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Stabat mater - Don Mus.Ms. 1539

Pergolesi, Giovanni Battista

[S.l.], 1750 (1750c)

[urn:nbn:de:bsz:31-107090](https://nbn-resolving.org/urn:nbn:de:bsz:31-107090)

grave

Canto

Man Ms 1539 1

ii

Sta=bal Ma=ter do=lo=ro= Sa juxta
 Cruce= lacrymo=sa dum pende=bat fili=us dum pende=bat
 fi=lius Sta=bal Ma=ter do=lo=ro=sa juxta cruce= *pia*
 lacrymo=sa dum pende=bat dum pende=bat
 fili=us do=lo=rosa dum pende=bat fili=us *Sotto voce*

27

Andante Cujus animam gementem Contristatam et dolentem
 pertransi=rit pertransi=rit gla=di=us cui=us ani=am gementem
 Contristatam et do=lentem pertransi=rit gla=di=us pertran
 =si=rit gla=di=us cui=us a=ni=am ge=mentem con=tri=sta=tem
 et do=lentem per=transi=rit per=transi=rit gla=di=us cui=us ani=
 mam gementem contristatam et dolentem per=transi=rit per=transi=rit
 gla=di=us per=transi=rit gla=di=us *V^o 108*

O quam tristis et afflicta et afflicta fuit illa be = nedicta

Mater u = ni ge = niti Mater u = ni ge = niti o quam tristis

et afflicta fuit illa bene = dicta bene dicta Mater u = ni = ge = niti

Mater u = ni ge = niti

Quae dolerebat tacet

Quis est ho = mo qui non fletet christi Matrem si videret in san = =

= to suppli = cio quis est homo qui no fletet christi Matre si vi =

deret in tanto suppli cio quis quis pro = sec = ca = tis

