Stabat mater
(with a cantus firmus appropriate to the Feast of the Assumption)

Gaspar van Weerbeke (c. 1445-1516)
Source: MS Chig-C-VIII-234
Ed. Mick Swithinbank, transposed up a tone
Bar 9: Vagans' semibreve is a minim in the source.
Quae moeretbat et dolebat

unigeunigniti

bat dum videbat

bat dum videbat

poe nas in cli
dum videbat

poe nas in cli

Quis est homo qui non

Quis est homo qui non

faret

Quis est homo qui non

faret

faret
-ri do-len-tem cum Fi-li-o?
-ri do-len-tem cum fi-li-o? Pro

Pro pec-ca-tis su-ae gen-tis vi-dit

Pro pec-ca-tis su-ae gen-tis vi-dit Je-

Pro pec-ca-tis su-ae gen-tis vi-dit

Je-sum in tor-men-tis

Je-sum in tor-men-tis et
de

Je-sum in tor-men-tis.

Je-sum in tor-men-tis.
Bar 72: the top voice's first note is a tone lower in the source; either it needs to be raised as shown or Vagans's note needs to be raised a minor third.
110

Ct.  

vim amoris imperime.

T.  

et circumdat

V.  

vim amoris imperime

B.  

vim amoris imperime.

115

Ct.  

Fac me vere tecum fle

T.  

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V.  

Fac me vere tecum fle

B.  

Fac me vere tecum fle

120

Ct.  

Cruixifere

T.  

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V.  

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B.  

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Bar 139, Bassus: (at the original pitch) the source has two semibreve Gs on successive staves, but the second is redundant, and is preceded, at the end of the first stave, by a guide note E, anticipating the minim E. At 149, a semibreve rest is inserted here, finally offsetting the lost semibreve.

Bar 143, Bassus: (at the original pitch) the source has two semibreve Gs on successive staves, but the second is redundant, and is preceded, at the end of the first stave, by a guide note E, anticipating the minim E. At 149, a semibreve rest is inserted here, finally offsetting the lost semibreve.

Bar 147, Bassus: (at the original pitch) the source has two semibreve Gs on successive staves, but the second is redundant, and is preceded, at the end of the first stave, by a guide note E, anticipating the minim E. At 149, a semibreve rest is inserted here, finally offsetting the lost semibreve.
170-2: Tenor's tied note is doubled in length here. To avoid the somewhat unidiomatic suspension, the singer could move to the C# at the beginning of 172 and treat it as a breve.
Bar 189: the 18 bars' rest shown in the Tenor part have been extended to 23 here.
tur paradisi gloria a.

Amen.

Amen.

Amen.