

Stabat mater

Jacopo dei Benedetti ("Jacopone da Todi") ?

Kantaatti sekakuorolle ja orkesterille.
Pianopartit. laatinut Eino Roiha v. 1950

Toivo Kuula
op. 25 (1915)

Andante ♩ = 80

Piano

pp

5

pp

9

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

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

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

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

13

S
la - cry - mo - sa dum pen - de - bat fi - li - us

A
la - cry - mo - sa dum pen - de - bat fi - li - us

T
la - cry - mo - sa dum pen - de - bat fi - li - us

B

p

17

S
per-tran-si-vit gla - di-us.

A
Cu-jus a-ni-mam ge - men-tem, per-tran-si-vit gla - di-us.

T
con-tris-ta-tam et do - len-tem per-tran-si-vit gla - di-us.

B

(21)

S *mf* O quam

A *mf* O quam

T *mf* O quam

B *mf* O quam

cresc. *mf*

(24)

S *p* tris - tis et af - flic - ta fu - it il - la be - ne - dic - ta ma - ter u - ni -

A *p* tris - tis et af - flic - ta fu - it il - la be - ne - dic - ta ma - ter u - ni -

T *p* tris - tis et af - flic - ta fu - it il - la be - ne - dic - ta ma - ter u - ni -

B *p* il - la be - ne - dic - ta ma - ter u - ni -

(28)

S *mp*
ge - ni - ti! Quae moe - re - bat et do - le -

A *mp*
ge - ni - ti! Quae moe - re - bat

T *mp*
ge - ni - ti! Quae moe - re - bat et do - le - bat

B *mp*
ge - ni - ti! Quae mo -

mf

(31)

S *cresc. poco a poco*
- bat pi - a ma - ter, dum vi - de - bat na - ti

A
et do - le - bat pi - a ma - ter dum vi - de - bat

T
pi - a ma - ter dum vi - de - bat na - ti

B
re - bat et do - le - bat pi - a ma - ter dum vi -

34

S
poe - nas in - cly - ti. Quis est ho - mo,

A
poe - nas in - cly - ti. Quis est ho - mo,

T
8
poe - nas in - cly - ti. Quis est ho - mo, qui non

B
de - bat

37

S
qui non fle - ret mat - rem Chris - ti si vi - de - ret in

A
qui non fle - ret mat - rem Chris - ti si vi - de - ret in

T
8
fle - ret mat - rem Chris - ti si vi - de - ret in tan - to in

B

cresc. poco a poco

40

S *f* tan - to sup - li - ci-o?

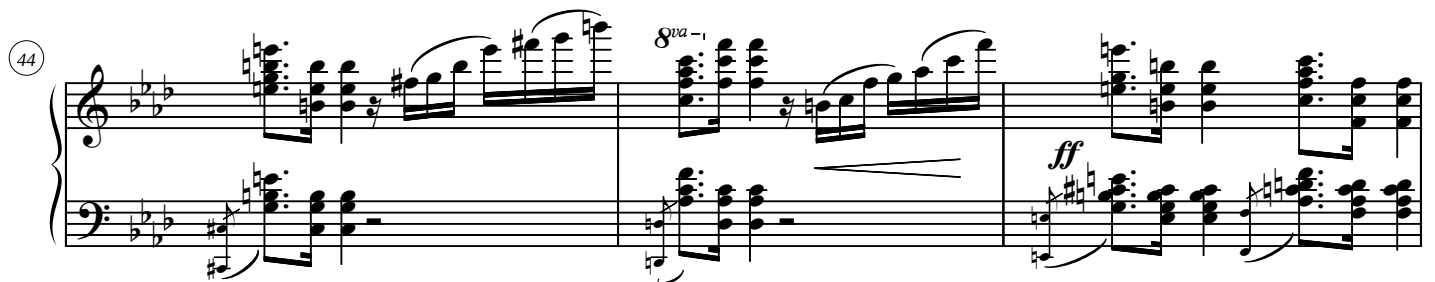
A *f* tan - to sup - li - ci-o?

