

PASQUALE CAFARO

1706 - 1787

Stabat Mater



STABAT MATER

Pasquale Cafaro

(1706 - 1787)

Violin I & II, viola, Basso continuo

S , A solo

SATB chorus

Editorial notes

Pasquale Cafaro (1708 – 1787) worked in Naples. His compositions show influence from his contemporary Pergolesi (1710-1736), but also from the operatic style from his time. His Stabat Mater is written in eleven parts, combining several stanzas. Most of the duets are composed as canons. The alternation with four-part chorus adds a highly dramatic effect. The work was very popular at the time.

The present edition is based on a manual copy of the full score, by an anonymous copyist, and undated, but presumably around 1800, about 15 years after its composition. The copy is very legible, but frequently contains inconsistencies in dynamic signs such as slurs in the violin parts. Editorial additions have been indicated as dashed slurs. Other obvious mistakes have been corrected silently. Bars 51-57 in section 19, *Christo cum sit*, have been transposed down by an octave to accommodate the alto range.

Pasquale Cafaro (1708-1787) was werkzaam in Napels. Zijn composities vertonen enige invloed van zijn tijd- en stadsgenoot Pergolesi (1710-1736), maar ook van de operastijl die toen ontstond. Hij verdeelde de 20 strofen van het Stabat Mater over 11 delen door enkele te combineren. De meeste duetten zijn geschreven in canonvorm. De afwisseling met een vierstemmig koor zorgt voor een dramatisch effect. Het werk was indertijd zeer gewild.

De huidige uitgave is gebaseerd op een ongedateerd handschrift van de volledige partituur door een anonieme kopiist, maar waarschijnlijk van rond 1800, ongeveer 15 jaar nadat Cafaro het had gecomponeerd. De kopie is goed leesbaar, maar bevat veelvuldige inconsequenties in het aangeven van dynamische tekens, met name boogjes in de vioolpartijen. Deze zijn toegevoegd, eventueel met gebroken bogen. Andere evidente fouten zijn stilzwijgend gecorrigeerd. De altpartij in maten 51-57 van deel 19, *Christo cum sit*, zijn een oktaaf omlaag getransponeerd.

Woerden, 2019

Wim Looyestijn

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Stabat Mater

Pasquale Cafalo
(1706-1787)

Andantino

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

The first system of the score covers measures 1 through 6. It features seven staves: Violino-1, Violino-2, Viola, Soprano, Alto, Tenore, and Basso continuo. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andantino'. The Violino-1 part begins with a fermata on a whole note, followed by a melodic line starting on measure 4 with a forte (f) dynamic. The Violino-2 part starts with a half note, followed by a melodic line with dynamics of f, p, f, and p. The Viola part plays a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by whole rests. The Basso continuo part provides a rhythmic foundation with a pattern of eighth notes.

Source: Manuscript by anonymous copyist, ca. 1790-1820

Vi1
Vi2
Va
S
A
T
B
BC

The second system of the score covers measures 7 through 12. It features eight staves: Vi1, Vi2, Va, S, A, T, B, and BC. The key signature and time signature remain the same. The Vi1 part continues its melodic line with dynamics of f, p, f, p, and f. The Vi2 part begins with a half note, followed by a melodic line with a forte (f) dynamic. The Va part continues its eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) remain silent with whole rests. The BC part continues its rhythmic pattern.

Stabat Mater

14

Vi1

Vi2

Va

S

A

T

B

BC

19

Vi1

Vi2

Va

S

A

T

B

BC

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

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

Stabat Mater

26

Vi1 *f p f p*

Vi2 *f p*

Va

S

A jux-ta cru-cem la - cry - mo-sa dum pen - de - - -
la - cry - mo-sa dum pen - de - - -

T

B

BC

33

Vi1

Vi2

Va

S

A - - - - - bat, dum pen -
- - - - - bat, dum pen -

T

B

BC

Stabat Mater

39

Vi1

Vi2

Va

39

S

A

T

B

de - - - - bat Fi - li - us.

de - - - - bat Fi - li - us.

39

BC

45

Vi1

Vi2

Va

45

S

A

T

B

45

BC

Cujus animam

Andante

Violino-1
mf *f* *mf* *f* *f p* *mf* *f*

Violino-2
mf *f* *mf* *f* *f p* *mf* *f*

Viola
f p

Soprano
Cu-jus a-ni-mam ge-men-tem

Alto

Tenore

Basso

Basso continuo

5
Vi1
fp *mf* *f* *p* *f* *f*

Vi2
fp *mf* *f* *p* *f* *f*

Va
fp *mf* *f* *p* *f* *f*

5
S
con-tris-tan-tem et do-len-tem per tran-si-vit, per tran - si - vit gla-di-us.

A

T

B

5
BC
f *mf* *f* *p* *f* *f* *f*

Andante

O quam tristis

Violino-1

Violino-2

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

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

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

O quam tris-tis et af-flic-ta

O quam tris-tis et af-flic-ta

8

Vi1

Vi2

Va

8

S

A

T

B

8

BC

mf *p* *tr* *p*

mf *p* *tr* *p*

il-la be-ne-dic-ta Ma-ter u-ni-

il-la be-ne-dic-ta Ma-ter u-ni-

Ma-ter, Ma-ter u-ni-

Ma-ter u-ni-

p

O quam tristis

Vi1
Vi2
Va

S
A
T
B
BC

14

ge - ni - ti, fu - it il - la Ma - ter
ge - ni - ti, fu - it il - la Ma - ter
ge - ni - ti, Ma - ter,
ge - ni - ti, Ma - ter,
14

Vi1
Vi2
Va

S
A
T
B
BC

20

be - ne - dic - ta Ma - ter, Ma - ter u - ni -
be - ne - dic - ta Ma - ter,
Ma - ter,
Ma - ter,
20

O quam tristis

25

Vi1

Vi2

Va

S

A

T

B

BC

ge - - - ni - ti, Ma - ter u - ni - ge -

Ma - ter u - ni - ge - - - ni - ti, u - ni - ge -

Ma - ter u - ni - ge - - - - -

30

Vi1

Vi2

Va

S

A

T

B

BC

ni - ti.

ni - ti.

ni - ti.

ni - ti.

ni - ti.

Quæ merebat

Andantino

Violino-1
p f p p f p p f p p f p f

Violino-2
p f p p f p p f p f

Viola
p f

Soprano

Alto

Tenore

Basso

Basso continuo
p f

9
Vi1
f mf p f p f

Vi2
mf f mf f

Va
mf f

9
S

A

T

B

9
BC

Quæ merebat

17

Vi1 *p mf p mfmf p*

Vi2 *f mf p p mf p*

Va

S

A

T

B

BC

25

Vi1 *mf mf f p*

Vi2 *mf mf f*

Va *mf*

S

A

T

B

BC

Quæ merebat

33

Vi1 *mf p p f*

Vi2 *mf p*

Va

S

A

T

B

BC

in - cly - ti, na - ti pœ - nas, pœ - nas in - cly - ti, quæ mœ -
 pœ - nas in - cly - ti, na - ti pœ - nas, pœ - nas in - cly - ti,

41

Vi1 *p mf p*

Vi2 *mf p f p f p*

Va

S

A

T

B

BC

re - bat et do - le - bat pi - a ma - ter pi - a ma - ter
 pi - a ma - ter quæ mœ - re - bat et do - le - bat pi - a

Quæ mœrebat

48

Vi1 *mf* *p* *f*

Vi2 *f* *p*

Va

48

S

A

T

B

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

ma - ter dum vi - de - bat na - ti pœ - nas in - cly - ti, na - ti

48

BC *f* *p*

55

Vi1 *p* *mf* *p* *f*

Vi2

Va

55

S

A

T

B

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

pœ - nas, pi - a ma - ter dum vi - de - - - bat

55

BC *f*

Quæ mœrebat

62

Vi1 *p* *mf* *p* *f* *p* *mf*

Vi2 *p* *f* *p* *mf*

Va *f* *p* *mf*

S
na - ti pœ - nas, pœ - nas in - cly - ti, na - ti pœ - nas,

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

T

B

BC *p* *mf* *p* *f* *p* *mf*

69

Vi1 *mf* *f*

Vi2 *mf* *f*

Va *mf* *f*

S
pœ - nas in - cly - ti.

A
pœ - nas in - cly - ti.

