

Astorga, Emanuele Gioachino Cesare Pinoni d' Astorga

Katharina Matfer
für vier Singstimmen
von
110,046
Emanuel Astorga.
In erweiterter
Instrumentation
und mit
Clavierauszug
versehen
von
ROBERT FRANZ.

Partitur mit Clavierauszug M. 7,50 netto Orchesterstimmen M. 3 netto
Singstimmen M. 1,50 netto.

Bearbeitung Eigentum des Verlegers.

HALLE,
VERLAG VON HEINRICH KARMDRODT.

54-55

Lith. Amt v. C. Röder Leipzig



Nº 1.	Chor: Stabat Mater,	1
Nº 2.	Terzett: O Quam tristis et afflita, S.T.B.	14
Nº 3.	Doppelduett: Quis est homo, S.A. T.B.	25
Nº 4.	Chor: Eja Mater.	43
Nº 5.	Arie: Sancta Mater, S.	50
Nº 6.	Duet: Fac me tecum p̄iē ftere. A.T.	54
Nº 7.	Chor: Virgo virginum p̄aeclara.	60
Nº 8.	Ari: Fac me plagis vulnerari. B.	67
Nº 9.	Chor: Christe, quoniam sit jam exire.	72

1

Franz
Rücke
S. 12

In der bisherigen Gestalt war Astorga's „Stabat mater“ zu einer wirkungsvollen Aufführung in Gesangvereinen wenig geeignet. Zu dem Streichquartett sollte nach den Intentionen des Componisten die Orgel als wesentliches Ergänzungsmittel hinzutreten: nach der Partitur ist ihr der bei weitem grössere Theil der Begleitung der Solonummern übergeben. Abgesehen von den Schwierigkeiten, welche das Heranziehen dieses Instrumentes zu Gesangsaufführungen in den meisten Fällen bereitet, konnte es bei einem Werke von solcher Bedeutung unmöglich der Improvisation, die ja immer an augenblickliche Stimmungen gebunden ist, angeimtgestellt bleiben, die vorhandenen Lücken auszufüllen. Es handelte sich vielmehr um eine reiflich überlegte Ausführung des Begleitungsmaterials im Sinne und Stile des Meisters.

Robert Franz, der seine Befähigung zu einer derartigen Arbeit an hervorragenden Werken J. Seb. Bach's bereits hinlänglich dargethan hat, übernahm die Bearbeitung der Partitur des Stabat mater und sie liegt jetzt in erweiterter Instrumentation – die Orgel wird durch 2 Clarinetten und 2 Fagotte annähernd repräsentirt – und mit hinzugefügtem Clavieranszuge dem Publikum vor. Ausserdem haben die Sing- und Orchesterstimmen sorgfältige Vortragsbezeichnungen, um Einheit in der Ausführung zu erzielen, erhalten.

In dieser Form wird sich das Werk, da es namentlich keine Schwierigkeiten für eine abgerundete Darstellung bietet und von ausserordentlich lohnender Wirkung ist, sicherlich schnell den Weg zur allgemeinen Anerkennung bahnen und dadurch einen Namen zu seinem guten Rechte verhelfen, der den edelsten Meistern der Kunst unbedenklich beizuzählen ist.

Der Verleger.

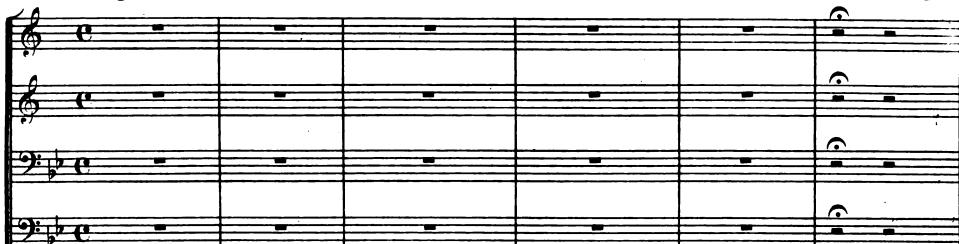
STABAT MATER.

Nº 1. Chor.

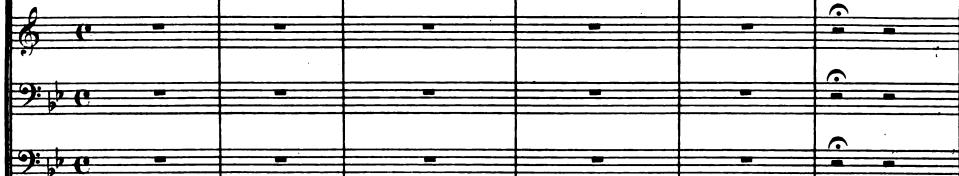
Largo. Metr. $\text{♩} = 60.$

Emanuel Astorga.

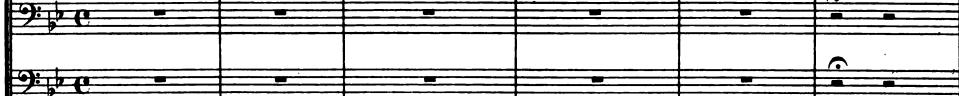
Clarinette I.
in B.



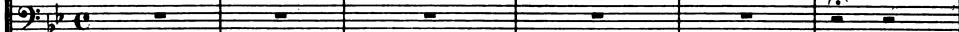
Clarinette II.
in B.



Fagott I.



Fagott II.



Violine I.



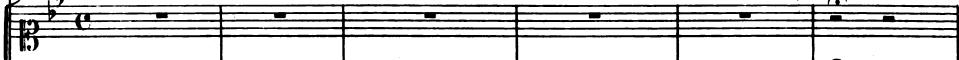
Violine II.



