

GIOVANNI LEGRENZI

1626 – 1690

DOMINE, AD ADJUVANDUM (INVITATORIUM)

FÜR ALT, 2 TENÖRE,

2 VIOLINEN UND BASSO CONTINUO

SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI

OPUS V, NR. 1, VENEDIG 1657

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Notensatz: capella 7

Die Sammlung "Salmi A Cinque, Trè voci, e due violini" des italienischen Barockkomponisten und späteren Kapellmeisters an San Marco erschien als dessen Opus V im Jahre 1657 bei Francesco Magni in Venedig. RISM listet den Druck in der Serie A/1 unter L 1614 auf. Als Quelle für die Neuausgabe diente das Digitalisat der Bibliothèque nationale de France (gallica.bnf.fr/ark:/12148/btv1b9059748q).

Legrenzis Opus V enthält das Invitatorium zur Vesper aus Psalm 69, die Psalmen 109 bis 112, 116, 121, 126, 147, 115, 125 und 127 sowie das Magnificat. Damit lassen sich die Vespern an Sonntagen (Ps. 109 bis 112, 116 und Magnificat) und an Marienfesten (Ps. 109, 112, 121, 126, 147 und Magnificat) gestalten. Die Psalmen 115 und 125 gehören zur Vesper an Apostelfesten. Die in jeder Hinsicht meisterhaften Psalmvertonungen gehören zu den besten ihrer Zeit.

Legrenzi widmete seine "Salmi A Cinque" Carlo Kardinal Pio di Savoia (1622-1689). Pio di Savoia, selbst Neffe eines Kardinals, wurde von Papst Innozenz X. im Konsistorium vom 2. März 1654 zum Kardinal erhoben und war von 1655 bis 1663 Bischof von Ferrara. Legrenzi, auch er Kleriker, war seit 1656 Kapellmeister der Accademia dello Spirito Santo in Ferrara. Das italienische Huldigungsschreiben auf der Rückseite des Titelblatts zielt unverhohlen auf die Protektion des hohen geistlichen Würdenträgers.

Der Druck umfasst die sechs Stimmbücher Canto, Tenore, Basso, Violino 1, Violino 2 und Basso continuo. Canto enthält jeweils die erste der drei Vokalstimmen, Tenore die zweite und Basso die dritte. Im Falle von Ps. 147, der für drei Sopranstimmen gesetzt ist, bedeutet das, dass auch Tenore und Basso eine Sopranstimme enthalten! Die Stimmbücher sind paginiert und am Schluss mit einem Inhaltsverzeichnis versehen. Die Werktitel der Neuausgabe orientieren sich am Inhaltsverzeichnis der Bassoon continuo-Stimme.

Der sorgfältig ausgeführte Typendruck reiht die einzelnen Noten ohne verbindende Balken aneinander. Werden Vorzeichen eingefügt, gelten sie wie damals üblich nur für die aktuelle Note. Diese Regel hat aber nicht in allen Fällen Gültigkeit. In einer Musik, die zwischen modaler Tonalität und moderner Harmonik schwankt, ist das Ergänzen von Vorzeichen bisweilen eine Gratwanderung. Die Neuausgabe setzt daher konsequent alle nicht ausdrücklich notierten Vorzeichen in Klammer. Nicht übernommen wurde die Praxis, Kreuze und B statt Auflösungszeichen zu verwenden.

Angaben zu Tempo, Dynamik und Artikulation sind spärlich. Eigentliche Satzüberschriften fehlen, sie wurden für die Neuausgabe behutsam ergänzt. Hinweise zum gesungenen Text ermöglichen in den Instrumentalstimmen eine gewisse Orientierung. Sie entfallen in der Neuausgabe. In der Continuostimme kommen Anmerkungen zur Besetzung hinzu. Sie wurden in die Neuausgabe übernommen.

