

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 a half note with a forte (*f*) dynamic. The Violino-2 part starts with a half note, followed by a melodic line with dynamics *f*, *p*, *f*, and *p*. The Viola part consists of 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 and harmonic foundation with a pattern of eighth and quarter 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 seven staves: Vi1, Vi2, Va, S, A, T, and BC. The key signature and time signature remain the same. The Vi1 part continues its melodic line with dynamics *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 and harmonic 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

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

14

p *f*

Detailed description: This block contains the instrumental parts for Violin I (Vi1), Violin II (Vi2), and Viola (Va) from measure 14 to 19. The key signature is three flats (B-flat major/D minor). The time signature is 4/4. The Violin parts feature melodic lines with dynamic markings of piano (*p*) and forte (*f*). The Viola part provides a harmonic accompaniment with a steady eighth-note pattern.

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

p *f*

Detailed description: This block contains the vocal parts (Soprano, Alto, Tenor, Bass) and Bassoon (BC) from measure 14 to 19. The lyrics are: "ge - ni - ti, fu - it il - la Ma - ter". The Soprano and Alto parts have lyrics, while the Tenor and Bass parts have partial lyrics. The Bassoon part has dynamic markings of piano (*p*) and forte (*f*).

Vi1
Vi2
Va
S
A
T
B
BC

20

p *f* *f*

20

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

Detailed description: This block contains the instrumental and vocal parts from measure 20 to 25. The key signature remains three flats. The Violin parts (Vi1, Vi2) have dynamic markings of piano (*p*) and forte (*f*). The Viola part (Va) has a steady eighth-note accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "be - ne - dic - ta Ma - ter, Ma - ter u - ni -". The Bassoon part (BC) has dynamic markings of piano (*p*) and forte (*f*).

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.

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 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 mf mf p*

Vi2 *f mf p p mf p*

Va

S

A

T

B

BC

Quæ mœ - re - bat et do - le - bat

Quæ mœ - re - bat et do -

25

Vi1 *mf mf f p*

Vi2 *mf mf f*

Va *mf*

S

A

T

B

BC

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

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

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

5

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

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

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

A
gen - tis,

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

B
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 *p* *f* *p* *f*

Vi2 *f* *p* *f*

Va *f* *p* *f*

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

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

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

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

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

Vi1 *f*

Vi2 *f*

Va *f*

S
tum.

A
tum.

T
8 tum.

B
tum.

BC *f*

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

33

S

A

T

B

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

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

33

BC

41

Vi1

Vi2

Va

f

f

f

41

S

A

T

B

tum.

tum.

41

BC

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*

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

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

47

BC

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

Vi1
Vi2
Va
S
A
T
B
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

25

Vi1

Vi2

Va

25

S

A

T

B

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

e - go vi - sce - ro.

25

BC

31

Vi1

Vi2

Va

31

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

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

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

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

13

Vi1

Vi2

Va

S

A

T

B

BC

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

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

p *mf* *p*

p *mf* *p*

p

p

p

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

Inflammatu

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* *fp* *fp* *f p* *f p* *f*

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

Va *fp* *fp* *fp* *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 *fp* *fp* *fp* *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,

Inflammatu

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*

9

Vi1

Vi2

Va

9

S

A

T

B

9

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 *f* *p*

6 *f* *p*

6 *f*

6

6

6 *f*

Vi1

Vi2

Va

S

A

T

B

BC

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

f

f

f

f

f

f

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, *f* fac ut a - ni - ma

41

Vi1

Vi2

Va

S

A

T

B

BC

p

f

p

f

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 -

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

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) shows a more rhythmic passage with dynamics *f* and *f*.

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 a trill (*tr*) and dynamics *f*. The second staff (measures 8-14) features 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) features dynamics *f*. The fifth staff (measures 31-37) concludes the piece with 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 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 G minor (one flat) and common time (C). The tempo is marked 'Andante'. The first staff begins with a dynamic of *f* and contains measures 1-4. The second staff, starting at measure 5, features a *p* dynamic and ends at measure 8. The third staff, starting at measure 9, includes a *p* dynamic, a *f* dynamic, and a trill (*tr*) in measure 12. The fourth staff, starting at measure 13, contains two trills (*tr*) in measures 13 and 14. The fifth staff, starting at measure 17, features a *f* dynamic and concludes the piece 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. It consists of nine staves of music. The tempo is 'Andante sostenuto'. The score includes various dynamics: *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks such as accents and a trill (*tr*) in the 14th measure. The piece concludes with a final cadence in the 34th measure.

