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HAYDN's STABAT MATER.

Preliminary Notice.

During the Musical Festival at York in 1828, I happened to meet my kind friend M^r LATROBE at one of the delightful performances which took place on that occasion; and, in the course of conversation between the acts, the subject of HAYDN's "STABAT MATER" having been accidentally mentioned, I expressed my very high admiration of that masterly production, & said that I had determined to bring forward a new Edition of it, as a kind of Companion to the exquisite "PASSIONE" by the same Author, as soon as I could possibly command the requisite leisure to do so.

M^r LATROBE, after expressing his approbation of my intention, informed me that he was acquainted with some of the peculiar circumstances which led to the production of the admirable Composition first alluded to, and promised to communicate them to me on his return to Town, together with a few other little anecdotes relative to HAYDN, at the time that he visited England.

The following interesting and very pleasantly-written Letter is the result of our accidental conversation on the above occasion; and I feel particularly gratified in this opportunity of preserving so agreeable a specimen of my friend's literary ability, modest self-appreciation, sterling musical taste, and characteristic good-humour.

I flatter myself also that every admirer of HAYDN, will not be displeased with me for thus placing upon record a document which contains such authentic intelligence relative to the origin of the charming Composition here presented to the Public; especially as the anecdotes which M^r LATROBE has narrated with such playfulness and vivid force, are of a nature calculated to do equal honor to the illustrious Composer, and to the Narrator who enjoyed the enviable happiness of his intimate acquaintance and cordial friendship.

August 12th 1830. 67 Frith St. Soho Square.

VINCENT NOVELLO.

Copy of a Letter from the Rev^d C. J. LATROBE, to M^r V. NOVELLO.

My dear Sir,

19 Bartlett's Buildings Nov. 22^d 1828.

When I had the pleasure of meeting you at York, I promised, on my return to town, to give you some account of my intercourse with HAYDN, (a name, to which no high-sounding epithet, not even that of Mus. D. Oxon, can add any lustre.) I returned in October, but have since been called to Oxford, & have not yet worked my way thro' a mass of correspondence, which had accumulated during my long absence. Add to this, that by a weakness in my arm & hand, which has for some time been creeping upon me, writing has become more troublesome to me than formerly, & I am sure you will now admit my apology for the delay. But promises once made must be kept, & therefore without further preamble, I will endeavour to note down a few particulars, which, however, can be of little value to any one but myself. When HAYDN arrived in England in 1790, I was introduced to him by D^r BURNEY, who well knew the value I should set upon the personal acquaintance of a man, whose Works I so greatly admired, & of which I may say, that they had been a feast to my soul. I had at that time made scores of about 25 of his Quartettos, from the printed parts, & continued to play them on the piano-forte with tolerable accuracy, as to their internal construction. Whether he perceived, on our first interview, that my admiration of him as the first of composers, in conversation, soon rose to sincere affection for him as a most amiable man, & therefore felt mutual kindness towards me, I will not presume to say, but he was pleased, not long after, to pay me a visit. When he entered the room, he found my wife alone, & as she could not speak German, & he had scarcely picked up a few English words, both were at a loss what to say. He bowed with foreign formality, & the following short explanation took place. H. Dis, M^r LATROBE house? The answer was in the affirmative. H. Be you his Woman? (meaning his wife) "I am M^{rs} LATROBE," was the reply. After some pause, he looked round the room, & saw his picture, to which he immediately pointed, & exclaimed, "Dat is me. I am HAYDN!" My wife instantly, knowing what a most welcome guest I was honoured with, sent for me to a house not far off, & treated him with all possible civility. He was meanwhile amused with some fine specimens of Labrador spar on the chimney-piece, which he greatly admired & accepted of a polished slab. Of course I hastened home, & passed half an hour with him in agreeable conversation. He gave me his direction & begged me to call on him whenever I pleased, which I considered the more condescending, as he would derive neither honour nor profit by my acquaintance. You may be sure I availed myself of the privilege, & believe, that we did not grow tired of each other's company. The same friendly intercourse between us was kept up during both his first & second visits to England. Sometimes I met him at friends' houses, but never enjoyed his company more than at his own lodging. I now & then found him at work upon those magnificent symphonies, which he composed for Salomon's Concerts, & tho' I avoided taking up time so well employed, yet he would sometimes detain me, & play for me some passages of a new Composition. On enquiry, hearing from a friend, that I had ventured to compose some sonatas for the pianoforte, he desired to hear them. As he observed, that they ought to be printed, I agreed, if he would permit me to dedicate them to him. Of this he has made mention in his own account of his visits to England. These sonatas, with many compositions of better masters, have long ago swam down the stream of oblivion, & made room for a younger fry. Speaking with me of Mozart's death, he added, with that modesty, by which he was distinguished, "In him the world has lost a much greater master of harmony than I am?" In general, I never perceived in Haydn any symptoms of that envy & jealousy, which is, alas, so much the besetting sin of musicians. He appeared to me to be a religious character, & not only attentive to the forms & usages of his own Church, but under the influence of a devotional spirit. This is felt by those, who understand the language of music, in many parts of his Masses & other Compositions for the Church. I once observed to him, that having in the year 1779, when a youth, obtained the parts of his Stabat Mater from a friend, who had found means to procure them at Dresden, I made a score, & became enchanted with its beauty. The study of it, more than of any other Work, helped to form my taste, & make me more zealous in the pursuit of this noble science. He seemed delighted to hear my remarks on a composition, which he declared to be one of his own favourites, & added, that it was no wonder, that it partook of a religious savour, for it had been composed in the performance of a religious vow. He then gave me the following account of it. Sometime about the year 1770, (but as to the particular year, I am not sure,) he was seized with a violent disorder, which threatened his life. "I was," said he, "not prepared to die, & prayed to God to have mercy upon me & grant me recovery. I also vowed, that if I were restored to health, I would compose a Stabat Mater in honor of the blessed Virgin, as a token of thankfulness. My prayer was heard & I recovered. With a grateful sense of my duty, I cheerfully set about the performance of my vow, & endeavoured to do it in my best manner. When finished, I sent the score to my dear old friend Hasse, then residing at Veitshausen, (if I am right.)" He returned me an answer which I shall preserve as a treasure to the end of my life. It is full of affection & truly religious feeling, for "he was not only my musical, but my spiritual father. The Stabat Mater was performed at Vienna, both in the Imperial Chapel & at other churches with acceptance, but I dedicated it to the Electress of Saxony, who was an excellent judge in music, & at Dresden it was done justice to?" The tears glistened in his eyes, while he gave me this account, of which I have remembered the very words. More I will not add, than to assure you of my esteem & thanks for your kind musical presents to me & my children, — & wishing, that every possible success may attend your very meritorious endeavours to promote the cause of good music,

