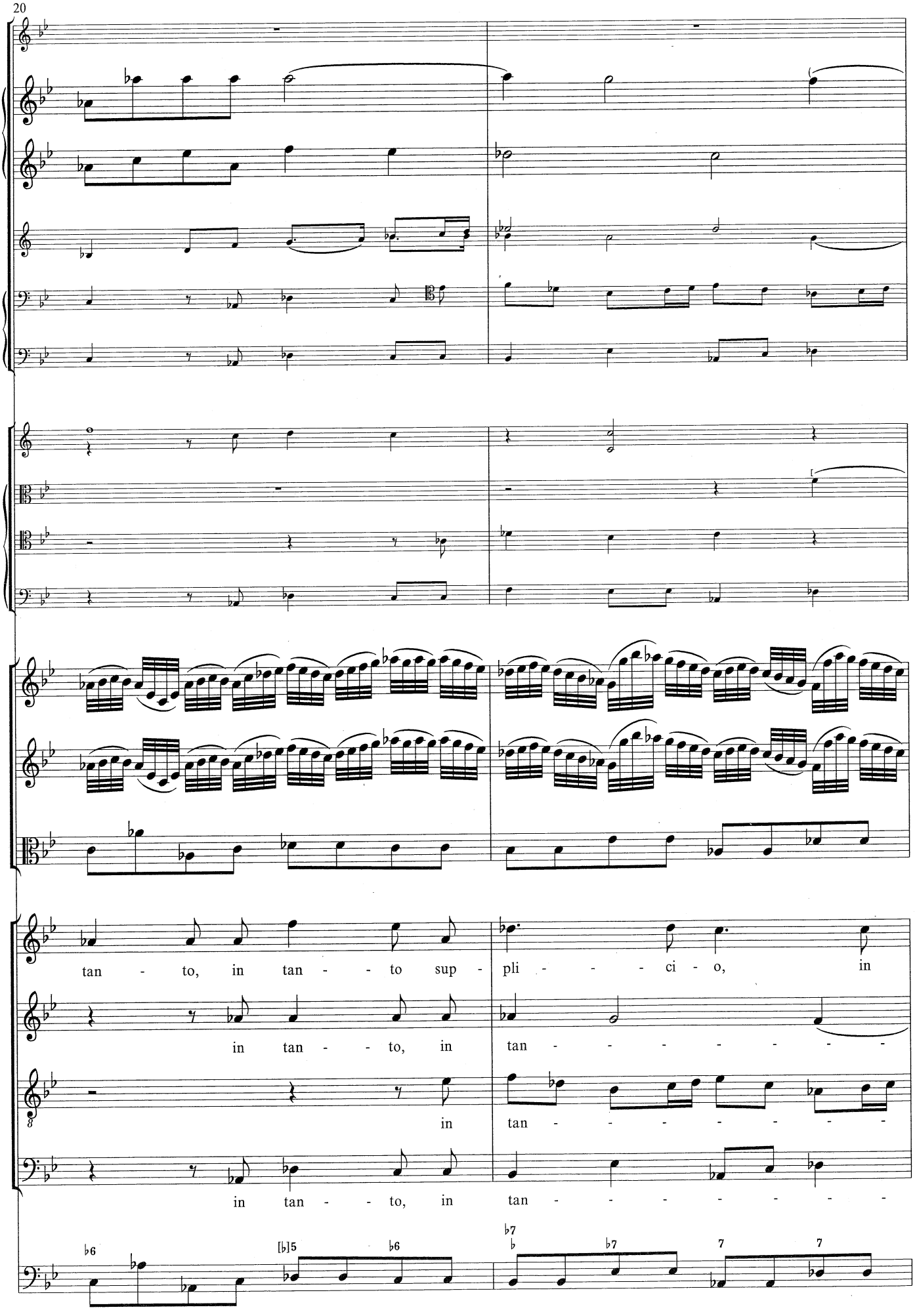

10
f
f
f
forte e staccato
in
tan - - to, in tan - - to sup - pli - - ci - o?
6
5
[♭]
♭7
forte e staccato

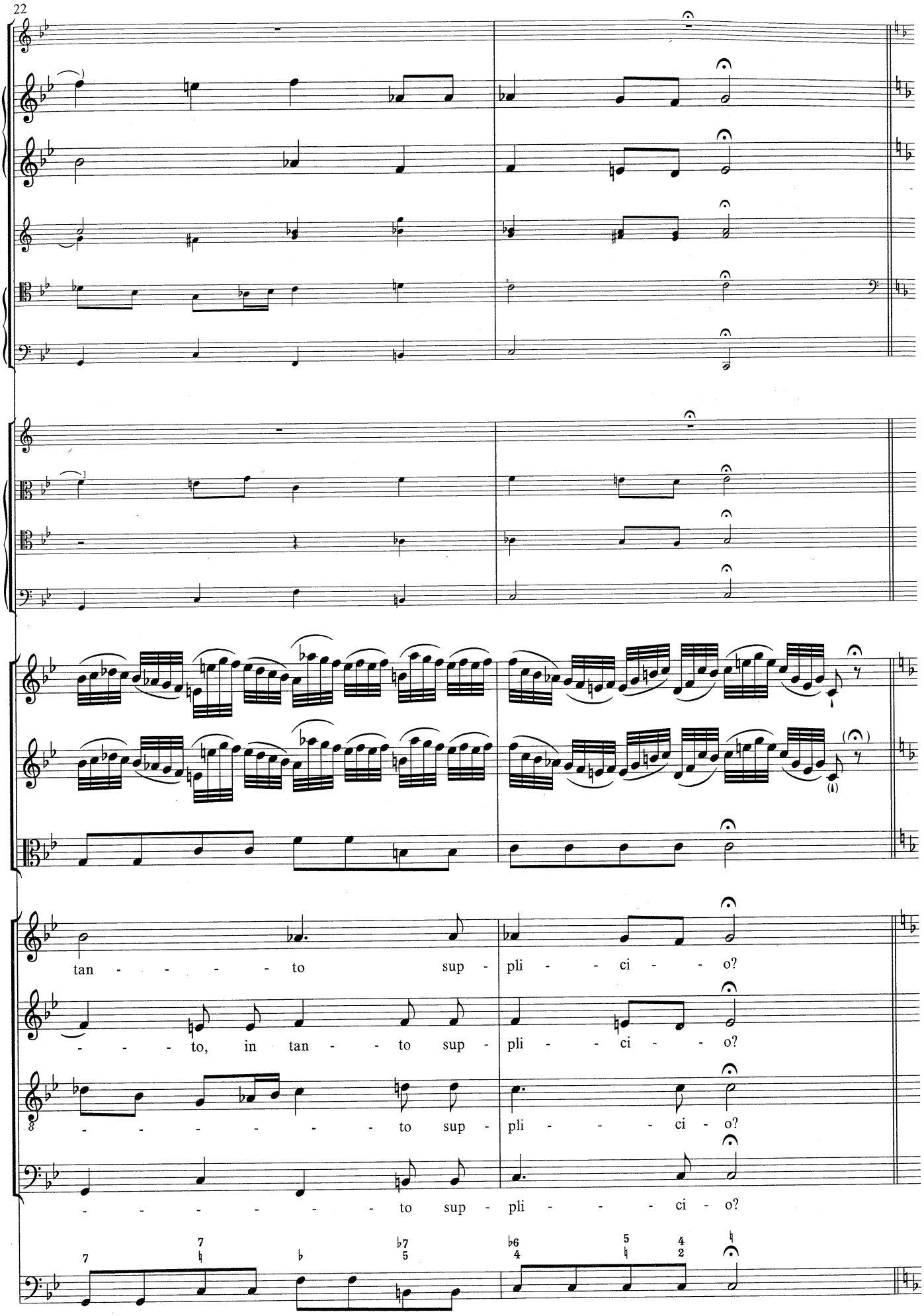

12
f
[f]
[f]
in
tan - to, in tan - to sup - pli - - - - ci - o?
Quis, quis, quis est ho - mo


14
f
(f)
in
tan - to, in tan - - to sup - pli - - - ci - o?
Quis, quis est ho - - - mo qui non
qui non fle - ret, Chri - sti Ma - trem si vi - de - ret in
(6)
5
6
7

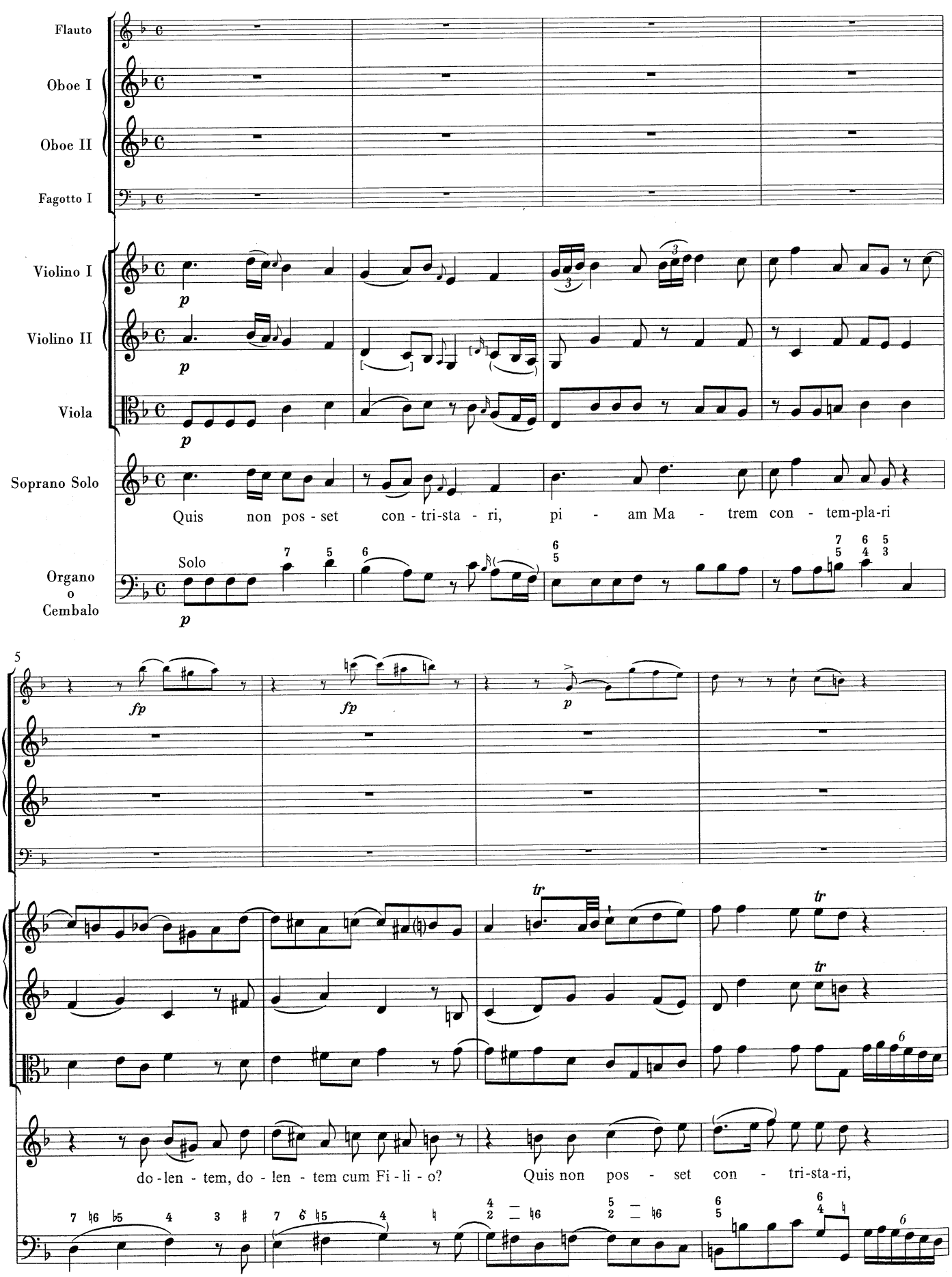

16
f
tan - to, in tan - - to sup - pli - - - ci - o?
Quis, qui non fle - - - - ret,
fle - ret, Chri - sti Ma - trem si vi - de - ret in
tan - to, in tan - - to sup - pli - - ci - - o, in

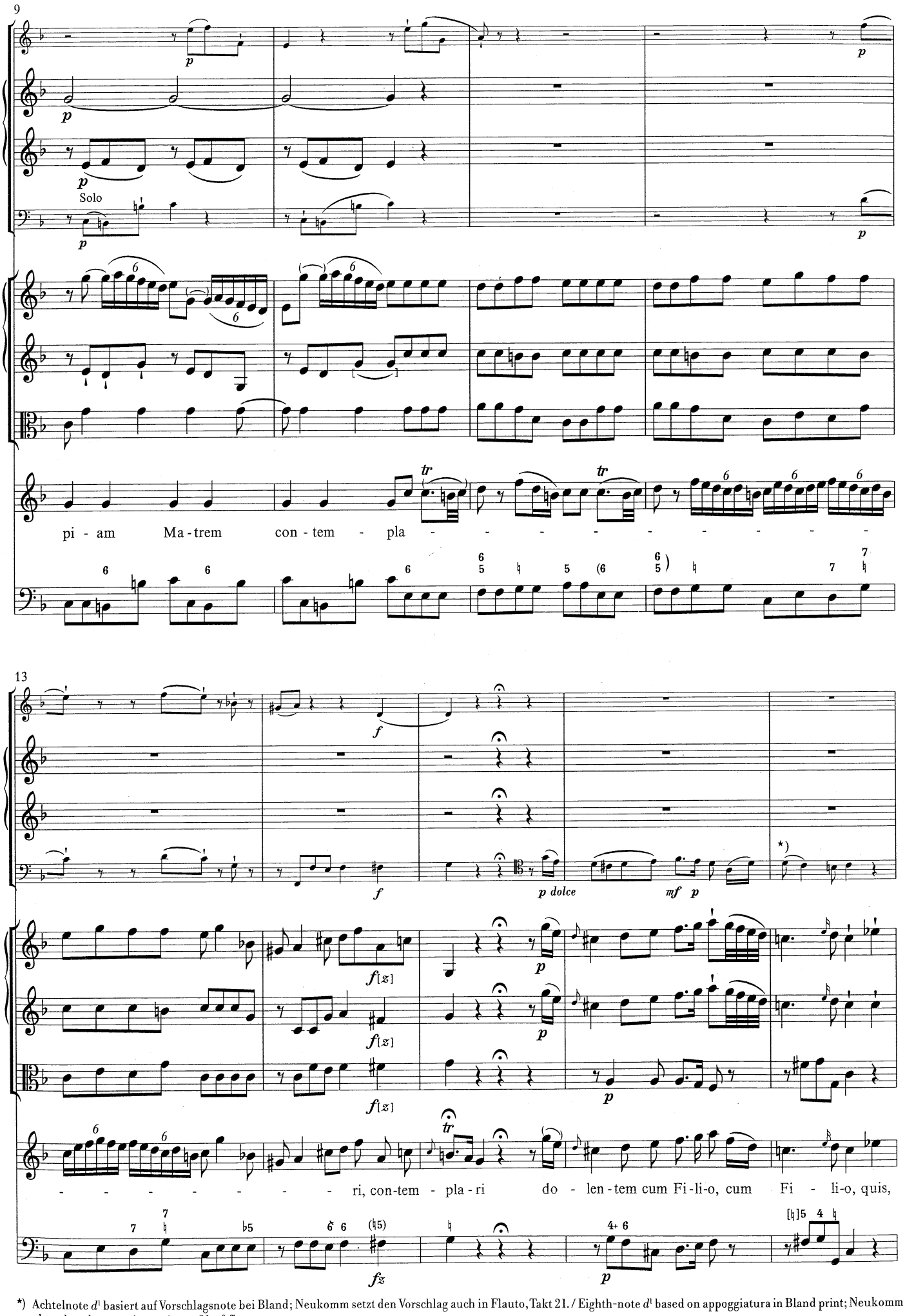

18
a 2
Quis, qui non fle - - - - ret, in
in tan - to sup - pli - - ci - o,
tan - to, in tan - - to sup - pli - ci - - o,
tan - - to, in tan - - to sup - pli - - ci - o,
6
5
6
7
[♭]
♭7


20
tan - to, in tan - - to sup - pli - - - ci - o, in
in tan - - to, in tan - - - - - - -
in tan - - - - - - - -
in tan - - to, in tan - - - - - - -
6
[b]5
6
b7
b
b7
7
7

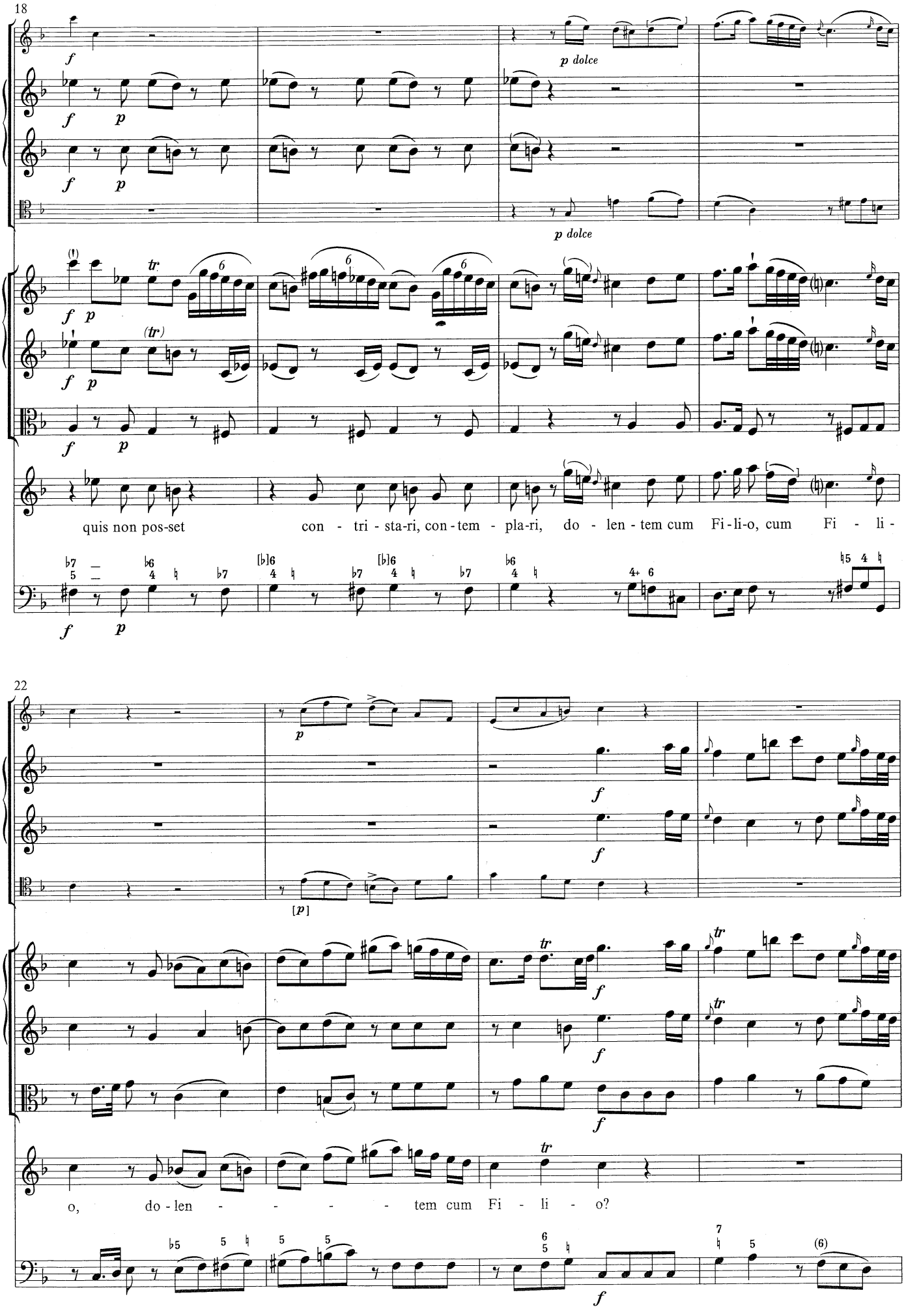

22
tan - - - - - to sup - pli - - ci - - o?
- - - to, in tan - - to sup - pli - - ci - - o?
- - - - - - - - to sup - pli - - - ci - o?
- - - - - - - - to sup - pli - - - ci - o?

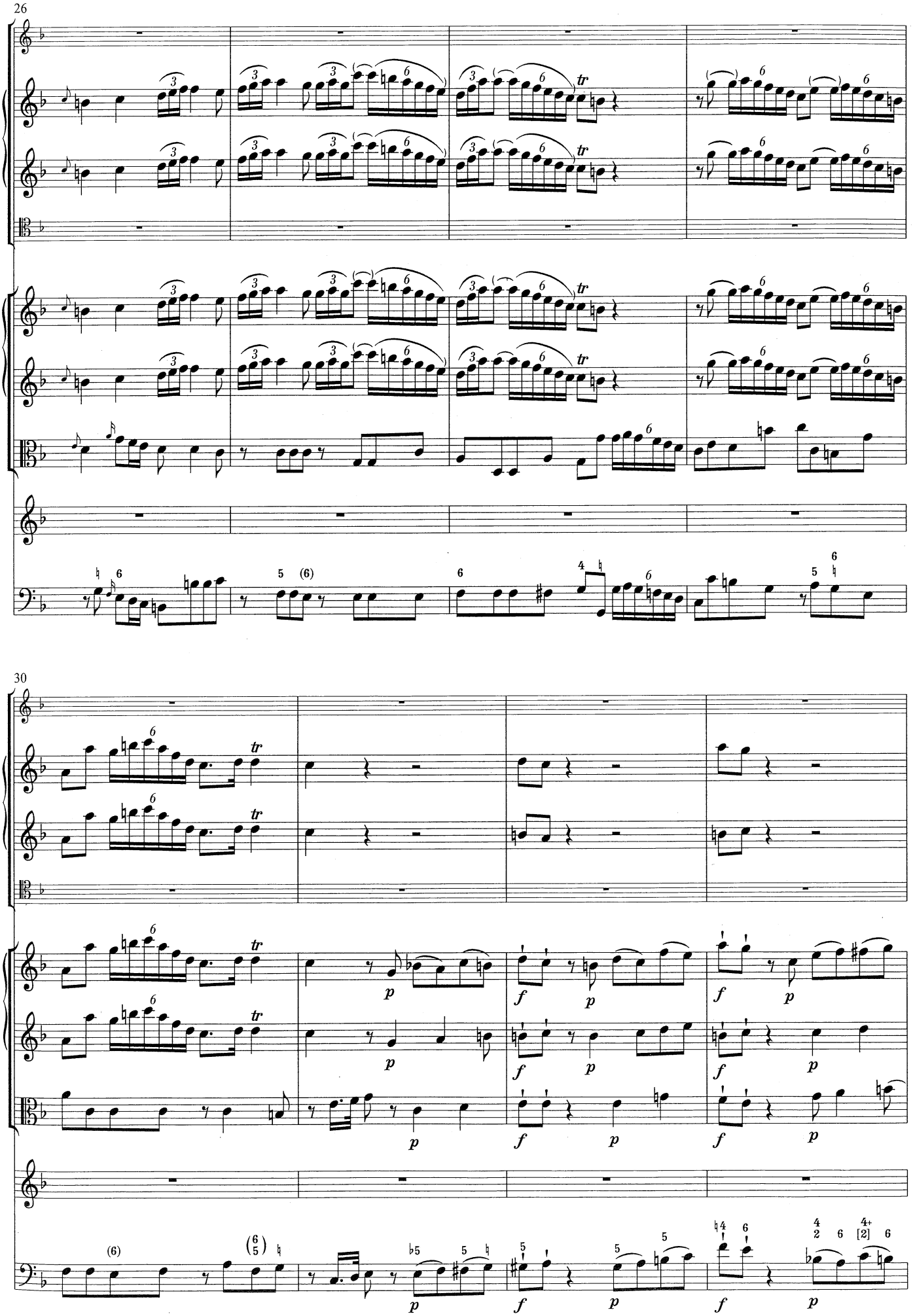
Quis non posset contristari

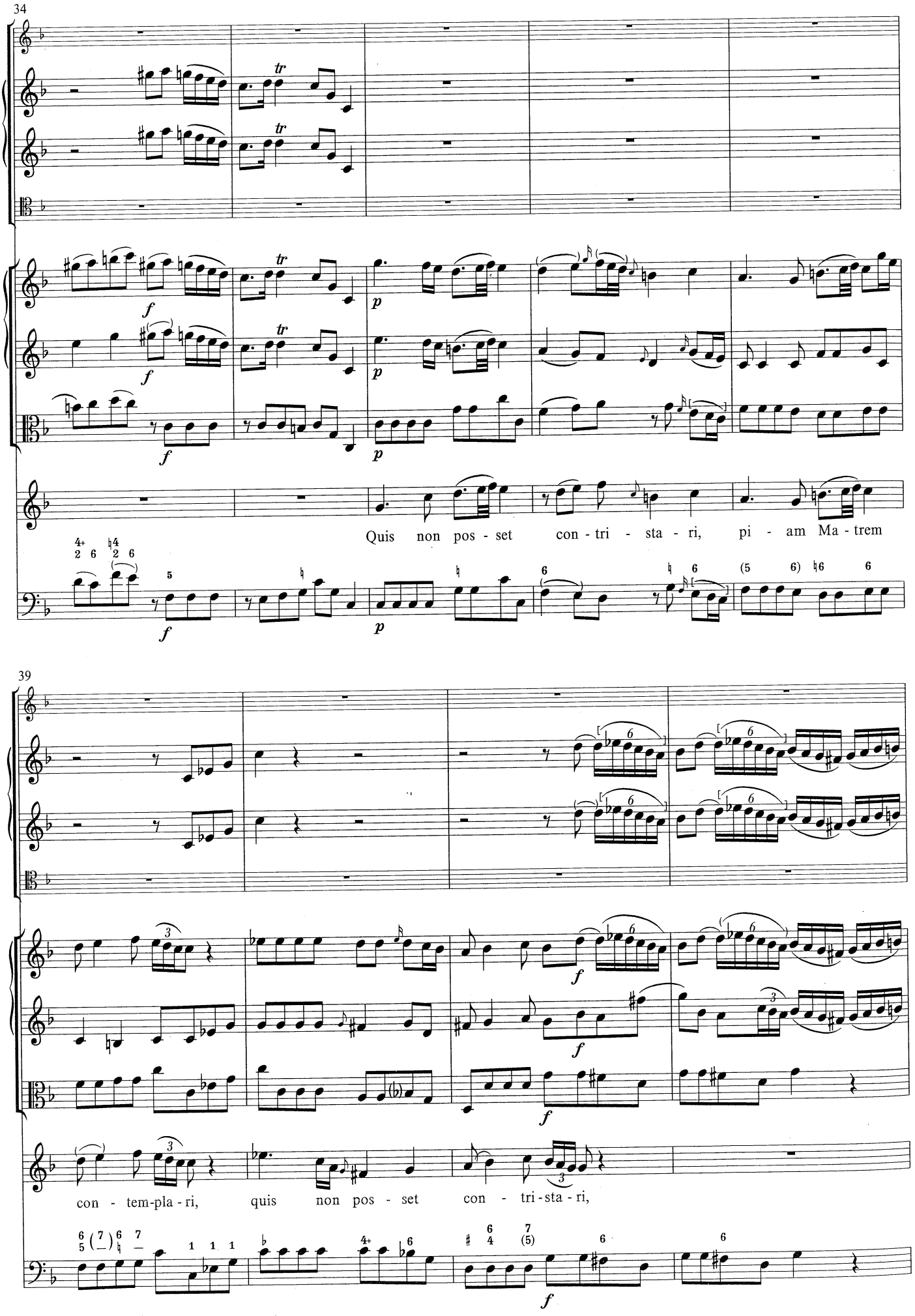


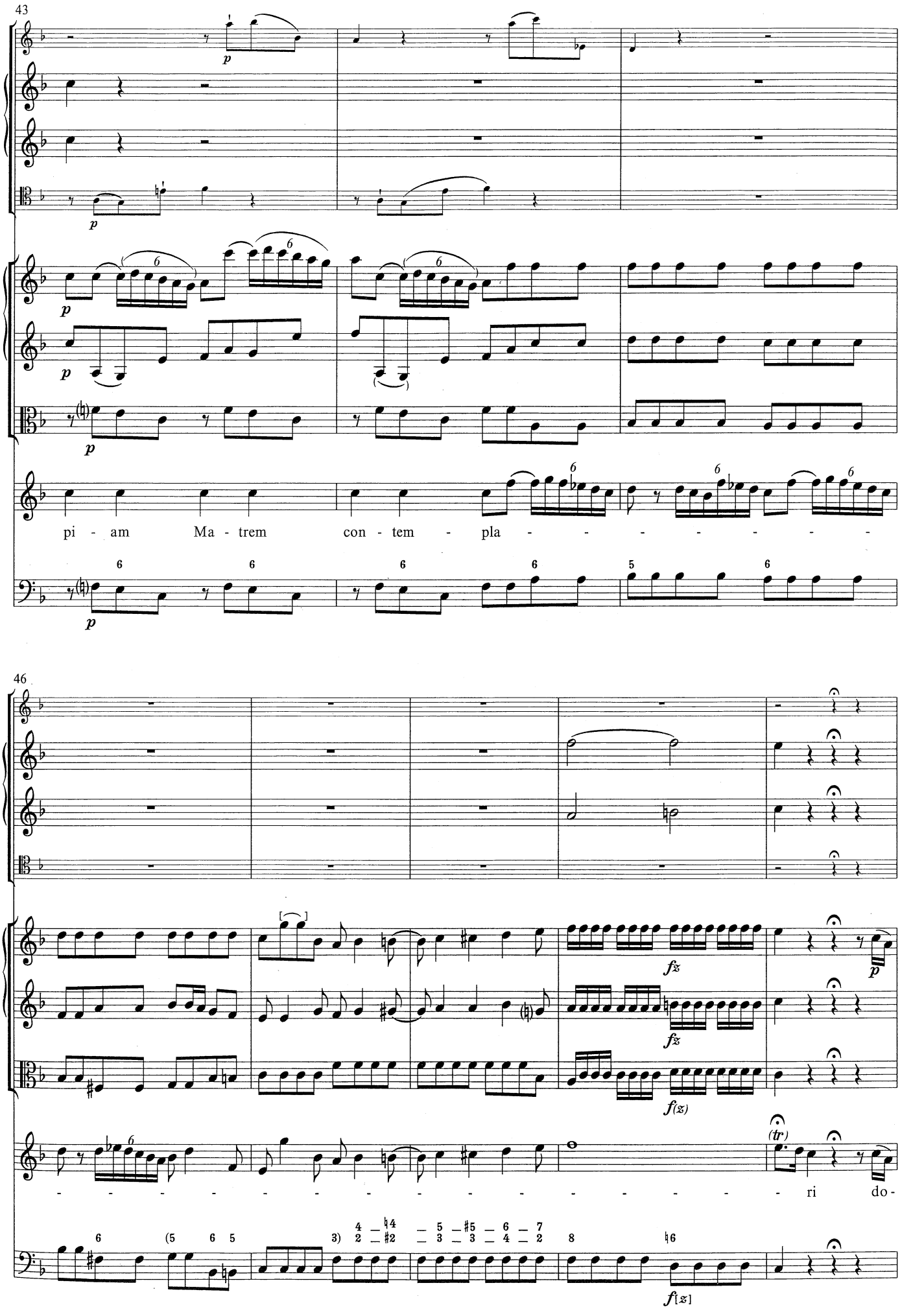


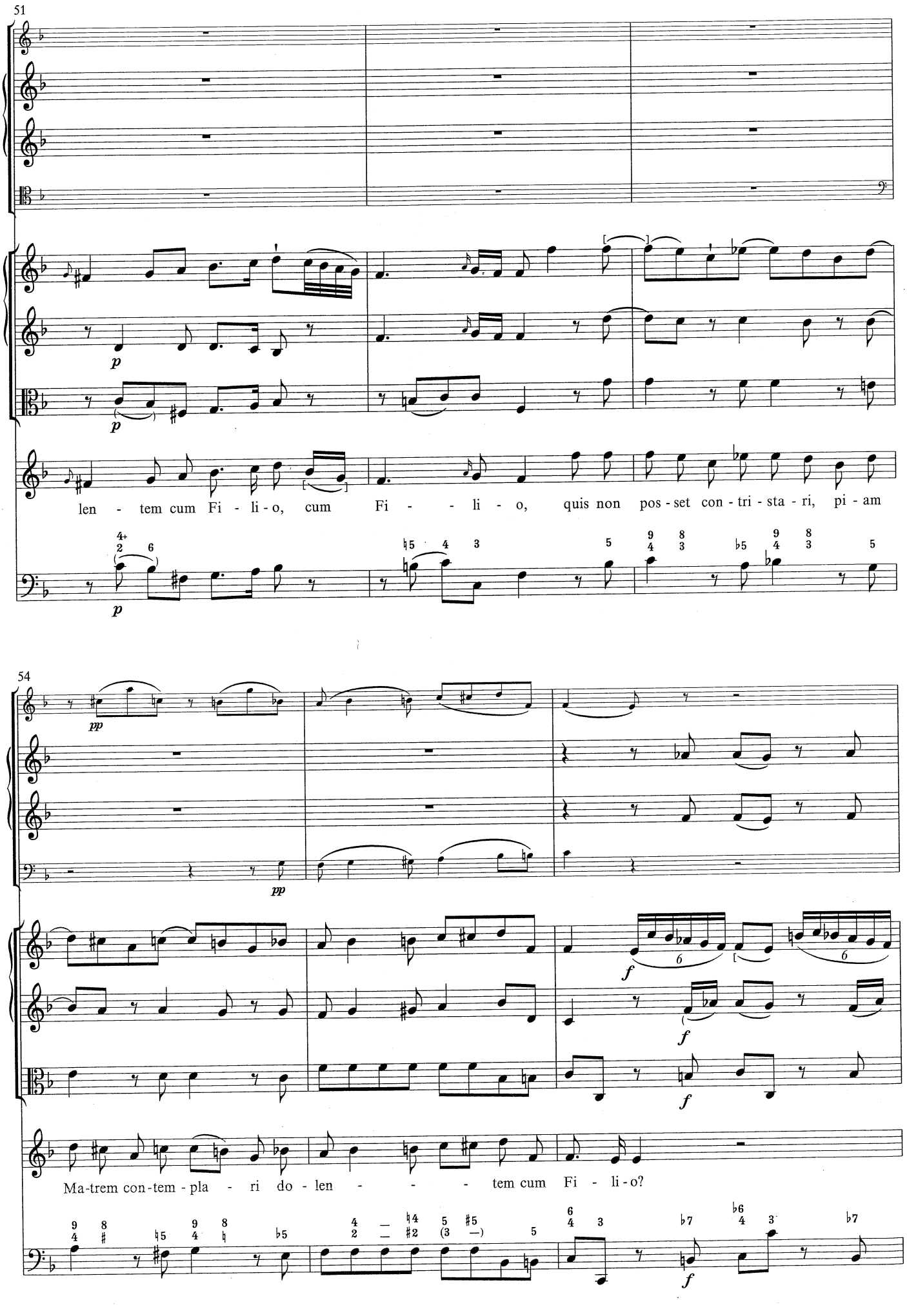
*) Achtelnote *d*¹ basiert auf Vorschlagsnote bei Bland; Neukomm setzt den Vorschlag auch in Flauto, Takt 21. / Eighth-note *d*¹ based on appoggiatura in Bland print; Neukomm also placed appoggiatura in m. 21 of flute part.

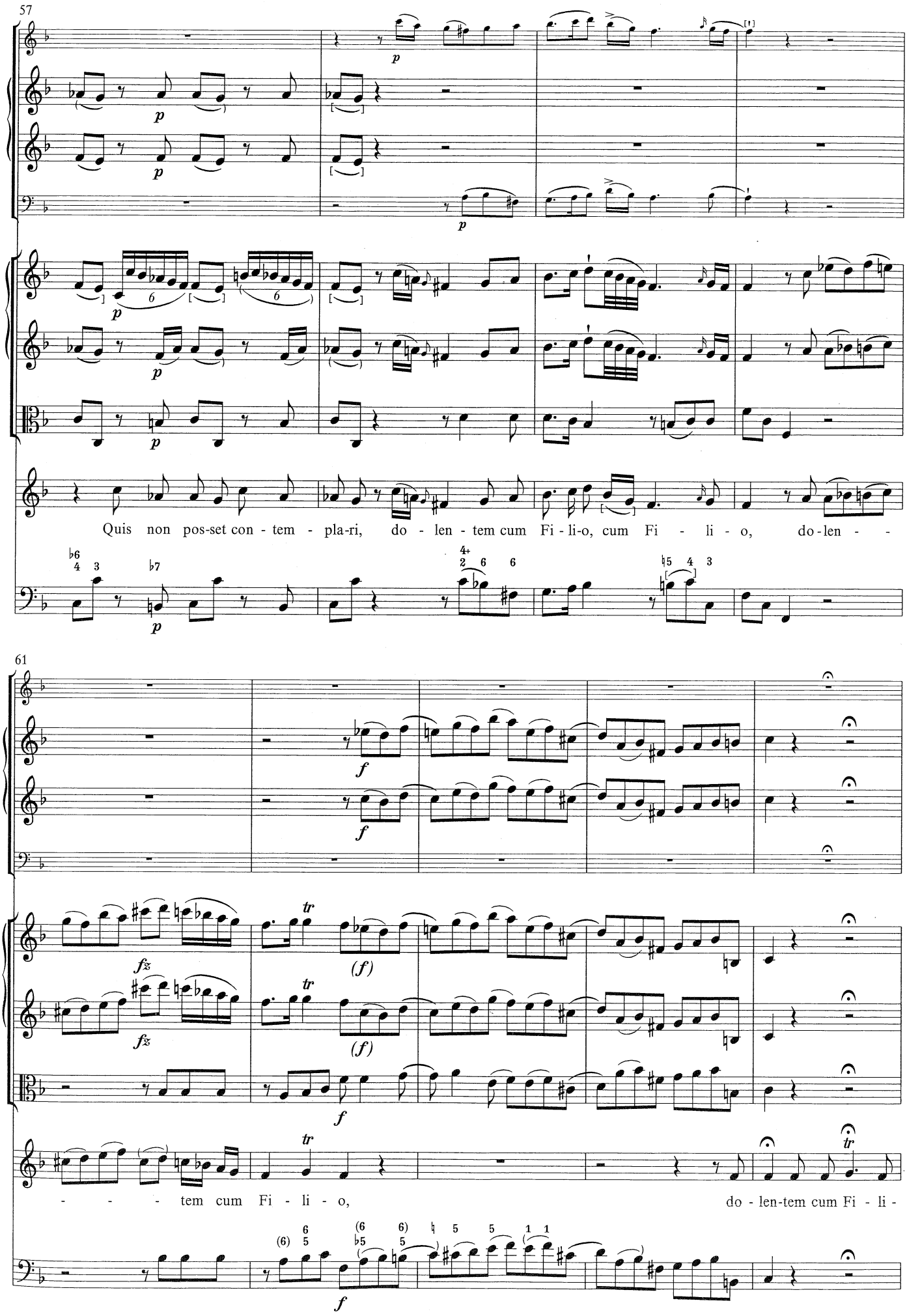

18
p dolce
p dolce
quis non pos-set con - tri - sta-ri, con-tem - pla-ri, do - len - tem cum Fi-li-o, cum Fi - li -
22
o, do-len - - - - - tem cum Fi - li - o?

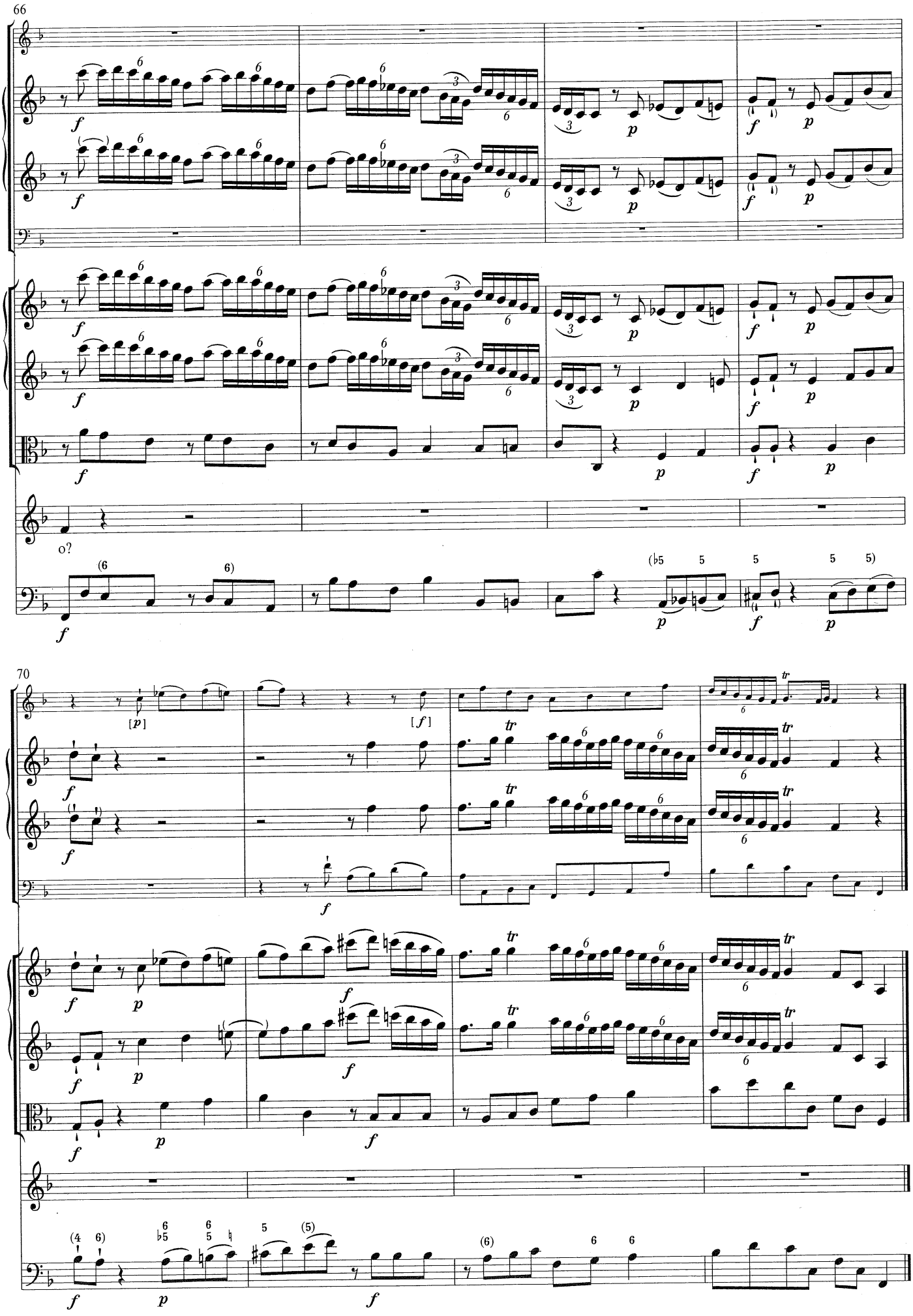

26
30


34
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,

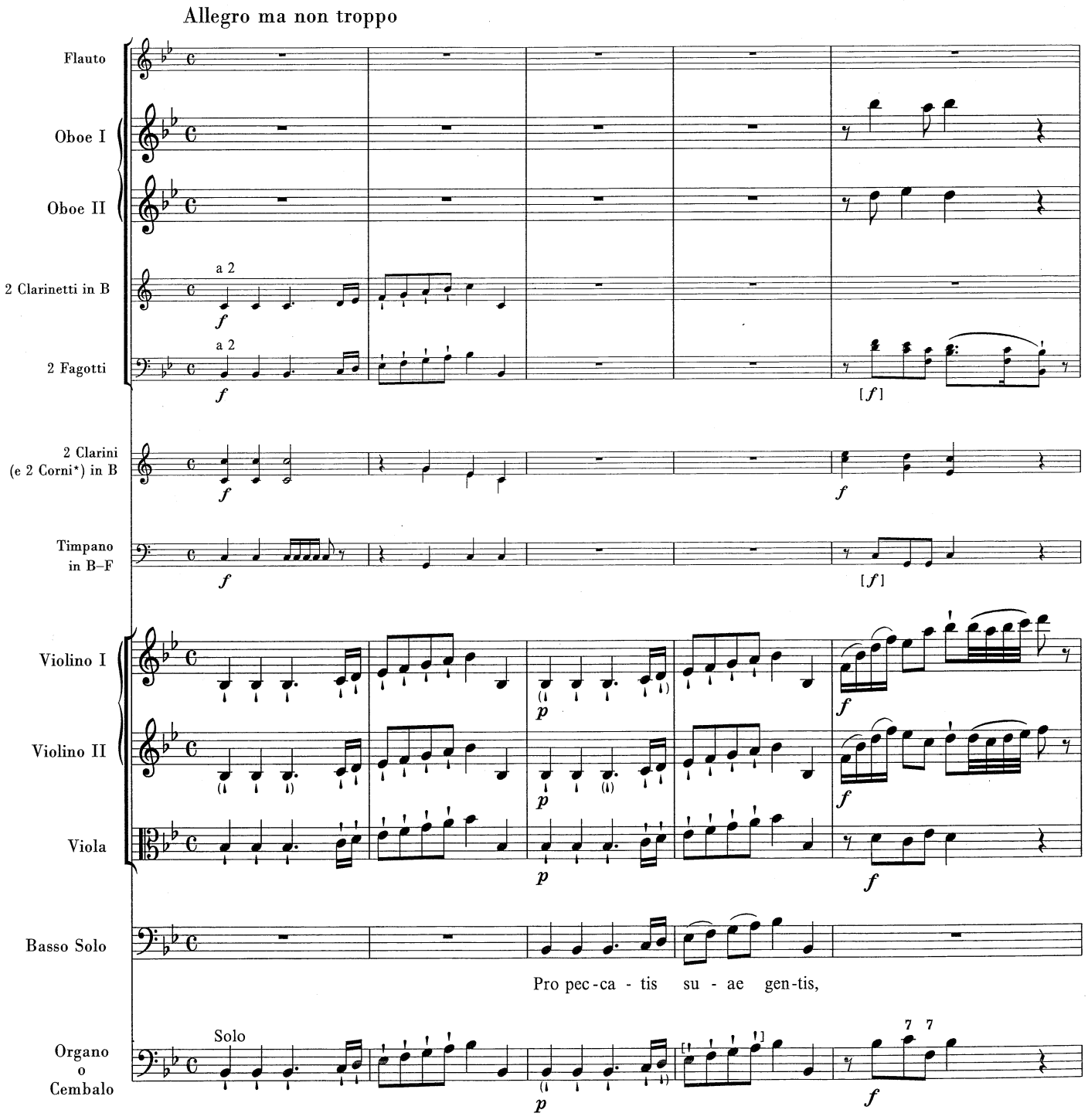

43
p
pi - am Ma - trem con - tem - pla - - - - - - - - -
46
fz
f(z)
(tr)
- ri do -
f[z]


51
len - tem cum Fi - li - o, cum Fi - - li - o, quis non pos - set con - tri - sta - ri, pi - am
54
Ma-trem con-tem - pla - ri do - len - - - - tem cum Fi - li - o?

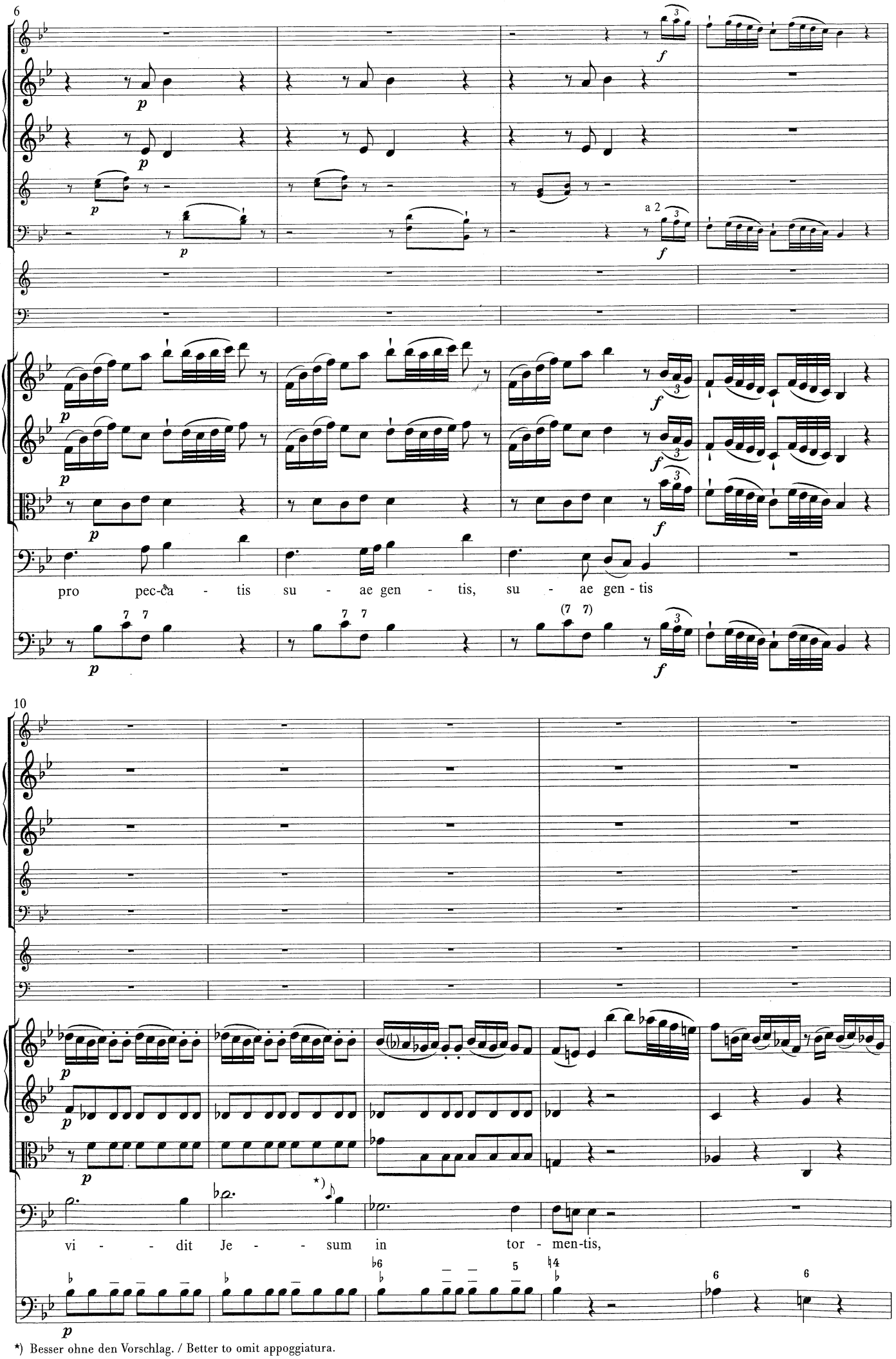

57
Quis non pos-set con - tem - pla-ri, do - len - tem cum Fi - li-o, cum Fi - li - o, do-len - -
61
- - - tem cum Fi - li - o, do - len-tem cum Fi - li -


66
70

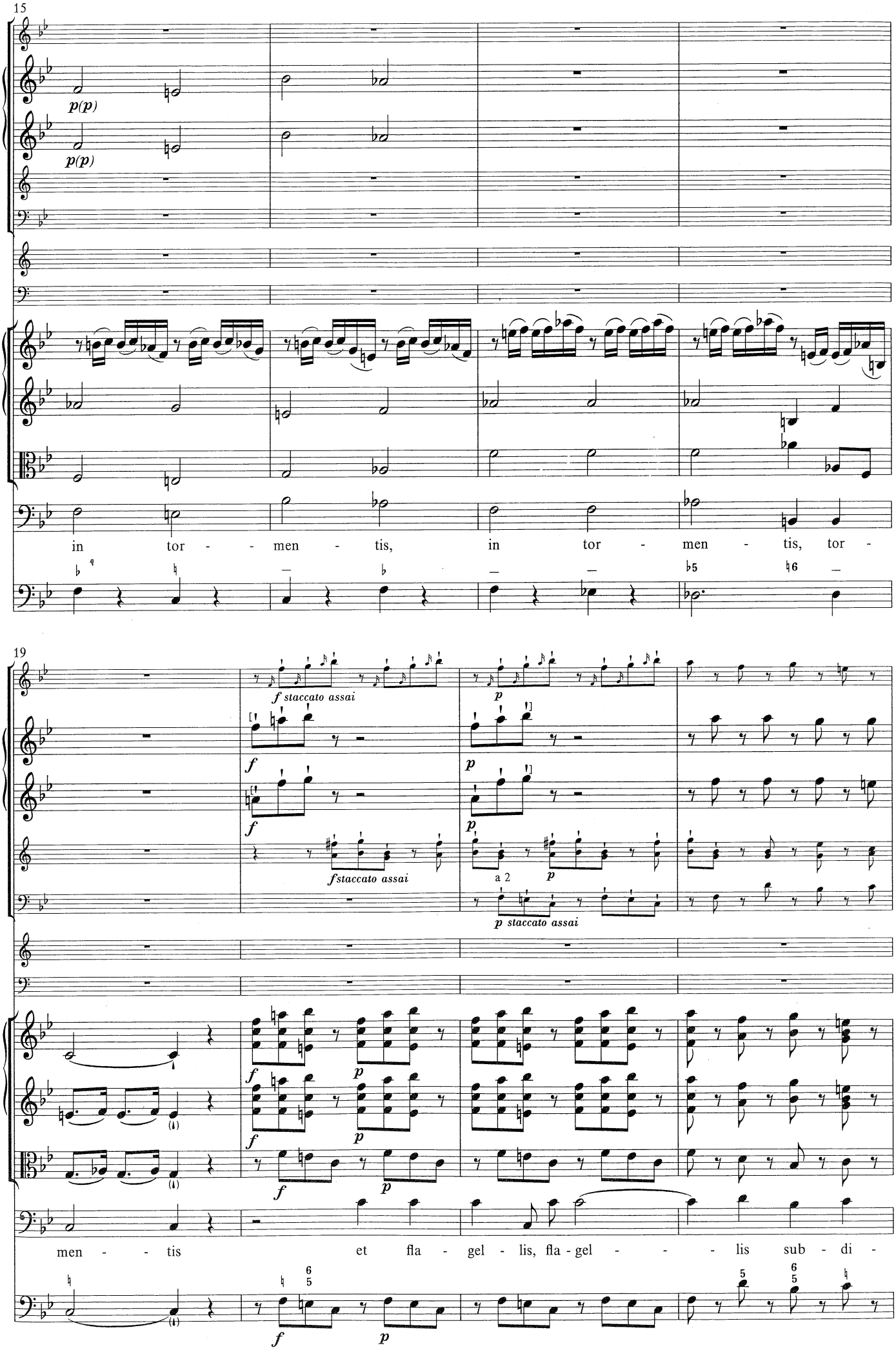
Pro peccatis suae gentis

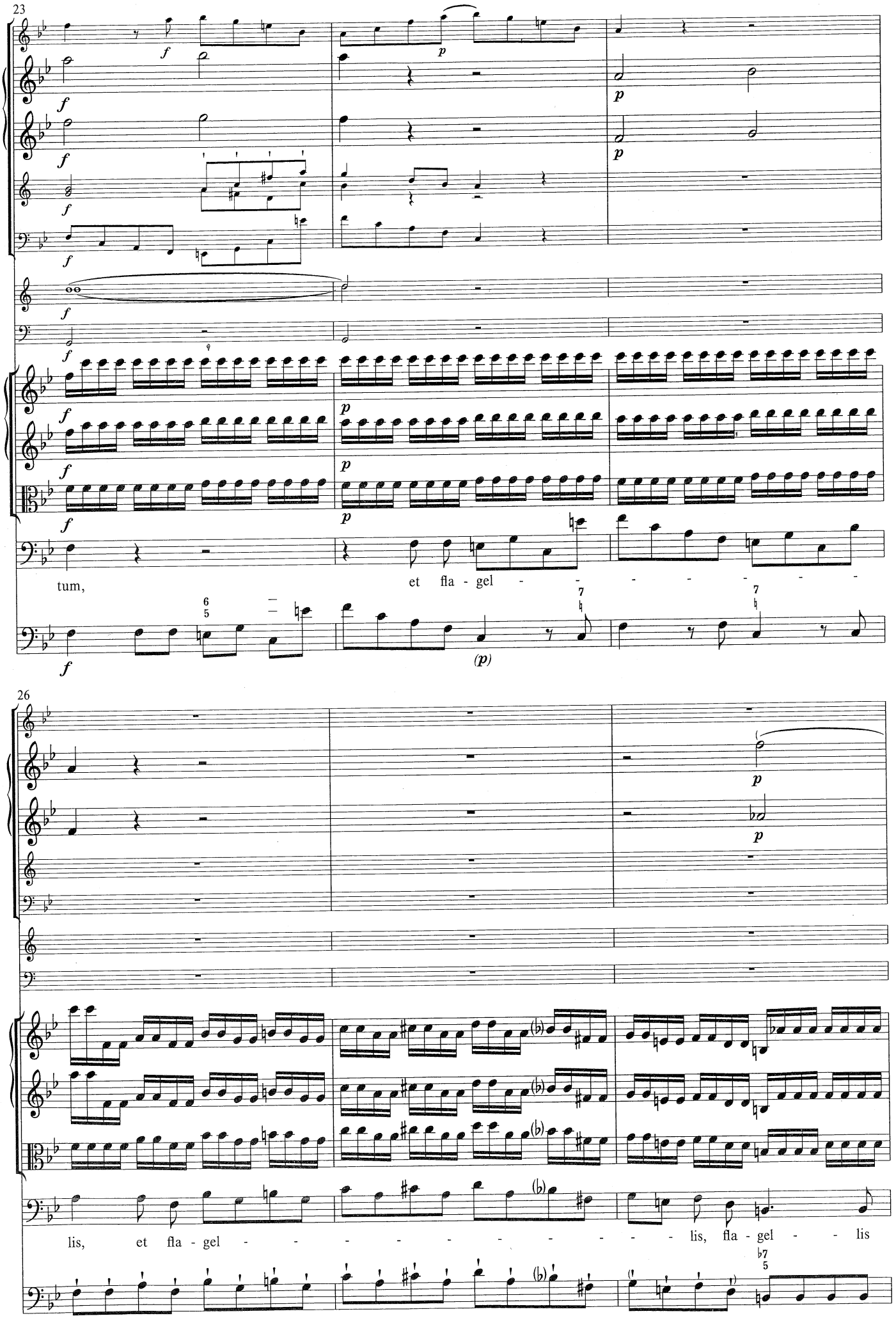


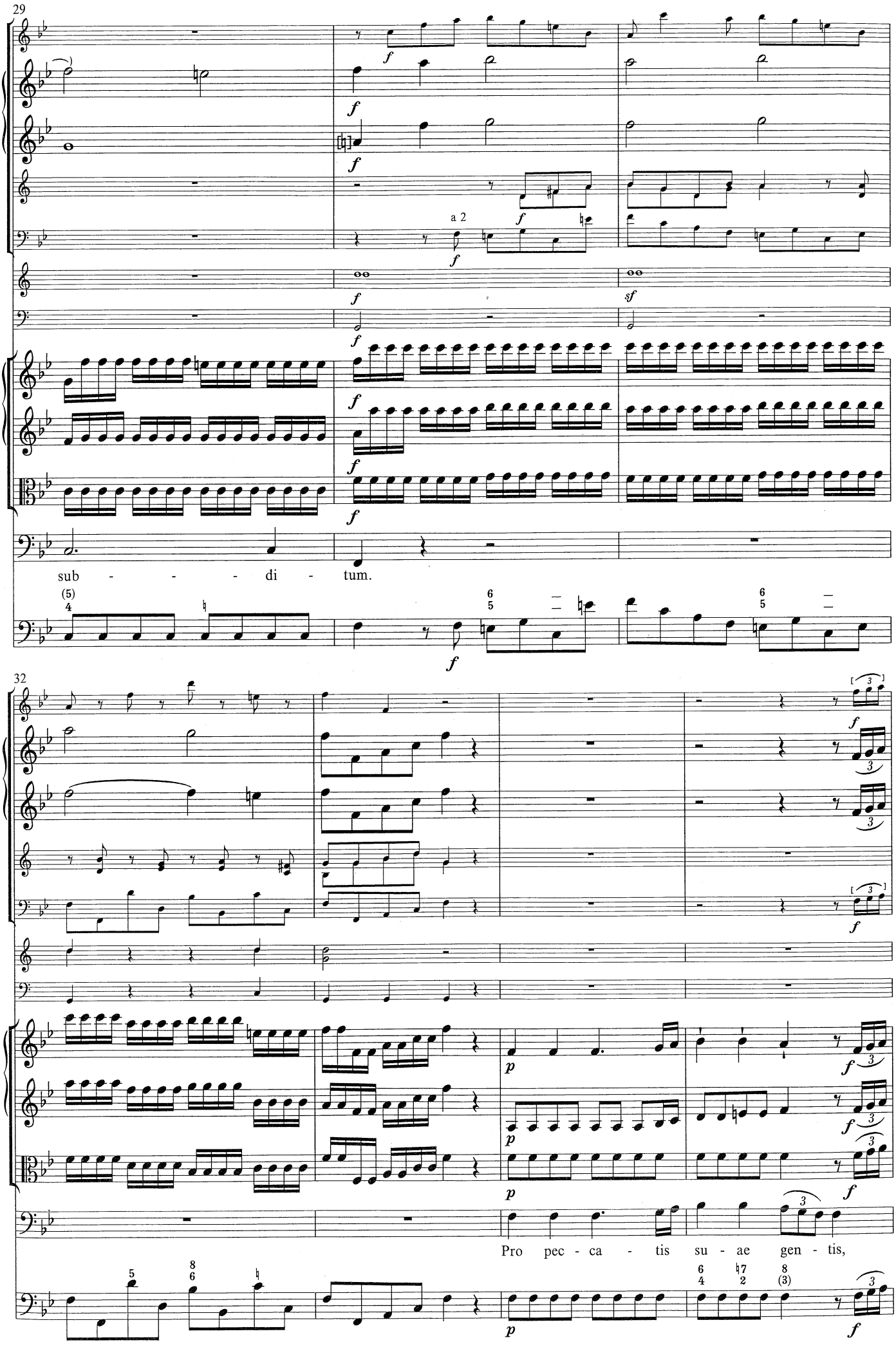
*) 2 Clarini in dem einen, 2 Clarini e 2 Corni in dem anderen Stimmensatz Johann Elßlers. / One of Johann Elsslers's sets of parts has two clarini, while the other has two clarini and two corni.

