

Stabat Mater dolorosa

a 4 voci con strumenti e ripieni

Giovanni Carlo Maria Clari

1744

Giovanni Carlo Maria Clari (27 september 1677 - 16 mei 1754) was een Italiaanse componist. Hij bracht het grootste deel van zijn leven door in Pisa en Bologna. Zijn eerste opera werd met groot succes uitgevoerd in 1695, toen hij nog maar 17 jaar oud was. In 1703 werd hij benoemd tot maestro di capella in de kathedraal van Pistoia, waar hij 21 jaar bleef waarna hij tot aan zijn dood dezelfde functie in Pisa bekleedde.

Clari's faam was opmerkelijk omdat hij niet reisde. Toch vond zijn wereldlijke muziek zijn weg door heel Europa, voornamelijk in handmatige kopieën.

Waarschijnlijk door gebrek aan middelen, werd zijn liturgische muziek typisch uitgevoerd door een klein koor met een paar strijkers en orgel. Zijn Stabat Mater uit 1744 laat een levendige variatie aan stijlen zien, en veelal virtuozer dan zijn Missa pro defunctis uit 1725.

In de huidige uitgave zijn de notenwaarden en maataanduiding zoals in het origineel. Duidelijke drukfouten zijn stilzwijgend verbeterd. De tekst spelling is aangepast aan de hedendaagse versie.

Giovanni Carlo Maria Clari (27 sept 1677 – 16 May 1754) was an Italian composer. He spent most of his life in Pisa and Bologna. His first opera was performed with great success in 1695, when he was only 17 years old. In 1703 he was appointed maestro di cappella at Pistoia Cathedral where he stayed 21 years until he took the same position in Pisa until his death.

Clari's fame was remarkable since he did not travel. Yet his secular music found its way throughout Europe, mainly in manual copies.

Probably by lack of resources, his liturgical music was typically performed by a small choir with a few strings and organ. His Stabat Mater from 1744 shows a lively variation of styles, and often more virtuosic than his Missa pro defunctis from 1725.

In the current edition, the note values and time signature are as in the original. Obvious misprints have been tacitly corrected. The text spelling has been adapted to the contemporary version.

Woerden, 2022

Clari, Giovanni Carlo Maria (1677-1754). Compositeur. Stabat Mater dolorosa a 4 voci con strumenti, e ripieni. (manuscript autographe 1740-1760, Biblioteca Palatina, Parma). Composition dates from 1744.

The New Grove, Dictionary of Music & Musicians, MacMillan publ. 1980.

Liber Usualis Missæ et Officii, Desclée & Socii, 1962.

| | | | |
|-----|-----------------------------------|-------|----|
| 1. | Stabat Mater | choro | 3 |
| 2. | Cuius anima | T | 5 |
| 3. | O quam tristis | A | 10 |
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STABAT MATER DOLOROSA

Stabat Mater dolorosa à 4 voci, con strumenti, e ripieni I
di Gio: Carlo Maria Clari

Violini
Viola
4 voci
Basso

Stabat mater do - lo - ro -
sta - bat mater do lo - ro -
Stabat mater do lo - ro -
Stabat mater do lo - ro -

566

Source: Stabat Mater dolorosa à 4 voci, con strumenti, e ripieni - 1744
Partitura ms. Biblioteca Palatina.

Giovanni Carlo Maria Clari
1677 - 1754

1. Stabat Mater

Violin-1
Violin-2
Viola
Soprano
Alto
Tenore
Basso
Basso continuo

Sta - bat Ma - ter do - lo - ro -
Sta - bat Ma - ter do - lo -
Sta - bat Ma - ter do - lo -
Sta - bat Ma - ter do - lo -

7 6 9 8 5 6 9 8

Stabat Mater dolorosa

4

Vi-1

Vi-2

Va

S

A

T

B

BC

jux - ta cru - cem la - cri - mo - sa,
 ro - sa jux - ta cru - cem la - cri - mo - sa,
 ro - sa jux - ta cru - cem la - cri -
 ro - sa jux - ta cru - cem la - cri - mo - sa, dum pen - de - bat,

5 7 4 5 6b 7 6 7 6 7 7 7b 6 2/4 6

8

Vi-1

Vi-2

Va

S

A

T

B

BC

dum pen - de - bat, dum pen - de - bat Fi - li - us.
 dum pen - de - bat, dum pen - de - bat Fi - li - us.
 - mo - sa, dum pen - de - bat Fi - li - us.
 dum pen - de - bat, dum pen - de - bat Fi - li - us.

5 6# b 5b 5 5 6 4 3/4 6 4 4

2. Cujus anima

Andante

Vi-1

Vi-2

Va

T

BC

Vi-1

Vi-2

Va

T

BC

Vi-1

Vi-2

Va

T

BC

Cu - jus a - - - ni - mam ge -

6 6# 4 # 6 6

Stabat Mater dolorosa

19

Vi-1

Vi-2

Va

T

8 men - tem, cu - jus a - ni -

BC

19

25

Vi-1

Vi-2

Va

T

8 mam ge - men - tem, con - tris - ta - tam et do - len - - -

BC

25

6 6 6♯

32

Vi-1

Vi-2

Va

T

8 tem, do - len - - -

BC

32

♯ 5

Stabat Mater dolorosa

38

Vi-1

Vi-2

Va

T

8

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

BC

38

5/6 6b 5b 6 2/4 6

46

Vi-1

Vi-2

Va

T

8

di - us. Cu - jus a - ni -

BC

46

6 6 4 3 6 5

54

Vi-1

Vi-2

Va

T

8

mam ge - men - tem, cu - jus a - ni - mam ge -

BC

54

6 6 6 b b b 6 6

Stabat Mater dolorosa

61

Vi-1

Vi-2

Va

T

8 men - tem, con - tris - ta - tam et do - len -

BC

61

4 6

67

Vi-1

Vi-2

Va

T

8 - - - - - tem per - tran -

BC

67

5 5 #

73

Vi-1

Vi-2

Va

T

8 si - vit, per tran - si - vit gla - di - us.

BC

73

6b 4# 6 # 5 6 6 4 #

Stabat Mater dolorosa

79

Vi-1

Vi-2

Va

T

8

con - tris - ta - - - tam et do - len - tem per - tran -

BC

79

6^b 2/4# 6 # 6

86

Vi-1

Vi-2

Va

T

8

si - vit gla - di - us.

BC

86

6 6# 4 3

92

Vi-1

Vi-2

Va

T

8

BC

92

5 # 6 6# 4 #

3. O quam tristis

Vi-1 *Unis.*

Vi-2 *Unis.*

Va

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

BC
6 6^b 6 7 6^b 5 5 6 5^b

Vi-1

Vi-2

Va

A
et af - flic - ta fu - it il - la be - ne - dic - ta Ma - ter,

BC
5 6 6 6 6 6

Vi-1

Vi-2

Va

A
Ma - - - - - ter U - ni - ge - ni - ti, Ma - ter,

BC
9 6^b 5 6[♯] 6 6 6 6 5 4 3 6^b 5^b

Stabat Mater dolorosa

14

Vi-1

Vi-2

Va

A

BC

Ma - ter U - ni - ge - ni - ti.

6 6 5 4 3 6 5 ♮

18

Vi-1

Vi-2

Va

A

BC

O quam tris - tis et af - flic - ta fu - it il -

6 6 6 6 5 3 4♯ 6 6♯ 6 ♮

22

Vi-1

Vi-2

Va

A

BC

- la be - ne - dic - ta Ma -

♮ 6 6 6 ♮ ♮

Stabat Mater dolorosa

26

Vi-1

Vi-2

Va

A

BC

ter U - ni - ge - ni - ti, Ma -

5^b₆ 6_b 6 4 3 6 6

30

Vi-1

Vi-2

Va

A

BC

ter U - ni - ge - ni - ti.

6 5 5^b₆ 6_b 6 4 3

34

Vi-1

Vi-2

Va

T

BC

6 6 5 6 7 7^b 6 6_b 3 4 6 4 3

4. Quæ mœrebat

Vi-1

Vi-2

Va

S

A

T

B

BC

Quæ mœ - re - bat et do - le -

Quæ mœ - re - bat et do - le - bat, et do - le -

Quæ mœ - re - bat et do - le - bat,

Quæ mœ - re - bat et do - le -

6^b 5 9 8

6

Vi-1

Vi-2

Va

S

A

T

B

BC

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

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

pi - a Ma - ter, dum vi - de - bat na - ti pœ -

bat, pi - a Ma - ter,

6

4 ♯ ♭ 7 6 4 ♯ 9 8 5 6 2/4

Stabat Mater dolorosa

11

Vi-1

Vi-2

Va

S

A

T

B

BC

de - bat na - ti pœ - nas, pœ - nas in - cli - ti.

pœ - nas, na - ti pœ - nas in - cli - ti.

nas, na - ti pœ - nas in - cli - ti.

dum vi - de - bat na - ti pœ - nas in - cli - ti.

5 6 5 9 8 6 5 7 4 #

16

Vi-1

Vi-2

Va

S

A

T

B

BC

Quæ mœ - re - bat et do - le - bat, et

Quæ mœ - re - bat et do - le - bat, et do -

Quæ mœ - re - bat et do -

Quæ mœ - re - bat

4 3 9 8 4 # # b 6b 5 5

Stabat Mater dolorosa

21

Vi-1

Vi-2

Va

S

A

T

B

BC

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

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

le - bat,

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

21

5 6 9 8 4 # 6 2 4 b 5 6 9 8 4 5 6# 7 3

26

Vi-1

Vi-2

Va

S

A

T

B

BC

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

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

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

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

26

4 # 7 7 5 7 6 5 2# 6#

Stabat Mater dolorosa

30

Vi-1

Vi-2

Va

S

A

T

B

BC

bat na - ti pœ - - nas, na - ti pœ - nas in - cli -

bat na - ti pœ - nas, na - ti pœ - nas in - cli -

bat na - ti pœ - nas, na - ti pœ - nas in - cli -

bat na - ti pœ - nas, na - ti pœ - nas in - cli -

30

♯ 7 6 9 8 7 ♯ b 4 ♯

34

Vi-1

Vi-2

Va

S

A

T

B

BC

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

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

ti, na - ti, na - - - ti pœ -

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

34

$\frac{2}{4}$ 6 7 6 5 $\frac{2}{4}$ 6 7 6 5 $\frac{2}{4}$ 6 7 6♯

Stabat Mater dolorosa

38

Vi-1

Vi-2

Va

S
bat na - ti pœ - - - nas, na - ti pœ - nas in - cli-

A
ti, na - ti pœ - nas, na - ti pœ - nas in - cli-

T
8 - nas, na - ti pœ - nas, na - ti pœ - nas in - cli-

B
bat na - ti pœ - nas, na - ti pœ - nas in - cli-

BC
38

4 ♯ 6 ♭ 8 ♯ ♭ 4 ♯

42

Vi-1

Vi-2

Va

S
ti.