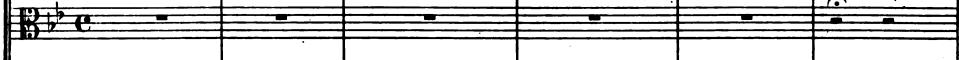
Viola.



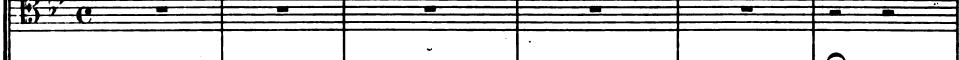
Sopran.



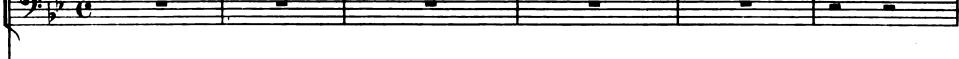
Alt.



Tenor.



Bass.



Violoncell.



Bass.

Largo.



Musical score page 2, featuring five staves of music for orchestra. The staves include:

- Top staff: Treble clef, mostly rests.
- Second staff: Bass clef, mostly rests.
- Third staff: Bass clef, mostly rests.
- Fourth staff: Bass clef, mostly rests.
- Fifth staff: Bass clef, mostly rests.

The music begins with a dynamic of *f*. The first section consists of six measures of eighth-note patterns. Dynamics include *p*, *cresc.*, and *f*. Articulation marks like tenuto dots are present. The second section begins with a dynamic of *mf*. It features eighth-note patterns with dynamics *p*, *cresc.*, and *f*. The bassoon part is prominent in this section. The third section begins with a dynamic of *p*, followed by *cresc.* and *f*. The bassoon part continues with eighth-note patterns. The fourth section concludes with a dynamic of *p*, followed by *cresc.* and *f*.

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of ten staves. Measures 11 (left) show woodwind entries with dynamic markings *mf*, *mf*, *mf*, *mf*, and *cresc.*. Measures 12 (right) show brass entries with dynamic markings *cresc.*, *cresc.*, *cresc.*, *cresc.*, and *cresc.*. The vocal parts sing "Sta - - bat ma - - ter, sta - - bat ma - ter do -" followed by "Sta - - bat ma - - ter, ma - - - ter" and "Sta - - bat ma - - ter do -". The bassoon staff in measure 12 has a dynamic marking *mf*.

4

len.
p
p
p

lo - ro - sa jux - ta eru - cem, jux - ta eru - cem la - cri - mo - sa dum pende -

do - lo - ro - sa jux - - ta eru - cem la - cri - mo - - sa dum pen - de -

- - lo - ro - sa jux - ta eru - - cem, jux - ta eru - cem la - cri - mo - - sa dum pen - de -

lo - ro - sa jux - ta eru - cem la - cri - mo - sa, la - cri - mosa dum pen - de -

cresc.

ten.
cresc.

ten.
cresc.

ten.
cresc.

ten.
cresc.

bat fi - li - us.

bat fi - li - us.

bat fi - li - us.

Sta - - bat ma -

bat, dum pen - de - bat fi - li - us.

Sta - - bat ma -

cresc.

f dim.

cresc.

f dim.

cresc.

f

A page from a musical score featuring six staves of music for orchestra and choir. The top three staves are for the orchestra, consisting of two violins, viola, cello, double bass, and harp. The bottom three staves are for the choir, with voices labeled 'B' (Bass), 'B' (Tenor), and 'S' (Soprano). The music is in common time, with a key signature of one flat. The vocal parts sing in Latin, with lyrics such as 'Jux - ta cru - cem, sta - bat ma - ter do - lo - ro - sa jux - ta', 'ter do - lo - sa', 'jux - ta cru - cem, sta - bat ma - ter do - lo - ro - sa', 'Sta - bat ma - ter do - lo - ro - sa', 'ter do - lo - sa', 'jux - ta cru - cem, jux - ta', and 'cresc.'. The score includes dynamic markings like 'f' (fortissimo) and 'cresc.' (crescendo).

A page from a musical score featuring five staves of music for orchestra and choir. The top three staves are for the orchestra, consisting of two violins, cello, and bassoon. The bottom two staves are for the choir, with the soprano and alto parts. The music is in common time, with a key signature of one sharp. The vocal parts sing the Latin phrase "filius, dum penitente - bat filius," which is repeated twice. The score includes dynamic markings such as "cresc." and "f" (fortissimo). Measure 111 starts with a forte dynamic. Measures 112-113 show the orchestra playing eighth-note patterns. Measures 114-115 feature eighth-note chords. Measures 116-117 show eighth-note patterns again. Measures 118-119 show eighth-note chords. Measure 120 concludes with a forte dynamic.

A page from a musical score featuring six staves of music for orchestra and three staves for choir. The top section consists of six staves for orchestra, each with a dynamic marking of *mf*. The middle section features three staves for soprano, alto, and basso continuo, with lyrics in Latin: "eu - jus a - ni - mam ge-men - tem," repeated three times. The basso continuo part includes a bassoon line. The bottom section contains six staves for orchestra, with dynamics *mf* and *p*.

sta-tam et do-lentem per - tran-si-vit, per-tran-si - vit, per - tran - si -
 sta-tam et do-lentem per - tran-si-vit, per - tran-si - vit, pertran - si - vit, pertran -
 sta-tam et do-lentem per - tran-si-vit, per-transi - vit, per-tran-si-vit, pertran-si-vit, pertran -
 sta-tam et do-lentem per - tran-si-vit, per - tran - si - vit, pertran - si - vit, pertran -

f cresc. cresc. cresc. cresc.

11

cresc.

cresc.

cresc.

cresc.

cresc.

f cresc.

cresc.

cresc.

- vit gla - di - us,

si - vit gla - di - us,

si - vit gla - di - us,

si - vit gla - di - us,

per - tran - si - vit,

per - tran - si - vit,

cresc.

cresc.

f cresc.

mfp

sfp cresc.

