

1. Stabat Mater

Soprano (S): - sa lux - ta foe - num gaudi o - sa gaudi o - sa gaudi o - sa gaudi - o -

Alto (A): - sa gaudi o - sa gaudi o - sa gaudi o - sa

Tenor (T): lux - ta foe - num gaudi o - sa gaudi o - sa gaudi o - sa gaudi - o - sa

Bass (B): gaudi o - sa gaudi o - sa gaudi o -

Violin 1 (V. 1): *mf* *f* *mf*

Violin 2 (V. 2): *mf* *f* *p* *mf*

Viola (A. 2): *mf* *f* *p* *mf*

Violoncello (Vcl.): *p* *mf*

Double Bass (Cb.): *mf*

1. Stabat Mater *mf*

S - sa Dum ia - ce - bat par - vu - lus Dum ia - ce - bat par - vu - lus gaudi o - sa gaudi

A Dum ia - ce - bat par - vu - lus gaudi o - sa gaudi

T gaudi o - sa gaudi o - sa

B - sa

SC *pp* Dum ia - ce - bat par - vu - lus Dum ia - ce - bat par - vu - lus

AC *pp* Dum - ia - ce - bat par - vu - lus Dum ia - ce - bat par - vu - lus

TC *pp* Dum ia - ce - bat par - vu - lus Dum ia - ce - bat par - vu - lus

BC *pp* Dum ia - ce - bat par - vu - lus Dum ia - ce - bat par - vu - lus

V.1 *f* *p* *p*

V.2 *f* *mf* *p*

A.2 *f* *p*

Vcl. *f* *mf* *p*

Cb. *f* *p*

1. Stabat Mater

22 *f* 23 24 25 26 27

S
gau di o - sa gaudi o - sa gau di o - sa gau di - o - sa Cu - ius a - ni - mam gau

A
- o - sa gaudi o - sa

T
gau di o - sa gau di o - sa

B.
f
gau di o - sa gaudi o - sa gaudi o - sa

V. 1
mf *f*

V. 2
mf *f* *mf*

A. 2
mf *f* *mf*

Vcl.
mf *f* *mf*

Cb.
mf *f* *mf*

T. Stabat Mater

S
- dentem
Cu ius a - ni - mam gau den | tem

A
gaudi o - sa, gaudi o - sa, gaudi o - sa gaudi o - sa
cu - ius a - ni - mam gau der | tem, cu ius a - ni - mam gau der | tem

T
gaudi o - sa, gaudi o - sa, gaudi o - sa, gaudi o - sa
cu - ius a - ni - mam gau der | tem, cu ius a - ni - mam gau der | tem

B.
gaudi o - sa, gaudi o - sa, gaudi o - sa, gaudi o - sa
cu - ius a - ni - mam gau der | tem, cu ius a - ni - mam gau der | tem

SC
Lae - ta - bun - dam et fer - ven -

AC
lae - ta - bundam et fer - ven -

TC
lae - ta bun - dam et fer - ven -

BC
lae - ta - bun - dam et fer ven -

V. 1
mf *p* *mf*

V. 2
p *f* *p* *mf*

A 2
p *f* *p* *mf*

Vcl.
p *f* *p* *mf*

Cb.
f *mf*

1. Stabat Mater

Soprano (S): *JJ*
lae ta - bun dam et fer ven | tem fer - ven | tem per - tran - si - vit

Alto (A): *ff*
fer - ven | tem Per - tran - si - vit

Tenore (T): *ff*
lae ta - bun dam et fer ven | tem fer - ven | tem per - tran - si - vit

Basso (B): *ff*
lae ta - bun dam et fer ven | tem fer - ven | tem per - tran - si - vit

Soprano Contralto (SC): *mf* - tem *p* Lae - ta - bun - dam et fer - ven - tem per - tran - si - vit

Alto Contralto (AC): *mf* - tem lae - ta - bun dam et fer - ven - tem *p* per - tran - si - vit, per - tran - si - vit *p* per - tran - si -

Tenore Contralto (TC): *mf* - tem lae - ta bun - dam et fer - ven tem *p* per - tran - si - vit

Basso Contralto (BC): *mf* - tem lae - ta - bun - dam et fer ven - tem *p* per - tran - si - vit, per - tran - si - vit *p* per - tran - si -

Violino I (V.1): *mf* *mp* *p*

Violino II (V.2): *f* *mf* *mp* *p*

Viola (A.2): *f* *mf* *mp* *p*

Violoncello (Vcl.): *mf* *p* *mp* *p*

Contrabasso (Cb.): *mf* *p* *mp* *p*

1. Stabat Mater

Soprano (S): per - tran - si - vit

Alto (A): Per - tran - si - vit

Tenore (T): per - tran - si - vit

Basso (B): per - tran - si - vit

Scrittore (SC): per - tran - si - vit Per - tran - si - vit i - u - bi - lus, i - u - bi - lus. Dum ia - ce - bat par - vu -

Violino (VC): - vit, per tran si - vit Per - tran - si - vit i - u - bi - lus, i - u - bi - lus. Dum ia - ce - bat par - vu -

Violino (VC): per - tran - si - vit Per - tran - si - vit i - u - bi - lus, i - u - bi - lus. Dum ia - ce - bat par - vu -

Violino (VC): - vit, per - tran - si - vit Per - tran - si - vit i - u - bi - lus, i - u - bi - lus.