A
ti.

T
8 ti.

B
ti.

BC
42

5 4 3 9 8 ♯ ♭ 6 4 ♯

5. Quis est homo / quis non posset

Adagio assai

Vi-1

Vi-2

Va

S

A

T

B

BC

Quis est ho-mo qui non fle - ret, Ma-trem Chri-sti, Ma-trem

Quis est ho-mo qui non fle - ret, Ma-trem Chri-sti

Quis est ho-mo qui non fle - ret, Ma-trem

4 3 6 5 6_b 5 4 3 7_b 6₄ 4 3

9

Vi-1

Vi-2

Va

S

A

T

B

BC

Chri-sti si vi - de - ret in tan - to, in tan - to sup - pli - ci - o.

si vi - de - ret in tan - to, in tan - to sup - pli - ci - o.

Chri - sti si vi - de - ret in tan - to, in tan - to sup - pli - ci - o.

9 8 6 7_b 4 3 5_b 6 2 4₄ 6 4 3

Stabat Mater dolorosa

17

Vi-1

Vi-2

Va

S

A

T

B

BC

4 ♭ ♭ 4 ♭ ♭ 6 5 ♯ 6 5 4 3 4 ♯ 6_♭

Quis non pos-set con-tris -
 Quis non pos-set con - tris - ta -

5

Vi-1

Vi-2

Va

S

A

T

B

BC

6 2_♯ 6 4 6_♭ 4 3 3 6 2_♯ 6 7 6

ta - ri, Ma-trem Chri - sti con - tem - pla-ri, Ma-trem Chri-sti,
 ri, Ma-trem Chri-sti con-tem - pla - ri, Ma-trem
 Quis non pos-set con-tris - ta - ri, Ma-trem Chri-sti con - tem -

Stabat Mater dolorosa

13

Vi-1

Vi-2

Va

S

A

T

B

BC

Ma - trem Chri - sti con - tem - pla - ri do - len tem, do - len - tem cum

Chri - sti con - tem - pla - ri do - len tem, do - len - tem cum

pla - ri, Ma - trem Chri - sti con - tem - pla - ri do - len tem, do - len - tem

4 3 7 6^b 7 7^b 6 7^b 4 3 5^b 6^b 3 2/4 5

21

Vi-1

Vi-2

Va

S

A

T

B

BC

Fi - li - o.

Fi - li - o.

cum Fi - li - o.

4 3 5 4 4^b 4 3 6 5 6 5 6 5 6 5 4 3

6. Pro peccatis

Adagio

Vi-1

Vi-2 *(viola-1)*

Va *(viola-2)*

S

BC

Pro pec - ca - tis su - æ gen - tis, pro pec -

b b ♯ 7 7 6 ♯ b ♯ b ♯ b 6 5 ♯ b

Vi-1

Vi-2

Va

S

BC

ca - tis su - æ gen - tis, vi - dit Je - sum in tor - men - tis, vi - dit

6 ♯ 7 6 ♯ b ♯ b ♯ ♯ 5b 2/4 ♯ 5b 5/6

Vi-1

Vi-2

Va

S

BC

Je - sum in tor - men - tis, et fla - gel - lis

11 b ♯ 6 6b 6 b 6 ♯ b 5 6b ♯ 5 6 ♯ 6 b

Stabat Mater dolorosa

15

Vi-1

Vi-2

Va

S

sub - di-tum. Pro pec - ca - tis su-æ gen-tis,

15

BC

4 3 ♯ ♯ ♯ 6 5 ♯ ♭ ♯ 7 6 7 6 ♯

21

Vi-1

Vi-2

Va

S

vi - dit Je - sum in tor - men - tis, et fla - gel -

21

BC

♯ ♯ ♯ 5♯ 2 5♭ 6 ♯ 7 7

26

Vi-1

Vi-2

Va

S

lis sub - di-tum, vi - dit Je - sum

26

BC

6♯ ♭ 6 6 6 ♯ 6 6 ♯ ♭ ♭ ♭ ♯

Stabat Mater dolorosa

30

Vi-1

Vi-2

Va

S

BC

in tor - men - tis, vi - dit Je - sum in tor - men - tis, et fla -

5 \flat 4 \sharp /₂ 5 \flat 6 \flat 6 \sharp \natural \flat \natural

34

Vi-1

Vi-2

Va

S

BC

gel - lis sub - di - tum.

\flat \flat \natural 6 6 \sharp \flat 6 6 \sharp \flat

38

Vi-1

Vi-2

Va

S

BC

\natural \flat \natural \flat \natural \flat 6 \natural 5/4 \natural

7. Vidit suum

Allegro

Vi-1

Vi-2

Va

B

BC

Vi-dit su - um dul - cem na - tum mo - ri - en - do

6b 7b 6 6

Vi-1

Vi-2

Va

B

BC

de - so - la - tum, mo-ri - en-do de-so - la - tum, dum e -

11

6 6 6 6 b

Vi-1

Vi-2

Va

B

BC

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

21

6 b b 7b 6b 4# 6 6# 5 6# 6

Stabat Mater dolorosa

31

Vi-1

Vi-2

Va

B

BC

spi - ri - tum. Vi - dit

6 6# 4 #

41

Vi-1

Vi-2

Va

B

BC

su - um dul - cem na - tum mo - ri - en - do de -

6 6 # # 6

51

Vi-1

Vi-2

Va

B

BC

so - la - tum, dum e - mi - sit, dum e - mi - sit

6 6 6 5 7b 6 b 4# 6 b

Stabat Mater dolorosa

60

Vi-1

Vi-2

Va

B

BC

spi - ri - tum, mo - ri - en - do de - so -

4
6

69

Vi-1

Vi-2

Va

B

BC

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

69

b 4 6 b

77

Vi-1

Vi-2

Va

B

BC

(attacca)

77

6 6 6 b 4

8. Eja Mater

Adagio assai

Vi-1 *(simile)*

Vi-2 *(simile)*

Va *(simile)*

S

B

BC *(simile)*

E - ja Ma - ter, fons a - mo - ris,
 E - ja Ma - ter, fons a - mo - ris, me sen-ti - re

6 \flat 7 6 7 6 4 7 6 7 6 # 6 \sharp

5

Vi-1

Vi-2

Va

S

B

BC

me sen-ti - re vim do - lo - - - ris, fac ut
 vim do - lo - - - ris, fac ut te -

5 6 7 \flat 7 \flat 6 \sharp 6 \flat 4

Stabat Mater dolorosa

9

Vi-1

Vi-2

Va

S

B

BC

te - cum, fac ut te - cum lu - ge - am, me sen - ti - re

- cum lu - ge - am. E - ja Ma - ter, fons a - mo - ris,

5/6 6 7 6 7 6 7 4#/6

13

Vi-1

Vi-2

Va

S

B

BC

vim do - lo - - - ris, fac ut te - cum,

me sen - ti - re vim do - lo - - - ris, fac ut te -

6 7 7 4#/6

Stabat Mater dolorosa

17

Vi-1

Vi-2

Va

S

B

BC

fac ut te - - - cum lu - ge-am.

- cum, fac ut te - - - cum lu - ge - am,

4 \flat 3 5 \flat 3 4 3 5 \flat 6

21

Vi-1

Vi-2

Va

S

B

BC

E - ja Ma - ter, fons a - mo - ris, me sen -

me sen - ti - re

7 6 7 6 \flat 7 \flat 7 \flat

Stabat Mater dolorosa

25

Vi-1

Vi-2

Va

S

B

BC

ti - re vim do - lo - ris, vim do - lo - ris,
vim do - lo - ris, vim do - lo - ris. E - ja Ma - ter,

7 b 7 # b 6b 7b 6

29

Vi-1

Vi-2

Va

S

B

BC

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

6 9 4 b # 6b b

Stabat Mater dolorosa

33

Vi-1

Vi-2

Va

S
ris, vim do - lo - ris, fac ut te - cum lu - ge-

B
- - - ris, fac ut te - cum lu - ge -

BC
33

5/6 5/6 5/6 4 3 6 4 6

37

Vi-1

Vi-2

Va

S
am, me sen - ti - re vim do - lo - - - ris, fac ut

B
am, vim do - lo - ris, vim do - lo - ris,

BC
37

5 6b 4# 6 6b 4# 6 6# 5/6 4/5 # 6

Stabat Mater dolorosa

41

Vi-1

Vi-2

Va

S

B

BC

te - - - - cum lu - ge-am.

fac ut te - - - - cum lu - ge - am.

6 ♯ 4 ♯ 6

45

Vi-1

Vi-2

Va

S

B

BC

6 ♯ 6 ♯ 6 ♯ 4 ♯

9. Fac ut ardeat

Vi-1
Vi-2
Va
S
A
T
B
BC

in a - man - do Chris - tum De - um, fac
Fac ut ar - de-at cor me - um in a - man - -
Fac ut ar - de-at cor me - um
Fac ut ar - de - at cor me - - -

6 9 8 4 6b 5 4b 3

7
Vi-1
Vi-2
Va
S
A
T
B
BC

ut ar - de - at cor me - - - um ut si - bi, ut si - bi com -
- do Chris - tum De - um, ut si - bi, ut si -
in a - man - do Chris - tum De - - - um, ut si - bi com - pla -
um in a - man - do Chris - tum De - - - um, ut si - bi, ut

6 7 7b 6 7b 5 6 4 4 9 8 4 3 9 8

Stabat Mater dolorosa

12

Vi-1

Vi-2

Va

S
pla - ce-am.

