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HAYDN'S STABAT MATER,

for  
Four Voices,

with an Accompaniment for

The Organ or Piano forte.

Arranged from the full Score

& Inscribed to his Friend

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BY

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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<sup>r</sup> 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<sup>r</sup> 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<sup>r</sup> 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 12<sup>th</sup> 1830. 67 Frith St. Soho Square.

VINCENT NOVELLO.

### Copy of a Letter from the Rev<sup>d</sup> C. J. LATROBE, to M<sup>r</sup> V. NOVELLO.

My dear Sir,

19 Bartlett's Buildings Nov. 22<sup>d</sup> 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<sup>r</sup> 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<sup>r</sup> LATROBE house? The answer was in the affirmative. H. Be you his Woman? (meaning his wife) "I am M<sup>r</sup>s 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 Ve-nice," (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 pig, or a goat; 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<sup>t</sup> newly arranged from the Full Score by  
V. NOVELLO.

From the German Score  
publ<sup>d</sup> by Breitkopf and Härtel,  
at Leipzig.

Maelzel's Metronome  
72 = ♩  
Largo

The musical score is arranged in systems. The first system shows the piano introduction with dynamic markings *f*, *p*, *Cres.*, *f*, and *p*. The second system includes *ten.* markings. The third system features *p*, *Cres.*, and *p* markings. The vocal part begins with the lyrics "Sta... bat" under a *Solo p* marking. The piano accompaniment continues with *f*, *p*, and *f* markings. The vocal part continues with the lyrics "Mater do... lo... ro... sa, do... lo... ro... sa, jux... ta cru... cem," with a *ten.* marking at the end of the line. The piano accompaniment concludes with *f* and *p* markings.

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* Stabat Mater do ... lo ... ro ... sa, juxta crucem lacri ... mo ... sa

**Tutti** *p* Stabat Mater do ... lo ... ro ... sa, juxta crucem lacri ... mo ... sa

*tr* Fi ... li ... us **Tutti** *p* Stabat Mater do ... lo ... ro ... sa, juxta crucem lacri ... mo ... sa

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

4

*mf*

dum pen... de... bat Fi... li... us, dum pen... de...

*mf*

dum... pen... de... bat dum pen... de... bat Fi... li... us,

*mf*

dum pen... de... bat Fi... li... us, dum... pen... de... bat, dum pen...

*mf*

dum pen... de... bat, dum pen... de...

*mf*

8vi

*Cres*

bat Fi... lius Fi... li us.

*Cres*

dum pende... bat, dum pen... de... bat, dum pende... bat Fi... lius.

*Cres*

de... bat Fi... li us.

*Cres*

bat Fi... lius Fi... li us.

*f*

*p*

*pp*

*Solo*

Fi... li us, dum pen... de... bat, Sta... bat Ma... ter do... lo...

8vi

8vi

8vi

HAYDN'S "Stabat Mater" NOVELLO'S Edit. P. 117. The Notation of this Bar is improperly marked in the original Score.

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-

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

6

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,

8vi

8vi

8vi

HAYDN'S "Stabat Mater" NOVELLO, Ed. by P. C. ...  
 † These 2 C's are incorrectly marked E's in the original Score.



ALTO SOLO

Larghetto

ALTO SOLO

Mot: 76 =   
Larghetto

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Larghetto'. The piano part begins with a forte (*f*) dynamic and includes a fingering instruction '8vi'.

The second system continues the piano accompaniment. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics alternate between forte (*f*) and piano (*p*).

The third system continues the piano accompaniment with similar rhythmic patterns and dynamic markings.

The fourth system continues the piano accompaniment, showing a variety of chordal textures and dynamic shifts.

The fifth system continues the piano accompaniment, leading towards the end of the piece with a piano (*p*) dynamic.

The sixth system features the vocal line with lyrics. The lyrics are: ".....quam tris...tis et af...flic...ta fu...it il...la be...ne...dic...ta,". The piano accompaniment continues beneath the vocal line.

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

8vi

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

et tre me...bat, cum vi...de...bat na...ti pœnas,

8vi 8vi

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

nas in...cly...ti.

*fp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

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

gvi

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

flic-ta, O quam tris-tis et af flic-ta, fu-l-it il-la be-ne...

dic-ta Ma-ter u-ni-ge-ni-ti, u-ni-ge-ni-ti! Quae mœ...

