

Stabat Mater

for

Soprano, Choir and Small Orchestra

by

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Movements

I. Stabat Mater speciosa

II. Cuius animam gaudentem

III. O quam laeta et beata

IV. Quae gaudebat et ridebat

V. Stabat senex cum puella

Instrumentation

Oboe

Bassoon

Piccolo Trumpet

Solo Soprano

Choir (SATB)

Violin I

Violin II

Viola

Cello

Contrabass

Text

(Stanzas I. - IV. & X.)

- I. Stabat Mater speciosa
Iuxta foenum gaudiosa,
Dum iacebat parvulus.

- II. Cuius animam gaudentem
Laetabundam et ferventem
Pertransivit iubilus.

- III. O quam laeta et beata
Fuit illa immaculata,
Mater unigeniti!

- IV. Quae gaudebat et ridebat,
Exultabat cum videbat
Nati partum incliti.

- X. Stabat senex cum puella
Non cum verbo nec loquela
Stupescentes cordibus.

to Lise Viricel

Stabat Mater

I. Stabat Mater speciosa

Guillaume Vissac

Joyful ♩ = 100

The musical score is arranged in three systems. The first system includes Oboe, Bassoon, Piccolo Trumpet (in Bb), and Solo Soprano. The Piccolo Trumpet part is the only one with notes, starting with a forte (f) dynamic and a joyful tempo of 100. The second system includes Soprano, Alto, Tenor, and Bass, all of which are currently silent. The third system includes Violin I, Violin II, Viola, Cello, and Contrabass. These string parts are also silent for most of the page, with dynamics (mf and f) indicated for the later measures. The score is in 2/4 time and features a key signature of one flat (Bb).

I. Stabat Mater speciosa

This musical score page includes the following parts and dynamics:

- Ob. (Oboe):** Rests for the first five measures, then plays a melodic line starting at measure 6 with a *p* dynamic.
- Bsn. (Bassoon):** Rests for the first five measures, then plays a melodic line starting at measure 6 with a *pp* dynamic.
- P. Tpt. (Trumpet):** Plays a rhythmic pattern of eighth notes throughout, with a *p* dynamic starting at measure 6.
- S. Sop. (Soprano):** Rests throughout.
- S. (Soprano):** Rests throughout.
- A. (Alto):** Rests throughout.
- C. (Contralto):** Rests throughout.
- T. (Tenor):** Rests throughout.
- B. (Bass):** Rests throughout.
- Vln. I (Violin I):** Rests for the first five measures, then plays chords with dynamics *mf*, *f*, and *p*.
- Vln. II (Violin II):** Rests for the first five measures, then plays chords with dynamics *mf*, *f*, and *p*.
- Vla. (Viola):** Rests for the first five measures, then plays chords with dynamics *mf*, *f*, and *p*.
- Vc. (Violoncello):** Rests for the first five measures, then plays chords with dynamics *mf*, *f*, and *pizz.* (pizzicato).
- Cb. (Cello):** Rests for the first five measures, then plays chords with dynamics *mf*, *f*, and *pizz.* (pizzicato).

The score concludes with the text "etc." at the bottom right.

I. Stabat Mater speciosa

15

Ob.

Bsn. *p*

P. Tpt.

S. Sop. *mf* *f* *f* *f*

Sta - bat Ma - ter spe - ci - o - sa Sta - bat Ma - ter spe - ci - o -

S

A

C.

T

B

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. pizz. *mp*

Detailed description: This page of a musical score is for the first movement, 'I. Stabat Mater speciosa'. It features a vocal line for Soprano and a full orchestral accompaniment. The vocal line begins at measure 15 with the lyrics 'Sta - bat Ma - ter spe - ci - o - sa'. The dynamics for the vocal part are marked as mezzo-forte (mf) and forte (f). The instrumental parts include Oboe, Bassoon (piano), Trumpets, Violins I and II (mezzo-piano), Viola, Violoncello (mezzo-piano), and Contrabass (pizzicato, mezzo-piano). The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

I. Stabat Mater speciosa

22

Ob.

p

Bsn.

P. Tpt.

S. Sop.

mp

sa lux - ta foe - num gau - di - o - sa, lux - ta foe - num

S

A

C.