A
bi com-pla-ce-am. in

T
8 - - ce-am. Fac ut

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

BC
12
6 5 6b 5 4 6 3 5 4 6

19

Vi-1

Vi-2

Va

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

A
a - man - do Chris - tum De - um, fac ut ar - de-

T
8 ar - de-at cor me - um in a - man - - - do, in a -

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

BC
19
6 9 8 4 6 6 5 4 3 4 3 7 6#

Stabat Mater dolorosa

25

Vi-1

Vi-2

Va

S

A

T

B

BC

um in a - man - do Chris-tum De - um, fac ut ar - de-at cor
 at cor me - um in a - man - do, in a -
 man - do, in a - man - do Chris-tum De - um, in a - man - do
 um in a - man - do, in a - man - do Chris-tum De - um, fac ut ar - de-

25

5^b 2⁴ 6 4⁴ 6 6 5 2⁴ 6 5 2⁴ 6⁴ 9 8 4 4 5 6

31

Vi-1

Vi-2

Va

S

A

T

B

BC

me - um in a - man - do Chris-tum De - um,
 man - do Chris-tum De - um, in a - man - do Chris - tum De - um, Chris - tum De -
 Christum De - um, fac ut ar - de-at cor me - um in a - man -
 at cor me - um in a - man -

31

2⁴ 6 7 6 5 2⁴ 6 7 6 5 6 5 3 9 8 2⁴ 6 2⁴ 6 5^b 3 9 6

Stabat Mater dolorosa

37

Vi-1

Vi-2

Va

S
in a - man - do Chris-tum De-um, ut si - bi, ut si - bi

A
- - - - - um, ut si - bi com - pla - - - - ce - am, in a - man-do Christum

T
8 - - - - do, in a - man - do Chris-tum De - um, ut si -

B
- - - - do, fac ut ar - de - at cor me - - - - um in a - man-do Christum

BC
37
4 3 9 8 6 9 8 4 6^b 5^b 4^b 3 4 3 6 5^b 6 3 5^b 3^b

43

Vi-1

Vi-2

Va

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

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

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

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

BC
43
4^b 3 9 8 4 3 4 3 4 3

10. Sancta Mater

Adagio assai

Vi-1

Vi-2

Va

A

BC

First system of musical notation for 'Sancta Mater'. It includes staves for Violin 1 (Vi-1), Violin 2 (Vi-2), Viola (Va), Alto (A), and Bassoon (BC). The key signature is B-flat major (two flats) and the time signature is common time (C). The Alto staff is empty. The Bassoon staff has figured bass notation: ♭, ♮, 6, ♭, ♮, ♮, ♭, 8/6, 7/5.

Vi-1

Vi-2

Va

A

BC

San - cta Ma-ter is - tud a -

Second system of musical notation. The Alto staff contains the vocal line with the lyrics "San - cta Ma-ter is - tud a -". The Bassoon staff has figured bass notation: ♮, ♭, 6, 6♭, 3, 6, ♮, 6, ♭.

Vi-1

Vi-2

Va

A

BC

gas cru - ci - fi - xi fi - ge pla -

Third system of musical notation. The Alto staff contains the vocal line with the lyrics "gas cru - ci - fi - xi fi - ge pla -". The Bassoon staff has figured bass notation: ♮, ♮, ♭, 6, ♮, ♭, 6, ♭.

Stabat Mater dolorosa

13

Vi-1

Vi-2

Va

A

gas cor - di me - o, cor-di me - - - o va - li-

BC

b b 6b 5 4b 6 b 6 5 4 b

17

Vi-1

Vi-2

Va

A

de.

BC

b b 6 b b b b 6 5

21

Vi-1

Vi-2

Va

S

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

BC

b b b 6 5 6b 4 b b 6 5 b

Stabat Mater dolorosa

25

Vi-1

Vi-2

Va

S

ti tam dig-na-ti pro me pa - ti -

BC

25

♯ ♭ 6 ♯ ♭ 6 ♭

29

Vi-1

Vi-2

Va

S

ti, pœ - nas, pœ-nas, pœ - - nas me-cum di - vi-

BC

29

♯ ♭ 6♭ 5 4♯ 2 6 ♯ 6 ♭ 6 4 ♯

33

Vi-1

Vi-2

Va

S

de.

BC

33

♯ 6 5 ♭

Stabat Mater dolorosa

36

Vi-1

Vi-2

Va

S

BC

6 5 4 6 5 4

11. Fac me tecum

Vi-1

Vi-2

Va

S

A

T

B

BC

Fac me te - cum pi - e fle-re, fac me te - cum pi - e

Fac me te - cum pi - e fle-re, fac me te - cum pi - e

Fac me te - cum pi - e fle-re, fac me te - cum pi - e

Fac me te - cum pi - e fle-re, fac me te - cum pi - e

5 6b 2 5 6 6 4 f 6 4b 6 6

Stabat Mater dolorosa

6

Vi-1

Vi-2

Va

S
fle - re cru - ci - fi - xo, cru - ci - fi - xo con - do - le - re, do -

A
fle - re cru - ci - fi - xo, cru - ci - fi - xo con - do - le - re, do -

T
8

B
fle - re cru - ci - fi - xo con - do - le - re,

BC
6
♭ b b 6 5 6 ♭ 6 ♯ b

10

Vi-1

Vi-2

Va

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

A
- - - nec e - go vi - xe - ro,

T
8

B
do - nec, do - nec e - go vi - xe - ro,

BC
10
♭ 6♯ b 6 7 ♯ b b 4 6♭ ♯ b 6 5

Stabat Mater dolorosa

14

Vi-1

Vi-2

Va

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

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

T
8

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

BC
14

b 5 6b 3 5 6 2 4b b 5b 6 ♯ b 6♯ 6 6♯ b b ♯ b b

18

Vi-1

Vi-2

Va

S
vi - xe-ro.

A
vi - xe-ro.

T
8

B
vi - xe - ro.

BC
18

4 6b ♯ b ♯ b 6 5 ♯ b 6 5

12. Juxta crucem

Vi-1 *p* *f*

Vi-2 *p*

Va *p*

T 8 Jux - ta cru - cem te - cum sta - re, te - cum sta

BC *p* 7 6 4 b b

Vi-1 *p* *f*

Vi-2 *p* *f*

Va *p* *f*

T 8 re,

BC *p* 6 b *f*

Vi-1 *f*

Vi-2 *f*

Va *f*

T 8 et me ti - bi so - ci - a - - - re in

BC 13 b b 4 7

Stabat Mater dolorosa

20

Vi-1

Vi-2

Va

T

8

plan - - - - - ctu de - si - de - ro,

BC

20

6 \flat 5 \natural 6 5 4 \natural 6 \flat $\frac{4}{6}$ \natural

27

Vi-1

Vi-2

Va

T

8

in plan - - - - - ctu de - si - de -

BC

27

6 7 *p* 6 \natural 6 \natural 6 \natural $\frac{4}{6}$ \natural

34

Vi-1

Vi-2

Va

T

8

ro.

BC

34

7 6 \natural \flat $\frac{4}{2}$ \natural \flat 6 6 \natural

Stabat Mater dolorosa

41

Vi-1

Vi-2

Va

T

8

Jux - ta cru - cem te - cum sta - re, et me

BC

41

7 6

f

48

Vi-1

Vi-2

Va

T

8

ti - bi so - ci - a - - - re in

BC

48

6 7 5 6

f

55

Vi-1

Vi-2

Va

T

8

plan - - - ctu de - si - de - ro, in

BC

55

5b 6 6b 6 5

p

Stabat Mater dolorosa

62

Vi-1

Vi-2

Va

T

8

plan

BC

7 6 ♯ b ♯ 6 6♯

68

Vi-1

Vi-2

Va

T

8

ctu de - si - de - ro.

BC

4 f^b 7 6 ♯

74

Vi-1

Vi-2

Va

T

8

BC

b 4♯ 2 6 6 6♯ ♯

13. Virgo virginum

Adagio

Vi-1

Vi-2

Va

S

A

T

B

BC

mi - hi jam non sis a - ma - ra,

Vir - go vir - gi - num præ - cla - ra, mi - hi, mi - hi

mi - hi jam non sis a - ma - ra, mi - hi

Vir - go vir - gi - num præ -

♯ 5 6 3 5 6♯ ♭ 7 # 7 6

Vi-1

Vi-2

Va

S

A

T

B

BC

mi - hi jam non sis a - ma - ra, Vir - go vir - gi - num præ -

jam non sis a - ma - ra, mi - hi jam non sis a - ma - ra, mi - hi,

jam non sis a - ma - ra, non sis a - ma - ra, non

cla - ra, mi - hi jam non sis a - ma - ra,

5 6♯ 5♯ 5 5 6 7 6# 4 9 8 5 6

Stabat Mater dolorosa

9

Vi-1

Vi-2

Va

S
cla - ra, mi - hi jam non sis a - ma - ra,

A
mi - hi jam non sis a - ma - ra, non sis a - ma - ra, Vir - go

T
8 sis a - ma - ra, Vir - go vir - gi - num præ - cla -

B
mi - hi jam non sis a - ma - ra, mi - hi jam non sis a - ma - ra,

BC
9
♯ 3 4♯ 4 ♭ 7 6♯ 6 6♭ 5 4♭ 3 2♭ 6

13

Vi-1

Vi-2

Va

S
mi - hi jam mi - hi jam non sis a - ma - ra.

A
vir - gi - num præ - cla - ra, mi - hi jam non sis a - ma - ra, mi - hi jam non sis a - ma - ra.

T
8 ra, mi - hi jam non sis a - ma - ra, mi - hi jam non sis a - ma - ra.

B
mi - hi jam non sis a - ma - ra, mi - hi jam non sis a - ma - ra.

