

JUSTIN
LAPIERRE
**Stabat
Mater**



SATB CHOIR, SAT SOLOISTS, CLA, BSN, 2VLN, VLA, VCL
ca. 35'

TORONTO, ONTARIO
2022-23

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TEXT

ORIGINAL LATIN	METERED TRANSLATION BY EDWARD CASWALL (1849)
1. Stabat mater dolorosa juxta crucem lacrimosa, dum pendebat Filius.	<i>At the Cross her station keeping, Stood the mournful Mother weeping, Close to Jesus to the last:</i>
2. Cuius animam gementem, contristatam et dolentem pertransivit gladius.	<i>Through her heart, his sorrow sharing, All his bitter anguish bearing, now at length the sword has pass'd.</i>
3. O quam tristis et afflicta fuit illa benedicta, Mater Unigeniti!	<i>Oh, how sad and sore distress'd Was that Mother highly blest Of the sole-begotten One!</i>
4. Quae mærebat et dolébat, pia Mater, dum vidébat nati pœnas íncltyi.	<i>Christ above in torment hangs; She beneath beholds the pangs Of her dying glorious Son.</i>
5. Quis est homo qui non fleret, matrem Christi si vidéret in tanto supplicio?	<i>Is there one who would not weep, Whelm'd in miseries so deep, Christ's dear Mother to behold?</i>

6. Quis non posset contristári
Christi Matrem contemplári
doléntem cum Fílio?
*Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?*
7. Pro peccátis suæ gentis
vidit Jésum in torméntis,
et flagéllis súbditum.
*Bruis'd, derided, curs'd, defil'd,
She beheld her tender Child
All with bloody scourges rent;*
8. Vidit suum dulcem Natum
moriéndo desolátum,
dum emísit spíritum.
*For the sins of his own nation,
Saw Him hang in desolation,
Till His Spirit forth He sent.*
9. Eia, Mater, fons amóris
me sentíre vim dolóris
fac, ut tecum lúgeam.
*O thou Mother! Fount of love!
Touch my spirit from above,
Make my heart with thine accord:*
10. Fac, ut árdeat cor meum
in amándo Christum Deum
ut sibi compláceam.
*Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.*
11. Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo válide.
*Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified:*
12. Tui Nati vulneráti,
tam dignáti pro me pati,
poenas mecum dívide.
*Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.*
13. Fac me tecum pie flere,
crucifixo condolére,
donec ego víxero.
*Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live:*
14. Juxta crucem tecum stare,
et me tibi sociáre
in planctu desídero.
*By the Cross with thee to stay;
There with thee to weep and pray;
Is all I ask of thee to give.*

15. Virgo vírginum præclára,
mihi iam non sis amára,
fac me tecum plángere.
- Virgin of all virgins blest!,
Listen to my fond request:
Let me share thy grief divine;*
16. Fac ut portem Christi mortem,
passiónis fac consórtem,
et plagas recólere.
- Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.*
17. Fac me plagis vulnerári,
fac me cruce inebriári,
et cruóre Fílii.
- Wounded with his every wound,
Steep my soul till it hath swoon'd,
In His very blood away;*
18. Flammis ne úrar succénsus,
per te, Virgo, sim defénsus
in die iudícii.
- Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In his awful Judgment day.*
19. Christe, cum sit hinc exire,
da per Matrem me veníre
ad palmam victóriæ.
- Christ, when Thou shalt call me hence,
Be Thy Mother my defence,
Be Thy Cross my victory;*
20. Quando corpus moriétur,
fac ut ánimæ donétur
paradísi glória.
AMEN.
- While my body here decays,
May my soul thy goodness praise,
Safe in Paradise with Thee.
AMEN.*

STABAT MATER (2022-23)

I. PRELUDE

Lamentoso, quasi senza misura (♩ = c. 62)

JUSTIN LAPIERRE (b. 1998)

Clarinet in B♭

Bassoon

Violin 1

Violin 2

Viola

Violoncello

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

p hushed, molto espr. ³
with an improvisatory feel

con sordino
ppp sul tasto < *pp* > *ppp*

con sordino
pp > *ppp* sul tasto

pp

pp < *p* > *ppp*

8

p hushed, molto espr.
with an improvisatory feel

p *ppp* *pp* *pp* *p* *pp*

pp *p* *ppp* *pp*

14

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ppp

p

ppp

p

ppp

18

Solo: *molto rubato e espr., dolente sempre*

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

A25 **Faster** (♩ = c. 92)

Cl. 

Bsn. 

Vln. 1 *senza sord.*
f 

Vln. 2 *senza sord.*
pizz.
f 

Vla. *pizz.*
f 

Vc. *pizz.*
f 

Cl. 

Bsn. 

Vln. 1 

Vln. 2 

Vla. *p* 

Vc. *p* 

35

Cl. *fp*

Bsn.

Vln. 1 *sf*

Vln. 2 *sf*

Vla. arco *pp* *fp*

Vc. arco *pp* *fp*

40

Cl. *pp*

Bsn.

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp*

Vc.

45

Cl. *mf*

Bsn. *p* *mf*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

48

Cl.

Bsn.

Vln. 1 *pp* *off the string*

Vln. 2 *ppp*

Vla.

Vc. *pp* *off the string*

50

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

53

B

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

f



57 ← ♩ = ♩ → (♩. = c. 122)

Cl. 57

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp subito

Cl. 63

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

69

Cl. *pp*

Bsn. *pp*

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 69 through 74. The Clarinet (Cl.) and Bassoon (Bsn.) parts begin with a *pp* dynamic. The Violin I (Vln. 1) part starts with a *mf* dynamic. The Violin II (Vln. 2), Viola (Vla.), and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns. The time signature changes from 4/4 to 6/8, then 3/4, 6/8, 4/4, 6/8, and finally 4/4.

75

Cl. *mp*

Bsn. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 75 through 80. The Clarinet (Cl.) and Bassoon (Bsn.) parts are marked with a *mp* dynamic. The Violin I (Vln. 1) part features a triplet in measure 78. The Violin II (Vln. 2), Viola (Vla.), and Violoncello (Vc.) parts continue with their respective rhythmic patterns. The time signature changes from 4/4 to 6/8, then 4/4, 6/8, 3/4, 6/8, and finally 4/4.

81

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

86

D

Cl.

mf

Bsn.

p

Vln. 1

pp fall into the background

Vln. 2

pp fall into the background

Vla.

mf

Vc.

p

91

Cl. *p* *mf*

Bsn. *p* *mf*

Vln. 1

Vln. 2

Vla. *p subito*

Vc.

95

Cl. *p subito*

Bsn. *p subito*

Vln. 1

Vln. 2

Vla. *pp subito*

Vc. *pp subito*

99

Cl. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Detailed description: This block contains the musical score for measures 99 through 103. It features five staves: Clarinet (Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.), with a separate staff for the Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measures 99-101 show the woodwinds and strings playing sustained notes with some triplet figures. Measures 102-103 feature more complex rhythmic patterns, including triplets and sixteenth notes, with a dynamic marking of *f* (forte).

E

$\leftarrow \text{♩} = \text{♩} \rightarrow$
(♩ = c. 92)

104

Cl. *ff con spirito*

Bsn. *ff con spirito*

Vln. 1 *ff con spirito*

Vln. 2 *ff con spirito*

Vla. *ff con spirito*

Vc. *ff con spirito*

Detailed description: This block contains the musical score for measures 104 through 108. It features the same five staves as the previous block. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. A tempo marking of $\leftarrow \text{♩} = \text{♩} \rightarrow$ (♩ = c. 92) is present. The dynamic marking is *ff con spirito* (fortissimo con spirito). Measures 104-105 show woodwinds and strings playing sixteenth-note patterns. Measures 106-108 feature more complex rhythmic patterns, including triplets and sixteenth notes, with a dynamic marking of *ff con spirito*.