Su = a gentis vi = dit Je = sum in = for = mentis et fla = gellis

sub = ditum vi = dit Je = sum in for = mentis et fla = gellis su = = di

rum et fla = gellis sub = ditum

Tempo giusto vi = dit suum dulcem = natum moi = en = do deso

la = tu moi = en = do deso = latum su em = ni = sit spi = ri tuum

vi = dit suum dulcem sa = hu mo = ri = endo deso = latum

deso la = lum dum e = misit spiri = tu vi = dit suum dul =

= cem sa = lum mori = en = do deso = la = lum deso = latum dum e =

Sotto Voce
misit dum e = misit spiri = lum

Eia Mater facit //

43

adye:
Allegro fac ut arde = at cor meum in = a = mando chri = stum deum

chri = = stu de = um ut si = bi com pla = =

ceam

fac ut arde = = at cor = me = = um

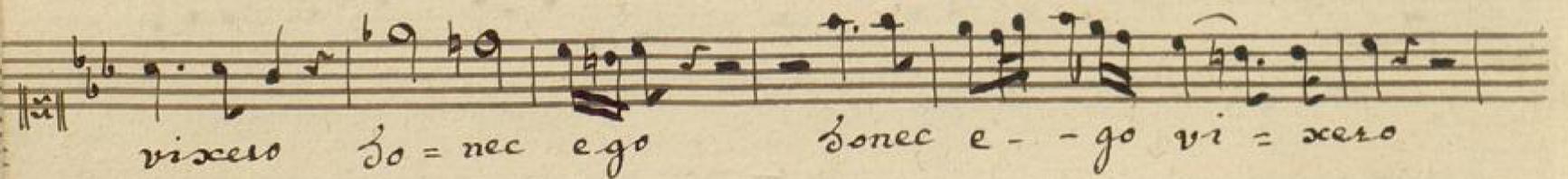
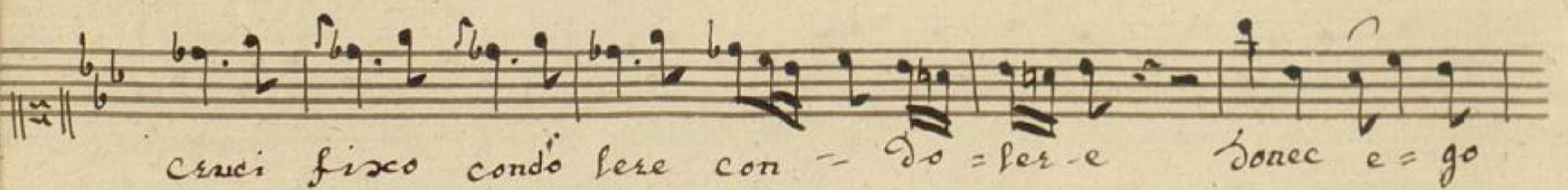
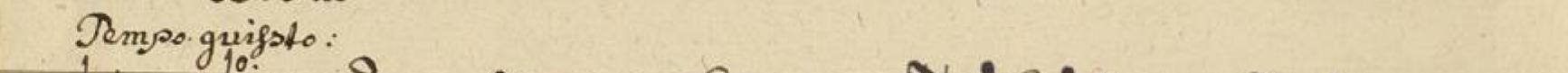
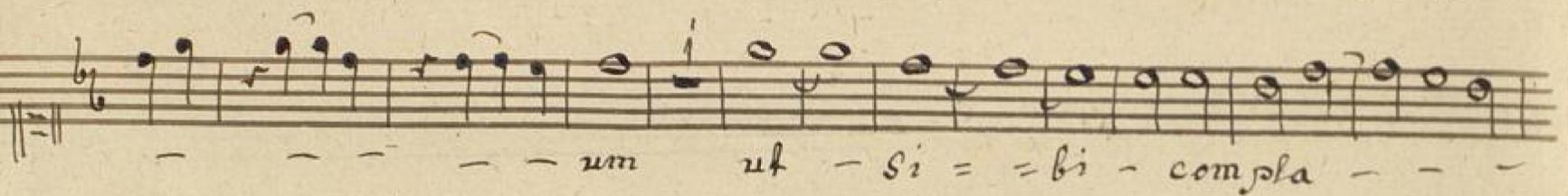
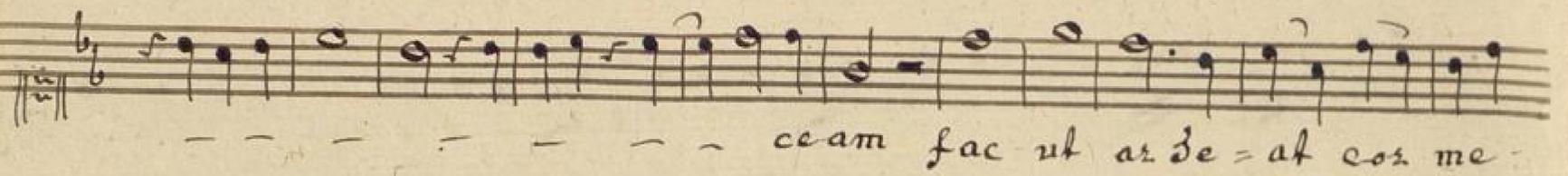
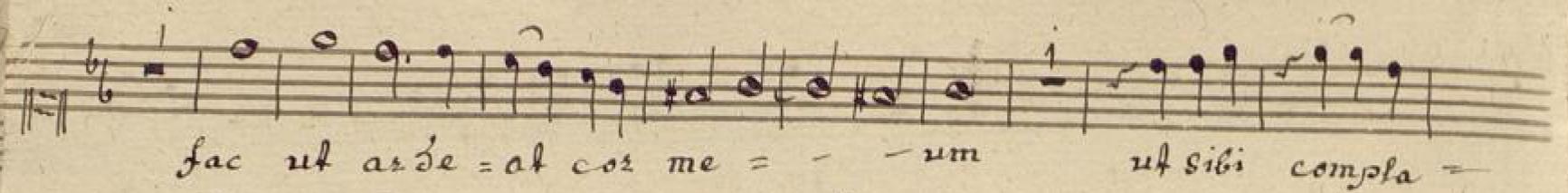
in = a = man = = =

do in = a = man do chri = stum de = um si = bi complacem

fac ut ar = de = at cor me = = = um ut si bi compla

ceam ut si = bi compla = = = ce = am

Final



si = dero in planctu in plan = ctu de si = dero vir-go

virginum pre = = clara fac me tecum plange-re mihi iam no

sis a - mala fac fac me tecum fac me tecum plangere fac me

te = = cum plangere fac ut portem facit:

Allegro: 13

a due: inflam - matus et accensus per te - vir-go sim defensus

in di = e iudicii infla ma - - tus et ac cen - sus per te vir - go

sim defen = sus in di - - e iu - dicii morte - christi

premu - ni - ri confo - veri con fo - veri fac me cruce costo - diri

morte christi pre muniri confo ve - ri confo ve - - ri gra - tia

confo veri confo ve - - ri gra - tia: 52

6 Largo 7/8 ai:

a - due Quo - do cor - pus mo - ri - tur fac, ut ani - me do - ne - tur

Para - si - si glo - ri - a Quo - do cor - pus mo - ri - e - - tur - fac ut

ani - me do - ne - tur para - si - si glo - ri - a Para - si - si glo - ri - a para

si - si glo - ri - a *presto* A - men a - - men a - men

a - - - - - men a - - - - - men a

- - - men a - men a - men a - - - - - men

a - - - - - men a

- - - - - men amen amen amen a - men

a - men a - men

Handwritten musical notation on the left margin, including staves and the word *aria*.

Twelve sets of empty musical staves on the main page.

A page of blank musical manuscript paper, numbered '8' in the top left corner. The page is ruled with 15 horizontal staves, each consisting of five lines. The paper is aged and yellowed, with some minor foxing and a small dark spot near the bottom right. The left edge shows the binding of the book.

Grave

Alto

Ann. No 1539

1

ii

Sta = bat Mater do = lo = ro = sa

justa crucem = lacrymo = sa dum pende = bat fi = li us dum = pende bat

fili = us Sta = bat Mater do lo = ro sa juxta crucem juxta crucem

lacrymo = sa dum pende bat dum pende = bat fi = li us

La = cry mo = sa dum pende = bat fi = li us

Cujus animam Tacet

Larghetto:

o quam tristis et afflicta et afflicta fuit illa benedicta

Mater u = ni ge = ni ti Mater u = ni ge = ni ti o quam

tristis et af = flicta fuit illa bene = dicta bene dicta Mater

u = ni = ge = ni ti Mater u = ni ge = ni ti

allegro:

24.

Queme = rebat = et do = lebat = et do = le = bat

et tre = mebat cum vi = debat sati poenas poenas inelyti = et tre =

mebat cum vi = debat sati poenas sati poe = nas inelyti

et tre = = mebat - - cū vi = Debat *pia.* *2* *1* *pia.*
 Stati pœnas Stati pœ = = nas inely = ti
 quæ me rebat et dole = bat = = et = = do le = bat et tre mebat
 cū vi = De = = bat cum vi = Debat et tre = = mebat cum vi = Debat
 Stati pœnas Stati pœ = = nas inely = ti et tre = mebat cum vi Debat
 Stati pœnas Stati pœ = = nas inely = ti *v 100*

Largo: Quis non posset contri sta = ri piam Matrem contemplari So = len = tem
 cum fili = o quis nō posset contri stari pi = am Matrem contemplari

alto: So = len tem cum fili = o quis quis

Pro = pec = ca = tis su = = e = gentis vi = dit Je = = sum in = tor
 mentis et fla = gellis sub = di = tum vi = dit Je = sum in tor = mentis
 et fla = gellis sub = di = tum et fla gellis sub = = di = tum

|| vidit suam Facet ||

Michi jam non sis a maza fac me tecu plangere michi

jam non sis a maza fac fac me tecum plangere fac me tecum

fac me tecum plangere. Voss

Largo: fac ut portem chrisi mortem chrisi mortem

passio nis fac con sortem et pla = = = =

= = gas re colere fac me plagis vulnerari vulne

rari cruce hac in ebriari in e = = bri a = ri ob = a =

mo = = = rem filii oba = mo = rem filii ob a =

morem fi = ly

29 Allegro Quattro: fac me = cruce custo dice confo veri con fo

veri confore = = = = ri confo = veri confo ve = ri

gra = ti = a con fo = veri confo ve = = ri gra = tia

Largo assai a. due:

