



No. 1076.

# ASTORGA

Stabat mater

Klavier-Auszug.



**Stabat mater**

von

**EM ASTORGA**

*im Klavierauszuge mit Text*

von

**GUST. RÖSLER.**

7284

**LEIPZIG  
C. F. PETERS.**

*F. Baumgarten, del.*

*Lith. Anst. v. G. Roder, Leipzig*

# STABAT MATER.



Emanuel Astorga.

## Nº 1. CHOR.

Largo.

The musical score is written in G major (one sharp) and 4/4 time, marked "Largo". It consists of a piano accompaniment and a vocal line. The piano part features a steady accompaniment with eighth and sixteenth notes. The vocal line includes the following lyrics:

Sta - bat ma -  
 Sta - bat ma -  
 Sta -  
 Sta -  
 ter, sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem, jux - ta cru -  
 - ter ma - - ter do - lo - ro - sa jux - ta cru - - cem -  
 - bat ma - - ter do - lo - ro - sa jux - ta cru - - cem, jux - ta cru -  
 bat ma - - ter do - lo - ro - sa jux - ta cru - cem la - cri -

cem la - cri - mo - sa, dum pen - de - bat

lacri - mo - sa, dum pen - de - bat

cem lacri - mo - sa, dum pen - de - bat

mo - sa, la - cri - mo - sa, dum pen - de - bat, dum pen - de - bat

fi - li - us,

fi - li - us, sta - bat ma - ter do -

fi - li - us,

fi - li - us, sta - bat ma - ter do - lo - ro -

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

lo - ro - sa jux - ta cru - cem, sta - bat ma - ter

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

sa jux - ta crucem, jux - ta

4

ta cru-cem la-cri-mo-sa, dum pen-de - - -  
 jux-ta cru-cem la-cri-mo-sa, dum pen-de - - -  
 jux-ta cru-cem la-cri-mo-sa, dum pen-de - - -  
 cru-cem, jux-ta cru-cem la-cri-mo-sa, dum pen-de - - -

*ped.* \*

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

*ped.* \*      *ped.* \*

- bat fi-li-us, cu-jus a-ni -  
 de-bat fi-li-us,  
 - bat fi-li-us,  
 de-bat fi-li-us, cu-jus a-ni -

mam ge-men - tem, con-tri - stantem et do -  
 cu - jus a - ni - mam ge-men - tem, con-tri - stantem et do -  
 cu - jus a - ni - mam ge-men - tem, con-tri - stantem et do -  
 mam ge-men - tem, con-tri - stantem et do -

len-tem, per - - trans - i - vit, per - trans - i - - vit,  
 len-tem, per - - trans - i - vit, per - trans -  
 len-tem, per - - trans - i - vit, per - trans - i - vit, per - trans - i - vit,  
 len-tem, per - - trans - i - vit, per - trans -

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

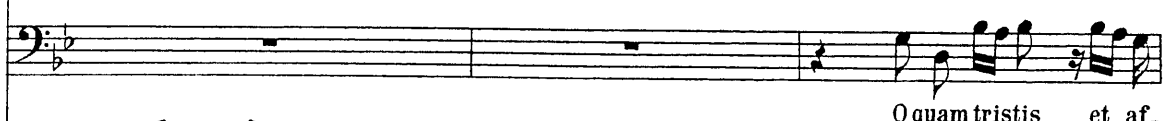


Nº 2.

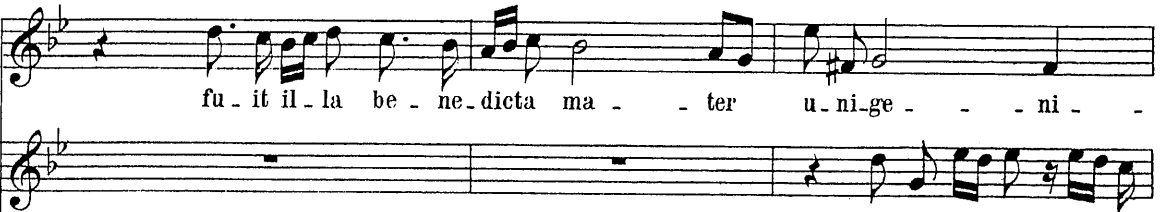
Largo.