Stabat Mater

8. Vidit suum

Larghetto



Musical staff 1, measures 1-6. The staff begins 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 **Larghetto**. The first measure contains a half note G4, followed by a half note A4. The second measure contains a half note B4, followed by a half note C5. The third measure contains a quarter rest, followed by quarter notes D5, E5, and F5. The fourth measure contains a half note G5. The fifth measure contains a quarter rest, followed by quarter notes A5, B5, and C6. The sixth measure contains a half note D6.

a messa voce



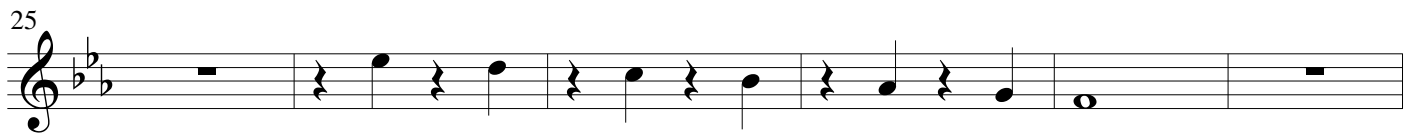
Musical staff 2, measures 7-12. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The seventh measure contains a quarter rest, followed by quarter notes G4, A4, and B4. The eighth measure contains a quarter note C5, followed by a quarter rest. The ninth measure contains quarter notes D5, E5, and F5. The tenth measure contains a half note G5. The eleventh measure contains a half note A5. The twelfth measure contains a quarter note B5, followed by a quarter note C6.



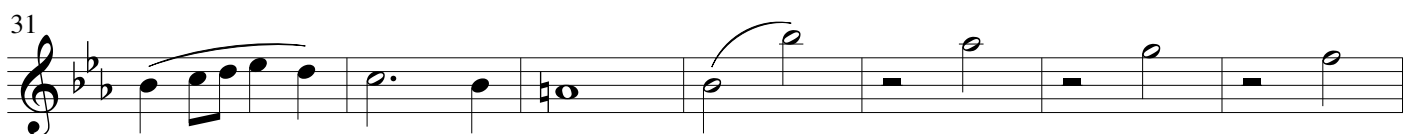
Musical staff 3, measures 13-18. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The thirteenth measure contains quarter notes G4, A4, and B4. The fourteenth measure contains quarter notes C5, D5, and E5. The fifteenth measure contains quarter notes F5, G5, and A5. The sixteenth measure contains quarter notes B5, C6, and D6. The seventeenth measure contains a half note E6. The eighteenth measure contains a half note F6. The dynamic marking *p* (piano) is placed below the staff.



Musical staff 4, measures 19-24. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The nineteenth measure contains a quarter rest, followed by quarter notes G4, A4, and B4. The twentieth measure contains a half note C5. The twenty-first measure contains a quarter rest, followed by quarter notes D5, E5, and F5. The twenty-second measure contains a quarter rest, followed by quarter notes G5, A5, and B5. The twenty-third measure contains a quarter rest, followed by quarter notes C6, D6, and E6. The twenty-fourth measure contains a quarter rest, followed by quarter notes F6, G6, and A6.



Musical staff 5, measures 25-30. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The twenty-fifth measure contains a whole rest. The twenty-sixth measure contains a quarter rest, followed by quarter notes G4, A4, and B4. The twenty-seventh measure contains a quarter rest, followed by quarter notes C5, D5, and E5. The twenty-eighth measure contains a quarter rest, followed by quarter notes F5, G5, and A5. The twenty-ninth measure contains a quarter rest, followed by quarter notes B5, C6, and D6. The thirtieth measure contains a whole rest.