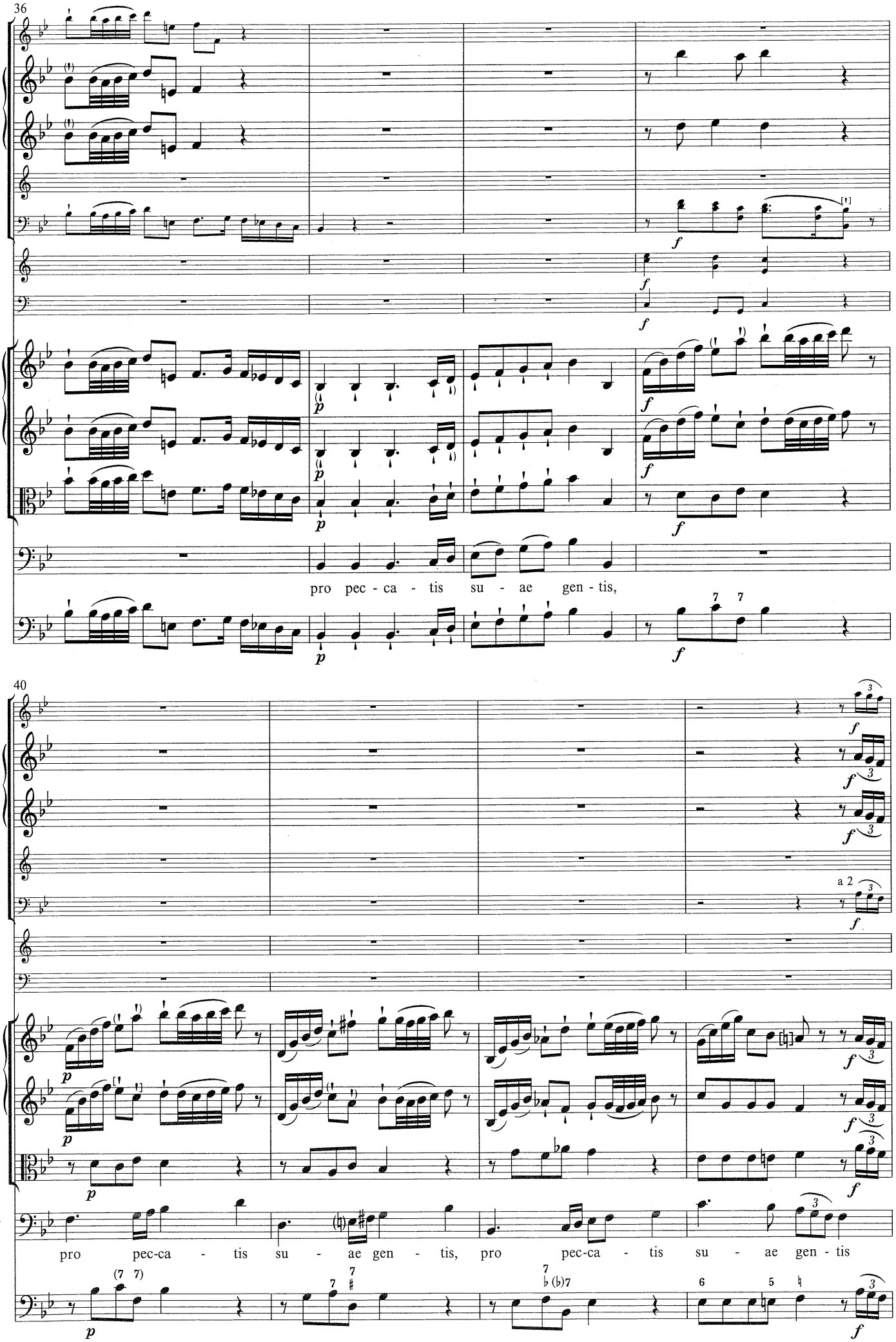


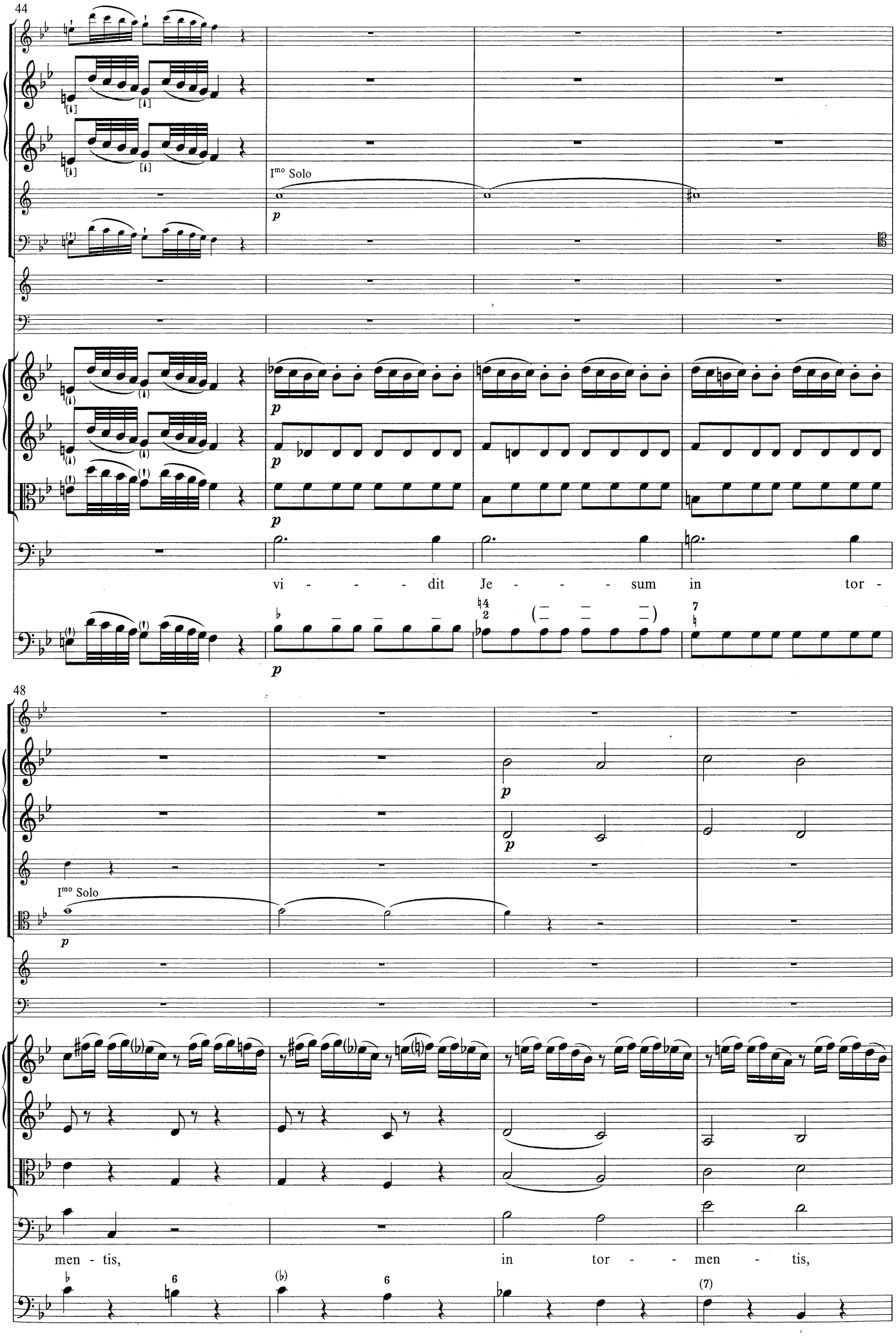
*) Besser ohne den Vorschlag. / Better to omit appoggiatura.


15
p(p)
p(p)
in tor - - men - tis, in tor - men - tis, tor -
19
f staccato assai
p
f
p
fstaccato assai
a 2
p staccato assai
men - - tis et fla - gel - lis, fla - gel - - - lis sub - di -


23
tum, et fla - gel - - - - - - -
26
lis, et fla - gel - - - - - - - - - - - - lis, fla - gel - - lis


29
a 2
sub - - - - di - tum.
32
Pro pec - ca - tis su - ae gen - tis,


36
pro pec - ca - tis su - ae gen - tis,
40
a 2
pro pec-ca - tis su - ae gen - tis, pro pec-ca - tis su - ae gen - tis


44
I^mo Solo
p
vi - - - - dit Je - - - - sum in tor -
48
I^mo Solo
men - tis, in tor - - men - tis,

52

p

f staccato assai

f

[*f*]

f staccato assai

f

f *p*

f *p*

f *p*

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

56

p

f

p

f

(*p*)

f

a 2

[*p*]

a 2

p staccato assai

f

p

p

f

f

f

p

p

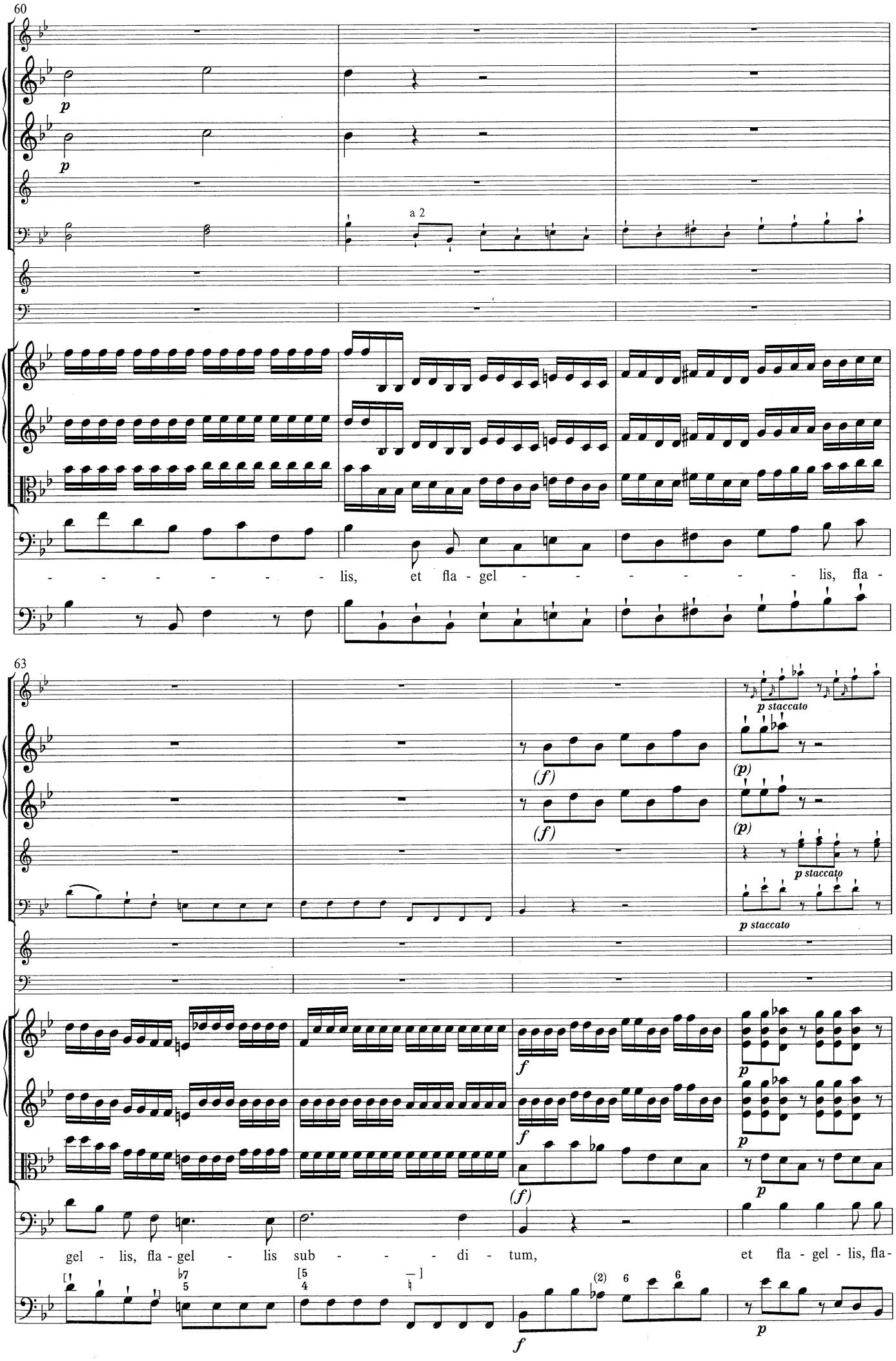
f

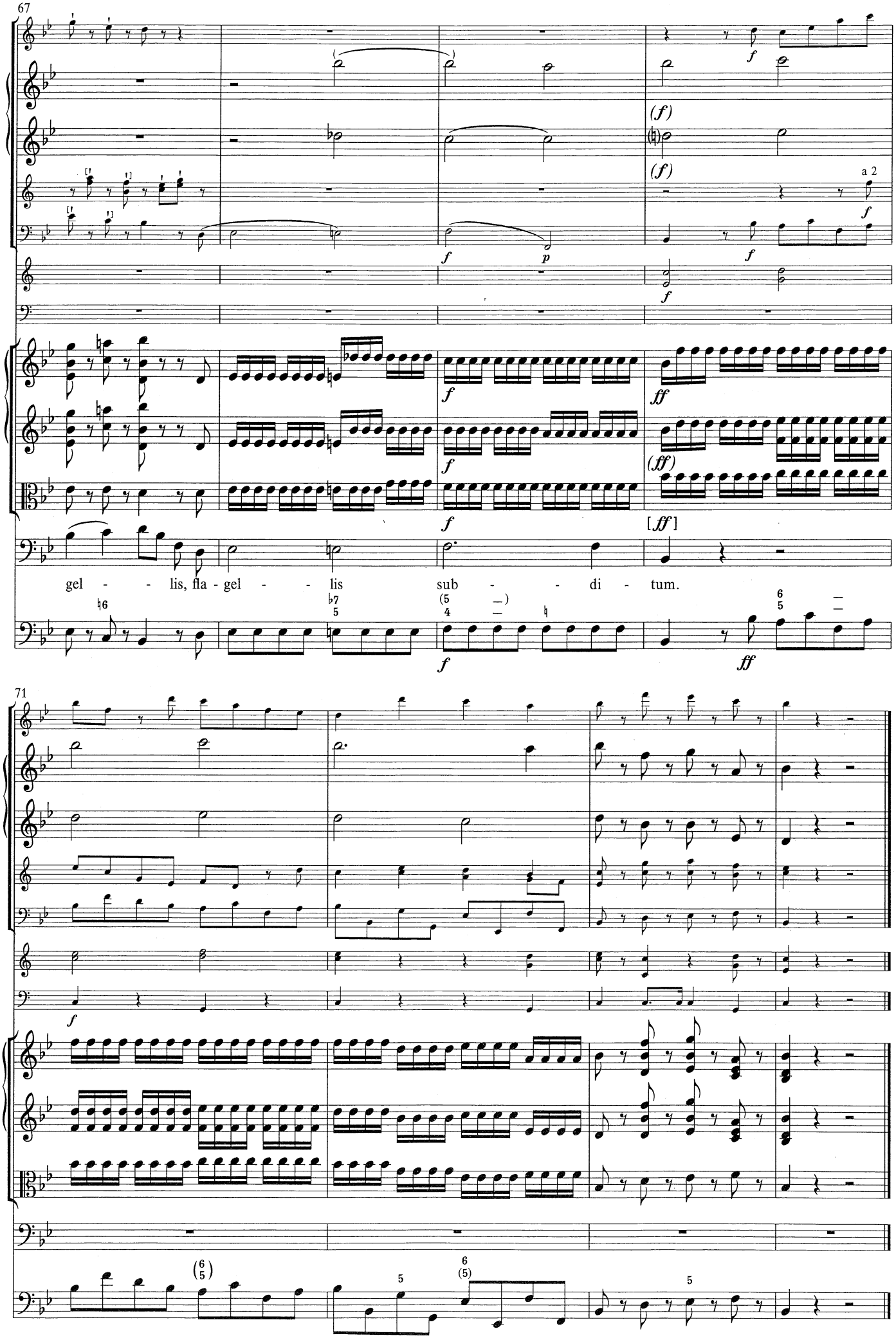
p

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

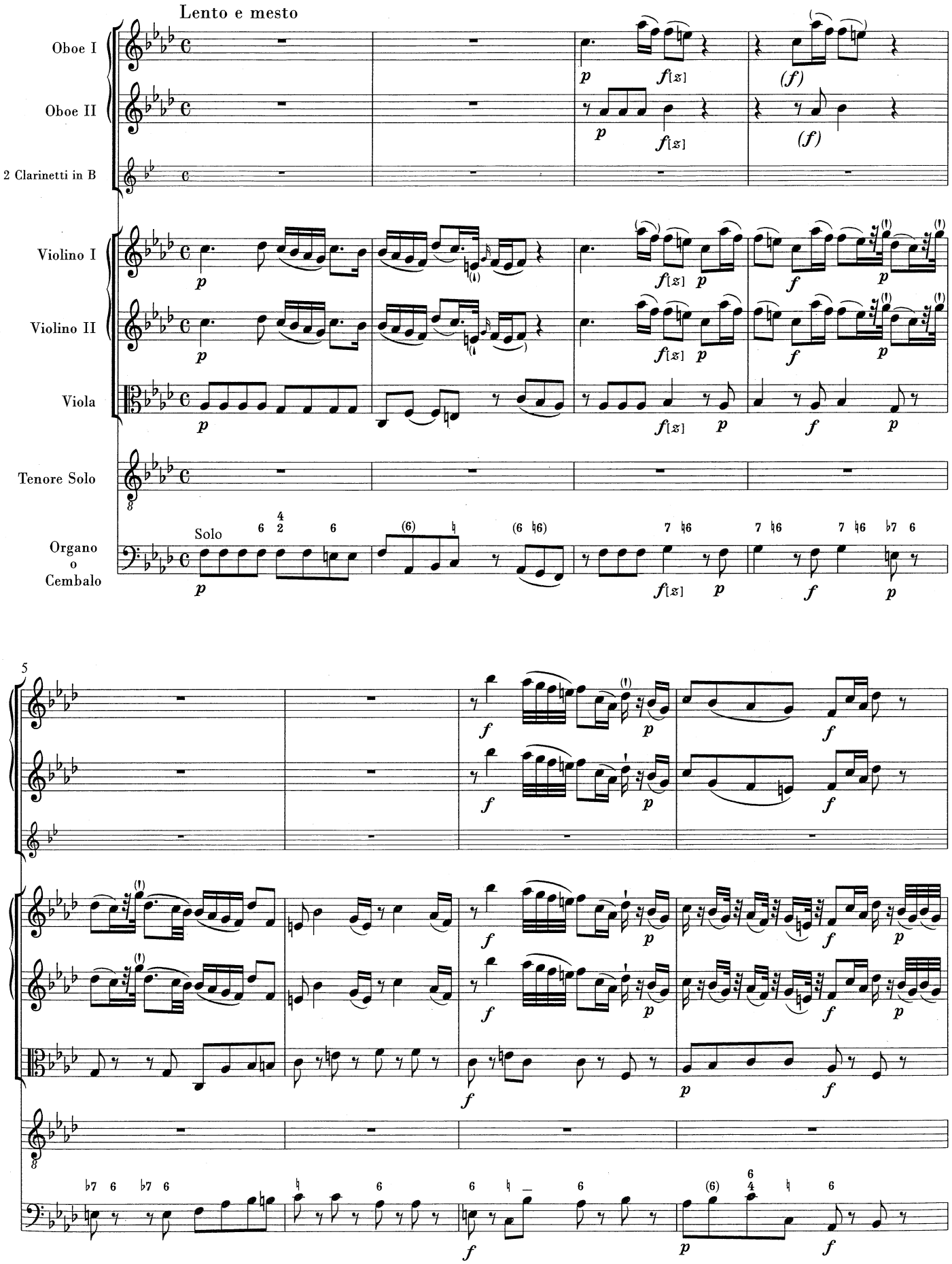
f

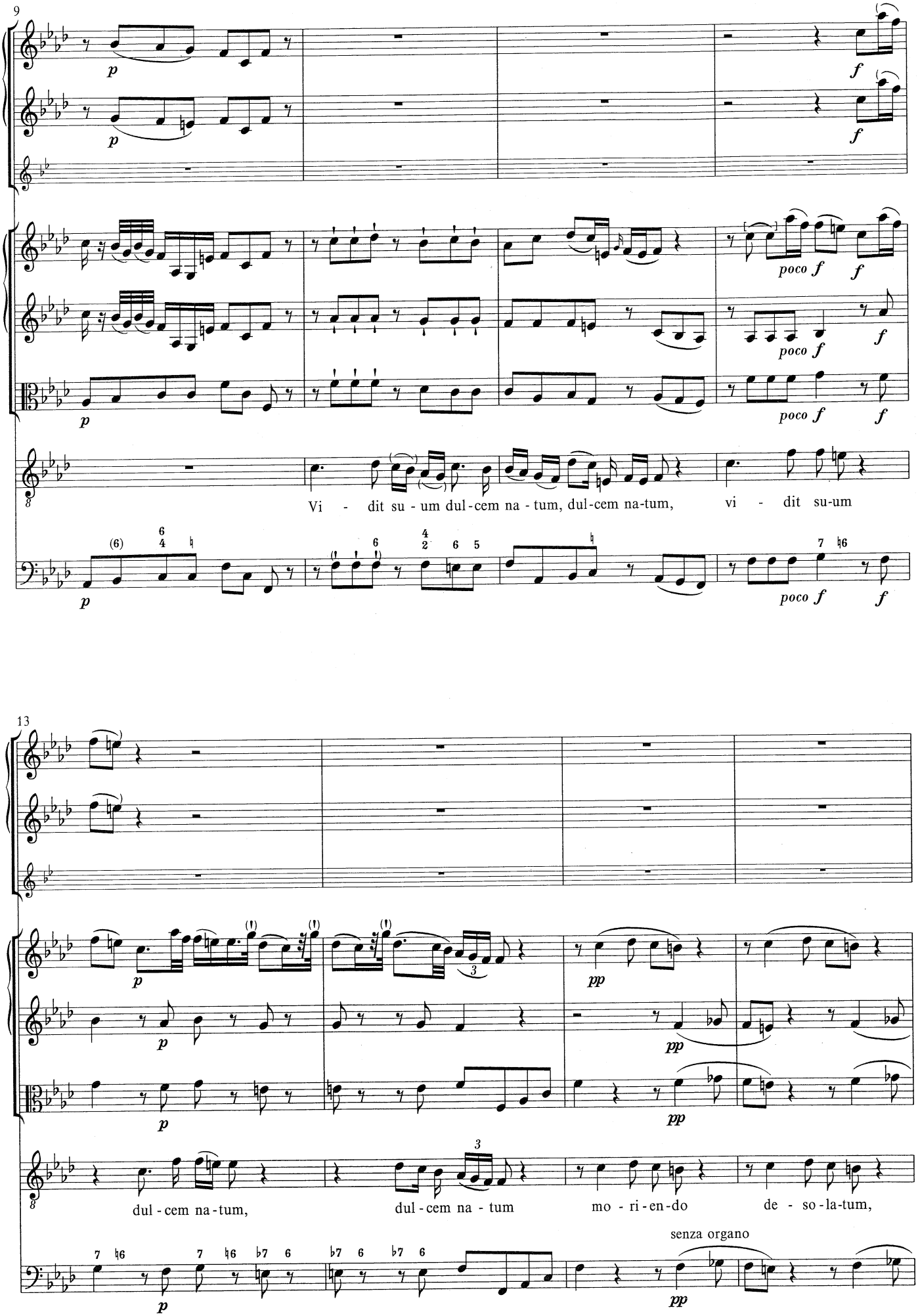
(*p*)

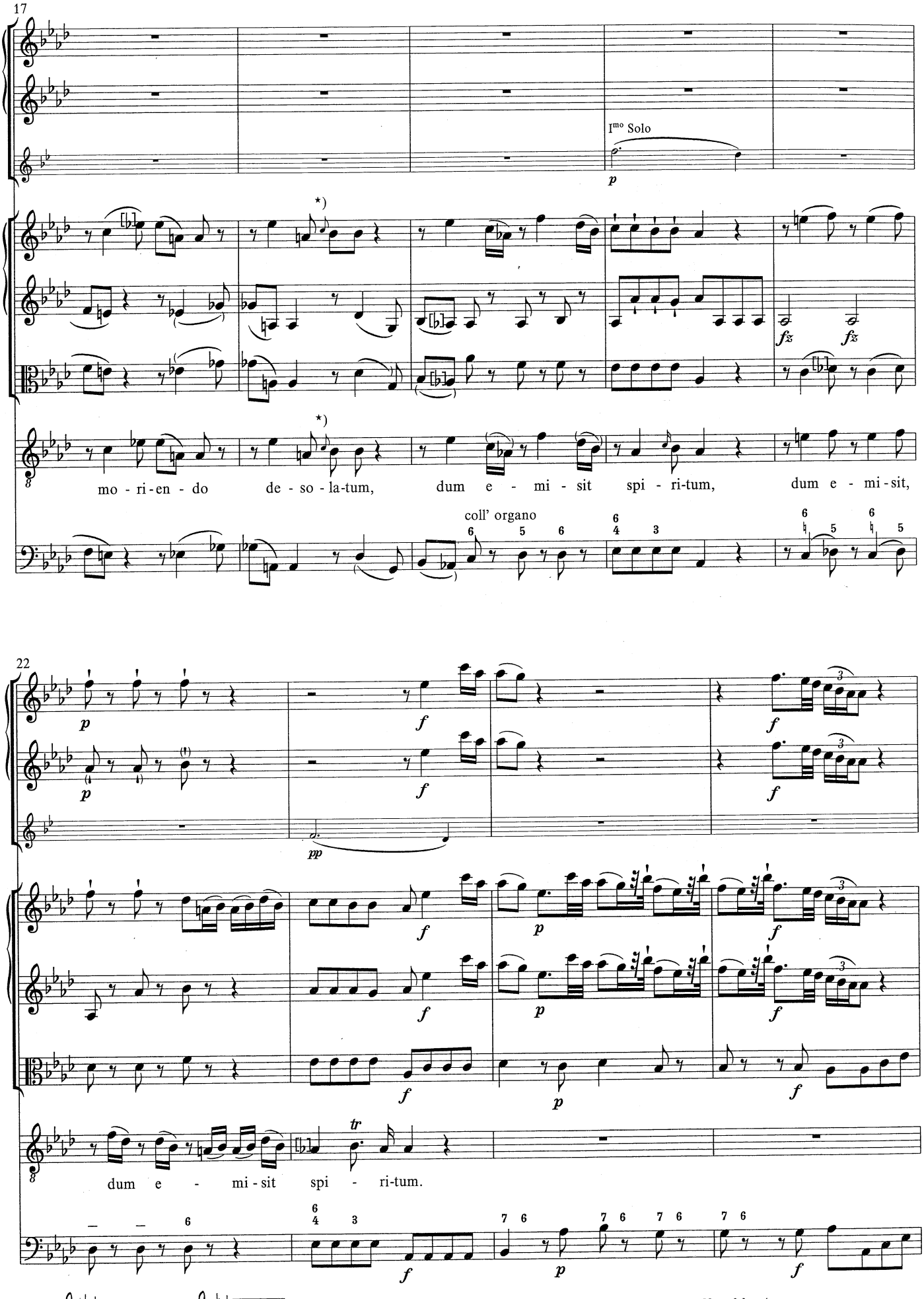

60
p
p
a 2
lis, et fla - gel - - - - - - lis, fla -
63
p staccato
(f)
(f)
(p)
(p)
p staccato
p staccato
f
f
p
p
(f)
gel - lis, fla - gel - lis sub - - - - di - tum, et fla - gel - lis, fla -
f
p


67
a 2
gel - - - lis, fla - gel - - - lis sub - - - di - tum.
71

Vidit suum dulcem natum

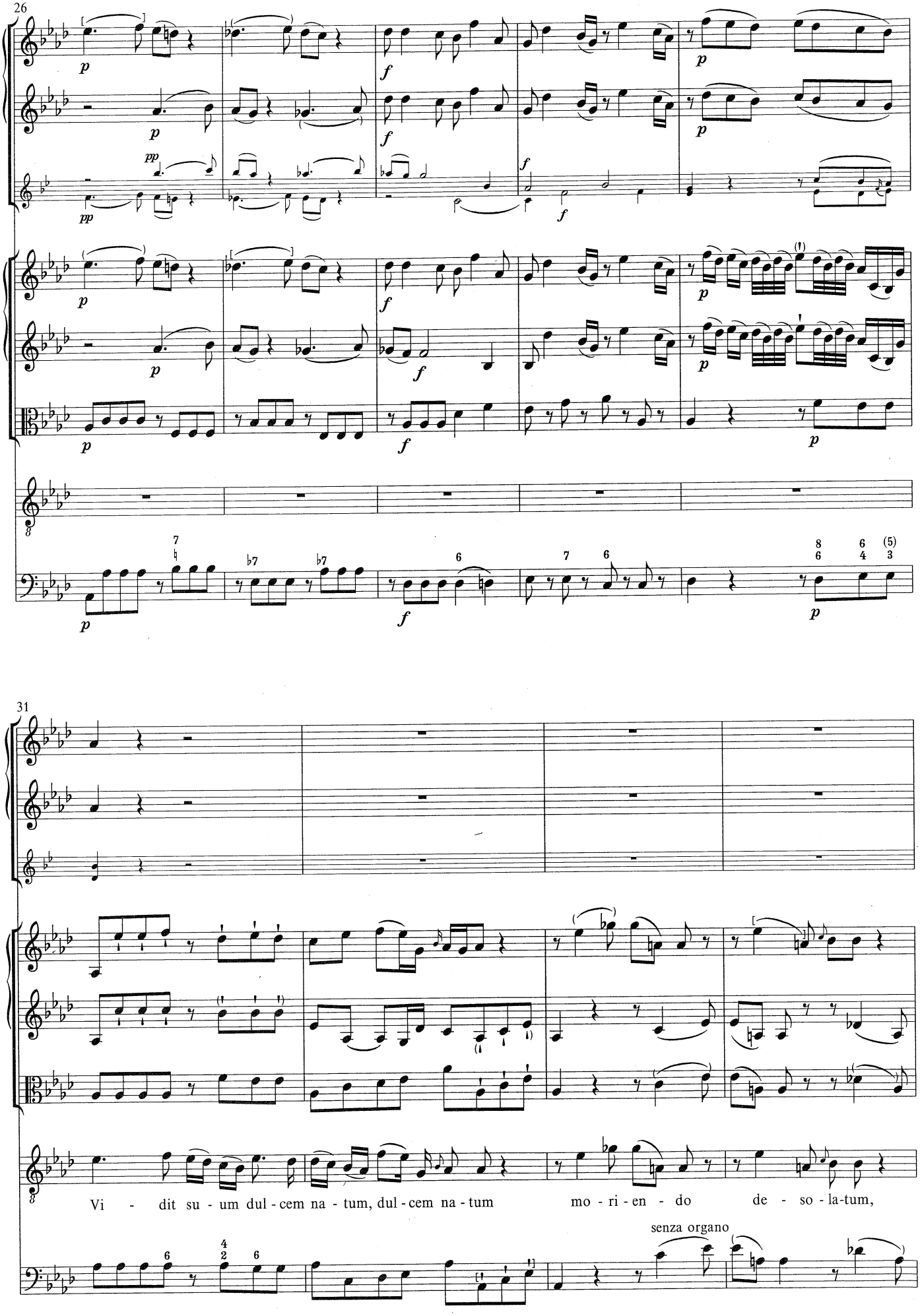


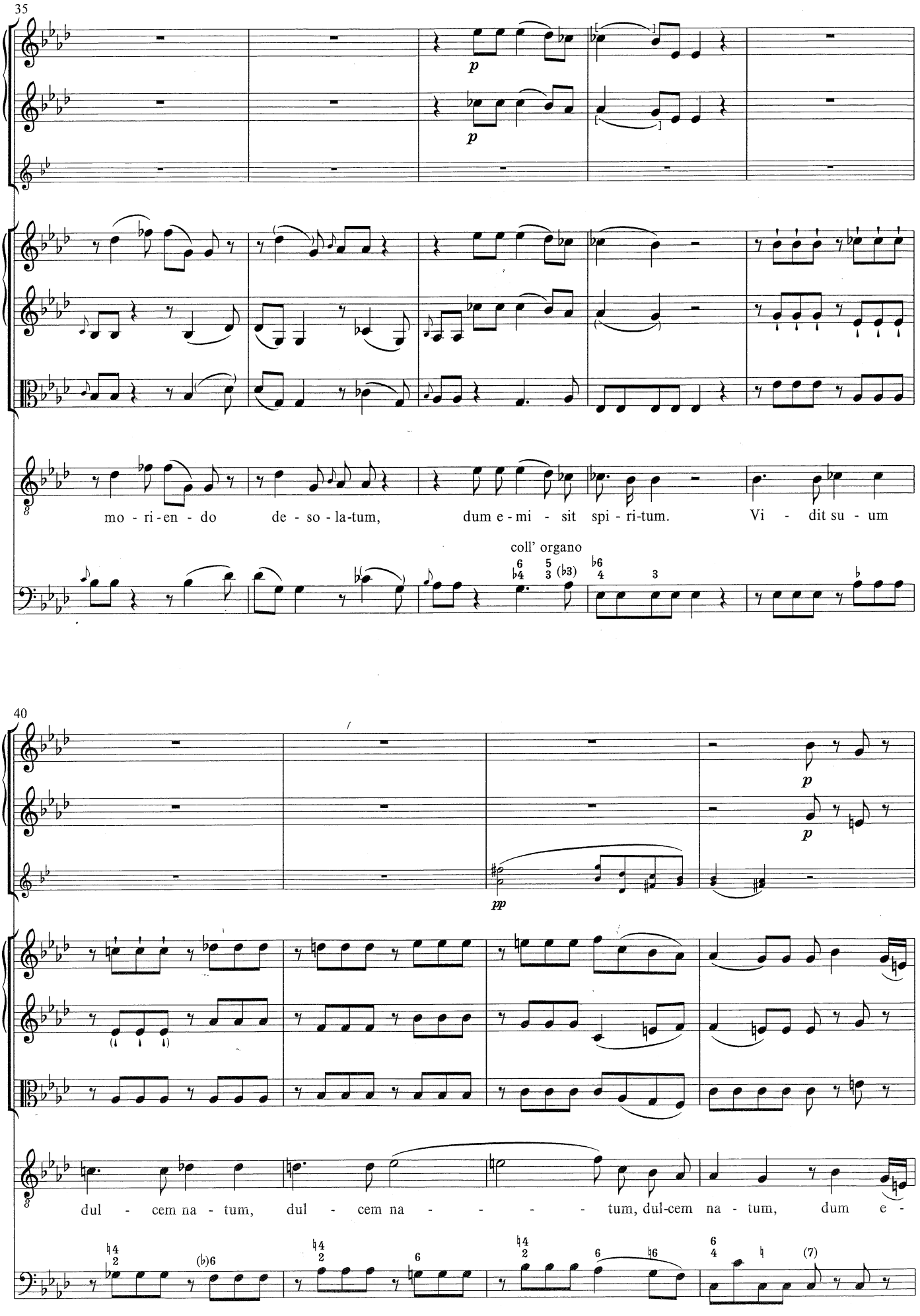

9
p
f
poco f
Vi - dit su - um dul-cem na - tum, dul-cem na-tum, vi - dit su-um
13
pp
dul - cem na - tum, dul - cem na - tum mo - ri - en - do de - so - la-tum,
senza organo

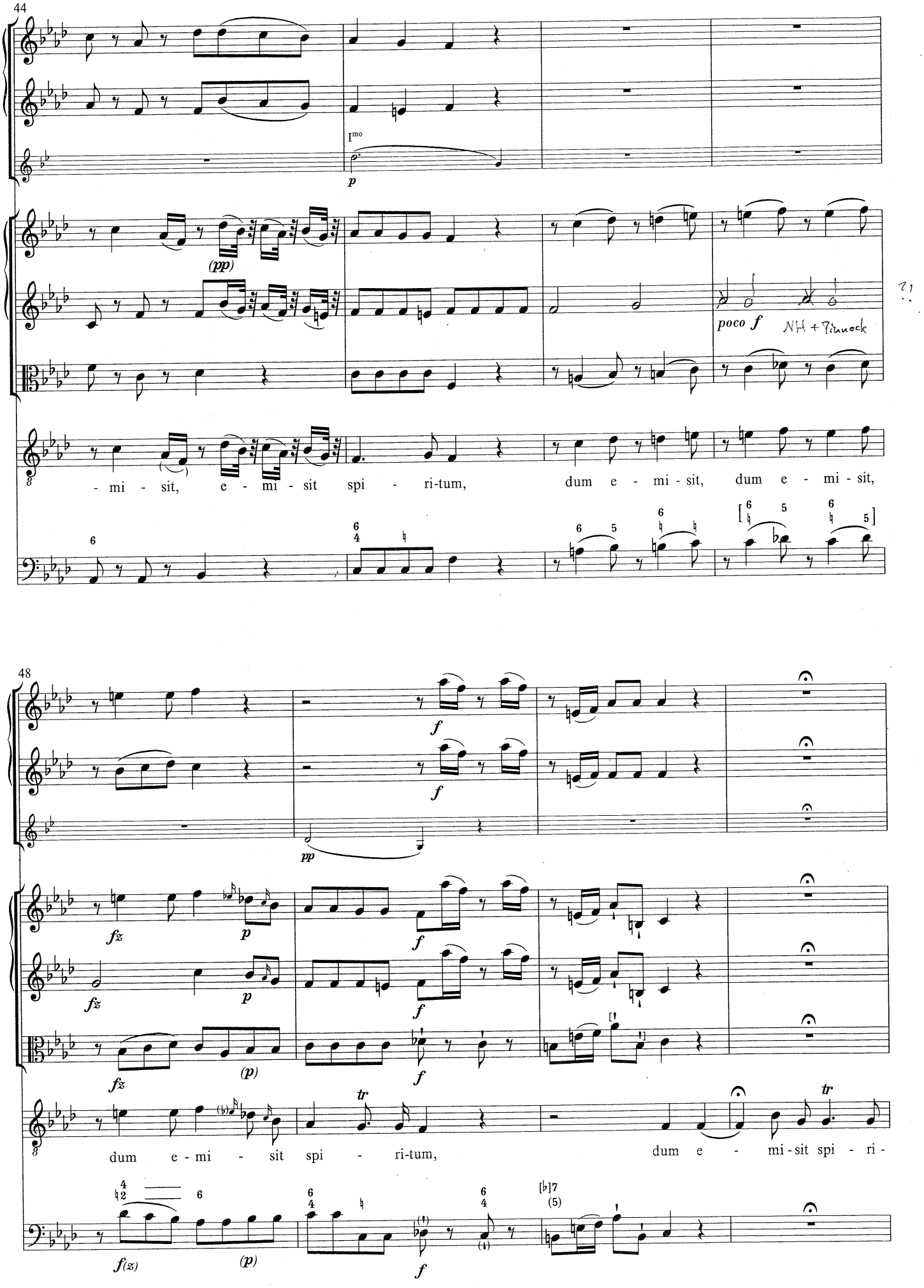


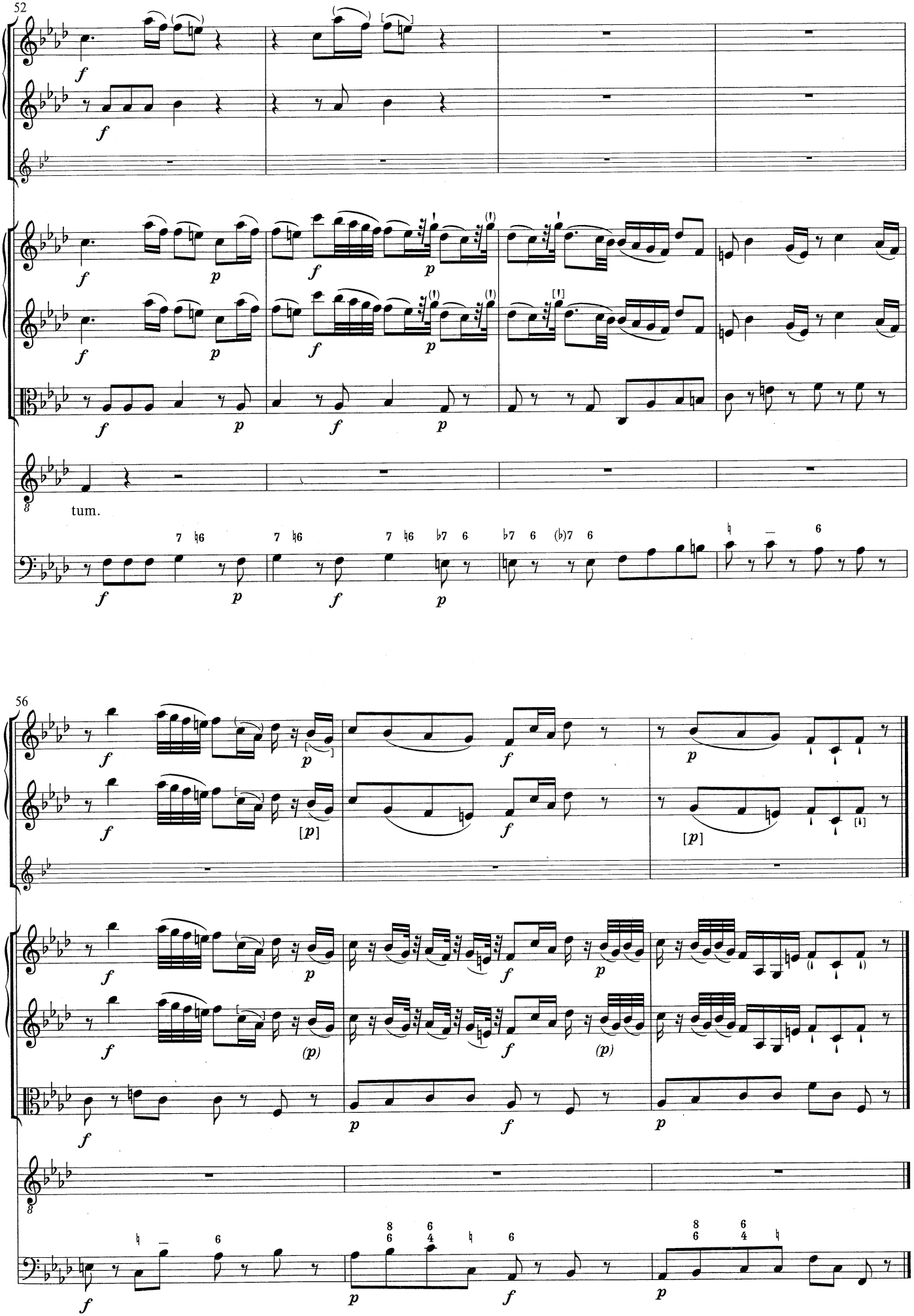
*) Als bzw. auszuführen, da auf die Note mit langem Vorschlag eine gleich hohe zweite Note folgt. /

Should be rendered -la-tum, or as the note with long appoggiatura is followed by a second note at the same pitch.

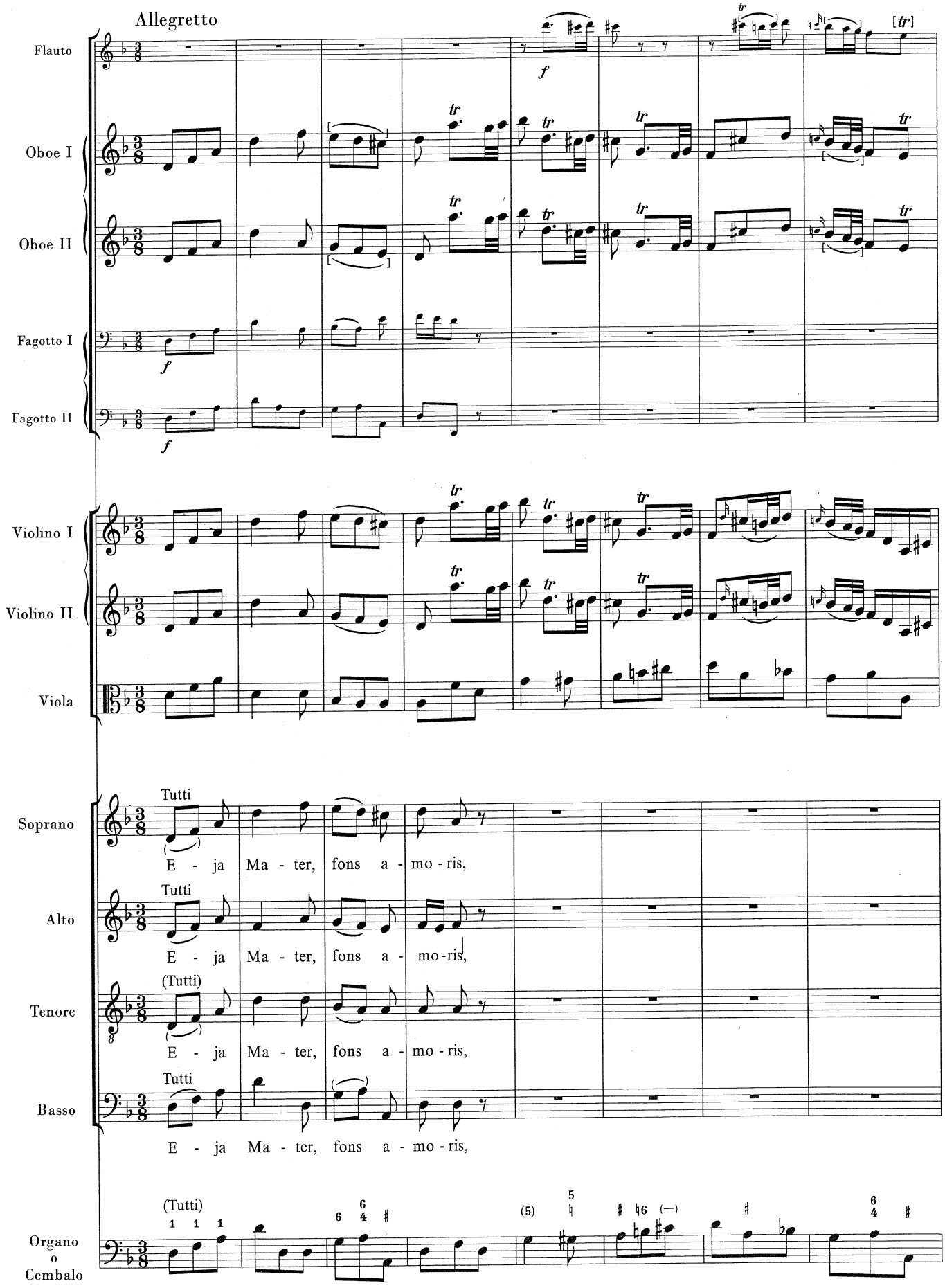

26
31
Vi - dit su - um dul - cem na - tum, dul - cem na - tum mo - ri - en - do de - so - la-tum,
senza organo

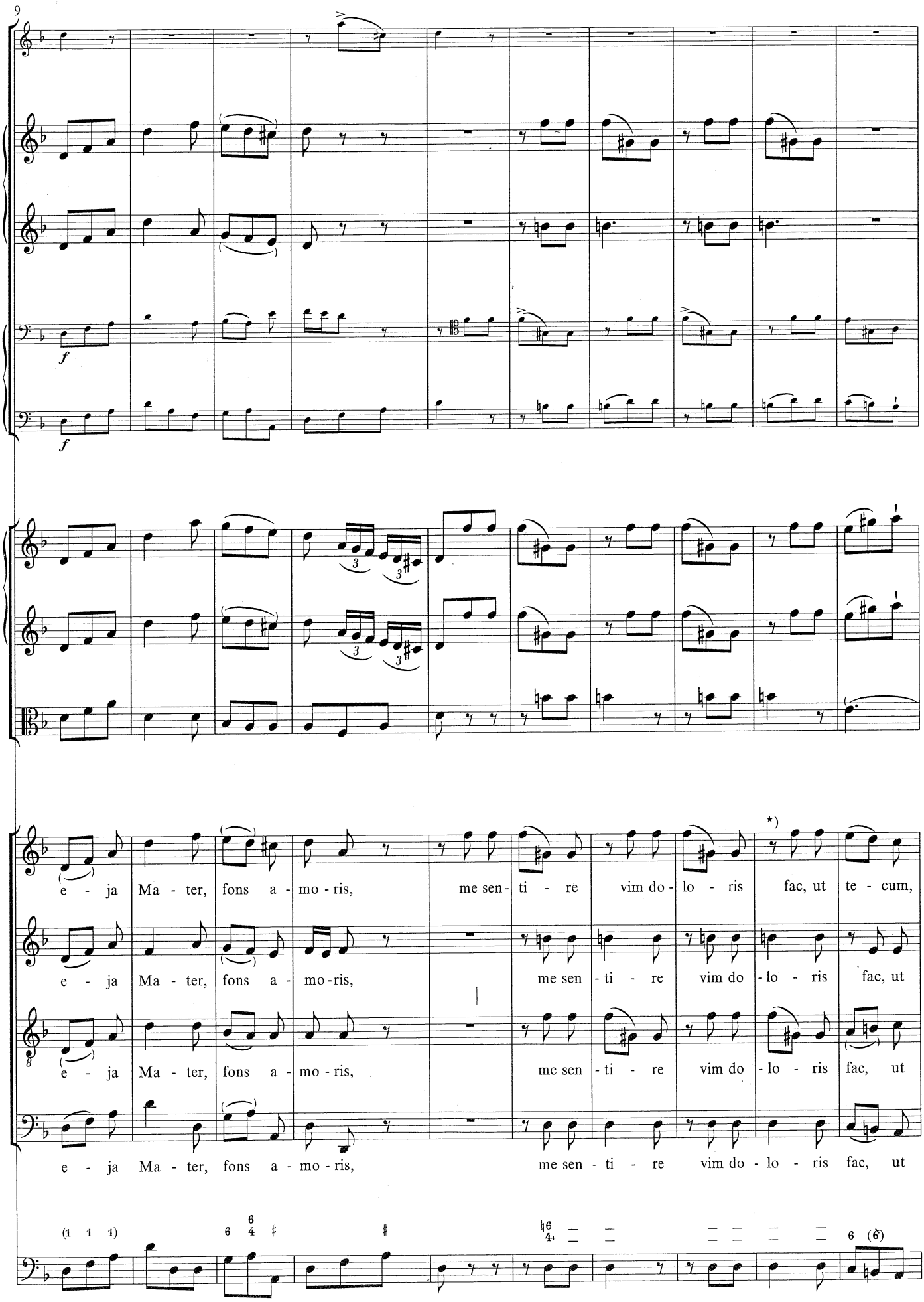

35
p
p
mo - ri - en - do de - so - la-tum, dum e - mi - sit spi - ri-tum. Vi - dit su - um
coll' organo
40
p
p
pp
dul - cem na - tum, dul - cem na - - - - - tum, dul-cem na - tum, dum e -


44
I^mo
p
(pp)
poco f
NH + Pinnock
- mi - sit, e - mi - sit spi - ri-tum, dum e - mi - sit, dum e - mi - sit,
48
f
pp
fz
p
(p)
tr
dum e - mi - sit spi - ri-tum, dum e - mi-sit spi - ri -
f(z)
(p)
f

