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Stabat Mater

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G. B. PERGOLESE

A

STABAT MATER

Klavierauszug mit Gesang

(Heuberger)

UE 695

U N I V E R S A L E D I T I O N

GIOVANNI BATTISTA PERGOLESE

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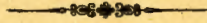
STABAT MATER

für zwei Frauenstimmen
mit Quartett- und Orgelbegleitung

Klavierauszug mit lateinischem Text
revidiert von
RICHARD HEUBERGER

UNIVERSAL EDITION A. G., WIEN

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STABAT MATER.

25630

3

(Jacoponus. † 1306.)

G. B. Pergolesi.
(1710 - 1736.)

Grave.

1. *p dolce*

Soprano. *p* Sta -

Contralto. *p* Sta - - bat

Var.

bat Ma - ter do - lo - ro - sa, (tr)

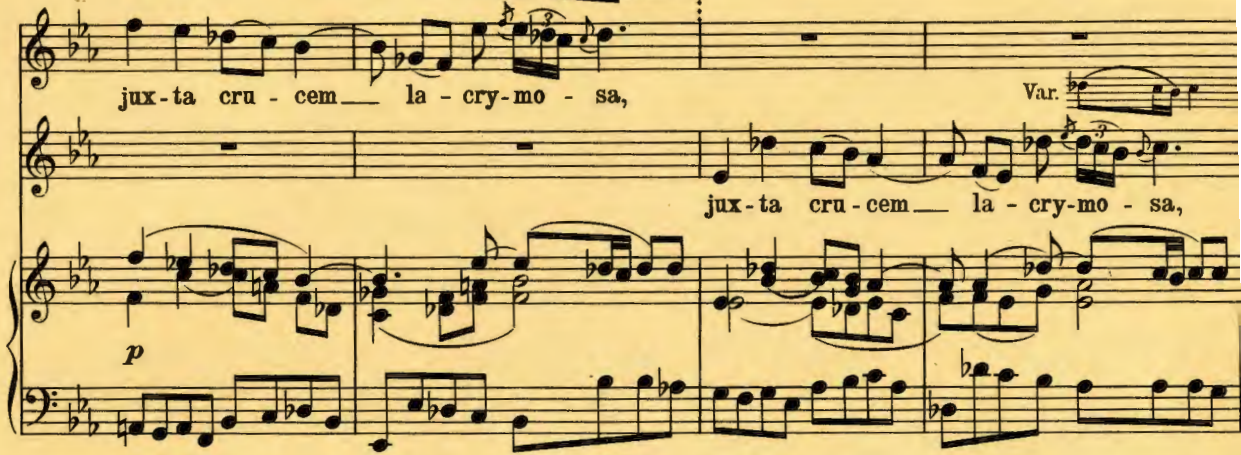
Ma - ter do - lo - ro - sa, (tr)

Var. 

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

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

p



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

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

sotto voce

pp



Fi - li - us. Sta - - bat Ma -

Fi - li - us. Sta - - bat

f *p* *f* *p*



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

Ma - - ter do - - lo - ro - sa, jux - ta cru - cem,



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

dum pen - de - bat, dum pen - de - bat Fi - li - us,
 dum pen - de - bat, dum pen - de - bat Fi - li - us,
p f p f

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

Fi - li - us.
 Fi - li - us.
f p f p

Andante.

2.

p *f* *p* *f*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics range from piano (*p*) to forte (*f*).

dolce *f*

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic fragments. Dynamics include *dolce* and *f*.

dolce *pp*

The third system concludes the piano introduction. The right hand has a more lyrical quality with *dolce* markings. Dynamics include *pp*.

Soprano Solo.

p *p*

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

f *p dolce* *f* *p*

The first system of the vocal entry. The soprano line begins with a rest, followed by the lyrics. The piano accompaniment is marked *f* and *p dolce*.

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

f *mf* *(tr)* *(tr)*

The second system of the vocal entry. The soprano line continues with the lyrics. The piano accompaniment includes *f*, *mf*, and trills (*tr*).

cu-jus a-ni-mam ge-men-tem, con-tri-sta-tam et do-len-tem

The third system of the vocal entry. The soprano line concludes with the lyrics. The piano accompaniment continues with a steady accompaniment.

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

gla - di - us; cu - jus

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

f (tr.) (tr.) (tr.) (tr.)
 per - trans - i - vit, per - trans - i - vit gla - di - us,
f *cresc. sempre*

per - trans - i - vit gla - di - us.
dolce *f*

Larghetto.

Soprano.

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

Contralto.

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

3. *p dolce sempre* *f*

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 -
p *f* *p* *f* *p*

ter U - ni - ge - ni - ti!

ter U - ni - ge - ni - ti!