I am, ever, my dear Sir, your obliged & affectionate Friend & Servant, C. J. LATROBE.

P. S. You wished me to say something on the York musical festival, but you must kindly excuse me. Were I to say all I might say on the subject, I should offend those who swim with the stream, after a gudgeon or a whale; a plover, a quail, who are in extacy on hearing a silly ballad, & yawn during a chorus of Handel. The Chorusses however were most worth going to York for.

HAYDN'S STABAT MATER.

The Accompt^t newly arranged from the Full Score by
V. NOVELLO.

From the German Score
publ^d by Breitkopf and Härtel,
at Leipzig.

Maelzel's Metronome

72 = ♩

Largo

The musical score is written for piano and voice. It begins with a tempo marking of 'Largo' and a metronome indication of 72 = ♩. The piano part is in C major, 4/4 time, and features a variety of textures including arpeggiated chords, sixteenth-note patterns, and sustained chords. The vocal part is in the same key and time, with lyrics in Latin. The score includes dynamic markings such as *f* (forte), *p* (piano), *Cres.* (crescendo), and *ten.* (tenuto). The lyrics are: 'Sta... bat', 'Mater do... lo... ro... sa, do... lo... ro... sa, jux... ta cru... cem,'. The score is arranged in a compact format, with the piano part on the left and the vocal part on the right.