BC
13
4 ♭ 4 ♭ 3 5 6 ♭ 2♭ 4 7 6♯

Stabat Mater dolorosa

Adagissimo

18

Vi-1

Vi-2

Va

S

A

T

B

BC

Fac me te - cum plan - ge - re,

Fac me te - cum plan - ge - re,

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

Fac me te - cum plan - ge -

7 6# 6b 7 6b 3b 7b 6 5b 6 4b

23

Vi-1

Vi-2

Va

S

A

T

B

BC

fac me te - cum plan - ge - re,

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

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

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

23

7 6 6 b 2 4b 5b 4b 2 6 6b 4 b 4 b 7b 6b

Stabat Mater dolorosa

27

Vi-1

Vi-2

Va

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

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

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

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

BC

7 \flat 6 5 2 \natural 4 \natural 5 \flat 6 2 \natural 4 \natural 6 \flat 5 \flat 5 \flat 6 \natural \flat 4 \natural 4 \natural

14. Fac ut portem

Vi-1

Vi-2

Va

BC

4 \sharp 6 \sharp 5 6 7 6 7 \sharp 6 \sharp

9

Vi-1

Vi-2

Va

BC

9

6 \sharp f \sharp 6 4 \sharp

Stabat Mater dolorosa

Vi-1 *Unis.* *p*

Vi-2 *Unis.* *p*

Va *p*

B

Fac ut por-tem Chri - sti mor - tem, fac ut por-tem

BC *p* 5 6 # # 5 6 7 6 7 # *p* 5 6 #

Vi-1 *f*

Vi-2 *f*

Va *f*

B

Chri - sti mor - tem pas - si - o - nis, pas - si - o - - - -

BC *f* # 6 6b 5b 3

Vi-1

Vi-2

Va

B

- - nis fac con-sor - tem, et pla -

BC b 7 4# 6 b 5 6b 7 6 b

Stabat Mater dolorosa

41

Vi-1

Vi-2

Va

B

BC

gas re - co - le - re, et pla gas,

41

♩ 6 4 5 ♩ 2 4# 6

49

Vi-1

Vi-2

Va

B

BC

et pla - gas re - co - le -

49

♩ 5 6b 7 6 7 ♩ 6 5 6 5 ♩

57

Vi-1

Vi-2

Va

B

BC

re.

57

♩ b ♩ b p ♩ b ♩ 6 4 ♩

Stabat Mater dolorosa

65

Vi-1

Vi-2

Va

B

BC

Fac ut por-tem Chri - sti mor - tem pas-si - o - nis fac con -

5
6

6b 7 6 7 6

73

Vi-1

Vi-2

Va

B

BC

sor - tem, et pla -

73

7 6 5 6 # 5 6b 7 6 7

80

Vi-1

Vi-2

Va

B

BC

- gas re - co - le - re, pas - si - o -

80

7

Stabat Mater dolorosa

87

Vi-1

Vi-2

Va

B

BC

- nis fac con - sor - tem, et pla -

6 4 5 5 6 7 6 7 7 #

93

Vi-1

Vi-2

Va

B

BC

- gas re - co - le - re, et pla gas, pla - gas re - co - le - re.

6 4 # 2 4# 6

101

Vi-1

Vi-2

Va

B

BC

5 6 7 6 7 7 #

Stabat Mater dolorosa

108

Vi-1

Vi-2

Va

B

BC

15. Fac me plagis

Andante

Vi-1

Vi-2

Va

S

A

T

B

BC

Fac me pla-gis, fac me pla-gis vul-ne-ra-ri,

Fac me pla-gis,

6 5 6 5 6 6# 6 5

Stabat Mater dolorosa

5

Vi-1

Vi-2

Va

S

A

T

B

BC

cru-ce hac in - e - bri - a - ri et cru -

fac me pla-gis vul - ne - ra-ri, cru-ce hac in - e - bri - a - ri

6 5 6 5 6 6 6 6 5 7 6 4

9

Vi-1

Vi-2

Va

S

A

T

B

BC

o - fi - li - i, et cru-o - fi - li - i,

et cru - o - fi - li - i, et cru-o - fi - li - i,

6 5 5 5 5 5 5 6 6

Stabat Mater dolorosa

13

Vi-1

Vi-2

Va

S

A

T

B

BC

et cru - o - - - - re, et cru - o - re

et cru - o - - - - re, et cru - o - re

7^b 6 5 6

17

Vi-1

Vi-2

Va

S

A

T

B

BC

fi - li - i.

fi - li - i.

6 6 5

Segne subito

16. FLammis ne urar

Vi-1
Vi-2
Va
A
BC

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

Vi-1
Vi-2
Va
A
BC

flam-mis ne u - rar suc -

Vi-1
Vi-2
Va
A
BC

cen - sus, per te, Vir - - - go,

Stabat Mater dolorosa

22

Vi-1

Vi-2

Va

A

BC

sim de - fen - sus in di - e, in di - e

6 7 6 7

28

Vi-1

Vi-2

Va

A

BC

ju - di - ci - i, per te, Vir - go, sim de - fen - sus,

5 6 # # b 6b

34

Vi-1

Vi-2

Va

A

BC

sim de - fen - sus in di - e ju - di - ci - i.

7 # 6 6# 4 #

Stabat Mater dolorosa

40

Vi-1

Vi-2

Va

A

BC

6
5

4 3

47

Vi-1

Vi-2

Va

A

BC

Flam-mis ne u - rar suc - cen - sus, per te, Vir -

6b 4# 6 # # b

55

Vi-1

Vi-2

Va

A

BC

go, sim de - fen - sus in di - e, in di - e ju - di - ci -

6# # 7 4 # 7 6 6# 4 #

Stabat Mater dolorosa

63

Vi-1

Vi-2

Va

A

BC

i, per te, Vir - go, sim de - fen - sus, sim de - fen - sus

6^b # #

70

Vi-1

Vi-2

Va

A

BC

in di - e, in di - e ju - di - ci - i.

6[#] # #

77

Vi-1

Vi-2

Va

A

BC

6 7 #

17. Christe cum sit

Vi-1 *Unis.*

Vi-2 *Unis.*

Va

S
Chri - ste, cum sit hinc ex - i - re,

BC

6 5 7^b

Musical score for measures 1-6. The system includes staves for Violin 1 (Vi-1), Violin 2 (Vi-2), Viola (Va), Soprano (S), and Bassoon (BC). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are "Chri - ste, cum sit hinc ex - i - re,". The BC staff has figured bass notation "6 5 7^b" below it.

Vi-1

Vi-2

Va

S
Chri - ste, cum sit hinc ex -

BC

7

Musical score for measures 7-13. The system includes staves for Violin 1 (Vi-1), Violin 2 (Vi-2), Viola (Va), Soprano (S), and Bassoon (BC). The key signature is B-flat major. The lyrics are "Chri - ste, cum sit hinc ex -". The BC staff has a measure rest "7" above it.

Vi-1

Vi-2

Va

S
i - re, da per Ma - - - -

BC

14

6 4 6 6 5

Musical score for measures 14-18. The system includes staves for Violin 1 (Vi-1), Violin 2 (Vi-2), Viola (Va), Soprano (S), and Bassoon (BC). The key signature is B-flat major. The lyrics are "i - re, da per Ma - - - -". The BC staff has a measure rest "14" above it and figured bass notation "6 4 6 6 5" below it.

Stabat Mater dolorosa

20

Vi-1

Vi-2

Va

S

- trem me ve - ni - re ad pal -

BC

6 5 6 5 6 6

26

Vi-1

Vi-2

Va

S

- mam vic - to - ri - æ, ad pal - mam, ad pal -

BC

6 5 4 4 6b 6 7

33

Vi-1

Vi-2

Va

S

mam vic - to ri - æ.

BC

7 6b 6 5 4 3

Stabat Mater dolorosa

40

Vi-1

Vi-2

Va

S

BC

6 5 7

46

Vi-1

Vi-2

Va

S

BC

Chri - ste, cum sit hinc ex - i - re,

6 6 4

53

Vi-1

Vi-2

Va

S

BC

Chri - ste, cum sit hinc ex - i - re, da per Ma -

6 6 7

Stabat Mater dolorosa

60

Vi-1

Vi-2

Va

S

trem me ve - ni - re ad pal - - - -

BC

3 6 7 6 6 7 6

67

Vi-1

Vi-2

Va

S

- - - - mam vic - to - ri - æ, da per Ma - trem

BC

b 7b 4/6 4

74

Vi-1

Vi-2

Va

S

me ve - ni - re ad pal - - - - mam vic - to ri - æ.

