

PETER FRANCESCO MARINO

STABAT MATER

für Frauenchor und Orgel

(2015)

CHORPARTITUR

Auftragskomposition
für den Frauenchor
ars cantorum Hannover

I.

Seht. Seht das zerrissne Herz.
Seht. Seht der Mutter todestiefen Schmerz.

1. Stabat mater dolorosa
Iuxta crucem lacrimosa,
Dum pendebat filius;

Seht. Seht, quälend schwarze Traurigkeit
schneidet tief in die Seele das Leid.

2. Cuius animam gementem,
Contristantem et dolentem
Pertransivit gladius.

II.

10. Fac, ut ardeat cor meum
In amando Christum Deum.

Mach, dass mein Herz brenne!
Mach, dass ich fühl
die Schmerzen Dein.

13. Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Unverwandt, mein Leben lang
in Leid und Kreuz mit Dir vereint,
das ist, wonach mein Herz still weint.

III.

Filius meus anima mea, pro eo moriar.

14. Iuxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

19. Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

IV.

20. Quando corpus morietur,
Fac ut anima donetur
Paradisi gloriae.

Wann mir das Auge sterbend bricht,
mach, dass meine wunde Seele
versöhnt erblicke dein Gesicht!

Stabat mater - I. Seht das zerrissne Herz.

für den Frauenchor *ars cantorum* Hannover

Seht. Seht das zerrissne Herz.

Seht. Seht der Mutter todestiefen Schmerz.

1. Stabat mater dolorosa
Iuxta crucem lacrimosa,
Dum pendebat filius;

Seht. Seht, quälend schwarze Traurigkeit
schneidet tief in die Seele das Leid.

2. Cuius animam gementem,
Contristantem et dolentem
Pertransivit gladius.

Langsam. ($\text{♩} = \text{ca. } 50$)

Peter Francesco Marino (*1968)

Soprano: Seht. Seht das zer-riss - ne Herz. Seht. Seht der Mut - ter

Mezzosoprano: Seht. Seht das zer-riss - ne Herz. Seht. Seht der Mut - ter

Alt: Seht. Seht das zer-riss - ne Herz. Seht. Seht der Mut - ter

Orgel: (pianississimo) [sustained notes]

6

S: to - des-tie - fen Schmerz. Sta - bat ma - ter do - lo - ro - sa iux - ta
div. unis.

M: to - des - tie - fen Schmerz. Sta - bat ma - ter do - lo - ro - -

A: to - des - tie - fen Schmerz. Sta - bat ma - ter do - lo - ro - sa

Organ: (sustained notes)

(8^{vb})

II

S

cru - cem la - cri - mo - sa, dum pen - de - bat fi - li -

M

sa iux - ta cru - cem la - cri - mo - sa fi - li -

A

iux - ta cru - cem la - cri - mo - sa, la - cri - mo - sa fi - li -

15

S

us; Seht. Seht, quä - lend schwarz - ze Trau - rig-keit

M

div. *unis.* *div.* *unis.*

us; Seht. Seht, quä - lend schwarz - ze Trau - rig - keit

A

us; Seht, quä - lend schwarz - ze Trau - rig-keit

19

S: *cresc.* *div.* *unis.*
schnei - det tief in die See - le das Leid.

M: *cresc.* *div.*
schnei - det tief in die See - le das Leid.

A: *cresc.* *mp*
schnei - det tief in die See - le das Leid. Cu - ius

23

S: *mp*
Cu - ius a - ni - mam ge - men - - -

M: *mp unis.*
Cu - ius a - ni-mam ge - men - tem,

A: *mp*
a - ni-mam ge - men - tem, con - tris - tan - tem et do - len -

26

S

poco **f**

tem, con - tris - tan - tem et do - len - tem, con - tris - tan - tem et do -

M

poco **f** cresc.

con - tris - tan - tem et do - len - tem, con - tris - tan - tem et do -

A

poco **f** cresc.

tem, con - tris - tan - tem et do - len - tem, con - tris - tan - tem et do -

30

S 1

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

S 2

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

M

molto cresc.

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

A

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

cresc.

33

Soprano (S) vocal line: - - - - - *mp unis.*
Mezzo-soprano (M) vocal line: - - - - - *p unis.* Sta - bat ma - ter do - lo - ro - sa. *mp* Seht.
Alto (A) vocal line: - - - - - *mp* Seht.

