

Stabat Mater

for SATB Choir (divisi)

Music by
John Muehleisen
(2002, rev. 2003, 2014)

Text ascribed to
Jacopone di Todi (c. 1228-1306)

*Commissioned by Opus 7 Vocal Ensemble
Loren Pontén, Artistic Director
in honor of their 10th Anniversary Season*

Program Notes

The following program notes are from the premiere performance of the work on March 22, 2003.

“John Muehleisen’s *a cappella* setting of the *Stabat Mater* is actually the framework of a much longer work based on several sections of the Servite-originated “*Septem Dolorum*” (“Seven Sorrows of the Blessed Virgin Mary”), which is celebrated on Good Friday. There are many settings of the *Stabat Mater*, including well-known settings by nineteenth-century composers such as Rossini, Dvorak, and Verdi, who constructed large operatic scenarios, with full orchestra and virtuoso soloists. The twentieth-century witnessed composers such as Poulenc and Penderecki composing settings more attuned to liturgical styles. Muehleisen attributes his own inspiration to a less extroverted setting by the 18th-century composer Antonio Caldara, borrowing one particularly riveting phrase for a unifying feature in his setting. This is a tightly organized work, with thematic and ostinato repetitions that unify the various contrasting sections. The poetry encourages episodic construction, but by dealing with six-line units and careful variation of his choral “orchestration,” the work achieves an archlike flow, with a hymnlike setting at the apex. This is music that benefits from a careful following of the text, because the composer has looked deeply into the poetry, resulting in an impassioned musical rhetoric.

“Composers have loved the *Stabat Mater* text because the fervent diction provides so many possibilities for contrast. For example, out of the chantlike quietness of the opening pages, the solo soprano interjects the primary Caldara motive on the text “*lacrimosa*” (“weeping”), which is elaborated over an insistent ostinato by the male chorus in the next episode. In the next section, the “*lacrimosa*” theme is varied again, and treated in imitation. Typical of the highly integrated thematic texture is the opening of “*Quis est homo*” (“Who would not weep?”) where the initial phrase sung by the women becomes an urgent rhythmic ostinato in the men’s voices.

“The section that centers on the word “*flagellis*” (referring to the 39 lashes) is a brilliant choral toccata, with fragmented exclamations and exploding pyramids of sound culminating in a terrifying dissonant climax. At a central point, the hymn *Sancta Maria* provides a sense of resolution. The following sections reprise melodically the opening sections, giving a sense of *da capo* balance to the larger picture. A wordless lament, which further develops the “*lacrimosa*” theme, prepares the development of the final pages, which focus on the promise of Paradise.”

Program Notes by Dr. Robert Scandrett & John Muehleisen

Performance Note

Unless otherwise noted, when the women or men are divided in three parts (SSA, SAA, TTB, or TBB), divide the voices evenly between the three-parts. Three-part divisi that should be performed as distributed amongst the voices is noted as “div. as written.”

Stabat Mater, Original Latin Lyrics

1. Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.
2. Cuyus animam gementem,
contristatam et dolentem,
pertransivit gladius.
3. O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti.
4. Quae moerebat et dolebat,
Pia Mater cum videbat
Nati poenas incliti.
5. Quis est homo qui non fleret,
Matrem Christi si videret
in tanto supplicio?
6. Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?
7. Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum.
8. Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.
9. Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
10. Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.
11. Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Stabat Mater, English Lyrics

1. At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
2. Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had pass'd.
3. Oh, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!
4. Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.
5. Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear Mother to behold?
6. Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?
7. Bruis'd, derided, curs'd, defil'd,
She beheld her tender child
All with bloody scourges rent.
8. For the sins of His own nation,
Saw Him hang in desolation,
Till His spirit forth He sent.
9. O thou Mother! fount of love!
Touch my spirit from above;
Make my heart with thine accord.
10. Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ our Lord.
11. Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.

Stabat Mater, Original Latin Lyrics

12. Tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.
13. Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.
14. Iuxta crucem tecum stare,
et me tibi sociare
in planctu desidero.
15. Virgo virginum praeclara,
mihi iam non sis amara:
fac me tecum plangere.
16. Fac ut portem Christi mortem,
passionis fac consortem,
et plagas recolare.
17. Fac me plagis vulnerari,
fac me cruce inebriari,
et cruore Filii.
18. Flammis ne urar succensus
per te Virgo, sim defensus
in die iudicii
19. Christe, cum sit hinc exire,
da per matrem me venire
ad palmam victoriae.
20. Quando corpus morietur,
fac ut animae donetur
Paradisi gloria.

