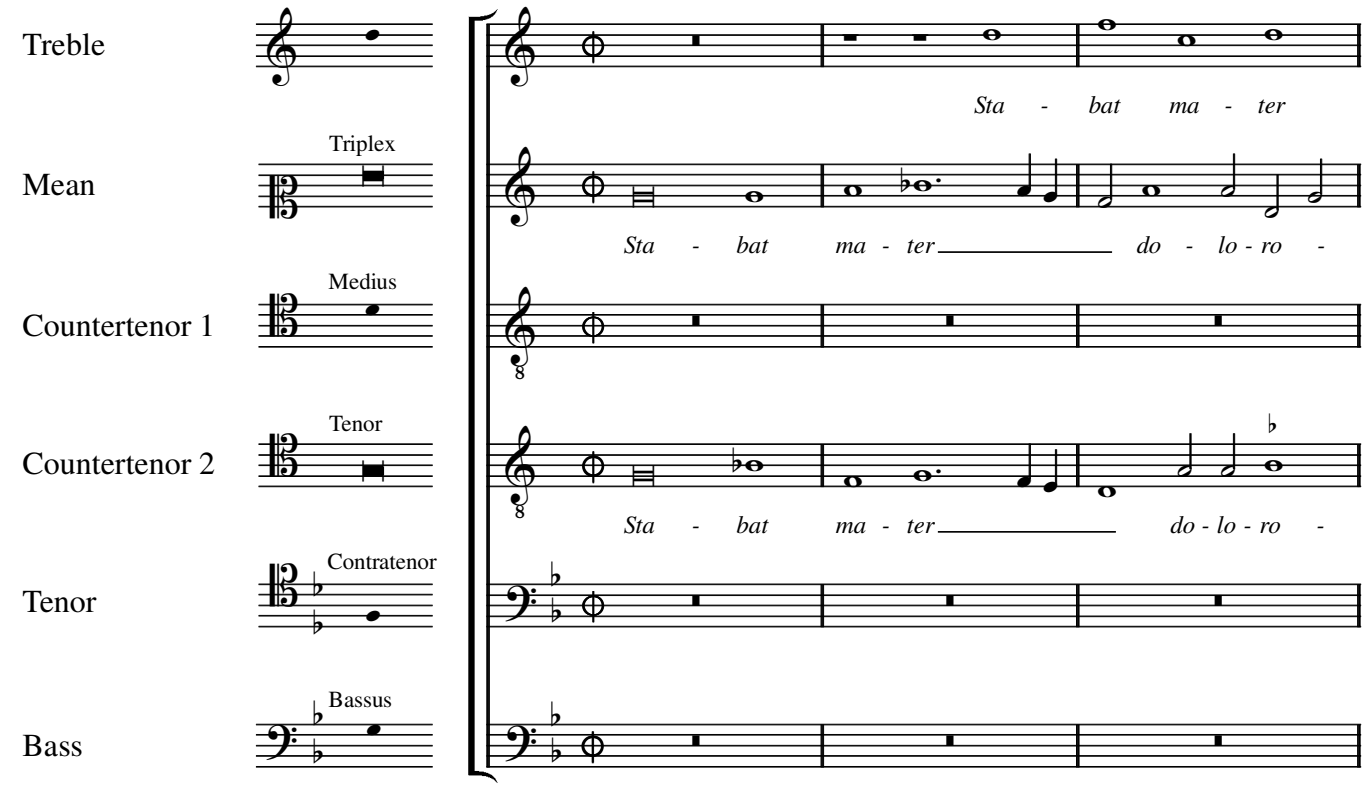
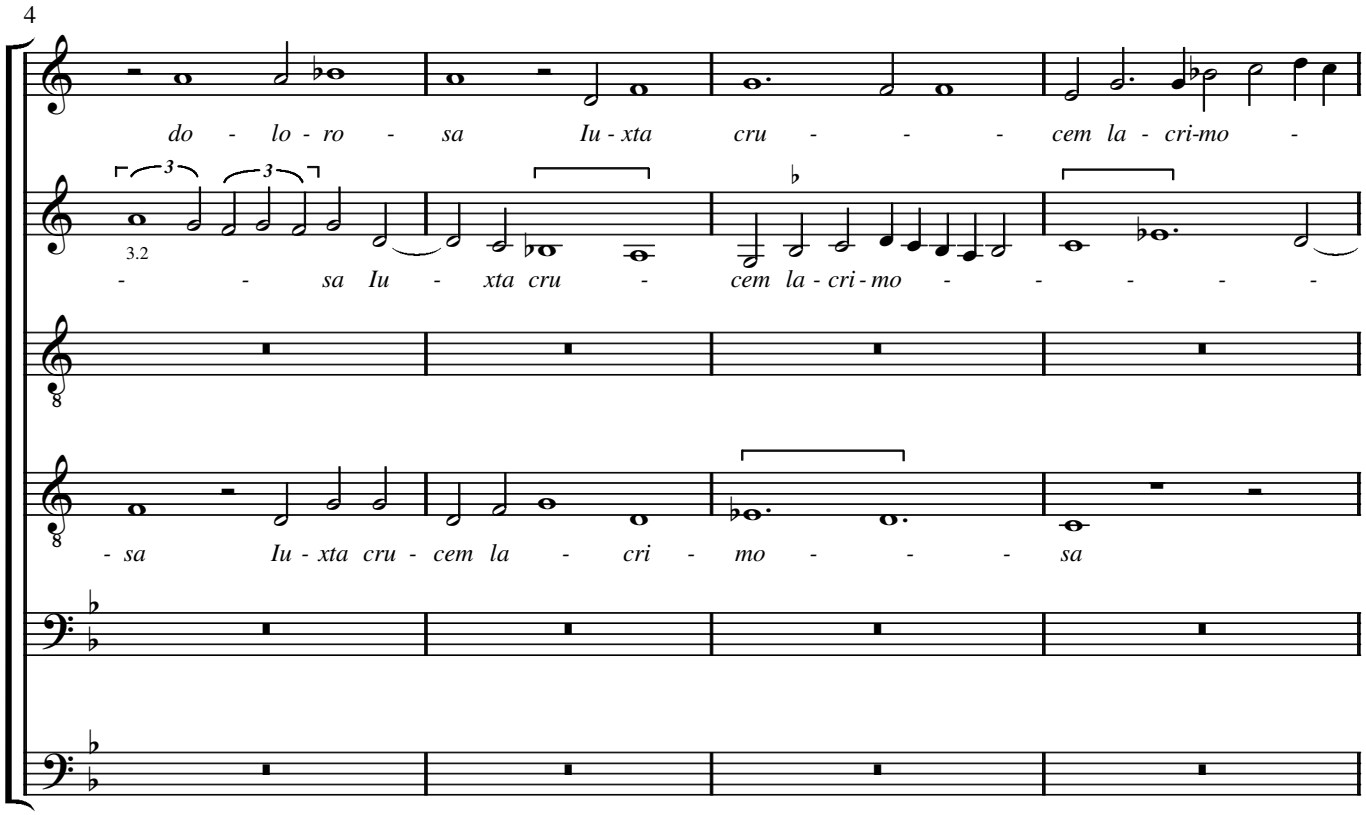
Stabat mater

Edited by Jason Smart

John Browne (late 15th cent.)





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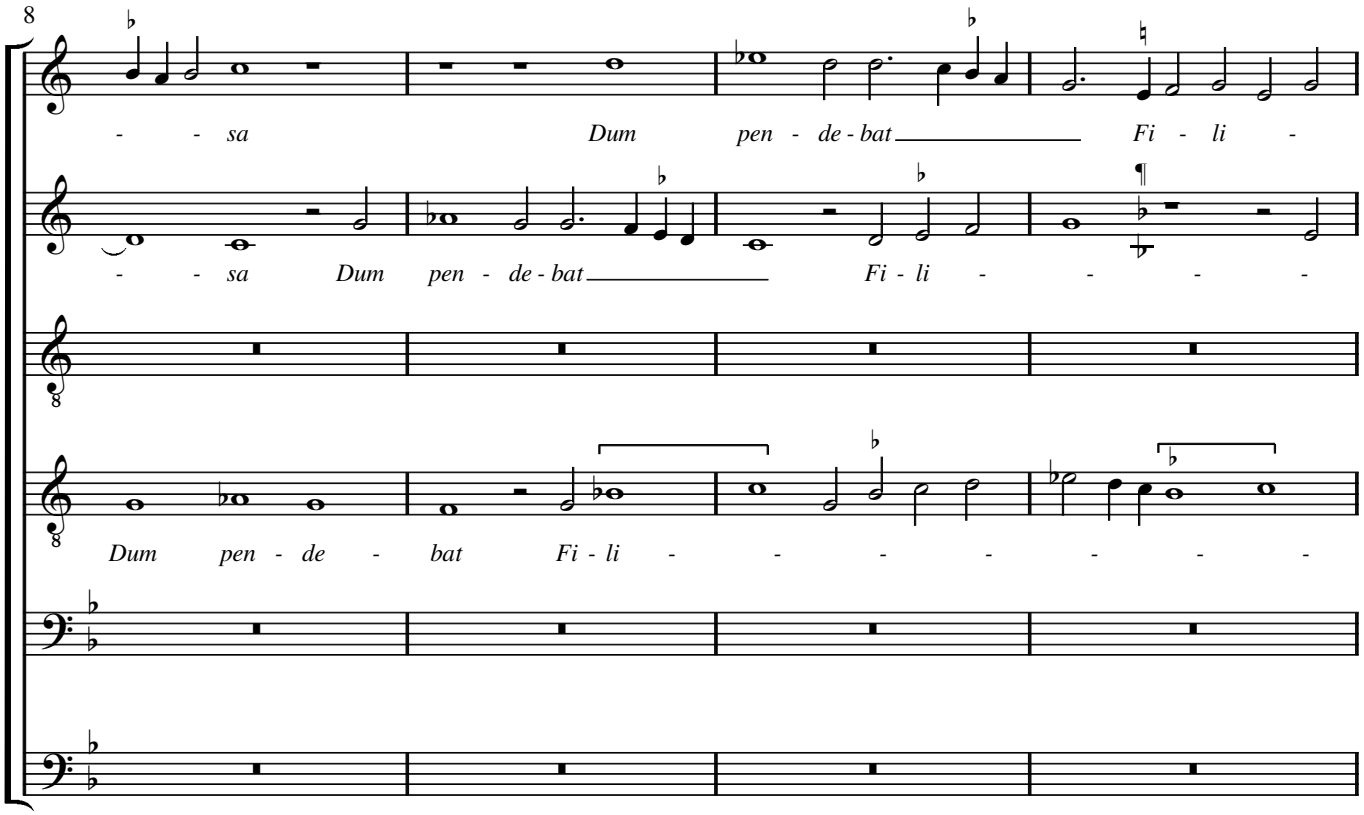
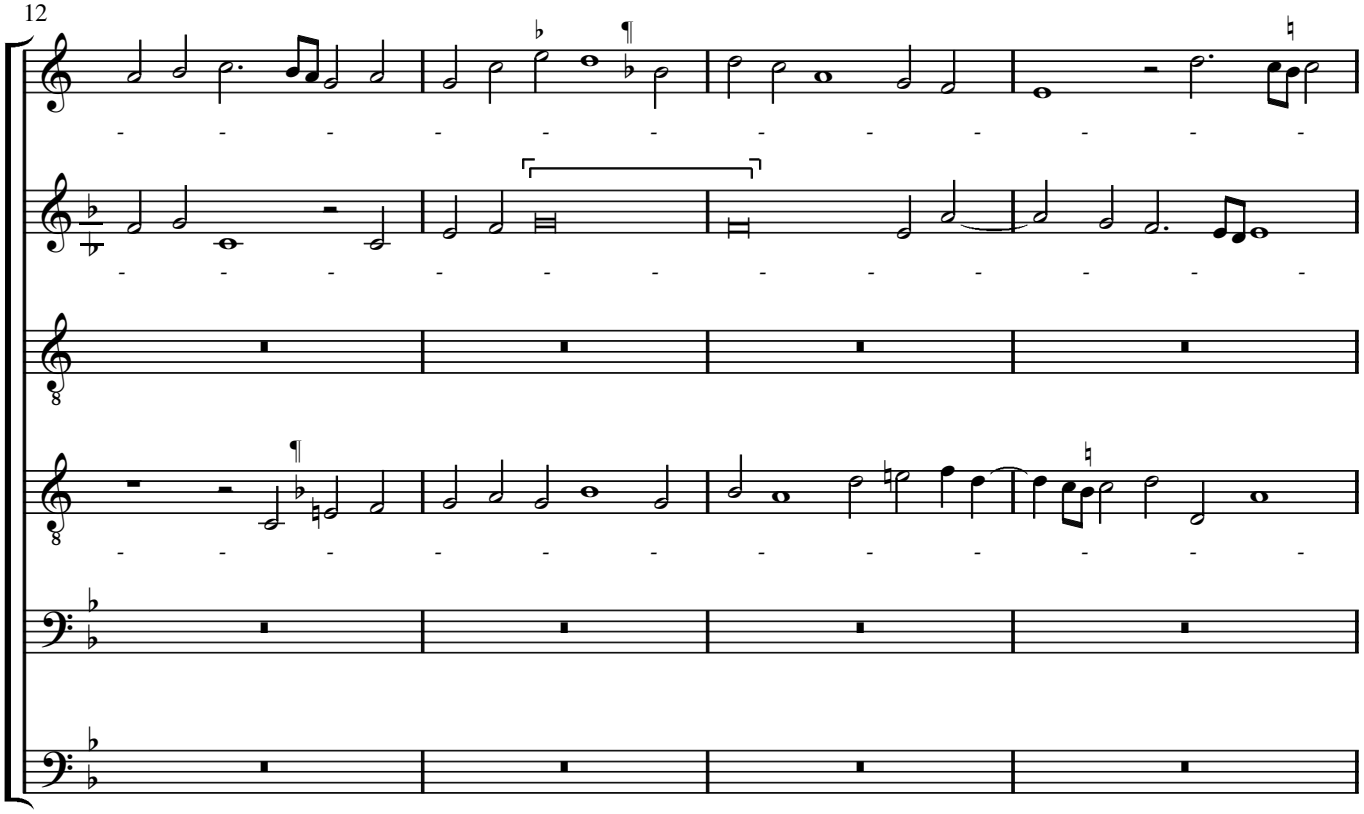
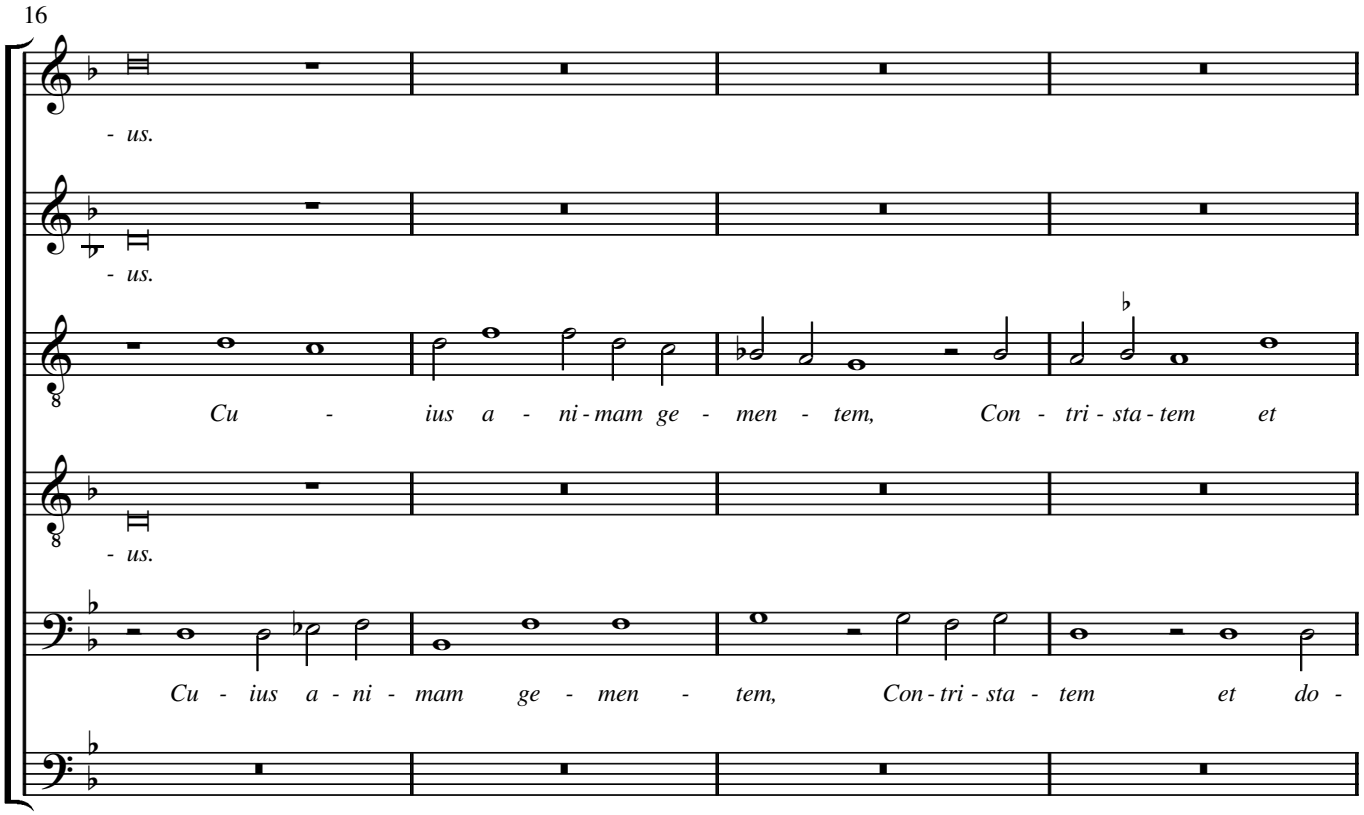
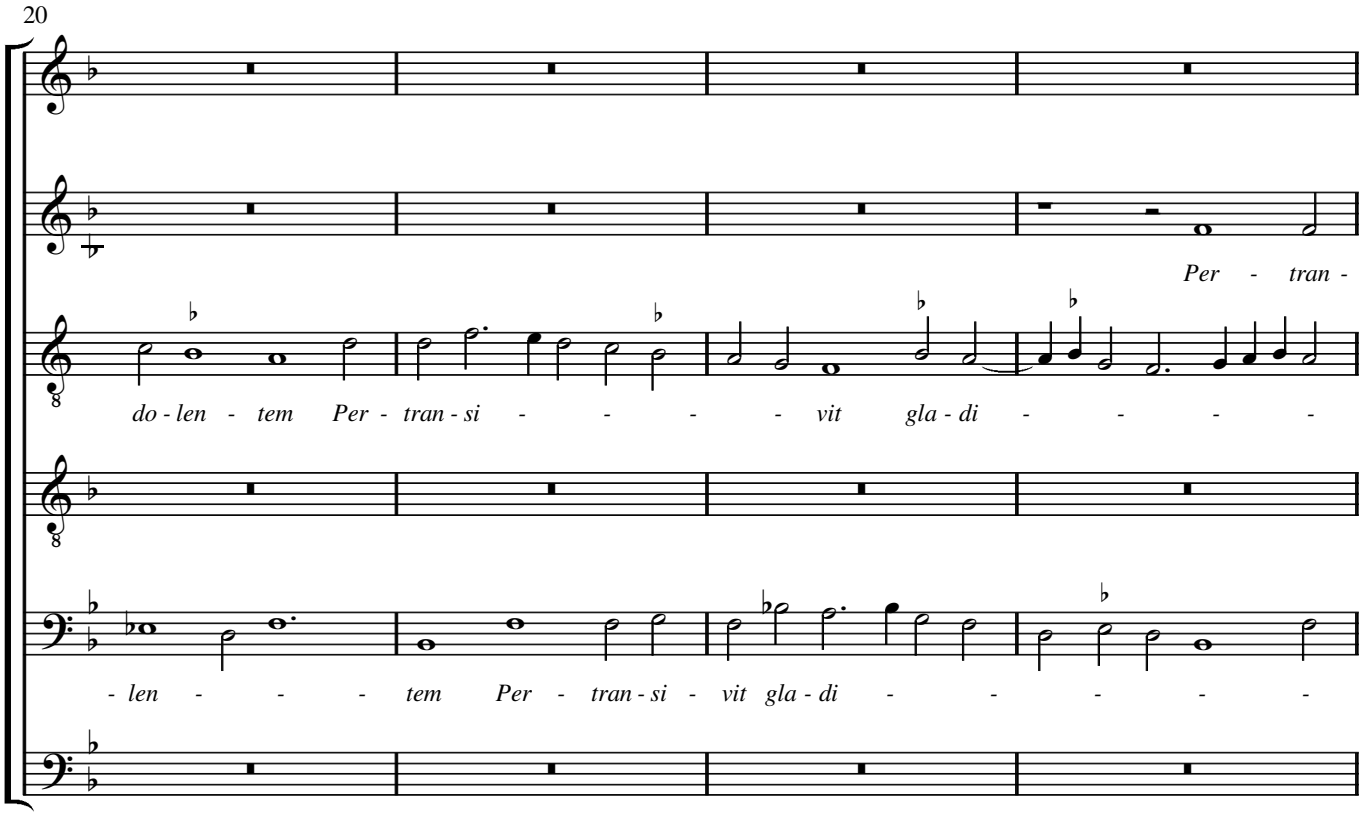
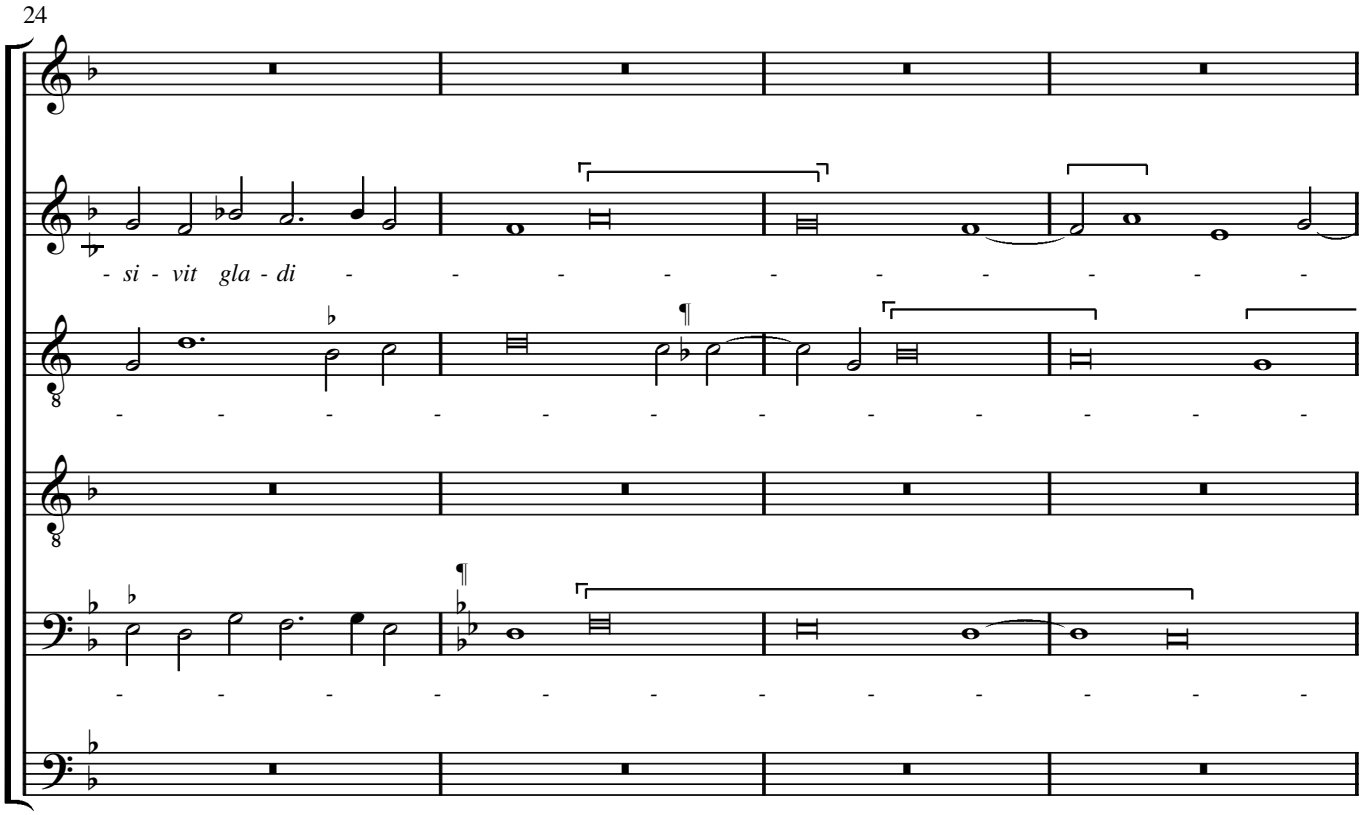
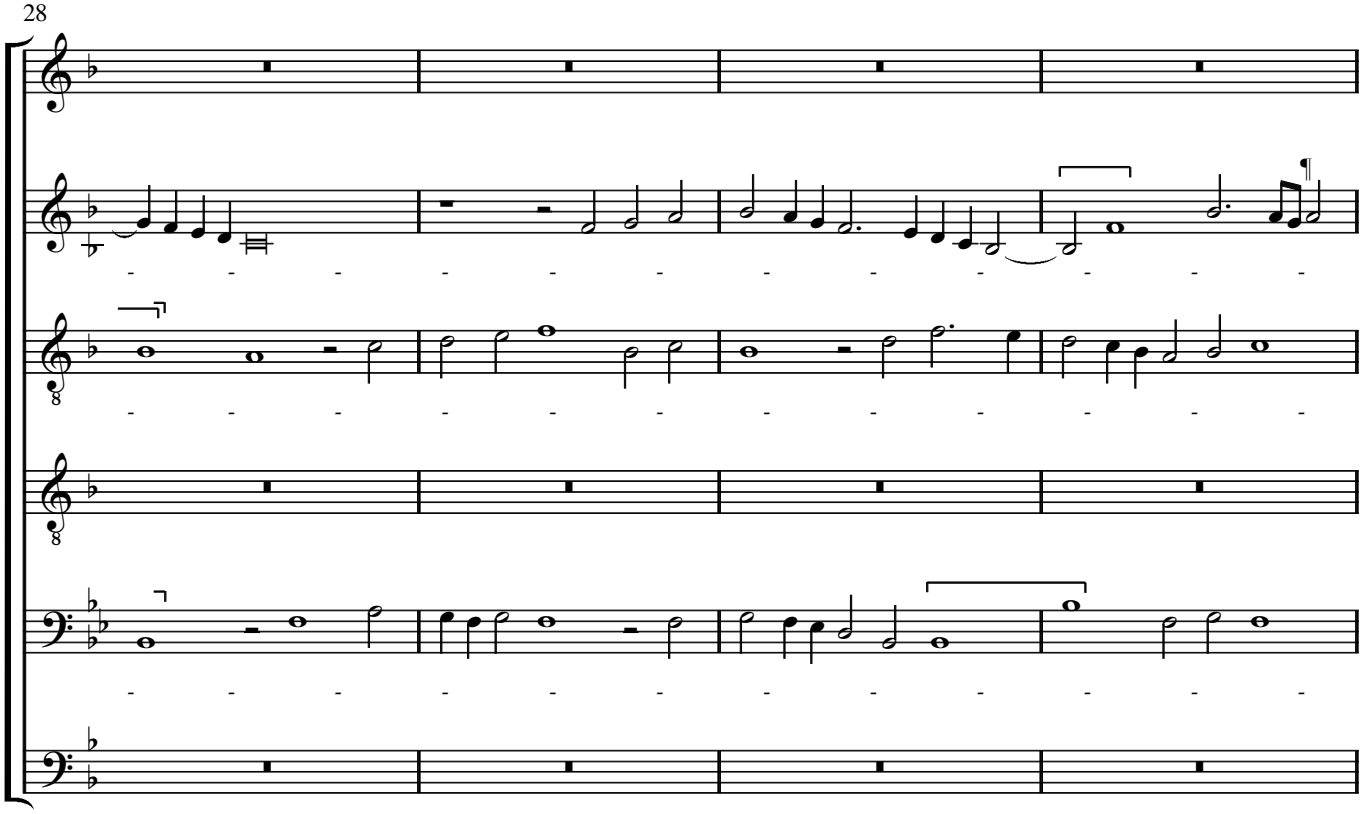