Bass (B) vocal line: - - - - - *pp* *p*

Bassoon (B) vocal line: - - - - - *pp* *p*
64' (8^{vb}) bassoon line: - - - - - *pp* *p*

37

Soprano (S) vocal line: das zer - riss - ne Herz. *cresc.*

Mezzo-soprano (M) vocal line: - - - - - Seht. Seht. Seht.

Alto (A) vocal line: - - - - - Seht. Seht. Seht.

Bass (B) vocal line: - - - - - *cresc.*

Bassoon (B) vocal line: - - - - - *cresc.*

Stabat mater - II. Mach, dass mein Herz brenne!

10. Fac, ut ardeat cor meum
In amando Christum Deum.

Mach, dass mein Herz brenne!
Mach, dass ich fühl
die Schmerzen Dein.

13. Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Unverwandt, mein Leben lang
in Leid und Kreuz mit Dir vereint,
das ist, wonach mein Herz still weint.

Kraftvoll. ($\text{♩} = \text{ca. } 92$)

Prinzipalchor

A musical score for the Prinzipalchor. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes frequently, reflecting the harmonic progression. Dynamics include *ff* (fortissimo) and *p* (pianissimo). The vocal parts are composed of dense chords and sustained notes.

A musical score for the Weitchor. It features a single staff in treble clef and common time. The key signature is mostly A major (three sharps). Dynamics include *p* and *mf*. The vocal line consists of sustained notes and some melodic fragments. The vocal parts are enclosed in ovals at the bottom of the staff.

A musical score for the SATB choir. It includes three staves labeled S (Soprano), M (Mezzo-soprano), and A (Alto). The vocal parts are written in common time with a key signature of A major. Dynamics include *p* and *mf*. The vocal parts consist of sustained notes and simple melodic lines. The vocal parts are enclosed in ovals at the bottom of the staff.

A musical score for the Basso continuo. It features a single staff in bass clef and common time. The key signature is mostly A major. The vocal line consists of sustained notes and some melodic fragments. The vocal parts are enclosed in ovals at the bottom of the staff.

13 *div.* *ff unis.* *div.* *ritard.*

S Mach, __ dass mein Herz bren - ne! Mach, dass ich fühl die Schmer - zen Dein.
M Mach, __ dass mein Herz bren - ne! Mach, dass ich fühl die Schmer-zen Dein.
A Mach, __ dass mein Herz bren - ne! Mach, dass ich fühl die Schmer-zen Dein.

Prinzipalchor

f

Poco più mosso ($\text{♩} = \text{ca. } 50$) *sempre molto legato*

18 *ppp Weitchor (Flöten)*

22 *p unis.*

S Fac me ve - re te - cum fle - re, Fac me ve - re
M Fac me ve - re te - cum
A Fac me ve - re

26

S te - cum fle - re, te - cum fle - re,
M fle - re, Fac me ve - re te - cum fle - re,
A poco **f**

div.

te - cum fle - re, te - cum fle - re,

f

poco f

div.

31 **mp**

S Fac me ve - re Cru - ci - fi - xo con - do - le - re, con - do -
M 1 Fac me ve - re Cru - ci - fi - xo con - do - le - re, con - do -
M 2 Fac me ve - re te - cum fle - re, Fac me ve - re Cru - ci - fi - xo
A Fac me ve - re te - cum fle - re, Fac me ve - re Cru - ci - fi - xo

mp

f

mp

mp

f

mp

f

mp

f

mp

f

36

S le - re, _____ te - cum fle - re, Do - nec
M 1 unis. le - re, _____ te - cum fle - re, Do - nec
M 2 unis. con - do - le - re, _____ te - cum fle - re, Do - nec
A con - do - le - re, _____ te - cum fle - re, Do - nec

41

S molto cresc. Do - nec e - go vi - xe - ro. versunken Un - ver -
M molto cresc. Do - nec e - go vi - xe - ro. versunken Un - ver -
A molto cresc. Do - nec e - go vi - xe - ro. versunken Un - ver -

46

S 4 Soli
wandt, mein Le - ben lang in

M 2 Soli
wandt, mein Le - ben lang in

A
wandt, mein Le - ben lang

50

S
Leid und Kreuz mit Dir ver - eint, das ist, wo-nach mein

M
Leid und Kreuz mit Dir ver - eint, das ist, wo-nach mein

A 2 Soli
das ist, wo-nach mein

56

Soprano (S) vocal line: "Herz still weint." Measure 56 starts with a melodic line in 2/4 time, transitioning to 7/4 time at the end. The vocal line consists of eighth and sixteenth notes with sustained tones and grace notes.

