

INHALT

1. Grave	Stabat mater dolorosa.....	3	9. Tempo giusto	Sancta mater, istud agas.....	22
	Juxta crucem lacrymosa, Dum pendeat filius,			Crucifixi fige plagas Cordi meo valide.	
2. Andante amoroso	Cujus animam gementem.....	6		Tui nati vulnerati, Tam dignati pro me pati Poenas mecum divide.	
	Contristantem et dolentem Pertransivit gladius.			Fac me vere tecum flere, Crucifixo condolere Donec ego vixero. Juxta crucem tecum stare, Te libenter sociare In planctu desidero.	
3. Larghetto	O quam tristis et afflicta.....	8		Virgo virginum praeclara, Mihî jam non sis amara, Fac me tecum plangere.	
	Fuit illa benedicta Mater unigeniti!		10. Largo	Fac, ut portem Christi mortem,...	27
4. Allegro	Quae moerebat et dolebat,.....	10		Passionis fac consortem Et plagas recolorere.	
	Et tremebat, cum videbat Nati poenas inclyti.			Fac me plagis vulnerari, Cruce hac inebriari Ob amorem filii.	
5. Largo	Quis est homo, qui non fletet,...	12		Inflammatum et accensus.....	29
	Christi matrem si videret In tanto supplicio? Quis non posset contristari, Piam matrem contemplari Dolentem cum filio?		11. Allegro	Per te, virgo, sim defensus In die judicii.	
(Allegro)	Pro peccatis suae gentis Vidit Jesum in tormentis Et flagellis subditum,			Fac me cruce custodiri, Mortem Christi praemuniri, Confoveri gratia.	
6. Tempo giusto	Vidit suum dulcem natum.....	14		Quando corpus morietur,.....	31
	Moriendo desolatum, Dum emisit spiritum.		12. Largo	Fac, ut animae donetur Paradisi gloria.	
7. Allegro moderato	Eja mater, fons amoris!.....	16			
	Me sentire vim doloris Fac, ut tecum lugeam.				
8. Allegro	Fac, ut ardeat cor meum.....	18			
	In amando Christum Deum, Ut sibi complaceam.				
	13. Presto assai	Amen, amen.....			34

(Jacoponus, † 1306)

Giovanni Pergolesi

Stabat Mater

Nº1 Grave

dolce p

dolce *p*

SOPRANO *p*
Sta - -

ALTO *p*
Sta - - - bat

tr *f* *p*

- bat ma - - - ter do - - - lo - ro - - - sa

ma - - - ter do - - - lo - ro - - - sa

jux - ta cru - cem - la - cry - mo - sa,

jux - ta cru - cem - la - cry - mo - sa,

p

dolce

dum pen - de - bat fi - li - us, dum pen - de - bat

dolce

dum pen - de - bat fi - li - us, dum pen - de - bat

fi - li - us. Sta - bat ma -

fi - li - us. Sta - bat

- ter do - lo - ro - sa jux - ta

ma - ter do - lo - ro - sa jux - ta cru - cem

bd.

cru - cem la - cry - mo - - - - - sa,
 jux - ta cru - cem la - cry - mo - - - - - sa,

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady bass line and chords in the right hand. A trill (tr) is indicated above the final note of the first vocal line.

dum pen - de - bat, dum pen - de - bat fi - li - us,
 dum pen - de - bat, dum pen - de - bat fi - li - us,

The second system continues the vocal and piano parts. The piano accompaniment includes some sixteenth-note patterns in the right hand.

do - lo - ro - sa, dum pen - de - bat
 la - cry - mo - sa, dum pen - de - bat

The third system shows the vocal lines with some rests. The piano accompaniment continues with a consistent rhythmic pattern.

fi - li - us.
 fi - li - us.

The fourth system concludes the vocal phrase with a fermata over the final note. The piano accompaniment also ends with a fermata.

