

-Pour Ryland Angel-

# Stabat Mater dolorosa

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- I -

♩ = 64

Contre-ténor

Violon I

Violon II

Alto

Violoncelle

Orgue positif

This system contains the first four measures of the score. It includes staves for Contre-ténor, Violon I, Violon II, Alto, Violoncelle, and Orgue positif. The Contre-ténor part is mostly rests. The Violon I part features a melodic line with trills and dynamic markings: *mp*, *p*, *pp*, *mf*, and *mp*. The Violon II part has trills and dynamics: *pp*, *mp*, *p*, and *pp*. The Alto part includes pizzicato and arco sections with dynamics: *pp*, *p*, *mf*, and *p*. The Violoncelle part has dynamics: *mf* and *mp*. The Orgue positif part has a sustained chord in the right hand and rests in the left hand.

5

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

This system contains measures 5 through 8. The Contre-ténor (C.t.) part is mostly rests. The Violon I (Vn.I) part has a melodic line with trills and dynamics: *mf*, *pp*, *mf*, and *pp*. The Violon II (Vn.II) part has a melodic line with trills and dynamics: *mp*, *pp*, *mf*, and *pp*. The Alto (Alt.) part has a melodic line with trills and dynamics: *mf*, *pp*, and *p*. The Violoncelle (Vc.) part has a melodic line with dynamics: *f* and *mf*. The Orgue positif (O.) part has a melodic line with dynamics: *f* and *mf*. The system concludes with a *quasi gliss.* marking over the final notes of the Violoncelle and Orgue positif parts.

9 *mp*

C.t. Sta - bat ma - ter Sta - bat ma - ter do - lo - ro - sa do - lo -

Vn.I *sul pont.*  
*pp* *mf*

Vn.II *tr* (b) *mp* *mp*

Alt. un peu en dehors

Vc. *arco* *mf* *mf*

O. *sempre non legato* 3 3 3 3 6

13

C.t. ro - sa Jux - ta cru - cem la - cry - mo - sa Dum pende - bat

Vn.I *tr* (b) *tr* *sul pont.*  
*mf* *p*

Vn.II *tr* (b) *tr* *sul pont.*  
*p* *p*

Alt. *tr* (b) *tr* (b) *tr* (b)  
*pp* *p*

Vc.

O. 3 3

18

C.t. dum pen-de-bat Fi - li - us *leggerissimo*

Vn.I *pizz.* *arco*  
*mp* *p* *mf*

Vn.II *tr* (b) *tr* (b) *tr* *tr* *sul pont.*  
*mp* *p* *mp* *p*

Alt. *tr* *tr* (b) *pizz.* *arco* *tr*  
*mp* *p* *mf* *p*

Vc. *pizz.*  
*p*

O.

23

C.t. *f* *mf* *p*  
Cu-jus a-ni-mam ge - men-tem Con - tris - ta-tam et do - len - tem do-len - tem

Vn.I *tr* (b) *tr* (b) *tr* (b)  
*p* *mf* *f* *f*

Vn.II (ord.) *pont.*  
*mf* *p*

Alt. *arco*  
*mf* *p*  
un peu en dehors

Vc.

O.

28 *mf*

C.t. Per - tran - si - vit gla - di - us

Vn.I *p* *tr* (b) *mf* *f*

Vn.II *pizz.* *arco* *mf* *mp* *p* *tr* (b) *pont.*

Alt. *mp* *tr* (b)

Vc. *pizz.* *arco* *p* *sfz* *p*

O.

31

C.t.

Vn.I *mf* *p*

Vn.II *mf* *p* *pizz.* *tr* (b) *pont.*

Alt. *pp* *tr* (b)

Vc. *p*

O.

34

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

mf +

pizz.

arco

mf

p

f

f

Detailed description: This system contains measures 34, 35, and 36. The C.t. part is silent. Vn.I starts with a half note G4 (marked *mf* and *+*), followed by eighth notes. Vn.II starts with a half note G4 (marked *mf*), then rests, then eighth notes (marked *p*), and ends with eighth notes (marked *mf*). Alt. has a half note G3 (marked *f*). Vc. has a half note G2 (marked *f*). The piano part features a melodic line in the right hand and a bass line in the left hand.

37

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

pp

pp

tr (b)

pp

mf

mp

pizz.

mp

sempre stacc.

6

3

6

3

Detailed description: This system contains measures 37, 38, and 39. The C.t. part is silent. Vn.I and Vn.II play sixteenth-note patterns (marked *pp*). Alt. has a half note G3 with a trill (marked *pp*), then a half note F3 (marked *mf*), and ends with a half note G3 with a trill (marked *mp*). Vc. has a half note G2 (marked *mp*) and a half note G2 with a pizzicato (marked *pizz.* and *mp*). The piano part includes a melodic line with a sixteenth-note run (marked *sempre stacc.*), a sixteenth-note run (marked *6*), and a triplet (marked *3*).