T

B

BC *p* *mf* *f*

Quis est homo - quis non posset

Andante

Violino-1 *f p f p f p*

Violino-2 *f p f p f p*

Viola *p f p p p f*

Soprano
 Quis est ho-mo qui non fle - ret, qui non fle - ret, quis est ho-mo

Alto
 Quis est ho-mo

Tenore
 Quis est ho-mo

Basso
 Quis est ho-mo

Basso continuo *f p f*

5

Vi1 *p f*

Vi2 *p*

Va

S
 qui non fle - ret, ma - trem Chri - sti si vi - de - ret in

A
 qui non fle - ret, ma - trem Chri - sti si vi - de - ret in

T
 qui non fle - ret, in

B

BC *p f*

Quis est homo - quis non posset

9

Vi1 *p* *f* *p* *tr*

Vi2 *p* *f* *f* *p*

Va *p* *p*

S
tan - to, in tan - to sup-pli - ci - o, quis non

A
tan - to, in tan - to sup-pli - ci - o,

T
tan - to, in tan - to sup-pli - ci - o,

B
in tan - to sup-pli - ci - o,

BC *p*

13 *tr* *tr*

Vi1 *tr*

Vi2

Va

S
pos - set con-tri - sta - ri Chri-sti ma-trem con-tem-pla - ri do-len -

A

T

B

BC

Quis est homo - quis non posset

17

Vi1

Vi2

Va

S

A

T

B

BC

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

f

f

f

f

f

f

f

f

Andante sostenuto

Pro peccatis

Violino-1

Violino-2

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

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

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

Pro pec-ca-tis su-æ gen-tis vi-dit Je-sum in tor-

Pro pec-ca-tis su-æ gen-tis

6

Vi1

Vi2

Va

6

S

A

T

B

6

BC

men-tis, pro pec-ca-tis su-æ gen-tis, in tor-men-tis et fla-

men-tis, pro pec-ca-tis su-æ gen-tis, vi-dit Je-sum in tor-men-tis et fla-

men-tis, pro pec-ca-tis su-æ gen-tis, vi-dit Je-sum in tor-men-tis et fla-

pro pec-ca-tis su-æ gen-tis, in tor-men-tis

Pro peccatis

11

Vi1 *p*

Vi2 *p*

Va

S

A
gel - lis, et fla - gel - lis sub - di - tum,

T
gel - lis, et fla - gel - lis sub - di - tum, pro pec - ca - tis su - æ

B
et fla - gel - lis sub - di - tum,

BC *p*

15

Vi1 *f* *p* *f*

Vi2 *f*

Va

S

A
in tor - men - tis et fla - gel - lis, fla -

T
gen - tis, in tor - men - tis

B
vi - dit Je - sum in tor - men - tis

BC *f* *p*

Pro peccatis

19

Vi1 *p* *mf* *f*

Vi2 *f*

Va

S
gel - lis sub-di - tum, et fla - gel - lis, et fla - gel - lis sub - di - tum,

A
et fla - gel - lis, et fla - gel - lis sub - di - tum,

T
et fla - gel - lis, et fla - gel - lis sub - di - tum,

B
et fla - gel - lis, et fla - gel - lis sub - di - tum,

BC *f*

23

Vi1 *f* *p* *f*

Vi2 *f* *f*

Va *p* *f*

S
et fla - gel - lis, et fla - gel - lis sub - di - tum, vi - dit Je - sum in tor -

A
et fla - gel - lis, fla - gel - lis sub - di - tum, in tor -

T
fla - gel - lis sub - di - tum, in tor -

B
et fla - gel lis sub - di - tum, in tor -

BC *p* *f*

Pro peccatis

Vi1
Vi2
Va
S
A
T
B
BC

men-tis et fla-gel-lis sub-di - tum, et fla - gel - lis sub - di -
men - tis, in tor - men - tis, et fla - gel - lis, et fla - gel - lis sub - di -
men - tis, in tor - men - tis, et fla - gel - lis, et fla - gel - lis sub - di -
men - tis, in tor - men - tis, et fla - gel - lis sub - di -

Vi1
Vi2
Va
S
A
T
B
BC

tum.
tum.
tum.
tum.
tum.

Vidit suum

Larghetto

Violino-1 *a messa voce*

Violino-2 *a messa voce*

Viola

Soprano

Alto

Tenore

Basso

Basso continuo *pizzicanto*

9

Vi1

Vi2

Va

9

S

A

T

B

9

BC

Vidit suum

17

Vi1 *p*

Vi2 *p*

Va

17

S

A

T

B

Vi - dit su - um dul - cem na - tum mo - ri - en - tem de - so - la - tum,

Vi - dit su - um dul - cem na - tum mo - ri - en - tem de - so -

17

BC *p*

25

Vi1

Vi2

Va

25

S

A

T

B

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

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

25

BC

Vidit suum

33

Vi1

Vi2

Va

S

A

T

B

BC

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

41

Vi1

Vi2

Va

S

A

T

B

BC

tum.
tum.

f

Eja Mater

Andante allegro

Violino-1 *f* *p*

Violino-2 *f* *p*

Viola *f* *p*

Soprano

Alto

Tenore

Basso

Basso continuo *f* *p*

E - ja Ma-ter fons a -

5

Vi1 *p*

Vi2 *p* *tr*

Va *f* *p* *tr*

5

S *mo-ris me sen-ti - re, vim do-lo - ris, fac ut te - cum, fac ut*

A

T

B

5

BC *f* *p* *tr*

Eja Mater

9

Vi1 *f*

Vi2 *f*

Va *f*

S
te - cum lu - ge - am, E - ja Ma - ter fons a - mo - ris me sen - ti - re, vim do - lo - ris,

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

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

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

BC *f*

13

Vi1 *p* *f*

Vi2 *p* *p*

Va *p*

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

A

T

B

BC *p*

Fac ut ardeat

17

Vi1

Vi2

Va

17

S

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

A

T

8

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

B

17

BC

21

Vi1

Vi2

Va

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p*

21

S

um, ut si - bi com-pla - ce-am, ut

A

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

T

8

um,

B

21

BC

f *p* *f* *p*

Sancta Mater

25

Vi1 *p* *f*

Vi2 *p* *f* *tr*

Va *p* *f* *tr*

S
si - bi com - pla - ce - am. cru - ci - fi - xi

A
ut si - bi com - pla - ce - am. San - cta Ma - ter is - tud a - gas, cru - ci - fi - xi

T
cru - ci - fi - xi

B
cru - ci - fi - xi

BC *p* *f*

29

Vi1 *f* *mf* *p* *tr*

Vi2 *f* *p*

Va *f* *p* *tr*

S
fi - ge pla - gas, cor - di me - o, cor - di me - o va - li -

A
fi - ge pla - gas,

T
fi - ge pla - gas,

B
fi - ge pla - gas,

BC *f* *p*

Tui nati

33

Vi1 *f*

Vi2 *f*

Va *f*

S
de. vul - ne - ra - ti, pro me

A
Tu - i na - ti vul - ne - ra - ti, jam dig - na - ti pro me

T
vul - ne - ra - ti,

B
Tu - i na - ti vul - ne - ra - ti, jam dig - na - ti pro me pa - ti,

BC *f*

36

Vi1

Vi2

Va

S
pa - ti, tu - i na - ti vul - ne - ra - ti, jam dig - na - ti pro me

A
pa - ti, vul - ne - ra - ti, pro me

T
tu - i na - ti vul - ne - ra - ti, jam dig - na - ti pro me pa - ti, pro me

B
vul - ne - ra - ti, pro me

BC

Tui nati

39

Vi1 *p*

Vi2 *p*

Va *p*

39

S
pa-ti, pœ - nas me - cum, me - cum di - vi-de,

A
pa-ti, pœ - nas me - cum, me - cum di - vi-de, me - cum di - vi-de,

T
8
pa-ti, pœ - nas me - cum,

B
pa-ti,

BC *p*

43

Vi1

Vi2

Va

43

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

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

T
8
pœ - nas me - cum, me - cum di - vi -

B
pœ - nas me - cum, me - cum di - vi - de, pœ - nas me - cum di - vi -

BC

Tui nati

47

Vi1

Vi2

Va

47

S

A

T

B

BC

de, pœ-nas me-cum, pœ-nas me-cum di-vi-de.

de, pœ-nas me-cum, pœ-nas me-cum di-vi-de.

de, pœ-nas me-cum, pœ-nas me-cum di-vi-de.

de, pœ-nas me-cum, pœ-nas me-cum di-vi-de.

de, pœ-nas me-cum, pœ-nas me-cum di-vi-de.

f

51

Vi1

Vi2

Va

51

S

A

T

B

51

BC

Andantino

Fac me tecum

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

7
Vi1
Vi2
Va
7
S
A
T
B
7
BC

Fac me

Fac me tecum

13

Vi1

Vi2

Va

S

A

T

B

BC

te - cum pi - e fle - re cru - ci - fi - xo con -

Fac me te - cum pi - e fle - re cru - ci - fi - xo

19

Vi1

Vi2

Va

S

A

T

B

BC

- - do - le - re do - nec e - go, do - nec e - go

con - do - le - re do - nec e - go, do - nec

Juxta crucem

Vi1
Vi2
Va

25

p *f* *p* *f*

S
A
T
B

vi - sce - ro. Jux - ta cru - cem te - cum
e - go vi - sce - ro.