O quam tristis et af-flicta



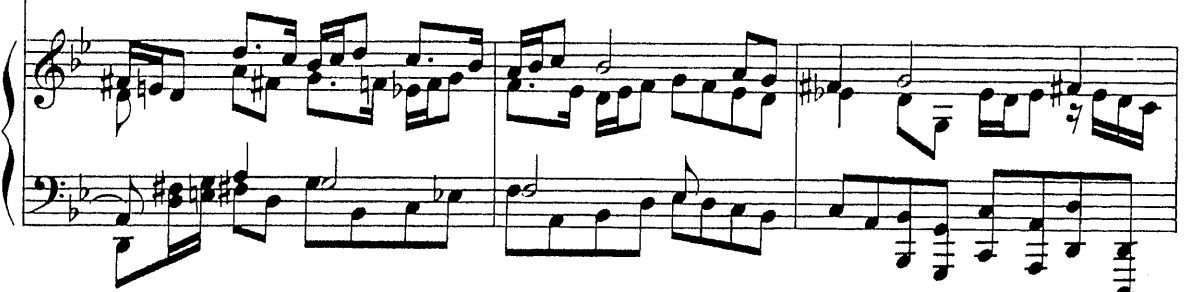
O quam tristis et af-



fu-it il-la be-ne-dicta ma-ter u-ni-ge-ni-



O quam tristis et af-



flicta fu-it il-la be-ne-dicta ma-ter u-ni-ge-ni-



ti! O quam tristis et af-flic-ta  
 flicta fu-it il-la be-ne-dic-ta ma-ter u-ni-ge-ni-ti,  
 ti, fu-it il-la be-ne-dic-ta ma-ter u-ni-ge-ni-ti, fu-it  
 fu-it il-la be-ne-dic-ta ma-ter  
 fu-it il-la be-ne-dic-ta ma-ter  
 il-la be-ne-dic-ta ma-ter  
 u-ni-ge-ni-ti,  
 u-ni-ge-ni-ti,  
 u-ni-ge-ni-ti,

quae moe - re - bat et do - le - bat, pi - a mater, dum vi - debat,  
 quae moe - re - bat et do - le - bat, pi - - a  
 quae moe - re - bat et do - le - bat,

dum vi - de - bat na - ti poe - nas in - eli -  
 ma - ter, dum vi - de - bat, dum vi - de - bat na - ti poe - nas in - eli - -  
 dum vi - de - bat na - ti poe - nas in - eli -

ti, dum vi - de - bat, moe - re - bat et do -  
 ti, dum vi - de - bat, moe -  
 ti, dum vi - de - bat,

le - bat, pi - - a ma - ter, dum vi - de - bat, vi - *p*

re - bat et do - le - bat, pi - - a ma - ter, dum vi - de - bat, vi - *p*

moe - re - bat et do - le - bat, dum vi - de - bat, vi - *p*

de - bat na - - ti poe - nas in - cli - ti.

de - bat na - ti poe - nas in - cli - ti.

de - bat na - - - - ti poe - nas in - cli - ti.

Nº 3.

Un poco Andante.

ALT.

Quis est ho - mo

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

SOPRAN.

Quis non pos - set con - tri -  
to suppli - ci o.

sta - ri ma - trem Chri - sti con - tem - pla - ri do - len -

tem cum fi - li - o!

**ALT.** Quis est

Quis non pos - set con - tri - sta - ri,

ho - mo, qui non fle - ret, ma - trem

Chri - sti ma - trem con - tem - pla - ri do - len -

Chri - sti si - vi - de - ret in tan - to,

tem, do - len - tem - cum fi - li - o! Quis non  
 in tan - to - supp.li - ci - o! Quis non fle - ret,

pos - set con - tri - sta - ri, Chri - sti ma - trem con - tem - pla - ri do -  
 si vi - de - ret ma - trem Chri - - - sti, si vi - de - ret

len - tem, do - len -  
 in tan -

tem - cum fi - li - o!  
 to, tan - to - supp.li - ci - o!

TENOR.

Pro pec-

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

BASS. fla- - - - -gel-lis sub-di-tum.

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

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

**TENOR.**

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

**BASS.**

Vi - dit su - um dul - cem

vi - dit Je - sum in tor - men - tis et fla - gel - - - -

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

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

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



N<sup>o</sup> 4. CHOR.

