

Stabat mater

Edited by Jason Smart

John Browne (late 15th cent.)

Treble		
Mean		
Countertenor 1		
Countertenor 2		
Tenor		
Bass		

Triplex

Medius

Tenor

Contratenor

Bassus

Sta - bat ma - ter
Sta - bat ma - ter do - lo - ro -
Sta - bat ma - ter do - lo - ro -
do - lo - ro -

4

do - lo - ro - sa Iu - xta cru - cem la - cri - mo -

3.2

- sa Iu - xta cru - cem la - cri - mo - sa

8

Dum pen - de - bat

Fi - li

sa

Dum pen - de - bat

Fi - li

sa

Musical score for orchestra, page 12, measures 1-10. The score consists of six staves. Measures 1-3: Violin 1 (G clef) plays eighth notes. Violin 2 (C clef) and Viola (C clef) play eighth notes. Measure 4: Violin 1 and Violin 2 play eighth notes. Measure 5: Violin 1 and Violin 2 play eighth notes. Measure 6: Violin 1 and Violin 2 play eighth notes. Measure 7: Violin 1 and Violin 2 play eighth notes. Measure 8: Violin 1 and Violin 2 play eighth notes. Measure 9: Violin 1 and Violin 2 play eighth notes. Measure 10: Violin 1 and Violin 2 play eighth notes. Measure 11: Violin 1 and Violin 2 play eighth notes. Measure 12: Violin 1 and Violin 2 play eighth notes. Measure 13: Violin 1 and Violin 2 play eighth notes. Measure 14: Violin 1 and Violin 2 play eighth notes. Measure 15: Violin 1 and Violin 2 play eighth notes. Measure 16: Violin 1 and Violin 2 play eighth notes. Measure 17: Violin 1 and Violin 2 play eighth notes. Measure 18: Violin 1 and Violin 2 play eighth notes. Measure 19: Violin 1 and Violin 2 play eighth notes. Measure 20: Violin 1 and Violin 2 play eighth notes.

16

16

- us.

- us.

Cu - ius a - ni - mam ge - men - tem, Con - tri - sta - tem et

- us.

Cu - ius a - ni - mam ge - men - tem, Con - tri - sta - tem et do -

20

20

Per - tran -

do - len - tem Per - tran - si - - - - vit gla - di

Per - tran - si - - - - vit gla - di

24

si - vit gla - di

28

32

Music score for page 32, featuring five staves of music. The lyrics are:

O quam tri -
us. O quam tri - stis
us. O quam tri -
O _____
us. O quam tri - stis et af -
O quam tri -

36

Music score for page 36, featuring five staves of music. The lyrics are:

- stis et af - fli - cta Fu - it il - la be - ne - di -
et af - fli - cta Fu - it il - la be -
- stis et af - fli - cta Fu - it il - la be - ne - di -
quam tri - stis et af - fli - cta Fu - it il -
- fli - cta Fu - it il - la be -
- stis et af - fli - cta Fu - it il - la

48

The musical score consists of five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. The lyrics are as follows:

le - bat Dum vi - de - bat et ge - re -
 - bat Dum vi - de - bat et ge - re -
 — Dum vi - de - bat et ge - re -
 Dum vi - de - bat et ge - re -
 - bat Dum vi - de - bat et ge - re -
 - de - bat et ge - re -

52

Poe - nas na - ti in - cli - ti.
bat
Poe - nas na - ti in - cli - ti.
bat
bat
bat
bat
bat
bat
bat
bat

56

Poe-nas na - ti in - cli - ti. ————— Quis est ho - mo —————
Quis est ho - mo qui —————

60

est ho - mo qui non fle - ret Ma-trem Chri - sti si vi - -
qui non fle - ret Ma-trem Chri - sti si vi - de -
non fle - ret Ma-trem Chri - sti si vi - de - - -

64

de

68

Ma-trem Chri - sti si vi - de - ret In tan - to sup - pli -

- ret In tan - to sup - pli - ci -

In tan - to sup -

- ret In tan - to,

In tan - to sup - pli - ci -

72

In tan - to sup - pli - ci - pli - ci - in tan - to sup - pli - ci - ci -

76

o? Quis non po - test con - tri - o? o? o? o? o? Quis non po - test con - tri - o? o? o? o? o?