8
- - sa Dum pen - de - bat Fi - li -
- - sa Dum pen - de - bat Fi - li - - - - -
Dum pen - de - bat Fi - li - - - - - - - -


12


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


24
- si - vit gla - di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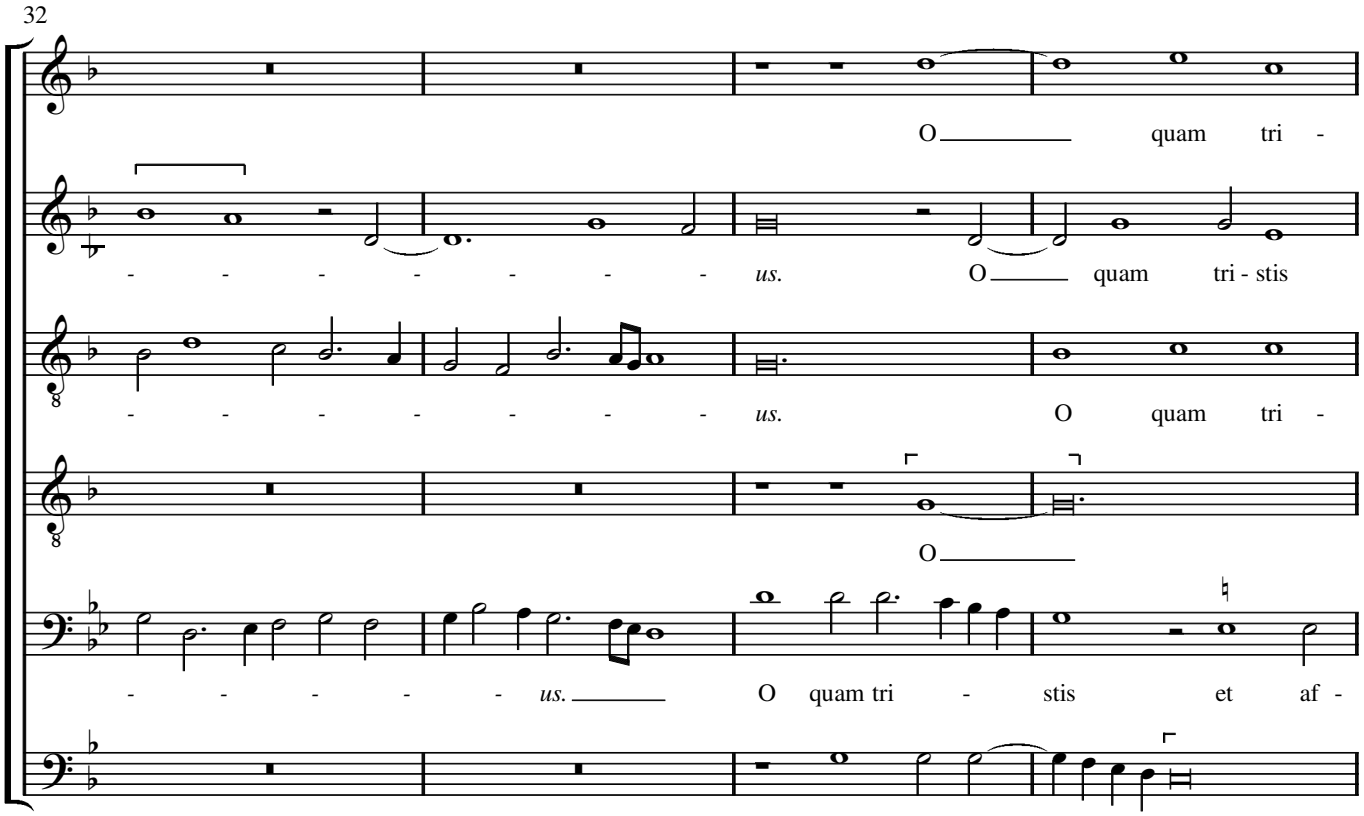
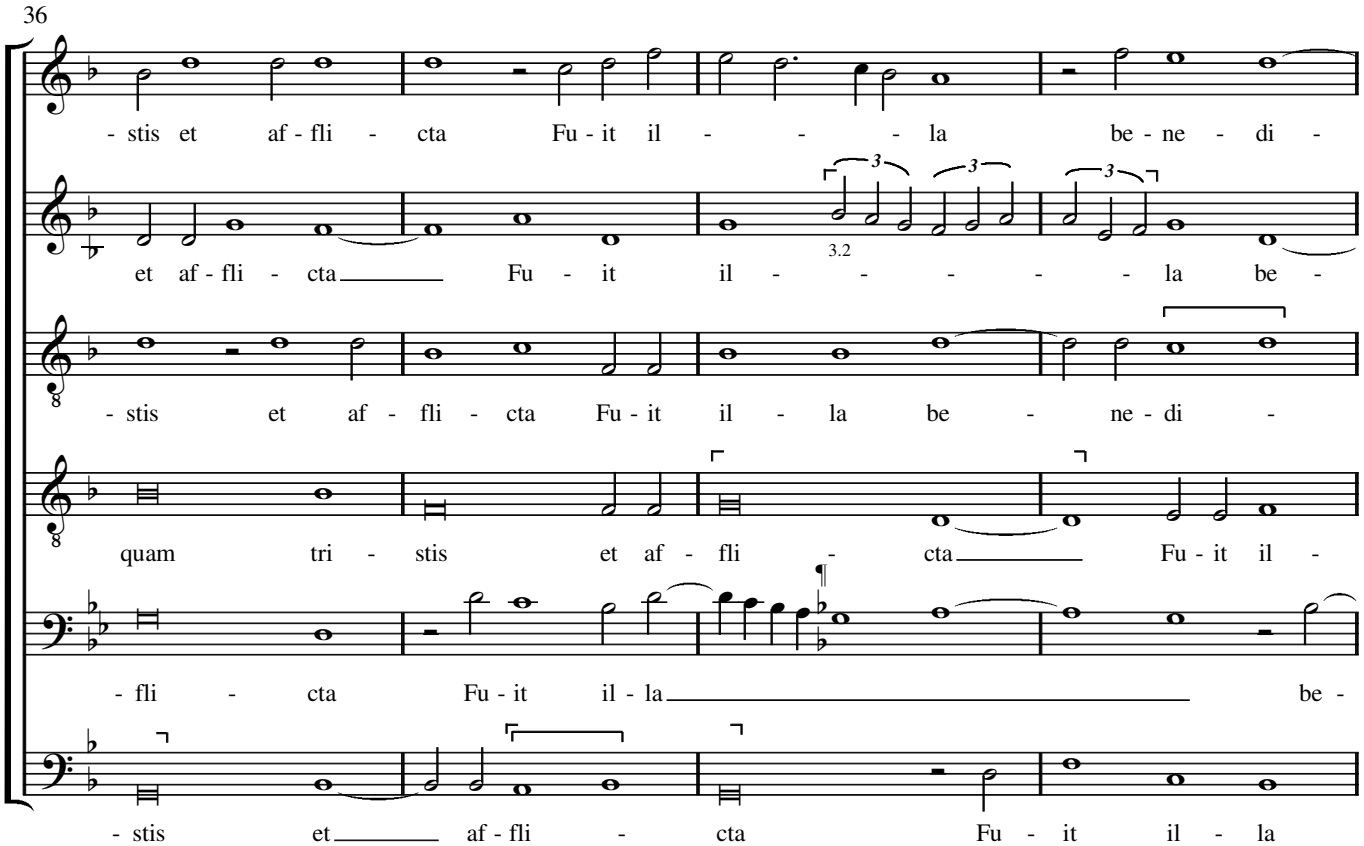
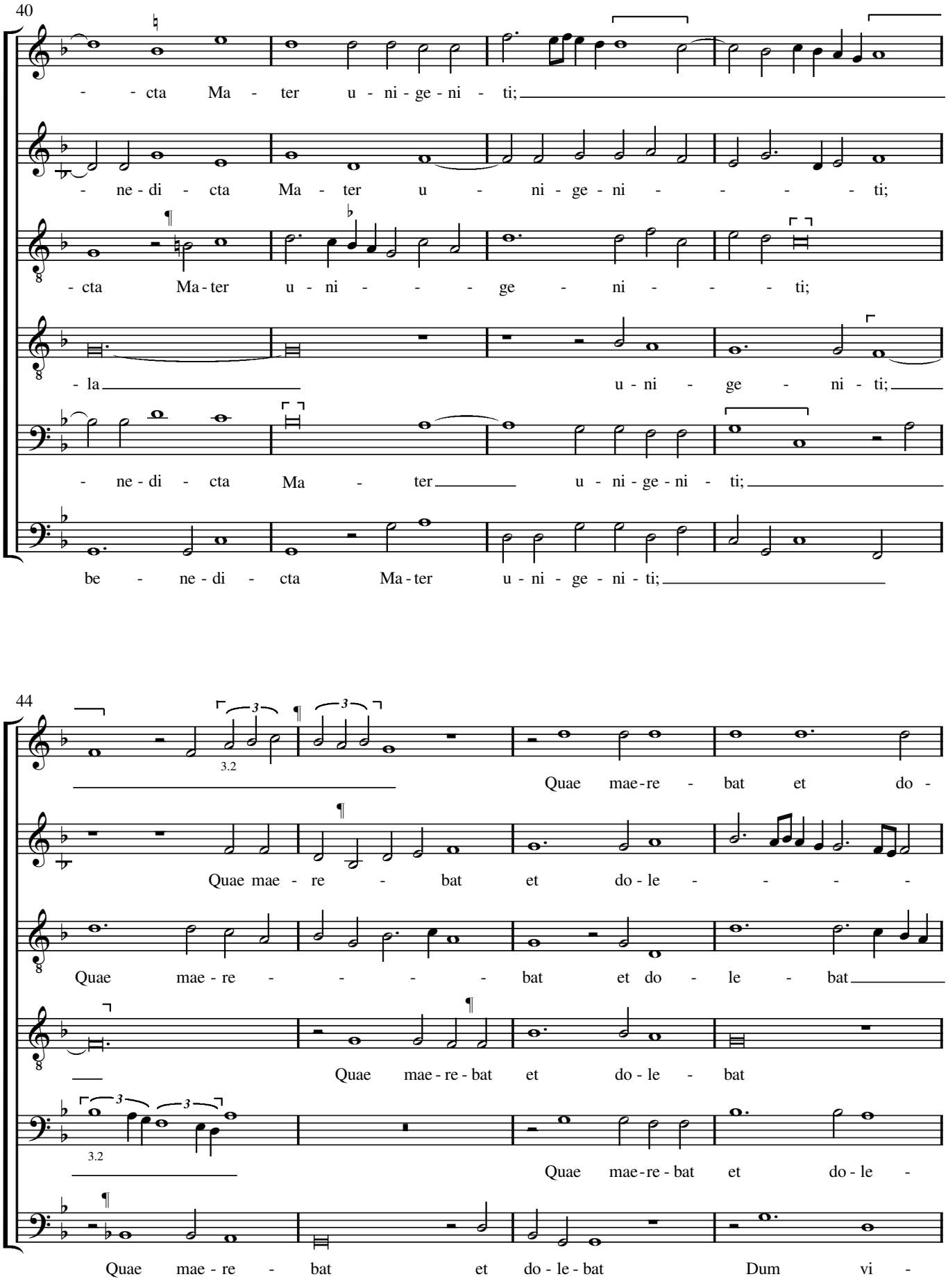
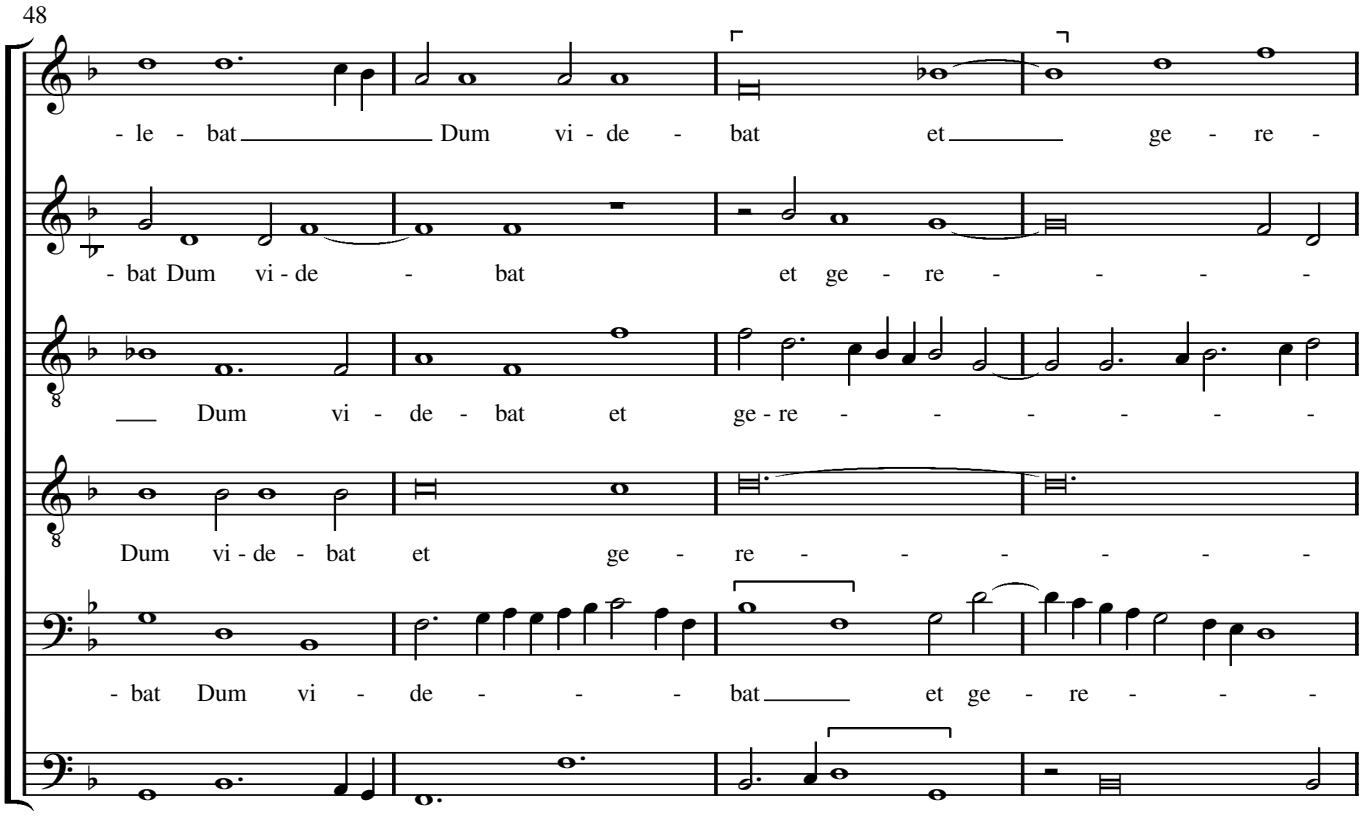
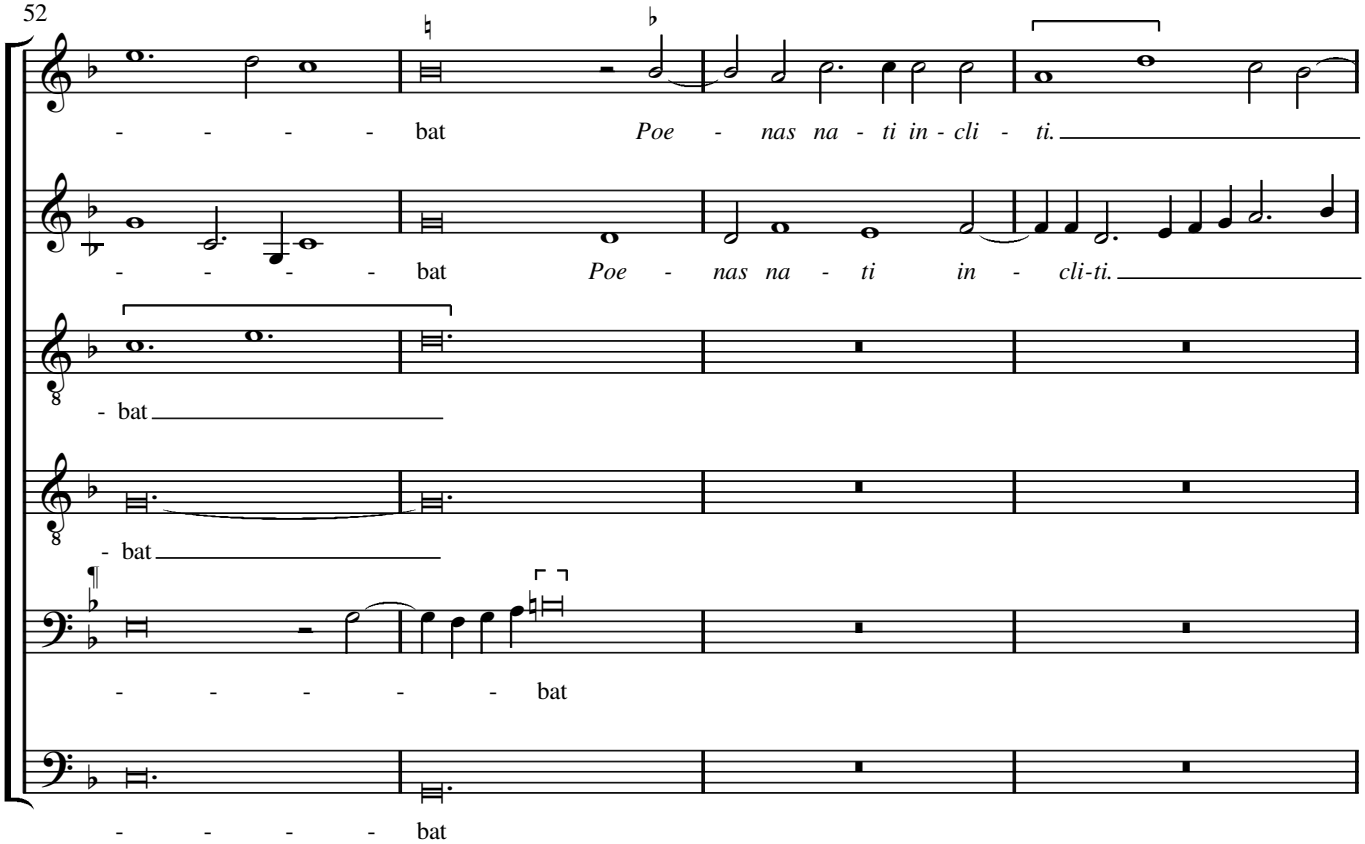
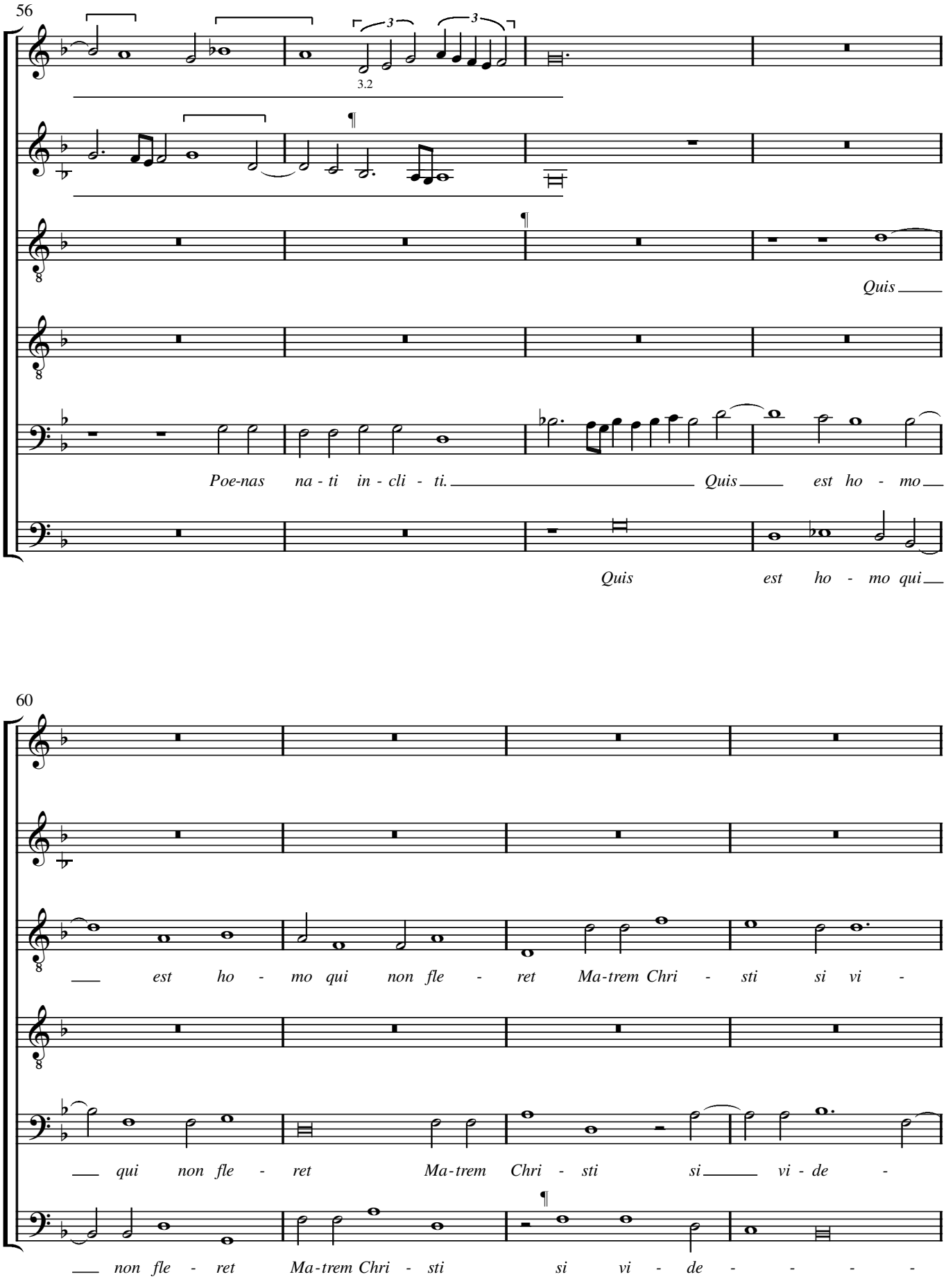

32
O quam tri -
- - - - - - - - - us. O quam tri - stis
- - - - - - - - - us. O quam tri -
O
- - - - - - us. O quam tri - stis et af -
O quam tri - - - - -

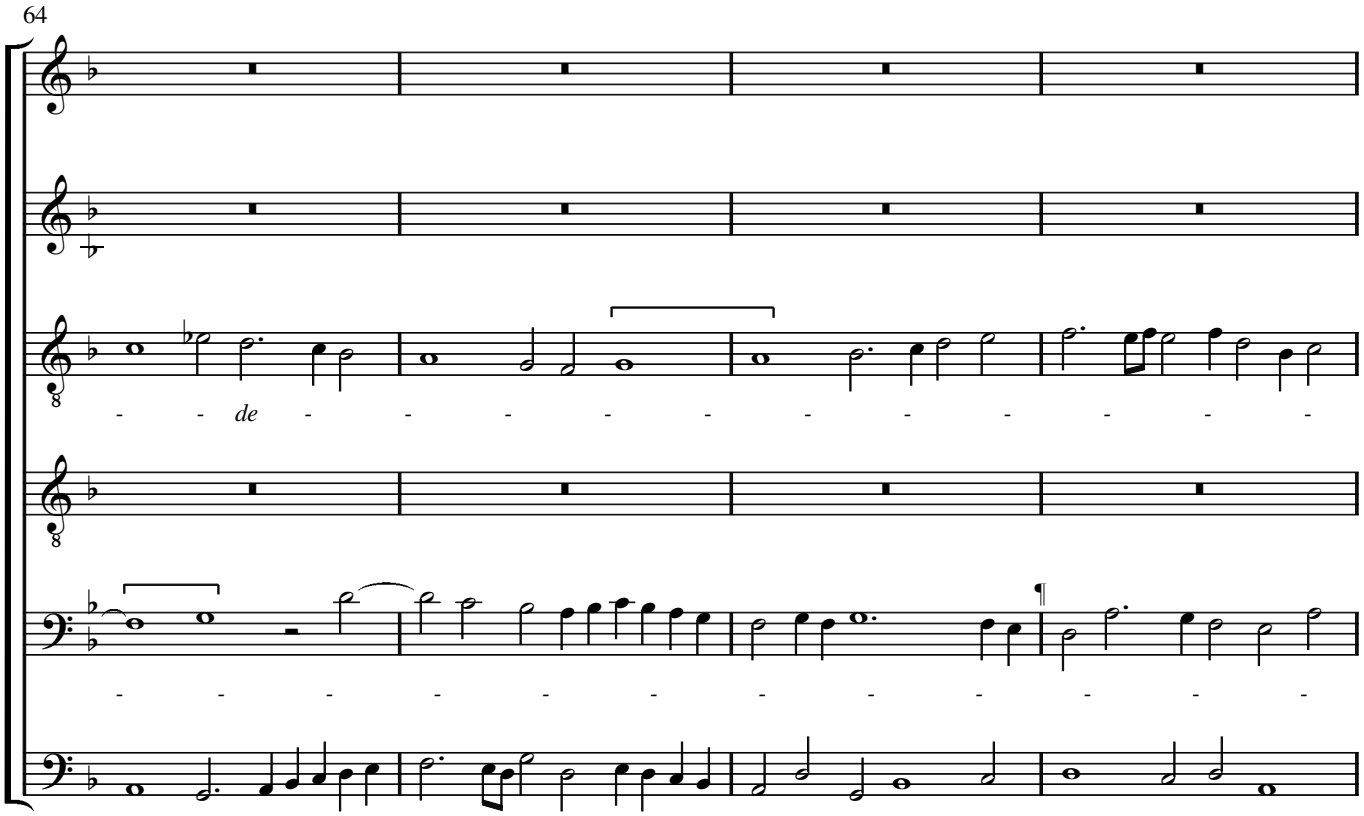

36
- stis et af - fli - cta Fu - it il - - - la be - ne - di -
et af - fli - cta Fu - it il - - - - - la be -
- stis et af - fli - cta Fu - it il - la be - ne - di -
quam tri - stis et af - fli - cta Fu - it il -
- fli - cta Fu - it il - la be -
- stis et af - fli - cta Fu - it il - la

