

# Stabat mater

op. 138

Quelle:  
Manuskript Bayerische Staatsbibliothek  
Sign. BSB Mus.ms. 4608-1/2#2

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(1839-1901)  
Ed. Alexander Reuter

**Andante molto**  $\text{♩} = 63$

The musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) are vocal parts. The bottom six staves (Violin I, Violin II, Viola, Violoncello, Kontrabass, Orgel) are instrumental parts. The Orgel part includes a Pedale staff.

**Soprano:** Starts with a rest, then begins singing at measure 8. Dynamics:  $p$  express.

**Alto:** Starts with a rest, then begins singing at measure 8. Dynamics:  $p$  express.

**Tenor:** Starts with a rest, then begins singing at measure 8. Dynamics:  $f$ . Text: Sta - bat ma - ter do - lo - ro - sa, Sta - bat. Dynamics:  $p$  express.

**Bass:** Starts with a rest, then begins singing at measure 8. Dynamics:  $f$ . Text: Sta - bat ma - ter do - lo - ro - sa, Sta - bat. Dynamics:  $p$  express.

**Violin I:** Starts with a rest, then begins pizzicato at measure 8. Dynamics:  $p$ .

**Violin II:** Starts with a rest, then begins pizzicato at measure 8. Dynamics:  $p$ .

**Viola:** Starts with a rest, then begins pizzicato at measure 8. Dynamics:  $p$ .

**Violoncello:** Starts with a rest, then begins pizzicato at measure 8. Dynamics:  $p$ .

**Kontrabass:** Starts with a rest, then begins pizzicato at measure 8. Dynamics:  $p$ .

**Orgel:** Starts with a rest, then begins playing at measure 8. Dynamics:  $f$ ,  $p$ .

**Pedale:** Starts with a rest, then begins playing at measure 8. Dynamics:  $p$ .







32

il - la be-ne dic - ta ma - ter u - ni - ge - ni - ti. Quae moe - re - bat et do-

il - la be-ne dic - ta ma - ter u - ni - ge - ni - ti. Quae moe - re - bat et do-

dic - ta, ma - ter, ma - ter u - ni - ge - ni - ti. Quae moe - re - bat et do-

dic - ta ma - ter u - ni - ge - ni - ti. Quae moe - re - bat et do-

sf

p

f

sf

p

p

p

f

p

p

f



45 Molto lento ♩ = 60

**p dolce****f**

Quis est ho-mo qui non fle-ret ma-trem Chri-sti si vi -

**p dolce****f**

Quis est ho-mo qui non fle-ret ma-trem Chri-sti si vi -

**p dolce****f**

Quis est ho-mo qui non fle-ret ma-trem Chri-sti si vi -

**p dolce****f**

Quis est ho-mo qui non fle-ret ma-trem Chri-sti si vi -

*mf**pp**f**mf**pp**f**mf**pp**f**mf**pizz.**f**pizz.**f**p**f*

Molto lento ♩ = 60

*mf**p**f**c*





10

63

men-tis      et fla - gel - lis sub - di - tum,      et fla - gel - lis sub - di - tum. Vi-dit

men-tis      et fla - gel - lis sub - di - tum,      et fla - gel - lis sub - di - tum. Vi-dit

men-tis      et fla - gel - lis sub - di - tum,      et fla - gel - lis sub - di - tum. Vi-dit

men - tis      et fla - gel - lis sub - di - tum,      et fla - gel - lis sub - di - tum. Vi-dit

arco

f

arco

f

f

68

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is B-flat major (two flats). The vocal line consists of eighth-note patterns with lyrics in Latin. The piano accompaniment features sustained notes and chords. Dynamics include **p** (piano) and **pp** (fortissimo). Measure 68 starts with the vocal line: "su-um dul - cem na-tum mo - ri - en-tem de - so - la-tum dum e - mi - sit, dum e - mi-sit". The piano accompaniment consists of sustained notes and chords. Measures 69-70 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 71-72 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 73-74 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 75-76 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 77-78 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 79-80 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 81-82 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 83-84 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 85-86 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 87-88 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 89-90 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 91-92 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 93-94 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent. Measures 95-96 show the vocal line continuing with the same lyrics, and the piano accompaniment remains consistent.

