

ANTONIO VIVALDI

STABAT MATER

per contralto, archi e basso continuo *for Alto, strings and thorough-bass*

RV 621

a cura di *edited by*

GIAN FRANCESCO MALIPIERO

Riduzione per canto e pianoforte di *Piano reduction by*

Vilmos Leskó

Traduzione inglese di *English version by*

Geoffrey Dunn

RICORDI

durata: min. 27

ANTONIO VIVALDI
(1678-1741)
STABAT MATER - RV 621

per contralto, archi e basso continuo | *for Alto, strings and thorough-bass*

a cura di | *Edited by*

GIAN FRANCESCO MALIPIERO

Riduzione per canto e pianoforte di | *Piano reduction by*

VILMOS LESKÓ

Traduzione inglese di | *English version by*

GEOFFREY DUNN

I Stabat Mater

Largo

The first system of the musical score for 'I Stabat Mater'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo marking 'Largo' is written above the staff. The first measure of the treble staff contains a forte dynamic marking 'f' and a melodic line. The bass staff begins with a bass clef and a key signature of one flat. The first measure of the bass staff contains a melodic line with a dynamic marking '(m.d.)'.

The second system of the musical score. It continues the melodic and harmonic lines from the first system. The treble staff features a five-measure rest at the beginning, followed by a melodic line. The bass staff continues with a melodic line. A trill marking 'tr' is present in the final measure of the treble staff.

Contralto

10

The third system of the musical score, featuring the vocal part for Contralto. The system includes a vocal staff and a piano accompaniment staff. The vocal staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure of the vocal staff contains a ten-measure rest, followed by a melodic line. The piano accompaniment staff begins with a bass clef and a key signature of one flat. The first measure of the piano accompaniment staff contains a melodic line. The lyrics are written below the vocal staff: 'Sta-bat Ma-ter do-lo-ro-sa, Jux-ta' and 'In her sor-row stood the Moth-er by the'. A piano dynamic marking 'p' is present in the final measure of the piano accompaniment staff.

15

cru - cem lacri - mo - sa, lacri - mo - sa, Dum pen - de - bat, dumpen -
cross of Jesus weep - ing sorely weep - ing as he hung there, as he

20

de - bat Fi - li - us.
hung, her dy - ing son.

25 (p)

Sta - bat Ma - ter do - lo - ro - sa, do - lo - ro - sa, Jux - ta
In her sor - row stood the Moth - er, in her sor - row, by the

30

cru - cem la - cri - mo - sa, la - cri - mo - sa, Dum pen - de -
cross of Jesus weep - ing, sorely weep - ing, as he hung

35

Musical score for measures 35-39. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4.

40

Musical score for measures 40-44. The top staff contains the vocal melody with lyrics. The bottom staff is the piano accompaniment. The lyrics are:
- bat, Dum pen - de-bat - Fi - li - us.
— there, as he hungher dy - ing son.

45

Musical score for measures 45-49. The top staff continues the vocal melody. The bottom staff is the piano accompaniment. The key signature remains two flats.

50

Musical score for measures 50-54. The top staff continues the vocal melody, featuring trills (tr) in measures 51 and 52. The bottom staff is the piano accompaniment. The key signature remains two flats.

II Cuius animam

Adagissimo

(p)

55

Cu - ius a - ni - mam ge - men - tem, Con - tri - sta - tam.
For her grief and lament - a - tion, and the torment

et do - len - tem, Per - tran - si - vit gla - di - us.
of her anguish was a sword to pierce her soul.

60

Cu - ius a - ni - mam ge - men - tem, Con - tri -
For her grief and lament - a - tion, and the

- sta - tam et do - len - tem, Per - tran - si - vit -
 tor - ment of her an - guish was a sword to -