110

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

fff ben marcato

116

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

122

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 122 through 128. The Cl. part features a melodic line with slurs and accents. The Bsn. part has a rhythmic accompaniment with slurs. The Vln. 1 and Vln. 2 parts play a similar melodic line. The Vla. and Vc. parts provide a steady bass accompaniment. The time signature changes from 3/4 to 2/4 at measure 124.

129

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 129 through 135. The Cl. part continues its melodic line. The Bsn. part has a rhythmic accompaniment with slurs. The Vln. 1 and Vln. 2 parts play a similar melodic line. The Vla. and Vc. parts provide a steady bass accompaniment. The time signature changes from 2/4 to 3/4 at measure 131.

135

Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

141

Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

F
sf appassionato
sf appassionato
sf appassionato
sf appassionato

rit.

149

Cl. *f*

Bsn. *fp*

Vln. 1 *ffp*

Vln. 2 *ffp*

Vla. *ffp*

Vc. *ffp*

G

157

Cl. *mp* *G.P.* *pp* *ppp*

Bsn. *mp* *G.P.* *pp* *ppp*

Vln. 1 *pp subito dolce, sul tasto con sord.*

Vln. 2 *pp subito dolce, sul tasto con sord.*

Vla. *G.P.* *pp subito dolce, sul tasto con sord.* *sul pont.* *mf* *ppp*

Vc. *G.P.* *pp subito dolce, sul tasto con sord.*

rit.

a tempo ($\text{♩} = c. 92$)

163 **a tempo** (♩ = c. 92) **rit.**

Cl. *pp* *mf* *ppp*

Bsn. *pp* *mf* *ppp*

Vln. 1 *sul pont.*

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

166 **a tempo** (♩ = c. 92) **(Solo)**

Cl. *pp dolciss.* *mp* *ppp* *lunga*

Bsn. *pp dolciss.* *mp* *ppp* *lunga*

Vln. 1 *pp dolciss.* *ord.* *mp* *ppp* *lunga*

Vln. 2 *pp dolciss.* *ord.* *mp* *ppp* *lunga*

Vla. *pp dolciss.* *mp* *ppp* *lunga*

Vc. *pp dolciss.* *mp* *ppp* *lunga*

2. CHORUS: Stabat mater dolorosa

Lento mesto (♩ = ca. 62)

lunga e espr.

p *f* *p*

S O L O

SOPRANO SOLO

ALTO SOLO

TENOR SOLO

C H O I R

SOPRANO

ALTO

TENOR

BASS

Clarinet in A

Bassoon

Violin 1

Violin 2

Viola

Violoncello

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

Sta - bat, Sta - bat,-

colla parte Soprano Solo
con sord.

p *f* *p*

p *mf* *pp*

8

S. SOLO

A. SOLO

T. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

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

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

Sta - bat - ma -

pp *mf* *pp* *mf* *p*

con sord.

mf

14

S. SOLO

A. SOLO

T. SOLO

Vln. 1

Vln. 2

Vla.

Vc.

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

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

- ter do - lo - ro - sa, do - lo - ro - sa, do -

con sord.

p

A

19

S. Solo *f* *pp*
lo - ro - sa,

A. Solo *f* *pp*
do - lo-ro - sa,

T. Solo *f* *pp*
lo - ro - sa,

S. *pp* *dolciss.* *mp*
jux-ta cru

A. *pp* *dolciss.* *mp*
jux-ta cru

T. *pp* *dolciss.* *mp*
jux-ta cru

B. *pp* *dolciss.* *mp*

Cl. *pp* *dolciss.* *mp*

Bsn. *pp* *dolciss.* *mp*

Vln. 1 *f* *pp* *mp*

Vln. 2 *f* *pp* *pp* *dolciss.* *mp*

Vla. *f* *pp* *pp* *dolciss.* *mp*

Vc. *f* *pp*

A

a tempo

(♩ = ca. 62)

*senza misura,
colla parte Alto Solo*

B

25

A. Solo

jux-ta cru - - - - - cem

S.

- cem, cru - - - - -

A.

- cem, cru - - - - -

T.

cem, jux-ta cru

B.

cru - - - - -

Cl.

*senza misura,
colla parte Alto Solo*

a tempo

(♩ = ca. 62)

B

Bsn.

Vln. 1

pp senza sord.

Vln. 2

pp senza sord.

Vla.

pp senza sord.

Vc.

pp mp pp pp

senza misura,
colla parte Tenore
Solo

a tempo
(♩ = ca. 62)

30

mp **f** **pp**

T. Solo

jux - ta - cru - cem, —

mf **pp** **f sub.**

S.

cem, — la - cri - mo -

mf **pp** **f**

A.

cem, — la - cri

mf **pp** **f**

T.

cem, — la - cri

mf **pp** **f**

B.

cem, — la - cri

senza misura,
colla parte Tenore
Solo

a tempo
(♩ = ca. 62)

mf **pp** **f sub.**

Cl.

mf **pp** **f**

Bsn.

mf **pp** **f**

mf **pp** **f**

Vln. 1

mf **pp** **f**

Vln. 2

mf **pp** **f**

Vla.

mf **pp** **pp** **f**

Vc.

mf **pp** **f**

*) Tremolo slashes in the vocal parts indicate that the singers are to improvise on the notes within the given chord.
Each singer is to improvise in their own individual rhythm.

36

S. sa, la-cri-mo - - sa, la-cri-mo - sa, la-cri-mo - sa,

A. mo - sa, la - cri-mo - - sa, la-cri-mo - sa, la-cri-mo - sa,

T. mo - sa, la - cri-mo - - sa, la-cri-mo - sa, la-cri-mo - sa,

B. mo - - - sa, la-cri-mo - - sa la-cri-mo - sa, la-cri-mo - sa,

Cl. rit. ff

Bsn. ff

Vln. 1 ff

Vln. 2 ff

Vla. ff

Vc. *espress.* ff



a tempo

(♩ = ca. 62)

senza misura,
colla parte Alto Solo

a tempo

(♩ = ca. 62)

42

S. SOLO *p* *alla écho* dum pen-de - bat_

A. SOLO *p* *alla écho* 3 la - cri-mo - - - sa, dum pen-de-bat Fi - li-us_ cu-

T. SOLO *p* dum pen-de - bat_

S. G.P.

A. G.P.

T. G.P.

B. G.P.



a tempo

(♩ = ca. 62)

senza misura,
colla parte Alto Solo

a tempo

(♩ = ca. 62)

Cl. G.P.

Bsn. G.P.

Vln. 1 *pp* con sord.

Vln. 2 *pp* con sord.

Vla. *pp* con sord.

Vc. *pp* con sord.

G.P. *pp*

49 **senza misura, colla parte Alto Solo** **a tempo** (♩ = ca. 62)

S. Solo
A. Solo
T. Solo

Fi - - - li-us et do-len-
- ius a-ni-mam ge-men-tem con-tris - ta-tem
Fi - - - li-us

senza misura, colla parte Alto Solo **a tempo** (♩ = ca. 62)

Vln. 1
Vln. 2
Vla.
Vc.