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines begin with a half note followed by a quarter note, then a quarter note with a trill (tr) and a half note. The piano accompaniment starts with a half note, followed by a quarter note, then a quarter note with a trill and a half note. Dynamics include *f* and *tr*.

p 0 quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta, be - ne -

p 0 quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta, be - ne -

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal lines begin with a half note, followed by a quarter note, then a quarter note with a trill and a half note. The piano accompaniment starts with a half note, followed by a quarter note, then a quarter note with a trill and a half note. Dynamics include *p*, *f*, and *Var.*

di - cta Ma - ter U - ni - ge - ni - ti, Ma - ter

di - cta Ma - ter U - ni - ge - ni - ti, Ma - ter

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal lines begin with a half note, followed by a quarter note, then a quarter note with a trill and a half note. The piano accompaniment starts with a half note, followed by a quarter note, then a quarter note with a trill and a half note. Dynamics include *p*, *f*, and *p dolce*.

U - ni - ge - ni - ti!

U - ni - ge - ni - ti!

The fourth system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats, and the time signature is 4/4. The vocal lines begin with a half note, followed by a quarter note, then a quarter note with a trill and a half note. The piano accompaniment starts with a half note, followed by a quarter note, then a quarter note with a trill and a half note. Dynamics include *f* and *tr*.

Allegro.

4.

mf *f p dolce*

f

f *p* *f*

Contralto Solo.

p *tr* *tr*

Quae moe - re-bat et do - le-bat et do - le-bat, et tre - mebat, cum vi-debat

p dolce

p

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

p

f *p*

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

f *p* *p cresc.*

na - ti poe - nas in - cly - ti. Quae moe - re - bat

f *p dolce*

(tr) (tr) (tr) (tr)

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

f *p dolce*

(tr)(tr) (tr)(tr)

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

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

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

tr *p* *cresc.* *f*

poe - nas in - cly - ti.

tr *f* *p* *f*

Largo.
Soprano.

5. *p*

Quis est ho-mo, qui non fle-ret, Chri - sti Ma - trem si vi - de-ret in

tan - - to sup - pli - ci - o?

Contralto. *p*

Quis non posset con - tri - sta - ri, pi - am Ma - trem

Quis est ho-mo,

con - tem - pla - ri do - len - - tem cum Fi - li - o? Quis non pes - set

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

Allegro.

tan-to sup-pli-ci-o? Quis? Quis? Pro pec-

do-len-tem cum Fi-li-o? Quis? Quis? Pro pec-

fp *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-

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

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

f *pp* *sotto voce* *pp*

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,

f

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

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

pp dolce *f* *dolce*

Tempo giusto.

6. *mf* *p*

f *f*

Soprano Solo. *p* *3*

Vi - dit su - um dul - cem Na - tum mo - ri -

p dolce *p*

(tr) (tr) (tr)

en - do de - so - la - tum, mo - ri - en - do de - so - la - tum, dum e - mi - sit spi - ri - tum.

pp *f*

Vi - dit su - um dul - cem Na - tum

p *sf*

p dolce *sf*

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

dolce *p*

p dolce *p*

mi - sit spi - ri - tum, vi - dit su - um dul - cem Na - tum mo - ri -

p *f* *p dolce*

f *p*

en - do de - so - la - tum, de - so - la - tum, dum e - mi - sit, dum e -

pp perdendosi *f* *p*

f *p*

mi - sit spi - ri - tum.

f *p*

f *p*

Andante.

7. *p e legato* *f*

Contralto Solo.

p *p dolce*

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

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.

f *p* *f* *p* *f*

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

p dolce *f*

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

am, fac, ut te - cum lu - ge - am. E - ja, Ma - ter, fons a - mo - ris, me - sen -

(Largo) (a tempo)

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

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

Allegro.

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

Fac, ut ar - de - at cor

8. *f*

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

me - um in a - man - do Chri - stum De - um, Chri - stum De -

f

um, ut si - bi com - pla -

dolce

tr

tr

tr

tr

tr

tr

tr

ce - am. Fac, ut ar - de - at cor

ce - am. Fac, ut ar - de - at cor me - -

me - - - um in a - man - - -

um in a - man - - -

do, in a -

- do Chri - stum De - um, ut

man - do Chri - stum De - um, ut si - bi com - pla - ce - am. Fac, ut ar - de -

si - bi com - - - pla - - - ce - am. Fac, ut

at cor me - - - um, ut si-bi com-pla - - - ce -
 ar - de - at cor meum in - - - a - man - do Chri - stum De - - -

f

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

- - - ce - am. Fac, ut ar - de - at cor me - -
 am. Fac, ut ar - de - at cor me - um, ut

f *f*

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

tr tr (tr) (tr) tr tr

ce-am. Fac, ut ar-de-at cor me

ce-am, in a-man

f

um, ut si-bi com-pla-

do Chri-stum De-um,

ce-am.

ut si-bi com-pla-ce-am.

f

Tempo giusto.

9.

f *tr.* *dolce* *f* *p* *f* *p*

Soprano.

San - cta Ma - ter, i - - stud a - gas,

p

i - stud a - gas, Cru - ci - fi - xi - fi - ge plagas cor - di

p *f* *p* *f* *tr* *tr*

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

p *f* *p* *f* *tr* *tr*

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

de.

