

Franz Joseph Haydn Stabat Mater

I. Largo (Quartetto e 2 Oboi)

Piano-
forte

The piano accompaniment for the first system consists of five systems of music. Each system has a grand staff with a treble and bass clef. The music is in a slow, grand style with dynamic markings of *f* (forte) and *p* (piano). The first system includes dynamic markings *f*, *p*, *f*, *p*, *f*, and *p*. The second system includes *f*, *p*, *f*, *p*, *f*, and *p*. The third system includes *f*, *fp*, *fp*, *fp*, and *fp*. The fourth system includes *f* and *p*. The fifth system includes *f* and *p*.

Tenore Solo

The second system features a tenor solo line and piano accompaniment. The tenor line is in a single staff with a treble clef. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: Sta - - bat ma - ter do - - lo - ro - sa, do - lo - . The piano accompaniment includes dynamic markings of *p*, *f*, *p*, *f*, and *p*.

- ro - sa, jux - ta cru - cem la - cry - mo - sa, la - cry - mo - sa,

la - - - cry - mo - sa, dum pen - de - bat fi - li - us,

dum pen - de - - - bat

sempre legato

Soprano Tutti *p*

Alto *p* Sta - bat ma - ter do - lo - ro - sa,

f fi - - - li - us. *p* Sta - bat ma - ter do - lo - ro - sa,

Basso *pp* Sta - - bat ma - ter do - lo - ro - sa, jux - ta

iux-ta cru-cem la-cry - mo - - sa; dum pen - de - bat
 iux-ta cru-cem la-cry - mo - - sa; dum pen-de - bat, dum pen -
 iux-ta cru-cem la-cry - mo - - sa; dum pen-de - bat
 cru - cem la - - cry - mo - - sa; dum pen-de - -

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 -
 - bat, 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.

f *p* *pp*

Tenore Solo

Sta - bat mater, sta - - - bat ma-ter do - - lo -

- ro - sa, do - - lo - ro - sa, jux - ta cru - cem la - - crymosa, do - lo

- ro - sa, dum pen - debat, dum pen - de - - bat fi - li - us. *Tutti* Cu - jus a - nimam ge -

Cu - jus a - nimam ge -

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

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

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

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

gla - di-us, per - tran - si - vit gla - di-us, cu - jus
 gla - di-us, per - tran - si - vit gla - di-us,
 gla - di-us, per - tran - si - vit gla - di-us,
 gla - di-us, per - tran - si - vit gla - di-us,

p

a - ni-mam con - tri - sta - tam per - tran - si - vit gla -
 ge-men-tem et do - len-tem, gementem, do-len-tem, per-tran-
 ge-men-tem et do - len-tem, gementem, do-len-tem, per-tran-
 ge-men-tem et do - len-tem, gementem, do-len-tem, per-tran-

p

- di - us, per - tran - si - vit, per - tran - si - vit
 - si - vit gla - di - us, per - tran - si - vit, per - tran - si - vit
 - si - vit gla - di - us, per - tran - si - vit, per - tran -
 - si - vit gla - di - us, per - tran - si - vit, per - tran -

fp *ff*

gla - - di - us, per - tran - si - vit gla - di - us, gla - - di - us,
 gla - - di - us, per - tran - si - vit gla - di - us, gla - - di - us,
 - si - vit, per - - tran - si - vit gla - di - us, gla - - di - us,
 - si - - vit, per - - tran - si - vit gla - di - us, gla - - di - us,

per - tran - si - vit gla - - di - us,
 per - tran - si - vit gla - - di - us,
 per - tran - si - vit gla - - di - us,
 per - tran - si - vit gla - - di - us,

pertran-si-vit gla-di-us.
 pertran-si-vit gla-di-us.
 pertran-si-vit gla-di-us.
 pertran-si-vit gla-di-us.

II.

Larghetto
(Quartetto e 2 Corni Inglesi)

The first system of the piano accompaniment consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns. The lower staff provides harmonic support with chords and moving bass lines. A piano (*p*) dynamic marking appears in the middle of the system.

The second system continues the piano accompaniment. The upper staff has a forte (*f*) dynamic at the beginning, followed by a piano (*p*) dynamic. The lower staff features a rhythmic pattern of eighth notes. A fortissimo (*fp*) dynamic marking is used in the middle of the system.