53

S. Solo
A. Solo
T. Solo

- tem, per - tran - si - - - vit gla -
do - len - tem, per-tran-si - vit gla -
do - len - - - tem, per-tran-si - vit gla -

Vln. 1
Vln. 2
Vla.
Vc.

pp *dolciss., sul tasto*
pp *dolciss., sul tasto*
pp *dolciss., sul tasto*
pp *dolciss., sul tasto*

59

S. Solo

A. Solo

T. Solo

Vln. 1

Vln. 2

Vla.

Vc.

rit.

ppp

di - - - us.

di - - - us.

di - - - us.

rit.

3. CHORUS: O quam tristis

Moderato assai (♩ = c. 78)

S O L O

ALTO SOLO

TENOR SOLO

CH O I R
TENOR & BASS
in unison

Clarinet in A

Bassoon

Violin 1

Violin 2

Viola

Violoncello

pp dolce, misterioso

off the string

p *ff* *p < ff* *p < ff* *p* *p*

Detailed description of the musical score: The score is for a chorus piece titled 'O quam tristis'. It is in 2/4 time and the key signature has three sharps (F#, C#, G#). The tempo is 'Moderato assai' with a quarter note equal to approximately 78 beats per minute. The score is divided into three systems. The first system includes solo parts for Alto and Tenor, and a unison part for Tenor and Bass. The second system includes parts for Clarinet in A and Bassoon. The third system includes parts for Violin 1, Violin 2, Viola, and Violoncello. The woodwinds and strings have specific dynamics and articulations. The strings play a rhythmic pattern of eighth notes, with dynamic markings of p, ff, p < ff, p < ff, and p. The Viola and Violoncello parts include 'off the string' markings. The Clarinet in A part has a dynamic marking of pp dolce, misterioso.

11

A. SOLO

T. SOLO

T./B. CORO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

18

A. SOLO

T. SOLO

T./B. CORO

Cl. *f subito*

Bsn. *f subito*

Vln. 1 *sostenuto* *f subito* *ff*

Vln. 2 *sostenuto* *f subito* *ff*

Vla. *f subito* *sf*

Vc. *f subito* *sf*

A

24

A. SOLO

T. SOLO

mp
O — quam — tris — tis — et — af — fi — cta, et af

T./B. CORO

A

Cl.

Bsn.

Vln. 1

p *mp* *pp* *pp*
off the string

Vln. 2

p *mp* *pp* *pp*
off the string

Vla.

pizz. *p* *mp* *pp* *pp*
arco

Vc.

pizz. *p* *mp* *pp* *pp*
off the string *arco*

30

A. SOLO

T. SOLO

T./B. CORO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

flic - ta; fu -

mp O - quam tris - tis et af - fli - cta, et af - flic - ta;

35

A. SOLO

T. SOLO

T./B. CORO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

it il - la be - ne - dic - ta, fu - it il - la be - ne - dic - ta, O quam,

O quam tris -

40

A. SOLO

T. SOLO

T./B. CORO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

tris - tis,

tis, fu - it il - la be - ne - dic - ta Ma - ter Un - i - ge - ni - til! O -

O quam,

f

mf

mf

45

A. SOLO *mp*
 O — quam — tris — tis — et — af — fli — cta, et af

T. SOLO *mp*
 tris-tis, O — Ma-ter U-ni - ge-ni - ti!

T./B. CORO
 quam, tris - tis.

Cl.

Bsn. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

51

A. SOLO

flic - ta; fu - it il - la be - ne - dic - ta,

T. SOLO

il - la be - ne - dic -

T./B. CORO

O quam tris - tis

Cl.

mp *pp*

Bsn.

mp *pp*

Vln. 1

mp 3

Vln. 2

mp pizz.

Vla.

mp 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vc.

mp

57

A.
SOLO
be-ne-dic - ta, il - la. fu -

T.
SOLO
- ta, be-ne-dic - ta, fu - it il - la. fu -

T./B.
CORO
il - la be-ne-dic - ta, O — quam, quam tris - tis et af - fli - cta, et af - flic - ta,

Cl.

Bsn.

Vln. 1

Vln. 2
arco

Vla.

Vc.

B

B

64

A. SOLO
 it il - la be - ne - dic - ta, Ma - ter U - ni - ge - ni - ti! O - quam, tris - tis, O - quam, *pp*

T. SOLO
 it il - la, il - la, Ma - ter. U - ni - ge - ni - ti! O - quam, tris - tis, O - *pp*

T./B. CORO
 fu - it il - la, af - flic - ta, fu - it il - la be - ne - *pp*

Cl.
 Musical notation for Clarinet

Bsn.
 Musical notation for Bassoon *pp*

Vln. 1
 Musical notation for Violin 1 *pp*

Vln. 2
 Musical notation for Violin 2 *pp*

Vla.
 Musical notation for Viola *pp*

Vc.
 Musical notation for Violoncello *pp*

71

A. SOLO
quam tris - tis.

T. SOLO
quam tris - tis.

T./B. CORO
dic - ta.

Cl.
mp espr. *f*

Bsn.
mp espr. *f*

Vln. 1
pp con anima *f*

Vln. 2
pp con anima *f*

Vla.
pp *f*

Vc.
pp *f*

77



A.
SOLO

Musical staff for Soprano Solo (A.) in 2/4 time, starting with a rest and then playing a melody with lyrics: Quæ mæ-re-bat et do-

mp
Quæ mæ-re-bat et do -

T.
SOLO

Musical staff for Tenor Solo (T.) in 2/4 time, containing rests.

T./B.
CORO

Musical staff for Tenor/Bass Chorus (T./B. CORO) in 2/4 time, playing a rhythmic accompaniment.

mp
Quæ mæ - re - bat et do - le - bat, pi a Ma - ter, Ma - ter, dum vi -



Cl.

Musical staff for Clarinet (Cl.) in 2/4 time, starting with a rest and then playing a melody with lyrics: Quæ mæ-re-bat et do-

p

Bsn.

Musical staff for Bassoon (Bsn.) in 2/4 time, playing a rhythmic accompaniment with triplets.

mp *mf* *mp*

Vln. 1

Musical staff for Violin 1 (Vln. 1) in 2/4 time, playing a melody with lyrics: Quæ mæ-re-bat et do-

pizz.

mp

Vln. 2

Musical staff for Violin 2 (Vln. 2) in 2/4 time, playing a rhythmic accompaniment with lyrics: Quæ mæ-re-bat et do-

pizz.

mp

Vla.

Musical staff for Viola (Vla.) in 2/4 time, playing a rhythmic accompaniment with lyrics: Quæ mæ-re-bat et do-

pizz.

mp

Vc.

Musical staff for Violoncello (Vc.) in 2/4 time, playing a rhythmic accompaniment with lyrics: Quæ mæ-re-bat et do-

pizz.

mp

84

A. SOLO

-le bat pi - - a Ma - - - ter, na - ti -

T. SOLO

mp

pi - a Ma - ter, pi - a Ma ter, Ma - ter, na-ti pœ nas,

T./B. CORO

-de bat, pi - a, dum vi - de-bat, pi - a Ma - ter,

Cl.

f *p*

Bsn.

p *f* *p*

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

D

91

A. SOLO

pœ - - - nas, pœ-nas pœ - nas.

T. SOLO

pœ - nas in - cly - ti, pœ - nas, vi-de - bat. na-ti pœ nas.

T./B. CORO

divisi
TEN.
Bass

pœ - nas.

Cl.

Bsn.