Violino 1 (v.1): *mf* *f* *p*

Violino 2 (v.2): *mf* *f* *p*

Viola (v.2): *mf* *f* *p*

Cello (cl.): *mf* *f*

Basso (b.): *mf* *f*

1. Stabat Mater

The musical score is arranged in 14 staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the string quartet (Violin 1, Violin 2, Viola, Cello) all begin with a *mp* (mezzo-piano) dynamic. The instrumental parts (Violin 1, Violin 2, Viola, Cello) transition to a *f* (forte) dynamic at the end of the phrase. The lyrics are: "per tran - si - - vit iu - - bi - - lus".

2. O Quam Laeta Et Beata

Stabat Mater - Arnaud François

The musical score is arranged in seven staves. The top two staves are for vocal parts: Soprano and Mezzo-soprano, both in 4/4 time with a key signature of two flats. The vocal lines are mostly rests, with some notes in the final measure of each staff. Above the vocal staves are five measure numbers: 2, 3, 4, and 5. The instrumental section consists of five staves: First Violin, Second Violin, Violoncello, and Contrabasso. The First Violin part starts with a tempo marking of $\text{♩} = 120$ and a dynamic marking of *mf*. The Second Violin, Violoncello, and Contrabasso parts all start with a dynamic marking of *mf*. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the Violoncello and Contrabasso parts.

6 7 8 9 10 11

S

Mezz. *mf* *mp*

1er V. *mp*

2ème V. *mp* *mf* *p*

V. A. *mp* *mf*

Vcl. *mp* *mf*

Cb. *mp* *mf*

quam quam lae - ta et be - a - ta fu - it il - la im - ma cu - la - ta Ma - ter

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features seven staves. The top staff is for Soprano (S), which is mostly empty with measure numbers 6 through 11 above it. The second staff is for Mezzo-soprano (Mezz.), containing a vocal line with lyrics and dynamic markings of *mf* and *mp*. The third staff is for the first Violin (1er V.), with a dynamic marking of *mp*. The fourth staff is for the second Violin (2ème V.), with dynamic markings of *mp*, *mf*, and *p*. The fifth staff is for the Violoncello (Vcl.), with dynamic markings of *mp* and *mf*. The sixth staff is for the Contrabass (Cb.), with dynamic markings of *mp* and *mf*. The lyrics are: "quam quam lae - ta et be - a - ta fu - it il - la im - ma cu - la - ta Ma - ter". The music is in a minor key and 4/4 time.

12 *mp* 14 15 16 17 18 19 20 21

S. Ma - ter u - ni - ge - ni - ti Fu - it il - la im - ma - cu - la - ta. Im - ma - cu - la -

zz. u - ni - ge - ni - ti, Ma - ter u - ni - ge - ni - ti Fu - it il - la im - ma - cu - la - ta. Im - ma - cu - la -

V. *mf* *p*

V. *mf* *p* *mp*

A. *p* *mf* *p* *mp*

.l. *p* *mp*

b. *p* *mp*

Detailed description: This is a page of a musical score for a vocal and piano ensemble. It features six staves: Soprano (S.), Alto (A.), Bass (b.), and three piano parts (V., V., .l.). The music is in a minor key, indicated by three flats in the key signature. The Soprano part has lyrics: "Ma - ter u - ni - ge - ni - ti Fu - it il - la im - ma - cu - la - ta. Im - ma - cu - la -". The Alto part has lyrics: "u - ni - ge - ni - ti, Ma - ter u - ni - ge - ni - ti Fu - it il - la im - ma - cu - la - ta. Im - ma - cu - la -". The piano accompaniment includes dynamic markings such as *mp*, *mf*, and *p*. Measure numbers 12 through 21 are indicated above the Soprano staff.

22 *all.* 23 24 ♩ = 60 25 = 70 *mf* 26 27 28 29 30

S
- ta Ma - ter u - ni - ge - ni - ti. Quae Gau de - bat Ex ul - ta - - bat cum vi - de - bat cum vi - de

zz.
- ta Ma - ter u - ni - ge - ni - ti. et ri - de - bat Ex ul - ta - - bat cum vi - de - bat cum vi - de

7.
mf

7.
mf

A
mf

1.
mf

2.
mf

31 32 33 34 35 36 37 38

S - bat et ri - de - bat, Ex ul - ta - - bat Ex ul - ta - - bat, Ex ul - ta -

zz. - bat. Quae Gau de - bat Ex ul ta - - bat Ex ul - ta - - bat Ex ul - ta -

A

1.

2.

Detailed description: This is a page of a musical score for a choral or solo setting. It features six staves. The top staff is for Soprano (S), the second for Alto (zz.), and the third for Alto (A). The bottom two staves are for Bass (1. and 2.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are Latin, with the Soprano part starting with '- bat et ri - de - bat, Ex ul - ta - - bat Ex ul - ta - - bat, Ex ul - ta -' and the Alto part with '- bat. Quae Gau de - bat Ex ul ta - - bat Ex ul - ta - - bat Ex ul - ta -'. Measure numbers 31 through 38 are indicated above the Soprano staff. The notation includes various note values, rests, and dynamic markings.