80

sta - ri Pi - am ma-trem con - tem-pla - ri Do - len - tem cum Fi - li -

The musical score consists of five staves. The top staff uses a treble clef, the second staff a bass clef with a plus sign, the third staff a treble clef with a 8 time signature, the fourth staff a treble clef, and the bottom staff a bass clef. The music is in common time. The lyrics are written below the notes.

84

sta - ri Pi - am ma - trem con-tem-pla - ri Do - len - tem cum Fi - li -

The musical score consists of five staves. The top staff uses a treble clef, the second staff a bass clef with a plus sign, the third staff a treble clef with a 8 time signature, the fourth staff a treble clef, and the bottom staff a bass clef. The music is in common time. The lyrics are written below the notes. A bracket underlines the word "li" in the bass staff.

92

- - ris, vim do - lo - - -

- - ris, Me sen - ti - re vim do - lo - - -

- - ris, Me sen - ti - re vim do - lo - - -

- - ris, Me sen - ti - re vim do - lo - - -

96

Musical score for page 96. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The key signature is one flat, and the time signature is common time. The lyrics are:

- ris Fac, — ut te - cum lu - ge
 - ris Fac, ut te - cum lu - ge

100

Musical score for page 100. The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The key signature changes to no sharps or flats, and the time signature changes to 6/8. The lyrics are:

Fac, — ut te - cum lu - ge

104

104

am.

Fac ut

am.

Fac ut ar-de - at cor me

Fac ut ar-de - at cor me

am.

Fac ut ar-de - at cor me

108

In a-man-do

ar-de - at cor me

um In a -

um In a-man-do Christum

um

um In a - man -

112

112

Chri-stum De - - - um Ut si - bi com - pla - ce -
- man-do Chri-stum De - - - um Ut si - bi com-pla -
De - um Ut si - bi com-pla - ce -
In a-man - do Chri-stum De-um Ut si - bi com -
- do Chri - stum De - um Ut si - bi com - pla - ce -

116

116

ce -
3.2
pla - ce -
3.2
3.2

120

am.

Sta - bat ma - ter, ru - bens ro - sa, Iu - xta

am.

Sta - bat ma - ter, ru - bens ro - sa, Iu - xta cru -

am.

Sta - bat ma - ter, ru - bens ro - sa, Iu - xta cru -

am.

Sta - bat ma - ter, ru - bens ro - sa, Iu - xta cru -

3.2

am.

Sta - bat ma - ter, ru - bens ro - sa, Iu - xta cru -

Sta - bat ma - ter, ru - bens ro - sa, Iu - xta cru -

124

cru-cem la - cri - mo - sa, Vi - dens fer - re cri - mi - no

- cem

la - cri - mo - sa, Vi - dens fer -

- cem

la - cri - mo - sa, Vi - dens fer -

- sa, Iu - xta cru - cri - la - cri - mo - sa, Vi - dens fer -

cri - la - cri - mo - sa, Vi - dens fer -

- cem la - cri - mo - sa, Vi - dens fer - re cri - mi - no

128

Musical score for page 128 featuring five staves of music. The lyrics are:

- sa,
cri - mi - no - sa Nul - lum re - um
- re cri - mi - no - sa Nul - lum re - um
- re cri - mi - no - sa Nul - lum re - um cri - mi -
- mi - no - sa Nul - lum re - um
- re cri - mi - no - sa Nul - lum re - um cri - mi -
- - - - sa Nul - lum re - um cri - mi -
- - - - sa Nul - lum re - um cri - mi -

132

Musical score for page 132 featuring five staves of music. The lyrics are:

cri - mi - ne. Et dum ste - tit ge -
cri - mi - ne. Et dum ste - tit ge - ne - ro - sa Iu - xta cru -
- - - - ne.
cri - mi - ne. Et dum ste - tit ge - ne - ro - sa
- - - - ne.