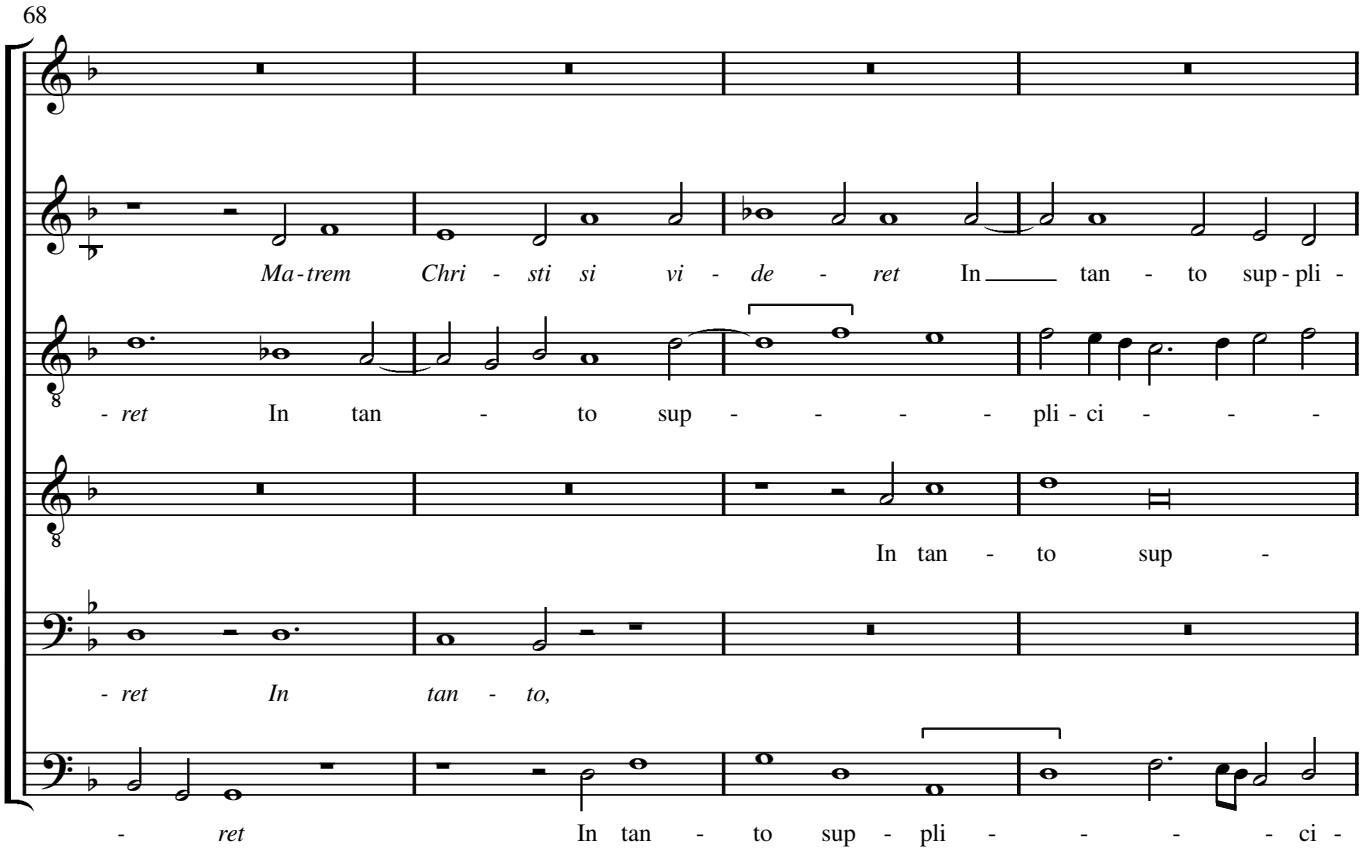

40
- - cta Ma - ter u - ni - ge - ni - ti;
- ne - di - cta Ma - ter u - ni - ge - ni - - - - - ti;
- cta Ma - ter u - ni - - - - ge - ni - - - - ti;
- la u - ni - ge - ni - ti;
- ne - di - cta Ma - ter u - ni - ge - ni - ti;
be - ne - di - cta Ma - ter u - ni - ge - ni - ti;
44
3.2
Quae mae - re - bat et do -
Quae mae - re - bat et do - le - - - -
Quae mae - re - - - - - bat et do - le - bat
Quae mae - re - bat et do - le - bat
3.2
Quae mae - re - bat et do - le -
Quae mae - re - bat et do - le - bat Dum vi -

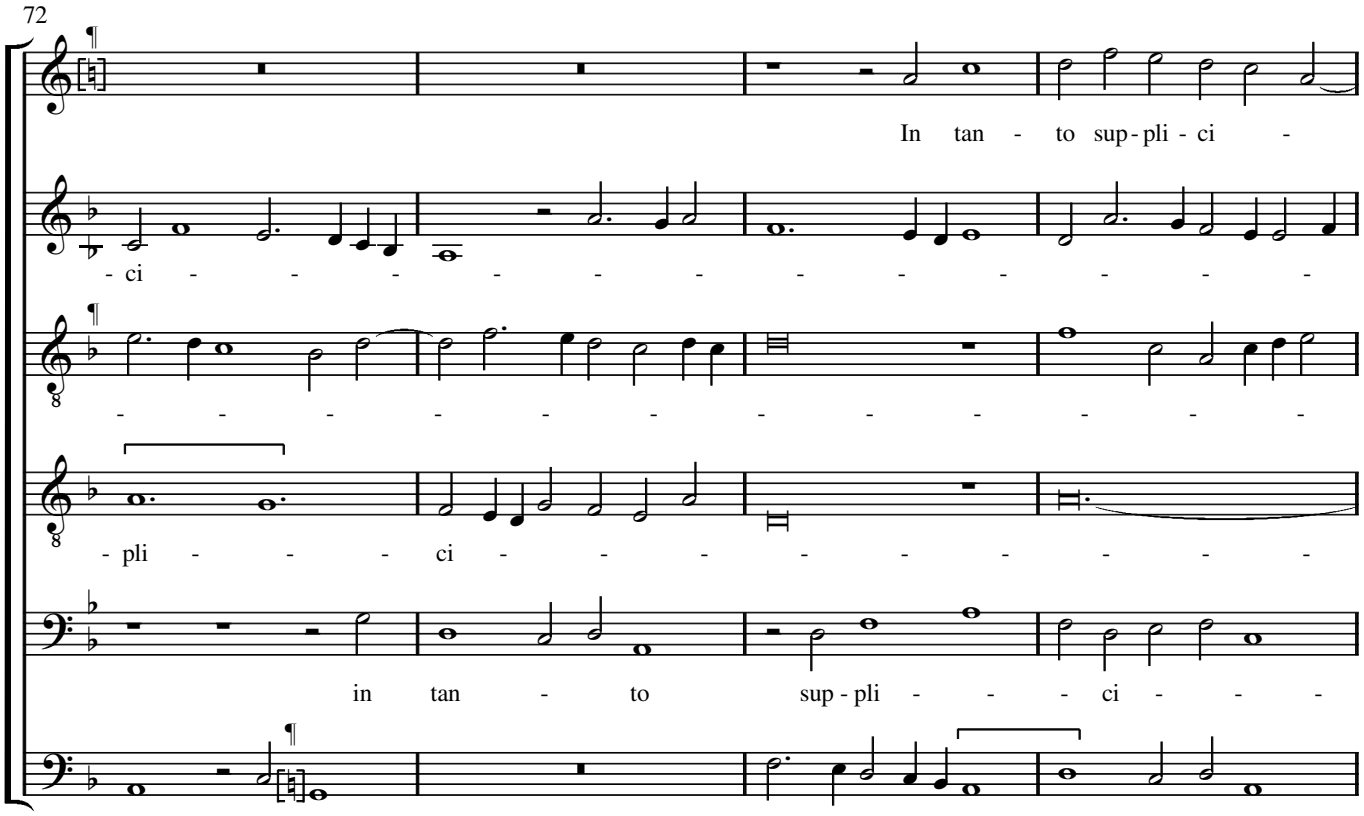

48
- le - bat Dum vi - de - bat et ge - re -
- bat Dum vi - de - bat et ge - re - - - - -
Dum vi - de - bat et ge - re - - - - - -
Dum vi - de - bat et ge - re - - - - - -
- bat Dum vi - de - - - bat et ge - re - - -
- de - bat et ge - re - - - - -

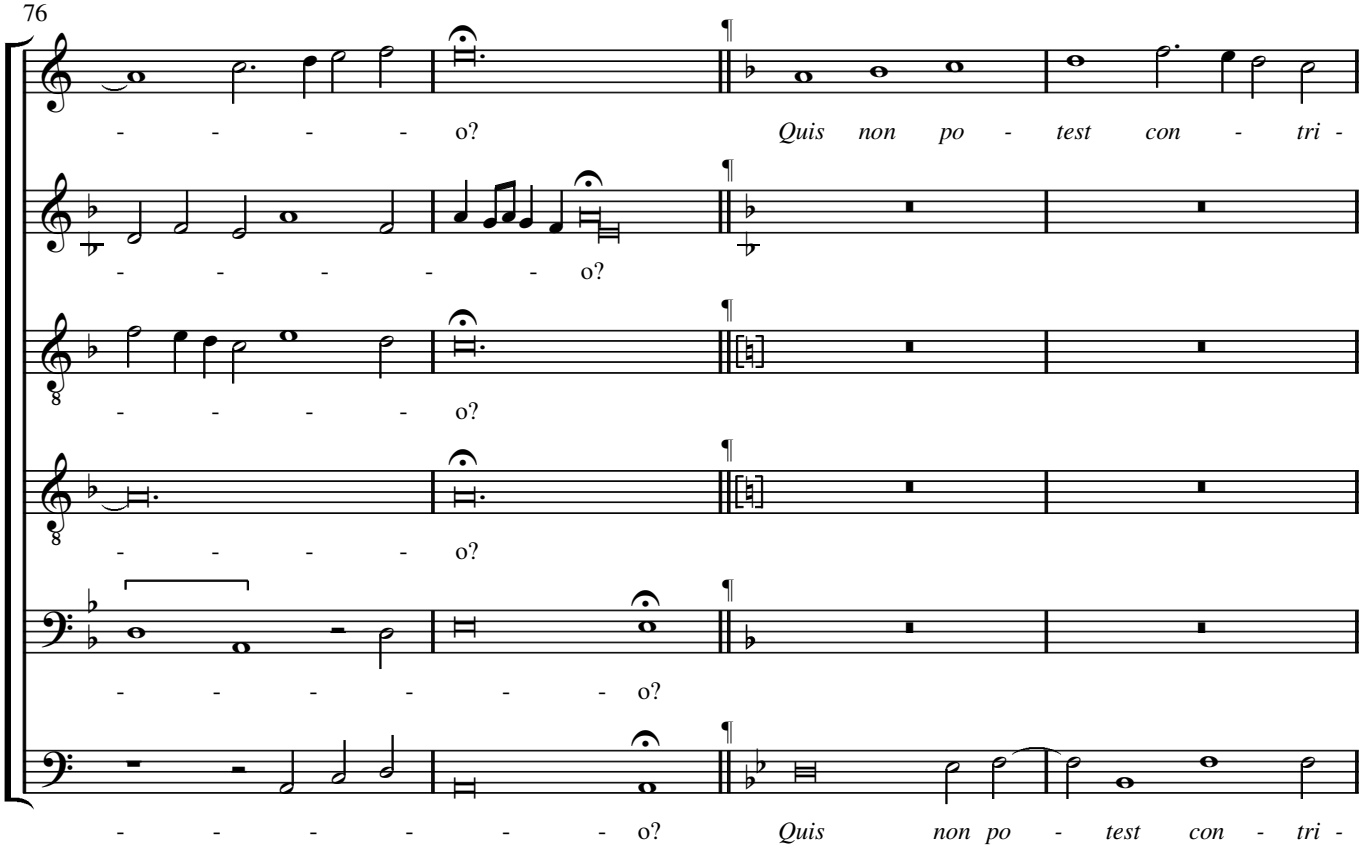

52
- - - - - bat Poe - nas na - ti in - cli - ti.
- - - - - bat Poe - nas na - ti in - cli-ti.
- bat
- bat
- - - - - bat
- - - - - bat

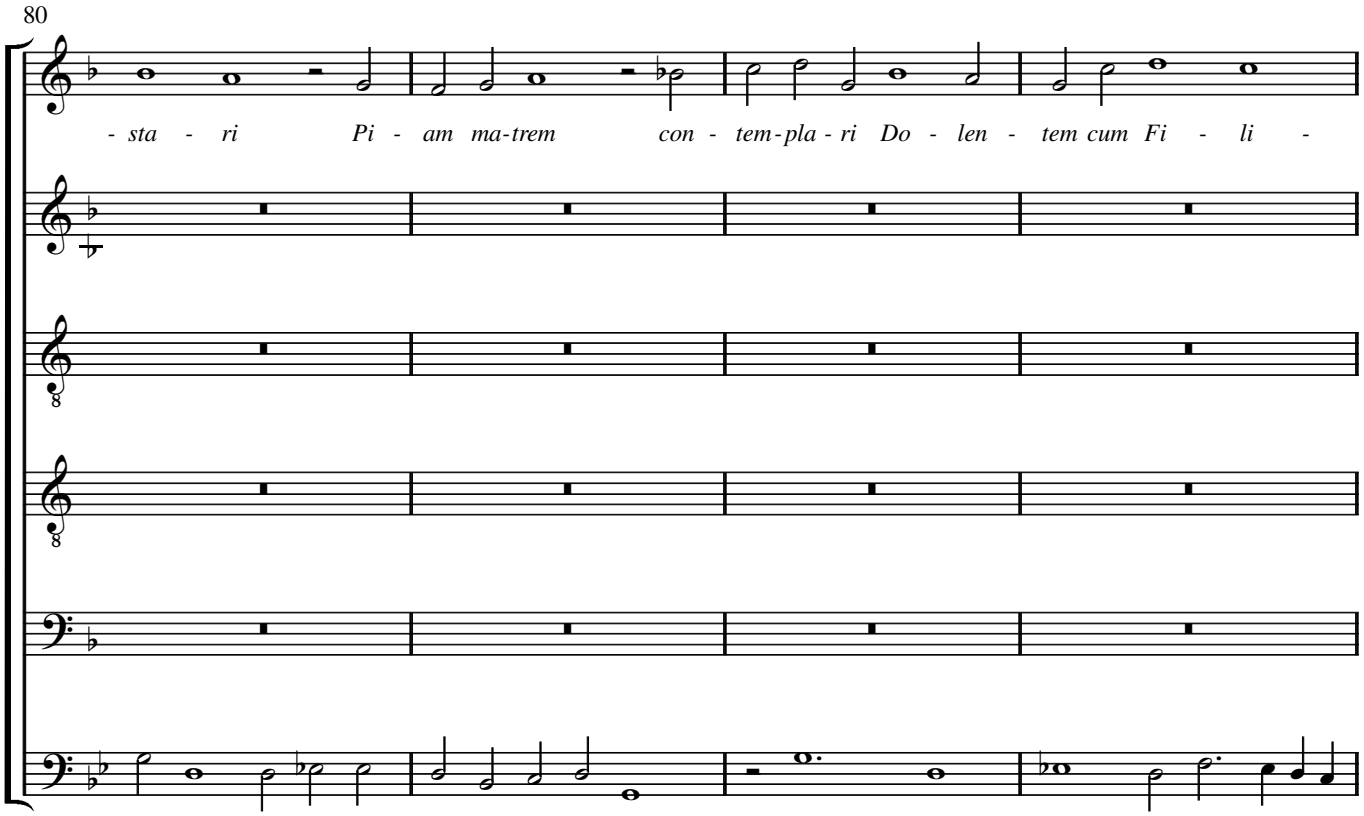

56
3.2
Quis
Poe-nas na - ti in - cli - ti. Quis est ho - mo
Quis est ho - mo qui
60
est ho - mo qui non fle - ret Ma-trem Chri - sti si vi -
qui non fle - ret Ma-trem Chri - sti si vi - de -
non fle - ret Ma-trem Chri - sti si vi - de - - - -

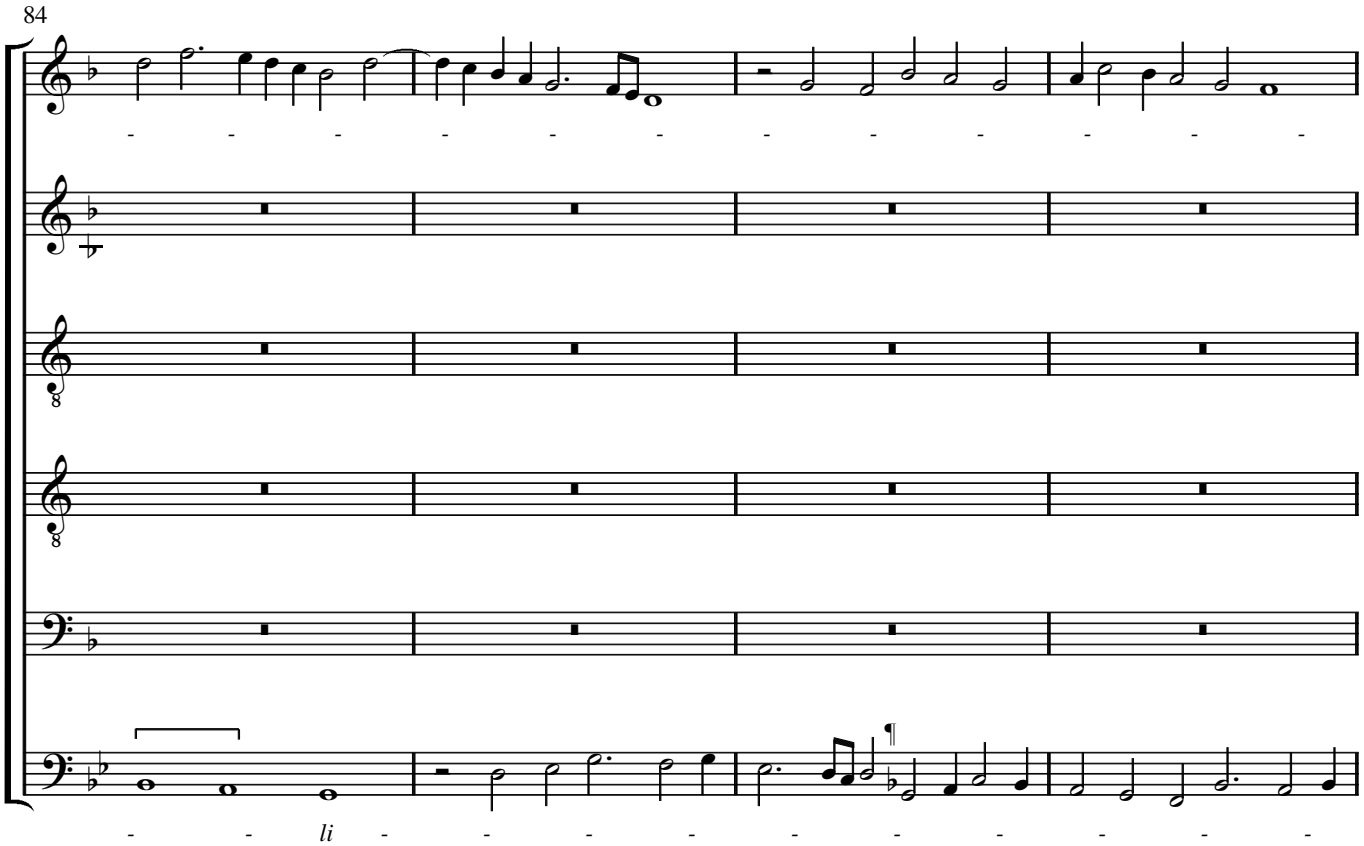

64
de

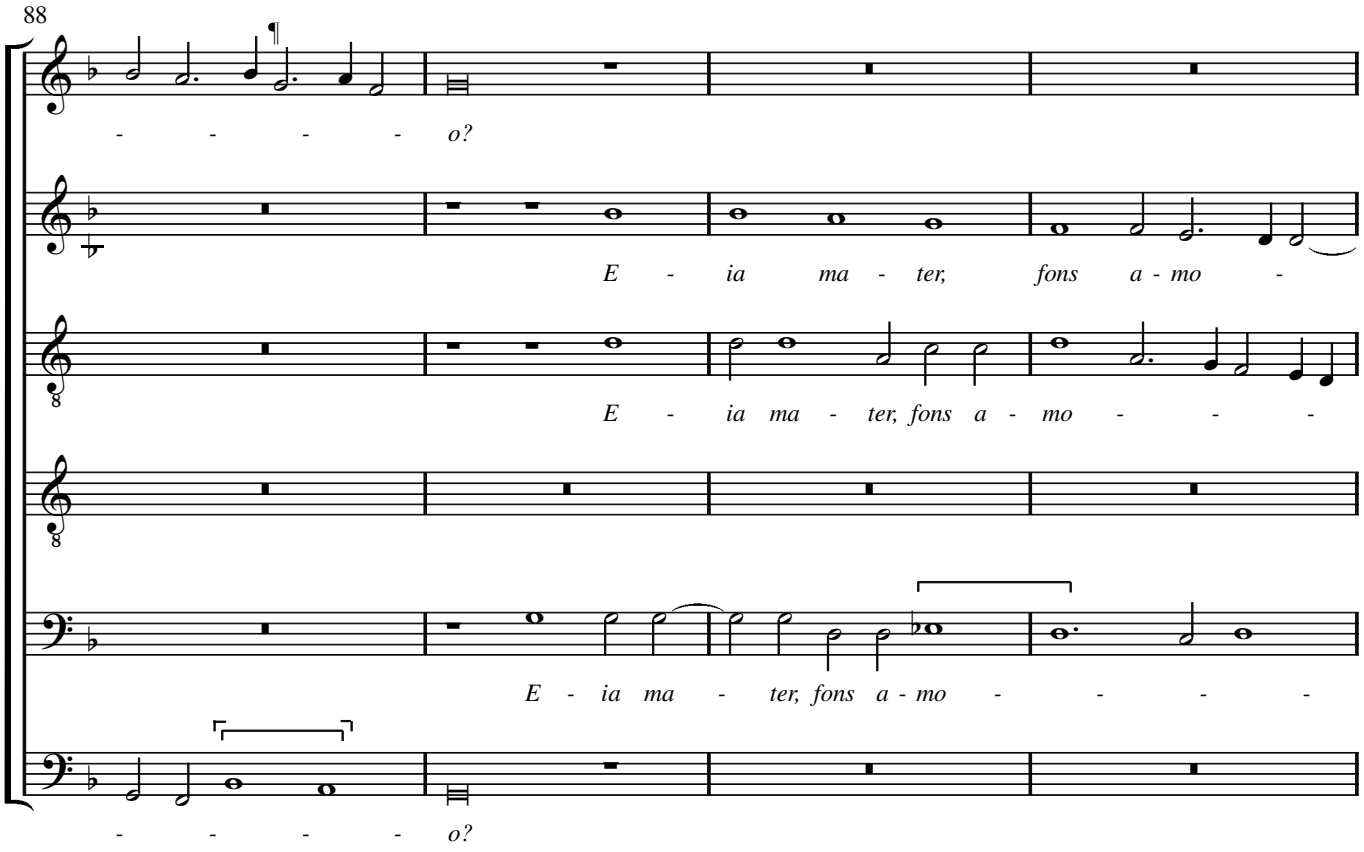

68
Ma-trem Chri - sti si vi - de - ret In tan - to sup-pli -
ret In tan - to sup pli-ci -
In tan - to sup -
ret In tan -
ret In tan - to sup - pli - ci -

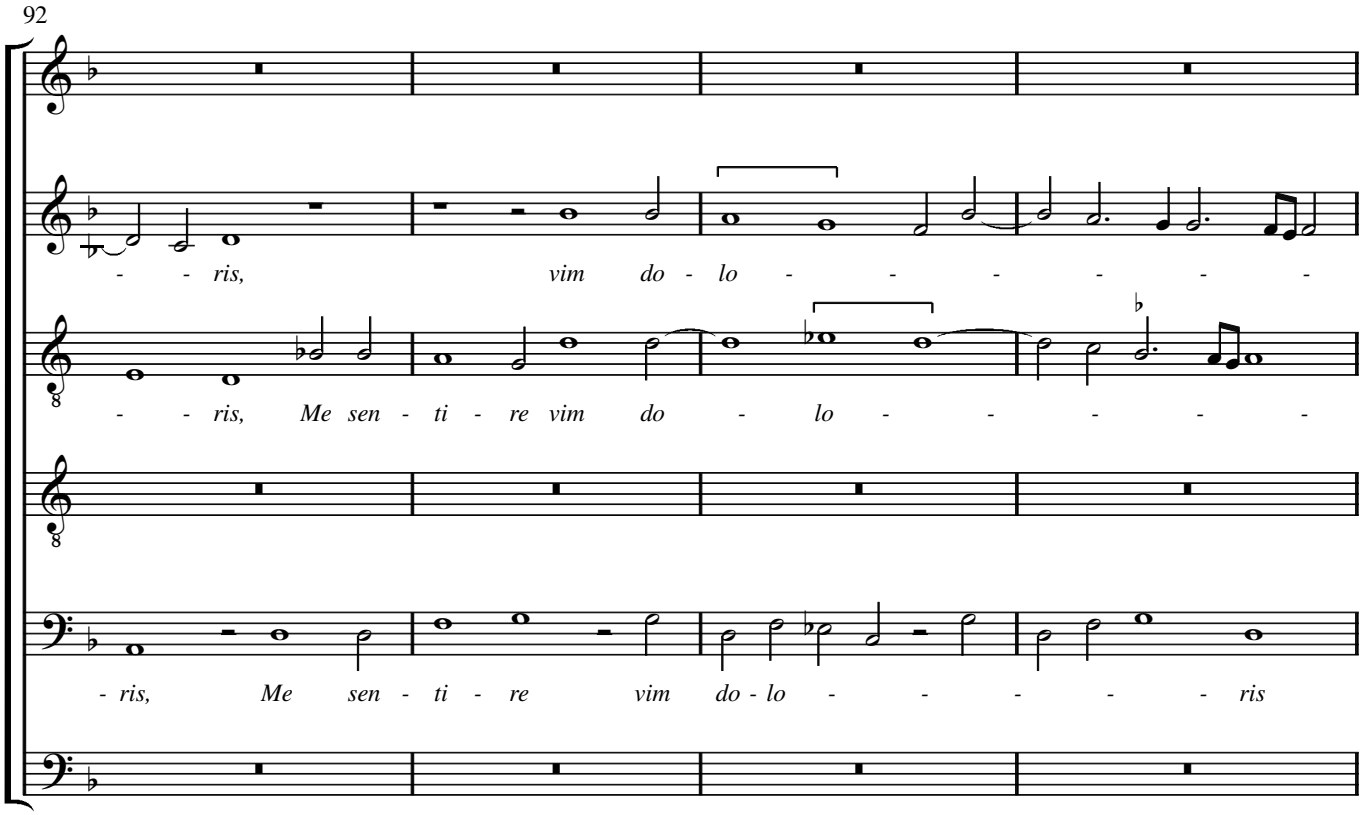

72
In tan - to sup - pli - ci -
- ci - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - -
- pli - - - - ci - - - - - - - - -
in tan - to sup - pli - - - - ci - - - -
- - - - - - - - - - - - - - - - -