39 40 41 42 43 44 45 46 47 *mp*

S - - bat cum vi - de - bat, cum vi - de - bat. Na - ti par - tum in - cli ti Na - ti par - tur

zz. - - bat cum vi - de - bat, cum vi - de - bat. Na - ti par - tum in - cli ti Na - ti par - tur *mp*

mp

mp

A *mp*

1. *mp*

2. *mp*

48 49 50 51 52 53 54 55 56

S in · cli ti Ex ul - ta - - bat cum vi - de - bat, cum vi - de - bat. Quaegau de - bat et ri - de

zz. in · cli ti Ex ul - ta - - bat cum vi - de - bat, cum vi - de - bat.

f *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

1. 2.

1. 2.

A

1. 2.

Detailed description: This is a page of a musical score, likely for a vocal soloist and a chamber ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of six staves. The top two staves are for the vocal parts, labeled 'S' (Soprano) and 'zz.' (likely Alto or Tenor). The bottom four staves are for instruments: two strings (labeled '1.' and '2.'), a woodwind (labeled 'A'), and another woodwind (labeled '1.' and '2.'). The vocal lines have lyrics in Latin: 'in · cli ti Ex ul - ta - - bat cum vi - de - bat, cum vi - de - bat. Quaegau de - bat et ri - de'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *mf* (mezzo-forte) are used throughout. Measure numbers 48 through 56 are indicated at the top of the vocal staves.

57 58 59 60 61 62 63 64 65

S - bat Na - ti par - tum in - cli - ti, na - ti par - tum in - cli ti. Na - - ti par

zz. Ex - ul - ta - - bat cum vi - de - bat Na - ti par - tum in - cli - ti, na - ti par - tum in - cli ti. Na - - ti par

A

1.

2.

Detailed description: This is a page of a musical score for a choir. It features five staves. The top staff is for Soprano (S), the second for Alto (zz.), and the third for Alto (A). The bottom two staves are for Basses (1. and 2.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Latin. The Soprano part begins with a rest in measure 57, then sings '- bat' in measure 58. The Alto and Bass parts begin in measure 58 with 'Ex - ul - ta - - bat cum vi - de - bat'. The Soprano part continues with 'Na - ti par - tum in - cli - ti,' in measure 60, 'na - ti par - tum in - cli ti.' in measure 62, and 'Na - - ti par' in measure 64. The Alto and Bass parts continue with 'Na - ti par - tum in - cli - ti,' in measure 60, 'na - ti par - tum in - cli ti.' in measure 62, and 'Na - - ti par' in measure 64. The score includes various musical notations such as rests, notes, and slurs.

66 67 68 69 70 71 72 73 74 75

S
- tum — in - cli - ti

zz.
- tum — in - cli - ti

7.
f

7.
f

A
f

1.
f

2.
f

3. Quis est qui non gauderet

Stabat Mater - Arnaud François

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Soprano
♩ = 60
Quis est Quis est qui non gau de - ret Quis est Quis est qui non gau - de - ret

Alto 1
Quis est Quis est qui non gau de - ret Quis est Quis est qui non gau - de - ret

Ténor
8 Qui non gau de - ret Qui non gau - de - ret

Basse
Qui non gau de - ret Qui non gau - de - ret

Soprano
f
Quis est Quis est Quis est Quis est Qui est gau - - de - ret

Alto
f
Quis est Quis est Quis est Quis est Qui est gau - de - ret

Ténor
8 *f*
Quis est Quis est Quis est Quis est Qui est gau - de - ret

Basse
f
Quis est Quis est - Quis est Quis est Qui non gau - de - ret

Violon 1
f
♩ = 120

Violon 2
f

Alto 2
f

Violoncelle
f

Contrebasse
f

3. Quis est qui non gauderet

15 16 17 18 19 20 21 22

S
A
T
B.
SC
AC
TC
BC
V. 1
V. 2
A 2
Vcl.
Cb.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are grouped together at the top. Below them are the string parts: Violin 1, Violin 2, Viola, and Cello. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal parts are mostly silent, with some notes in measures 15 and 16. The instrumental parts are more active, with dynamic markings such as *mp*, *f*, *mf*, and *ff* indicating the volume. The score is divided into measures 15 through 22, with a double bar line at the end of measure 22.

3. Quis est qui non gauderet

23 24 25 26 27 28 29

S
A
T
B
SC
CC
TC
BC
1
2
c1
b.

Quis est qui non gau- de ret Chris- ti ma- trem si vi-

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

Detailed description: This is a musical score for a choral and instrumental ensemble. It consists of 13 staves. The top four staves (Soprano, Alto, Tenor, Bass) are for voices. The next four staves (SC, CC, TC, BC) are for string instruments. The bottom five staves (1, 2, c1, b.) are for a woodwind and brass section. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line begins at measure 26 with the lyrics 'Quis est qui non gau- de ret Chris- ti ma- trem si vi-'. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano).

3. Quis est qui non gauderet

30 31 32 33 34 35 36 37

S. Qui non pos set col - la tae ri lu - den tem cum Fi - li -

A. - de ret Qui non pos set col - la tae ri Pi - am ma trem con - tem pla - ri

T. Qui non pos - set col - la tae ri Pi - am ma - trem con - tem pla - ri

B. In tan - to so la - ci - o? Pi - am ma - trem con - tem pla - ri

V. 1. *f* *mf*

V. 2. *f* *mf*

A. 2. *f* *p* *mf*

Vcl. *f* *mf*

Cb. *f* *mf*

3. Quis est qui non gauderet

38 39 40 41 42 43 44

S
-o lu - den tem cum Fi - li - o

A

T

B.

