

# Preludio

Andante sostenuto ♩=70

Solo

piano

*mf*

*mf*

*f*

6 Solo soprano

Η ζω-ή εν τά - φω κα- τε- τέ - θεις Χρι-

*mf*

11

στέ

*f*

3

3

16

και α - - γγέ - λων στρα - τι - ές ε - ξε - πλή - το - ντο,

*mf* *sf*

20

ε - ξε - πλή - το - ντο. ε - ξε - πλή - το - ντο α - -

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

24

γγέ - λων στρα - τι - ές, α - γγέ - λων στρα - τι - ές

*f* *f* *f*

28

ε- ξε- πλή- το- ντο.

*mf* *mp*

32

Η ζω- ή εν τά - φω κα- τε- τέ - θεις Χρι-

*mp* *mf*

36

στέ- ε.

*mp* *pp*

# Stabat Mater

1 Andante sostenuto ♩=65

The musical score is arranged in a system with five vocal staves and a piano accompaniment. The vocal parts are labeled on the left as Solo, Soprano (Sopr), Alto (Alti), Tenor (Teno), and Bass. The piano part is at the bottom. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Andante sostenuto' with a quarter note equal to 65 beats per minute. The score consists of 12 measures. The first five measures are in 2/4 time, and the last seven measures are in 3/4 time. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the final measure of the 3/4 section. A forte (*f*) dynamic marking is placed below the piano part in the final measure.

48

mp *Stabat Ma- ter*

mf *Stabat Ma- - ter, Do- lo- ro- sa*

mp *Stabat Ma- ter*

mf *Stabat Ma- ter, Ma - a- ter, Ma-*

mp *La- kri- mo- sa - Do-*

mp *Stabat Ma- ter*

mf *Do- lo- ro- sa - a Ma -*

mp

mf

53

*f* *pp* *p*

Ma - a - ter Ma - ter, Ma - ter Ma - ter

a - ter - Ma - ter, Ma - ter, Ma - ter

8 lo - ro - sa ma - te - er, ma - ter

- ter, Ma - ter, Ma - ter, Ma - ter

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

60 Riten... A Tempo

*f*

iu xta Cru- cem la- kri- mo- - sa

iu xta Cru- cem la- kri- mo- - sa

iu xta Cru- cem la- kri- mo- - sa

iu - xta Cru- cem la- kri- mo- sa, iu- xta Cru- cem

Riten... A Tempo

*f*

66

*mf*

Αι μν- - ρο- φό- - ραι τω τά- - φω  
 E mi- - - ro- fo- - re to ta- - fo

*p*

8 la- kri- mo- - sa- a  
 la- kri- mo- - sa- a

*p*



70

προ-σελ-θού-σαι  
pro-sel-thu-se

προ-σέ-φε-ρον  
pro-se-fe-ron

*mf* *f*

*mf* dum pen-de bat Fi-li-us

dum pen-de bat Fi-li-us

dum pen-de bat Fi-li-us.

dum pen-de bat Fi-li-us.

*mf* *f* *mf*

*sf*

3

75 *f* 2

Σε - - - - - μύ - - - - - ρα  
 Se - - - - - mi- - - - - ra

*mf*  
 Cu- ius a- ni- mam ge-

*mf*

8

81

*mf*

Cu- jus a- ni- ma ge- men- tem con tris- ta- tam  
 me- ntem, con- tri- sta- - - ta- am et do- le- - - ntem  
 8 con tri- sta- tam, tri- sta- ta- am et do- le- - - ntem  
 Con tri- sta- ta- am et do len- tem per- tran- - - -

87

*mp* *mf*

Ou- ρά- vi- ες δυ- vá-  
 U- ra- ni- es dhi- na-

gla- - di- - us

gla- - di - us

8

si- - i- vit gla- di- us.

*mp* *mf*

93

μεις ε- ξέ- θε- σαν τον φό- βο νεκ- ρόν Σε κα- θο- ρώ- - σε  
 mis e- xe- the- san ton fo- vo nek- ron Se ka- tho- ro- - se

*mf*

*f*

3

100

*mf*

O - quam - tri - stis et af - fli - cta, fu - it il - la be - ne - di - - cta,

fu - it il - la be - ne - di - - cta,

*mf*

3

102

4 Poco piu lento ♩=70

be - ne di - cta - ma - ter  
 U - ni - ge - ni - ti.  
 Quae moe - re - bat et do - le - bat,

riten.....  
 riten....  
 p  
 p

106

pi- a Ma- ter, cum vi- de- bat na- ti poe- nas, in- cly- ti.  
 pi- a ma- ter cum vi- de- bat  
 pi- a ma- ter na- ti poe- nas  
 et tre- me- ba- at

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

*mf* *f* *mf*



110

*mf* *ff* *f*

Φω- - - ω- ω- - ως γλυ- κύ- τα- το- ον  
 Fo- - - ο- ο- - os gli- ki- ta- to- on

*mp* *mf* *mf* *f*

115 *mf* **5**

πως τα φων νυν καλυπτει;  
 pos ta- fon nin ka- li- pti?

