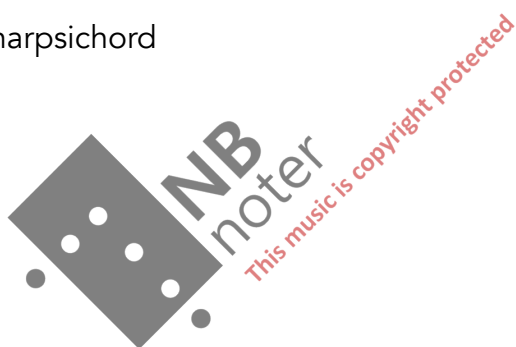


Tyler Futrell

Stabat Mater

2 voices, chamber strings, harpsichord



2021

Text

**Stabat Mater dolorosa iuxta crucem lacrimosa
dum pendebat Filius**

The grieving Mother stood weeping beside the cross where her Son was hanging.

**Cuius animam gementem contristatam et
dolentem pertransivit gladius**

Through her weeping soul, compassionate and grieving, a sword passed.

**O quam tristis et afflicta fuit illa benedicta Mater
Unigeniti**

O how sad and afflicted was that blessed Mother of the Only-begotten!

**Quae moerebat et dolebat et tremebat cum
videbat nati poenas incliti**

Who mourned and grieved and trembled, looking at the torment of her glorious Child.

**Quis est homo qui non fleret Matri Christi si
videret in tanto supplicio?**

Who is the person who would not weep seeing the Mother of Christ in such agony?

**Quis non posset contristari Matrem Christi
contemplari dolentem cum filio?**

Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?

(line omitted)

**Vidit suum dulcem natum moriendo desolatum
dum emisit spiritum**

She saw her sweet offspring dying, forsaken, while He gave up his spirit.

**Eia Mater, fons amoris, me sentire vim doloris
fac ut tecum lugeam**

O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you.

(line omitted)

**Sancta Mater, istud agas, crucifixi fige plagas
cordi meo valide**

Holy Mother, grant that the wounds of the Crucified drive deep into my heart.

**Tui nati vulnerati tam dignati pro me pati poenas
mecum divide**

That of your wounded Son, who so deigned to suffer for me, I may share the pain.

**Fac me vere tecum flere crucifixo condolere
donec ego vixero**

Let me sincerely weep with you, bemoan the Crucified, for as long as I live.

Iuxta crucem tecum stare -

To stand beside the cross with you -

(lines omitted)

Fac ut portem Christi mortem -

Grant that I may bear the death of Christ -

(line omitted)

Fac me plagis vulnerari -

Let me be wounded with his wounds - *(partial line omitted)*

Inflammatum et accensum -

Inflame and set on fire - *(partial line omitted)*

(line omitted)

(From *Lament świętokrzyski* - *Lament of the Holy Cross*, anonymous)

Synku miły i wybrany,

rozdziel z matką swoją rany.

A wszakom cię, Synku miły, w swem sercu nosiła,

(line omitted)

Przemow k'matce, bych się ucieszyła,

Bo już jidziesz ode mnie, moja nadzieja miła.

My son, my chosen and beloved,

Share your wounds with your mother.

And because, dear son, I have always carried you in my heart,

(line omitted)

Speak to your mother, to make her happy,

Although you are already leaving me, my cherished hope.

Quando corpus morietur fac ut animae donetur paradisi gloria. Amen.

When my body dies, grant that to my soul is given the glory of paradise. Amen.

Performance Notes

Conductor

SWEEP

(L-R or R-L): string are de-synchronized and should ignore the notated rhythm.

Make a sweeping gesture at a moderate speed across the ensemble (left to right or right to left, as indicated) - the musicians should perform their sound as the hand passes them. Try to create a clear spatial gesture.

Strings

Viol clef



Used for some extended techniques, to help make clear where on the instrument actions are taking place.

Dry R

"dry" ricochet: muffle the strings with left hand, and bounce the bow on the string in one place, with enough force to silence the strike quickly (3-4 bounces).
3rd and 4th string (simultaneously).

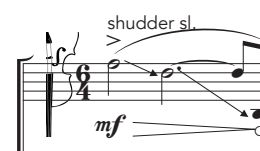
WB Pizz.