SC
mf = 80
Quis non - pos -

AC
mf
Quis non - pos -

TC
mf
Quis non pos -

BC
mf
Quis non pos -

V.1
p mf

V.2
p mf

A.2
p mf

Vcl.
p mf

Cb.
p mf

3. Quis est qui non gauderet

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of eight staves. The vocal parts (SC, AC, TC, BC) have lyrics underneath them. The instrumental parts (V.1, V.2, A.2, Vcl., Cb.) provide accompaniment. The lyrics are: -set col - lae - ta - ri Pi - am Ma - trem con - tem - pla - ri In tan - to so - la - ci - o?

SC
-set col - lae - ta - ri Pi - am Ma - trem con - tem - pla - ri In tan - to so - la - ci - o?

AC
-set col - lae - ta - ri Pi - am Ma - trem con - tem - pla - ri In tan - to so - la - ci - o?

TC
8
-set col - lae - ta - ri Pi - am Ma - trem con - tem - pla - ri In tan - to so - la - ci - o?

BC
-set quis non pos - set col - lae - ta - ri Pi - am Ma - trem con - tem - pla - ri In tan - to so - la - ci - o?

V.1

V.2

A.2

Vcl.

Cb.

3. Quis est qui non gauderet

Lu - den - tem — cum — Fi - li - o

Lu - den - tem cum — Fi - li - o

Lu - den - tem — cum Fi - li - o

Lu - den - tem cum — Fi - li - o

p *Rall.* $\text{♩} = 40$

p

arc *het* *p*

p

p

4. Pro Pecatis

18 19 20 21 22 23 24 25 26

B. al - go ri sub - di - tum, al - go ri sub - di - tum vi - dit su - um dul - cem na - tum

V.1

V.2

A.2 archet

Vcl. archet

Cb. archet

27 28 29 30 31 32 33 34 35

B.

V.1 120

V.2

A.2

Vcl.

Cb.

4. Pro Pecatis

36 37 38 39 40 41 42 43 44

B. 
 Vi - dit — su - um dul - cem na - tum, va - gi - en - tum a - do - ra - tum

V. 1 
 V. 2 
 A. 2 
 Vcl.  pizz archet
 Cb.  pizz archet pizz

45 46 47 48 49 50 51 52

B. 
 Vi li de ver so - rio vi - li de ver so - rio, vi - li, vi - li de - so - ri - o. Na - ti Chris - tus in praese - pe,

V. 1 
 V. 2 
 A. 2 
 Vcl. 
 Cb.  archet

4. Pro Pecatis

53 54 55 56 57 58 59

B. cae li ci ves ca nunt lae - te cum im men - so gau - di - o. Cum im men - so Gau - di - o. Na - ti

V. 1

V. 2

A. 2

Vcl.

Cb.

60 61 62 63 64 65 66 67

B. Chris tu in prae - se - pe, coe - li ci - ves ca - nunt lae - te

V. 1

V. 2

A. 2

Vcl.

Cb.

rall. $\text{♩} = 60$

5. Stabat Senex cum puella

Stabat Mater - Arnaud François

1 2 3 4 5 6 7 8 9 10 11

♩ = 70

Soprano
Sta - bat se - nex cum pu - el - la Non cum ver - bo nec lo - que la

Alto
Sta - bat se - nex cum pu - el - la Non cum ver - bo nec lo - que la

Ténor
Sta - bat se - nex cum pu - el - la Non cum ver - bo nec lo - que la

Basse
Sta - bat se - nex cum pu - el - la Non cum ver - bo nec lo - que la

Violon 1

Violon 2

Alto 2

Violoncelle

Contrebasse

The musical score is written in 4/4 time with a tempo of 70 beats per minute. It features vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Violin 1, Violin 2, Alto 2, Violoncelle, and Contrebasse. The lyrics are: "Sta - bat se - nex cum pu - el - la Non cum ver - bo nec lo - que la". The score includes dynamic markings such as *f* and *8*, and various musical notations like rests, notes, and slurs.

5. Stabat Senex cum puella

12 13 14 15 16 17 18 19 20

p *mf* *p* *f*

SC
Stu pes cen · tes stu pes cen · tes stu pes cen - tes, Stu pes cen · tes stu pes cen · tes stu pes cen - tes cor - di - bus

AC
Stu pes cen · tes stu pes cen · tes stu pes cen - tes, Stu pes cen · tes stu pes cen · tes stu pes cen - tes cor - di - bus

IC
8
Stu pes cen · tes stu pes cen · tes stu pes cen - tes, Stu pes cen · tes stu pes cen · tes stu pes cen - tes cor - di - bus

3C
Stu pes cen · tes stu pes cen · tes stu pes cen - tes, stu pes cen · tes stu pes cen · tes stu pes cen - tes cor - di - bus

V. 1
p *p* directem ent la suite

V. 2
p *p* directem ent, pizz

A 2
p *p* directem ent la suite

Vcl.
p *p* directem ent la suite

Cb.
p *p* directem ent la suite

6. Eia Mater, fons amoris

Stabat Mater - Arnaud François

10 8

Ténor

1 2 3 4 5 6 7 8 9

Ei - a Ma - ter, fons a - mo - ris | Me sen - ti - re vim - ar - do - ris | Fac, ut te - cum .