Die originalen C-Schlüssel in den Sopran-, Alt- und Tenorstimmen wurden nicht beibehalten. Die Continuostimme wurde für die Neuausgabe auf zwei Systeme erweitert und mit einem ausgesetzten Generalbass im Kleindruck versehen. Ist die Continuostimme im Sopran- oder Altschlüssel notiert, erscheint sie im oberen System; Stellen im Tenorschlüssel stehen im unteren System. Die originalen Schlüssel erscheinen dann im Kleindruck. Die Generalbassbezeichnung wurde unverändert übernommen. Zusätzlich habe ich die Continuostimme ohne Bezeichnung, aber mit der originalen Schlüsselung, unter den beiden Violinen in die Partitur eingefügt.

Abweichungen der Neuausgabe vom originalen Druck sind als Anmerkungen unter dem betreffenden System aufgeführt.

Der lateinische Psalmtext wird in der Fassung wiedergegeben, wie ihn die Webseite psalmmusic-database.de wiedergibt.

André Stocker

Domine ad adjuvandum
A 5. Alto, due Tenori, & due violini

Giovanni Legrenzi
(1626 - 1690)

Salmi a cinque, Trè voci, e due violini
Opera Quinta, Venedig 1657

Domine, ad adjuvandum

Violino 1

Violino 2

[Basso]

Alto

Tenore 1

Tenore 2

Basso continuo

Do-mi-ne ad ad - ju - van-dum me,
ad ad - ju - van-dum me fe -

Domine. T.

VV.

6

[4]

VI. 1

VI. 2

[B.]

A.

T. 1
8 sti-na, ad ad - ju - van-dum me fe -

T. 2
8 Do - mi-ne ad ad - ju - van-dum me,

B.c.
T. V. TT.

[7]

VI. 1

VI. 2

[B.]

A.

T. 1
8 sti - na ____ Do - mi - ne.

T. 2
8 sti - na ____ Do - mi - ne.

B.c.
VV.
6 4 3

[10]

Musical score for orchestra and choir, page 4, measure 10. The score consists of eight staves:

- Violin 1 (VI. 1) has a single note on the first line.
- Violin 2 (VI. 2) has a single note on the first line.
- Bassoon (B.) has a bass clef, a key signature of one flat, and a continuous eighth-note pattern on the B, D, G, and A strings.
- Soprano (A.) has a soprano clef, a key signature of one flat, and a continuous eighth-note pattern on the A, C, E, and G strings. Below the staff, lyrics are written: "Fe - sti - na, fe - sti - na, ad ad - ju - van - dum me, ad ad - ju - van - dum me fe -".
- Tenor 1 (T. 1) has a single note on the first line.
- Tenor 2 (T. 2) has a single note on the first line.
- Bassoon (B.c.) has a bass clef, a key signature of one flat, and a continuous eighth-note pattern on the B, D, G, and A strings. Below the staff, the letter "A." is written.
- Bassoon (B.) has a bass clef, a key signature of one flat, and a continuous eighth-note pattern on the B, D, G, and A strings.

[13]

Musical score for orchestra and choir, page 5, measure 13. The score consists of eight staves:

- VI. 1 (Treble clef): Rests in measures 1-3, then eighth-note patterns.
- VI. 2 (Treble clef): Rests in measures 1-3, then eighth-note patterns.
- [B.] (Bass clef): Eighth-note patterns.
- A. (Treble clef): Sixteenth-note patterns. Vocal line: sti - na ____ Do - mi - ne.
- T. 1 (Treble clef): Eighth-note patterns.
- T. 2 (Treble clef): Eighth-note patterns.
- B.c. (Bass clef): Eighth-note patterns. Vocal line: VV.
- Bassoon (Treble clef): Eighth-note patterns.

Measure 13 concludes with a bassoon harmonic series labeled "VV." followed by a bassoon solo line with a dynamic marking of $\frac{6}{4}$ and $\frac{5}{3}$.

[16]

VI. 1

VI. 2

[B.]

A.

Fe - sti - na, ad ad - ju - van-dum me fe -

T. 1

Fe - sti - na, fe - sti - na, ad ad - ju - van-dum me fe -

T. 2

Fe - sti - na, ad ad - ju - van-dum me fe -

B.c.

T. A. T.

[19]

VI. 1

VI. 2

[B.]

A.

T. 1

T. 2

B.c.

sti - na, ad adju - van-dum me fe - sti -

sti - na, ad adju - van-dum me fe - sti -

sti - na, ad adju - van-dum me fe - sti -

vv.