Middle Cello (M) vocal line: "Herz still weint." This line follows the soprano's melodic line, maintaining the same rhythmic pattern and time signature changes.

Alto (A) vocal line: "Herz still weint." This line also follows the soprano's melodic line, maintaining the same rhythmic pattern and time signature changes.

Bassoon (Bass) harmonic line: A harmonic line consisting of sustained notes on the bassoon, providing harmonic support throughout the section.

60

Soprano (S) vocal line: A sustained note followed by a fermata, indicating a pause or a held note.

Middle Cello (M) vocal line: A sustained note followed by a fermata.

Alto (A) vocal line: A sustained note followed by a fermata.

Bassoon (Bass) harmonic line: A harmonic line consisting of sustained notes on the bassoon, providing harmonic support throughout the section.

Stabat mater - III. Am Kreuz mit dir verbunden

Filius meus anima mea, pro eo moriar.

14. Iuxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

19. Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

Versunken. ($\text{♩} = \text{ca. } 60$)

9 Solo

Solo

17 Solo

24 Solo

12

31

Solo

e - o - mo - ri - ar.

39

Tutti
versunken

S

Iux-ta cru - cem te-cum sta - re, Te li-ben - ter so - ci-a - re iux - ta cru - cem

M

A

Bassoon

45

S

te - cum sta - re, iux-ta cru - cem te-cum sta - re, iux - ta cru - cem te-cum
versunken

M

A

Bassoon

52

S

sta - re, te - cum sta - re, iux-ta cru - cem te-cum sta - re, te-cum

M

- cum sta - re, iux - - - ta cru - cem, versunken

A

Iux - ta cru - cem te - cum sta - re,

Bass (B) staff: Measures 1-2.

(Measure 2 has a tempo mark '2' above it.)

Bass (B) staff: Measures 3-4.

Bass (B) staff: Measures 5-6.

Bass (B) staff: Measures 7-8.

Bass (B) staff: Measures 9-10.

59

S

sta - re, te li - ben - ter so - ci - a - re iux-ta cru - cem te-cum sta - re,

M

iux - ta cru - cem, iux - ta cru - cem

A

iux - ta cru - cem te - cum sta - re, iux-ta cru - cem te-cum sta - re,

Bass (B) staff: Measures 1-2.

Bass (B) staff: Measures 3-4.

Bass (B) staff: Measures 5-6.

Bass (B) staff: Measures 7-8.

Bass (B) staff: Measures 9-10.

Bass (B) staff: Measures 11-12.

Bass (B) staff: Measures 13-14.

Bass (B) staff: Measures 15-16.

65

Soprano (S) vocal line:

te - cum sta - re, In plan - ctu de - si - de - ro. Lux - ta

Middle (M) vocal line:

te-cum sta - re, iux-ta cru - cem te-cum sta - re, Iux-ta

Alto (A) vocal line:

Te li - ben - ter so - ci - a - re iux - ta cru - cem te - cum sta - re, te -

Bass (Bassoon) (B) instrumental line (clef: bass, key signature: B major):

Rest, Rest, Rest, Rest, Rest, Rest, Rest

Bass (Cello) (C) instrumental line (clef: bass, key signature: B major):

Rest, Rest, Rest, Rest, Rest, Rest, Rest

72

Soprano (S) vocal line:

cru - cem te - cum sta - re, Te _____ li - ben - ter so - ci -

Middle (M) vocal line:

cru - cem te-cum sta - re, Te _____ li - ben - ter so - ci -

Alto (A) vocal line:

- cum, te - cum sta - re, Te _____ li - ben - ter so - ci -

Bass (Bassoon) (B) instrumental line (clef: bass, key signature: B major):

f (fortissimo dynamic)

Bass (Cello) (C) instrumental line (clef: bass, key signature: B major):

Rest, Rest, Rest, Rest, Rest, Rest, Rest

78

S a - re In plan - ctu de - si - de - ro.