*mf*  
 Quis est ho- mo

*mf* *p* *mf*

119 *mf*

Ω- ω Ω - ω Ω - - ω Ω- - ω  
 O- o O - o O- - o O- - o

*p*  
 Quis

8

*pp*

qui non fle-ret, Chri- sti ma- trem si vi- de- ret in tan- to sup- pli- ci- o?

*pp*

124

*mf*  
 pi- am ma - ter  
*mf*  
 non po- sset con- tri- sta- ri  
*pp*  
 pi- am ma- ter con- tem- pla- ri,  
 do-

*p*      *mf*      *mp*

127

8 Chri- sti ma- trem  
le- - ntem - cum - Fi- li- o?

*pp*

*pp*

*pp*

## 6 Poco piu mosso ♩=80

133

The musical score is for page 133, marked '6 Poco piu mosso' with a tempo of ♩=80. It features a vocal line and piano accompaniment in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line begins with a *mf* dynamic and contains the lyrics: "Pro- pec- ca- tis su- ae pro- pec- ca- tis su- ae gen- tis". The piano accompaniment starts with a *mf* dynamic in the right hand and includes a triplet of eighth notes in the left hand that leads to a *f* dynamic. The score is divided into four measures.

Pro- pec- ca- tis su- ae pro- pec- ca- tis su- ae gen- tis

*mf* *f*

134

*mf*

vi- dit Ie- sum in- to- me- ntis

*mf*

et fla- gel- lis su- bi- tum,

*mf*

*mp*

*p*

7

137

et fla-ge-lis sub-di-tum

et fla-ge-lis sub-di-tum

8

*mf*

Vi-dit su-um du-lcem Na-tum, mo-ri-e-ndo

vi-dit Su-um du-lcem na-tu-um, mo-ri-e-ndo

*p*



140

Musical score for page 140, featuring vocal lines and piano accompaniment. The score is in G minor (one flat) and 4/4 time. The lyrics are:

de- so- la- - a- tum, e - - spi- ri- tum, spi- ri- tum Vi- dit su- um  
 de- so- la- tum e- mi- sit spi- ri- tum Vi- dit su- um

Dynamics: *f* (forte), *mf* (mezzo-forte).

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. The vocal lines are in the upper staves, with the lyrics written below them.

144

e - - ndo de so - la - tu - um, du - um e - - - e e - mi - sit  
 Spi - ri - - tum  
 du - l - cem Na - tum mo - ri - e - ndo de so la - - - tum  
 du - l - cem Na - - tum - mo - ri - e - ndo de so la - - - tum

*mp* > *p*  
*mp*  
 > *mp* *mp* *p*

149

*mp* *mf*

Κα-τελ- θών του ξύ- λου ο Α- ρι- μα- θέ- ας εν τά- φω Σε κη- δέ- - ε- υει  
 Ka- tel- thon tu xi- lu ο A- ri- ma- the- as en ta- fo Se ki- the- - e- vi

8

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by a melodic line with lyrics. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It features a bass line with octaves and chords, and a treble line with chords and melodic fragments. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The page number 149 is in the top left corner.

## 8

155

Musical score for page 29, measure 155. The score is in B-flat major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "E- ia ma- ter E- ia", "E- ia ma- ter E- ia", "E- ia ma- ter E- ia", and "E- ia ma- ter, fons a mo- ris,". The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *mf*, *pp*, and *ff*. A crescendo hairpin is shown below the piano part.

162

E- ia - ma- ter me- se- nti- re  
 E- ia - ma- ter me- se- nti- re  
 8 E- ia - ma- ter *mf* *f* me- se- nti- re  
 e- ia - ma- ter, fons a- mo- ris me- se- nti- re

*f* *mf* *f*

Detailed description: This page of a musical score, numbered 162, contains vocal and piano parts. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a 4-measure rest for the vocal line. The piano accompaniment starts with a forte (*f*) dynamic. The vocal lines enter in the second measure. The score is divided into two systems by a double bar line. The first system covers measures 1-4, and the second system covers measures 5-8. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *f*, *mf*, and *f*. The lyrics are in Latin and are aligned with the vocal lines.