12

cresc.

cresc.

cresc.

cresc.

mf

cresc.

per - tran - si - vit, pertran - si - vit, per - tran - si - vit, per - tran - si - vit gla - - -

pertran - si - vit, pertran - si - vit, per - tran - si - vit, per - tran - si - vit gla - - -

pertran - si - vit, pertran - si - vit, pertran - si - vit, pertran - si - vit gla - - -

mf

cresc.

per - - - tran - si - vit, pertran - si - vit, per - tran - si - vit, per - tran - si - vit gla - - -

cresc.

cresc.

cresc.

cresc.

f

cresc.

cresc.

cresc.

cresc.

A musical score page featuring five staves of music. The top staff uses treble clef, the second staff bass clef, and the third staff bass clef. The fourth staff has lyrics "- di - us." repeated three times. The fifth staff uses bass clef. Measure 11 starts with a dynamic of *mf*. Measure 12 begins with *cresc.*, followed by *v.f.* and *cresc.*. Measures 13 and 14 start with *mf*. Measure 15 starts with *mf*, followed by *cresc.*, then *mf*, and finally *cresc.* The score includes various slurs, grace notes, and dynamic markings throughout.

Nº 2. Terzett.

Largo. Metr. $\frac{2}{4}$ 69.

Clarinette I.
in B.

Clarinette II.
in B.

Fagott I.

Fagott II.

Violine I.

Violine II.

Viola.

Sopran.

Tenor.

Bass.

Violoncell.

Bass.

Clavier.

Musical score page 15, featuring ten staves of music. The music is in common time and consists of measures 15 through 24. The instrumentation includes voices (Soprano, Alto, Tenor, Bass) and various instruments (Violin, Viola, Cello, Double Bass, Harp, Organ, Trombones, Trumpets, Timpani, Percussion). The vocal parts enter at measure 18, singing the Latin text "O quam tristis et afflicta". The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (fortissimo). Measure 24 concludes with a final dynamic marking of *f*.

O quam tristis et afflicta

O quam tristis et aff-

fu - it il - la be - ne - die-ta ma - - - ter U - ni - ge - - - ni -
 flic-ta fu - it il - la be - ne - die-ta ma - ter U - ni - ge - ni -
 O quam tristis et af -

ti, o quam tristis et af-flic-ta
 flic-ta fu - it il - la be - ne - die - ta ma - ter U - ni - ge - - - ni - - ti,
 ti, fu - it il - la be - ne - die - ta ma - ter U - ni - ge - ni - - ti, fu - it

Musical score page 15 featuring five staves of music. The top three staves represent the vocal parts, while the bottom two staves represent the piano accompaniment. The vocal parts include lyrics in Italian: "fu - it il - la be - ne - dic-ta ma - - ter U - ni - ge - ni - ti," repeated twice. The piano accompaniment consists of harmonic chords and rhythmic patterns. Measure numbers 15 through 18 are indicated above the staves.

15 16 17 18

fu - it il - la be - ne - dic-ta ma - - ter U - ni - ge - ni - ti,
 fu - it il - la be - ne - dic-ta ma - - ter U - ni - ge - ni - ti,
 il - la be - ne - dic - ta ma - - - - ter U - ni - ge - ni - ti,

p p p p

mf *mf* *mf*

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts sing "quae moe-". The piano part provides harmonic support with various rhythmic patterns.

Vocal Parts:

- Soprano:** The top voice, primarily featuring eighth-note patterns and occasional sustained notes.
- Alto:** The middle voice, also featuring eighth-note patterns and sustained notes.
- Bass:** The bottom voice, featuring eighth-note patterns and sustained notes.

Piano Part:

- Measures 11-13: The piano part consists of sixteenth-note chords and eighth-note pairs, providing harmonic support for the vocal entries.
- Measure 14: The piano part continues with eighth-note pairs and sixteenth-note chords.
- Measure 15: The piano part features eighth-note pairs and sixteenth-note chords.
- Measure 16: The piano part concludes with eighth-note pairs and sixteenth-note chords.

dol.

re - bat et do - le-bat, pi - a ma-ter,dum vi - de-bat, dum vi -

re - bat et do - le-bat, pi - a ma-ter,dum vi - de-bat,dum vi -

re - bat et do - le-bat, dum vi -

dol.

de - bat na - ti poe-nas in - cli - ti, dum vi -
 de - bat na - ti poe-nas in - cli - ti, dum vi -
 de - bat na - ti poe-nas in - cli - ti, dum vi -

de-bat, moe-re - bat et do - le-bat, pi - - a ma-ter,
 de-bat, moe - re - bat et do - le-bat, pi - - a
 de - bat, moe - re - bat et do - le-bat,

dum vi - de - bat, vi - de - bat na - ti poenas in - eli - ti.
 dum vi - de - bat, vi - de - bat na - ti poenas in - eli - ti.
 dum vi - de - bat, vi - de - bat na - - - - - ti poenas in - eli - ti.

A page of musical notation for orchestra, featuring six staves of music across three systems. The top system has treble clef, key signature of one sharp, and common time. The middle system has bass clef, key signature of one sharp, and common time. The bottom system has bass clef, key signature of one sharp, and common time. The music consists of various note heads, stems, and beams, with some notes having slurs and others being isolated.

Nº 3. Doppelduett.

Un poco Andante. Metr. $\frac{3}{8}$ = 72.

Clarinette I.
in B.
p dol.

Clarinette II.
in B.
p dol.

Fagott I.
p dol.

Fagott II.
p dol.

Violine I.
p dol.

Violine II.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Bass.
p dol.

Clavier.