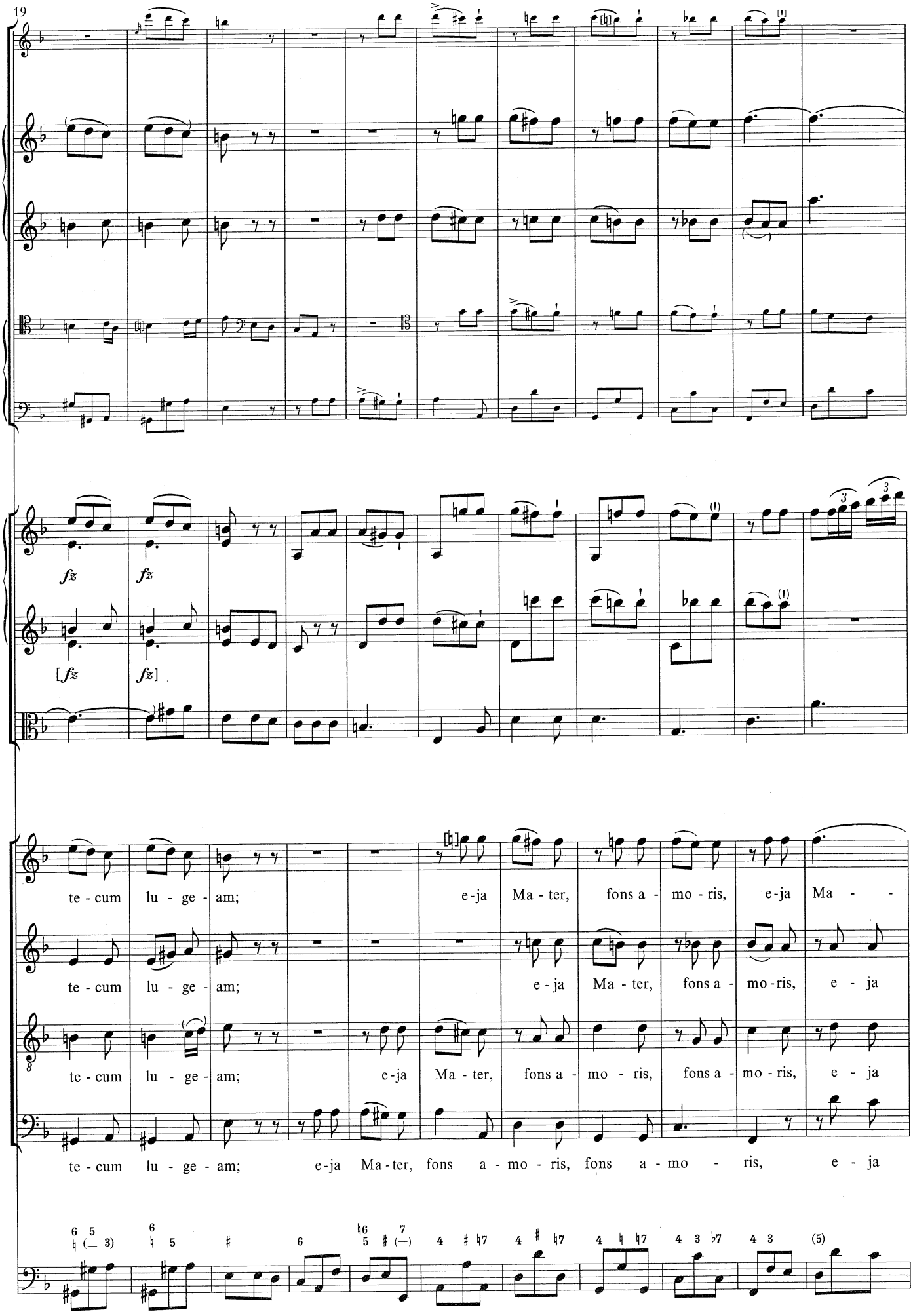

52
tum.
56

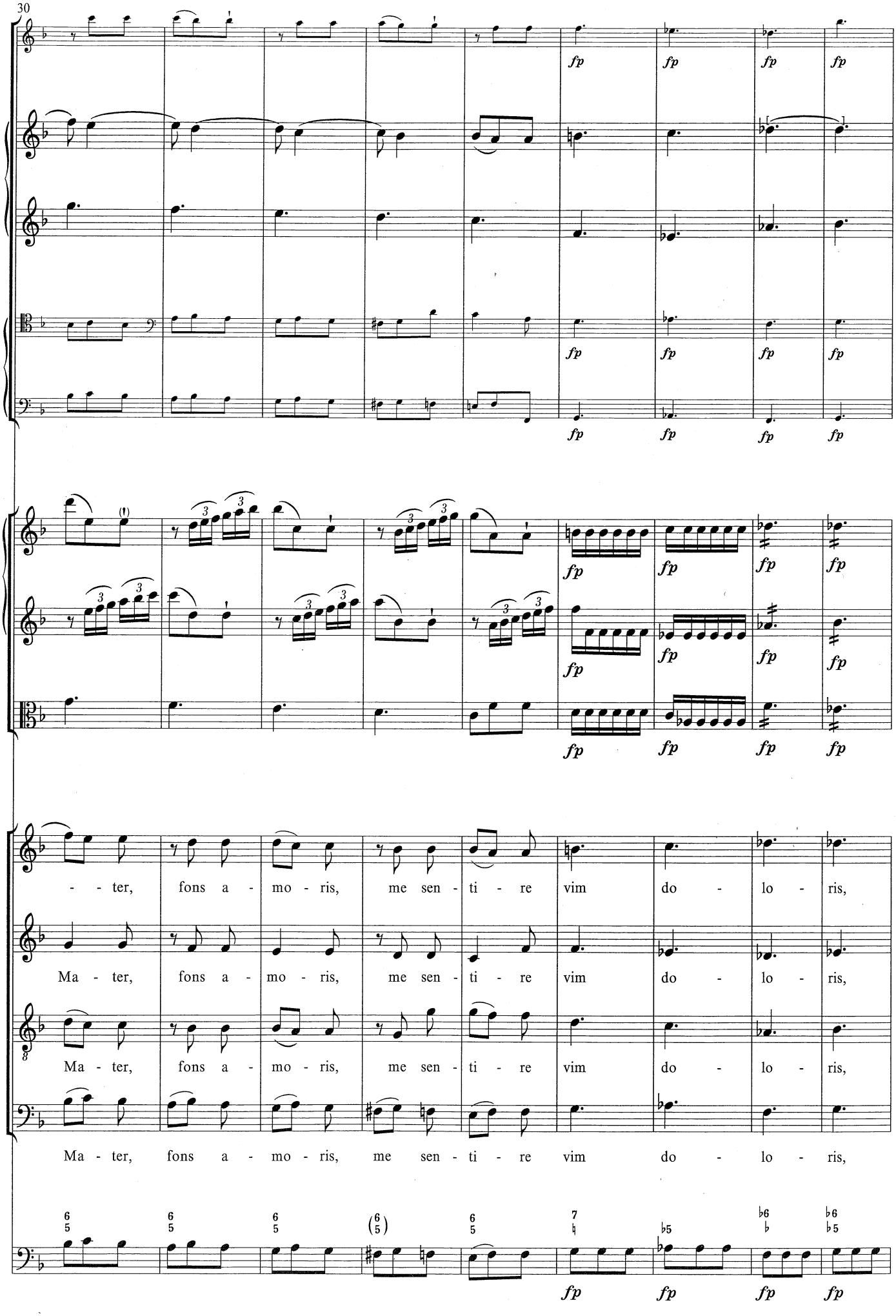
Eja Mater, fons amoris

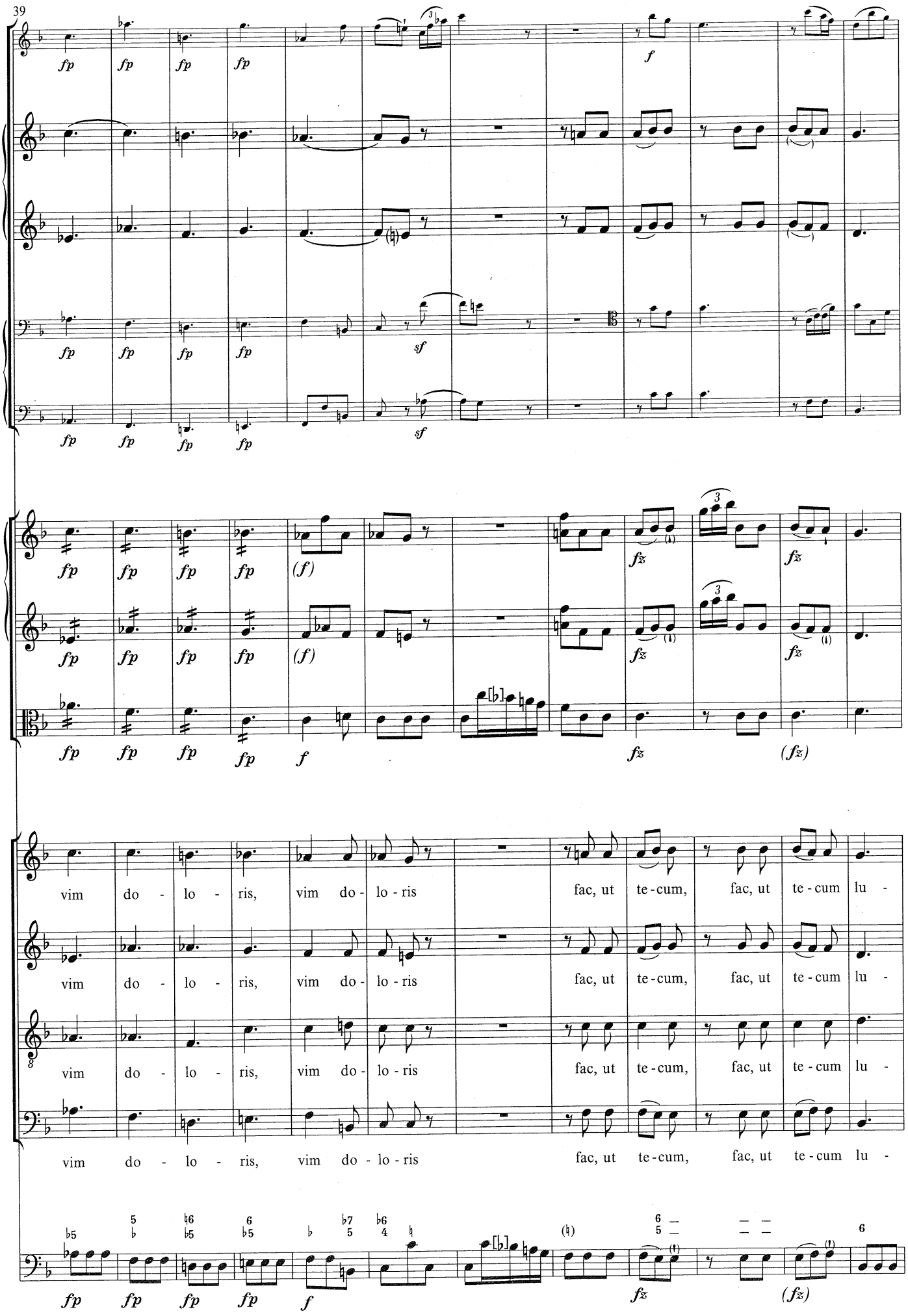


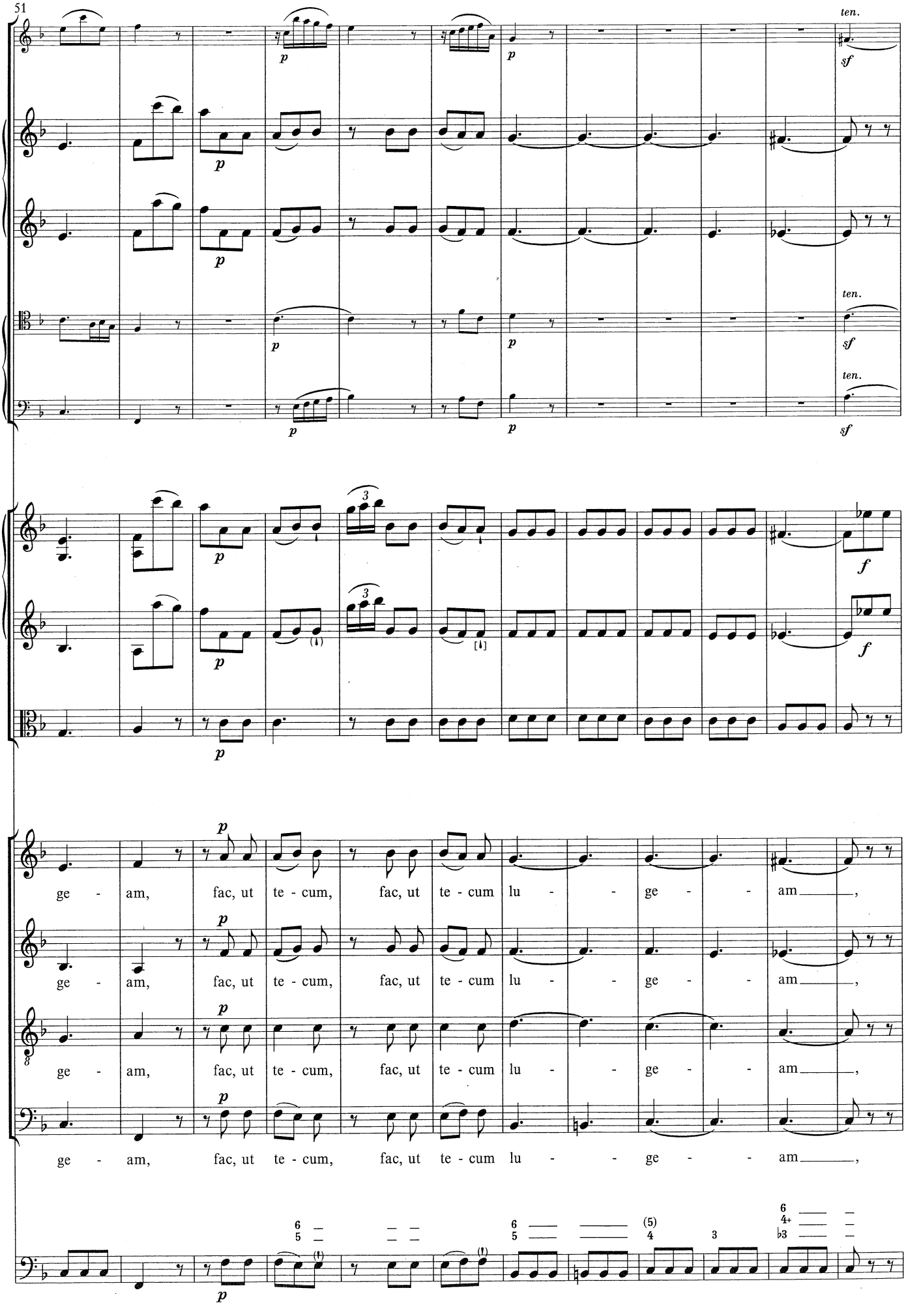


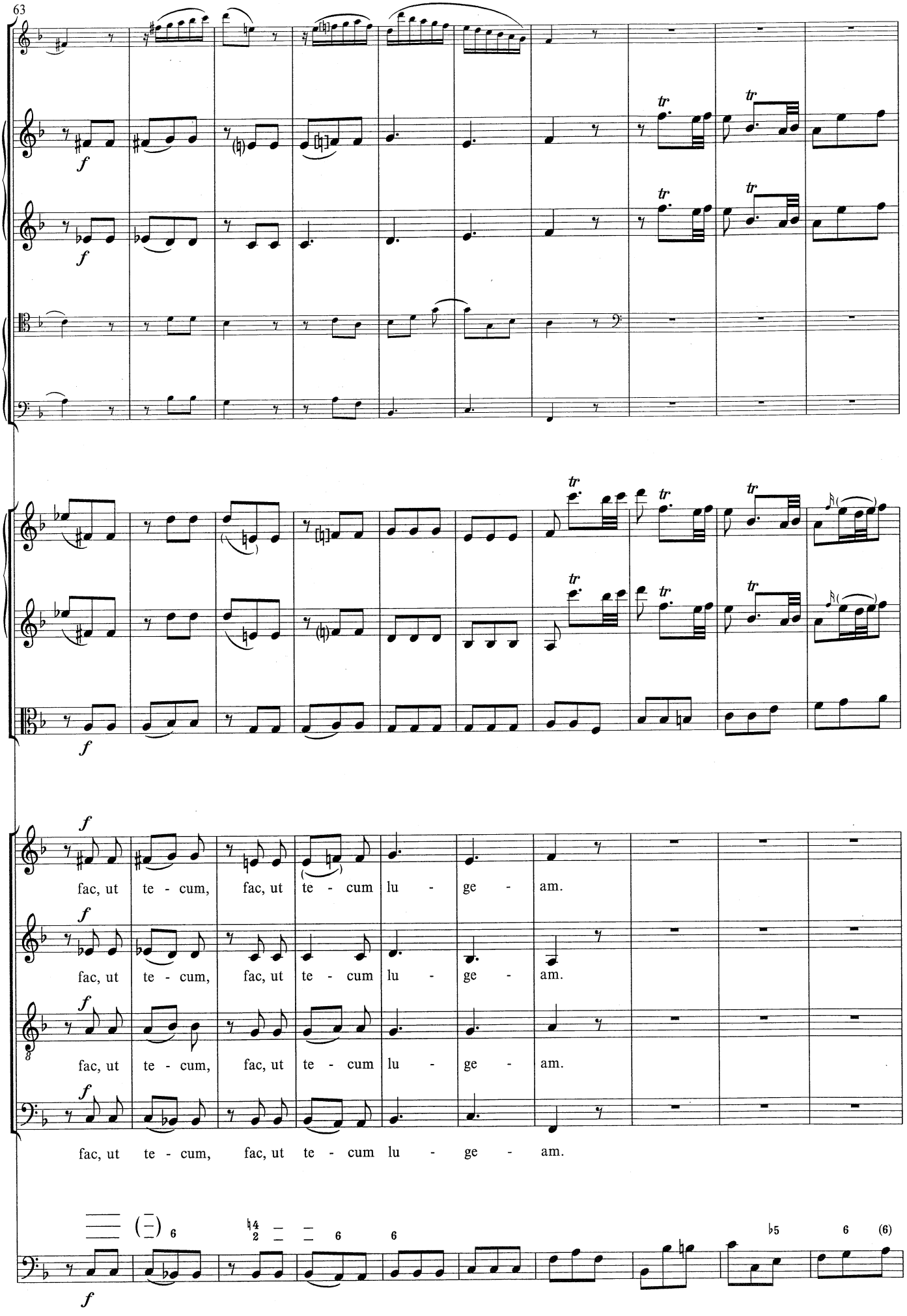
*) Die musikalische Zäsur steht am Versende, die dem Sinn gemäße Zäsur ist aber erst nach *fac* zu setzen. / The musical caesura is located at the end of the verse; however, the context requires the caesura to be postponed until after *fac*.

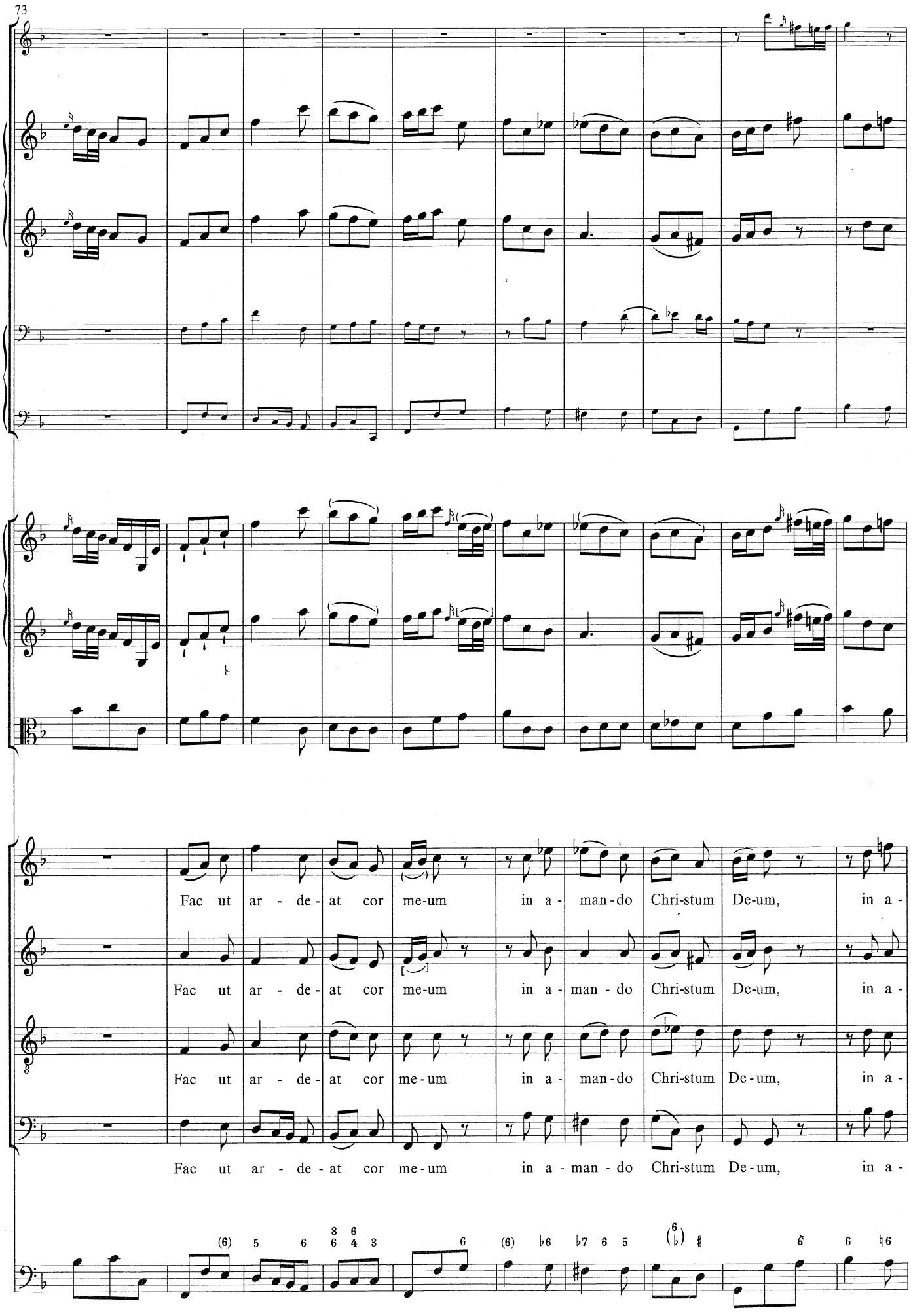

19
fz
fz
[fz
fz]
te - cum lu - ge - am;
e - ja Ma - ter, fons a - mo - ris, e - ja Ma -
te - cum lu - ge - am;
e - ja Ma - ter, fons a - mo - ris, e - ja
te - cum lu - ge - am;
e - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja
te - cum lu - ge - am;
e - ja Ma - ter, fons a - mo - ris, fons a - mo - ris, e - ja

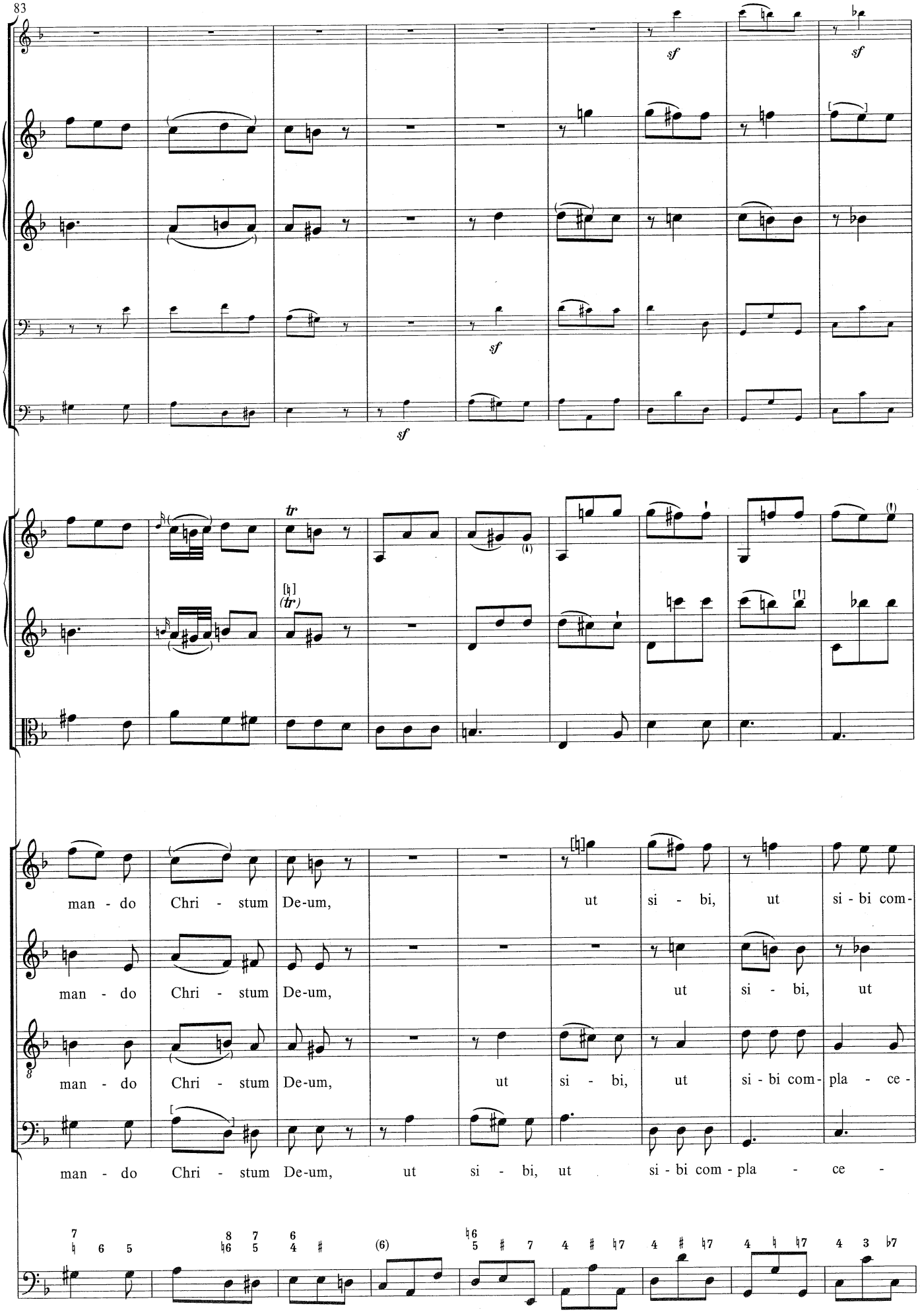

30
fp
- - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris,
Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris,
Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris,
Ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris,

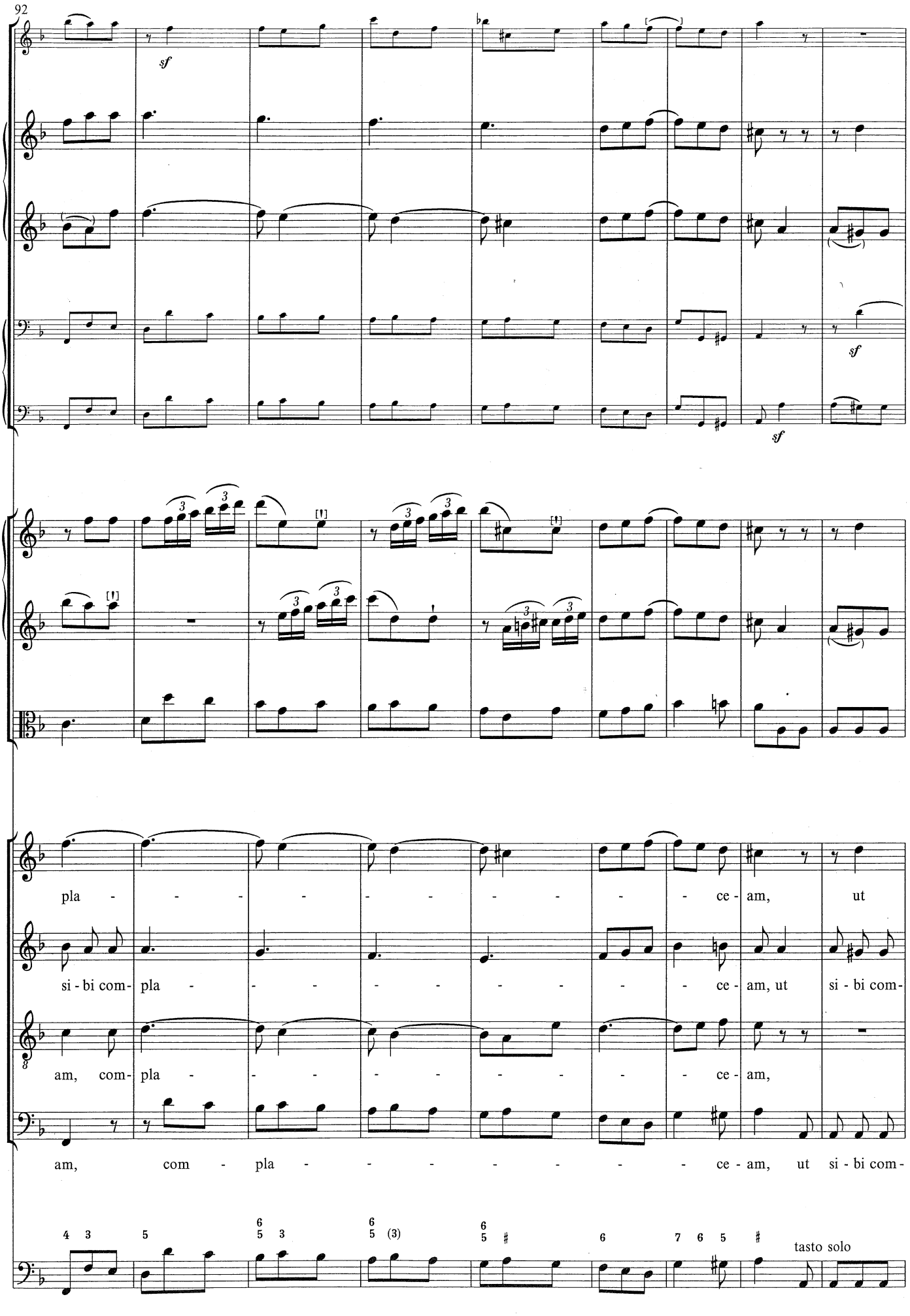

39
vim do - lo - ris, vim do - lo - ris
fac, ut te - cum, fac, ut te - cum lu -

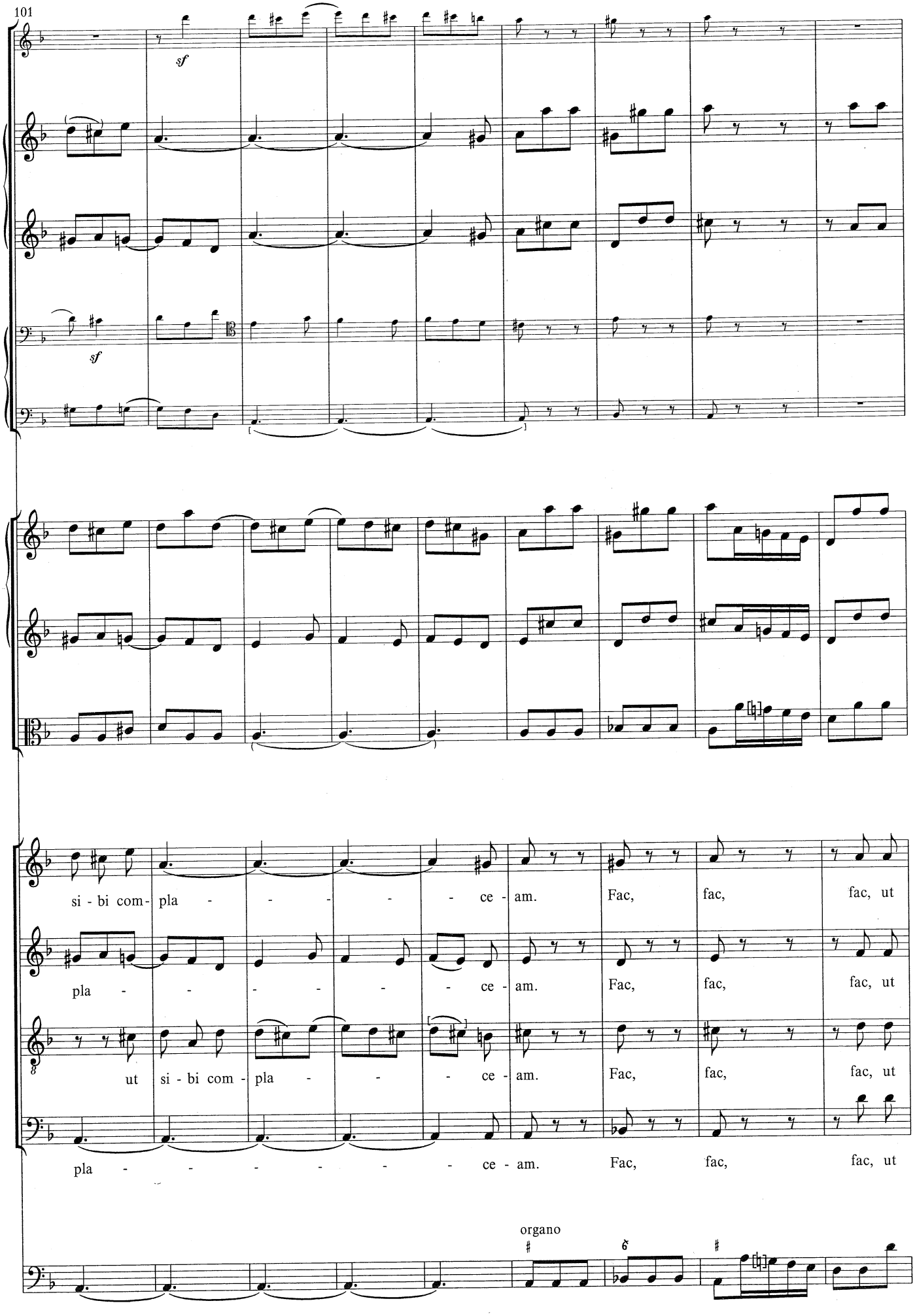

51
ten.
sf
p
f
ge - am, fac, ut te - cum, fac, ut te - cum lu - - ge - - am,

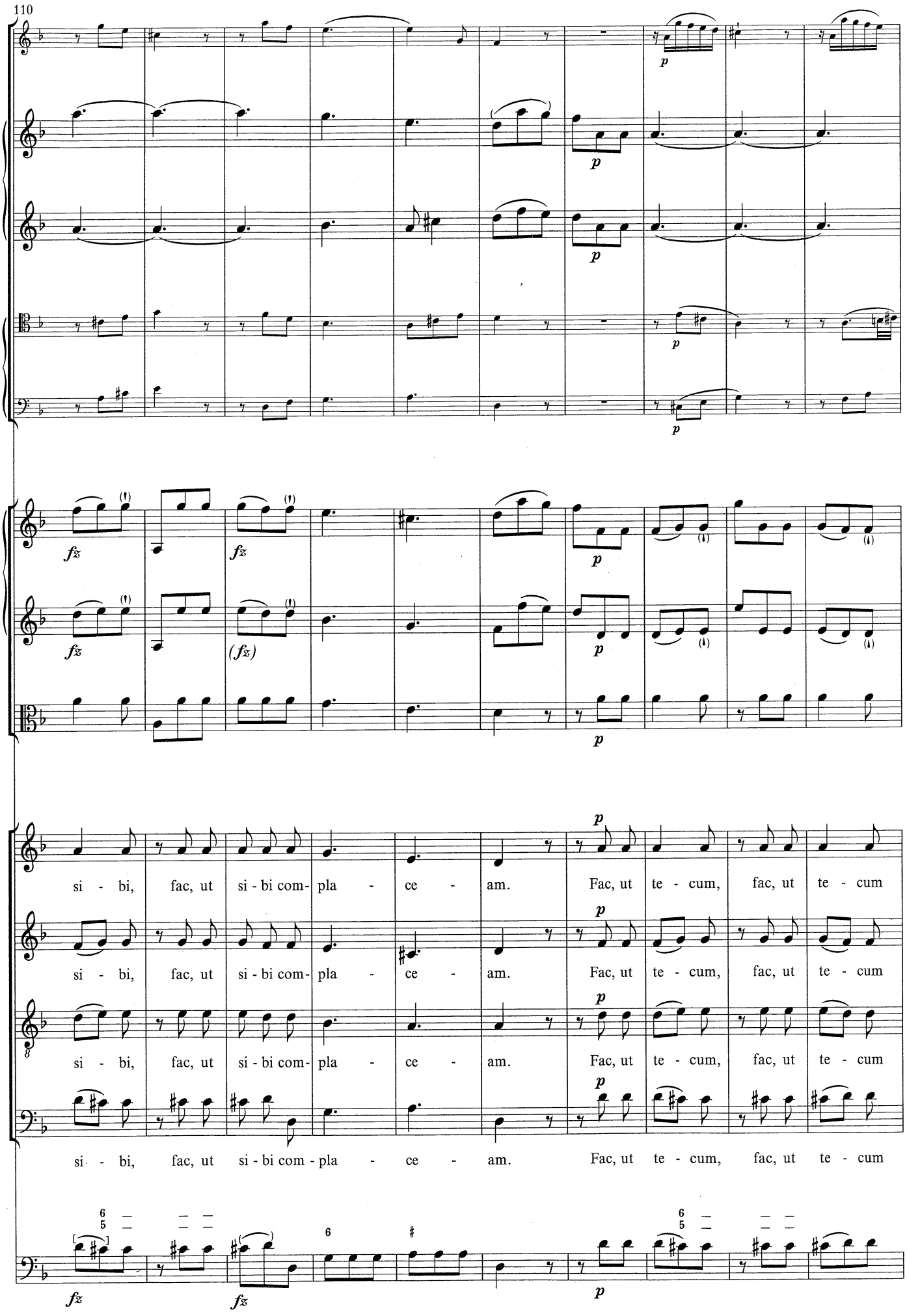

63
f
tr
fac, ut te - cum, fac, ut te - cum lu - ge - am.
fac, ut te - cum, fac, ut te - cum lu - ge - am.
fac, ut te - cum, fac, ut te - cum lu - ge - am.
fac, ut te - cum, fac, ut te - cum lu - ge - am.
6
4 2
6
6
5
6
(6)

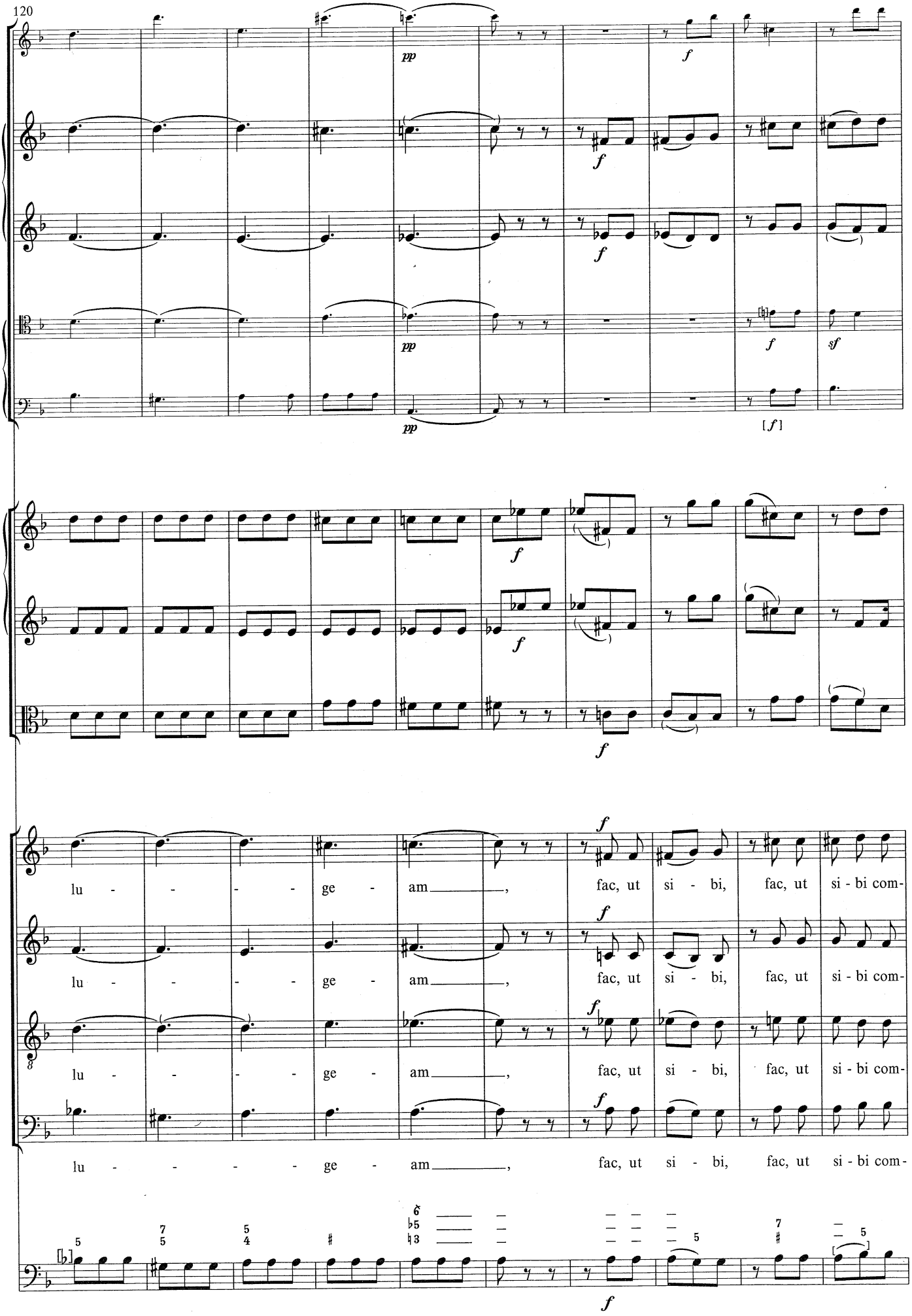

73
Fac ut ar - de - at cor me-um in a - man-do Chri-stum De-um, in a -
Fac ut ar - de - at cor me-um in a - man - do Chri-stum De-um, in a -
Fac ut ar - de - at cor me-um in a - man-do Chri-stum De-um, in a -
Fac ut ar - de - at cor me-um in a - man - do Chri-stum De-um, in a -

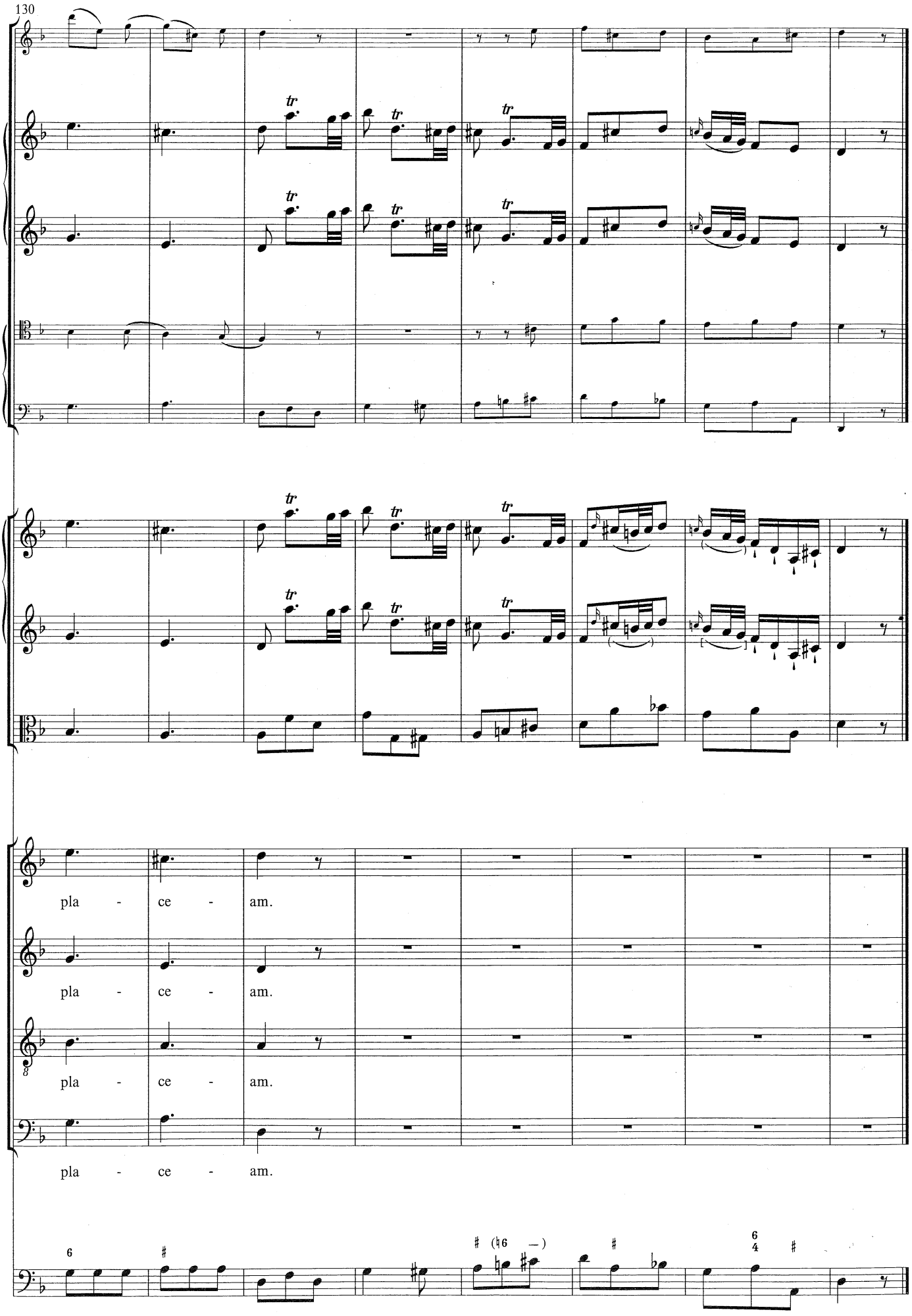

83
sf
sf
sf
sf
tr
(tr)
man - do Chri - stum De-um, ut si - bi, ut si - bi com-
man - do Chri - stum De-um, ut si - bi, ut
man - do Chri - stum De-um, ut si - bi, ut si - bi com - pla - ce -
man - do Chri - stum De-um, ut si - bi, ut si - bi com - pla - ce -


92
sf
sf
sf
pla - - - - - - - - - ce - am, ut
si - bi com- pla - - - - - - - - - ce - am, ut si - bi com-
am, com- pla - - - - - - - - - ce - am,
am, com - pla - - - - - - - - - ce - am, ut si - bi com-
4 3
5
6 5 3
6 5 (3)
6 5 #
6
7 6 5 #
tasto solo


101
sf
sf
si - bi com - pla - - - - - - ce - am. Fac, fac, fac, ut
pla - - - - - - - ce - am. Fac, fac, fac, ut
ut si - bi com - pla - - - ce - am. Fac, fac, fac, ut
pla - - - - - - - - ce - am. Fac, fac, fac, ut
organo

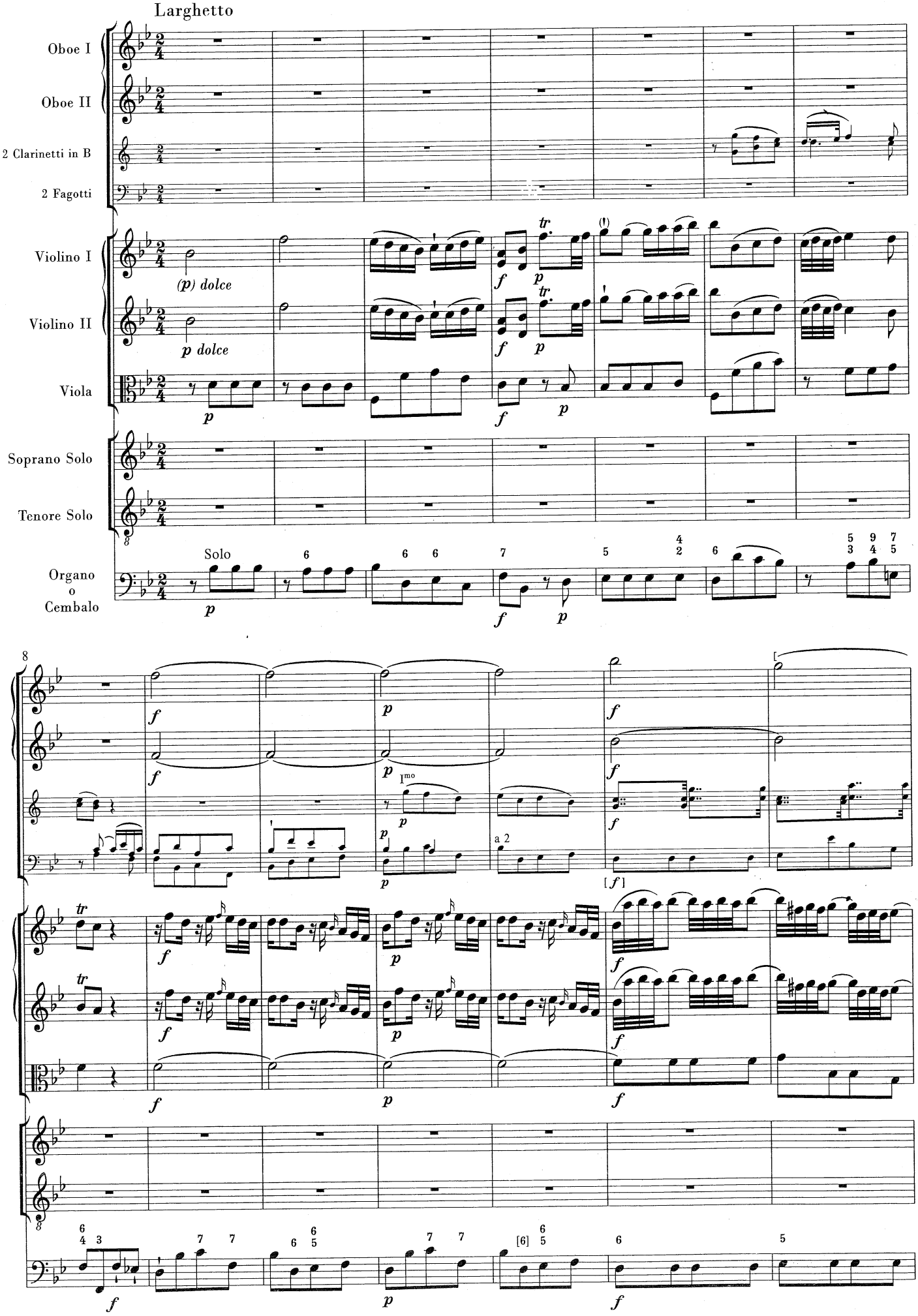

110
si - bi, fac, ut si - bi com- pla - ce - am. Fac, ut te - cum, fac, ut te - cum
si - bi, fac, ut si - bi com- pla - ce - am. Fac, ut te - cum, fac, ut te - cum
si - bi, fac, ut si - bi com- pla - ce - am. Fac, ut te - cum, fac, ut te - cum
si - bi, fac, ut si - bi com - pla - ce - am. Fac, ut te - cum, fac, ut te - cum

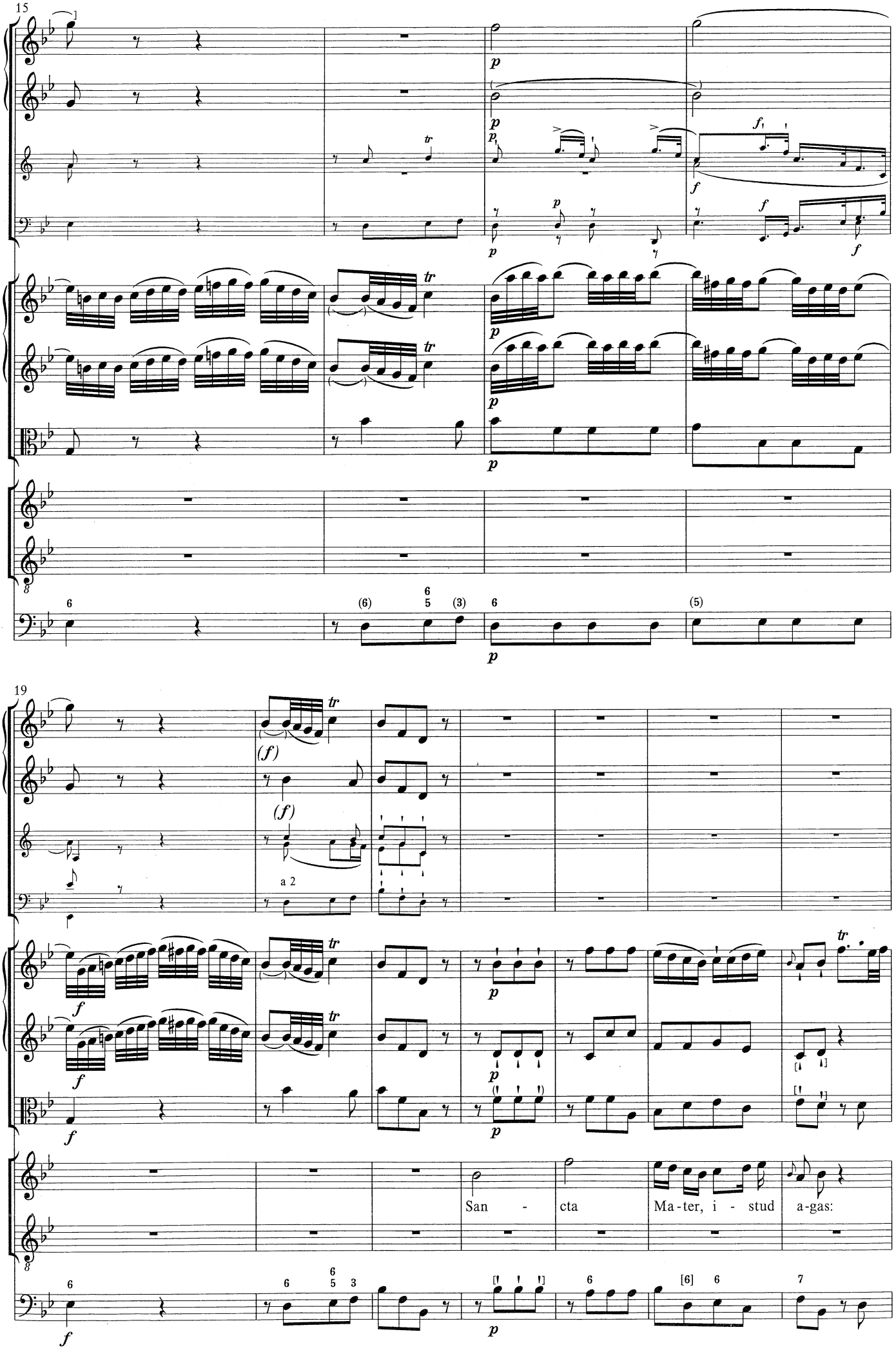

120
pp
f
f
f
pp
f
sf
pp
[f]
f
f
f
lu - - - - ge - am _____, fac, ut si - bi, fac, ut si - bi com-
lu - - - - ge - am _____, fac, ut si - bi, fac, ut si - bi com-
lu - - - - ge - am _____, fac, ut si - bi, fac, ut si - bi com-
lu - - - - ge - am _____, fac, ut si - bi, fac, ut si - bi com-
f

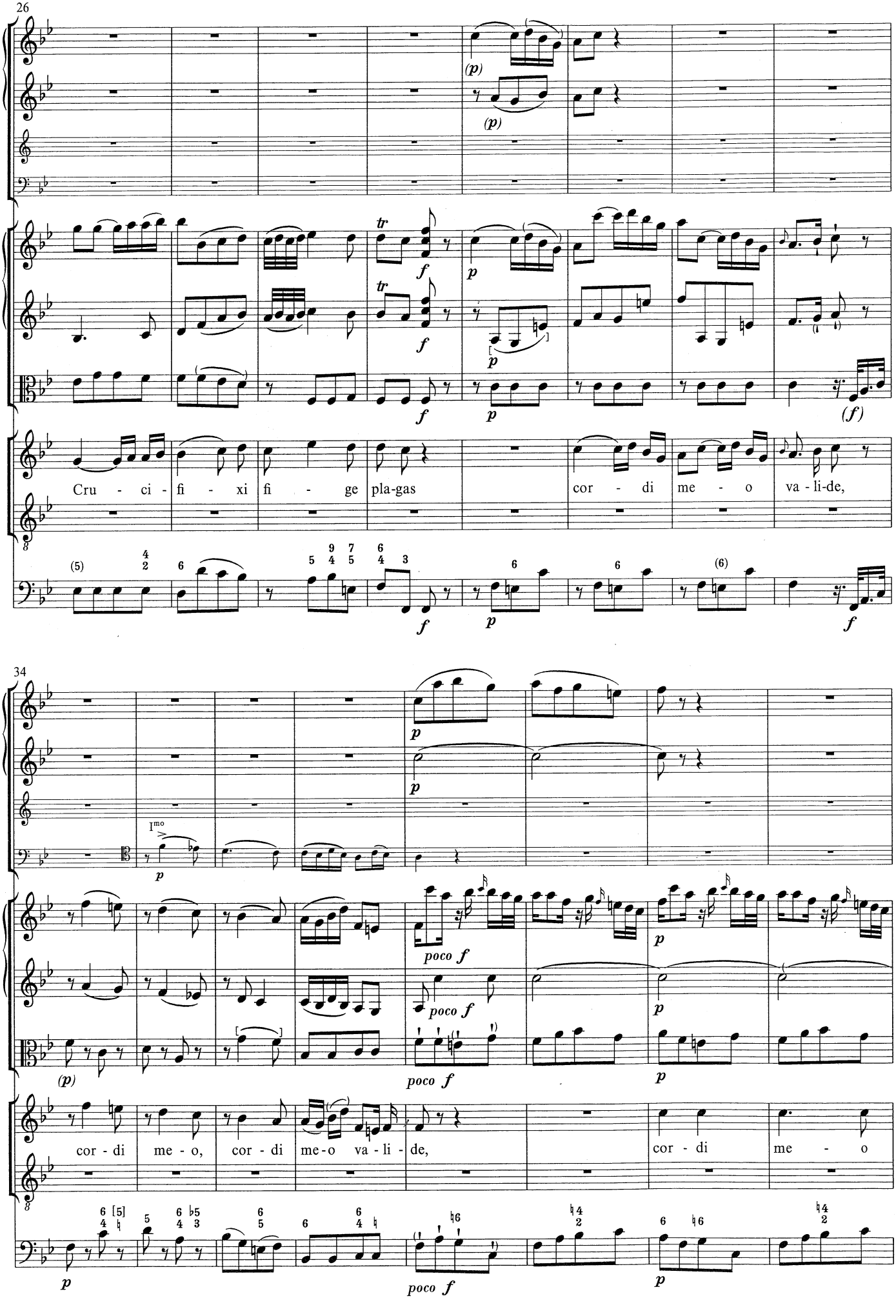

130
pla - ce - am.
pla - ce - am.
pla - ce - am.
pla - ce - am.

