

Anonymus.

Stabat mater.

Anonymus

Stabat mater
(A-Ed G 10)

S, A, T, B (solo), S, A, T, B (coro), 2 clno (2 cor), 2 vl, vla (fl), b, org

Full Score





Wolfgang Esser-Skala, 2020

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First version, June 2020

Critical Report.

This edition bases upon a copy in the Domarchiv Eisenstadt. The digital version of the manuscript is available at <http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/984.html> (siglum G 10).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.¹

Mov.	Bar	Staff	Note
1	4	T	1st quarter in Ms: c'4; last eighth in Ms: bes8
	5	T	last eighth in Ms: bes8
	22	clno 2	bar in Ms: e'2–r2
2	41–120	org	Bass figures are missing in the Ms and were added by the editor.
	95	S	grace note missing in Ms
	136	A	bar in Ms: g'8–r8–r8
	164	org	bar in Ms: c4.
3	215	A	5th eighth in Ms: es'8

¹Abbreviations: A, alto; B, bass; b, basses; clno, clarion; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenor; vl, violin; vla, viola.

Mov.	Bar	Staff	Note
	229	c1no 1	1st quarter in Ms: d"8–e"16–f"16
4	234–348	org	Bass figures are missing in the Ms and were added by the editor.
	313	vl 2	grace note missing in Ms
5	362–408	org	Bass figures are missing in the Ms and were added by the editor.
6	435	B	bar in Ms: d2.–G4
	458	T	bar in Ms: f'2–d'2

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang@esser-skala.at or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/anonymus-stabat-mater-g10>. Your help will be greatly appreciated.

*Salzburg, June 2020
Wolfgang Esser-Skala*

Lyrics.

- I Stabat mater dolorosa
iuxta crucem lacrimosa,
dum pendebat filius.
- II Cuius animam gementem,
contristantem et dolentem
pertransivit gladius.
- III O quam tristis et afflita
fuit illa benedicta
mater unigeniti!
- IV Quae maerebat et dolebat,
pia mater cum videbat
nati poenas incliti.
- V Quis est homo, qui non fleret,
matrem Christi si videret
in tanto suppicio?
- VI Quis non posset contristari,
- Christi matrem contemplari
dolentem cum filio?
- VII Pro peccatis suaे gentis
vidit Iesum in tormentis
et flagellis subditum.
- VIII Vedit suum dulcem natum
morientem, desolatum,
cum emisit spiritum.
- IX Eia, mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
- X Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.
- XI Sancta mater, istud agas,
crucifixi fige plagas

cordi meo valide.

passionis fac consortem
et plagas recolere.

XII Tui nati vulnerati,
tam dignati pro me pati,
poenas tecum divide.

XVII Fac me plagis vulnerari,
fac me cruce inebriari
et cruento filii.

XIII Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero

XVIII Flammis ne urar successus
per te, virgo, sim defensus
in die iudicii.

XIV Iuxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

XIX Christe, cum sit hinc exire,
da per matrem me venire
ad palmam victoriae.

XV Virgo virginum praeclara,
mihi iam non sis amara,
fac me tecum plangere.

XX Quando corpus morietur,
fac ut anima donetur
paradisi gloriae.

XVI Fac, ut portem Christi mortem,

STABAT MATER DOLOROSA

Adagio

*Clarino I, II
in Es*

*I
Violino*

II

Soprano

Alto

Tenore

Basso

*Organo
e Bassi*

The musical score consists of seven staves. The top staff is for *Clarino I, II in Es*, starting with a forte dynamic (**f**). Below it are two staves for *Violino I* and *Violino II*, both in **C** major and **f** dynamic. The third staff is for *Soprano*, the fourth for *Alto*, and the fifth for *Tenore*. The sixth staff is for *Basso*, which includes harmonic analysis below the staff: measures 1-2 in **6/4**, measures 3-4 in **5/3**, measures 5-6 in **[8/6] [5/3]**, and measures 7-8 in **5/4 [9/4] 5/3**. The bottom staff is for *Organo e Bassi*. The vocal parts have lyrics: "Sta - bat, sta - - - bat ma - - - - ter do - - lo -" for Soprano, Alto, and Tenore; and "Sta - bat, sta - - - bat ma - - - - ter do - - lo -" for Basso. The vocal parts enter at measure 3, and the organ/bass part enters at measure 1.

Musical score for a three-part setting (Soprano, Alto, Bass) with piano accompaniment. The score includes vocal parts, piano dynamics (f, ff), and a basso continuo part with measure numbers 9 through 15.

