

Stabat mater

für

zwei Frauenstimmen

mit Begleitung von Violen, Violoncellen und Contrabass oder Orgel

(oder Physharmonika)

VON

DR. FRANZ LACHNER.

OP. 168.

Partitur Pr. Mk. 3.

Instrumentalstimmen Pr. Mk. 3.

Singstimmen Pr. Mk. 80 Pf.

*Eigenthum des Verlegers für alle Länder.
Eingetragen im Vereins-Archiv.*

MÜNCHEN, JOS. AIBL.

2169.a-c.

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Stabat mater.

Nº 1.

Moderato. M.M. $\text{♩} = 66$. Franz Lachner, Op. 168.

Soprano I^{mo}

Soprano II^{do}

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

Senza Ped.

Con Ped.

Stabat ma - ter

dolor

dim.

dim.

dim.

dim.

dim.

Coppel

S. Ped.

4

do - *p* plo - ro - sa, do - lo - ro -

dolce Sta - bat ma - ter do - lo - ro - sa, do -



C. Ped.

sa, *mf* ju - xta cru - cem

- lo - ro - sa, *mf* ju - xta



S. Ped. C. Ped.

25

la - cry - mo - sa, ju - xta cru - cem la - cry -
 cru - cem la - cry - mo - sa, ju - xta

31

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

35

cujus a - ni - mam ge - men - tem,

fi - li - us; cu - jus a - ni -

S. Ped.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal parts with lyrics. The middle three staves are piano accompaniment. The bottom two staves are a grand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The first system ends with a fermata over a whole note chord.

40

con - tri - sta - tam et do - len - tem per - tran -

mam ge - men - tem, con - tri - sta - tam et do -

21698

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'con - tri - sta - tam et do - len - tem per - tran - mam ge - men - tem, con - tri - sta - tam et do -'. The system concludes with a final cadence in the piano accompaniment.

45 *f*

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

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

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

S. Ped.

50 *p* *f* *p* *pp* *f* *p* *pp* *pp* *f* *p* *pp* *p*

gla - di - us.

si - vit gla - di - us.

f Princip. *Copl.*

C. Ped. *p*

No 2.

Andante. M.M. ♩ = 100.

Soprano I^{mo} tacet.

Soprano II^{do} Solo.

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

Princip.

S. Ped.

Ped.

O quam tristis et af - flicta, fu - it il - la be -

Copl.

S. Ped.

C. Ped.

20

- ne - dicta mater u - ni - ge - ni - ti! Quae moe re - bat

S. Ped.

25

30

cresc. *f* *p* *pp* *cresc.*
 et do - le - bat, pi - a Mater, pi - a Mater dum vi - de - bat na - ti

cresc. *mf* *p* *pp*
cresc. *mf* *p* *pp*
cresc. *mf* *p* *pp*
cresc. *mf* *pizz.* *pp*

C. Ped.

Art

35 40

p

poe-nas, na-ti poe-nas in-cly-ti.

mf *sf*

tr

mf *sf*

mf *sf*

mf *sf*

mf *sf*

Princip.

mf

S. Ped.

45 50

cresc. *p*

mf *sf*

O- quam tristis et af- flicta, fu- it

p *cresc.* *p*

p *cresc.* *p*

p *cresc.* *p*

p *cresc.* *p*

arco *f* *cresc.* *p*

Copl.

p

C. Ped.

S. Ped.
2169a

Mandi

55

60

il-la be - ne - dicta Ma-ter u - ni - ge - ni - ti!

C. Ped.

65

Quae moe-rebat et do - lebat, pi-a Mater, pi-a

75 ritard.

Ma-ter cum vi - de - bat na - ti poe - nas in - cly-

p *cresc.*

ppp *ppp* *ppp* *ppp*

pizz. *ppp*

pp *ritard.*

a tempo

ti.

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

arco

a tempo

mf *p*

S. Ped. C. Ped.

2169a

No 3.

Andante con moto. M.M. ♩ = 80.