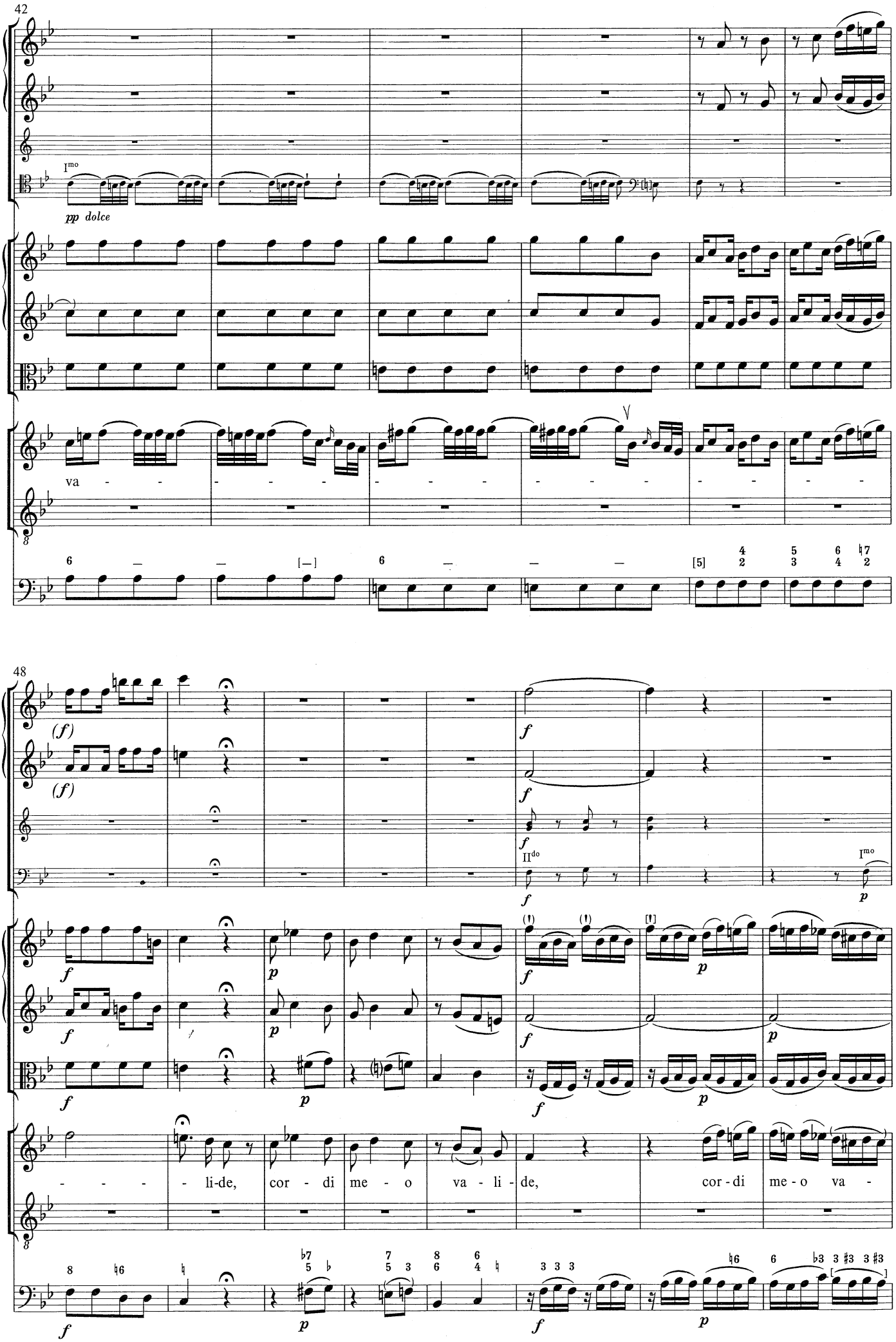
Sancta Mater, istud agas

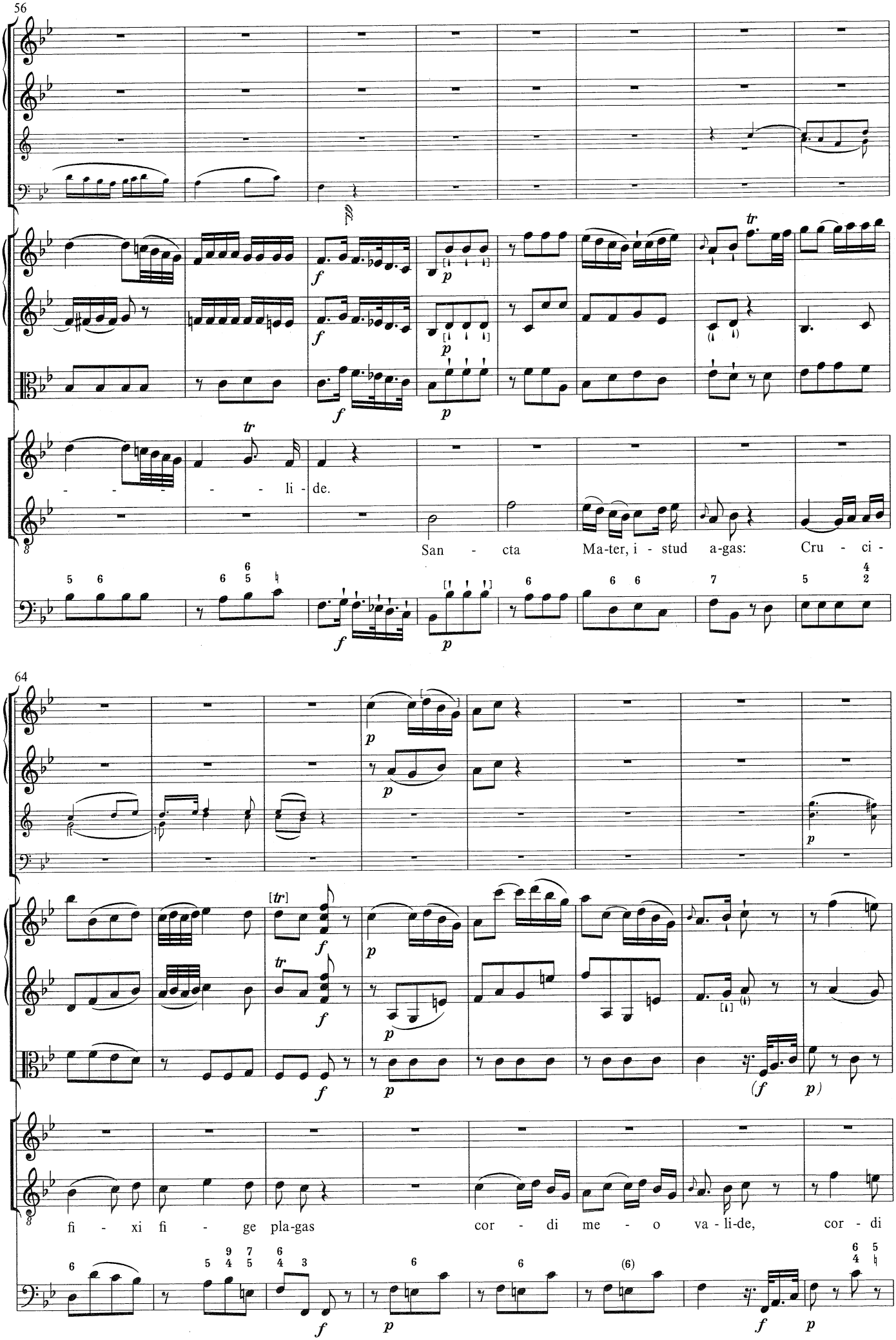
Larghetto

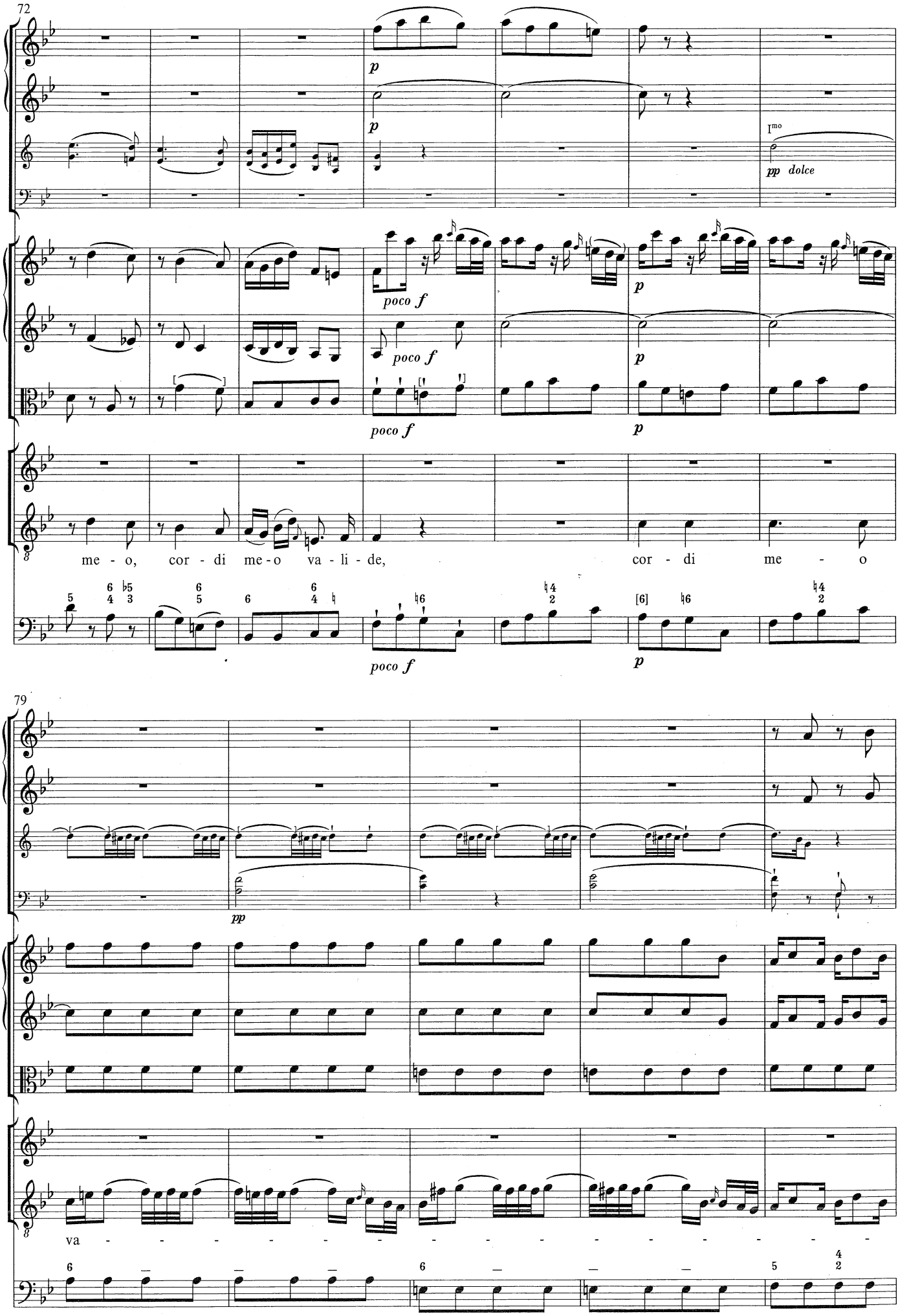


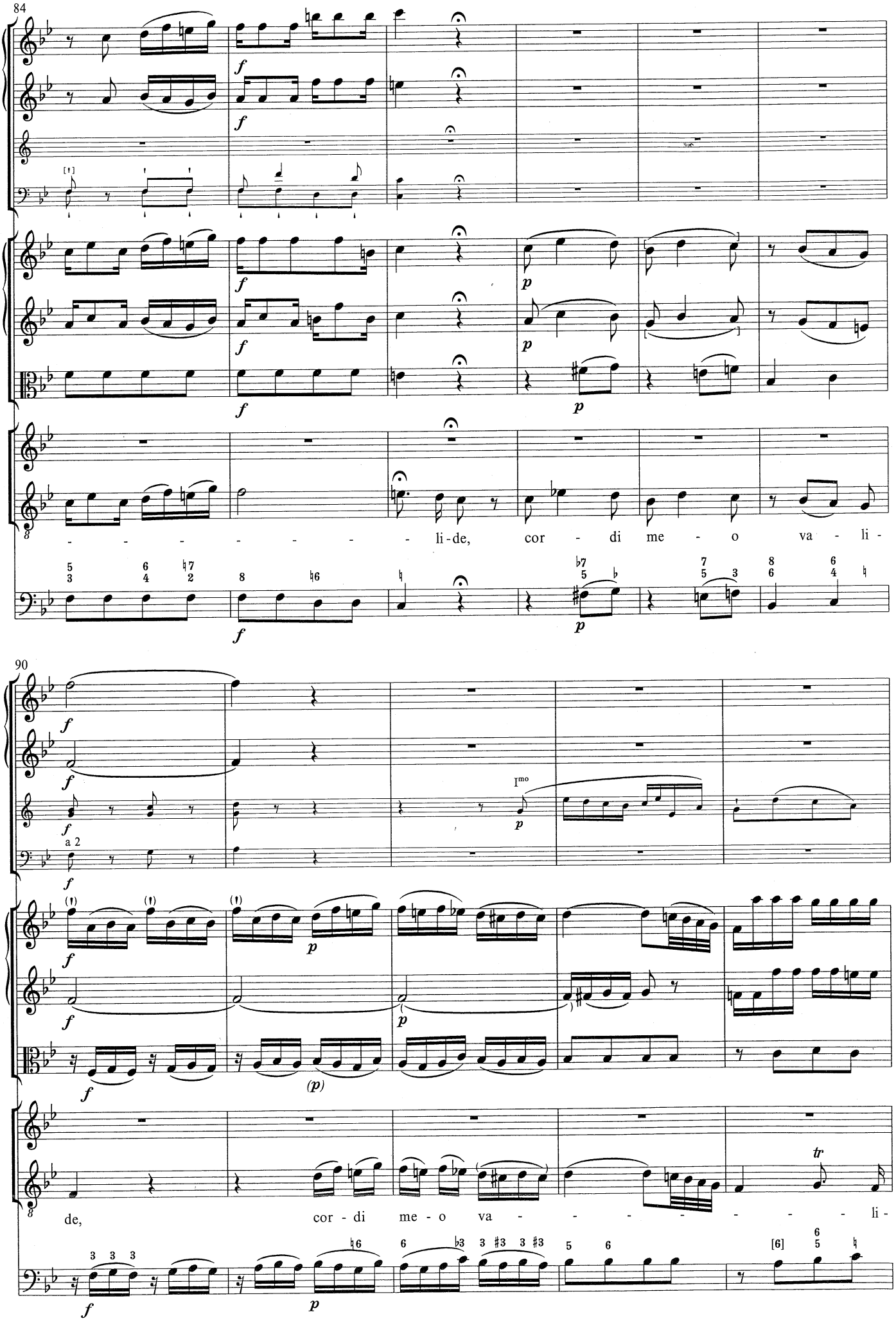

15
19
a 2
San - cta Ma-ter, i - stud a-gas:

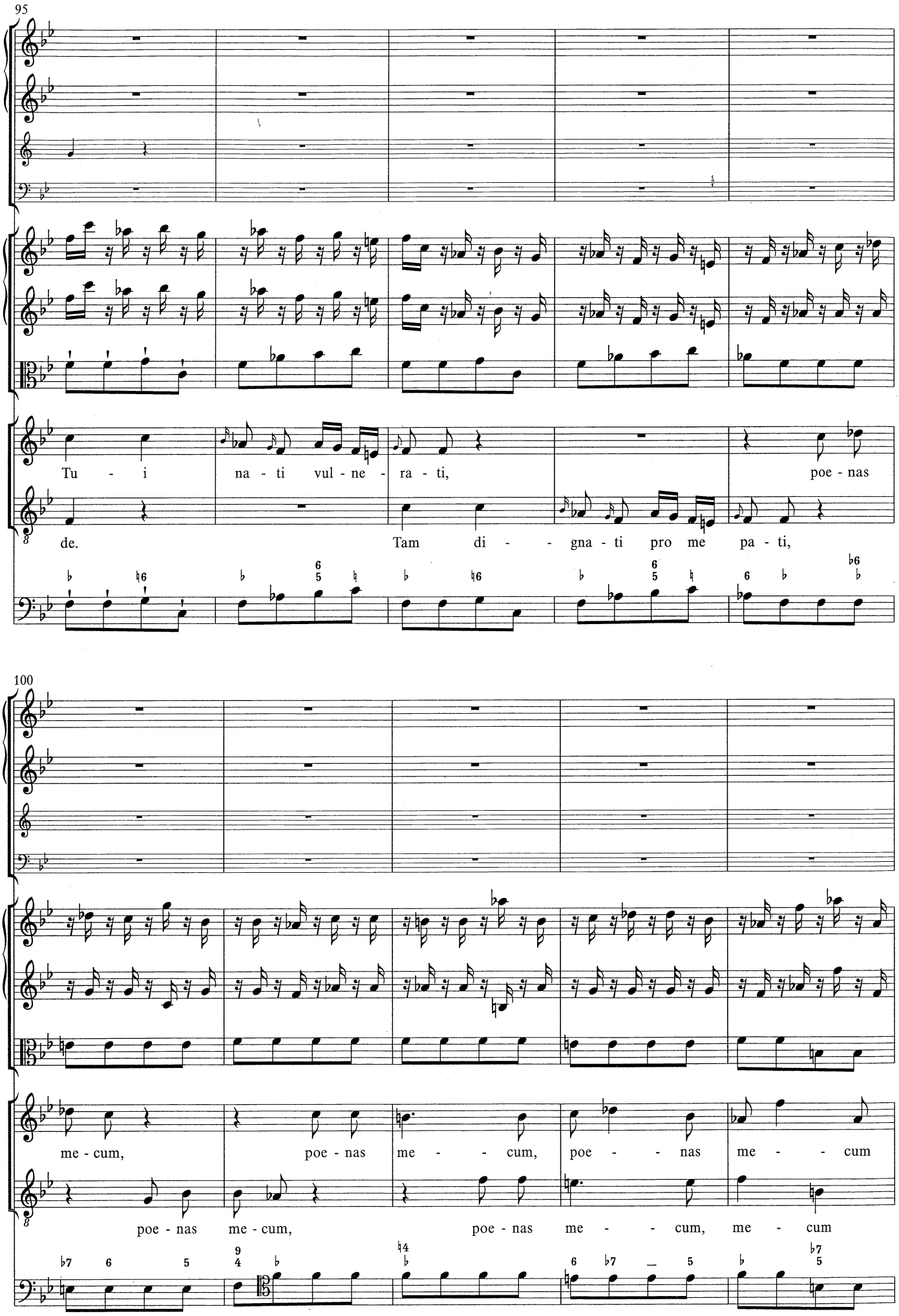

26
(p)
(p)
tr
f
p
(f)
Cru - ci - fi - xi fi - ge pla-gas cor - di me - o va - li-de,
34
I^mo
poco f
cor - di me - o, cor - di me-o va - li - de, cor - di me - o

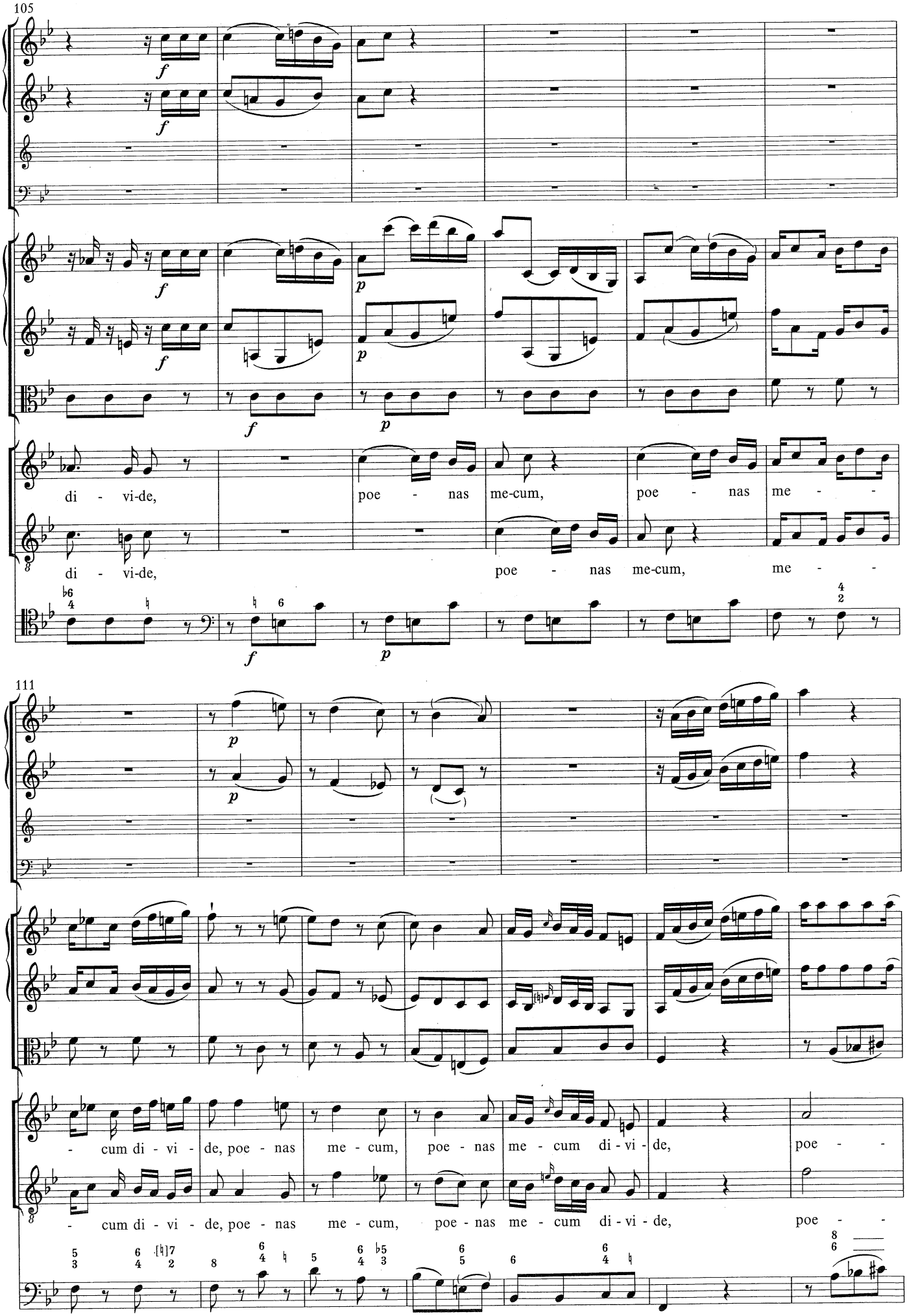

42
I^mo
pp dolce
va
48
(f)
f
II^do
I^mo
p
li-de, cor - di me - o va - li - de, cor - di me - o va -

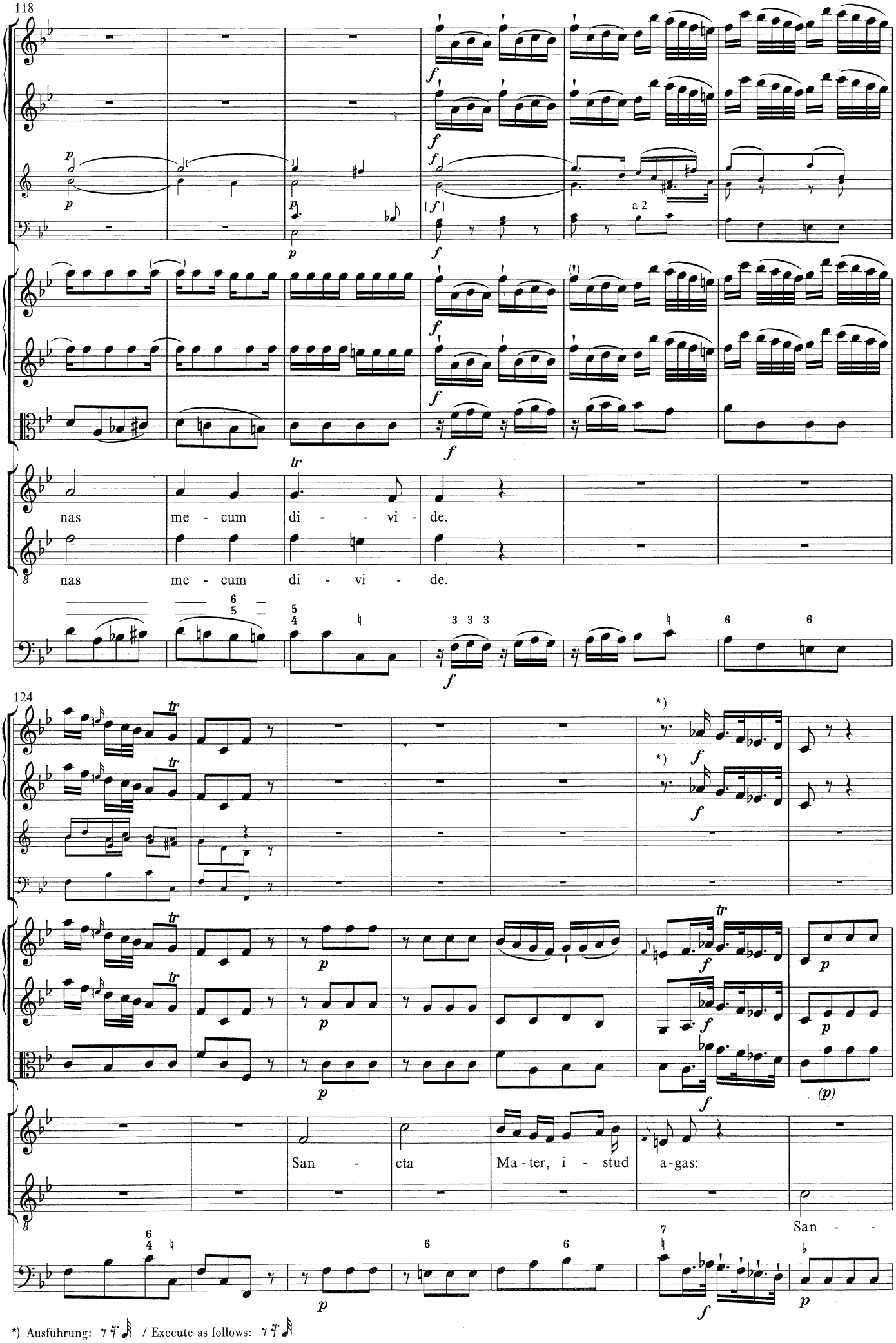

56
- - - - li - de.
San - cta Ma-ter, i - stud a-gas: Cru - ci -
64
fi - xi fi - ge pla-gas cor - di me - o va - li-de, cor - di


72
p
p
I^mo
pp dolce
poco f
poco f
poco f
p
p
p
me - o, cor - di me - o va - li - de, cor - di me - o
poco f
p
79
pp
va - - - - - - - - - - - - - - -


84
- - - - - - - - li-de, cor - di me - o va - li -
90
I^mo
a 2
de, cor - di me - o va - - - - - - - - li -
tr


95
Tu - i na - ti vul - ne - ra - ti, poe - nas
de. Tam di - - gna - ti pro me pa - ti,
100
me - cum, poe - nas me - - cum, poe - - nas me - - cum
poe - nas me - cum, poe - nas me - - cum, me - cum


105
f
p
di - vi-de,
poe - nas
me-cum,
poe - nas
me - -
111
- cum di - vi - de, poe - nas
me - cum,
poe - nas
me - cum di - vi - de,
poe - -



*) Ausführung: / Execute as follows:

131

pp

tr

Cru-ci - fi - xi fi - ge pla-gas cor-di me - o va - - -

cta Ma-ter, i - stud a-gas: Cru-ci - fi - xi fi - ge pla-gas cor-di me - o va - - -

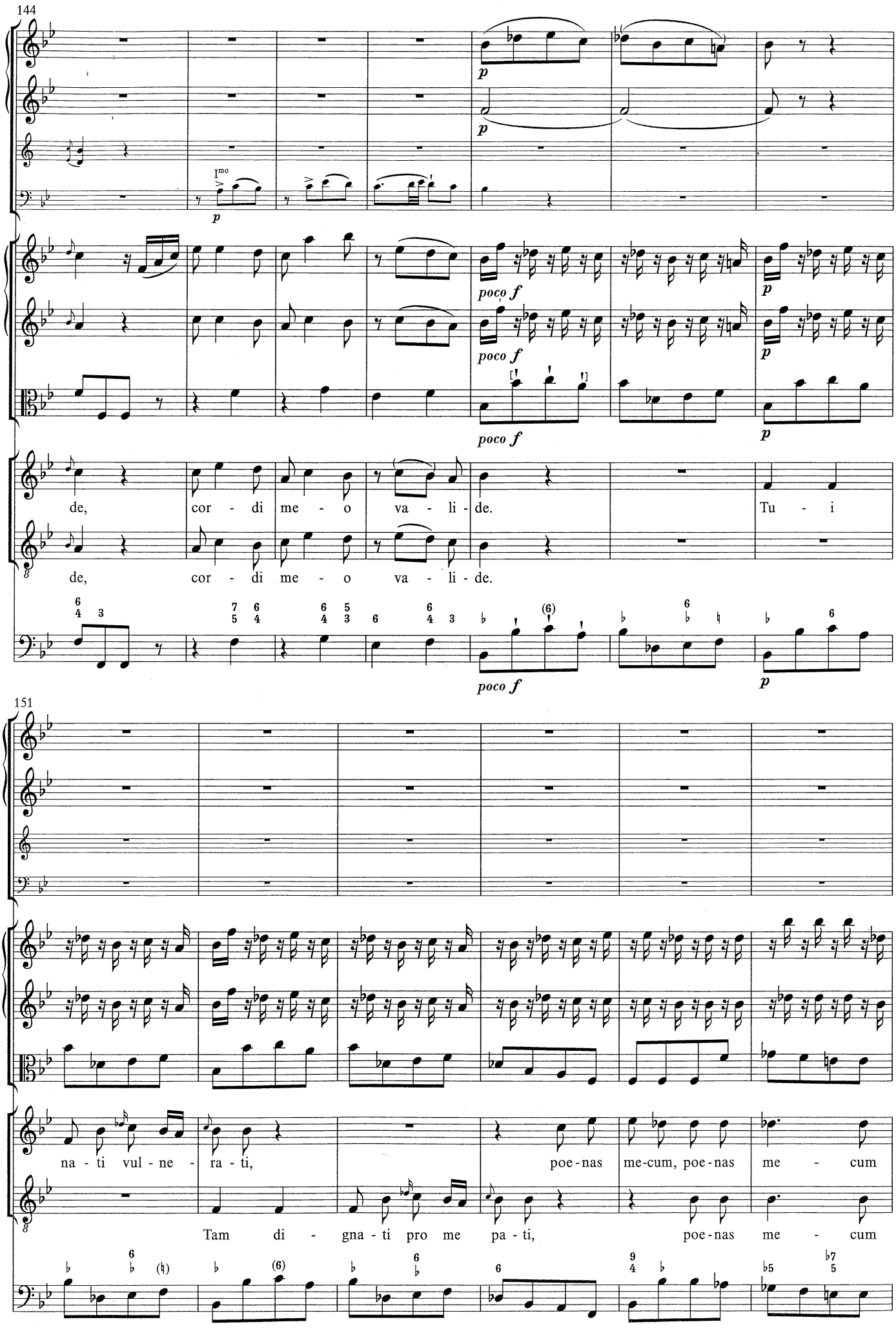
138

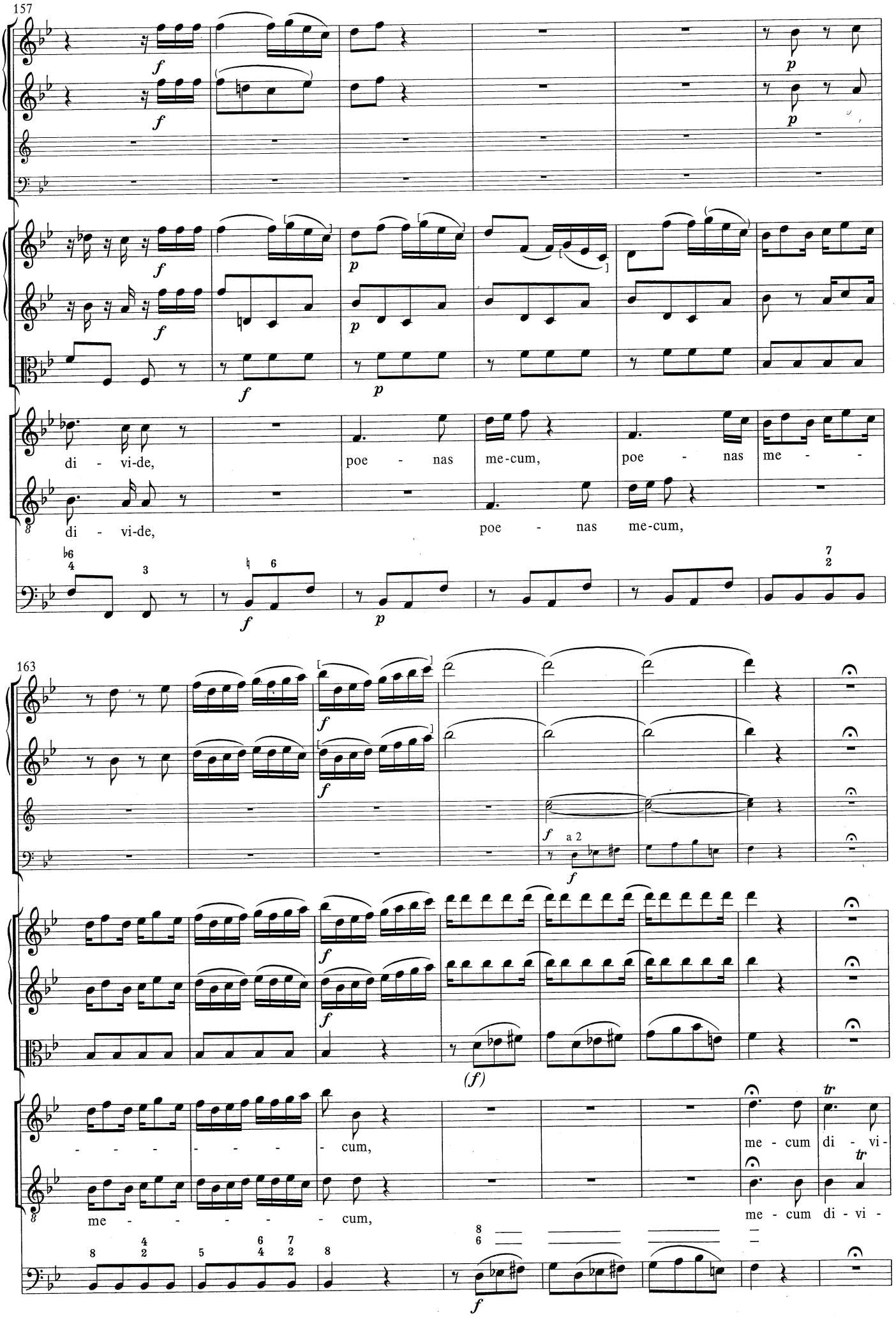
*)

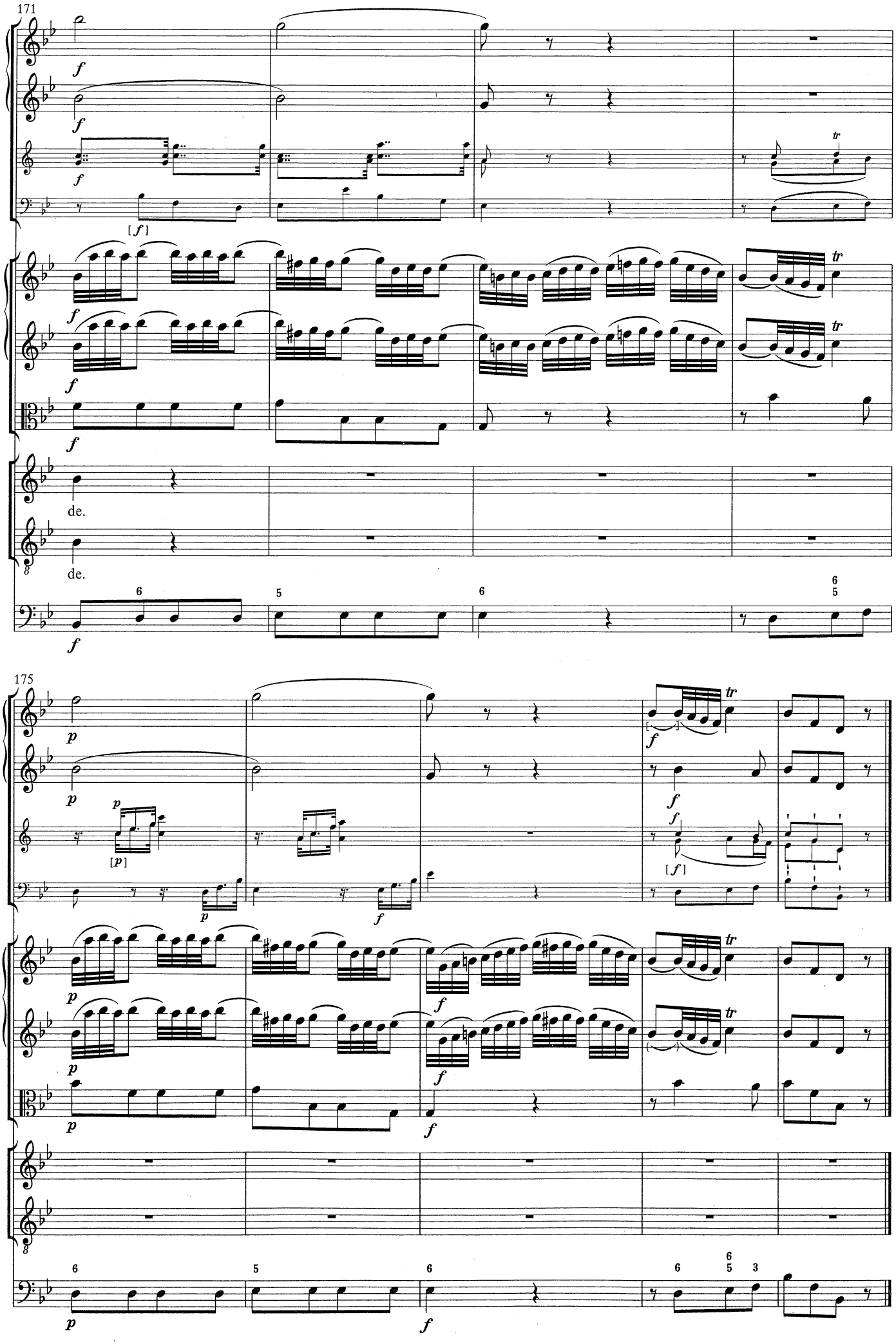
li-

li-

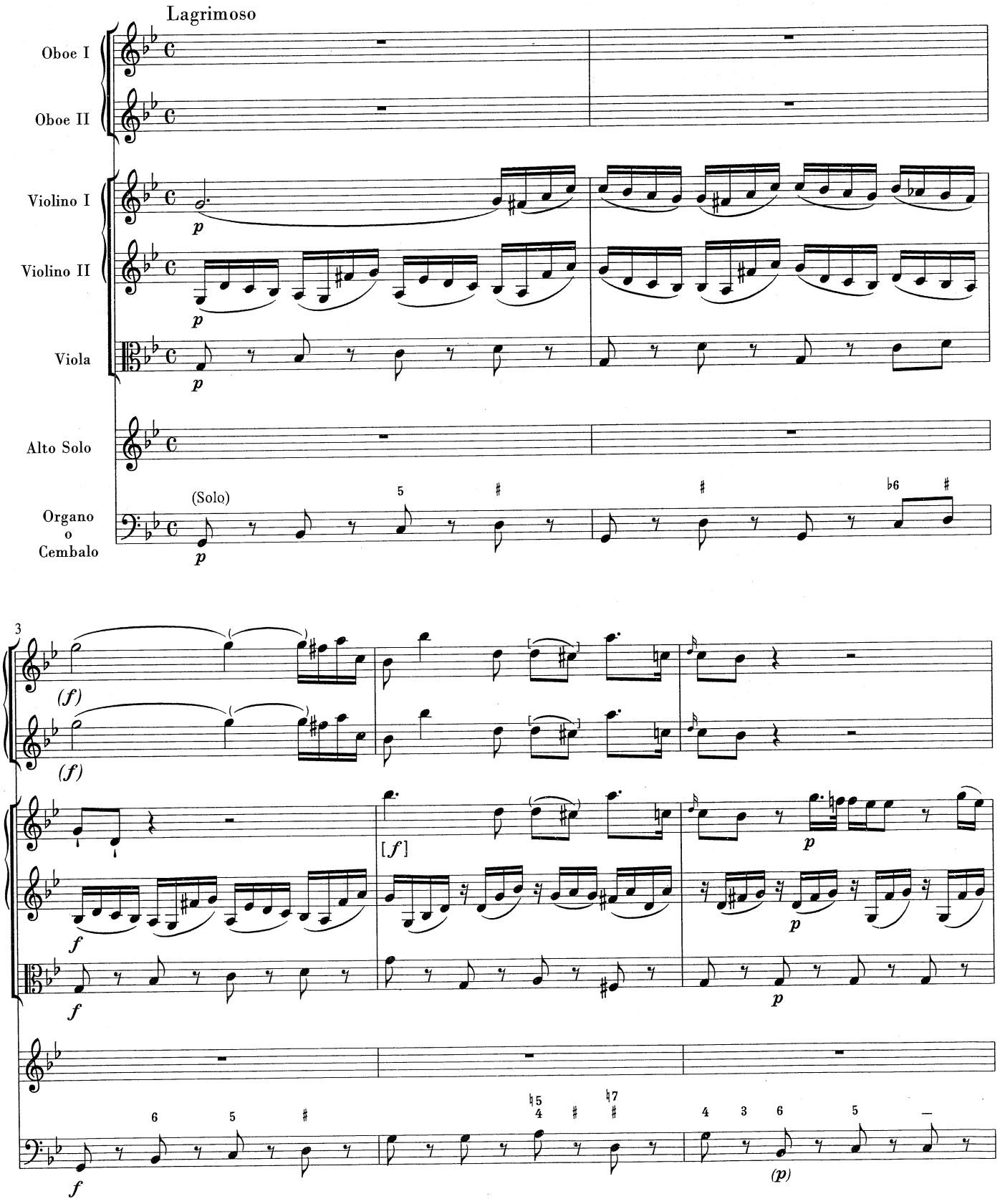
*) Besser c^1? So in wenigen Quellen. / c^1, as given in a few sources, is perhaps preferable.

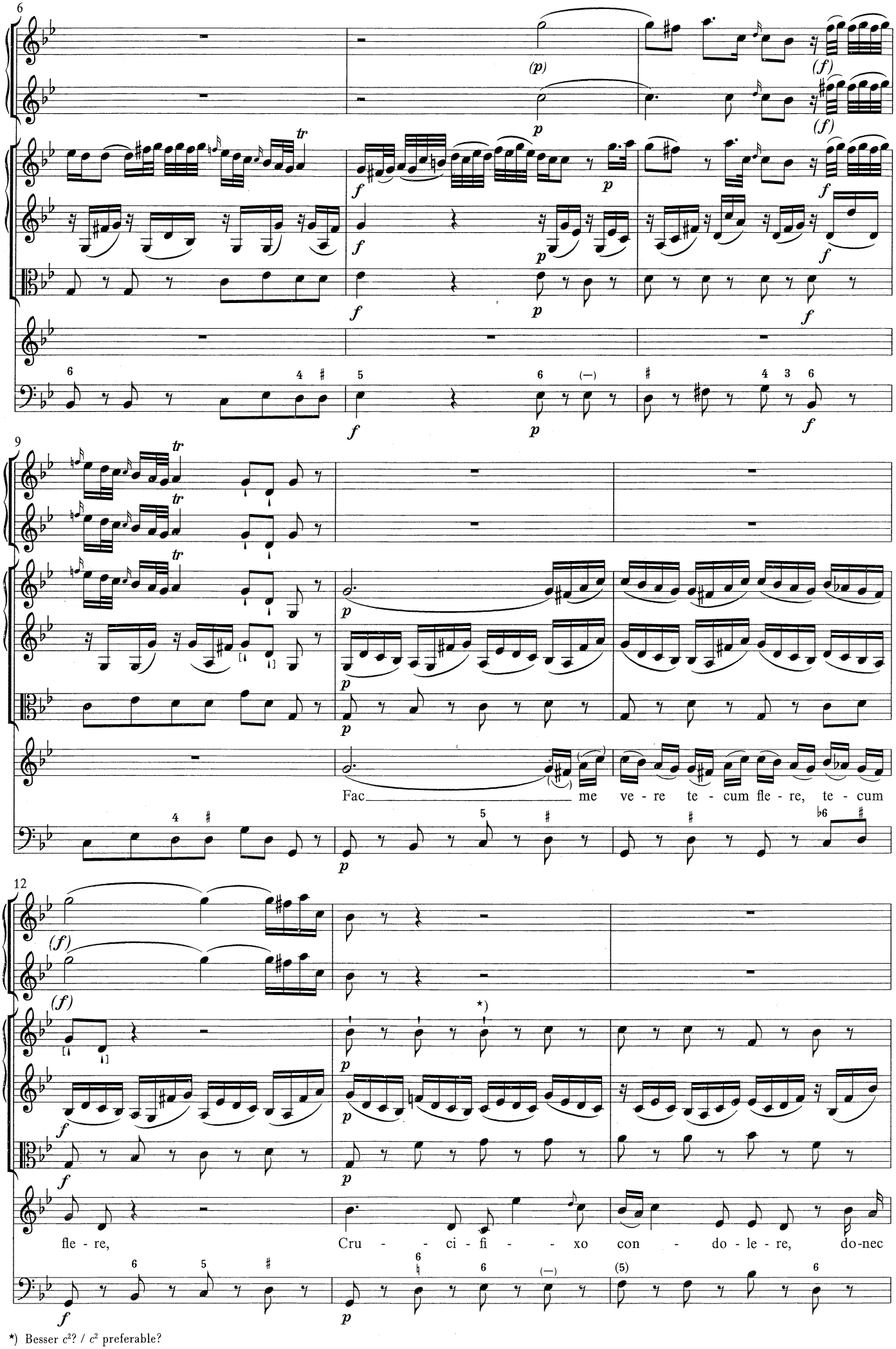

144
I^mo
p
p
poco f
poco f
poco f
p
p
p
de, cor - di me - o va - li - de. Tu - i
de, cor - di me - o va - li - de.
151
na - ti vul - ne - ra - ti, poe - nas me - cum, poe - nas me - cum
Tam di - gna - ti pro me pa - ti, poe - nas me - cum


157
di - vi-de,
poe - nas
me-cum,
poe - nas
me - -
di - vi-de,
poe - nas me-cum,
163
a 2
- - - - - - - cum,
me - cum di - vi -
me - - - - - - - cum,
me - cum di - vi -

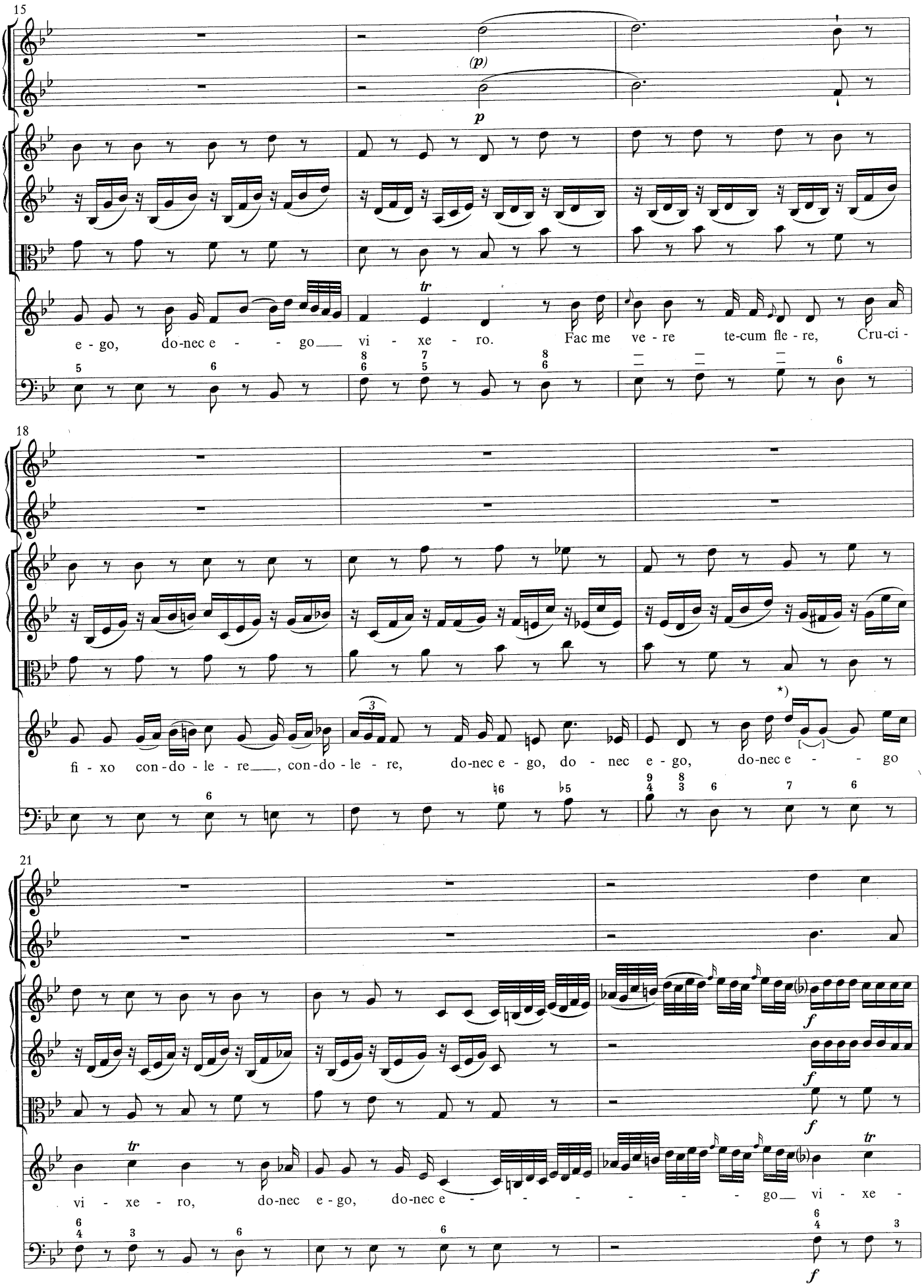

171
175
de.
de.

Fac me vere tecum flere



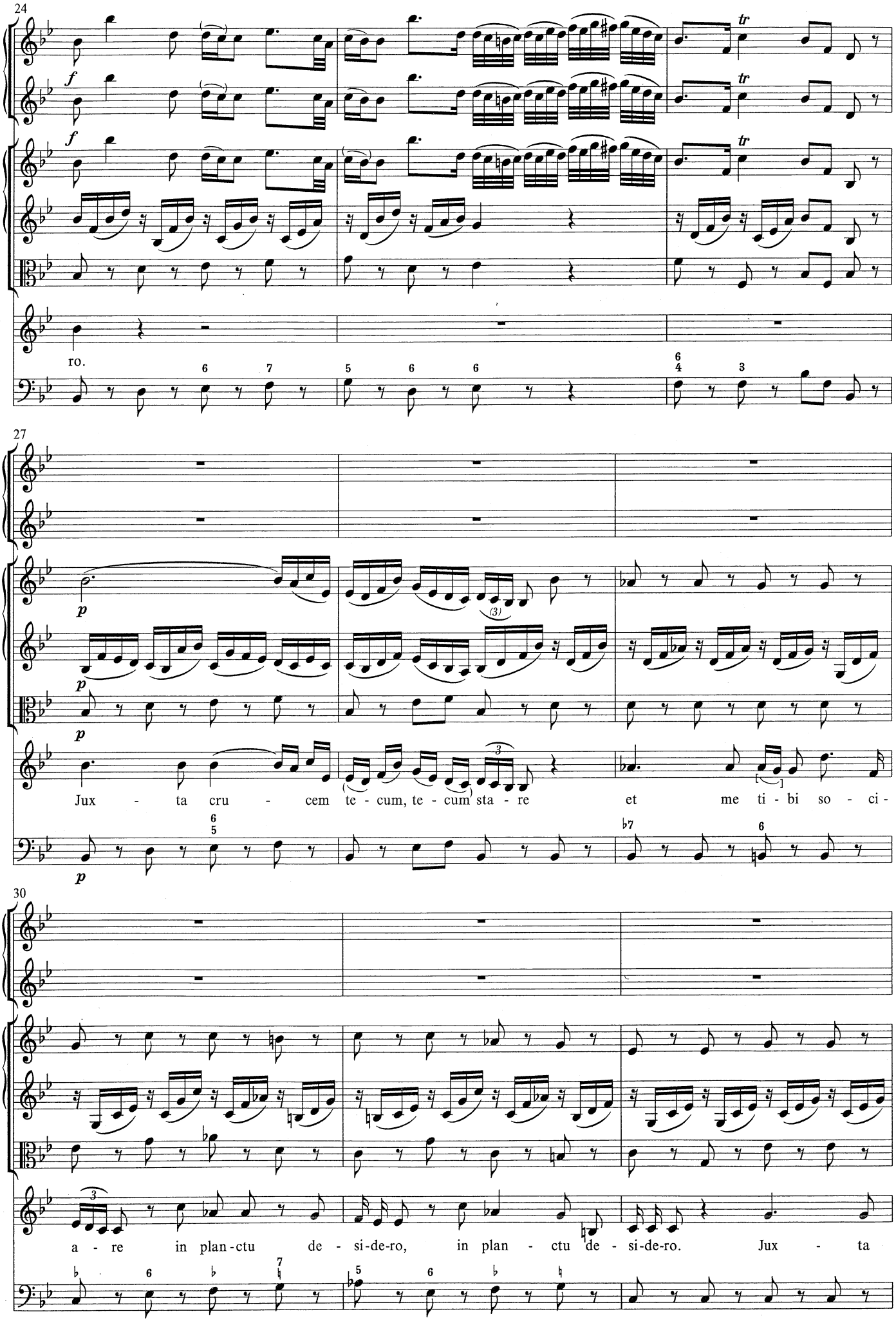


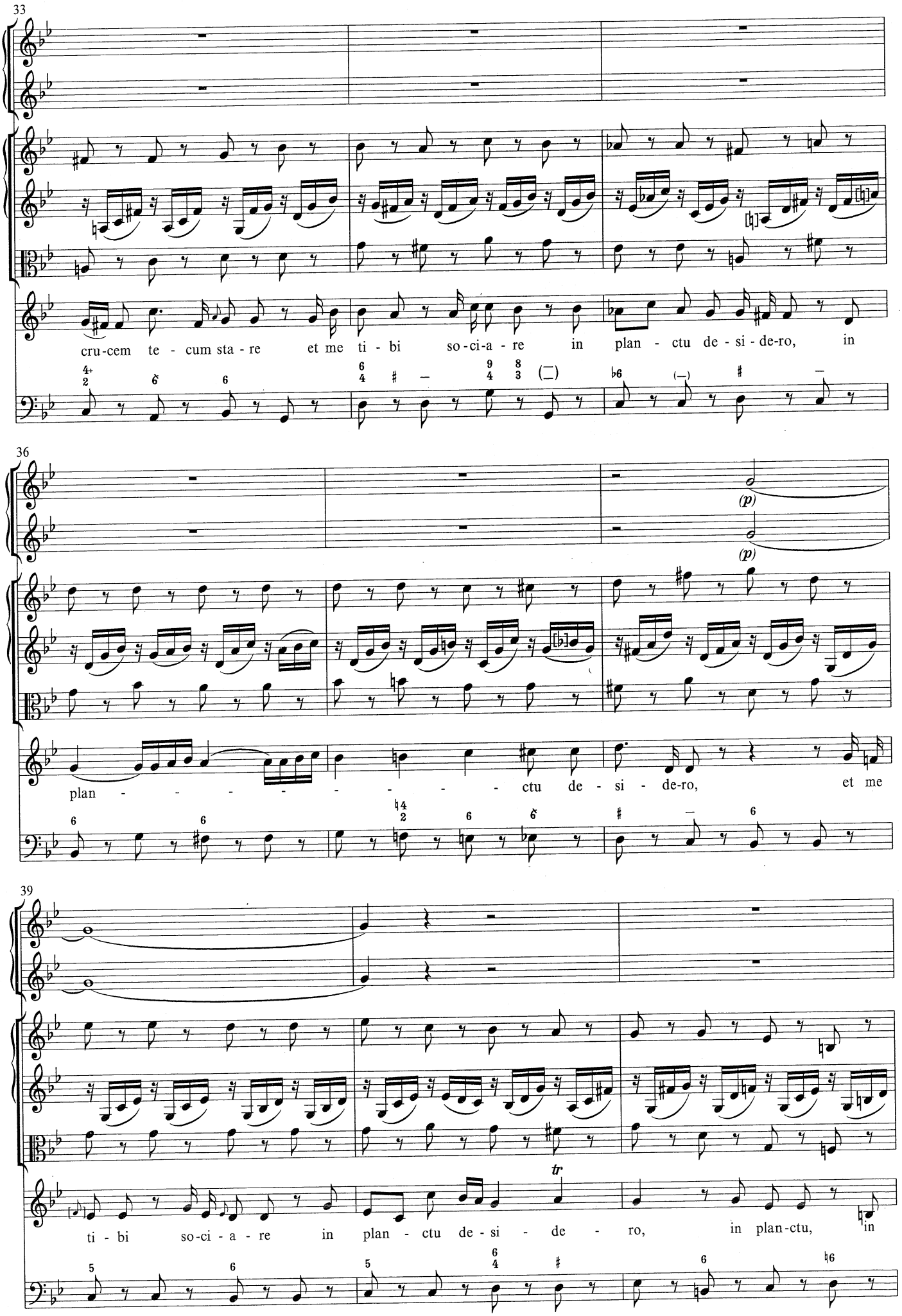
*) Besser c^2? / c^2 preferable?

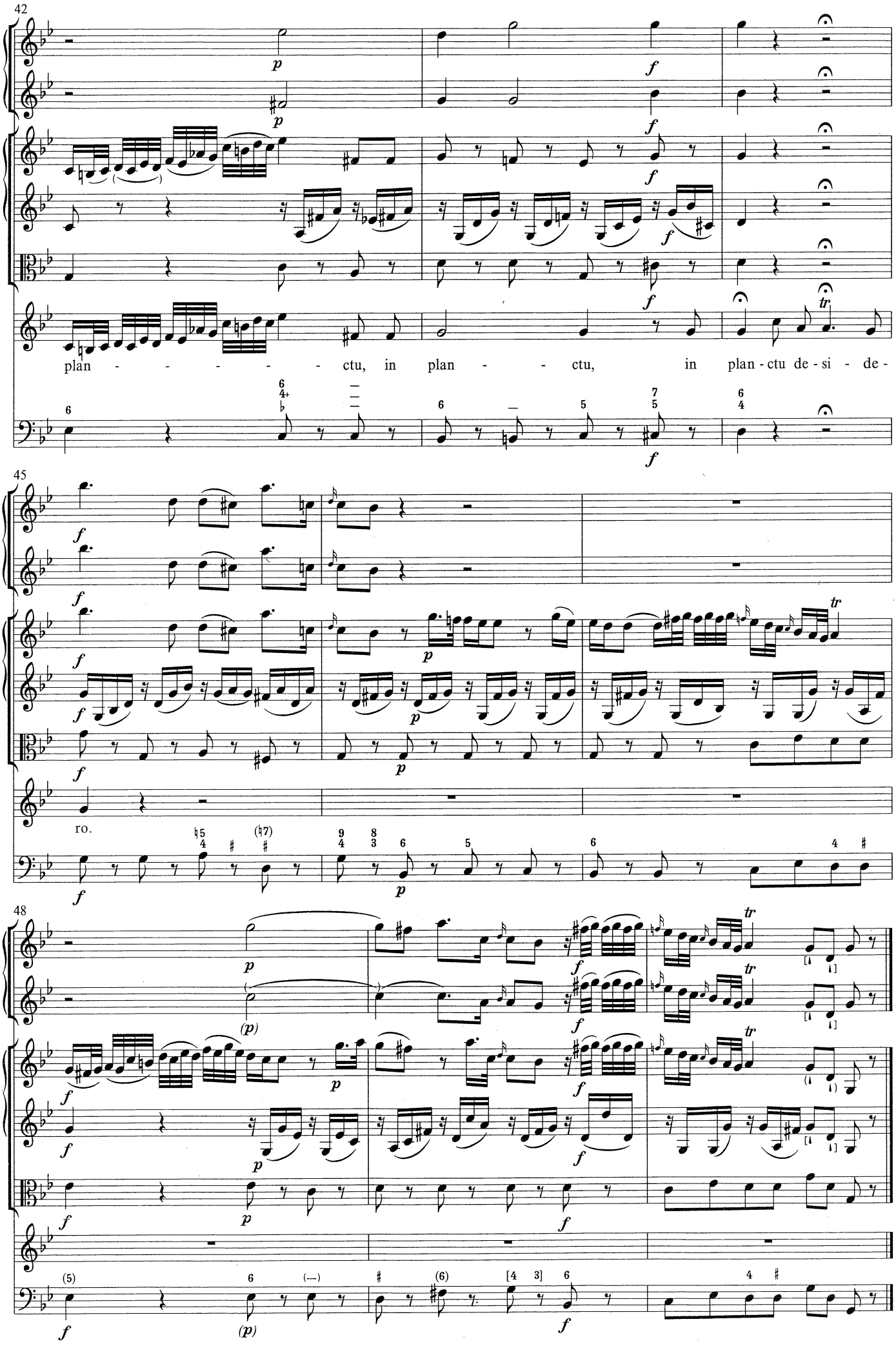


*) In den besten Quellen mit unklarer Silbenverteilung. Andere mögliche Deutungen: e - go oder e - go, e-go . Konjektur: e - go ./

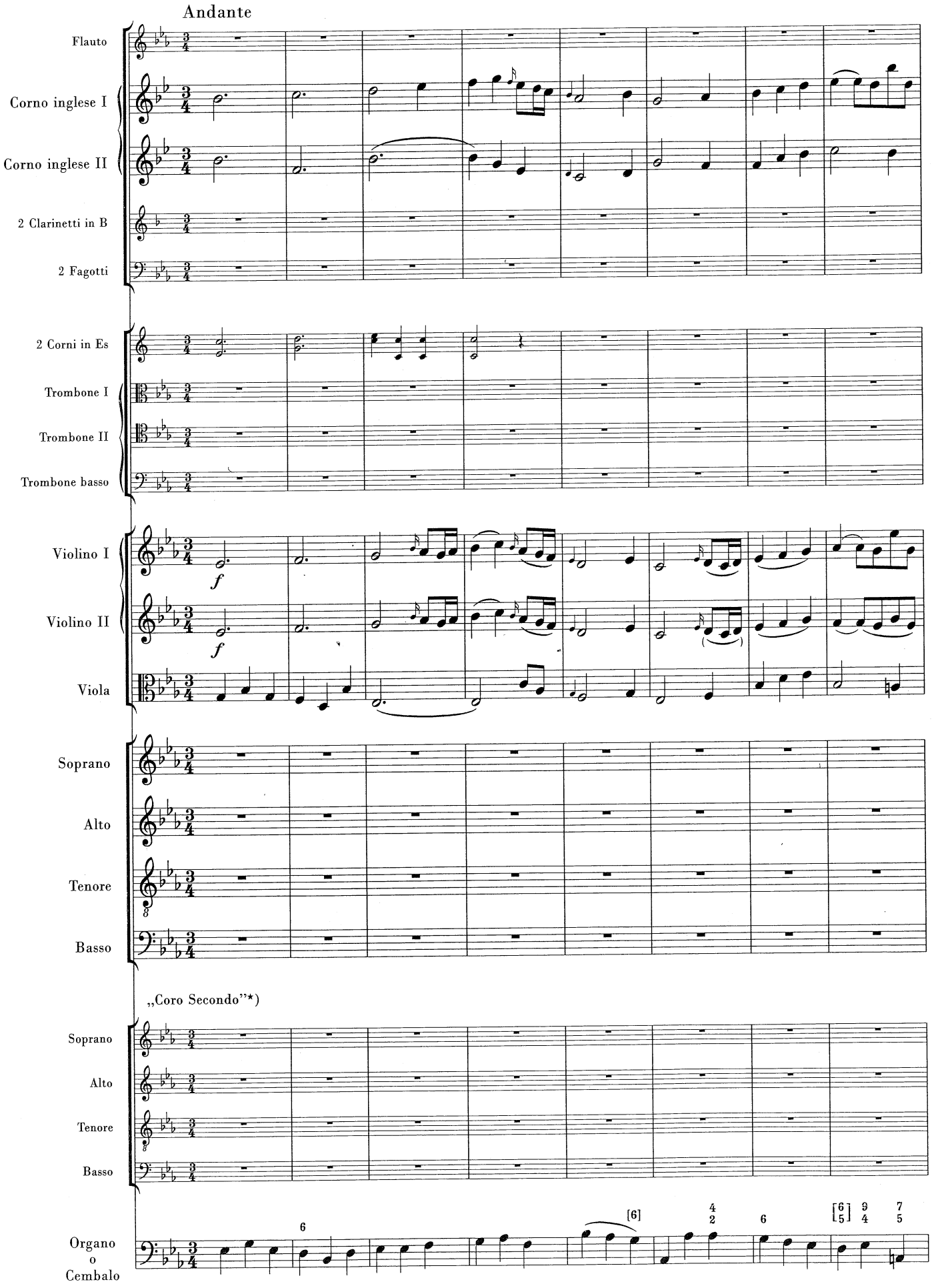
The best sources have with indistinct syllabification. Other possible interpretation include e - go and e - go, e-go . Conjecture: e - go .


