

Giovanni Battista

# PERGOLESI



# Stabat Mater

For Soprano and Alto soli with SATB Chorus

Edited and arranged by Ian Wright

*(2nd impression)*



Giovanni Battista

**PERGOLESI**

(1710-1736)

**Stabat Mater** P.77

For Soprano and Alto Soli with SATB Chorus

*Edited and arranged by Ian Wright,  
(2nd impression with corrections, September 2021)*

CONTENTS

1.	Stabat Mater dolorosa	<i>Chorus</i>	5
2.	Cujus animam gementem	<i>Soprano Solo</i>	9
3.	O quam tristis	<i>Chorus</i>	12
4.	Quae moerebat	<i>Alto Solo</i>	15
5.	Quis est homo	<i>Soprano, Alto &amp; Chorus</i>	18
6.	Vidit suum dulcem natum	<i>Soprano Solo</i>	23
7.	Eja mater, fons amoris	<i>Alto Solo</i>	25
8.	Fac ut ardeat cor meum	<i>Chorus</i>	28
9.	Sancta mater	<i>Soprano &amp; Alto Duet</i>	38
10.	Fac ut portem Christi mortem	<i>Alto Solo</i>	44
11.	Inflammatus et accensus	<i>Chorus</i>	46
12.	Quando corpus morietur	<i>Chorus</i>	50
13.	Amen	<i>Chorus</i>	55



## EDITOR'S NOTE

The last known work by Pergolesi, the *Stabat Mater* was written shortly before the composer's death from Tuberculosis in 1736, aged only 26. It was written as an alternative to Alessandro Scarlatti's *Stabat Mater* for the Church of S Maria dei Sette Dolori in Naples. Pergolesi was being cared for in the Franciscan monastery in Pozzuoli as he wrote the work during his final illness. He was buried in the common pit next to the cathedral in Pozzuoli, and a tablet to his memory was set up by his patron in the cathedral.

Pergolesi became extraordinarily famous after his death, with his operas (especially '*La Serva Padrona*') and cantatas being particularly popular and fashionable. The *Stabat Mater* achieved equally widespread popularity, being first published in London in 1749. It was so popular that it became the most printed single musical work in the eighteenth century – a phenomenal feat when you consider what else was around at the time! A consequence of its popularity was that it became widely arranged and adapted for different forces. Originally for two soloists (*castrati*) and strings, it soon was adapted for two soloists and two-part chorus, and then other soloists were added, and more instruments. It was also popular in an arrangement for keyboard, and Bach even adapted the work in his Cantata *Tilge, Höchster, meine Sünden* BWV.1083, using a German paraphrase of Psalm 51 as the text. In the nineteenth century, the most popular arrangement came to be the one based on Salieri's arrangement of around 1795 for the Vienna Court Chapel (the 'Viennese version'), with extra vocal parts and brass added by Joseph von Eybler, trombones added by Ignaz Ritter von Seyfried, and all revised by Otto Nicolai in 1843.

I have continued this tradition of arranging in this edition, for soprano and alto soloists and SATB chorus. It is not intended as a scholarly critical edition, but rather a useful performance edition. In preparing it I have referred to many earlier editions, including the 'Viennese' version above, the first edition by John Walsh (London 1749), Johann Hiller's German language version from 1776 (Leipzig), Breitkopf & Hartel's edition of 1876, and more recent editions for SATB by Desmond Ratcliffe (Novello) and T.J. Pratt (CPDL).

The rehearsal marks in this score correspond to those used in the Ratcliffe (Novello) edition, for ease of comparison, although the choral parts in this edition are not intended to be compatible with Novello.

Rehearsal aids in the form of video and audio files may be found at [www.ianwright.online](http://www.ianwright.online)

Ian Wright

May 2021



## 1. Stabat Mater

*Chorus*G.B. Pergolesi  
ed. & arr. Ian Wright

**Piano** **Grave** **p**

**Pno.** 6

**Pno.** 9

**S.** 12 **A** **p**  
Sta - bat Ma - ter do - lo - ro - - -

**A.** **p**  
Sta - bat Ma - ter do - lo - ro - - -

**T.** 8  
Sta - bat Ma - ter do - lo -

**B.** **p**  
Sta - bat Ma - ter do - - - lo -

**Pno.** **A** **p**

Pergolesi : Stabat Mater

17

S. - sa jux - ta cru - cem la - cri - mo - sa,

A. - sa, jux - ta cru-cem la - cri-mo - sa.

T. 8 - ro - sa, jux - ta cru cem la - cri - mo - sa,

B. - ro - sa, jux - ta cru-cem la - cri-mo - sa,

Pno.