Soprano I^{mo}

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

Soprano II^{do}

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

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

matrem Chri-sti si vi-de-ret in tan-to sup-pli-ci-

matrem Chri-sti si vi-de-ret in tan-to sup-pli-ci-

C. Ped.

tu *p* *cresc.* *15* *f*
 o? quis non pos - set con - tri - sta - ri, Chri - sti ma -

p *cresc.* *f*
 quis non pos - set con - tri - sta - ri, Chri - sti ma -

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

Copl.
p *f*
 Ped. S. Ped. C. Ped.

20
 trem con - tem - plari do - len - tem cum fi - li - o.
 trem con - tem - plari do - len - tem cum fi - li - o.

dim *p*
dim *p*
dim *p*
dim *p*

dim *p*

Nº 4.

Andante quasi Adagio. M.M. ♩ = 80.

Soprano I^{mo}

Soprano II^{do}

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

Pro pec-

mf *cresc.* *p*

Princip. *mf* *cresc.* *p* Copl.

C. Ped.

catis suae gentis, pro pec-catis suae gen-tis vi-dit Je-sum in tor-

Pro pec-catis suae gen-tis vi-dit Je-sum in tor-

cresc. *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

C. Ped. S. Ped.

latum, vi - dit dulcem su - um natum mo - ri - endo, de - so - latum, dum, e -

p *pp* *p* *pp*

vi - dit dulcem suum natum mori - endo, de - so - latum, dum e -

p *pp* *pp* *p* *pp*

p *pp* *pp* *pp*

p *pp* *pp*

S. Ped. S. Ped.

mi - sit spi - ri - tum. Ei - a

p

mi - sit spi - ri - tum.

sf *cresc.* *sf* *p*

cresc. *mf* *mf* *p*

Princip. Copl.

mf *cresc.* *p*

Ped.

35

cresc. *f* *p*

Mater, fons a - moris! Ei - a mater, fons a - moris! me sen - ti - revim do -

cresc. *f* *p*

- Ei - a mater, fons a - moris! me sen - ti - revim do -

cresc. *mf* *p*

cresc. *p* *cresc.* *mf* *p*

cresc. *p* *cresc.*

cresc. *f* *p*

C. Ped.

40

p *cresc*

loris. fac, ut tecum lu - ge - am. Fac, ut arde - at cor - meum in a -

p *cresc*

loris. fac, ut tecum luge - am. Fac, ut arde - at cor - meum in a -

dim *pp* *pp*

dim *pp* *pp*

dim *pp* *pp*

dim *pp* *pp*

ppzz.

Ped. S. Ped.

No. 5.

Andantino. M. M. ♩ = 96.

Soprano I^{mo} Solo.

Soprano II^{do} tacet.

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

Princip.
mf

S. Ped. C. Ped. S. Ped. C. Ped.

San - cta ma - ter, i - stud

cresc.

cresc.

cresc.

cresc.

cresc.

p Copl.

Ped. 2169a S. Ped.

15 *cresc.*
 a - gas cru - ei - fi - xus fi - ge pla - gas

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
 Ped.

20
 cor - di - me - o va - lide

f
f
f
f
f
f
p dolce
p dolce
p dolce
p dolce
p
p
 S. Ped.

25

p

Tu , i na - ti

cresc.

p

p

Ped.

cresc.

30

vul - ne - ra - ti tam di - gna - ti pro me

cresc.

p

cresc.

p

cresc.

p

Ped.

Ped.

35

pa - ti poe - nas me - cum di - vi - de.

cresc.

cresc.

cresc.

cresc.

p

cresc.

Ped.

40

Fac me ve - re te - cum

f

f

f

f

cresc.

p

p

p

p

Ped.

45 *cresc.*
 fle - re cru - ci - fi - xo con - do - le - re

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

50 *f* *p*
 do - nec e - go vi - xero Juxta

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

Nº 6.
Andantino. M.M. ♩ = 76.

Soprano I^{mo}

Soprano II^{do}

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

Virgo vir-ginum prae-

Copl.

S. Ped. C. Ped.

10 15

Virgo

clara mihi tam non sis a-mara,

Princip. Copel.

S. Ped.

vir-ginum, prae-clara, fac me tecum plange-re; fac ut portem Christi mor-

C. Ped. S. Ped.

tem, passi-o - nis fac consortem et pla-gas reco - le - re.

pp pp pp pp p

C. Ped.

Nº 7.