Violon 1

$\text{♩} = 70$

mf

Violon 2 pizz

mf

Alto 2

mf

Violoncelle

mf

Contrebasse

mf

10 8

T

11 12 13 14 15

sen - ti - am | Fac, ut ar de at cor me - um | In a - man - do Chris - tum De - um | Ut si - bi com - pla - ce -

V. 1

f

V. 2

p

A 2

f *p* *f* *p*

Vcl.

f *p* *f*

Cb.

f *pp* *p* *f*

6. Eia Mater, fons amoris

16 17 18 19 20 21 22

T
8 - am | Fac, ut te cum - sen ti- am. Ut - si - bi com pla - ce | am. Ut - si - bi com pla - ce | am. Ut -

V. 1 *f* *f*

V. 2

A. 2 *f* *p* *f*

Vcl. *p* *f*

Cb. *f*

23 24 25 26 27

T
8 si - bi com - pla - ce - am

V. 1

V. 2

A. 2

Vcl.

Cb.

7. Sancta mater, istud agas

1 $\text{♩} = 160$ 2 3 4 5 6 7

Alto 1

Violon 1 *ff*

Violon 2 *ff*

Alto 2 *ff*

Violoncelle *ff*

Contrebasse *ff*

8 9 10 11 12 13 14 15 16

A

V. 1 *mf*

V. 2 *mf* *p*

A 2 *mf* *p*

Vcl. *mf* *p*

Cb. *mf* *p*

Sanc - ta

7. Sancta mater, istud agas

17 18 19 20 21 22 23 24 25

A Ma - ter, is - tud a - gas Po - ne nos - tro du - cas pla - gas

V.1 *f* *mf* *f*

V.2 *f* *mf* *f* *mp*

A.2 *f* *mf* *f* *mp*

Vcl. *f* *mf* *f* *mp*

Cb. *f* *mf* *f* *mp*

26 27 28 29 30 31 32 33 34

A Po - ne nos - tro du - cas pla - gas Po - ne nos - tro du - cas pla - gas cor -

V.1 *f*

V.2 *mp* *f* *mp* *f*

A.2 *mp* *f* *mp* *f*

Vcl. *f* *mp* *f* *mp* *f*

Cb. *f* *mp* *p* *f* *mp*

7. Sancta mater, istud agas

35 36 37 38 39 40 41 42 43 44

- di - fi - xas - va - li - de cor - di fi - xas - va - li - de Cor - di - fi - xas - va - li - de

45 46 47 48 49 50 51

- de

7. Sancta mater, istud agas

52 53 54 55 56 57 58 59 60

A

Tu - i na - ti coe - lo

r.1

r.2

A.2

cl.

cb.

61 62 63 64 65 66 67 68 69

A

lap - si I - am dig - na - ti foe - no

r.1

r.2

A.2

cl.

cb.

7. Sancta mater, istud agas

70 71 72 73 74 75 76 77 78



nas - ci | Poe - nas, | poe - nas me - cum — di - vi - de | Poe - nas, | poe - nas me - cum — di - vi -

79 80 81 82 83 84 85 86



- de

7. Sancta mater, istud agas

The image displays a musical score for five instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Alto Saxophone (A. 2), Clarinet (cl.), and Bassoon (bb.). The score is written in a single system with five staves. The notation includes various rhythmic patterns, such as sixteenth-note runs and eighth-note figures, and rests. The piece concludes with a double bar line on each staff.

8. Fac me tecum congaudere

Arnaud François

The musical score is arranged in a system of nine staves. The vocal parts (Soprano, Alto 1, Ténor, Basse) are in the top four staves, and the instrumental parts (Violon 1, Violon 2, Alto 2, Violoncelle, Contrebasse) are in the bottom five staves. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked with a quarter note equal to 90 (♩ = 90). The vocal parts begin with a rest for the first four measures, then enter with the lyrics: "Fac me te - cum congaude re le - su - li - no co haere - re. Fac me te - cum congaude re". The instrumental parts provide a rhythmic accompaniment throughout the piece. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. Measure numbers 1 through 10 are indicated above the vocal staves.

8. Fac me tecum congaudere

11 12 13 solistes 14 15 16 17 18 19 20

S
le - su - li - no co - hae re - re. Do - nec e - go — vi - xe - ro Do - nec e - go — vi - xe - ro

A
le - su - li - no co - hae re - re. Do - nec e - go — vi - xe - ro Do - nec e - go — vi - xe - ro

T
le - su - li - no co - hae re - re. le su - li - no le su - li -

B.
le - su - li - no co - hae re - re. le su - li - no le su - li -

V.1

V.2

A.2

Vcl.

Cb.

Detailed description: This is a musical score for a piece titled "8. Fac me tecum congaudere". The score is arranged for a vocal soloists group (Soprano, Alto, Tenor, Bass) and an instrumental ensemble (Violin 1, Violin 2, Viola, Violoncello, and Contrabass). The vocal parts are written in a four-part setting, with the Soprano and Alto parts having lyrics in Latin. The instrumental parts provide harmonic support and texture. The score is divided into measures 11 through 20. The vocal parts have lyrics: "le - su - li - no co - hae re - re. Do - nec e - go — vi - xe - ro Do - nec e - go — vi - xe - ro". The instrumental parts are written in a key signature of one sharp (F#) and a 2/4 time signature. The Soprano and Alto parts are in a soprano and alto clef, respectively. The Tenor and Bass parts are in a tenor and bass clef, respectively. The instrumental parts are in a violin, viola, and cello/bass clef, respectively.