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

p

8vi

Fi li us, dum pen de bat

8vi

Tutti p

Tutti Stabat Mater do lo ro sa, jux ta cru cem la cri mo sa

Tutti Stabat Mater do lo ro sa, jux ta cru cem la cri mo sa

Tutti Stabat Mater do lo ro sa, jux ta cru cem la cri mo sa

Fi li us

Tutti p

Sta bat Ma ter do lo ro sa, jux ta cru cem la cri mo sa

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

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

Tutti *p* Cu-jus a-ni-mam ge-

Tutti *p* Cu-jus a-ni-mam ge-

Tutti *p* Cu-jus a-ni-mam ge-

Tutti *p* Cu-jus a-ni-mam 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...trans i...vit gla...di-us, cu...jus

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

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

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

a...ni-mam con...tri-sta-tam per...trans

ge...men-tem et do-len-tem, ge-men-tem

ge-men-tem, et do-len-tem, ge-men-tem

ge-men-tem, et do-len-tem, ge-men-tem

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

do-len-tem, per...trans i...vit gla-di-us, per...trans i...vit, pertrans

do-len-tem, per...trans i...vit gla-di-us, per...trans i...vit,


do-len-tem, per...trans i...vit gla-di-us, per...trans i...vit,

i...vit gla...di...us, pertrans.i...vit gla.dius gla...di...us,
 i...vit gla...di...us, pertrans.i...vit gla.dius gla...di...us,
 per...trans.i...vit, per...trans.i...vit gla.dius gla...di...us,
 per...trans.i...vit, per...trans.i...vit gla.dius gla...di...us,
 per...trans.i...vit, gla...di...us,
 per...trans.i...vit, gla...di...us,
 per...trans.i...vit, gla...di...us,
 per...trans.i...vit, gla...di...us,
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.
 pertrans...i...vit gla...di...us.

HAYDN'S "Stabat Mater," NOVELLO'S Editⁿ Part Collⁿ No 8.

Larghetto

ALTO SOLO

Met: 76 = 
Larghetto

The musical score is written for Alto Solo and piano accompaniment. It is in 3/8 time, marked 'Larghetto' with a tempo of 76 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of six systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a prominent bass line with eighth-note patterns. The second system continues the piano accompaniment with a series of eighth-note chords. The third system shows the vocal line with a series of eighth-note chords. The fourth system continues the piano accompaniment with a series of eighth-note chords. The fifth system shows the vocal line with a series of eighth-note chords. The sixth system shows the vocal line with the lyrics: '.....quam tris...tis et af...flic...ta fu...it il...la be...ne...dic...ta,'.

9

Mater u ni ge ni ti. O quam tris tis et af flic ta

fu it il la be ne dic ta, quæ mœ re bat et do le bat

et tre me bat, cum vi de bat na ti pœ nas,

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

nas in cly ti.

f p f p f p f p f p f p f p f p f p f p

HAYDN'S "Stabat Mater" NOVELLO & CO. LONDON

8vi

O.....quam tris-tis et af-

flic-ta, O quam tris-tis et af-flic-ta, fu-lit il-la be-ne-

dic-ta 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 pœnas, na ti pœnas

8vi 8vi

in cly ti, na ti pœnas, na ti pœnas

sf *sf*

nas, na ti pœnas, nas,

f *p* *f* *p*

pœnas in cly ti.

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


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

8vi

Lento

Lento

Lento

Met. 76 = 

Lento

Coro *f* Quis, quis, quis est homo, quis est

Coro *f* Quis, quis, quis est homo, quis est

Coro *f* Quis, quis, quis est homo, quis est

Coro *f* Quis, quis, quis est homo, quis est

ho...mo qui non fle...ret, qui non fle...

ho...mo qui non fle...ret, qui non

ho...mo qui non fle...ret, qui non fle...

ho...mo qui non fle...ret, quis est homo qui non

ret, qui non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret

fle-ret, non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret

ret qui non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret

fle-ret, non fle-ret, Christi Matrem si vi-de-ret, si vi-deret, si vi-de-ret in

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

in

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

in

Quis, quis, quis est ho...mo,

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

in

Quis, quis est ho...mo qui non

qui non fle...ret, Chris...ti ma...trem si vi...de...ret in

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

Quis, qui non fle...ret

fle...ret, Chris...ti Ma...trem si...vi...de...ret in

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

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,

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

in tan to, in tan

in tan to, in tan

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?

Moderato

SOP. SOLO

Met. 88 = 

Moderato



Quis non posset con-tris-ta-ri, pi-am Ma-trem con-templari
 dolentem do-lentem cum Fi-li-o? Quis non pos-set con-tris-ta-ri,
 pi-am Matrem con-tem-pla-ri, con-tem-pla-ri do-lentem cum Fi-li-o, cum
 Fi-li-o? Quis quis non posset con-tris-ta-ri, con-tem-plari dolentem cum
 Fi-li-o, cum Fi-li-o, do-len-tem cum Fi-li-o.