Allegro moderato. M. M. ♩ = 76.

Soprano I^{mo}

Soprano II^{do}

Viola I^{mo}

Viola II^{do}

Violoncello I^{mo}

Violoncello II^{do}

Contrabasso.

ORGANO
oder
Physharmonika.

Princip.

C. Ped.

Detailed description: This block contains the musical notation for the string section (Violins I and II, Violas I and II, Cellos I and II, and Contrabass) and the Organ/Physharmonika. The organ part is written in two staves (treble and bass clef) and begins with a 'Princip.' marking. The string parts are also written in two staves each. The organ part includes a 'C. Ped.' marking.

Fac me plagis vulne-rari, fac me cruce praemu-

Fac me plagis vulne-rari, fac me cruce praemu-

mf

mf

mf

mf

mf

mf

Princip.

Detailed description: This block contains the vocal parts and organ accompaniment. It features two vocal staves with the Latin lyrics 'Fac me plagis vulne-rari, fac me cruce praemu-'. The organ accompaniment is written in two staves. The organ part includes a 'Princip.' marking. The vocal parts are marked with 'mf'.

più lento

niri, ob a - morem fi - li - i.

niri, ob a - morem fi - li - i.

This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano register, starting with a fermata on the first measure. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The tempo is marked 'più lento' and the dynamics are 'p'.

più lento

Copl.

S. Ped. Ped. S. Ped.

This system is primarily piano accompaniment. It features a complex texture with many sixteenth notes and chords. The tempo remains 'più lento'. Pedal markings 'S. Ped.' and 'Ped.' are present below the bass staff.

a tempo

Inflamma - tus et ac - cen - sus per te vir - go, per - te, vir -

In - flam - ma - tus et ac - cen - sus per - te vi - go, per - te,

This system contains the second vocal entry and piano accompaniment. The vocal line is in a soprano register, starting with a fermata on the first measure. The piano accompaniment continues with a similar sixteenth-note texture. The tempo is marked 'a tempo' and the dynamics are 'p'.

a tempo

This system is primarily piano accompaniment, continuing the sixteenth-note texture from the previous system. The tempo remains 'a tempo'.

go, sim de-fen - sus in di - e, in di - e ju -
 vir - go, sim de-fen - sus in di - e, in di - e ju -

pp
pp
pp *ppm.*
p

p

35
 di - ci - i.
 di - ci - i.
 40

f
f
f
f
f
f

Princip.
f

C. Ped.

a tempo

Quando cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - -
 Quan - do corpus mo - ri - e - tur, fac, ut a - ni - mae do - -

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

a tempo

p *cresc.* *cresc.*

S. Ped. C. Ped.

ne - tur. Pa - ra - di - si
 ne - tur. Pa - ra - di - si glo - ri - a,

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

p *cresc.*

S. Ped.

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

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. Dynamics include *f*, *p*, and *mf*. The piano part includes markings for *Princip.* and *Copl.*

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

This system contains the second two systems of music. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. Dynamics include *mf*, *pp*, and *p*. The piano part includes markings for *Princip.* and *Copl.*

Stabat mater.

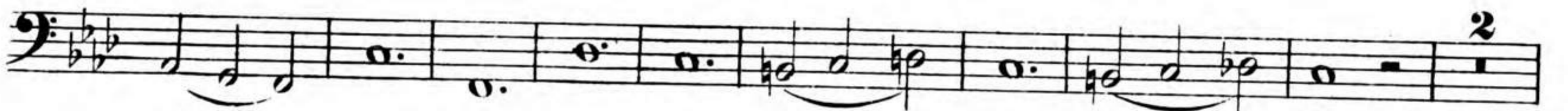


Contrabasso.

Nº 1 Moderato. M.M. $\text{♩} = 66$

Franz Lachner, Op. 168.

Viola I



Nº 2 Andante. M.M. $\text{♩} = 100$.

Cell

Bass



Contrabasso.

Nº 3. Andante con moto M.M. ♩ = 80.

4

f

p

3

Nº 4. Andante quasi Adagio.

mf *cresc.*

p

f

p

pizz

arco

p cresc.