Quis est homo, qui non fle -

ret ma-trem Chri-sti si vi-de-ret in tan-cre-scen-do

Musical score page 28 featuring five staves of music. The top staff consists of four voices (Soprano, Alto, Tenor, Bass) and a piano. The second staff contains three bass staves. The third staff is a bass staff with lyrics. The fourth staff contains three bass staves. The bottom staff consists of two bass staves.

mf

Quis non pos - set con - tri - sta - ri, matrem Christi con - tem -
to suppli - ci - o,

A page from a musical score featuring six staves of music. The top three staves are soprano, alto, and tenor voices, each with dynamic markings "cresc." appearing at various points. The bottom three staves are bass, baritone, and basso continuo. The basso continuo staff includes a bassoon part with slurs and grace notes. In the middle section, lyrics are written below the staff: "plari do - len tem cum fi - li o," and "quis est ho - mo." The score uses a mix of common time and 3/4 time signatures.

qui non pos-set con-tri-sta-ri Christi matrem con-tem-
qui non fle-ret matrem Christi si vi-

31

plari do - len - - - tem, do - len - tem
de-ret in tan - - - to, in tan - to suppli - ci - o,

Sheet music for orchestra and choir, page 32.

The score consists of six systems of music. The first system shows four staves: Violin I, Violin II, Viola, and Cello/Bass. The second system shows three staves: Violin I, Violin II, and Viola. The third system shows three staves: Bassoon, Trombone, and Bassoon/Trombone. The fourth system shows three staves: Bassoon, Trombone, and Bassoon/Trombone. The fifth system shows three staves: Bassoon, Trombone, and Bassoon/Trombone. The sixth system shows three staves: Bassoon, Trombone, and Bassoon/Trombone.

Text (Latin lyrics):

- System 4: *cum fi - li - o,*
- System 5: *qui non pos - set*
- System 6: *con-tri - sta - ri*
- System 7: *Christi matrem*
- System 8: *qui non fle - ret*
- System 9: *si vi - de - ret*
- System 10: *ma - trem*
- System 11: *Chri - - - - sti*

Performance instructions:

- dol.* (Dolce) appears in Systems 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11.
- cresc.* (Crescendo) appears in Systems 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11.
- p dol.* (Pianissimo Dolce) appears in Systems 8, 9, and 10.
- pp cresc.* (Pianississimo Crescendo) appears in System 10.
- cresc.* (Crescendo) appears in System 11.

Musical score page 33, featuring five systems of music for orchestra and choir.

System 1: Four staves (treble, alto, bass, and tenor) in common time. Dynamics: *p dol.*, *dol.*

System 2: Three staves (bassoon, double bass, and bassoon) in common time. Dynamics: *p dol.*

System 3: Chorus entries with lyrics: "con - tem - pla - ri do - len - - - - tem," and "do - len - - - -". The vocal parts are soprano, alto, tenor, and bass. Dynamics: *p dol.*

System 4: Bassoon and double bass staves in common time. Dynamics: *p*

System 5: Bassoon and double bass staves in common time. Dynamics: *dol.*

Musical score page 34, featuring five systems of music for a four-part choir (Soprano, Alto, Tenor, Bass) and piano.

System 1: Four staves in common time. The piano part consists of eighth-note chords. The vocal parts enter with eighth-note patterns.

System 2: Four staves in common time. The piano part consists of eighth-note chords. The vocal parts enter with eighth-note patterns.

System 3: Four staves in common time. The piano part consists of eighth-note chords. The vocal parts enter with eighth-note patterns.

System 4: Four staves in common time. The piano part consists of eighth-note chords. The vocal parts enter with eighth-note patterns. The lyrics are: "tem - eum fi - li - o.
to, tan - to suppli - ci - o."

System 5: Four staves in common time. The piano part consists of eighth-note chords. The vocal parts enter with eighth-note patterns.

Musical score page 35, featuring six staves of music for orchestra and choir. The score includes parts for strings, woodwinds, brass, and voices. The vocal parts include soprano, alto, tenor, and bass. The music consists of six measures. Measure 1: Soprano and Alto sing eighth-note chords. Measure 2: Bass enters with eighth-note chords. Measures 3-4: All voices sing eighth-note chords. Measure 5: Tenor and Bass sing eighth-note chords. Measure 6: All voices sing eighth-note chords.

mf

Pro pec - ca - tis su - ae gentis vi - dit

Sheet music for orchestra and choir, page 36.

The score consists of six systems of musical staves. The first system shows four staves: Violin I, Violin II, Cello, and Double Bass. The second system shows three staves: Violin I, Violin II, and Double Bass. The third system shows three staves: Bassoon, Trombone, and Double Bass. The fourth system shows three staves: Bassoon, Trombone, and Double Bass. The fifth system shows three staves: Bassoon, Trombone, and Double Bass. The sixth system shows two staves: Bassoon and Trombone.

Text in the vocal parts:

- System 4: Je-sum
- System 5: in — tor — men-tis et fla —
- System 6: gel - lis sub - di -

Performance instructions (cresc.) are placed above several measures in the first, second, and sixth systems.

Musical score page 37, featuring five systems of music. The top system consists of five staves: soprano, alto, bass, tenor, and bassoon. The soprano and alto staves begin with eighth-note patterns. The bassoon staff has eighth-note patterns with slurs. The second system starts with a bassoon solo followed by a vocal entry. The third system is a vocal solo. The fourth system begins with a bassoon solo, followed by a vocal entry. The fifth system concludes with a bassoon solo.

tum,
mf

Vi-dit su-um dul - cem na - tum mo - ri - en - do de - so - la -

A musical score page featuring five systems of music. The top system consists of five staves: soprano, alto, tenor, bass, and piano. The piano part includes dynamic markings *sf* (fortissimo) and *f* (forte). The second system contains three blank staves. The third system contains four blank staves. The fourth system begins with a vocal line and includes lyrics: "tum dum e - mi - sit spi - ri - tum," with a dynamic marking *sf*. The fifth system concludes the page.