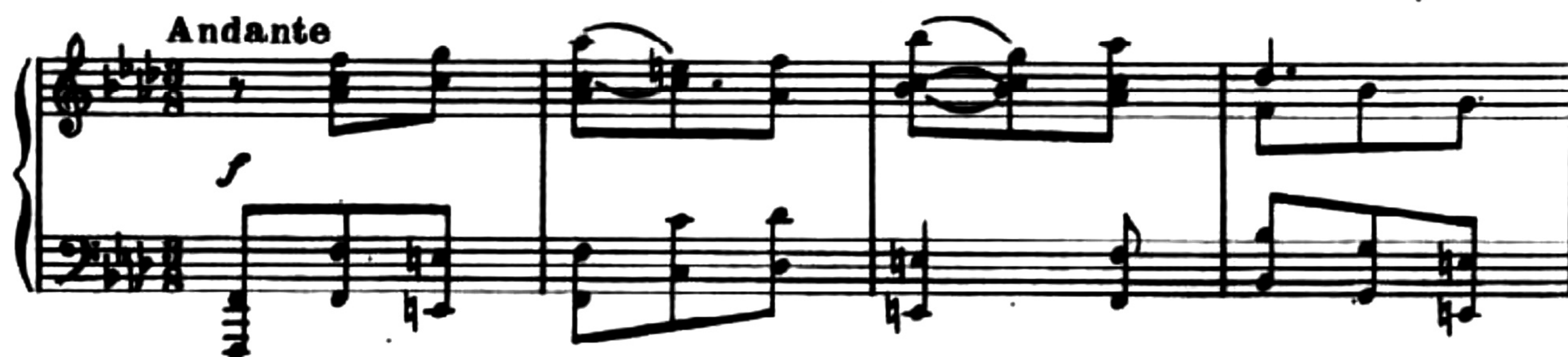
65

gla -
 pierce -

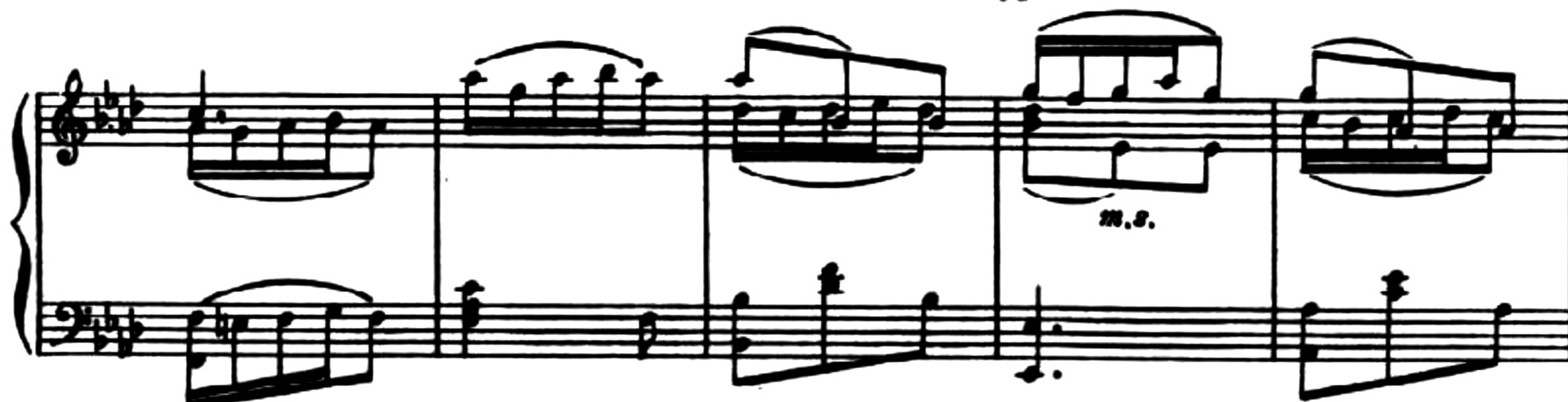
- di - us, Per - tran - si - vit gla - di - us.
 — her soul, was a sword to — pierce — her soul.

III O quam tristis

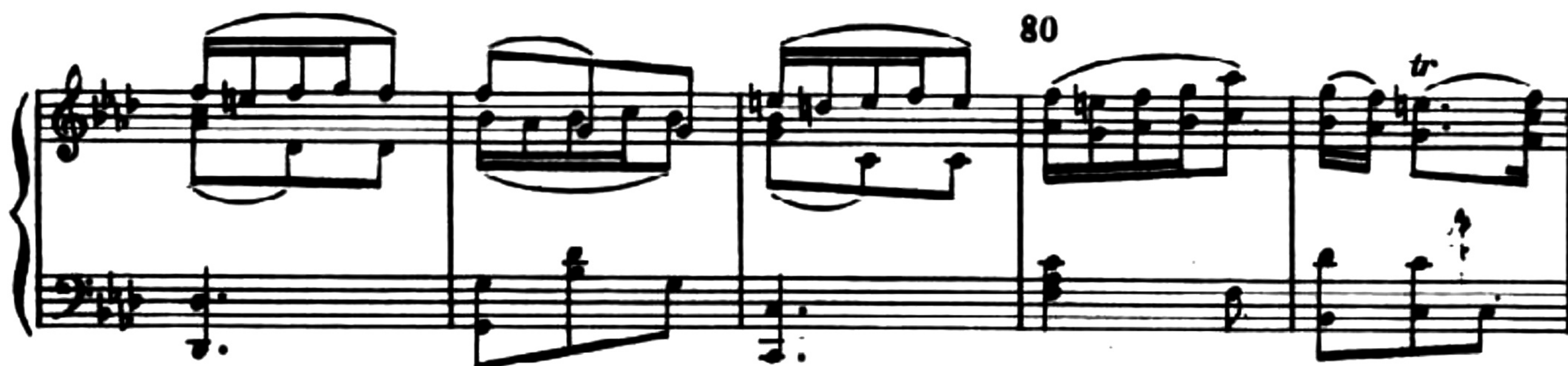
70



75



80



85



90

Fu - it il - la be - ne - di - cta Ma - ter,
was she then, most bless - ed of all moth - ers,