The vocal parts (Soprano, Alto, Bass) sing the following lyrics:

mo - sa, dum, dum pen - de - bat fi - li - us.
mo - sa, dum, dum dum fi - li - us.
mo - sa, dum, dum pen - de - bat fi - li - us.
mo - sa, dum, dum dum fi - li - us.

The piano accompaniment features dynamic markings such as **f**, **ff**, and **[tr]**. Measure numbers 9, 8, and 5 are indicated at the bottom of the page.

12

A musical score for orchestra and choir. The score consists of six staves. The top three staves are for the orchestra, featuring two violins, cello, and bassoon. The bottom three staves are for the choir. The vocal parts are: Alto, Tenor, and Bass. The vocal line includes lyrics: "Cu - ius a - ni - mam ge - men - tem," repeated twice, followed by "Ge - men - tem," and "Ge - men - tem." The music includes dynamic markings such as *tr*, *p*, *f*, and *b*. Measure 12 begins with a rest, followed by a forte dynamic *f*.

Cu - ius a - ni - mam ge - men - tem,

Cu - ius a - ni - mam ge - men - tem,

8 Ge - men - tem,

Ge - men - tem,

Musical score for orchestra and choir, page 5, measures 15-18.

The score consists of six staves:

- Measures 15-16:** Top staff (treble clef) has two measures of rests. Bottom staff (treble clef) has eighth-note patterns in 2/4 time, dynamic **p**. Measure 16 ends with a forte dynamic **f**.
- Measures 17-18:** Top staff (treble clef) has eighth-note patterns in 2/4 time, dynamic **f**. Bottom staff (treble clef) has eighth-note patterns in 2/4 time, dynamic **p**. Measures 18 ends with a forte dynamic **f**.
- Measures 19-20:** Treble clef staff has lyrics: "con - tri - stan - tem et do - len - tem per". Bass clef staff has lyrics: "con - tri - stan - tem et do - len - tem per". Measures 20 ends with a forte dynamic **f**.
- Measure 21:** Treble clef staff has lyrics: "do - len - tem per". Bass clef staff has lyrics: "do - len - tem per".
- Measure 22:** Treble clef staff has eighth-note patterns in 2/4 time. Bass clef staff has eighth-note patterns in 2/4 time, dynamic **f**.

Measure numbers 15, 18, and 21 are indicated above the staves. Measure 22 has a common time signature $\frac{6}{4}$.

18

f

trans - - i - - vit gla - di - us,

per-trans - i - vit gla - di - us.

trans - - i - - vit gla - di - us,

per-trans - i - vit gla - di - us.

8 trans - - i - - vit gla - di - us,

per-trans - i - vit gla - di - us.

trans - - i - - vit gla - di - us,

per-trans - i - vit gla - di - us.

5 7 5 8 6 5 5 8 6 5

O QUAM TRISTIS ET AFFLICTA

Andante

1
vl
2

S

A

T

B

org
b

f Solo

7 6 6 7 6 7 6 [h] [6] 6 7 [6] 6 7 [h]

39

p Solo

O quam tri - stis et af - fli - cta ma - ter u - ni - ge - ni - ti! Quae mae - re - bat et do - le - bat,

p Solo

Fu - it il - la be - ne - di - cta ma - ter u - ni - ge - ni - ti! Quae mae - re - bat et do - le - bat,

⁸

p*

$\begin{matrix} 7 & \sharp 6 & 6 & 6 & 7 \\ \end{matrix}$ $\begin{matrix} 7 & \sharp 6 & 6 & 7 & 6 & 7 \\ \end{matrix}$ $\begin{matrix} 6 & 7 \\ \end{matrix}$ $\begin{matrix} 7 \\ \end{matrix}$ $\begin{matrix} 6 & 5 \\ \end{matrix}$ $\begin{matrix} 6 & 5 \\ \end{matrix}$ $\begin{matrix} 7 & 6 & 5 \\ 5 & 4 & 3 \\ \end{matrix}$ $\begin{matrix} 9 & 8 \\ 4 & 3 \\ \end{matrix}$

56

pi - a ma - ter cum vi - de - bat na - ti, na - ti poe - nas in - cli - ti, in - cli - ti, in - cli - ti.

pi - a ma - ter cum vi - de - bat na - ti, na - ti poe - nas ³in - cli - ti, in - cli - ti, in - cli - ti.