T

B

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

I. Stabat Mater speciosa

Ob. *mp* *mf* *mp*

Bsn. *p*

P. Tpt. *mf* *mp* *f* *mf* *mp*

S. Sop. gau - di - o - sa, Sta - bat Ma - ter spe - ci - o - sa Sta - bat

S. *mp* Sta - bat Ma - ter spe - cio - sa Sta - bat

A. *mp* Sta - bat Ma - ter spe - cio - sa Sta - bat

C. *mp* Sta - bat Ma - ter spe - cio - sa Sta - bat

T. *mp* Sta - bat Ma - ter spe - cio - sa Sta - bat

B. *mp* Sta - bat Ma - ter spe - cio - sa Sta - bat

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

etc.

Stabat Mater
II. Cuius animam gaudentem

Cheerful ♩ = 95

Oboe

Bassoon

Piccolo Trumpet
in Bb
mettre la sourdine

Solo Soprano

Soprano

Alto

Choir

Tenor

Bass

Violin I
arco
f

Violin II
arco
f

Viola
arco V
f

Cello
arco
f

Contrabass
arco V
f

II. Cuius animam gaudentem

6

Ob.

Bsn.

P. Tpt.

S. Sop.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

etc.

Detailed description: This page of a musical score is for the second movement, 'II. Cuius animam gaudentem'. It features a full orchestral and vocal ensemble. The score is in 3/4 time and begins at measure 6. The woodwind section (Oboe, Bassoon, and Trumpets) and the vocal soloist (Soprano) are currently silent, indicated by whole rests. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active, playing a rhythmic pattern of eighth notes. The Violins I and II parts are marked with a forte 'f' dynamic. The Viola, Violoncello, and Contrabass parts also feature a 'V' marking above the first measure. The score concludes with a double bar line and the word 'etc.' to the right.

II. Cuius animam gaudentem

Ob. 11

Bsn. 11

P. Tpt. 11

ôter la sourdine

S. Sop. *mf* *mf* *f*

Cu - ius a - ni - mam gau - den - tem Lae - ta - bun - dam

S. 11

A. 11

C. 11

T. 11

B. 11

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *pizz.* *mp*

Detailed description: This page of a musical score is for the second movement, 'II. Cuius animam gaudentem'. It features a vocal soloist (Soprano) and a full orchestra. The vocal line begins with a mezzo-forte (*mf*) dynamic and gradually increases to a forte (*f*) dynamic. The lyrics are 'Cuius animam gaudentem Laetabundam'. The instrumental parts include Oboe, Bassoon, and Trumpet (all marked with a first ending '11'), Violin I and II (starting at mezzo-piano *mp* and moving to mezzo-forte *mf*), Viola, Violoncello (starting at mezzo-piano *mp* and moving to mezzo-forte *mf*), and Contrabass (starting with a pizzicato *pizz.* marking and moving to mezzo-piano *mp*). The score is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

II. Cuius animam gaudentem

23

Ob.

Bsn.

P. Tpt.

S. Sop.

tem Per-tran-si-vit iu-bi-lus.

S.

A.

C.

T.

B.

Sta - - bat Ma - - - ter spe - - ci

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

etc.

Detailed description: This is a page of a musical score for the second movement, 'Cuius animam gaudentem'. The score is written for a full orchestra and a vocal soloist. The top staves include woodwinds (Oboe, Bassoon, Trumpet) and strings (Violins I & II, Viola, Violoncello, Contrabass). The vocal parts include Soprano Soloist and Soprano, Alto, Tenor, and Bass. The music is in 3/4 time and features dynamic markings such as *mf*, *mp*, *f*, and *p*. The vocal lines have lyrics in Latin: 'tem Per-tran-si-vit iu-bi-lus.' and 'Sta - - bat Ma - - - ter spe - - ci'. The score includes various musical notations like slurs, accents, and articulation marks.

