



# - Simone Stella

Arrangeur, Compositeur, Interprete, Editeur, Professeur

Italie

## A propos de l'artiste

Raised in Florence (Italy), today Simone Stella is considered one of the most respected performers of ancient music on the harpsichord and organ thanks to his impressive discography. After studying piano with Marco Vavolo and Rosanita Racugno, organ with Mariella Mochi and Alessandro Albenga in Florence and harpsichord with Francesco Cera in Rome, and attending masterclasses held by Ton Koopman, Matteo Imbruno and Luigi Ferdinando Tagliavini, in 2008 Gustav

Leonhardt awarded him the First Prize in the 1 st International Organ Competition Agati-Tronci in Pistoia. Stella started a brilliant soloist career that brought him performing in many important festivals throughout Europe, USA and Brazil, where he has also heldd seminars and masterclasses on the baroque repertoire for organ and harpsichord.

His monumental soloist discographic production, rewarded by the international review (Musica, Diapason, Fanfare, Klassik, BBC Music Magazine among others), includes the complete... (la suite en ligne)

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_simonestellamusic.htm](https://www.free-scores.com/partitions_gratuites_simonestellamusic.htm)

## A propos de la pièce



**Titre :** Panis Angelicus  
**Compositeur :** Palestrina, Giovanni Pierluigi da  
**Arrangeur :** Stella, Simone  
**Droit d'auteur :** Copyright © 2021 - Simone Stella, SS. Annunziata, Firenze - Italy  
**Editeur :** SS. Annunziata  
**Instrumentation :** Clavier (piano, clavecin ou orgue)  
**Style :** Renaissance

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# Panis Angelicus del Palestrina

intavolato per strumento a tastiera da Simone Stella

Giovanni Pierluigi da Palestrina

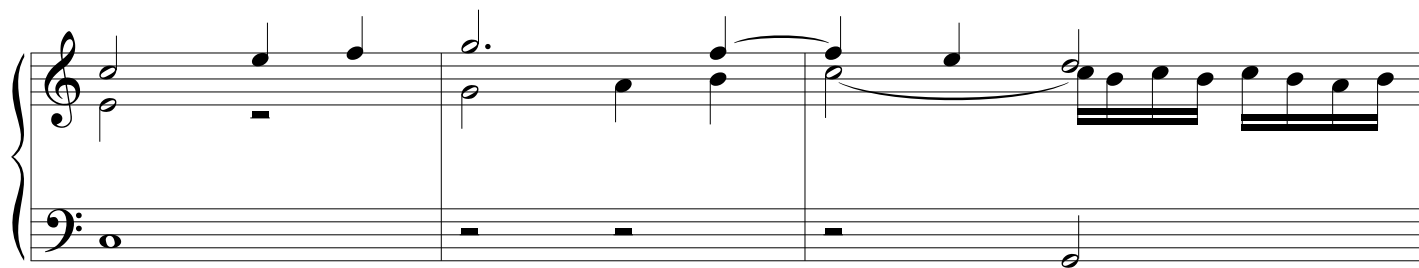
(Keyboard arr. by Simone Stella)

The first system of musical notation for the keyboard arrangement of 'Panis Angelicus' by Giovanni Pierluigi da Palestrina. It consists of two staves, treble and bass clef, in common time (C). The melody begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line starts with a whole note G3, followed by a half note A3, and then a quarter note B3. The piece features intricate polyphonic textures with various rhythmic patterns and ornaments.

The second system of musical notation, continuing the piece. The treble staff features a complex melodic line with many sixteenth notes and some grace notes. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes. The overall texture is dense and characteristic of the High Renaissance style.

The third system of musical notation. The treble staff continues with a melodic line that includes some rests and ornaments. The bass staff has a more active role with frequent sixteenth-note patterns. The piece maintains its intricate polyphonic structure throughout.

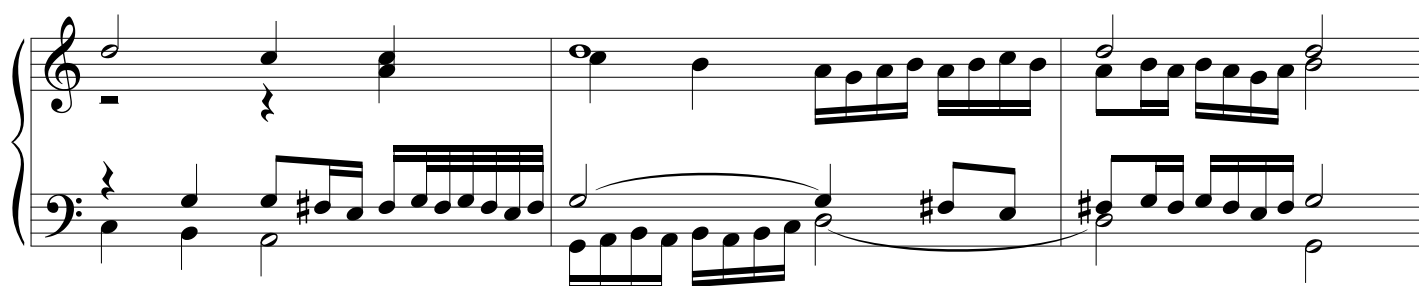
The fourth and final system of musical notation on this page. It shows the continuation of the complex polyphonic texture. The treble staff has a melodic line with some grace notes and ornaments. The bass staff features a prominent sixteenth-note pattern. The piece concludes with a final cadence.