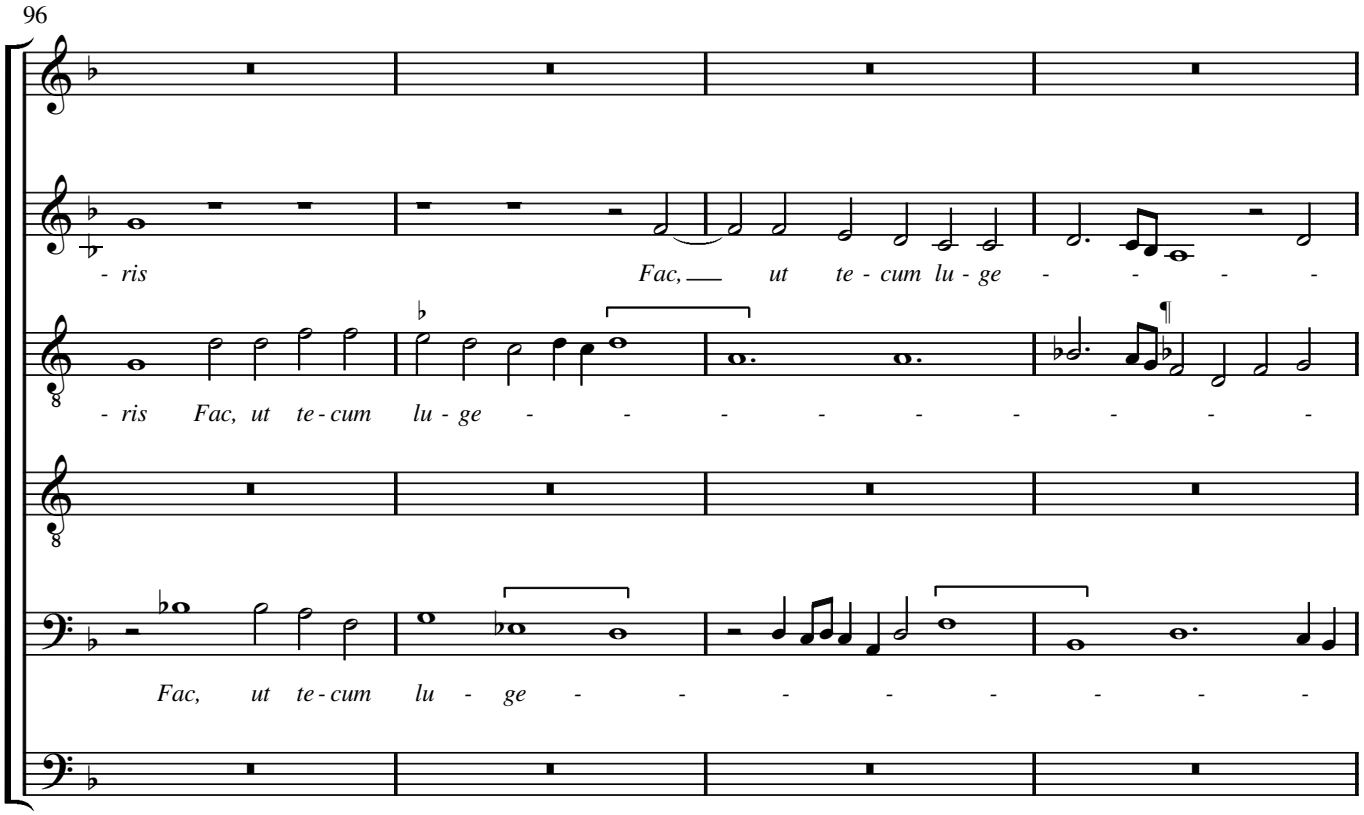

76
- - - - - o? Quis non po - test con - tri -
- - - - - - o?
- - - - - o?
- - - - - o?
- - - - - - - o?
- - - - - - - o? Quis non po - test con - tri -

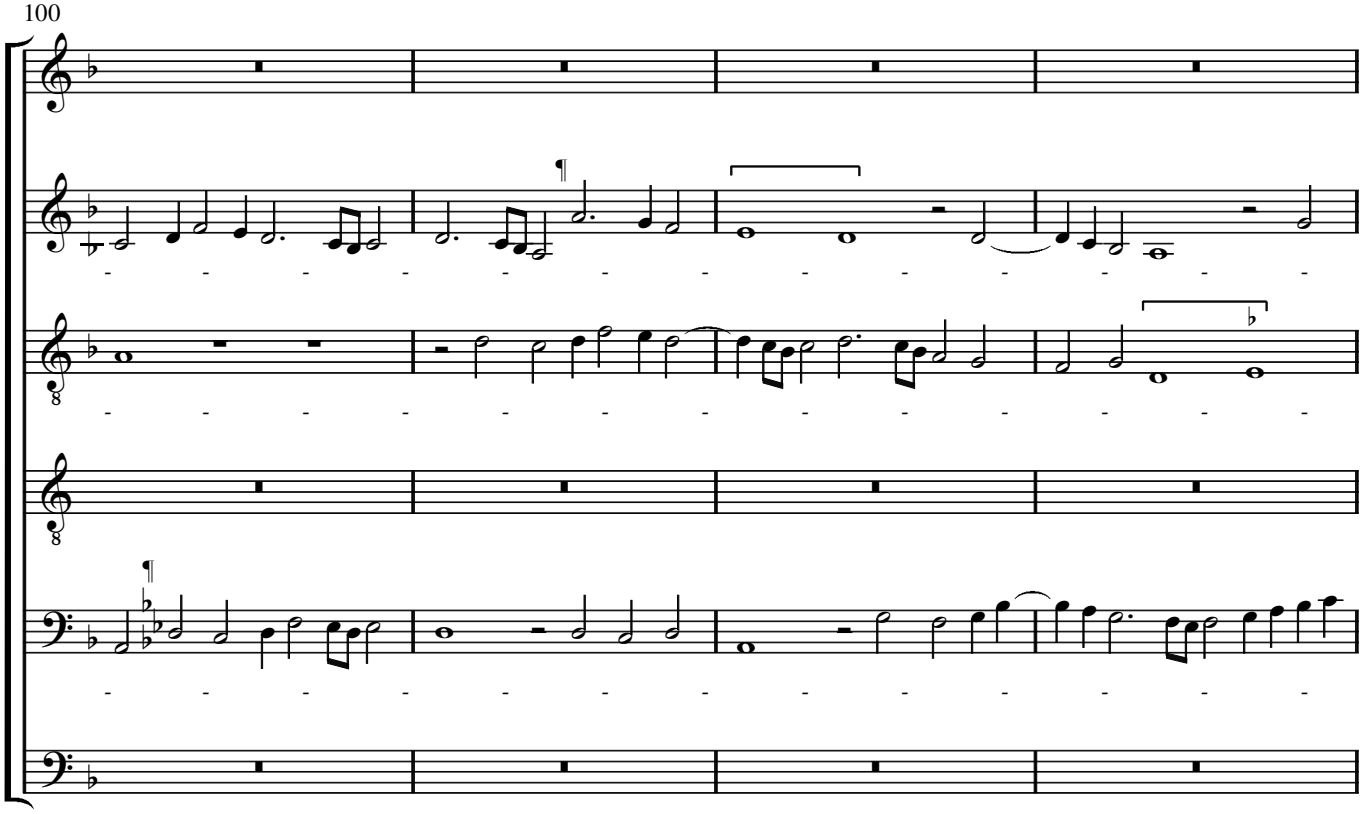

80
- sta - ri Pi - am ma-trem con - tem-pla - ri Do - len - tem cum Fi - li -
- sta - ri Pi - am ma - trem con-tem-pla - ri Do - len - tem cum Fi -

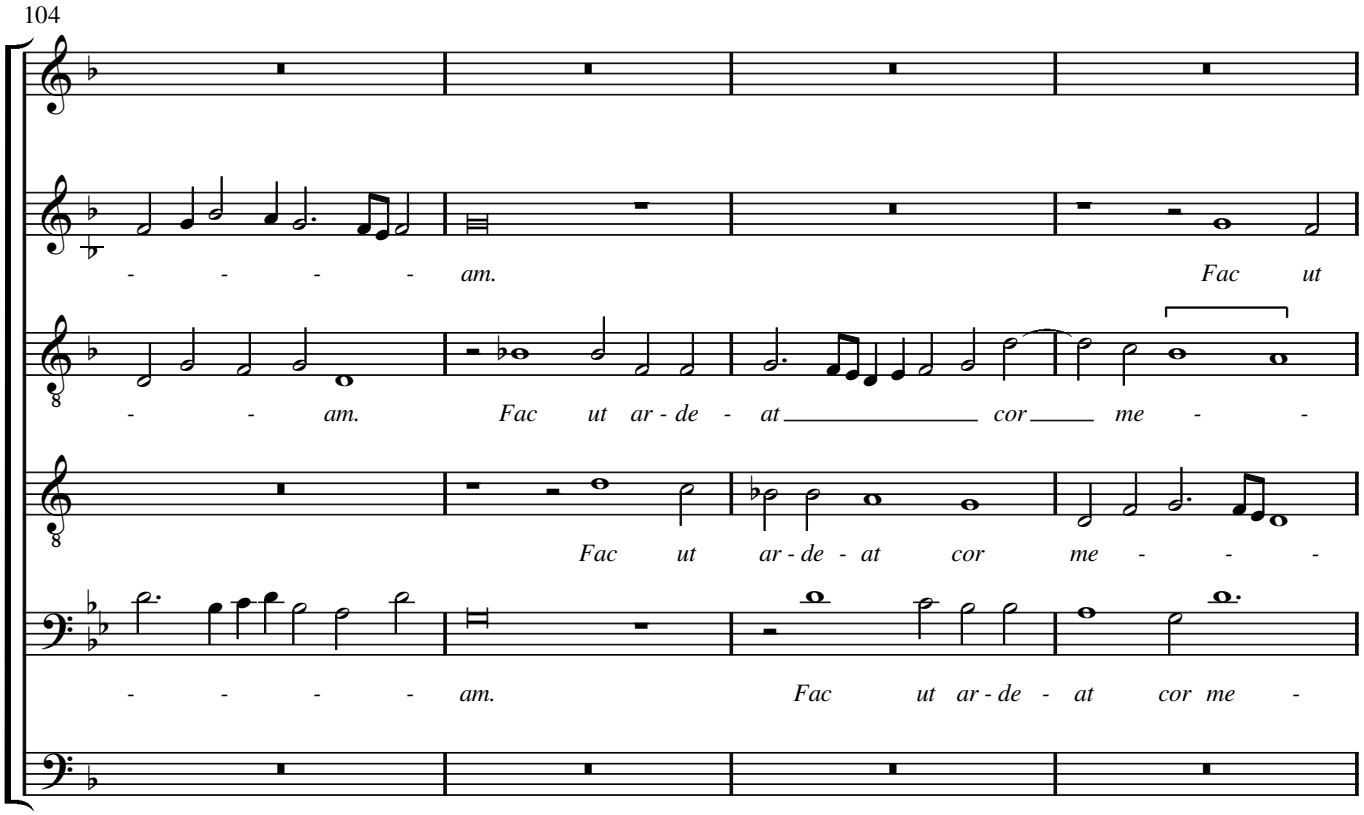

84
- - - - - - - - - - - - - -
- - li - - - - - - - - - - -

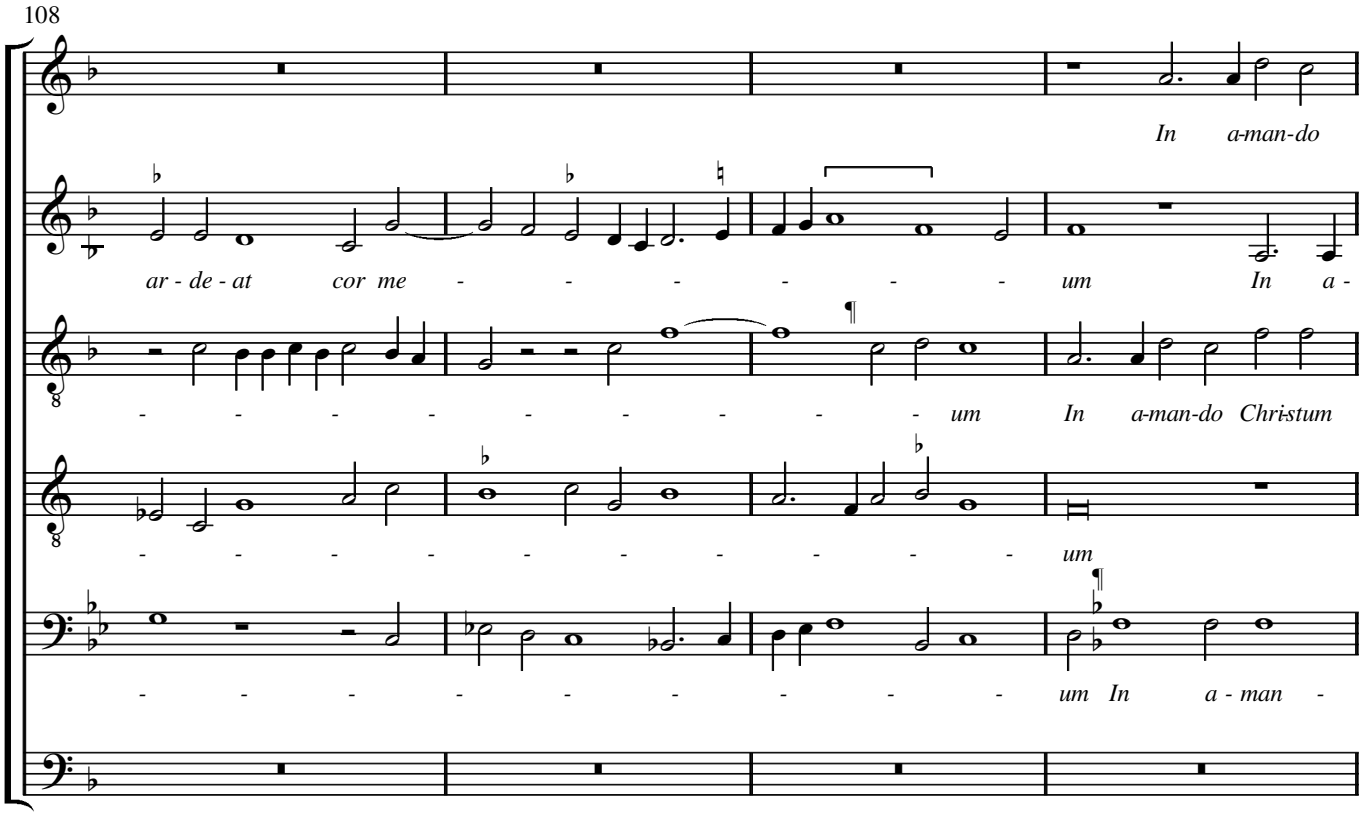

88
- - - - - o?
E - ia ma - ter, fons a - mo -
E - ia ma - ter, fons a - mo - - -
E - ia ma - ter, fons a - mo - - - -
- - - - - o?

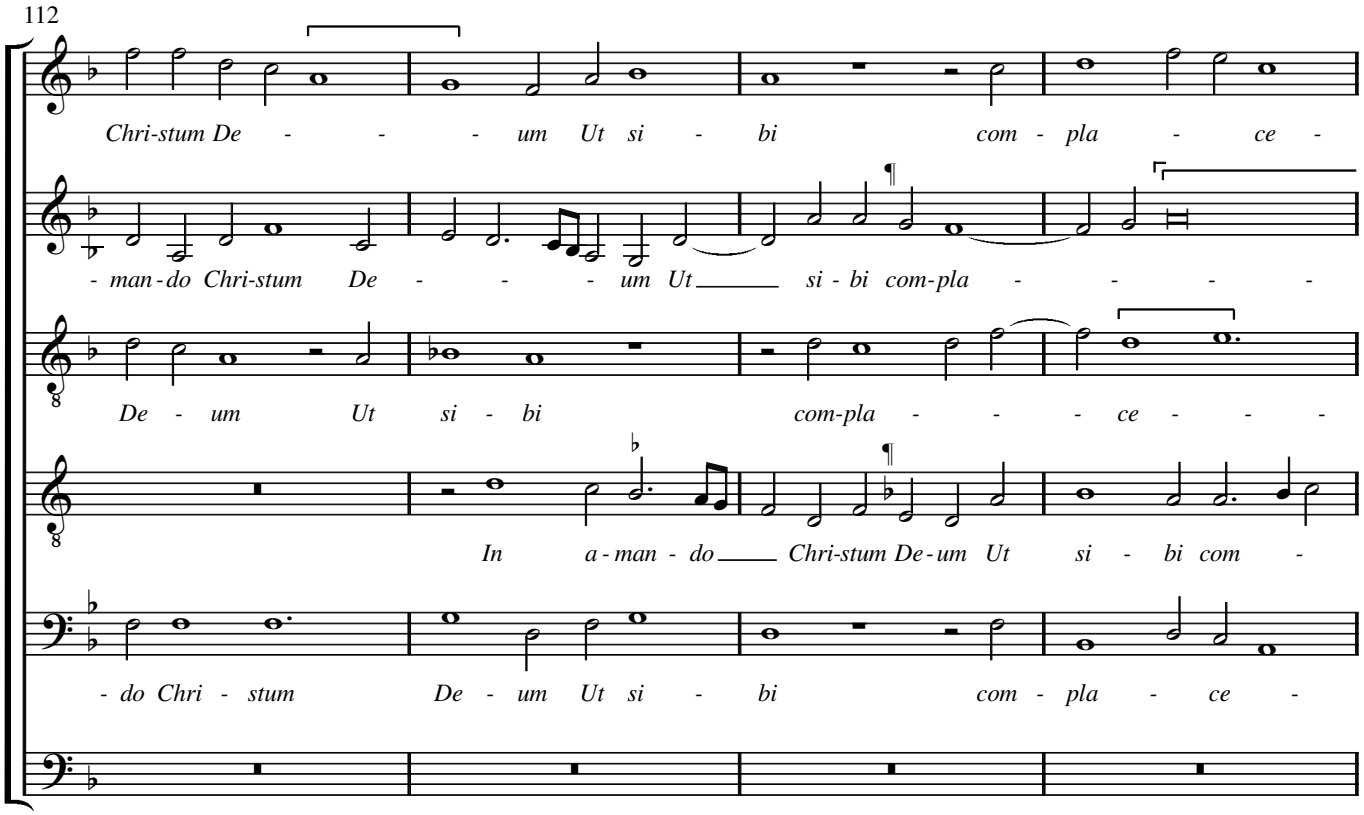

92
- - ris, vim do - lo - - - - - -
- - ris, Me sen - ti - re vim do - lo - - - - -
- ris, Me sen - ti - re vim do - lo - - - - - ris

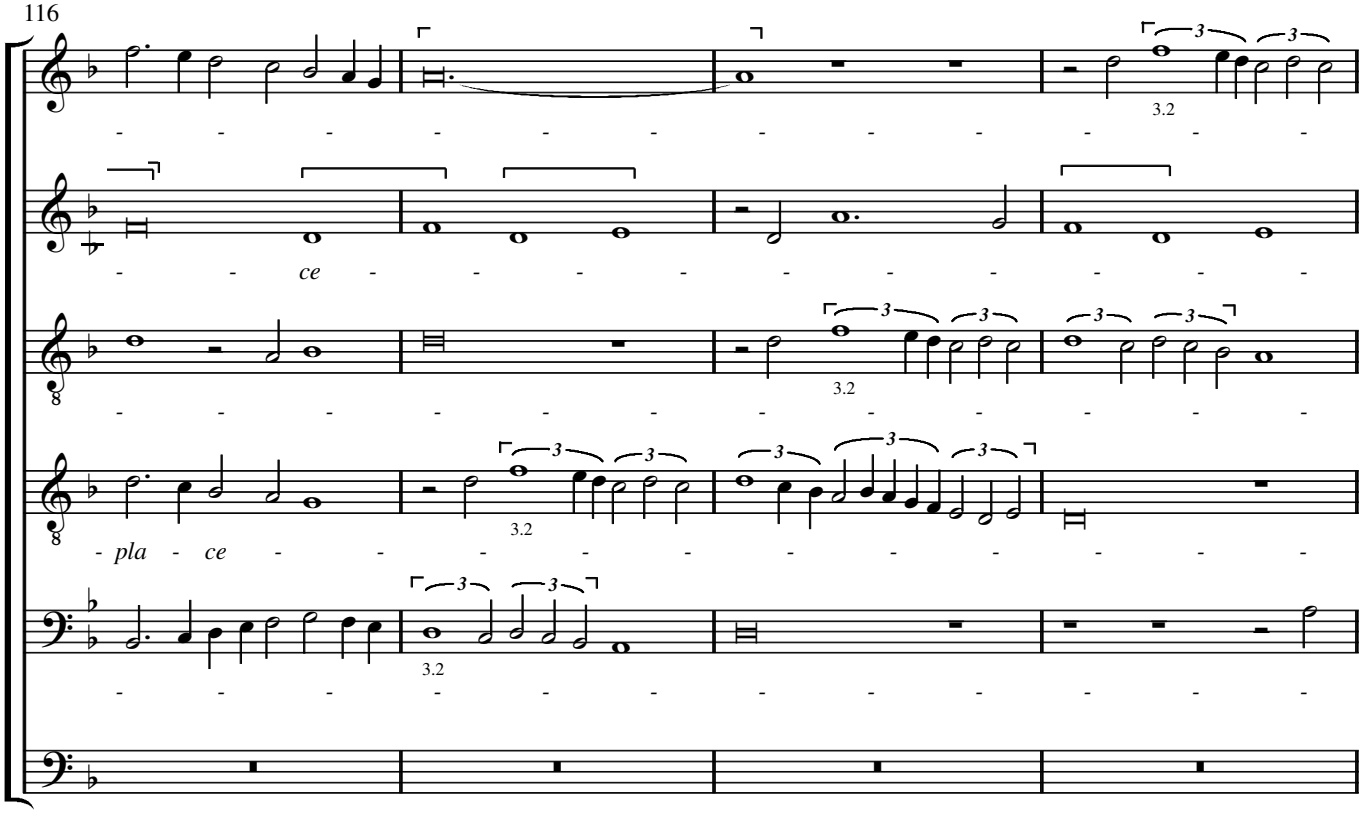

96
- ris
Fac, ut te - cum lu - ge
- ris Fac, ut te - cum lu - ge
Fac, ut te - cum lu - ge

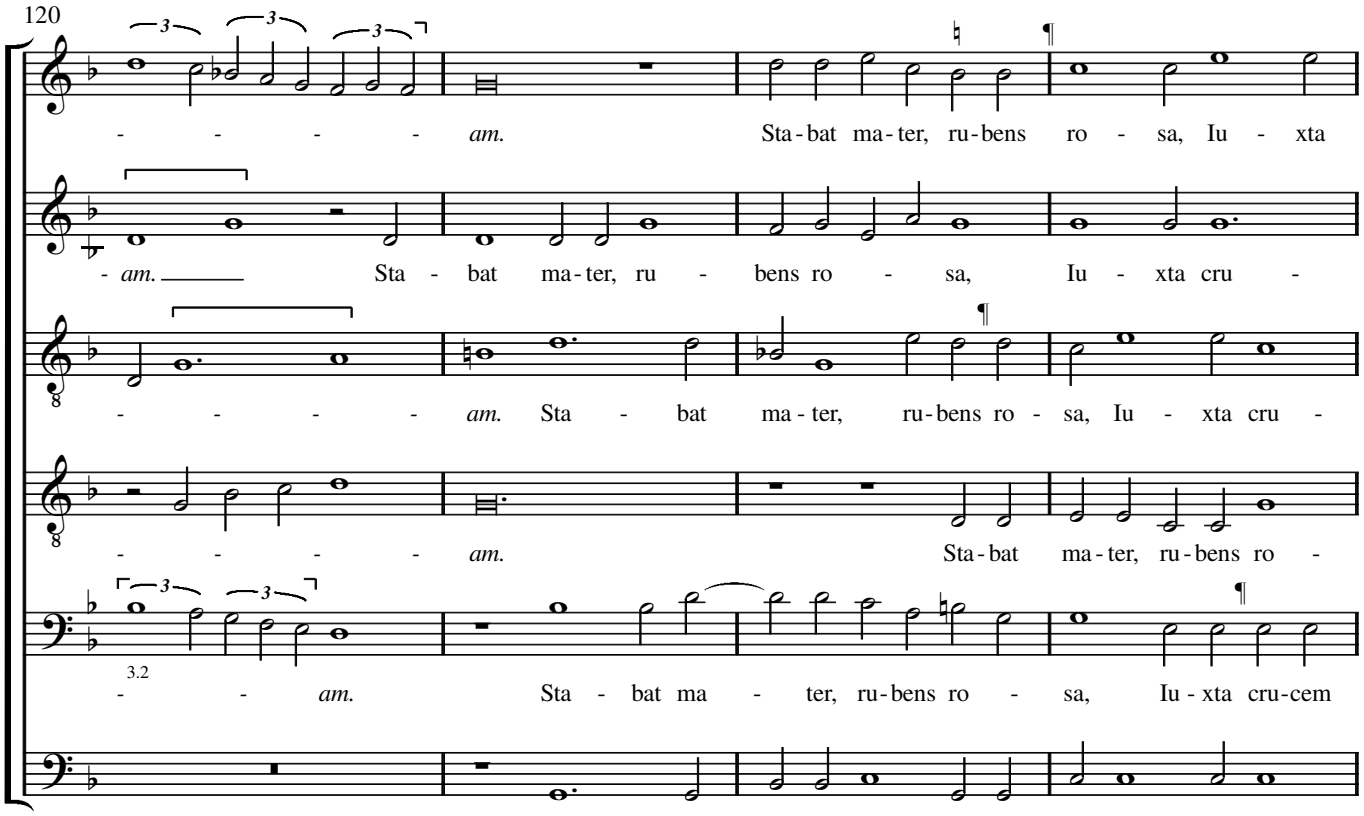

100

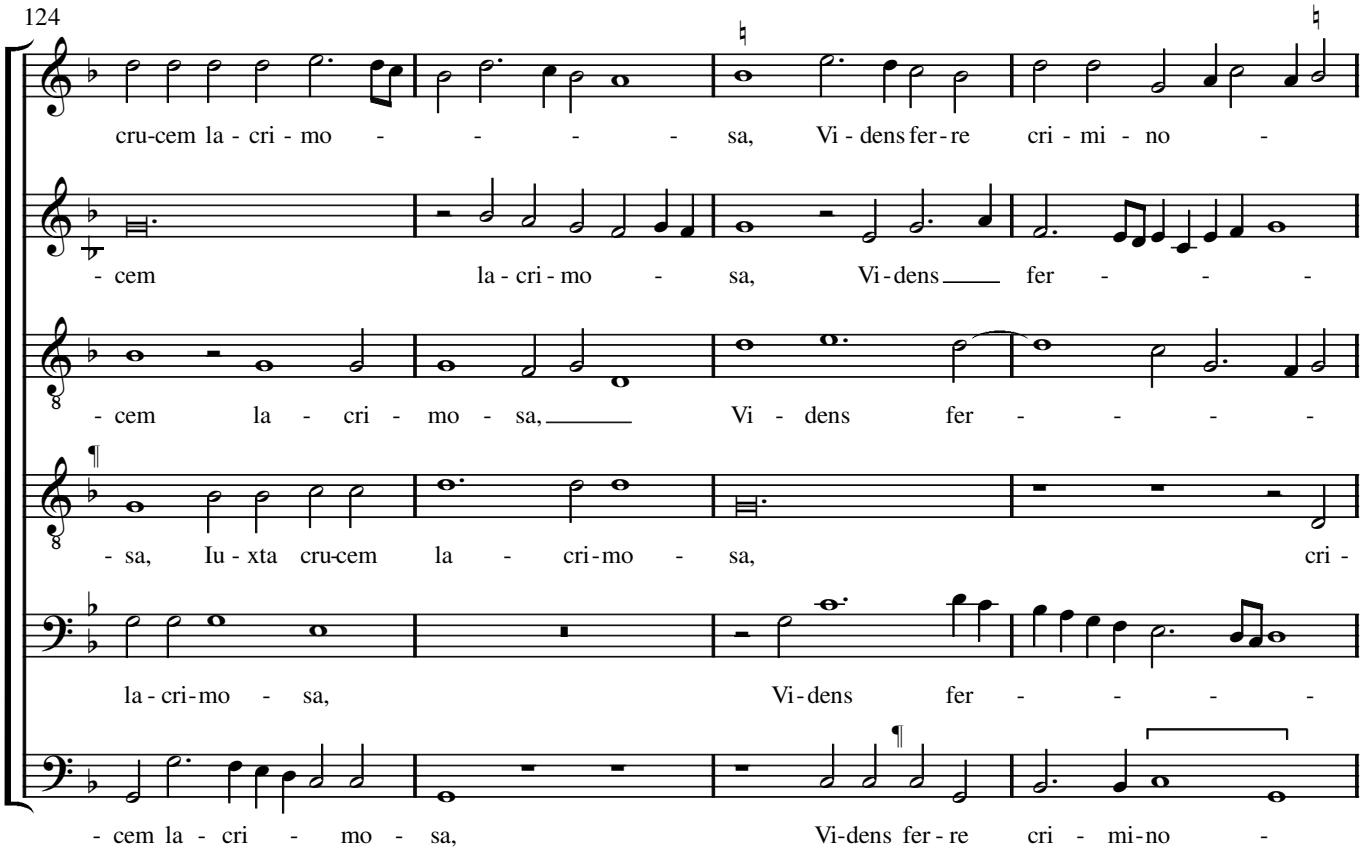

104
am.
Fac ut
am.
Fac ut ar - de - at cor me -
Fac ut ar - de - at cor me -
am.
Fac ut ar - de - at cor me -