Amen.

Stabat Mater, English Lyrics

12. Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.
13. Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live.
14. By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.
15. Virgin of all virgins best,
Listen to my fond request
Let me share thy grief divine.
16. Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.
17. Wounded with His every wound,
Steep my soul till it hath swoon'd
In His very blood away.
18. Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful Judgment day.
19. Christ, when Thou shalt call me hence,
Be Thy Mother my defence,
Be Thy cross my victory.
20. While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee.

Amen.

Stabat Mater

Commissioned by Opus 7 Vocal Ensemble (Loren Pontén, Artistic Director)
in honor of their 10th Anniversary Season

Jacopone da Todi (c. 1228–1306)

John Muehleisen
2002 (rev. 2003, 2014)

1. Stabat Mater dolorosa

Adagio doloroso $\text{♩} = 60$

p 4

Soprano
Sta - bat Ma - ter _____ do - lo - ro - sa _____

Alto
Sta - bat Ma - ter _____

Tenor
8 Sta - bat Ma - ter _____ do - lo - ro - sa _____

Bass
p
Sta - bat Ma - ter _____

6 *mf* 8 *mp*

S
la - cri - mo - sa, _____ la - cri - mo - sa, _____

A
mf *mp*
la - cri -

T
8 *mf*

B
mf

Jux - ta cru - cem _____

The image shows a musical score for the first part of the Stabat Mater, 'Stabat Mater dolorosa'. It is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The tempo is 'Adagio doloroso' with a metronome marking of 60 beats per minute. The music is in common time (C) and features a 2/4 time signature. The lyrics are: 'Sta - bat Ma - ter do - lo - ro - sa'. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). There are also some performance instructions like '8' and '6' above the notes. The score is watermarked with 'DO NOT POST TO PRACTICE ROOMS'.

Stabat Mater

10 *ff* 12 14 16 *ff*

S *ff* Dum pen-de-bat

Solo Sop *f* la - cri - mos - sa,

A *ff* mo - sa, *ff* Dum pen-de-bat

T *mf* la - cri - mo - sa, *ff* Dum pen-de-bat

B *f* la - cri - mo - sa, *ff* Dum pen-de-bat

2. Cujus animam

18 *mp* 20 *f* *Con Moto* ♩ = 72 22

S *f* Fi - li - us. Cu - jus

Solo Sop *mf* *p*

A *mp* Fi - li - us.

T *mp* Fi - li - us. *mf* Sta - bat Ma - ter do - lo -

B *mp* Fi - li - us. *mf* Sta - bat Ma - ter do - lo -

24 26 28 30

S a - - ni - - - mam Con - tris - ta - tam

A *f* a - ni - mam ge - men - tem, Con - tris - ta - tam

T ro - sa Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru - cem

B ro - sa Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru - cem

Stabat Mater

32 34 *ff*

S et do - len - - - tem, Per - tran -

A et do - len - tem,

T la - cri - - - mo - sa Jux - ta cru - cem Dum pen -

B la - cri - - - mo - sa Jux - ta cru - cem Dum pen -

36 38 40

S si - - - vit gla - di - us.

A *ff* Per-tran - si - vit gla - di - us.

T de - bat Fi - li - - - us Dum pen - de - bat

B de - bat Fi - li - - - us Dum pen - de - bat

mf 42 *f* 44 G.P.

S Dum pen - de - bat Fi - li - us.

A *mf* *f* G.P.

T *mf* *f* G.P.

B *mf* *f* G.P.

pen - de - bat Fi - li - us.

Stabat Mater

3. O quam tristis

46 **Largo** ♩ = 50
mp

S O quam tris - tis et af - flic - ta Fu - it il - la be - ne - dic - ta

A O quam tris - tis et af - flic - ta

T

B

50 *mf* *f* 52 *ff*

S Ma - ter U - ni - ge - ni - ti! Quae - mae - re - bat

A Ma - ter U - ni - ge - ni - ti! Quae - mae - re - bat

T Fu - it il - la be - ne - dic - ta Quae - mae - re - bat

B O quam tris - tis et af - flic - ta Quae - mae - re - bat

54 56 *ff* *marcato* *accel.*

S et do - le - bat, Pi - a

A et do - le - bat, Pi - a Ma - ter

T et do - le - bat, Pi - a Ma - ter dum vi -

B et do - le - bat, Pi - a Ma - ter, dum vi - de - bat

Stabat Mater

----- *rall. molto* -----

58 60 62

S Ma - ter dum vi - de - bat, Na - ti poe - nas in - cly - ti. Pi - a Ma - ter.