12

rit.

74

*pp*

spi - - - ri - tum.

*pp*

pp

*mf*

*pp*

*pp*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*rit.*

*mf*

*p*

81 Con moto  $\text{♩} = 92$ 

81

E - ja ma - ter\_\_\_\_ fons a - mo - ris\_\_\_\_

*p*

*con sord.*

*p*

*con sord.*

*p*

*f*

*p*

*pizz.*

*p*

Con moto  $\text{♩} = 92$ 

*f*

*p*

14

87

*p*

E - ja ma - ter fons a - mo - - - ris,  
me sen - ti - - re vim do-

Musical score for 'Eja mater fons amoris' in G major. The vocal line continues with the lyrics 'E - ja ma - ter fons a - mo - - ris,' followed by a melodic flourish with eighth-note pairs. The vocal part ends with 'vim do-'.

A blank musical staff consisting of five horizontal lines and four spaces, starting with a bass clef and a key signature of one sharp.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a half note on the A string of the treble clef staff, followed by eighth notes on the G string, B string, and D string. Measure 12 begins with a half note on the A string, followed by eighth notes on the G string, B string, and D string. The bass staff in measure 12 features a sustained note on the E string with a fermata, and the treble staff has eighth-note patterns on the A and C strings.

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes on the A string (5th line) while the right hand plays eighth-note patterns. Measure 1: Left hand A, Right hand A-E-G-C. Measure 2: Left hand A, Right hand A-E-G-C. Measure 3: Left hand A, Right hand A-E-G-C. Measure 4: Left hand D, Right hand E-A-C-G.

A musical score page showing the beginning of the first movement of Beethoven's Violin Concerto. The key signature is one sharp (D major). The score consists of five systems of music, each with two staves: a treble staff for the violin and an bass staff for the cello/bassoon. Measure 1 starts with a sixteenth-note figure in the violin, followed by eighth-note pairs. Measure 2 continues with eighth-note pairs. Measure 3 begins with a sixteenth-note figure. Measure 4 starts with a dotted half note. Measure 5 concludes the system with eighth-note pairs.

A musical score for bassoon, featuring six measures of music. The key signature is one sharp (F#). The bassoon plays eighth-note patterns, primarily consisting of groups of two notes per measure, with occasional single notes or rests. Measures 1-4 begin with a sixteenth-note grace note followed by a sixteenth note and a eighth note. Measures 5-6 begin with a sixteenth-note grace note followed by a eighth note and a sixteenth note.

A musical score for a bassoon part, showing measures 11 through 15. The key signature is one sharp. The bassoon plays eighth-note patterns consisting of six notes followed by a rest. In measure 11, the pattern is B-A-G-F-E-D. In measure 12, it is A-G-F-E-D-C. In measure 13, it is G-F-E-D-C-B. In measure 14, it is F-E-D-C-B-A. In measure 15, the pattern begins with a sharp sign over the first note, indicating a临时调 (local key change) to C major for that note only.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dotted half note in the treble staff, followed by eighth-note pairs. Measure 12 begins with a quarter note in the bass staff, followed by eighth-note pairs. The music concludes with a final measure ending on a half note.

Musical score for bassoon, measures 1-2. The key signature is one sharp. Measure 1 starts with a half note on B4, followed by a fermata over a half note on A4, a half note on G4, and a half note on F#4. Measure 2 starts with a half note on E5, followed by a fermata over a half note on D5, a half note on C5, and a half note on B4.



97

man - do Chri-stum De - um ut si - bi com - pla - ce am, com - pla - ce

man - do Chri-stum De - um ut si - bi com - pla - ce - am, com - pla - ce

8

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*arco*

*f*

*p*

*102 rit.* . . . . . A tempo

am.....

am.....