Musical staff 6, measures 31-37. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The thirty-first measure contains quarter notes G4, A4, and B4. The thirty-second measure contains quarter notes C5, D5, and E5. The thirty-third measure contains a half note F5. The thirty-fourth measure contains a half note G5. The thirty-fifth measure contains a whole rest. The thirty-sixth measure contains a whole note A5. The thirty-seventh measure contains a whole note B5.



Musical staff 7, measures 38-43. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The thirty-eighth measure contains a whole rest, followed by a half note G4. The thirty-ninth measure contains a whole rest, followed by a half note A4. The fortieth measure contains a whole rest, followed by a half note B4. The forty-first measure contains a quarter note C5, followed by a quarter note D5. The forty-second measure contains a quarter note E5, followed by a quarter note F5. The forty-third measure contains a quarter note G5, followed by a quarter note A5. The dynamic marking *f* (forte) is placed below the staff.



Musical staff 8, measures 44-49. The staff begins with a treble clef, a key signature of two flats, and a common time signature. The forty-fourth measure contains quarter notes G4, A4, and B4. The forty-fifth measure contains quarter notes C5, D5, and E5. The forty-sixth measure contains quarter notes F5, G5, and A5. The forty-seventh measure contains quarter notes B5, C6, and D6. The forty-eighth measure contains a half note E6. The forty-ninth measure contains a half note F6.

Stabat Mater

9. Eja Mater - 12. Tui nati

Andante allegro

The musical score is written in a single system on a grand staff (treble clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score consists of ten staves of music, with measure numbers 5, 10, 14, 19, 24, 30, 34, 38, 43, and 49 indicated at the beginning of their respective staves. The dynamics are marked with *f* (forte), *p* (piano), *mf* (mezzo-forte), and *tr* (trill). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall mood is solemn and expressive, characteristic of the Stabat Mater.

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 beginning with a measure number. The dynamics are marked as follows:

- Staff 1 (measures 1-6): *p*, *f*, *p*, *p*, *f*, *p*, *f*
- Staff 2 (measures 7-11): *p*, *f*, *p*, *f*, *p*, *f*
- Staff 3 (measures 12-18): *p*, *mf*
- Staff 4 (measures 19-26): *p*, *f*, *p*, *f*, *p*
- Staff 5 (measures 27-31): *p*, *f*, *p*, *f*, *p*
- Staff 6 (measures 32-36): *f*, *p*, *mf*, *p*, *p*, *mf*, *p*
- Staff 7 (measures 37-41): *p*, *mf*, *p*, *f*, *p*
- Staff 8 (measures 42-46): *mf*, *f*, *p*, *p*, *f*, *p*, *f*, *p*, *mf*, *p*
- Staff 9 (measures 47-51): *f*, *p*, *f*, *p*, *mf*, *p*
- Staff 10 (measures 52-56): *p*, *mf*, *f*, *f*, *p*
- Staff 11 (measures 57-61): *f*

Stabat Mater

15. Virgo virginum - 18. Inflammatus

Andante

1

5

9

14

18

21

25

29

33

37

Stabat Mater

42

45

50

f p f p f p f p

54

f p f p p f p f

58

p f

63

p f

67

p f p f

71

p f

75

p f

Stabat Mater

19. Christo cum sit

Andante moderato

musical staff 1-9, starting with *sotto voce* and trills (*tr*), ending with a fermata and a second ending bracket labeled '2'.

musical staff 10-18, starting at measure 10, ending with a piano (*p*) dynamic.

musical staff 19-28, starting at measure 20, featuring trills (*tr*).

musical staff 29-38, starting at measure 29, featuring trills (*tr*).

musical staff 39-48, starting at measure 39, featuring a sharp sign (#).

musical staff 49-58, starting at measure 49, featuring dynamics *f* and *p*.

musical staff 59-68, starting at measure 59, featuring dynamics *p* and *f*.

musical staff 69-78, starting at measure 69.

Stabat Mater

20. Quando corpus

Lento

a messa voce *f*

f *p*

p

p

tr *p*

p

f

p *f*

p *f* *p*

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, marked 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*, and *p*. The third staff (measures 7-8) shows a more static melody with dynamics *f* and *f*, ending with a fermata.