The third system of the piano accompaniment shows the upper staff with a forte (*f*) dynamic and a piano (*p*) dynamic. The lower staff continues with a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

The fourth system of the piano accompaniment features a melodic line in the upper staff with dynamics of forte (*f*), piano (*p*), and forte (*f*). The lower staff has dynamics of forte (*f*) and piano (*p*).

The fifth system includes a vocal line and piano accompaniment. The vocal line is marked "Alto Solo" and contains the lyrics "O quam tri - stis et af - fli - cta". The piano accompaniment in the lower staves has a piano (*p*) dynamic.

fu-it il - la be-ne - di - cta, Ma-ter u - ni - ge - ni - ti.

O quam tri - stis et af - fli - cta fu-it il - la be - ne - di - cta,

quæ mœ - re - bat, et do - le - bat, et tre - me - - - bat,

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

- ti, na - ti pœ - nas, na - ti pœ - - - - nas

fu - it il - la be - ne - di - cta, Ma - - ter u - ni -

- ge - ni - ti, u - ni - ge - ni - ti! Quæ mœ - re - bat, et do - le - bat,

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

in - cly - ti. Quæ mœ - re - bat, et do - le - bat,

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

na - ti pœ - nas in - cly - ti, na - ti pœ - nas, na - ti

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a complex rhythmic pattern.

pœ - - - - - nas, na - - ti pœ - - -

This system contains the second two staves. The piano accompaniment features dynamic markings: *fz*, *p*, *f*, and *p*.

- - - - - nas,

This system contains the third two staves. The piano accompaniment features dynamic markings: *fz*, *p*, and *f*.

pœ - nas in - cly - ti.

This system contains the fourth two staves. The piano accompaniment features dynamic markings: *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, and *f*.

p *f*

This system contains the fifth two staves. The piano accompaniment features dynamic markings: *p* and *f*.

This system contains the sixth two staves of music, which are purely instrumental piano accompaniment.

III. Lento

Soprano
Alto
Tenore
Basso

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

f *p* *f*

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

p *f*

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

- de-ret, si vi-de-ret
- de-ret, si vi-de-ret
- de-ret, si vi-de-ret
- de-ret, si vi-de-ret in tan - - to, in tan - - to sup -

p *f* *simile*

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

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

tan - - to, in tan - - to sup - pli - ci -
 Quis, quis est ho - - -
 qui non fle - ret, Chri - sti Ma - trem si vi -

in tan - - to, in tan - - to sup -
 - o? Quis, qui non
 - mo, qui non fle - ret, Chri - sti
 - de - ret in tan - - to, in tan - - to sup -

- pli - - ci - o?
 fle - - - ret, in
 Ma - trem si vi - de - - ret in tan - - to, in
 - pli - - ci - o? in tan - - to, in

Quis, qui non fle - - - ret, in
 tan - - to sup - pli - - ci - o?
 tan - - to sup - pli - - ci - o?
 tan - - to sup - pli - - ci - o?

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

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

IV. Moderato

Soprano Solo

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

con-templa-ri do-len-tem, do-len-tem cum fi-li-o? Quis non pos-set

con-tri-sta-ri, pi-am ma-trem con-tem-pla-

-ri, con-tem-pla-ri do-len-tem cum fi-li-o, cum fi-li-o? Quis,

sf quis non pos-set con - tri - sta-ri, con - tem - pla-ri do - len - tem cum

fi - li-o, cum fi - - li - o, do - len - - - - - tem cum

fi - - - li - o?

Quis non pos - set con - tri - sta - ri,

pi - - am ma - trem con - tem - pla - ri, quis non pos - set

con - tri - sta - ri, pi - am ma - trem

con - tem - - pla -

- ri do -

- len - tem cum fi - li-o, cum fi - - li - o? Quis non pos-set con-tri-sta-ri, pi-am

ma-trem con-tem-pla - - ri do - len - - - tem cum fi - li-o? Quis non

pos-set con - tem - pla-ri do - len - tem cum fi - li-o, cum fi - - li -

- o, do-len - - - - tem cum fi - li - o,

do - len - tem cum fi - li - o?

