

G.B.Pergolesi

Lamento per 4 viole

adattato dallo “Stabat Mater Dolorosa”

arr. Luc Dejans

4 Violas

D/2010/6045/037

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Grave

Viola 1
p *espressivo*

Viola 2
p *espressivo*

Viola 3
p

Viola 4
p

5

f *p*

f *p*

f *p*

f *p*

9

pp *f*

pp *f*

pp *mp*

f

12

p espressivo

p espressivo

p

p

16

mf

mf

mf

mf

19

mf

1 2 3

22

dolce

dolce

dolce

1 2

26

p

pp

espressivo

p

pp

espressivo

p

pp

pp

1 2 3 0

4 2 3

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Giovanni Battista Pergolesi (1710-1736) componeerde in zijn korte leven vooral opera's en kerkmuziek. Het Stabat Mater voor sopraan, altus, strijkers en basso continuo is zijn bekendste compositie. Tal van componisten lieten zich erdoor inspireren.

Zo is het motet "Tilge, Höchster, meine Sünden" BWV 1083 van J.S.Bach niet veel meer dan een zetting van psalm 51 op Pergolesi's muziek. De Zweed Johan Helmich Roman (1694-1758) maakte een interessante bewerking voor vioolsolo. Anderen (Brunetti, de Nardis e.a.) schreven zelf een Stabat Mater waarbij ze zich duidelijk baseerden op Pergolesi. Verder verschenen tot in de 19de eeuw bewerkingen (Paisiello, Eybler, Hiller, L'vov e.a.) waarbij het orkest werd uitgebreid met blazers en/of een koor werd toegevoegd. En in de 20ste eeuw biedt Pergolesi's Stabat Mater zelfs inspiratie aan jazzmuzikanten, hiphoppers en filmcomponisten.

De voorliggende bewerking voor vier altvioleten van het openingsduet "Stabat Mater Dolorosa" behoudt zowel de solo- als de begeleidende stemmen, en respecteert daarmee de bitterzoete harmonische structuur van het origineel. Het timbre van de altviool leent zich bijzonder goed voor de "lamento"-sfeer van dit Stabat Mater. Bovendien klinkt het ritmische ostinato van de basso continuo ook overtuigend in de lage registers van de altviool.

Lamento per 4 viole, adattato dallo "Stabat Mater Dolorosa" di G.B.Pergolesi

Giovanni Battista Pergolesi (1710-1736) mainly composed operas and church music during his short life. His most famous composition is "Stabat Mater" for soprano, altus, strings and basso continuo.

It inspired a great deal of composers. One example is the motet "Tilge, Höchster, meine Sünden" BWV 1083 by J.S.Bach, which is simply an arrangement of psalm 51 using Pergolesi's music. Johan Helmich Roman from Sweden (1694-1758) made an interesting arrangement for solo violin. Others (Brunetti, de Nardis et al.) wrote a version of "Stabat Mater" themselves which was clearly based on that of Pergolesi. Later on, arrangements were made into the 19th century (Paisiello, Eybler, Hiller, L'vov et al.) which extended the orchestra with woodwinds and/or brasses and/or a choir. And in the 20th century Pergolesi's "Stabat Mater" can even inspire jazz musicians, hip-hop artists and composers of film scores.

This arrangement of the opening duet "Stabat Mater Dolorosa" for four violas still uses the solo as well as the accompanying voices, thus respecting the bittersweet harmonic structure of the original composition. The timbre of the viola is particularly suited for the "lamento" atmosphere of this "Stabat Mater". Moreover, the rhythmic ostinato of the basso continuo sounds very convincing in the low registers of the viola.

<http://www.stabatmater.info/pergolesi.html>

Viola 1

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Grave

2

3

p espressivo

6

f *p* *pp*

10

f *p* espressivo

14

4

2

3

Viola 2

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Grave

p espressivo

7

f *p* *pp* *f*

12

p espressivo

18

mf *3* *dolce*

Viola 3

Lamento per 4 viole

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arr. Luc Dejans

Grave

Musical notation for measures 1-7. The staff is in bass clef with a 4/4 time signature and a key signature of one flat. Measure 1 contains a whole rest. Measure 2 starts with a *p* dynamic and a half note G2. Measures 3-4 contain a half note G2, a quarter note A2, and a quarter note B2. Measure 5 contains a half note C3. Measure 6 contains a half note D3. Measure 7 contains a half note E3, a quarter note F3, and a quarter note G3. Fingerings 0 and 1 are indicated above the notes in measures 5 and 6. A *f* dynamic is marked at the end of measure 7. A 'V' symbol is placed above the first note of measure 2.

Musical notation for measures 8-13. Measure 8 starts with a *p* dynamic and a quarter note G2. Measures 9-10 contain eighth notes G2, A2, B2, and C3. Measure 11 contains eighth notes D3, E3, F3, and G3. Measure 12 contains a quarter note G3. Measure 13 contains a half note G3. A *pp* dynamic is marked under measures 9-10, and a *mp* dynamic is marked under measure 11. A *p* dynamic is marked under measure 13. A 'V' symbol is placed above the first note of measure 8 and the first note of measure 13.

Musical notation for measures 14-19. Measure 14 contains a half note G2. Measure 15 contains a half note A2. Measure 16 contains a half note B2. Measure 17 contains a half note C3. Measure 18 contains a half note D3. Measure 19 contains a half note E3. A *mf* dynamic is marked under measure 19. A 'V' symbol is placed above the first note of measure 14 and the first note of measure 17. A triplet of eighth notes (F3, G3, A3) is marked with a '3' above it in measure 19.

Musical notation for measures 20-23. Measure 20 contains a half note F3. Measure 21 contains a half note G3. Measure 22 contains a half note A3. Measure 23 contains a half note B3. A *p* dynamic is marked under measure 20.

Viola 4

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Grave

Measures 1-5 of the Viola 4 part. The music is in 4/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The notation consists of eighth and sixteenth notes, with a sharp sign (#) above the second measure.

Measures 6-10 of the Viola 4 part. Measure 6 starts with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with dynamic markings of *f* and *p* alternating. Measure 10 ends with a fermata.

Measures 11-15 of the Viola 4 part. Measure 11 starts with a piano (*p*) dynamic. The music continues with eighth and sixteenth notes. A first fingering (1) is indicated above the final note of measure 15.

Measures 16-20 of the Viola 4 part. Measure 16 starts with a second fingering (2) below the first note. The music continues with eighth and sixteenth notes. A first fingering (1) is indicated below the final note of measure 20.