25

BC

25

f *p* *f*

Vi1
Vi2
Va

31

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

S
A
T
B

sta - re in planc - tu de - si - de-ro,
Jux - ta cru - cem te - cum sta - re in planc - tu de -

31

BC

31

p *f* *p*

Juxta crucem

37

Vi1 *p* *mf* *p* *f* *p* *mf* *f*

Vi2 *mf* *p* *mf* *p* *f* *p* *mf* *f*

Va *mf* *f*

37

S in planc - tu, in planc - tu de - si - de-ro, in planc - tu de

A si - de-ro, in planc - tu, in planc - tu de - si - de-ro, in planc - tu de

T

B

37

BC *mf* *f*

43

Vi1 *p* *p* *f* *p* *f* *p* *f* *p*

Vi2 *p* *p* *f* *p* *f* *p* *f* *p*

Va *p* *p* *f* *p* *f*

43

S si - de-ro, in planc - tu de - si - de-ro, et me ti - bi so - ci - a - re, in

A si - de-ro, in planc - tu de - si - de-ro, et me ti - bi so - ci - a - re, in

T

B

43

BC *p* *p* *f* *p* *f*

Juxta crucem

49

Vi1

Vi2

Va

49

S

A

T

B

planc - tu de si - de-ro, in planc - tu de - si - de - ro.

planc - tu de si - de-ro, in planc - tu de - si - de - ro.

49

BC

55

Vi1

Vi2

Va

55

S

A

T

B

55

BC

Virgo virginum

Andante

Violino-1 *f*

Violino-2 *f*

Viola *f*

Soprano

Alto

Tenore

Basso

Basso continuo *f*

5

Vi1 *f p*

Vi2 *f p*

Va *p*

5

S

A

T

B

5

BC *f p*

Vir - go vir - gi -

Virgo virginum

9

Vi1

Vi2

Va

S

A

T

B

BC

num præ-cla - ra, præ-cla - ra mi - hi jam non

13

Vi1

Vi2

Va

S

A

T

B

BC

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

Virgo virginum

17

Vi1 *p* *f*

Vi2 *f*

Va *f*

S *tr*

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

A

T

B

BC *f*

21

Vi1 *f*

Vi2 *f*

Va *f*

S

te - - - cum plan - ge-re.

A

T

B

BC *f*

Fac ut portem

25

Vi1 *p* *f* *p* *f* *p*

Vi2 *p* *f* *p* *f* *p*

Va *p* *sotto voce*

25

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

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

T
8
Fac ut por - tem Chri - sti mor - tem,

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

BC
25 *p* *sotto voce*

29

Vi1 *f* *p* *tr*

Vi2 *f* *p* *tr*

Va

29

S
Chri - sti mor - tem pas - si - o - nis, fac con - sor - tem et

A
Chri - sti mor - tem pas - si - o - nis, fac con - sor - tem et

T
8
Chri - sti mor - tem

B
Chri - sti mor - tem

29

BC

Fac ut portem

33

Vi1

Vi2

Va

S

A

T

B

BC

pla - gas re - co - le-re, fac me pla - gis vul - ne - ra - ri,

pla - gas re - co - le-re, fac me pla - gis vul - ne - ra - ri,

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

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

33

33

37

Vi1

Vi2

Va

S

A

T

B

BC

vul-ne - ra - ri, fac me cru - ce i - ne-bri - a - ri et cru - o - re

vul-ne - ra - ri, fac me cru - ce i - ne-bri - a - ri et cru - o - re

vul-ne - ra - ri,

vul-ne - ra - ri,

37

37

37

Fac me plagis

41

Vi1 *f*

Vi2 *f*

Va *f*

S
Fi - li - i, fac me pla - gis vul-ne - ra - ri, fac me cru - ce i - ne - bri -

A
Fi - li - i, fac me pla - gis vul-ne - ra - ri, fac me cru - ce i - ne - bri -

T
8
fac me pla - gis vul-ne - ra - ri, fac me cru - ce i - ne - bri -

B
fac me pla - gis vul-ne - ra - ri, fac me cru - ce i - ne - bri -

BC *f*

45

Vi1

Vi2

Va

S
a - ri et cru - o - re, et cru - o - re Fi - li -

A
a - ri et cru - o - re, et cru - o - re Fi - li -

T
8
a - ri et cru - o - re, et cru - o - re Fi - li -

B
a - ri et cru - o - re, et cru - o - re Fi - li -

BC

Inflammatum

49

Vi1 *p* *f p* *f p* *f p* *f*

Vi2 *p*

Va *p*

S
i.

A
i.

T
i.

B
i.

BC *p*

53

Vi1 *p* *f p* *f p* *f p* *f p* *f*

Vi2 *p* *f p* *f p* *f p* *f*

Va *f p* *f p* *f p* *f*

S
In-flam-ma-tus et ac-cen-sus in di - e ju-di - ci-

A
per te Vir-go sim-de - fen-sus, in di - e ju-di - ci-

T
in di - e ju-di - ci-

B
in di - e ju-di - ci-

BC *f p* *f p* *f p* *f*

Inflammatu

58

Vi1

Vi2

Va

S

A

T

B

BC

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

i, in di - e ju-

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

i, in di - e ju-

63

Vi1

Vi2

Va

S

A

T

B

BC

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

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

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

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

Inflammatuſ

68

Vi1 *p* *f* *p*

Vi2 *p* *f* *p*

Va *p* *f* *p*

S *sotto voce*
per te Vir - go sim de - fen - sus in di - e ju - di - ci -

A
in di - e ju - di - ci -

T
per te Vir - go sim de - fen - sus in di - e ju - di - ci -

B
in di - e ju - di - ci -

BC *sotto voce*

73

Vi1 *f*

Vi2 *f*

Va *f*

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

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

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

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

BC *f*

Andante moderato

Christo cum sit

Violino-1 *sotto voce*

Violino-2 *sotto voce*

Viola *sotto voce*

Soprano

Alto

Tenore

Basso

Basso continuo *sotto voce*

Vi1

Vi2

Va

S

A

T

B

BC

Christo cum sit

19

Vi1 *p*

Vi2 *tr*

Va *p*

S

A

T

B

BC *p*

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

26

Vi1 *tr*

Vi2

Va

S

A

T

B

BC

Ma-trem me ve - ni-re ad pal - mam vic - to - ri - a, ad
re da per Ma-trem me ve - ni-re ad pal - mam vic - to - ri - a,

Christo cum sit

34

Vi1

Vi2

Va

S

A

T

B

BC

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

ad pal - mam vic - to - ri-a, da per Ma-trem me ve -

41

Vi1

Vi2

Va

S

A

T

B

BC

- - - mam vic - to - ri-a, da per Ma-trem me ve -

ni - re ad pal - mam vic - to - ri-a, ad pal - - -

Christo cum sit

47

Vi1

Vi2

Va

S

A

T

B

BC

ni - re ad pal - mam vic - to - ri - a, ad pal - mam vic
 mam vic to - ri - a, ad pal mam vic
 | - - - octave higher in original - - - - -

f *p* *f* *p* *f* *p* *f* *p*

54

Vi1

Vi2

Va

S

A

T

B

BC

to - ri - a, da per Ma - trem me ve - ni - re
 to - ri - a, da per Ma - trem me ve - ni - re me ve - ni - re ad

p *p*

Christo cum sit

61

Vi1 *p* *f* *p*

Vi2 *f* *p*

Va *f* *p*

S

A

T

B

BC *f* *p*

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

68

Vi1

Vi2

Va

S

A

T

B

BC

to - ri - a.
to - ri - a.

Lento *a messa voce* **Quando corpus** *f*

Violino-1 *a messa voce* *f*

Violino-2 *a messa voce* *f*

Viola *a messa voce* *f*

Soprano

Alto

Tenore

Basso

Basso continuo *a messa voce* *f*

6

Vi1 *f* *p*

Vi2 *f* *p*

Va *f*

6

S

A

T

B

6

BC *f*

Quando corpus

11

Vi1

Vi2

Va

S

A

T

B

BC

p

p

a messa voce

Quan - do Cor - pus mo - ri -

a messa voce

Quan - do

p

p

17

Vi1

Vi2

Va

S

A

T

B

BC

e - tur,

a messa voce

fac ut a - ni - ma do -

Cor - pus mo - ri - e - tur,

a messa voce

fac ut a - ni - ma do - ne-tur,

17

Quando corpus

23

Vi1

Vi2

Va

S

A

T

B

BC

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

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

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

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

29

Vi1

Vi2

Va

S

A

T

B

BC

a, fac ut a - ni - ma, a - ni - ma do - ne - tur,

a, fac ut a - ni - ma, a - ni - ma do - ne - tur, quan - do Cor - pus

a, quan - do Cor - pus mo - ri -

a,

a,

Quando corpus

36

Vi1

Vi2

Va

S

A

T

B

BC

f fac ut a - ni - ma,

mo - ri - e - tur, *f* fac ut a - ni - ma

e - tur, *f* fac ut a - ni - ma do - ne -

f fac ut a - ni - ma, fac ut a - ni - ma

41

Vi1

Vi2

Va

S

A

T

B

BC

p *f*

p *f*

p *f*

a - ni - ma do - ne - tur, *p* pa - ra - di - si glo - ri - a, *f* pa - ra -

do - ne - tur, *p* pa - ra - di - si, *f* pa - ra -

tur, do - ne - tur, *f* pa - ra -

do - ne - tur, *f* pa - ra -

p *f*

Quando corpus

47

Vi1 *p* *f*

Vi2 *p* *f*

Va *p*

S
di - si glo - ri - a, fac ut a - ni - ma do - ne - tur,

A
di - si glo - ri - a, *p* fac ut a - ni - ma do - ne - tur,

T
8 di - si glo - ri - a,

B
di - si glo - ri - a,

BC *p* *f*

53

Vi1 *p*

Vi2 *p*

Va *p*

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

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

T
8 pa - ra - di - si glo - ri -

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

BC *p*

Allegro

Amen

Violino-1 *p* *mf*

Violino-2 *p*

Viola *p*

Soprano
a. A - men, a - men, a - men, a -

Alto
a. A - men, a - men, a - men, a -

Tenore
a. A - men, a - men, a - men, a -

Basso
a.