Quando corpus mo-ri etur fac ut ani-me Do-

Quando corpus mo-ri etur fac ut ani-me Do-

netur Para-di-si glo-ri-a Quando corpus mo-ri e-tur fac ut

netur Para-di-si glo-ri-a Quando corpus mo-ri e-tur fac ut

anime Do-netur para-di-si glo-ri-a para-di-si glo-ria

anime Do-netur para-di-si glo-ri-a para-di-si glo-ria

Presto: A - men a - - - men a - men a - - - - -

Presto: 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 amen amen amen a = men a -

a men a men a = men amen amen amen a = men a -

men -

men -

o =
ut
ia
men

A page of ten blank musical staves on aged, yellowish paper. The staves are arranged vertically and are completely empty of any musical notation. The paper shows signs of wear, including some staining and a small tear on the left edge.

Stabat Mater

Violino primo:

Mus. Nr. 1539

Handwritten musical score for Violino primo, Stabat Mater. The score consists of 14 staves of music in G major, 3/4 time. It includes various dynamics such as 'grave', 'piano sempre', 'sotto voce', 'amore amoroso', and 'verle:'. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C).

verle:

Handwritten musical score on 15 staves. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *ff*, *h*, and *hⁱ*. The tempo markings *Larghetto* and *allegretto* are clearly visible. The score is written in a single system across the page.

Largo:

piano:

dolce

allegro

sotto voce

A tempo giusto

voce e Sempre più piano

andante

Allegro

p.

Handwritten musical score for the first section of the page, consisting of 11 staves of music in G major and 3/4 time. The notation includes various note values, rests, and dynamic markings.

Tempo giusto

Handwritten musical score for the second section of the page, starting with the tempo marking "giusto" and ending with "cresc.". This section contains 11 staves of music with more complex rhythmic patterns and dynamic markings.

cresc.

Handwritten musical score on 14 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 6/8. The score features a variety of rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte) are used throughout. Tempo markings include *Largo* (twice) and *Allegro*. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Handwritten musical score for the first section of the piece, consisting of 11 staves of music. The notation includes various dynamics such as *p*, *f*, and *ff*, and articulations like slurs and accents. The music is written in a single system across the staves.

Largo assai

Sol assai

Solo voce.

Handwritten musical score for the second section of the piece, consisting of 11 staves of music. This section includes a vocal line (marked *Solo voce.*) and instrumental accompaniment. The tempo is marked *Largo assai* and the dynamics range from *f* to *ff*. The notation is dense and includes many slurs and articulations.

rit. assai
cito

A handwritten musical score on six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The tempo and performance instruction 'presto avari x' is written above the first staff. The music consists of six staves of notation. The first five staves contain a complex melodic and harmonic line with various note values, including eighth and sixteenth notes, and rests. The sixth staff concludes with a double bar line and a decorative flourish. The paper is aged and shows some staining.

Violino 2^{do}:

Amo No 1534

grave:

Handwritten musical notation for the first section of the piece. It consists of 11 staves of music in G major, 3/4 time. The notation includes various dynamics such as *f*, *p*, *mf*, and *p: sempre*. The tempo is marked *grave*. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and slurs. The second staff includes dynamics *p*, *f*, *mf*, and *p: sempre*. The third staff continues the melodic line. The fourth staff has dynamics *sotto voce* and *p*. The fifth staff has dynamics *f*, *mf*, and *f*. The sixth staff has dynamics *mf*, *p*, and *p*. The seventh staff has dynamics *f* and *p*. The eighth staff has dynamics *f* and *p*. The ninth staff has dynamics *f* and *p*. The tenth staff has dynamics *f* and *p*. The eleventh staff has dynamics *f* and *p*. The section concludes with a double bar line.