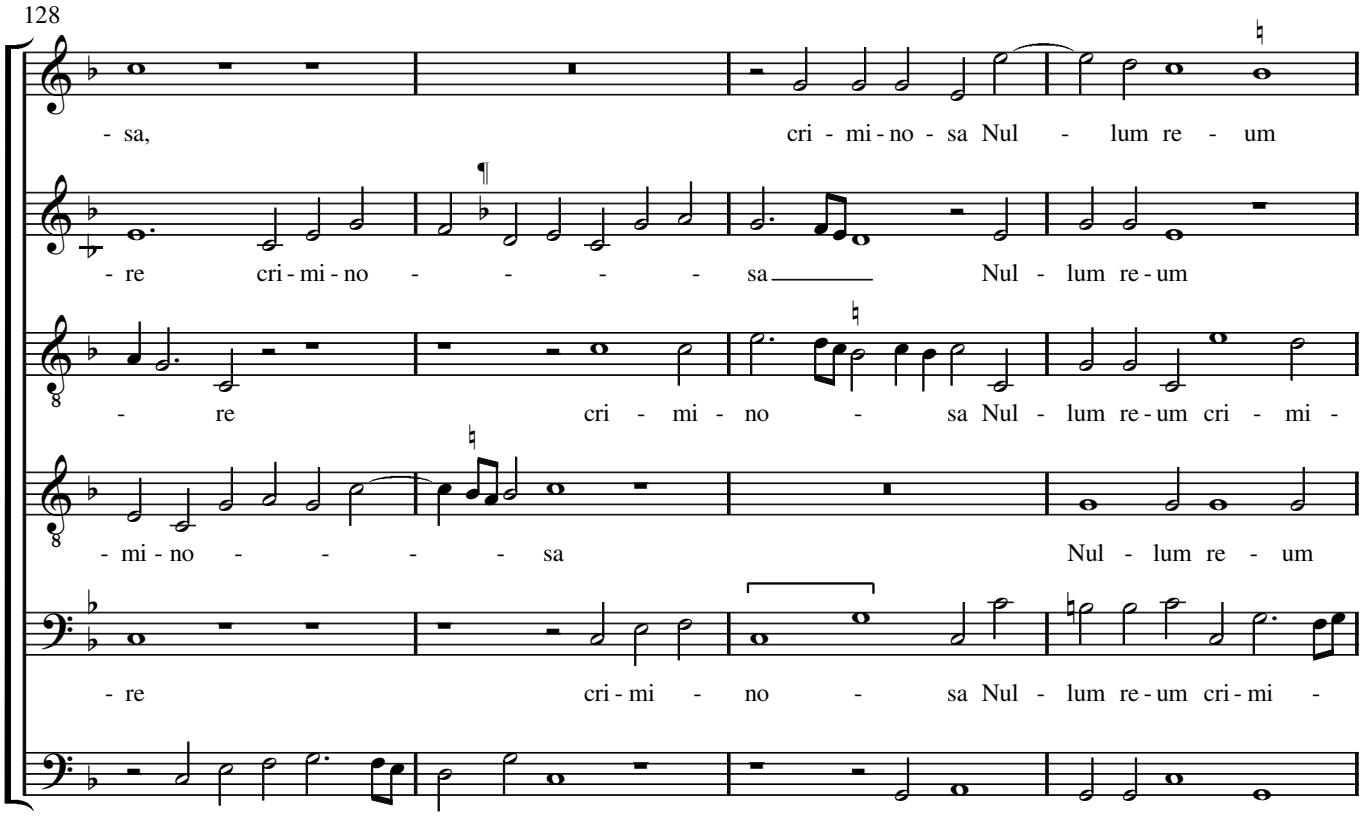

108
In a-man-do
ar - de - at cor me - um In a -
um In a-man-do Chri-stum
um
um In a - man -

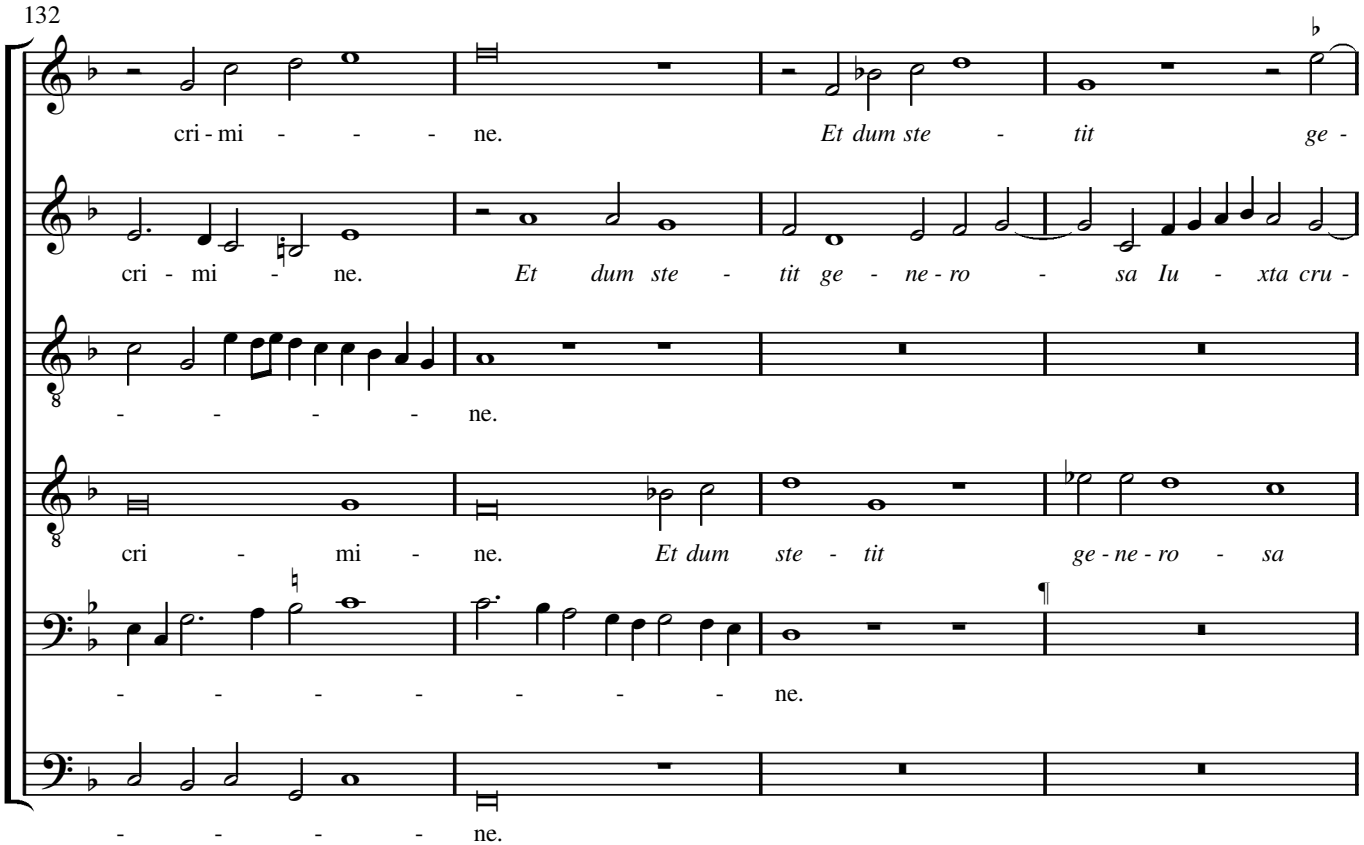

112
Chri-stum De - - - - um Ut si - bi com - pla - ce -
- man - do Chri-stum De - - - - um Ut si - bi com-pla - - - - -
De - um Ut si - bi com-pla - - - - ce - - - -
In a - man - do Chri-stum De-um Ut si - bi com -
- do Chri - stum De - um Ut si - bi com - pla - ce -

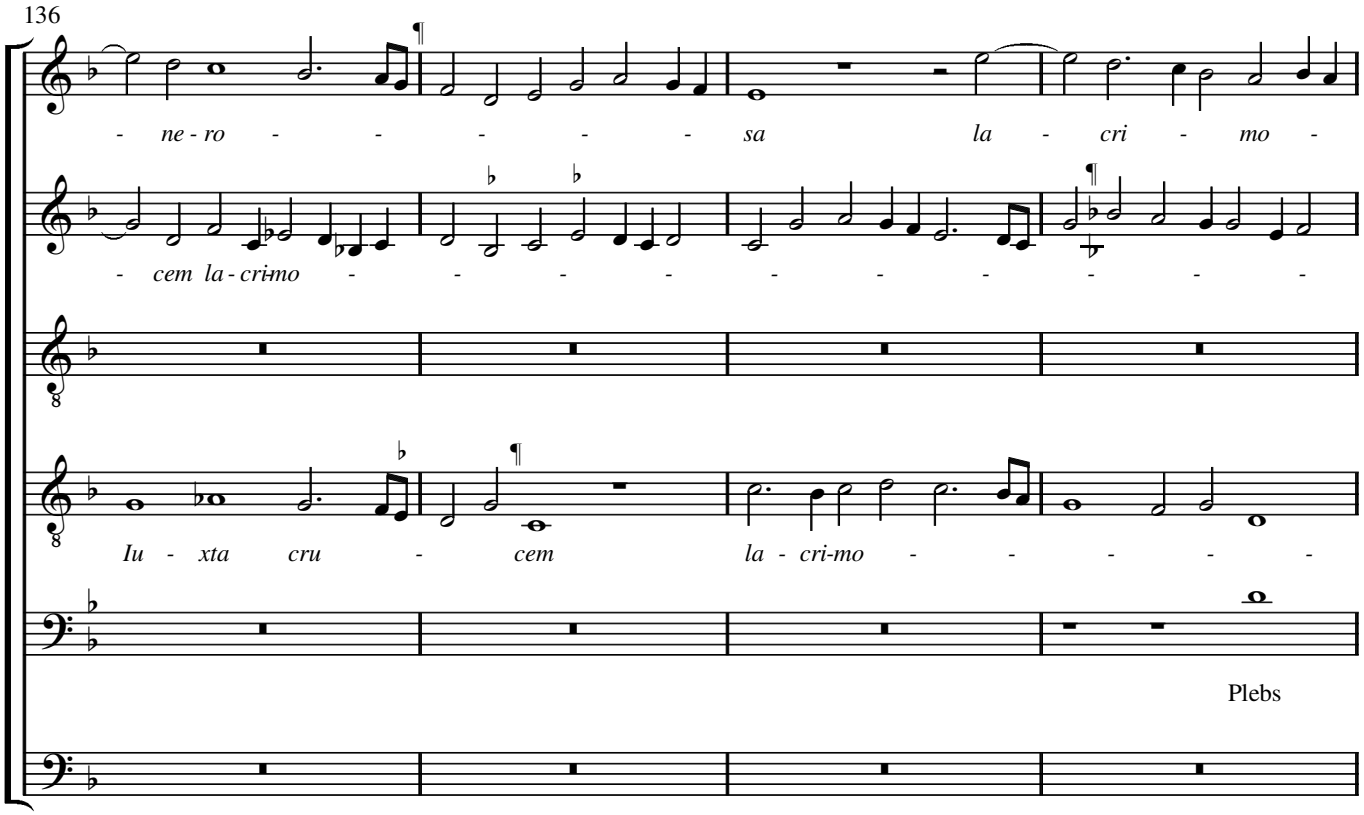

116
- - - - - - - - - - - - - - - - -
- - ce - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - -
- pla - ce - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - -
3.2

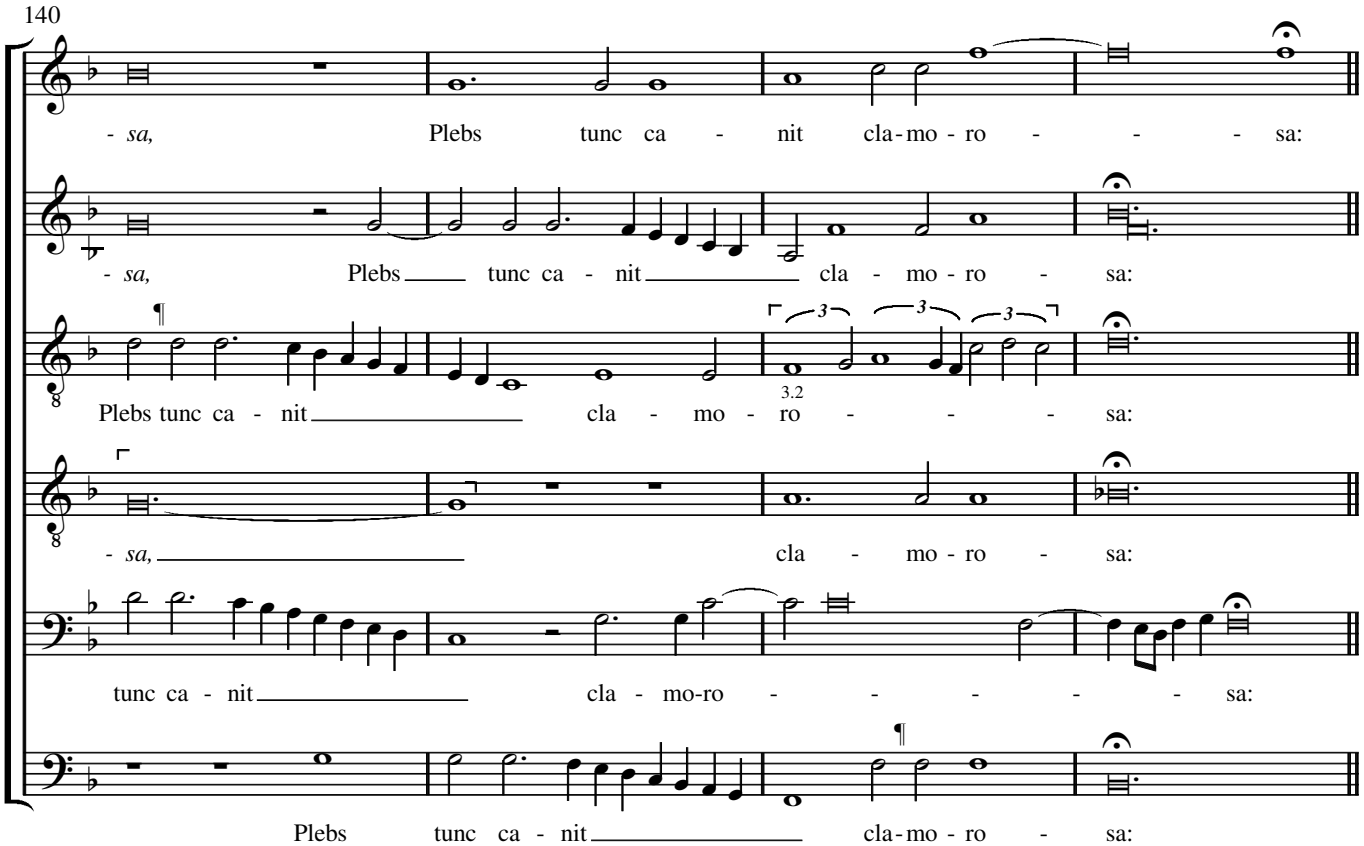

120
am. Sta-bat ma-ter, ru-bens ro - sa, Iu - xta
am. Sta - bat ma-ter, ru - bens ro - sa, Iu - xta cru -
am. Sta - bat ma-ter, ru-bens ro - sa, Iu - xta cru -
am. Sta-bat ma-ter, ru-bens ro -
am. Sta - bat ma - ter, ru-bens ro - sa, Iu-xta cru-cem
Sta - bat ma-ter, ru - bens ro - sa, Iu - xta cru -

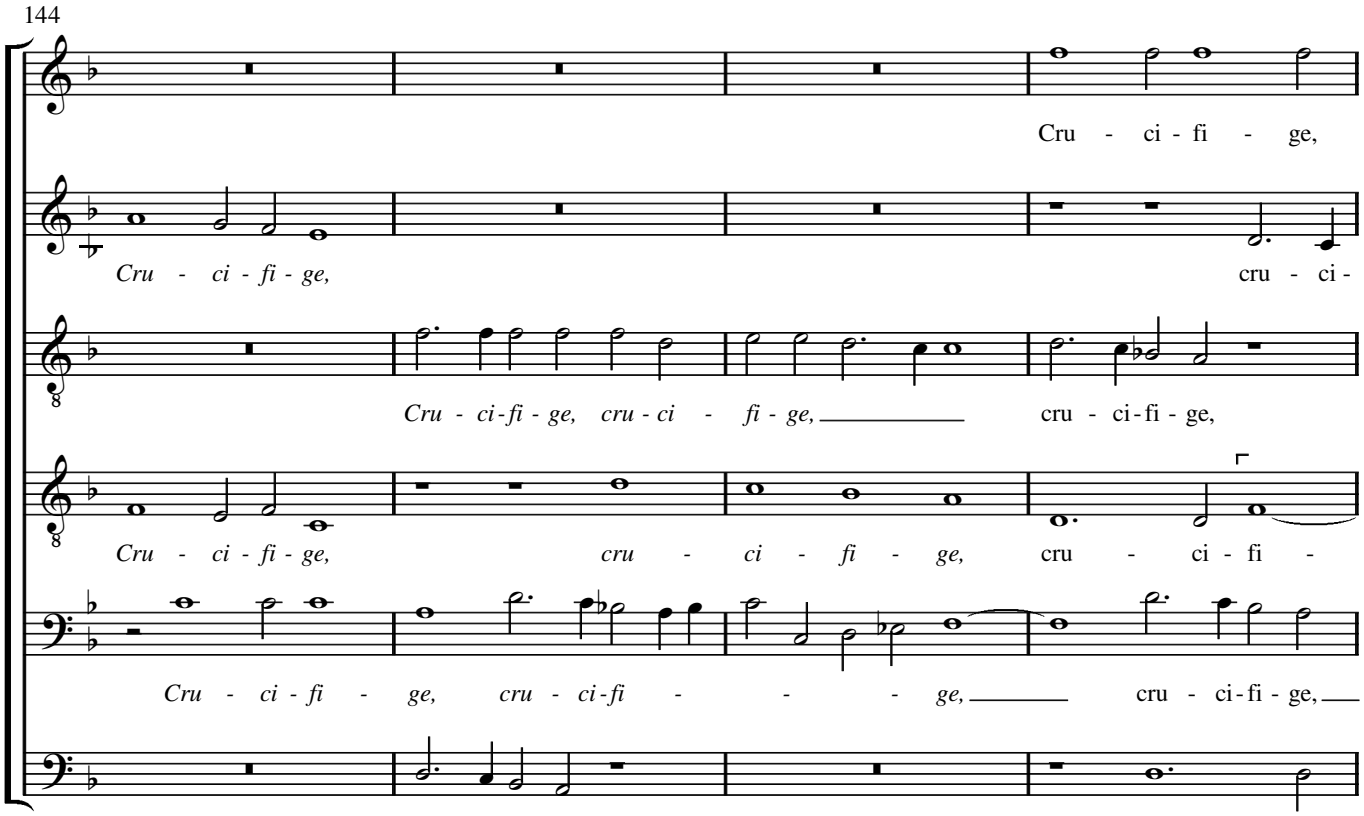

124
cru-cem la - cri - mo - - - - sa, Vi - dens fer-re cri - mi - no -
- cem la - cri - mo - sa, Vi-dens fer - - - -
- cem la - cri - mo - sa, Vi - dens fer - - - -
- sa, Iu - xta cru-cem la - cri-mo - sa, cri -
la - cri-mo - sa, Vi-dens fer - - - -
- cem la - cri - mo - sa, Vi-dens fer - re cri - mi-no -

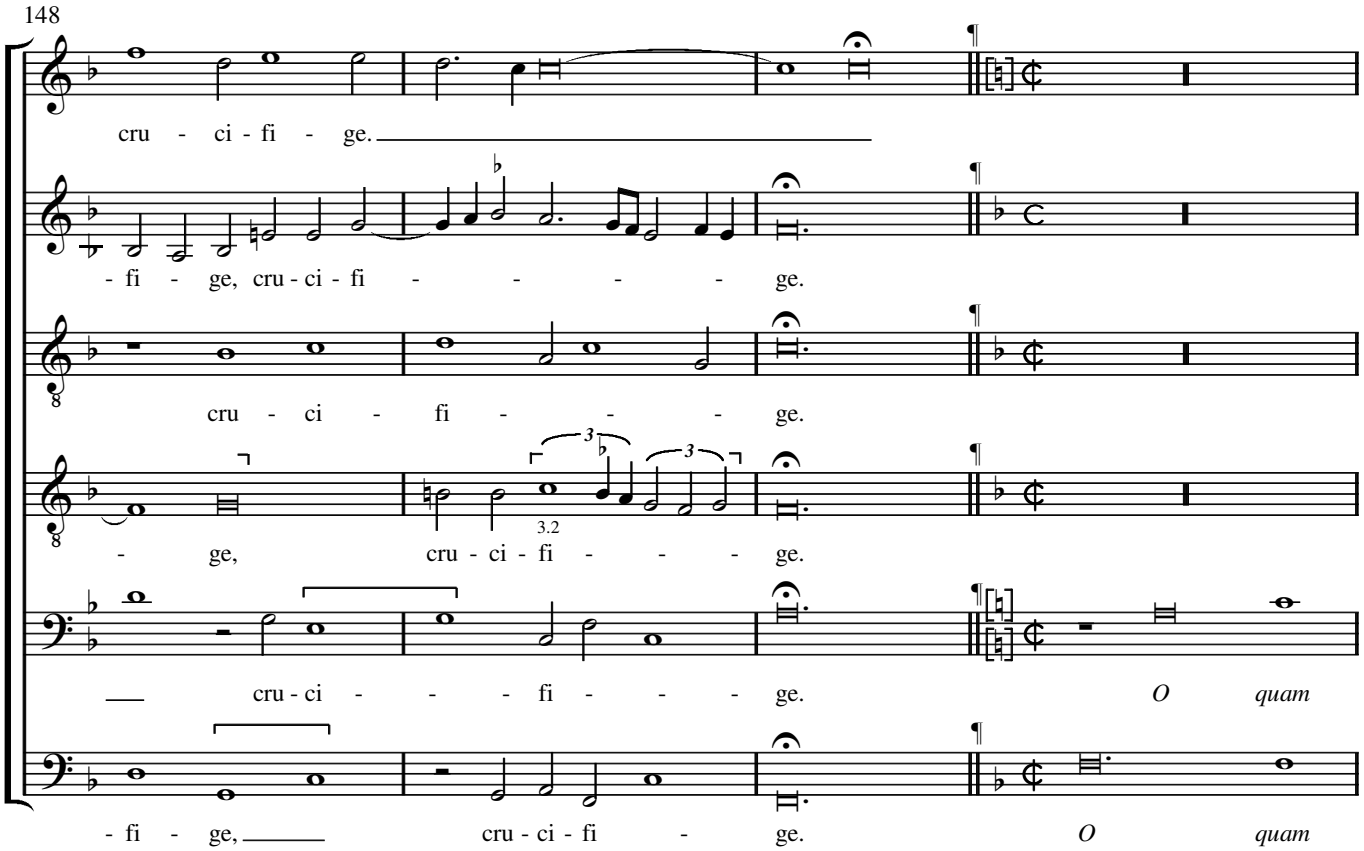

128
- sa, cri - mi - no - sa Nul - lum re - um
- re cri - mi - no - - - - - sa Nul - lum re - um
- re cri - mi - no - sa Nul - lum re - um cri - mi -
- mi - no - - - - - sa Nul - lum re - um
- re cri - mi - no - sa Nul - lum re - um cri - mi -
- - - - - - - sa Nul - lum re - um cri - mi -

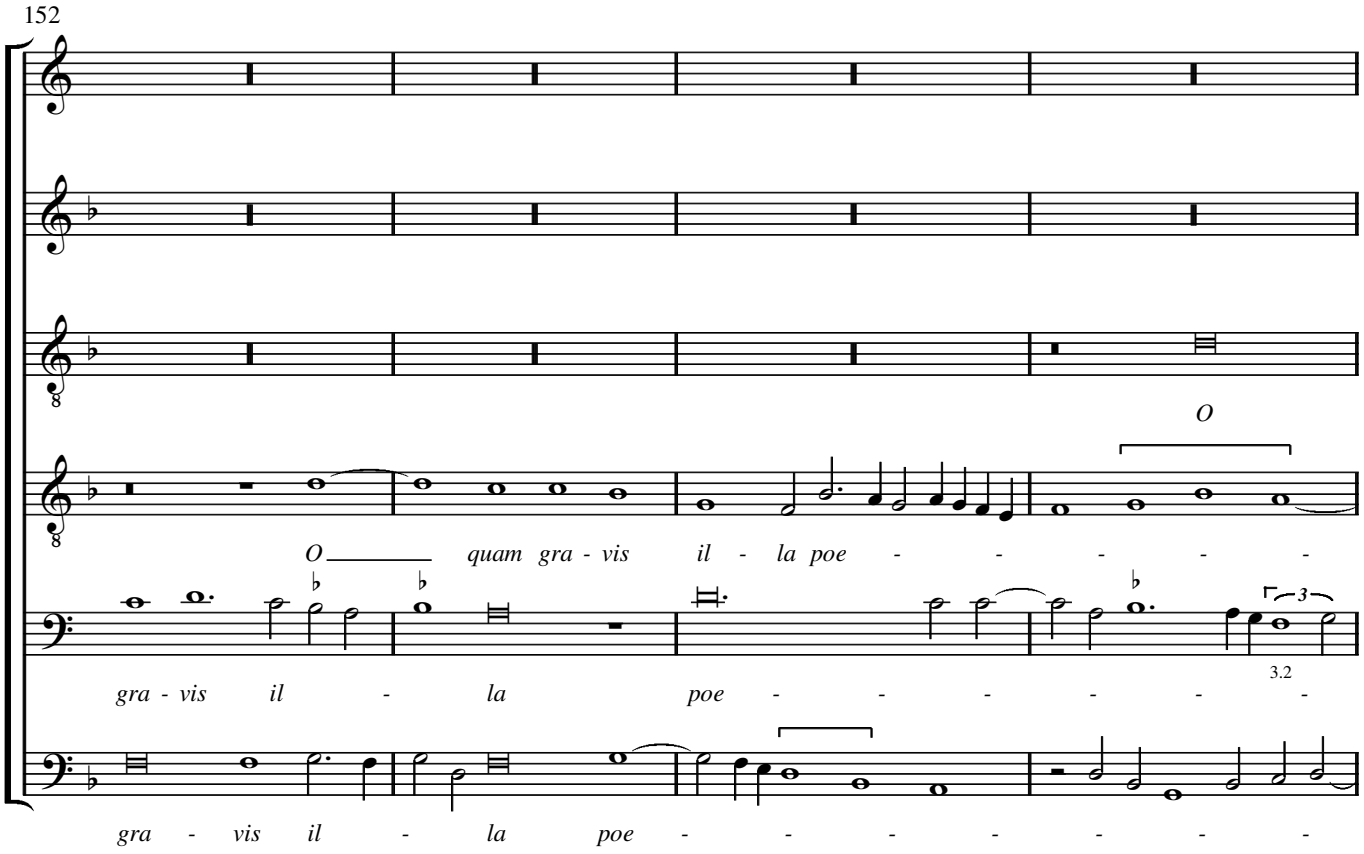

132
cri - mi - - - - ne. Et dum ste - tit ge -
cri - mi - ne. Et dum ste - tit ge - ne - ro - sa Iu - xta cru -
- - - - - - ne.
cri - mi - ne. Et dum ste - tit ge - ne - ro - sa
- - - - - - - - - ne.
- - - - - - ne.