1

2

1

8

2

1

1

1

Nº 5. Andantino M.M. ♩ = 96.

p

p

p

p

p

p

cresc.

f

cresc.

sf

sf

p

cresc.

p

p

cresc.

f

1

1

3

2

6

1

Contrabasso.

First staff of music for Contrabasso. It begins with a bass clef and a key signature of three flats. The melody starts with a piano (*p*) dynamic, followed by another *p*, then a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The staff ends with a double bar line.

Second staff of music. It continues the melody from the first staff, starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. A fermata is placed over the final note.

Nº 6. Andantino M M ♩ = 84.

Third staff of music, labeled "Cell." and "Bass". It is in 3/4 time. The piece starts with a piano (*p*) dynamic. There are markings for fingerings: "3" and "5".

Fourth staff of music, continuing the piece with a piano (*p*) dynamic.

Fifth staff of music, continuing the piece with a piano (*p*) dynamic. A marking "4" is present above the staff.

Nº 7. Allegro moderato.

Sixth staff of music, starting with a forte (*f*) dynamic.

Seventh staff of music, featuring dynamics *mf*, *p*, and *p*. It includes tempo markings: "piu lento 1", "1", and "a tempo 11".

Eighth staff of music, starting with a forte (*f*) dynamic.

Ninth staff of music, featuring dynamics *f*, *p*, and *p*. It includes tempo markings: "piu lento 1", "a tempo", and "3".

Tenth staff of music, featuring dynamics *p*, *cresc.*, and *f*. A marking "2" is present above the staff.

Eleventh staff of music, featuring dynamics *p*, *mf*, *p*, and *pp*.

Stabat mater.



Nº1. Moderato M.M. $\text{♩} = 66.$

Violoncello I.

Viola I.

Franz Lachner Op.168.

Violoncello I. Musical score for Viola I, Moderato. The score consists of 16 measures across eight staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The first measure starts with a *mf* dynamic. The second measure has a *dim.* dynamic. The third measure has a *p* dynamic. The fourth measure has a *f* dynamic. The fifth measure has a *p* dynamic. The sixth measure has a *pp.* dynamic. The seventh measure has a *mf* dynamic. The eighth measure has a *p* dynamic. The ninth measure has a *f* dynamic. The tenth measure has a *p* dynamic. The eleventh measure has a *pp.* dynamic. The twelfth measure has a *mf* dynamic. The thirteenth measure has a *p* dynamic. The fourteenth measure has a *f* dynamic. The fifteenth measure has a *p* dynamic. The sixteenth measure has a *pp.* dynamic.

Nº2. Andante M.M. $\text{♩} = 100.$

Violoncello I. Musical score for Viola I, Andante. The score consists of 4 measures across two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The first measure has a *p* dynamic. The second measure has a *p* dynamic. The third measure has a *p* dynamic. The fourth measure has a *p* dynamic.

Violoncello I.

cresc. *mf* *p* *pp*

mf

sf *f* *p* *cresc.*

p

pp *ppp*

ritard *a tempo* *p* *p*

Nº 3. Andante con moto M.M. ♩ = 80.

p *f* *p*

f *p*

Nº 4. Andante quasi Adagio.

mf *cresc.* *p* *cresc. p*

cresc. f

p *pp* *pp*

Violoncello I.

First system of musical notation for Violoncello I. It consists of three staves of music in a 6/8 time signature. The first staff begins with a *p* dynamic and a *cresc.* marking, followed by a *p* dynamic and another *cresc. mf* marking. The second and third staves continue the melodic and harmonic development with various dynamics and phrasing.

No 5 .Andantino M.M. ♩ = 96 .

Second system of musical notation for Violoncello I, starting with the piece 'No 5 .Andantino M.M. ♩ = 96 .'. It consists of nine staves of music in a 6/8 time signature. The dynamics range from *p* to *f*, with frequent *cresc.* and *sf* markings. The music features intricate phrasing and a variety of articulations.

Violoncello I.

