

Edition Eulenburg

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No. 966

**PALESTRINA**  
**Stabat Mater**

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Ernst Eulenburg, Ltd.  
London-Zurich-Stuttgart-New York

# Edition Eulenburg

## CHAMBER MUSIC

No.

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No.

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111. **Haydn**, Quartet, op. 17, 1, E.....
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Edition Eulenburg



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# STABAT MATER

by

G. PIERLUIGI DA PALESTRINA

PATRIMONIO UC  
Edited  
and with Foreword by  
ARNOLD SCHERING



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## PALESTRINA, STABAT MATER

Palestrina's *Stabat mater* for double choir belongs to the most sacred compositions of the ancient sequence poetry attributed to Jacopone da Todi († 1306). The manner in which, by means of simple tones in chorus, the varying moods of the touching Passion scene are interpreted, seemingly passive and undramatic, and yet so overwhelmed with ardent fervour, has for many generations excited much wonder. Even today it is still considered the purest and most ideal embodiment of that style, founded on the wondrous combination of triad progressions, which, named after the master himself, is known as "Palestrina style". The introductory measures, so unworldly and ethereal, surprised and questioning have, by this meaning, actually become symbolic of this style.

It was no other than Richard Wagner who, after he, as a Dresden conductor, had become more closely acquainted with the catholic church music of the residence, decided to perform this *Stabat mater* and later, after having added to the marks of expression, to have it printed. Whether or not the changes made by Wagner to increase the effect of the composition are

authorized, remains a subject for dispute. For the most part he did what every conductor is forced to do nowadays: to attain the most intimate contact with the life of the score and then employ all knowledge and feeling for style in expressing the meaning through dynamics, changes in the tempo, tone shading etc. How many difficult but beautiful problems there are to solve in each movement, may be seen in the score. It abounds in exquisite, touching lines. Compare for example the scream of the soprano in "O quam tristis" (P. 2) with the restfully breathing, fading away "dum emisit spiritum" (P. 6), or the enraptured outburst "Eja mater" (P. 7) with the tender four-voiced "Juxta crucem" (P. 11) in which two voices from each choir join together, or the beautiful turn in the soprano in "confoveri gratias" (P. 15) with the broadly expanding visionary end of the "paradisi gloria" (P. 16). These are moods of incomparable strength moulded into form with an ease which only the greatest of our master's possess.

The following new edition of the *Stabat mater* is similar to the copy in volume 6 of the complete edition of Palestrina's

works, excepting that the old clefs have been removed and the ancient long notes have been reduced to half their value. But the bars, that is, the metric conception, has purposely been changed. A word of explanation for the procedure here is due from the editor.

In the original, the composition, which, of course, is still without bars with the exception of the three beat measures of the part "Eja mater", is supplied with a  $\text{C}$  sign. Accordingly, the publishers heretofore have endeavored to divide it into measures of equal beats so that the bar always came after four half notes (in our reduced form: after four quarter notes). This equal division, however, very frequently contradicts the actual thematic constitution of the music, for there are instances where the bar after every second half note (or fourth quarter note as above explained) not only dulls or destroys the melodic and motive structure, but robs each cadence of its natural logic. As in another instance (Archives for Musical Science II, 1919/20), the publisher further indicated the sign  $\text{C}$

allowed throughout the possibility of reading any movement in which it appeared either entirely or partly in  $\frac{3}{2}$  time, as the construction or phrasing of the meaning should demand. Of this very concession, which very frequently leads to entirely new interpretations of theme and expression, the most extensive use has been made here. In this way, the music relaxes from the stiffness which the equally divided even measures forced upon it. There is elasticity and swing to it, combined with new important accents, which give new life to the meaning and interpretation. This interpretation is important especially for the "Stabat mater" for two choirs, because in several instances, where one choir answers the other with the same or similar music and where formerly, when the second choir would set in, there was forced to be an irregularity in the tempo, this interpretation removes the irregularity and makes an exact metrical correspondence of the relative passages possible. See, for example, the very first measures of the composition whose setting in former editions was as follows:

I. Chor. II. Chor. I.

Sta-bat ma-ter do - lo - ro - sa Jux - ta crucem la-cry - mo - sa

that is, the same melody and harmony appearing the second time receive an altogether different position in the measure. Consequently it is mistaking Arsis and Thesis. It is clear that this incongruence not only disturbs the eye, but

cuts deeply into the vital nerve of the music and leads to serious conflicts in the expression of the verse, since no conductor or singer could, while disclosing the melos within the music, be indifferent as to where or not a bar might be. If



once the rule for measure bars has been acknowledged as valid — and at this date we can hardly withdraw from it —, then care must be taken to really apply it with the required logic.