**Sopran.**  
E - ja ma - - - ter, fons a - - mo - ris, me - - sen - - ti -

**Alt.**  
E - ja ma - - - ter

re sen - ti - - re - - - - - vim do - lo - - ris, fac, -  
fons a - mo - - ris me - - sen - - ti - re, sen - - ti -

**Tenor.**  
E - - ja ma - - - ter, fons a - - mo - -

**Bass.**  
E - -

- ut te - - - - cum lu - - ge - am e - - ja  
re vim - - do - lo - - ris, fac, - - ut te - - cum  
ris, me - - sen - - ti - re sen - - ti - re vim do - lo - -  
ja ma - - - ter fons a - - mo - - ris, me - - sen -

ma - - - ter, fons a - - mo - - ris, fac, ut te - -  
 lu - - ge - am ut te - cum lu - ge - am, e - -  
 - - - ris, fac, ut te - - cum lu - - ge - am, fac, ut te -  
 - ti - re vim do - - - lo - - ris, fac, ut

- - - cum, fac ut te - cum, lu - ge - am,  
 ja ma - - - ter, fons a - - mo - - ris, me - - sen - ti - re  
 - - cum ut te - cum, fac, ut te - cum lu - ge - am, me - - sen -  
 te - - - - cum lu - ge - am, e - - ja ma - -

me sen - ti - re, sen - ti - re vim do - - lo - ris, fac,  
 vim do - - - lo - - - ris, sen - ti - re vim do -  
 - ti - re sen - - ti - re vim do - lo - - -  
 - ter fons a - - mo - - - ris, me - - sen - ti - -

ut te - cum, fac, ut te - cum, te - cum lu - ge -  
 lo - ris, fac, ut te - cum, ut te -  
 ris, fac, ut te - cum, ut te -  
 re, vim do - lo - ris, fac ut te - cum, ut  
 an, te - cum lu - ge - am, fac, fac, ut  
 cum lu - ge - am, fac, fac,  
 - cum lu - ge - am, fac, fac,  
 te - cum lu - ge - am, fac, fac,  
 ar - de - at cor me - um in a - ma - do Chri - stum de - um,  
 ut ar - de - at cor me - um in  
 ut

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

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

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

ar - de - at cor me - - um, ut si - bi, ut  
 pla - ce - am, in a - man - do Chri - stum de - um, ut si - bi,  
 do Chri - - stum de - - um, Chri - - stum de - um, ut si - bi,  
 in a - man - do Chri - stum de - um, ut si - bi,  
 si - bi, ut si - - bi, com - pla - ce - am, ut ar - - de -  
 ut si - bi, si - bi com - pla - ce - - am,  
 ut si - bi, si - bi com - pla - ce - am,  
 ut si - bi, si - bi com - pla - ce - am. E - ja ma - -  
 at cor me - - um, fac, ut ar - - de - at. E -  
 in a - man - do Chri - stum de - - um, fac, ut  
 in a - - man - do Chri - stum de - - um,  
 - ter fons a - - mo - - ris, fac, ut ar - de - at,

ja ma - - - ter, fons a - - mo - - ris in a - -  
 ar - de - at, ut ar - de - at cor me - - um in a - -  
 in a - man - do Chri - stum de - - um, in a - man - -  
 ut ar - de - at cor me - - um in a - man - do Chri - stum

man - do Chri - stum de - - um, ut si - bi, ut si - bi com - pla - -  
 man - do Chri - - stum de - - um, ut si - bi, si - bi com - pla - -  
 do Chri - - stum de - - - um, ut si - bi, si - bi com - pla - -  
 de - - - um, ut si - bi, si - bi com - pla - -

- - - ce - am.  
 - - - ce - am.  
 - - - ce - am.  
 - - - ce - am.

## Nº 5.

## Adagio.

Piano introduction for the first system, featuring a treble and bass clef with a common time signature and a key signature of three flats.

## SOPRAN.

Vocal line and piano accompaniment for the first system of the vocal part.

Sancta ma-ter istud a-gas cruci-fi-xi fi-ge plagas cordi

Vocal line and piano accompaniment for the second system of the vocal part.

meo cordi me-o va-li-de, cruci-fi-xi, cruci-fi-xi fige plagas, sancta

Vocal line and piano accompaniment for the third system of the vocal part.

mater, cordi me-o fi-ge pla-gas, cordi me-o, cordi me-o va-li-de.

Tu i na-ti vul-ne-ra-ti, vul-ne-

*p*

ra-ti, jam dig-na-ti pro me pa-ti, pro me pa-ti, poe-nas me - cum di - vi-de, tu i

na-ti vul-ne-ra-ti, jam dig - na-ti, pro me pa-ti, poe-nas me-cum, poe-nas me-cum di - vi -

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



## Andantino maestoso.

TENOR.

Fac, fac me

te-cum pi - e fle - re, cru - ci - fi - xo con - do - le - re,

Detailed description: This system contains the first two staves of the Tenor and Piano parts. The Tenor part begins with a whole rest followed by a half note 'Fac', a quarter note 'fac', and a half note 'me'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, all in a key signature of two flats and a 3/4 time signature.

ALT.