Vln. 1

arco
p *f*

Vln. 2

arco
p *f*

Vla.

arco
p *f*

Vc.

arco
p *f*

97

A. SOLO *ff poco espr.*
Quis est ho - mo qui non

T. SOLO *ff poco espr.*
Quis est ho - mo qui non

T./B. CORO
Aah...

Cl. *ff poco espr.*

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

103

A. SOLO
fle - ret, ma - - - trem Chri-sti

T. SOLO
fle - ret,

T./B. CORO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

pp < *f* *pp* < *f* *pp* < *f* *pp*

109

A. SOLO *p*
si — vi - de - ret, fle - ret, ma - trem Chri - sti — si — vi - de - ret — in —

T. SOLO *p*
si vi - de - ret, Chri - sti — si vi - de - ret — in —

T./B. CORO

Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

Vln. 1

Vln. 2

Vla. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Vc. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

114

A. SOLO
tan - - - to sup - pli - ci - o? tan - to sup - pli -

T. SOLO
tan - - - to sup - pli - ci - co?

T./B. CORO

Cl.
mp *pp*

Bsn.
mp *pp*

Vln. 1
f *pp*

Vln. 2
f *pp*

Vla.
pp *f* *f* *pp*

Vc.
f *pp* *f* *p < f* *pp*

E

Grave **Tempo I**

121 *take time*

A. SOLO

- ci - - o? O-quam, tris-tis, O-quam, O-

T. SOLO

O quam tris-tis, O-quam, tris-tis, O quam, sup-pli-ci-o?

T./B. CORO

(TEN. & BASS unis.)

O quam, in tan-to sup-pli-ci-o?

E

Grave **Tempo I**

Cl.

Bsn.

muta in B \flat

Vln. 1

Vln. 2

Vla.

Vc.

colla parte
Alto solo

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

pp < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp* < *mp* *pp*

129

A. SOLO

T. SOLO

T./B. CORO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

rit. . *ppp*

ppp

ppp

rit. .

pp *f* *pp* *pp*

pp *f* *pp* *pp*

4. ARIOSO: Quis non posset

Maestoso (♩ = c. 48)

ALTO SOLO

Clarinet in B♭

Bassoon

Violin 1

Violin 2

Viola

Violoncello

Quis non,

p *mf*

pp *mp* *pp*

pp *mf* *pp* *mf* *pp* *mf*

7

A. SOLO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Quis non pos - set, Quis non pos-set con - tris-ta - ri, Chris-ti Ma - trem

p *mf* *mp* *f* *mp*

pp *mf* *pp* *pp* *dolciss.*

pp *mf* *pp* *pp* *dolciss.*

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

mf *pp* *f* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *pp* *mf* *pp* *mf* *pp*

A

14

A. Solo *f* *pp* *dolciss.*

con - tem - pla - ri do - len - tem,

Cl.

Bsn.

Vln. 1 *f* *ppp* *ppp* *mp*

Vln. 2 *f* *ppp* *ppp* *mp*

Vla. *f* *ppp* *ppp* *mp*

Vc. *f* *ppp* *ppp* *mp*

19

A. Solo *mp* *f* *sempre rit.* *attacca*

do - len - tem cum Fi - li - o, cum Fi - li - o?

Cl.

Bsn. *mp* *f*

Vln. 1 *ppp* *mp* *f*

Vln. 2 *ppp* *mp* *f*

Vla. *ppp* *mp* *f*

Vc. *ppp* *mp* *f*

*) ALTO SOLO: Release the final D on the downbeat of the next movement.

5. CHORUS: Pro peccatis

Allegro con spirito (♩ = c. 100; ♪ = c. 150; ♫ = c. 300)

(♩ = ♫ sempre)

SOPRANO

ALTO

TENOR

BASS

mf

Pro pec ca - tis su - ae gen - tis, vi - dit Je - sum in tor - men - tis, -

mf

Pro pec ca - tis su - ae gen - tis, vi - dit Je - sum in tor - men - tis, -

Allegro con spirito (♩ = c. 100; ♪ = c. 150; ♫ = c. 300)

(♩ = ♫ sempre)

Clarinet in B♭

Bassoon

Violin 1

Violin 2

Viola

Violoncello

f

sf

pizz. *arco*

f *sf*

pizz. *arco*

f *sf*

pizz. *arco*

f *sf*

6

S. *mf*
Pro pec ca - tis su - ae gen - tis,

A. *mf*
Pro pec ca - tis su - ae gen - tis,

T.
et fla gel - lis su - bi - tum, vi - dit su - um dul - cem Na - tum.

B.
et fla gel - lis su - bi - tum, vi - dit su - um dul - cem Na - tum.

Cl. *p*

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

12

S. *vi - dit Je - sum in tor - men - tis, et fla - gel - lis su - bi - tum, vi - dit su - um dul - cem Na - tum.*

A. *vi - dit Je - sum in tor - men - tis, et fla - gel - lis su - bi - tum, vi - dit su - um dul - cem Na - tum.*

T.

B.

Cl. *mf*

Bsn. *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

A

18

pp con anima *mf*

S. Pro-pe-ca-tis su-ae gen-tis, vi-dit Je sum in tor men tis, et fla-gel-lis su-bi tum. Vi-dit su-um dul-cem Na-tum

pp con anima *mf*

A. Pro-pe-ca-tis su-ae gen-tis, vi-dit Je sum in tor men tis, et fla-gel-lis su-bi tum. Vi-dit su-um dul-cem Na-tum

pp con anima *mf*

T. Pro-pe-ca-tis su-ae gen-tis, vi-dit Je sum in tor men tis, et fla-gel-lis su-bi tum. Vi-dit su-um dul-cem Na-tum

pp con anima *mf*

B. Pro-pe-ca-tis su-ae gen-tis, vi-dit Je sum in tor men tis, et fla-gel-lis su-bi tum. Vi-dit su-um dul-cem Na-tum

A

Cl.

Bsn.