136

- ne - ro - - - - sa la - cri - mo -
- cem la - cri mo - - - - -
- - - - -
Iu - xta cru - - cem la - cri mo - - - - -
- - - - -

Plebs

140

-sa, Plebs tunc ca-nit clamo-ro - sa:
 -sa, Plebs tunc ca-nit clamo-ro - sa:
 Plebs tunc ca-nit clamo-ro - sa:
 -sa, clamo-ro - sa:
 tunc ca-nit clamo-ro - sa:
 clamo-ro - sa:

144

Cru - ci - fi - ge,
Cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -

148

cru - ci - fi - ge.
- fi - ge, cru - ci - fi - ge.
cru - ci - fi - ge.
- ge, cru - ci - fi - ge.
— cru - ci - fi - ge. O quam
- fi - ge, — cru - ci - fi - ge. O quam

152

Musical score for page 152, featuring four staves of music. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The fourth staff is a basso continuo part, indicated by a bass clef and a 'C' (common time). The vocal parts sing a Latin text: "O quam gravis il-la poe-na". The basso continuo part provides harmonic support. Measure numbers 1 through 8 are present above the staves.

156

Musical score for page 156, featuring four staves of music. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one flat. The fourth staff is a basso continuo part, indicated by a bass clef and a 'C' (common time). The vocal parts sing a Latin text: "quam gravis il-la poe-na Ti-bi, vir-go". The basso continuo part provides harmonic support. Measure numbers 1 through 8 are present above the staves.

160

160

poe
go poe
nae ple

163

163

na, Com - me-mo-rans
na, Com - me-mo-rans
na, Com - me - mo-rans

167

na in mae - sti -

na Iam ver sa

na Iam ver sa in mae -

Iam ver sa in mae - sti -

The score consists of five staves. The top three staves are in treble clef, the fourth in bass clef, and the bottom one in bass clef. Measure 167 starts with a rest followed by a whole note. Measures 168-169 show various note patterns including eighth and sixteenth notes. Measure 170 begins with a whole note followed by a series of eighth and sixteenth note patterns. Measure 171 concludes with a whole note.

170

ti - am. 3.2

in mae - sti - ti - am. 3.2

- sti - ti - am. 3.2

- ti - am. 3.2

The score continues with five staves. Measures 170-171 feature eighth and sixteenth note patterns. Measures 172-173 show a return to a more sustained note style. Measures 174-175 conclude with eighth and sixteenth note patterns.

173

Musical score for system 173, featuring five staves of music. The top two staves are soprano (G clef) and alto (F clef), both in common time. The third staff is soprano (G clef) in common time, with a tempo marking of 8 below it. The fourth staff is alto (F clef) in common time. The bottom staff is basso continuo (C clef) in common time. The vocal parts sing "Co - lor" and "Co -". The basso continuo part consists of eighth-note patterns.

177

Musical score for system 177, featuring five staves of music. The top two staves are soprano (G clef) and alto (F clef), both in common time. The third staff is soprano (G clef) in common time, with a tempo marking of 8 below it. The fourth staff is alto (F clef) in common time. The bottom staff is basso continuo (C clef) in common time. The vocal parts sing "e - rat non in - ven - tus" and "In te ma - ter dum de -". The basso continuo part consists of eighth-note patterns.

189

Musical score for page 189. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in common time with a basso continuo (indicated by a 'b' and a 'C'). The vocal parts sing 'Sa-tha-nam.' and 'lan-dum' in a three-part setting. The basso continuo part is mostly silent, with a few notes at the beginning of each measure. Measure numbers 3.2 are indicated above the vocal parts.

192

Musical score for page 192. The score consists of five staves. The top three staves are in common time (indicated by a 'C') and the bottom two are in common time with a basso continuo (indicated by a 'b' and a 'C'). The vocal parts sing 'Per haec, na-ta prae-a-ma-ta, Na-tum tu-' and 'Per haec, na-ta prae-a-ma-ta, Na-tum tu-' in a three-part setting. The basso continuo part provides harmonic support throughout. Measure numbers 3.2 are indicated above the vocal parts.