24
f
tr
ro.
27
p
Jux - ta cru - cem te - cum, te - cum sta - re et me ti - bi so - ci -
30
a - re in plan - ctu de - si - de - ro, in plan - ctu de - si - de - ro. Jux - ta

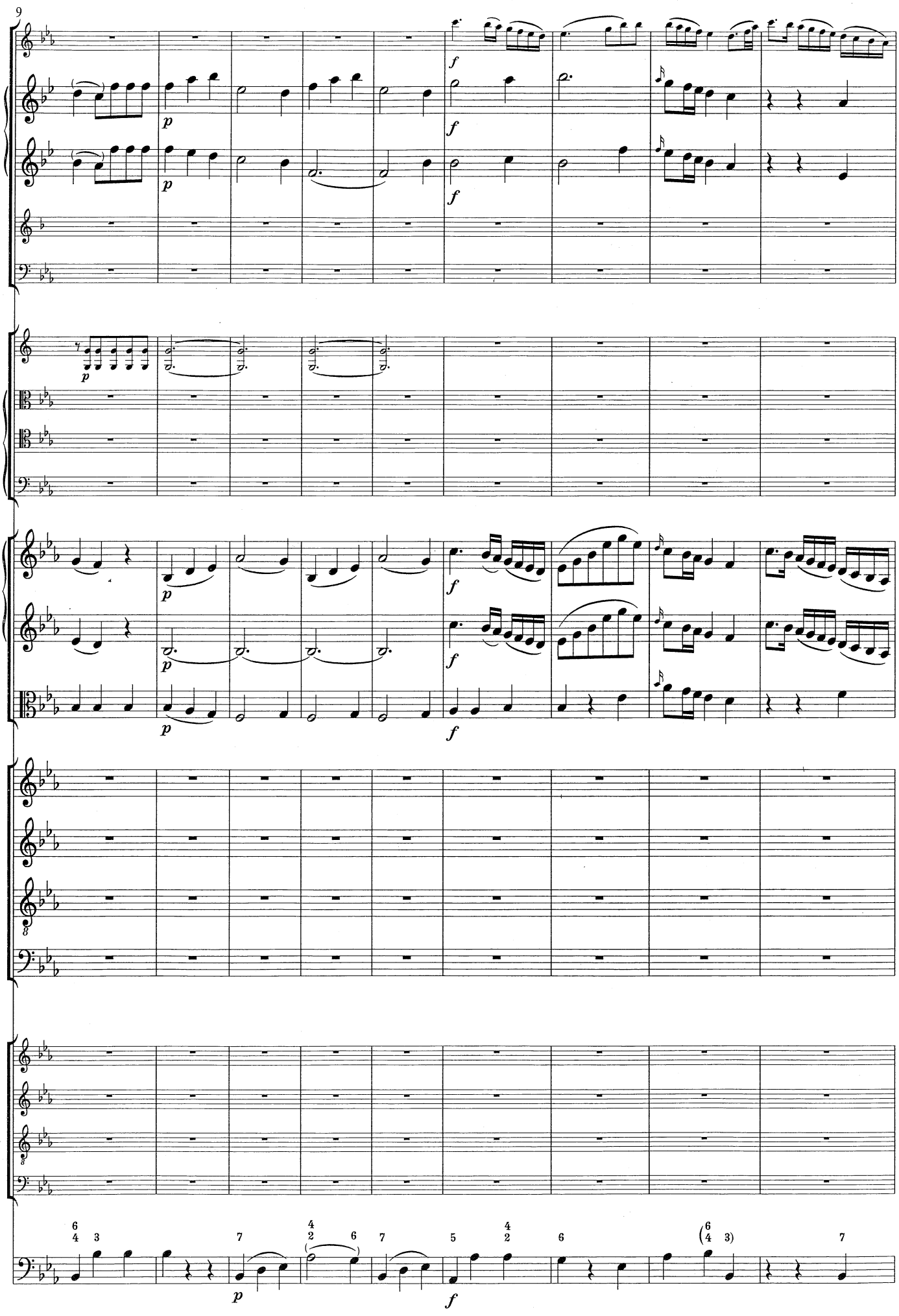

33
cru-cem te - cum sta - re et me ti - bi so-ci-a - re in plan - ctu de - si - de-ro, in
36
(p)
(p)
plan - - - - - - - - - - ctu de - si - de-ro, et me
39
tr
ti - bi so-ci - a - re in plan - ctu de - si - de - ro, in plan-ctu, in

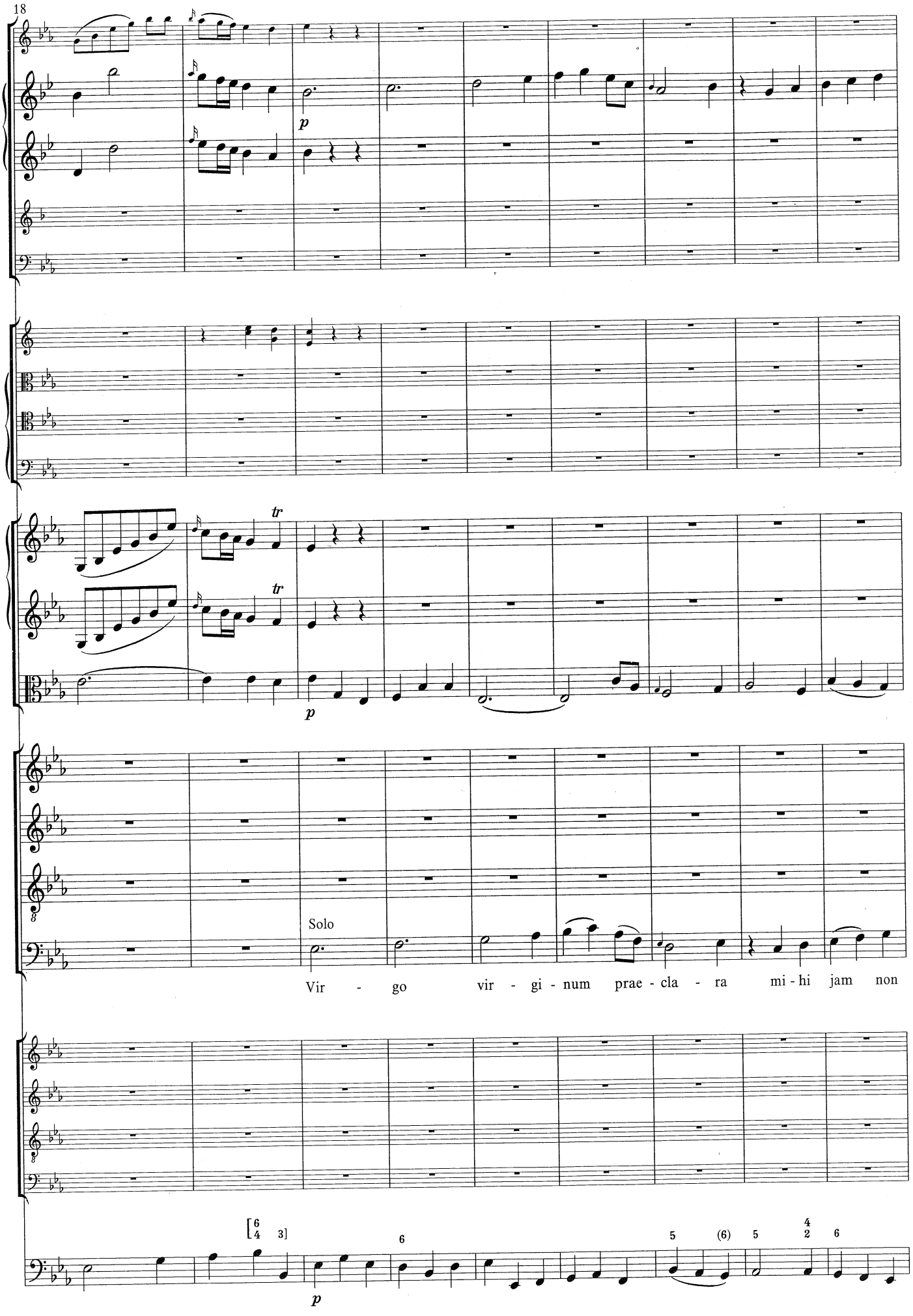

42
plan - - - - - - ctu, in plan - - ctu, in plan - ctu de - si - de -
45
ro.
48

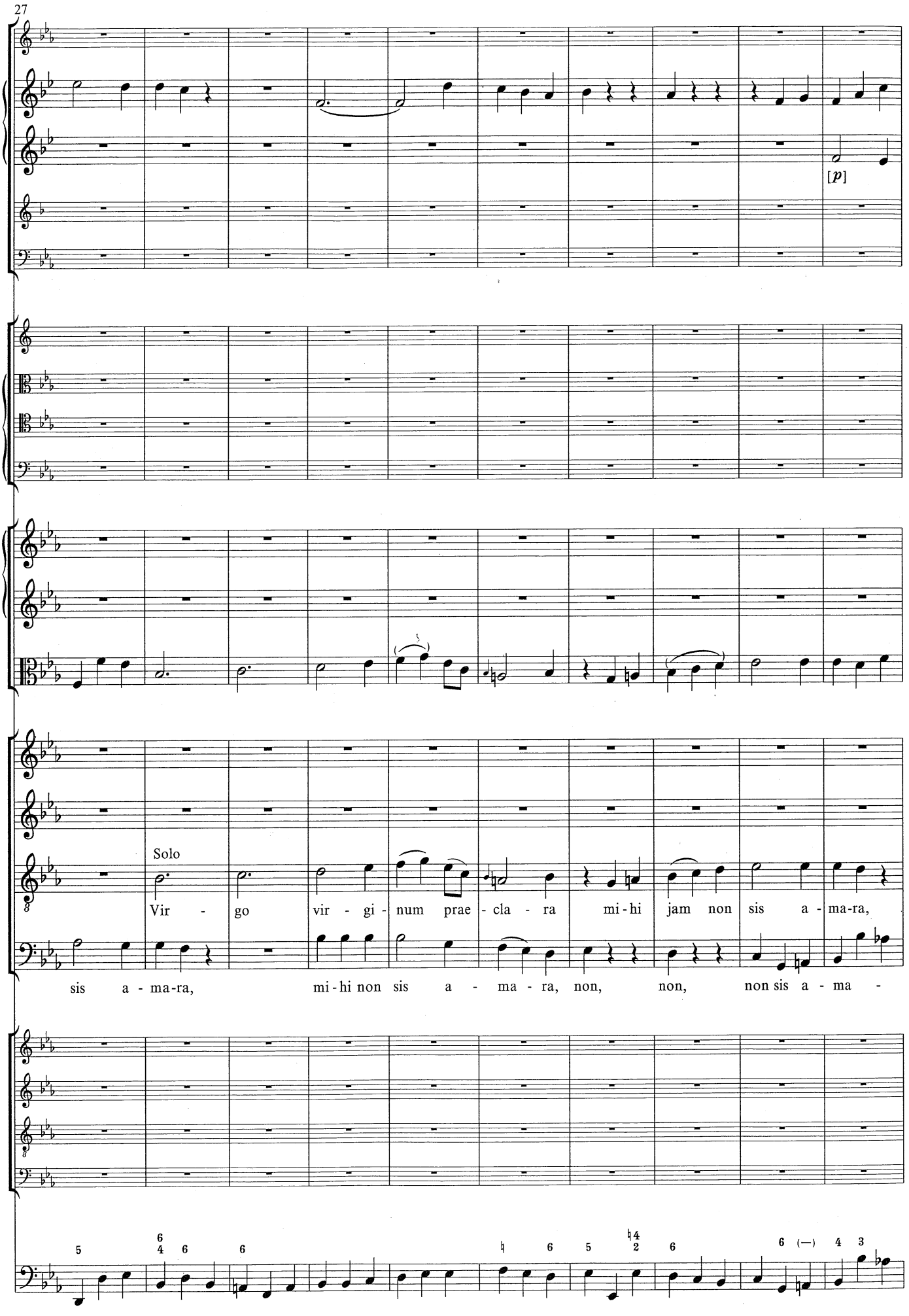
Virgo virginum praeclara

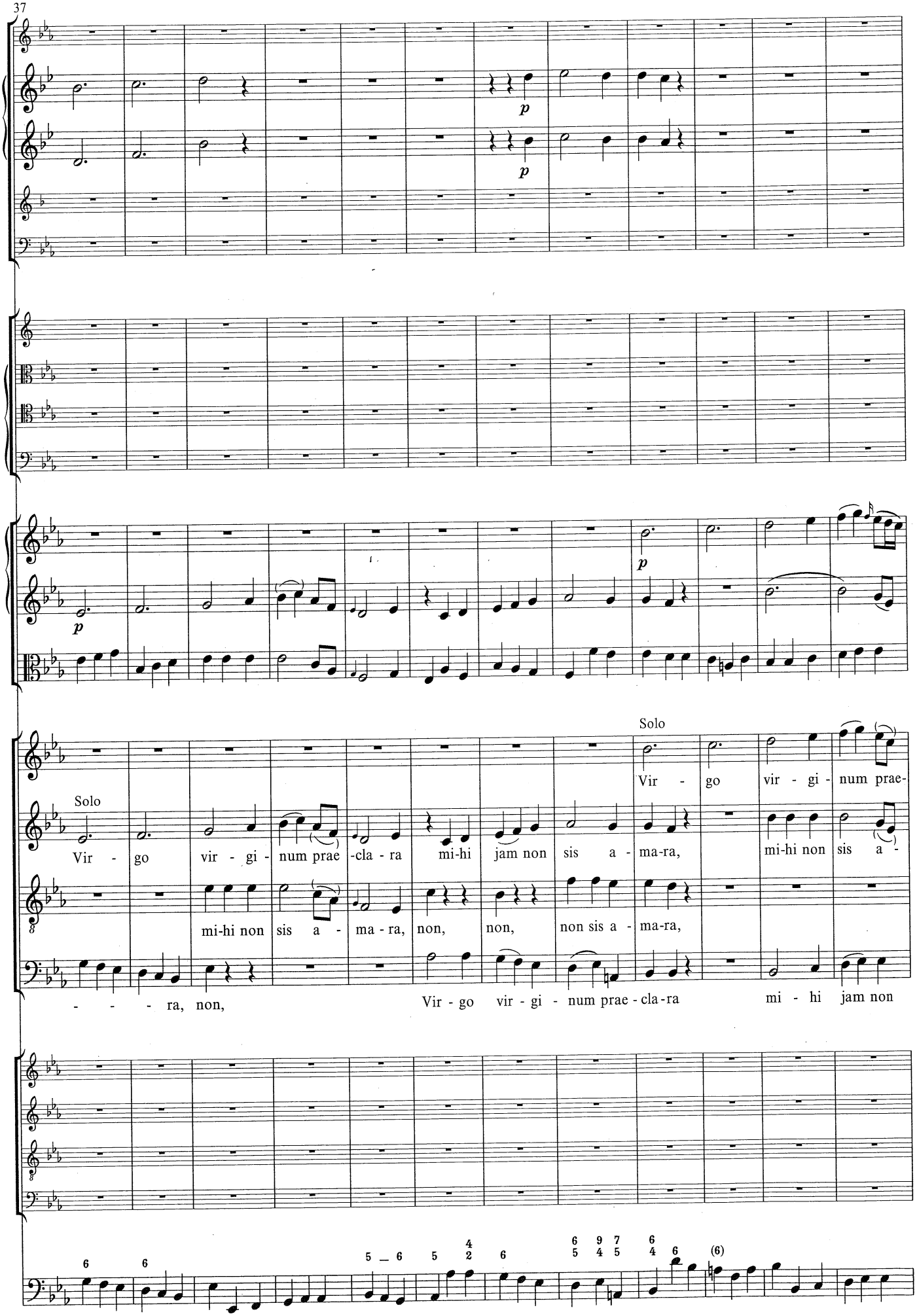


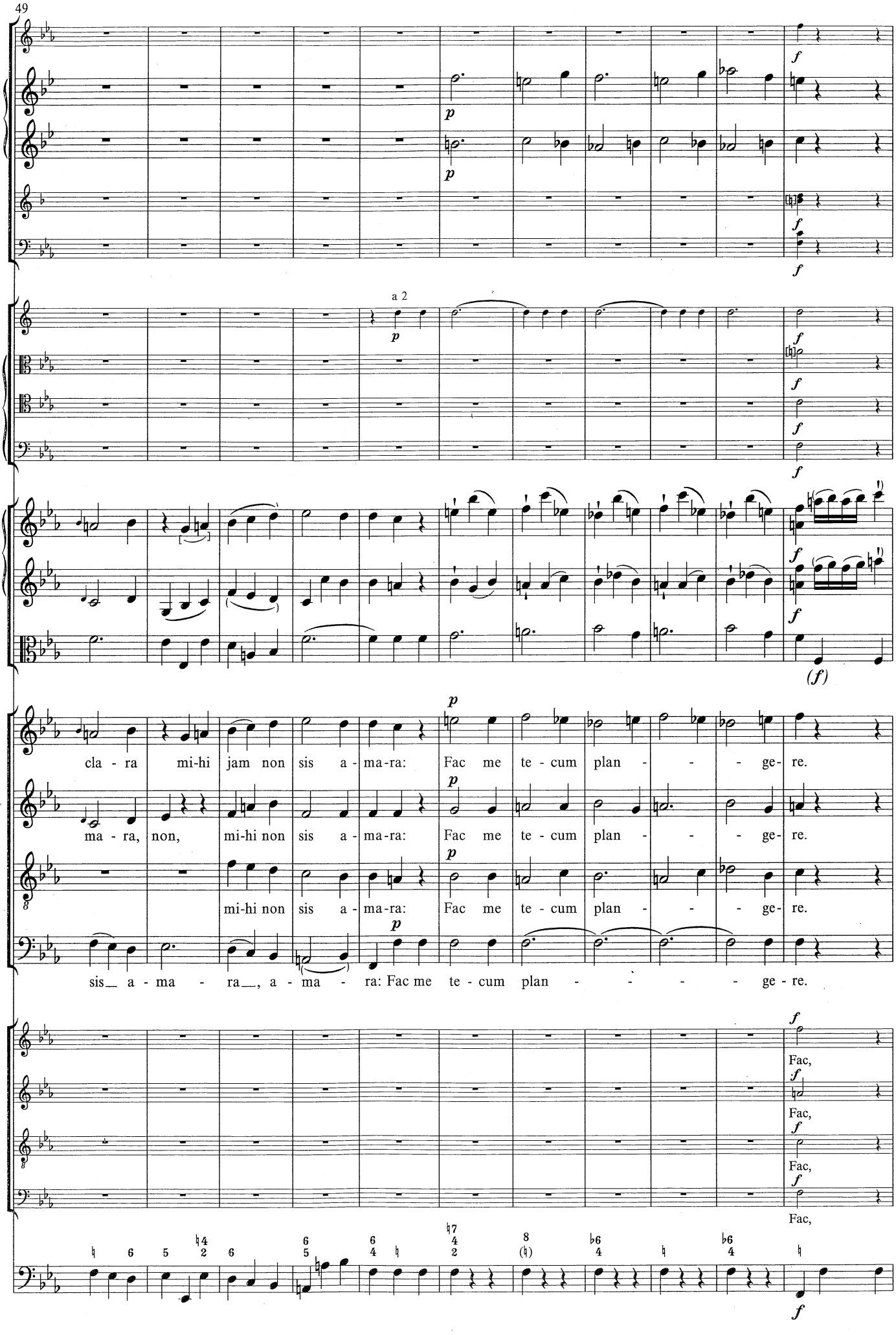
*) Durch den Zusatz des fremden „Coro Secondo" werden die originalen Vokalstimmen, in denen *Solo-* und *Tutti*-Vortrag wechseln, zum Soloquartett [„Coro Primo"] umfunktioniert. / The addition of the inauthentic "Coro Secondo" has caused the original vocal parts, with their alternation between *solo* and *tutti*, to be recast as a solo quartet ("Coro primo").

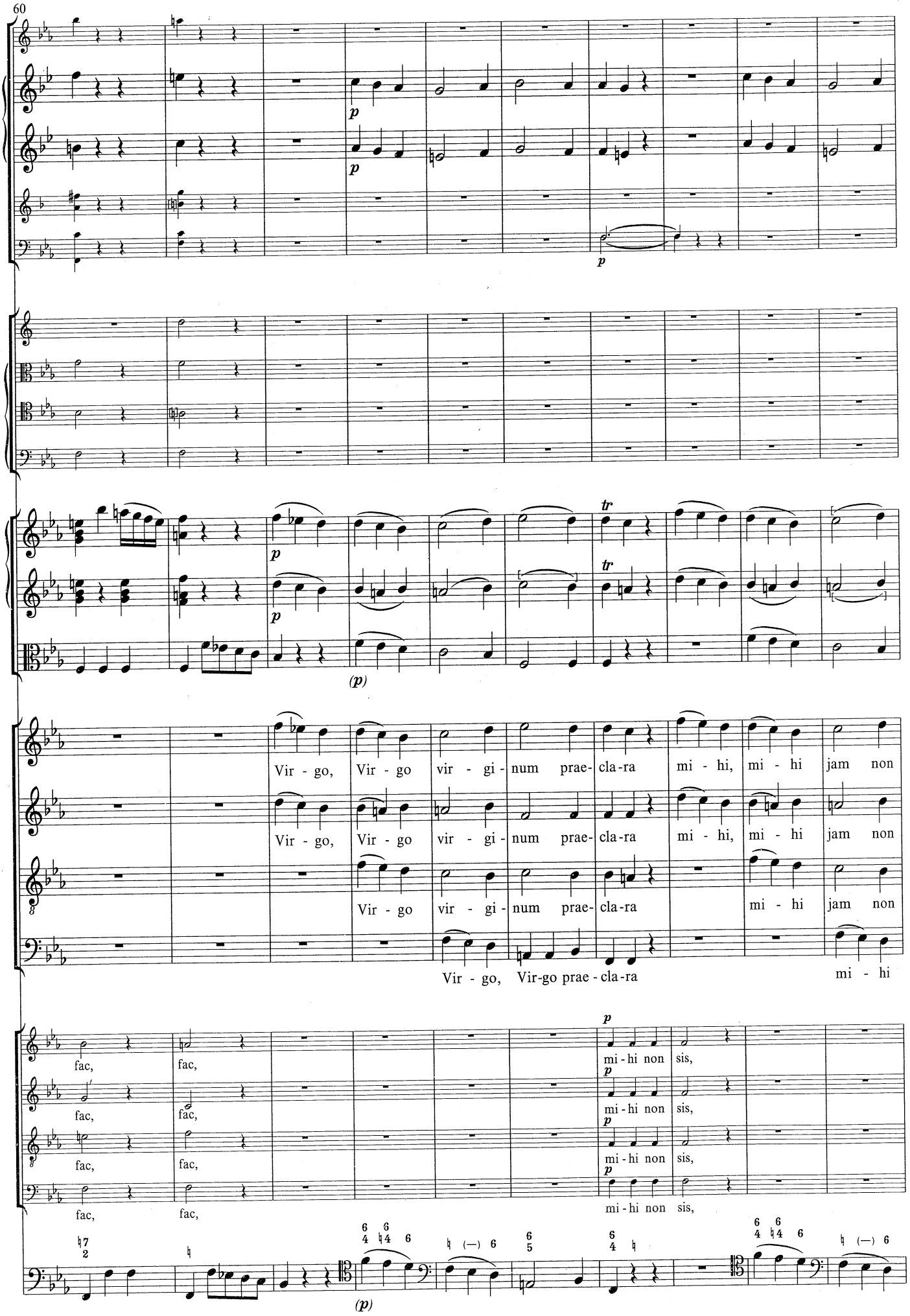

9
p
f

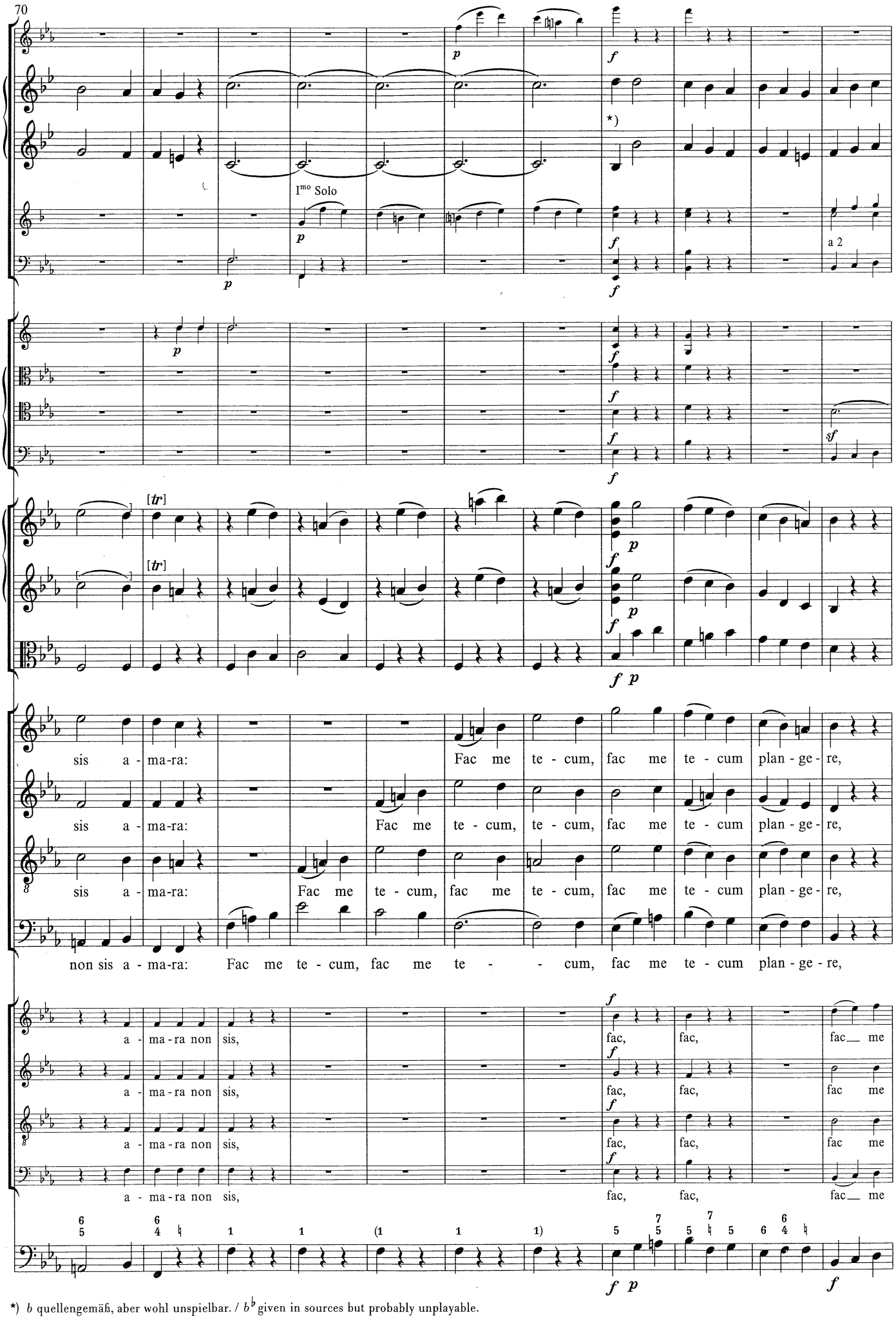

18
p
tr
tr
p
Solo
Vir - go vir - gi - num prae - cla - ra mi - hi jam non
[6 4 3]
6
5 (6) 5 4 2 6
p


27
[p]
Solo
Vir - go vir - gi - num prae - cla - ra mi - hi jam non sis a - ma-ra,
sis a - ma-ra, mi - hi non sis a - ma - ra, non, non, non sis a - ma -

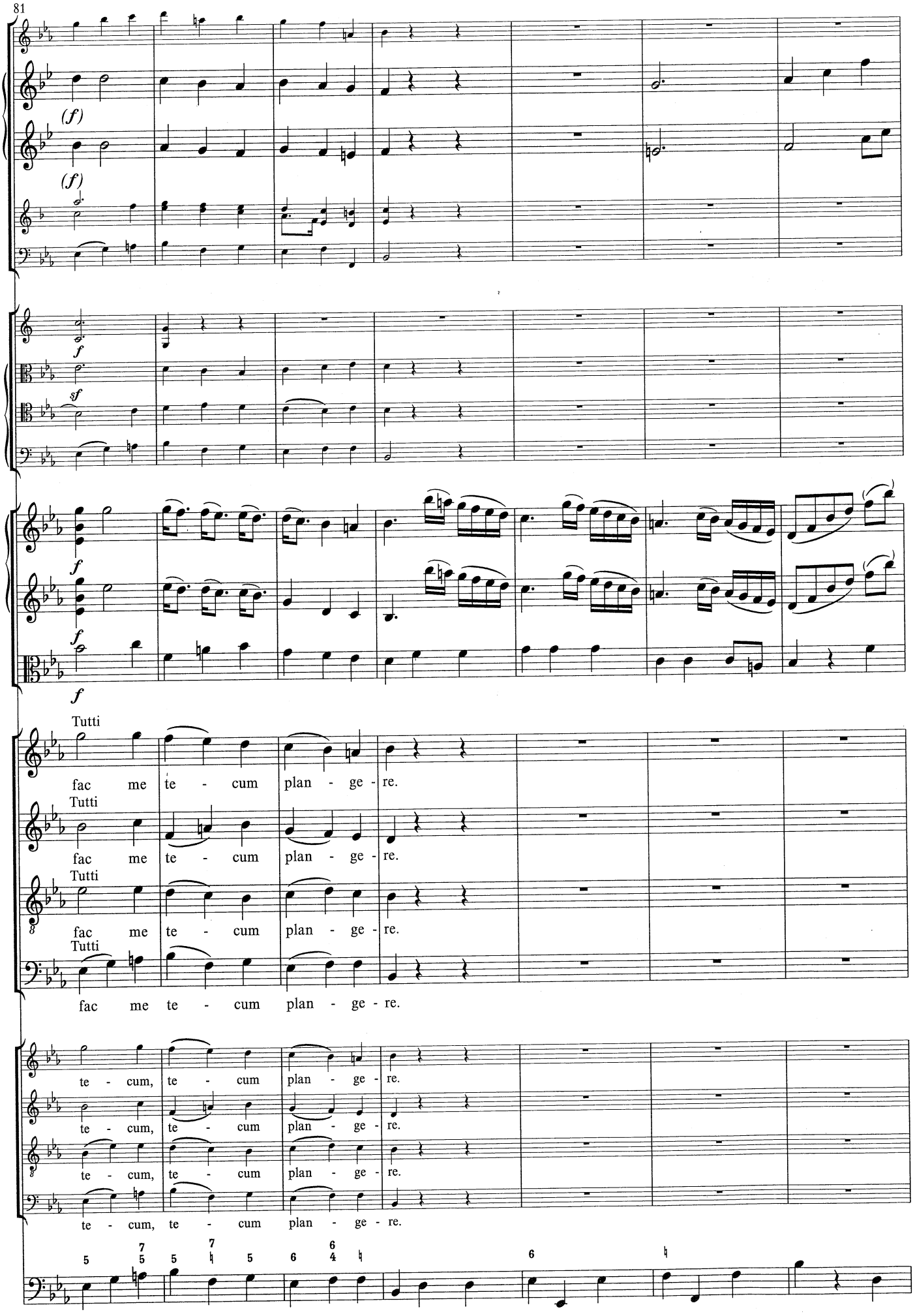

37
p
p
p
Solo
Vir - go vir - gi - num prae -cla - ra mi-hi jam non sis a - ma-ra, mi-hi non sis a -
mi-hi non sis a - ma - ra, non, non, non sis a - ma-ra,
- - - ra, non,
Solo
Vir - go vir - gi - num prae-
Vir - go vir - gi - num prae - cla-ra mi - hi jam non

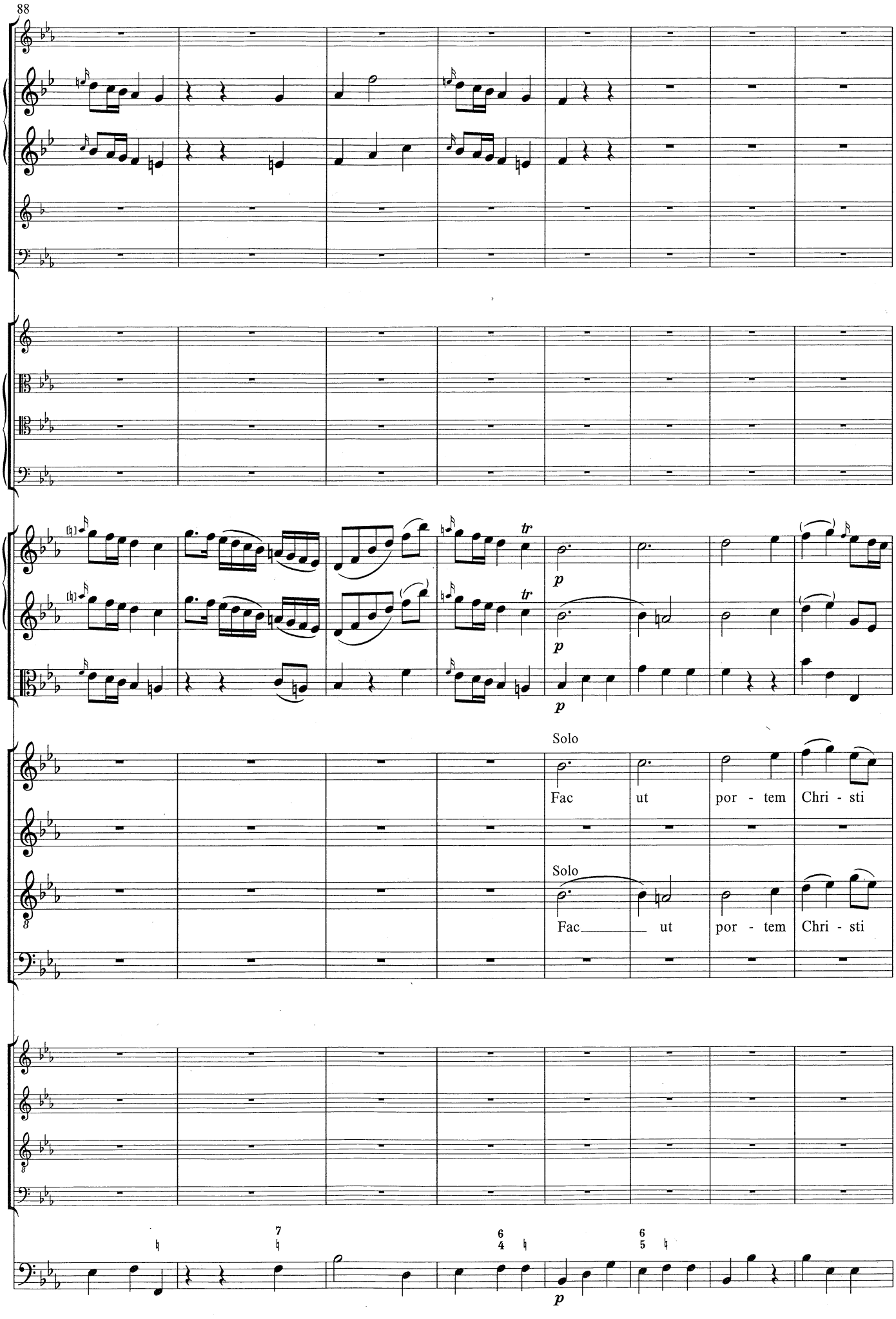

49
a 2
cla - ra mi-hi jam non sis a - ma-ra: Fac me te - cum plan - - - ge- re.
ma - ra, non, mi-hi non sis a - ma-ra: Fac me te - cum plan - - - ge- re.
mi-hi non sis a - ma-ra: Fac me te - cum plan - - - ge- re.
sis_ a - ma - ra_, a - ma - ra: Fac me te - cum plan - - - - ge - re.
Fac,
Fac,
Fac,
Fac,

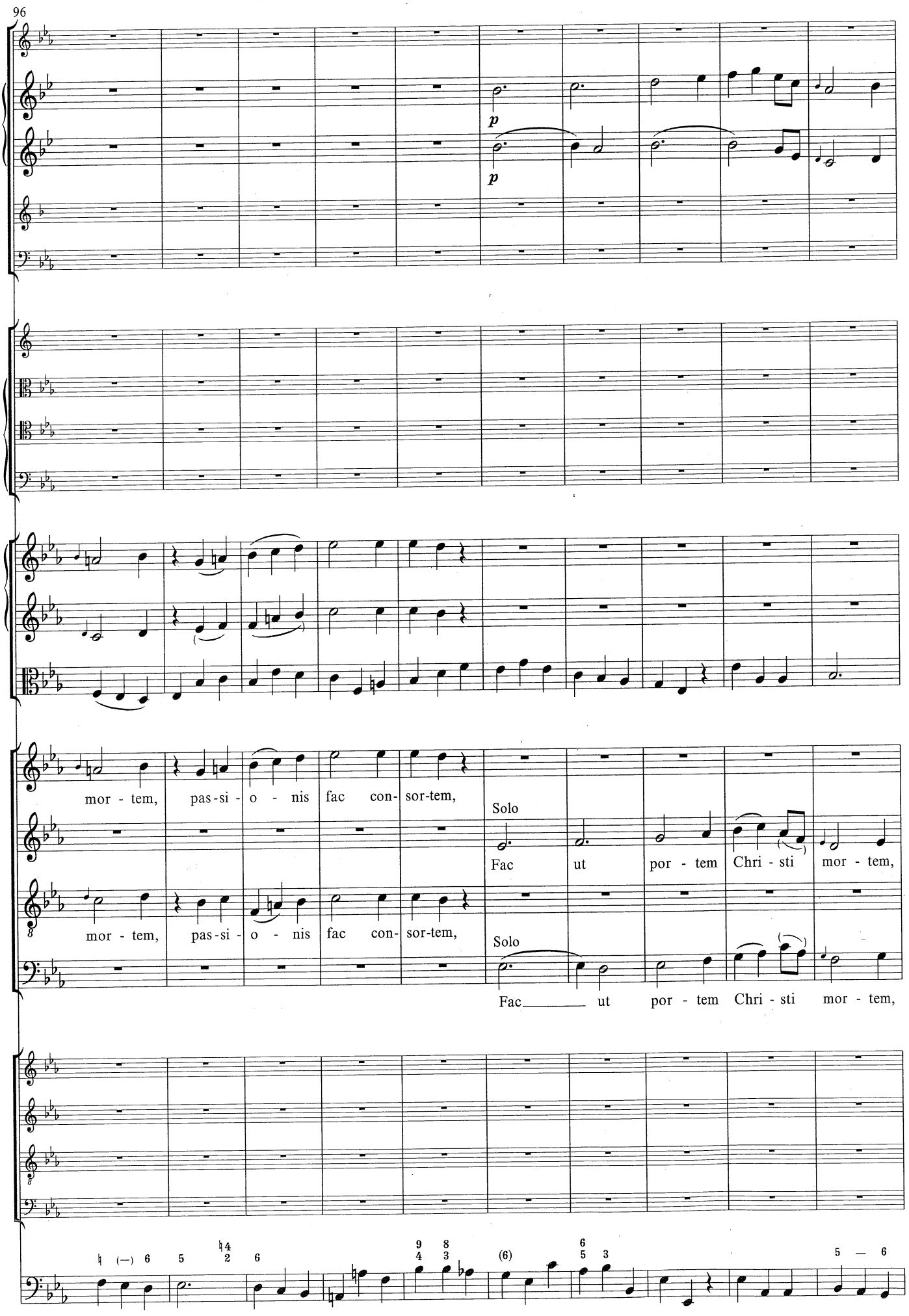

60
p
p
p
tr
tr
p
p
(p)
Vir - go, Vir - go vir - gi - num prae - cla - ra mi - hi, mi - hi jam non
Vir - go, Vir - go vir - gi - num prae - cla - ra mi - hi, mi - hi jam non
Vir - go vir - gi - num prae - cla - ra mi - hi jam non
Vir - go, Vir-go prae - cla - ra mi - hi
fac, fac,
fac, fac,
fac, fac,
fac, fac,
p
mi - hi non sis,
p
mi - hi non sis,
p
mi - hi non sis,
p
mi - hi non sis,
(p)

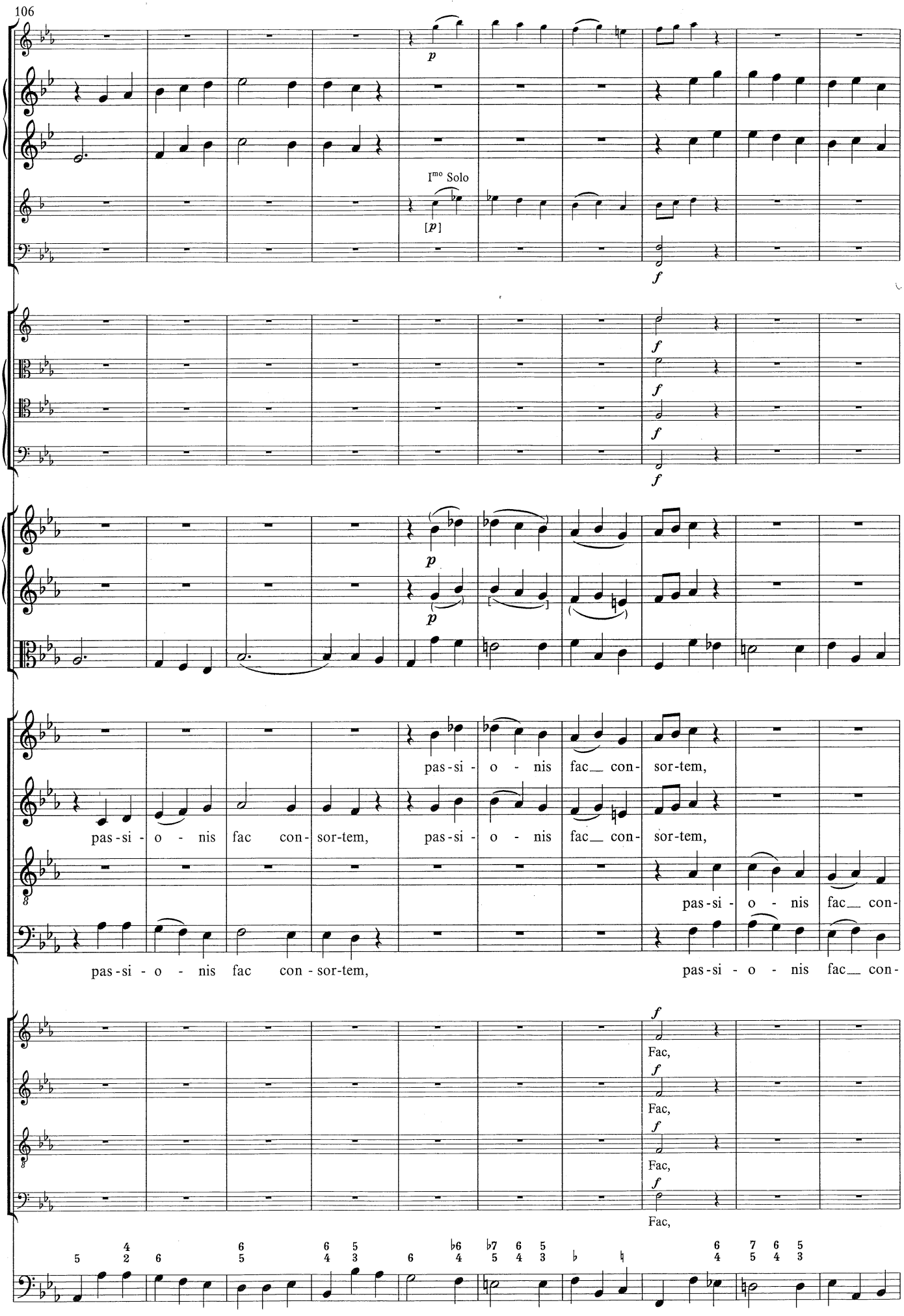


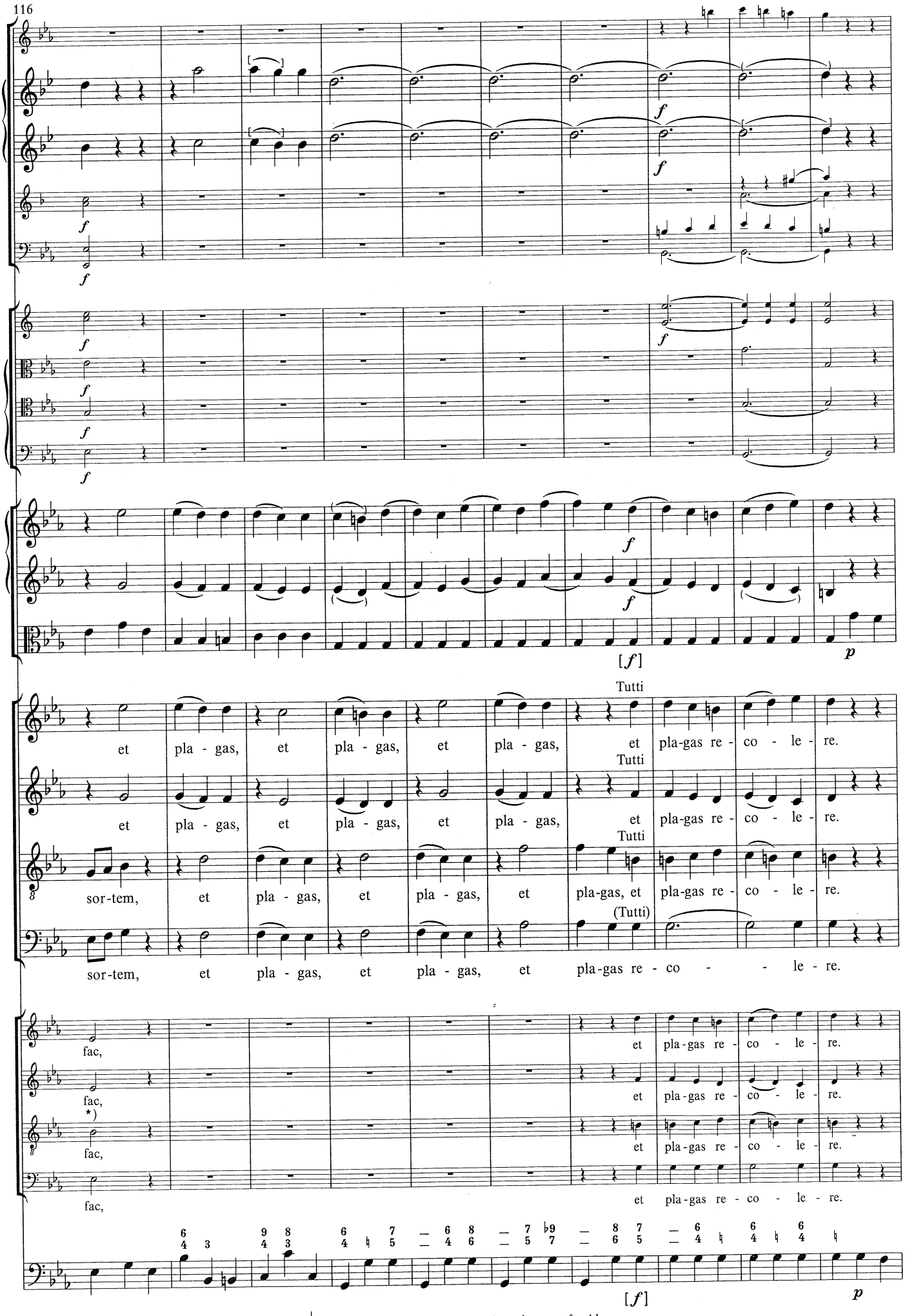
*) *b* quellengemäß, aber wohl unspielbar. / *b*♭ given in sources but probably unplayable.


81
(f)
(f)
f
sf
f
f
f
Tutti
fac me te - cum plan - ge - re.
Tutti
fac me te - cum plan - ge - re.
Tutti
fac me te - cum plan - ge - re.
Tutti
fac me te - cum plan - ge - re.
te - cum, te - cum plan - ge - re.
te - cum, te - cum plan - ge - re.
te - cum, te - cum plan - ge - re.
te - cum, te - cum plan - ge - re.


88
tr
p
Solo
Fac ut por - tem Chri - sti
Solo
Fac ut por - tem Chri - sti
7
6 4
6 5
p

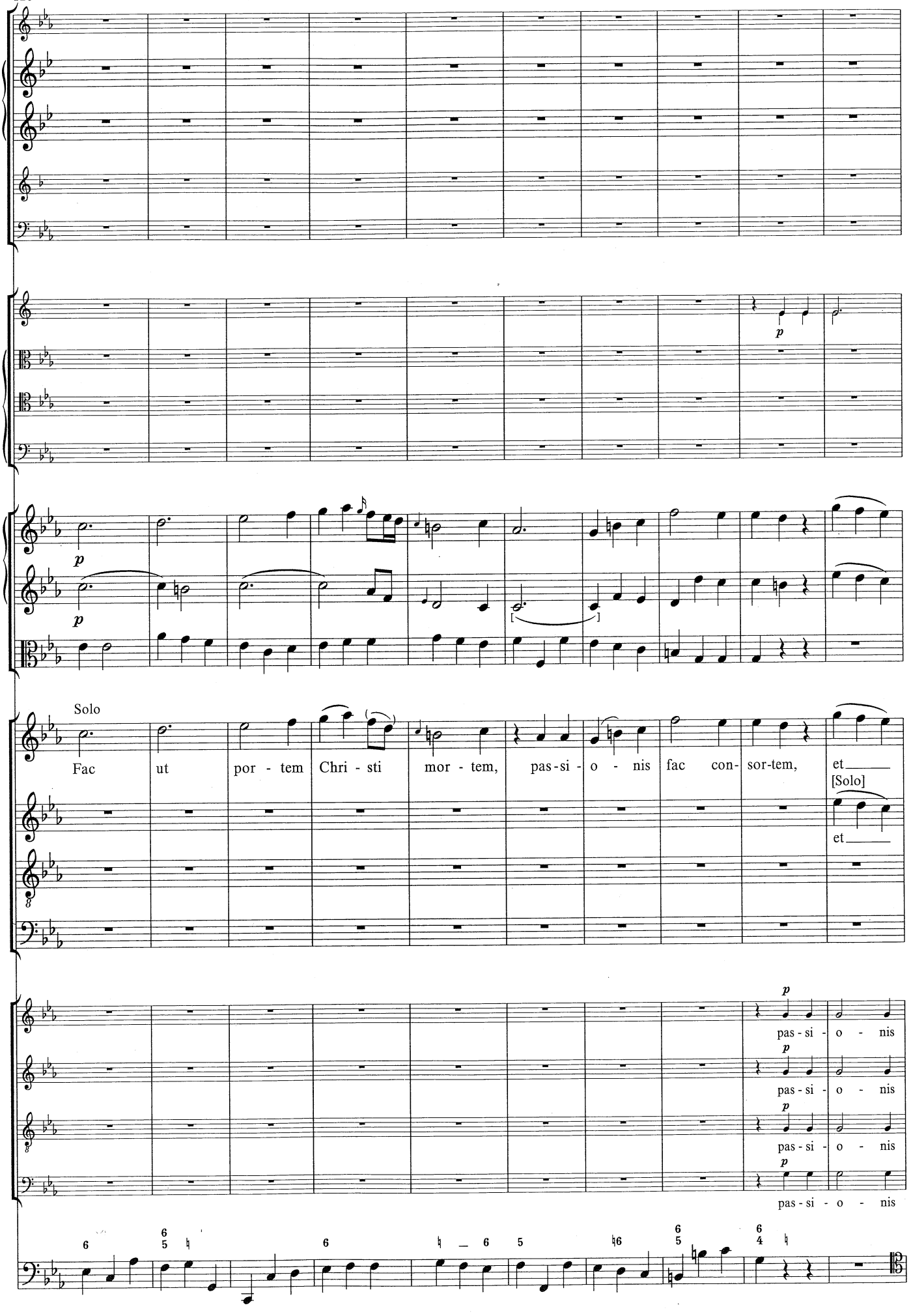

96
p
p
mor - tem, pas-si - o - nis fac con- sor-tem,
Solo
Fac ut por - tem Chri - sti mor - tem,
mor - tem, pas-si - o - nis fac con- sor-tem,
Solo
Fac ut por - tem Chri - sti mor - tem,

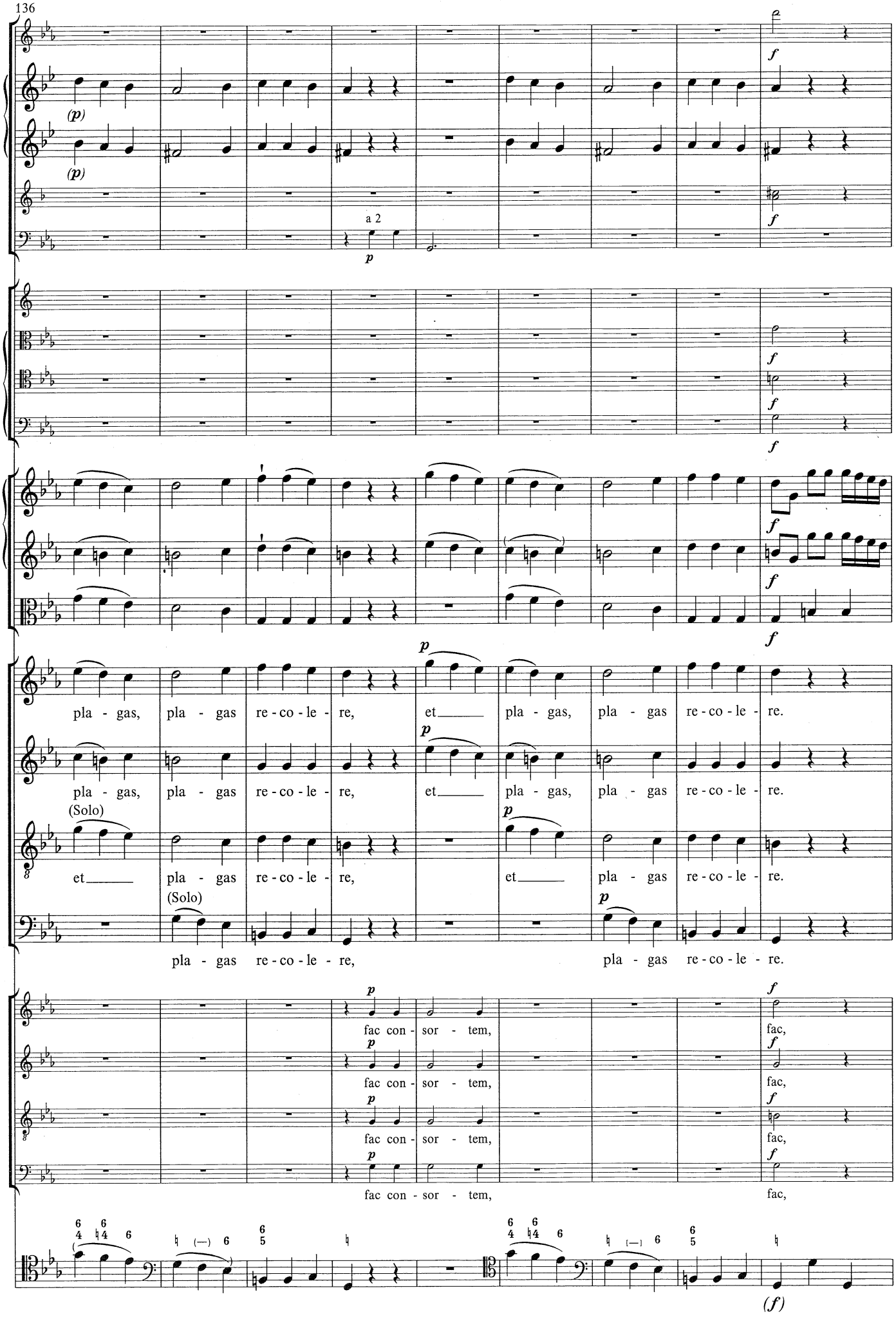

106
I^mo Solo
pas-si-o-nis fac con-sor-tem,
pas-si-o-nis fac con-sor-tem,
pas-si-o-nis fac con-sor-tem,
pas-si-o-nis fac con-sor-tem,
pas-si-o-nis fac con-
pas-si-o-nis fac con-
Fac,
Fac,
Fac,
Fac,

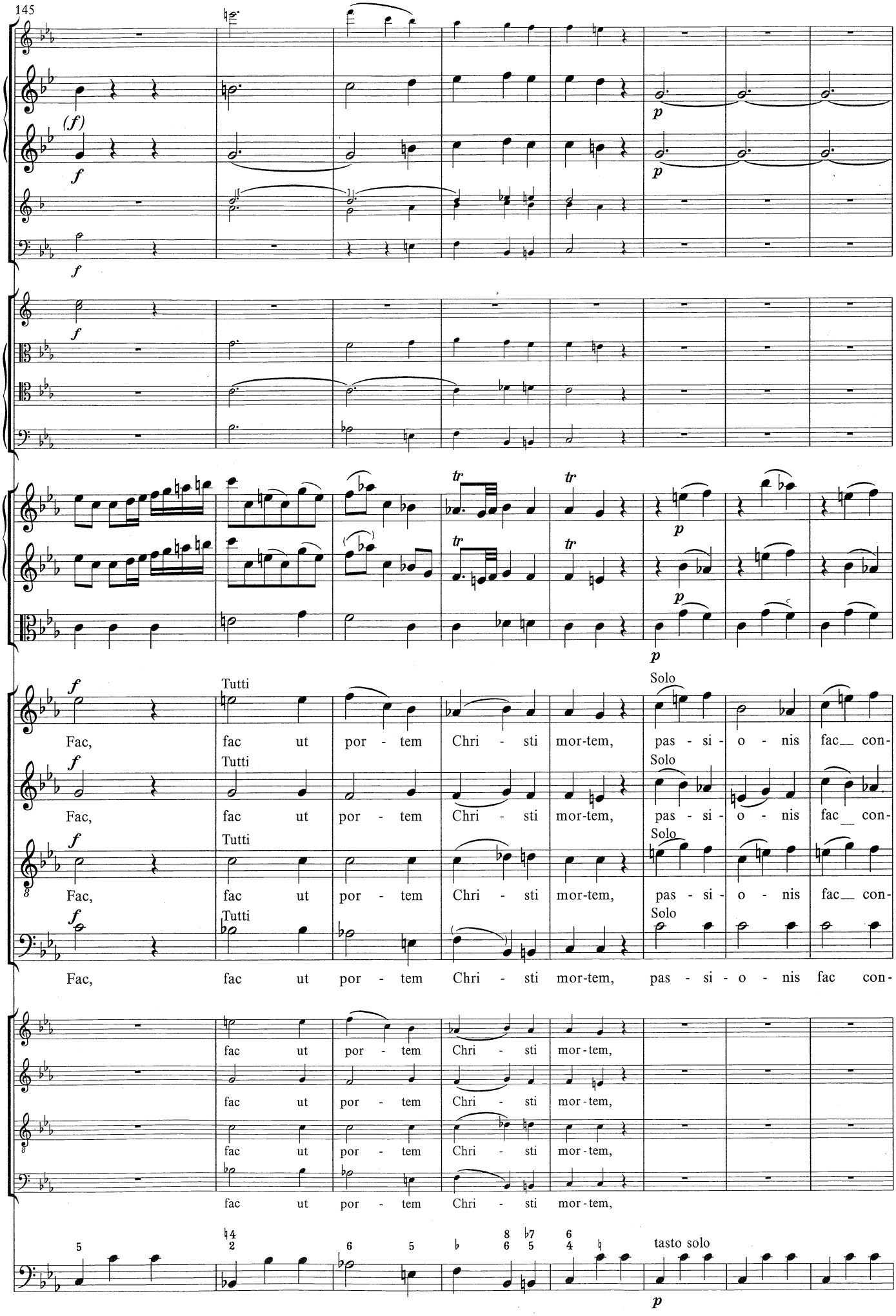


*) Besser *es*? So als Konjektur in wenigen Quellen. / $e^{\flat}$, as conjectured in a few sources, is perhaps preferable.