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

22

S. mo - ri - en - do de - so - la - tum dum e - mi - sit spi - ri - tum, dum e - mi - sit,

A. mo - ri - en - do de - so - la - tum dum e - mi - sit spi - ri - tum, e - mi - sit,

T. mo - ri - en - do de - so - la - tum dum e - mi - sit spi - ri - tum, e - mi - sit spi - ri - tum,

B. mo - ri - en - do de - so - la - tum dum e - mi - sit spi - ri - tum, e - mi - sit spi - ri -

Cl. *mf*

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

25

S. *fp* *f*
dum e-mi - sit spi-ri - tum, e -

A. *fp* *f*
dum e-mi - sit spi-ri - tum, e -

T. *f*
e - mi-sit spi-ri - tum, spi-ri - tum dum spi - ri - tum, e -

B. *f*
tum, e - mi-sit spi - ri - tum dum spi - ri - tum, e -

Cl. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

B

30

S. *ff* *boldly*
mi - sit, Pro pec-ca - tis su - ae gen - tis, vi - dit Je - sum in tor - men - tis et

A. *ff* *boldly*
mi - sit, Pro pec-ca - tis su - ae gen - tis, vi - dit Je - sum in tor - men - tis et

T. *ff* *boldly*
mi - sit, Pro pec-ca - tis su - ae gen - tis, vi - dit Je - sum in tor - men - tis et

B. *ff* *boldly*
mi - sit, Pro pec-ca - tis su - ae gen - tis, vi - dit Je - sum in tor - men - tis et

Cl. *ff* *boldly*

Bsn. *ff* *boldly*

Vln. 1 *sf sf* *ff* *boldly, double stops sostenuto*

Vln. 2 *sf sf* *ff* *boldly, double stops sostenuto*

Vla. *sf sf* *ff* *boldly, double stops sostenuto*

Vc. *sf sf* *ff* *boldly, double stops sostenuto*



pp subito

37

S. *fla - gel - lis, fla - gel - lis su - bi - tum, vi - dit Je - sum in tor - men - tis; E - ia ma - ter*

A. *fla - gel lis, fla - gel - lis, su - bi - tum vi - dit Je - sum in tor - men - tis; E - ia ma - ter*

T. *fla - gel - lis, fla - gel - lis, su - bi - tum vi - dit Je - sum in tor - men - tis;*

B. *fla - gel - lis, fla - gel - lis, su - bi - tum, vi - dit Je - sum in tor - men - tis;*

sf *pp subito*



pp subito

Cl. *sf* *pp subito*

Bsn. *sf*

Vln. 1 *(détaché)* *sf* *pp subito*

Vln. 2 *sf* *pp subito*

Vla. *sul G* *sul C* *sf*

Vc. *sf*

44

S. fons a-mo-ris, me sen-ti-re vim do-lo-ris fac, ut te-cum lu-ge-am; fac, ut ar-de - at cor me-um;

A. fons a-mo-ris, me sen-ti-re vim do-lo-ris_ fac, ut te-cum lu-ge-am; fac, ut ar-de - at cor me-um;

T.

B.

Cl. *f*

Bsn.

Vln. 1 *f*

Vln. 2

Vla. *pp*

Vc.

51

S. Oh, E-ia, E-ia, Ma-ter, fons a - mo - ris, fac, ut te - cum *mp*

A. Oh, E-ia, E-ia, Ma-ter, fons a - mo - ris, fac, ut te - cum *mp*

T. E-ia, ma-ter fons. E-ia, Ma-ter fons, ut te - cum *p* *mp*

B. E-ia, ma-ter fons. E-ia, Ma-ter fons, ut te - cum *p* *mp*

Cl. *pp*

Bsn. *pp*

Vln. 1 *pp* *p dolce*

Vln. 2 *pp* *p dolce*

Vla. *pp* *p dolce*

Vc. *pp* *p dolce*

D

58

S. *f subito* *sfpp*
 lu - ge - am; fac, ut te - cum lu - ge - am. Fac, ut ar - de - at cor me - um in a - man - do Christ - um De - um

A. *f subito* *sfpp*
 lu - ge - am; fac, ut te - cum lu - ge - am. Fac, ut ar - de - at cor me - um in a - man - do Christ - um De - um

T. *f subito* *sfpp*
 lu - ge - am; fac, ut te - cum lu - ge - am. Fac, ut ar - de - at cor me - um in a - man - do Christ - um De - um

B. *f subito* *sfpp*
 lu - ge - am; fac, ut te - cum lu - ge - am. Fac, ut ar - de - at cor me - um in a - man - do Christ - um De - um

Cl. *f subito*

Bsn. *f subito*

Vln. 1 *f sub., molto sost.* *sfpp*

Vln. 2 *f sub., molto sost.* *sfpp*

Vla. *f sub., molto sost.* *sfpp*

Vc. *f sub., molto sost.* *sfpp*

D

64

S. *mf*
ut si - bi com-pla-ce-am. E - ia, Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo-ris,

A. *mf*
ut si - bi com-pla-ce-am. E - ia, Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo-ris,

T. *mf*
ut si - bi com-pla-ce-am. E - ia, Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo-ris,

B. *mf*
ut si - bi com-pla-ce-am. E - ia, Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo-ris,

Cl. *pp* *mp*

Bsn. *pp* *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

69

S. *pp sub.*
 fac, ut te-cum lu-ge-am; fac, ut te-cum, fac, ut te-cum lu-ge-am;

A. *pp sub.*
 fac, ut te-cum lu-ge-am; ut, te-cum, fac, ut te-cum lu-ge-am;

T. *pp sub.*
 fac, ut te-cum lu-ge-am; ut te-cum, fac, ut te-cum lu-ge-am;

B. *pp sub.*
 fac, ut te-cum lu-ge-am; ut te-cum, fac, ut te-cum lu-ge-am;

Cl. *p* *f*
5

Bsn. *pp* *f*
5

Vln. 1 *pp sub.*

Vln. 2 *pp sub.*

Vla. *pp sub.*

Vc. *pp sub.*

E

74 *ff* boldly as before

S. *ff* boldly as before
Fac, ut ar - de - at cor me - um, in a - man-do Christ - um De - um ut

A. *ff* boldly as before
Fac, ut ar - de - at cor me - um, in a - man-do Christ - um De - um ut

T. *ff* boldly as before
Fac, ut ar - de - at cor me - um, in a - man-do Christ - um De - um ut

B. *ff* boldly as before
Fac, ut ar - de - at cor me - um, in a - man-do Christ - um De - um ut

E

Cl. *ff* boldly as before

Bsn. *ff* boldly as before

Vln. 1 *ff* boldly as before

Vln. 2 *ff* boldly as before

Vla. *ff* boldly as before

Vc. *ff* boldly as before

80

S. si - bi com - pla - - ce - am, ut si - bi com - pla - ce - am,

A. si - bi com - pla - - ce - am, ut si - bi com - pla - ce - am,

T. si - bi com - pla ce - am, ut si - bi com - pla - ce - am,

B. si - bi com - pla - - ce - am, ut si - bi com - pla - ce - am,

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

F

S. *84*
 ...pla - ce - am, ut si - bi com - pla - ce - am;
sf

A.
 ...pla - ce - am, ut si - bi com - pla - ce - am;
sf, *sfpp sub.*
 Fac, ut ar - de - at cor me -

T.
 ...pla - ce - am, ut si - bi com - pla - ce - am;
sf

B.
 ...pla - ce - am, ut si - bi com - pla - ce - am;
sf

F

Cl.
sf

Bsn.
sf, *sfpp*

Vln. 1
sf sf sf ff sf sf

Vln. 2
sf sf sf ff sf sf pp sub.
gliss.

Vla.
sf sf sf ff sf sf
gliss.

Vc.
sf sf sf ff sf sf pp sub.
gliss.

91 *pp sub.*

S. ut si-bi com pla-ce am, ut si-bi com-pla-ce - am, ut si-bi com-pla - ce -

A. um, Fac, ut ar-de-at cor me - um, Fac, ut ar-de-at cor me - um,

T. *p poco espr.* San - cta Ma - - ter

B. *p poco espr.* San - cta Ma - - ter

Cl. *pp*

Bsn. *p poco espr.* 3 3

Vln. 1 *pp* *pp sempre*

Vln. 2 *pp* *pp sempre*

Vla. *pp* *p poco espr.* 3 3

Vc. *p*

96

S. am, ut si-bi com-pla - ce - am ut com-pla-ce - am, ut com-pla-ce-

A. Fac, ut ar-de-at cor me - um, Fac, cor me - um, Fac, cor me - um,

T. ius - - ted a - - - gas,

B. ius - - ted a - - - gas,

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf *p* *pp*

100

S. am, ut si-bi com - pla - ce - am, ut si-bi com-pla - ce -

A. Fac, ut ar-de-at cor me - um, Fac, ut ar-de-at cor me - um,

T. *p*
cru - ci - fi - xi fi - ge

B. *p*
cru - ci - fi - xi fi - ge

Cl.