"Woodblock" pizz. An extremely high, dry pizz. on the first string.



shudder sl.

"shudder" slide: muffle strings with left hand, bounce the bow forcefully down the string, continue the gesture by sliding the bow down the string. The upside down viol clef is a guide in this case for where the bow should be on the fingerboard. Played on 3rd and 4th string (simultaneously). Bow is not drawn.



splinter (grind) (If time, best performed on the back of the instrument, but can also be performed on the waist or the on the strings near the bridge.) While pressing the bow against the instrument, twist the bow so that the wood crosses the hair. Moderate/high pressure. Sound is like wood splintering.

"Mahler" port. A portamento often found in Mahler performances, where the slide connection between notes is not as loud as the notes themselves, and does not necessarily take place over the full duration indicated (this is different from normal glissando where the slide is as loud as the notes, and should last for the full duration).

OP Overpressure ("scratch" tone): use greater-than-normal bow pressure to create an effect towards white noise. Usually used as the end of a transition from ordinary playing. In that case, the tone should become rougher and rougher - but try to avoid the bow stopping and starting (this happens with too much pressure too quickly - the exception is in the transition to "creak").



creak (Coming from OP.) Draw the bow with increased pressure, similar to the stopping/starting effect *not* wanted in OP, however much slower, reducing the sound to single clicks or creaks, ca. 1-2 per second (the rhythm is not controllable). 4th (lowest) string.

Hum (Hum only, or hum and play.) Hum or hum while playing. Hum the small notes. If there are no small notes, hum the same notes as you play. Octaves can be transposed to match voice type if need be. If too difficult, hum same as you play.

Singers

Multiphon. (Soprano only.) Multiphonic: sing a multiphonic of your choosing related in some way to the notated note.



Positions/Arms **Mezzo:** Two positions are required to sing from. Position 1 is normal, i.e. beside the ensemble; position 2 is separated in space - for example behind the audience, or in a balcony or pulpit (if quickly accessible from staging area). **Sop.** only: "Arm outstretched" should last around half a measure.

Scoop A stylistic small glissando, on the beat, to begin a note (sometimes done without being notated, for expressive reasons). Think of it as a way to start one note, not as two separate notes.

Stabat Mater

for Lars-Erik ter Jung

Tyler Futrell

Prelude: Crossbeam, Nails

♩ = 55

Violin I

Violin II

Viola

Celli

Contrabass

shudder sl.

mf

shudder sl.

mf

shudder sl. Dry R

mf

shudder sl.

p

shudder sl.

mf

IN SYNC (NO SWEEP)
SWEEP (R-L)
VLN-VLA: VC/CB excluded

IN SYNC (NO SWEEP)
SWEEP (L-R)

8

Vln. I

WB pizz.

f

WB pizz.

WB pizz.

splinter (grind)

splinter (grind)

splinter (grind)

splinter (grind)

splinter (grind)

Dry R

Vln. II

f

splinter (grind)

splinter (grind)

splinter (grind)

splinter (grind)

splinter (grind)

Dry R

Vla.

f

splinter (grind)

splinter (grind)

splinter (grind)

knock

Dry R

Vc.

f

Dry R

Cb.

f

Dry R

A

stifle a scream (with hands - less than one beat)

sa. Sta bat

B

Stabat Mater

36 *mp* dolor. *f*

Mezzo *ord.* dum pen - de - bat Fi - li - us.

36 Harps.

Vln. I *pp* *f* *mp* *f* *pp-mp*

Vln. II *pp* *f* *mp* sub. *pp-mp*

Vla. *pp* *f* *mp* sub. *pp-mp*

Vc. *f* (scoop) *f* sub. *pp-mp* *f*

Cb. *pp* *f* *mp* sub. *pp-mp*

42 **C** *p* *mf* *a tempo* *mf*

Sop. Cui - us a - ni - mam ge - men - tem con - tris - ta - tam con - tris - ta - tam et do - len - tem

Mezzo a - ni - man ge - men - tem con - trist - ta - tam

42 Vln. I *pp* *mp* *pp* *mp*

Vln. II *pp*

Vla. *pp* tutti

Vc. *mp* *pp* tutti

Cb. *pp*

pp

Stabat Mater

49

a tempo **p**

poco rit.

a tempo **mf** **pp**

D

Sop. per - tran - si - vit per - tran - si - vit gla - di - us.