3. O quam tristis

Andante

Musical score for 'O quam tristis' in G minor, 2/4 time, marked Andante. The score consists of five staves. The first staff (measures 1-7) begins with a 2/4 time signature and features a melodic line with dynamics *f* and a trill (*tr*). The second staff (measures 8-14) continues with dynamics *mf*, *p*, *tr*, *p*, and *f*. The third staff (measures 15-22) has dynamics *p*, *f*, *p*, and *f*. The fourth staff (measures 23-29) includes a trill (*tr*) and dynamics *f*. The fifth staff (measures 30-36) concludes with dynamics *f* and a fermata.

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 a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The first staff begins with a dynamic marking of *f* (forte) and contains measures 1 through 3. The second staff starts at measure 4 and includes dynamic markings of *f*, *p* (piano), and *f*. The third staff begins 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 and final staff begins at measure 18 and concludes with a double bar line, featuring dynamic markings of *f* and *p*.

Stabat Mater

7. Pro peccatis

Andante sostenuto

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), common time signature. The staff begins with a whole rest, followed by a series of chords and a melodic line starting with a half note B-flat, moving through a series of eighth notes.

Musical staff 2: Treble clef, key signature of two flats, common time signature. Starts with a whole rest, followed by a melodic line starting with a half note B-flat, moving through a series of eighth notes. A dynamic marking of *f* (forte) is present.

Musical staff 3: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. A dynamic marking of *p* (piano) is present.

Musical staff 4: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. A dynamic marking of *f* (forte) is present.

Musical staff 5: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. A dynamic marking of *f* (forte) is present.

Musical staff 6: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. A dynamic marking of *f* (forte) is present.

Musical staff 7: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. Dynamic markings of *f* (forte) and *p* (piano) are present.

Musical staff 8: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. A dynamic marking of *f* (forte) is present.

Musical staff 9: Treble clef, key signature of two flats, common time signature. Features a series of chords and a melodic line. The staff ends with a whole rest.

Stabat Mater

8. Vidit suum

Larghetto

a messa voce

8

14

20

26

32

39

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 B-flat major (two flats), 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, trills (tr), and dynamic markings (*f*, *p*). The first staff starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff begins with a measure rest, then quarter notes D5, E5, and F5, with a trill over the D5. The third staff starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The fourth staff begins with a quarter note D5, followed by quarter notes E5, F5, and G5, with a trill over the D5. The fifth staff starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The sixth staff begins with a quarter note D5, followed by quarter notes E5, F5, and G5, with a trill over the D5. The seventh staff starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The eighth staff begins with a quarter note D5, followed by quarter notes E5, F5, and G5, with a trill over the D5. The ninth staff starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The tenth staff begins with a quarter note D5, followed by quarter notes E5, F5, and G5, with a trill over the D5.

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' of the 'Stabat Mater'. The score is written in a single system on a grand staff (treble clef) with a key signature of two flats (B-flat and E-flat) and a common time signature (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 rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout to indicate volume changes. The notation includes slurs, ties, and accents to guide the performer's phrasing and articulation.

Stabat Mater

15. Virgo virginem - 18. Inflammatus

Andante

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

Musical staff 2: Treble clef, C major, common time. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 3: Treble clef, C major, common time. Starts with a piano (*p*) dynamic, then a forte (*f*) dynamic, then a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 4: Treble clef, C major, common time. Starts with a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes, including some rests.

Musical staff 5: Treble clef, C major, common time. Starts with a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes, including some rests.

Musical staff 6: Treble clef, C major, common time. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 7: Treble clef, C major, common time. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 8: Treble clef, C major, common time. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. Includes trills (*tr*) on the 30th and 32nd measures. The melody continues with eighth and sixteenth notes.

Musical staff 9: Treble clef, C major, common time. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 10: Treble clef, C major, common time. Starts with a piano (*p*) dynamic, then a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes.