22

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

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

T. 8 dum pen - de - bat Fi - li - us.

B. dum pen - de - bat Fi - li - us.

Pno.

Pergolesi : Stabat Mater

27

**B**

S. Sta - bat ma - ter do - lo -

A. Sta - bat Ma - ter do - lo -

T. Sta - bat Ma - ter do - lo - ro -

B. Sta - bat Ma - ter do - lo -

**p**

**B**

Pno.

32

S. ro - sa jux - ta cru-cem la - cri - mo - - - sa,

A. -ro - sa, jux-ta cru-cem, jux - ta cru-cem la-cri-mo - - - sa.

T. - sa, jux - ta cru - cem la - cri - mo - - - sa.

B. -ro - sa, jux - ta cru - cem la - cri - mo - - - sa.

Pno.

**f**

Pergolesi : Stabat Mater

38

S. dum pen-de - bat, dum pen-de - bat Fi - li-us. do - lo-ro-sa,

A. dum pen-de - bat, dum pen-de - bat Fi - li-us. do - lo-ro-sa,

T. dum pen-de - bat Fi - li-us. la - cri-mo sa,

B. dum pen-de - bat Fi - li-us. la - cri-mo sa,

Pno.

**C**

43

S. dum pen - de - bat Fi - li-us.

A. dum pen - de - bat Fi - li-us.

T. dum pen - de - bat Fi - li-us.

B. dum pen - de - bat Fi - li-us.

Pno.

## 2. Cujus animam gementem

*Soprano Solo*

Andantino (♩.=46)

Musical score for Soprano Solo, Andantino (♩.=46). The score consists of two staves: Treble and Bass. The Treble staff has a key signature of three flats. The Bass staff has a key signature of one flat. The music features eighth-note patterns and dynamic markings *p*, *f*, and *p*.

II

Musical score for Soprano Solo, continuing from measure II. The Treble staff starts with a sixteenth-note pattern followed by eighth-note pairs. The Bass staff continues its eighth-note pattern. A dynamic marking *f* appears above the Treble staff, and a dynamic marking *p* appears below it.

20

Musical score for Soprano Solo, continuing from measure 20. The Treble staff shows a series of eighth-note pairs. The Bass staff shows eighth-note patterns. A dynamic marking *f* appears above the Treble staff.

**E**  
28 *Soprano Solo*

Cujus a - ni - mam ge - men-tem con-tris - ta-tam et do - len-tem per trans -

**E**

Musical score for Soprano Solo, continuing from measure 28. The Treble staff starts with a dynamic marking *p*. The Bass staff continues its eighth-note pattern.

Pergolesi : Stabat Mater

37

**F**

i - vit, per trans - i - vit gla - di - us. Cu-jus a - ni - mam ge - men-tem

**F**

con-tris - ta tam et do - len-tem per tran - si - vit gla - di - us,

46

55 *p*

**G**

per tran - si - vit gla - di - us,

**G**

64 *p*

Cu - jus a - ni- mam\_ ge-men tem con - tris - ta - tam et do - len-tem

Pergolesi : Stabat Mater

**H**

74      *f tr. tr. tr. p.*

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

**H**

*f p.*

83

Cu-jus a ni - mam ge - men-tem con-tris - ta-tam et do - len-tem

**I**

91      *f tr. tr. tr. p.*

per - tran - si - vit, per - tran - si - vit gla - di - us,

**I**

*p.*

100

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

## 3. O quam tristis

*Chorus*

**Larghetto**

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

**Larghetto**

S.

A.

T.

B.