♩ = 96

*mf*

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

40

*mp*

*f*

*f*

*mp*

*f*

*arco*

6

6

O quam tris - tis

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

45

*pp*

*f*

*mf*

*mf*

*mf*

O quam tris-tis et af - flic - ta fu - - - it il - - - la be-ne -

51

C.t. dic - ta Ma - ter u - ni - ge - ni - ti

Vn.I *mp*

Vn.II *p* *f* *pp*

Alt. *pp* sur deux cordes

Vc. *pizz.* *f* *p* *arco tr tr tr tr tr tr*

O.

56

C.t. Quæ mœ - re - - - bat et do - le - - - bat Pi - a

Vn.I *mf*

Vn.II *p*

Alt. *p*

Vc. *mf*

O.

59 >

C.t. Ma - - - ter dum vi - de - bat dum vi - de - bat Na-ti pœ-nas

Vn.I *sul pont.* *mp* *pizz.* *p*

Vn.II *sul pont.* *mp* *pizz.* *p*

Alt. *f* *mf* *pp*

Vc. *f* *mf* *mf*

O. *mf* 3

65

C.t. Na - ti pœ - nas in - cli - ti in - cli - ti

Vn.I *arco* *p*

Vn.II *arco* *mf* *f* *tr. (sim.)*

Alt. *pizz.* *mf* *arco pont.* *mf*

Vc. *p* *f*

O. *mf*



71

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*f* *poco sul p.*

*p*

*poco sul p.*

*p*

*mf*

75

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*f*

*mf*

*pp* *mf*

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

*f* *p* *mf*

*Poco meno mosso*  
*molto*  $\text{♩} = 84$

Quis? Quis? Quis?

arp.

pizz. arp.

jeu normal

pizz. arp.

pizz. arp.

*mf* *f*

C.t. *80* *mf* *f*

Quis est ho-mo Quis est ho-mo qui non fle - - - - -

Vn.I *80* *arco* *p* *sfz* *mf*

Vn.II *80* *arco* *p* *sfz* *mf*

Alt. *80* *arco* *p* *sfz* *mf*

Vc. *80* *f* *arco* *mf*

O. *80* *6*

6

*mf*

C.t. *83* *mf*

ret Ma-trem Chris-ti Ma - trem Chris - ti si vi-de-ret

Vn.I *83* *pp* *f* *pizz.* *mf* *f* *arco*

Vn.II *83* *p* *mf* *pizz.* *mf* *f* *arco*

Alt. *83* *tr* *pp* *mf* *tr* *mp* *mf* *f* *arco*

Vc. *83* *p* *mf* *pizz.* *mf* *f* *(sempre pizz.)* *arp.*

O. *83*

90 *f* *p* *mf*

C.t. in tan - to sup - pli-ci-o Quis? Quis? Quis non

Vn.I *mf* *p* *mf*

Vn.II *mf* *tr* *mf* *tr*

Alt. *mf* *f* *mf*

Vc. *arco* *mf* *mf*

O. *arp.*

94 *ri - te - nu - to* *A tempo* *p* *mf*

C.t. pos-set con-tris-ta - ri Chris-ti Ma-trem Con-tem - pla - ri do - len - - - tem do-

Vn.I *mf* *mf*

Vn.II *pizz.* *f* *arco* *tr* *p* *mf* *p* *mp*

Alt. *mf* *mp* (IV)

Vc. *p*

O.

98 *f*

C.t. len - - - (n) - tem cum fi - - - - - li-o

Vn.I *mf* *f* *ff*

Vn.II *mf* *f* *ff*

Alt. *mf* *f* *ff*

Vc. *mf* *f* *ff* *pont.*

O.

102

C.t.

Vn.I *f* *mf* *f* *mf* *f* *f* *mf*

Vn.II *f* *mf* *f* *mf* *f* *f* *mf*

Alt. *f* *mf* *pizz.* *mf* *f* *mf* *f*

Vc. *f* *mf* *mf* *f* *mf* *f* *mf* >

O.

107

C.t.

Pro pec - ca - tis suæ gen - tis Vi - dit Je - sum

Vn.I

*pizz.* *f* *p* *arco* *mf*

Vn.II

*p* *pp* *tr* *mf*

Alt.

*arco* *mf*

Vc.

*mf* *mf* *f* *pizz.*

O.

112

C.t.

*f*

in tor - men - - - - - tis in tor -

Vn.I

(sur deux cordes) *mf* *p*

Vn.II

*mf* *p* *mp*

Alt.

*f*

Vc.

*f* *mf* *mp*

O.