*p dolce*

San - cta ma - ter i - stud a - - - gas, cruci-

*p dolce*

San - cta ma - ter i - stud a - - - gas, cruci-

*p*

*p*

*p*

*pizz.*

*p*

*rit.* . . . . . *A tempo*

*p*

Tu - i na - ti vul - ne-  
 Tu - i na - ti vul - ne-  
 fi - xi fi - ge pla - gas cor - di me - o va - li - de. Tu - i na - ti vul - ne-  
 fi - xi fi - ge pla - gas cor - di me - o va - li - de. Tu - i na - ti vul - ne-

*cresc.* *f* *f* *p*  
*cresc.* *f* *f* *p*  
*cresc.* *f* *f* *p*  
*cresc.* *f* *f* *p* *pizz.*  
*f* *f*

112

19

*f*

rit.

ra - ti tam di - gna - ti pro\_ me pa - ti poe - nas me - cum di - vi - de.

*f*

ra - ti tam di - gna - ti pro\_ me pa - ti poe - nas me - cum di - vi - de.

*f*

ra - ti tam di - gna - ti pro\_ me pa - ti poe - nas me - cum di - vi - de.

*f*

ra - ti tam di - gna - ti pro\_ me pa - ti poe - nas me - cum di - vi - de.

*p*

*f*

*p*

*f*

*p*

*f*

arco

*f*

rit.

*f*

rit.

*f*

20

117 **A tempo**

*p*

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

*p*

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

*p*

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

*p*

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

*f*

*f*

*f*

*f*

*f*

*p*

*f*

*f*

*f*

*p*

*f*

**A tempo**

*p*

*f*

*p*

*f*





130

rit.

23

si - - de - ro.

*p*

*p*

*p*

*p*

rit.

**Maestoso ♩=60**

135

*f*

Vir-go vir-gi-num prea - cla-ra, mi-hi jam nos sis a-ma-ra, fac me te-cum plan-ge-

*f*

Vir-go vir-gi-num prea - cla-ra, mi-hi jam nos sis a-ma-ra, fac me te-cum plan-ge-

*f*

8 Vir-go vir-gi-num prea - cla-ra, mi-hi jam nos sis a-ma-ra, fac me te-cum plan-ge-

*f*

Vir-go vir-gi-num prea - cla-ra, mi-hi jam nos sis a-ma-ra, fac me te-cum plan-ge-

senza sord.

*f*

**Maestoso ♩=60**

*f*

*f*



144

pla-gas re-co - le - re. Fac me pla gis vul-ne - ra - ri,

pla-gas re-co - le - re. Fac me pla gis vul-ne - ra - ri,

pla-gas re-co - le - re. Fac me pla gis vul-ne - ra - ri,

pla-gas re-co - le - re. Fac me pla gis vul-ne - ra - ri,

sf

sf

sf

(1) (2) (3)

The score consists of four systems of music. The top two systems are vocal parts (Soprano and Alto/Tenor) in G clef, B-flat key signature, and common time. The bottom two systems are for orchestra (Violin I and Violin II) in C clef, B-flat key signature, and common time. Measure 144 starts with vocal entries followed by orchestra. Measures 145-146 show vocal entries with sustained notes from the orchestra. Measures 147-148 show vocal entries with sustained notes from the orchestra. Measures 149-152 show vocal entries with sustained notes from the orchestra. Measure 153 begins with sustained notes from the orchestra, followed by vocal entries.

148

fac me cruce in-e-bri - a-ri, et cru - o - re Fi - li - i, in-flam-ma-tus et ac - cen-sus, per te

fac me cruce in-e-bri - a-ri, et cru - o - re Fi - li - i, in-flam-ma-tus et ac - cen-sus, per te

8 fac me cruce in-e-bri - a-ri, et cru - o - re Fi - li - i, in-flam-ma-tus et ac - cen-sus, per te

fac me cruce in-e-bri - a-ri, et cru - o - re Fi - li - i, in-flam-ma-tus et ac - cen-sus, per te