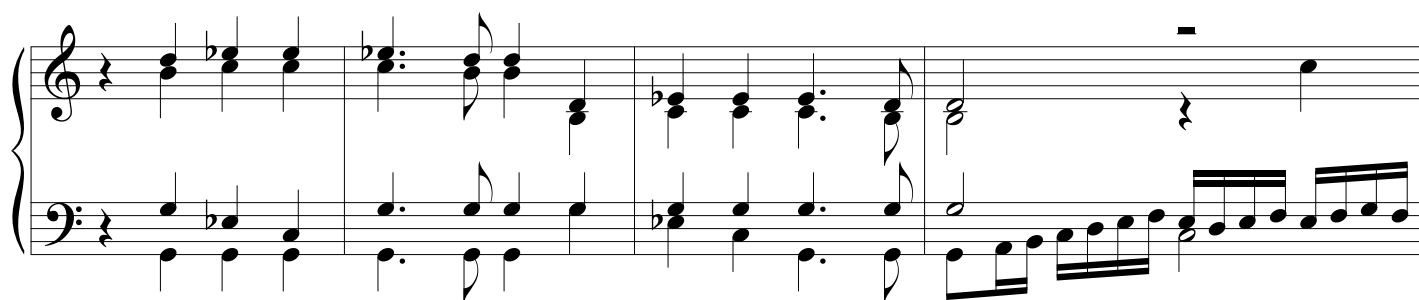
First system of musical notation, featuring a treble and bass clef. The treble staff contains a melody with a dotted quarter note followed by eighth notes, and a half note. The bass staff is mostly silent, with a few notes at the end of the system.



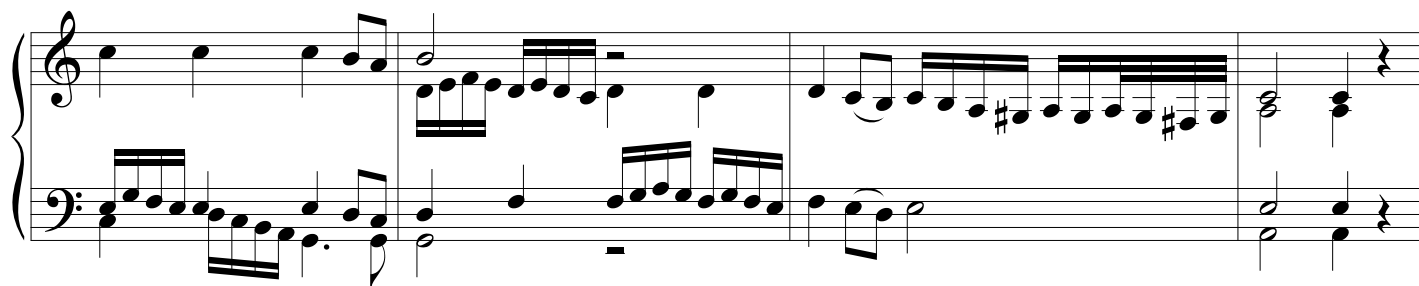
Second system of musical notation. The treble staff has a complex melody with many sixteenth notes and a half note. The bass staff has a melody with eighth notes and a half note.



Third system of musical notation. The treble staff has a melody with eighth notes and a half note. The bass staff has a melody with eighth notes and a half note.



Fourth system of musical notation. The treble staff has a melody with eighth notes and a half note. The bass staff has a melody with eighth notes and a half note.



Fifth system of musical notation. The treble staff has a melody with eighth notes and a half note. The bass staff has a melody with eighth notes and a half note.

First system of a piano score. The right hand (treble clef) features a melodic line with a half note followed by a quarter note, then a series of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of a piano score. The right hand continues the melodic line with a half note, a quarter note, and a series of eighth notes. The left hand maintains the eighth-note accompaniment.

Third system of a piano score. The right hand features a more complex melodic line with a half note, a quarter note, and a series of eighth notes. The left hand continues the eighth-note accompaniment.

Fourth system of a piano score. The right hand features a melodic line with a half note, a quarter note, and a series of eighth notes. The left hand continues the eighth-note accompaniment.

Fifth system of a piano score. The right hand features a melodic line with a half note, a quarter note, and a series of eighth notes. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.