Nº 6. Andantino M.M. = 84.

p *sf* *p* *pp*

Nº 7. Allegro moderato.

f *piu lento* *mf* *a tempo.* *p* *pp* *f* *piu lento* *f* *p* *a tempo.* *cresc.* *p* *cresc* *f* *p* *mf* *p* *pp*

Stabat mater.

Violoncello II.



Nº 1. Moderato M.M. $\text{♩} = 66$.

Viola I.

Franz Lachner, Op. 168.



Nº 2. Andante M.M. $\text{♩} = 100$.



Violoncello II.

Nº 3. Andante con moto M.M. ♩ = 80.

Nº 4 Andante quasi Adagio.

Nº 5 Andantino. M.M. ♩ = 96.

Violoncello II.

p cresc p p cresc f

p cresc.

f p p cresc.

f p pp

Nº 6. Andantino M.M. ♩ = 84.

p

sf p sf p

pp

Nº 7. Allegro moderato.

f

f piu lento p a tempo

f

p piu lento f a tempo

p a tempo

cresc. p cresc. f

p mf p pp

Mus. pr. 2836

Stabat mater

für

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VON

DR. FRANZ LACHNER.

OP. 168.

Partitur Pr. Mk. 3. Instrumentalstimmen Pr. Mk. 3. Singstimmen Pr. Mk. 80 Pf.

Eigenthum des Verlegers für alle Länder.
Eingetragen im Vereins-Archiv.

MÜNCHEN, JOS. AIBL.



2169. a c.

Lith. Anst. v. J. W. Gollner 4097.

STABAT MATER.

Sopran I. u. II.

No. 1.

Moderato.

Sopr. I.

Franz Lachner, Op. 168.

Viola I.

Sta-bat ma - ter do - lo - ro - sa,
Sta - bat ma - ter

do - lo - ro - sa, ju - xta cru - cem
do - lo - ro - sa, do - lo - ro - sa, ju - xta

la - cry - mo - sa, ju - xta cru - cem la - cry - mo - sa, dum pen - de - bat
eru - cem la - cry - mo - sa, ju - xta cru - cem la - cry - mo - sa,

fi - li - us; cu - jus a - ni - mam ge - men - tem, con - tri -
dum pen - de - bat fi - li - us; cu - jus a - ni - mam ge -

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

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

N^o 2.

Sopran I. u. II.

Andante. M. M. ♩ = 100.
Sopr. II. Solo.

O quam tristis et af-fli-cta, fu-it il-la be-
ne-di-cta mater u-ni-ge-ni-ti! quae mo-re-bat et do-le-bat,
pi-a Ma-ter pi-a Mater dum vi-de-bat na-ti poe-nas, na-ti
poe-nas in-cly-ti. O quam tri-stis et af-fli-cta,
fu-it il-la be-ne-di-cta Ma-ter u-ni-ge-ni-ti!
quae mo-re-bat et do-le-bat, pi-a Ma-ter, pi-a Ma-ter
cum vi-de-bat na-ti poe-nas in-cly-ti.

N^o 3.

Andante con moto. ♩ = 80.

Sopr. I.

Sopr. II.

Quis est ho-mo, qui non fle-ret, na-trem Chri-sti si vi-
de-ret in tan-to sup-pli-ci-o? quis non pos-set con-tri-sta-ri, Chri-sti
ma-trem con-tem-pla-ri de-len-tem cum fi-li-o.
ma-trem con-tem-pla-ri de-len-tem cum fi-li-o.

N^o 4.

Sopran I. u. II.

Andante quasi Adagio. M.M. ♩ = 80.

Sopr. I. *p* *cresc.*

Sopr. II. *p*

Pro pec - ca - tis su - ae gen - tis, pro pec - ca - tis su - ae

gen - tis vi - dit Je - sum in tor - men - tis, et fla - gel - lis sub - di - tum. Vi - dit

su - um dul - cem na - tum mo - ri - en - do, de - so - la - tum, vi - dit *mf* su - um dul - cem

na - tum mo - ri - en - do, de - so - la - tum, vi - dit *f* dulcem su - um *p* natum mo - ri - *pp*

en - do, de - so - la - tum, dum *p* e - mi - sit *pp* spi - ri - tum. *3* Ei - a *p*

ma - ter, fons a - mo - ris! *cresc.* Ei - a ma - ter, fons a - mo - ris! *f* me sen - ti - re vim do - *p*

lo - ris, fac, ut *p* te - cum u - ge - am. Fac, ut *cresc.* ar - de - at cor me - um in a -

mando Chri - stum Deum, *p* ut si - bi com - pla - ce - am! *3*

N^o 5.