Contralto.
Tu - i Na-ti vul - ne - ra - ti, vul - ne - ra - ti, tam di -

gna-ti — pro me pa-ti, pœ - nas mecum, pœ - nas,

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

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

Soprano.

Fac me ve - re te - cum fle-re, te-cum fle-re, Cru-ci - fi - xo con - do-

Contralto.

Fac me ve - re te - cum fle-re, te-cum fle-re, Cru-ci - fi - xo con - do-

dolce

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

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

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

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

p *f* *p* *f* *p*

Jux - ta Crucem te - cum sta-re,
Te li - ben-ter

in plan - - ctu de - si - de-ro, in plan - ctu, in
so - - ci-a - re in plan - ctu de - si - de-ro, in

plan - - ctu de - si - dero.
plan - - ctu de - si - dero.

Vir - go Vir - ginum prae - - cla-ra,
mi - hi

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

p
 jam non sis a - ma - ra: fac, fac me te - cum, fac me te - cum
 jam non sis a - 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

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

Largo.

10.

Musical notation for the first system, measures 10-11. Treble and bass clefs, C major key signature, common time. Dynamics include forte (f) and piano (p).

Musical notation for the second system, measures 12-13. Treble and bass clefs, C major key signature, common time. Dynamics include forte (f) and piano (p).

Musical notation for the third system, measures 14-15. Treble and bass clefs, C major key signature, common time. Dynamics include forte (f) and fortissimo (sf).

mf Contralto Solo.
Fac, ut por - tem Chri - sti mor - tem,
Musical notation for the fourth system, measures 16-17. Treble and bass clefs, C major key signature, common time. Includes vocal line for Contralto Solo. Dynamics include mezzo-forte (mf) and piano (p).

Chri - sti mor - tem, pas - sio - nis fac consortem, et pla -
Musical notation for the fifth system, measures 18-19. Treble and bass clefs, C major key signature, common time. Includes vocal line with trills (tr). Dynamics include forte (f) and piano (p).

gas re - co - le-re.
Musical notation for the sixth system, measures 20-21. Treble and bass clefs, C major key signature, common time. Includes vocal line. Dynamics include forte (f).

dolce
 Fac me pla - gis

vul - - ne - ra - ri, vul - - ne - ra - ri, cruce

hoc in - e - bri - a - ri, in - e - - bri - a - ri,

ob a - mo - - - - rem Fi-lii, ob a - mo - rem Fi - li - i, ob a -

mo - rem Fi - li - i.

(Largo.)

Allegro.

11. *f* *pdolce* *f*

p *p* *f*

Soprano. *p*

In-flam-ma-tus

(tr) (tr) *(tr) (tr)* *tr* *tr*

et ac-census, per te, Vir-go, sim de-fensus in di - e ju-di-ci - i, inflam-

tr *tr* *tr* *tr*

ma - tus et ac - cen - sus, per te, Vir - go, sim de - fen - sus in

cresc.

di - - - e - ju - di - ci - i.

Contralto.

Fac me Cru-ce cu - sto - di - ri,

Soprano.

Mor-te Chri-sti prae-mu - ni - ri, con-fo-ve - ri, con-fo-ve - ri,

Contralto.

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

fac me Cru - ce cu - sto - di - ri, mor-te Chri - sti

con - fo - ve -

p cresc. a poco a poco

præmu-ni - ri, con - fo - ve - ri, con - fo - ve - ri
 - ri, con - fo - ve - ri, con - fo - ve - ri

tr *f* *f*

p dolce

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

pp *f*

12. *Largo assai.*

dolce

Soprano. *p* Quan - do cor - pus

Contralto. *p* Quan - do

mo - ri - e - tur, fac, ut a - ni-mæ do -

cor - pus mo - ri - e - tur,

ne-tur pa - ra - di -

fac, ut a - ni-mæ do - ne-tur pa - ra -

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

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

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

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

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

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

Presto assai.

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

13. *f*

f

tr

f

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

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

f

tr

f

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

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

tr

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

- - - - - men,

f

p

fz

p

First system of the musical score. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal parts begin with the lyrics "men, a -". The piano part features a melodic line with dynamic markings of *f* (forte) and *p* (piano).

Second system of the musical score. The vocal parts continue with the lyrics "- men, a -" and "- men, a -". The piano accompaniment continues with a melodic line, featuring dynamic markings of *fz* (forzando) and *p*.

Third system of the musical score. The vocal parts sing "men, a - men, a - men, a - men, a -". The piano accompaniment features a more rhythmic accompaniment with dynamic markings of *f marc.* (forzando marcato) and *dolce* (dolce).

Fourth system of the musical score. The vocal parts sing "men, a - men, a - men, a - men, a - men." and "men, a - men, a - men, a - men, a - men." The piano accompaniment features a rhythmic accompaniment with dynamic markings of *f* and *fz*.

25630

Mada

4.50

17.10.66

4c