T *f* tan - to sup - li - ci-o?

B *f* tan - to sup - li - ci-o?

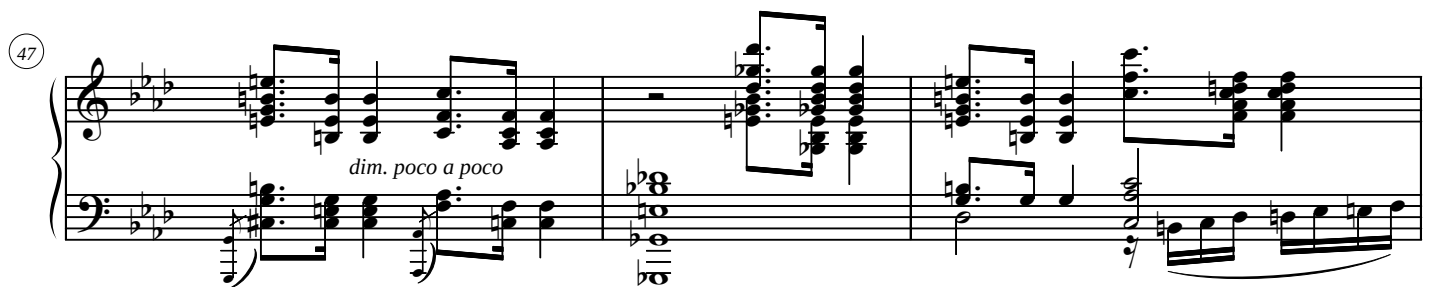


44



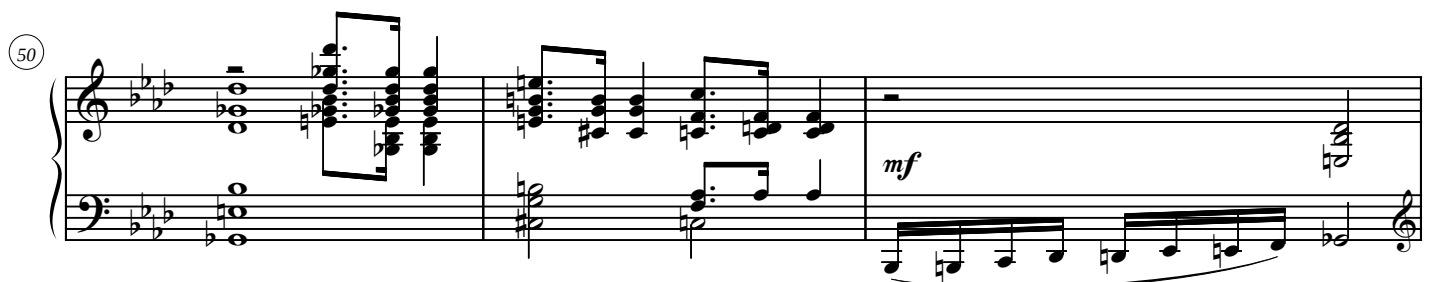
47

dim. poco a poco



50

mf



53

mf *dim. poco a poco*

S Quis non pos - set con - tris - ta - ri Chris - ti mat - rem con - tem -

mf *dim. poco a poco*

A Quis non pos - set con - tris - ta - ri Chris - ti mat - rem con - tem -

mf *dim. poco a poco*

T Quis non pos - set con - tris - ta - ri Chris - ti mat - rem con - tem -

mf *dim. poco a poco*

B Quis non pos - set con - tris - ta - ri Chris - ti mat - rem con - tem -

dim. poco a poco

57

S pla - ri do - len - tem cum fi - li - o?

A pla - ri do - len - tem cum fi - li - o?

T pla - ri do - len - tem cum fi - li - o?

B pla - ri do - len - tem cum fi - li - o?

61

p *pp*

65

mf *p*

70

p *cresc. poco a poco*

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

p *cresc. poco a poco*

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

p *cresc. poco a poco*

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

p *cresc. poco a poco*

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

p *cresc. poco a poco*

74

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

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

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

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

f

con Ped.