168

Musical score for page 168, featuring vocal lines and piano accompaniment in 3/4 time. The score is written in a key signature of two flats (B-flat and E-flat).

The vocal lines (Soprano, Alto, Tenor, and Bass) are marked with the lyrics: *vim do- lo- ris* and *fac, ut ta- cum lu- ge-am.* The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

The score is divided into four measures. The first measure contains the vocal entry with the lyrics *vim do- lo- ris*. The second measure continues the vocal line with the lyrics *fac, ut ta- cum lu- ge-am.* The third and fourth measures contain the piano accompaniment, which includes a *mf* dynamic marking and a triplet of eighth notes in the right hand.

9 ♩=70

174

*p*  
 Fac, ut ar- de- at cor- me- - de- um  
 Fac, ut ar- de- at cor me- um in - a - - man- do Chri-- stum De-

8

*p*

176

in a- ma- ndo Chri- stum Chri- - stum De- u-  
 um Chri- stum De- um Chri- stum De- u-  
 8 Fac, ut ar- de- at cor- me- us in a- man- do Chri- stum De- um  
 Fac, ut ar- de at cor- me- um

*mp* *mf* *mp* *mf*

*mp* *mf*



10 ♩=75

181

Ους έθρε-ψε το μά-  
 Us e-thre-pse ti ma-

*mf* *f* *ff*

um De-um ut - si- bi co- - pla- ce- am.

um De-um ut - si- bi- co- pla- ce- am.

8 ut - si- bi- co- pla- ce- am.

Chri- - stu- um De- um ut - si- bi co- pla- ce- am.

*mf* *f* *f*

186

να ε-σή-κω-σαν την φτέ-ρνα κα-τά του ευ-ερ-γέ-τη.  
na e-si-ko-san thn fter-na ka-ta tu e-verghe-ti.

*mf*  
San-cta Ma-ter

*mf*

191

Musical score for voice and piano, measures 191-194. The score includes vocal lines and piano accompaniment in G major. Dynamics range from mezzo-forte (*mf*) to forte (*f*). The lyrics are:

San-cta Ma-ter i-stud a-gas, i-stud a-  
 San-cta Ma-ter i-stud a-gas, cru-ci-fi-xi fi-ge-pla-  
 i-stud a-gas, Ma-ter, cru-ci-fi-xi fi-ge-pla-  
 San-cta ma-ter i-stud a-gas i-stud

*f*

195

gas, *mf* riten....

gas cor- di- - me- o, cor- di me- o, cor- di me- o, cor- di me- o va- li- de.

8 gas cor- di- - me- - o, cor- di me- o, cor- di me- o, cor- di me- o va- li- de.

a- gas riten....

*mf*

11

199

8

*mf*

Tu- i Na- ti vul- ne ra- ti,

*mp* *mf* *f* *mf*

206

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

poe- nas me- cum    poe- nas me- cum di- vi- de.

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

8

poe- nas me- cum di- vi- de.

di- vi- de.

*f* *mf*

211 *mf* *f*

Φως των ο - φθαλ - μών μου δο - ξά - ζω σου Υι έ - μου την άκ - ρα ευ - σπλα -  
 Fos ton o - - ftha - lmon mu dho - xa - zo su Ii - e - mu tin ak - ra ef - spla -

8

*f*

215

*mf* *mf*

χρί - αν  
 hni - an

προς χά - ριν  
 pros ha - rin

ταύ - - τα -  
 ta - - fta -

πάσ - χεις  
 pa - shis

*mf* *mf*



12 ♩=90

223

Musical score for a vocal and piano piece, page 223. The score is in 3/4 time with a tempo of 90 beats per minute. It features a vocal line and a piano accompaniment. The lyrics are in Latin: "cru-ci-fi-xo con-do-le-re, cru-ci-fi-xo Fac me te-cum - pi-e fle-re, cru-ci-fi-xo cru-ci-fi-xo con-do-le-re".

The score is written for a vocal line and a piano accompaniment. The vocal line is in the upper part of the score, and the piano accompaniment is in the lower part. The tempo is marked as ♩=90. The dynamic marking *mf* (mezzo-forte) is used throughout the piece.

The lyrics are:

cru- ci- fi- xo con- do- le- re,  
 cru- ci- fi- xo  
 Fac me te- cum - pi- e fle- - re, cru- - ci- - fi- xo  
 cru- ci- fi- xo con- do- le-

225

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

ctu- - ci- - fi- - xo

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

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

re.