8. Fac me tecum congaudere

21 22 23 24 25 26 27 28 29 *mp* *mp* *mp* *mp*

S le - su - li - no In me sis -

A le - su - li - no In me sis -

T - no le - su - li - no In me sis -

B - no le - su - li - no In me sis -

V.1 *f* *rall.* $\text{♩} = 50$ $\text{♩} = 120$ *mp*

V.2 *f* *rall.* $\text{♩} = 50$ $\text{♩} = 120$ *mp*

A.2 *f* *rall.* $\text{♩} = 50$ $\text{♩} = 120$ *mp*

Vcl. *f* *rall.* $\text{♩} = 50$ $\text{♩} = 120$ *mp*

Cb. *f* *rall.* $\text{♩} = 50$ $\text{♩} = 120$ *mp*

choeur

8. Fac me tecum congaudere

30 31 32 33 *p* 34 35 *f* 36 37

S
- tat ar - dor tu - i In me sis - tat ar - dor tu - i

A
- tat ar - dor tu - i In me sis - tat ar - dor tu - i

T
- tat ar - dor tu - i In me sis - tat ar - dor tu - i

B.
- tat ae - dor tu - i In me sis - tat ae - dor tu - i

V.1 *f* *p* *f*

V.2 *f* *p* *f*

A.2 *f* *p* *f*

Vcl. *f* *p* *f*

Cb. *f* *p* *f*

8. Fac me tecum congaudere

38 *mp* 39 40 41 42 43 *p* 44 45 *f*

S
Pu - e - ri - no fac me fru - i Pu - e - ri - no fac me fru - i

A
mp *p* *f*
Pu - e - ri - no fac me fru - i Pu - e - ri - no fac me fru - i

T
mp *p* *f*
Pu - e - ri - no fac me fru - i Pu - e - ri - no fac me fru - i

B
mp *p* *f*
Pu - e - ri - no fac me fru - i Pu - e - ri - no fac me fru - i

1 *mp* *p* *f*

2 *mp* *f* *p* *f*

2 *mp* *f* *p* *f*

cl. *mp* *f* *p* *f*

b. *mp* *f* *p* *f*

8. Fac me tecum congaudere

46 47 48 49 50 51 52 53

S. *pp* Dum sum e - xi -

A. *pp* Dum sum e - xi - -

T. *pp* Dum sum e -

B. *pp* Dum sum e -

V.1 *pp* $\text{♩} = 80$

V.2 *pp* $\text{♩} = 80$

A.2 *pp* $\text{♩} = 80$

Vcl. *pp* $\text{♩} = 80$

Cb. *pp* $\text{♩} = 80$

8. Fac me tecum congaudere

Musical score for the piece "8. Fac me tecum congaudere". The score is written for a vocal ensemble and piano accompaniment. It consists of seven staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the last three are piano accompaniment (Right Hand 1, Right Hand 2, Left Hand). The music is in 4/4 time and begins with a key signature of one sharp (F#). The score is divided into measures 54 through 61. The lyrics are: "li - o Dum sum e - xi - - li - o. Hunc ar - do - rem fac - xi - - li - o Dum sum, dum sum e - xi - li - o". The score includes dynamic markings such as *mf* and *f*, and various musical notations including rests, slurs, and articulation marks.

70 71 72 73 *mf* 8. Fac me tecum *pp* audere 75 76 77

de - si - de - ri - o Ab hoc de - si - de - ri - o

de - si - de - ri - o. Ab hoc de - si - de - ri - o

⁸ hoc de - si - de - ri - o Ab hoc de - si - de - ri - o

Ab hoc de - si - de - ri - o Ab hoc de - si - de - ri - o

1 *mf*

2 *mf*

2 *mf*

1. *mf*

3. *mf*

1 *mf*

2 *pp* *mf*

2 *pp* *mf*

1. *mf*

3. *mf*

9. Virgo virginum praeclara

13 14 15 16 17 18 19 20 21 22

S
- cla - ra Vir - go Vir - go vir - gi - num pra - - cla - ra

V. 1

V. 2

A. 2

Vcl.

Cb.

23 24 25 26 27 28 29 30 31

S
Mi - hi non sis a - ma ra Fac me par - vum ra - pe - re fac me par

V. 1

V. 2

A. 2

Vcl.

Cb.

9. Virgo virginum praeclara

32 33 34 35 36 37 38 39 40 41

S - vum ra - pe - re, fac, me par - vum ra - pe - re

42 43 44 45 46 47 48 49 50 51

S | Fac, ut | por tem pul chrum | for - tem Qui | nas cen do vi - cit | mor - tem, Vo - lens vi - tam tra de | re. Vo - lens - vi - tam - tra de | re

9. Virgo virginum praeclara

52 53 54 55 56 = 90 57 58 59 60 61

S
Fac . me - tum sa ti - a - ri Na tu o i ne bri a - ri Stans in - ter tri - pu - di - a

7.1

7.2

A 2

cl.

tb.