196

- um qui pec - ca - ta De - let cun - cta per -

- um qui pec - ca - ta De - let cun - cta per - pe -

- ca - ta De - let cun - cta per - pe - tra -

tu - um qui pec - ca - ta De - let

Na - tum tu - um qui pec - ca - ta De - let cun - cta

Na - tum tu - um qui pec - ca - ta De - let

200

- pe-tra - ta De - pre - ca - re dul - ci - flu -

- tra - - - - ta De - pre - ca - re dul - ci - flu -

3.2 - - - - ta De - pre - ca - re dul - ci - flu -

cun - cta per - - pe - tra - ta De - pre - ca - re dul -

per-pe - tra-ta De - pre - ca - - - -

- let cun - - cta per - pe - tra - ta De - pre-ca - re dul -

204

e; — Ut no —

dul - ci - flu - e; — Ut — no —

— e; — Ut — no —

— ci - flu - e; —

— re

- ci - flu - e; —

207

stra

stra

stra

ter - gens in - gra -

ter - gens —

ter - gens in - gra -

210

Musical score for page 210, featuring five staves of music. The staves are arranged vertically, each with a different key signature and time signature. The lyrics are written below the notes, corresponding to the vocal parts. The music consists of mostly quarter and eighth notes, with some rests and dynamic markings.

Lyrics (from top to bottom):

- In no - -
- In no - bis plan - tet
- In no - bis plan - tet
- ta In no - bis
- in - gra - ta In no - - - bis
- ta In no - bis

213

Musical score for page 213, featuring five staves of music. The staves are arranged vertically, each with a different key signature and time signature. The lyrics are written below the notes, corresponding to the vocal parts. The music consists of mostly quarter and eighth notes, with some rests and dynamic markings.

Lyrics (from top to bottom):

- bis plan - tet fir - me gra - - -
- fir - me gra - - -
- fir - - - me gra - - -
- plan - - - - - tet
- plan - tet — fir - me gra - - -
- plan - tet fir - me gra - - -

216

Musical score for page 216, featuring five staves of music. The top three staves are soprano, alto, and tenor voices, each with lyrics: "ta," "ta," "ta," "gra - ta," and "ta." The bottom two staves are basso continuo, indicated by a bass clef and a bass staff. The lyrics "Per quem dan - do pree - li - ba" are written below the bass staff. Measure numbers 3.2 and 8 are indicated above the first and second staves respectively.

219

Musical score for page 219, featuring five staves of music. The top four staves are silent (empty). The bottom staff is basso continuo, indicated by a bass clef and a bass staff. The lyrics "Prae - ta" are written below the staff. Measure numbers 8 and 9 are indicated above the first and second staves respectively.

222

- stet ae-ter - na re - qui - - e, re -

Prae - stet ae - ter - na re-qui -

Prae - stet ae - ter - na re - qui -

Prae - stet ae-ter - na

226

- qui - - - e.

e.

e. A - - -

re - qui - - - e. A - - -

A - - -

A - - -

229

229

A A A A A A

232

232

3.2 A A A A A A

235

A

3.2 A

A

8

A

8

238

men.

men.

men.

men.

men.

men.

men.

Translation

The sorrowful mother stood weeping by the cross while her son hung there, her weeping, sorrowing, grieving heart pierced by a sword.

O how sad and afflicted was that blessed mother of the only-begotten. How she wept and grieved when she saw and shared the agonies of her illustrious child.

What man would not weep if they saw the mother of Christ in such torment? Who could not feel compassion to think on the holy mother grieving with her son?

Come, mother, fount of love, make me feel the force of your sorrow, that I may grieve with you. Make my heart burn in loving Christ the God, that I may be pleasing to him.

The mother stood, a blushing rose, weeping by the cross, watching him borne like a criminal, who was guilty of no crime. And while the lady stood weeping by the cross, the people cried, ‘Crucify, crucify!’

O how profound was your anguish, virgin full of sorrows, remembering former joys now turned to woe. No colour was to be found in you, O mother, while your son stood fixed there, thus satisfied to conquer Satan.