8vi *8vi* *8vi*

8vi

Quis non posset con-tri-sta-ri

pi-am ma-trem con-templa-ri, quis non posset con-tris-ta-ri,

pi-am Matrem contem-pla-

ri do

Gres mf

len-tem cum Fi-li-o, cum Fi-li-o; quis non pos-set con-tri-sta-ri pi-am

Matrem contem-pla-ri do-len-tem cum Fi-li-o. Quis non posset 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.

8vi

8vi

8vi

Allegro ma non troppo

Met. 84 — 

Allegro
ma non
troppo

Allegro ma non troppo

BASSO SOLO

Ma. 84 = ♩

Allegro
ma non
troppo

Pro pec-ca-tis su-æ gentis

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

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. Pro pec-ca-tis

su-æ gen-tis, 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,

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

gel-lis sub-di-tum.

gel-lis sub-di-tum.

SOLO
TENORE

Met. 76

Lento
e
Mestoso

Lento e Mestoso

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

dul - cem na - tum, dulcem na - tum mo - ri - en - do

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

dum e... mi... sit spi... ri... tum, dum e... mi... sit, dum e... mi... sit
 spi... ri... tum, *mf* *p* *mf*
p *mf*
 Vi... dit su... um dul... cem na... tum, dul... cem na... tum,
p
 mo... ri... en... do de... so... la... tum, mo... ri... en... do
 de... so... la... tum, dum e... mi... sit spi... ri... tum,

The musical score is written for a single melodic line (likely voice or flute) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are in Latin and are written below the vocal line. The piano accompaniment features various textures, including chords, arpeggios, and moving lines. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout the score. A triplet of eighth notes is marked with a '3' in the second system.

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

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 ritum,

dum e mi sit spi ri tum.

mf p mf p mf p

mf p mf p

mf p

HAYDN: "Missa" NOVELLO, Ed. 1841, P. 10, C. 10, N. 2

Allegretto

Allegretto

Allegretto

Met. 116 =

Allegretto

Full to 15

8vi

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

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

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

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

hr.

hr.

hr.

e...ja Ma...ter fons a...mo...ris, me sen...

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

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

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

8vi

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

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

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

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

E...ja Ma...ter fons a...mo...ris, e...ja Ma...ter fons a...mo...ris, e...ja Ma...ter fons a...mo...ris, fons a...mo...ris, e...ja

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

ris, vim do...lo...ris vim do...lo...ris, ris, vim do...lo...ris vim do...lo...ris, ris, vim do...lo...ris vim do...lo...ris, ris, vim do...lo...ris vim do...lo...ris

[illegible][illegible][illegible]

Fac ut ar de at cor

Fac ut ar de at cor

Fac ut ar de at cor

Fac ut ar de at cor

mf

8vi

me um in a man do Chris tum De um, in a man do

me um in a man do Chris tum De um, in a man do

me um in a man do Chris tum De um, in a man do

me um in a man do Chris tum De um, in a man do

8vi

Chris tum De um, ut si bi, ut si bi com

Chris tum De um, ut si bi, ut

Chris tum De um, ut si bi, ut si bi com pla ce

Chris tum De um, ut si bi, ut si bi com pla ce

8vi

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

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

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

gvi Ped: gvi

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

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

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

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

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

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

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

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

am.

am.

am.

am.

31

Met: 88 = 

Larghetto



Sancta Mater is tu da gas cru ci fix i

gi fi ge pla gas 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

li... de.

Sanc... ta Ma... ter is... tud a... gas

p *Cres.* *mf* *p* *8vi* *hr* *Cres.* *mf* *p* *8vi*

[illegible]

cor. di me o va li de. Tu i
 na ti vul ne ra ti, pœ nas me cum,
 Tam dig na ti pro me pa ti, pœ nas
 pœ nas me cum, pœ nas me cum di vi de,
 me cum, pœ nas me cum, me cum di vi de,
 pœ nas me cum, pœ nas me cum, me
 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,

p *Cres* *p* *mf* *p* *mf*

gvi *Cres*

The musical score is for Haydn's "Stabat Mater" by Novello. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are in Latin.

System 1: The vocal line begins with "poe... nas me... cum di... vi de." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

System 2: The vocal line continues with "Sanc... ta Ma... ter is... tud". The piano accompaniment continues with similar patterns. Dynamics include *p* and *mf*.