⁸

6/4 5 5/4 6/3 5/4 9/4 8/3 2 7/5 6/4 5/4 6/6 8/6 7/5 6/4 5/4 6/6 8/6 7/5 6/4 5/4 4/6 6/6

71

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

Ma - trem Chri - sti si vi - de - ret

$\begin{matrix} \text{5} & - & 6 & 6 & 6 & 5 \\ \# & & \# & \# & \# & \# \end{matrix}$

$\begin{matrix} p & 7 & 6 & 6 & 7 & 6 & 7 & 4 \\ & \# & \# & \# & \# & \# & \# & \# \end{matrix}$

$\begin{matrix} 5 & - & 7 & 6 & 6 & 5 & 4 & 5 \\ \# & & \# & \# & \# & \# & \# & \# \end{matrix}$

$\begin{matrix} 7 & 6 & 6 & 7 & 6 & 7 & 4 & 5 \\ \# & \# & \# & \# & \# & \# & \# & \# \end{matrix}$

88

in tan - to sup - pli - ci - o, in tan - to sup - pli - ci - o? Quis non pos - set con - tri - sta - ri, Chri - sti ma - trem con - tem - pla - ri do -

in tan - to sup - pli - ci - o, in tan - to sup - pli - ci - o? Quis non pos - set con - tri - sta - ri, Chri - sti ma - trem con - tem - pla - ri do -

8

- $\frac{6}{4}$ $\frac{\flat 9}{7}$ $\frac{6}{4} \frac{5}{3}$ $\frac{9}{4} \frac{8}{3}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{9}{7}$ $\frac{6}{4} \frac{5}{3}$ $\frac{9}{4} \frac{6}{5}$ $\frac{\flat 7}{5} \frac{6}{4} \frac{5}{3}$ $\frac{9}{4} \frac{8}{3}$ $\frac{7}{5} \frac{\sharp 6}{4} \frac{5}{3}$ $\frac{9}{4} \frac{8}{3}$

105

len tem cum fili o, do len tem cum fili o?
len tem cum fili o, do len tem cum fili o?

³

⁸

$\frac{2}{4}$ 6 6 4 8 $\frac{7}{5}$ $\frac{7}{5}$ 6 6 $\frac{6}{4}$ 5 6 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 5 6 6 - $\frac{6}{4}$ 6 $\frac{6}{4}$ 5 6

121

f Tutti

Pro pec - ca - tis su - ae gentis vi - dit Iesum in__tor - mentis et fla - gel - lis, et fla - gel - lis sub - di -

f Tutti

Pro pec - ca - tis su - ae gentis vi - dit Iesum in__tor - mentis et fla - gel - lis, et fla - gel - lis sub - di -

f Tutti

8 Pro pec - ca - tis su - ae gentis vi - dit Iesum in tor - mentis et fla - gel - lis, et fla - gel - lis sub - di -

f Tutti

Pro pec - ca - tis su - ae gentis vi - dit Iesum in__tor - mentis et fla - gel - lis, et fla - gel - lis sub - di -

Tutti $\frac{6}{4}$ 5 $\frac{8}{5}$ [4] $\frac{6}{4}$ 5 [4] $\frac{8}{5}$ [4] $\frac{7}{4}$ [4] $\frac{6}{7}$ [4] $\frac{7}{4}$ [4] $\frac{6}{7}$ [4] $\frac{8}{5}$ [4] $\frac{7}{4}$ [4] $\frac{6}{7}$ [4] $\frac{8}{5}$ [4]

136

tum.

Vi - dit su - um dul - cem na - tum mo - ri - en - tem, de - so - latum, cum e -

tum.

Vi - dit su - um dul - cem na - tum mo - ri - en - tem, de - so - latum, cum e -

⁸ tum.

Vi - dit su - um dul - cem na - tum mo - ri - en - tem, de - so - latum, cum e -

tum.

Vi - dit su - um dul - cem na - tum mo - ri - en - tem, de - so - latum, cum e -

[6] [6] [5] [5] [5] [5] [5] [5]

151

mi - sit spi - ri - tum, cum e - mi - sit, e-misit spi - ri-tum.

mi - sit spi - ri - tum, cum e - mi - sit spi - ri-tum.

8 mi - sit spi - ri - tum, cum e - mi - sit spi - ri-tum.

mi - sit spi - ri - tum, cum e - mi - sit spi - ri-tum.