V. Allegro ma non troppo

Basso Solo

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

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

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

- - - lis, et fla - gel - -

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

mf *f*

Pro pec - ca - tis su - æ gen - tis,

p *f*

pro pec-ca - tis su - æ gen-tis,

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

vi - - dit Je - - sum in tor -

- men - tis, in tor - -

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

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

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

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

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

- cum.

VI. Lento e maestoso

The musical score is divided into two main sections: piano accompaniment and a Tenor Solo. The piano part consists of three systems of staves, each with a treble and bass clef. The Tenor Solo section consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are in Latin and are written below the vocal line.

Piano Accompaniment:

- System 1: Treble clef, bass clef. Dynamics: *f* (first measure), *p* (second measure).
- System 2: Treble clef, bass clef. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *mf* (fourth measure).
- System 3: Treble clef, bass clef. Dynamics: *f* (first measure), *p* (second measure), *mf* (third measure), *p* (fourth measure).

Tenore Solo:

Tenore Solo

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

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

mo - ri - en - do de - so - la - tum, mo - ri - en - do de - so - la - tum,

pp

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

spi - ri - tum.

f *p* *f*

p *f*

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

p

mo - ri - en - tem de - so - la - tum, mo - ri - en - tem de - so - la - tum,

dum e-mi - sit spi - ri-tum. Vi - dit su - um dul - - cem na - tum,

dul - cem na - - - tum, dul-cem na-tum, dum e - mi - sit, e - mi - sit

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

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

f *p* *f* *p*

f *p* *mf* *p* *f*

VII. Allegretto

Soprano

Alto

Tenore

Basso

E - ia ma - ter, fons a - mo - ris,

E - ia ma - ter, fons a - moris,

E - ia ma - ter, fons a - mo - ris,

E - ia ma - ter, fons a - mo - ris,

e - ia ma - ter, fons a - mo - ris

me sen - ti - re vim do -

e - ia ma - ter, fons a - moris

me sen - ti - re

e - ia ma - ter, fons a - mo - ris

me sen - ti - re

e - ia ma - ter, fons a - mo - ris.

me sen - ti - re

- lo - ris fac, ut te - cum, te - cum lu - ge - am.

E - ia

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

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

E - ia ma - ter,

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

E - ia ma - ter, fons a -

ma - ter, fons a - mo - ris, e - ia ma - - - - ter, fons a - mo - ris
 e - ia ma - ter, fons a - mo - ris, e - ia ma - ter, fons a - mo - ris
 fons a - mo - ris, fons a - mo - ris, e - ia ma - ter, fons a - mo - ris
 - mo - ris, fons a - mo - - ris, e - ia ma - ter, fons a - mo - ris

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

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

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

- man-do Chri - 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 - -

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

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

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

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

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

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

p *sf* *p* *f* *p* *sf* *p*

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

-pla - ce - am.

-pla - ce - am.

-pla - ce - am.

-pla - ce - am.

ff

Larghetto

p dolce

f *p*

f *p*

f *p*

f *p*

Soprano Solo 2^{da} volta Tenore Solo

San - - cta ma-ter, i - stud a-gas, cru - - ci - fi - - xi

fi - - ge - plagas cor - - di me - - o va - li - de,

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

cor-di me-o va-

- li-de,

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

1. Tenore Solo
- li-de. San - cta

2. - li -

Soprano
Tu - na - ti - vul - ne - ra - ti, pœ - nas

Tenore
- de. Tam dig - na - ti - pro me pa - ti,

p

me - cum, pœ - nas me - cum, pœ - nas me - cum

pœ - nas me - cum, pœ - nas me - cum, me - cum

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

di - vi - de, pœ - nas me - cum, me -

f *p*

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

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

pœ - - nas me - cum di - - vi - de.
 pœ - - nas me - cum di - - vi - de.

mf

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics 'pœ - - nas me - cum di - - vi - de.' The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* and *f*.

San - cta

The second system continues the vocal and piano parts. The vocal staves are mostly silent, with the word 'San - cta' appearing in the alto staff. The piano accompaniment continues with intricate textures, including a *p* dynamic marking.

ma-ter, i - stud a - gas, cru-ci-

San - cta ma-ter, i - stud a - gas, cru-ci-

The third system features vocal entries for 'ma-ter, i - stud a - gas, cru-ci-' in both staves. The piano accompaniment provides a rhythmic and harmonic foundation, with dynamics ranging from *f* to *p*.