Basso continuo *f*

11

Vi1 *f*

Vi2 *f*

Va

11

S
- - men,

A
- - men, a - men, a - men, a -

T
8 - - men, a - men, a - men, a -

B
A - men, a - men, a -

11

BC

Amen

20

Vi1

Vi2

Va

S

A

T

B

BC

a - - - men,

- men, a - - - men, a - men, a -

- men, a - - - men, a - men, a -

men, a - - - men, a - men,

29

Vi1

Vi2

Va

S

A

T

B

BC

a - - men, a - - men, a - - men, a -

- men, a - - - - -

men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a - men, a -

Amen

56

Vi1 *f* *f*

Vi2 *p* *f*

Va *f* *f*

S men, a

A a - men, a -

T a - men, a -

B a - men, a -

BC *f* *f*

64

Vi1 *p* *f* *p*

Vi2 *p* *f* *p*

Va

S men, a - men, a -

A men, a - men, a -

T men, a - men,

B men, a - men,

BC *f*

Amen

72

Vi1

Vi2

Va

S

A

T

B

BC

men,

men,

a - men,

a - - - - men,

f

f

f

80

Vi1

Vi2

Va

S

A

T

B

BC

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men.

Linnis.

1. Stabat Mater dolorosa luxta crucem lacrimosa Dum pendebat Filius.	At the cross her station keeping, stood the mournful mother weeping, close to Jesus to the last.	Daar stond de moeder, vol smart, in tranen, bij het kruis, waar haar Zoon aan hing.
2. Cuius animam gementem Contristatam et dolentem Pertransivit gladius.	Through her soul, of joy bereaved, bowed with anguish, deeply grieved, now at length the sword hath passed.	Haar zuchtende ziel – zo verdrietig en klagend-, een zwaard ging er dwars doorheen.
3. O quam tristis et afflicta Fuit illa benedicta Mater unigeniti!	Oh how sad and sore distressed was that mother highly blessed, of the sole-begotten One!	O hoe treurig en verslagen was die gezegende Vrouwe, Moeder van de Eniggeborene.
4. Quae moerebat et dolebat, Pia Mater, dum videbat Nati poenas incliti.	Christ above in torment hangs; She beneath beholds the pangs Of her dying glorious Son.	Hoe treurde en klaagde zij, de vrome moeder, ziende de foltering van haar vereerde Zoon.
5. Quis est homo qui non fleret, Matrem Christi si videret In tanto supplicio?	Is there one who would not weep, Whelm'd in miseries so deep Christ's dear Mother to behold?	Welk mens zou niet wenen bij het zien van Christus' moeder, in zo diepe smart?
6. Quis non posset contristari, Christi Matrem contemplari Dolentem cum Filio?	Can the human heart refrain From partaking in her pain, In that Mother's pain untold?	Wie zou niet met haar treuren bij het zien van Christus' moeder, klagend met haar Zoon?
7. Pro peccatis suae gentis Vidit Iesum in tormentis, Et flagellis subditum.	Bruis'd, derided, curs'd, defil'd, She beheld her tender child All with bloody scourges rent.	Voor de zonden van Zijn Volk zag zij Jezus zo gepijnigd en met gesels geslagen,
8. Vidit suum dulcem natum Moriendo desolatum Dum emisit spiritum.	For the sins of His own nation, Saw Him hang in desolation, Till His spirit forth He sent.	zag zij haar lieve Zoon in Zij sterven gans verlaten tot Hij de geest gaf.
9. Eja Mater, fons amoris Me sentire vim doloris Fac, ut tecum lugeam.	O thou Mother! fount of love! Touch my spirit from above; Make my heart with thine accord.	O, moeder, bron van liefde, laat mij de felheid van uw smart doorvoelen en samen met u rouwen.
10. Fac, ut ardeat cor meum In amando Christum Deum Ut sibi complaceam.	Make me feel as thou hast felt; Make my soul to glow and melt With the love of Christ our Lord.	Doe mijn hart van liefde branden tot Christus, mijn God, dat ik Hem behage.

11. Sancta Mater, istud agas, Crucifixi fige plagas Cordi meo valide.	Holy Mother! pierce me through; In my heart each wound renew Of my Saviour crucified.	Heilige moeder, doe toch dit: bind mij de slagen van de Gekruiste krachtig op het hart.
12. Tui nati vulnerati, Tam dignati pro me pati, Poenas mecum divide.	Let me share with thee His pain, Who for all my sins was slain, Who for me in torments died.	De slagen die uw Zoon verwondden, die Hij zich verwaardigde voor mij te lijden, - deel ze met mij.
13. Fac me tecum, pie, flere, Crucifixo condolere, Donec ego vixero.	Let me mingle tears with thee, Mourning Him who mourn'd for me, All the days that I may live.	Laat mij waarlijk met u wenen met de Gekruiste mee lijden mijn hele leven lang.
14. Juxta crucem tecum stare, Et me tibi sociare In planctu desidero.	By the cross with thee to stay, There with thee to weep and pray, Is all I ask of thee to give.	Gaarne wil ik met u staan naast het kruis deelgenoot zijn van uw rouwklacht.
15. Virgo virginum praeclara, Mihi jam non sis amara Fac me tecum plangere.	Virgin of all virgins best, Listen to my fond request Let me share thy grief divine.	Edele maagd der maagden, wil niet bitter voor mij zijn, laat mij met u klagen.
16. Fac, ut portem Christi mortem Passionis fac consortem, Et plagas recolere.	Let me, to my latest breath, In my body bear the death Of that dying Son of thine.	Laat mij Christus' dood toch dragen deelgenoot zijn van Zijn lijden, opnieuw Zijn wonden overdenken.
17. Fac me plagis vulnerari, Fac me cruce inebriari, Et cruore Filii.	Wounded with His every wound, Steep my soul till it hath swoon'd In His very blood away.	Laten Zijn wonden de mijne worden, laat mij dronken worden van dit kruis, vanwege de liefde van de Zoon.
18. Inflammis et accensus Per te, Virgo, sim defensus In die judicii.	Be to me, O Virgin, nigh, Lest in flames I burn and die, In His awful Judgment day.	In vuur en vlam gezet door u, o maagd, worde ik beschermd in de dag des oordeels.
19. Christe cum sit hinc exire da per Matrem me venire ad palmam victoria.	By Christ's death give me, Mother, the palm of victory.	Door Christus' dood, geef mij, moeder, de palm van de overwinning.
20. Quando corpus morietur, Fac, ut animae donetur Paradisi gloria. Amen.	While my body here decays, May my soul Thy goodness praise, Safe in Paradise with Thee. Amen	Wanneer mijn lichaam sterven zal, laat de ziel dan ontvangen de glorie van het paradijs. Amen.

STABAT MATER

Pasquale Cafaro

Violino - 1

Stabat Mater

1. Stabat Mater

Pasquale Cafalo
(1706-1787)

Andantino 2

6

13

17

23

29

35

41

47

f *p* *f* *p* *f*

p *f* *p* *f* *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

Stabat Mater

2. Cujus anima

Andante

Musical score for 'Cujus anima' in G minor, 2/4 time, Andante. The score consists of three staves. The first staff (measures 1-3) features a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *f p*. The second staff (measures 4-6) continues the melody with dynamics *mf*, *f*, *f p*, *mf*, *f*, *p*, and *f*. The third staff (measures 7-9) is primarily rests with dynamics *f* and *f* under the notes.

3. O quam tristis

Andante

Musical score for 'O quam tristis' in G minor, 2/4 time, Andante. The score consists of five staves. The first staff (measures 1-7) includes dynamics *f* and a trill (*tr*). The second staff (measures 8-14) includes dynamics *mf*, *p*, *tr*, and *p*. The third staff (measures 15-22) includes dynamics *p*, *f*, *p*, and *f*. The fourth staff (measures 23-30) includes dynamics *f*. The fifth staff (measures 31-37) includes dynamics *f* and *p*.

