

GIAN BATT. PERGOLESE

STABAT MATER

Partitura integrale col basso elaborato per organo
a cura di Alceo Toni.

Partition integrale
avec le basse harmonisé
pour l'orgue par Alceo Toni.

Full score, with bass harmonised
for the organ by
Alceo Toni.

Partitura completa
con bajo preparado para órgano
por Alceo Toni.



Stabat Mater / Cujus animam
O quam tristis



SOCIETÀ ANONIMA NOTARI
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MILANO



Prima serie: Le musiche antiche

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EJA, MATER

Andante

G. B. PERGOLESÌ

espress. dolente

VIOLINO I. *mf*

VIOLINO II. *mf*

VIOLA

VOLONCELLO

ORGANO

Andante

p

largamente *allarg.* *a tempo*

p

MEZZO SOPR.

espress. dolente

p

largamente *allarg.* *a tempo*

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

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 complex rhythmic patterns, including triplets and sixteenth notes. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

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

The piano accompaniment for the first system, consisting of two staves. It features a steady bass line and a more active treble line with various chords and melodic fragments.

The second 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 continues with similar rhythmic complexity and includes dynamics markings such as *mf* and *p*.

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

The piano accompaniment for the second system, consisting of two staves. It continues the harmonic and rhythmic support for the vocal lines.

allarg. *a tempo*

mf *mf*

p *p*

allarg. *a tempo*

p

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

allarg. *a tempo*

p

allarg. *a tempo*

p *pp* *pp* *pp*

allarg. *a tempo*

p

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

allarg. *a tempo*

p

ge - am, fac ut te - cum lu - ge - am. E - ja ma - ter fons a - moris

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

un po' allarg. *a tempo*

un po' allarg. *a tempo*

un po' allarg. *a tempo*

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

This system contains the first two systems of music. The first system consists of four staves: two vocal staves (treble and alto clefs) and two piano staves (treble and bass clefs). The second system consists of two staves: a vocal staff (treble clef) with the lyrics and a piano staff (treble and bass clefs).

allarg.

p

p

allarg.

This system contains the third and fourth systems of music. The third system consists of four staves: two vocal staves (treble and alto clefs) and two piano staves (treble and bass clefs). The fourth system consists of two staves: a vocal staff (treble clef) and a piano staff (treble and bass clefs).

FAC UT ARDEAT

Allegro
express. religioso

VIOL. I. *mf*

VIOL. II. *mf* *express. religioso*

VIOLA *mf*

V. CELLO

SOPRANO *mf* *express. religioso*
Fac ut ar - de - at cor me - um in a - mando Chri - stum

M. SOPRANO *mf* *express. religioso*
Allegro Fac ut ar - de - at cor

ORGANO

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

p

cresc. ed animando

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 a steady eighth-note accompaniment in the piano parts. The vocal lines have a melodic contour that rises and then falls. The first measure of the vocal lines is marked with a forte dynamic and includes a trill. The piano accompaniment features a consistent eighth-note pattern in both hands.

cresc. ed animando

The second system continues the musical score with four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines include the lyrics "si - bi com -". The music maintains the same tempo and dynamics as the first system, with a forte dynamic and trills in the vocal lines. The piano accompaniment continues with the eighth-note pattern.

cresc. ed animando

The third system of the musical score consists of four staves, primarily piano accompaniment. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano accompaniment features a consistent eighth-note pattern in both hands. The vocal lines are mostly rests, with some notes appearing in the final measures of the system.

The fourth system of the musical score consists of four staves, primarily piano accompaniment. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano accompaniment features a consistent eighth-note pattern in both hands. The vocal lines are mostly rests, with some notes appearing in the final measures of the system.

The fifth system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines include the lyrics "- pla - ce.". The music maintains the same tempo and dynamics as the previous systems, with a forte dynamic and trills in the vocal lines. The piano accompaniment continues with the eighth-note pattern.

The sixth system of the musical score consists of four staves, primarily piano accompaniment. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano accompaniment features a consistent eighth-note pattern in both hands. The vocal lines are mostly rests, with some notes appearing in the final measures of the system.

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

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
 um in a - man -
mf
cresc.
 in a - man -

Piano accompaniment for the first system, consisting of four staves (two treble and two bass clefs). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including accents and hairpins, throughout the system.

Vocal and piano accompaniment for the second system. The vocal line is on a single staff with lyrics underneath. The piano accompaniment continues on four staves. The lyrics are: *do Chri - stum in a - man - do* and *do Chri - stum Deum ut si -*. The piano part includes trills (*tr*) in the vocal line and continues with intricate sixteenth-note patterns.