Ande amoso

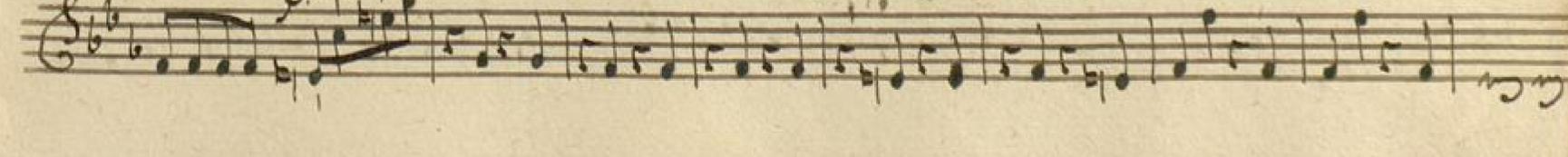
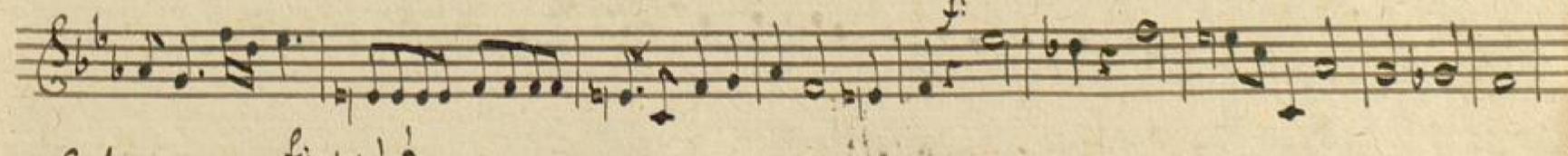
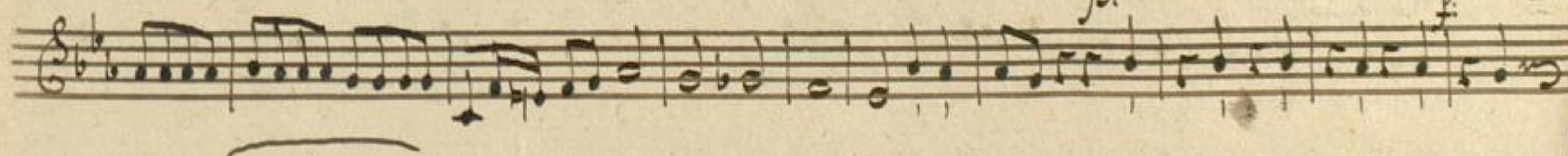
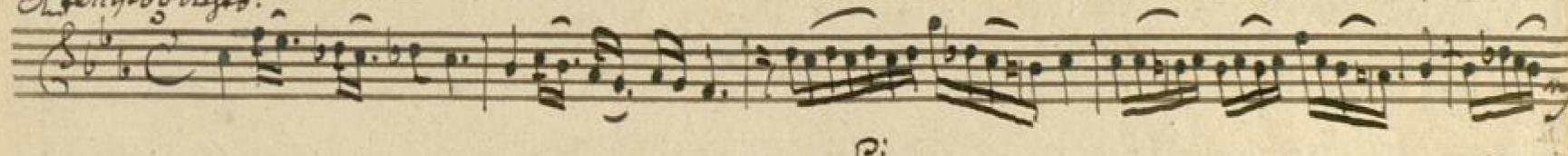
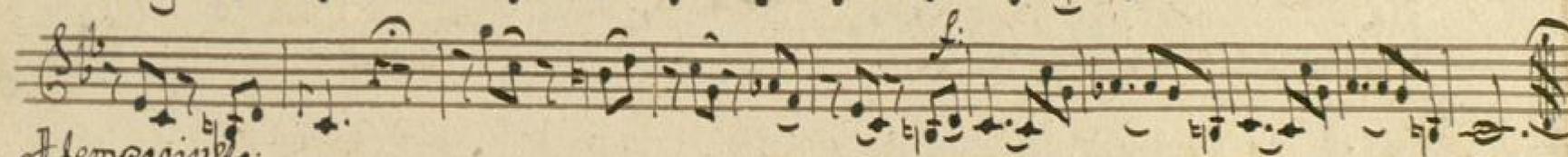
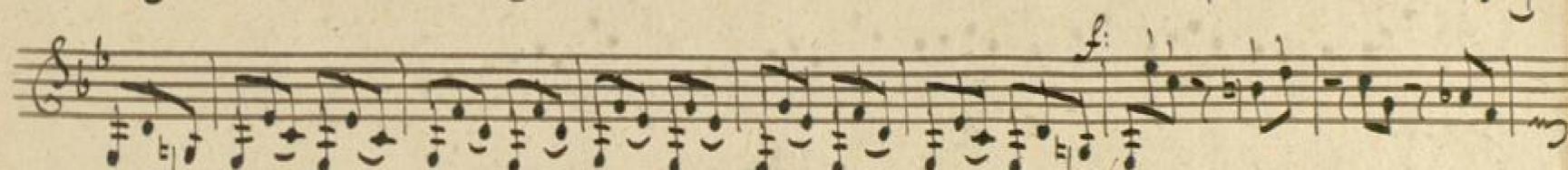