119

C.t. men - - - - - tis et fla-gel - lis sub-di-tum

Vn.I *mp* *p* *mp* *f*

Vn.II *mp* *p* *f* *mf* *quasi gliss.*

Alt. *mp* *mf*

Vc. *f* *f*

O.

*Pochissimo meno mosso*

♩ = 80

126

C.t. Vi-dit su - um dul - cem Na-tum Mo-ri - en - do

Vn.I *mp* *mp* *p* *ri - te - nu - to* *sul pont.*

Vn.II *mp*

Alt. *mp* *arco* *pizz.*

Vc. *mp*

O.

132

C.t. *de - so - la - tum dum e - mi - sit spi - ri - tum*

Vn.I *mf mp*

Vn.II *p < mf mp*

Alt. *pp mp*

Vc. *arco mp pizz.*

O.

139

C.t.

Vn.I *p f* *gettato*

Vn.II *p*

Alt. *p*

Vc. *arco pp (trem.) f mf* *très libre*

O.

♩ = 84

Contre-ténor

Violon I

Violon II

Alto

Violoncelle

Orgue positif

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

E - ia ma-ter fons a - mo - ris



8

C.t. Me sen - ti - - - re vim do - lo - - - - - ris

Vn.I

Vn.II *p*

Alt. *pp* *p*

Vc. *p*

O.

10

C.t. Fac ut te-cum lu - - ge - am lu - - - - - ge -

Vn.I *ord. 3* *mp*

Vn.II *Sul tasto* *pp* *sul pont.* *mp*

Alt. *pizz.* *mp* *pp*

Vc. *mf*

O.

14 *f* *mf*

C.t. am Fac ut ar - de - at cor me - um In a - man - - - do

Vn.I *f* *p*

Vn.II (ord.) *f* *mf* *pont.*

Alt. *f* *mf* *p* *pont.*

Vc. *pizz.* *mf* *pizz.* *p*

O. *f* *mf* *p*

17 *f* *mf*

C.t. Chris - tum De - um Ut si - bi com - pla - ce-am

Vn.I *f* *mp*

Vn.II *p* *mp* *pont.*

Alt. *f* *p* *pont.*

Vc. *f* *arco* *mf*

O. *f* *mp*

20

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*mf* *p* *mp* *p*

(♩ = 63)

23

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*pp* *pp* *pont.* *pp*

26

C.t. *Sanc - ta Ma - ter Sanc - - - ta ma - ter is - tud a - gas*

Vn.I *mp* *mf* *p* *tr (b)*

Vn.II *pp*

Alt. *morendo*

Vc. *pizz.* *p*

O.

31

C.t. *f* *mf*  
*pizz.* *Cru - ci - fi - xi fi - ge pla - gas Cor me - o va - li - de Tu - i*

Vn.I *f pizz.* *mf* *p* *arco* *gliss.*

Vn.II *f pizz.* *mf* *p*

Alt. *f* *mf*  
*(sempre pizz.)*

Vc. *f*

O. *arp., secco*

38

C.t. Na - ti vul - ne - ra - ti pro me pa - ti Poë - nas

Vn.I

Vn.II *arco* *gliss.*

Alt. *arco* *gliss.* *p*

Vc.

O.

43  $\text{♩} = 72$

C.t. me - cum di - vi - de Fac me ve - re

Vn.I  $\text{♩} = 72$  *mf*

Vn.II *pp* *mf*

Alt. *mf*

Vc. *pizz.* *f* *arco* *mf*

O.

49

C.t. te - cum fle - re Cru - xi - fi - xo con -

Vn.I *mf*

Vn.II *mf*

Alt. *mf*

Vc. *mf*

O.

56

C.t. - do - le - re do - nec e - - - - go do - nec e - go

Vn.I *p*

Vn.II

Alt. *mf sost.*

Vc. *mf* *pizz.* *arco* *p* 3 3

O.

62

C.t. vi - xe - ro Jux - ta cru - cem te - cum sta - re Te li - ben - ter so - ci -

Vn.I *mp* *mf*

Vn.II *p* *mf* *pizz.*

Alt. *pp* *mf* *pizz.*

Vc. *p* *mf*

O.

71

C.t. a - re In planc - tu de - si - de - ro

Vn.I *mf* *f*

Vn.II *arco* *mf* *mf*

Alt. *arco* *p* *mf*

Vc. *p* *mf*

O.

78

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

ff

*mf* pont.

*f*

*f*

*p*

*p*

*p*

82

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*f*

*mf* pont.

*f*

*mf*

*f*

*mp*



84

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*poco sul pont.*

*p* *sfz* *p* *sfz*

*pont.* *poco sul pont.*

*pp* *f* *p* *f*

*mf*

*pizz.*

6 6 6 6 6 6

effleurer les touches, le son sortant, ou non...

86

C.t.

Vn.I

Vn.II

Alt.