Stabat Mater

III. O quam laeta et beata

Gentle ♩ = 85

Oboe

Bassoon

Piccolo Trumpet
in Bb

Solo Soprano

Soprano
p *mf* *p*
O — quam lae — ta et be — a — ta

Alto
p *mf* *p*
O — quam lae — ta et be — a — ta

Choir
Tenor
p *mf* *p*
O — quam lae — ta et be — a — ta

Bass
p *mf* *p*
O — quam lae — ta et be — a — ta

Violin I
Violin II
Viola
Cello
Contrabass
Gentle ♩ = 85
p *mf* *p* arco

III. O quam laeta et beata

This musical score is for the third movement, "III. O quam laeta et beata". It is a multi-staff score for a symphony orchestra and vocal soloists. The score is divided into two systems. The first system includes the woodwind section (Oboe, Bassoon, and Percussion Trumpet), vocal soloists (Soprano, Alto, and Tenor), and the Bass. The second system includes the string section (Violin I, Violin II, Viola, Violoncello, and Contrabass). The music is in 2/4 time and features a key signature of one flat (B-flat). The score begins with a measure of rest for all parts, followed by a series of measures with rests for the woodwinds and vocalists, and active musical notation for the strings. The woodwinds and vocalists enter in the final measure of the system with a melodic line. The strings provide a harmonic accompaniment throughout.

8

Ob.

Bsn.

P. Tpt.

S. Sop.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

III. O quam laeta et beata

15

Ob.

Bsn.

P. Tpt.

S. Sop.

O — quam lae — ta et be — a — ta Fuit — il — — — la

S

O — quam lae — ta et be — a — ta Fuit — il — — — la

A

O — quam lae — ta et be — a — ta Fuit — — — — —

C.

O — quam lae — ta et be — a — ta Fuit — — — — —

T

O — quam lae — ta et be — a — ta Fuit — — — — —

B

O — quam lae — ta et be — a — ta Fuit — il — la

Vln. I

Vln. II

Vla.

Vc.

Cb.

p \triangleright *pp*

p \triangleright *pp*

p \triangleright *pp*

p \triangleright *pp*

p \triangleright *pp*

etc.

Stabat Mater
IV. Quae gaudebat et ridebat

Merry ♩ = 100

Oboe

Bassoon

Piccolo Trumpet
in Bb

Solo Soprano

Soprano

Alto

Choir

Tenor

Bass

Violin I
arco
f

Violin II
arco
f

Viola
arco
f

Cello
arco
f

Contrabass
pizz.
f

IV. Quae gaudebat et ridebat

Musical score for measures 5-8, featuring woodwinds, strings, and vocal parts. The score is in common time (C) and includes dynamics such as *mf sub* and *f sub*.

Woodwinds: Ob., Bsn., P. Tpt., S. Sop., S., A., C., T., B. (Measures 5-8 are mostly rests).

Strings: Vln. I, Vln. II, Vla., Vc., Cb. (Active throughout measures 5-8).

Vocal Parts: S. Sop., S., A., C., T., B. (Measures 5-8 are mostly rests).

Measures: 5, 6, 7, 8. Measure numbers 10/8 are indicated at the end of each line.

Dynamics: *mf sub* and *f sub* are indicated for the string parts in measures 6 and 7.

IV. Quae gaudebat et ridebat

8 (3+3+2+2)

Ob. $\frac{10}{8}$ $\frac{2}{4}$ f

Bsn. $\frac{10}{8}$ mf

P. Tpt. $\frac{10}{8}$ f

S. Sop. $\frac{10}{8}$

8 (3+3+2+2)

S. $\frac{10}{8}$

A. $\frac{10}{8}$

C. $\frac{10}{8}$

T. $\frac{10}{8}$

B. $\frac{10}{8}$

Vln. I $\frac{10}{8}$ ff f

Vln. II $\frac{10}{8}$ ff f

Vla. $\frac{10}{8}$ ff f

Vc. $\frac{10}{8}$ ff f

Cb. $\frac{10}{8}$ ff f etc.

Detailed description: This is a page of a musical score for a symphony, measures 8-10. The score is arranged in a grand staff format with multiple parts. The top section includes woodwinds (Ob., Bsn., P. Tpt.) and vocal parts (S. Sop., S., A., C., T., B.). The bottom section includes strings (Vln. I, Vln. II, Vla., Vc., Cb.). The key signature has one sharp (F#) and the time signature is 10/8. A section change occurs at measure 9, marked with a 2/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte). A rehearsal mark '8 (3+3+2+2)' is placed above the first measure. A vertical dashed line is at the end of measure 10, with 'etc.' written below it.

IV. Quae gaudebat et ridebat

11

Ob. *mp*

Bsn. *mp*

P. Tpt. *mp*

S. Sop. *f*
 Quae — gau-de - bat et ri - de - bat, ——— E - xul-ta-bat cum vi - de - bat. ———

S.