Stabat Mater

4. Quæ mœrebat

Andantino

p f p p f p p f p p f p f

9 *f mf p f p f*

17 *p mf p mf mf p*

25 *mf mf f p*

34 *mf p p f*

42 *p mf p mf*

50 *p f p*

58 *mf p f p mf p*

65 *f p mf mf f*

71

Stabat Mater

5. Quis est homo - 6. Quis non posset

Andante

The musical score is written on five staves in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various dynamic markings: *f* (forte), *p* (piano), and *tr* (trill). The first staff begins with a *f* dynamic. The second staff starts at measure 5 with a *p* dynamic. The third staff starts at measure 9 with a *p* dynamic. The fourth staff starts at measure 13 with a *tr* marking. The fifth staff starts at measure 17 with a *f* dynamic. The piece concludes with a double bar line.

Stabat Mater

7. Pro peccatis

Andante sostenuto

The musical score for '7. Pro peccatis' is written in G minor (one flat) and 3/4 time. The tempo is 'Andante sostenuto'. The score consists of nine staves of music, with measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 indicated at the beginning of their respective staves. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also articulations such as accents and a trill (*tr*) in measure 14. The piece concludes with a final cadence in measure 34.

Stabat Mater

8. Vidit suum

Larghetto



First musical staff, measures 1-6. Includes the instruction *a messa voce*.



Second musical staff, measures 7-12. Measure 7 is marked with a '7'.



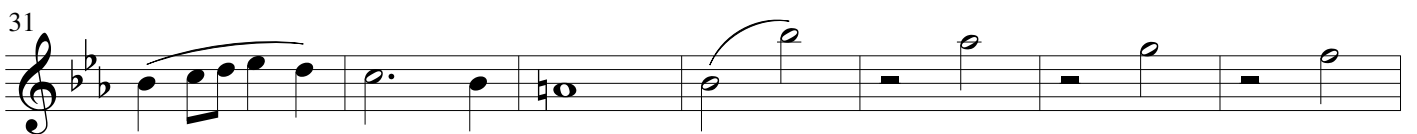
Third musical staff, measures 13-18. Measure 13 is marked with a '13'. Includes the instruction *p*.



Fourth musical staff, measures 19-24. Measure 19 is marked with a '19'.



Fifth musical staff, measures 25-30. Measure 25 is marked with a '25'.



Sixth musical staff, measures 31-37. Measure 31 is marked with a '31'.



Seventh musical staff, measures 38-43. Measure 38 is marked with a '38'. Includes the instruction *f*.



Eighth musical staff, measures 44-49. Measure 44 is marked with a '44'.

Stabat Mater

9. Eja Mater - 12. Tui nati

Andante allegro

The musical score is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piece begins with a dynamic marking of *f* (forte) and ends with a *p* (piano) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. A trill (*tr*) is indicated above a note in the 30th measure. The piece concludes with a final note marked with a fermata.

Stabat Mater

13. Fac me tecum - 14. Juxta crucem

Andantino

The musical score is written in G minor (three flats) and common time (C). It consists of nine staves of music, each starting with a measure number. The dynamics are indicated by *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and accents.

Staff 1: Measure 1-6. Dynamics: *p*, *f*, *p*, *p*, *f*, *p*, *f*.

Staff 2: Measure 7-11. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*.

Staff 3: Measure 12-18. Dynamics: *p*, *mf*.

Staff 4: Measure 19-26. Dynamics: *p*, *f*, *p*, *f*, *p*.

Staff 5: Measure 27-31. Dynamics: *p*, *f*, *p*, *f*, *p*.

Staff 6: Measure 32-36. Dynamics: *f*, *p*, *mf*, *p*, *p*, *mf*, *p*.

Staff 7: Measure 37-41. Dynamics: *p*, *mf*, *p*, *f*, *p*.

Staff 8: Measure 42-46. Dynamics: *mf*, *f*, *p*, *p*, *f*, *p*, *f*, *p*, *mf*, *p*.

Staff 9: Measure 47-51. Dynamics: *f*, *p*, *f*, *p*, *mf*, *p*.

Staff 10: Measure 52-56. Dynamics: *p*, *mf*, *f*, *f*, *p*.

Staff 11: Measure 57-61. Dynamics: *f*.

Stabat Mater

15. Virgo virginum - 18. Inflammatus

Andante

Musical staff 1: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic. The melody consists of quarter and eighth notes with some slurs.

Musical staff 2: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. Includes a measure with a fermata.

Musical staff 3: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic.

Musical staff 4: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. Includes a measure with a fermata.

Musical staff 5: Treble clef, C major key signature, common time signature. Starts with a piano (*p*) dynamic, then a forte (*f*) dynamic.

Musical staff 6: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic.

Musical staff 7: Treble clef, C major key signature, common time signature. Starts with a piano (*p*) dynamic, then a forte (*f*) dynamic, then a piano (*p*) dynamic.

Musical staff 8: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. Includes trills (*tr*).

Musical staff 9: Treble clef, C major key signature, common time signature. Starts with a forte (*f*) dynamic.

Musical staff 10: Treble clef, C major key signature, common time signature. Starts with a piano (*p*) dynamic, then a mezzo-forte (*mf*) dynamic, then a piano (*p*) dynamic, and ends with a forte (*f*) dynamic.

Stabat Mater

42

45

50

f p f p f p f p

54

f p f p p f p f

58

63

67

p f p

71

p f

75

Stabat Mater

19. Christo cum sit

Andante moderato

sotto voce

10

20

29

39

49

59

69

Stabat Mater

20. Quando corpus

Lento

Musical notation for the first staff of 'Quando corpus'. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Lento'. The first measure is marked 'a messa voce'. The staff contains a melodic line with various dynamics including *f*.

Musical notation for the second staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *f* and *p*.

Musical notation for the third staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p*.

Musical notation for the fourth staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p*.

Musical notation for the fifth staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p* and a trill (*tr*).

Musical notation for the sixth staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p*.

Musical notation for the seventh staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *f*.

Musical notation for the eighth staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p* and *f*.

Musical notation for the ninth staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p*, *f*, and *p*.

Musical notation for the tenth staff of 'Quando corpus'. The staff contains a melodic line with various dynamics including *p*.

Stabat Mater

21. Amen

Allegro

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

STABAT MATER

Pasquale Cafaro

Stabat Mater

Violino - 2

1. Stabat Mater

Pasquale Cafalo
(1706-1787)

Andantino

5

11

17

23

30

36

42

47

Stabat Mater

2. Cujus anima

Andante

Musical score for 'Cujus anima' in G minor, 2/4 time. The score consists of three staves. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-8. Dynamics include *mf*, *f*, *f p*, *f*, *p*, and *f*. The piece concludes with a fermata on a whole note.

3. O quam tristis

Andante

Musical score for 'O quam tristis' in G minor, 2/4 time. The score consists of five staves. The first staff contains measures 1-7, the second staff contains measures 8-14, the third staff contains measures 15-22, the fourth staff contains measures 23-29, and the fifth staff contains measures 30-36. Dynamics include *f*, *tr*, *mf*, *p*, *f*, *p*, *f*, *f*, *p*, *f*, and *f*. The piece concludes with a fermata on a whole note.

Stabat Mater

4. Quæ mœrebat

Andantino

The musical score is written in a single treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piece is marked 'Andantino'. The score consists of ten staves of music, with measure numbers 9, 17, 25, 34, 42, 50, 58, 65, and 71 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout to indicate volume changes: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a final measure containing a fermata over a whole note.

Stabat Mater

5. Quis est homo - 6. Quis non posset

Andante

The image displays a musical score for two sections of a Stabat Mater. The score is written in a single system with five staves, all in treble clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Andante'. The first staff begins with a dynamic marking of *f* (forte). The second staff starts at measure 4 and includes dynamic markings of *p* (piano) and *f*. The third staff starts at measure 9 and features a series of sixteenth-note patterns with dynamic markings of *p* and *f*. The fourth staff starts at measure 14 and continues with similar rhythmic patterns. The fifth staff starts at measure 18 and concludes with a final cadence, marked with a double bar line. The score includes various musical notations such as slurs, accents, and dynamic markings.

Stabat Mater

7. Pro peccatis

Andante sostenuto

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-5. Chords in the first measure, followed by a melodic line starting on a whole note B-flat.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 6-9. Starts with a fermata, then a melodic line with a forte (*f*) dynamic marking.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 10-13. Melodic line with a piano (*p*) dynamic marking.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 14-17. Melodic line with a forte (*f*) dynamic marking.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 18-21. Melodic line with a forte (*f*) dynamic marking.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 22-25. Melodic line with a forte (*f*) dynamic marking.