System 3: The vocal line includes "a... gas, cruci... fix... i fi... ge". The piano accompaniment features more complex rhythmic patterns. Dynamics include *p* and *mf*.

System 4: The vocal line includes "pla... gas cor... di me... o va". The piano accompaniment continues with similar patterns. Dynamics include *p* and *mf*.

System 5: The vocal line includes "li... de." The piano accompaniment continues with similar patterns. Dynamics include *p* and *mf*.

The score concludes with a *Cres.* (Crescendo) marking in the piano part.

36

cor-di me-o va-li de. Tu-i na-ti vulne-

cor-di me-o va-li de.

p *mf*

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

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

mf

pœ-nas me-cum pœ-nas me-cum *Cres*

pœ-nas me-cum *p* *Cres*

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

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

mf *8vi* *mf*

mf *p*

mf *tr*

Lagrimoso

ALTO SOLO

Mct: 72 = 

Lagrimoso

p *mf*

Cres *p* *mf*

Fac me ve-re te-cum fle-re, te-cum fle-re,

cru-ci-fix-o con-do-le-re, donec e-go, donec e-go

vix-e-ro. Fac me ve-re tecum fle-re, cruci-fix-o con-do-le-re, con-do-



le re donec e go, donec e go, donec e go vix e ro, donec

e go, donec e go vix e

ro.

mf

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

p

a re in planctu de si de ro, in plane tu de si de ro. Jux ta

cru cem te cum sta re, et me ti bi so ci a re in plane tu de si de ro, in

plane tu de si de ro et me

ti bi so ci a re in plane tu de si de ro, in planctu, in

plane tu, in plane tu, in

plane tu de si de ro.

mf *p* *Cres.* *p* *mf* *hr.*

QUARTETTO con CORO.

Andante

VOCE

Met: 72 = ♩

Andante

The musical score is written for a quartet and chorus. It begins with a vocal part for the Voice, followed by a piano accompaniment for the quartet and chorus. The tempo is marked Andante, and the meter is 3/4. The key signature is B-flat major. The score includes lyrics in Latin: "num prae-cla-ra, mi-hi jam non sis a-ma-ra, mi-hi non". The piano accompaniment features a prominent bass line with a "8vi" marking, indicating an octave shift. The vocal parts include a Solo section with the lyrics "Vir-go vir-gi".

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

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

vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra, fac me
mi-hi non sis a-ma-ra, non mi-hi non sis a-ma-ra, fac me
mi-hi non sis a-ma-ra, fac me
mi-hi jam non sis a-ma-ra, a-ma-ra, fac me te-cum

te cum plan ge re.

te cum plan ge re.

te cum plan ge re.

plan ge re.

fac, fac, fac,

fac, fac, fac,

fac, fac, fac,

fac, fac, fac,

Ped: 8vi

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

mi hi non sis

mi hi non sis

mi hi non sis

mi hi non sis

p

sis a ma-ra, fac me te-cum, fac me

sis a ma-ra, fac me te-cum, te-cum, fac me

sis a ma-ra, te-cum, fac me te-cum, fac me

non sis a ma-ra, fac me te-cum fac me te-cum, fac me

a ma-ra non sis, fac,

a ma-ra non sis, fac,

a ma-ra non sis, fac,

a ma-ra non sis, fac,

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

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

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

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

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

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

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

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

8vi

44

The musical score is arranged in three systems. The first system consists of a grand piano (4 staves) and two vocal staves (2 staves each). The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The vocal parts are currently silent. The second system introduces vocal solo parts. The first vocal staff is marked 'Solo' and contains the lyrics: 'Fac ut por...tem Chris...ti mor...tem, pas-si...o...nis'. The second vocal staff also has a 'Solo' marking and contains the lyrics: 'Fac..... ut por...tem Chris...ti mor...tem, pas-si...o...nis'. The piano accompaniment continues throughout this system. The third system shows the piano part continuing with the same accompaniment, while the vocal staves are again silent.

fac con... sortem, Solo

Fac ut por... tem Chris... ti mor... tem, pas... si...

fac con... sortem, Solo

Fac ut por... tem Chris... ti mor... tem, pas... si...

pas... si... o... nis fac con... sor... tem,

o... nis fac con... sortem, pas... si... o... nis fac con... sor... tem,

pas... si... o... nis

o... nis fac con... sortem, pas... si... o... nis

Fac,

Fac,

Fac,

Fac,

Tutti

et pla...gas, et pla...gas, et pla...gas, et *Tutti*

et pla...gas, et pla...gas, et pla...gas, et *Tutti*

fac con...sor...tem, et pla...gas, et pla...gas, et plagas et *Tutti*

fac con...sor...tem, et pla...gas, et pla...gas, et plagas re... *Tutti*

fac, *et Tutti*

fac, *et Tutti*

fac, *et Tutti*

fac, *et*

Ped:

Solo

pla...gas re-co-le-re. Fac ut por...tem Chris...ti mor...tem,

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

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

co-le-re.