A dum vi - de - bat, Na - ti poe - nas in - cly - ti. Pi - a Ma - ter.

T de - bat, Na - ti poe - nas in - cly - ti. Pi - a Ma - ter.

B Na - ti poe - nas in - cly - ti. Pi - a Ma - ter.

4. Quis est homo
Slightly Faster

G.P. 64 *mf* 66 *mp*

S Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!

A Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!

T *f* Quis est ho - mo qui non fle - ret
Quis est ho - mo qui non fle - ret, Ma - ter

B *f* Quis est ho - mo qui non fle - ret

68 70

S Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!

A Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!

T Ma - trem Chris - ti si vi - de - ret In tan - to sup - pli - ci - o?

B Ma - trem Chris - ti si vi - de - ret In tan - to sup - pli - ci - o?

Stabat Mater

72 *ff*
S Quis non pos - set con - tris - ta - ri, —
A *f*
A Quis non pos - set con - tris - ta - ri, —
T *f*
T Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!
B *f*
B Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!

76 78
S Chis - ti Ma - trem con - tem - pla - ri — Do - len - tem — cum
A Chis - ti Ma - trem con - tem - pla - ri — Do - len - tem — cum
T Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!
B Pi - a Ma - ter U - ni - ge - ni - ti! Pi - a Ma - ter U - ni - ge - ni - ti!

80 82 G.P.
S Fi - li - o? — G.P.
A Fi - li - o? — G.P.
T *ff*
T Pi - a Ma - ter U - ni - ge - ni - ti! G.P.
B *ff*
B Pi - a Ma - ter U - ni - ge - ni - ti! G.P.

Stabat Mater

5. Pro peccatis suae gentis

Allegro agitato $\text{♩} = 108$

84 **f** **ff** 86

S Pro pec-ca-tis su-ae gen-tis Pro pec-ca-tis su-ae

A Pro pec-ca-tis su-ae gen-tis Pro pec-ca-tis su-ae

T Pro pec-ca-tis su-ae gen-tis Pro pec-ca-tis su-ae

B Pro pec-ca-tis su-ae gen-tis Pro pec-ca-tis su-ae

88 **f** *cresc.* **ff** 90

S gen-tis Vi dit Je-sum in tor-men-tis, pec-ca-tis su-ae

A gen-tis Vi dit Je-sum in tor-men-tis, pec-ca-tis su-ae

T gen-tis Vi dit Je-sum in tor-men-tis, pec-ca-tis su-ae

B gen-tis Vi dit Je-sum in tor-men-tis, pec-ca-tis su-ae

(The 39 Lashes)

92 94 **ff**

S gen-tis Et fla-gel-lis

A gen-tis Et-fla-gel-lis Et fla-gel-lis

T gen-tis Et fla-gel-lis Et fla-gel-lis Et fla-gel-lis fla-

B gen-tis Et fla-gel-lis Et fla-gel-lis Et fla-gel-lis Et fla-gel-lis fla-

Stabat Mater

96 *sim.* *f* 98

S
 fla - gel - lis Et fla - gel - lis fla - gel - lis

A
f
 fla - gel - lis Et fla - gel - lis fla - gel - lis

T
 8
 gel - lis Et fla - gel - lis fla - gel - lis

B
 gel - lis Et fla - gel - lis fla - gel - lis fla -

100

S
 fla - gel - lis fla - gel - lis

A
 fla - gel - lis fla - gel - lis fla -

T
 8
 fla - gel - lis fla - gel - lis fla - gel - lis fla -

B
 gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla -

102 *ff* 104 106 *mf*

S
 fla - gel - lis Et fla -

A
ff *mf*
 gel - lis fla - gel - lis Et fla - gel - lis sub - di -

T
 8
ff *mf*
 gel - lis fla - gel - lis Et fla - gel - lis sub - di - tum.

B
ff *mf*
 gel - lis fla - gel - lis Et fla - gel - lis sub - di - tum. Et

Stabat Mater

108 *non dim.* 110 *f* 112

S gel - lis sub - di - tum. fla - gel - lis fla -

A *non dim.* *f* fla - gel - lis fla -

T *non dim.* *f* fla - gel - lis fla -

B *non dim.* *f* fla - gel - lis fla -

114 *ff* 116

S gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla -

A *ff* gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla -

T *ff* gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla -

B *ff* gel - lis fla - gel - lis fla - gel - lis fla - gel - lis fla -

fff 118 *ffff* 120 G.P.