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 26-30. Melodic line with dynamics *f*, *p*, and *f*.

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 31-33. Melodic line with a forte (*f*) dynamic marking.

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 34-37. Melodic line with a forte (*f*) dynamic marking.

Stabat Mater

8. Vidit suum

Larghetto

a messa voce

8

14

p

20

26

32

39

44

Stabat Mater

9. Eja Mater - 12. Tui nati

Andante allegro

Musical score for 'Eja Mater - 12. Tui nati' in B-flat major, 3/4 time. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and ends with *p*. The second staff starts at measure 5 with a *p* dynamic and includes trills. The third staff starts at measure 10 with a *f* dynamic and ends with *p*. The fourth staff starts at measure 14 with a *p* dynamic. The fifth staff starts at measure 20 with alternating *f* and *p* dynamics. The sixth staff starts at measure 25 with a *p* dynamic and includes trills. The seventh staff starts at measure 30 with a *p* dynamic and ends with *f*. The eighth staff starts at measure 35. The ninth staff starts at measure 38 with a *p* dynamic. The tenth staff starts at measure 44 and ends with a fermata. The score includes various musical notations such as trills, slurs, and dynamic markings.

Stabat Mater

13. Fac me tecum - 14. Juxta crucem

Andantino

The image displays a musical score for the sections '13. Fac me tecum' and '14. Juxta crucem' from the 'Stabat Mater'. The score is written in a single system on a grand staff (treble clef) in the key of B-flat major (two flats) and common time (C). The tempo is marked 'Andantino'. The score consists of ten staves of music, with measure numbers 7, 12, 19, 27, 32, 37, 42, 47, 52, and 57 indicated at the beginning of their respective staves. The music features a variety of dynamics, including piano (*p*), forte (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The notation includes eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and accents. The piece concludes with a final measure on the tenth staff.

Stabat Mater

15. Virgo virginem - 18. Inflammatus

Andante

1

5

8

12

17

22

26

30

34

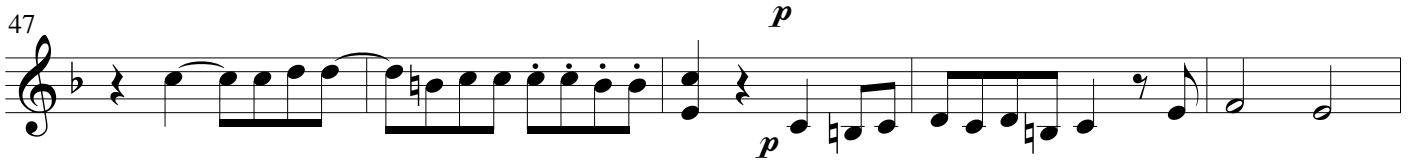
39

Stabat Mater

43



47



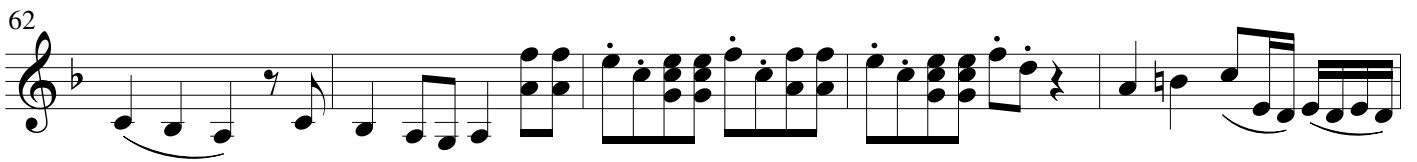
52



57



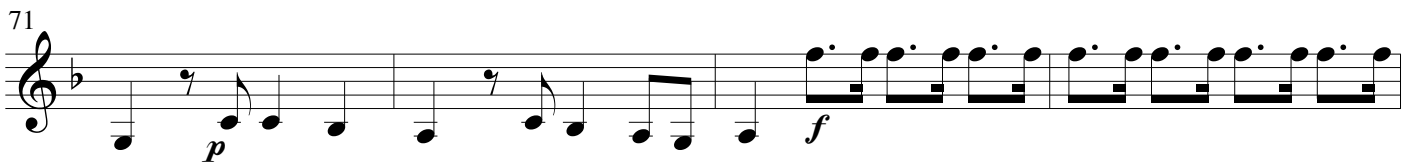
62



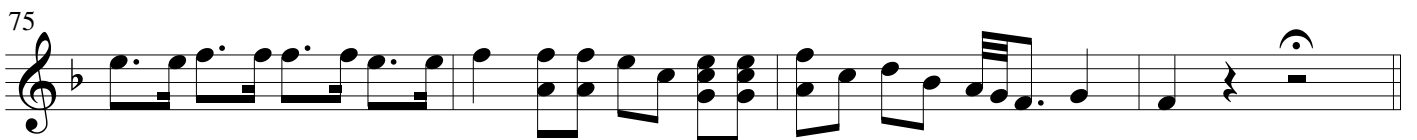
67



71



75



Stabat Mater

19. Christo cum sit

Andante moderato

3

sotto voce

9

16

25

32

39

46

f *p*

54

p

61

f *p*

68

Stabat Mater

20. Quando corpus

Lento

a messa voce

5

11

16

21

26

32

39

45

51

Stabat Mater

21. Amen

Allegro

The musical score for '21. Amen' is written in G minor (three flats) and common time (C). It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The fifth staff contains a *p* dynamic marking. The sixth staff contains a *f* dynamic marking. The seventh staff contains both *p* and *f* dynamic markings. The eighth staff contains a *p* dynamic marking. The ninth staff contains a *f* dynamic marking. The piece concludes with a final cadence on the tenth staff.

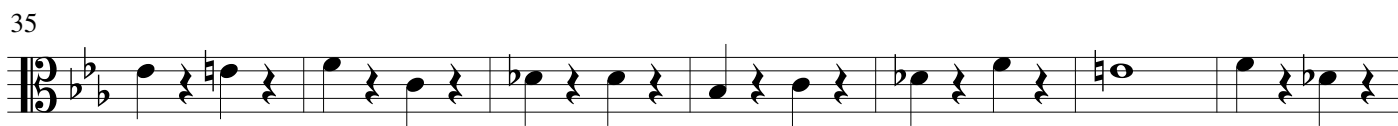
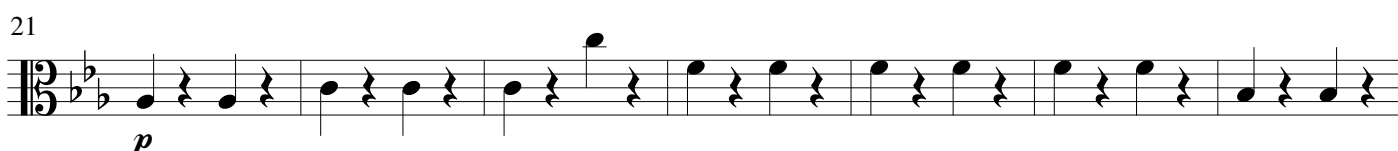
Stabat Mater

Viola

1. Stabat Mater

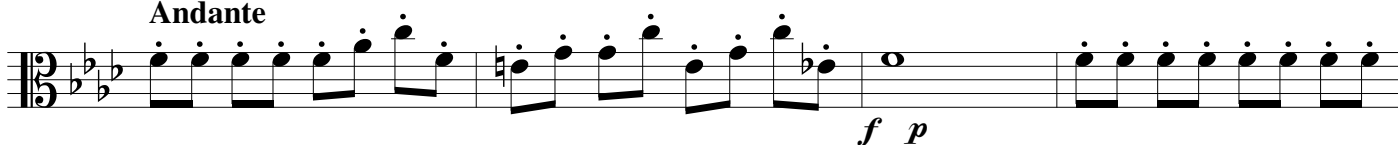
Andantino

Pasquale Cafalo
(1706-1787)



2. Cujus anima

Andante



Stabat Mater

3. O quam tristis

Andante

Musical staff 1 for 'O quam tristis'. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. There are several rests and further notes in the staff.

11

Musical staff 2 for 'O quam tristis'. It continues the melody from the previous staff, featuring a series of eighth notes and quarter notes.

20

Musical staff 3 for 'O quam tristis'. This staff contains a more complex rhythmic pattern with many eighth notes.

29

Musical staff 4 for 'O quam tristis'. It concludes the section with a final note and a fermata.

4. Quæ mœrebat

Andantino

Musical staff 1 for 'Quæ mœrebat'. It begins with a treble clef, a key signature of three flats, and a 2/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. Dynamics include *p* and *f*.

10

Musical staff 2 for 'Quæ mœrebat'. It continues the melody with various dynamics like *mf* and *f*.

18

Musical staff 3 for 'Quæ mœrebat'. It features a series of eighth notes and quarter notes.

28

Musical staff 4 for 'Quæ mœrebat'. It continues the rhythmic pattern of eighth and quarter notes.