4 2 [6] 6 4 [6/5] [6/5] [5/4] [6/5]

EIA, MATER, FONS AMORIS

Adagio

solo

clno 1, 2 *c f*

vl 1 *c f Solo*

vl 2 *c*

vla solo *c f*

S *c*

A *c*

T *c s*

B *c*

org b *c f Solo* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{4}{2}$ $\frac{3}{1}$ $\frac{4}{2}$ $\frac{3}{1}$

168

5 9 8 6 6 6 6 6 6 6 [6] 4 [2]

171

6 5 6 5 6 4 5 3 9 4 8 3 6 4 5
6 6 7 6 6 7
6 6 7

Musical score for orchestra and choir, page 19, system 174. The score consists of six staves. The top staff is soprano, followed by three alto staves, then bass and tenor staves. The vocal parts sing in unison. The score includes dynamic markings (e.g., *p*, *tr*) and time signatures (e.g., 6, 6, 5, 6, 9/4, 8/4). The vocal line concludes with lyrics: "E - ia, ma - ter, fons _____ a - mo - ris, me_".

174

p

tr

p

p

tr

p

p

p Solo

E - ia, ma - ter, fons _____ a - mo - ris, me_

[6] 6 5 p 6 $\frac{9}{4}$ $\frac{8}{4}$

178

sen - ti - re vim do - lo - ris fac, ut te - cum lu - ge-am, fac, ut te - cum lu - ge-am,

$\frac{4}{2}$ $\frac{3}{1}$ $\frac{4}{2}$ $\frac{3}{1}$ $\frac{5}{4}$ $\frac{9}{8}$ $\frac{8}{3}$ 6 [6] 6 b6

182

lu - - - ge - am, fac, ut te - - cum lu - - ge - am,

5 9 8 [6 5]

6 6 6 6 5

185

fac, ut te - cum lu - ge - am.

6 $\frac{6}{2}$ 6 6 6 4 5 f 6 5 6 5 3 6 7 2 5 3 [6 5] 6

Musical score for orchestra and piano, page 189. The score consists of eight staves. The top staff is soprano, followed by alto, tenor, bass, piano, flute, oboe, and two violins. The piano part features a melodic line with grace notes and dynamic markings like p . The vocal parts sing in homophony. The bottom staff shows rhythmic patterns with '6' and '5' time signatures.

192

A musical score page featuring six staves of music. The top three staves are soprano voices in treble clef, the bottom three are alto voices in bass clef. The key signature is two flats. Measure 192 consists of three measures of music followed by a repeat sign and three more measures. The vocal parts enter at measure 193. The lyrics are: "de - at____ cor____ me - um", "in a - man -", and "do Chri-stum". The time signature changes throughout the piece, indicated by numbers below the staff.

de - at____ cor____ me - um in a - man - do Chri-stum

6 6 6 5 6 5 6 5 8 6 5

195

De - um, ut si - bi com - pla - ce - am, ut si - bi, si - bi com - pla - ce -

6 5 6 5 $\frac{7}{5}$ 9 8 5 $\frac{6}{4}$ 5 [9 8] 2 6 $\frac{5}{5}$ 6 4 $\frac{4}{3}$

Musical score page 27, featuring six staves of music. The top staff is in G major, the second staff is in E major, and the remaining four staves are in C major. The score includes lyrics in Latin: "San - - - cta ma - ter, i - - - stud a 3 - gas,". Measure 202 starts with a treble clef, a key signature of one sharp, and a time signature of 6/4. The bass clef staff begins at measure 203 with a key signature of one sharp and a time signature of 5/4. The music concludes with a final dynamic of *p*.

202

3 3 tr

3 3

3 tr

San - - - cta ma - ter, i - - - stud a 3 - gas,

6 4 5 3 16 p

205

A musical score page featuring eight staves of music. The top two staves are in treble clef, the next three are in bass clef, and the bottom three are also in bass clef. The key signature is one flat. Measure 1 consists of four measures of silence. Measures 2 through 7 show various note patterns, including eighth and sixteenth notes. Measure 8 contains lyrics: "cru - ci - fi - xi fi - ge pla - gas," followed by "cru - ci - fi - xi fi - ge pla - gas," and "cor - di me - o," with a fermata over the final note. Measure 9 begins with a bass note followed by a measure of silence. Measure 10 shows a bass line with a mix of common time (6/8) and simple time (5/4 = 3). Measure 11 concludes with a bass note.

cru - ci - fi - xi fi - ge pla - gas,
cru - ci - fi - xi fi - ge pla - gas
cor - di me - o,