Naturally such an interpretation can be attempted only after a thorough consideration of the motive, the so-called “unsatisfactory ligatures”, faltering ties between measures, the nature of the ca-

dences, excluding all arbitrariness. The following edition is an attempt to approach the solution of the problem scientifically. At the same time, it is essentially meant for practical use as the score itself will show. Should anyone disagree with this interpretation, he need only enter a bar after every second half note from beginning to end to show the exact meaning of the ♪ sign.

Halle a. d. S., May 1924.

Prof. Dr. Arnold Schering



PATRIMONIO UC

## PALESTRINA, STABAT MATER

Palestrinas doppelchöriges Stabat mater gehört zu den weihvollsten Kompositionen der alten, dem Jacopone da Todi († 1306) zugeschriebenen Sequenzdichtung. Wie hier mit den Mitteln reinen Chorklangs die wechselnden Stimmungen des ergreifenden Passionsbildes wiedergegeben sind, scheinbar leidenschaftslos und undramatisch, und doch von tiefer Inbrunst durchflutet, das hat seit Menschenaltern höchste Bewunderung erregt. Noch heute gilt es als reinste und idealste Verkörperung jenes auf wunderbare Kombination von Dreiklangsfolgen gegründeten Stils, der, nach dem Meister selbst so genannt, als „Palestrinastil“ bekannt ist. Die einleitenden, weltfern und unirdisch, wie eine große verwunderte Frage tönenden Einleitungstakte haben in diesem Sinne geradezu die Bedeutung eines Symbols dieses Stils bekommen.

Kein Geringerer als Richard Wagner entschloß sich, als er als Dresdner Kapellmeister mit der katholischen Kirchenmusik der Residenz näher bekannt geworden war, dieses Stabat mater aufzuführen und später mit Vortragszusätzen versehen dem Druck zu

übergeben. Über die Berechtigung vieler der von Wagner vorgenommenen, die äußerliche Wirkung der Komposition erhöhenden Eingriffe wird man streiten dürfen. Im wesentlichen hat er getan, was auch heute jeder Dirigent zu tun gezwungen ist: sich in das Leben der Partitur aufs innigste einzufühlen und alsdann je nach der empfangenen geistigen Schulung und dem vorhandenen Stilgefühl den Vortrag mit den Mitteln der Dynamik, der Tempoveränderung, der Klangfarbe usw. entsprechend zu gestalten. Wieviel schwierige, aber herrliche Aufgaben hier von Satz zu Satz zu lösen sind, zeigt die Partitur. Sie ist überreich an feinen, ergreifenden Zügen. Man halte etwa den Aufschrei des Soprans bei „O quam tristis“ (S. 2) gegen das ruheatmend ausklingende „dum emisit spiritum“ (S. 6), oder das verzückt hereinbrechende „Eja mater“ (S. 7) gegen die zarte Vierstimmigkeit des „Juxta crucem“ (S. 11), wo sich je zwei Stimmen beider Chöre vereinen, oder den prachtvollen Aufschlag des Soprans bei „confoveri gratias“ (S. 15) gegen den breit dahinwallenden visionären Schluß des „paradisi gloria“



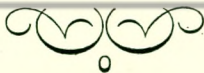


also bei genau gleicher Melodie und Harmonie beide Male verschiedene Stellung im Takt einnahmen. Es sind folglich Arsis und Thesis vertauscht. Daß diese Inkongruenz kein bloß störender Augeneindruck ist, sondern tief in den Lebensnerv der Musik einschneidet und zu schweren Konflikten bei der Textbetonung führt, ist ohne weiteres ersichtlich, ebenso, daß es dem Dirigenten und den Sängern zur Entfaltung des der Musik innewohnenden Melos nicht gleichgültig sein kann, wo sie einen Taktstrich sehen oder nicht. Ist das Taktstrichprinzip einmal als gültig anerkannt — und wir können uns ihm heute kaum mehr entziehen —, so muß Sorge getragen werden, daß es auch wirklich mit voller Logik gehandhabt wird.