Sopran I. u. II.

Andantino. M. M. ♩ = 96.

Sopr. I. Solo.

San - eta ma - ter,
 i - stud a - gas cru - ci - fi - xus fi - ge pla - gas
 cor - di - me - o va - - - li - de. Tu - i
 na - ti vul - ne - ra - ti tam di - gna - ti pro - me pa - ti poe - nas
 me - cum di - vi - de. Fac me ve - re te - cum fle - re
 cru - ci - fi - xo con - do - le - re do - nec e - go
 vi - - - xe - ro Ju - xta cru - cem te - cum sta - re, te li -
 ben - ter so - ci - a - re in plan - ctu de - si - de - ro.

N^o 6.

Andantino. M. M. ♩ = 76.

Sopr. I.

Vir - go vir - ginum, prae - cla - ra, mi - hi tam non sis a -
 ma - ra, Vir - go vir - ginum, prae - cla - ra, fac me tecum plange - re; fac ut portem
 Christi mor - - - tem, passi - o - nis fac consortem et pla - gas re - co - le - re.

Nº 7.

Sopran I. u. II.

Allegro moderato. M.M. ♩ = 76.

Sopr. I.

5 *f* Fac me pla - gis vul - ne -

p *più lento* ra - ri, fac me cru - ce praemu - ni - ri, ob a - morem fi - li - i.

p *più lento* ra - ri, fac me cru - ce praemu - ni - ri,

a tempo In - flam - ma - tus et ac - cen - sus per - te, vir - go, per - te, vir -

p i. In - flam - ma - tus et ac - cen - sus per - te, vir - go, per - te,

ju - di - ci -

vir - go, sim de - fen - sus in di - e, in di - e ju - di - ci -

f i. Fac me cruce cu - sto - di - ri, mor - te Christi prae - mu - ni - ri, con - fo -

f i Fac me cruce cu - sto - di - ri, mor - te Christi prae - mu - ni - ri,

più lento

a tempo Quando cor - pus mo -

p ve - ri gra - ti - a! con - fo - ve - ri gra - ti - a! Quan - do cor - pus

cresc. mo - ri - e - tur, Pa - ra - di - si

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

f glo - ri - a, *f* pa - ra - di - si glo - ri -

f a A - - - men, a - - - men, a - - - men, a - - - men, a - - - men.

f a. A - - - men, a - - - men, a - - - men, a - - - men, a - - - men.

Stabat mater.

Viola I.

Nº1. Moderato. M.M. ♩ - 66



Franz Lachner, Op. 168.

First movement musical score for Viola I. It consists of six staves of music. The first staff begins with a *mf* dynamic and ends with a *dim.* marking. The second staff has a measure rest of 9 measures and begins with a *p* dynamic. The third and fourth staves continue the melodic line. The fifth staff has a measure rest of 3 measures and begins with a *f* dynamic. The sixth staff ends with a *pp* dynamic.

Nº2. Andante M.M. ♩ - 100

Second movement musical score for Viola I. It consists of five staves of music. The first staff begins with a *p* dynamic. The second staff has a *p* dynamic. The third staff begins with a *cresc.* marking and a *mf* dynamic, followed by a *p* dynamic. The fourth staff begins with a *mf* dynamic, followed by a *sf* dynamic and a *f* dynamic. The fifth staff begins with a *p* dynamic and a *cresc.* marking, followed by a *p* dynamic.

Viola I.

First system of musical notation for Viola I. It consists of three staves. The first staff begins with a dynamic marking of *p* and ends with *pp*. The second staff includes a *ritard.* marking. The third staff ends with a dynamic marking of *p*. The music features various note values, including eighth and sixteenth notes, and rests.

Nº 3. Andante con moto. M.M. ♩ = 80.