38

Musical staff 5 for 'Quæ mœrebat'. It features a series of eighth notes and quarter notes.

47

Musical staff 6 for 'Quæ mœrebat'. It continues the rhythmic pattern of eighth and quarter notes.

57

Musical staff 7 for 'Quæ mœrebat'. It features a series of eighth notes and quarter notes.

66

Musical staff 8 for 'Quæ mœrebat'. It concludes the section with a final note and a fermata. Dynamics include *f*, *p*, and *mf*.

Stabat Mater

5. Quis est homo - 6. Quis non posset

Andante

Musical staff 1: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes with dynamic markings *p*, *f*, *p*, *p*, *p*, *f*.

6

Musical staff 2: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes with a dynamic marking *p*.

11

Musical staff 3: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes with a dynamic marking *p*.

16

Musical staff 4: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes with accents over the final notes.

7. Pro peccatis

Andante sostenuto

Musical staff 5: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes.

7

Musical staff 6: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes.

12

Musical staff 7: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes.

16

Musical staff 8: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes.

20

Musical staff 9: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes.

25

Musical staff 10: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes with dynamic markings *p*, *f*, *f*, *p*.

29

Musical staff 11: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes with dynamic markings *f*, *f*.

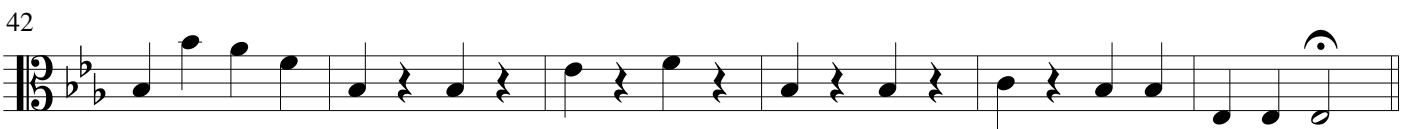
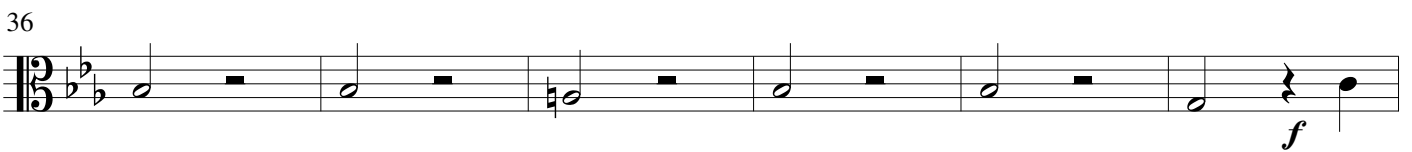
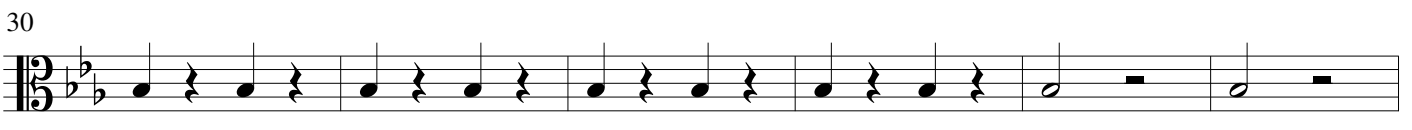
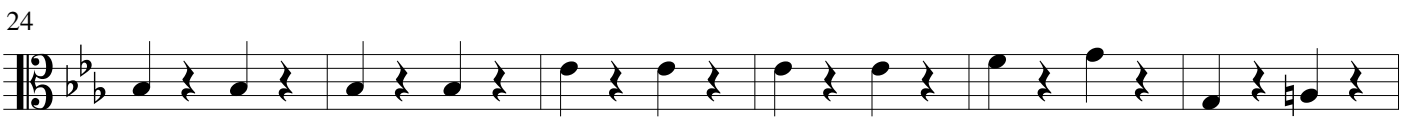
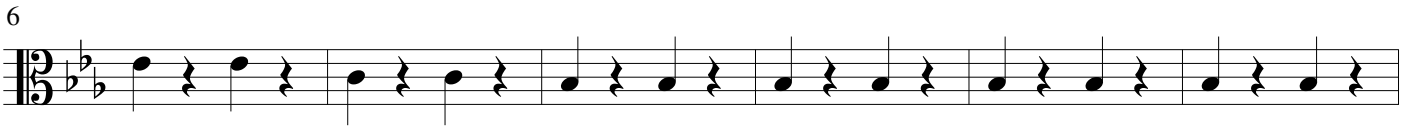
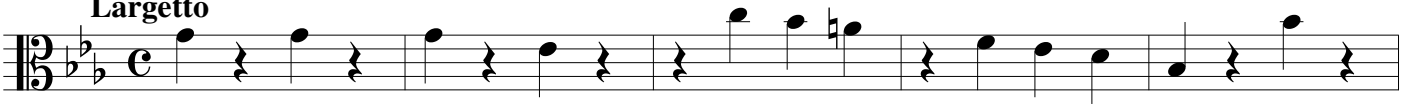
34

Musical staff 12: Bass clef, common time, key signature of one flat. The staff contains a sequence of notes.

Stabat Mater

8. Vidit suum

Larghetto



9. Eja Mater - 12. Tui nati

Andante allegro

5

9

14

27

31

50

Stabat Mater

13. Fac met tecum - 14. Juxta crucem

Andantino

1
p

6

11

17

23
f

29
p f p f p

35

41
mf f p p f

47
p f p mf p

52
p mf f p

57
f

Stabat Mater

15. Virgo virginum - 18. Inflammatus

Andante

6 *f* *p*

12 *p* *f* *p*

18 *f* *f*

25 *p* *sotto voce*

32 *f* *mf*

37 *p* *f*

44 *p*

51 *fp fp fp f*

58

65 *p f p*

73 *f*

Stabat Mater

19. Christo cum sit

Andante moderato



sotto voce

10



20



29



38



47



57



67



20. Quando corpus

Lento



a messa voce

9



18



26

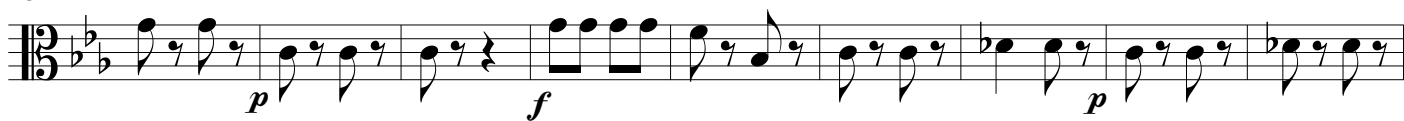


Stabat Mater

35



43



52



21. Amen

Allegro



10



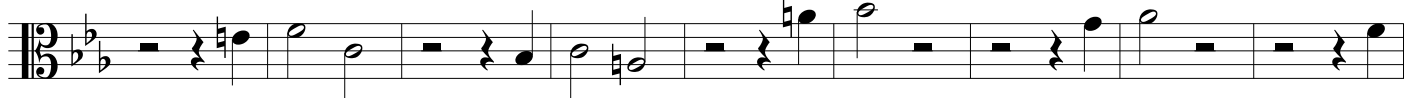
20



29



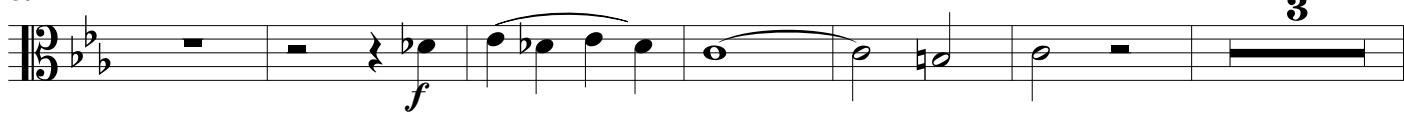
39



48



59



68



76



Basso continuo

Stabat Mater

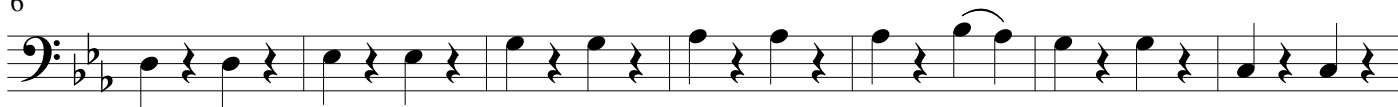
1. Stabat Mater

Pasquale Cafalo
(1706-1787)

Andantino



6



13



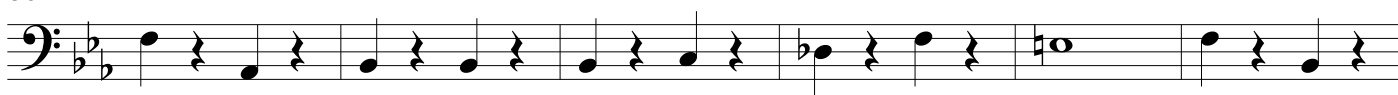
21



29



36



42



2. Cujus anima

Andante



5



Stabat Mater

3. O quam tristis

Andante

First system of musical notation for 'O quam tristis', starting with a bass clef, key signature of two flats, and a 2/4 time signature. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3, with rests in between.