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

pœ-nas in-cly-ti. Quae mœ-re-bat et do-le-bat et tre-

8vi  
 HAYDN'S "Stabat Mater." NOVELLO'S Edition. In the Full Score published by Brietkopf & Haertel - this flat is incorrectly marked to the C, instead of the B.

me bat dum vi de bat na ti pœnas, na ti pœnas

8vi 8vi

in cly ti, na ti pœnas, na ti pœnas,

*sf*

nas, na ti pœnas,

*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



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

This system shows the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with block chords. The lyrics are "tan... to, in tan... to, sup... pli... ci... o?" followed by a fermata and the word "in".

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

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

This system continues the vocal line and piano accompaniment. The vocal line has a fermata over "ci... o?" and then continues with "in". The piano accompaniment continues with the same texture. The lyrics "Quis, quis, quis est ho... mo," are written below the vocal line.

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

This system concludes the vocal line and piano accompaniment. The vocal line has a fermata over "ci... o?" and then continues with "in". The piano accompaniment continues with the same texture. The lyrics "Quis, quis est ho... mo qui non" and "qui non fle... ret, Chris... ti ma... trem si vi... de... ret in" are written below the vocal line.

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  
in tan to, in tan

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with Soprano, Alto, Tenor, and Bass lines. The piano accompaniment is written for the right and left hands. The lyrics are: "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?

The second system continues the vocal and piano parts. The lyrics are: "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?". The system concludes with a double bar line.

SOPRANO SOLO.

Moderato

SOP. SOLO

Met. 88 = 

Moderato



Quis non posset con-tris-ta-ri, pi-am Ma-trem con-templari



do-lentem 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 do-lentem cum



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

8vi

*p* *f* *p*

Quis non posset con-tri-sta-ri

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

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

*f* *mf*

pi-am Matrem contem-pla

*p*

ri do

Cres *mf* *p*

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.

SOLO BASSO.

Allegro ma non troppo

BASSO SOLO

Met. 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-

*8vi* *Cres.*

... tum. Pro pec-ca-tis

*mf sym:* *p*

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

*mf* *p*

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

*mf* *p*

su-æ gen-tis vi-dit Je-sum

*mf* *p*

in tor-men-tis, in tor-

*p*

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

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

*mf p mf p mf*

et fla gel lis, et fla gel

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

*Cres. mf mf p*

gel lis sub di tum.

*Cres. p Cres. mf*

Lento e Mestoso

SOLO TENORE

Met. 76

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,

8yi (Per. Coll. N. 8. † These 2 Notes are inaccurately marked as demisemiquavers in the Score.

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,

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* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

Allegretto

Allegretto

Allegretto

Met. 116 = 

Allegretto



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,

Full to 15

8vi



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.



fac ut te...cum fac ut te...cum, lu ge am, fac ut  
 fac ut te...cum fac ut te...cum, lu ge am, fac ut  
 fac ut te...cum fac ut te...cum, lu ge am, fac ut  
 fac ut te...cum <sup>3</sup> fac ut te...cum, lu ge am, fac ut

*p* *p* *p* *p* *Cres.* *p*

te...cum, fac ut te...cum lu ge am,.....  
 te...cum, fac ut te...cum lu ge am,.....  
 te...cum, fac ut te...cum lu ge am,.....  
 te...cum, <sup>3</sup> fac ut te...cum lu ge am,.....

*p* *p* *p* *p*

..... fac ut te...cum, fac ut te...cum lu ge am.  
 ..... fac ut te...cum, fac ut te...cum lu ge am.  
 ..... fac ut te...cum, fac ut te...cum lu ge am.  
 ..... fac ut te...cum, fac ut te...cum lu ge am.

*f* *f* *f* *f* *ff*

Fac ut ar de at cor  
 Fac ut ar de at cor  
 Fac ut ar de at cor  
 Fac ut ar de at cor

*tr*  
*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



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.



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

cor... di me... o va...

li... de,

*Cres.* *mf*

8vi cor... di me... o va... li... de, cor... di me... o... va...

li... de.

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

*Cres.* *mf* *p* *lr*

cru-ci-fix-i-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,

Tu... i  
cor... di me... o va... li... de.

*p* *Cres* *p*

na... ti vul... ne... ra... ti,  
pœ... nas me... cum,

Tam dig... na... ti pro me pa... ti, pœ... nas

*p* *Cres*

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

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

*p* *Cres*

pœ... nas me... cum,  
pœ... nas me... cum,

*mf* *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,

*mf*

The musical score is arranged in systems, each containing a vocal line and a piano accompaniment. The lyrics are in Latin. The score includes various musical notations such as treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 3/4. Dynamics include *tr* (trill), *p* (piano), *mf* (mezzo-forte), and *Cres.* (Crescendo). The lyrics are:

poe... nas me... cum di... vi... de.  
 poe... nas me... cum di... vi... de.  
 gvi gvi  
 Sanc... ta Ma... ter is... tud  
 a... gas, cruci... fix... i... fi... ge  
 Sanc... ta Ma... ter is... tud a... gas, cruci... fix... i... fi... ge  
 gvi  
 pla... gas cor... di me... o va  
 pla... gas cor... di me... o va  
 li... de.  
 li... de.  
 Cres.