Musical score page 39, featuring six staves of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), and brass (Trombone). The key signature is one flat, and the time signature is common time. The music consists of measures 39 through 45. Measure 39 starts with a dynamic of p . Measures 40-41 show rhythmic patterns with $m\text{f}$ dynamics. Measures 42-43 continue with similar patterns. Measure 44 begins with a vocal entry: "pro pec - ca - tis su - ae gen-tis vi - dit su - um dulcem". Measures 45-46 conclude the section with rhythmic patterns.

Musical score page 40 featuring a multi-staff arrangement. The top four staves represent the vocal parts (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The bottom staff represents the piano in F major, 2/4 time. The vocal parts sing a liturgical chant in Latin. The piano part includes harmonic support and a crescendo section.

vi - dit Je - sum in tor - men - tis et fla - gel - - - lis,
 na - tum mo - ri - en - do de - so - la - tum dum e - mi - - - sit,

cresc.

11

12

13

14

15

et flagellum subditum.

emisit spiritalis.

Musical score page 42, featuring five staves of music for orchestra. The staves include:

- Violin I (top staff): Rests throughout the first three measures, then begins a sixteenth-note pattern starting at measure 4.
- Violin II: Rests throughout the first three measures, then begins a sixteenth-note pattern starting at measure 4.
- Cello: Rests throughout the first three measures, then begins a sixteenth-note pattern starting at measure 4.
- Bassoon: Rests throughout the first three measures, then begins a sixteenth-note pattern starting at measure 4.
- Percussion: Rests throughout the first three measures, then begins a sixteenth-note pattern starting at measure 4.

Measure 4 starts with a dynamic of *mf*. Measures 5 and 6 show eighth-note patterns. Measures 7 and 8 show sixteenth-note patterns. Measures 9 and 10 show eighth-note patterns. Measures 11 and 12 show sixteenth-note patterns. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 show sixteenth-note patterns. Measures 17 and 18 show eighth-note patterns. Measures 19 and 20 show sixteenth-note patterns. Measures 21 and 22 show eighth-note patterns. Measures 23 and 24 show sixteenth-note patterns. Measures 25 and 26 show eighth-note patterns. Measures 27 and 28 show sixteenth-note patterns. Measures 29 and 30 show eighth-note patterns. Measures 31 and 32 show sixteenth-note patterns. Measures 33 and 34 show eighth-note patterns. Measures 35 and 36 show sixteenth-note patterns. Measures 37 and 38 show eighth-note patterns. Measures 39 and 40 show sixteenth-note patterns. Measures 41 and 42 show eighth-note patterns. Measures 43 and 44 show sixteenth-note patterns. Measures 45 and 46 show eighth-note patterns. Measures 47 and 48 show sixteenth-note patterns. Measures 49 and 50 show eighth-note patterns. Measures 51 and 52 show sixteenth-note patterns. Measures 53 and 54 show eighth-note patterns. Measures 55 and 56 show sixteenth-note patterns. Measures 57 and 58 show eighth-note patterns. Measures 59 and 60 show sixteenth-note patterns. Measures 61 and 62 show eighth-note patterns. Measures 63 and 64 show sixteenth-note patterns. Measures 65 and 66 show eighth-note patterns. Measures 67 and 68 show sixteenth-note patterns. Measures 69 and 70 show eighth-note patterns. Measures 71 and 72 show sixteenth-note patterns. Measures 73 and 74 show eighth-note patterns. Measures 75 and 76 show sixteenth-note patterns. Measures 77 and 78 show eighth-note patterns. Measures 79 and 80 show sixteenth-note patterns. Measures 81 and 82 show eighth-note patterns. Measures 83 and 84 show sixteenth-note patterns. Measures 85 and 86 show eighth-note patterns. Measures 87 and 88 show sixteenth-note patterns. Measures 89 and 90 show eighth-note patterns. Measures 91 and 92 show sixteenth-note patterns. Measures 93 and 94 show eighth-note patterns. Measures 95 and 96 show sixteenth-note patterns. Measures 97 and 98 show eighth-note patterns. Measures 99 and 100 show sixteenth-note patterns.

Nº 4. Chor.

Alla breve. Metr. $\frac{1}{8}$ = 84.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Bass.

Alla breve.

Clavier.

am, e - ja ma - - ter, fons a - mo - ris, fac, ut te -
 - ut te - eum lu - - ge - am, ut te - cum lu - ge - am, e -
 ti - re vim do - lo - ris, fac, ut te - cum lu - ge - am, fac, ut te -
 ris, me - sen - ti - re vim do - lo - ris, fac, ut

 cresc.
 - cum, fac, ut te - cum lu - ge - am, me sen - ti - re, sen -
 ja ma - - ter, fons a - mo - ris, me - sen - ti - re vim do - - - lo -
 - cum, ut te - cum, fac, ut te - cum lu - ge - am, me - sen - ti - re, sen - -
 te - - - - cum lu - ge - am, e - ja ma - - ter, fons a - mo -

 f

ti - re vim do - lo - ris, fac, ut te cum, fac, ut te - cum, te -
 cresc.
 - ris, sen - ti - re vim do - lo - - - ris, fac, ut te - - - cum,
 cresc.
 ti - re vim do - lo - - - ris, fac, ut te - - - cum,
 cresc.
 - ris, me sen - ti - re vim do - lo - - ris, fac, ut te - -
 cresc.
 cresc.