77

ff

8va

81

8va

84

3

(87)

dim. *mf* *f*

(93)

S Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so - la - tum dum e - mi - sit

A Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so - la - tum dum e - mi - sit

T Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so - la - tum dum e - mi - sit

B Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so - la - tum dum e - mi - sit

(98)

S spi - ri - tum.

A spi - ri - tum.

T spi - ri - tum.

B spi - ri - tum.

pp

104

110

dolce

115

120

124

129

133

cresc.

137

p

141

p

145

S
Ei - a, ma - ter, fons a - mo - ris,

A
Ei - a ma - ter, fons a - mo - ris,

T
fons a - mo - ris,

B
a - mo - ris,

p *mp*

149

S *p* me sen - ti - re vim do-lo-ris fac

A *p* me sen - ti - re vim do-lo-ris fac

T *p* me sen - ti - re vim do-lo-ris fac

B *p* me sen - ti - re vim do-lo-ris fac

mp

153

S *pp* ut te - cum lu - ge - am.

A *pp* ut te - cum lu - ge - am.

T *pp* ut te - cum lu - ge - am.

B *pp* ut te - cum lu - ge - am.

p

157

mp

S Fac ut ar - de - at cor me - um in a - man - do

mp

A Fac ut ar - de - at cor me - um in a - man - do

mp

T Fac ut ar - de - at cor me - um in a - man - do

mp

B Fac ut ar - de - at cor me - um in a - man - do

161

pp

S Chris - tum de - um, ut si - bi com - pla - ce - am.

pp

A Chris - tum de - um, ut si - bi com - pla - ce - am.

pp

T Chris - tum de - um, ut si - bi com - pla - ce - am.

pp

B Chris - tum de - um, ut si - bi com - pla - ce - am.

165

S

A

T

B

p

Sanc - ta ma - ter, i - stud a - gas

i - stud a - gas

169

S

A

T

B

espr.

pp

cru - ci - fi - xi fi - ge pla - gas cor - di me - o va - li - de.

cru - ci - fi - xi fi - ge pla - gas cor - di me - o va - li - de.

173

S

A

T

B

mf Tu - i na - ti vul - ne - ra - ti tam di -

mf Tu - i na - ti vul - ne - ra - ti tam di -

f

8va

177

S

A

T

B

gna - ti pro me pa - ti, poe - nas me - cum di - vi - de.

gna - ti pro me pa - ti, poe - nas me - cum di - vi - de.

f

183

Measures 183-185. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, including triplets in measures 184 and 185. The lower staff is in bass clef with the same key signature, featuring a continuous wavy line representing a tremolo. Measure rests are indicated by a horizontal line with a diamond shape at the end.

186

Measures 186-187. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It features a melodic line with eighth notes and triplets, with an *8va* (octave up) marking above measure 187. The lower staff is in bass clef with the same key signature, showing a wavy line in measure 186 and a melodic line in measure 187. A *mf* (mezzo-forte) dynamic marking is present in measure 187. Measure rests are indicated by a horizontal line with a diamond shape at the end.

188

Measures 188-191. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth notes and chords. The lower staff is in bass clef with the same key signature, featuring a wavy line in measure 189 and a melodic line in measure 190. Measure rests are indicated by a horizontal line with a diamond shape at the end.

192

Measures 192-194. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It features a melodic line with eighth notes and triplets, with an *8va* (octave up) marking above measure 194. The lower staff is in bass clef with the same key signature, showing a wavy line in measure 192 and a melodic line in measure 193. A *f* (forte) dynamic marking is present in measure 192. Measure rests are indicated by a horizontal line with a diamond shape at the end.

195

Measures 195-198. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps. It contains a melodic line with eighth notes and a triplet in measure 196. The lower staff is in bass clef with the same key signature, featuring a wavy line in measure 195 and a melodic line in measure 196. An *8va* (octave up) marking is present above measure 195. Measure rests are indicated by a horizontal line with a diamond shape at the end.