95

Ma - ter u - ni - ge - ni - ti!
Moth - er of the sole - begott - en - son!

100

O - quam tri - stis, o quam af - fili - cta - Fu - it
Oh, how mourn - ful, Oh, how af - flic - ted - was she

105

il - la be - ne - di - cta Ma - ter u - ni - ge -
then, most bless - ed Moth - er, Moth - er of the on - ly be - gott - en

110

★)

ni - ti!
en - son!

115

Quae moe -
How - she -

m.s.

tr

p

120

- re - bat et do - le - bat, Pi - a Ma - ter
suf - fered and lam - ent - ed when she saw her

125

dum vi - de - bat Na - ti - poe - nas in - cly -
son most glori - ous in his an - guish on the

★) Ms:

130

ti,
cross,

Na - ti - poe -
in his - an -

pp

135

nas - in - cly -
guish on the

140

-ti.
cross.

p

m.s.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line is primarily composed of quarter and eighth notes. The score includes a repeat sign at the beginning and a double bar line at the end. The number "145" is printed above the staff in the middle of the piece.

IV Quis est homo

Largo

f

m.d.

150

155

(p)

Quis est ho - mo, qui non
Who is he could keep from

tr

p

160

fle - ret, Ma - trem Chri - sti si vi - de - ret, si vi - de - ret In
weep - ing while he saw the Saviour's moth - er, while he saw her in

The musical score is written for piano and voice. It begins with a piano introduction in G minor, marked 'Largo'. The piano part features a descending bass line in the left hand and a more active melody in the right hand. The voice part enters at measure 150 with the lyrics 'Quis est ho - mo, qui non / Who is he could keep from'. The piano accompaniment includes trills and a soft, flowing melody. The score continues to measure 160, where the voice part sings 'fle - ret, Ma - trem Chri - sti si vi - de - ret, si vi - de - ret In / weep - ing while he saw the Saviour's moth - er, while he saw her in'. The piano part provides a steady accompaniment throughout.

165

tan - to sup - pli - cio, in tan to sup - pli - ci - o?
 such depths of sor - row, in sorrow and deep dis - tress?

tr

170

(p)

Quis est ho - mo, qui non
 Who is he could keep from

(m.d.)

p

175

fle - ret, qui non fle - ret,
 weep - ing, keep from weeping

Ma - trem Chri - sti si vi - de - ret, si vi -
 while he saw the Saviour's moth - er, while he

180

-de - ret
 saw her

In tan -
 in sor -

p

185

- to,
- row,

In tan-to sup-*pli* - ci - o?
Such sor-row and deep dis - tress?

190

195

V Quis non posset

13

200
Adagissimo
(p)

Quis non posset contristari, Christi Ma -
Who could fail to share her sad - ness, see - ing Christ's

205

- trem con - tem - pla - ri Do - len - tem cum Fi - li - o?
moth - er de - spair - ing, la - ment - ing for her son?

Quis non posset contristari, Chri - sti
Who could fail to share her sad - ness, see - ing

Ma . trem con . tem . pla . ri Do . len .
 Christ's — moth . er griev . ing, la . ment .

210

- tem, Do . len . tem cum Fi . li . o?
 - ing, la . ment . ing — for — her son?

VI Pro peccatis

215 *Andante*

220

225

(p) 230

Pro pec - ca - tis su - ae gen - tis
For the sins of all his peo - ple

p

The musical score is written for piano and voice. It begins with a piano introduction marked 'Andante' and a forte 'f' dynamic. The introduction spans measures 215 to 225. At measure 230, the voice enters with the lyrics 'Pro peccatis suae gentis' and 'For the sins of all his people'. The piano accompaniment continues with a piano 'p' dynamic. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

235



Vi - dit Je - sum in - tor - men - tis Et fla -
she saw Je - sus brought to judge - ment, mocked and -

240



- gel - lis - sub - di - tum.
scourged and crowned with thorns.