62 63 64 65 66 67 68 69 70 71 72 73

S
Stans in - ter tri - pu - di - a

7.1

7.2

A 2

cl.

tb.

Detailed description: This is a musical score for a piece titled '9. Virgo virginum praeclara'. It consists of two systems of staves. The first system covers measures 52 to 61, and the second system covers measures 62 to 73. The vocal part (Soprano, S) is written in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The lyrics are: 'Fac . me - tum sa ti - a - ri Na tu o i ne bri a - ri Stans in - ter tri - pu - di - a'. The instrumental parts include Flute 1 (7.1), Flute 2 (7.2), Alto Saxophone (A 2), Clarinet (cl.), and Trombone (tb.). The score includes various musical notations such as rests, notes, beams, slurs, and triplets. A tempo marking of '♩ = 90' is present above measure 56. Measure numbers 52 through 73 are indicated in small boxes above the vocal staff.

10. Inflammatus et accensus

Arnaud François

Violon 1

Violon 2

Alto 2

Violoncelle

Contrebasse

Measures 1-7 of the score. The tempo is marked as quarter note = 140. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 1 starts with a first violin line featuring a sixteenth-note pattern. Measure 2 has a first violin line with a fermata. Measure 3 has a first violin line with a wavy line above it. Measure 4 has a first violin line with a wavy line above it. Measure 5 has a first violin line with an accent (>) over the first note. Measure 6 has a first violin line with an accent (>) over the first note. Measure 7 has a first violin line with an accent (>) over the first note. The second violin, alto 2, cello, and double bass parts provide harmonic support with various rhythmic patterns.

V. 1

V. 2

A. 2

Vcl.

Cb.

Measures 8-17 of the score. Measure 8 has a first violin line with an accent (>) over the first note. Measure 9 has a first violin line with an accent (>) over the first note. Measure 10 has a first violin line with a fermata. Measure 11 has a first violin line with a fermata. Measure 12 has a first violin line with a fermata. Measure 13 has a first violin line with a wavy line above it. Measure 14 has a first violin line with a wavy line above it. Measure 15 has a first violin line with a wavy line above it. Measure 16 has a first violin line with a wavy line above it. Measure 17 has a first violin line with a wavy line above it. The second violin, alto 2, cello, and double bass parts continue their harmonic support.

10. Inflammatus et accensus

18 19 20 21 22 23 24 25

V. 1

V. 2

A. 2

Vcl.

Cb.

10. Inflammatus et accensus

37 38 39 40 41 42 43 44 45 46

S In flam - ma - tus et ac - cen sus

A Ob - stu - pes - cit om - nis sen - sus

T Ob - stu - pes - cit om - nis sen - sus

B. Ob - stu - pes - cit om - nis sen - sus

SC Ob - stu - pes - cit om - nis sen - sus

AC Ob - stu - pes - cit om - nis sen - sus

TC Ob - stu - pes - cit om - nis sen - sus

BC Ob - stu - pes - cit om - nis sen - sus

V. 1 *pizz* *tr* *arc* *het*

V. 2

A 2 *tr*

Vcl. *pizz* *archet*

Cb.

10. Inflammatus et accensus

47 48 49 50 51 52 53 54 55 56

S
ad hoc de si - de - ri - o

A
ad hoc de si - de - ri - o. Ta - li de

T
Ta - li de com - mer - ci - o

V.1
47 48 49 50 51 52 53 54 55 56

V.2

A.2

Vcl.

Cb.

10. Inflammatum et accensus

57 58 59 60 61 62 63 64 65

S
ad hoc de | si - de - ri - o

A
com - mer - ci - o

T
ad hoc de | si - de - ri - o

V.1

V.2

A 2

Vcl.

Cb.

66 67 68 69 70 71 72 73

0. Inflammatus et accensus

S. Fac me na to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri

A. Fac me na to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri

T. Fac me na to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri

B. Fac me na to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri

SC. con - ser - va - -

AC. con - ser - - va - ri, con - ser - va -

TC. con ser - va - ri, con - ser - va -

BC. con - ser - va - ri, con - ser - va -

V. 1. 66 67 68 69 70 71 72 73

V. 2.

A. 2.

Vcl.

Cb.

74 75 76 77 78 79 80

S
Fac me na-to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri Fac me na to cus to di - ri Ver - bo Chris ti prae - mu -

A
Fac me na-to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri Fac me na to cus to di - ri Ver - bo Chris ti prae - mu -

T
8 Fac me na-to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri Fac me na to cus to di - ri, Ver - bo

B.
Fac me na-to cus to - di - ri Ver - bo Chris ti prae - mu - ni - ri Fac me na to cus to di - ri, Ver - bo

SC
- ri con - ser -

AC
- ri con - ser - - va - ri con - ser -

TC
8 - ri con - ser - va - ri, con - ser -

BC
- ri con - ser - va - ri, con - ser - va - ri, con - ser -

V. 1 74 75 76 77 78 79 80

V. 2

A. 2

Vcl.

Cb.