Piano accompaniment for the third system, consisting of four staves. The music continues with the same complex texture of sixteenth and thirty-second notes. A *mf* (mezzo-forte) dynamic marking is present in the upper staves.

Vocal and piano accompaniment for the fourth system. The vocal line is on a single staff with lyrics underneath. The piano accompaniment continues on four staves. The lyrics are: *Christum Deum ut si - bicomplace - am, fac ut ar - de - at cor me -* and *- bi com - pla - ce - am, fac ut ar - de - at cor*. The piano part includes *mf* dynamic markings and continues with intricate sixteenth-note patterns.

am ut sibi compla - ce - am ut si -
 meum in - a - man - do Chri - stum De - um ut si - bi com -

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

- bi com - - pla - - ce -
 - pla - - ce - am, com - - pla - ce - am.

cresc. ed animando

cresc. ed animando

cresc. ed animando

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

ce - am in - a - man -

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

a poco a poco allarg. *a tempo* *allarg.*

a poco a poco allarg. *a tempo* *allarg.*

- - - ce - am.
ut si - bi compla - ce - am.

a poco a poco allarg. *a tempo* *allarg.*

SANCTA MATER

Tempo giusto

VIOL. I. *mf*

VIOL. II. *mf*

VIOLA *mf*

V. CELLO *mf*

Tempo giusto

ORGANO *p*

The musical score is arranged in two systems. The first system includes staves for Violin I, Violin II, Viola, and Cello, all marked *mf*, and an Organ part marked *p*. The second system continues the organ part and includes additional staves for the strings, which are marked with accents and trills. The tempo is consistently marked as **Tempo giusto**.

allarg. *a tempo*

p

SOPR.

allarg. *a tempo*

p

San -

allarg. *a tempo*

p

-cta Ma - ter i - stud a - gas i - stud a - gas Cruci - fi - xi -

fi - ge plagas cor - di - me - o, cor - di me - o, cor - di

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. The lyrics are: "fi - ge plagas cor - di - me - o, cor - di me - o, cor - di".

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

This system contains the next four measures of the piece. It continues the vocal line and piano accompaniment. The lyrics are: "me - o va - li - de, cor - di me - o cor - di me - o va - li -".

allarg. *a tempo*

p

p

p

p

allarg. *a tempo*

- de.
M. SOPR.

mf

Tu - i

allarg. *a tempo*

p

na - ti - vul - ne - ra - tivul - ne - ra - ti Tamdi - gnati pro me

mf
mf
 pa-ti, pœ - nas me - cum pœ - nas pœ - nas me - cum

di - vide pœ - nas pœ - nas me - cum di - vide

allarg. *a tempo*

p *p* *p*

allarg. *a tempo*

p *p*

Fac me - tum pi - e fle - re te - cum

Fac me - tum pi - e fle - re te - cum

mf *mf* *mf*

fle - re cru - ci - fi - xo con - do - le - recon - do - le - re

fle - re cru - ci - fi - xo con - do - le - recon - do - le - re do - nec

donec e - go vi - xero, do - nec e - go, do - nec
 e - go vi - xero, do - nec e - go, do - nec, do - nec

e - go vi - xe-ro. Ju - xta crucem te - cum sta-re
 e - go vi - xe-ro. et

p

p

p

p

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

p

pp

pp

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

Vir - go Virginum prae - cla - ra
 Mi - hi jam nonsis - a -

fac me te - cum plan - ge - re mi - hi jam nonsis - a - ma - ra fac
 - ma - ra fac me te - cum plan - ge - re mi - hi jam nonsis - a - ma - ra fac

fac me te - cum fac me te - cum plan - gere

fac me te - cum plan - gere fac me te - cum

un po' allarg.

dim. p

fac me te - cum plan - ge.re.

fac me te - cum plan - ge.re.

un po' allarg.

dim.

G. B. Pergolese

Opere



Questo volume contiene:

- *Stabat Mater.*
- *La serva padrona* (riduzione per canto e pianoforte a cura di Alceo Toni).
- *Livietta e Tracollo* (riduzione per canto e pianoforte a cura di Alceo Toni).

Out of order - go
back 2 "edizioni"
to "Toni w. Portina"



Giov. Battista Pergolese

*nato a Jesi nel 1710 e morto a Pozzuoli nel 1736,
Fu allievo del Greco, del Durante, del Feo. Fu uno
fra i principali compositori della scuola napoletana;
lasciò, oltre agli squisiti intermezzi, opere
strumentali nonchè religiose, tra cui il famosissimo
« Stabat Mater ». Il nostro volume è dedicato
agli intermezzi La serva padrona, Livietta
e Tracollo ed allo Stabat Mater.*