Therefore, most beloved daughter, pray with sweetest petitions to your son, who wipes away all the sins we have committed; that, annulling our uncleanness, he may firmly plant in us his grace, through which his promises may be fulfilled in eternal rest.

Amen.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention (although the part names noted above the prefatory staves, quoted from source A below, suggest that this had not yet fully evolved when this work was copied).

The prefatory staves show the original part name, clef, staff signature and first note of each part.

The mensuration symbols and proportion signs of source A are shown on or above the staves.

The variable staff signatures of source A are preserved in the score. B natural staff signatures in square brackets are editorial additions for clarity; the source merely omits the signature.

The beginning of each new line in source A is signalled in the score by a pilcrow above the staff.

All source accidentals are retained in the score, whether or not redundant in modern usage, but are placed directly before the notes they affect. The original positions of pre-placed accidentals are recorded in the notes below. Accidentals with a superscript dot are implied by the original staff signature and have been added editorially for clarity where necessary.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled. Apart from the *musica recta* suggestions at bars 129–130 no suggestions have been made for editorial sub-semitones at cadences. It is probable that Tudor singers did inflect some of these notes, but there are also reasons for doubting that at this time there was any ‘rule’ requiring the raising of unsharpened leading notes at cadences wherever possible. There are many instances in this style of music where the imposition of a sharpened leading note sounds contrived and ineffectual. Also, a few pieces survive that seem to have been composed so that their structure actively discourages attempts to impose such inflexions. It may be that there was neither uniformity nor consistency in this matter amongst singers.

Ligatures are indicated by the sign , coloration by the sign .

Underlay that is written in red ink in source A (and which may have been used to indicate passages sung by soloists) is represented in the score by italics. Underlay between square brackets is entirely editorial.

Sources

A Windsor, Eton College MS 178 (the ‘Eton Choirbook’, c.1500–c.1504), opening c1 (f.11v).

In front contents table: *Stabat mater dolorosa 6 parcium* Browne C.1.22

[indicating that the piece is to be found on opening C1 and has an overall compass of 22 notes]

In rear contents table: *Stabat mater dolorosa 6 parcium* Browne C.1.22

Header on f.12: Browne. .22. notes.

B Cambridge University Library Buxton MSS Box 96 (music fragment), recto (Bass only, c.1500).

At end: Johannes Browne Oxoniens[is]

This source is damaged. A single leaf containing just the Bass voice, it lacks the first 124 bars (it starts with the G in bar 125) and, due to the loss of the left-hand end of every staff (including the clefs and staff signatures) and the right-hand end of the first staff, the following notes and rests:

Rest in 139 to E in 141
C in 190 to G in 191

²F in 142 to C in 145
The four notes in 201

G in 157 to ²C in 158
The four notes in 213

²B in 169 to ²D in 170
A in 229 to ¹E in 231

Notes on the Readings of the Sources

The part names above the prefatory staves are from source **A**; there is no part name in **B**. Displacement of syllables in source **A** because of spacing issues are mostly not recorded (space between staves is quite tight and low notes may compete for space with the underlay).

In each section below general remarks, if required, are given first, followed by the readings, grouped by source. Each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon, and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. The last is expressed in the note values of the edition with pitches given in capital letters, preceded by a number if necessary, e.g. ¹C = 1st note C in the bar.

Abbreviations

B	Bass	Ct1, Ct2	Countertenor 1, 2	m	minim	SS	staff signature
b	breve	dot-	dotted	MS	mensuration sign	T	Tenor
col	colored/coloration	lig	ligature	prop	proportion sign	Tr	Treble
cr	crotchet	M	Mean	sb	semibreve	+	tie

Mensurations and Proportions

A 78 all parts MS Φ at start of new opening /

B 151 B MS Φ / 168 B prop 3 below ¹C / 170 prop 32 below ¹B / 172 B prop 32 below A / 190 B prop 32 below ¹G /

Staff Signatures and Accidentals

A Most accidentals and staff signatures are written in red ink, but a few are black and these are noted below.