Nº 2 Andante amoroso

mp

f

p

dolce

f

dolce

pp

SOPRANO SOLO

p

dolce

Cu - jus a - ni - mam ge - men - tem, con - tri -

p dolce

dolce

stan - tem et do - len - tem per - trans - i - vit, per - trans - i - vit gla - di -

us, cu - jus a - ni - mam ge - men - tem, con - tri - stan - tem et do - len - tem

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

gla - di - - us; cu - - jus

a - ni - mam ge - men - tem, con - - tri - - stan - tem et do - len - tem

per - - trans - - i - - vit, per - - trans - - i - vit gla - di -

us, cu jus a - ni - mam ge - men - tem, con tri - stan - tem et do - len - tem

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

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

This system contains two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Nº 3 Larghetto

SOPRANO

ALTO

O quam tri - stis et af - fli - cta, et af - fli - cta

O quam tri - stis et af - fli - cta, et af - fli - cta

fu.it il - la be - - ne.di.cta ma - ter u - ni.ge - - ni.ti, ma - -

fu.it il - la be - ne - di.cta ma - ter u - ni.ge - ni - ti, ma - -

This system contains three systems of music. The first system has vocal lines for Soprano and Alto with lyrics, and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system continues the piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *p*, *dolce*, *f*, and *pp*.

f *tr*
 ter u - ni - ge - ni - ti.
 ter u - ni - ge - - ni - ti.

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

p dolce *f*
 di - cta ma - - - ter u - ni - ge - - ni - ti, ma - - - ter
p dolce *f*
 di - cta ma - - - ter u - ni - ge - - ni - ti, ma - - - ter

dolce
 u - ni - ge - - ni - ti.
dolce
 u - ni - ge - - ni - ti.

10 N°4 Allegro

p *dolce*

dolce

f

ALTO SOLO
dolce

Quae moe - ra - bat — et do - le - bat, — et do - le - bat, pia mater, cum vi - debat

p

na - ti poenas, poenas in - cly - ti, et tre - mebat, cum vi - debat na - ti poenas,

na - ti poe - nas in - cly - ti, et tre - mebat, cum vi - debat na - ti poenas,

f *p*

na - ti poe - nas in - cly - ti.

Quae moe - re - bat

et - do - le - bat, et - do - le - bat,

et tre - me - bat, cum vi - de - bat, cum vi -

debat, et tre - me - bat, cum vi - de - bat na - ti poe - nas, na - ti

poe - - nas in - cly - ti, et tre - me - bat, cum vi - de - bat na - ti poe - nas, na - ti

poe - - nas in - cly - ti.

Nº 5 Largo

SOPRANO

Quis est homo qui non fle-ret, Chri - sti ma - trem si vi - de-ret in

simile

dolce

tan - - - to suppli - ci-o?

ALTO

Quis non posset con - tri - stari, pi - am ma - trem

dolce

simile

Quis est ho-mo
con - tem - pla - ri do - len - - - - tem cum fi - li - o? Quis non posset

qui non fle-ret, Chri - - sti ma - trem si vi - - de-ret in

con - - tri - sta - ri, pi - - - am ma - trem con - tem - pla - ri

tanto suppli - cio? Quis? Quis? Pro - pec -
do - len - tem cum fi - lio? Quis? Quis? Pro - pec -

The first system of the musical score features a vocal line with two staves and a piano accompaniment with two staves. The vocal line begins with the lyrics 'tanto suppli - cio?' and 'do - len - tem cum fi - lio?'. The piano accompaniment includes dynamic markings such as *fp* and *pp*.

ca - - tis su - - ae gen - tis vi - - dit Je - - sum in - tor -
ca - - tis su - - ae gen - tis vi - - dit Je - - sum in - tor -

The second system continues the vocal line with the lyrics 'ca - - tis su - - ae gen - tis vi - - dit Je - - sum in - tor -'. The piano accompaniment consists of chords and arpeggiated figures.

men - tis et fla - gel - lis sub - - di - tum; vi - - - dit
men - tis et fla - gel - lis sub - - di - tum; vi - - - dit

dolce pp
dolce

The third system features the lyrics 'men - tis et fla - gel - lis sub - - di - tum; vi - - - dit'. The piano accompaniment includes dynamic markings *dolce pp* and *dolce*.