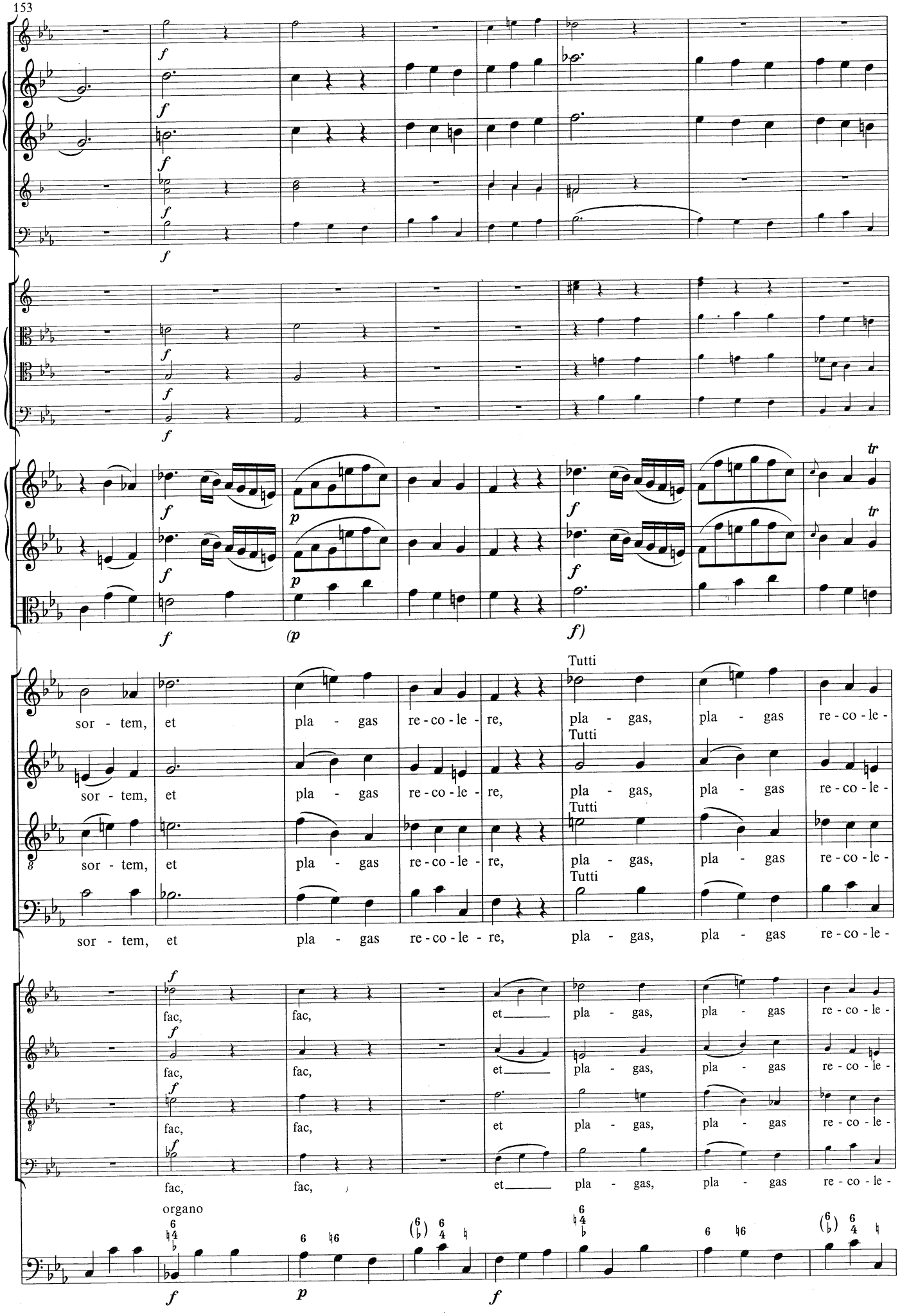
126

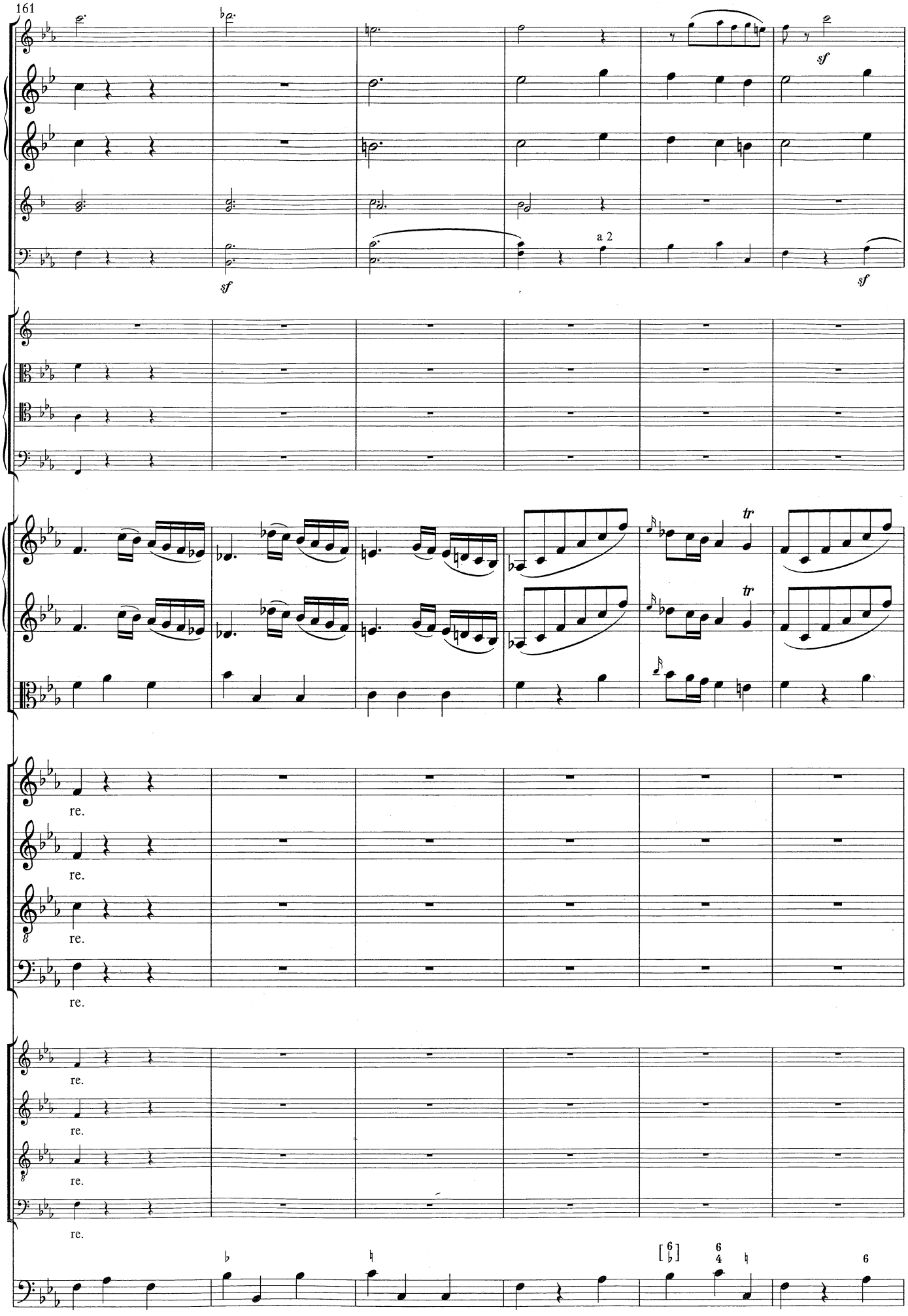

p
p
p
Solo
Fac ut por - tem Chri - sti mor - tem, pas-si - o - nis fac con- sor-tem, et
[Solo]
et
p
pas - si - o - nis
p
pas - si - o - nis
p
pas - si - o - nis
p
pas - si - o - nis

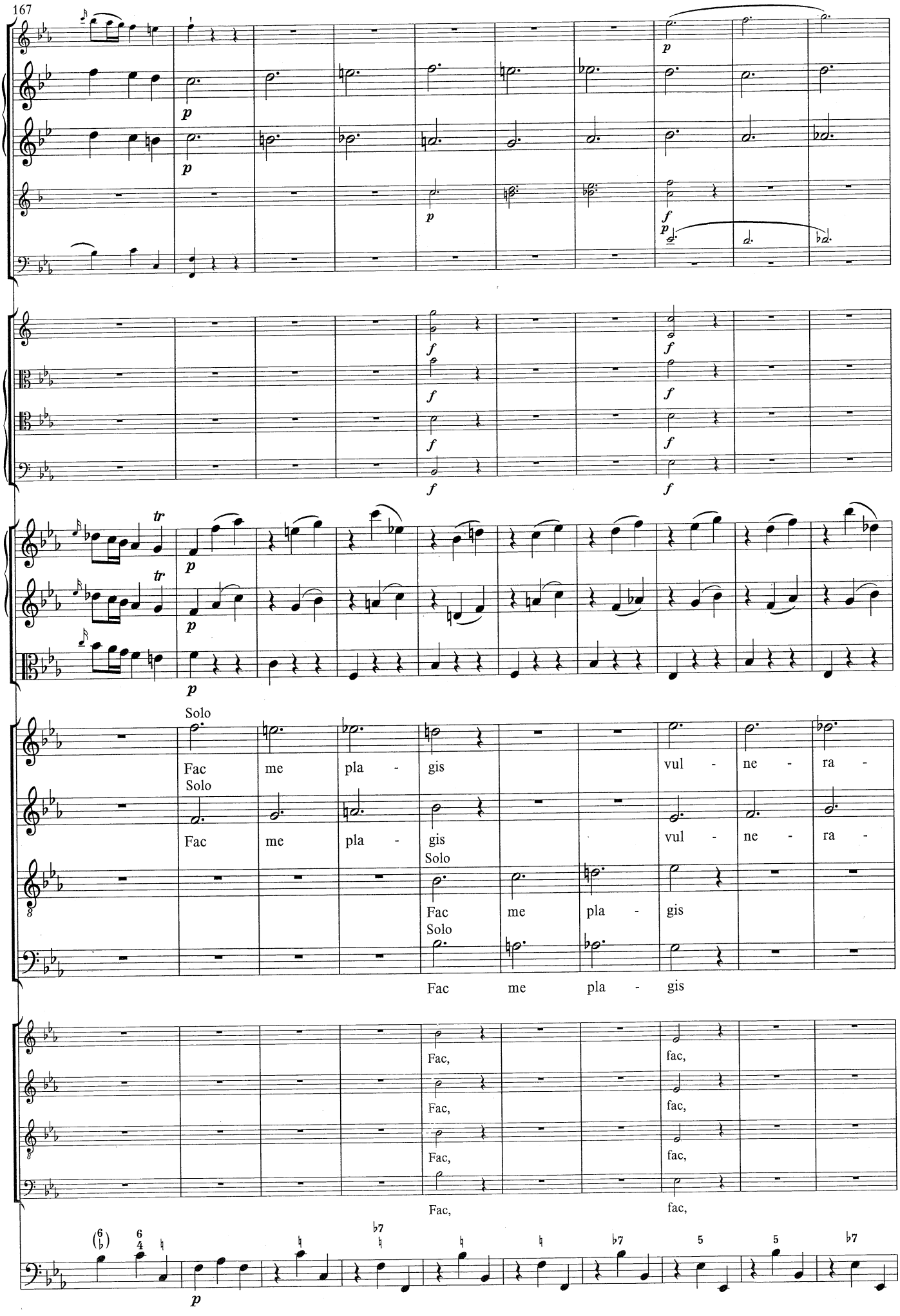

136
a 2
pla - gas, pla - gas re - co - le - re, et pla - gas, pla - gas re - co - le - re.
pla - gas, pla - gas re - co - le - re, et pla - gas, pla - gas re - co - le - re.
(Solo)
et pla - gas re - co - le - re, et pla - gas re - co - le - re.
(Solo)
pla - gas re - co - le - re, pla - gas re - co - le - re.
fac con - sor - tem, fac,
fac con - sor - tem, fac,
fac con - sor - tem, fac,
fac con - sor - tem, fac,

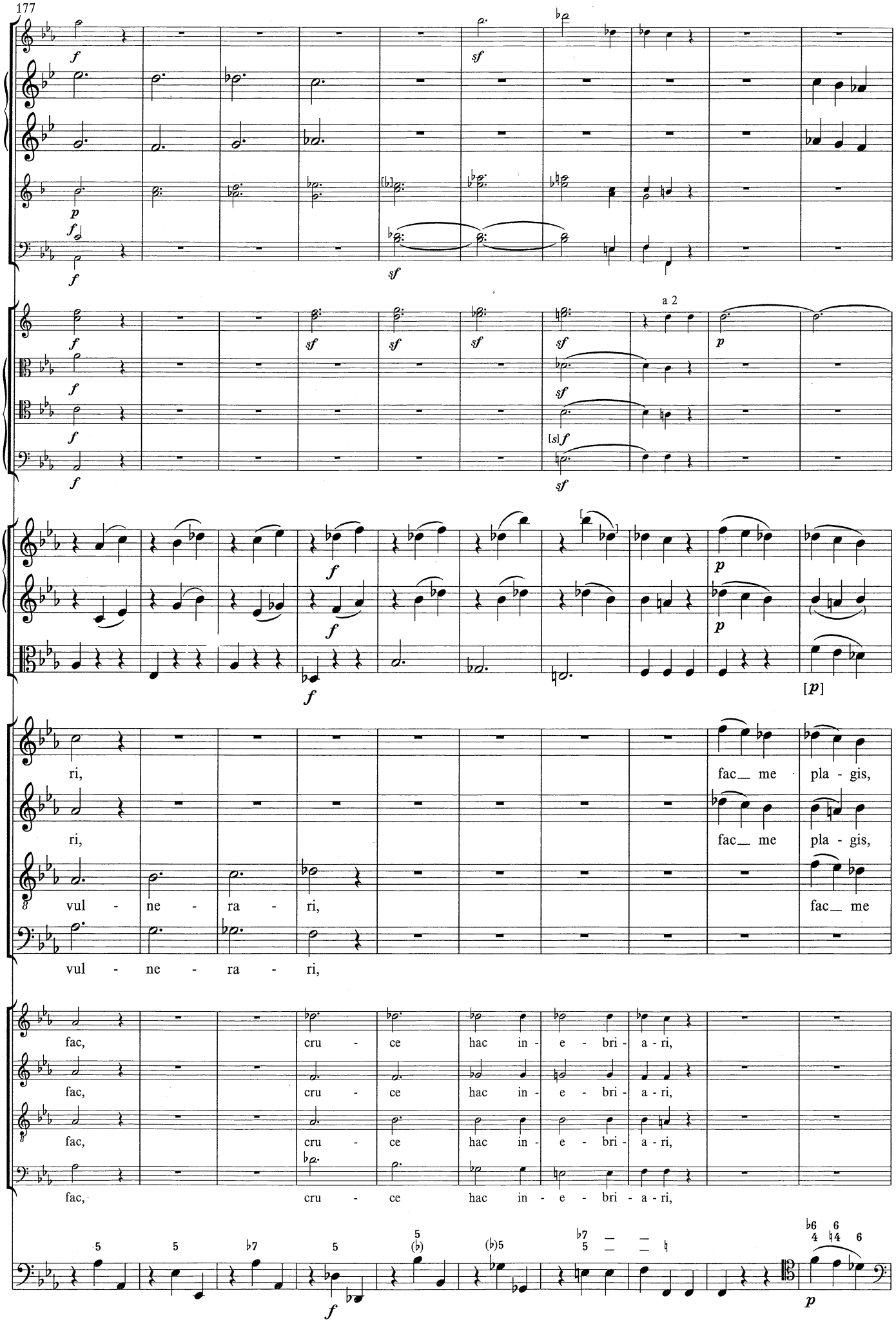

145
(f)
f
p
tr
Tutti
Solo
Fac, fac ut por - tem Chri - sti mor-tem, pas - si - o - nis fac con-
Fac, fac ut por - tem Chri - sti mor-tem,
tasto solo

153

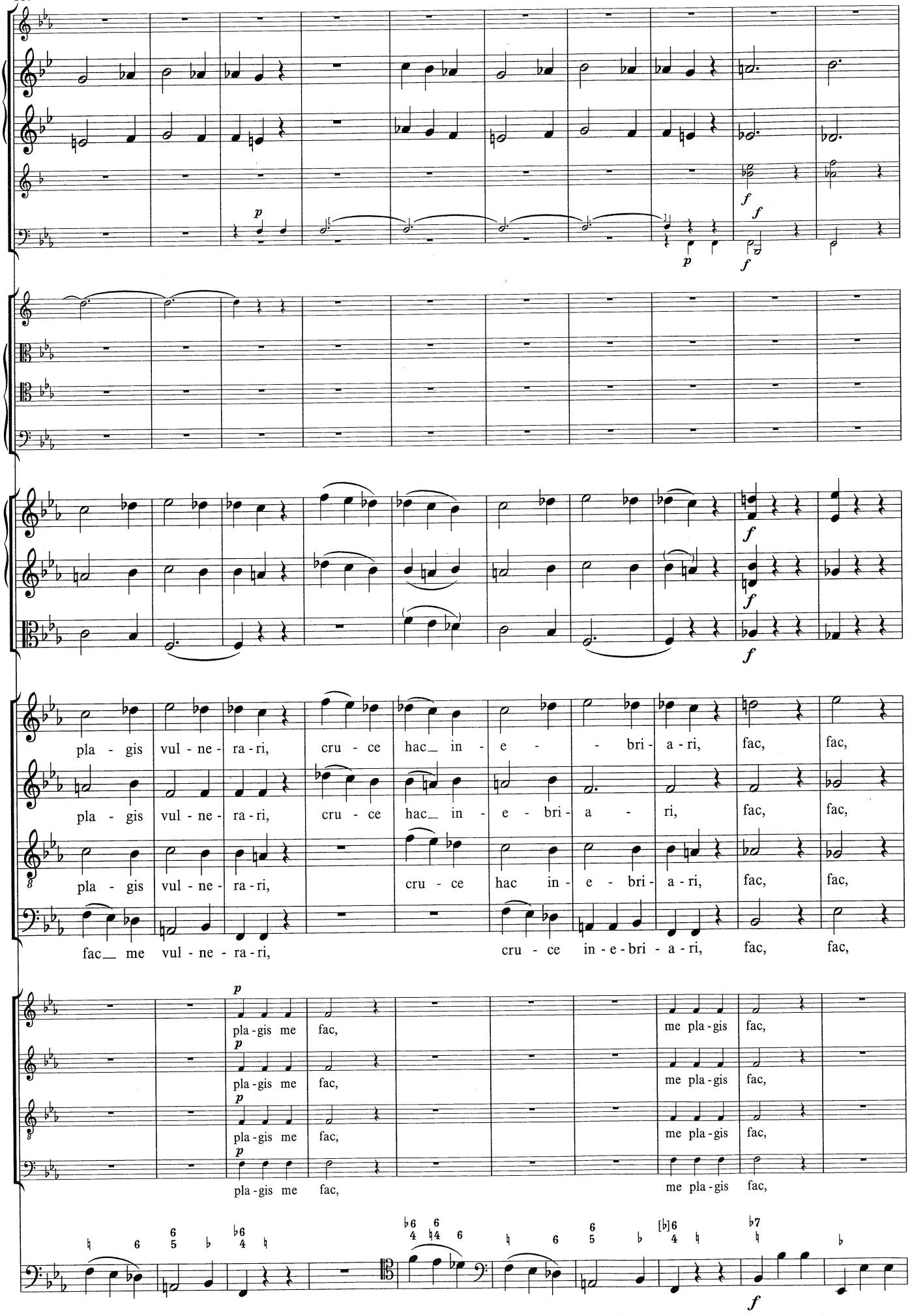

sor - tem, et pla - gas re - co - le - re,
pla - gas, pla - gas re - co - le -
Tutti
fac, fac, et pla - gas,
organo

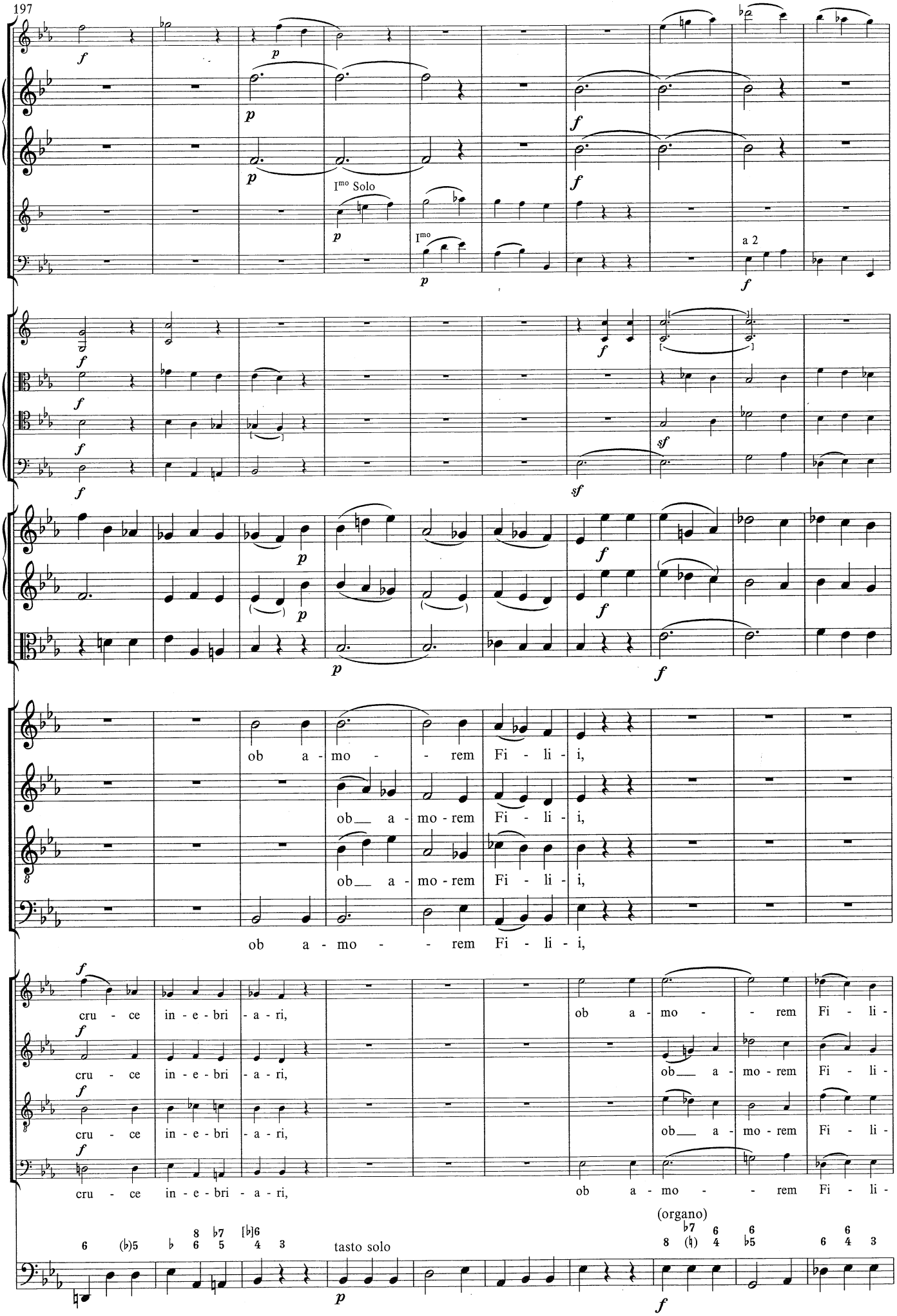

161
sf
a 2
sf
sf
tr
tr
re.
re.
re.
re.
re.
re.
re.
[6]
6
4
6


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

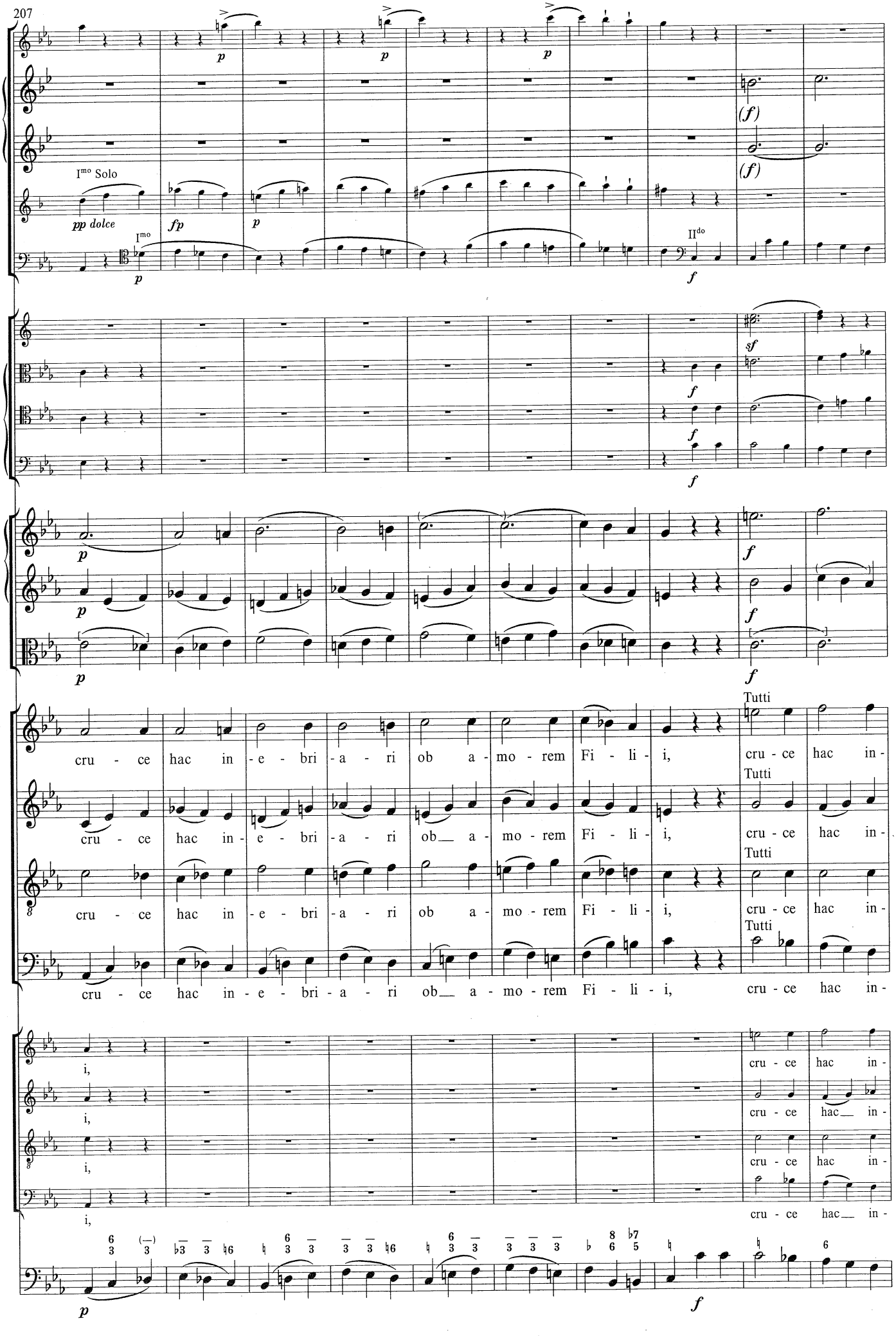

177
a 2
ri,
ri,
vul - ne - ra - ri,
fac_ me pla - gis,
fac_ me pla - gis,
fac_ me
vul - ne - ra - ri,
fac, cru - ce hac in - e - bri - a - ri,
fac, cru - ce hac in - e - bri - a - ri,
fac, cru - ce hac in - e - bri - a - ri,
fac, cru - ce hac in - e - bri - a - ri,

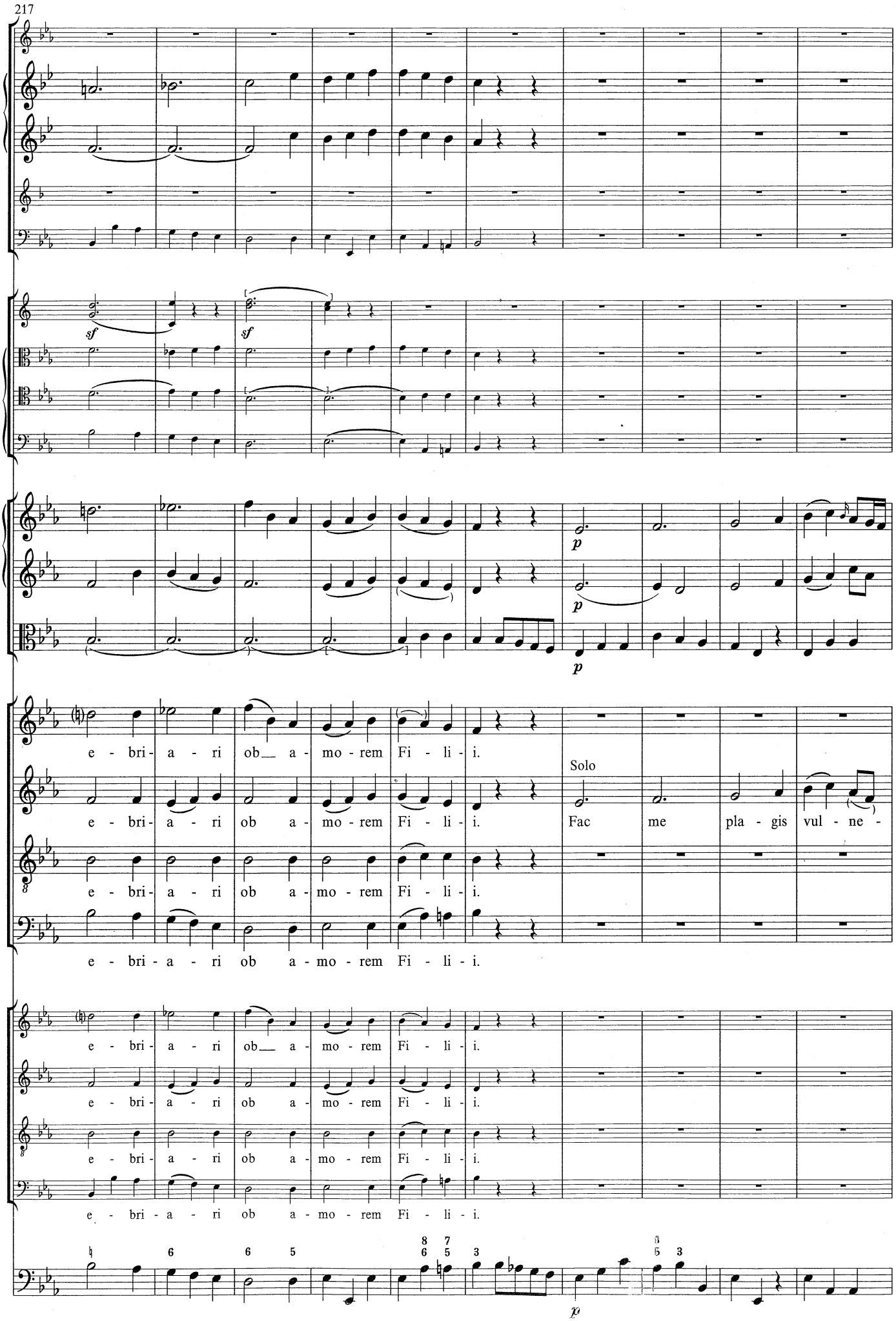
187


pla - gis vul - ne - ra - ri, cru - ce hac_ in - e - bri - a - ri, fac, fac,
pla - gis vul - ne - ra - ri, cru - ce hac_ in - e - bri - a - ri, fac, fac,
pla - gis vul - ne - ra - ri, cru - ce hac in - e - bri - a - ri, fac, fac,
fac_ me vul - ne - ra - ri, cru - ce in - e - bri - a - ri, fac, fac,
pla - gis me fac, me pla - gis fac,
pla - gis me fac, me pla - gis fac,
pla - gis me fac, me pla - gis fac,
pla - gis me fac, me pla - gis fac,

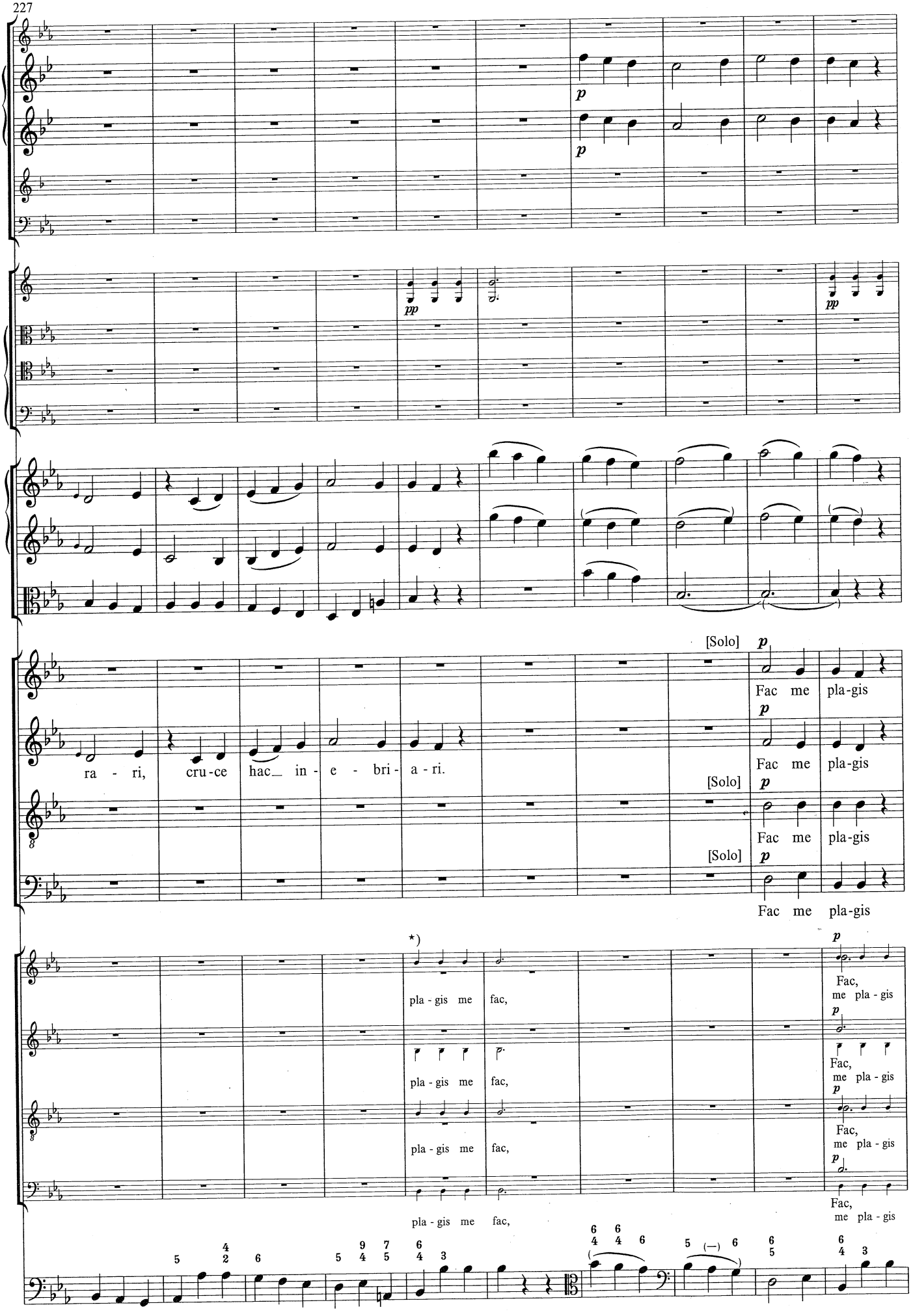

197
I^mo Solo
I^mo
a 2
ob a - mo - - rem Fi - li - i,
ob__ a - mo - rem Fi - li - i,
ob__ a - mo - rem Fi - li - i,
ob a - mo - - rem Fi - li - i,
cru - ce in - e - bri - a - ri,
ob a - mo - - rem Fi - li -
cru - ce in - e - bri - a - ri,
ob__ a - mo - rem Fi - li -
cru - ce in - e - bri - a - ri,
ob__ a - mo - rem Fi - li -
cru - ce in - e - bri - a - ri,
ob a - mo - - rem Fi - li -
tasto solo
(organo)

207

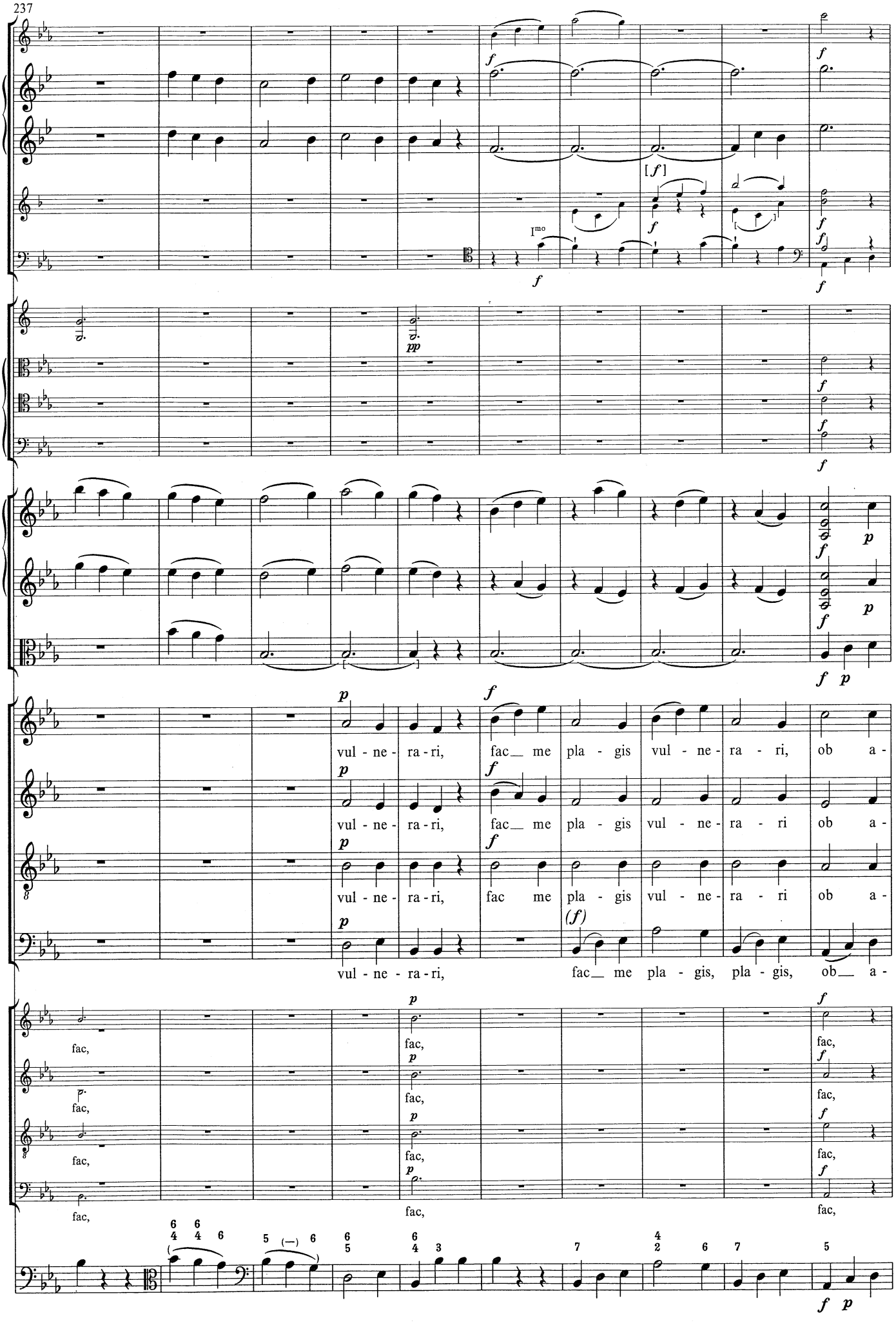

I^mo Solo
pp dolce
fp
p
I^mo
II^do
(f)
sf
Tutti
cru - ce hac in - e - bri - a - ri ob a - mo - rem Fi - li - i, cru - ce hac in -
i,


217
sf
sf
p
p
p
e - bri - a - ri ob a - mo - rem Fi - li - i.
Solo
e - bri - a - ri ob a - mo - rem Fi - li - i.
Fac me pla - gis vul - ne -
e - bri - a - ri ob a - mo - rem Fi - li - i.
e - bri - a - ri ob a - mo - rem Fi - li - i.
e - bri - a - ri ob a - mo - rem Fi - li - i.
e - bri - a - ri ob a - mo - rem Fi - li - i.
e - bri - a - ri ob a - mo - rem Fi - li - i.
e - bri - a - ri ob a - mo - rem Fi - li - i.
e - bri - a - ri ob a - mo - rem Fi - li - i.
p

227



*) Die kleiner gedruckten Varianten in Takt 231–232, 236–237 sind Angleichungen an Takt 189–190, 194–195. Sie stehen in den Chorstimmen, die Johann Elßler für Haydns Aufführung von 1803 vorbereitete; siehe auch die Hornstimmen Neukomms. / The alternative readings printed in small type in mm. 231–232 and 236–237 are adaptations to conform with mm. 189–190 and 194–195. They are found in the choral parts prepared by Johann Elssler for Haydn's performance of 1803; see also Neukomm's horn parts.


237
I^mo
vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri, ob a -
vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri ob a -
vul - ne - ra - ri, fac me pla - gis vul - ne - ra - ri ob a -
vul - ne - ra - ri, fac me pla - gis, pla - gis, ob a -
fac,

247

a 2

Tutti

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

Tutti

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

Tutti

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

Tutti

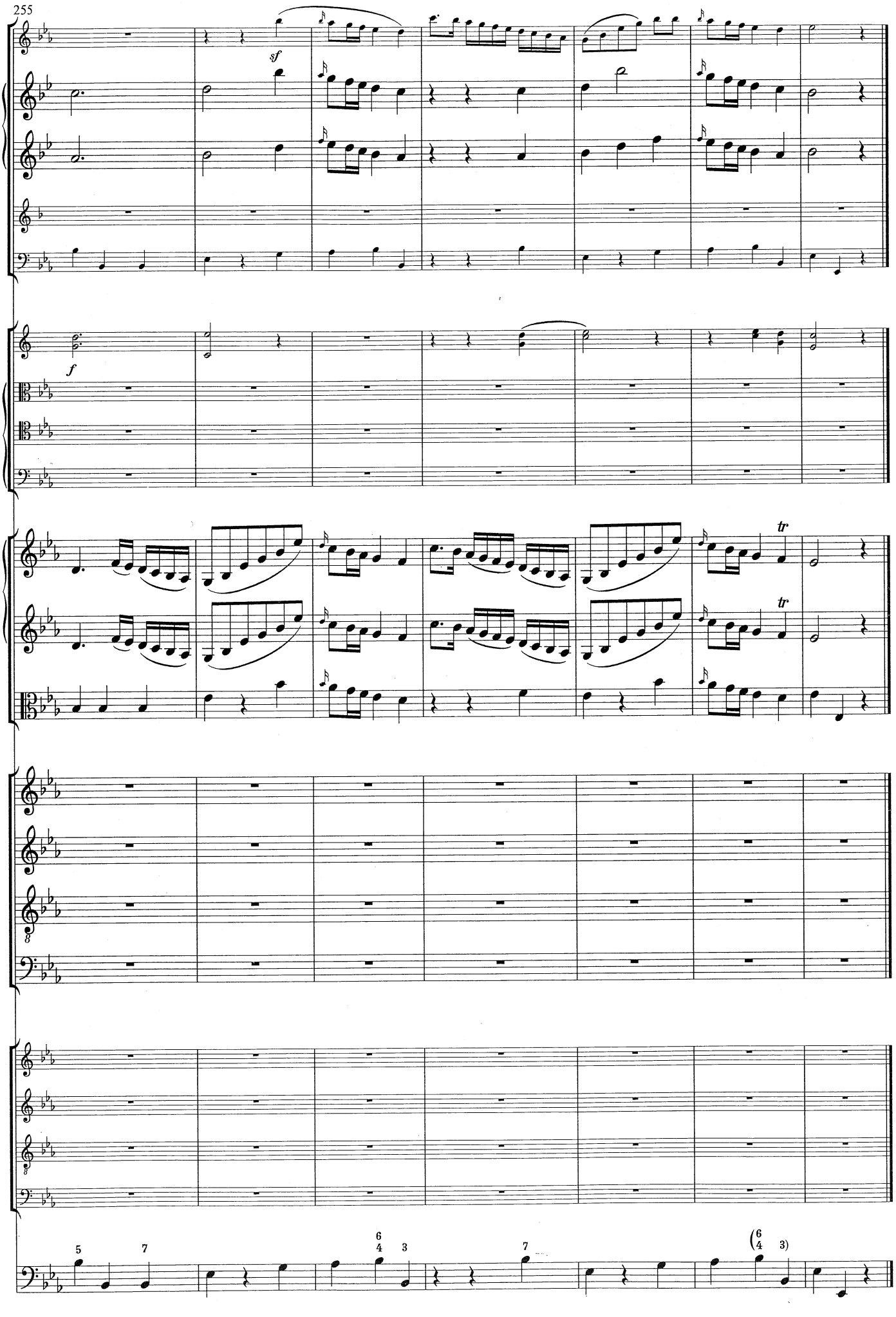
mo - rem Fi - li - i, ob__ a - mo - rem Fi - li - i.

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

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

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

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


255
sf
f
tr
tr
8
8
5
7
6
4
3
7
(6
4
3)

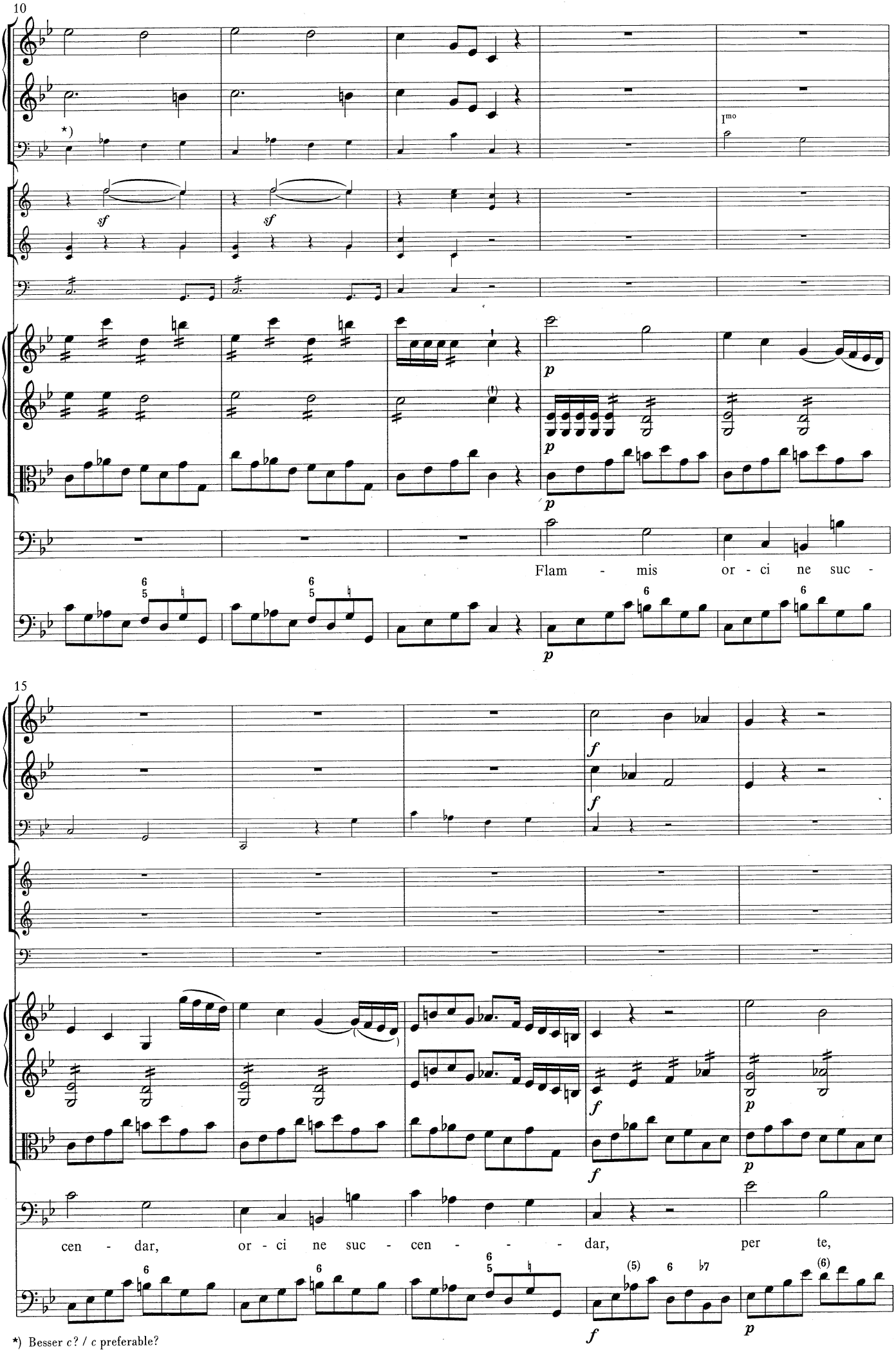
Flammis orci ne succendar

Presto

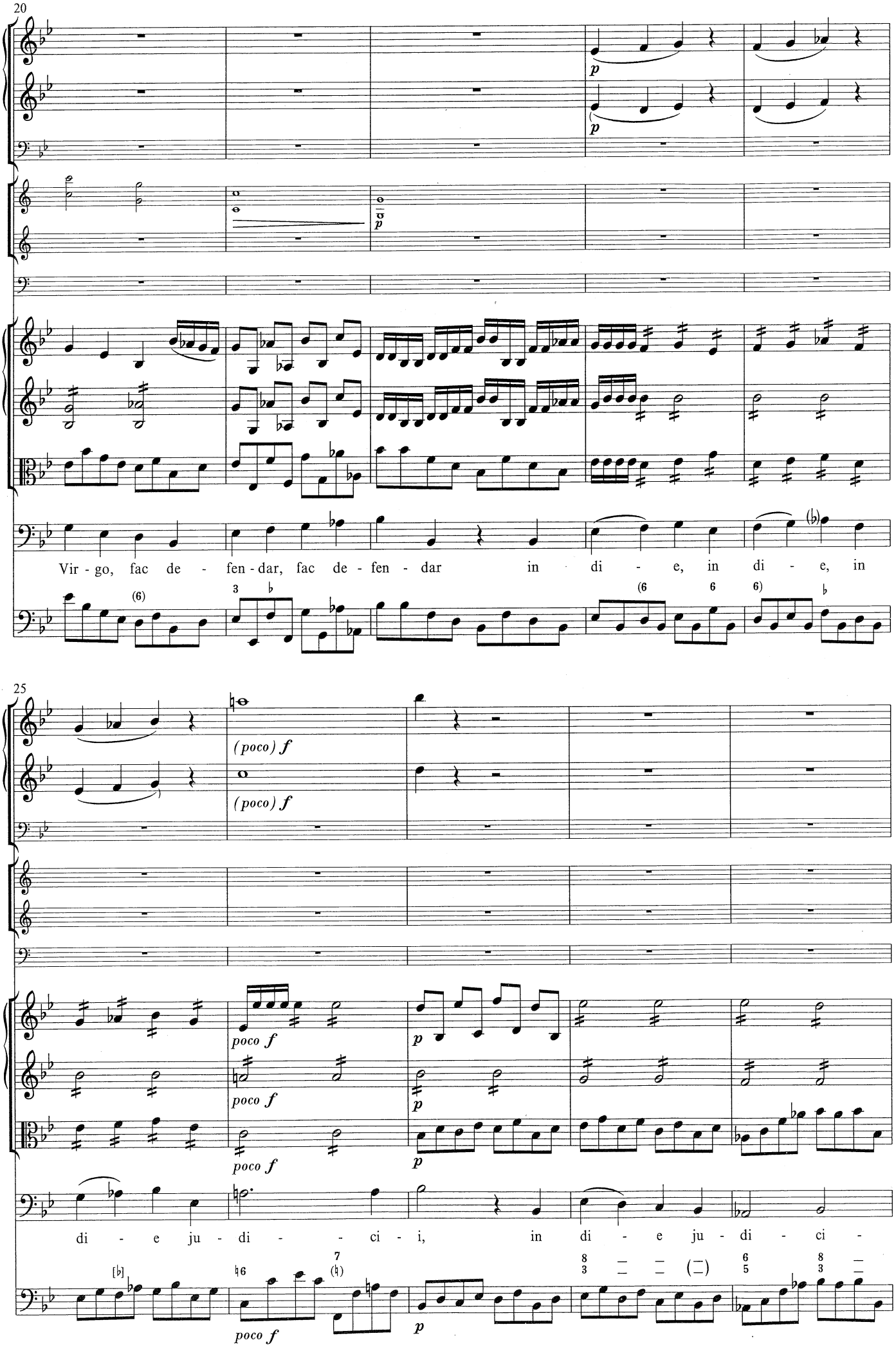
Oboe I
Oboe II
2 Fagotti
2 Corni in Es
2 Clarini in C
Timpano in C-G
Violino I
Violino II
Viola
Basso Solo
Organo o Cembalo

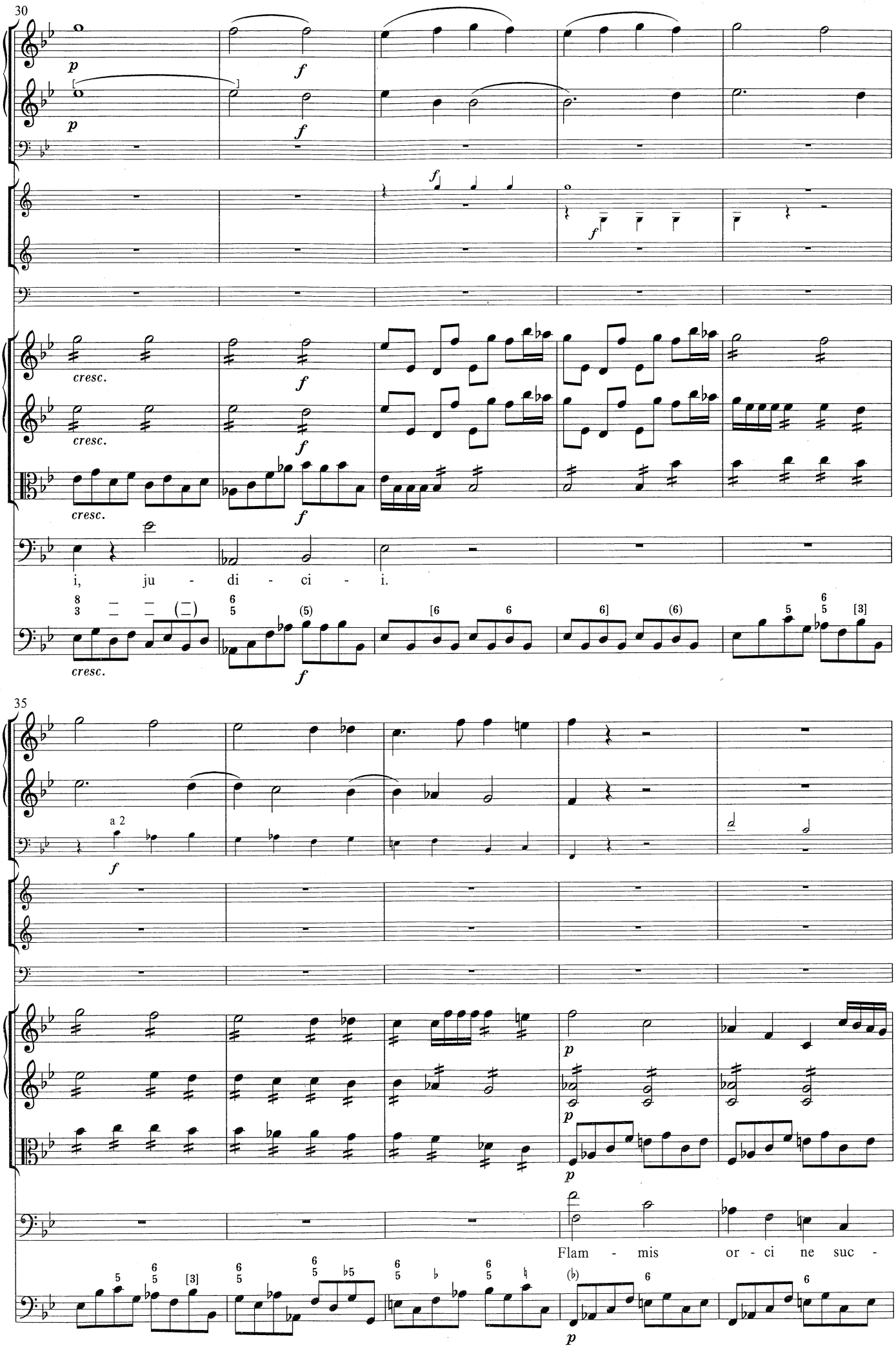
a 2
Solo

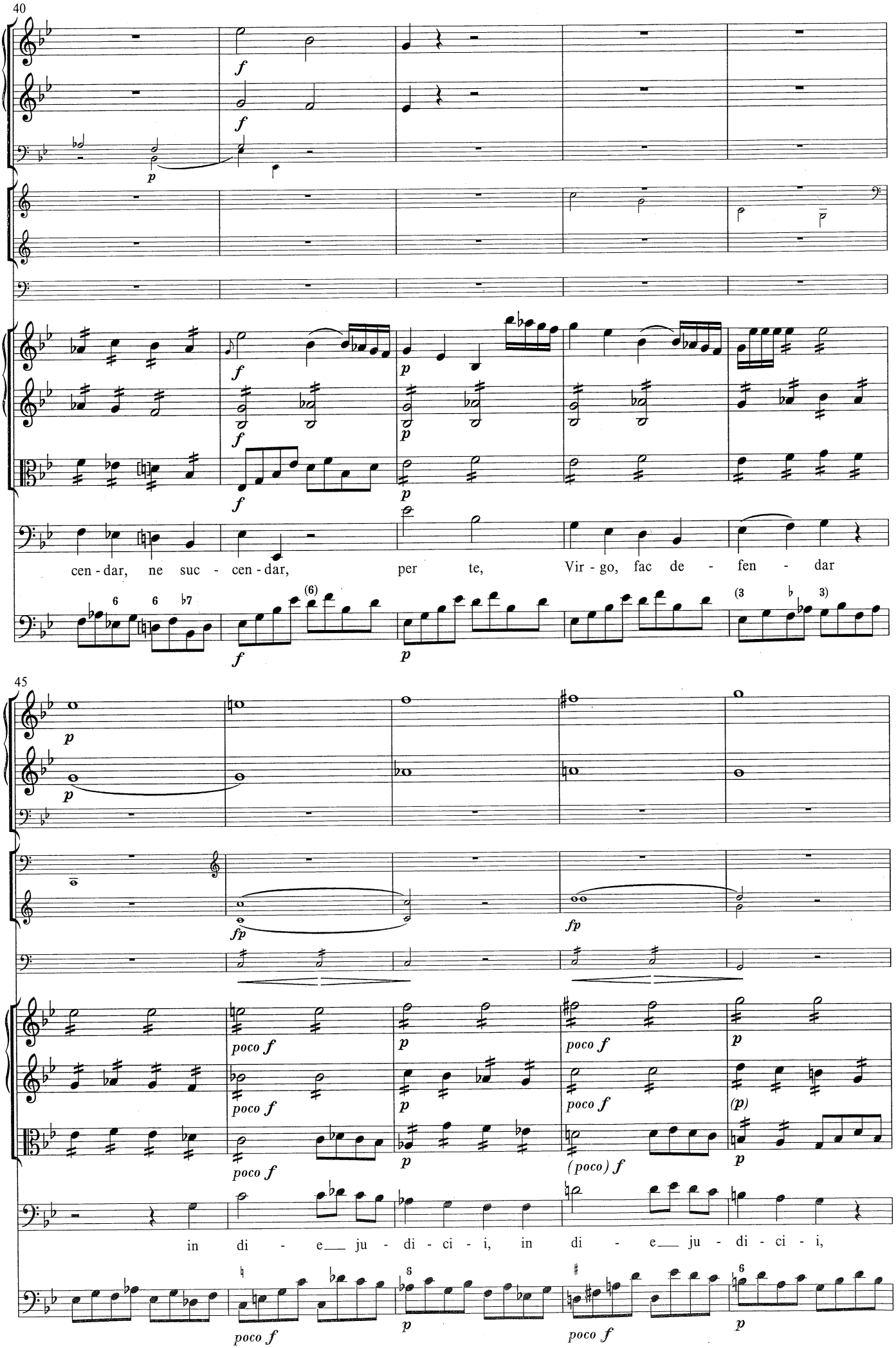
*) Besser c^{2}? / c^{2} preferable?