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

*mf*

*mf*

231

*mf*  $\Omega$  - -  $\Omega$  - -

*mf* Iu- xta Cru- cem te- cum sta- re, et me ti- bi so- ci- a- re in plan- ctu de- si- de- ro

*mf* in plan- ctu

8 in - plan- ctu de- si- de- ro

in - plan- ctu Vir- go

237

Musical score for voice and piano, measures 237-241. The score is in 3/4 time and B-flat major. The voice part has lyrics: "fac me te cum pla- nge- re." and "vir- gi- num prae- cla- ra". The piano accompaniment includes a piano introduction starting at measure 237. Dynamics include *mf*.



242

*ff*

*f*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

Ω- - - - - Ω- - - Ω-

O- - - - - O- - - O-

mi- hi iam no sis a- ma- ra, *mf*

mi- hi iam no sis a- ma- ra, fac me te com pla- nge- re, fac me te com plan- ge- re.

8 *f* sis a- ma- ra, fac me te cum pla- a- a- *mf*

mi- hi iam no sis a- ma- ra, fa- - - ac, pla- a- a-, plan- ge- re

*f*

*mf*

*mf*

## 13 ♩=65

247

Musical score for voice and piano, measures 247-250. The score is in G minor (three flats) and 4/4 time. The tempo is marked ♩=65. The key signature is G minor (three flats). The time signature is 4/4. The score consists of a vocal line and a piano accompaniment. The piano accompaniment is divided into two systems, each with a right-hand and left-hand part. The vocal line is in the upper system. The piano accompaniment is in the lower system. The lyrics are: "Fac, ut por- tem Chri- sti mor- tem,". The dynamic marking *mf* (mezzo-forte) is present in the piano accompaniment. The score is marked with measure numbers 247, 248, 249, and 250. The piano part begins with a piano introduction in measure 247, marked *mf*. The vocal line enters in measure 248 with the lyrics "Fac, ut por- tem Chri- sti mor- tem,". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The score ends in measure 250 with a final cadence.

Fac, ut por- tem Chri- sti mor- tem,

252

*mf*

A - - vé- κρα- ξε-  
A - - ne- kra- xe-

*mf*

pas- sio- nis fac con- sor- tem,  
et -

3 3

255

*mf*

εν...  
en...

A - - vé - κρα - ξε - εν η  
A - - ne - kra - je - en i

8

pla - gas re - co - le - re.

3 3

Fac me - pla - gis

*mf*



258

κό-ρη θερ- μώς δα- κρυ- φο- ρού - - - σα  
 ko-ri ther- mos dha- kri- fo- ru- - - sa

*mf*  
 Fi- li- i,  
 Fi- li- i,  
 vul- ne- - ra- ri, fac me cru- ce i- ne- bria- ri,  
 fac - me - cru- ce i- ne- bria- ri,

*f*

261

*mf* *mp* *rall.....*  
*p*

τα σπλά- - χνα κεν- του- μέ- νη, κεν- του- μέ- νη.  
ta spla- - hna ken- tu- me- ni, ken- tu- me- ni.

Fi- li- i.

Fi- li- i.

8

et cru- o- re Fi- li- i.

*rall.....*

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

14 ♩=80

*mf*  
Flam- mis ne u- rar sac -

*p* *mf*

269

The musical score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "cen sus per te, Vir- - go, - sim, de - fen- sim". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The second system continues the vocal line with lyrics: "per te Vir- go - - - si-". The piano accompaniment continues with a more active right hand and a steady left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A crescendo hairpin is shown under the piano accompaniment in the first system.

cen sus per te, Vir- - go, - sim, de - fen- sim

*mf*

per te Vir- go - - - si-

*mp* *mf*

272

de- fen- sus in di- e, in - di- e, in - di- e - iu- di- cii, vi - di e- iu- - u -

8 im de fen- sus i- in di- e iu- di- cii, in di- - - e, in di- e- - iu- - u- di ci, iu -

277

*mf*

Ω φρι - κτόν και ξέ νο θαύ - μα θε - ού - λό - γε πώς γη - συ - γκα -  
 Ο fri - κτον ke xe - no tha - vma The - u - lo - je pos ji - si - ga -

*mp*

iu - di - cii.

u di - - cii.

8 iu - di - cii.

u - di - - cii.

*mp* *mf*

## 15

282 Riten...,

λεί- πται;  
li- πti?