- cum lu - ge - am, te - - eum lu - ge - am, fac, fac, ut ar - de - at cor
 ut te - - eum lu - ge - am, fac, fac, - - - - -
 cum, ut te - - eum lu - ge - - am, fac, fac, - - - - -
 eum, ut te - - eum lu - ge - am, fac, fac, - - - - -

f

f

cresc.

me - um in a man - do Chri - stum de - um, ut si bi com - cresc. pla - ce am, com -
ut ar - de - at cor me - um in a man - do Chri - stum de - um,
ut ar - de - at cor me - um in
ut

f *f* *f* *f*

pla - ce - am, ut ar - de - at cor me - um in a man - do, in a -
ut si bi com - cresc. pla - ce - am, ut si bi com - pla - ce - am, ut ar - de -
a man - do Chri - stum de - um, ut ar - de - at cor me - um,
ar - de - at cor me - um in a man - do, ut ar - de -

f *f*

B
man - do Christum de - um, Chri - stum de - um, ut
at in a man - do Christum de - um, ut si - bi com-
ut ar - de - at cor me - um in a man - do Christum de - um,
at cor me - um in a man - do Christum de - um,

ar - de - at cor me - um, ut si - bi, ut si - bi, ut si -
pla - ce - am, in a man - do Christum de - um, ut si - bi, ut si - bi, si -
do Chri - stum de - um, Chri - stum de - um, ut si - bi, ut si - bi, si -
in a man - do Chri - stum de - um, ut si - bi, ut si - bi, si -

bi com - pla - ce - am, ut ar - de - at cor me - um, fac, ut ar - de -
 bi com - pla - ce - am, in a man - do Christum
 bi com - pla - ce - am, in a man - do
 bi com - pla - ce - am, e - ja ma - ter, fons a - mo - ris, fac,

at, e - ja ma - ter, fons a - mo - ris, in a -
 de - um, fac, ut ar - de - at, ut ar - de - at cor me - um in a -
 Christum de - um, in a - man - do Christum de - um, in a - man -
 ut ar - de - at, ut ar - de - at cor me - um in a - man - do Christum

man - do Chri - stum de - um, ut si - bi, ut si - bi com - pla -

man - do Chri - - stum de - - um, ut si - bi, si - bi com - pla -

do Chri - - stum de - - um, ut si - bi, si - bi com - pla -

de - - - um, ut si - bi, si - bi com - pla -

cresc.

f

ce - am.

cresc.

f

ce - am.

cresc.

f

ce - am.

cresc.

f

Nº 5. Arie.

Adagio. Metr. ♩ = 76.

Clarinette I.
in B.

Clarinette II.
in B.

Fagott I.

Fagott II.

Violine I.

p dol.

Violine II.

Viola.

Sopran.

Violoncell.

Bass.

Clavier.

Saneta ma-ter, is-tud a-gas, cruci-fi-xi fi-ge pla-gas cor-di

me-o, cor-di me-o va-li-de, eru-ci-fi-xi, eru-ci-fi-xi si-ge pla-gas, sancta

cresc.

cresc.

cresc.

ma-ter, cor-di me-o, fi-ge pla-gas cor-di me-o, cor-di me-o va-li-de.

mf

mf

mf

52

Music score page 52, featuring ten staves of musical notation. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The score includes dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte). The lyrics are written below the basso continuo staff:

Tu-i na - ti vul - ne - ra - ti, vul-ne -

cresc.

cresc.

cresc.

cresc.

ra - ti, jam dig-na - ti, pro me pa - ti, pro me pa - ti poenas me - cum di - vi - de, tu-i

p

p

p

p

Musical score page 53, featuring two systems of music. The top system consists of ten staves, primarily for strings and woodwind instruments, with vocal entries in the bass and tenor staves. The lyrics in the tenor staff read: "na - ti vul-ne-ra - ti, pro me pa - ti, pro me pa - ti, poenas mecum, poenas me - cum di - vi -". The bottom system also has ten staves, continuing the musical line. The lyrics in the bass staff read: "de, poenas mecum, poenas me - cum di - vi - de.". The score includes dynamic markings such as *cresc.*, *mf*, and *p*.

Nº 6. Duett.**Maestoso. Metr. $\frac{3}{4}$ = 76.**

Clarinette I.
in B.

Clarinette II.
in B.

Fagott I.

Fagott II.

Alt.

Tenor.

Violoncell.

Bass.

Clavier.

Maestoso.

Fac, fac me

te - cumpi - e fle - re, cru - ci - fi - xo - con - do - le - re do - nec e - go

ereso.
 fac me te - cum pi - e fle - re, cru - ei - fi - xo con - do - le - re do - nec
 vi - xe - ro,
cresc.

ereso.
 e - - go vi - xe - ro, cru - ei - fi - xo con - do - le - - -
 fac, fac me te - cum pi - e fle - - re, cru - ei - fi - xo con - do - le - - -

re donec e - go / e - go vi - xe - ro.
 Fac,
 re do - nec e - go vi - xe - ro.

cresc.
 fac me te - cum pi - e fle - re, cruci - fi - xo, cru - ci - fi - xo
 Fac, fac me te - cum pi - e fle - re, cruci - fi - xo, con - do

con-do - le-re do-nec e - go vi-xe - ro;
 le-re do-nec e - go, e - go vi-xe - ro;

jux-ta eru - cem te - cum sta - re et me ti - bi, ti -
 jux-ta eru - cem te - cum sta - re, et me

bi so ci a re in plan etu de si de ro,
ti bi so ci a re in plan etu de si de ro, jux ta

jux ta cru cem te cum sta re et me ti bi
cru cem te cum sta re et me ti bi so

ba.

so - ei - a - re in plan - etu de - si - de ro, in
 - ci - a - re in plan - etu de - si - de ro, in plan -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

plan - etu de - si - de ro.

etu de - si - de ro.

mf

mf

mf

mf

Nº 7. Chor.

Tempo giusto. Metr. $\frac{7}{8}$.

Clarinette I.
in B.

Clarinette II.
in B.

Fagott I.