Es ist selbstverständlich, daß eine solche Interpretation nur nach genauer Prüfung des Motivlebens, der sog. „schlechten Bindungen“, stockender Taktüberbindungen und des Kadenzwesens mit Ausschaltung jeglicher Willkür vorgenommen werden kann. Die vorliegende Ausgabe soll ein Versuch sein, der Lösung des Problems wissenschaftlich näher zu kommen. Daß sie hierbei in höchstem Maße zugleich der Praxis dienen will, geht aus der Partitur selbst hervor. Wer sich mit dieser Deutung nicht einverstanden erklärt, braucht überall die Taktstriche, von Anfang beginnend, nur nach jedesmal zwei Halben einzutragen, um der Vorschrift  $\Phi$  buchstäblich zu genügen.

Halle a. d. S., im Mai 1924.

Prof. Dr. Arnold Schering



## STABAT MATER

G. Pierluigi da Palestrina  
(1525-1594)

(♩ = 0)

Sopran  
Alt  
Tenor  
Baß

Coro I

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

Sopran  
Alt  
Tenor  
Baß

Coro II

Jux-ta cru-cem la-cry-

Jux-ta cru-cem la-cry-

Jux-ta cru-cem la-cry-

Jux-ta cru-cem la-cry-

10

dum pen-de-bat fi-li-us,

dum pen-de-bat fi-li-us,

dum pen-de-bat fi-li-us,

dum pen-de-bat fi-li-us,

mo-sa cu-jus a-ni-mam ge-men-

mo-sa cu-jus a-ni-mam ge-men-

mo-sa cu-jus a-ni-mam ge-men-

mo-sa cu-jus a-ni-mam ge-men-

tem, con - tri - sta - tam et do - len - tem per - trans - i -

tem, con - tri - sta - tam et do - len - tem, et do - len - tem per - trans -

tem, con - tri - sta - tam et do - len - tem

tem, con - tri - sta - tam et do - len - tem per - trans -

(-stan-tem) (-stan-tem) (b)

(-stan-tem)

(-stan-tem)

(-stan-tem)

PATRIMONIO UC

20

0 quam tri - stis et af -

0 quam tri - stis et af -

0 quam tri - stis et af -

0 quam tri - stis et af -

- vit gla - di - us. 0 quam tri - stis et af -

i - vit gla - di - us. 0 quam tri - stis et af -

per - trans - i - vit gla - di - us. 0 quam tri - stis et af -

i - vit gla - di - us. 0 quam tri - stis et af -

(b)



fli - cta fu - it il - la be - ne - di - cta ma - ter u - ni - ge - ni - ti!

fli - cta fu - it il - la be - ne - di - cta ma - ter u - ni - ge - ni - ti!

fli - cta fu - it il - la be - ne - di - cta ma - ter u - ni - ge - ni - ti!

fli - cta fu - it il - la be - ne - di - cta ma - ter u - ni - ge - ni - ti!

fli - cta Quae moe -

fli - cta Quae moe -

fli - cta Quae moe -

fli - cta Quae moe -

# PATRIMONIO UC

30

et do - le - bat, cum vi - de - bat na - ti poe - nas

et do - le - bat, cum vi - de - bat na - ti poe -

et do - le - bat, cum vi - de - bat na - ti poe -

et do - le - bat, cum vi - de - bat na - ti poe - nas

re - bat et tre - me - bat, na - ti poe - nas

(pi - a ma - ter)

re - bat et tre - me - bat, na - ti poe - nas

(pi - a ma - ter)

re - bat et tre - me - bat, na - ti poe - nas

(pi - a ma - ter)

re - bat et tre - me - bat, na - ti poe - nas

(pi - a ma - ter)

in - - cly - ti. Quis est ho - mo, qui non fle - ret,  
 nas in - cly - ti. Quis est ho - mo, qui non fle - ret,  
 - nas in - cly - ti. Quis est ho - - mo, qui non fle - ret,  
 in - cly - - ti. Quis est ho - mo, qui non fle - ret,

in - - cly - ti. Chri - sti  
 in - cly - ti. Chri - sti  
 in - - cly - ti. Chri - sti  
 nas in cly - ti. Chri - sti