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

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

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

plagas re-co-le-re.

p

8vi

pas-si-o-nis, fac con-sortem, et... pla-gas, pla-gas

Solo et... pla-gas, pla-gas

Solo et... pla-gas

et pla-gas

p Pas-si-o-nis

p Pas-si-o-nis

p Pas-si-o-nis

p Pas-si-o-nis

p Pas-si-o-nis

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

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

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

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,

48

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, *Tutti* fac, ut por... tem Chris... ti mortem, *Solo* pas... si... o... nis

f fac, ut por... tem Chris... ti mortem,

f fac, ut por... tem Chris... ti mortem,

f fac, ut por... tem Chris... ti mortem,

f fac, ut por... tem Chris... ti mortem,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

f fac con... sor... tem, et pla... gas re... co... le... re, *Tutti* pla... gas,

fac, fac, et..... pla... gas,

fac, fac, et..... pla... gas,

fac, fac, et pla... gas,

fac, fac, et..... pla... gas,

[illegible]

This musical score is for a piece titled "Fac me pla-gis". It is written for a vocal soloist and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system contains the vocal solo part, which begins with the lyrics "Fac me pla-gis". The piano accompaniment is written in the lower staves. The second system continues the vocal solo and piano accompaniment. The piano part features a variety of musical notations, including eighth notes, sixteenth notes, and rests, with dynamic markings such as *p* (piano) and *tr* (trill). The vocal part is written in a single staff with a treble clef and a key signature of two flats. The lyrics "Fac me pla-gis" are written below the vocal staff. The score is presented in a clear, professional layout with a white background and black musical notation.

HAYDN'S "Stabat Mater" NOVELLO'S Edition Part I. Comp. N. 9

This musical score is for page 50 of a composition. It features a vocal ensemble and a piano accompaniment. The vocal parts are arranged in two systems of four staves each. The piano part is shown in grand staff notation (treble and bass clefs) at the bottom of each system. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Latin, and the music includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

Vocal Lyrics:

System 1:
vul ne ra ri,
vul ne ra ri,
me pla gis vul ne ra
me pla gis vul ne ra

System 2:
fac, fac,
fac, fac,
fac, fac,
fac, fac,

System 3:
ri,
ri,
fac me pla gis, pla gis
fac me pla gis, pla gis
fac me pla gis
fac me

System 4:
cru ce hac in e bri a ri,
cru ce hac in e bri a ri,
cru ce hac in e bri a ri,
cru ce hac in e bri a ri,

Piano Part: The piano accompaniment provides harmonic support for the vocal lines, featuring arpeggiated chords and flowing melodic lines in both hands.

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

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

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

vul...ne...ra-ri, cru...ce in...e-bri-a-ri, fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

plagis me fac,

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

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

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

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

cru...ce in e-bri-a-ri, ob a-

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

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

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

cru...ce in e-bri-a-ri, ob a-

[illegible]

Musical score for Haydn's "Stabat Mater". The score is written for a choir and piano. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The lyrics are in Latin.

The first system of the vocal parts includes the following lyrics:

a ri ob a mo rem fi li i. *Solo* Fac me pla gis

The piano accompaniment in the first system includes the following markings:

dim. *p*

The second system of the vocal parts includes the following lyrics:

vul ne ra ri, cru ce hac in e bri a ri.