M a - re In plan - ctu de - si - de - ro.

A a - re In plan - ctu de - si - de - ro.

83

S **p** Fac me cru - ce cus-to-di - ri, Mor-te Chri - sti prea - mu-ni - ri, Con - fo - ve - ri

M **p** Fac me cru - ce cus - to - di - ri, Mor - te Chri - sti

A **mp unis.** Fac me cru - ce cus - to - di - ri, Mor - te Chri - sti

89

S

gra - ti - a. _____ Fac me cru - ce cus-to-di - ri, Mor-te Chri - sti prea - mu-ni - ri,

M

prae - mu - ni - ri, Con - fo - ve - ri, con - fo - ve - ri,

A

di - ri, _____ Mor - - - te Chri - - sti

95

S

entkräftet

mor - te, mor - te Chri - sti, mor - te Chri - sti, mor - te,

M

entkräftet

con - fo - ve - ri gra - ti - a. _____ mor - te Chri - sti, mor - te,

A

inniglich

prae - mu - ni - ri, _____ con - fo - ve - ri,

103

Solo Solo *f espressivo*

S *f*

M *f*

A

morte Christi prae-mu-ni - ri, mor - te, mor - te Christi

morte Christi prae-mu-ni - ri, mor - te, mor - te Christi

morte Christi prae-mu-ni - ri, mor - te, mor - te Christi

con - fo - ve - ri gra - - - - ti -

109

Solo *sich auflösend*

S *sich auflösend*

M *sich auflösend*

A

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

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

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

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

115

Solo

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

S **M** **A**

Bassoon

122

Solo

gra - - - ti - a.

S **M** **A**

Bassoon

*attacca: Quando
corpus morietur*

Stabat mater - IV. Quando corpus morietur

20. Quando corpus morietur,
Fac ut anima donetur
Paradisi gloriae.

Wann mir das Auge sterbend bricht,
mach, dass meine wunde Seele
versöhnt erblicke Dein Gesicht!

Weltabgewandt, extrem langsam. ($\bullet = ca. 36$)

Soprano (S), Mezzo-soprano (M), Alto (A) parts:

Quan - do cor - pus mo - ri - e - tur, Fac ut a - ni -

Organ part (Organo ad lib. colla parte):

(The organ part consists of a basso continuo line with sustained notes and chords.)

Soprano (S), Mezzo-soprano (M), Alto (A) parts:

ma do - ne - tur Pa - ra - di - si glo - ri - ae.

Organ part (Organo ad lib. colla parte):

(The organ part consists of a basso continuo line with sustained notes and chords.)

13 *dolce*

Solo

Wann mir das Au - ge ster - bend bricht,

S *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e - tur,

M *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e - tur,

A *p*

Quan - do cor - pus mo - ri - e - tur, mo - ri - e - tur,

Bass (Accompaniment)

Piano (Accompaniment)

21

Solo

mach, dass mei - ne wun - de See - le ver - söhnt er - bli - cke Dein Ge - sicht.

S

Fac ut a - ni - ma do - ne - tur Pa - ra - di - si glo - ri - ae.

M

Fac ut a - ni - ma do - ne - tur Pa - ra - di - si glo - ri - ae.

A

Fac ut a - ni - ma do - ne - tur Pa - ra - di - si glo - ri - ae.

Bass (Accompaniment)

Piano (Accompaniment)

29

Soprano (S): Quan - do cor - pus mo - ri - e - tur, Fac ut a - ni - ma do - ne - tur

Alto (A): Quan - do cor - pus mo - ri - e - tur, Fac ut a - ni - ma do - ne - tur

Bassoon (Bass): Quan - do cor - pus mo - ri - e - tur, Fac ut a - ni - ma do - ne - tur

37

Soprano (S): Pa - ra - di - si glo - ri - ae.

Alto (A): Pa - ra - di - si glo - ri - ae.

Bassoon (Bass): Pa - ra - di - si glo - ri - ae.

5. August 2015

Peter Francesco Marino: Stabat mater – Musik und Notensatz

Peter Francesco Marino: alle deutschen Textstellen

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