4 3 6 5 4 3

[22]

Musical score for orchestra and choir, page 8, measure 22. The score consists of six staves:

- VI. 1: Treble clef, B-flat key signature. Playing eighth-note patterns.
- VI. 2: Treble clef, B-flat key signature. Playing eighth-note patterns.
- [B.]: Bass clef, B-flat key signature. Playing eighth-note patterns.
- A.: Treble clef, B-flat key signature. Playing quarter notes followed by three rests.
- T. 1: Treble clef, B-flat key signature. Playing quarter notes followed by three rests.
- T. 2: Treble clef, B-flat key signature. Playing quarter notes followed by three rests.
- B.c.: Bass clef, B-flat key signature. Playing eighth-note patterns.

Measure 22 concludes with a repeat sign and endings 4 and 3.

Gloria Patri

- 9 -

[25]

Musical score for **Gloria Patri**, page 9, measure 25. The score consists of five staves: VI. 1 (Treble clef), VI. 2 (Treble clef), [B.] (Bass clef), A. (Treble clef), and B.c. (Bass clef). The key signature is one flat, and the time signature is common time (indicated by a '3'). The vocal parts sing "Glo - ri - a," and the basso continuo part (B.c.) sings "Gloria. A." The vocal parts then sing "VV. A." The score includes dynamic markings like $\text{p}.$ and $\text{f}.$

[29]

Musical score for **Gloria Patri**, page 9, measure 29. The score consists of five staves: VI. 1 (Treble clef), VI. 2 (Treble clef), [B.] (Bass clef), A. (Treble clef), and B.c. (Bass clef). The key signature changes to no sharps or flats. The vocal parts sing "Glo - ri - a, Pa - tri," and the basso continuo part (B.c.) sings "A. V. 2. V. 1." The score includes dynamic markings like $\text{p}.$ and $\text{f}.$

Legrenzi, Domine, ad adjuvandum, Part.

- 10 -

33

Musical score for measures 33-37. The score consists of five staves: VI.1 (treble clef), VI.2 (treble clef), [B.] (bass clef), A. (treble clef), and B.c. (bass clef). The vocal parts A. and B.c. sing the Latin text "Gloria Patri et Filii". Measure 33 starts with VI.1 and VI.2. Measure 34 starts with [B.]. Measure 35 starts with A. Measure 36 starts with B.c. Measure 37 starts with VI.1.

VI. 1 VI. 2 [B.] A. B.c.

Glo - ri - a Pa - tri et Fi - li -

A.

4 3 5 6 # 6 6 5

37

Musical score for measures 37-41. The score consists of five staves: VI.1 (treble clef), VI.2 (treble clef), [B.] (bass clef), A. (treble clef), and B.c. (bass clef). The vocal parts A. and B.c. sing the Latin text "spiritu sancto, et spiritu". Measure 37 starts with VI.1 and VI.2. Measure 38 starts with [B.]. Measure 39 starts with A. Measure 40 starts with B.c. Measure 41 starts with VI.1.

VI. 1 VI. 2 [B.] A. B.c.

o et Spi - ri - tu - i San - cto, et Spi -

b 7 6

Legrenzi, Domine, ad adjuvandum, Part.

- 11 -

41

VI. 1

VI. 2

[B.]

A.

B.c.

ri - tu - i San - cto.

VV.

6 7 b 6

45

VI. 1

VI. 2

[B.]

A.

B.c.

5 6♯ # 6♯ 4 3

Legrenzi, Domine, ad adjuvandum, Part.

49

VI. 1

VI. 2

[B.]

A.

B.c.

Et Spi - ri - tu - i San

A.

VV.

6

53

VI. 1

VI. 2

[B.]

A.

B.c.

do.

cto.

6

8 7

Sicut erat - Allegro

[58]

Musical score for "Sicut erat - Allegro" (Measure 58). The score consists of six staves:

- VI. 1**: Treble clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3).
- VI. 2**: Treble clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3).
- [B.]**: Bass clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3).
- A.**: Treble clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3). Lyrics: Si-cut e - rat in prin -
- T. 1**: Treble clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3). Lyrics: Si-cut e - rat in prin - ci - pi - o et nunc et nunc et sem-per, et nunc, et nunc et
- T. 2**: Treble clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3). Lyrics: Si-cut e - rat in prin - ci - pi - o et nunc, et nunc et
- B.c.**: Bass clef, key signature of one flat (C major). Notes: - (Measure 1), - (Measure 2), - (Measure 3). Lyrics: Sicut erat. T. Allegro.