Quasi doppio più lento

198

S *p* Fac me te - cum pi - e fle - re,

A *p* Fac me te - cum pi - e fle - re,

T *p* cru - ci - fi - xo

B *p* cru - ci - fi - xo

Org.

202

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

A do - nec e - go vi - xe - ro.

T con - do - le - re do - nec e - go vi - xe - ro.

B con - do - le - re do - nec e - go vi - xe - ro.

206

S

A

T

B

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

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

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

210

S

A

T

B

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

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

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

214

S Vir - go vir - gi-num prae -

A Vir - go vir - gi-num prae -

T Vir - go vir - gi-num prae -

B

218

S cla - ra, mi - hi jam non sis a - ma - ra fac me te-cum

A cla - ra, mi - hi jam non sis a - ma - ra fac me te-cum

T cla - ra, mi - hi jam non sis a - ma - ra fac me te-cum

B

222

S
pla - ge - re. *f* Fac — ut por - tem

A
plan - ge - re. *f* Fac ut por - tem

T
8 plan - ge - re. *f* Fac — ut

B
f Fac ut

226

S
Chris - ti mor - tem *mf* pas - si -

A
Chris - ti mor - tem *mf* pas - si -

T
8 por - tem *mf* pas - si - o - nis

B
por - tem *mf* pas - si - o - nis

230

S
o - nis et pla - gas re - co - le - re.

A
o - nis et pla - gas re - co - le - re.

T
8
fac con - sor - tem et pla - gas re - co - le - re.

B
fac con sor - tem et pla - gas re - co - le - re.

234

S

A

T
8

B

rit. **a tempo**

mf

Tempo come sopra

239

mf

S Fac me pla - gis vul - ne - ra - ri, fac me cru - ce in - eb - ri - a - ri,

mf

A Fac me pla - gis vul - ne - ra - ri, fac me cru - ce in - eb - ri - a - ri,

mf

T Fac me pla - gis vul - ne - ra - ri, fac me cru - ce in - eb - ri - a - ri,

mf

B Fac me pla - gis vul - ne - ra - ri, fac me cru - ce in - eb - ri - a - ri,

mf

243

S et cru - o - re fi - lii. Flam - mis, flam -

A et cru - o - re fi - lii. Flam - mis, flam -

T et cru - o - re fi - lii. Flam - mis, flam -

B et cru - o - re fi - lii. Flam - mis, flam -

f *ff*

250

24

254

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

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

T
8
sim de - fen - sus in di - e, in di - e ju -

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

258

S
di - cii.

A
di - cii.

T
8
di - cii.

B
di - cii.

8^{va} - - - - -

262 *8^{va}*

265 *8^{va}*

268

271 *Alla breve*

276

280 *dim. poco a poco*

286

Musical score for measures 286-293. The key signature is three sharps (F#, C#, G#). The score is written for piano in treble and bass staves. Measure 286 features a complex chordal texture with many beamed sixteenth notes in both hands. Measures 287-293 continue with sustained chords and some melodic movement in the right hand.

294

Musical score for measures 294-301. Measures 294-296 show a series of chords in the right hand with accents (v) and slurs. Measures 297-301 feature a more active right hand with eighth and sixteenth notes, while the left hand provides a steady harmonic accompaniment.

302

Musical score for measures 302-309. Measures 302-303 are marked with a piano (*p*) dynamic. Measures 304-309 are marked with a pianissimo (*pp*) dynamic. The texture is characterized by sustained chords in both hands, with some melodic lines in the right hand.