S gel - lis fla - gel - lis Et fla - gel - lis Et fla - gel - lis Et fla - gel - lis!

A *fff* *ffff* G.P.

T *fff* *ffff* G.P.

B *fff* *ffff* G.P.

gel - lis fla - gel - lis Et fla - gel - lis Et fla - gel - lis Et fla - gel - lis!

Stabat Mater

6. Vidit suum dulcem Natum

Largo morendo $\text{♩} = 54$

122 124

mp *mp* *mf* *mf*

S Vi - dit su - um

A dul - cem Na - tum

T de - so -

B Mo - ri - en - do

7. Eia Mater, fons amoris

Adagio con moto $\text{♩} = 60$

126 128 *mp* 130

S spi - ri - tum.

A Dum e - mi - sit

T la - tum, fons a - mo - ris,

B Ei - a Ma - ter,

mp 132 134

S Ei-a Ma-ter, fons a-mo-ris,

A Me sen-ti-re vim do-lo-ris

T Ma - ter Ma - ter!

B Ma - ter Ma - ter!

Stabat Mater

136 *mf* 138

S Fac, ut te - cum lu - ge - am. — Fac ut ar - de - at cor me - um —

A *mf* Fac, ut te - cum lu - ge - am. — Fac ut ar - de - at cor me - um —

T *mp sub.* Fac ut ar - de - at cor me - um —

B *mp sub.* Fac ut ar - de - at cor me - um —

140 *f* 142 *ff*

S In a - man - do Chris - tum De - um, — Ut si - bi com - pla - ce - am. —

A *f* In a - man - do - Chris - tum De - um, — Ut si - bi com - pla - ce - am. —

T *f* In a - man - do Chris - tum De - um, — Ut si - bi com - pla - ce - am. —

B *f* In a - man - do Chris - tum De - um, — Ut si - bi com - pla - ce - am. —

144 *ff* *f* 146 *mf* 148

S Sanc - ta Ma - ter, Sanc - ta Ma - ter, Sanc - ta Ma - ter —

A *ff* Sanc - ta Ma - ter, Sanc - ta Ma - ter, Sanc - ta Ma - ter —

T *ff* Sanc - ta Ma - ter, Sanc - ta Ma - ter, Sanc - ta Ma - ter —

B *ff* Sanc - ta Ma - ter, Sanc - ta Ma - ter, Sanc - ta Ma - ter —

Stabat Mater

8. Sancta Mater (Hymn)

Largo tenero $\text{♩} = 56$
pp 150 *p* 152 *mf* 154

S Sanc - ta Ma - ter, is - tud a - gas, Cru - ci - fix - i fi - ge pla - gas,
 A Sanc - ta Ma - ter, is - tud a - gas, Cru - ci - fix - i fi - ge pla - gas,
 T Sanc - ta Ma - ter, is - tud a - gas, Cru - ci - fix - i fi - ge pla - gas,
 B Sanc - ta Ma - ter, is - tud a - gas, Cru - ci - fix - i fi - ge pla - gas,

156 *f* 158 *ff* 160 *f*

S Cor - di me - o va - li - de. Tu - i na - ti vul - ne -
 A Cor - di me - o va - li - de. Tu - i na - ti vul - ne -
 T Cor - di - me - o va - li - de. Tu - i na - ti vul - ne -
 B Cor - di me - o va - li - de. Tu - i na - ti vul - ne -
tacet if too high

ff Tam 162 164

S ra - ti, Tam di - gna - ti
 A ra - ti, Pro me pa - ti, Poe - nas me - cum
 T ra - ti, Poe - nas me - cum di - vi - de.
 B ra - ti, cum di - vi - de.

Stabat Mater

166 *p* *mp* 168 *mf* *f*

S Fac me te - cum pi - e fle - re, Cru - ci - fix - o con - do - le - re,

A *p* *mp* *mf* *f*
Fac me te - cum pi - e fle - re, Cru - ci - fix - o con - do - le - re,

T *p* *mp* *mf* *f*
Fac me te - cum pi - e fle - re, Cru - ci - fix - o con - do - le - re,

B *p* *mp* *mf* *f*
Fac me te - cum pi - e fle - re, Cru - ci - fix - o con - do - le - re,