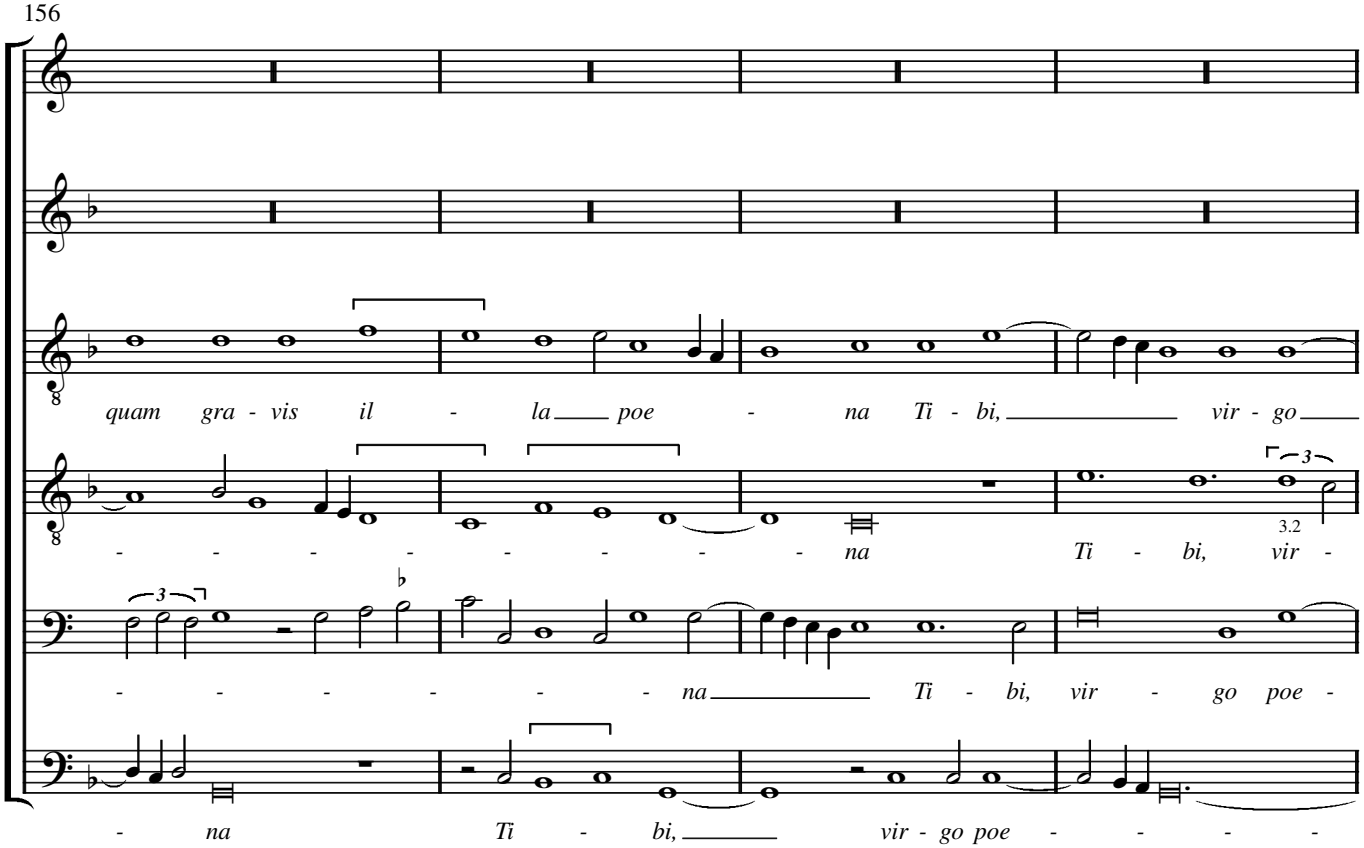

136
- ne - ro - - - - - - sa la - cri - mo -
- cem la - cri-mo - - - - - - - - - - -
Iu - xta cru - cem la - cri-mo - - - - - -
Plebs

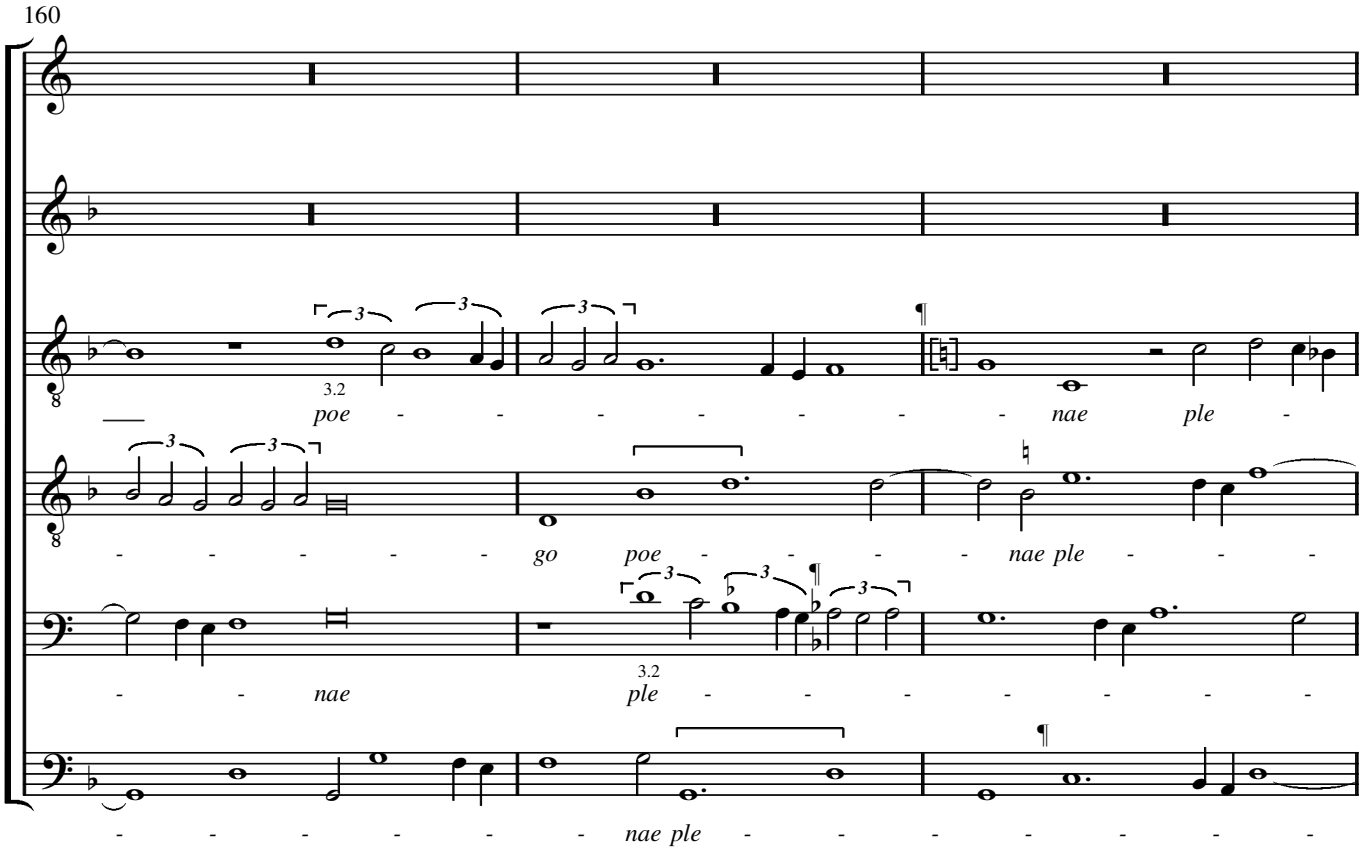

140
- sa, Plebs tunc ca - nit cla-mo - ro - - - sa:
- sa, Plebs tunc ca - nit cla - mo - ro - sa:
Plebs tunc ca - nit cla - mo - ro - - - - sa:
- sa, cla - mo - ro - sa:
tunc ca - nit cla - mo-ro - - - - - - sa:
Plebs tunc ca - nit cla-mo - ro - sa:

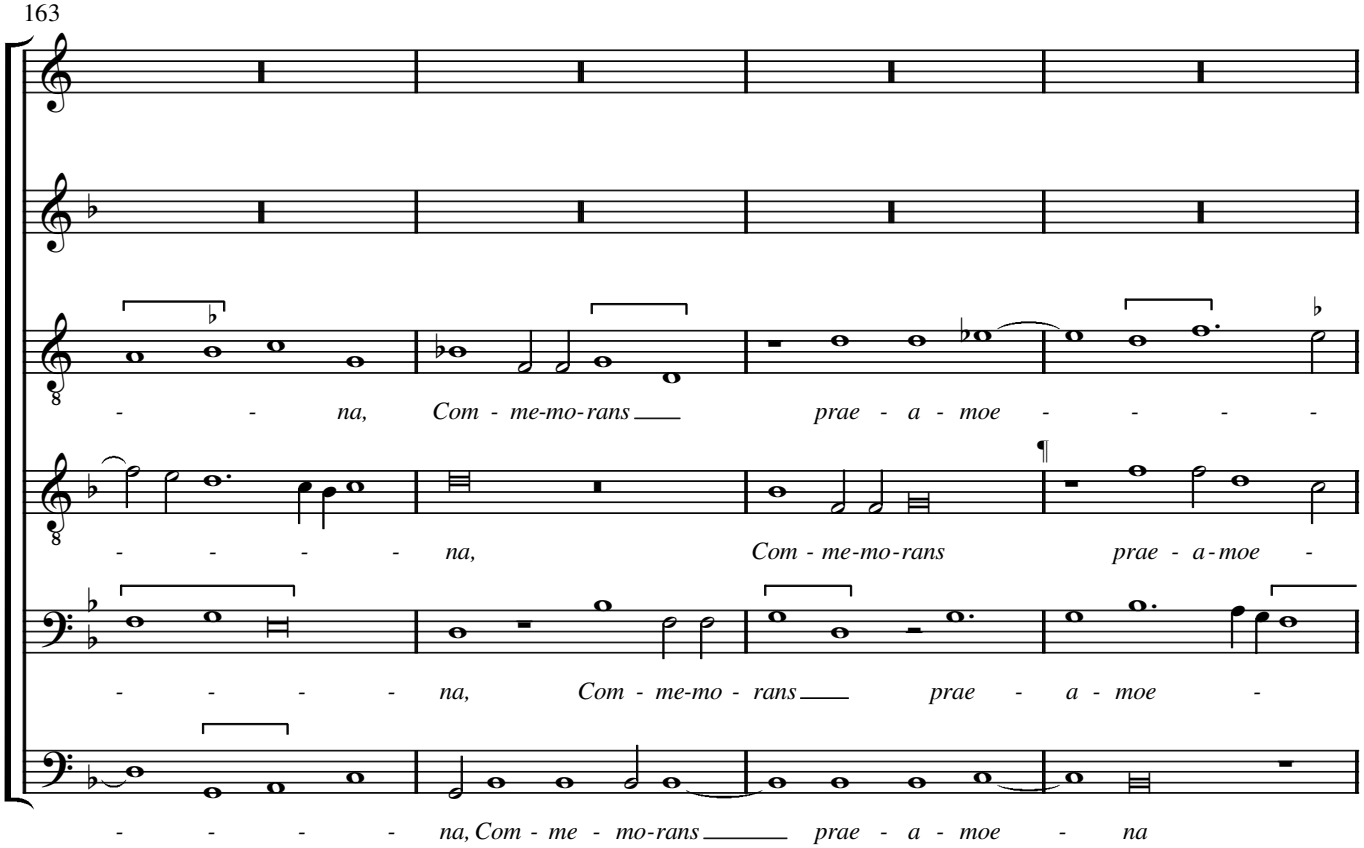

144
Cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci -
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi -
Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge,
Cru - ci - fi - ge, cru - ci -

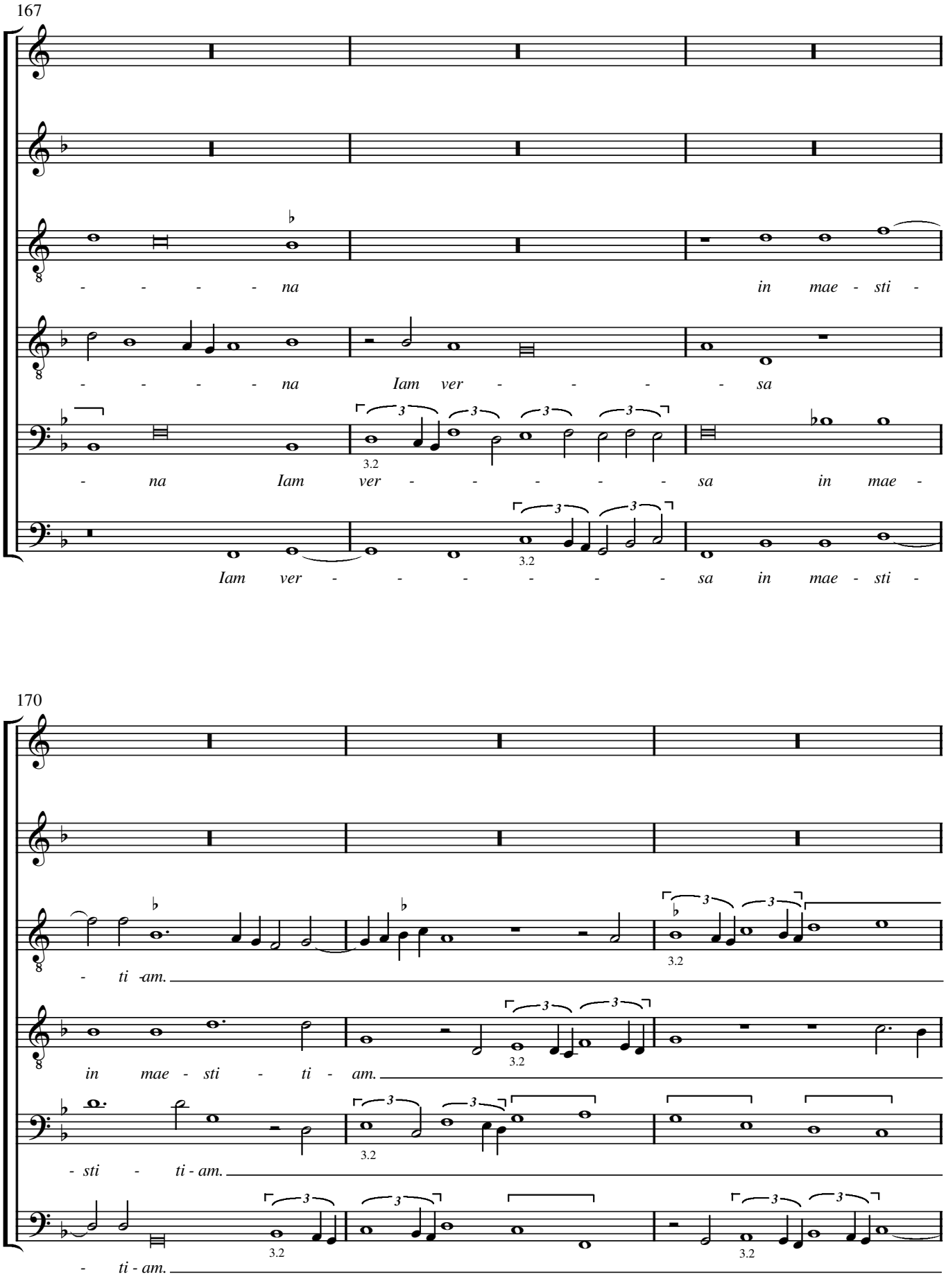

148
cru - ci - fi - ge.
- fi - ge, cru - ci - fi - ge.
cru - ci - fi - ge.
- ge, cru - ci - fi - ge.
cru - ci - fi - ge. O quam
- fi - ge, cru - ci - fi - ge. O quam

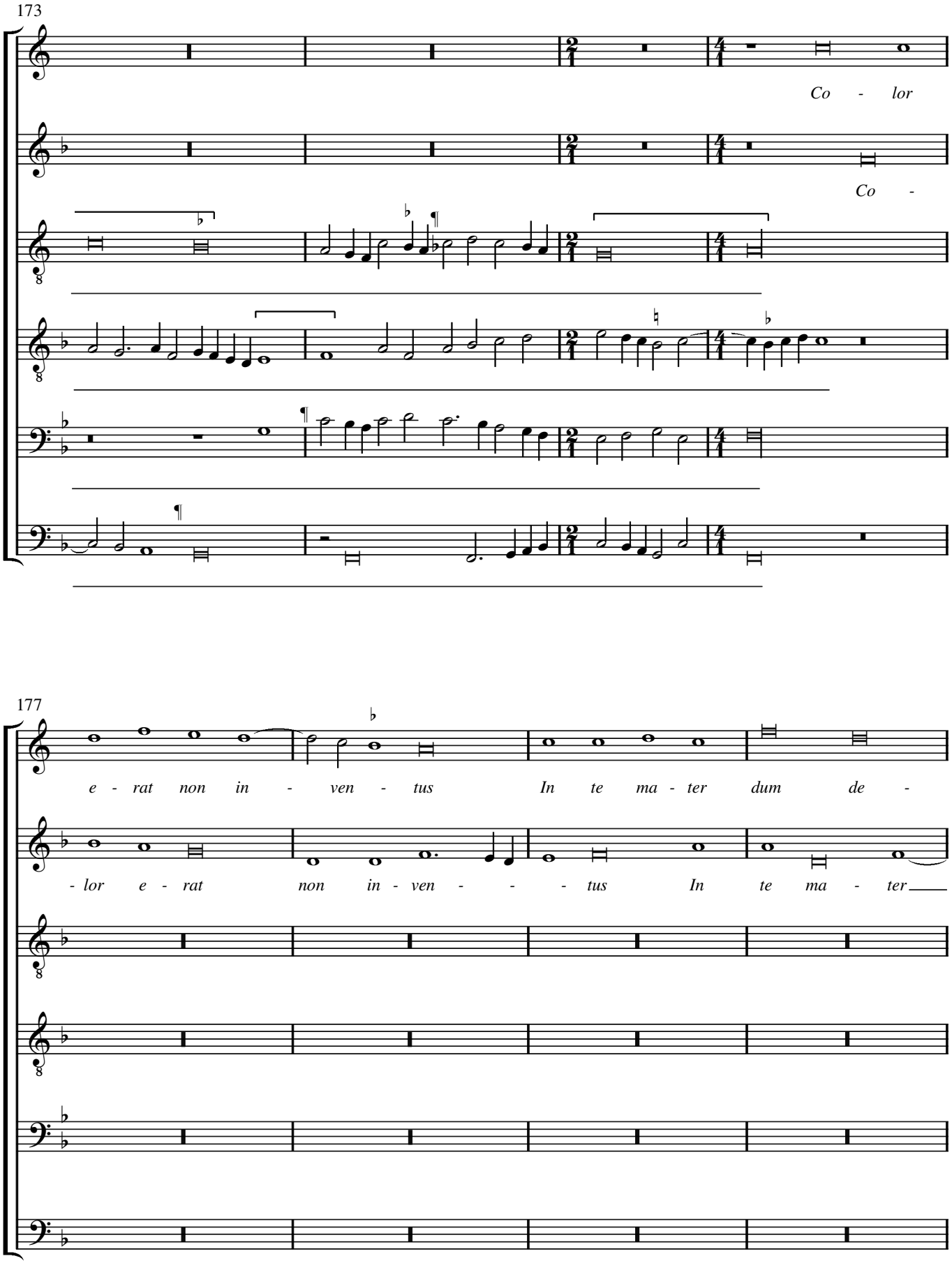

152
O
O quam gra - vis il - la poe - - - - - -
gra - vis il - la poe - - - - - - -
3.2
gra - vis il - la poe - - - - - - -

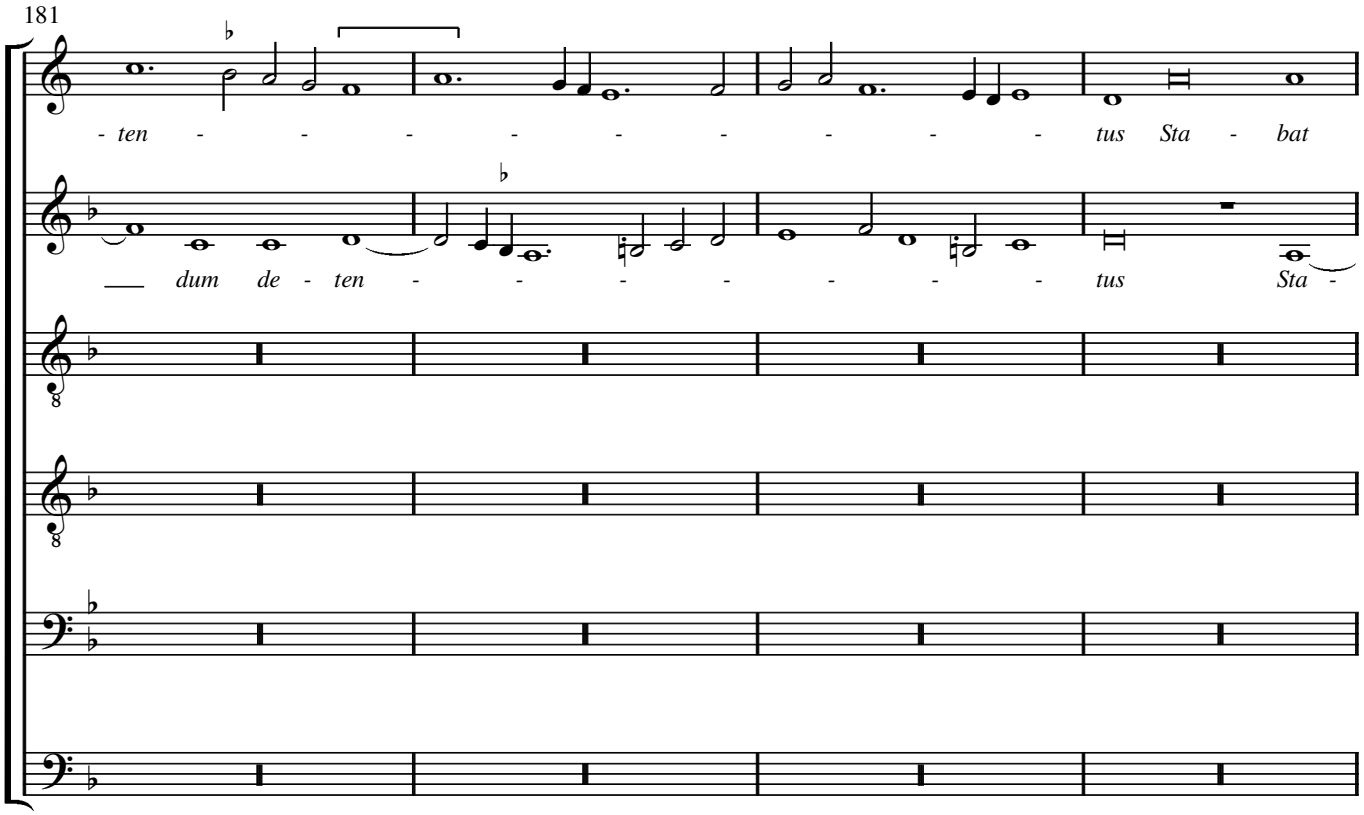

156
quam gra - vis il - la poe - na Ti - bi, vir - go
- - - - - - - - na Ti - bi, vir -
3.2
- - - - - - na Ti - bi, vir - go poe -
- na Ti - bi, vir - go poe - - - -

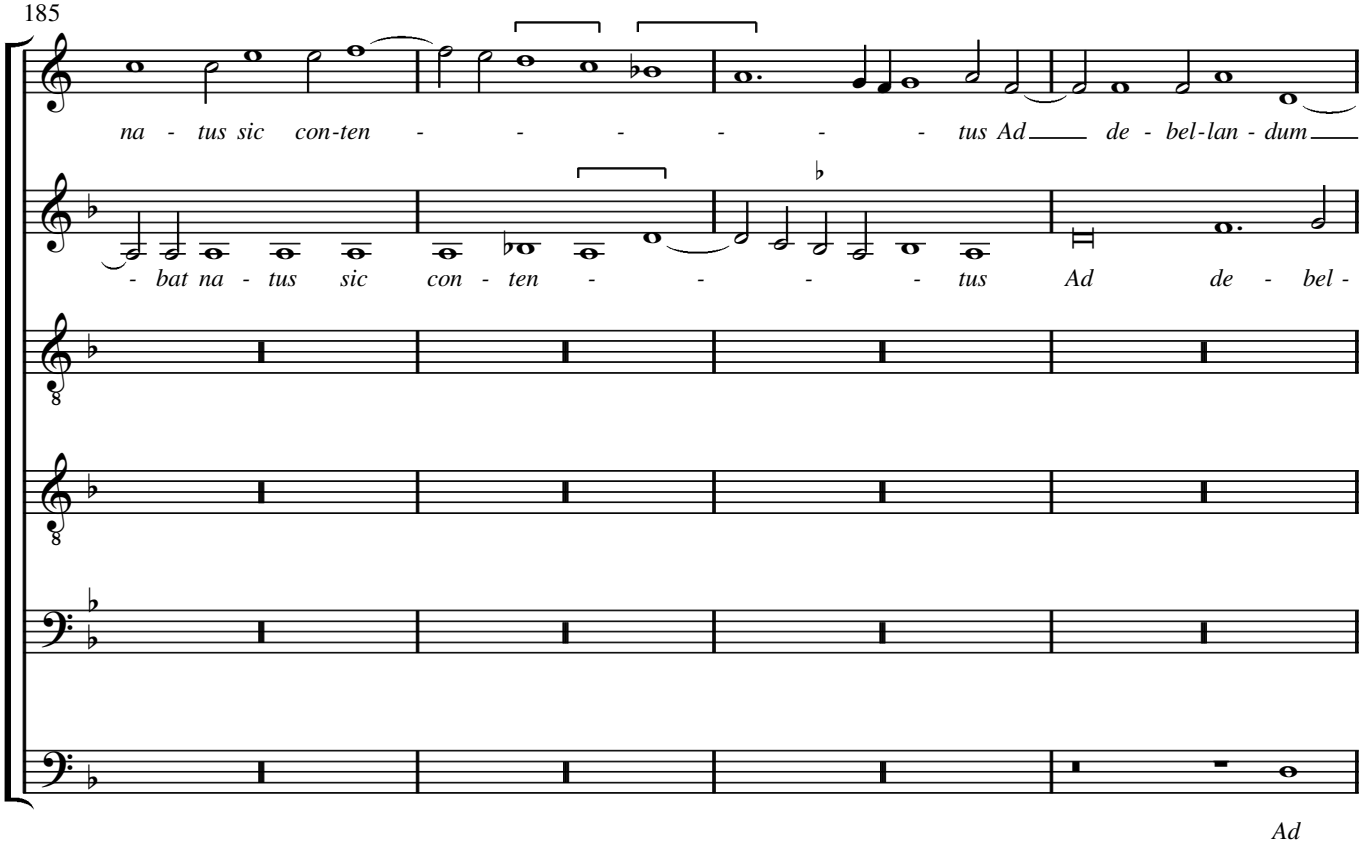

160
poe - - - - - - - - nae ple -
- - - - - - go poe - - - - nae ple - - -
- - nae ple - - - - - - - -
- - - - - - - nae ple - - - - - - -