Vc.

O.

*pizz.*

*p* *pp* *f*

*f* *p* *pp*

*poco sul pont.*

*p* *(pizz.)* *sfz* *arco* *pp*

*mf*

6

26 ♩ = 96

*ri - te - nu - to* *mf* (♩. = 64) *A tempo*

89 *p*

C.t. Vir - go vir - gi - num — præ - cla - ra Mi - - - hi iam non

Vn.I *arco* *fr* (#) *pp*

Vn.II *pont.* *pp*

Alt. *sfz* *sfz* *sfz* *sfz*

Vc. *p* *pp*

O.

93

C.t. sis — a - ma - - - ra Fac me te - cum

Vn.I

Vn.II

Alt. *pp*

Vc. *mf*

O.

97

C.t. plan - - - ge - re

Vn.I *pp* *mf*

Vn.II *pp* *mf*

Alt. *pp* *mf*

Vc. *pp* *mf*

O.

100

C.t. Fac ut por - tem Chris - - - ti mor - tem

Vn.I *mp* *mf* *p*

Vn.II *mp* *mf* *pont.*

Alt. *mp* *f* *pizz.*

Vc. *f*

O.

104 *p* *mf*

C.t. Passi-o - nis fac con-sor-tem Et

Vn.I *sul pont.* *tr (b)* *mf*

Vn.II *p* *pont.* *p*

Alt. *tr (b)* *tr (b)* *pp*

Vc. *arco* *tr (b)* *tr* *mf*

O. *tr #*

110

C.t. pla - gas re - co - le-re

Vn.I *mf* *p* *p*  $\text{♩} = 64$  (comme mesure 91)

Vn.II *pont.* *pp* *p*

Alt. *mf* *pont.* *p* *p*

Vc. *mp* *pp* *p*

O. *s*

115 *f*

C.t. *f*  
Fac me pla - - - gis vul - - - ne - - -

Vn.I

Vn.II *pizz.*  
*f*

Alt.

Vc.

O.

118

C.t.  
ra - - - ri cru - ce hac i - ne - bri - a - ri

Vn.I

Vn.II

Alt.

Vc. *pizz.*  
*ff*

O.

121

C.t. *f*  
Ob a - mo - - rem fi - li - i In - flam - ma - - -

Vn.I *f*

Vn.II *arco p f*

Alt. *f*

Vc. *arco f*

O.

124

C.t. - - tus in - flam - ma - - - tus

Vn.I *f p mf*

Vn.II *f mp mf*

Alt. *f p*

Vc. *f mp p mf* *tr (b)*

O.



140

C.t. *mp*  
cru - ce cus - to - di - ri mor - te Chris - ti pre - mu - ni - ri Con - fo -

Vn.I *mp*  
*ben vibrato*

Vn.II *mp*  
*ben vibrato*

Alt. *mp*  
*ben vibrato*

Vc. *mp*  
*ben vibrato*

O.

148

C.t. *f* *p*  
ve - ri gra - ti - a Quan - do cor - pus

Vn.I *f* *sul pont.*  
(trille au 1/4 de ton)

Vn.II *f* *mf* *pp*

Alt. *f* *mf*  
*gliss.*

Vc. *f* *mf*

O.



154 *mp* *ri - te - nu - to* *A tempo*

C.t. mo - ri - e - - - tur Fac ut a - ni - mæ do - ne - tur pa - ra -

Vn.I *mp* *ben vibrato* *mf* *mp*

Vn.II *tr* *gliss.* *mp* *ben vibrato* *p* *mp*

Alt. *gliss.* *mf* *p* *mp*

Vc. *p* *mp*

O.

160

C.t. di - si glo - ri - a pa - ra - di - si - glo - ri - a

Vn.I

Vn.II

Alt.

Vc.

O.

167 *p*

C.t. *A - - - - -*

Vn.I *ppp*

Vn.II *ppp*

Alt. *p*

Vc. *pp* *p* *mf*

O.

♩ = 88

170 *mf*

C.t. *men A - - - men A - - - - -*

Vn.I *pp* *p*

Vn.II *pp* *p*

Alt. *mp*

Vc. *mp* *f*

O.

173

C.t. men A - - - - men A - - - - men

Vn.I *mf*

Vn.II *mf*

Alt. *mf*

Vc. *mf*

O.

176

C.t. A - - - - - men A - - - - -

Vn.I *f*

Vn.II *f*

Alt. *f*

Vc. *f*

O.

179

C.t. *men.*

Vn.I *ff*

Vn.II *ff*

Alt. *ff*

Vc. *ff*

O.

182

C.t.

Vn.I *pizz.*  
*f*

Vn.II *mf*

Alt. *pizz.*  
*mf*

Vc. *f*

O.

Saint-Jean du Doigt  
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