A.

C.

T.

B.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf*

IV. Quae gaudebat et ridebat

15

Ob.

Bsn.

P. Tpt.

S. Sop.

Quae — gau-de-bat et ri - de-bat, E - xul-ta-bat cum vi - de-bat Quae — gau-de-bat et ri - de bat,

mf sub *f sub*

15

S.

A.

C.

T.

B.

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp sub *mf* *mp sub* *mf* *mp sub* *mf sub* *mp sub* *mf sub*

etc.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The title is 'IV. Quae gaudebat et ridebat'. The score is in common time (C) and begins at measure 15. The vocal part (Soprano) has lyrics: 'Quae — gau-de-bat et ri - de-bat, E - xul-ta-bat cum vi - de-bat Quae — gau-de-bat et ri - de bat,'. The instrumental parts include Oboe, Bassoon, Trumpet, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics for the vocal part are *mf sub* and *f sub*. Dynamics for the instrumental parts are *mp sub* and *mf*. The score ends with 'etc.'.

Stabat Mater
V. Stabat senex cum puella

Loving ♩ = 60

Oboe

Bassoon

Piccolo Trumpet
in Bb

Solo Soprano

Soprano

Alto

Choir

Tenor

Bass

Loving ♩ = 60

Violin I

Violin II

Viola

Cello

Contrabass

pp

pp a Tempo

Poco rit. *pp* Poco rit. *p* a Tempo

mp Poco rit. *p* a Tempo

V. Stabat senex cum puella

5

Ob.

Bsn.

P. Tpt.

S. Sop.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a system of staves. The woodwind section (Ob., Bsn., P. Tpt.) and vocal parts (S. Sop., S, A, C., T, B) are mostly silent in this section, indicated by rests. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) is active, with Violins I and II playing sustained notes, Violins II and Viola playing sixteenth-note patterns, and the Cello and Double Bass providing a harmonic foundation. The score is divided into four measures, with a 3/4 time signature in the first three and a 5/4 time signature in the fourth. A fermata is present over the final measure of the strings.

V. Stabat senex cum puella

Ob. *pp*

Bsn. *p*

P. Tpt. *mp*

S. Sop.

S

A

C.

T

B

Vln. I *sf* *pp*

Vln. II *sf* *pp*

Vla. *p*

Vc. *p*

Cb. *p*

etc.

Detailed description: This is a page of a musical score for the piece 'V. Stabat senex cum puella'. The score is written in 2/4 time and consists of 12 staves. The instruments and voices included are Oboe (Ob.), Bassoon (Bsn.), Percussion Trumpet (P. Tpt.), Soprano Soprano (S. Sop.), Soprano (S), Alto (A), Contralto (C.), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins with a measure of rest for all parts. From the second measure, the Oboe plays a half note with a *pp* dynamic. The Bassoon plays a half note with a *p* dynamic. The Percussion Trumpet plays a melodic line starting with a half note and a *mp* dynamic. The Soprano Soprano, Soprano, Alto, Contralto, Tenor, and Bass parts are all silent. The Violin I and Violin II parts play a melodic line starting with a half note and a *sf* dynamic, then a *pp* dynamic. The Viola and Violoncello parts play a melodic line starting with a half note and a *p* dynamic. The Contrabass part plays a half note with a *p* dynamic. The score ends with a dashed line on the right side, indicating that the music continues on the next page.

V. Stabat senex cum puella

13

Ob.

Bsn.

P. Tpt.

S. Sop.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

con sord.

mp

mp

mp

mp

mp sub.

Detailed description: This page of a musical score, numbered 58, contains measures 13 through 15. The score is for a full orchestra and vocal soloists. The woodwind section includes Oboe (Ob.), Bassoon (Bsn.), and Percussion Trumpet (P. Tpt.). The vocal section includes Soprano (S.), Alto (A.), Contralto (C.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time. Measures 13 and 14 are marked with a mezzo-forte (*mf*) dynamic, while measure 15 is marked mezzo-piano (*mp*). The Oboe part in measure 15 is marked *mp*. The Bassoon part in measure 15 is marked *mf*. The Percussion Trumpet part in measure 15 is marked *mp* and includes the instruction 'con sord.'. The Violin I and II parts in measure 15 are marked *mp*. The Viola part in measure 15 is marked *mp*. The Violoncello part in measure 15 is marked *mp*. The Contrabass part in measure 15 is marked *mp sub.*. The vocal parts (S., A., C., T., B.) are silent throughout these measures.