5

fu-it il-la be - ne-dic-ta Ma - ter u - ni-ge - ni - ti, Ma -

fu-it il-la be - ne-dic-ta Ma - ter u - ni-ge - ni - ti, Ma -

fu-it il-la be - ne-dic-ta Ma - ter u - ni-ge - ni - ti, Ma -

fu-it il-la be - ne-dic-ta Ma - ter, Ma-ter u - ni-ge - ni - ti, Ma -

Pergolesi : Stabat Mater

10

S. ter u - ni - ge - ni-ti! O quam tri-stis

A. ter u - ni - ge - ni-ti! O quam tri-stis

T. ter u - ni - ge - ni-ti! O quam tri-stis

B. ter, Ma-ter u - ni - ge - ni - ti! O quam tri-stis

J

*p*

*p*

*p*

*p*

15

S. et af - fli-cta fu - it il - la be-ne - di-cta, be - ne - di-cta Ma - ter u - ni

A. et af - fli-cta fu - it il - la be-ne - di-cta, be - ne - di-cta Ma - ter u - ni

T. et af - fli-cta fu - it il - la be-ne - di-cta, be - ne - di-cta Ma - ter u - ni

B. et af - fli-cta fu - it il - la be-ne - di-cta Ma - ter, Mater u - ni

,

*mf*

*mf*

*mf*

*mf*

Pergolesi : Stabat Mater

21

S. ge - ni - ti, Ma - ter u - ni - ge - ni -

A. ge - ni - ti, Ma - ter u - ni - ge - ni -

T. ge - ni - ti, f Ma - ter u - ni - ge - ni -

B. ge - ni - ti, f Ma - ter, Ma - ter u - ni - ge - ni -

piano: f, p

24

S. ti!

A. ti!

T. ti!

B. ti!

piano: f

## 4. Quae moerebat et dolebat

*Alto Solo*

**Andante**

*mf*

**K**

*f*

**L**

*p*

Quae moe- re-bat\_\_ et do - le-bat, et do - le-bat, et tre - me bat,

**L**

*p*

**M**

33

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

**M**

Pergolesi : Stabat Mater

41

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

49

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

57

**N**

in - cly - ti.

Quae moe - re - bat et do -

**N**

66

**O**

le - bat, et do - le-bat,

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

**O**

Pergolesi : Stabat Mater

74

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

82

**P**

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

**P**

**f**

**tr**      **tr**

**p**

90

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

**f**

**tr**      **tr**

**f**

97

**Q**

ti.

**Q**

**f**

**p**

**f**

## 5. Quis est homo

*Soprano, Alto and Chorus*

**Largo**  
**p**

Soprano Solo

Quis est ho - mo, qui non fle - ret, Chri - sti Ma - trem

**Largo**  
**p**

S. Solo

si vi - de - ret in tan - - - to sup - pli - ci - o?

A. Solo

Quis non pos - set con - tri - sta - ri, Chri - sti Ma - trem

A. Solo

con - tem - pla - ri do - len - - - tem cum Fi - li - o?

R

R

## *Pergolesi : Stabat Mater*

S. Solo 13 in

S. *p* Quis est ho-mo, qui non fle-ret, Chri - sti Ma-trem si vi-de-ret

A. *p* Quis est ho-mo, qui non fle-ret, Chri - sti Ma-trem si vi-de-ret

T. *p* Quis est ho-mo, qui non fle-ret, Chri - sti Ma-trem si vi-de-ret

B. *p* Quis est ho-mo, qui non fle-ret, Chri - sti Ma-trem si vi-de-ret

The musical score consists of six staves. The top staff is for the Soprano Solo, which remains silent for the first three measures. The subsequent staves are for the Soprano, Alto, Tenor, and Bass voices, all singing the same melody. The piano part is at the bottom, providing harmonic support with sustained notes and chords. The vocal entries begin at measure 13, with lyrics in Latin: "Quis est ho-mo, qui non fle-ret, Chri - sti Ma-trem si vi-de-ret". The piano part features eighth-note patterns and sustained notes throughout the vocal section.