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

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

The fourth system continues the vocal lines with the lyrics '- fi - xi fi - ge pla - gas cor - di me - - o va -'. The piano accompaniment features a prominent melodic line in the right hand, often marked with *tr* (trills), and a steady accompaniment in the left hand.

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

f *p*

va - li - de. Tu - i na - ti vul - ne - ra - ti,
 va - li - de. Tam dig -

f *p*

pœ - nas me - cum, pœ - nas me - - cum di - vi - de,
 - na - ti pro me pa - ti, pœ - nas me - - cum di - vi - de,

f

pœ - nas me - cum, pœ - nas me - - cum,
 pœ - nas me - cum, me - - cum,

p *f*

Musical score for the first system. It consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The lyrics are: "pœ-nas me - cum di - vi - de." The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment has a dynamic marking of *f* (forte) at the beginning of the system.

Musical score for the third system. It concludes the vocal and piano parts from the first system. The piano accompaniment has a dynamic marking of *f* (forte) at the beginning of the system.

IX.

Lagrimoso

Musical score for the first system of section IX, marked "Lagrimoso". It consists of a piano accompaniment. The tempo is marked *p* (piano) and the articulation is "sempre legato". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

Musical score for the second system of section IX. It continues the piano accompaniment from the first system. The piano accompaniment has a dynamic marking of *f* (forte) at the beginning of the system.

Musical score for the third system of section IX. It concludes the piano accompaniment from the first system. The piano accompaniment has a dynamic marking of *f* (forte) at the beginning of the system.

Fac — me

ve-re te-cum fle-re, te-cum fle-re

cru - - ci - fi - - xo

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

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

e-go, donec e - - go vi - xe - ro, donec e-go, donec e - -

go - vi - xe - ro.

Jux - ta cru - - cen

te-cum, te-cum sta - re, et me ti-bi so - ci - a - re in plan-ctu de -

- si-de-ro, in plan - ctu de - si-de-ro. Jux - ta cru-cem te-cum sta-re, et me

ti - bi so-ci - a - re in plan - ctu de - si - de-ro, in

- ctu de - si - de-ro, et me

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth notes.

ti-bi so-ci-a-re in plan-ctu de-si - de - - ro, in planctu, in

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment maintains its intricate texture.

- ctu, in plan - - ctu, in

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with its complex rhythmic patterns.

plan-ctu de-si - de-ro.

This system contains the next two staves of music. The vocal line concludes with the lyrics. The piano accompaniment features dynamic markings such as *f* and *p*.

This system contains two staves of piano accompaniment. It continues the complex rhythmic texture from the previous systems, featuring various dynamic markings like *f* and *p*.

This system contains the final two staves of piano accompaniment on the page, concluding the piece with a final cadence.

X. QUARTETTO con CORO

Andante

mf

p *f*

Basso Solo

Vir - go vir - gi - num præ -

p

Tenore Solo

Vir - go vir - gi - num præ - cla - ra, mi - hi

- cla - ra, mi - hi jam non sis a - ma - ra, mi - hi non sis a - ma - ra, non,

p

Alto Solo

Vir - go vir - gi - num præ - clā - ra, mi - hi jam non

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

non, non sis a - ma - - - ra. Vir - go vir - gi -

Soprano Solo

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

- ma - ra, fac me te - cum plan - - - ge - re. .
 - ma - ra, fac me te - cum plan - - - ge - re.
 - ma - ra, fac me te - cum plan - - - ge - re.
 - ra, fac me te - cum plan - - - ge re.

Coro

Fac, fac, fac,

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

fac me te-cum, fac me te-cum plan-ge-re, fac me
 fac me te-cum, te-cum, fac me te-cum plan-ge-re, fac me
 fac me te-cum, te-cum, fac me te-cum plan-ge-re, fac me
 fac me te-cum, fac me te-cum, fac me te-cum plan-ge-re, fac me
 sis, fac, fac, fac me te-cum,
 f p f p

te - cum plan - ge - re.

te - cum plan - ge - re.

te - cum plan - ge - re.

te - cum plan - ge - re.

te - cum plan - ge - re.

te - cum plan - ge - re.

f

Detailed description: This system contains six staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics 'te - cum plan - ge - re.' written below them. The fifth and sixth staves are piano accompaniment, with the piano part starting with a forte (*f*) dynamic marking.