Je - - sum in tor - men - tis et fla - gel - lis sub - di - tum,
Je - - sum in tor - men - tis et fla - gel - lis sub - di - tum,

The fourth system concludes the page with the lyrics 'Je - - sum in tor - men - tis et fla - gel - lis sub - di - tum,'. The piano accompaniment continues with rhythmic patterns.

p dolce
et fla - gel - lis sub - di - tum.

p dolce
et fla - gel - lis sub - di - tum.

dolce assai p
f dolce

Nº 6 Tempo giusto

mf dolce

f

SOPRANO SOLO

p dolce
Vi - - dit suum dul - cem na - tum mori -

p p dol.

dolce assai
en - do de so - la - tum, mori - en - do de so - latum, dum e - mi - sit spi - - ritum.

f

p *sf*
Vi - - dit su - um dulcem natum

mo - - ri - en - do de - so - la - tum, de - so - la - - tum, dum e -

dolce
mi - - sit spi - ri - tum; vi - - dit su - um dul - cem na - tum mori -

perdendosi
en - do de - so - la - tum, de - so - la - - tum, dum e - misit, dum e -

pp *perdendosi*

pp
mi - sit spi - - ri - tum.

N^o 7 Allegro moderato

p

ALTO SOLO

p

E - ja ma - ter, fons a - mo - ris, fons a -

f

mo - ris, me sen - ti - re vim do - lo - ris, vim do - lo - ris! fac, ut

p

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

dolce

E - ja ma - ter, fons a - mo - ris, fons a - mo - ris,

dolce

cresc.

me sen - ti - re vim do - lo - ris! fac, ut te - - cum lu - -

sp *f*

ge - - am, fac, ut te cum lu - ge - am. E - ja mater, fons a - moris, me sen -

f *cresc.*

ti - re vim do - lo - ris, vim do - - lo - ris! fac, ut te - - cum

p dolce *cresc.* *f* *p*

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

p dolce

Nº 8 Allegro

SOPRANO

Fac ut ar - de - at cor me - um in a - mando Chri - stum

ALTO

Fac ut ar - de - at cor

De - um, Chri - stum De - - um, ut si - bi com - pla - - -

me - um in a - mando Chri - stum De - um, Chri - stum De - - um, ut

si - - bi com - - pla - - -

ce -

ce - am.

am. Fac ut ar - de - at cor me - - - - um in
 Fac ut ar - de - at cor me - - - - um in

a - man - - - - -
 a - man

- - - - - do, in a - mando Christum Deum, ut
 - - - - - do Christum, ut si - - bi com - -

si - bi com - pla - ceam. Fac ut ar - de - at cor me - - - -
 - - - - pla - - - - ce - am. Fac ut ar - - de - at cor meum in

um, ut sibi compla - - - - - ce.am, ut si - - bi

a - man.do Chri - - - - - stum De - - - - - um, ut sibi com-pla - -

com - - - - - pla - - - - - ce.am.

- - - - - ce.am, com - - pla - - - - - ce.am. Fac

Fac ut ar - dc.at cor me - - - - - um,

ut ar - de.at cor me - um, ut si - - bi com-pla-ce -

ut sibi compla - - - - -

am, com-pla - - - - -

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a minor key and features various ornaments and trills.

The second system continues the musical score with Latin lyrics. The vocal lines are clearly visible with the text: "ce-am. Fac ut ar-de-at cor me- ce-am, in a-man". The piano accompaniment provides harmonic support.

The third system of the score includes the lyrics: "um, ut si-bi com-pla-do Chri-stum De-um,". The vocal lines are more melodic, and the piano accompaniment features complex chordal textures.

The fourth system concludes the page with the lyrics: "ce-am. ut si-bi com-pla-ce-am." The music ends with a final cadence in the piano part.

Nº 9 Tempo giusto

First system of piano introduction. Treble clef has a melodic line with trills (tr) and slurs. Bass clef has a rhythmic accompaniment of eighth notes. Dynamics include *f* and *tr*.