17

S. Solo tan - to\_ sup -pli-ci-o?

A. Solo do - len - tem cum Fi-li- o?

S. Quis? Quis?

A. Quis? Quis?

T. Quis? Quis?

B. Quis? Quis?

p

6

6

6

6

6

6

Pergolesi : Stabat Mater

**S.**

20 **mf** Allegro moderato

S. Pro pec - ca - tis su - ae gen - tis

A. Pro pec - ca - tis su - ae gen - tis

T. Pro pec - ca - tis su - ae gen - tis

B. Pro pec - ca - tis su - ae gen - tis

**S.**

Allegro moderato

**p**



24

S. vi - dit Je - sum in tor - men - tis

A. vi - dit Je - sum in tor - men - tis

T. vi - dit Je - sum in tor - men - tis

B. vi - dit Je - sum in tor - men - tis

**p**

Pergolesi : Stabat Mater

28 **f**

S. et fla - gel - lis sub - di - tum,

A. et fla - gel - lis sub - di - tum,

T. et fla - gel - lis sub - di - tum,

B. et fla - gel - lis sub - di - tum,

**f**

**p**

32 **T** **p**

S. vi - dit Je - sum in tor - men - tis

A. vi - dit Je - sum in tor - men - tis

T. vi - dit Je - sum in tor - men - tis

B. vi - dit Je - sum in tor - men - tis

**T**

**p**

Pergolesi : Stabat Mater

38 **f**

S. et fla - gel - lis sub - di - tum,  
A. et fla - gel - lis sub - di - tum,  
T. et fla - gel - lis sub - di - tum,  
B. et fla - gel - lis sub - di - tum,

42 **p**

S. et fla - gel - lis sub - di - tum.  
A. et fla - gel - lis sub - di - tum.  
T. et fla - gel - lis sub - di - tum.  
B. et fla - gel - lis sub - di - tum.

**p**

46

**p**

## 6. Vedit suum dulcem natum

*Soprano Solo***Tempo giusto (♩=60)**

*mf*

5 *f* *p*

9 **U** dolce  
Vi - dit su-um dul - cem na - tum mo-ri - en - tem de - so - la - tum, mo - ri -

14 en tem, de - so - la - tum, dum e - mi - sit spi - ri-tum.

*tr* *p* *f*

20 **V** *p*  
Vi - dit su-um dul-cem na - tum mo - ri - en - tem,

**V** *p*

Pergolesi : Stabat Mater

24

de-so - la - tum, de - so - la - tum, dum e - mi - sit spi - ri - tum. Vi - dit

29

su-um dul - cem na- tum mori - en tem de so-la - tum, de-so - la - tum, dum e -

35

mi - sit dum e - mi - sit spi - ri - tum.

40

## 7. Eja mater fons amoris

*Alto Solo*Andante ( $\text{♩} = 38$ )

Musical score for Alto Solo and Piano, measures 1-6. The piano accompaniment consists of sustained notes and simple harmonic patterns.

Musical score for Alto Solo and Piano, measures 7-13. The piano accompaniment features more complex harmonic changes and dynamics (p, f).

14 X

Musical score for Alto Solo and Piano, measures 14-19. The vocal line includes lyrics: "E - ja ma - ter, fons a - mo - ris, fons a - mo - ris," with dynamic p and measure groupings.

20

Musical score for Alto Solo and Piano, measures 20-25. The vocal line continues with lyrics: "me sen - ti - re vim do - lo - ris, vim do - lo - ris," with dynamic p and measure groupings.

26 Y

Musical score for Alto Solo and Piano, measures 26-31. The vocal line concludes with lyrics: "fac ut te - cum lu - ge - am, lu - ge - am." The piano accompaniment includes dynamic markings p, f, and measure groupings.

Pergolesi : Stabat Mater

33

*p*

40

*mp* E - ja ma - ter, fons a - mo - ris, fons a - mor - is,

*p*

*f*

**Z**

46

*mf*

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

*p*

*f*

*p*

54

**AA**

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

**AA**

Pergolesi : Stabat Mater

61 *f*

Largo

E - ja ma - ter, fons a - mo - ris, me - sen - ti - re vim do - lo - ris, vim do - lo - ris

*f*

Largo

p

73 **BB** a tempo *p*

fac ut te - cum lu - ge - am,

**BB** a tempo *p*

*p*

80 *mf*

*p*

**CC**

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

*f*

*p*

**CC**

*f*

*p*

*f*

86

*p*

*f*

*p*

*f*

*p*

*p*

## 8. Fac, ut ardeat cor meum

*Chorus*

Fuga  $\text{J}=88$

Fac ut ardeat cor meum in a man-do Chri-

Fac ut arde-

-

Fuga  $\text{J}=88$

8

- stum De - um, Chri - stum De - um, ut si -

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

Fac ut ardeat cor me um in a -

Fac ut

Pergolesi : Stabat Mater

15

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

22

**DD** *p*

com-pla-ce - am, com-pla-ce - a - - - - -  
am, com-pla-ce - am, com-pla-ce - a - - - - -  
am - - - - - - - - - - (am). ut  
am. com-pla-ce - am com-pla-ce - am

**DD** *p*

com-pla-ce - am com-pla-ce - a - - - - -

Pergolesi : Stabat Mater

29

(a)m,com-pla  
ar-de-at cor me-um in a - man - do  
ut ar-de-at cor me-um in a - man- do

36

ce - am. Fac ut ar - de at cor  
am. Fac ut ar - de at cor me  
De - um. ut si bi com - pla - ce - am.  
De - um. Fac ut  
V.S.