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

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

tr

p

Detailed description: This system contains six staves. The first four are vocal staves with the lyrics 'Fac ut por - tem Chri - sti mor - tem,'. The fifth and sixth staves are piano accompaniment, with the piano part starting with a piano (*p*) dynamic marking and a trill (*tr*) symbol.

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

The first system consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'pas-si - o - nis fac con-sor-tem,' followed by 'Fac ut por - tem Chri - sti mor - tem,' then 'pas-si - o - nis fac con-sor-tem,' and finally 'Fac ——— ut por - tem Chri - sti mor - 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-sor-tem, pas-si - o - nis fac con-
Fac,
p. *p.* *p.* *p.* *p.*

The second system consists of six staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'pas-si - o - nis fac con-sor-tem,' followed by 'pas-si - o - nis fac con-sor-tem, pas-si - o - nis fac con-sor-tem,' then 'pas-si - o - nis fac con-' on the next line, 'pas-si - o - nis fac con-' on the following line, and finally 'Fac,'. The piano accompaniment includes dynamic markings: *p.*, *p.*, *p.*, *p.*, and *p.*.

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

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

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

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

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

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

p *f*

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

Pas-si-

p *f*

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

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

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

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

- o - nis fac con-sor - tem,

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

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

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

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

f fac, *f* fac ut por - tem Chri - sti mor-tem,

pas - si - o - nis fac con - sor - tem et pla - gas re - co - le - re,
 pas - si - o - nis fac con - sor - tem et pla - gas re - co - le - re,
 pas - si - o - nis fac con - sor - tem et pla - gas re - co - le - re,
 pas - si - o - nis fac con - sor - tem et pla - gas re - co - le - re,
 fac. fac. et.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'pas - si - o - nis fac con - sor - tem et pla - gas re - co - le - re,'. The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with the vocalists holding a note and the piano playing a final chord.

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

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are 'pla - gas, pla - gas re - co - le - re.'. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a steady bass line and chords in the right hand. The system concludes with the vocalists holding a note and the piano playing a final chord.

Fac me pla - -
Fac me pla - -

gr *p*

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

Fac, fac, fac,

pp. *d.* *s.* *bd.*

fac me pla - gis, pla - gis vul - ne -
 fac me pla - gis, pla - gis vul - ne -
 - ri, fac me pla - gis vul - ne -
 - ri, fac me vul - ne -

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

f *bd.* *d.* *bd.* *p*

- ra - ri, cru - ce, cru - ce hac in - e - bri - a - ri, fac, fac
 - ra - ri, cru - ce, cru - ce hac in - e - bri - a - ri, fac, fac
 - ra - ri, cru - ce hac in - e - bri - a - ri, fac, fac
 - ra - ri, cru - ce in - e - bri - a - ri, fac, fac

pla - gis me fac, pla - gis me fac,

f

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,

f cru - ce in - e - bri - a - ri, *f* ob a - mo - - - rem
 ob a - mo - rem
 ob a - mo - - - rem

p *f*

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;

fi - li - i.

p

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

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a grand staff (piano) with a forte (*f*) dynamic. The music is in a minor key with a 3/4 time signature.

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

This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a grand staff (piano) with a piano (*p*) dynamic. The music continues in the same key and time signature.

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

Fac,
 .

f *p* *f*

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

fac, fac, fac,
 .

p *mf* *f* *p*

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

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

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

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

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

cresc.

7r

XI. Presto

f

7r

Bassi Cori

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

flam-mis ne suc - cen - - dar, per te,

vir - go, fac de - fen - dar, fac de - fen - dar in

di - e, in di - e, in di - e ju -

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

- di - ci - i.

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

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

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

Per te, vir - go, fac de - fen -

- dar. Flam - mis or - ci, fac de -

f *p*

- fen - dar in di - e, in di - e - ju -

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

f *p*

- i, ju - di - ci - i.

mf *f*

XII. Moderato

Tenore
Solo

Fac me cru ce sub - le - va - ri, mor - te Chri - sti

con - ser - va - ri, cu - mu - la - ri gra - ti - a, — cu - mu - la - ri gra -

- ti - a.