Stabat Mater

43



47



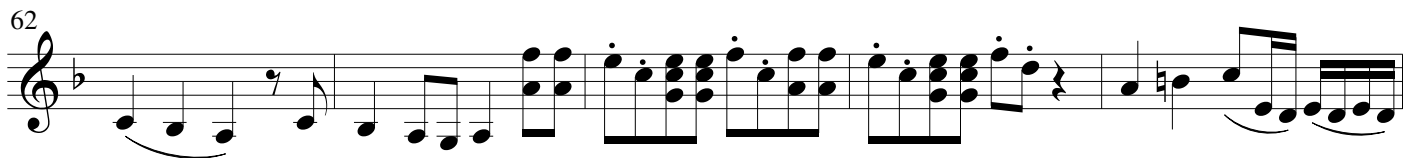
52



57



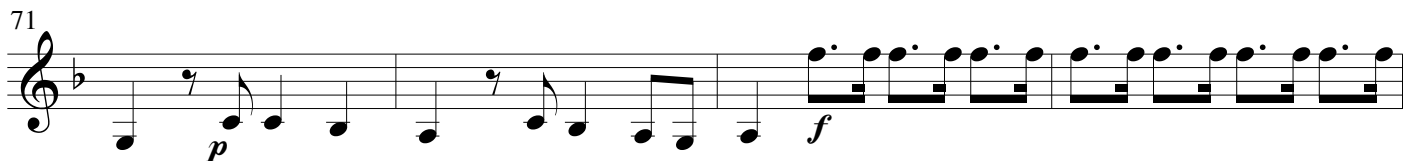
62



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 *f* *f* *p*

11 *p*

16

21

26 *p*

32

39 *f* *p*

45 *f* *p*

51 *f* *p*

Detailed description: This is a musical score for the piece 'Quando corpus' from the Stabat Mater. It is written in a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The tempo is marked 'Lento'. The score consists of 51 measures, divided into ten systems. The first system (measures 1-4) is marked 'a messa voce'. The second system (measures 5-10) starts with a forte 'f' dynamic and ends with a piano 'p' dynamic. The third system (measures 11-15) is marked 'p'. The fourth system (measures 16-20) has no dynamic markings. The fifth system (measures 21-25) has no dynamic markings. The sixth system (measures 26-31) is marked 'p'. The seventh system (measures 32-38) has no dynamic markings. The eighth system (measures 39-44) starts with a forte 'f' dynamic and ends with a piano 'p' dynamic. The ninth system (measures 45-50) starts with a forte 'f' dynamic and ends with a piano 'p' dynamic. The tenth system (measures 51-55) starts with a forte 'f' dynamic and ends with a piano 'p' dynamic.

Stabat Mater

21. Amen

Allegro

8

15

22

31

38

46

55

63

70

79

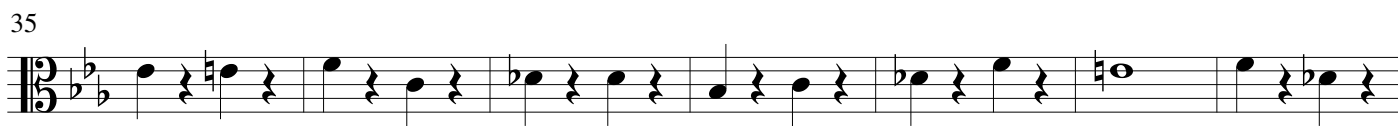
Stabat Mater

Viola

1. Stabat Mater

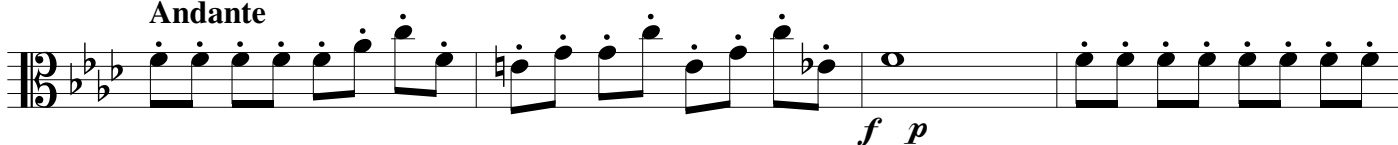
Andantino

Pasquale Cafalo
(1706-1787)