BC

6 6b 7 7b 4/6 3

Stabat Mater dolorosa

81

Vi-1

Vi-2

Va

S

BC

6 5

85

Vi-1

Vi-2

Va

S

BC

7b

18. Quando corpus

Vi-1

Vi-2

Va

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

A
fac ut a -

T
fac ut a - ni - mæ do - ne -

B
Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mæ do -

BC

2/4 6 2/4 6 2/4 5 6

Vi-1

Vi-2

Va

S
a - ni - mæ do - ne - tur, fac ut a - ni - mæ

A
ni - mæ do - ne - tur, quan - do cor - pus mo - ri -

T
- tur, fac ut a - ni - mæ quan - do

B
- ne - tur, fac ut a - ni - mæ do - ne - tur, do - ne -

BC

2/4# 6 2/4# 6# 4 3 6 5 5 3 5 9 5 6 4 9 8

Stabat Mater dolorosa

11

Vi-1

Vi-2

Va

S
do - ne - tur, pa - ra - di - si, pa - ra - di - si glo - ri -

A
e - tur, fac ut a - ni-mæ do - ne-tur, pa - ra - di - si, pa - ra - di - si glo - ri -

T
8 cor - pus mo - ri - e - tur, mo - ri - e - tur, pa - ra - di - si glo - ri -

B
- - tur, fac ut a - ni - mæ do - ne - tur, pa - ra - di - si glo - ri - a,

BC
11
9 8 4 # 6b 5b 5 6 3 5 3 9 8 7 6 # 5 4 6 4 #

16

Vi-1

Vi-2

Va

S
a, quan - do cor - pus mo - ri - e - tur, quan - do

A
a, fac ut a - ni - mæ do - ne - tur,

T
8 a, fac ut a - ni - mæ do - ne - - - tur,

B
quan - do cor - pus mo - ri - e - tur, mo - ri - e - - - tur, fac

BC
16
9 8 5 9 8 2 4# 6 2 4 6 2 4 6 4 4

Stabat Mater dolorosa

21

Vi-1

Vi-2

Va

S
cor - pus mo - ri - e - tur, fac ut a - ni - mæ do - ne -

A
fac ut a - ni - mæ do - ne - tur, pa - ra - di - si, pa - ra - di - si

T
8 fac ut a - ni - mæ do - ne - tur, pa - ra - di - si, pa - ra - di - si

B
ut a - ni - mæ do - ne - tur, fac ut a - ni - mæ do - ne - tur,

BC

21

2# 6 2# 6 2 6 6b 3 9 8 4 3 5 6 b 5b 7 6 6 5

26

Vi-1

Vi-2

Va

S
- tur, pa - ra - di - si glo - ri - a, fac ut a - ni - mæ do - ne -

A
glo - ri - a, pa - ra - di - si glo - ri - a, fac ut a -

T
8 glo - ri - a, quan - do cor - pus mo - ri - e - tur,

B
quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mæ do -

BC

26

4 4 7 6 5 9 6 7 2b 6 2# 6 2# 6#

18a. Quando corpus (coro a pieno)

Vi-1

Vi-2

Va

S
 Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mæ do - ne -

A
 Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mæ do - ne -

T
 8
 Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mæ do - ne -

B
 Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mæ do - ne -

BC

6 b 5 6 4 6 4 b 6 5 9 8

8

Vi-1

Vi-2

Va

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

A
 - tur, pa - ra - di - si, pa - ra - di - si glo - ri - a. A - men.

T
 8
 tur, pa - ra - di - si, pa - ra - di - si glo - ri - a. A - men.

B
 tur, pa - ra - di - si, pa - ra - di - si glo - ri - a. A - men.

8

BC

4 4 5 6 4 6 5 6 7 4 4 b #

STABAT MATER DOLOROSA

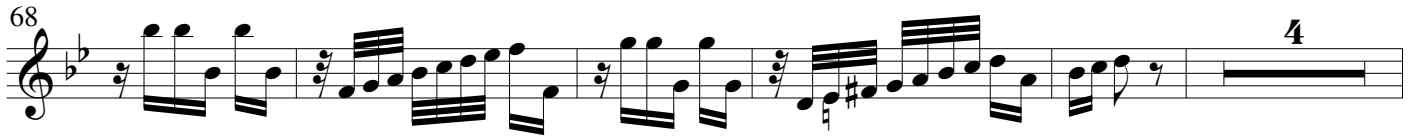
Giovanni Carlo Maria Clari
1677 - 1754

1. Stabat Mater

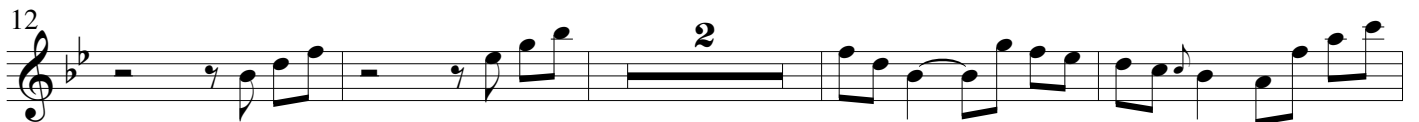
Musical notation for the first section, 'Stabat Mater'. It consists of two staves of music in G minor (one flat) and common time (C). The first staff contains measures 1 through 5, and the second staff contains measures 6 through 11. The melody is primarily composed of quarter and half notes with some rests.

2. Cujus anima

Musical notation for the second section, 'Cujus anima'. It consists of ten staves of music in G minor (one flat) and common time (C). The tempo is marked 'Andante'. The first staff (measures 12-19) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second staff (measures 20-29) continues this pattern with a triplet in measure 25. The third staff (measures 30-36) is filled with dense sixteenth-note passages. The fourth staff (measures 37-44) shows a more varied rhythmic texture. The fifth staff (measures 45-54) continues with intricate sixteenth-note figures. The sixth staff (measures 55-61) features a mix of eighth and sixteenth notes. The seventh staff (measures 62-68) concludes the section with a final melodic phrase.



3. O quam tristis



4. Quæ mœrebat

The musical score for Violino-1, titled "Stabat Mater dolorosa", specifically movement 4, "Quæ mœrebat". The score is written in G minor (one flat) and 3/4 time. It begins with a fermata over the first measure, which contains a whole note G4, with a "2" above it. The melody is characterized by a mix of quarter, eighth, and sixteenth notes, often with slurs and ties. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Violino-1

Stabat Mater dolorosa

5. Quis est homo / quis non posset

Adagio assai

4

3

10

2

22

3

3

13

2

25

6. Pro peccatis

Adagio

41

7. Vidit suum
Allegro

1

9

17

25

34

42

50

58

67

76

8. Eja Mater

Adagio assai

(simile)

The musical score for Violino-1, titled "8. Eja Mater" from "Stabat Mater dolorosa", is written in G minor (two flats) and common time (C). The tempo is marked "Adagio assai". The score consists of nine staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 indicated at the beginning of each staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The score concludes with a fermata on the final note of the ninth staff.

9. Fac ut ardeat

2

6

11

16

20

24

29

33

37

41

45

10. Sancta Mater

Adagio assai

The first staff of music begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking 'Adagio assai' is placed below the staff. The notation starts with a quarter note G4, followed by a quarter note F4, and then a series of eighth and sixteenth notes.

Measures 6-8 of the piece. Measure 6 starts with a quarter note G4, followed by quarter notes F4 and E4. Measure 7 contains a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 8 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2.

Measures 9-12. Measure 9 begins with a quarter note G4, followed by quarter notes F4 and E4. Measure 10 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 11 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. Measure 12 ends with a quarter note G2.

Measures 13-16. Measure 13 starts with a quarter note G4, followed by quarter notes F4 and E4. Measure 14 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 15 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. Measure 16 ends with a quarter note G2.

Measures 17-20. Measure 17 begins with a quarter note G4, followed by quarter notes F4 and E4. Measure 18 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 19 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. Measure 20 ends with a quarter note G2.

Measures 21-23. Measure 21 starts with a quarter note G4, followed by quarter notes F4 and E4. Measure 22 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 23 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2.

Measures 24-27. Measure 24 begins with a quarter note G4, followed by quarter notes F4 and E4. Measure 25 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 26 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. Measure 27 ends with a quarter note G2.

Measures 28-31. Measure 28 starts with a quarter note G4, followed by quarter notes F4 and E4. Measure 29 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 30 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. Measure 31 ends with a quarter note G2.

Measures 32-35. Measure 32 begins with a quarter note G4, followed by quarter notes F4 and E4. Measure 33 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 34 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. Measure 35 ends with a quarter note G2. A dynamic marking *f* (forte) is placed below the staff at the beginning of measure 33.

Measures 36-38. Measure 36 starts with a quarter note G4, followed by quarter notes F4 and E4. Measure 37 contains eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Measure 38 continues with eighth notes: F3, E3, D3, C3, B2, A2, G2.

11. Fac me tecum

11. Fac me tecum

p *f*

6

11

15

19

12. Juxta crucem

12. Juxta crucem

p *f* *p*

12

f *f*

22

f *p*

38

f

47

f *p*

57

f

71

13. Virgo virginum

5
Adagio

10

16
Adagissimo

24

Detailed description: This block contains the first system of music for '13. Virgo virginum'. It consists of seven staves of music. The first staff starts at measure 5 and includes a fermata over a whole note. The tempo is marked 'Adagio'. The second staff continues the melody. The third staff starts at measure 16 and includes a fermata over a whole note, with the tempo marked 'Adagissimo'. The fourth staff continues the melody and ends at measure 24 with a fermata over a whole note.

14. Fac ut portem

4

6
p *f*

12
Unis.
p

19
p *f*

26
2

34

Detailed description: This block contains the second system of music for '14. Fac ut portem'. It consists of seven staves of music. The first staff starts at measure 4. The second staff starts at measure 6 and includes dynamic markings *p* and *f*. The third staff starts at measure 12 and includes the marking 'Unis.' and *p*. The fourth staff starts at measure 19 and includes dynamic markings *p* and *f*. The fifth staff starts at measure 26 and includes a fermata over a whole note. The sixth staff continues the melody. The seventh staff starts at measure 34 and continues the melody.

Violino-1

Stabat Mater dolorosa

40



Musical staff 40-47: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

48



Musical staff 48-53: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

54



Musical staff 54-61: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4. A dynamic marking *p* is present below the staff.

62



Musical staff 62-68: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

69



Musical staff 69-75: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

76




Musical staff 76-83: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4. A dynamic marking *2* is present above the staff.

84



Musical staff 84-89: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

90



Musical staff 90-97: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

98



Musical staff 98-103: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4. A dynamic marking *2* is present above the staff.

104



Musical staff 104-109: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4.

110



Musical staff 110-115: Treble clef, key signature of two flats. The staff contains a series of notes and rests, including a half note G4, a quarter note A4, and a half note B4. The staff ends with a double bar line and a common time signature *C*.

15. Fac me plagis

Andante

5

12

16

16. FLammis ne urar

8

15

21

29

35

42

48

55

63

69

77

17. Christe cum sit

Unis.