*pp* *p* *pp*

Quan- do cor- pus mo- ri- et- tur, fac, ut a- ni

*pp* *p* *pp*

Riten... Quan- - ndo cor- pus mo- - ri- e- tur, fac, ut a- ni-

*pp* *p* *pp*

Detailed description of the musical score: The score is for page 15, measures 282-285. It features a vocal line and piano accompaniment. The vocal line starts with the Greek text 'λεί- πται;' and 'li- πti?'. The piano accompaniment begins with a dynamic marking of *pp* and includes the Latin text 'Quan- do cor- pus mo- ri- et- tur, fac, ut a- ni'. The score is marked 'Riten...' at the beginning and end of the section. The piano accompaniment includes dynamic markings of *pp* and *p*. The score is written in a key signature of one flat and a time signature of 4/4.

287

*mp*  
Quan- do cor- pus mo- ri- et- tur, fac, ut a- ni- mae do- ne- tur, do- -  
mae do ne- tur fac, ut - a - ni- - ma  
8  
fac, ut a- ni- mae do- ne- tur  
mae do ne- tur a- ni- mae do ne- tur  
*mp* *mf* *f*



292

ne- tur glo- - ria, pa- ra- di- si, pa- a- a- ra- - di- si, glo- ri

glo- ri- a - pa- ra- di- si, pa- ra- di- si-

8 pa- ra- di- si pa- ra- di- si, pa- ra-

pa- ra- di- si- - glo- ri- a pa- ra- di- si, glo- o- ri-

*mf* *p* *p*

16

296

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in Greek and English. The piano accompaniment is in a grand staff (treble and bass clefs). The score is divided into four measures. The first measure is marked *pp* and contains the lyrics 'a, pa-ra-di-si'. The second measure is marked *mf* and contains the lyrics 'Ω γλυ- κύ μου έ- - - - ar, γλυ- κύ- τα- O- - ghli- ki mu e- - - - ar ghli- ki- ta-'. The third measure is marked *mp* and contains the lyrics 'a, glo- ri- a'. The fourth measure is marked *mf* and contains the lyrics 'di- si a'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The overall mood is serene and contemplative.

*mf* Ω γλυ- κύ μου έ- - - - ar, γλυ- κύ- τα-  
O- - ghli- ki mu e- - - - ar ghli- ki- ta-

*pp* a, pa- ra- di- si

*mp* a, glo- ri- a

8 di- si

a

*pp* *mp* *mf*

301 *mf*

το μου τέ- - κνο, πού έ- δυ Σου - - - το κα- - - - λος;  
 to mu te- - kno, pu r- thi Su - - - - to ka- - - - los?

8

A- - - -

306 *mf*

Έ- ρα- νον τω τά- - - φω αι μυ- ρο- φό- ραι μύ- - - ρα λί- αν προ ι - ε ελ-  
 E- ra- non to ta- - - fo e mi- ro- fo- re mi- - - ra li- an pro- i - e el-

*mf*  
 A- - - - a- men A- - -

men A- - - - - men

*mp* *mf*



315

*f*

A- - Á- - men A-  
E je- ne- - pa- - - - sse im- non ti ta- fi- - - - Su pros-  
E je- ne- - pa- - - - sse im- non ti ta- fi- - - - Su pros-  
8 - - men  
men A- - men

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves, treble and bass clef, with a key signature of two flats. The score is divided into four measures. The first measure contains the lyrics 'A- - Á- - men A-'. The second and third measures contain the lyrics 'E je- ne- - pa- - - - sse im- non ti ta- fi- - - - Su pros-'. The fourth measure contains the lyrics 'E je- ne- - pa- - - - sse im- non ti ta- fi- - - - Su pros-'. There is a small '8' in the piano part of the fourth measure. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line has a long note in the first measure and a series of eighth notes in the subsequent measures.

319

a- a-men

fe- ru- ssi- - Chri- - ste e- - e- - mu

fe- ru- ssi- - Chri- - ste e- - e- - mu

8

*mf* *f* *mf*

A- - - - Á - - men A- -

*mf* *f* *mf*

324

The musical score consists of five systems of staves. The first system shows the vocal line with lyrics: "men A-men A-men A-men". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics: "A-me-en A-men A-men". The piano accompaniment continues with a similar melodic and bass line structure. The third system shows the vocal line with lyrics: "men A-men A-men A-men". The piano accompaniment continues with a similar melodic and bass line structure. The fourth system shows the vocal line with lyrics: "men A-men A-men A-men". The piano accompaniment continues with a similar melodic and bass line structure. The fifth system shows the vocal line with lyrics: "men A-men A-men A-men". The piano accompaniment continues with a similar melodic and bass line structure. The score includes dynamic markings *f* and *mf*, and a hairpin crescendo/decrescendo symbol.