Second system of musical notation, starting at measure 10. It features a piano (*p*) dynamic marking and includes a crescendo leading to a forte (*f*) dynamic marking.

Third system of musical notation, starting at measure 20. It continues the melodic line with various rhythmic patterns.

Fourth system of musical notation, starting at measure 29. It concludes the piece with a final half note and a fermata.

4. Quæ mœrebat

Andantino

First system of musical notation for 'Quæ mœrebat', starting with a bass clef, key signature of two flats, and a 2/4 time signature. The melody begins with a half note G2, followed by quarter notes A2, B2, and C3, with rests in between.

Second system of musical notation, starting at measure 9. It features a piano (*p*) dynamic marking and includes a crescendo leading to a forte (*f*) dynamic marking.

Third system of musical notation, starting at measure 18. It continues the melodic line with various rhythmic patterns.

Fourth system of musical notation, starting at measure 27. It continues the melodic line with various rhythmic patterns.

Fifth system of musical notation, starting at measure 36. It continues the melodic line with various rhythmic patterns.

Sixth system of musical notation, starting at measure 47. It features a forte (*f*) dynamic marking followed by a piano (*p*) dynamic marking.

Seventh system of musical notation, starting at measure 57. It features a forte (*f*) dynamic marking followed by piano (*p*), mezzo-forte (*mf*), and piano (*p*) dynamic markings.

Eighth system of musical notation, starting at measure 66. It concludes the piece with a final half note and a fermata, featuring a variety of dynamic markings including *f*, *fp*, *mf*, *p*, and *mf*.

Stabat Mater

5. Quis est homo - 6. Quis non posset

Andante

Musical score for sections 5 and 6 of Stabat Mater. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Section 5 begins with a dynamic marking of *f* (forte) and a half note G2. Section 6 begins with a dynamic marking of *p* (piano) and a quarter note G2. The score includes various dynamics such as *f* and *p* throughout the sections.

7. Pro peccatis

Andante sostenuto

Musical score for section 7 of Stabat Mater, titled "Pro peccatis". The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Andante sostenuto". The score begins with a dynamic marking of *f* (forte) and a half note G2. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *f*, *p*, and *mf* throughout the section.

Stabat Mater

8. Vidit suum

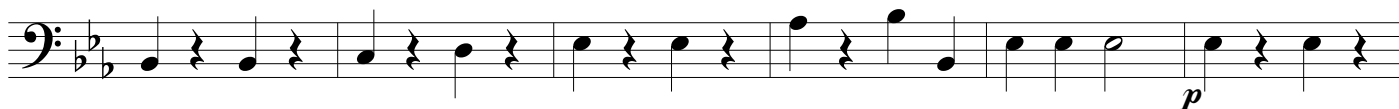
Larghetto



6



12



18



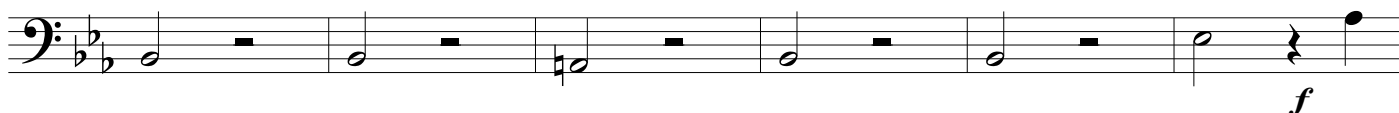
24



30



36

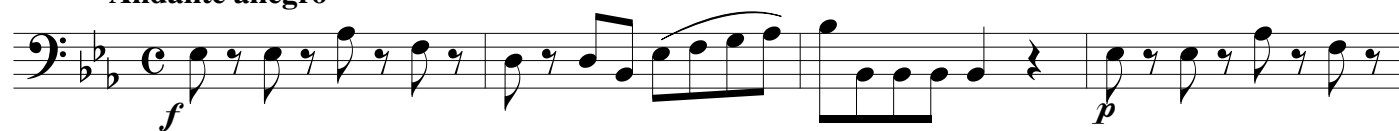


42

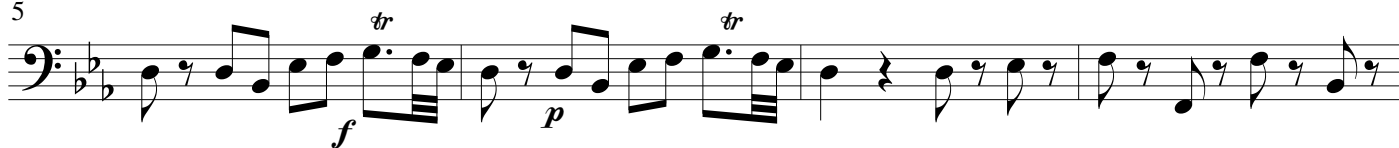


9. Eja Mater - 12 Tui nati

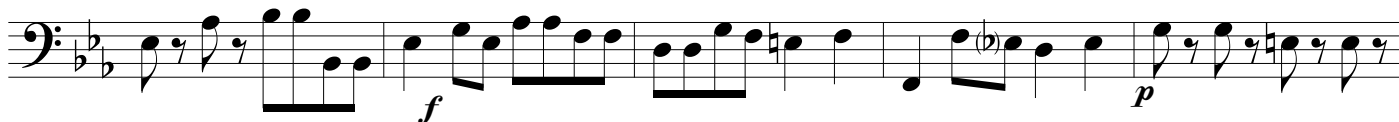
Andante allegro



5



9



Stabat Mater

13. Fac me tecum - 14. Juxta crucem

Andantino

6

12

17

22

28

34

39

44

50

56

- 6 -

Stabat Mater

Stabat Mater

15. Virgo virginum - 18. Inflammatus

Andante

Staff 1: Bass clef, C major, 4/4 time. Measures 1-5. Dynamics: *f*, *f*, *p*.

Staff 2: Bass clef, C major, 4/4 time. Measures 6-10. Dynamics: *p*, *f*.

Staff 3: Bass clef, C major, 4/4 time. Measures 11-15. Dynamics: *p*.

Staff 4: Bass clef, C major, 4/4 time. Measures 16-20. Dynamics: *p*, *f*.

Staff 5: Bass clef, C major, 4/4 time. Measures 21-25. Dynamics: *f*, *p*.

Staff 6: Bass clef, C major, 4/4 time. Measures 26-31. Dynamics: *sotto voce*.

Staff 7: Bass clef, C major, 4/4 time. Measures 32-36. Dynamics: *f*.

Staff 8: Bass clef, C major, 4/4 time. Measures 37-42. Dynamics: *p*, *f*.

Staff 9: Bass clef, C major, 4/4 time. Measures 43-47.

Staff 10: Bass clef, C major, 4/4 time. Measures 48-52. Dynamics: *p*.

Staff 11: Bass clef, C major, 4/4 time. Measures 53-57. Dynamics: *fp*, *fp*, *fp*, *f*.

Stabat Mater

60

Musical notation for measures 60-65 in bass clef, featuring a melodic line with slurs and a flat sign.

66

Musical notation for measures 66-72 in bass clef, featuring a melodic line with slurs and a flat sign. The instruction *sotto voce* is written below the staff.

73

Musical notation for measures 73-78 in bass clef, featuring a melodic line with slurs and a flat sign. The instruction *f* is written below the staff.

19. Christo cum sit

Andante moderato

Musical notation for measures 1-6 in bass clef, featuring a melodic line with slurs and a flat sign. The instruction *sotto voce* is written below the staff.

12

Musical notation for measures 7-11 in bass clef, featuring a melodic line with slurs and a flat sign. The instruction *p* is written below the staff.

21

Musical notation for measures 12-20 in bass clef, featuring a melodic line with slurs and a flat sign.

30

Musical notation for measures 21-29 in bass clef, featuring a melodic line with slurs and a flat sign.

39

Musical notation for measures 30-38 in bass clef, featuring a melodic line with slurs and a flat sign.

48

Musical notation for measures 39-47 in bass clef, featuring a melodic line with slurs and a flat sign. The instructions *f* and *p* are written below the staff.

58

Musical notation for measures 48-57 in bass clef, featuring a melodic line with slurs and a flat sign. The instructions *f* and *p* are written below the staff.

67

Musical notation for measures 58-66 in bass clef, featuring a melodic line with slurs and a flat sign.

Stabat Mater

20. Quando corpus

Lento

8

a messa voce *f*

9

f *p* *p*

17

25

p

31

37

f

43

p *f* *p*

50

f *p*

Stabat Mater

21. Amen

Allegro

8

16

23

31

38

45

52

60

69

78

f