V. Stabat senex cum puella

16

Ob.

Bsn.

P. Tpt.

S. Sop.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 59, contains measures 16 through 18. The score is arranged in a standard orchestral format with a vocal line above the orchestra. The woodwind section includes Oboe (Ob.), Bassoon (Bsn.), and Percussion Trumpet (P. Tpt.). The vocal line consists of Soprano (S), Alto (A), Contralto (C.), Tenor (T), and Bass (B) staves. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings are active throughout the measures, while the vocal line is silent. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 16, 17, and 18 are indicated at the beginning of their respective staves.

V. Stabat senex cum puella

22 a Tempo

Ob.

Bsn.

P. Tpt.

S. Sop.

S. *a Tempo*
mp
bat se - nex cum puel - - - la

A. *mp*
bat se - nex cum puel - - - la

C. *mp*
bat se - nex cum puel - - - la

T. *mp*
bat se - nex cum puel - - - la

B. *mp*
bat se - nex cum puel - - - la

Vln. I *a Tempo*
pp

Vln. II *a Tempo*
pp

Vla. *a Tempo*

Vc. *a Tempo*

Cb. *a Tempo*
p

The image shows a page of a musical score for the piece 'V. Stabat senex cum puella'. The score is arranged in a standard orchestral format with vocal parts and instrumental parts. At the top, the title 'V. Stabat senex cum puella' is centered. Below it, the score begins at measure 22, marked 'a Tempo'. The instrumental parts include Oboe (Ob.), Bassoon (Bsn.), and Percussion (P. Tpt.), all of which are currently silent, indicated by a horizontal line with a bar. The vocal parts consist of Soprano (S.), Alto (A.), Contralto (C.), Tenor (T.), and Bass (B.), each with a vocal line and the Latin lyrics 'bat se - nex cum puel - - - la' written below. The vocal parts are marked with a mezzo-piano (*mp*) dynamic. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin parts are marked with a pianissimo (*pp*) dynamic, while the Contrabass part is marked with a piano (*p*) dynamic. The score is written in common time (C) and the key signature has one sharp (F#).

V. Stabat senex cum puella

26

Ob.

Bsn.

P. Tpt.

S. Sop.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Non cum ver - bo nec lo - que - la Stu - pes - cen - tes cor - di - bus. (Oh)

Sta -

mp

p

p

p

p

62

V. Stabat senex cum puella

30

Ob.

Bsn.

P. Tpt.

S. Sop.

bat se nex cum puel la

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pp

p

pp

Detailed description: This page of a musical score, numbered 30, features a variety of instruments and a vocal soloist. The top staves include Oboe (Ob.), Bassoon (Bsn.), and Percussion Trumpet (P. Tpt.). The vocal soloist (S. Sop.) is shown with lyrics: "bat se nex cum puel la". Below the vocal line are staves for Soprano (S), Alto (A), Contralto (C.), Tenor (T), and Bass (B), with dashed lines indicating their parts. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The double bass (Cb.) part is marked with "pizz." and "pp". The Oboe part begins with a dynamic marking of *p*. The Percussion Trumpet part is marked with *pp*. The score is in common time (C) and features various musical notations such as slurs, ties, and dynamic markings.

V. Stabat senex cum puella

34

Ob.

Bsn.

P. Tpt.

S. Sop.

Non cum ver - bo nec lo - que - la Stu - pes - cen - tes cor - di - bus.

S

A

C.

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p etc.

Detailed description: This page of a musical score, numbered 64, contains measures 34 through 37. The score is for a vocal soloist (Soprano) and a full orchestra. The vocal line is in the Soprano part, with lyrics: "Non cum ver - bo nec lo - que - la Stu - pes - cen - tes cor - di - bus." The instrumental parts include Oboe, Bassoon, Percussion Trumpet, Violin I and II, Viola, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal line features a melodic phrase with a fermata over the final note. The instrumental parts provide accompaniment, with the Contrabass part marked *p* (piano) and ending with "etc.".