Mezzo per - tran - si - vit gla - di - us.

Vln. I **pp** **mp** **pp** OP ord. simile (ord.)

Vln. II **mp** **pp** OP ord. simile

Vla. **mp** **pp** OP ord. simile

Vc. **mp** **pp** OP ord. simile

Cb. **mp** **pp**

57

tutti

riten. solo

Vln. I tutti **p** **pp**

Vln. II **pp**

Vla. (ord.) **pp**

Vc. **pp**

Cb. ord. **pp**

(*if C-extension or 5-string)

Stabat Mater

a tempo **E** ♩ = 40

64

Sop. *p* O quam tris - tis et af - flic - ta fu - it il - la

Mezzo *p* O quam tris - tis et af - flic - ta fu - it il -

Vln. I tutti *pp* ord. tutti

Vln. II *pp* ord.

Vla. *pp* ord.

Vc. *pp* ord.

Cb. *pp* ord.

72

Sop. be - ne - dic - ta Ma - ter u - ni - gen - i - ti O qua - m et af - flic - ta fu - it il - la (hum the "m")

Mezzo la dic - ta Ma - ter gen - i - ti O quam ta il - la

Vln. I

Vln. II

Vla.

Vc.

Cb.

Stabat Mater

F

78

Sop. *be-ne-dic-ta u-ni-ge-ni-ti. O quam tris-tis et af-flic-ta*

Mezzo *be-ta u-ni-ge-ni-ti. O quam tris-tis et af-flic-ta fu-it il-la be-ne-*

Vln. I

Vln. II

Vla.

Vc.

Cb.

G ♩ = 60

pp espr.

Sop. *Quae moe-re-bat et do-*

Mezzo *dic-ta ma-ter u-ni-gen-i-ti. Quae moe-re-bat et do-*

Harp.

Vln. I *mf pp p sfp pp*

Vln. II *mf pp p sfp pp*

Vla. *mf pp p sfp pp*

Vc. *mf pp p sfp pp espr.*

Cb. *mf*

bow on waist/c-bout (beside 1st string)

solo

3 dolce

Stabat Mater

H

92

Sop. le - bat et tre-me - bat cum vi - de - bat na-toi poe - nas in - cli - ti. Quae moe - re - bat

Mezzo le - bat et tre-me - bat cum vi - de - bat na-ti poe - nas in - cli - ti. Quae moe - re - bat

Vln. I

Vln. II

Vla. ord.

Vc. tutti

100

Sop. et do - le - bat et tre - me - bat cum vi - de - bat na-ti poe - nas in - cli - ti.

Mezzo et do - le - bat et tre - me - bat cum vi - de - bat na-ti poe - nas in - cli - ti.

Vla.

Vc.

I ♩ = 48 (à la Maffei's Vocalise)

Mezzo *p* (scoop) (scoop) Quis est Ho - mo qui non fle-ret Ma - tri Chri - sti si vi - de-ret in tan - to sup - pli-ci - o?

107

Vln. I *pp* ord.

Vln. II *pp* ord.

Vla. *pp*

Vc. *pp*

Cb. *pp*

Stabat Mater

J

p

K

Sop. *stifle a scream (with hands - less than one beat)*

Quis non pos - set con - tris-ta-ri Ma-trem Chri-sti con-tem - pla-ri do-len - tum cum fi-li-o? Vi - dit su - um

Mezzo *stifle a scream (with hands - less than one beat)*

Quis non pos - set con - tris-ta-ri Ma-trem Chri - sti con-tem - pla-ri do-len - tum cum fi-li-o? Vi - dit su - um

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sop. *mf*

dul - cem na - tum Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so -

Mezzo *mf*

dul - cem na - tum Vi - di su - um dul - cem na - tum mo - ri - en - do de - so -

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Stabat Mater

133

Sop. *pp*
la - tum dum e - mi - sit spi - ri - tum e - mi - sit spi - ri - tum.

Mezzo *pp*
la - tum dum e - mi - sit spi - ri - tum e - mi - sit spi - ri - tum.

