

Vergin, tutt'amor/Solfeggio

Virgin, full of love

Lorenzo Pagans (?)
English version by
James P. Dunn

Francesco Durante (1684-1755)
Edited by John Glenn Paton

Andante, $\text{♩} = 44 - 52$



mp

Ver - gin tut - t'a - mor, O ma - dre di bon -
Vir - gin, full of love, O queen of grace and

mp

3

ta - de, Ma - dre pi - a, ma - dre pi - a, A - scol - ta, dol - ce Ma -
mer - cy, Bless - ed Moth - er, pure and ho - ly, O hear my prayer, gen - tle

When this piece is sung with words, it is called "*Vergin, tutt'amor*" Without words, it should be called "*Solfeggio*."

Idiomatic translation: Virgin, full of love, O mother of mercy, O holy mother, sweet Mary, hear

5

ri - a, La vo - ce del pec - ca - tor, del pec - ca -
 Ma - ry, O hear this sin - ner's la - ment, sin - ner's la

7

tor. Il pian - to suo ti
 ment. O may his weep - ing

9

muo - va, Giun-gan à te suoi la - men - ti. Suo duol, suoi tris - ti ac -
 move you, And may you heed his la - men - ta - tions. His grief, his mourn - ful

11

cen - ti, Sen - ti pie - to - so quel tuo cor, pie - to - so, pie - to -
 cry - ing, be there com - pas - sion in your heart, com - pas - sion, com - pas -

the voice of the sinner.
 Let a sinner's weeping move you, laments reach you. Let a sinner's sorrow in sad accents be heard by your merciful heart.

13

so, pie - to - - - so quel tu - - o
 sion, com - pas - - - sion in - - - your

f

15

p

cor. O ma - dre di bon - ta - de, Ver - gin, tut - t'a -
 heart. O queen of grace and mer - cy, Vir - gin, full of

p

17

mor, O ma - dre di bon - tà, O Ver - gin, tut - t'a -
 love, O queen of grace and mer - cy, O Vir - gin, full of

19

mo - re, Ver - gin, tut - t'a - mor, a - mor.
 love, O Vir - gin, full of love, of love.

f



“Vergin, tutt’amor”

Solfeggio
solfed:30

Francesco Durante
frantjesko durante

Poetic idea

“Please hear my prayer for comfort in sadness!”

Background

As Italian singers became internationally famous, Italian singing teachers were also welcome visitors in every European country. Major composers wrote exercise pieces for their voice students. Such pieces are called *solfeggi*, a word derived from the syllables *sol* and *fa* in the musical scale. Solfeggi were sung either with syllable names or on pure vowels. This piece was originally composed for that purpose. More than a century later, words were added to this solfeggio, making it a prayer to the Virgin Mary. You may choose to sing this beautiful melody either with or without words.

Durante, esteemed as one of the most learned composers of his day, was the teacher of Pergolesi and many others. He was famous for his church music and his pedagogical works, but he wrote no operas.

Source

Solfèges d’Italie, no. 128 (Paris: Levesque et Beche, 1st edition, 1772), copy in the Boston Public Library, Boston. Compiled by the publisher. For voice (soprano clef) and figured bass. Key: D minor. Meter: 12/4. Tempo: *Andante*. No text. (In later editions of the same book this piece is no. 150.)

The text “*Vergin tutt’amor*” first appeared anonymously in *Échos d’Italie* (Paris: Flaxland, 1874). Spanish tenor Lorenzo Pagans edited the anthology and may have contributed this text. Same key, meter and tempo.

The familiar version was edited by Parisotti in *Arie Antiche*, Vol 1 (Milan: Ricordi, 1885). It has a typi-

verdʒin tut:tamor

Vergin, tutt’amor,
Virgin, all-love,

o madre di bontade madre pia
O madre di bontade, madre pia,
O mother of goodness, mother holy,

askolta doltʃe maria
Ascolta, dolce Maria,
hear, sweet Mary,

la votʃe del pek:kator
La voce del peccator.
the voice of-the sinner.

il pjanto suo ti mwɔva
Il pianto suo ti muova,
[The] weeping his/her you let-move,

dʒungan a te swɔi lamenti
Giungan a te suoi lamenti.
let-arrive to you his/her laments.

suo dwɔl swɔi tristʃat:ʃenti
Suo duol, suoi tristi accenti,
His/her sorrow, his/her sad accents,

senti pjetozo kwel tuo kor.
Senti pietoso quel tuo cor.
let-hear merciful [that] your heart.

cally Romantic tempo marking, *Largo religioso*, and a pompous introduction. The familiar text, “*Vergin, tutto amor*,” is grammatically incorrect. As the phrase means “Virgin who is totally comprised of love,” “*tutta*” refers to the Virgin Mary and requires a feminine ending. The phrase “*tutta amor*” can be correctly elided as “*tutt’amor*”.