6 $\frac{5}{4}$ = 3 [h] - 6 $\frac{5}{4}$ = 3 6 6 $\frac{6}{4}$ 6

209

Tutti *f*

Tutti *f*

f Tutti

Tu - i na - ti vul - ne - ra - ti,
Tutti *f* Tutti
Tutti *f* Tutti
cor - di me - o va - li - de. Tu - i na - ti vul - ne - ra - ti,
f Tutti
Tutti *f* Tutti
[6] 6 5 4 5 6 4 3 [7] 9 4 8]

213

tam di - gna - ti pro me pa - ti, poe - nas me - cum di - vi - de.
 tam di - gna - ti pro me pa - ti, poe - nas me - cum di - vi - de.
⁸ tam di - gna - ti pro me pa - ti, poe - nas me - cum di - vi - de.
 tam di - gna - ti pro me pa - ti, poe - nas me - cum di - vi - de.

$\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{8}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ | $\frac{6}{4}$ $\frac{5}{3}$ [B] $\frac{7}{5}$

217

Fac me tecum pice fle re, crucifi xo

7 5 [6] 6 5 6 5 7 9 4 8 7

221

a 2

con - do - le - re, do - nec e - go vi - xe - ro.

con - do - le - re, do - nec e - go vi - xe - ro.

con - do - le - re, do - nec e - go vi - xe - ro.

8

8 6 5 6 4 5 \natural 7 \natural 8 6 6 4 5 \natural 7 \flat 7 6 4 5 \natural

225

Iux - ta cru - cem te - cum sta - re, et me ti - bi so - ci - a - re in

Iux - ta cru - cem te - cum sta - re, et me ti - bi so - ci - a - re in

Iux - ta cru - cem te - cum sta - re, et me ti - bi so - ci - a - re in

Iux - ta cru - cem te - cum sta - re, et me ti - bi so - ci - a - re in

Iux - ta cru - cem te - cum sta - re, et me ti - bi so - ci - a - re in

$\frac{8}{4}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{8}{4}$ $\frac{8}{4}$ $\frac{7}{4}$ $\frac{9}{4}$ $\frac{8}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{8}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

229

[*tr*] [*tr*] [*tr*] [*tr*] [*tr*] [*tr*]

plan - ctu, in plan - ctu de - si - de - ro, in plan - ctu de - si - de - ro.

plan - ctu, in plan - ctu de - si - de - ro, in plan - ctu de - si - de - ro.

plan - ctu, in plan - ctu de - si - de - ro, in plan - ctu de - si - de - ro.

plan - ctu, in plan - ctu de - si - de - ro, in plan - ctu de - si - de - ro.

5 6 7 8 [8 7] 8 6 5 7 [6] 6 5 7 8 6 5

VIRGO VIRGINUM PRAECLARA

Andante

1
vl
2

B

org
b

f Solo

$\frac{6}{6}$ $\frac{7}{5}$ $\frac{6}{6}$ $\frac{7}{5}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$

=

248

p Solo

Vir - go vir - gi -

$\frac{5}{5}$ $\frac{8}{3}$ *tasto solo*

262

num praecla - ra, mi - hi iam non sis a - ma-ra, fac me te - cum plan - ge - re. Fac, ut por - tem Chri - sti mor-tem, pas - si-

$\begin{array}{c} \text{h} \\ 7 \\ 5 \end{array}$ 6 $\begin{array}{c} \text{h} \\ 7 \\ 5 \end{array}$ 2 2 6 $\begin{array}{c} \text{h} \\ 5 \\ 4 \end{array}$ $\begin{array}{c} \text{h} \\ 5 \\ 4 \end{array}$ $\begin{array}{c} 7 \\ 8 \\ 3 \\ 3 \\ 4 \end{array}$

277

o - nis fac con-sor-tem et pla - gas, et pla - gas re - co - le - re.

$\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 7 \\ 5 \end{array}$ 8 2 5 $\begin{array}{c} 5 \\ \sharp \end{array}$ f 6 6 $\begin{array}{c} 5 \\ \sharp \end{array}$ 6 5 $\begin{array}{c} 5 \\ \sharp \end{array}$ f 6 6 $\begin{array}{c} 5 \\ \sharp \end{array}$ 3 6 5 $\begin{array}{c} 5 \\ \sharp \end{array}$