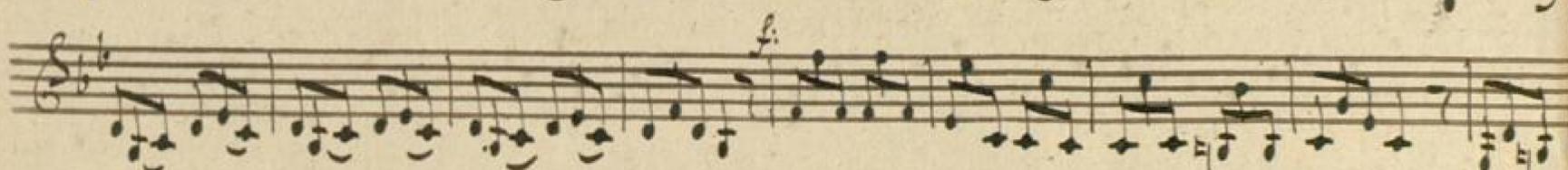
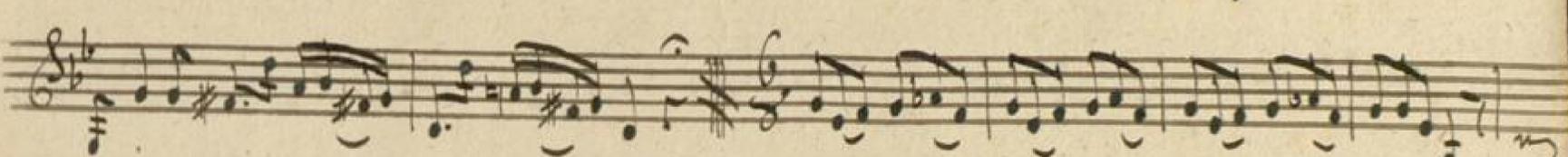
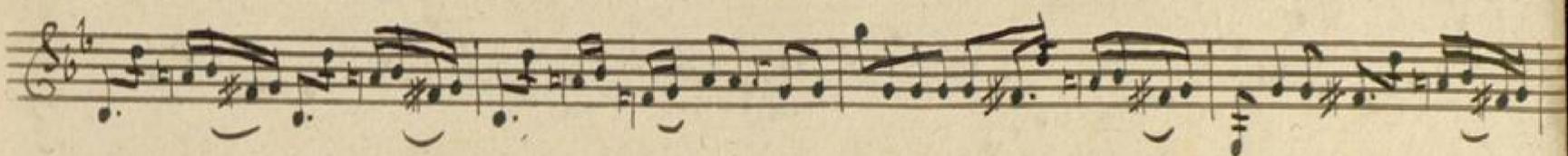
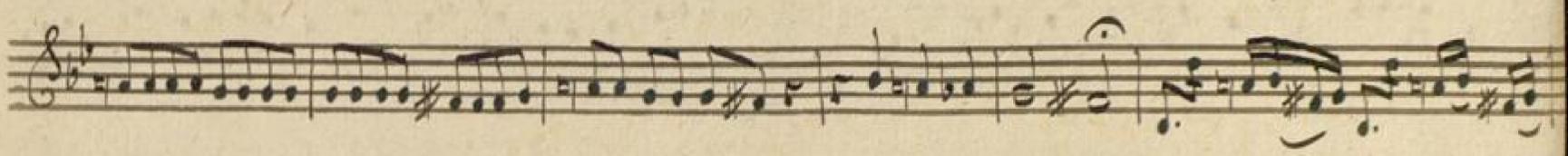
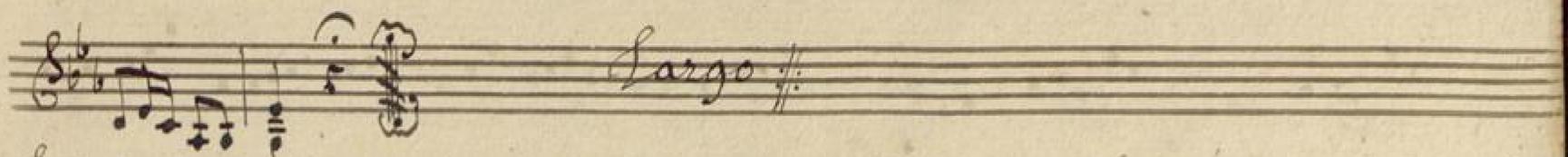
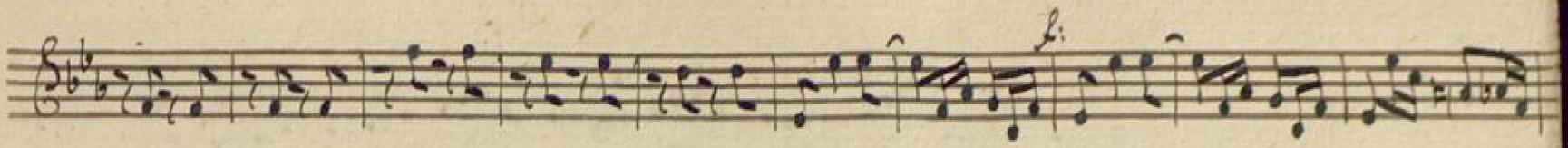
amoso:

Handwritten musical notation for the second section of the piece. It consists of 11 staves of music in G major, 3/4 time. The tempo is marked *amoso*. The notation includes various dynamics such as *p*, *f*, and *mf*. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and slurs. The second staff has dynamics *p* and *f*. The third staff has dynamics *p* and *f*. The fourth staff has dynamics *p* and *f*. The fifth staff has dynamics *p* and *f*. The sixth staff has dynamics *p* and *f*. The seventh staff has dynamics *p* and *f*. The eighth staff has dynamics *p* and *f*. The ninth staff has dynamics *p* and *f*. The tenth staff has dynamics *p* and *f*. The eleventh staff has dynamics *p* and *f*. The section concludes with a double bar line.

forte

2 *Larghetto:*

Handwritten musical score for a piece in G major, 2/4 time, marked *Larghetto*. The score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is indicated as *Larghetto*. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *p* (piano) and *f* (forte). A section starting at the fifth staff is marked *allegro* and has a new key signature of two sharps (F# and C#). The paper shows signs of age, including some staining and a small tear at the bottom left corner.



Andante:

Handwritten musical score for the *Andante* section, consisting of 10 staves of music in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include 'f' (forte) and 'p' (piano). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Alllegro:

Handwritten musical score for the *Alllegro* section, consisting of 7 staves of music in treble clef with a key signature of one sharp (F#). The music is written in a 4/4 time signature and features a more rhythmic and active melody with many eighth and sixteenth notes. Dynamics markings include 'f' (forte). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Largo #

Largo f:

Allegro:

Handwritten musical notation on three staves. The first two staves contain a melodic line with some dynamics like 'p' and 'p'. The third staff contains a more complex accompaniment with many beamed notes.