Below the staff numbers 2, 6, 5, 6, 6, 5 are indicated.

[61]

Musical score for orchestra and choir, page 14, measure 61. The score consists of six staves:

- VI. 1 (Violin 1): Starts with a rest, followed by eighth-note pairs.
- VI. 2 (Violin 2): Starts with a rest, followed by eighth-note pairs.
- [B.] (Bassoon): Starts with a dotted half note, followed by eighth-note pairs.
- A. (Alto): Starts with a dotted half note, followed by eighth-note pairs. The lyrics are: ci - pi - o et nunc et nunc et sem-per,
- T. 1 (Tenor 1): Starts with a dotted half note, followed by eighth-note pairs. The lyrics are: sem-per, et nunc, et nunc et sem-per,
- T. 2 (Tenor 2): Starts with a dotted half note, followed by eighth-note pairs. The lyrics are: sem-per, et nunc, et nunc et sem-per,
- B.c. (Bassoon): Starts with a dotted half note, followed by eighth-note pairs.

Measure numbers 7 and 6 are indicated below the bassoon staff.

[64]

Musical score for orchestra and choir, page 15, measure 64. The score consists of seven staves:

- VI. 1**: Treble clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B.
- VI. 2**: Treble clef, B-flat key signature. Notes: A, G, F, E, D, C, B.
- [B.]**: Bass clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B.
- A.**: Treble clef, B-flat key signature. Notes: rest, rest, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B.
- T. 1**: Treble clef, B-flat key signature. Notes: rest, rest, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B.
- T. 2**: Treble clef, B-flat key signature. Notes: rest, rest, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B.
- B.c.**: Bass clef, B-flat key signature. Notes: B, A, G, F, E, D, C, B, A, G, F, E, D, C, B.

Choral parts (Amen) are indicated below the vocal staves:

- A.**: *et _____ in sae-cu-la sae-cu-lo-rum, A-men, A -*
- T. 1**: *et in sae-cu-la sae-cu-lo-rum, A-men, A -*
- T. 2**: *-*
- B.c.**: *T. A.*

[67]

Musical score for orchestra and choir, page 16, measure 67. The score consists of eight staves:

- VI. 1**: Treble clef, B-flat key signature. Notes: rest, rest, rest.
- VI. 2**: Treble clef, B-flat key signature. Notes: rest, rest, rest.
- [B.]**: Bass clef, B-flat key signature. Notes: Dotted quarter note, eighth note, B-flat, eighth note, B-flat, eighth note, sharp. Measure ends with a fermata over the eighth note.
- A.**: Treble clef, B-flat key signature. Notes: eighth note, eighth note. Text: "men, A".
- T. 1**: Treble clef, B-flat key signature. Notes: eighth note, eighth note. Measure ends with a fermata over the eighth note.
- T. 2**: Treble clef, B-flat key signature. Notes: eighth note, eighth note. Text: "A men, A".
- B.c.**: Bass clef, B-flat key signature. Notes: eighth note, eighth note. Measure ends with a fermata over the eighth note.

The score uses a common time signature. Measures are divided by vertical bar lines. The vocal parts (B., A., T. 1, T. 2, B.c.) sing in unison. The string parts (VI. 1, VI. 2) play sustained notes. The bassoon part (B.) has a melodic line with eighth-note patterns. The vocal parts sing "amen, A" at the end of the measure.