Second system of musical notation for Viola I, consisting of two staves. The first staff starts with a dynamic marking of *p* and a *f* marking later in the system. The second staff ends with a dynamic marking of *p*. The music is characterized by sustained notes and some melodic movement.

Nº 4. Andante quasi Adagio.

Third system of musical notation for Viola I, consisting of seven staves. The first staff begins with a dynamic marking of *mf* and includes *cresc.* and *f* markings. The second staff starts with *p*. The third staff includes *cresc.* and *f* markings. The fourth staff ends with *pp*. The fifth staff starts with *pp* and includes *sf* and *cresc.* markings. The sixth staff includes *p*, *cresc.*, *mf*, and *p* markings. The seventh staff starts with *p*. The music is highly rhythmic and dynamic, with frequent changes in volume and texture.

Viola I.

First musical staff, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The music features a series of eighth notes with slurs and accents. Dynamics include *cresc.* and *p*.

Nº 5. Andantino. M.M. ♩ = 96.

Second musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 6/8 time signature. Dynamics include *p*.

Third musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *cresc.* and *p*.

Fourth musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *cresc.* and *f*.

Fifth musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *sf* and *p*.

Sixth musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *cresc.* and *p*.

Seventh musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *cresc.* and *f*.

Eighth musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *p*.

Ninth musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *cresc.*, *f*, and *p*.

Tenth musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *p*, *cresc.*, and *f*.

Eleventh musical staff, continuing the piece. It begins with a treble clef, a key signature of two flats, and a 3/8 time signature. Dynamics include *p* and *pp*.

Viola I.

Nº 6. Andantino. M.M. ♩ = 84.

Musical score for Viola I, No. 6, Andantino. It consists of three staves of music in 3/4 time. The first staff starts with a piano (*p*) dynamic. The second staff features dynamic markings of *sf*, *p*, *sf*, *p*, and *p*. The third staff ends with a pianissimo (*pp*) dynamic.

Nº 7. Allegro moderato.

Musical score for Viola I, No. 7, Allegro moderato. It consists of ten staves of music in 3/4 time. The score includes various dynamics (*f*, *mf*, *p*, *pp*, *cresc.*) and tempo markings (*più lento*, *a tempo*). The piece begins with a forte (*f*) dynamic and includes several changes in dynamics and tempo throughout.

Stabat mater.

Viola II.



Nº1. Moderato. MM $\text{♩} = 66.$

Franz Lachner, Op.168.

Nº2. Andante. MM $\text{♩} = 100.$

Viola II.

Nº 3. Andante con moto. M.M. ♩ = 80.

Two staves of music for Viola II, No. 3. The first staff begins with a piano (*p*) dynamic and transitions to forte (*f*). The second staff begins with piano (*p*) and concludes with piano (*p*).

Nº 4. Andante quasi Adagio.

Seven staves of music for Viola II, No. 4. Dynamics include *mf*, *p*, *cresc.*, and *pp*. The piece features first and second endings. The first ending is marked with a first ending bracket and a first ending repeat sign, leading to a *mf* dynamic. The second ending is marked with a second ending bracket and a second ending repeat sign, leading to a *p* dynamic.

Nº 5. Andantino. M.M. ♩ = 96.

Seven staves of music for Viola II, No. 5. Dynamics include *p*, *cresc.*, *sf*, and *f*. The piece features a variety of dynamic markings and crescendo markings throughout.

Viola II.

First system of musical notation for Viola II. It consists of two staves. The top staff begins with a dynamic of *f* and includes markings for *p* and *cresc.*. The bottom staff begins with *f* and includes markings for *p* and *pp*. A first ending bracket is present in the bottom staff.

Nº 6. Andantino M.M. $\text{♩} = 84$.

Second system of musical notation for Viola II, consisting of two staves. The top staff starts with a dynamic of *p*. The bottom staff features dynamics of *sf*, *p*, and *pp*.

Nº 7. Allegro moderato.

Third system of musical notation for Viola II, consisting of two staves. The top staff starts with a dynamic of *f* and includes markings for *piu lento* and *p*. The bottom staff includes markings for *a tempo*, *mf*, *p*, and *pp*. The system concludes with dynamics of *f* and *p*.