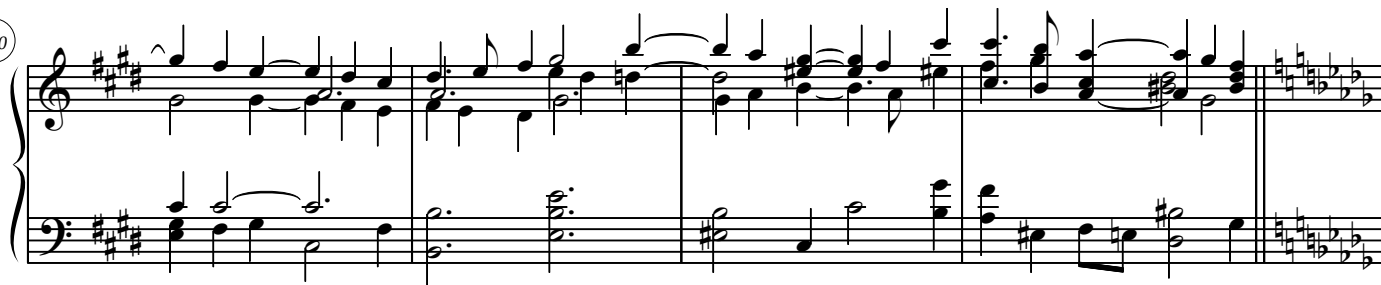
310

Musical score for measures 310-315. Measures 310-311 are marked with a forte (*f*) dynamic. The score includes a key signature change to two sharps (F#, C#) at measure 312. Measures 312-315 show a more active right hand with eighth and sixteenth notes, while the left hand continues with sustained chords.

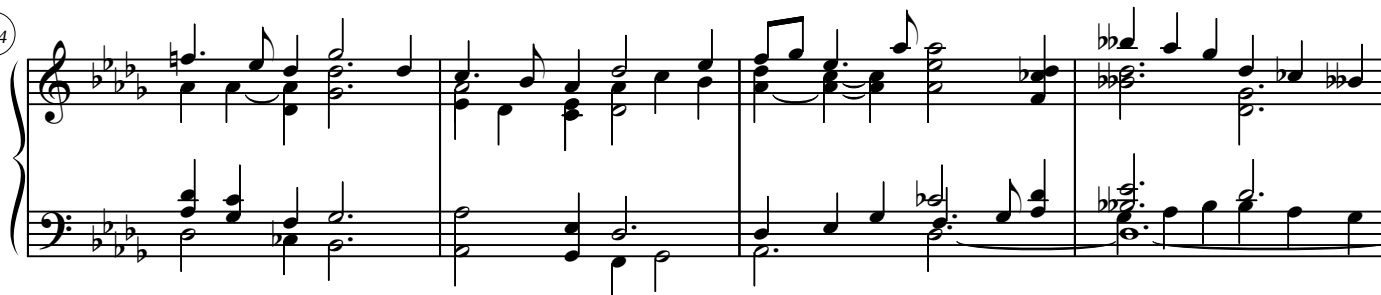
316

Musical score for measures 316-323. The key signature remains two sharps (F#, C#). Measures 316-323 feature a more active right hand with eighth and sixteenth notes, while the left hand continues with sustained chords.

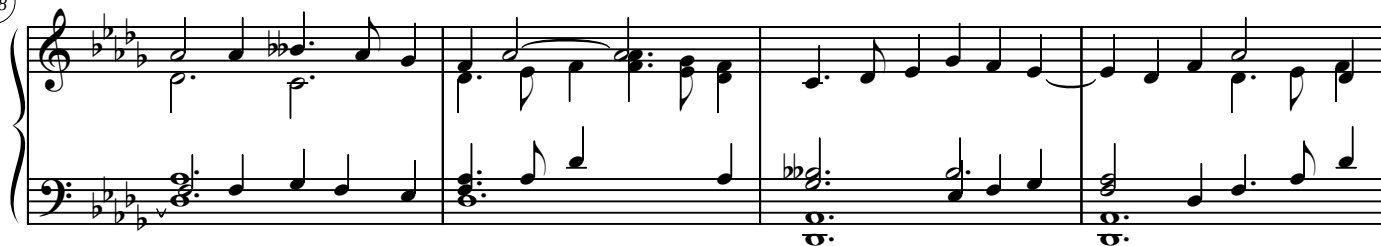
320



324



328



332

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts, along with piano accompaniment, for measures 332-335.

Lyrics:
 Chris - te, Chris - te cum sit hinc ex - i - re da
 Chris - te, Chris -

Performance markings:
mf (mezzo-forte) for the vocal entries in measures 332 and 334.
p (piano) for the piano accompaniment in measure 335.