9. Juxta crucem tecum stare

170 *ff* 172 G.P. *p* Adagio doloroso $\text{♩} = 60$ 174

S Do - nec e - go vix - e - ro. Sta - bat Ma - ter

A *ff* G.P. *p*
Do - nec e - go vix - e - ro. Sta - bat Ma - ter

T *ff* G.P. *p*
Do - nec e - go vix - e - ro. Sta - bat Ma - ter

B *ff* G.P. *p*
Do - nec e - go vix - e - ro. Sta - bat Ma - ter

176 178 *mf* 180 *mp*

S do - lo - ro - sa te - cum sta - re, Et me

A *mf*

T *mf*
do - lo - ro - sa

B *mf*
Jux - ta cru - cem

Stabat Mater

182 184 *f* 186

S
ti - bi

Solo Sop
f (breathe as needed)

A
mp so - ci - a - re *f* de - - si - de-ro

T
mf In - - planc-tu *f*

B
f de - si-de-ro. *f*

188 *ff* 190 *f* 192 194 *mp*

S
Vir-go vir-gi - num prae - cla-ra,

Solo Sop

A
ff Vir-go vir-gi - num prae - cla-ra, *mp*

T
ff Vir-go vir-gi - num prae - cla-ra, *mp*

B
ff Vir-go vir-gi - num prae - cla-ra, *f* *mf* *mp*

10. Virgo virginum praeclara

Con Moto ♩ = 72 196 *f* 198 200

S
Vir - go vir - - gi - - num

A
f vir-gi-num prae - cla - - - ra,

T
mf Sta-bat Ma-ter do-lo - ro - sa Jux-ta cru-cem te-cum

B
mf Sta-bat Ma-ter do-lo - ro - sa Jux-ta cru-cem te-cum

Stabat Mater

202 204 206 208

S Mi - hi jam non sis a - ma - ra:

A Mi - hi jam non sis a - ma - ra:

T sta - re Et me ti - bi so - ci - a - re Et me ti - bi

B sta - re Et me ti - bi so - ci - a - re Et me ti - bi

ff 210 212 214

S Fac me te - cum plan - ge - re. Fac ut

A Fac me te - cum plan - ge - re. Fac ut

T In - planc - tu de - si - de - ro. In - planc - tu

B In - planc - tu de - si - de - ro. In - planc - tu

216 218 220 *mf*

S *p* Fac ut por - tem Chris - ti mor - tem Pas - si -

A por - tem Chris - ti mor - tem *mf* Pas - si -

T *p* Fac ut por - tem *mf* Pas - si -

B *p* Chris - ti mor - tem *mf* Pas - si -

Stabat Mater

222 *f* 224 226

S o - nis — fac con - sor - tem, Et pla - gas re -

A o - nis — fac con - sor - tem, Et pla - gas re -

T o - nis — fac con - sor - tem, Et pla - gas re -

B o - nis — fac con - sor - tem, Et pla - gas re -

11. Fac me plagis vulnerari

228 *ff* G.P. 230 *pp* Slower $\text{♩} = 64$ *mp*

S co - le - re. Fac me pla - gis vul - ne - ra - ri —

A co - le - re. Fac me pla - gis vul - ne - ra - ri —

T co - le - re. Fac me pla - gis vul - ne - ra - ri —

B co - le - re. Fac me pla - gis vul - ne - ra - ri —

232 *mf* 234 *f* *f*

S Fac me cru - ce i - ne - bri - a - ri — Et — cru - o - re

A Fac me cru - ce i - ne - bri - a - ri — Et — cru - o - re

T Fac me cru - ce i - ne - bri - a - ri — Et — cru - o - re

B Fac me cru - ce i - ne - bri - a - ri — Et — cru - o - re

Stabat Mater

12. Flammis ne urar succensus

rall. molto ----- *p* // 238 *Moderato urlando* ♩ = 110 240

S
Fi - li - - i.

A
Fi - li - - i.