[70]

Musical score for orchestra and choir, page 17, measure 70. The score consists of eight staves:

- VI. 1: Treble clef, B-flat key signature. Playing eighth-note patterns.
- VI. 2: Treble clef, B-flat key signature. Playing eighth-note patterns.
- [B.]: Bass clef, B-flat key signature. Playing eighth-note patterns.
- A.: Treble clef, B-flat key signature. Playing eighth-note patterns. The vocal part ends with a fermata and the instruction "men."
- T. 1: Treble clef, B-flat key signature. Playing eighth-note patterns. The vocal part begins with a fermata and the instruction "- men, A - men."
- T. 2: Treble clef, B-flat key signature. Playing eighth-note patterns. The vocal part begins with a fermata and the instruction "men."
- B.c.: Bass clef, B-flat key signature. Playing eighth-note patterns. The vocal part begins with a fermata and the instruction "V. V." The key signature changes to 6 sharps at the end of the measure.

[73]

Musical score for orchestra and choir, page 18, measure 73. The score consists of eight staves:

- Violin 1 (VI. 1) in G clef, 2/4 time, key signature one flat.
- Violin 2 (VI. 2) in G clef, 2/4 time, key signature one flat.
- Bassoon (B.) in F clef, 2/4 time, key signature one flat.
- Alto (A.) in G clef, 2/4 time, key signature one flat. The vocal line begins with "A - - - men."
- Tenor 1 (T. 1) in G clef, 8/8 time, key signature one flat. The vocal line consists of three short dashes.
- Tenor 2 (T. 2) in G clef, 8/8 time, key signature one flat. The vocal line begins with a rest followed by a melodic line: Et _____ in sae-cu-la sae-cu - lo-rum,
- Bassoon (B.c.) in F clef, 2/4 time, key signature one flat. The vocal line begins with a bass note followed by a melodic line: T.
- Bassoon (B.c.) in F clef, 2/4 time, key signature one flat. The vocal line consists of three short dashes.

Measure 73 concludes with a common time signature. The bassoon parts end with a bass note. The vocal parts end with a melodic line. The page number 18 is centered at the top of the page.

[76]

Musical score for orchestra and choir, page 19, measure 76. The score consists of eight staves:

- Violin 1 (VI. 1) has a sixteenth-note pattern.
- Violin 2 (VI. 2) has eighth-note pairs.
- Bassoon (B.) has eighth-note pairs.
- Auxiliary (A.) has a sixteenth-note pattern followed by vocal entries: "Et in sae-cu-la - sae-cu - lo-rum, A-men, A -".
- Tenor 1 (T. 1) has eighth-note pairs, starting with a fermata.
- Tenor 2 (T. 2) has eighth-note pairs, starting with a fermata.
- Bassoon (B.c.) has sustained notes.

The vocal parts sing "Et in sae-cu-la - sae-cu - lo-rum, A-men, A - men, A - men, A -". The bassoon part ends with "VV." and a 6/5 time signature change.

[79]

Musical score for orchestra and choir, page 20, measure 79. The score consists of eight staves:

- VI. 1 (Violin 1) has a treble clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It plays eighth-note patterns.
- VI. 2 (Violin 2) has a treble clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It plays eighth-note patterns.
- [B.] (Bassoon) has a bass clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It plays quarter notes and eighth-note pairs.
- A. (Alto) has a treble clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It plays quarter notes and rests.
- T. 1 (Tenor 1) has a treble clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It plays eighth-note patterns.
- T. 2 (Tenor 2) has a treble clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It plays eighth-note patterns.
- B.c. (Bassoon continuo) has a bass clef, a key signature of one flat, and a tempo marking of $\text{C} = 120$. It provides harmonic support with sustained notes and chords.

The vocal parts sing the Latin text "Et in sae-cu-la sae-cu-lo-rum, A-men," with "men." preceding the first two measures and "A-men." preceding the last two measures. Measure numbers 6 and 4 are indicated at the bottom of the page.

[82]

VI. 1

VI. 2

[B.]

A.

T. 1

T. 2

B.c.

— in sae - cu - la sae - cu - lo - rum, Amen, A -

in sae - cu - la sae - cu - lo - rum, A -

men, et in sae - cu - la sae - cu - lo - rum, A - men

3 4 3

[84]

VI. 1

VI. 2

[B.]

A.

men, A - men, A - men.

T. 1

men, A - men, A - men.

T. 2

— A - men, A - men,

B.c.

1

6 4 3

1 Druck: Schlussnote ist in allen Stimmen eine Longa.