Fagott II.

Violine I.

Violine II.

Viola.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Bass.

Clavier.

Vir-go vir-gi-num prea-cla-ra mi-hi jam non

Vir-go vir-gi-num prea-cla-ra mi-hi jam non sis

Vir-go vir-gi-num prea-cla-ra mi-hi jam non

Vir-go vir-gi-num prea-cla-ra mi-hi jam non

Tempo giusto.

Adagio. Metr. $\text{♩} = 60.$

Tempo I.

61.

Musical score for orchestra and choir, page 61. The score consists of ten staves. The top two staves are for the orchestra, followed by four staves for the choir (three sopranos and one bass), and then four staves for the orchestra again. The music is in common time, with a key signature of one flat. The tempo is marked 'Adagio' with a metronome of $\text{♩} = 60$. The first section is in 'Tempo I.' with dynamics ranging from f to mfp , and includes crescendos. The vocal parts sing in Latin, with lyrics such as 'sis a - ma - ra, fac me te - cum plange - re.', 'Vir-go vir - go', and 'Vir - go vir - gi -'. The score concludes with a final section of eighth-note chords.

Adagio. Metr. ♩ = 60.

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

te-cum plan - ge - re, pas -
 te-cum plange - re, fac ut por - tem Chri - sti mor - tem,
 - cum plan - ge - re, fac ut por - tem Chri - sti mor - tem,
 te-cum plan - ge - re, fac ut por - tem Christi mortem, Chri - sti mor - tem, passi

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

cresc.

pas - si - o - nis fac con-sor- tem et pla -
 pas - si - o - nis fac con - sor - tem
 pas - si - o - nis fac con - sor - tem, fac con - sor - tem et pla -

Musical score page 66 featuring five staves of music. The top three staves represent the vocal parts, while the bottom two staves represent the piano accompaniment. The vocal parts include soprano, alto, tenor, and bass. The piano accompaniment consists of two staves for the left hand (harmony) and right hand (rhythmic patterns). The music is in common time, with a key signature of one flat. The vocal parts sing the lyrics "gas re-co-le-re.", "gas, et pla-gas re-co-le-re.", "et pla-gas re-co-le-re.", and "gas, pla-gas re-co-le-re." The piano accompaniment features various rhythmic patterns, including eighth-note chords and sixteenth-note figures.

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

Nº 8. Arie.

Poco Andantino. ♩ = 84.

Clarinette I.
in B.

Clarinette II.
in B.

Fagott I.

Fagott II.

Violine I.

Violine II.

Viola.

Bass.

Violoncell.

Bass.

Clavier.

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

eru - ee in - e bri - a ri et eru - o - re fi - li - i.

Fac me pla-gis vul - ne - ra - ri, *fac me eru - ee in - e bri -*
cresc.

A page of musical notation for orchestra and choir, page 69. The score consists of ten staves. The top four staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom six staves are for the choir, with vocal parts labeled 'a ri et eru o' and 're fi li i, et eru o re fi li i.'. The music includes dynamic markings such as 'cresc.', 'cresc.', 'cresc.', and 'mf'. The vocal parts have lyrics written below them. The page number '69' is located in the top right corner.

In-flam - ma - tus et ac - census per te vir - go sim de - fen-sus in cresc.
 di - e ju - di - ei - i, sim de - fen-sus per te vir-go sim de - fen -

A musical score page featuring two systems of music for orchestra. The top system begins with a dynamic of *p*, followed by a crescendo through *p*, *f*, *p*, and *f*. The vocal line includes lyrics: "sus, de - fen - sus in di - e ju - di - ci - i." The bottom system continues the musical line, maintaining the dynamic pattern of *p*, *f*, *p*, and *f*.

Nº 9. Chor.

Adagio. Metr. $\frac{5}{4}$ = 56.

The musical score consists of ten staves of music. The first six staves (Clarinettes, Bassoon, Violins, Viola, Soprano, Alto) play a harmonic role with sustained notes or simple patterns. The vocal parts (Tenor, Bass) sing the chorale melody. The bassoon and bassoon continuo provide harmonic support. The piano part at the bottom provides harmonic and rhythmic drive.

Soprano:

Chri - ste, quum sit jam e - xi - re, da per matrem, da per

Alto:

Chri - ste, quum sit jam e - xi - re, da per matrem, da per matrem,

Tenor:

Chri - ste, quum sit jam e - xi - re, da per matrem, da per matrem,

Bass:

Chri - ste, quum sit jam e - xi - re, da per matrem, da per

Violoncello:

Bass:

Clavier:

Adagio.

$\text{♩} = 72.$
Allegro.

73

Musical score for orchestra and choir, page 73. The score consists of six staves. The first three staves are for the orchestra (two violins, viola, cello/bass). The fourth staff is for the soprano voice. The fifth staff is for the alto voice. The sixth staff is for the bass voice. The vocal parts sing the Latin hymn "Ave Maria". The tempo is Allegro at $\text{♩} = 72$. The vocal parts enter in measures 14-16. The vocal parts sing the Latin hymn "Ave Maria". The tempo is Allegro at $\text{♩} = 72$.

Ave maria, gratia plena,
Dominum benedic tecum.
Hunc tecum beatus est et
benedic nos omnes qui hoc
canticum cantant. Amen.

matrem me ve ni - re, per matrem me ve ni - re, ve ni - re ad
per ma - trem me ve ni - re, per matrem me ve ni - re, ve -
per ma - - trem me ve ni - re, matrem, per ma - - trem me ve ni - - re, ve ni - re ad pal -

Allegro.

74

palmam, ad palmam, palmamvicto - riae, pal - mam vic - to - ri - ae.
 ni - re ad palmam, palmamvicto - riae, pal - mam vic - to - ri - ae.
 palmamvicto - riae, pal - mam vic - to - ri - ae.
 - mamvicto - riae, pal - mamvic - to - ri - ae.

cresc.

cresc.

cresc.

cresc.

mf

$\text{♩} = 56.$
73
Adagio.