291

p

p

Fac me pla - gis vul - ne - ra - ri, fac me cru - ce in - e - bri - a - ri et cru - o - re fi - li - i. Flam mis ne

p *tasto solo*

6

=

305

<img alt="Continuation of the musical score from measure 305. The piano part shows eighth-note patterns. The voice part continues with vocal entries. Measure 306 starts with a piano dynamic 'p' followed by vocal entries. Measure 307 continues with vocal entries. Measure 308 starts with a piano dynamic 'p' followed by vocal entries. Measure 309 continues with vocal entries. Measure 310 starts with a piano dynamic 'p' followed by vocal entries. Measure 311 continues with vocal entries. Measure 312 starts with a piano dynamic 'p' followed by vocal entries. Measure 313 continues with vocal entries. Measure 314 starts with a piano dynamic 'p' followed by vocal entries. Measure 315 continues with vocal entries. Measure 316 starts with a piano dynamic 'p' followed by vocal entries. Measure 317 continues with vocal entries. Measure 318 starts with a piano dynamic 'p' followed by vocal entries. Measure 319 continues with vocal entries. Measure 320 starts with a piano dynamic 'p' followed by vocal entries. Measure 321 continues with vocal entries. Measure 322 starts with a piano dynamic 'p' followed by vocal entries. Measure 323 continues with vocal entries. Measure 324 starts with a piano dynamic 'p' followed by vocal entries. Measure 325 continues with vocal entries. Measure 326 starts with a piano dynamic 'p' followed by vocal entries. Measure 327 continues with vocal entries. Measure 328 starts with a piano dynamic 'p' followed by vocal entries. Measure 329 continues with vocal entries. Measure 330 starts with a piano dynamic 'p' followed by vocal entries. Measure 331 continues with vocal entries. Measure 332 starts with a piano dynamic 'p' followed by vocal entries. Measure 333 continues with vocal entries. Measure 334 starts with a piano dynamic 'p' followed by vocal entries. Measure 335 continues with vocal entries. Measure 336 starts with a piano dynamic 'p' followed by vocal entries. Measure 337 continues with vocal entries. Measure 338 starts with a piano dynamic 'p' followed by vocal entries. Measure 339 continues with vocal entries. Measure 340 starts with a piano dynamic 'p' followed by vocal entries. Measure 341 continues with vocal entries. Measure 342 starts with a piano dynamic 'p' followed by vocal entries. Measure 343 continues with vocal entries. Measure 344 starts with a piano dynamic 'p' followed by vocal entries. Measure 345 continues with vocal entries. Measure 346 starts with a piano dynamic 'p' followed by vocal entries. Measure 347 continues with vocal entries. Measure 348 starts with a piano dynamic 'p' followed by vocal entries. Measure 349 continues with vocal entries. Measure 350 starts with a piano dynamic 'p' followed by vocal entries. Measure 351 continues with vocal entries. Measure 352 starts with a piano dynamic 'p' followed by vocal entries. Measure 353 continues with vocal entries. 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CHRISTE, CUM SIT HINC EXIRE

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f Solo

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357

p Solo

Chri - ste, cum sit hinc ex -

Chri - ste, cum sit hinc ex -

p Solo

Chri - ste, cum sit hinc ex -

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365

380

Quan - do cor - pus mo - ri - e -

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387

- tur, fac ut a ni ma do ne tur pa ra di si,

- tur, fac ut a ni ma do ne tur pa ra di si,

$\frac{6}{4} \frac{5}{3}$ $\frac{7}{5} \frac{6}{4} \frac{5}{3}$ $\frac{9}{7} \frac{8}{6} \frac{5}{4} \frac{3}{5}$ $\frac{6}{4} \frac{5}{3}$ $\frac{7}{5} \frac{6}{4} \frac{5}{3}$

394

p f p

p f p

pa - ra - di - si glo - - - - ri - ae.

pa - ra - di - si glo - - - - ri - ae.

7 6 5
4 3

f

401

f 3

6 5 3
6 6 5 3
f 6 6

6 5 3
6 6 5 3
6 6 5 3

6 5 3
6 6 5 3
6 6 5 3

A M E N

437

men, a-men, a - men, a - - - men, a - - -
men, a-men, a - men, a - - - men, a - - -
a - men, a - - men, a - men, a - - - men, a - - -
a - men, a - men, a - - - men, a - men, a - -
8 15

450

p

f

p

f

men, a - men, a - men, a - men.

men, a - men, a - men, a - men.

⁸ men, a - men, a - men, a - men.

men, a - men, a - men, a - men.

p

f

$\begin{matrix} \natural & \flat \\ 6 & 5 \\ 8 & 7 \\ 5 & 3 \end{matrix}$

$\begin{matrix} 5 & \flat \\ 5 & 6 \\ 6 & 2 \\ 6 & 4 \\ 4 & 3 \end{matrix}$