PATRIMONIO UC

40

in tan - to sup pli - - - ci - o?  
 in tan - to sup - pli - - - ci - o?  
 in tan - to sup - pli - - - ci - o?  
 in tan - to sup - pli - - - ci - o?

ma - trem si vi - de - ret Quis non  
 ma - trem si vi - de - ret Quis non  
 ma - - trem si vi - de - ret Quis non  
 ma - trem si vi - de - ret Quis non



pi - am ma - trem con - tem - pla - ri

pi - am ma - trem con - tem - pla - ri

pi - am ma - trem con - tem - pla - ri

pi - am ma - trem con - tem - pla - ri

pos - set con - tri - sta - ri, do - len -

pos - set con - tri - sta - ri, do - len -

pos - set con - tri - sta - ri, do - len -

pos - set con - tri - sta - ri, do - len -

# PATRIMONIO UC

50

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

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

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

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

tem cum fi - li - o? vi - dit Je - sum in tor - men -

tem cum fi - li - o? vi - dit Je - sum in tor - men -

tem cum fi - li - o? vi - dit Je - sum in tor - men -

tem cum fi - li - o? vi - dit Je - sum in tor - men -



Vi - dit su - um dul - cem na - -

Vi - dit su - um dul - cem na - -

Vi - dit su - um dul - cem na - -

Vi - dit su - um dul - cem na - -

tis, et fla - gel - lis sub - di - tum, mo - ri -

tis, et fla - gel - lis sub - di - tum, mo - ri -

tis, et fla - gel - lis sub - di - tum, mo - ri -

tis, et fla - gel - lis sub - di - tum, mo - ri -

# PATRIMONIO UC

60

tum, dum e - mi - sit spi - ri - tum,

tum, dum e - mi - sit spi - ri - tum,

tum, dum e - mi - sit spi - ri - tum, spi - -

tum, dum e - mi - sit spi - ri - tum,

en - tem, de - so - la - tum, dum e - mi - sit spi - - ri -

en - tem, de - so - la - tum, dum e - mi - sit spi - - -

en - tem, de - so - la - tum, dum e - mi - sit spi - - - ri -

en - tem, de - so - la - tum, dum e - mi - sit spi - - - ri -

(♩ 3; ♩ = ♩)

spi - ri - tum. me sen -  
 spi - ri - tum. me sen -  
 - ri - tum. me sen -  
 spi - ri - tum. me sen -

tum. E - ja ma-ter, fons a - mo - ris  
 - ri - tum. E - ja ma-ter, fons a - mo - ris  
 tum, spi - ri - tum. E - ja ma-ter, fons a - mo - ris  
 tum. E - ja ma-ter, fons a - mo - ris

# PATRIMONIO UC

ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.  
 ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.  
 ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.  
 ti - re vim do - lo - ris fac, ut te - cum lu - ge - am.

Fac, ut ar - de - at cor me -  
 Fac, ut ar - de - at cor me -  
 Fac, ut ar - de - at cor me -  
 Fac, ut ar - de - at cor me -



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

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

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

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

( = 0 )

90

## PATRIMONIO UC

San - cta ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas

San - cta ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas

San - cta ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas

San - cta ma - ter, i - stud a - gas, cru - ci - fi - xi fi - ge pla - gas

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

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

San - cta ma - ter, i - stud a - gas, cor - di

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



tu - i na - ti  
tu - i na - ti  
Tu - i na - ti vul - ne - ra -  
Tu - i na - ti vul - ne - ra -

- di me - o - va - li - de.  
cor - di me - o - va - li - de.  
me - o - va - li - de.  
cor - di me - o - va - li - de.

100

vul - ne - ra - ti, tam di - gna - ti pro me pa - ti poe -  
vul - ne - ra - ti, tam di - gna - ti pro me pa - ti poe -  
ti, tam di - gna - ti pro me pa - ti poe -  
ti, tam di - gna - ti pro me pa - ti

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

Fac me te-cum pi - e fle -  
 Fac me te-cum pi - e fle -  
 Fac me te-cum pi - e fle -  
 Fac me te-cum pi - e fle -

PATRIMONIO UC

110

do - nec e - go  
 do - nec e - go vi -  
 do - nec e - go  
 do - nec e - go

re, cru - ci - fi - xo con - do - le - re do - - nec e -  
 - re, cru - ci - fi - xo con-do-le - re do - - nec e - go  
 re, cru - ci - fi - xo con - do - le - re do - - nec e - go  
 re, cru - ci - fi - xo con - do - le - re do - - nec e - go



vi - xe - ro. Jux - ta cru - cem te - cum sta - re,  
 - xe - ro. Jux - ta cru - cem te cum sta - re,  
 vi - xe - ro.  
 vi - xe - ro.

go vi - xe - ro. Jux - ta cru - cem te - cum sta - re, et  
 vi - xe - ro.  
 vi - xe - ro. Jux - ta cru - cem te - cum sta - re,  
 vi - xe - ro.