245



Vi - dit Je - sum in - tor - men - tis Pro pec -
She saw Je - sus brought to judge - ment for the

250



- ca - tis suae gen - tis Et fla - gel - lis - sub -
sins of all his peo - ple, mocked and scourged and crowned

255

★)

- di - tum.
with thorns.

Vi - dit -
And - she -

m.s. *p*

260

(p)

su - um dul - cem na - tum Mo - ri - en - do
saw her sweet son Je - sus all for - sak - en,

de - so - la - tum, Dum - e - mi - sit - spl - ri -
suff' - ring, dy - ing, till he yield - ed up the

m.s. *p*

265

de - so - la - tum, Dum - e - mi - sit - spl - ri -
suff' - ring, dy - ing, till he yield - ed up the

m.s. *p*

270

suff' - ring, dy - ing, till he yield - ed up the

m.s. *p*

★) Ms:

131565

275

-tum,
ghost.

et - mo - rien - do de - so - la
All - for - sak - en he was dy -

pp

280

-tum,
- ing,

Dum e - mi - sit - spi - ri -
till he - yield - ed - up the

285

-tum.
ghost.

m.s.

290

VII Eja Mater

Largo



295



300

mf

★)



★) Ms:

- mo - ris, Me sen - ti - re vim do - lo - ris Me sen -
lov - ing, let me learn the pow'r of sor - row, let me

305

- ti - re vim do - lo - ris Fac, ut to - cum, lu - ge - am,
learn the pow'r of sor - row, let me mourn for him with thee,

Me sen - ti - re vim do - lo - ris Fac, ut
let me learn the pow'r of sor - row, let me

to - cum - lu - ge - am, ut to - cum - lu - ge - am.
mourn for him with thee, for him I mourn with thee.

310

E - ja Ma - ter, fons. a - mo - ris, Me sen -
Hail thee, Moth - er, fount of lov - ing, let me

-ti - re - vim do - lo - ris, - vim do - lo - ris Fao, ut
learn the pow'r of sor - row, pow'r of sor - row, let me

315

te - cum - lu - ge - am, ut te - cum, ut te - cum - lu - ge -
mourn for - him with thee, with thee, for him I - mourn with

-am.
thee.

VIII Fac ut ardeat

Lento (*mf*)

Fac ut ar - de-at cor me - um In a-man - do Chri - stum
 Let my heart so burn to serve him in the love of Christ Our

320

De - um, Fac ut ar - de-at cor me - um In a-man - do Chri - stum
 Sav - iour, let my heart so burn to serve him in the love of Christ Our

De - um, Ut si - bi com - pla - ce - am. Fac ut
 Sav - iour, that he may rejoice in me. Let my

325

ar - de-at, ut ar - de-at cor me - um In a-man - do Chri - stum
 heart so burn, my heart so burn to serve him in the love of Christ Our

De - um, Chri - stum De - um, Ut si - bi com-pla -
 Sav - iour, Christ Our Sav - iour that he will rejoice

- ce-am, In a - man - do Chri - stum De - um Chri - stum
 in me, let my heart so burn to serve him, burn to

330

De - um, Ut si - bi com-pla - ce-am, Ut si - bi compla - ce -
 serve him that he will re-joice in me, that he will rejoice in

- am.
 me.

IX Amen

335
(Allegro)

First system of music for measures 335-340. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked (Allegro). The vocal line begins with a forte dynamic 'f' and contains the lyrics 'A - - - - -'. The piano accompaniment also begins with a forte dynamic 'f' and consists of eighth and sixteenth note patterns.

340

Second system of music for measures 340-345. The vocal line continues with the lyrics '- men, a - - - - -' and 'men, a - - - - -'. The piano accompaniment continues with similar rhythmic patterns, including some triplets.

345

Third system of music for measures 345-350. The vocal line has the lyrics '- - men,' and '- - men,' followed by 'a - -' and 'a - -'. The piano accompaniment continues with eighth and sixteenth note patterns, including some triplets.

Musical score for measures 350-354. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase starting on a high note, moving down with some grace notes. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

355

Musical score for measures 355-359. The vocal line includes the lyrics: "men, a - men, a - men, a - men, a -". The piano accompaniment continues with a similar rhythmic pattern to the previous system.

360

Musical score for measures 360-364. The vocal line includes the lyrics: "a - men, a - a - men, a -". The piano accompaniment features a more complex rhythmic pattern with some triplets and sixteenth notes.

365

Musical score for measures 365-369. The vocal line includes the lyrics: "men, a - men, a -". The piano accompaniment continues with a complex rhythmic pattern, including some triplets and sixteenth notes.

370

- men, a -
- men, a -

375

- men, a -
- men, a -

380

- men.
- men.