*(4)*

*p*      *ff*

*sf*      *p*      *ff*

*sf*      *>p*      *ff*

*sf*      *>p*      *ff*

*sf*      *>p*      *ff*

*p*      *ff*

*p*      *f*

*bd*

*p*      *f*



160

cru-ce cu-sto - di - ri, mor-te Chri - sti prea - mu - ni - - - ri, fac me

cru-ce cu-sto - di - ri, mor-te Chri - sti prea-mu - ni - - - ri,

cru-ce cu-sto - di - ri, mor-te Chri - sti prea-mu - ni - - - ri,

cru-ce cu-sto - di - ri, mor-te Chri - sti prea-mu - ni - - - ri,

p

p

p

mf

p

Music score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The vocal parts sing a three-line Latin text. The basso continuo part is provided with a bassoon line and a cello/bass line. Measure 160 starts with a forte dynamic. Measures 161-162 show a melodic line in the soprano and alto voices. Measures 163-164 continue the melodic line. Measure 165 concludes with a forte dynamic.



173

1

con - fo - ve - ri,      con - fo - ve - - ri, gra - - ti - a.

rit.

p

con-fo - ve - ri-

con-fo - ve

-

p

con-fo - ve - ri, con - fo - ve - ri, gra - ti - a.

-ni

con - fo - ve

1

, gr

- ti - a.

8

8

p

**1**

\_\_\_\_\_ /

1

1

$\geq$

p

rit.

1

2

32

180 - Marcato ♩ = 69

Quan-do cor - pus mo-ri - e - tur fac ut

Quan-do cor - pus mo-ri - e - tur fac ut a - ni-mae do - ne- tur pa - ra - di - si glo - ri - a, quan

**f**

**f**

**f**

**Marcato ♩ = 69**

187

*Quan-do*

*Quan-do cor-pus mori-e-tur fac ut a-ni-mae do-ne-tur pa-ra-*

*a-ni-mae do-ne-tur pa-ra-di-si glo-ri-*

*- do cor-pus mori-e-tur fac ut a-ni-mae do-ne-tur pa-ra-*

*f*

*f*

cor - pus mori - e - tur fac ut a - ni-mae do - ne - tur pa - ra-di - si glo - -  
di - - - si glo - - ri - a, pa - ra - di - si  
a, \_\_\_\_\_ fac ut a - ni - mae do - ne - tur pa - ra - di - si \_\_\_\_  
di - - si - glo - ri-a,  
quan-do

f

f

f

199

- ri - a, fac ut a - ni - mae, ut a - ni mae do ne - tur pa - ra -

glo - ri - a, fac ut a - ni - mae do ne - tur,

glo - ri - a, fac ut a - ni - mae do ne - tur pa -

cor - pus mori - e - tur fac ut a - ni - mae do - ne - tur pa - ra - di - si glo - ri a.

*p*

*p*

*p*

*p*

(1)

*p*

*p*

*p*

*p*

205

*mf*

*sf cresc.*

*f*

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

*mf*

*f*

fac ut a - ni-mae do - ne - tur pa ra - di-si glo -

*mf*

*f*

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

*f*

fac ut a - ni-mae do

(2) (3) (4) (5) (6)

*f*

211

The musical score consists of three systems of music. The top system features three staves: soprano (G clef), alto (C clef), and bass (F clef). The soprano and alto staves begin with a dynamic of **f**. The lyrics for the soprano staff are: "a, quan-do cor-pus mo-ri - e - tur fac ut a - ni- mae". The alto staff continues with: "- ri - a, fac ut a - ni - mae, ut a - ni -". The bass staff begins with: "a, quan-do cor-pus mo-ri - e - tur fac ut a - ni-mae do - ne - tur, ut a - ni - mae". The middle system has three staves: soprano, alto, and bass. The soprano and alto staves begin with a dynamic of **f**. The lyrics for the soprano staff are: "ne - tur pa - ra - di - si glo - ri - a, ut a - ni - mae do -". The middle system concludes with a dynamic of **ff**. The bottom system has two staves: soprano and bass. The soprano staff begins with a dynamic of **ff**. The lyrics for the soprano staff are: "ff". The bass staff begins with a dynamic of **ff**.



224

**Adagio**

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

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

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

*f*

*f*

*f*

*f*

*f*

*f*

**Adagio**

*ff*