2. Cujus anima

Andante



Stabat Mater

3. O quam tristis

Andante



11



20



29



4. Quæ mœrebat

Andantino



10



18



28



38



47



57



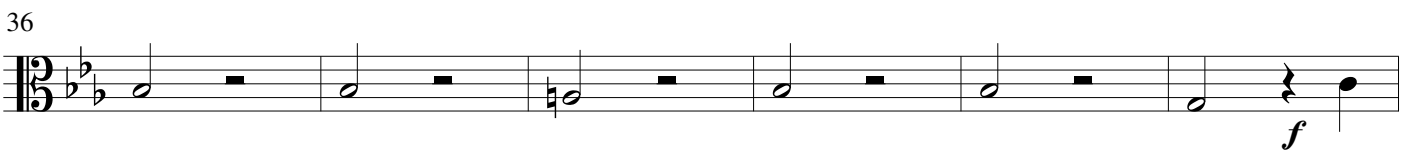
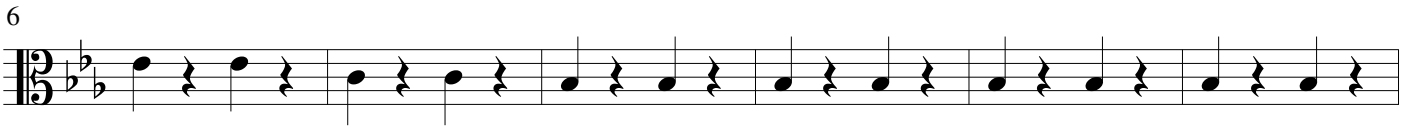
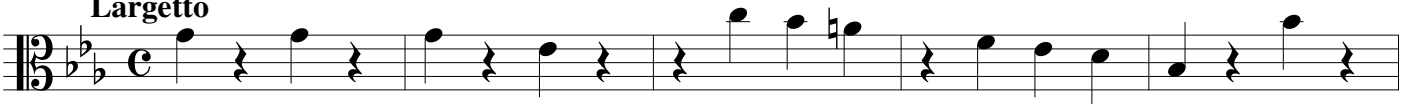
66



Stabat Mater

8. Vidit suum

Larghetto



9. Eja Mater - 12. Tui nati

Andante allegro

5

9

14

27

31

36

40

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

f *p*

6 *p* *f* *p*

12 *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

Musical staff 35, starting with a forte (*f*) dynamic marking. The staff contains a series of eighth and sixteenth notes, including a triplet of sixteenth notes.

43

Musical staff 43, featuring dynamic markings of piano (*p*) and forte (*f*). The staff contains a series of eighth and sixteenth notes, including a triplet of sixteenth notes.

52

Musical staff 52, featuring dynamic markings of forte (*f*) and piano (*p*). The staff contains a series of eighth and sixteenth notes, including a triplet of sixteenth notes.

21. Amen

Allegro

Musical staff 21, starting with a piano (*p*) dynamic marking. The staff contains a series of quarter and eighth notes, including a triplet of eighth notes.

10

Musical staff 10, featuring a series of quarter and eighth notes, including a triplet of eighth notes.

20

Musical staff 20, featuring a series of quarter and eighth notes, including a triplet of eighth notes.

29

Musical staff 29, featuring a series of quarter and eighth notes, including a triplet of eighth notes.

39

Musical staff 39, featuring a series of quarter and eighth notes, including a triplet of eighth notes.

48

Musical staff 48, featuring a series of quarter and eighth notes, including a triplet of eighth notes and a forte (*f*) dynamic marking.

59

Musical staff 59, featuring a series of quarter and eighth notes, including a triplet of eighth notes and a forte (*f*) dynamic marking.

68

Musical staff 68, featuring a series of quarter and eighth notes, including a triplet of eighth notes.

76

Musical staff 76, featuring a series of quarter and eighth notes, including a forte (*f*) dynamic marking.

Basso continuo

Stabat Mater

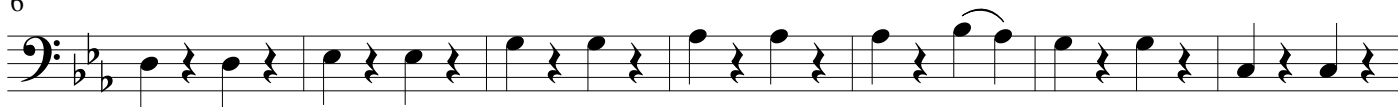
1. Stabat Mater

Pasquale Cafalo
(1706-1787)