T
Fi - li - - i. Flam-mis Flam-mis

B
Fi - li - - i. Flam - mis Flam-mis

242 244

S
Flam - - - mis ne u -

A
Flam - mis ne u - rar Flam - - - mis ne u -

T
Flam - mis ne u - rar u - rar suc -

B
Flam - mis ne u - rar Flam - mis ne u - rar u - rar suc -

246 248

S
rar u - rar suc-cen-sus Flam - mis ne u - rar suc - cen - sus Flam-mis

A
rar u - rar suc-cen-sus Flam - mis ne u - rar suc - cen - sus

T
cen - sus suc-cen-sus suc - cen - sus

B
cen - sus Flam-mis

emphasize Alto 1 line

Stabat Mater

250 252

S ne u - rar suc - cen - sus u - rar suc -

A Flam - mis Flam - mis suc - cen - sus u - rar suc -

T Flam - mis ne suc - cen - sus u - rar suc -

B u - rar suc - cen - sus u - rar suc -

254 256 *f*

S cen - sus Per te

A cen - sus *mf* ne u - rar suc - cen - sus

T cen - sus *f* Per te

B cen - sus *mf* Flam - mis ne u - rar Flam - mis ne u -

258 260

S Vir - go, sim de - fen - sus In

A ne u - rar suc - cen - sus ne u - rar suc - cen - sus

T Vir - go, sim de - fen - sus In

B rar Flam - mis ne u - rar Flam - mis ne u -

Stabat Mater

262 *ff* 264 lunga

S di - e ju - - - di - ci - i.

A ne - u - rar suc - cen - sus ne - u - rar suc - cen - sus lunga

T di - e ju - - - di - ci - i.

B rar Flam - mis ne u - rar suc - cen - sus

13. Larghetto lamentoso $\text{♩} = 66$

p 266 268 *cresc. poco a poco* 270

S Oo Oh

A *mp* *cresc. poco a poco*

T

B

272 *f* 274 *ff*

S Ah

A Oh Ah

T *mf* *cresc. poco a poco* *f* *ff* Oh Ah

B *mf* *cresc. poco a poco* *f* *ff* Oh Ah

Stabat Mater

276 278 280 282

dim. poco a poco

S Ah

A Ah

T Ah

B Ah

dim. poco a poco

p

14. *Fac me cruce custodiri/Christe, cum sit hinc exire*

284 286 288

Con Moto ♩ = 72

S Chris - te cum sit

A cum sit hinc

T Fac me cru - ce cus - to - di - ri

B Fac me cru - ce cus - to - di - ri

p *mf* *f*

290 292 294

S hinc ex - i - re Da per Ma - trem

A ex - i - re Da per Ma - trem

T Fac me cru - ce cus - to - di - ri Mor - te Chris - ti

B Fac me cru - ce cus - to - di - ri Mor - te Chris - ti

Stabat Mater

296 298 300 *ff*

S me ve - ni - re. Ad pal - mam vic -

A me ve - ni - re. Ad pal - mam vic -

T prae - mu - ni - ri prae - mu - ni - ri con - fo - - - ve - ri

B prae - mu - ni - ri prae - mu - ni - ri con - fo - - - ve - ri

302 304 306

S to - ri - ae.

A to - ri - ae.

T gra - ti - a gra - ti - a gra - ti - a

B gra - ti - a gra - ti - a gra - ti - a

stagger breathing

308 310 312 314

S

A

T *dim. poco a poco* *p*

B *dim. poco a poco* *p*

Stabat Mater

15. Quando corpus morietur

Adagio tenero ♩ = 66

Soprano 1 only; Soprano 2 tacet

pp 316 318 mp 320 mf

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

Alto 1 only; Alto 2 tacet

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

Tenor 1 only; Tenor 2 tacet

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

Bass 1 only; Bass 2 tacet

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

322 tutti f 324 326 ff 328

S
ne-tur Pa - ra-di - si glo - ri - a. Pa - ra - di - si glo - ri -

A
ne-tur Pa - ra-di - si glo - ri - a. Pa - ra - di - si glo - ri -

T
ne-tur Pa - ra-di - si glo - ri - a. Pa - ra - di - si glo - ri -

B
ne-tur Pa - ra-di - si glo - ri - a. Pa - ra - di - si glo - ri -

330 Pa 332

S
a. Pa - ra-di - si

A
a. glo - ri - a.

T
a. Pa - ra-di - si glo - ri - a.

B
a. si glo - ri - a.

Stabat Mater

334 *pp* *p* *tutti* *mp* *mf* *f* 338

Soprano 1 only; Soprano 2 tacet

Alto 1 only; Alto 2 tacet

Tenor 1 only; Tenor 2 tacet

Bass 1 only; Bass 2 tacet

A - men. A - - - men. A - - - men. A - - - men. A - - -

A - men. A - - - men. A - - - men. A - men. A - - -

A - - - men. A - - - men. A - - - men. A - men. A - - -

A - men. A - - - men. A - - - men. A - men. A - - -

ff 340 *fff* 342 *fff* 344

men. A - men. A - - - - men.

men. A - men. A - - - - men.

men. A - men. A - - - - men.

men. A - men. A - - - - men.