7

14

20

Violino-1

Stabat Mater dolorosa

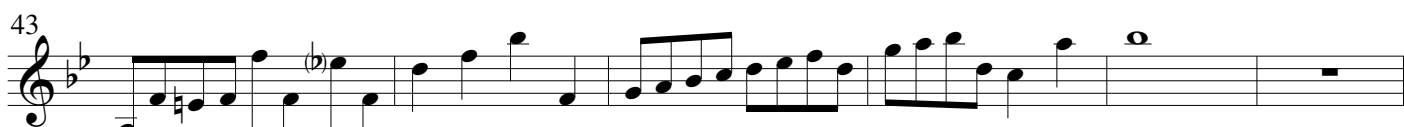
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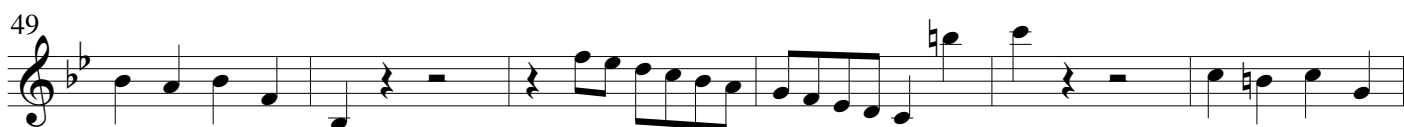
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43



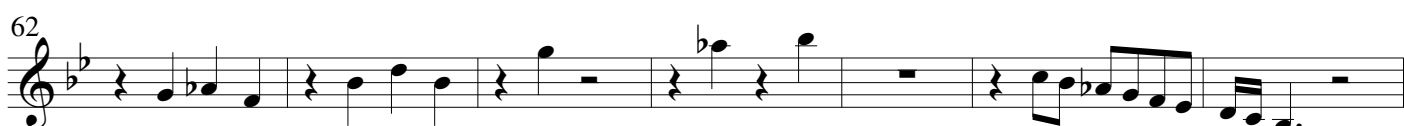
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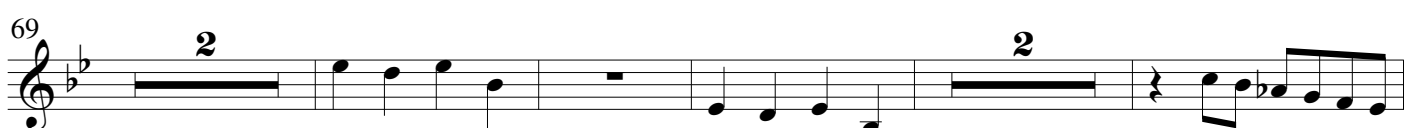
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62



69



77



84



18. Quando corpus

Musical score for Violino-1, measures 1-35. The score is in G minor (one flat) and common time (C). It begins with a 4-measure rest. The melody consists of several phrases of eighth and sixteenth notes, with some rests and accidentals (sharps and flats). The piece concludes with a double bar line.

18a. Quando corpus (coro a pieno)

Musical score for Violino-1, measures 1-8 of the 'coro a pieno' section. The score is in G minor and common time. It features a melodic line with eighth and sixteenth notes, including a fermata over the final note of the first phrase. The piece ends with a double bar line.

3. O quam tristis

Unis.

6

12

18

23

28

32

36

4. Quæ mœrebat

7

11

15

19

22

25

28

32

35

38

43

5. Quis est homo / quis non posset

Adagio assai

10

22

13

25

6. Pro peccatis

(viola-1)

Adagio

6

11

16

21

26

31

35

39

7. Vidit suum

Allegro

Musical notation for measures 7-9 of '7. Vidit suum'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The notation includes a whole rest in measure 7, followed by eighth and quarter notes in measures 8 and 9.

Musical notation for measures 10-19. The notation consists of eighth and quarter notes with various rests throughout the line.

Musical notation for measures 20-29. The notation includes eighth and quarter notes, with a sharp sign appearing in measure 29.

Musical notation for measures 30-39. A fermata with a '2' above it is placed over measures 30 and 31. The notation continues with eighth and quarter notes.

Musical notation for measures 40-49. The notation features eighth and quarter notes with several sharp signs in measures 45, 46, and 47.

Musical notation for measures 50-60. A fermata with a '2' above it is placed over measures 59 and 60. The notation includes eighth and quarter notes.

Musical notation for measures 61-70. The notation consists of eighth and quarter notes with various rests and accidentals.

Musical notation for measures 71-78. A fermata with a '2' above it is placed over measures 75 and 76. The notation includes eighth and quarter notes.

Musical notation for measures 79-88. The notation features eighth and quarter notes, ending with a fermata in measure 88.

8. Eja Mater

Adagio assai

(simile)

5

10

15

20

25

30

35

40

45

9. Fac ut ardeat

2

7

12

16

22

26

30

34

39

43

10. Sancta Mater

Adagio assai

The first staff of music begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo marking 'Adagio assai' is placed below the staff. The notation consists of a series of eighth and sixteenth notes, some with slurs and accents, creating a flowing, melodic line.

The second staff continues the melodic line from the first staff, starting at measure 3. It features a mix of eighth and sixteenth notes with various articulations.

The third staff continues the melodic line, starting at measure 6. The notes are primarily eighth notes with some sixteenth-note runs.

The fourth staff continues the melodic line, starting at measure 10. It includes some slurred eighth-note passages.

The fifth staff continues the melodic line, starting at measure 14. It features a series of eighth notes with some slurs.

The sixth staff continues the melodic line, starting at measure 17. It includes some sixteenth-note passages and slurs.

The seventh staff continues the melodic line, starting at measure 20. It features a series of eighth notes with some slurs.

The eighth staff continues the melodic line, starting at measure 24. It includes some sixteenth-note passages and slurs.

The ninth staff continues the melodic line, starting at measure 29. It features a series of eighth notes with some slurs.

The tenth staff continues the melodic line, starting at measure 33. It includes a dynamic marking 'f' (forte) and features a series of eighth notes with some slurs.

The eleventh staff continues the melodic line, starting at measure 36. It features a series of eighth notes with some slurs.

11. Fac me tecum

6

10

14

19

12. Juxta crucem

12

22

36

48

56

68

13. Virgo virginum

Musical notation for the beginning of '13. Virgo virginum'. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). A '4' is written above the first measure, indicating a four-measure rest. The tempo marking 'Adagio' is written below the staff.

Musical notation for measures 10-15 of '13. Virgo virginum'. The notation continues with various rhythmic patterns and rests.

Adagissimo

Musical notation for measures 16-24 of '13. Virgo virginum'. A '2' is written above the first measure of this section, indicating a two-measure rest. The tempo marking 'Adagissimo' is written above the staff.

Musical notation for measures 25-33 of '13. Virgo virginum'. The notation concludes with a double bar line and a common time signature (C).

14. Fac ut portem

Musical notation for the beginning of '14. Fac ut portem'. It starts with a treble clef, a key signature of two flats, and a common time signature (C).

Musical notation for measures 5-10 of '14. Fac ut portem'. The notation includes a dynamic marking 'p' (piano) at the end of the section.

Musical notation for measures 11-16 of '14. Fac ut portem'. It includes dynamic markings 'f' (forte) at the beginning and 'p' (piano) at the end, and the instruction 'Unis.' (Unison) at the end of the section.

Musical notation for measures 17-24 of '14. Fac ut portem'. It includes a dynamic marking 'p' (piano) at the end of the section.

Musical notation for measures 25-33 of '14. Fac ut portem'. It includes a dynamic marking 'f' (forte) at the beginning and a '2' above a two-measure rest.

Musical notation for measures 34-40 of '14. Fac ut portem'. The notation concludes with a double bar line.

Violino-2

Stabat Mater dolorosa

42

50

59

p

64

71

78

85

91

98

105

110

15. Fac me plagis

Andante

5

12

16

Detailed description: This block contains the first system of music for 'Fac me plagis'. It consists of four staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andante'. The music features a series of sixteenth-note patterns with wavy hairpins above them. The second staff begins at measure 5. The third staff begins at measure 12. The fourth staff begins at measure 16 and ends with a double bar line and repeat dots.

16. FLammis ne urar

9

17

24

31

Detailed description: This block contains the second system of music for 'FLammis ne urar'. It consists of four staves of music. The first staff begins at measure 9 and features a 3/8 time signature. The music is characterized by frequent accidentals and slurs. The second staff begins at measure 17. The third staff begins at measure 24. The fourth staff begins at measure 31. The piece concludes with a double bar line and repeat dots.

Violino-2

Stabat Mater dolorosa

39

Musical staff for measures 39-47. The staff is in G minor (two flats) and 3/4 time. It features a complex rhythmic pattern with many eighth and sixteenth notes, including a triplet of eighth notes in measure 46.

48

Musical staff for measures 48-55. The staff is in G minor (two flats) and 3/4 time. It begins with a double bar line and a fermata over a whole note, followed by a series of eighth and sixteenth notes.

56

Musical staff for measures 56-64. The staff is in G minor (two flats) and 3/4 time. It contains a triplet of eighth notes in measure 63.

65

Musical staff for measures 65-75. The staff is in G minor (two flats) and 3/4 time. It features a triplet of eighth notes in measure 74.

76

Musical staff for measures 76-84. The staff is in G minor (two flats) and 3/4 time. It features a triplet of eighth notes in measure 83.

17. Christe cum sit

Unis.

8

15

22

32

41

47

54

61

69

78

85

C

18. Quando corpus

Musical score for Violino-2, measures 1-34. The score is in G minor (one flat) and common time (C). It begins with a treble clef and a 3-measure rest. The melody consists of eighth and quarter notes, with some slurs and accents. Measure numbers 8, 14, 20, and 27 are indicated at the start of their respective lines. The piece concludes with a double bar line at measure 34.

18a. Quando corpus (coro a pieno)

Musical score for Violino-2, measures 1-8 of 'Quando corpus (coro a pieno)'. The score is in G minor (one flat) and common time (C). It begins with a treble clef. The melody consists of quarter and eighth notes, with slurs and accents. Measure numbers 8 and 14 are indicated at the start of their respective lines. The piece concludes with a double bar line at measure 14.