2 M \flat for B is before ²G in 1 / 5 M \flat for B is below G in 3 / 6 Ct2 \flat for E before ²D in 5 / 7 Tr \flat for B is before ²G; M \flat for E is above ³B in 6 / 8 Ct2 \flat for A is before sb-rest in 7, \flat for low E before A / 9 M \flat for A is before C in 8; Ct2 \flat for B is before G / 10 Tr \flat for E is black / 11 Ct2 \flat for E is above B in 10 / 12 Ct2 \natural for low E is below ²C in 11 / 14 Ct2 \natural for E is above A / 16 T \flat for E is before ²D / 18 Ct1 \flat for B is below ¹F in 17 / 20 T \flat for E is before ³D in 19 / 25 Ct1 SS is black / 40 Ct1 SS is red but \natural for B is black / 50 Tr \flat for B is black / 59 B \flat for E is before ¹D / 80 B \flat for ¹E is before ²D / 92 Ct1 \flat for ¹B is before D and is black / 94 Ct1 \flat for E is above G in 93 and is black / 96 T \flat for ¹B is above ²D in 95 / 97 T \flat for E is before G / 99 Ct1 \flat for dot-mB is before ²A in 98 and is black / 105 Ct1 \flat for ¹B is before ²D in 104 / 106 Ct2 \flat for ¹B is before C in 105 / 109 T \flat for E is before G in 106, \flat for B is below G in 106 / 120 Tr \flat for B is black / 134 Tr \flat for B is below F in 133 / 135 Ct2 \flat for E is above G in 134 / 136 M \flat for E is before C, \flat for B is before ²D; Ct2 \flat for A is before ¹G / 145 T \flat for ¹B is before D / 146 T \flat for E is before ¹C / 147 Ct1 \flat for B is black / 149 CT2 \natural for B is black / 151 M SS is black / 162 Ct1 \flat for B is before sbC / 166 Ct2 SS is black / 169 T \flat for ¹B is above F / 186 Tr \flat for B is below F in 185; M \flat for B is before ¹A / 201 T SS is black / 204 M upper \flat of SS is black, lower is red / Ct2 \flat for ¹B is before ²D in 203 / 208 B no \flat for E (reading of **B** adopted) / 228 Ct2 \flat for B is above D in 225 / 232 T SS is black /

B 151 B clef C3 with SS \flat for B at beginning of bar (seemingly an error since notes are pitched for an F4 clef, as confirmed by the \flat in 208, but all other clefs are lost) /

Underlay and Ligatures

A 16 M Ct2 -um for -us / 52 M -bat below ²C / 57 M -ti below ²A (and in 55) / 68–77 M Ct1 in tanto supplicio in red / 77 T -o below ¹E / 129 Ct2 -sa below ²B / 134 M -tit genero- all one note later / 137 Tr -sa below crG (displaced from E in 138) / 230–237 Tr M Ct1 B the extra A- syllables are as in the source /

B All underlay is in black ink.

129 B -sa below G / 132 B -na below ³C / 149 B -ge below C / 156 B -na below ²D / 158 B -go below ³C, (159) poe- below B / 161 B -nae below F / 162 B lig for GC / 168 B -sa below ²B / 197 B -ca- below B though probably intended for following note, (198) lig for CA (not AC) / 209 B -grata below DCB / 214 B gra- below B / 216 B -ta below G / 217–219 B quem dando praeliba- ambiguously underlaid below ²C in 217 to ¹A in 219 / 231 B A- ¹G (not in 230) / 232 B no A- below C / 237 B A- below ¹D / 239 B -men below A /

Coloration, Pitches and Note Values

A 77 T B b not col / 121 Ct2 no dot of addition or division for G / 126 Ct2 no dot of addition or division for G / 127 B C is D / 136 M C is corrected m / 142–143 Tr F+F not col / 149 Tr ²C not col / 166 T F is G / 172 B ²A³G are crG / 198 Tr ¹E is F / 211 M F is sb with 2 below /

B Black void notation with black color throughout.

151 B ¹F is b / 153 B ¹G is corrected cr / 171 B crB crA are mA / 172 B ²A³G are m m / 220 B bD for D¹CB /