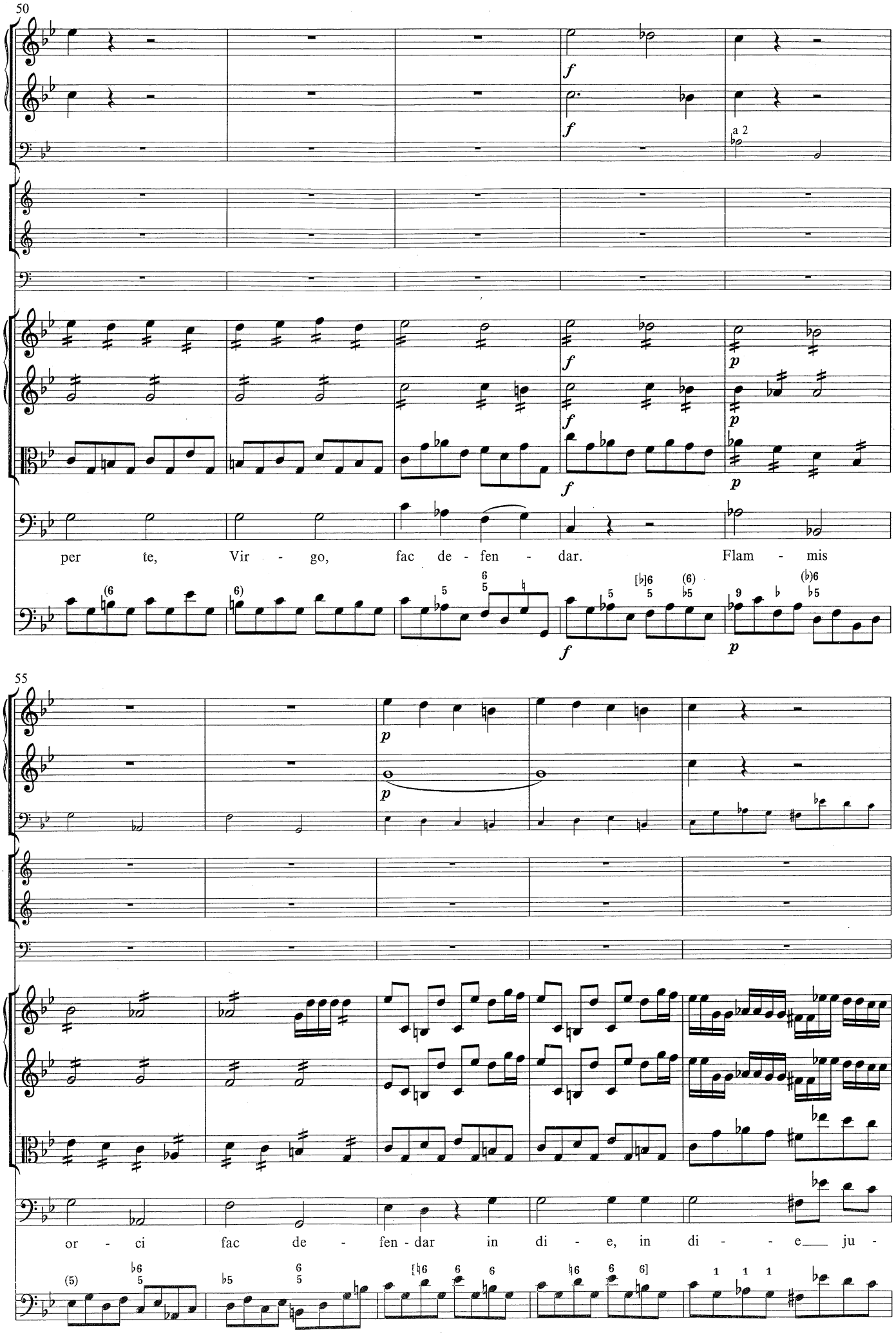


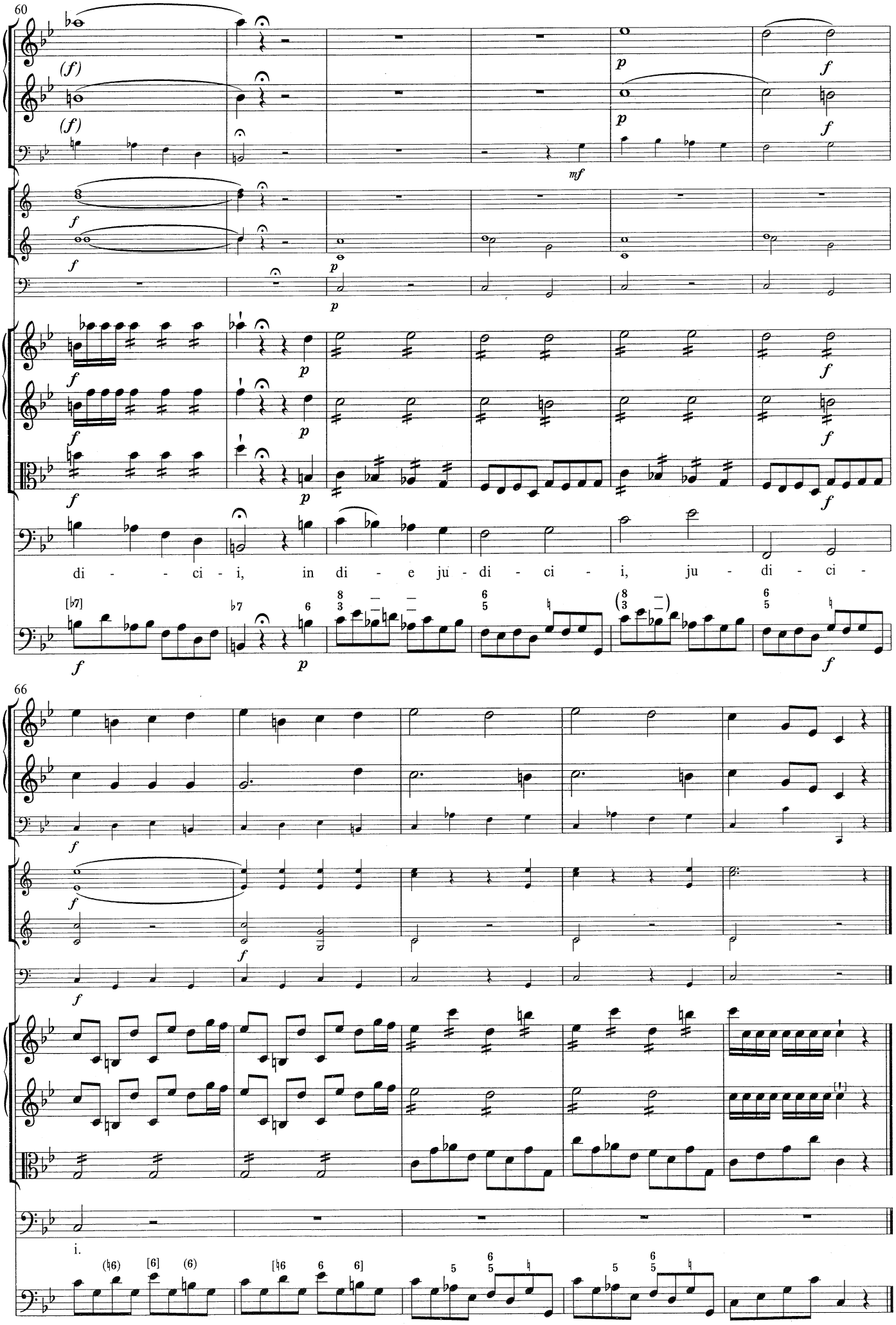
*) Besser c? / c preferable?


20
p
p
p
Vir - go, fac de - fen - dar, fac de - fen - dar in di - e, in di - e, in
25
(poco) f
(poco) f
poco f
poco f
poco f
p
p
p
di - e ju - di - ci - i, in di - e ju - di - ci -
poco f
p

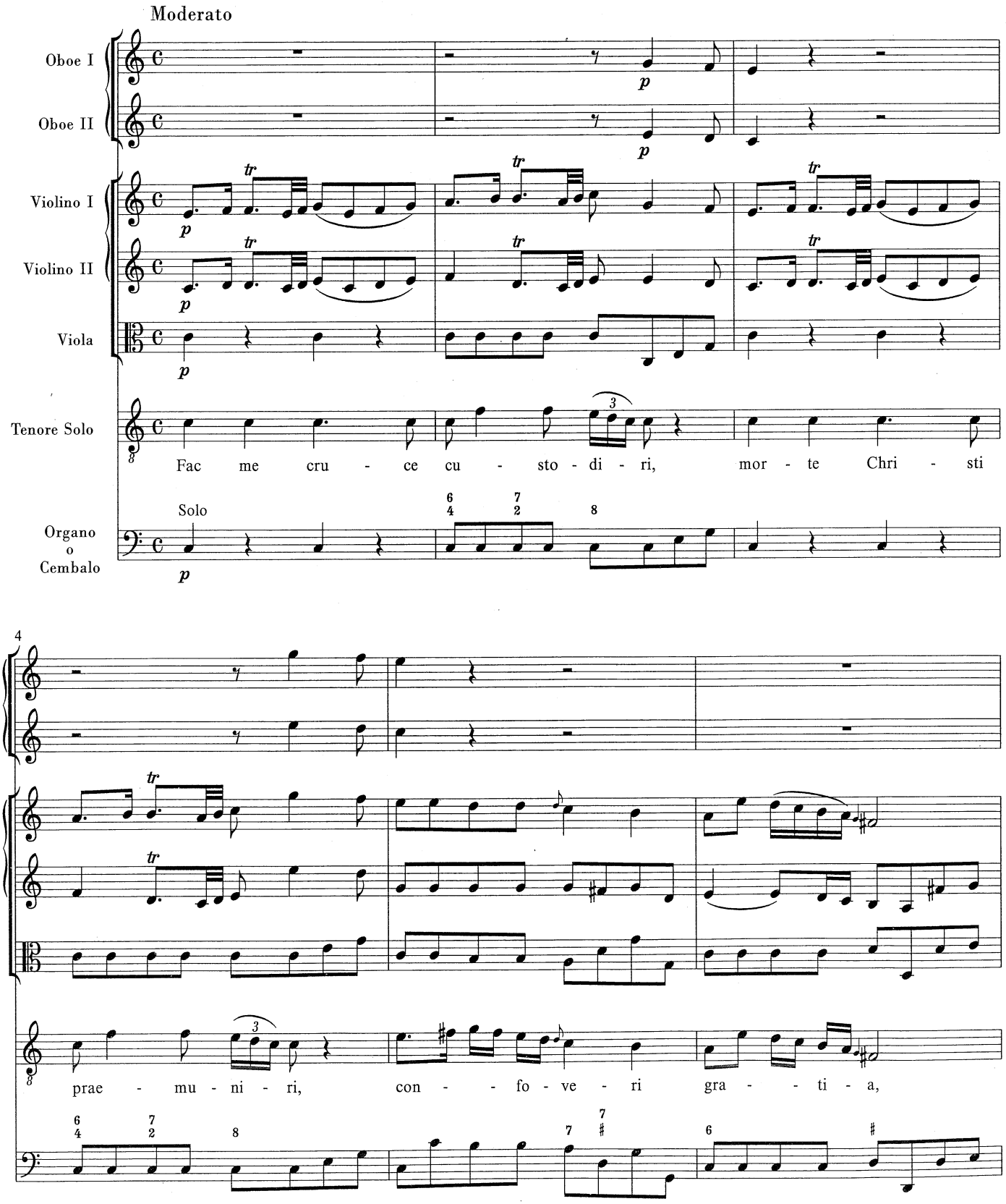

30
p
f
cresc.
i, ju - di - ci - i.
35
a 2
Flam - mis or - ci ne suc -

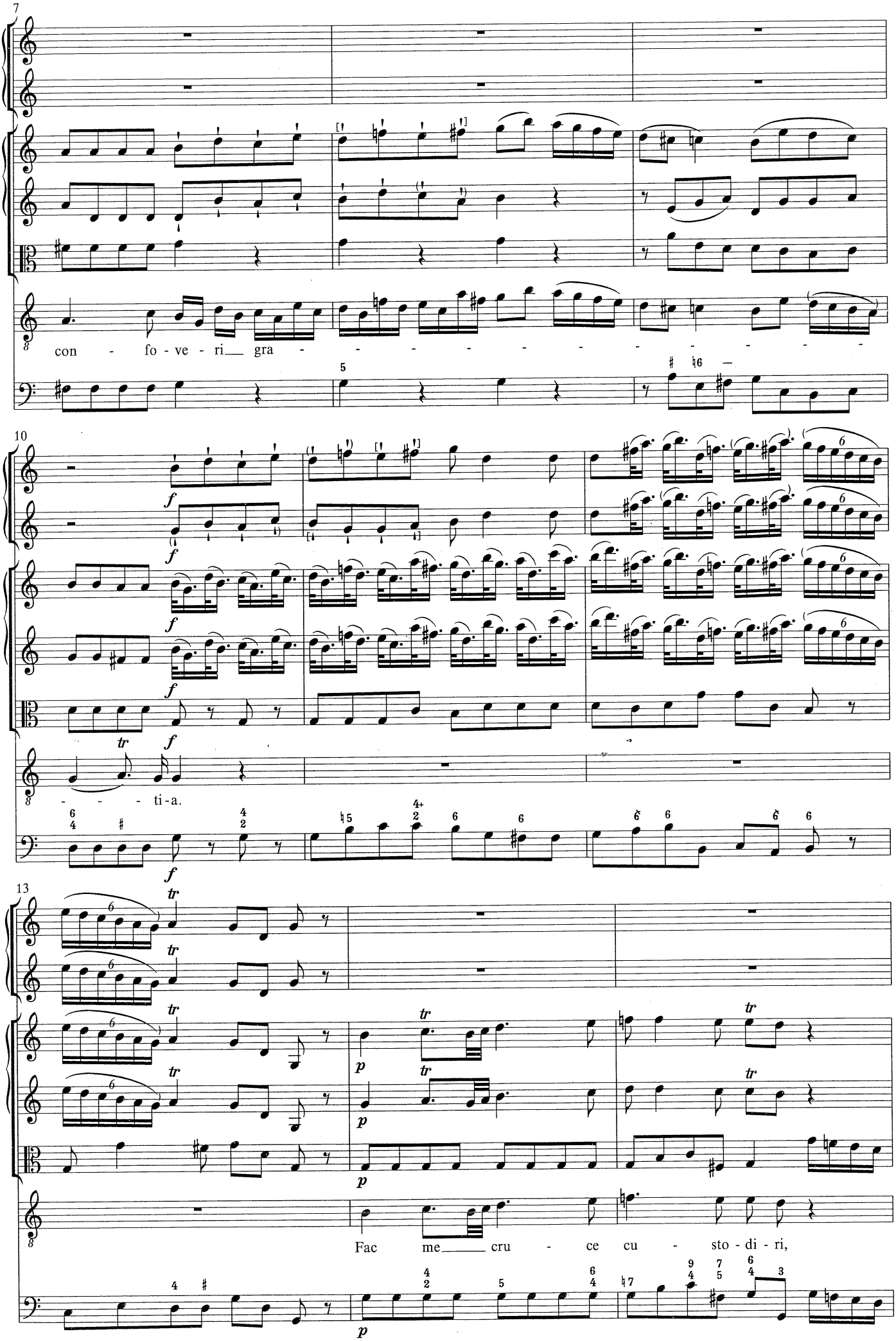

40
cen - dar, ne suc - cen - dar, per te, Vir - go, fac de - fen - dar
45
in di - e ju - di - ci - i, in di - e ju - di - ci - i,

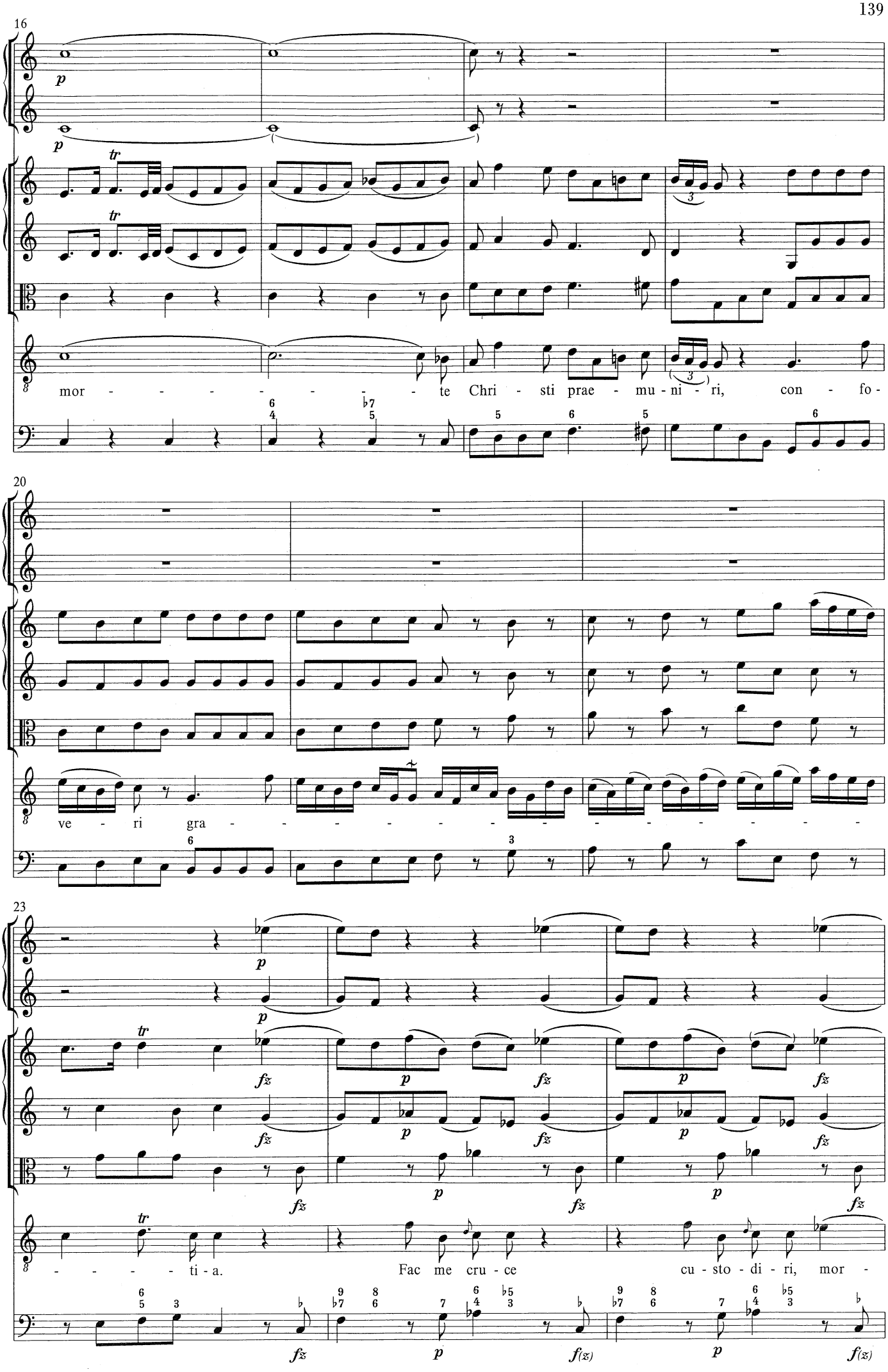

50
a 2
per te, Vir - go, fac de - fen - dar. Flam - mis
55
or - ci fac de - fen - dar in di - e, in di - - e ju -

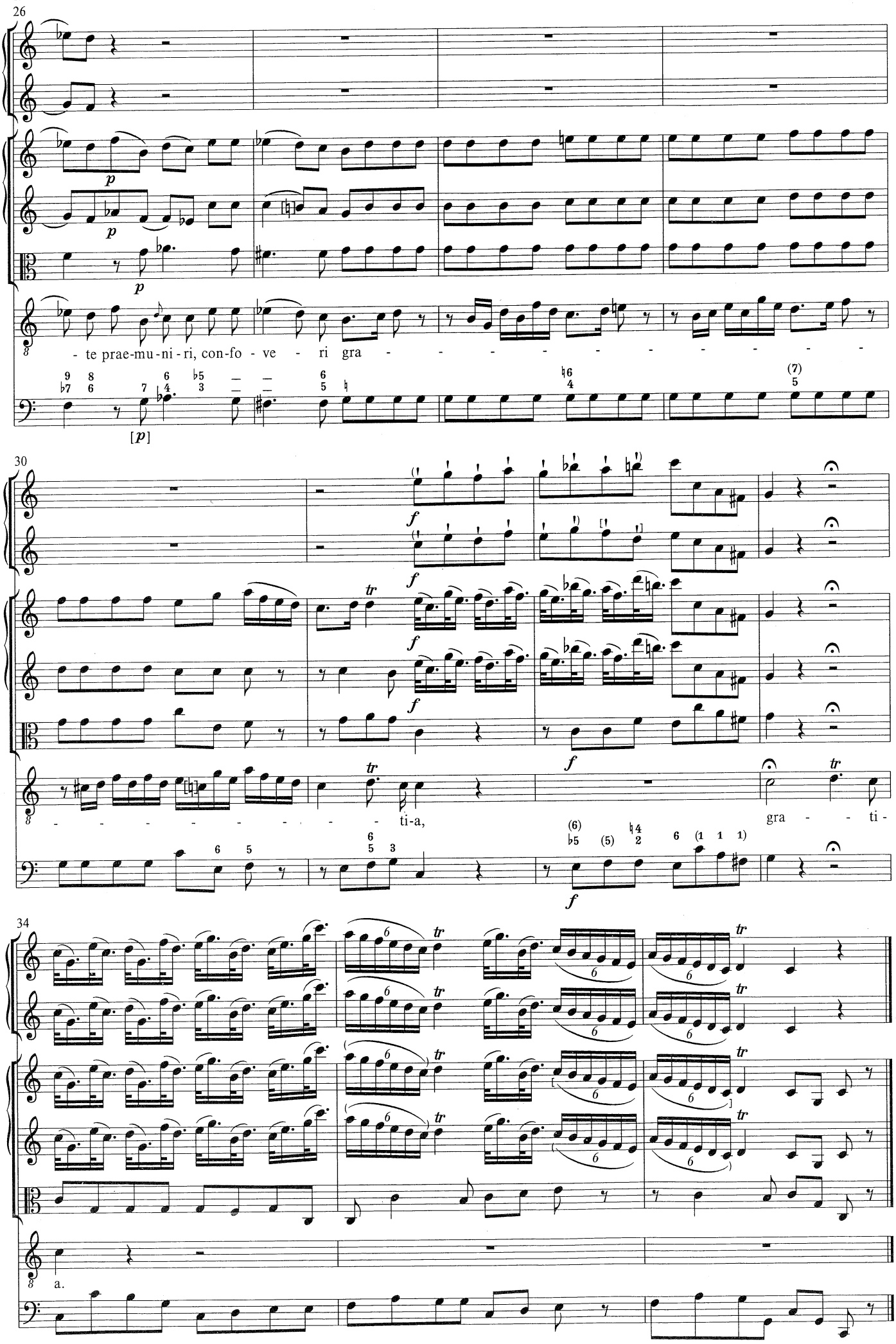

60
(f)
(f)
mf
p
f
di - - ci - i, in di - e ju - di - ci - i, ju - di - ci -
66
i.

Fac me cruce custodiri

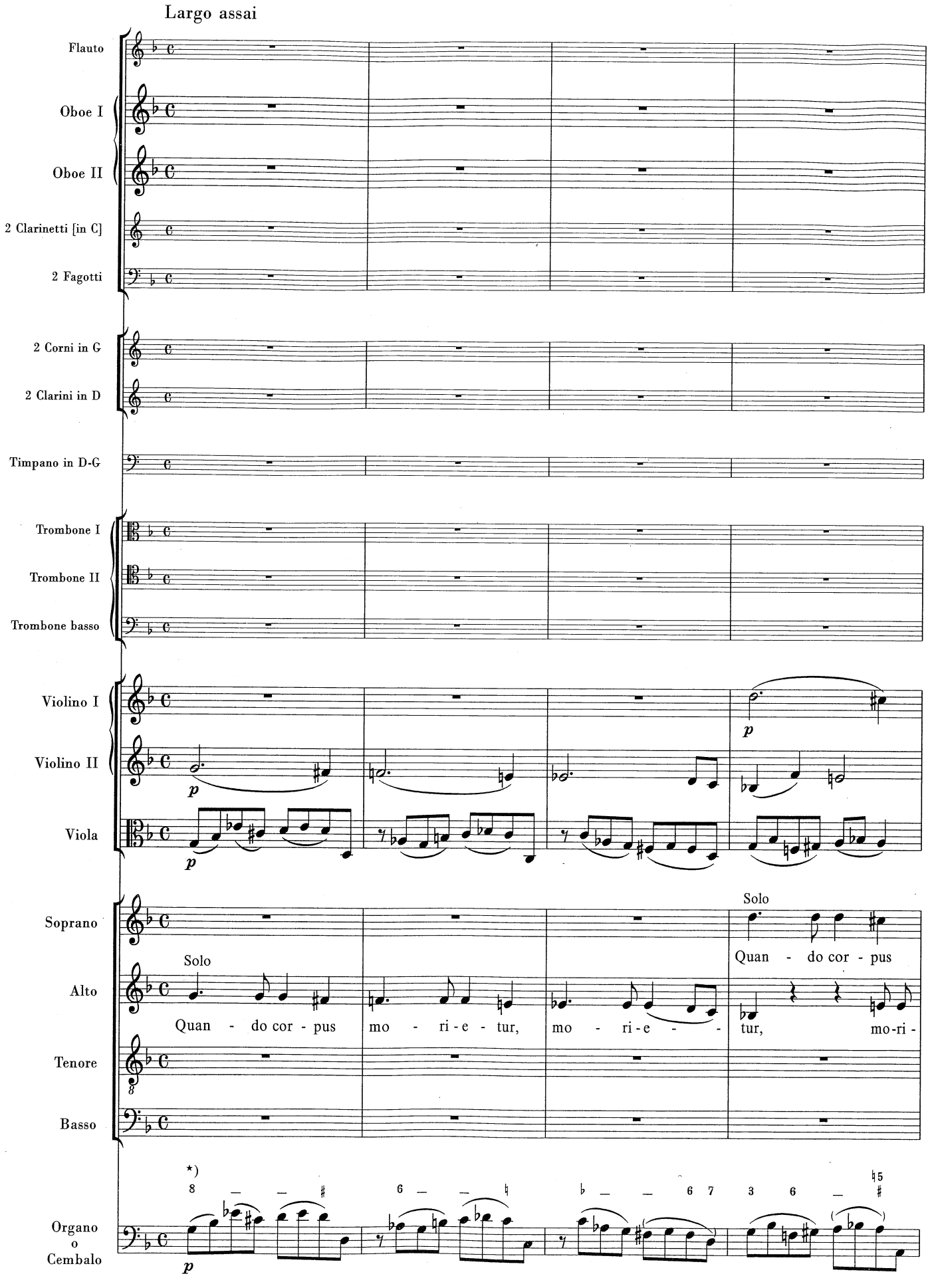



7
con - fo - ve - ri__ gra - - - - - - - - - - -
10
- - - - ti - a.
13
Fac me____ cru - ce cu - sto - di - ri,

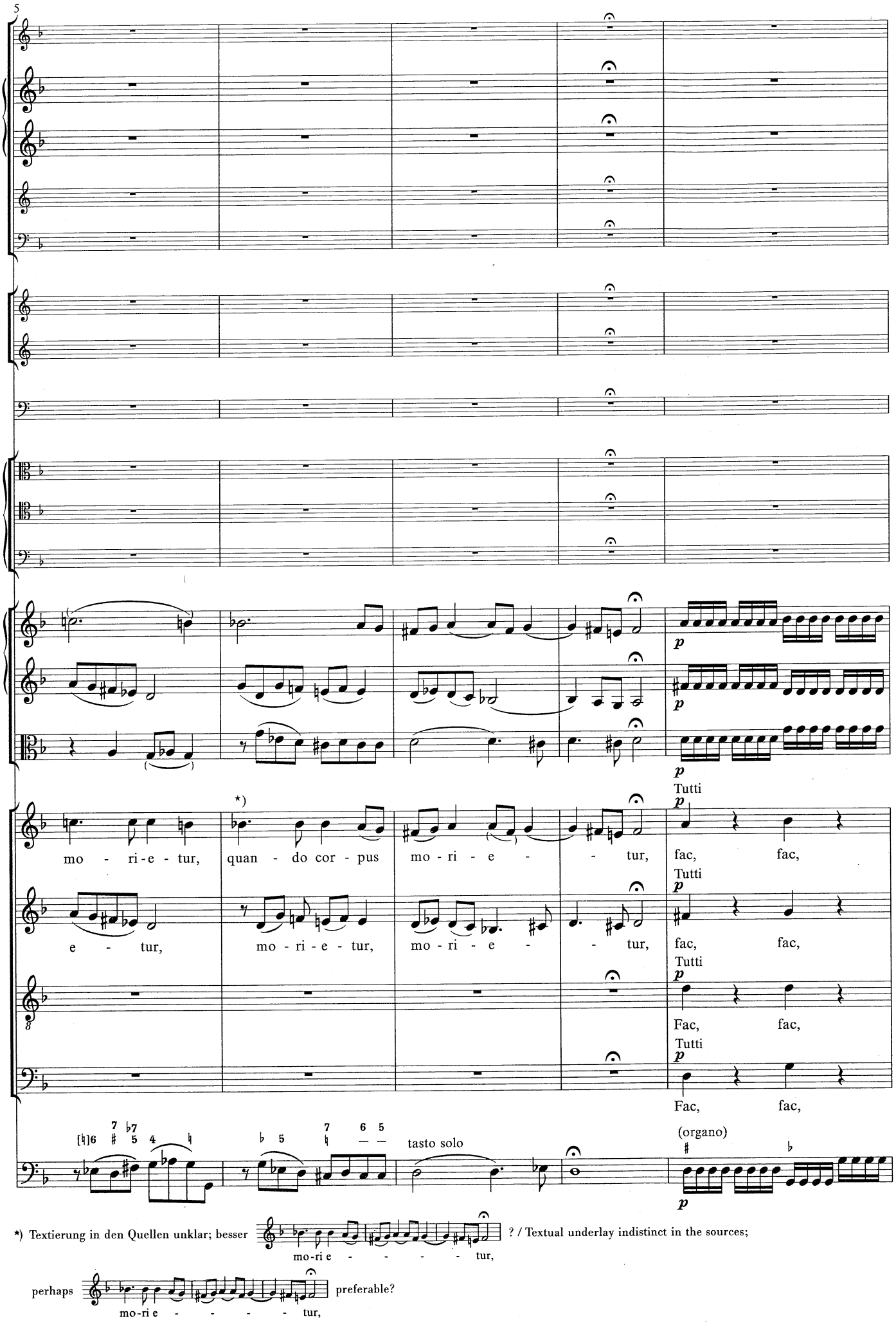

16
mor - - - - - - - - te Chri - sti prae - mu - ni - ri, con - fo -
20
ve - ri gra - - - - - - - - - - - - - - - - - -
23
- - - - - ti - a. Fac me cru - ce cu - sto - di - ri, mor -


26
p
p
p
8
- te prae-mu-ni-ri, con-fo - ve - ri gra - - - - - - - - - - -
[p]
30
f
f
f
f
f
tr
8
- - - - - - - - - - ti-a,
gra - - ti -
f
34
tr
8
a.

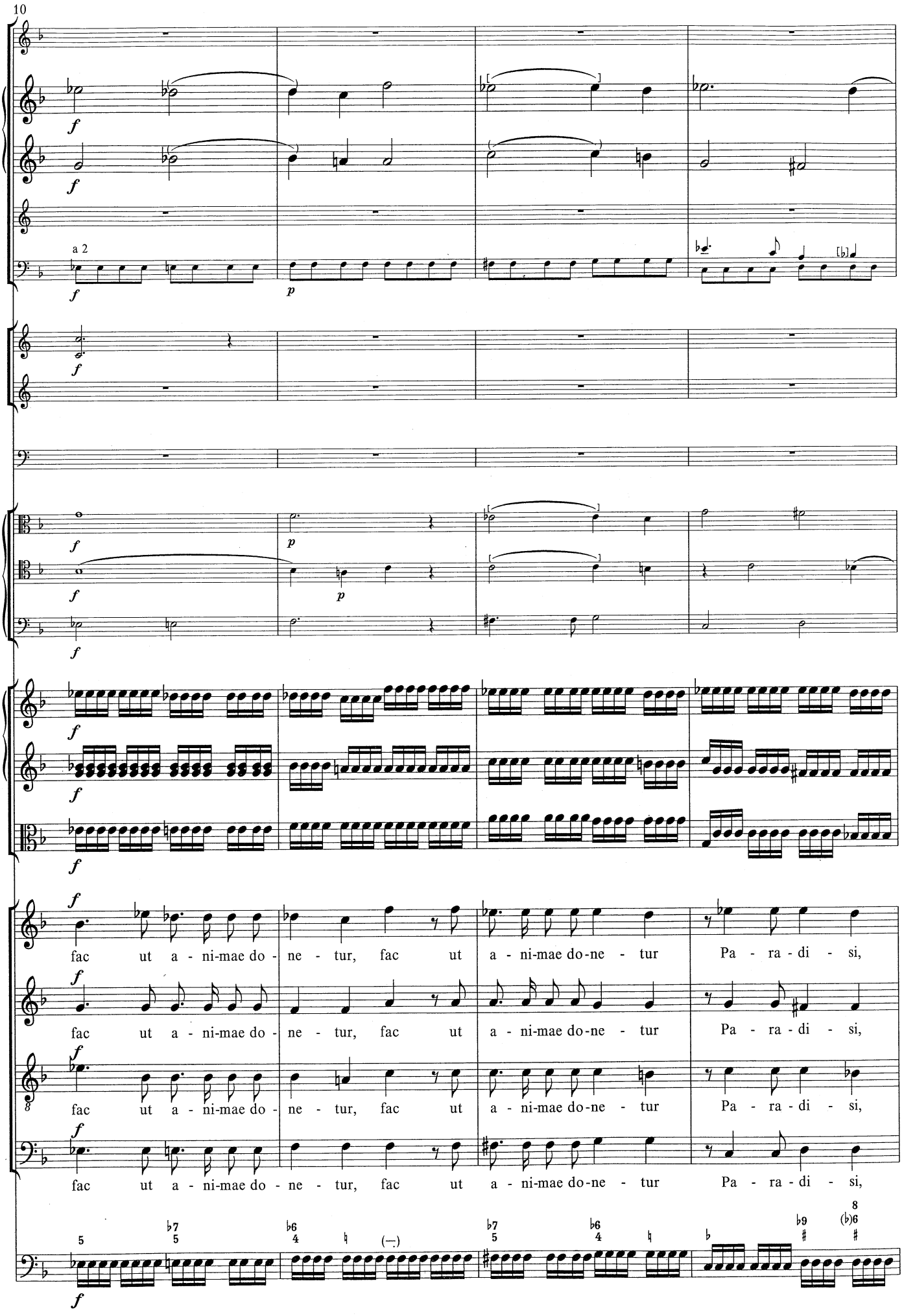
Quando corpus morietur

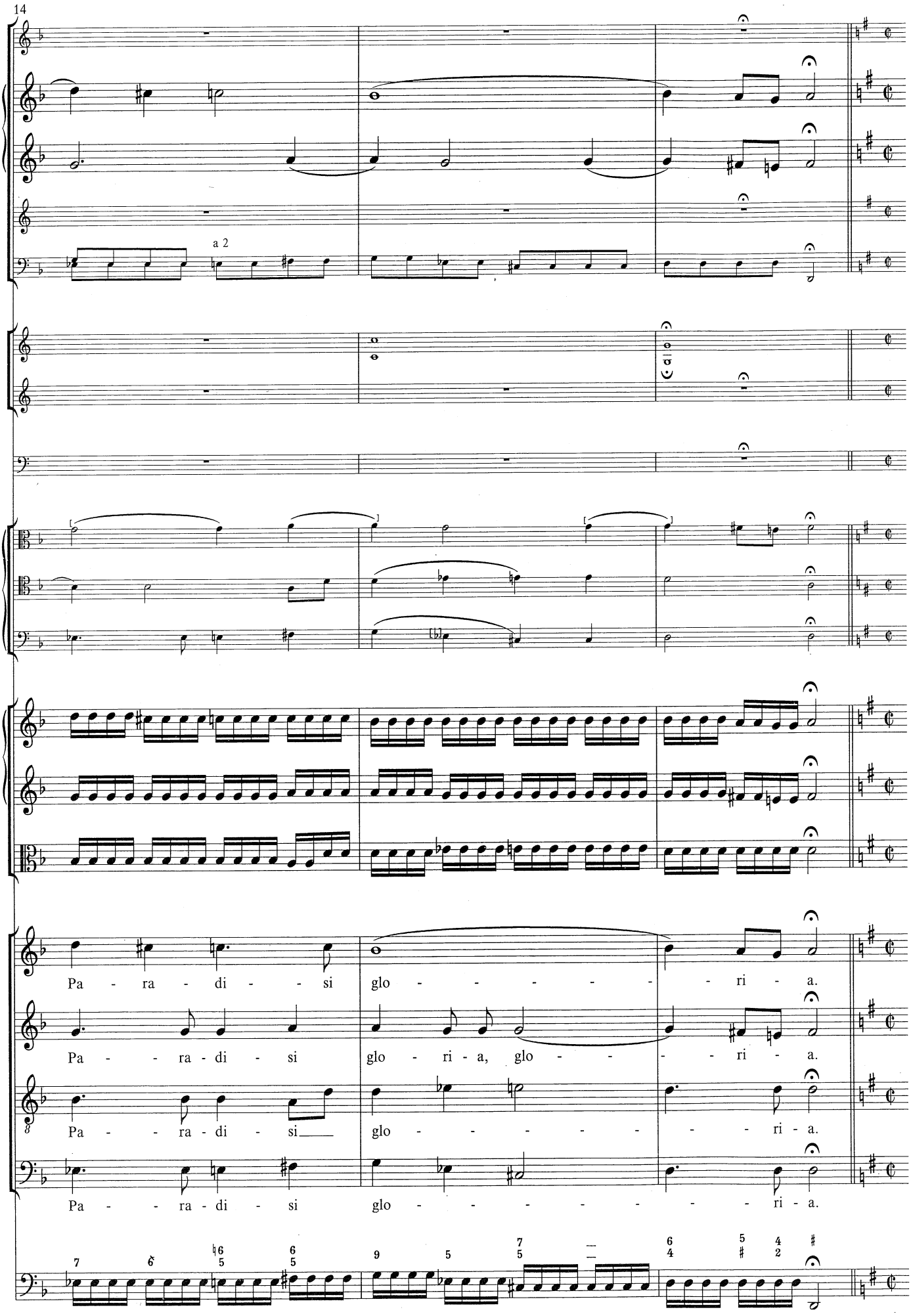


*) In einem Überlieferungszweig: *senza organo* von Takt 1 bis 8. / One manuscript tradition has *senza organo* in mm. 1–8.

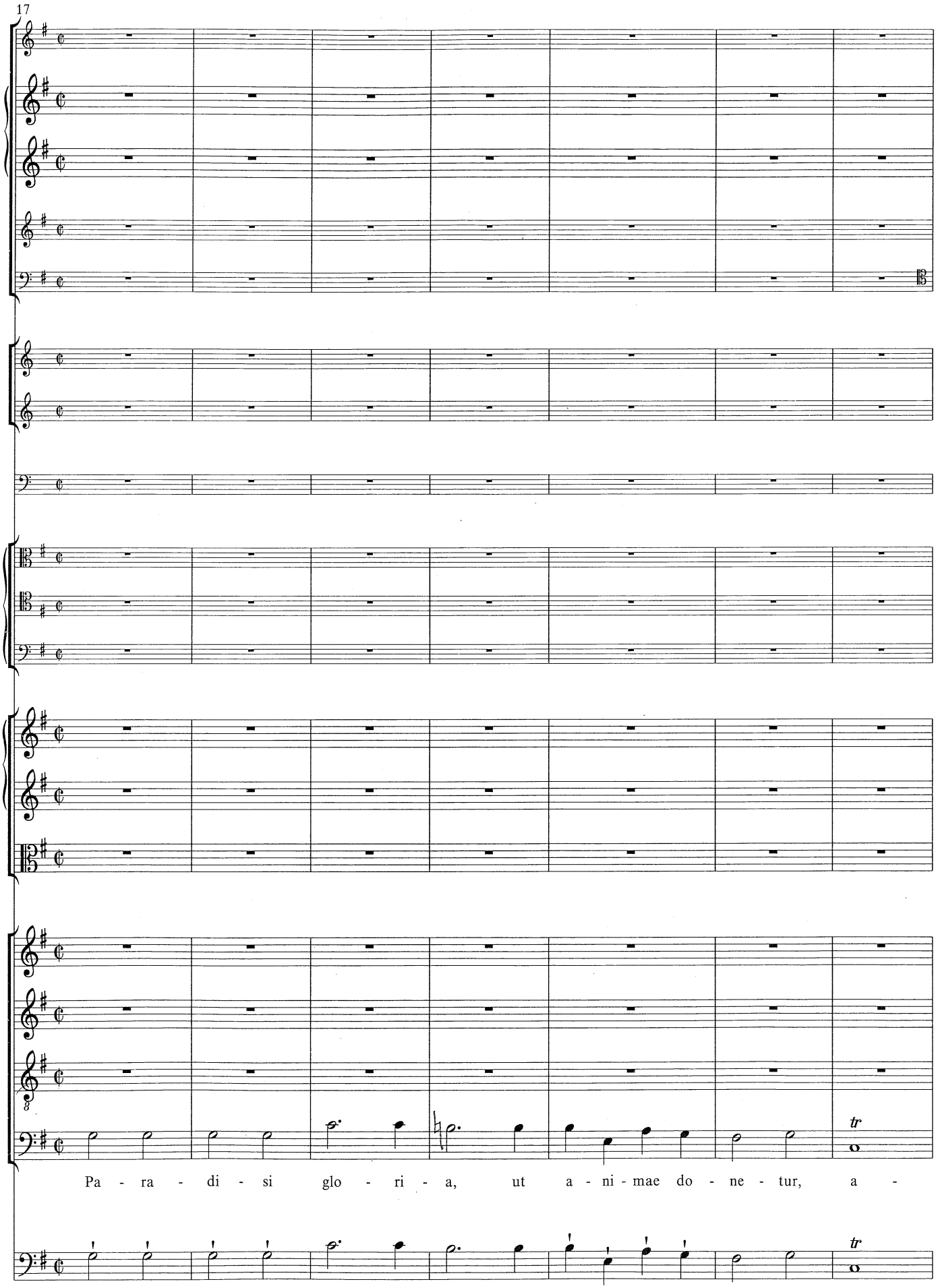


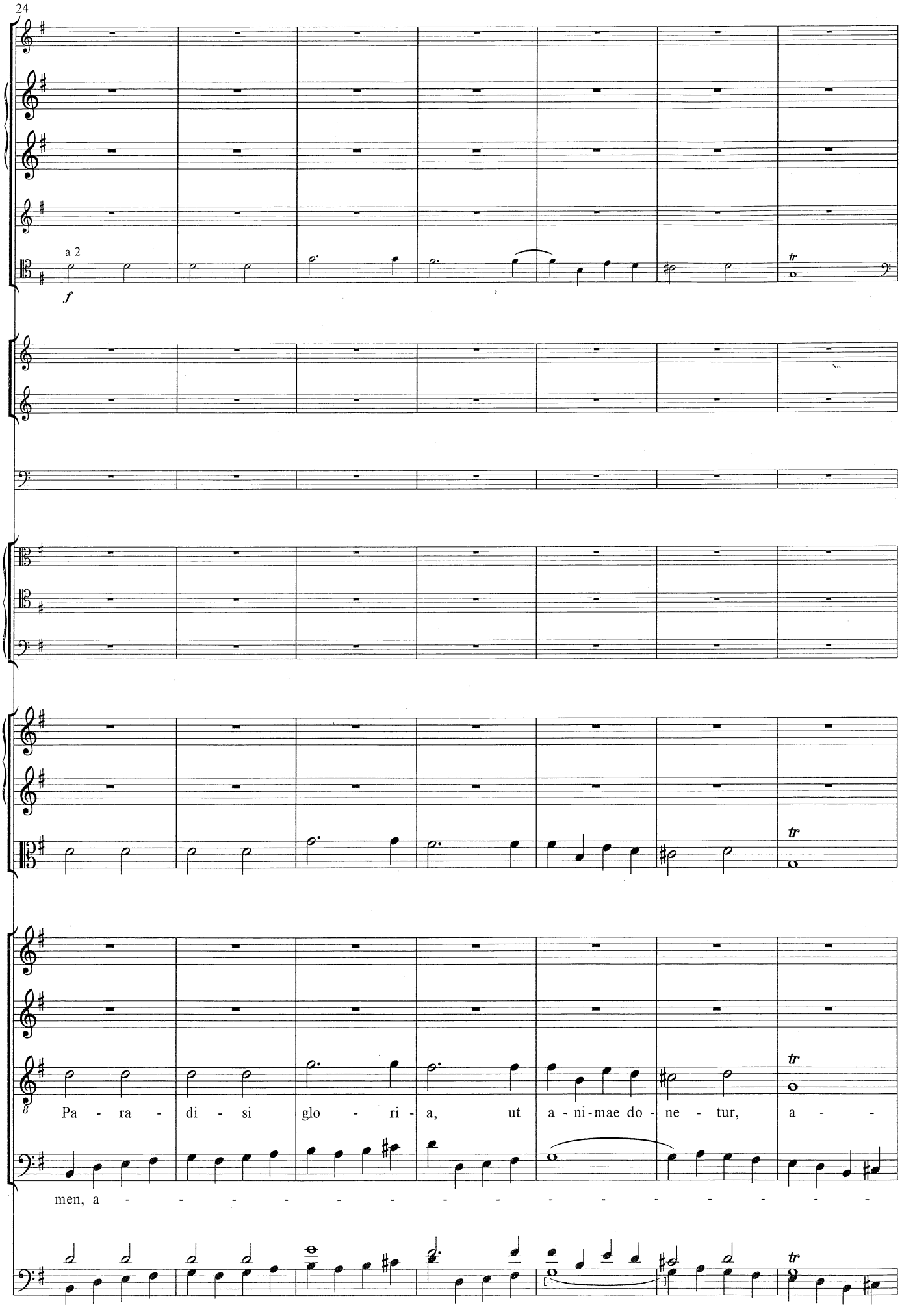
*) Textierung in den Quellen unklar; besser mo-ri e - - - - - tur, ? / Textual underlay indistinct in the sources; perhaps mo-ri e - - - - - tur, preferable?

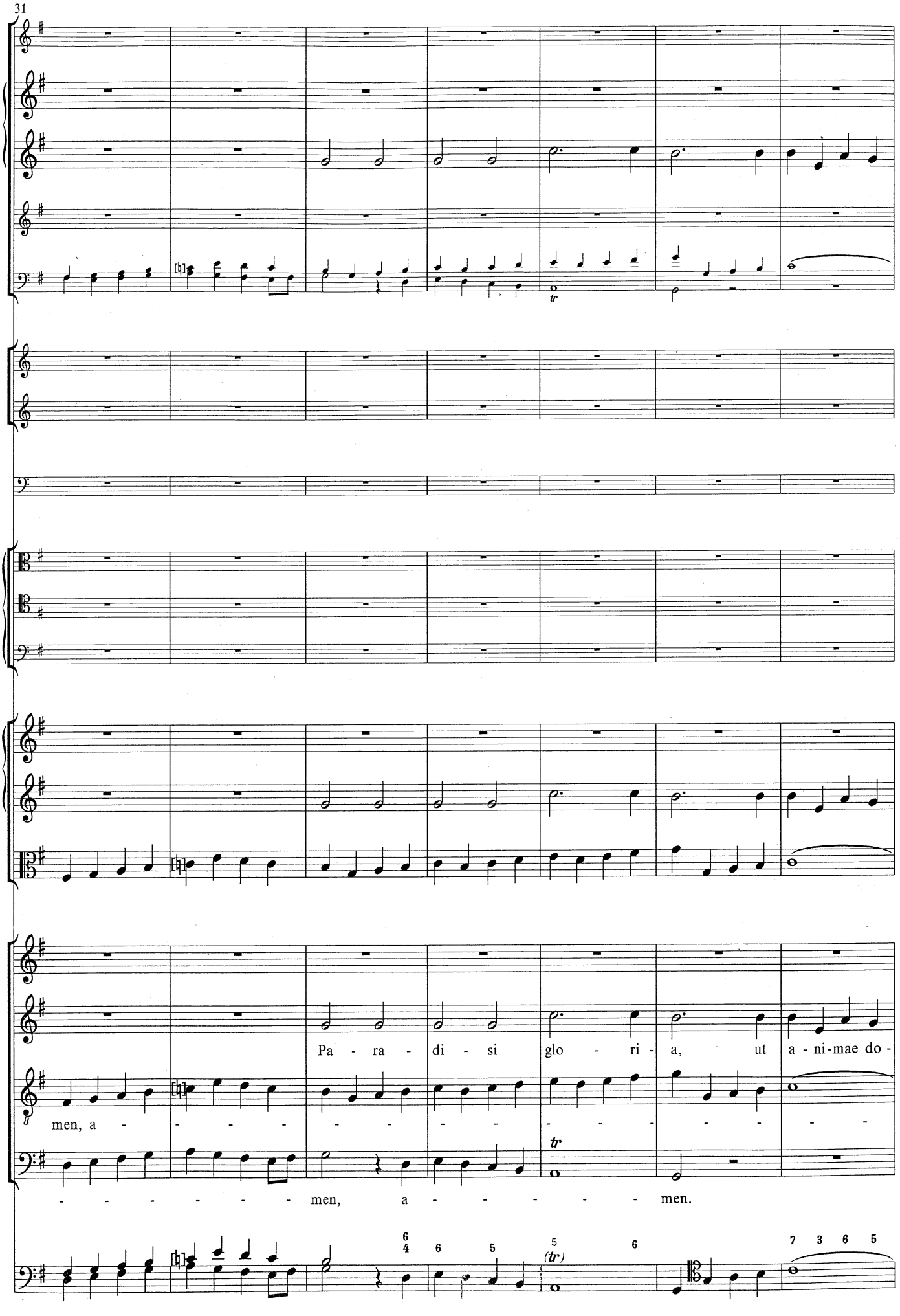

10
a 2
fac ut a - ni-mae do - ne - tur, fac ut a - ni-mae do-ne - tur Pa - ra - di - si,
fac ut a - ni-mae do - ne - tur, fac ut a - ni-mae do-ne - tur Pa - ra - di - si,
fac ut a - ni-mae do - ne - tur, fac ut a - ni-mae do-ne - tur Pa - ra - di - si,
fac ut a - ni-mae do - ne - tur, fac ut a - ni-mae do-ne - tur Pa - ra - di - si,

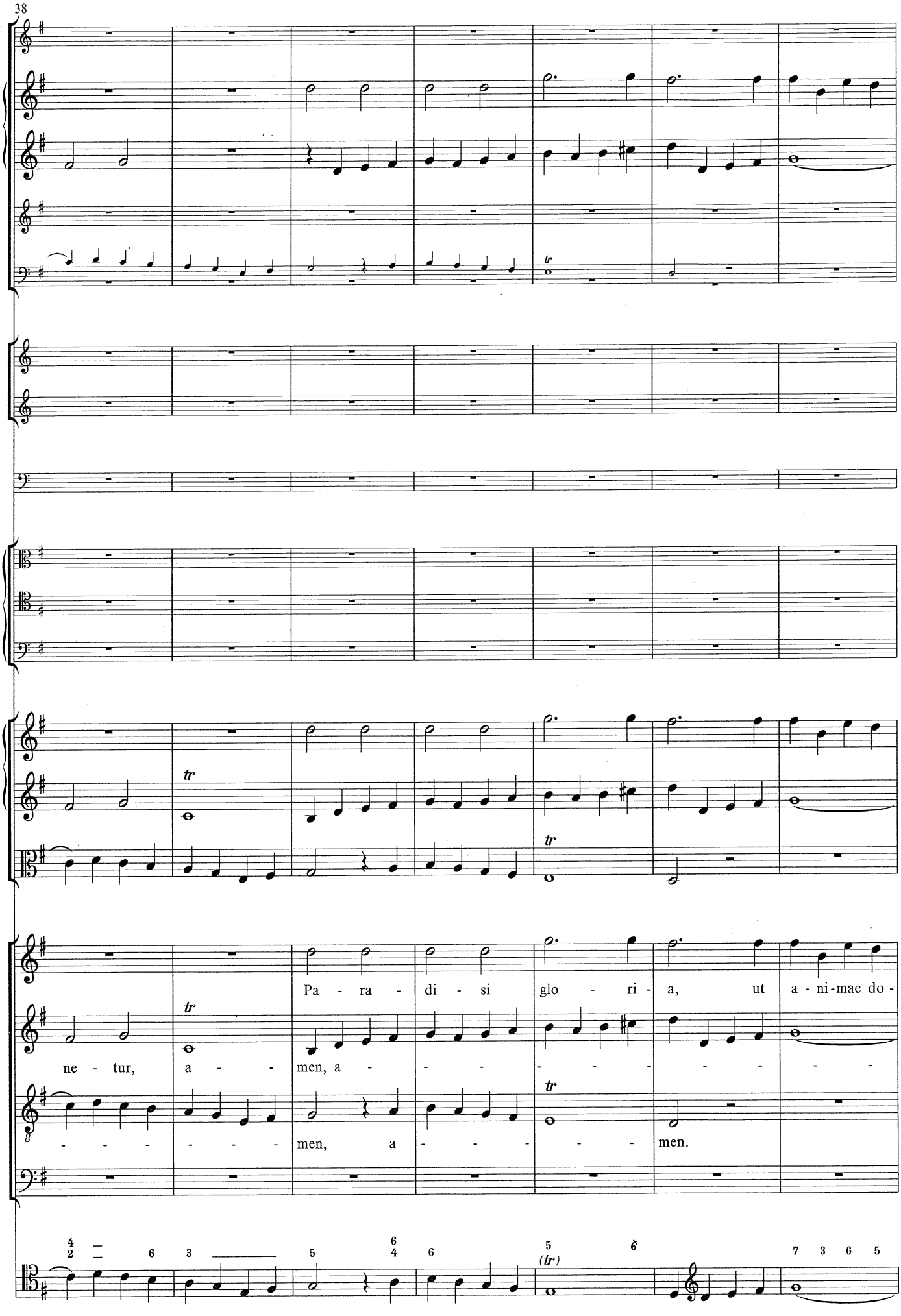

14
a 2
Pa - ra - di - si glo - - - - - - ri - a.
Pa - - - ra - di - si glo - ri - a, glo - - - ri - a.
Pa - - - ra - di - si glo - - - - - - ri - a.
Pa - - - ra - di - si glo - - - - - - ri - a.