Bsn. *p poco espr.*

Vln. 1 *pp sempre*

Vln. 2 *pp sempre*

Vla. *p poco espr.*

Vc. *p*

104

G

S. *pp con anima*
 -am, San-cta Ma ter is-tud a - gas, cru... ..xi fi... ..gas cor-di me-o

A. *pp con anima*
 Fac, ut ar - de-at cor me - um, San-cta Ma ter is-tud a gas, ...ci- fi... ..ge pla... cor-di me-o

T. *mf* *pp con anima*
 pla - - gas, San-cta Ma ter is-tud a gas, ...ci- fi... ..ge pla... cor-di me-o

B. *mf* *pp con anima*
 pla - - gas, San-cta Ma ter is-tud a gas, ...ci- fi... ..ge pla... cor-di me-o

Cl. *mf* *pp*
 G

Bsn. *mf* *pp*

Vln. 1 *pizz.*
p

Vln. 2 *pizz.*
p

Vla. *mf* *pp* *pizz.*
p

Vc. *mf* *pp* *pizz.*
p

109

S. *mf*
 va-li-de, va-li-de, Tu-i Na-ti tam dig-na-ti pro me pa-ti, va-li-de, di-vi-de,

A. *mf*
 va-li-de, va-li-de, vul-ne-ra-ti, tam dig-na-ti pro me pa-ti va-li-de, di-vi-de,

T. *mf*
 va-li-de, va-li-de, vul-ne-ra-ti, tam dig-na-ti pro me pa-ti va-li-de, di-vi-de,

B. *mf*
 va-li-de, va-li-de, vul-ne-ra-ti, tam dig-na-ti pro me pa-ti va-li-de, di-vi-de,

Cl. - - - - -

Bsn. - - - - -

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

114

S. *f* *pp sub.* *f*
 poe-nas me-cum, me-cum di-vi-de, va-li-de, pro me pa-ti, pa-ti, poe-

A. *f* *pp sub.* *f*
 a-gas me-cum, me-cum di-vi-de, va-li-de, pro me pa-ti, pa-ti, poe-

T. *f* *pp sub.* *f*
 a-gas me-cum, me-cum, tam dig-na-ti, pro me pa-ti, pa-ti, poe-

B. *f* *pp sub.* *f*
 a-gas me-cum, me-cum, tam dig-na-ti pro me pa-ti, pa-ti, poe-

Cl. *f* *pp sub.* *f* *sf*

Bsn. *f* *pp sub.* *f*

Vln. 1 *f* *arco* *pp sub.* *f* *sf*

Vln. 2 *f* *arco* *pp sub.* *f* *sf*

Vla. *f* *arco* *pp sub.* *f* *sf*

Vc. *f* *arco* *pp sub.* *f*

H

119

S. *ff bold*
nas me - cum di - vi - de; Fac me te - cum pi - e fle - re, fle - re, do -

A. *ff bold*
nas me - cum di - vi - de; Fac me te - cum pi - e fle - re, fle - re, do -

T. *ff bold*
nas di - vi - de; Fac me te - cum pi - e fle -

B. *ff bold*
nas di - vi - de; Fac me te - cum pi - e fle -

Cl. *sf sf sf sf ff bold once again*

Bsn. *ff bold once again*

Vln. 1 *sf sf ff bold once again*

Vln. 2 *sf sf ff bold once again*

Vla. *sf sf ff bold once again*

Vc. *ff bold once again*

H

124

S.  nec e - go vi xe - ro, cru - ci - fi - xo con - do... ..le - re, cru - ci - fi - xo con - do - le - re, vi - xe - ro,

A.  nec e - go vi xe - ro cru - ci - fi - xo con - do... ..le - re, cru - ci - fi - xo con - do - le - re, vi - xe - ro,

T.  re, e - go vi xe - ro, cru - ci - fi - xo con - do... ..le - re, cru - ci - fi - xo con - do - le - re, vi - xe - ro,

B.  re, e - go vi xe - ro, cru - ci - fi - xo con - do... ..le - re, cru - ci - fi - xo con - do - le - re, vi - xe - ro,

Cl. 

Bsn. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

131

I

S. *vi - xe - ro, do - nec e - go,*

A. *vi - xe - ro, do - nec e - go, Sta - - - - -*
fff bolder

T. *vi - xe - ro, do - nec, e - go,*

B. *vi - xe - ro, do - nec, e - go, Sta - - - - -*
fff bolder

I

Cl. *ff sempre*

Bsn. *fff bolder*

Vln. 1 *ff sempre*

Vln. 2 *ff sempre*

Vla. *fff bolder*

Vc. *fff bolder*

135

S.

A.
bat, Sta - bat ma - - - ter.

T.

B.
bat, Sta - bat ma - - - ter.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

139

S. *fff bolder*
Sta - - - bat,

A.
do - lo - ro - sa, do - lo -

T. *fff bolder*
Sta - - - bat,

B.
do - lo - ro - sa, do - lo -

Cl. *fff bolder*

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

143

S. Sta - bat, Sta - bat ma - - -

A. -ro - - sa, do - lo - ro - -

T. Sta - bat, Sta - bat ma - - -

B. -ro - - sa, do - lo - ro - -

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

146

ter, Sta - - - - - bat ma -

sa, Sta - - bat ma - - -

ter, Sta - - - - - bat ma -

sa, Sta - - bat ma - - -

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

150

ter, jux - ta cru - cem te - cum sta - re et me ti - bi so - ci -

- ter, jux - ta cru - cem te - cum sta - re et me ti - bi so - ci -

ter, jux - ta cru - cem te - cum sta - re et me ti - bi so - ci -

- ter, jux - ta cru - cem te - cum sta - re et me ti - bi so - ci -

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This page of a musical score is for the fifth movement of 'Stabat Mater' by Lapiere. It features a SATB choir and a string quartet. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin. The instrumental parts include Clarinet, Bassoon, Violin 1, Violin 2, Viola, and Violoncello. The score is in 3/4 time with a key signature of one flat (B-flat). The vocal lines include triplets and a half note with a fermata. The instrumental parts feature sustained chords and rhythmic patterns.

rit.

155

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

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

T.
a - re in plan-ctu de - si - de - ro.

B.
a - re in plan-ctu de - si - de - ro.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

6. ARIA: Virgo virginum

Largo, sostenuto sempre (♩ = c. 42)

SOPRANO SOLO

Clarinet in B♭

Bassoon

Violin 1

Violin 2

Viola
*) (Solo) *ten. sempre*
p dolciss. (1) (2) (3) (4) (5)

Violoncello

pp ————— *mp*

Vln. 1
pp senza cresc., alla écho ————— *ppp* ————— *ppp* ————— *pp* ————— *ppp*

Vln. 2
ppp ————— *pp* ————— *ppp* ————— *ppp*

Vla.
ppp ————— *pp* ————— *mp* ————— *ppp*

Vc.
ppp ————— *pp* ————— *mp* ————— *ppp* ————— *pp* ————— *mp*

Vln. 1
ppp ————— *pp* ————— *ppp* ————— *ppp* ————— *pp* ————— *ppp* ————— *ppp* ————— *pp*

Vln. 2
pp ————— *ppp* ————— *ppp* ————— *pp* ————— *ppp*

Vla.
ppp ————— *pp* ————— *ppp* ————— *pp* ————— *ppp*

Vc.
ppp ————— *pp* ————— *mp* ————— *ppp* ————— *pp* ————— *mp*

*) Viola: natural/artificial harmonics ad libitum

32 A

S. SOLO

Cl. *barely audible — a background colour*
ppp ppp
quasi organ stop
pp dolciss. 3 3

Bsn.