Fac, fac me te-cum pi - e fle - re, cru - ci - fi - xo

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

Detailed description: This system contains the first two staves of the Alto and Piano parts. The Alto part begins with a whole rest followed by a half note 'Fac', a quarter note 'fac', and a half note 'me'. The piano accompaniment continues with similar rhythmic patterns as the previous system.

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

Fac, fac me te-cum pi - e fle - -

Detailed description: This system contains the second two staves of the Alto and Piano parts. The Alto part continues with 'con - do - le - re, do - nec e - - go - - vi - xe - ro, cru - ci -'. The piano accompaniment concludes with a final cadence.

fi - xo con - do - le - re, donec e - go e - go vi - xe -

re, cru - ci - fi - xo con - do - le - re do - nec e - go vi - xe -

ro. Fac, fac me te - cum pi - e fle - re,

ro. Fac, fac me te - cum pi -

cru - ci - fi - xo, cru - ci - fi - xo con - do - le - re, donec e - go -

e fle - re, cru - ci - fi - xo con - do - le - re, do - nec e - go e - go -

— vi - xe - ro. Juxta crucem te - cum sta - re

— vi - xe - ro. Juxta

et me ti - bi, ti - bi so - ci - a - re in plan -  
 cruce[m] te - cum sta - re et me ti - bi so - ci - a - re in plan -

ctu de - si - de - ro, juxta cru - cem - te - cum stare  
 - ctu de - si - de - ro, juxta cru - cem - te - cum sta - re et me

et me ti - bi so - ci - a - re in plan - ctu de - si - de - ro,  
 ti - bi so - ci - a - re in plan - ctu de - si - de - ro, in

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

Nº 7. CHOR.  
Tempo giusto.

Sopran.

Alt.

Tenor.

Bass.

Vir - go vir - - gi - - num prae - cla - - ra

Vir - go vir - - gi - - num prae - cla - - ra

Vir - go vir - gi - num prae - cla - - ra

Vir - - go vir - - gi - - num prae - cla - - ra

mi - hi jam non sis a - ma - - ra, fac me

mi - hi jam non sis a - ma - - ra, fac me

mi hi jam non sis a - ma - - ra, fac me

mi - hi jam non sis a - ma - - ra, fac me te - - -

te - cum plange - re. Vir - go vir - - gi - - num prae -

te - cum plange - re. Vir - go vir - - gi - - num prae -

te - cum plan - ge - re. Vir - go vir - gi - num prae -

- cum plan - ge - re. Vir - - go vir - - gi - - num prae -

cla - - ra mi - hi jam non sis a - ma - - - ra,  
 cla - - ra mi - hi jam non sis a - ma - - - ra,  
 cla - - ra mi - hi jam non sis a - ma - - - ra,  
 cla - - ra mi - hi jam non sis a - ma - - - ra,

fac me te - cum plan - ge - re,  
 fac me te - cum plange - re, fac, ut por - -  
 fac me te - - - cum plan - ge - re, fac ut - - - por - - - tem -  
 fac me te - cum plan - ge - re, fac ut por - tem Chri - sti mor - tem,

pas - - si - o - nis fac - consortem et pla - - -  
 tem Chri - sti mor - tem, pas - si - o - nis fac consortem et pla -  
 Chri - sti mor - tem  
 Christi mor - - - tem pas - si - o - nis fac con - sor - - - tem et pla -

gas re - co - le - re, pas - si -  
 gas re - co - le - re,  
 et pla - gas re - co - le - re, pas -  
 gas pla - gas re - co - le - re, pas - si - o - nis

o - nis fac con - sor - tem et pla - gas  
 et pla - gas, et pla -  
 si - o - nis fac con - sor - tem et pla -  
 fac con - sor - tem fac con - sor - tem et pla - gas, pla -

re - co - le - re.  
 gas re - co - le - re.  
 gas re - co - le - re.  
 gas re - co - le - re.

## Nº 8.

Poco Andante.

BASS.

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

fac me cruce in e - bri - a - ri et cru - o - re - fi - li - i.

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

- e - bri - a - ri et cru - o -

re - fi - li - i, et cru - o - re - fi - li - i.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are "re - fi - li - i, et cru - o - re - fi - li - i." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many sixteenth and thirty-second notes, creating a dense harmonic background.

Inflam - ma - tus — et ac - census per te virgo sim de -

The second system continues the musical score. The vocal line has the lyrics "Inflam - ma - tus — et ac - census per te virgo sim de -". The piano accompaniment continues with similar rhythmic complexity and harmonic density, maintaining the two-flat key signature.

fensus in di - e ju - di - ci - i, sim de - fensus per te virgo,

The third system of the score features the lyrics "fensus in di - e ju - di - ci - i, sim de - fensus per te virgo,". The vocal line and piano accompaniment continue their respective parts, with the piano accompaniment providing a rich, textured support for the vocal melody.

sim de - fen - sus, de - fen - sus in di - e ju - di - ci -

The fourth system contains the lyrics "sim de - fen - sus, de - fen - sus in di - e ju - di - ci -". The musical notation remains consistent with the previous systems, showing the vocal line and piano accompaniment.

i.