Musical score for orchestra and choir, page 73. The score consists of six staves. The top three staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom three staves are for the choir, with parts for soprano, alto, tenor, and bass. The key signature is one flat, and the time signature is common time. The music begins with a period of silence followed by a rhythmic pattern of eighth and sixteenth notes. This is followed by a section where the orchestra plays eighth-note patterns while the choir sings sustained notes. The vocal parts are labeled "Quan - do". The score concludes with a section where the orchestra plays eighth-note patterns and the choir sings sustained notes. The key signature changes to no sharps or flats, and the time signature changes to common time.

Allegro. $\text{♩} = 72.$

corpus mori - e - tur, fac ut a - ni - mae do - ne - tur,

corpus mori - e - tur, fac ut a - ni - mae do - ne - tur, ut a - animae do -

corpus mori - e - tur, fac ut a - ni - mae do - ne - tur,

corpus mori - e - tur, fac ut a - ni - mae do - ne - tur, done -

Allegro.

do - netur pa - radi - si, pa - ra - di - si
 a - animae do - ne - tur pa - ra - di - si, do - netur pa - ra - di - si, pa - ra - di - si
 tur pa - ra - di - si, pa - ra - di - si

un poco ritenuto

glo-ri-a, ut a-nimae do-ne-tur pa - ra - di - si glo - ri - a.

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

glo-ri-a, ut a-nimae do - ne - tur pa - ra - di - si glo - ri - a.

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

mf un poco ritenuto *f* *mf* *p*

Tempo primo.

Tempo primo.

Sheet music for orchestra and choir, page 80.

The score consists of six staves:

- Violin 1 (Top Staff):** Playing eighth-note patterns.
- Violin 2 (Second Staff):** Playing eighth-note patterns.
- Cello (Third Staff):** Playing eighth-note patterns.
- Bassoon (Fourth Staff):** Playing eighth-note patterns.
- Soprano (Fifth Staff):** Singing "amen, amen, amen," in a rhythmic pattern of eighth and sixteenth notes.
- Bass (Bottom Staff):** Playing eighth-note patterns.

Text lyrics are present in the soprano staff:

amen, amen, amen,
men, amen, amen, amen,
men, amen, amen, amen,
men, amen, amen, amen,
Amen,

Measure 51 is indicated at the bottom center of the page.

Musical score page 81 featuring six staves of music. The top three staves represent the piano or harpsichord, with dynamics like *f*, *mf*, and *p*. The bottom three staves show vocal parts with lyrics: "men," "a - men," "men," "a - men," and "men." The music includes various note heads, stems, and rests, with some notes connected by horizontal lines. The piano part features continuous eighth-note patterns.

mf cresc.

mf cresc.

f cresc.

cresc.

mf cresc.

mf cresc.

B

E

A

cresc.

f

mf cresc.

mf cresc.

cresc.

cresc.

f

mf

cresc.

Sheet music for orchestra and choir, page 83.

The score consists of ten staves:

- Violin 1 (top staff):** Playing sixteenth-note patterns. Dynamics: *f*, *mf*, *cresc.*, *cresc.*, *f*.
- Violin 2:** Playing eighth-note patterns. Dynamics: *f*, *mf*.
- Cello:** Playing eighth-note patterns. Dynamics: *f*.
- Bassoon:** Playing eighth-note patterns. Dynamics: *f*, *mf*.
- Tenor (B3):** Singing "A - men, a - men, a - men," in three measures. Dynamics: *f*, *mf*, *cresc.*, *f*.
- Soprano (E3):** Singing "A - men," in two measures. Dynamics: *f*.
- Alto (B3):** Singing "A - men," in two measures. Dynamics: *f*.
- Bass (F3):** Singing "A - men," in two measures. Dynamics: *f*.
- Violin 1 (bottom staff):** Playing sixteenth-note patterns. Dynamics: *f*, *mf*, *cresc.*, *cresc.*, *f*.
- Violin 2 (bottom staff):** Playing sixteenth-note patterns. Dynamics: *f*, *mf*, *cresc.*, *cresc.*, *f*.

Text: "A - men, a - men, a - men," repeated three times.

A page from a musical score featuring six staves. The top three staves represent the vocal parts, with lyrics "men, a - men, a - men," appearing in each. The bottom three staves show the piano accompaniment. The score includes dynamic markings like "mf" and "cresc." and performance instructions like "erhebe dich". The music consists of measures of various lengths, primarily in common time.

—

cresc. *f*

cresc. *f*

cresc. *f* *mf* *cresc.*

cresc. *f* *mf* *cresc.*

f

f

f

a - men,

cresc. *f*

men,

a - men,

f *mf*

a - men, a -

cresc. *f* *mf*

cresc. *f* *mf*

cresc. *f* *mf*

—

mf cresc.

mf cresc.

cresc.

cresc.

mf

a - - men, a - - men,

a - - men, a - - men,

a - - men, a - - men,

cresc.

men, a - - men,

mf

A page of musical notation for orchestra, featuring six staves of music. The top three staves are in treble clef, the fourth staff is in bass clef, and the bottom two staves are also in bass clef. The music includes various dynamics like 'mf' and 'f', and performance markings like slurs and grace notes. The page is numbered 'a' at the end of the fourth staff.

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

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

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

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

51

A musical score page featuring five staves of music. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom two staves represent the piano. The music is in common time, with a key signature of one flat. The vocal parts sing the word "amen" repeatedly in a rhythmic pattern. The piano part provides harmonic support with sustained notes and chords. The page number 89 is in the top right corner.

men, a - men, a -

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

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A

375

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