Pergolesi : Stabat Mater

44

me - - - um. cor me-um in a - man  
um. in a - man  
Fac ut ar - de - at cor\_ me - um.  
ar - de - at cor\_ me-um in a - man

51

EE

- - do, a - man - do, a - man - do, a - man - do,  
do, a - man - do, a - man - do, a - man - do,  
in a - man - - - - do in a -  
do a - man - do, a - man - do, in a -

EE

31

Pergolesi : Stabat Mater

58

a - man - do, in a - man - do Chri - stum De - um, ut si - bi com  
a - man - do De-um, ut si - bi com - pla -  
-man - - - do in a - man - do Chri - stum

65

pla-ce-am. Fac ut ar - de - at cor\_ me - - - ce - am. Fac ut ar - de - at cor\_ me-um, in - - - De - - - um. Fac ut ar - de - at cor um, a - man - do De - um. Fac ut ar - de - - - f'

Pergolesi : Stabat Mater

73

FF

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

80

si - bi com - pla - ce - am, com -  
si - bi com - pla - ce - am, com -  
com - pla - (a) - ce - am, com -  
si - bi com - pla - ce - am, ut si -

FF

Pergolesi : Stabat Mater

87

ce - am. Fac ut  
pla - ce - am, com - pla - ce - am,  
- pla - ce - am. Fac ut ar - de - at cor -  
bi com - pla - ce - am.

94

ar - de - at cor - me - um, ut si - bi com - pla -  
ar - de - at cor - me - um, com - pla - ce - am, com - pla -  
me - um. Fac ut ar - de - at cor - me - um, in a -  
Fac ut ar - de - at cor - me - um. ut si - bi com

Pergolesi : Stabat Mater

102

(a)-ce - am, com-pla-ce - am, com-pla-ce - am,  
ce - am, com-pla-ce - am, com-pla-ce am,  
man - do De - um, ut si - bi com - pla  
pla ce - am. com-pla-ce - am. com-pla-ce-

**GG** *p*

109

com pl-a-ce - am, com-pla-ce - am, com  
com-pla-ce - am, com-pla-ce - am, com-pla -  
ce - am, com - pla ce - am.  
am, ut ar - de - at cor me - um, com-pla-ce - am, com-pla-ce - am com

**f** *p*

**f** *p*

**f** *p*

**f**

Pergolesi : Stabat Mater

116

pla - ce - am, Fac ut ar - de - at cor me -  
 (a)-ce - am in a - man - - -  
 Fac ut ar - de - at cor me - um in  
 pla - ce - am

Piano accompaniment (measures 116-123):  
 Measures 116-123 show a harmonic progression from C minor to G major. The piano part consists of eighth-note chords and sustained notes.

124 HH

um, ut si -  
 do. Chri - stum -  
 a - man - do Chri - stum De - um -  
 in a - man - do Chri - stum

HH

Piano accompaniment (measures 124-131):  
 Measures 124-131 show a harmonic progression from G major to D major. The piano part features eighth-note chords and sustained notes.

Pergolesi : Stabat Mater

131

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

The musical score consists of four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small stems and dots. The lyrics are written below each staff, corresponding to the vocal parts. The vocal parts are separated by vertical bar lines.

139

The musical score consists of four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature changes to one sharp. The music features eighth and sixteenth notes. The vocal parts are separated by vertical bar lines. The bass staff shows a sustained note with a fermata at the end.

## 9. Sancta mater

*Soprano & Alto Duet*

**A tempo giusto**

**1**

**5**

**8**

**II** *Soprano Solo*

Sop.

Sanc - ta ma - ter, i- stud a-gas, i - stud-a - gas,

**15**

Sop.

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

Pergolesi : Stabat Mater

2

19

Sop.