Paradisi gloria

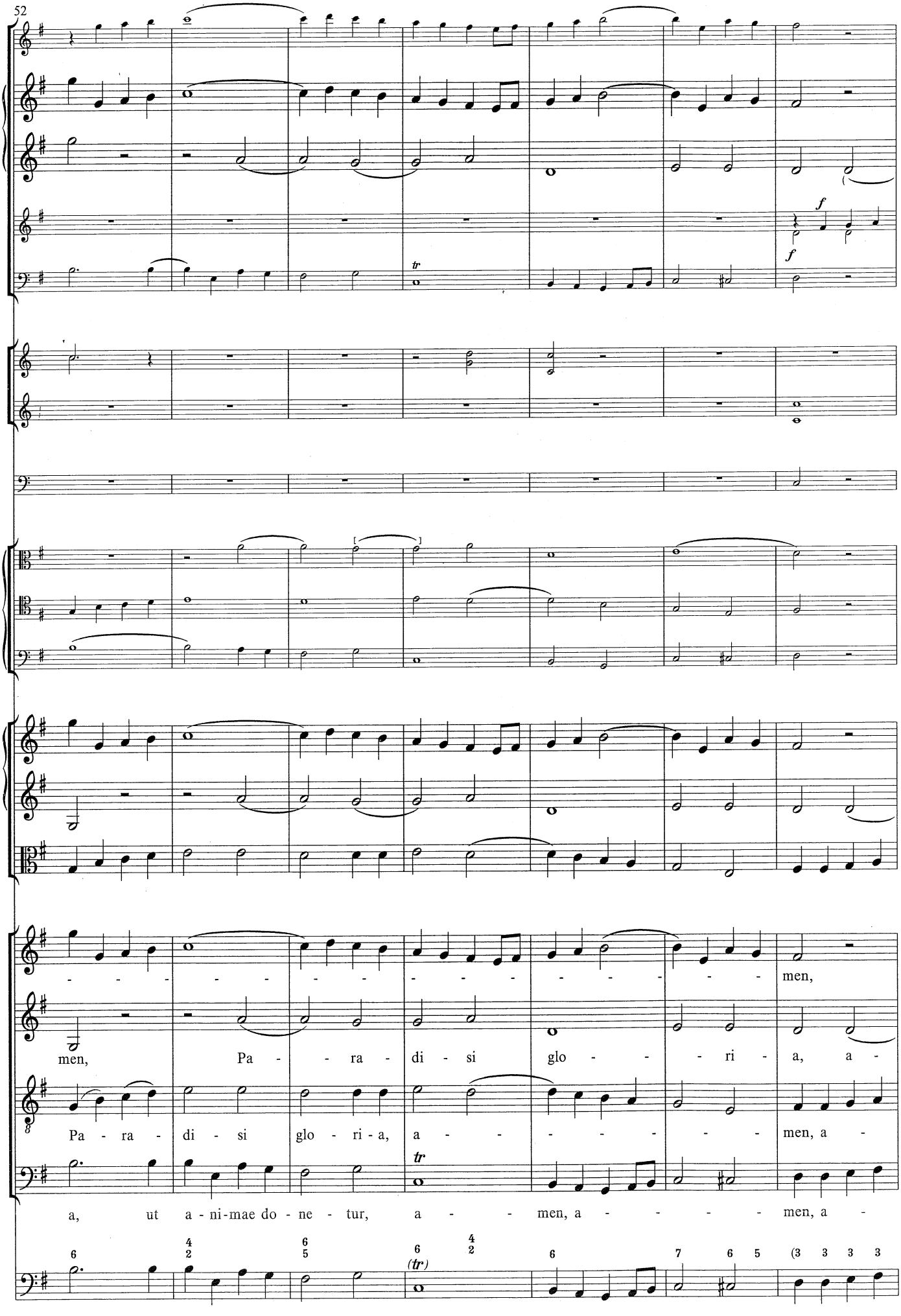


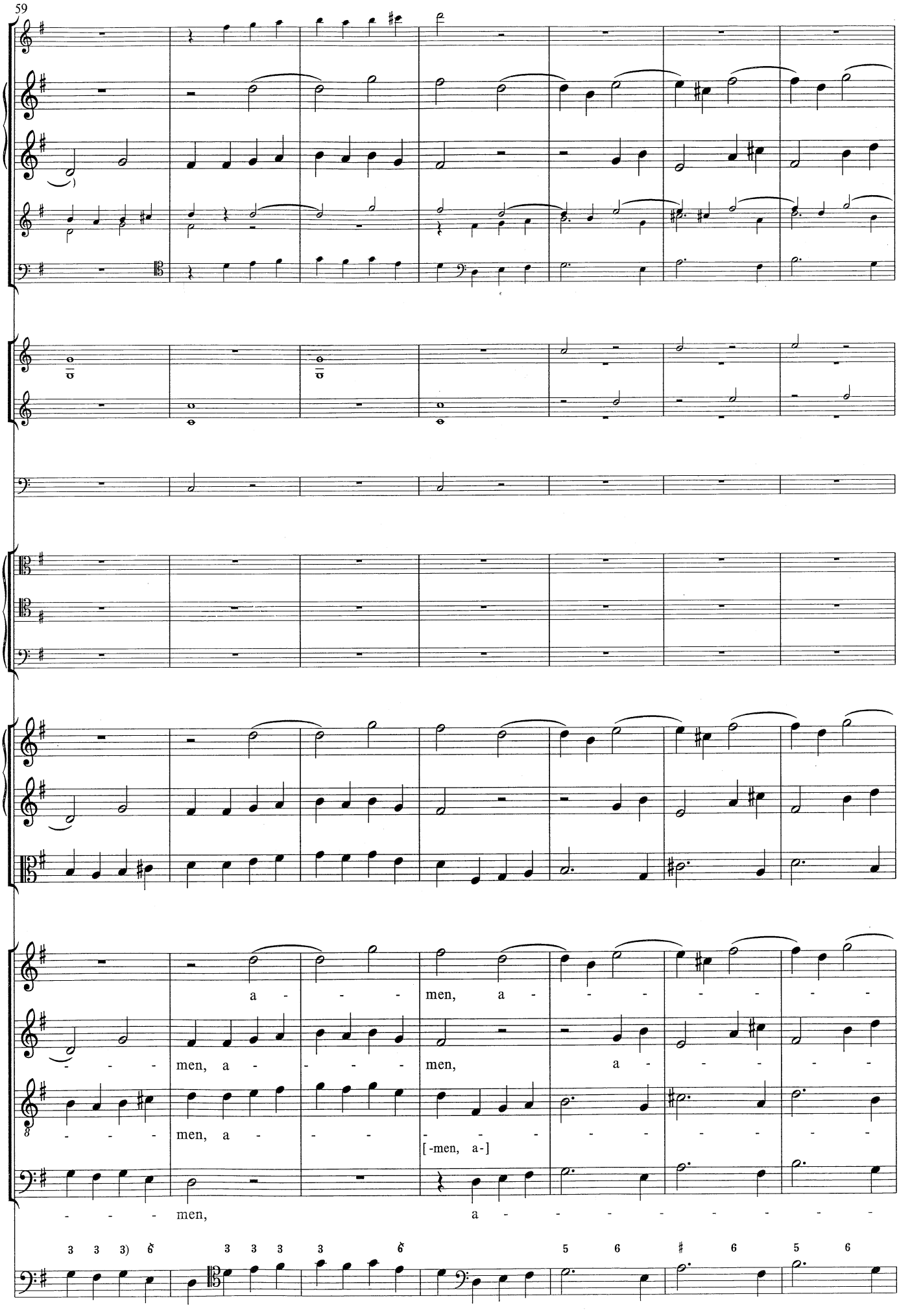

24
a 2
f
tr
Pa - ra - di - si glo - ri - a, ut a - ni-mae do - ne - tur, a - -
men, a - - - - - - - - - - - - - - - -

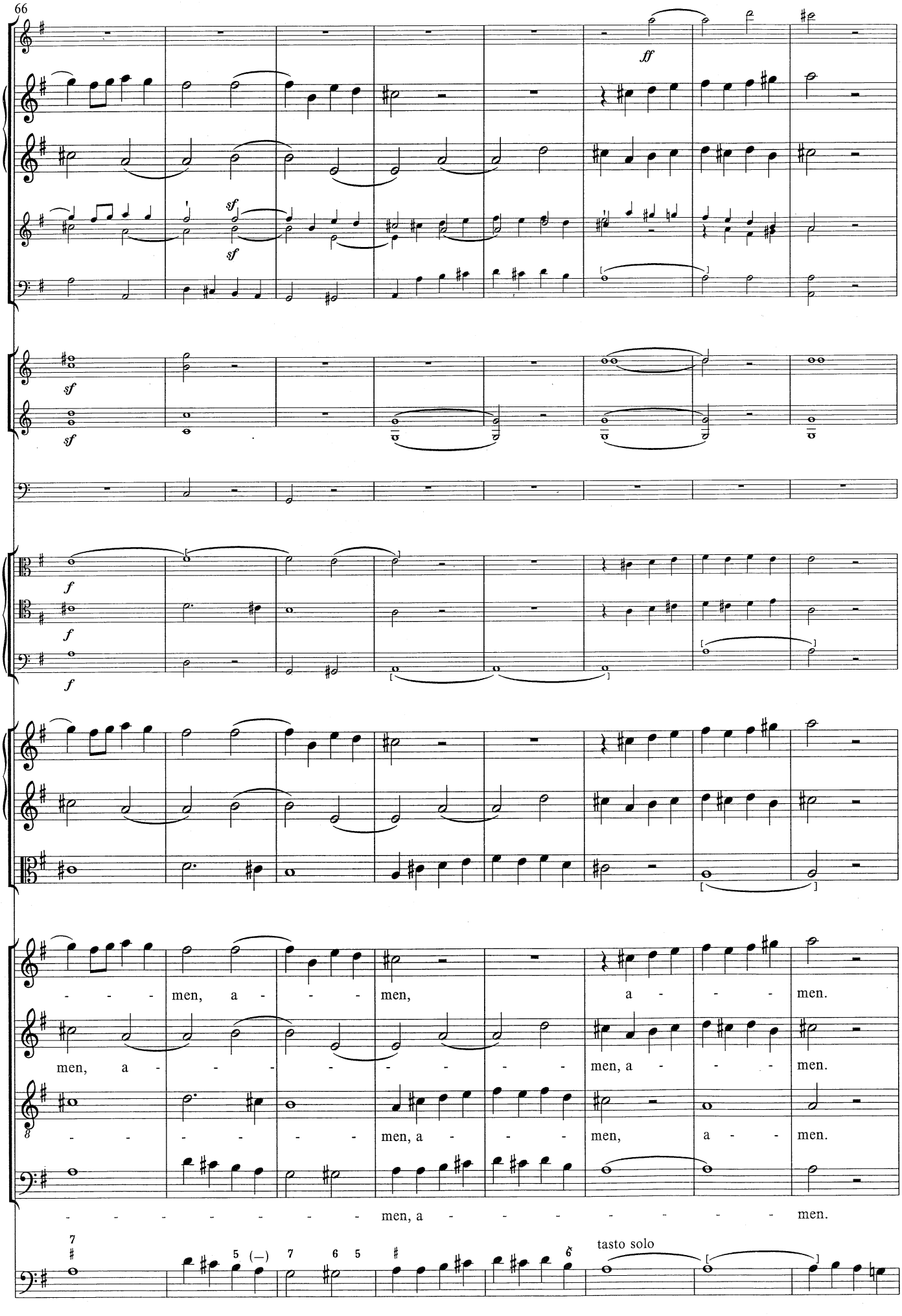

31
Pa - ra - di - si glo - ri - a, ut a - ni-mae do -
men, a - - - - - - men, a - - - men.

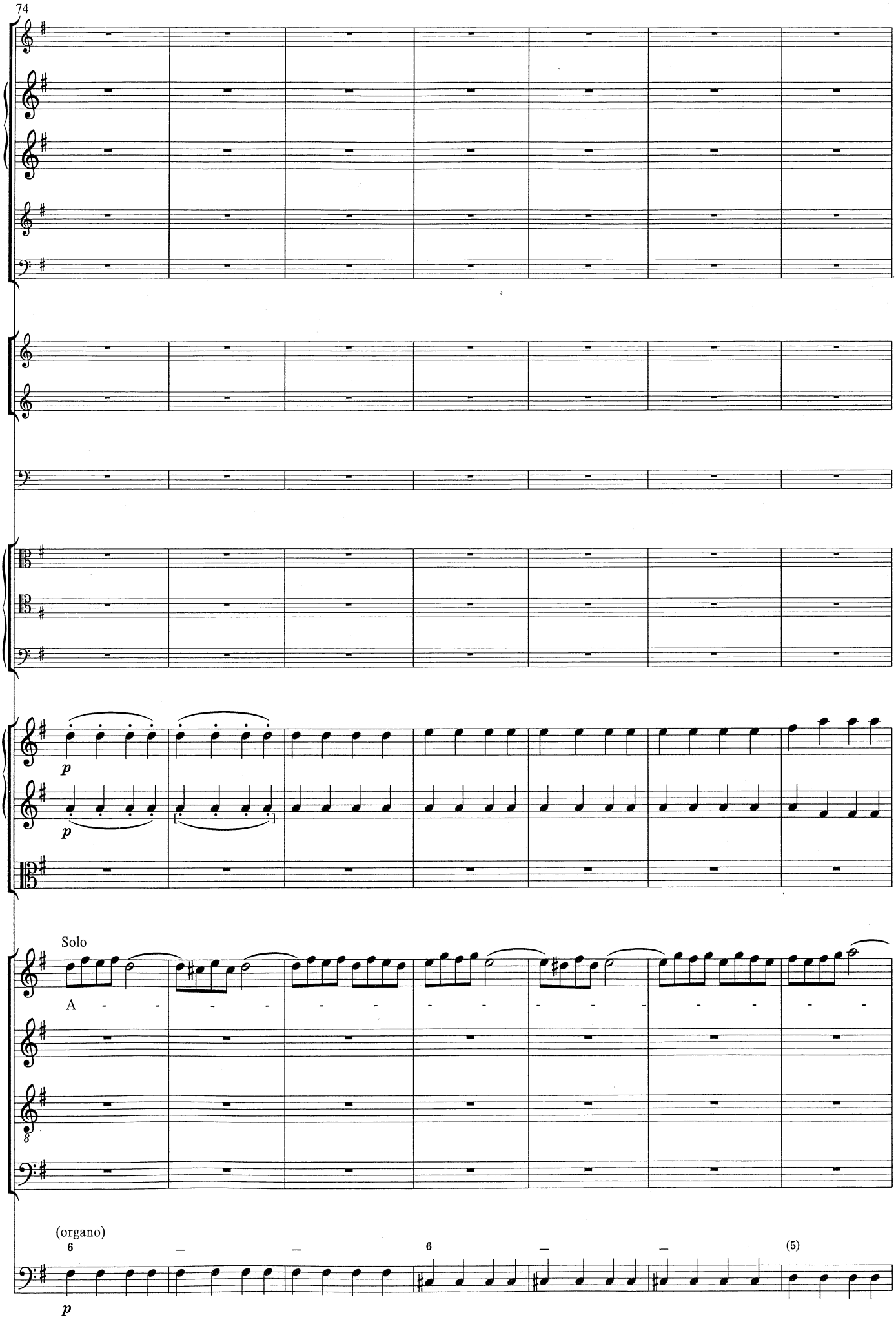

38
Pa - ra - di - si glo - ri - a, ut a - ni-mae do -
ne - tur, a - - men, a - - - - - - - - -
- - - - - - men, a - - - - men.

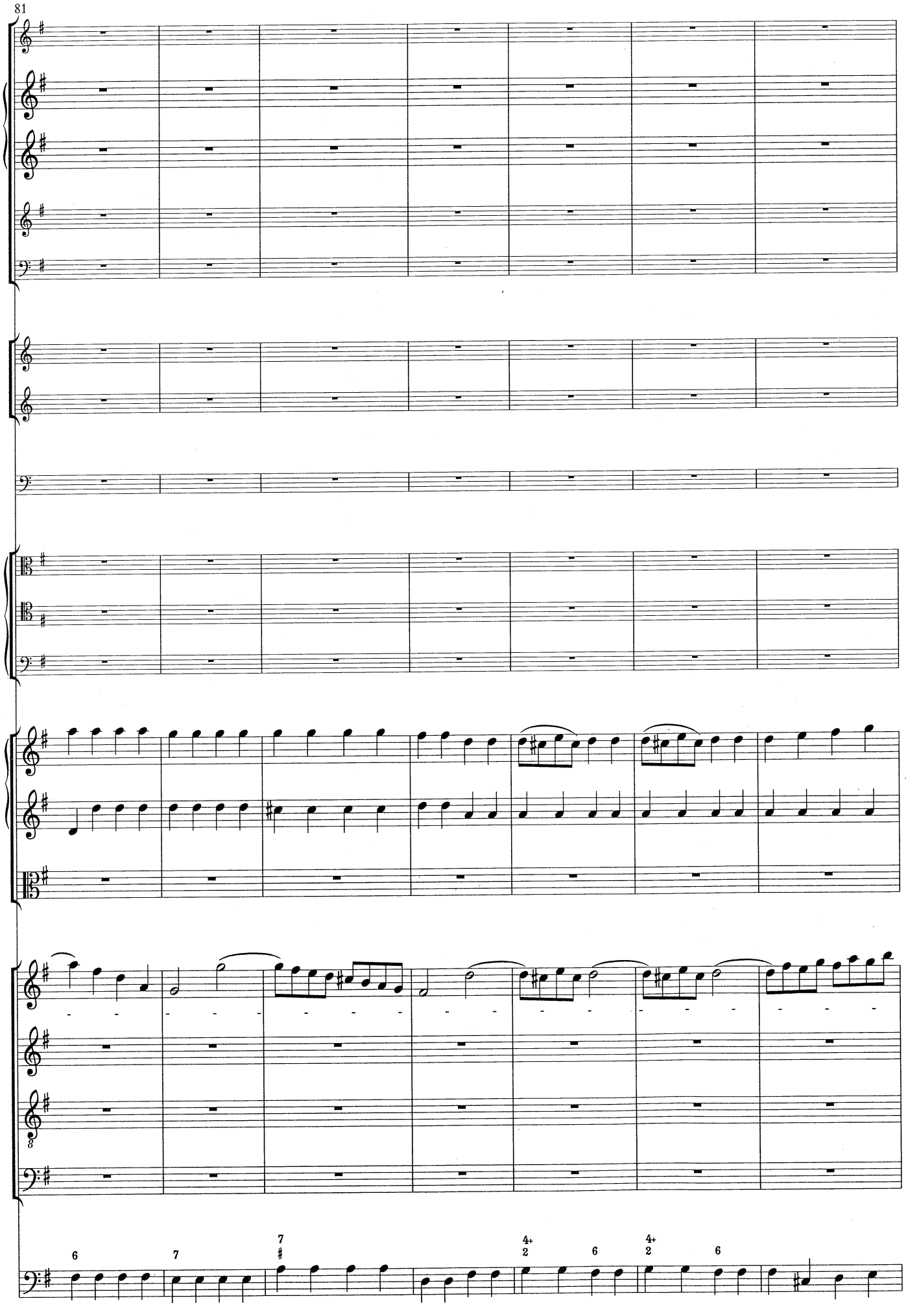
45
a 2
ne - tur, a - - men, a - - - - - - - - - - -
- - - - - - - - - - - men, a - - - - -
Pa - ra - di - si glo - ri -

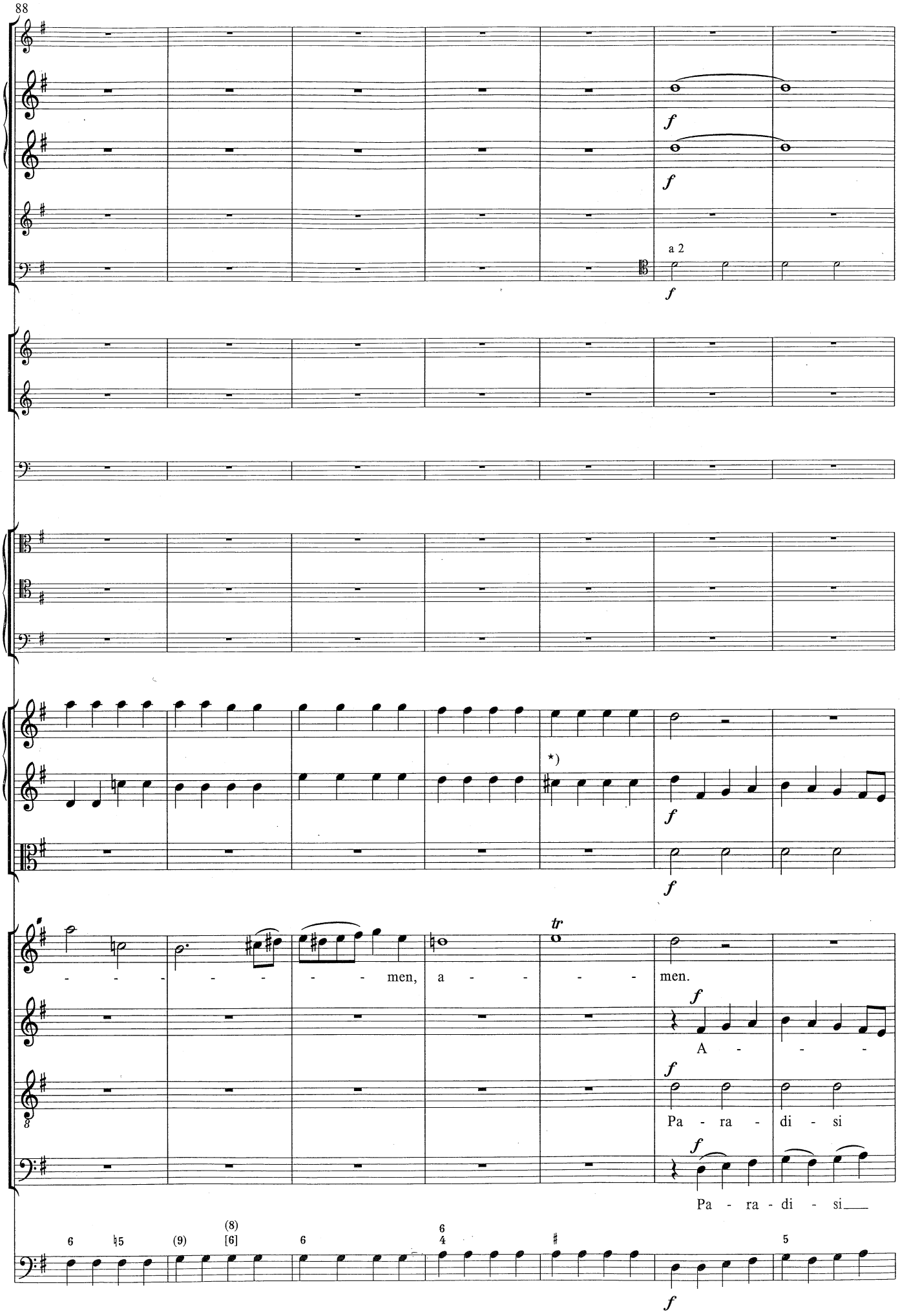

52
f
f
men,
men,
Pa - ra - di - si glo - - - ri - a, a -
Pa - ra - di - si glo - ri - a, a - - - - - men, a -
a, ut a - ni - mae do - ne - tur, a - - men, a - - - - men, a -


59
a - - - men, a - - - - - - -
- - - men, a - - - men, a - - - -
- - - men, a - - - - - - - - - -
[-men, a-]
- - - men, a - - - - - - - - - -


66
ff
sf
sf
sf
sf
f
f
f
men, a - - - men, a - - men.
men, a - - - - - - - men, a - - men.
- - - - - - men, a - - men, a - - men.
- - - - - - - - men, a - - - - - - - men.
tasto solo


74
p
p
Solo
A
(organo)
6
6
(5)
p


81
6
7
7
4+
2
6
4+
2
6



*) Vergleiche Takt 170. / Compare m. 170.

95

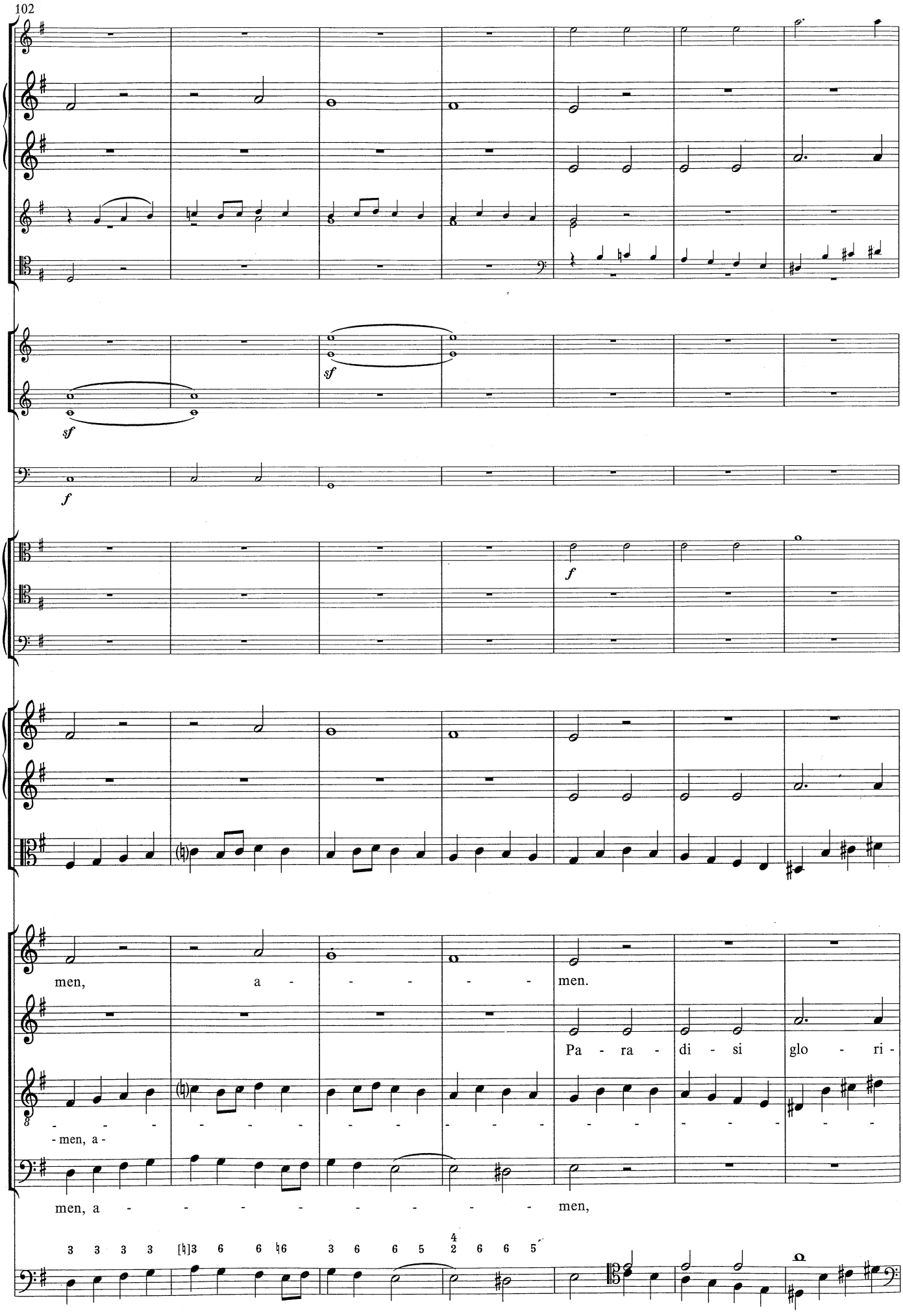
f

Tutti

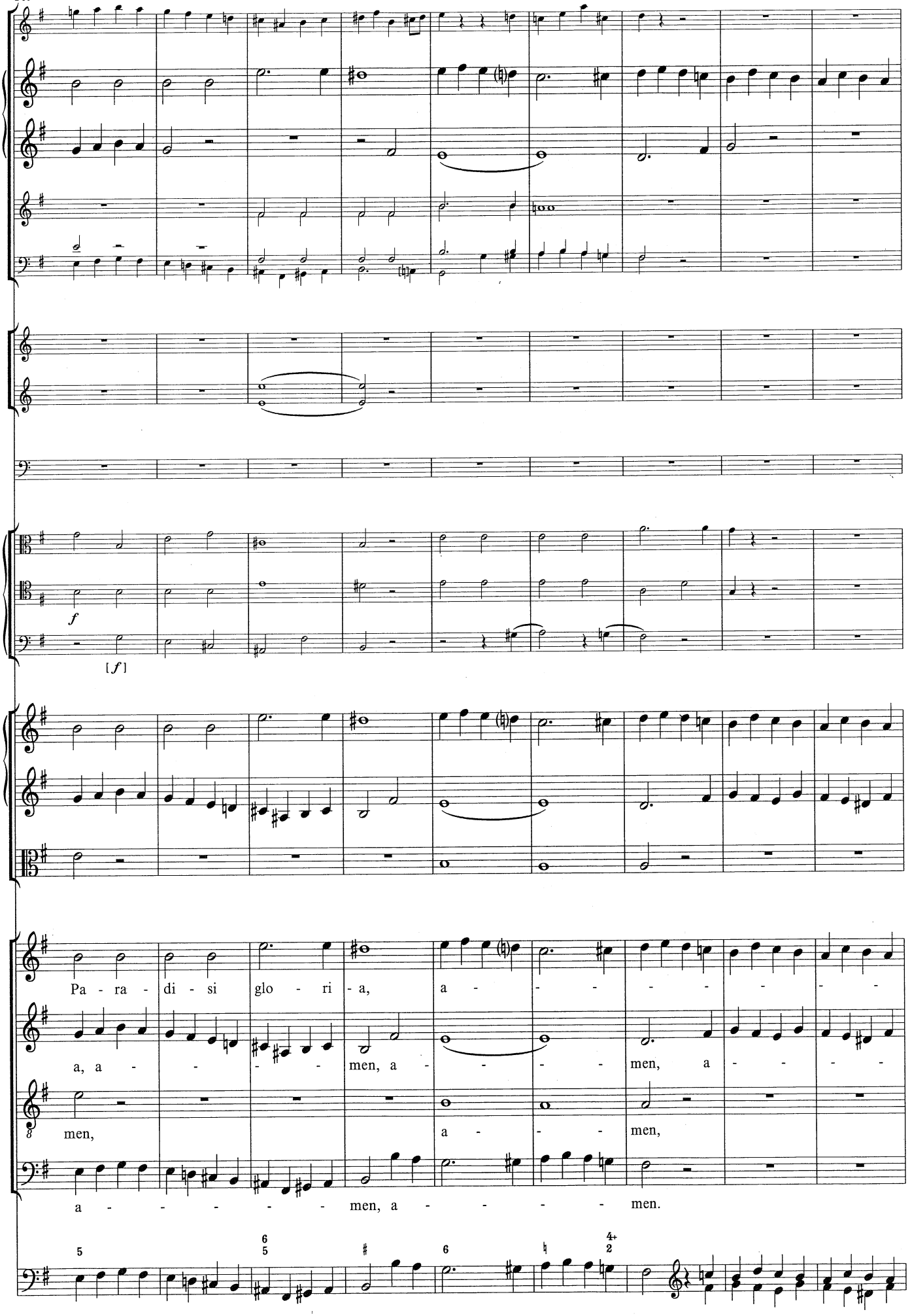
Pa - ra - di - si_____, Pa - ra - di - si glo - ri - a, a - - - - - - - - - men.

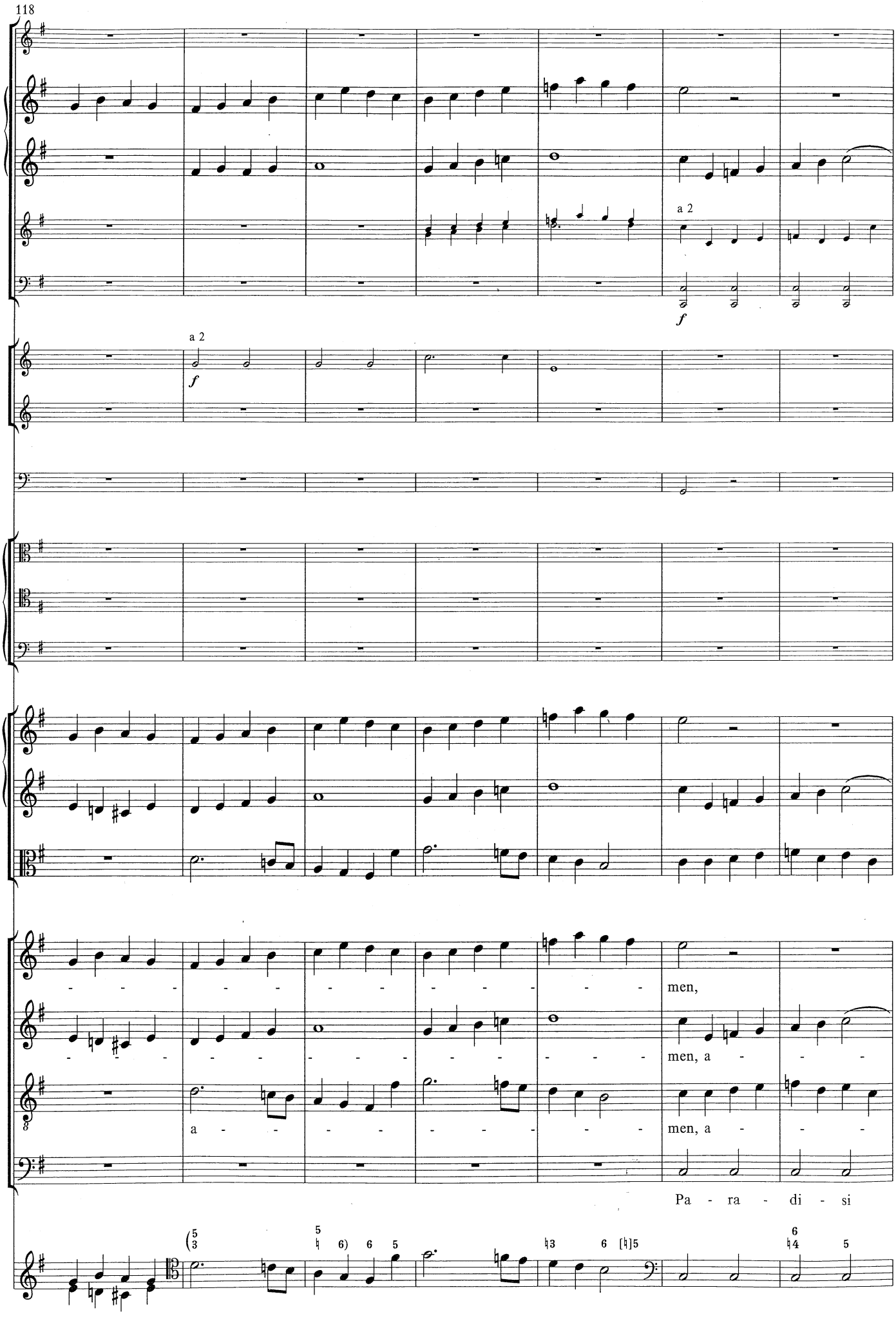
glo - ri - a, ut a - ni - mae do - ne - tur, a - - men, a - a -

glo - ri - a, a - - - - - - - - - - - - - - - -

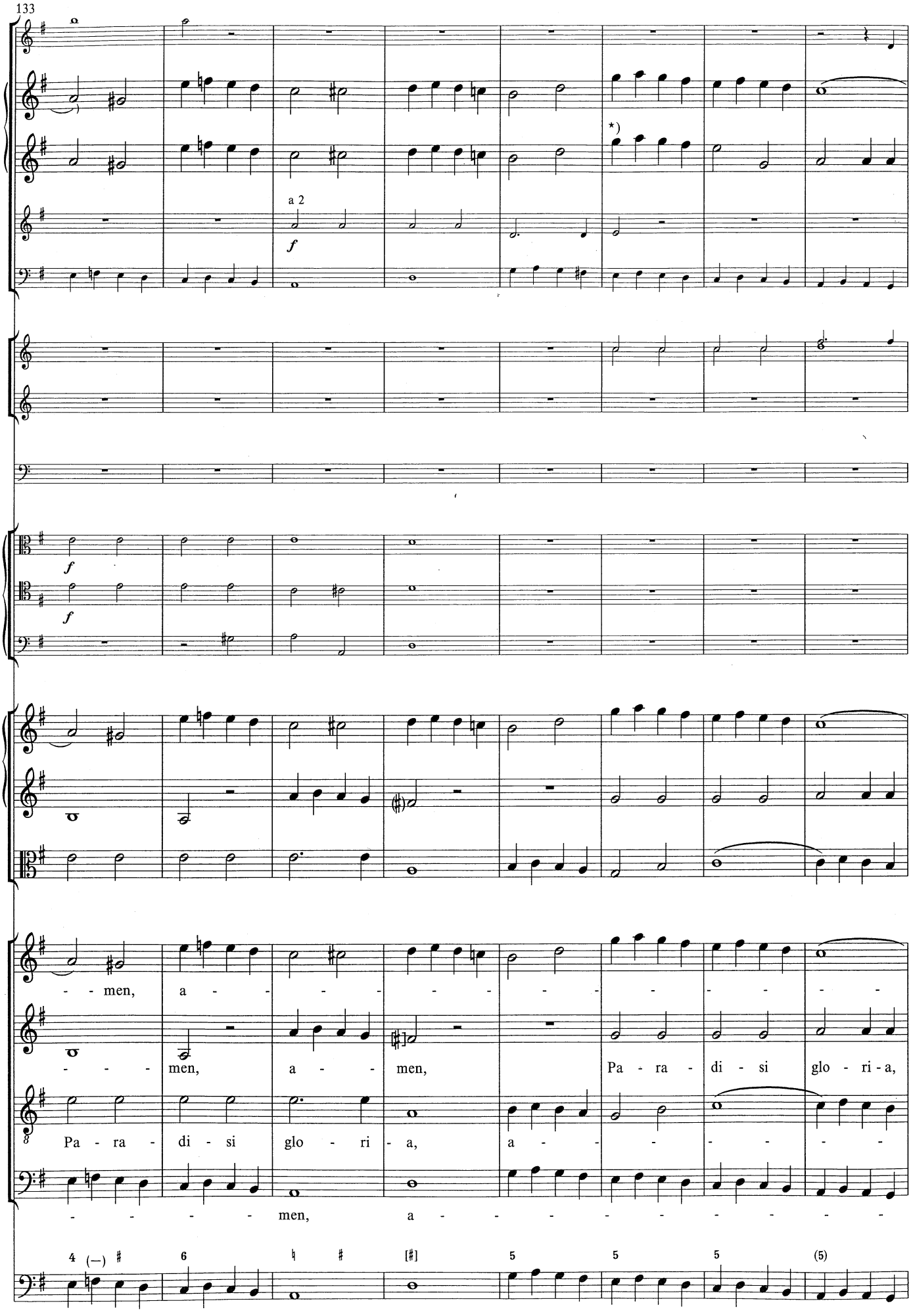

102
sf
sf
f
f
men, a - - - - - men.
Pa - ra - di - si glo - ri -
- men, a -
men, a - - - - - - - - - men,

109




118
a 2
f
a 2
f
men,
men, a
a
men, a
Pa - ra - di - si

125
a 2
a -
- - - men, a -
- - - - - - - men,
glo - ri - a, ut a - ni-mae do - ne - tur, a -
5 4 2 6 4 ♮2 6 ♮5 7 6 7 6 7 ♮ 6 7 6



*) Oboe II ab hier besser mit Alto und Violino II? / Perhaps preferable to have oboe II double alto and violino II from this point.

141

a 2

sf

sf

sf

sf

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

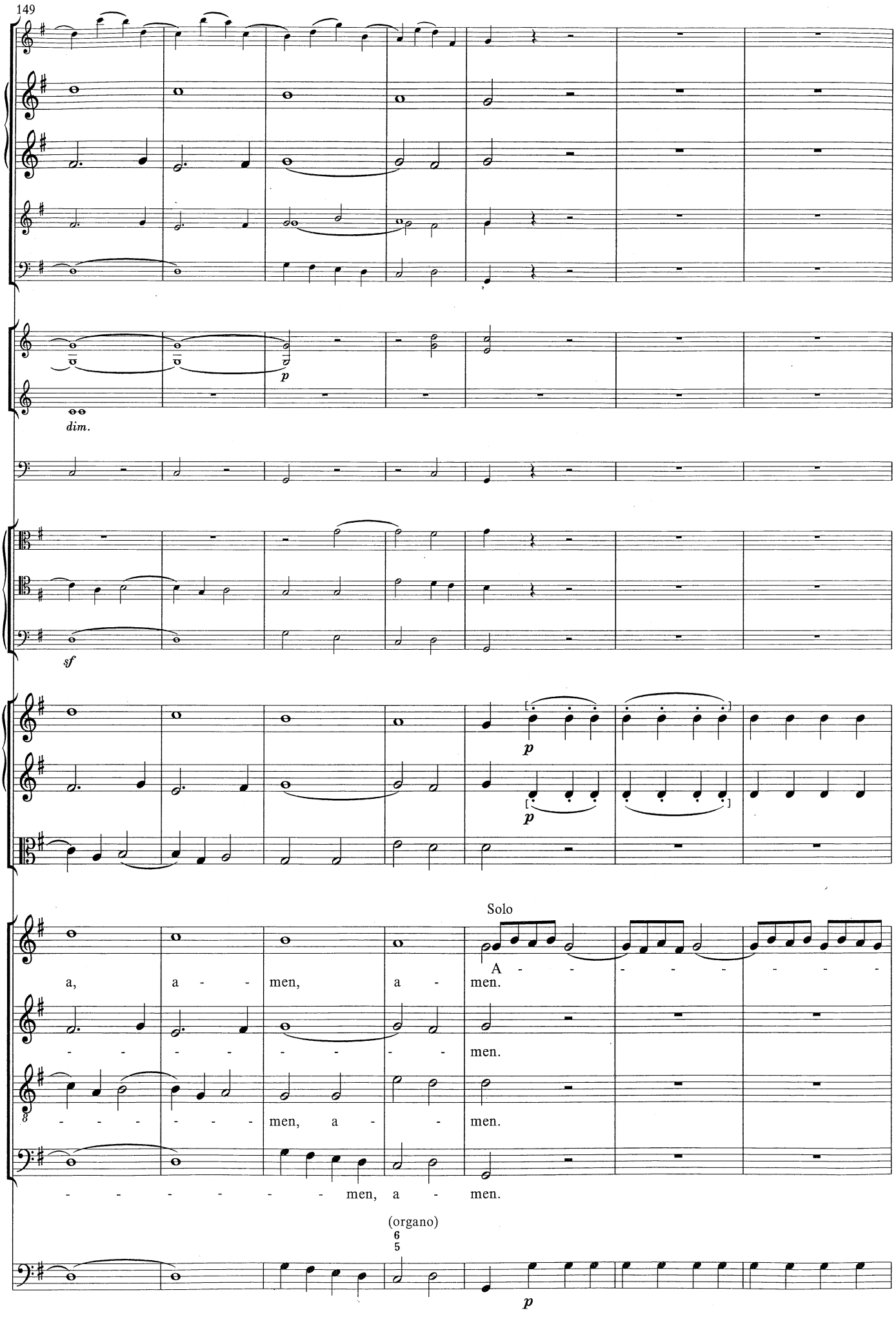
a - men, Pa - ra - di - - si glo - ri - a, a - - -

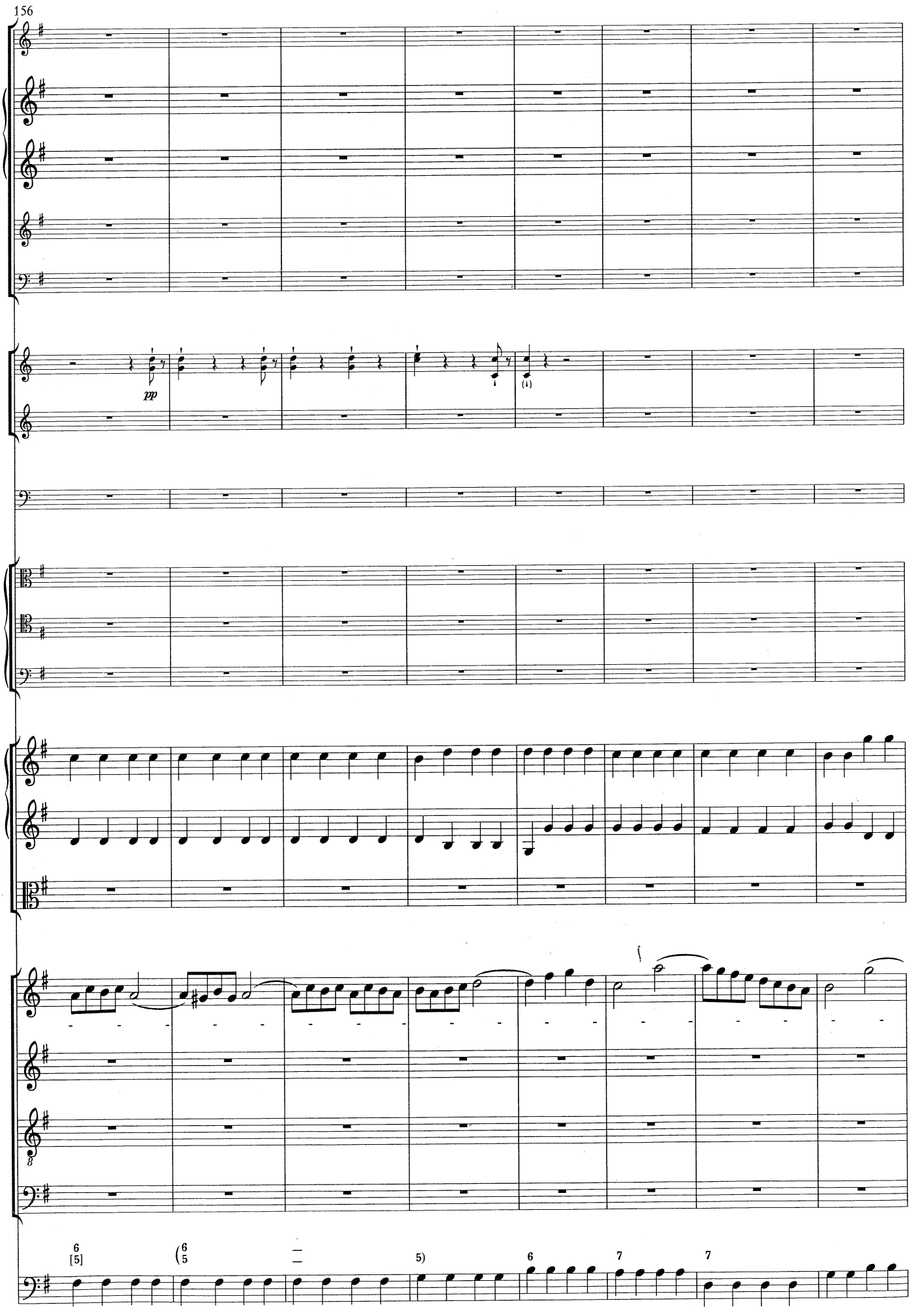
- - men_, a - - men, Pa - ra - di - si glo - ri - a, a - - -

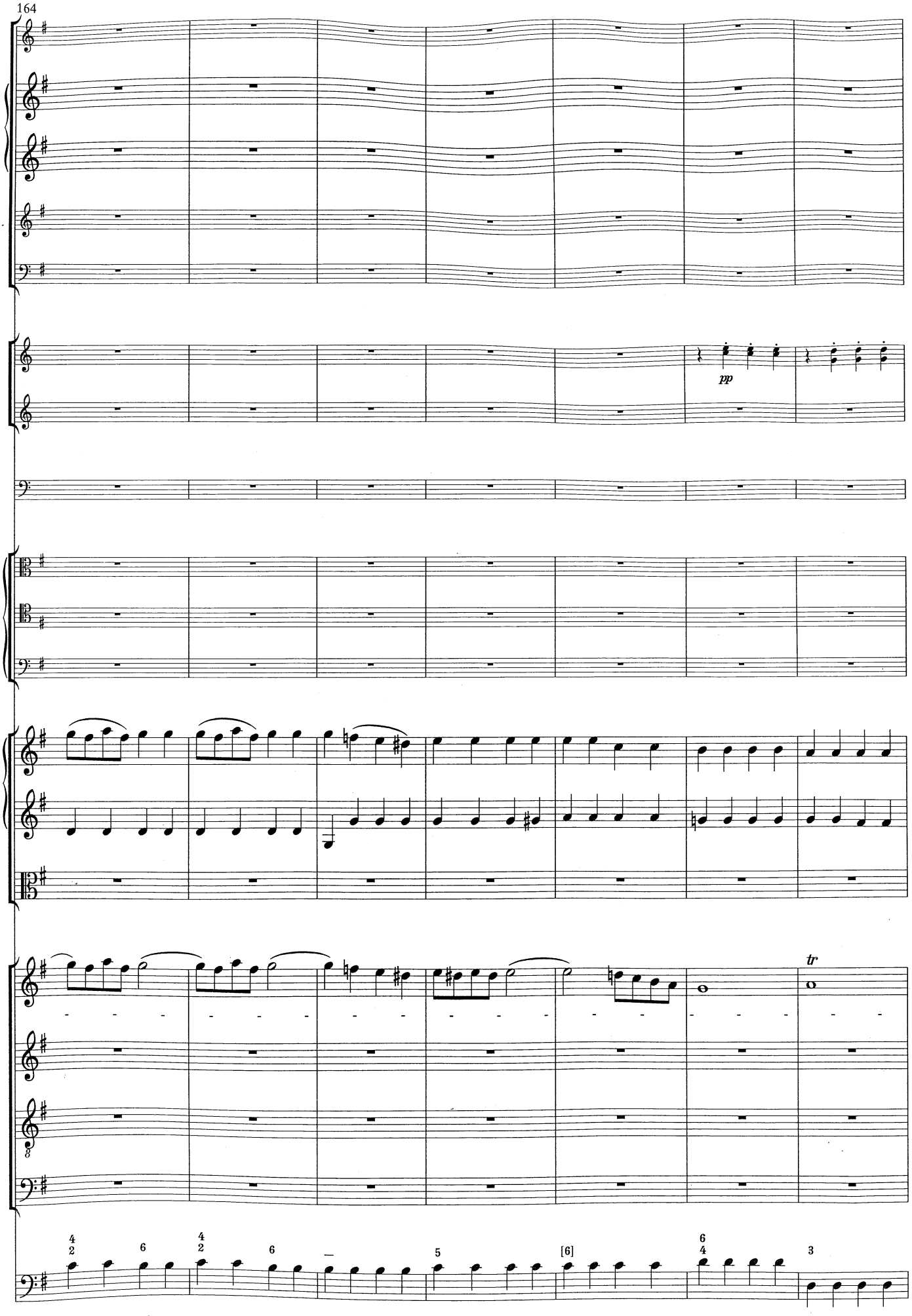
- - men, a - - men, a - - - - - - - - - -

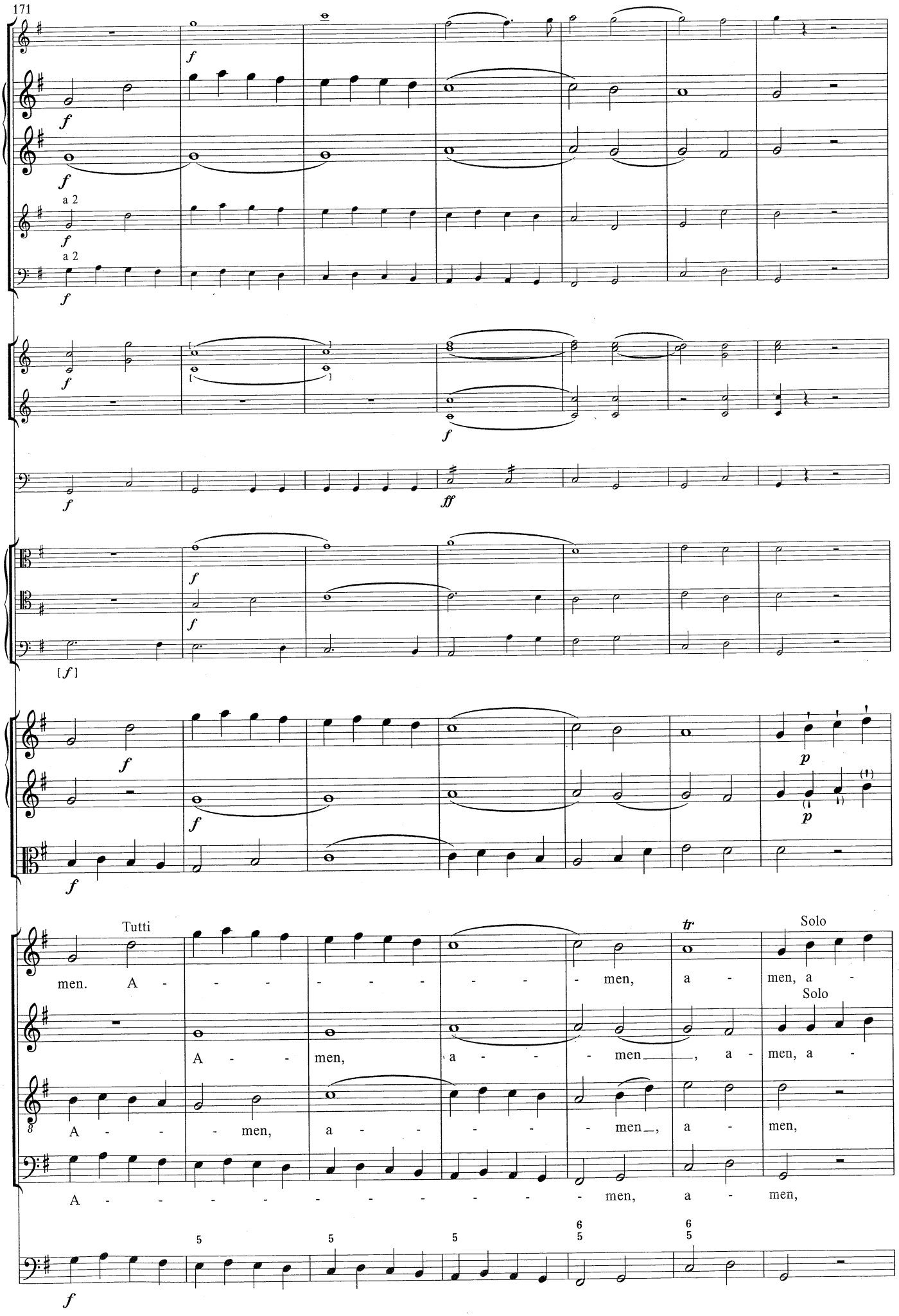
6 5 7 6 5 tasto solo

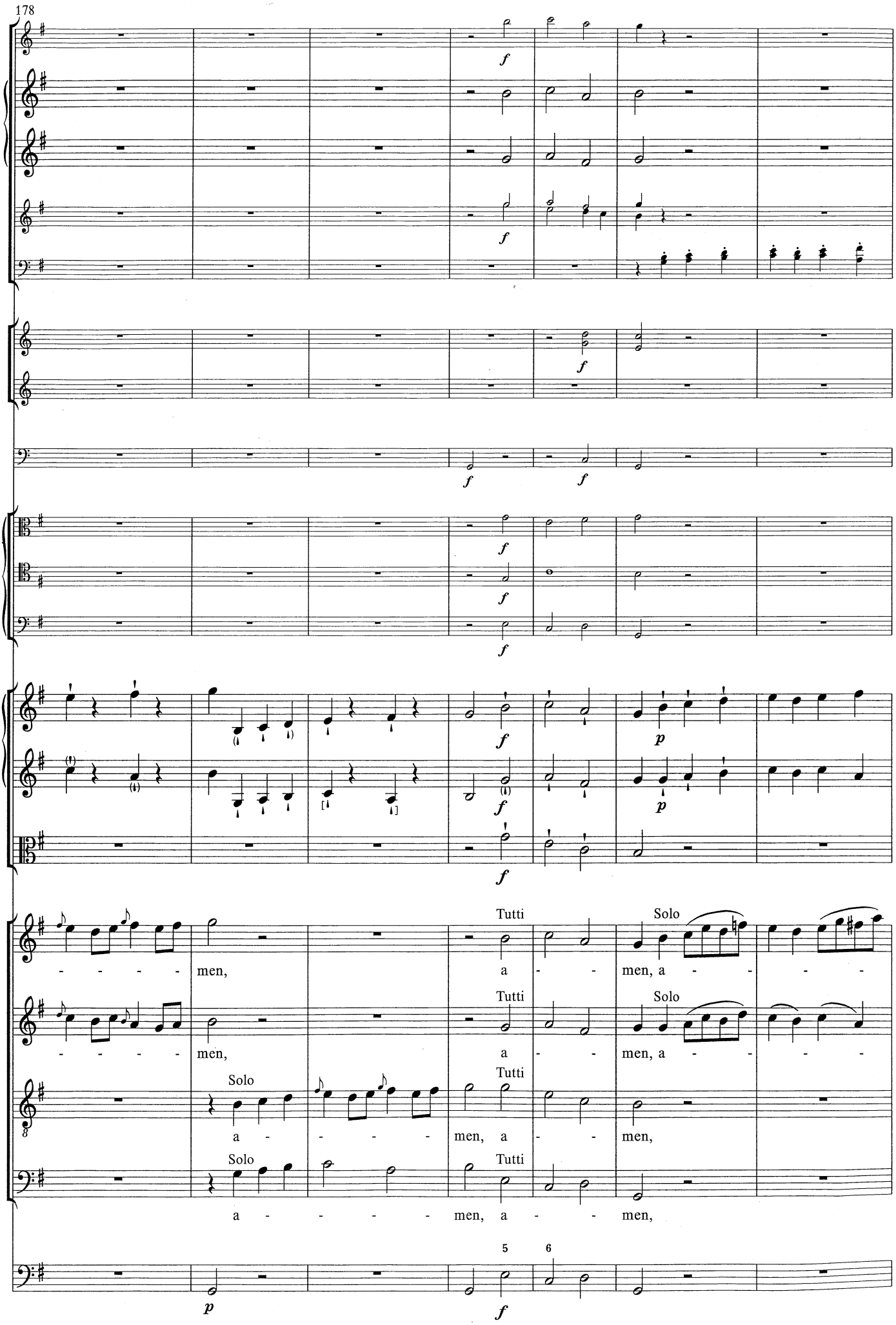
*) Besser glo - ri - a, a - ? So als Konjektur in einem Zweig der Überlieferung. / Perhaps glo - ri - a, a - preferable, as conjectured in one manuscript tradition.

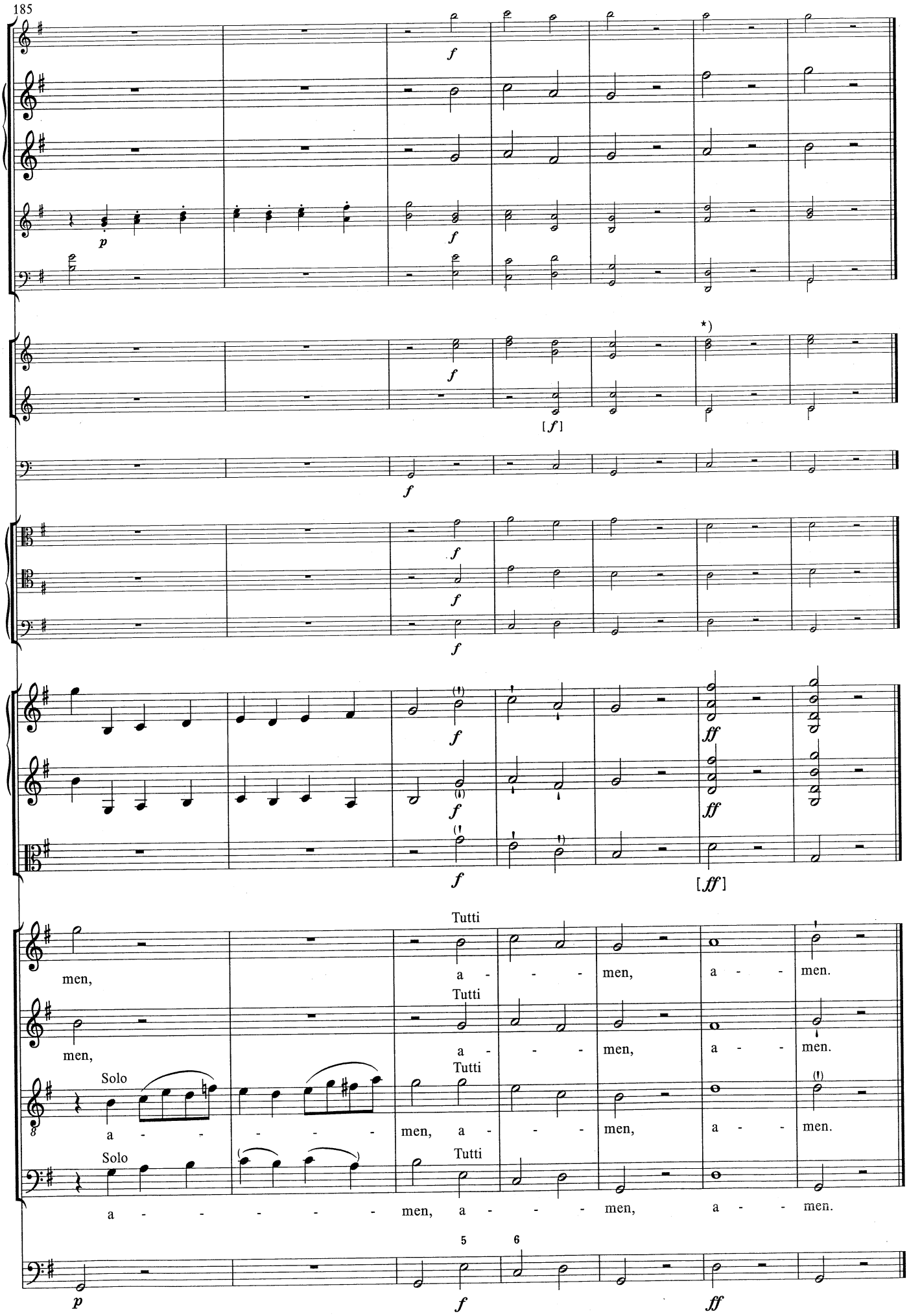

149
p
dim.
sf
p
p
Solo
A
a, a - men, a - men.
- - - - - - - - men.
- - - - - - - men, a - men.
- - - - - - - men, a - men.
(organo)
6
5
p


156
pp
(i)
8
[5]
5)
6
7
7


164
pp
tr
8
4 2 6
4 2 6
5
[6]
6 4
3


171
a 2
a 2
Tutti
men. A - - - - - - - - - men, a - men, a -
Solo
Solo
A - - men, a - - - men, a - men, a -
A - - - men, a - - - - men, a - men,
A - - - - - - - - - - men, a - men,


178
Tutti
Solo
men,
a
men, a
Tutti
Solo
men,
a
men, a
Solo
Tutti
a
men, a
men,
Solo
Tutti
a
men, a
men,
5
6



*) In Corno II g^1 gemeint? / Perhaps g^1 intended in corno II.