Fac me — cru - ce sub - - le - va - ri,

The musical score is written for Tenor Solo and Piano. It consists of six systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth notes and triplets. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The tempo is Moderato. The key signature has one sharp (F#). The time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings like *p* and *f*.

mor - - - - te Chri - sti con - ser - va - ri, cu - mu - la - ri gra -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'mor' followed by a melodic phrase for 'te Chri - sti con - ser - va - ri, cu - mu - la - ri gra -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *gr* (grace notes) and *fp* (fortissimo piano).

- ti - a. Fac me cruce sub - le - va - ri, mor -

The second system continues the vocal line with '- ti - a. Fac me cruce sub - le - va - ri, mor -'. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. Dynamics include *gr*, *f* (forte), and *p* (piano).

- te con - ser - va - ri, cu - mu - la - ri gra -

The third system shows the vocal line with '- te con - ser - va - ri, cu - mu - la - ri gra -'. The piano accompaniment is characterized by a series of chords in the right hand and a simple bass line in the left hand. Dynamics include *p* (piano) and *gr*.

- ti - a, gra - - ti -

The fourth system features the vocal line with '- ti - a, gra - - ti -'. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *gr* and *f*.

- a.

The fifth system shows the piano accompaniment for the final phrase '- a.'. The right hand has a complex sixteenth-note pattern, while the left hand has a steady bass line. Dynamics include *f* and *gr*.

XIII. Largo assai

Soprano Solo

Quan - do cor - pus

Alto Solo

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

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

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

Tutti

fac, fac, fac, ut a - ni - mæ do - ne - tur, fac, ut a - ni - mæ do - ne - tur

fac, fac, fac, ut a - ni - mæ do - ne - tur, fac, ut a - ni - mæ do - ne - tur

fac, fac, fac, ut a - ni - mæ do - ne - tur, fac, ut a - ni - mæ do - ne - tur

fac, fac, fac, ut a - ni - mæ do - ne - tur, fac, ut a - ni - mæ do - ne - tur

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

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

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

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

Alla breve

- ri-a.

- ri-a.

- ri-a.

- ri-a. Pa-ra-di-si glo-ri-a ut a-ni-mæ do-ne-tur,

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

A-men, A-

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

- men, A - men.

Pa - ra -

- di - si glo - ri - a ut a - ni - mæ do - ne - tur, A - men, A -

- men, A -

- men.

Pa - ra -

- men,

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

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

- di - si glo - ri - a ut a - ni - mæ do - ne - tur, A - men, A - - - - men, A -

musical score for the first system, including vocal lines and piano accompaniment. The lyrics are: A - - men, A - - men, A - - men, A - - men, A - - men.

musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: - men, A - - men, A - - men. - men, A - - men. - men, A - - men, A - - men. - men, A - - men.

Soprano Solo

musical score for the third system, featuring a soprano solo and piano accompaniment. The lyrics are: A - - men.

musical score for the fourth system, including vocal lines and piano accompaniment.

- men.
 A -
 Pa - ra - di - si glo - ri -
 Pa - ra - di - si glo - ri -

Tutti

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

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

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

- - - - - men.
 - - - - - men, A - - - - - men, A - - - - -
 - - - - - men, A - - - - -
 Pa - ra - di - si glo - ri - a ut a - ni - mæ do -

A - - - - - men, A - - - - -
 - - - - - men,
 - men. Pa - ra - di - si
 - ne - tur, A - - - - -

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

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

Solo
 A - - - - - men. A - - - - -
 - - - - - men.
 - - - - - men, A - - - - - men.
 - - - - - men, A - - - - - men.

p

First system of musical notation. The vocal line (top staff) begins with a melodic phrase. The piano accompaniment (bottom two staves) consists of chords and a steady bass line.

Second system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Third system of musical notation. This system includes vocal lyrics and performance markings. The vocal line is marked with *Tutti* and *Solo*. The lyrics are: "men. A - - - men, A - - - men." The piano accompaniment includes dynamic markings such as *f* and *p*.

Fourth system of musical notation. This system features more complex vocal and piano parts. The vocal line includes lyrics: "A - - - men, A - - - men, A - - - men." and "A - - - men, A - - - men, A - - - men." Performance markings include *Tutti*, *Solo*, and dynamics like *f* and *pp*.