Vln. I *pp* *ppp* bow sl.
pp *ppp* bow sl.
pp *ppp* bow sl.

Vln. II *pp* *ppp* bow sl.
pp *ppp* bow sl.
pp *ppp* bow sl.

Vla. *pp* *ppp* bow sl.

Vc. *pp* *ppp* bow sl.

Cb. *pp* *ppp* bow sl.

144

Mezzo *p* (a little like "Summertime")
Ei - (j)-a Ma - ter, me sen - ti - re, fac ut te - cum lu - ge - am.

Vln. I *ppp* bow sl. *pp* arco
ppp bow sl. *pp* arco

Vln. II *ppp* bow sl. *pp* arco
ppp bow sl. *pp* arco

Vla. *pp* arco
pp arco

Vc. *ppp* bow sl. *pp* arco
ppp bow sl. *pp* arco

Cb. *ppp* bow sl. *pp* arco

Stabat Mater

153

Mezzo

Ei - (j)-a Ma - ter, fons a - mor - ris me sen - ti - re, vim do - lor - is

Violin I

Violin II

Viola

Violoncello

Contrabasso

riten. molto espr. a tempo

mf *p*

p *pp*

arco

pp

M

ff

Mezzo

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

Vln. I

161

f

senza vib. (vib.)

Vln. II

f

senza vib. (vib.)

Vla.

f

senza vib. (vib.)

Vc.

f

senza vib. (vib.)

Cb.

f

senza vib. (vib.)

NB noter

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Stabat Mater

rit. *fff* ♩ = 48

N

Sop. *ff*
San - cta Ma - ter San - cta Ma - ter San - cta

Mezzo *fff*
San - cta Ma - ter San - cta Ma - ter San - cta

169 Harps. *pp*

Vln. I *fff* *mf* shudder sl. *mf* shudder sl.

Vln. II *fff* *mf* shudder sl. *mf* shudder sl.

Vla. *fff* *mf* shudder sl. *mf* shudder sl.

Vc. *fff* *ppp*

Cb. *fff* *ppp*

walk to position 2

O

Sop. *pp* longing gesture to mezzo (arm outstretched)
Ma - ter, — sepatated in space i-stud a-gas cru - ci-fi-xi — fi - ge pla-gas

Mezzo *pp*
Ma - ter, i-stud a-gas, cru - ci-fi-xi fi - ge pla-gas

177 Vln. I *f* splinter (grind) *pp* pizz.

Vln. II *f* splinter (grind) *pp* pizz.

Vla. *f* splinter (grind) *pp*

Vc. *f*

Cb. *f*

SWEEP (L-R)

P

Stabat Mater

193

Sop. *f* *mp* multiphon. no multiph. multiphon. no multiph. multiphon.

Mezzo *f*

Harps.

Vln. I *pp* *f* *pp* *f*

Vln. II *pp* *f* *ppp* *f*

Vla. *pp* *f* *ppp* *f*

Vc. *p* *f*

Cb. *p* *f*

Plat - gas Cor - di me - o va - li - de.

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Q

OP $\rightarrow$ ord.
■

OP $\rightarrow$ ord.
■

OP $\rightarrow$ ord.
■

OP $\rightarrow$ ord.
■

Stabat Mater

210

Harps.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

OP

SP

ord.

f

fff

ppp

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Stabat Mater

R

$\text{♩} = 22$

pale, like a boy soprano

multiphon.

Sop. *pp* Fac me — te - cum fle - re — do - nec — e - go —

Mezzo *pp* *pale, like a boy soprano* ve - re cru - ci - fi - xo con - do - le - re

Vln. I *ppp* hum (only)

Vln. II *ppp* hum (only)

Vla. *ppp* hum (only)

Vc. *ppp* hum (only)

Cb. *ppp* hum (only)

S

$\text{♩} = 55$

pp

ppp

Sop. *pp* vi - xe - ro. — Fac me — te - cum

Mezzo *pp* ve - re — fle - re —

Harp. *ppp*

Vln. I *ppp* ord. solo tutti

Vln. II *ppp* ord.

Vla. *ppp* ord.