10. Inflammatus et accensus

81 82 83 84 85 86 87 88

S
- ni - - ri

A
- ni - - ri

T
Chris - ti prae - mu - ni - ri

B
Chris - ti prae - mu - ni - ri

SC
- - va - - ri

AC
- va - - ri

TC
- va - - ri

3C
- va - - ri

1
81 82 83 84 85 86 87 88

2

2
81 82 83 84 85 86 87 88

cl.

b.

10. Inflammatus et accensus

S
A
SC
AC
TC
3C

97 98 99 100 101 102 103 104

Fac, ut a - ni - mae do - ne - tur

mo - ri - e - tur

Fac, ut a - ni - mae do - ne

Quan do, quan do cor - pus mo - ri - e - tur

Quan do, quan do cor - pus mo - ri - e - tur

Quan do, quan do cor - pus mo - ri - e - tur

Quan do, quan do cor - pus mo - ri - e - tur

1. 2. 1. 2. cl. b.

97 98 99 100 101 102 103 104

113 114 115 116 117 10. Inflammatus et accensus 118 119 120 121

S
 Tu i, tu i na ti vis Tu - i — tu i na - ti vis

A
 Tu i, tu i na ti vis tu i na - ti vis

T
 tu - i na - ti vis — Tu - i, tu i na ti vis tu - i — na - ti vis

3.
 tu - i na - ti vis — Tu - i, tu i na ti vis tu - i na ti vis

SC
 — — — — —

VC
 — — — — —

TC
 — — — — —

3C
 — — — — —

1
 113 114 115 116 117 118 119 120 121

2
 113 114 115 116 117 118 119 120 121

2
 113 114 115 116 117 118 119 120 121

cl.
 113 114 115 116 117 118 119 120 121

b.
 113 114 115 116 117 118 119 120 121

10. Inflammatus et accensus

122 123 124 125 126 127 128 129

S
 Tu - i na - ti vis Tu - i na - ti vis Tu - i, tu - i na ti vis

A
 Tu - i na - ti vis Tu - i na - ti vis Tu - i, tu - i na ti vis

T
 Tu - i na - ti vis Tu - i na - ti vis Tu - i, tu - i, Tu - i na - ti

B.
 Tu - i na - ti vis Tu - i na - ti vis Tu - i, tu - i, Tu - i na - ti

SC
 Tu - i na - ti i na - ti, tu - i na - ti i na - ti vis na ti vis na ti, tu - i na - ti

AC
 Tu - i na - ti i na - ti, tu - i na - ti i na - ti vis na ti vis na ti, tu - i na - ti

TC
 Tu - i na - ti i na - ti, tu - i na - ti i na - ti vis na ti vis

BC
 Tu - i na - ti i na - ti tu - i na - ti i na - ti vis na ti vis

V.1
 122 123 124 125 126 127 128 129

V.2

A.2

Vcl.
 1 seul Vcel, les autres jouent en bas tous ensembl

Cb.

Inflammatum et accensum

130 131 132 133 134 135 136 137 138

S
 Tu - i, tu i na ti vis Tu - i na - ti vis Tu - i na - ti vis

A
 Tu - i, tu i na ti vis Tu - i na - ti vis Tu - i na - ti vis

T
 vis Tu - i, tu i na ti, tu - i na - ti vis Tu - i na - ti vis, tu - i na - ti vis

3.
 vis Tu - i, tu i na ti, tu - i na - ti vis Tu - i na - ti vis, tu - i na - ti vis

SC
 vis Tu - i na - ti vis, tu i na - ti vis Tu - i na - ti, tu i na - ti

AC
 vis Tu - i na - ti vis, tu i na - ti vis Tu - i na - ti

TC
 Tu i, tu i na ti vis Tu - i na - ti vis, tu i na - ti vis Tu - i na - ti, tu i na - ti

3C
 Tu i, tu i na ti vis Tu - i na - ti vis, tu i na - ti vis Tu - i na - ti

1
 130 131 132 133 134 135 136 137 138

2
 2

2
 2

cl.
 cl.

b.
 b.

10. Inflammatus et accensus

139 140 141 142 143 144 145 146

S
Tu i na ti vis, tu i na ti vis tu i na ti, tu - i na ti vis

A
tu i na ti vis tu i na ti vis tu - i na - ti vis

T
Tu i na ti vis, tu - i na - ti tu - i na ti, tu - i na - ti tu - i na - ti - vis

B.
Tu i na - ti tu - i na - ti tu - i na ti vis Tu - i na - ti vis

SC
vis. Tu - i na - ti, tu - i na - ti vis

AC
vis. Tu - i na - ti vis, tu - i na - ti vis

TC
vis. Tu - i na - ti vis, tu - i na - ti vis

BC
vis. Tu - i na - ti, tu - i na - ti vis

V.1
139 140 141 142 143 144 145 146

V.2

A.2

Vcl.

Cb.

10. Inflammatus et accensus

Musical score for five instruments: Flute 1 (fl. 1), Flute 2 (fl. 2), Clarinet 2 (cl. 2), Clarinet 1 (cl. 1), and Bassoon (b.). The score is in 3/4 time and features a tempo marking of $\text{♩} = 60$ and a dynamic marking of *pp*. The measures are numbered 147, 148, 149, 150, and 151. The Flute 1 part has accents over measures 147-148. The Clarinet 2 part has accents over measures 147-148. The Clarinet 1 part has accents over measures 147-148. The Bassoon part has accents over measures 147-148. The score concludes with a double bar line at the end of measure 151.