Vln. 1 *ppp pp dolciss.*

Vln. 2 *ppp pp dolciss.*

Vla. *ppp pp dolciss.*

Vc. *ppp pp dolciss.*

42

S. SOLO

Cl. *mp p* 3 3 *ppp*

Bsn.

Vln. 1 *mp p pp*

Vln. 2 *mp p pp*

Vla. *mp p pp*

Vc. *mp p*

51 B *mp dolci.*

S. SOLO

Virgo vir gi num, vir go

Cl.

Bsn.

Vln. 1

ppp *écho* *mp* *pp* *pp*

Vln. 2

ppp *écho* *mp* *pp* *pp*

Vla.

ppp *écho* *mp* *pp* (Solo) *pp*

Vc.

ppp *écho* *mp* *pp* *ppp* *pp*

62

S. SOLO

vir - gi num præ - cla - ra mi - hi iam, mi - hi iam non sis, non sis a - ma ra, fac me te cum plan ge - re, non sis a

Cl.

pp *mp*

Bsn.

pp *mp* *pp*

Vln. 1

mp *pp*

Vln. 2

mp *pp*

Vla.

mp *pp*

Vc.

ppp *mp* *pp*

70 *mf*

S. SOLO

ma ra fac me te - cum: plan - - - ge-re, plan - - - ge

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

78

S. SOLO

re, fac, me te - cum plan - - - ge - re.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp *allargando*

Ossia *ad libitum*

te - cum plan

pp *allargando* **a tempo** (♩ = c. 42)

colla parte Soprano

pp *mp*

colla parte Soprano

ppp *pp* *mp*

colla parte Soprano

ppp *pp* *mp*

colla parte Soprano

ppp *pp* *mp*

colla parte Soprano

ppp *pp* *mp*

86

S. SOLO

Fac. ut por-temChristi mor tem

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

C *pp*

ppp *pp*

ppp *pp*

ppp *pp*

ppp *pp*

pp

95

S. SOLO

pas-si-o-nis fac con sor - tem et pla - gas re - co - le - re. Fac ut

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pp

100

S. SOLO *f*
por - - - tem Chris - ti mor tem pas - si - o - nis con - sor - tem

Cl. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

103

S. SOLO *ff*
re - co - le - re et pla - gas; fac, ut por -

Cl. *ff*

Bsn. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

108 *rit.* *a tempo* (♩ = c. 42)

S. SOLO *mp* *p*

tem fac-me te-cumplan ge re, et pla-gas re-co-le-re.

Cl. *mp*

Bsn. *mp*

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

118 **D** *mp* *dolciss.*

S. SOLO *pp* *mp* *pp*

Virgo vir gi num, vir go vir-gi num præ-cla-ra mi-hi iam, mi hi iam non sis, non sis a-ma-ra, fac me

Cl. *pp* *mp* *pp*

Bsn. *pp* *mp* *pp*

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *ppp* *mp* *pp*

126

S. SOLO

te cum plan ge - re, non sis a - ma - ra fac me te - cum: — plan - - -

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

(vln. 1 solo)

133

S. SOLO

ge - re, plan - - - ge - re, —

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

mp

(i. DENIAL)*f* freely and espr., quasi improvised**(ii. ANGER)**

138

S. SOLO
plange re, plan - 3 - 3 - 3 - ge-re — plan-ge - re, — plan - -

Cl.
p *mf*

Bsn.
mf

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.
mf

143

S. SOLO
- ge - re, plan -

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

(iii. BARGAINING)

146 *ff*

S. SOLO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

The score for 'BARGAINING' (measures 146-150) features a vocal soloist and a full orchestra. The vocal line is marked *ff* and includes the syllable '-ge'. The instrumental parts include Clarinet, Bassoon, Violin I and II, Viola, and Violoncello, all marked *f*. The music is in a minor key with a common time signature.

(iv. DEPRESSION)

Ossia
ad libitum

149

S. SOLO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

-re, plan ge-re,-

The score for 'DEPRESSION' (measures 149-153) features a vocal soloist and a full orchestra. The vocal line includes the syllables '-re, plan ge-re,-'. The instrumental parts include Clarinet, Bassoon, Violin I and II, Viola, and Violoncello. The strings feature triplet patterns. An 'Ossia ad libitum' section is indicated above the strings in measure 153.

(v. ACCEPTANCE)

153 *allargando*

S. SOLO *tr*
 — me te - cum plan - ge - re.

Cl. *colla parte Soprano*
come sopra
ppp *dolciss.* 3

Bsn. *colla parte Soprano*

Vln. 1 *colla parte Soprano*
pp *dolciss.*

Vln. 2 *colla parte Soprano*
pp *dolciss.*

Vla. *colla parte Soprano*
pp *dolciss.*

Vc. *colla parte Soprano*
pp *dolciss.* **pp** *dolciss.*

162

S. SOLO

Cl. 3 *mf espr.*

Bsn. *mf espr.*

Vln. 1 *p* fall into the background, soft but persistent

Vln. 2 *p* fall into the background, soft but persistent

Vla. *mf espr.*

Vc. *mf espr.*

E

166

S. SOLO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

f *pp*

f *f* *pp*

f *f*

171

S. SOLO

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

ppp *pp* *ppp* *ppp*

ppp *pp* *ppp* *ppp*

pp *mp* *ppp* *pp* *ppp*

7. CHORUS: Fac me plagis

Lento misterioso (♩ = c. 48)

S
O
L
O

SOPRANO SOLO

ALTO SOLO

TENOR SOLO

C
H
O
I
R

SOPRANO

ALTO

TENOR

BASS

Clarinet in B♭

Bassoon

Violin 1

Violin 2

Viola

Violoncello

ppp *distantly*

ppp *distantly*

(Solo) *pp* *p espress. — lingeringly, con rubato* *mp*

ppp *p* *ppp* *p*

A*p espress. — lingeringly, con molto rubato*

13

A. Solo

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Fac_ me. pla-gis, pla-gis, me

ppp *ppp*

23

A. Solo

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

pla - gis vul - ne - ra - ri, fac_ me_ cru - o - re, cru - o - re_ i-ne-bri - a - ri, O,

mf *p*

31 *no more rubato; in strict tempo*

A. Solo

fac — me — pla — gis, — me — pla — gis vul — ne — ra — ri, et cru —

Cl.

Bsn.

Vln. 1

Vln. 2

Vla. *mp*

Vc.