Vc. *ppp* ord.

ppp

Stabat Mater

229 Sop. *ppp* iux - ta cru - cem te - cum *p* sta - re *pp* Fac ut por - tem Chris -

Mezzo *ppp* iux - ta *pp* sta re Fac por Chris -

229 Harps.

229 Vln. I tutti

Vln. II solo *p* tutti *ppp*

Vla.

Vc.

Stabat Mater

234 $\text{♩} = 55$ **T**

Sop. *p* *mp*
- ti mor² - tem

Mezzo *p*
- ti mor - tem —

Harps.

Vln. I *f* *pp*
f *pp*
f *pp*

Vln. II *pp* *pp* *pp*

Vla. *p* *p*

Vc. *p* *p*

Cb. *fff* very rough

walk to position 1

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Stabat Mater

240 *mp* multiphon. ord. multiphon.

Sop. *Fac me pla - gis vul-ner - a - ri*

Mezzo *Fac me pla - gis vul-ner - a - ri*

Harps.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *p* *fff*

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Stabat Mater

♩ = 48

This musical score is for the piece "Inflamatus et accensus" by Giuseppe Verdi. It is a full orchestral score with vocal parts. The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked as "Allegro" with a metronome marking of 48. The score includes parts for Soprano (Sop.), Mezzo (Mezzo), Harps (Harps.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are in Italian, with the lyrics "In - flam - ma - tus et ac - cen - sus" and "flam - ma - tus ac - cen - sus". The instrumental parts include a variety of textures, including triplets and dynamic markings such as *ff* (fortissimo) and *p* (piano). The score is marked with a large "NB" (Nota Bene) and a watermark "This music is copyright protected".

Stabat Mater

*sweeps each note
*note the 2nd sweep is the opposite direction!

SWEET (R-L)
SWEET (L-R)

mf = 55

multiphon.
ord.

improvise

Sop.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

p mp p mp p

OP → ord.

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NB noter

mp mf mp mf mp mf mp mf mp

OP deteriorates into random single "creaks": 1-2 per sec.

sing to the mezzo

262(per player) - fermata ca. 30"

sing to the mezzo

23

Stabat Mater

270

Sop. kom cię, syn - ku mi - ły, (w)swem ser - cu no - si - ła. Prze-mow k mat - ce, bych się u - cies - zy - ła, bo już jid - ziesz o -

270

Harp.

270

Vln. I ST ("Mahler" port.) *pp* ST ("Mahler" port.) *pp* ST ("Mahler" port.) *pp*

Vln. II ST *pp*

Vla. *p* *pp* *pp*

Vc. *p* *pp*

Cb.

NB
Proter
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Stabat Mater

[illegible]

Stabat Mater

[illegible]

291 arco

Vln. I *pp*

Vln. II *pp*

Vla. *pp* arco

Vc. *pp* tutti

Cb. *pp* arco

p

6/4

6/4

6/4

6/4

6/4

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Stabat Mater

[illegible]

306

Sop. *p* *mp* *poco riten.* *a tempo* *p* *mp*

Mezzo *mp* *p* *mp*

Harps.

Vln. I *pp* *mp* *p* *pp* *mp*

Vln. II *p* *pp* *p* *pp* *mp*

Vla. *p* *pp* *mp* *p* *pp* *mp*

Vc. *p* *pp* *mp* *p* *pp* *mp*

Cb. *p* *pp* *mp* *p* *pp* *mp*

27

Stabat Mater

316

Sop. a glo - ri - a pa - ra - di - si glo - ri - a glo - ri - a glo - ri - a

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

Harps.

316

Vln. I hum lower voice hum (and play) p mf f

Vln. II p mf f

Vla. p mf f

Vc. p mf f

Cb. p mf f

Stabat Mater

326

pp (scoop)

Sop. a A - men, A - men.

Mezzo a A - men.

326

Harps.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

326

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Sop.

Mezzo

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Harps.

337

Vln. I

ppp

bow sl.

Vln. II

ppp

bow sl.

Vla.

ppp

bow sl.

splinter (grind)

f

Vc.

ppp

bow sl.

splinter (grind)

f

Cb.

ppp

splinter (grind)

f

NB noter

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Durata: ca. 27 min.