Andantino



6



13



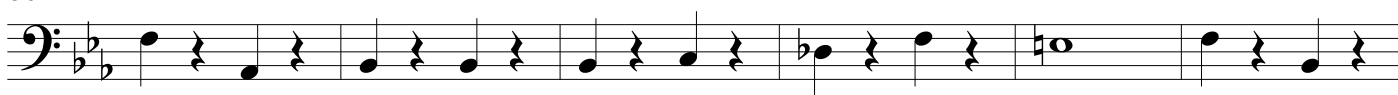
21



29



36



42



2. Cujus anima

Andante



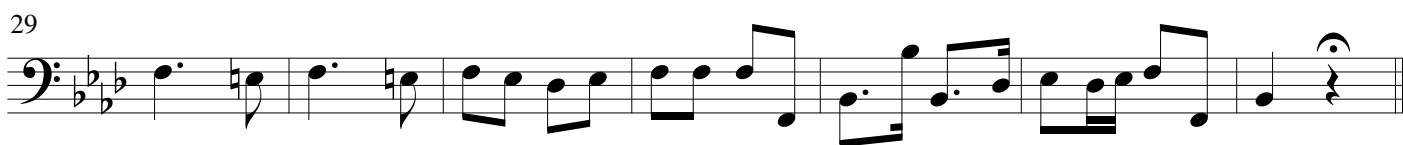
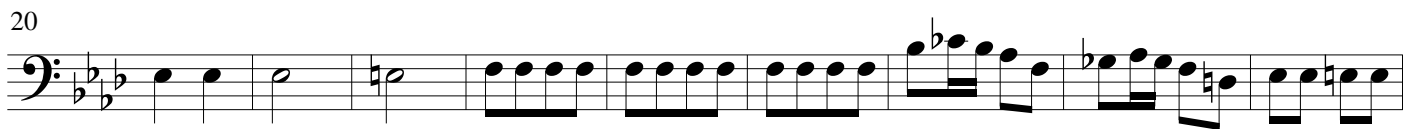
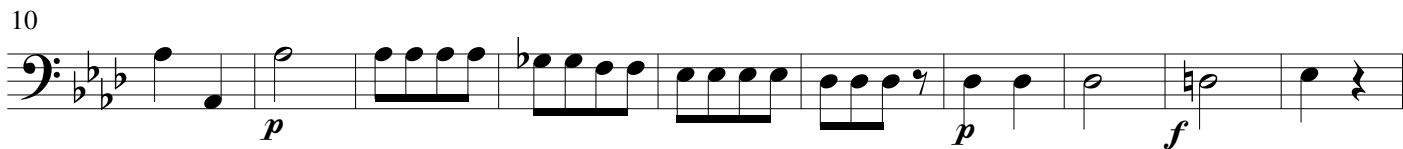
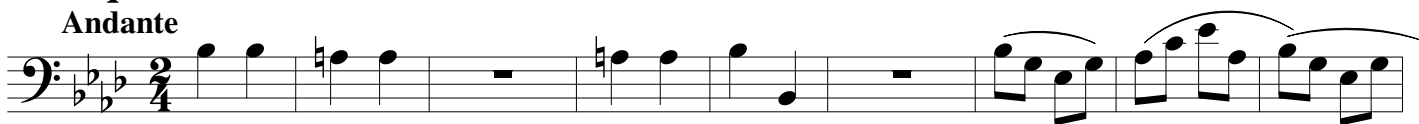
5