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

*p* *mf*

ra... ti pœ... nas me... cum, pœnas me... cum di... vi de,  
 Tam dig... na... ti pro me pa... ti, pœnas me... cum di... vi de,

*mf*

pœ... nas mecum pœ... nas me... *Cres*

*p* *Cres*

cum, me... cum di... vi de.  
 cum, me... cum di... vi de.

*mf* *tr* *mf*

*tr* *p*

*mf* *tr*

Lagrimoso

ALTO SOLO

Met: 72 = 

Lagrimoso

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, cruce-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

*Cres.*

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 planctu de si de ro. Jux ta

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

plane tu de si de ro et me

ti...bi so-ci-a-re in planc tu de...si de...ro, in planc tu, in

planc tu, in planc tu, in

planc tu de...si de...ro.

QUARTETTO con CORO.

Andante

VOCE

Met: 72 = ♩  
Andante

The first system shows the vocal line and piano accompaniment. The piano part begins with a *mf* dynamic. The vocal line is mostly rests, with some notes appearing in the second and third measures.

The second system continues the piano accompaniment. The vocal line remains mostly silent.

The third system introduces the vocal line with the lyrics "Solo Vir go vir gi". The piano accompaniment continues with a *p* dynamic. The vocal line has a *tr* (trill) over the final note.

The fourth system continues the vocal line with the lyrics "num pra-cla-ra, mi-hi jan non sis a-ma-ra, mi-hi non". The piano accompaniment continues.

num prae... cla... ra, mi... hi jam non sis a... ma... ra,  
 sis a... ma... ra, non, non, non sis a... ma...  
 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... gere re.

te... cum plan... gere re.

te... cum plan... gere re.

plan... gere 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

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,

te cum, plan gere, fac me te cum plan gere.

te cum, plan gere, fac me te cum plan gere.

te cum, plan gere, fac me te cum plan gere.

te cum, plan gere, fac me te cum plan gere.

fac, fac me te cum, te cum plan gere.

fac, fac me te cum, te cum plan gere.

fac, fac me te cum, te cum plan gere.

fac, fac me te cum, te cum plan gere.

4.4

The score is divided into two systems. The first system contains a piano accompaniment with a treble and bass clef, and two systems of vocal staves (soprano and alto). The second system contains a vocal solo part with lyrics and a piano accompaniment. The lyrics are: "Fac ut por...tem Chris...ti mor...tem, pas...si...o...nis".

**System 1:**

- Piano:** Treble and bass clef, 4/4 time signature, key signature of two flats (B-flat, E-flat).
- Vocal Staves:** Treble and bass clef, 4/4 time signature, key signature of two flats.

**System 2:**

- Vocal Solo:** Treble clef, 4/4 time signature, key signature of two flats. Lyrics: "Fac ut por...tem Chris...ti mor...tem, pas...si...o...nis".
- Piano:** Treble and bass clef, 4/4 time signature, key signature of two flats. Includes dynamic markings *tr* and *p*.

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

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

Fac,  
Fac,  
Fac,  
Fac,

Tutti

et pla... gas, et pla... gas, et pla... gas, et  
 et pla... gas, et pla... gas, et pla... gas, et  
 fac con... sor... tem, et pla... gas, et pla... gas, et plagas et  
 fac con... sor... tem, et pla... gas, et pla... gas, et plagas re...  
 fac,  
 fac,  
 fac,  
 fac,  
 et  
 f

et Tutti

et Tutti

et Tutti

et

Ped:

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





vul ne ra ri,

vul ne ra ri,

me pla gis vul ne ra

me pla gis vul ne ra

fac, fac,

fac, fac,

fac, fac,

fac, fac,

ri,

ri,

fac me pla gis, pla gis

fac me pla gis, pla gis

fac me pla gis

fac me

cru ce hac in e bri a ri,

*p*

The musical score is arranged in a system of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The bottom staff is the piano accompaniment. The lyrics are: vul...ne...ra...ri, cru...ce, cru...ce hac in...e...bri...a...ri, fac, plagis me fac, plagis me fac, plagis me fac, plagis me fac, ob a...mo...rem fi...li...i, cru...ce in e bri...a...ri, ob a... The score includes various musical notations such as clefs, key signatures (two flats), time signatures, and dynamic markings like *f* and *p*.