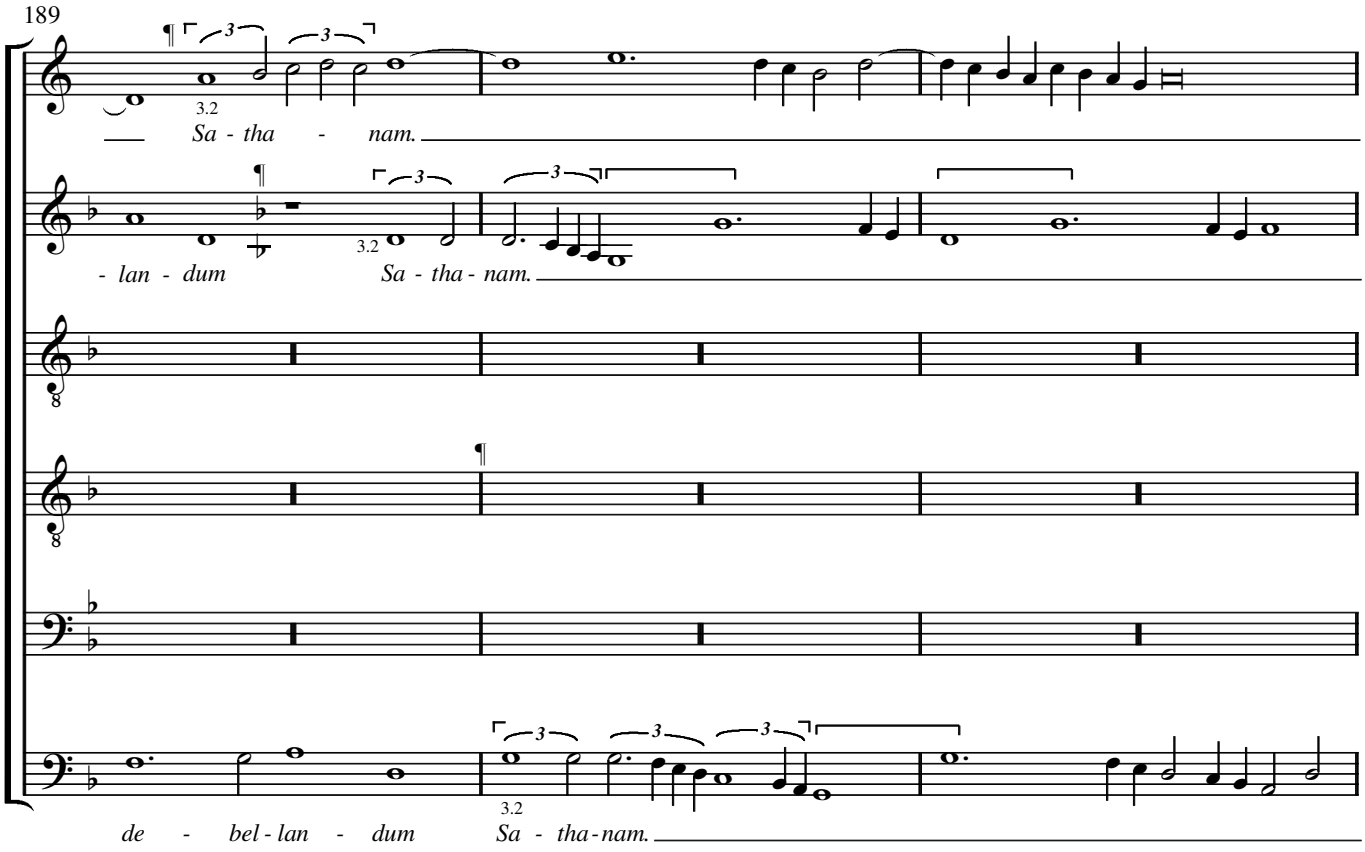

163
- - na, Com - me-mo-rans prae - a - moe - - - -
- - - - na, Com - me-mo-rans prae - a-moe -
- - - - na, Com - me-mo - rans prae - a - moe -
- - - - na, Com - me - mo-rans prae - a - moe - na

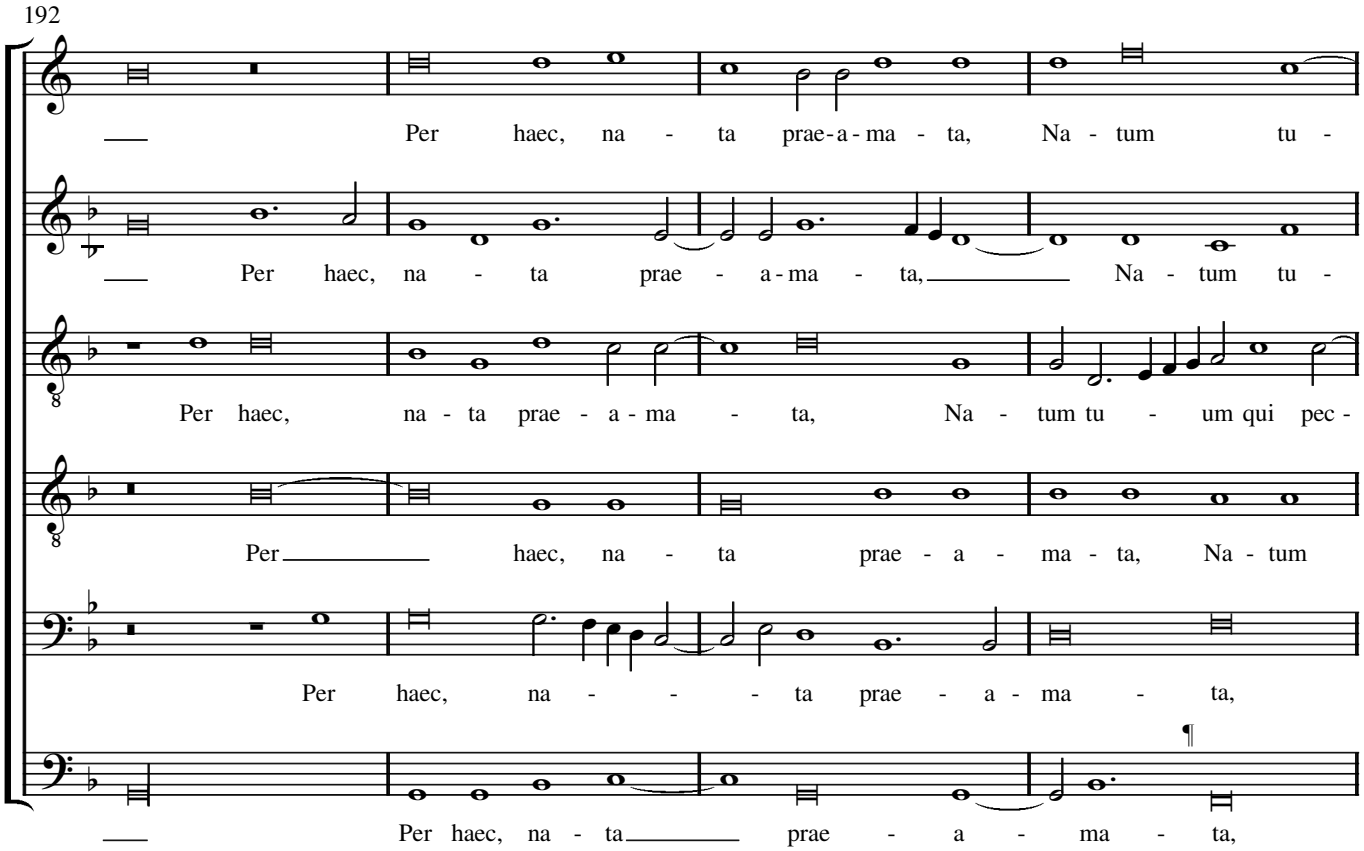

167
- - - - - na
in mae - sti -
- - - - - na
Iam ver - - - - - sa
- na Iam ver - - - - - sa in mae -
Iam ver - - - - - - sa in mae - sti -
170
- ti - am.
in mae - sti - ti - am.
- sti - ti - am.
- ti - am.

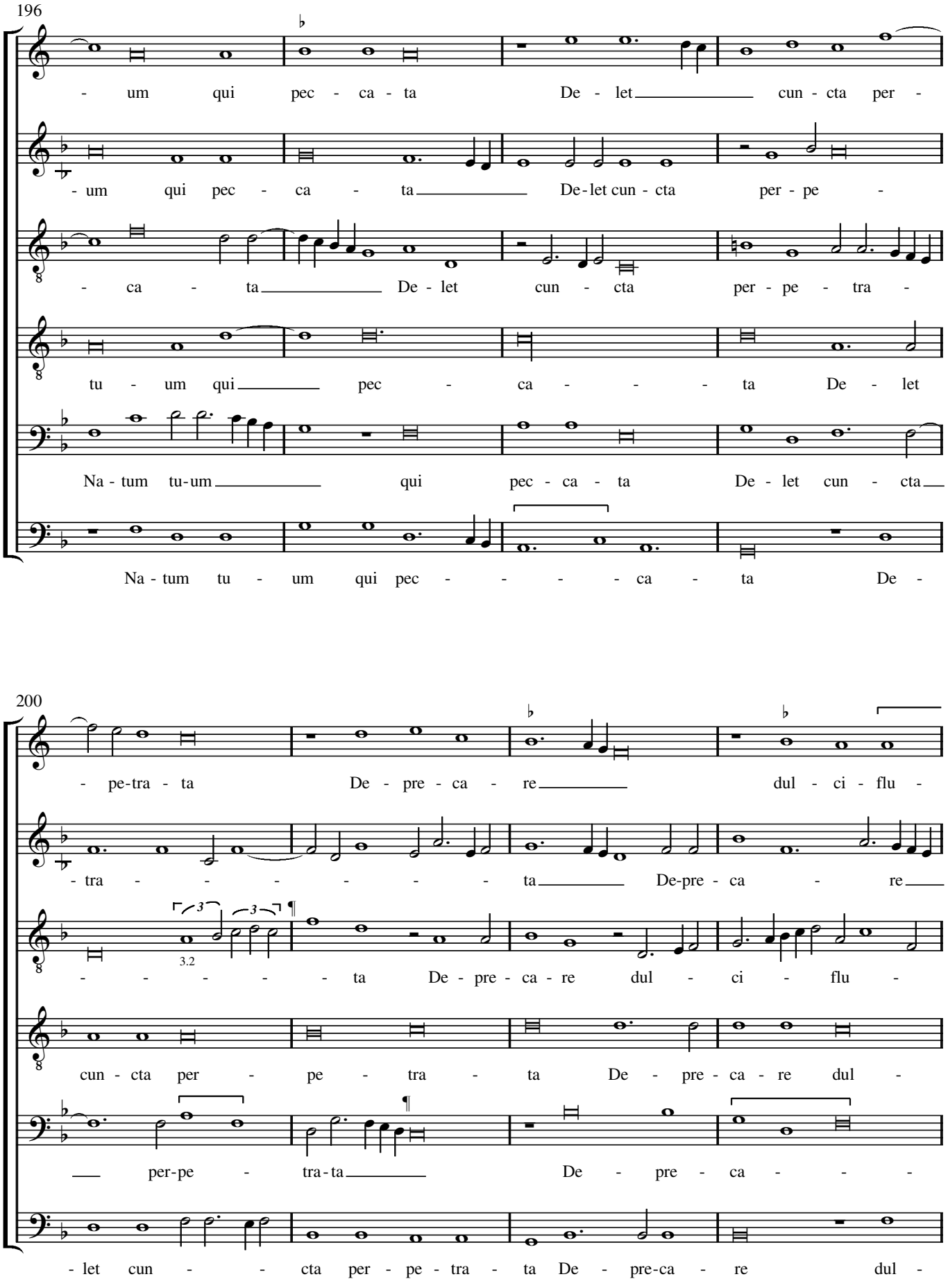

173
Co - lor
Co -
177
e - rat non in - ven - tus In te ma - ter dum de -
- lor e - rat non in - ven - - - tus In te ma - ter

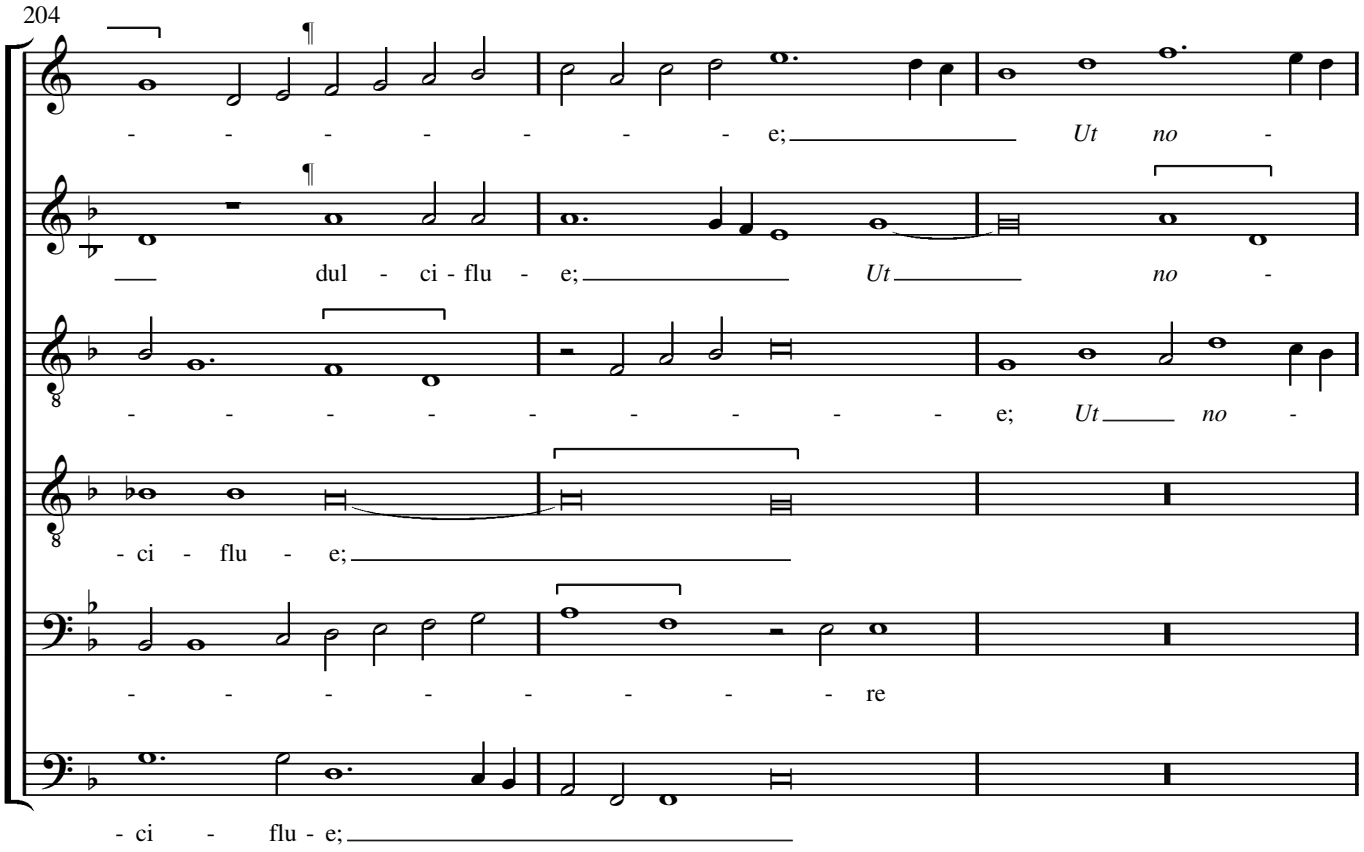

181
- ten - - - - - - - - - - tus Sta - bat
dum de - ten - - - - - - - - tus Sta -

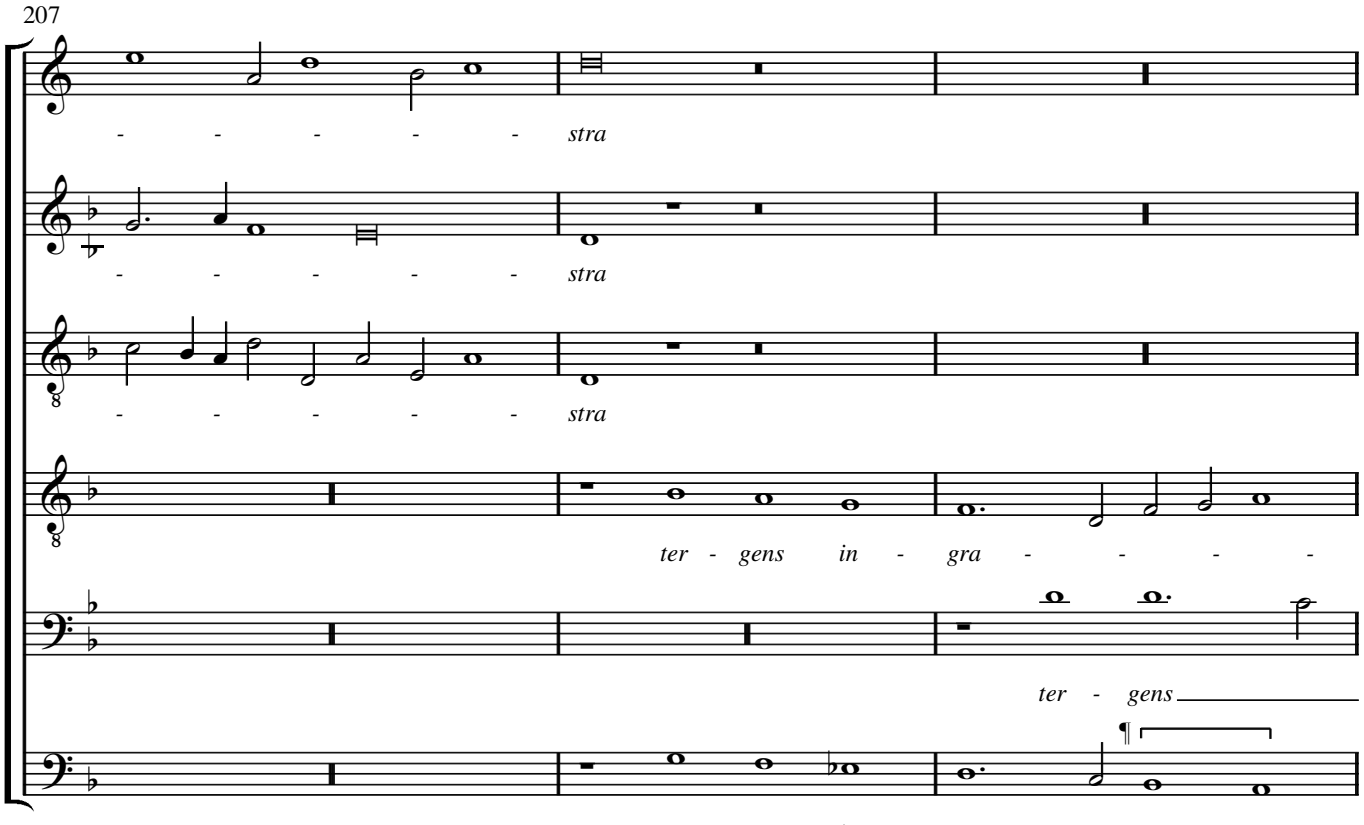

185
na - tus sic con-ten - - - - - - tus Ad de - bel-lan - dum
- bat na - tus sic con - ten - - - - - tus Ad de - bel -
Ad

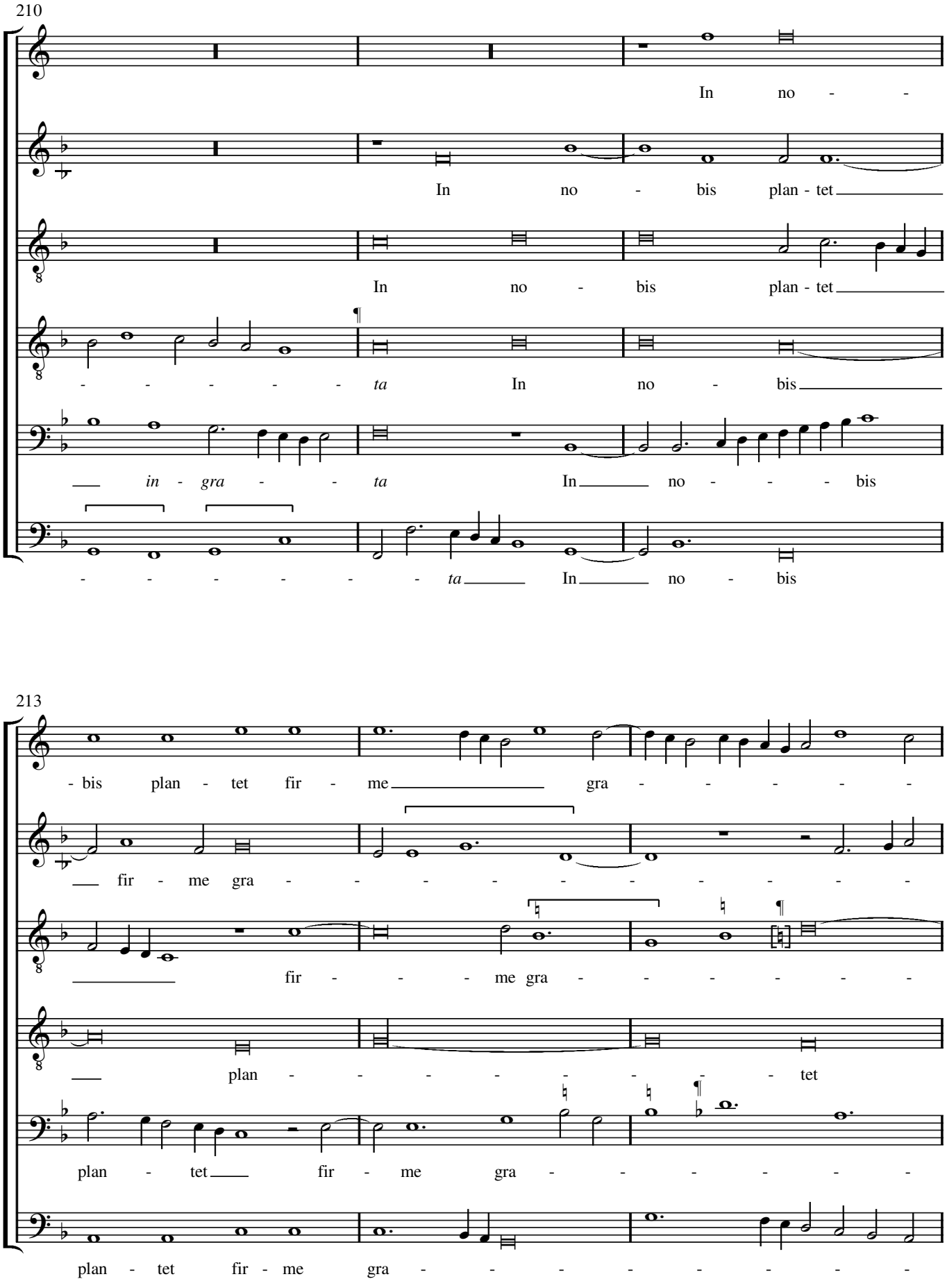

189
Sa - tha - nam.
- lan - dum Sa - tha - nam.
de - bel - lan - dum Sa - tha - nam.

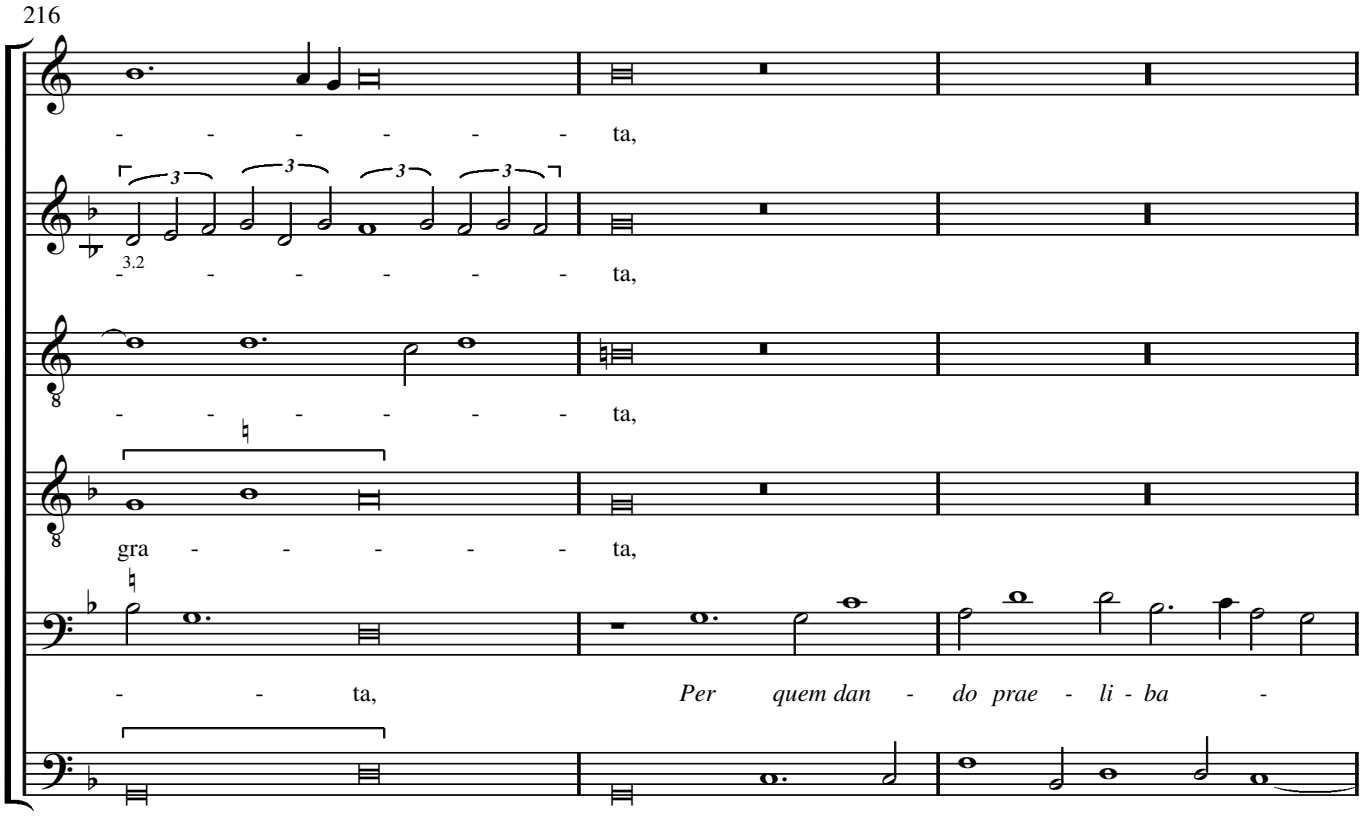

192
Per haec, na - ta prae - a - ma - ta, Na - tum tu -
Per haec, na - ta prae - a - ma - ta, Na - tum tu -
Per haec, na - ta prae - a - ma - ta, Na - tum tu - um qui pec -
Per haec, na - ta prae - a - ma - ta, Na - tum
Per haec, na - ta prae - a - ma - ta,
Per haec, na - ta prae - a - ma - ta,