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

p

22

Sop.

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

tr

24

Sop.

de.

f

27

**JJ** Alto Solo

Alto

Tu - i na - ti vul - ne - ra - ti, tam di - gna - ti, tam di -

p

**JJ**

p

31

Alto

-gna-ti pro me pa-ti, poe - nas me cum, poe - nas,

35

Alto

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

38

Alto

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

42 KK

Sop.

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

Alto

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

KK

V.S.

Pergolesi : Stabat Mater

4

46

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

Alto le - re, con - do - le - re, do-nec e - go vix - e - ro, do - nec

51

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

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

55 **LL**

Sop. Jux - ta cru-cem te - cum sta- re,

Alto te li - ben- ter,

**LL**

59

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

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

63

Sop. pla - ctu de - si - de-ro.

Alto plan - ctu de - si - de-ro.

67 **MM**

Sop. Vir - go vir-gi-num prea - cla-ra,

Alto mi - hi

Pergolesi : Stabat Mater

6

71

Sop. fac me te - cum plan - ge - re, mi - hi

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

*p*

75

Sop. jam non sis a - ma - ra, fac, fac me te - cum, fac me te - cum

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

*mp*

79

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

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

*f*

*tr*

*p*

*f*

83

## 10. Fac ut portem Christi mortem

*Alto Solo*

**Largo (♩=40)**

4

7 NN

Fac ut por - tem Chri - sti mor - tem, Chri - sti mor - tem pas-

NN

p

10 tr

sio - nis fac con-sor - tem, et pla - - - - gas re-

p

13 tr

co - le - re.

f

Pergolesi : Stabat Mater

16 **OO**

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

**OO**

19 *tr* *tr*

hac in e - bri-a - ri, i - ne - bri - a - ri ob a - mo - -

22

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

*pp* *p*

24 **Largo** **A tempo**

mo - rem fi - li - i.

**Largo** **A tempo**

*f* *p* *f*

## 11. Inflammatus et accensus

Chorus

**Allegro (♩=84)**

**PP**

S. In - flam - ma-tus\_\_ et ac - cen-sus in

A. In - flam - ma-tus\_\_ et ac - cen - sus

T. per te\_\_ vir-go\_\_ sim de - fen-sus in

B. per te\_\_ vir-go\_\_ de-fen - sus in

**PP**

Pergolesi : Stabat Mater

18

S. di - e, in-flam - ma - tus per te vir - go

A. in di - e, ju-di-ci-i. in-flam - ma - tus per te vir - go

T. di - e, ju - di - ci - i. et ac - cen - sus sim de-

B. di - e, in di - e ju - di - ci - i. et ac - cen - sus sim de-



23

S. in di - - - - e \_ ju - di - ci - i.

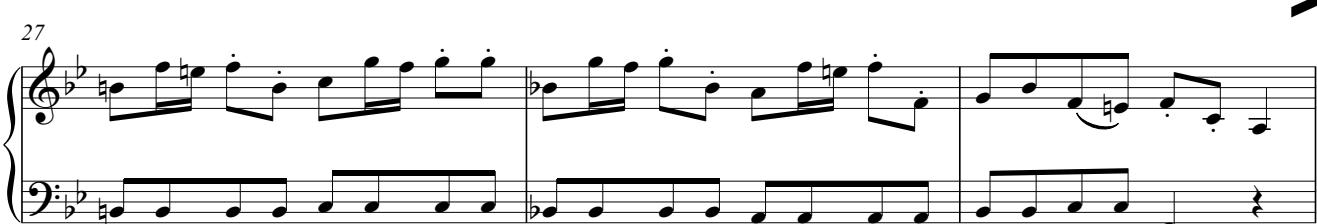
A. in di - e, - in di - e ju - di - ci - i.

T. fen - sus in di - e ju - di - ci - i.

B. fen - sus in di - e ju - di - ci - i.



27



## *Pergolesi : Stabat Mater*

34

S. con-fo-ve - ri Fac me cru - ce

A. con-fo-ve - ri **p** con-fo- ve

T. - con fo-ve - ri con-fo- ve

B. - con fo-ve - ri Fac me cru - ce

*tr*

*mp* *mf* *p*

## *Pergolesi : Stabat Mater*

**RR**

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

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

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

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

A musical score for piano. The top staff is in treble clef, B-flat key signature, and common time. It starts with a dynamic 'p' and has two measures of eighth-note chords. The bottom staff is in bass clef, B-flat key signature, and common time. It has two measures of eighth-note chords. The right hand of the piano part is shown in the middle, with various note heads and stems. Measure 11 ends with a fermata over the first note of the second measure. Measure 12 begins with a dynamic 'f'.