STABAT MATER DOLOROSA

Giovanni Carlo Maria Clari
1677 - 1754

1. Stabat Mater

Andante

7

2. Cujus anima

13

25

36

48

60

72

89

3. O quam tristis

7

Viola

Stabat Mater dolorosa

14

20

26

32

4. Quæ mœrebat

7

12

16

22

28

33

38

42

5. Quis est homo / quis non posset

4 3 2

Adagio assai

16

9

20

2 3 3

6. Pro peccatis

(viola-2)

Adagio

6

11

16

20

24

29

34

39

7. Vidit suum

Allegro

Musical notation for measures 7-10. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a whole rest, followed by eighth notes, quarter notes, and a half note.

11

Musical notation for measures 11-14. The notation continues with eighth notes, quarter notes, and half notes.

22

Musical notation for measures 22-25. Measure 25 contains a fermata over a half note, with a '2' above it indicating a second ending.

33

Musical notation for measures 33-36. The notation includes quarter notes, eighth notes, and a half note.

43

Musical notation for measures 43-46. The notation consists of quarter notes and half notes.

54

Musical notation for measures 54-57. Measure 57 contains a fermata over a half note, with a '2' above it indicating a second ending.

65

Musical notation for measures 65-68. Measure 68 contains a fermata over a half note, with a '2' above it indicating a second ending.

76

Musical notation for measures 76-79. The notation includes quarter notes, eighth notes, and a half note.

8. Eja Mater

Adagio assai

(*simile*)

Musical notation for measures 1-4 of '8. Eja Mater'. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first four measures feature a melodic line with wavy hairpins above it, indicating a tremolo or vibrato effect. The tempo is marked 'Adagio assai'.

5

Musical notation for measures 5-8. The melody continues with a steady eighth-note pattern.

10

Musical notation for measures 9-12. The melody continues with a steady eighth-note pattern.

15

Musical notation for measures 13-16. The melody continues with a steady eighth-note pattern.

20

Musical notation for measures 17-20. The melody continues with a steady eighth-note pattern.

25

Musical notation for measures 21-24. The melody continues with a steady eighth-note pattern.

30

Musical notation for measures 25-28. The melody continues with a steady eighth-note pattern.

35

Musical notation for measures 29-32. The melody continues with a steady eighth-note pattern.

39

Musical notation for measures 33-36. The melody continues with a steady eighth-note pattern.

44

Musical notation for measures 37-40. The melody concludes with a final note and a fermata.

9. Fac ut ardeat

Musical score for Viola, measures 1-43. The score is in 3/4 time and B-flat major. It begins with a treble clef and a key signature of one flat. Measure 1 features a triplet of eighth notes. Measure 17 features a double bar line and a second measure rest. Measure 22 features a key signature change to B-flat minor. Measure 32 features a sixteenth-note triplet. Measure 36 features a sixteenth-note triplet. Measure 43 ends with a double bar line.

10. Sancta Mater

Adagio assai

5

10

15

19

24

29

34

f

11. Fac me tecum

p *f*

6

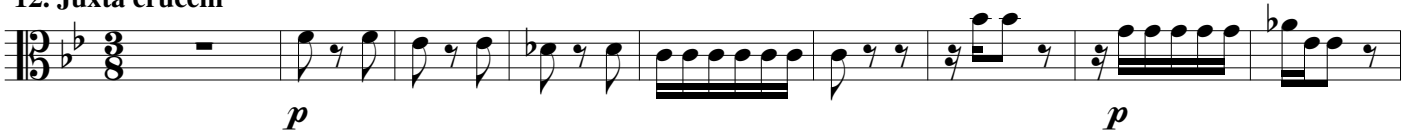
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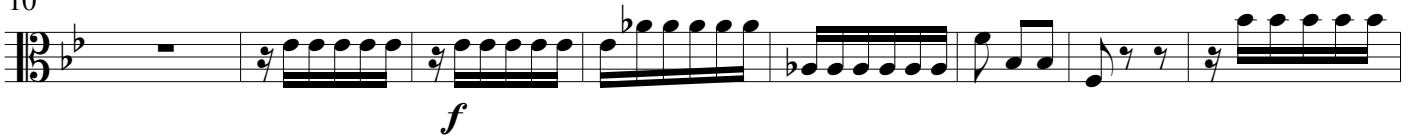
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12. Juxta crucem



10



18



29



43



53



62



71



13. Virgo virginum



12



18



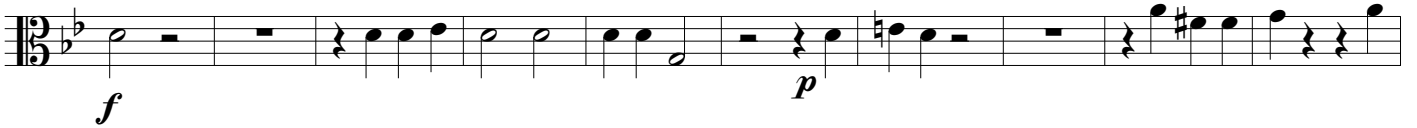
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14. Fac ut portem



11



21



32



42



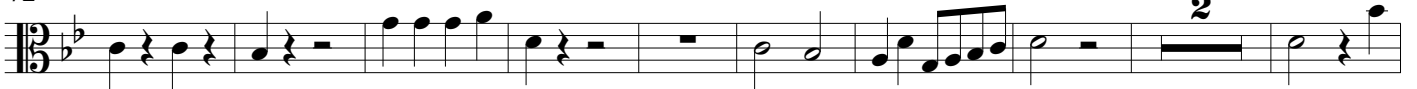
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62



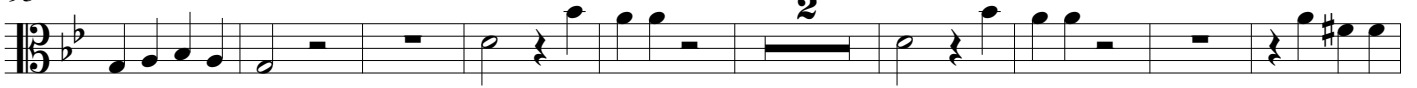
72



83



93



104



15. Fac me plagis



Andante

7



14



16. FLammis ne urar



8



17



25



35



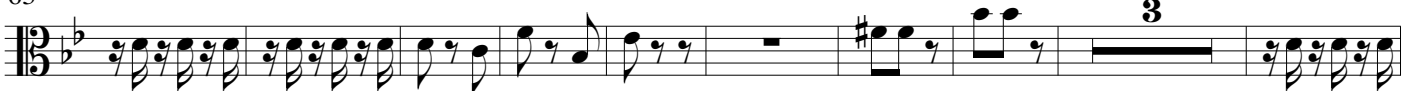
44



54



63



75



17. Christe cum sit



9



18



29



39



46



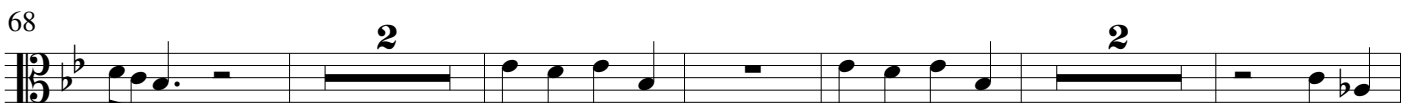
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62



68



77



84



18. Quando corpus



10



16



22



29



34



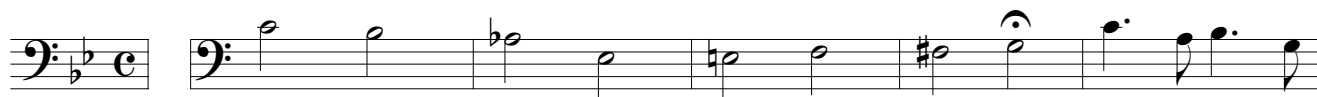
18. Quando corpus



STABAT MATER DOLOROSA

Giovanni Carlo Maria Clari
1677 - 1754

1. Stabat Mater



Andante

6



2. Cujus anima



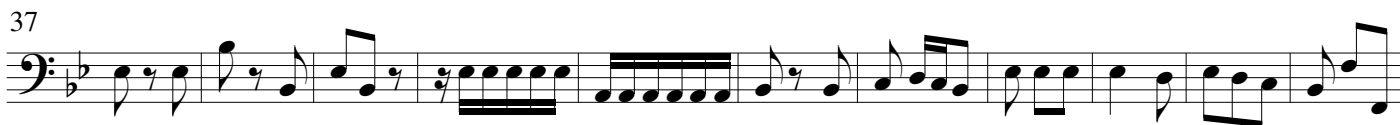
13



26



37



48



60



70



81



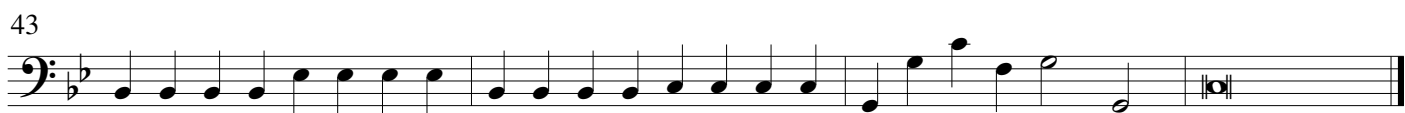
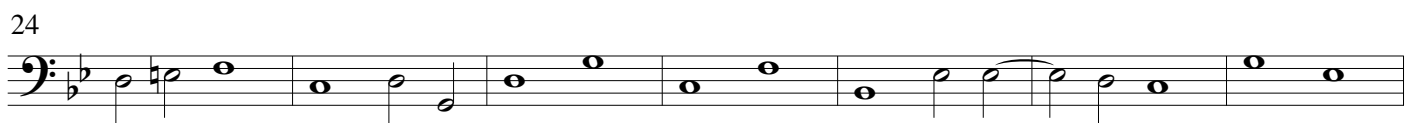
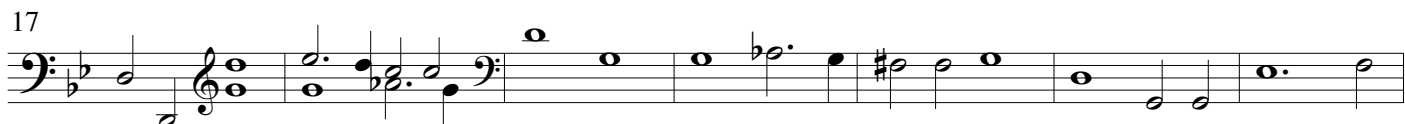
91



3. O quam tristis



4. Quæ merebat



5. Quis est homo / quis non posset



6. Pro peccatis

Adagio

The first system of music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a whole rest followed by a quarter note G2, a quarter note A2, and a quarter note B-flat2. The melody continues with a quarter note C3, a quarter note D3, a quarter note E-flat3, and a quarter note F3. The system concludes with a quarter note G3, a quarter note A3, and a quarter note B-flat3.