The piano accompaniment in the second system includes the following marking:

mf

[illegible]

Tutti f
ob a-mo-rem fi-li i.
Tutti f
ob a-mo-rem fi-li i.
Tutti f
ob a-mo-rem fi-li i.
Tutti f
ob a-mo-rem fi-li i.
morem a-mo-rem fi-li i.
morem a-mo-rem fi-li i.
morem a-mo-rem fi-li i.
morem a-mo-rem fi-li i.
8vi
hr

SOLO BASSO

Met: 144 = ♩

Presto

The musical score is for a solo bass part with piano accompaniment. It is in B-flat major (two flats) and 4/4 time, marked 'Presto'. The tempo is indicated as 144 beats per minute (Met: 144 = ♩). The score consists of five systems of music. The first system shows the beginning of the piece with a piano introduction. The second system continues the piano introduction. The third system begins the vocal entry with the lyrics 'Flam... mis or... ci ne suc...'. The fourth system continues the vocal line with 'cen... dar, flammis ne suc... cen... dar,'. The fifth system concludes the vocal line with 'per te, vir... go, fac. de... fen... dar, fac, de... fen... dar, in'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand, often with chords. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *Cres* (crescendo).

Flam... mis or... ci ne suc...

cen... dar, flammis 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

p *mf*

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

p *Cres.* *mf*

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

p *mf*

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

p *Cres.*

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 fen dar in di e, in di e ju di ci

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

i.

Met: 104 =

SOLO TENORE. 59

SOLO
TENORE

Met: 104 =

* Fac me cru...ce sub...le...va...ri, mor...te Chris...ti

* 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

mor...te Chris...ti con...ser...va...ri, cu...mu...

* NB. There is no time marked to this movement in the Full Score, but the style of it

la ri gra

ti a. Fac me cru ce suble va ri, mor te conser va ri, cumu

p

8vi

la ri gra

ti a. gra ti

mf

a.

mf

8vi

Largo assai.

61

Largo
assai.

Soli

Solo

Quan...do Cor...pus


Quan...do Cor...pus

mo...ri...e...tur

mo...ri...e...tur

mori...

Largo
assai.

Met: 72 = 

Largo
assai.

p




p Tutti

f

p fac

p Tutti

p fac

p Tutti

p fac

p Tutti

fac

fac

Full to 15

f

fac

ut

a...

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mæ...

do...

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

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

Segue "Fuga" Alla Breve.

FUGA. Alla Breve.

Alla Breve.

Alla Breve.

Met: 96 = ♩

Alla Breve.

Full without Trumpet.

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

men A-

8vi

First system of the musical score. It features a vocal line with lyrics "Pa-ra-di-si glo-ri-a ut a-nimæ do..." and a piano accompaniment. The vocal line includes the word "men A" at the beginning. The piano part has a bass line with the word "8vi" (octave up) indicated.

Second system of the musical score. The vocal line continues with "Pa-ra-di-si glo-ri-a ut a-nimæ do..." and includes the words "ne-tur", "men A", and "men". The piano accompaniment continues with various musical notations.

Third system of the musical score. The vocal line includes "ne-tur", "men A", and "men". The piano accompaniment continues. The system concludes with the lyrics "Pa-ra-di-si glo-ri-a" in the vocal line.

men

men Pa ra di si glo ri a A

Pa ra di si glo ri a A men A

a ut a nimæ do ne tur A men A men A

gyi

A men A

men A men A

men A men A

men A

gyi

men A men A men A men

men A men A men A men

men A men A men A men

men A men A men A men

p

Solo

p

Tr

Tutti

A

f

men
Tutti

Pa... ra... di... si

Tutti

Pa... ra... di... si glo... ri... a ut a... nimæ do...

Tutti

Pa... ra... di... si glo... ri... a A

8vi

The musical score is written for a solo voice and piano. The solo part features a melodic line with various ornaments and trills. The piano accompaniment consists of chords and moving lines in both hands. The score includes lyrics in Latin and Italian, with dynamic markings such as *p* (piano), *f* (forte), and *Tr* (trill). The tempo and mood are indicated by the 'Solo' and 'Tutti' markings.

Musical score for Haydn's "Stabat Mater," page 66. The score is written for a choir and piano. It features four systems of staves. The top system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Pa-ra-di-si glo-ri-a A-men A-men". The second system continues the vocal parts and piano accompaniment, with lyrics: "di-si glo-ri-a A-men A-men". The third system shows the vocal parts and piano accompaniment, with lyrics: "men A-men A-men". The fourth system shows the vocal parts and piano accompaniment, with lyrics: "men A-men A-men". The piano part is marked "8vi".

men A men A men A

Pa...ra di...si glo...ri a ut a nimæ do ne...tur A

gvi

men A men A men A Pa...ra...

Pa...ra di...si glo...ri a A

men A

men Pa...ra di

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

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

men A men A

si glo ri a A men A men men men

Solo

p