Stabat Mater

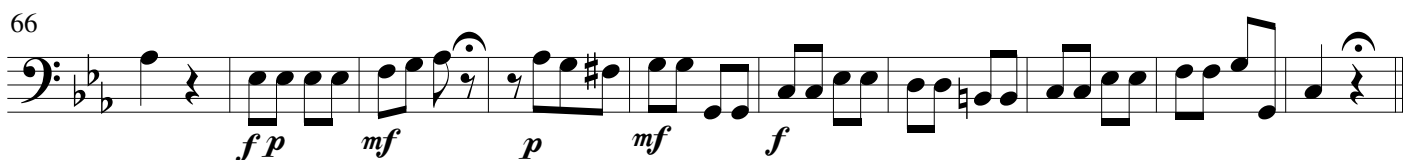
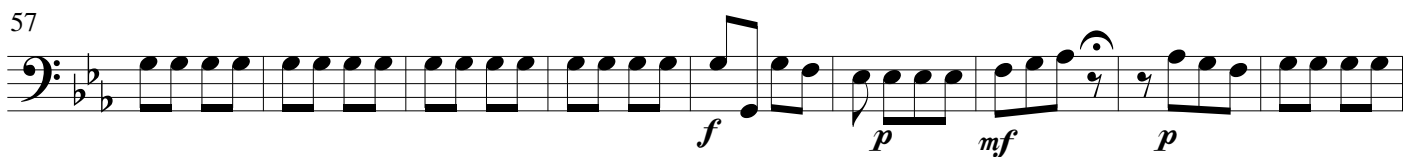
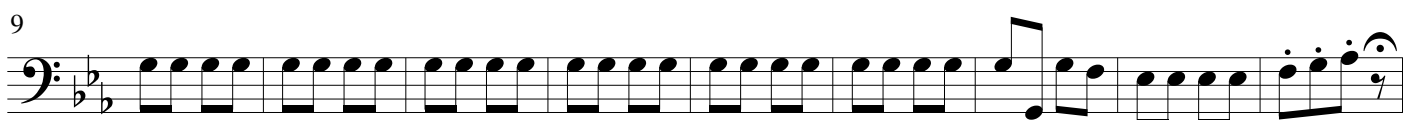
3. O quam tristis

Andante



4. Quæ mœrebat

Andantino



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 half note G2. The score includes various dynamics such as *f* and *p* throughout the sections. Section 5 ends with a double bar line. Section 6 continues with a series of eighth notes and quarter notes, ending with a double bar line.

7. Pro peccatis

Andante sostenuto

Musical score for section 7 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). The tempo is marked *Andante sostenuto*. The score begins with a dynamic marking of *f* (forte) and a half note G2. The score includes various dynamics such as *f* and *p* throughout the section. The section ends with a double bar line.

Stabat Mater

8. Vidit suum

Larghetto



6



12



18



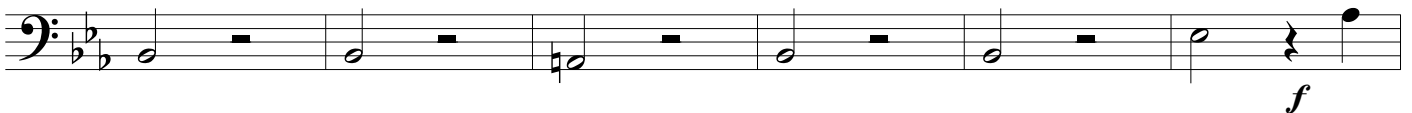
24



30



36

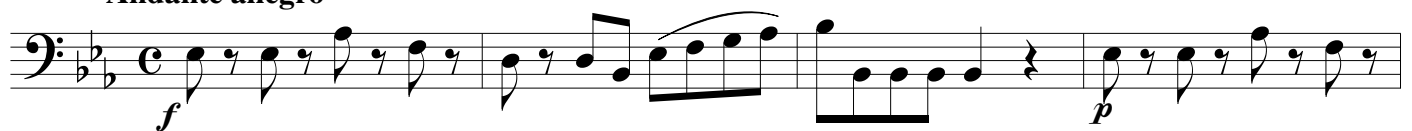


42



9. Eja Mater - 12 Tui nati

Andante allegro



5



9



Stabat Mater

13. Fac me tecum - 14. Juxta crucem

Andantino

1

6

12

17

22

28

34

39

44

50

56

Stabat Mater

Stabat Mater

15. Virgo virginum - 18. Inflammatus

Andante

f *f* *p*

6 *p* *f*

11 *p*

16 *p* *f*

21 *f* *p*

26 *sotto voce*

32 *f*

37 *p* *f*

43

48 *p*

53 *ff* *fp* *fp* *f*

Stabat Mater

60

60

66

66

sotto voce

73

73

f

19. Christo cum sit

Andante moderato

19

sotto voce

12

12

p

21

21

30

30

39

39

48

48

f *p*

58

58

f *p*

67

67

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