

# Stabat mater

für Chor, Orchester und Orgel componirt

Schubert's Werke.

von

№ 12.

## FRANZ SCHUBERT.

Andante con moto.

(Den 4. April 1815.)

Oboi.

Clarinetti in B.

Fagotti.

Tromboni I. II.

Trombone III.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello, Basso ed Organo.

The musical score is arranged in a system of staves. The top section includes woodwinds (Oboes, Clarinets in B, Bassoons) and brass (Trumpets I & II, Trombone III). Below these are the string sections (Violins I & II, Viola, Violoncello, Bass, and Organ). The vocal parts (Soprano, Alto, Tenor, Bass) are positioned below the strings. The lyrics 'Sta - bat ma - ter do - lo - ro - sa jux - ta' are written under the vocal staves. The score includes various musical notations such as dynamics (pp, p, cresc.), articulation (accents), and phrasing slurs. The tempo is marked 'Andante con moto' and the date '(Den 4. April 1815.)' is noted in the upper right corner.

The first system of the musical score consists of seven staves. The top two staves are vocal lines, and the bottom five staves are piano accompaniment. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part includes various articulations and dynamics.

crucem lacrymosam, dum pendebat Filius,

crucem lacrymosam, dum pendebat Filius,

Fingering and performance markings for the first system, including finger numbers (1-5) and dynamic markings (p, mf, f).

The second system of the musical score consists of seven staves. The top two staves are vocal lines, and the bottom five staves are piano accompaniment. The music continues with the same complex rhythmic pattern. The piano part includes various articulations and dynamics, with many 'cresc.' markings.

cujus animam gementem, contristatam et dolentem pertransiit

cujus animam gementem, contristatam et dolentem pertransiit

cujus animam gementem, contristatam et dolentem pertransiit

Fingering and performance markings for the second system, including finger numbers (1-5) and dynamic markings (p, mf, f, cresc.).

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The piano part includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

gla - - di - us. O quam  
gla - - di - us. O quam

The second system continues the vocal and piano parts. The vocal lines are clearly visible with the lyrics "gla - - di - us. O quam". The piano accompaniment continues with its characteristic rhythmic patterns. Below the piano part, there are numerical figures: 4, 4, 2 2 3, 4, 7 6 5 3, 6, 7 6 5, 4, 3 4, 6, 7.

The third system of the musical score features the vocal lines and piano accompaniment. The piano part is marked with "cresc." (crescendo) in several places, indicating a gradual increase in volume. The vocal lines continue with the lyrics "tri - stis et af - fli - cta fu - it il - la be - ne - di - cta ma - ter u - ni -". The piano accompaniment maintains its rhythmic texture while supporting the vocal melody.

tri - stis et af - fli - cta fu - it il - la be - ne - di - cta ma - ter u - ni -  
tri - stis et af - fli - cta fu - it - il - la be - ne - di - cta ma - ter u - ni -

The fourth system concludes the page with the final vocal and piano staves. The piano part continues with the "cresc." marking. Numerical figures are present at the bottom: 6 4, 6, 3 4, 3 3, 6 5 b, 6, (3 3), 5 # 6, 7, 4.

12.

12.

ge - ni - ti, quae moe - re - bat et do - le - bat, pi - a ma - ter,

ge - ni - ti, quae moe - re - bat et do - le - bat, pi - a ma - ter,

ge - ni - ti, quae moe - re - bat et do - le - bat, pi - a

3# 4 5# 7 x ff 5# 6 # 4 # 6 6 6 4

3b 3b

dum vi - de - bat na - ti poe - nas in - cly - ti.

dum vi - de - bat na - ti poe - nas in - cly - ti.

ma - ter, dum vi - de - bat poenas in - cly - ti.

6 4 4 4 4 7 6 6 6b # 6 6 6 6 7b # 5

3b 3b 3 2 3 2 3 5

Stabat mater do - lo - ro - sa jux - ta cru - cem la - cry -

Stabat mater do - lo - ro - sa jux - ta cru - cem la - cry -

Tasto

8 6 7 6 5 6 4 # 6 7 6 5 4 3b

mo - sa, dum pen - de - bat Fi - li - us, cu - jus a - nimam

mo - sa, dum pen - de - bat Fi - li - us, cu - jus a - nimam

mo - sa, dum pen - de - bat Fi - li - us, cu - jus a - ni -

6 6 3b 6 7 5 4 3 7b 6b 8 6 6 5 8 7b 6

ge - men - tem, con - tri - sta - tam et do - len - tem per - trans - i - vit gla - di - us.

ge - men - tem, con - tri - sta - tam et do - len - tem per - trans - i - vit gla - di - us.

ma - mam ge - men - tem, con - tri - sta - tam et do - len - tem per - trans - i - vit gla - di - us.

7 6 3b 6 5 3 4b 4 1

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

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

4 1 2 4b 3b 6 7 4 5 4 5

ma - ter u - ni - ge - ni - ti, quae moe - re - bat et do -

ma - ter u - ni - ge - ni - ti, quae moe - re - bat et do -

ma - ter u - ni - ge - ni - ti, quae moe - re - bat

5 4 # 4 5 4 # 5 3

le - bat, pi - a ma - ter, dum vi - de - bat na - ti poe - nas in - cly - ti, quae moe -

le - bat, pi - a ma - ter, dum vi - de - bat na - ti poe - nas in - cly - ti, quae moe -

et do - le - bat. pi - a ma - ter, dum vi - de - bat poe - nas in - cly - ti, quae moe -

6 7 6 4 3 3 4 5 4 3 4 6 # 3 5

re - bat et do - le - bat, pi - a ma - ter, dum vi - de - bat na - ti poe - nas in - cly - ti, na - ti  
 re - bat et do - le - bat, pi - a ma - ter, dum vi - de - bat na - ti poe - nas in - cly - ti, na - ti

6 4 3 2 1 6 7b 5 3 4 5 4 3 6 4 # 3 2 4 5

poe - nas in - cly - ti.  
 poe - nas in - cly - ti.

Tasto

4 3 2 6 4 # 3 6 4 3 2 7b 5 3 5 8