Second system of piano introduction. Treble clef continues the melodic line with trills. Bass clef accompaniment. Dynamics include *tr* and *dolce p*.

Third system of piano introduction. Treble clef continues the melodic line. Bass clef accompaniment. Dynamics include *sf* and *p dolce*.

SOPRANO

First system of the vocal section. Soprano line begins with a rest, then enters with the lyrics "Sancta mater, i - - stud agas, i - - - stud a gas,". Dynamics include *fp* and *p*. Piano accompaniment is in the bass clef with dynamics *sf* and *mf*.

Second system of the vocal section. Soprano line continues with lyrics "cruci - fi - xi - - fi - - ge plagas cor - - di me - o, cor - - di". Dynamics include *p* and *sf*.

Third system of the vocal section. Soprano line continues with lyrics "me - o, cor - - di me - o va - - li - de, cor - - di". Dynamics include *p*, *sf*, *dolce p*, and *tr*.

me - o, oor - di me - o va - li - de.

ALTO

Tu - i na - ti vul - ne -

ra - ti, tam dig - na - ti, tam dig - na - ti pro me pa - ti, poe -

nas me - cum, poe - nas, poe - nas me - cum

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

p cruce[m] te - - cum sta-re, in
 ...te li - - benter so - - ci-a-re in

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "cruce[m] te - - cum sta-re, in" and "...te li - - benter so - - ci-a-re in". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

démén.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "plan - - ctu de - si - de-ro, in plan - ctu, in plan - - ctu de-" and "plan - - ctu de - si - de-ro, in plan - - ctu de-". A dynamic marking of *démén.* (diminuendo) is placed under the piano accompaniment. The piano part features a complex texture with many sixteenth notes.

si - - dero. Vir - -
 si - - dero.

p dolce

The third system shows the vocal line with the lyrics "si - - dero. Vir - -" and "si - - dero.". The piano accompaniment continues with a *p dolce* dynamic marking. The piano part has a more melodic and sustained character in this section.

go vir-ginum prae - - clara,
 ...mi - - hi jam non sis - - a -

The fourth system concludes the page with the vocal line lyrics "go vir-ginum prae - - clara," and "...mi - - hi jam non sis - - a -". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

p fac me te - - cum plan - ge - re, mi - hi jam non sis a -
p ma - ra, fac me te - - cum plan - ge - re, mi - hi jam non sis a -

ma - ra, fac, fac me te - cum, fac me te - - cum -
 ma - ra, fac, fac me te - - cum

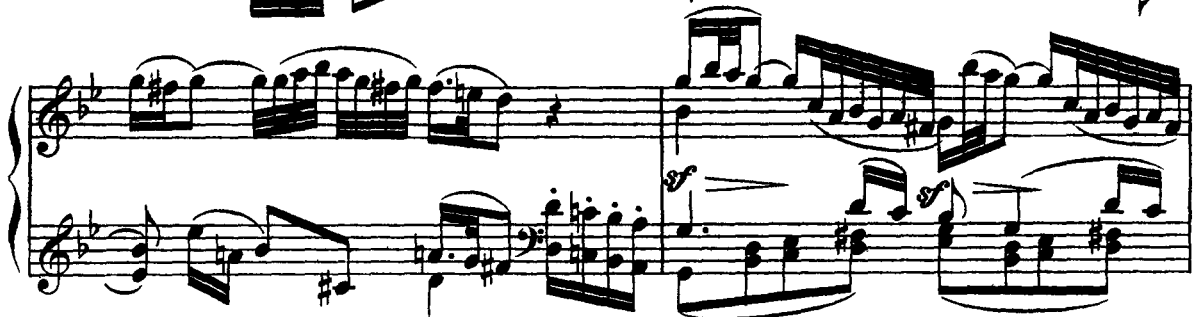
plan - - ge - re, fac me te - - - cum
 plan - - ge - re, fac me te - cum, fac me te - - cum

p plan - - ge - re.
p plan - - ge - re.