The vocal parts enter in measure 332. The Soprano part has a whole rest. The Alto, Tenor, and Bass parts enter with the first syllable of the text. The piano accompaniment provides a harmonic support for the vocalists.

337

S

A

T

B

per mat-rem da per mat - rem me — ve - ni -

te cum sit hinc ex - i - re da per mat -

341

S

A

T

B

re ad pal - mam vic - to - ri - ae, pal - mam vic - to - ri -

- rem me ve - ni - re da per mat - rem

mf Chris - te, Chris - te cum

345

mf

S Chris-te, Chris - te cum sit hinc ex -

A ae, vic - to - - ri - ae, ad pal-mam vic - to - ri -

T me ve - ni - re ad pal-mam vic - to - ri - ae ad pal - mam

B sit hinc ex - i - re, da per mat-rem me ve - ni -

349

S i - re da per mat - - rem me ve - ni - re ad pal -

A ae, da per mat - rem me ve - ni - re ad pal - mam vic to -

T vic - to - - ri - ae, vic-to - ri - ae vic -

B re ad pal - mam vic - to - ri - ae, ad pal-mam vic to - ri -

353

S mam vic - to - ri - ae da per mat - rem

A - ri - ae ad pal-mam vic - to - ri - ae ad pal mam vic-

T - to - ri - ae da per mat - rem me ve-

B ae, ad pal - mam ad pal - mam, ad pal - mam vic - to - ri -

357

S da per mat - rem, da per mat - rem me ve - ni - re, me

A to - ri - ae da per mat - rem me ve - ni - re

T ni - re me ve - ni - re, da per mat -

B ae ad pal - mam vic - to - ri - ae, da per mat - rem

361

S ve - ni - re ad pal - mam vic - to - ri -

A da per mat - rem me ve - ni - re ad

T -rem, da per mat - - rem, da per mat - rem me ve - ni - re

B me ve - ni - re ad pal - -mam vic - to - ri -

365

S ae ad pal - mam vic - to - ri - ae, ad pal mam, ad

A pal - mam vic - to - -ri - ae pal - mam, vic - to - ri -

T ad pal - mam vic - to - ri - ae, ad pal - mam, ad

B ae vic-to - ri - ae ad pal - mam, ad pal -

369

S
pal - mam vic - to - ri - ae.

A
ae, vic - to - ri - ae.

T
8
pal - mam vic - to - ri - ae.

B
mam, ad pal - mam vic - to - ri - ae.

poco f

372

S
[Rest]

A
[Rest]

T
8
f
ad pal - mam vic - to - ri -

B
f
Chris - te, Chris - te cum sit hinc ex -

(375)

S *f*
Chris - te, Chris - te cum sit hinc ex -

A *f*
ad pal - mam vic - to - ri -

T *f*
ae da me ve - ni - re cum

B
i - re,

(378)

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

A
ae, vic - to - ri - ae, vic - to - ri - ae.

T
sit hinc ex - i - re, cum

B
cum sit hinc ex -

381

S sit hinc ex - i - re, ex - i - re, da

A Chris - te, Chris -

T sit cum sit cum sit hinc ex - i -

B i - re, ex - i - re

384

S per mat - rem, da per mat - rem me ve-ni - re

A te cum sit hinc sit hinc ex - i -

T - re Chris - te, Chris -

B

ad

387

S

A

T

B

te cum sit hinc ex - i - re,

pal - mam vic - to - ri - ae, vic - to - ri -

390

S

A

T

B

ad pal - mam vic - to - ri -

ad

ad pal - mam,

ae.

393

S ae, vic - to - ri - ae, vic - to - ri - ae, vic - to - ri -

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

T ad pal - mam vic - to - ri - ae, vic - to - ri -

B *mf* ad pal - mam vic - to - ri -

396

S ae.

A ae.

T ae.