35 *accel.*

A. Solo

o — re Fi — li — i, — et cru — o — re, cru — o — re, et cru —

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

B Andante, a sudden momentum ($\text{♩} = c. 58$)

39 *f* (REJOIN SECTION)

A. SOLO *f* o - re.

S. *f* Fac me pla - gis, pla-gis vul-ne - ra-ri, vul-ne - ra-ri, fac me cru - ce, me cru-ce in-e-bri - a - ri; O

A. *f* Fac me pla - gis, pla-gis vul-ne - ra ri, vul-ne - ra ri, fac me cru - ce, me cru-ce in-e-bri - a - ri; O

T. *f* Fac me pla - gis, pla-gis vul-ne - ra ri, vul-ne - ra-ri, fac me cru - ce, me cru-ce in-e-bri - a - ri; O

B. *f* Fac me pla - gis, pla-gis vul-ne - ra ri, vul-ne - ra ri, fac me cru - ce, me cru-ce in-e-bri - a - ri; O

Cl. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

47

S. *fac me pla - gis, pla - gis vul - ne - ra - ri, flam - mis ne u - rar suc - cen -*

A. *fac me pla - gis, pla - gis vul - ne - ra - ri, flam - mis ne u - rar suc - cen -*

T. *fac me pla - gis, pla - gis vul - ne - ra - ri, flam - mis, flam - mis ne*

B. *fac me pla - gis, pla - gis vul - ne - ra - ri, flam - mis, fla - mis ne*

Cl. *f*

Bsn. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

54



S. Solo *f* u - rar, Vir - go, u -

A. Solo u - rar, Vir - go,

T. Solo *f* O - flam - mis ne - u - rar - suc - cen - sus, per - te Vir - go,

S. *pp sotto voce* sus, in di - - -

A. *pp sotto voce* sus, in di - - -

T. *pp sotto voce* u - rar, in di - - -

B. *pp sotto voce* u - rar, in di - - -

Cl. *pp* *p*

Bsn. *pp* *p*

Vln. 1 *sostenuto* *pp dolce*

Vln. 2 *sostenuto* *pp dolce*

Vla. *p*

Vc. *sostenuto* *pp dolce*



59

S. SOLO *ff*
 rar, sim de fen - sus, sim de - fen - sus, u - rar suc - cen - sus. Fac - me pla gis, me pla -

A. SOLO *ff* (REJOIN SECTION)
 sim de fen - sus, flam mis ne u - rar suc - cen - sus.

T. SOLO *ff* (REJOIN SECTION)
 per te, Vir - go, flam mis ne u - rar suc - cen - sus.

S. *f*
 - e iu - di - ci - i, Fac me pla - gis, pla - gis vul - ne - ra - ri, vul ne

A. *f*
 - e iu - di - ci - i, Fac me pla - gis, pla - gis vul ne - ra - ri, vul ne

T. *f*
 - e iu - di - ci - i, Fac me pla - gis, pla - gis vul - ne - ra - ri, vul ne

B. *f*
 - e iu - di - ci - i, Fac me pla - gis, pla - gis vul ne - ra - ri, vul ne

Cl. *f*

Bsn. *f*

Vln. 1 *ff*

Vln. 2 *f*

Vla. *f*

Vc. *f*

66

S. Solo

gis, me cru - ce, flam-mis ne u - rar,

S.

ra-ri, fac me cru - ce, me cru-ce in - e-bri - a - ri; et cru - o - re, et cru - o -

A.

ra-ri, fac me cru - ce, me cru-ce in - e-bri - a - ri; et cru - o - re, et cru - o -

T.

ra-ri, fac me cru - ce, me cru-ce in - e-bri - a - ri; et cru - o - re, et cru - o -

B.

ra-ri, fac me cru - ce, me cru-ce in - e-bri - a - ri; et cru - o - re, et cru - o -

Cl.

ff espr. 3

Bsn.

ff *espress.* 3

Vln. 1

sf

Vln. 2

sf

Vla.

sf

Vc.

sf

74

S. Solo (REJOIN SECTION)

et cru-o - re Fi - - - li - i.

re, et cru - o - re Fi - - - li - - -

-re, et cru - o - re Fi - - - li - - -

-re, et cru - o - re Fi - - - li - - -

re, et cru - o - re Fi - - - li - - -

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

p *rit.* *pp* *p* *pp* *mp* *pp* *mp* *pp* *p* *p* *p* *p*

F**Allegro** (♩ = c. 100; ♪ = c. 150; ♫ = c. 300)

S. *-i.*

A. *-i.*

T. *-i.* *mf* Chri-ste, cum sit hinc e - xi - re,

B. *-i.* *mf* Chri-ste, cum sit hinc e - xi - re,

Cl. *pp* *mf*

Bsn. *pp* *mf*

Vln. 1 *pp* *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

89

S.

A.

T.
da per Ma-trem me ve - ni - re, — ad pal-mam vic - to - ri - æ, da per Ma-trem me ve - ni - re,

B.
da per Ma-trem me ve - ni - re, — ad pal-mam vic - to - ri - æ, da per Ma-trem me ve - ni - re,

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

95

mf

S. Chri ste, cum sit hinc e - xi - re, da per Ma trem me ve - ni - re, ad pal mam, pal mam vic

mf

A. Chri ste, cum sit hinc e - xi - re, da per Ma trem me ve - ni - re, ad pal mam, pal mam, pal mam vic

T. ad pal mam, pal mam, pal mam vic

B. ad pal mam, pal mam, pal mam vic

Cl. *p* *mf*

Bsn. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *f*

Vc. *f*

101

S. *pp*
to - - ri - æ, vic - to - ri - æ, ad pal-mam vic-to-ri-

A. *pp*
to-ri - æ, vic - to - ri - æ, vic - to - ri - æ, ad pal-mam vic-to-ri-

T. *pp*
to-ri - æ, vic - to - ri - æ, vic - to - ri - æ, ad pal-mam vic-to-ri - æ, pal-mam vic-to-ri-

B. *pp*
to-ri - æ, vic - to - ri - æ, vic - to - ri - æ,

Cl. *pp*

Bsn. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

G

108

S. *f*
æ.

A. *f*
æ.

T. *f*
æ. Quan-do cor-pus mo-ri - e- tur, fac ut a - ni mæ do- ne- tur,

B. *f*
Quan-do cor-pus mo-ri - e- tur, fac ut a - ni mæ do- ne- tur, fac, do - ne tur pa - ra- di - si glo-ri-

Cl. *f*

Bsn. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

112

S. 
Quan do cor-pus mo ri - e - tur, glo ri - a, glo ri - a, glo ri -

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

T. 
fac ut a - ni - mæ do - ne - tur_ pa - ra - di - si, pa - ra - di - si glo ri - a, glo - ri -

B. 
a, ut a - ni - mæ do - ne - tur_ pa - ra - di - si, pa - ra - di - si glo ri - a, glo - ri -

Cl. 

Bsn. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

116

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

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

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

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

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

121

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

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

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

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

Cl. *ff con forza*

Bsn. *ff*

Vln. 1 *ff con forza*

Vln. 2 *ff con forza*

Vla. *ff con forza*

Vc. *ff con forza*

129

S. *bat ma - ter Sta - - - -*

A. *- - bat ma - ter do - lo - ro - sa, - - - -*

T. *- - bat ma - ter do - lo - ro - - - sa, - - - -*

B. *- - bat ma - ter do - lo - ro - - - sa, - - - -*

Cl. *Cl.*

Bsn. *Bsn.*

Vln. 1 *Vln. 1*

Vln. 2 *Vln. 2*

Vla. *Vla.*

Vc. *Vc.*

135

S.
bat, ma - ter do - - lo - ro - - - -

A.
do - - lo - ro - - sa do - lo - ro - - - -

T.
Sta - - - - - bat, ma - ter do - lo-ro -

B.
Sta - - - - - bat, ma - ter do - lo-ro -

Cl.
Bsn.
Vln. 1
Vln. 2
Vla.
Vc.

H **Maestoso** (♩ = c. 52)

140

fff

S. - sa A

fff

A. - sa, Sta - - - bat ma - ter do - lo - ro - sa,

fff

T. sa, A - - - - -

fff

B. sa, Sta - - - - bat ma - ter do - lo - ro - sa

fff

Cl.

fff

Bsn.

fff

Vln. 1

fff

Vln. 2

fff

Vla.

fff

Vc.

fff

149

S. MEN.

A. A - MEN, A - MEN, A - - MEN.

T. - MEN, A - MEN, A - - MEN.

B. A - MEN, A - MEN, A - - MEN.

Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.