Handwritten musical notation on ten staves. The first staff has the tempo marking *Largo* and the dynamic *a part*. The following staves show a dense, rhythmic texture with many beamed notes and slurs.

prestissimo

8 presto assai :

A handwritten musical score on six staves. The notation is in a single system, likely for a piano. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in a cursive, historical style. The first staff contains a melodic line with various note values and rests. The second staff continues the melody with some slurs. The third staff shows a continuation of the melodic line. The fourth staff features a more rhythmic passage with many eighth notes. The fifth staff continues with similar rhythmic patterns. The sixth staff concludes the piece with a final cadence, including a double bar line and a decorative flourish. A dynamic marking 'f.' is visible in the first staff. The paper is aged and shows some staining.

viola

grave:

Ann No 1539

Handwritten musical score for the first section, marked "grave". It consists of ten staves of music in a 6/8 time signature, featuring various rhythmic patterns and melodic lines.

amoroso: p:

Handwritten musical score for the second section, marked "amoroso: p:". It consists of ten staves of music in a 6/8 time signature, with dynamic markings like "f" and "p" and a "Larghetto" instruction at the end.

Larghetto & presto

2 Largo: //

allegro:

Largo:

Allegro:

Tempo giusto:

Ande

Handwritten musical notation on five staves. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The music is written in a single system across the five staves.

Allegro

Handwritten musical notation on ten staves. The section begins with the tempo marking *Allegro*. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a final flourish.

Handwritten musical score on 15 staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat dots.

Allegro giusto:

Handwritten musical notation on four staves. The notation is in a single system, likely for a piano or similar instrument. It features a variety of note values, including eighth and sixteenth notes, and rests. The handwriting is clear and professional.

Largo:

Handwritten musical notation on seven staves. This section is marked 'Largo' and contains more complex rhythmic patterns, including some notes with fermatas. The notation is dense and detailed.

Allegro:

Handwritten musical notation on four staves. This section is marked 'Allegro' and features a more rhythmic and active melody with many eighth and sixteenth notes. The notation is consistent with the previous sections.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the staves.

largo assai:

Brevo assai:

e w e e

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '8' in the top left corner. It features 12 horizontal staves. The first staff contains a single line of handwritten musical notation, including a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The notation is somewhat faint and appears to be a single melodic line. The remaining 11 staves are empty, showing only the horizontal lines of the staff. There are some faint, illegible markings or smudges on the right side of the page, particularly on the second and third staves.

grave:

organo:

A handwritten musical score for organ, consisting of ten staves of music. The tempo is marked 'grave'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a single system across the ten staves.

Ande amoso:

Solo voce

A handwritten musical score for voice, consisting of ten staves of music. The tempo is marked 'Ande amoso'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a single system across the ten staves. The tempo changes to 'falso' and 'veete' at the bottom of the page.

Solo voce

falso

veete

Handwritten musical notation on a single staff, featuring various rhythmic values and accidentals.

Larghetto:

Handwritten musical notation on a single staff, starting with the tempo marking *Larghetto*.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Allegro:

Handwritten musical notation on a single staff, starting with the tempo marking *Allegro*.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Largo:

Handwritten musical notation on a single staff, starting with the tempo marking *Largo*.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, continuing the piece.

Mus. Nr. 1539

Handwritten musical score for a piece titled "Mus. Nr. 1539". The score consists of 14 staves of music. It begins with a treble clef and a key signature of one flat. The first staff has a tempo marking "p" and a dynamic marking "p". The second staff has a tempo marking "p" and a dynamic marking "p". The third staff has a tempo marking "p" and a dynamic marking "p". The fourth staff has a tempo marking "tempo: giusto" and a dynamic marking "p". The fifth staff has a tempo marking "p" and a dynamic marking "p". The sixth staff has a tempo marking "p" and a dynamic marking "p". The seventh staff has a tempo marking "p" and a dynamic marking "p". The eighth staff has a tempo marking "p" and a dynamic marking "p". The ninth staff has a tempo marking "p" and a dynamic marking "p". The tenth staff has a tempo marking "p" and a dynamic marking "p". The eleventh staff has a tempo marking "p" and a dynamic marking "p". The twelfth staff has a tempo marking "p" and a dynamic marking "p". The thirteenth staff has a tempo marking "p" and a dynamic marking "p". The fourteenth staff has a tempo marking "p" and a dynamic marking "p". The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staves, possibly indicating fingerings or other performance instructions. The handwriting is in black ink on aged paper.

Allegro:

Tempo giusto:

Handwritten musical score for a piece, consisting of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a single system across the page.

Largo:

Handwritten musical score for a piece, consisting of 3 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a single system across the page.

cito

