

# 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), brass (Trumpets I & II, Trombone III), and strings (Violins I & II, Viola, Cello/Double Bass, and Organ). The vocal section includes Soprano, Alto, Tenor, and Bass. The lyrics are: "Sta - bat ma - ter do - lo - ro - sa jux - ta". The score includes dynamic markings such as *pp*, *cresc.*, *p*, and *m. v. p*. The tempo is marked "Andante con moto." and the date "(Den 4. April 1815.)" is noted in the upper right.

The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four 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 ornaments and dynamic markings.

crucem lacrymosam, dum pendebat Filius,

crucem lacrymosam, dum pendebat Filius,

The second system continues the vocal and piano parts from the first system. It features the same complex rhythmic patterns and includes dynamic markings such as 'cresc.' and 'p'. The piano accompaniment is highly detailed with many ornaments and slurs.

cujus animam gementem, contristatam et dolentem pertransiit

cujus animam gementem, contristatam et dolentem pertransiit

cujus animam gementem, contristatam et dolentem pertransiit

The third system continues the musical score with the same vocal and piano parts. It includes the text 'cujus animam gementem, contristatam et dolentem pertransiit' repeated on three lines. The piano accompaniment features many 'cresc.' markings and complex rhythmic patterns. The system concludes with a final cadence and a key signature change to a major key.

gla - - di - us. O quam

gla - - di - us. O quam

4 4 7 5 4 7 6 5 6 7 6 5 4 7 4 5 6 7

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 -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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 -

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

12. *a. 2.*

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 2 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 2 6 6 2 7b # 5 5

The first system of the musical score features a vocal line and piano accompaniment. The piano part includes a left-hand line with a *pp* dynamic marking and a right-hand line with a *p* dynamic marking. The vocal line is in a soprano or alto register, with lyrics written below the notes.

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry -

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry -

The second system continues the vocal and piano parts. The piano accompaniment features a prominent left-hand line with a *pp* dynamic and a right-hand line with a *p* dynamic. The vocal line continues with the same lyrics.

Tasto

The third system is primarily piano accompaniment, starting with a *pp* dynamic. It includes a left-hand line with a *pp* dynamic and a right-hand line with a *p* dynamic. Fingerings are indicated by numbers 1-5 below the notes.

The fourth system continues the vocal and piano parts. The piano accompaniment features a left-hand line with a *pp* dynamic and a right-hand line with a *p* dynamic. The vocal line continues with the lyrics.

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 -

The fifth system continues the vocal and piano parts. The piano accompaniment features a left-hand line with a *pp* dynamic and a right-hand line with a *p* dynamic. The vocal line continues with the lyrics. Fingerings are indicated by numbers 1-5 below the notes.

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

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

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

Tasto