6

The second system starts with a quarter note C3, a quarter note D3, and a quarter note E-flat3. It continues with a quarter note F3, a quarter note G3, and a quarter note A3. The melody then moves to a quarter note B-flat3, a quarter note C4, and a quarter note D4. The system ends with a quarter note E4, a quarter note F4, and a quarter note G4.

11

The third system begins with a quarter note A3, a quarter note B-flat3, and a quarter note C4. It continues with a quarter note D4, a quarter note E4, and a quarter note F4. The melody then moves to a quarter note G4, a quarter note A4, and a quarter note B-flat4. The system ends with a quarter note C5, a quarter note D5, and a quarter note E5.

16

The fourth system starts with a quarter note F4, a quarter note G4, and a quarter note A4. It continues with a quarter note B-flat4, a quarter note C5, and a quarter note D5. The melody then moves to a quarter note E5, a quarter note F5, and a quarter note G5. The system ends with a quarter note A5, a quarter note B-flat5, and a quarter note C6.

21

The fifth system begins with a quarter note D5, a quarter note E5, and a quarter note F5. It continues with a quarter note G5, a quarter note A5, and a quarter note B-flat5. The melody then moves to a quarter note C6, a quarter note D6, and a quarter note E6. The system ends with a quarter note F6, a quarter note G6, and a quarter note A6.

26

The sixth system starts with a quarter note B-flat6, a quarter note C7, and a quarter note D7. It continues with a quarter note E7, a quarter note F7, and a quarter note G7. The melody then moves to a quarter note A7, a quarter note B-flat7, and a quarter note C8. The system ends with a quarter note D8, a quarter note E8, and a quarter note F8.

31

The seventh system begins with a quarter note G8, a quarter note A8, and a quarter note B-flat8. It continues with a quarter note C9, a quarter note D9, and a quarter note E9. The melody then moves to a quarter note F9, a quarter note G9, and a quarter note A9. The system ends with a quarter note B-flat9, a quarter note C10, and a quarter note D10.

36

The eighth system starts with a quarter note E10, a quarter note F10, and a quarter note G10. It continues with a quarter note A10, a quarter note B-flat10, and a quarter note C11. The melody then moves to a quarter note D11, a quarter note E11, and a quarter note F11. The system ends with a quarter note G11, a quarter note A11, and a quarter note B-flat11.

7. Vidit suum

Allegro

Musical notation for measures 7-10, starting with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegro'. The notation includes a whole note rest, followed by eighth notes, quarter notes, and a dotted quarter note.

11

Musical notation for measures 11-14, continuing the piece with eighth and quarter notes.

21

Musical notation for measures 21-24, featuring eighth notes and quarter notes.

31

Musical notation for measures 31-34, including quarter notes, eighth notes, and a dotted quarter note.

42

Musical notation for measures 42-45, featuring eighth notes, quarter notes, and a dotted quarter note.

52

Musical notation for measures 52-55, including eighth notes, quarter notes, and a dotted quarter note.

63

Musical notation for measures 63-66, featuring eighth notes, quarter notes, and a dotted quarter note.

73

Musical notation for measures 73-76, including quarter notes, eighth notes, and a dotted quarter note.

(attacca)

8. Eja Mater

Adagio assai (simile)

5

10

15

20

25

30

35

40

45

9. Fac ut ardeat

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

7

Musical staff 2: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

13

Musical staff 3: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

17

Musical staff 4: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

22

Musical staff 5: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

28

Musical staff 6: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

33

Musical staff 7: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

36

Musical staff 8: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

40

Musical staff 9: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

44

Musical staff 10: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a series of chords and melodic fragments, including a half note G2, a dotted half note F2, and a half note E2.

10. Sancta Mater

Adagio assai

Musical notation for measures 1-4 of '10. Sancta Mater'. The piece is in bass clef, 3/4 time, and B-flat major. It begins with a half note G2, followed by quarter notes G2, A2, Bb2, and C3. The melody continues with quarter notes D3, E3, F3, and G3, then quarter notes A3, Bb3, and C4. Measure 4 features a half note G3, a quarter rest, and a quarter note G3.

5

Musical notation for measures 5-8. Measure 5 starts with a half note G3, followed by quarter notes A3, Bb3, and C4. Measure 6 has quarter notes D4, E4, and F4. Measure 7 has quarter notes G4, A4, and Bb4. Measure 8 has quarter notes C5, Bb4, and A4.

9

Musical notation for measures 9-13. Measure 9 has quarter notes G4, A4, and Bb4. Measure 10 has quarter notes C5, Bb4, and A4. Measure 11 has quarter notes G4, F4, and E4. Measure 12 has quarter notes D4, C4, and Bb3. Measure 13 has quarter notes A3, G3, and F3.

14

Musical notation for measures 14-17. Measure 14 has quarter notes G3, F3, and E3. Measure 15 has quarter notes D3, C3, and Bb2. Measure 16 has quarter notes A2, G2, and F2. Measure 17 has quarter notes E2, D2, and C2.

18

Musical notation for measures 18-21. Measure 18 has quarter notes Bb1, A1, and G1. Measure 19 has quarter notes F1, E1, and D1. Measure 20 has quarter notes C1, Bb0, and A0. Measure 21 has quarter notes G0, F0, and E0.

22

Musical notation for measures 22-25. Measure 22 has quarter notes D1, C1, and Bb0. Measure 23 has quarter notes A0, G0, and F0. Measure 24 has quarter notes E0, D0, and C0. Measure 25 has quarter notes Bb0, A0, and G0.

26

Musical notation for measures 26-30. Measure 26 has quarter notes F0, E0, and D0. Measure 27 has quarter notes C0, Bb0, and A0. Measure 28 has quarter notes G0, F0, and E0. Measure 29 has quarter notes D0, C0, and Bb0. Measure 30 has quarter notes A0, G0, and F0.

31

Musical notation for measures 31-34. Measure 31 has quarter notes E0, D0, and C0. Measure 32 has quarter notes Bb0, A0, and G0. Measure 33 has quarter notes F0, E0, and D0. Measure 34 has quarter notes C0, Bb0, and A0.

35

Musical notation for measures 35-38. Measure 35 has quarter notes G0, F0, and E0. Measure 36 has quarter notes D0, C0, and Bb0. Measure 37 has quarter notes A0, G0, and F0. Measure 38 has quarter notes E0, D0, and C0.

11. Fac me tecum

Musical score for '11. Fac me tecum' in bass clef, B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a *f* dynamic marking. The second staff is marked with a '7'. The third staff is marked with a '12'. The fourth staff is marked with a '17' and ends with a double bar line and repeat sign.

12. Juxta crucem

Musical score for '12. Juxta crucem' in bass clef, B-flat major, 3/8 time. The score consists of eight staves. The first staff begins with a *p* dynamic marking. The second staff is marked with a '10' and a *f* dynamic marking. The third staff is marked with a '19' and a *p* dynamic marking. The fourth staff is marked with a '31' and contains two triplet markings. The fifth staff is marked with a '42' and a *f* dynamic marking. The sixth staff is marked with a '52' and a *p* dynamic marking. The seventh staff is marked with a '59'. The eighth staff is marked with a '69' and a *f* dynamic marking, ending with a double bar line and repeat sign.

13. Virgo virginum

Adagio

5

12

18

Adagissimo

25

14. Fac ut portem

9

p *f* *p*

18

p *f*

26

35

Basso continuo

Stabat Mater dolorosa

44



51



58



66



73



80



87



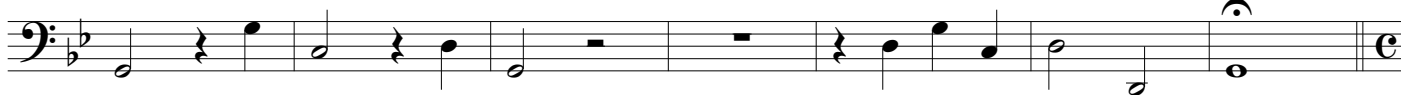
94



101



108



16. FLammis ne urar

11

19

27

35

43

51

59

67

75

17. Christe cum sit

9

17

25

33

41

49

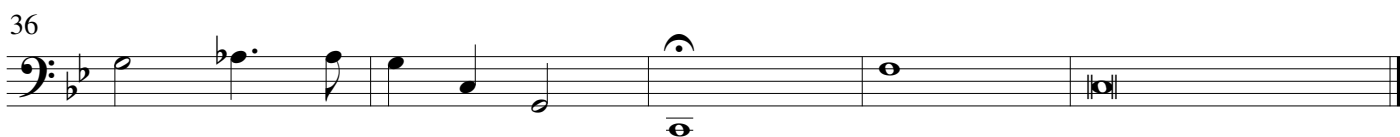
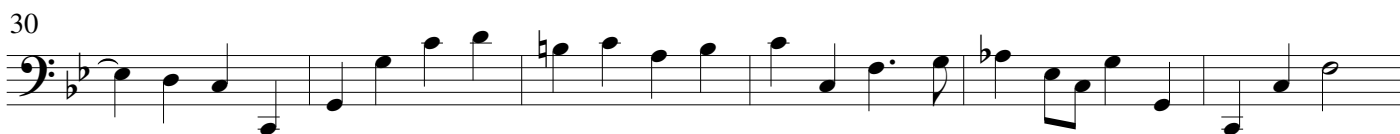
56

65

73

82

18. Quando corpus



18a. Quando corpus (coro a pieno)