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

8vi

Tutti

f

8vi

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

8vi

*dim.*

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

*mf*



*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.

ob a mo rem fi li i.

morem a mo rem fi li i.

8vi

SOLO BASSO

Met: 144 = ♩

Presto

The first system of music shows the vocal line and piano accompaniment. The vocal line is mostly rests, with some notes appearing in the second and third measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a *mf* dynamic marking.

The second system continues the vocal and piano parts. The vocal line begins with the lyrics "Flam... mis or... ci ne suc...". The piano accompaniment maintains its rhythmic pattern, with a *p* dynamic marking in the second measure.

The third system continues the vocal and piano parts. The vocal line has the lyrics "...cen... dar, flammis ne suc... cen... dar,". The piano accompaniment features a *mf* dynamic marking in the second measure.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "per te, vir... go, fac. de... fen... dar, fac, de... fen... dar, in". The piano accompaniment features a *p* dynamic marking in the second measure and a *Cres* marking in the final measure.

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*

*p* *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.

Solo  
TENOR F

SOLO TENORE.

SOLO  
TENORE

Met: 104 = 

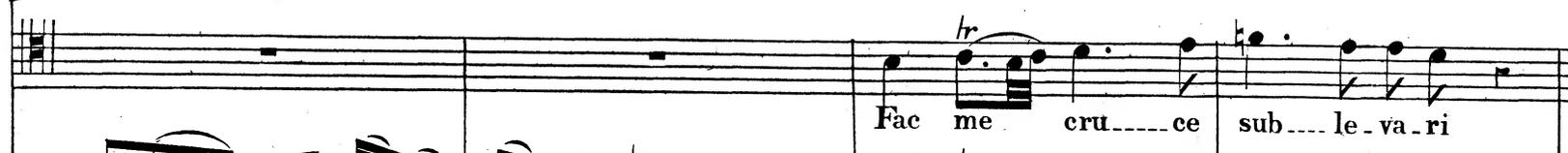
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\* NB. There is no time marked to this movement in the Full Score, but the style of it

HAYDN'S "Stabat Mater," NOVELLO'S Edit.<sup>n</sup> Per. Coll.<sup>n</sup> N. 8, appears to require "Andante Larghetto" as the most appropriate direction.

la ri gra

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

8vi

la ri gra

ti a. gra ti

mf

a.

mf

8vi

Largo assai.

Soli

Largo assai.

Solo

Quan...do Cor...pus

Quan...do Cor...pus

mo...ri e...tur

mo...ri e...tur

mori...

Largo assai.

me: 72 = 

Largo assai.

Pa-ra-di-si Pa-ra-di-si glo-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.

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

Full without Trumpet.

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

men A

8yi

Pa... ra... di... si glo... ri... a ut a... nimæ do...  
 men A  
 men A men  
 svi

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

ne... tur A men A  
 men A  
 Pa... ra... di... si glo... ri...  
 Ped: svi

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  
 men A  
 gyi

men A men A men  
 men A men A men  
 men A men A men  
 men A men  
 men A men  
 p

Solo

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is marked 'Solo' and begins with a dynamic marking 'A'. The piano accompaniment starts with a dynamic marking 'p'. The key signature is one sharp (F#) and the time signature is common time (C).

The second system continues the musical score. The vocal line features a melodic line with some grace notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system includes vocal lyrics and dynamic markings. The lyrics are: "men Pa... ra... di... si", "Pa... ra... di... si glo... ri... a ut a... nimæ do...", and "Pa... ra... di... si glo... ri... a A". Dynamic markings include 'r', 'Tutti', and 'A'. The piano accompaniment continues with a steady accompaniment.

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

men Pa...ra...

ne...tur A...men A

men A men

This system contains the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Pa...ra...di...si glo...ri a A...men A...men". The piano part includes a trill in the right hand.

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

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

men A

A men A

8vi

This system contains the second system of the musical score. The lyrics continue: "Pa...ra...di...si glo...ri a A". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

men A

men A

men

This system contains the third system of the musical score. The lyrics are: "men A", "men A", and "men". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

men A men A men A

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

8vi

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

Solo

si glo ri a A men A men

a A men

a A men

men A men

*p*

musical score system 1

men A men A men A

Tutti A

Tutti A

men A men

men A men

gyi

f p

musical score system 2

men A men A

Tutti A

Soli A

men A

Tutti A

men A

Soli A

men A

men A

men A

f p

musical score system 3

men A men A men.

Tutti A

Soli A

men A men A men.

Tutti A

men A men A men.

men A men A men.

f

Finis.