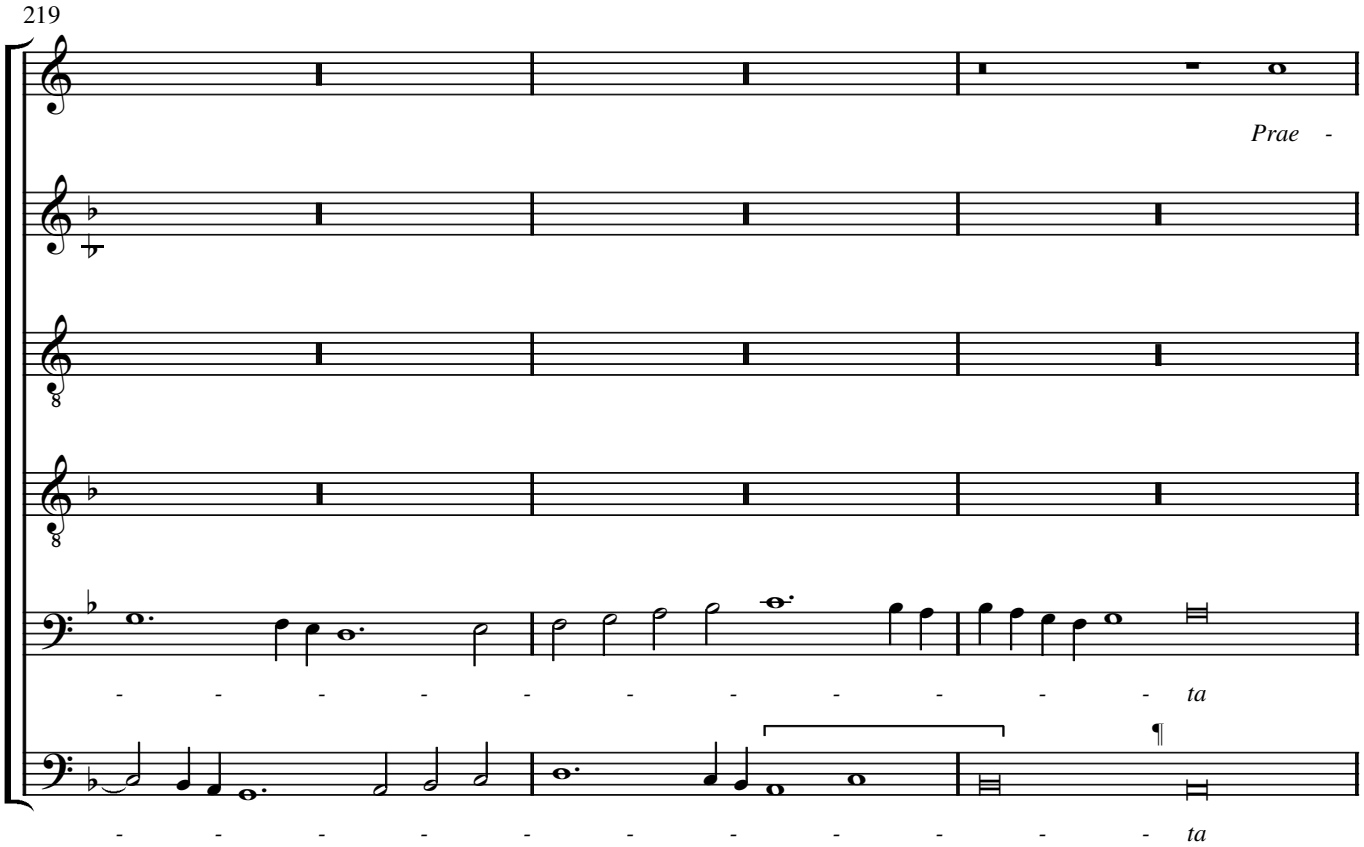

196
- um qui pec - ca - ta De - let cun - cta per -
- um qui pec - ca - ta De-let cun - cta per - pe -
- ca - ta De - let cun - cta per - pe - tra -
tu - um qui pec - ca - ta De - let
Na - tum tu-um qui pec - ca - ta De - let cun - cta
Na - tum tu - um qui pec - ca - ta De -
200
- pe-tra - ta De - pre - ca - re dul - ci - flu -
- tra - ta De-pre - ca - re
- 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 -

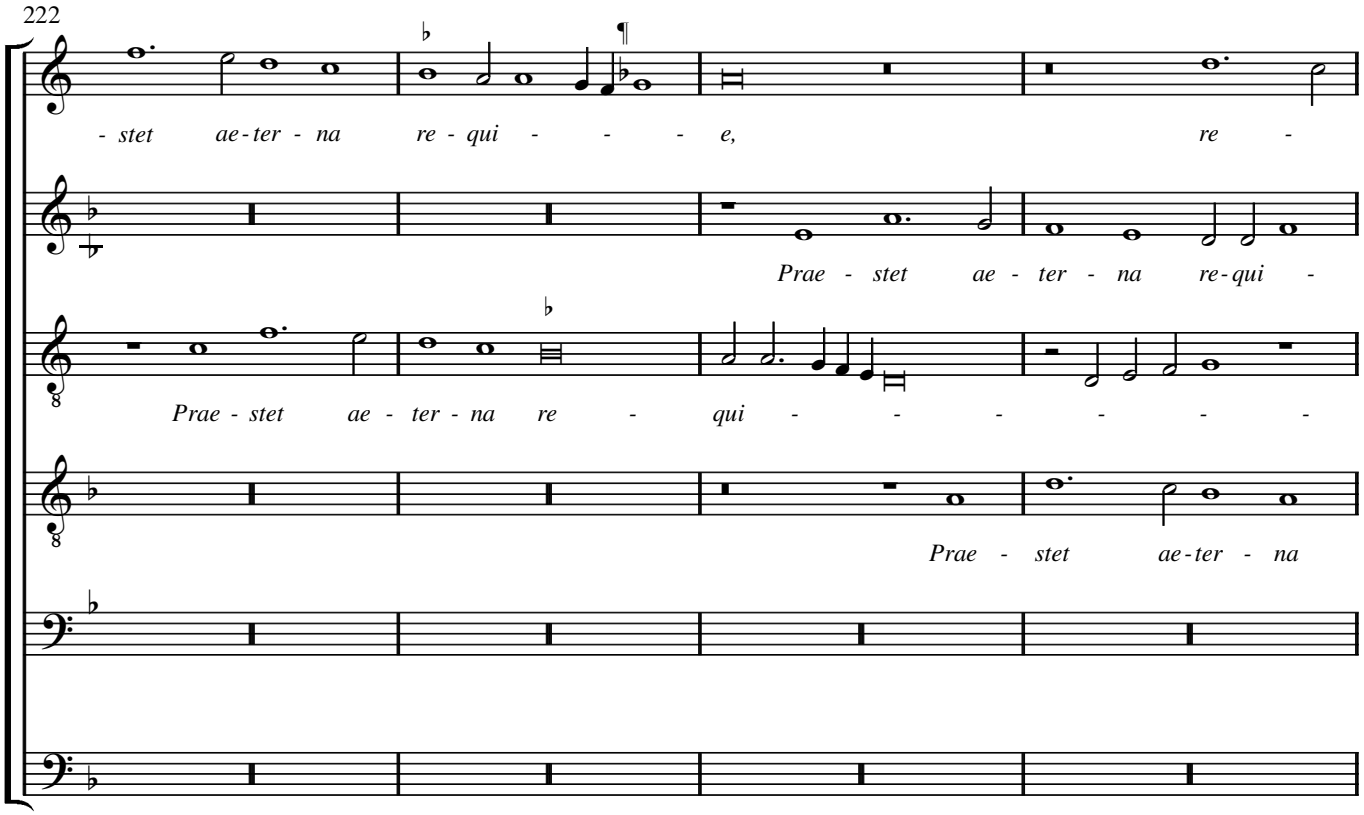

204
- - - - - - - - - e; Ut no -
dul - ci - flu - e; Ut no -
- - - - - - - - - - e; Ut no -
- ci - flu - e;
- - - - - - - - - re
- ci - flu - e;

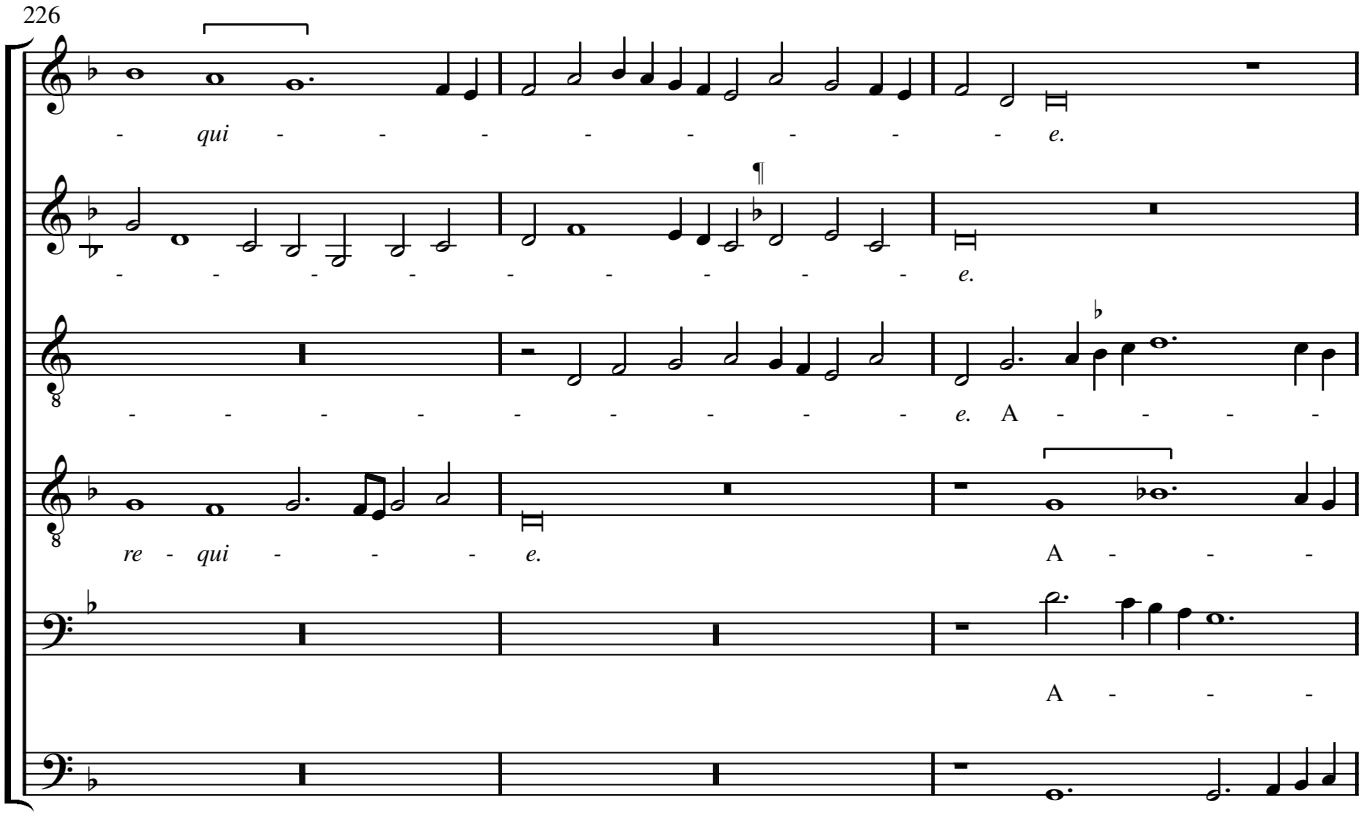

207
- - - - - - stra
- - - - - - stra
- - - - - - stra
ter - gens in - gra - - - - -
ter - gens
ter - gens in - gra - - - - -

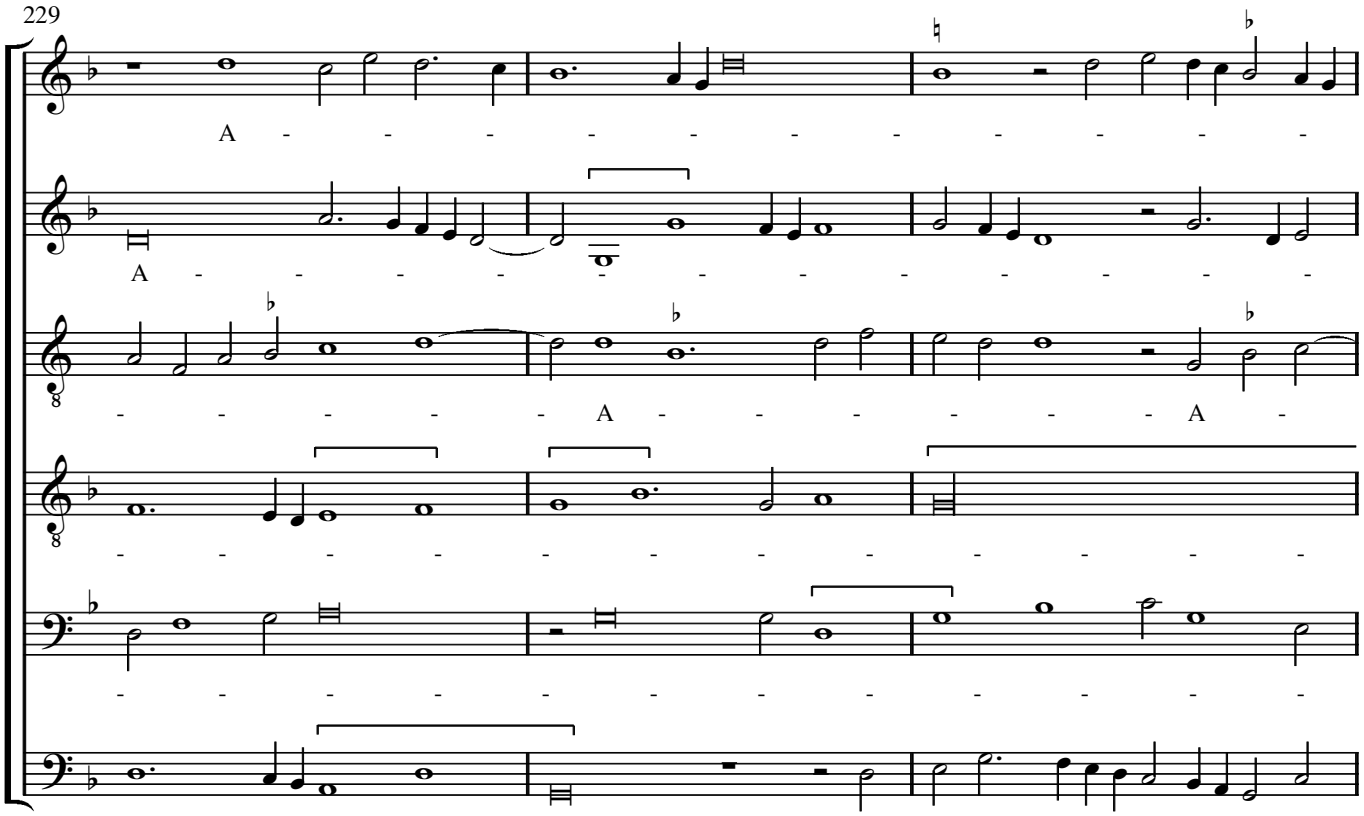

210
In no - -
In no - bis plan - tet
In no - bis plan - tet
- - - - - - ta In no - bis
in - gra - - ta In no - - - bis
- - - - - - - ta In no - bis
213
- bis plan - tet fir - me gra - - - - - -
fir - me gra - - - - - - - - -
fir - - - me gra - - - - -
plan - - - - - - - - tet
plan - tet fir - me gra - - - - -
plan - tet fir - me gra - - - - - -

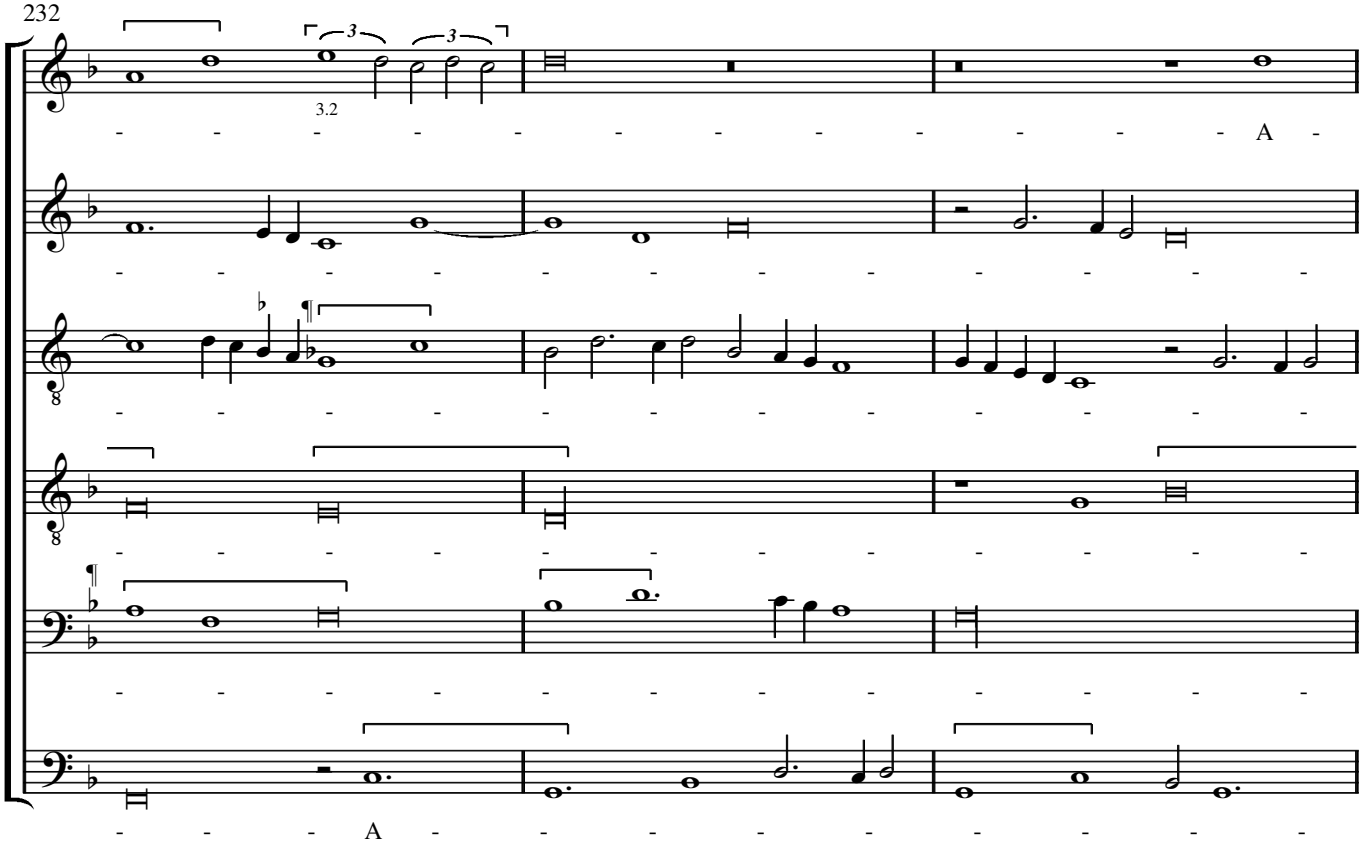

216
- - - - - - - ta,
3.2
- - - - - - - ta,
- - - - - - - ta,
gra - - - - - - ta,
- - ta, Per quem dan - do prae - li - ba -
- - - - - - - ta, Per quem dan - do prae - li - ba -

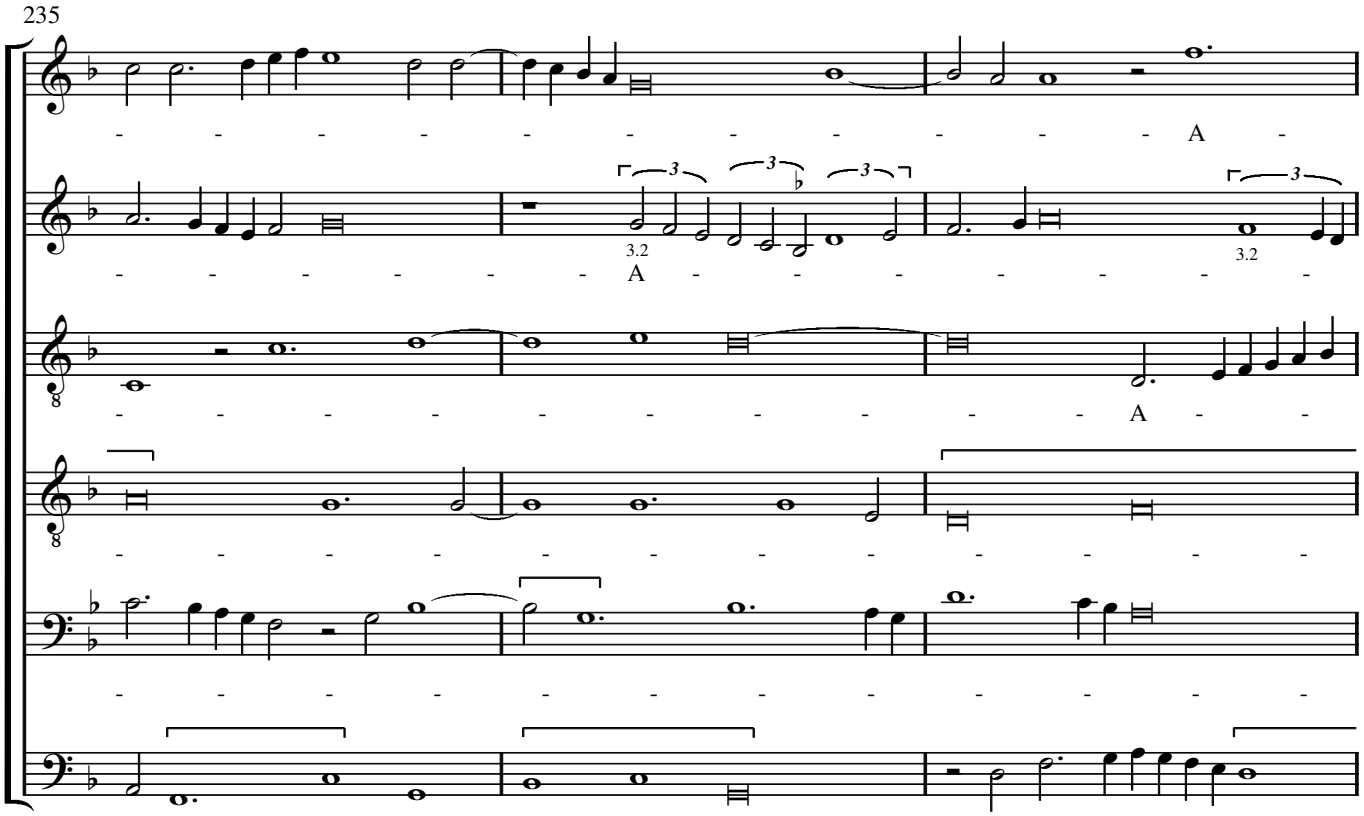

219
Prae -
- - - - - - - - - - - - ta
- - - - - - - - - - - - ta

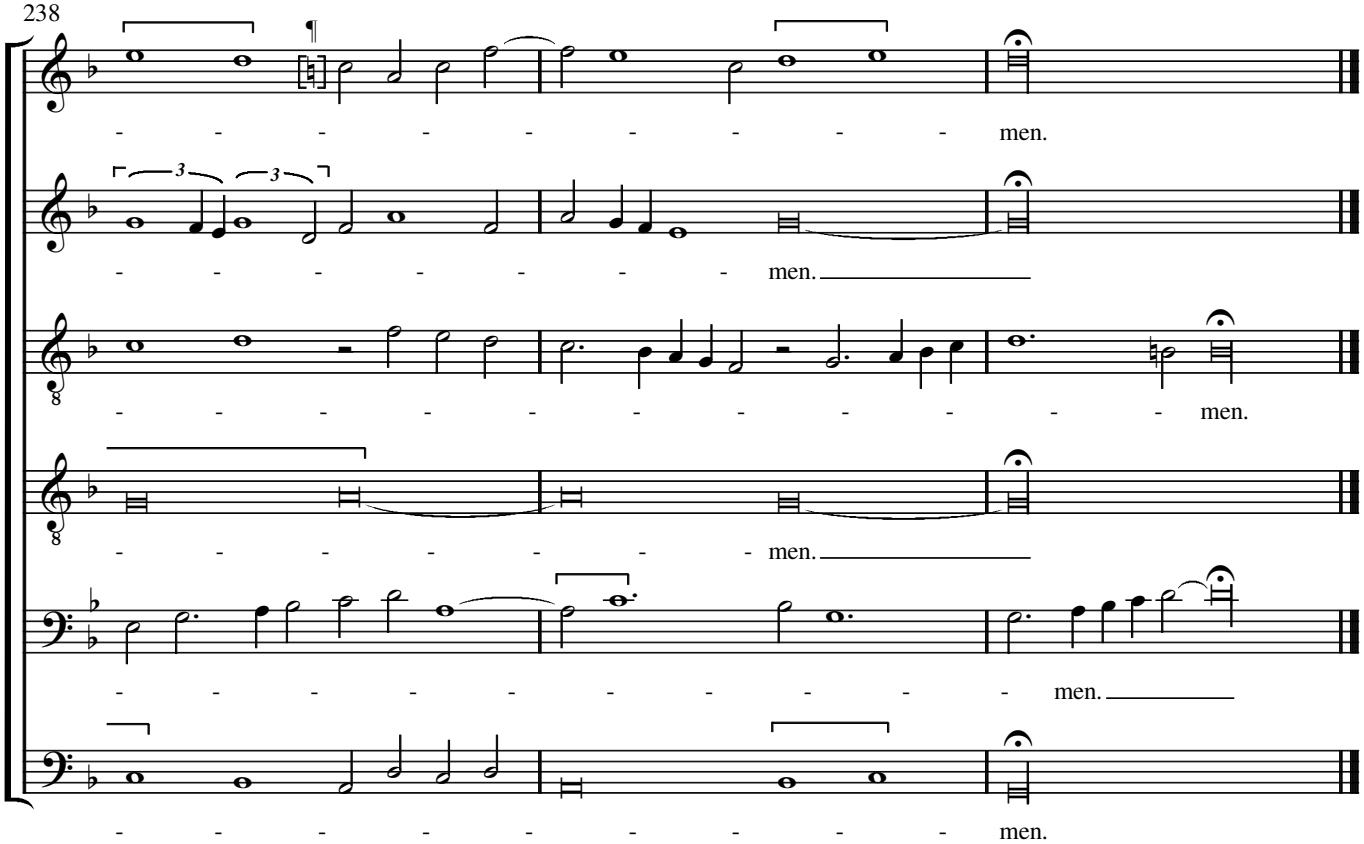

222
- stet ae-ter - na re - qui - - - e, re -
Prae - stet ae - ter - na re-qui -
Prae - stet ae - ter - na re - qui - - - - - - -
Prae - stet ae-ter - na


226
- qui - - - - - - - - - e.
- - - - - - - - - - e.
- - - - - - - - - e. A - - - -
re - qui - - - e. A - - - -
A - - - -
A - - - -


229
A
A
A
A
A


232
3
3
3.2
A
A


235
A
A
A


238
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 uncleanliness, 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.11^{v}).

In front contents table: Stabat m*at*er dol*orosa* 6 p*arcium* 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 m*at*er dolorosa 6 p*arcium* Browne C·1·22

Header on f.12: Browne· ·22· not*es*·

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

At end: Joh*ann*es 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	^{2}F in 142 to C in 145	G in 157 to ^{2}C in 158	^{2}B in 169 to ^{2}D in 170
C in 190 to G in 191	The four notes in 201	The four notes in 213	A in 229 to ^{1}E 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. ^{1}C = 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 ¢ / 168 B prop 3 below ^{1}C / 170 prop 32 below ^{1}B / 172 B prop 32 below A / 190 B prop 32 below ^{1}G /

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

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

Underlay and Ligatures

A 16 M Ct2 *-um* for *-us* / 52 M *-bat* below ^{2}C / 57 M *-ti* below ^{2}A (and in 55) / 68–77 M Ct1 *in tanto supplicio* in red / 77 T *-o* below ^{1}E / 129 Ct2 *-sa* below ^{2}B / 134 M *-tit genero-* all one note later / 137 Tr *-sa* below *cr*G (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 ^{3}C / 149 B *-ge* below C / 156 B *-na* below ^{2}D / 158 B *-go* below ^{3}C, (159) *poe-* below B / 161 B *-nae* below F / 162 B lig for GC / 168 B *-sa* below ^{2}B / 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 ^{2}C in 217 to ^{1}A in 219 / 231 B *A-* ^{1}G (not in 230) / 232 B no *A-* below C / 237 B *A-* below ^{1}D / 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 ^{2}C not col / 166 T F is G / 172 B ^{2}A^{3}G are *cr*G / 198 Tr ^{1}E is F / 211 M F is *sb* with 2 below /

B Black void notation with black color throughout.
151 B ^{1}F is *b* / 153 B ^{1}G is corrected *cr* / 171 B *cr*B *cr*A are *m*A / 172 B ^{2}A^{3}G are *m m* / 220 B *b*D for D^{1}CB /