PATRIMONIO UC

120

et me ti - bi so - ci - a - re in plan - ctu de - si - de -  
 et me ti - bi so - ci - a - re in plan - ctu de - si - de -

- me ti - bi so - ci - a - re in plan - ctu de - si - de -  
 in plan - ctu de - si - de -



ro. Vir-go vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra, fac  
 ro. Vir-go vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra,

ro. Vir-go vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra, fac me  
 ro. Vir-go vir-gi-num prae-cla-ra, mi-hi jam non sis a-ma-ra, fac

# PATRIMONIO UC

130

me te-cum plan-ge-re. Fac ut por-tem Chri-sti  
 fac me te-cum plan-ge-re. Fac ut por-tem Chri-sti  
 Fac ut por-tem Chri-sti  
 Fac ut por-tem Chri-sti

te-cum plan-ge-re. Fac ut por-tem Chri-sti  
 Fac ut por-tem Chri-sti  
 me te-cum plan-ge-re. Fac ut por-tem Chri-sti  
 Fac ut por-tem Chri-sti

mor - tem,  
mor - tem, pas - si - o - nis fac con - sor - tem, et pla -  
mor - tem, pas - si - o - nis fac con - sor - tem, et pla -  
mor - tem, pas - si - o - nis fac con - sor - tem, et pla -

mor - tem,  
mor - tem,  
mor - tem, pas - si - o - nis fac con - sor - tem, et pla - gas  
mor - tem,

PATRIMONIO UC

140

gas re - co - le - re. Fac me pla - gis vul - ne - ra - ri cru - ce fac in - e - bri -  
gas re - co - le - re. Fac me pla - gis vul - ne - ra - ri cru - ce fac in - e - bri -  
gas re - co - le - re.

Fac me pla - gis vul - ne - ra - ri cru - ce fac in - e - bri -  
cru - ce fac in - e - bri -  
re - co - le - re.



a - ri et cru - o - re fi - li - i.

a - ri et cru - o - re fi - li - i. In-flam-ma-tus et ac-cen -  
 a - ri et cru - o - re fi - li - i. In-flam-ma-tus et ac - cen -  
 In-flam-ma-tus et ac-cen -  
 et cru - o - re fi - li - i. In-flam-ma-tus et ac-cen -

PATRIMONIO UC

150

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

sus Fac  
 sus Fac  
 sus  
 sus

mor - te Chri - sti prae mu - ni - ri, con -  
 mor - te Chri - sti prae mu - ni - ri, con -  
 mor - te Chri - sti prae mu - ni - ri, con -  
 mor - te Chri - sti prae mu - ni - ri, con -

me cru - ce cu - sto - di - ri, con - fo - ve -  
 me cru - ce cu - sto - di - ri, con - fo - ve -  
 Fac me cru - ce cu - sto - di - ri, con - fo - ve -  
 me cru - ce cu - sto - di - ri, con - fo - ve -

PATRIMONIO UC

160

fo - ve - ri gra - ti - a. fac, ut  
 fo - ve - ri gra - ti - a. fac, ut  
 - fo - ve - ri gra - ti - a. fac, ut  
 fo - ve - ri gra - ti - a. fac, ut

- ri gra - ti - a. Quan - do cor - pus mo - ri - e - tur,  
 - ri gra - ti - a. Quan - do cor - pus mo - ri - e - tur,  
 - ri gra - ti - a. Quan - do cor - pus mo - ri - e - tur,  
 - ri gra - ti - a. Quan - do cor - pus mo - ri - e - tur,



a - ni - mae do - ne - tur

a - ni - mae do - ne - tur

a - ni - mae do - ne - tur

a - ni - mae do - ne - tur

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

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

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

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

# PATRIMONIO UC

170

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

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

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

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

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

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

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

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

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