45

S. *p* con - fo - ve - ri, *f* con - fo - ve - ri gra - ti-a,

A. *p* con - fo - ve - ri, *f* con - fo - ve - ri gra - ti-a,

T. *p* con - fo - ve - ri, *f* con fo-ve - ri gra - ti-a,

B. *p* con - fo - ve - ri, *f* con - fo-ve - ri gra - ti-a,

*p*

*f*

≡

49

≡

## 12. Quando corpus morietur

*Chorus*

**Largo**

1 *p*

4 *pp*

≡

Pergolesi : Stabat Mater

7

**SS**

S. *p* Quan - do cor - pus mo - ri -

A. *p* Quan - do cor - pus mo - ri -

T. *p* Quan - do cor - pus mo - ri -

B. *p* Quan - do cor - pus mo - ri -

**SS**

10

S. e - tur, fac ut a - ni - mae do - ne tur

A. e - tur, fac ut a - ni - mae do - ne - tur fac ut

T. e - tur, fac ut a - ni - mae do - ne - tur

B. e - tur, fac ut

Pergolesi : Stabat Mater

13

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

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

T. fac ut a - ni-mae do - ne - tur pa - ra - di - si glo - - ri -

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



16

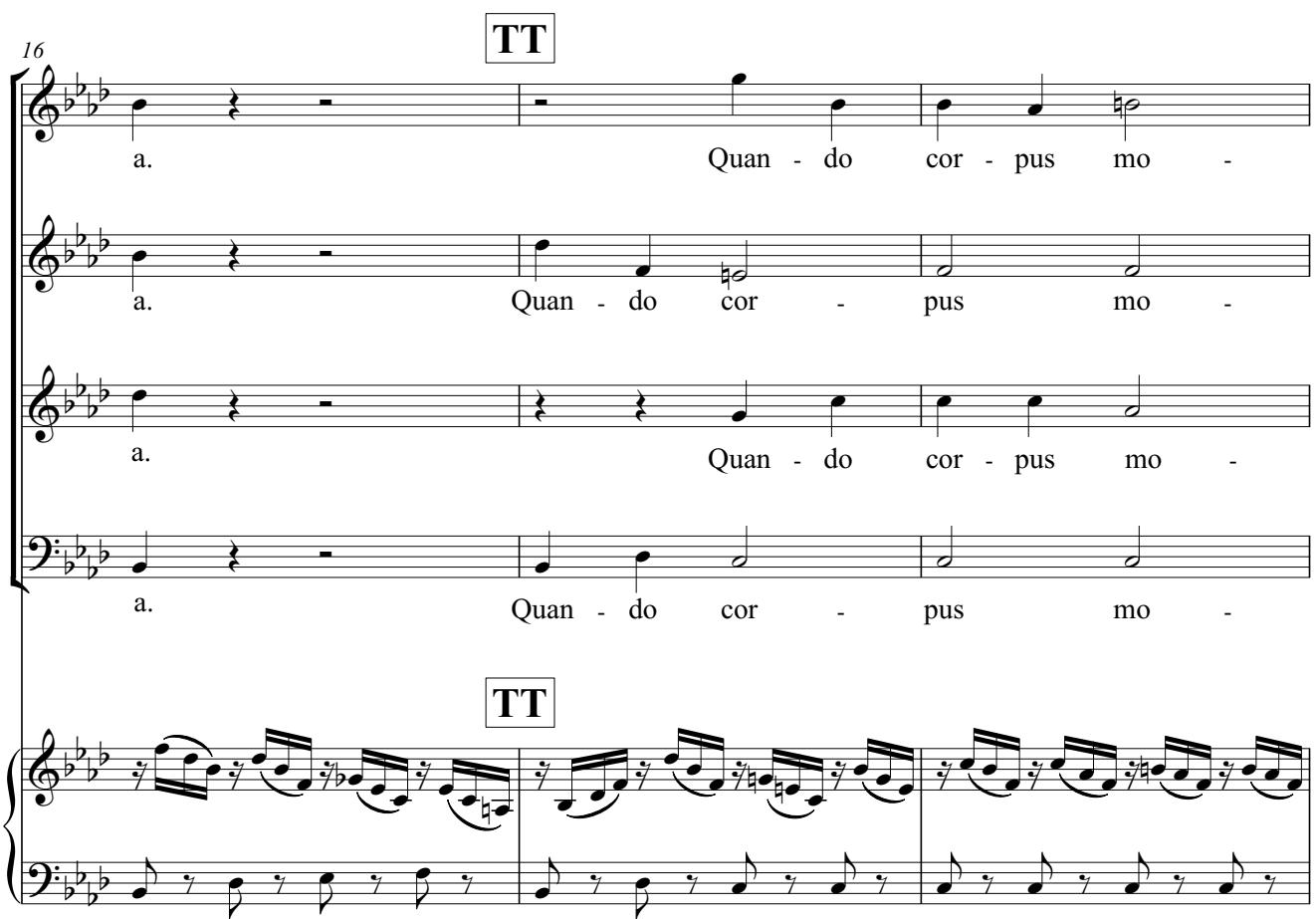
**TT**

S. a. Quan - do cor - pus mo -

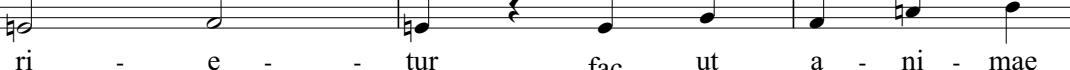
A. a. Quan - do cor - - pus mo -

T. a. Quan - do cor - pus mo -

B. a. Quan - do cor - - pus mo -



## *Pergolesi : Stabat Mater*

S.   
A.   
T.   
B. 

22

S. ne tur pa - ra di - si glo - ri - a, pa - ra -

A. ne - tur pa - ra - di -

T. ne - tur pa - ra - di - si glo - ri - a, pa - ra - di - si

B. ne - tur pa - ra - di - si glo - ri - a, pa - ra - di - si

Pergolesi : Stabat Mater

25

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

A. si glo - - ri - a.