B ae.

p

399

S

A

T

B



402

S

A

T

B

Chris - te, Chris - te

Chris - te, Chris - te, cum



405

S *p* Chris - te, Chris -

A cum sit hinc, cum sit hinc ex - i - re,

T sit hinc ex - i - re, cum

B *p* Chris - te,

408

S te, cum — sit hinc, — cum — sit hinc, cum

A ex - i - re, cum — sit ex - i - re,

T sit hinc ex - i - re, Chris - te, Chris -

B Chris - te, cum sit hinc ex - i - re,

411

S sit hinc ex - i - re cum

A *mf* Chris - te, Chris - te cum sit hinc ex -

T te cum sit hinc ex - i - re

B cum sit hinc ex - i - re, cum sit hinc

414

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

A i - re, cum sit hinc,

T cum sit hinc ex - i - re, cum sit

B ex - i - re, cum sit hinc ex - i -

417

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

A cum sit hinc ex - i - re

T hinc ex - i - re, cum sit hinc, cum sit

B re, cum sit hinc ex - i - re

420

S Chris - te, Chris - te, cum

A Chris - te, Chris - te, cum sit hinc

T hinc ex - i - re Chris - te, Chris -

B cum sit, cum sit hinc ex - i - re,

423 *cresc. poco a poco*

S sit hinc ex - i - re, da me ve -

A *cresc. poco a poco*
ex - i - re, da per mat - rem

T *cresc. poco a poco*
te cum sit ex - i - re, da

B *cresc. poco a poco*
Chris - te, Chris - te, cum sit ex - i - re,

mf *ff*

426

S ni - re ad pal - mam vic - to - ri - ae, ad

A me ve - ni - re ad pal - mam ad

T per mat - rem ve - ni - re ad pal - mam,

B da per mat - rem me ve - ni - re ad pal -

429

S *f*
pal - mam vic - to - ri - ae.

A
pal - mam vic - to - ri - ae.

T
8
pal - mam vic - to - ri - ae.

B
mam, ad pal - mam vic - to - ri - ae.

ff

433

437

441

dim. assai

p

447

S *f* Quan - - do cor - pus mo - - ri -

A *f* Quan - - do cor - pus mo - - ri -

T *f* 8 Quan - - do cor - pus mo - - ri -

B *f* Quan - - do cor - pus mo - - ri -

453

S e - tur, fac ut a - ni - mae do -

A e - tur, fac

T 8 e - tur, fac ut a - ni - mae do -

B e - tur, fac

459

S ne - - - tur
 A ne - - - tur
 T ne - - - tur
 B ne - - - tur

465

S *mf* Pa - ra - di - - si glo - ri - a.
 A *mf* Pa - ra - di - - si glo - ri - a.
 T *mf* Pa - ra - di - - si glo - ri - a.
 B *mf* Pa - ra - di - - si glo - ri - a.

471

mf

S Pa - ra -

mf

A Pa - ra -

mf

T Pa - ra -

mf

B Pa - ra -

477

S di - - si glo - ri - a.

A di - - si glo - ri - a.

T di - - si glo - ri - a.

B di - - si glo - ri - a.

f

483

f

S Pa - ra -

f

A Pa - ra -

f

T Pa - ra -

f

B Pa - ra -

489

S di - - si glo - - ri - a

A di - - si glo - ri - a.

T di - - si glo - - ri - a.

B di - - si glo - ri - a.

495

Measures 495-500. Treble and bass staves. Treble staff features a melodic line with eighth and sixteenth notes, and some triplets. Bass staff features a steady accompaniment of eighth notes.

501

Measures 501-506. Treble and bass staves. Treble staff continues the melodic line with various note values. Bass staff continues the accompaniment with eighth notes and some chords.

507

Measures 507-512. Treble and bass staves. Treble staff has a melodic line. Bass staff has an accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 510.

513

Measures 513-518. Treble and bass staves. Treble staff has a melodic line. Bass staff has an accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 516.

519

Measures 519-524. Treble and bass staves. Treble staff has a melodic line. Bass staff has an accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 522.

527

Measures 527-532. Treble and bass staves. Treble staff has a melodic line. Bass staff has an accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 530.