Nº 10 Largo



Piano introduction in G minor, 2/4 time. The music features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *p* (piano). The tempo is marked *Largo*. The piece concludes with the word *dolce* (sweetly).



Piano accompaniment for the first system, continuing the intricate sixteenth-note patterns and harmonic support for the vocal line.

ALTO SOLO *mf*

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



Vocal line for Alto Solo and piano accompaniment for the second system. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment includes dynamics *fp* and *p*.

Chri — sti mor — tem, pas — sio — nis fac consortem, et pla —



Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics. The piano accompaniment features a mix of *fp* and *p* dynamics.

gas — re — co — le.re.



Vocal line and piano accompaniment for the fourth system. The vocal line concludes with the lyrics. The piano accompaniment includes a triplet of sixteenth notes in the right hand.

dolce

Fac me pla-gis vul - - ne-ra-ri,

p *dolce p*

vul - ne-ra-ri, cruce hac in - e - bri-a-ri, in - e - - - bri-a-ri,

ob - - a - mo - - - - rem fi-li, ob a - mo-rem fi - li, ob a -

fp *fp* *fp* *p* *f*

mo - rem fi - - li - i.

fp

Nº 11 Allegro

fp *f* *dolce*

tr

This system contains the first two systems of piano accompaniment. The first system features a treble and bass clef with a key signature of two flats and a common time signature. It includes dynamic markings *fp*, *f*, and *dolce*. The second system includes a trill marking *tr*.

SOPRANO

p
 In - flam - ma - tus — et ac - census per te, — vir - go, —

p *tr* *tr* *p* *p*

This system contains the piano accompaniment for the first system of the vocal part. It includes dynamic markings *p*, *tr*, and *p*.

sim de - fensus in di - - e ju - di - - cii, in flam - ma - - tus et ac -

tr *tr*

This system contains the piano accompaniment for the second system of the vocal part. It includes trill markings *tr*.

cen - sus per te, vir - go, sim de - fen - sus in di - e ju -

ALTO

di - cti. Fac me cru - ce -

SOPRANO

...mor - te - Chri - sti - prae - mu - ni - ri, con - fo - ve - ri,
cu - sto - di - ri, con - fo - ve - ri,

con - fo - ve - ri, fac me cru - ce cu - sto - di - ri,
con - fo - ve - ri, con - fo - ve -

morte Chri-sti praemuni - ri, con - fo - ve - ri, con - fo - ve - - ri

- - - ri, con - fo - ve - ri, con - fo - ve - - ri

tr *sf* *p dolce* *f*

gra - ti - a, con - fo - - ve - ri, con - fo - ve - - ri gra - - ti - a.

gra - ti - a, con - fo - - ve - ri, con - fo - ve - - ri gra - - ti - a.

tr *p dolce* *f*

Nº 12 Largo

dolce sempre

SOPRANO

ALTO Quan - do cor - pus
Quan - do

mo - - ri - - e - - tur, fac ut a - - - ni - mae do -
cor - pus mo - - ri - - e - - tur,

ne - tur pa - - - ra - di - - -
fac ut a - - - ni - mae do - ne - tur pa - - - ra -
cresc.

- - - si glo - - - ri - a. Quan - do
di - - si glo - - - ri - a. Quan - do cor - - -

smorzando

cor - pus mo - - - ri - - - e - - - tur, fac ut
 pus mo - - - ri - - - e - - - tur, fac ut

smorzando

a - - ni - - mae do - - ne tur pa - - ra - di - - si glo - - ri -
 a - - ni - - mae do - - ne - - tur

cresc. *p dolciss.*
 a, pa - - ra - - si glo - - ri - a, pa - - ra - -
cresc.
 pa - - ra - - di - - si glo - - ri - a,

p *cresc.* *p*

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

dim.

34 N^o 13 Presto assai

SOPRANO

A - - men,

ALTO

A - - men,

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

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

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

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

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

men, a -

f *p* *f*

men, a -

men, a -

p *f* *p*

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

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

f *marcato*

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

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

f