T. glo - - - - ri - a, pa - ra -

B. glo - - - - ri - - - a pa - ra -

27

S. di - - si glo - - ri - a. -

A. **p** pa - ra - di - si glo - - ri - a. -

T. di - - - - si glo - - ri - a. -

B. **p** di - - - - si glo - - ri - a. -

## 13. Amen

*Chorus*

**Presto assai**  $\text{♩} = 120$

SOPRANO: *A - men, A - men. A -*

ALTO:

TENOR:

BASS:

**Presto assai**  $\text{♩} = 120$

9

S.: *UU* *men. A -*

A.: *men, A - men, A -*

T.: *f*

B.: *A*

*A -*

**UU**

Pergolesi : Stabat Mater

17

S. - men, A - men, A - men, A - men. A -

A. - men, A - men. A -

T. - men, A - men, A - men. A -

B. - men, A - men, A - men. A -

*tr*

25

VV

S. - men. A -

A. -

T. -

B. - men. A -

VV

Pergolesi : Stabat Mater

33

S. men,

A. men. A

T. 8 men. A

B. men. A men.

41

S. A

A. men, A

T. 8 men, A

B. A

WW

WW

Pergolesi : Stabat Mater

49

S. - men, A - men. A - men. A - men, A - men, A -

A. - men. A - men. A - men, A - men, A -

T. - men. A - men. A - men, A - men, A -

B. - men. A - men. A - men, A - men, A -

*f*

*f*

*f*

*f*

57

S. men. A - men. A - men, A -

A. men. A - men. A - men, A -

T. men. A - men. A - men, A -

B. men. A - men. A - men, A -

**XX**

*p*

*f*

*p*

*f*

*p*

*f*

**XX**

*p*

*f*

Pergolesi : *Stabat Mater*

62

S. *ff*  
men, A - men. A - men, A - men.

A. *ff*  
men, A - men. A - men, A - men.

T. *ff*  
8 men, A - men. A - men, A - men.

B. *ff*  
men, A - men. A - men, A - men.

(Clef: G clef, B clef, F clef, bass clef; Key signature: B-flat major; Time signature: common time)



Giovanni Battista Pergolesi by Vincenzo Roscioni