The fifth system begins with the letter "i." in the vocal line, indicating the start of a new phrase or section. The piano accompaniment continues with its characteristic dense texture. The system concludes with a double bar line.



# Nº 9. CHOR.

Adagio.

Sopran.

Chri - - ste, cum sit jam ex -

Alt.  
Chri - - ste, cum sit jam ex -

Tenor.  
Chri - - ste, cum sit jam ex - i - - - -

Bass.  
Chri - - ste, cum sit jam ex -

Adagio.

i - re, da per ma - trem, da per ma - trem

i - re, da per ma - trem, da per ma - trem,

- - re, da per ma - trem, da per ma - trem, per ma - -

i - re, da per ma - trem, da per ma - trem, per

Allegro.

me ve - ni - - re, per ma - trem me ve -

per ma - - trem me ve - ni - - re, per

- - trem me ve - ni - - re,

ma - - trem me ve - ni - - re, ve - ni - re ad pal - - - -

Allegro.

ni - re, ve - ni - re ad pal - mam, ad pal - mam, pal - mam vic - to - ri - ae,  
 ma - trem me ve - ni - re, ve - ni - re ad pal - mam, pal - mam vic - to - ri - ae,  
 pal - mam vic - to - ri - ae,  
 - mam vic - to - ri - ae,

pal - - - - - mam vic - to - ri - ae.  
 pal - - - - - mam vic - to - ri - ae.  
 pal - - - - - mam vic - to - ri - ae.  
 pal - - - - - mam vic - to - ri - ae.

## Adagio.

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

Adagio.

do - ne - tur,  
 mae do - ne - tur, ut a - ni - mae do - ne - tur pa - ra -  
 mae do - ne - tur, ut a - ni - mae do - ne - tur  
 mae do - ne - tur, do - ne -

Allegro.

do - - ne - tur pa - - ra - di - - - si,  
 di - si, a - ni - mae do - - ne - - tur  
 pa - ra - di - - si, do - - ne - tur pa - - ra - di - -  
 tur pa - - ra - di - - si,

*più riten.*

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

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

- - si, pa - ra - di - si glo - ri - a, ut a - ni - mae do -

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

*più riten.*

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

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

ne - tur pa - radisi glo - ri - a.

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

Tempo I.

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

A - - - -

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

Tempo I.

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

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

Tenor.

A - - - - -

Piano introduction and accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats.

Sopran.

A - - men, a - -

Alt.

A - - men,

Tenor.

- - - men,

Bass.

A - - men,

Vocal and piano staves for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with their respective lyrics. The piano accompaniment continues with a treble and bass clef.

Vocal and piano staves for the second system. The vocal parts continue with their lyrics. The piano accompaniment continues with a treble and bass clef.

First system of musical notation. It consists of four staves. The top staff is a vocal line with the lyrics "a - men,". The second staff is another vocal line with the lyrics "a - men, a". The third staff is a vocal line with the lyrics "- - men,". The fourth staff is a vocal line with the lyrics "- - men,". Below these is a grand staff (piano accompaniment) with treble and bass clefs, showing chords and melodic lines.

Second system of musical notation. It consists of four staves. The top staff has the lyrics "a - - - men,". The second staff has the lyrics "- - - - men,". The third staff has the lyrics "a - - - - men,". The fourth staff has the lyrics "a - - - - men, a". Below these is a grand staff (piano accompaniment) with treble and bass clefs, showing chords and melodic lines.

Third system of musical notation. It consists of four staves. The top staff has the lyrics "a - - - - men, a". The second staff has the lyrics "a - - - - men,". The third staff has the lyrics "a - - - - men, a". The fourth staff has the lyrics "men, a". Below these is a grand staff (piano accompaniment) with treble and bass clefs, showing chords and melodic lines.

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

This system contains the first four staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper half, and the piano accompaniment is in the lower half. The lyrics are: men, a - - - men, men, men,.

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

This system contains the next four staves of music. The vocal parts continue with the lyrics: a - - - men, a - - -, a - - -, a - - - men,.

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

This system contains the final four staves of music on the page. The vocal parts continue with the lyrics: men, a - - - men, a - - -, a - - - men, a - - - men, a - - -, men, a - - - men, a - - -, a - - - men, a - - -.



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

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

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