

GIOVANNI LEGRENZI

1626 – 1690

LAUDA JERUSALEM (Ps. 147)

FÜR 3 SOPRANE,

2 VIOLINEN UND BASSO CONTINUO

SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI

OPUS V, NR. 9, 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 Vespers 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 Basso 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. Ergänzt wurde auch der Doppelstrich nach T. 279. 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 Website psalmmusic-database.de wiedergibt.

André Stocker

Lauda Jerusalem

A 5. tre Soprani, & due Violini

Giovanni Legrenzi
(1626 - 1690)

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

Lauda Jerusalem

Violino 1

Violino 2

[Basso]

Canto 1
Lau - da Je - ru - sa - lem Do - mi - num, lau - - - da, lau - - - da,

Canto 2
Lau - da Je - ru - sa - lem Do - mi - num, lau - - - da,

Canto 3
Lau - da Je - ru - sa - lem Do - mi - num,

Basso continuo
Lauda Jerusalem

[3]

VI. 1

VI. 2

[B.]

C. 1 lau - da Je - ru - sa - lem Do - mi - num: lau - da De - um, lau - da De - um, De - um

C. 2 lau - - - da, lau - - - da, lau - da Je - ru - sa - lem Do - mi - num: lau - da

C. 3 lau - - - da, lau - - - da, lau - da Je - ru - sa - lem Do - mi - num: lau - da

B.c.

[5]

VI. 1

VI. 2

[B.]

C. 1

tu - um Si - on.

C. 2

De - um tu - um Si - on. Lau - - da, lau -

C. 3

De - um tu - um Si - o. Lau - - da, lau -

B.c.

6 7 6

[7]

VI. 1

VI. 2

[B.]

C. 1

Lau - da, lau - da De - um, De - um tu - um Si -

C. 2

da, lau - da De - um tu - um Si -

C. 3

da, lau - da De - um tu - um Si -

B.c.

8 7 6 5

[9]

VI. 1

VI. 2

[B.]

C. 1
on.

C. 2
on.

C. 3
on.

B.c.
VV.

[12]

VI. 1

VI. 2

[B.]

C. 1

C. 2

C. 3

B.c.

[14]

VI. 1

VI. 2

[B.]

C. 1

Lau-da De-um tu-um, De-um tu - um

C. 2

Lau-da De-um tu-um, De-um tu - um Si -

C. 3

Lau-da De-um tu-um, De-um tu - um Si -

B.c.

CC. C.

5 6 # 6

[17]

VI. 1

VI. 2

[B.]

C. 1
Si - on. Lau-da De-um tu - um, De-um

C. 2
- on. Lau-da De-um

C. 3
- on. Lau-da De-um tu - um, De-um tu - um

B.c.
VV.

5 6 6# 6

[20]

VI. 1

VI. 2

[B.]

C. 1
tu - um Si - on, De - um tu - um Si - on. Lau - da De - um

C. 2
tu - um, De - um tu - um Si - on.

C. 3
Si - on.

B.c.

3 4 3 4 3 4 3 5 6

[23]

VI. 1

VI. 2

[B.]

C. 1
tu-um, lau-da De-um tu-um, De-um tu-um Si - on.

C. 2
Lau-da De-um tu-um, De-um tu-um Si - on.

C. 3
Lau-da De-um tu-um, De-um tu-um Si - on.

B.c.

6 3 4 3

[27]

Quoniam confortavit

- 11 -

[Basso]

[32]

[B.]

[37]

[B.]

Legrenzi, Lauda Jerusalem, Part.

- 12 -

[B.]

C. 1

B.c.

rum tu - a - rum. Be - ne -

Bassoon part (B.c.):

5 6 6 6 6 6 5 4 3

[46]

C. 1

di - xit, be - ne - di - xit fi - li - is tu - is in

B.c.

2 6 6 6 6 6

[51]

C. 1

te, be - ne - di - xit fi - li - is

B.c.

6

[B.]

C. 1

B.c.

tu - is in te, fi - li - is tu - is in te.

6 5
4 3 6
5

Qui posuit

[61]

Violino 1

Violino 2

[Basso]

Canto 2

Canto 3

Basso continuo

A 4. due Soprani & due Violini. V.

The score consists of six staves. The top three staves (Violino 1, Violino 2, and Basso) play eighth-note patterns. The bottom three staves (Canto 2, Canto 3, and Basso continuo) are mostly silent. A basso continuo part is provided at the bottom. The vocal parts are grouped by a brace. The instruction "A 4. due Soprani & due Violini. V." is placed between the Canto 3 and Basso continuo staves.

64

A musical score for five parts: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), C.2 (Cello 2), and B.c. (Bassoon/Cello). The score consists of three measures. Measures 1 and 2 feature sixteenth-note patterns in the upper voices and eighth-note patterns in the bassoon parts. Measure 3 begins with sustained notes followed by sixteenth-note patterns. The score concludes with a sharp sign indicating key signature change.

VI. 1

VI. 2

[B.]

C.2

C. 3

B.c.

67

Musical score for six staves, numbered VI. 1 through B.c. The score includes vocal parts (C.2 and C.3) with lyrics and instrumental parts (VI. 1, VI. 2, [B.], and B.c.). The vocal parts sing in three-part harmony. The instrumental parts provide harmonic support. The score is in common time, with a key signature of one sharp. The vocal parts sing in Latin, with lyrics appearing below the staff.

VI. 1

VI. 2

[B.]

C.2

Qui po - su-it fi - nes tu - os pa - cem, fi - nes tu - os pa-cem: et

C.3

Qui po - su-it fi - nes tu - os pa-cem: et

B.c.

Qui posuit. C. 2

C. 3

7

70

Musical score for string instruments and basso continuo, page 16, measure 70. The score consists of six staves:

- VI. 1: Treble clef, note rest.
- VI. 2: Treble clef, note rest.
- [B.]: Bass clef, eighth notes: B, A, G, F#.
- C. 2: Treble clef, sixteenth-note patterns: B-B-B-B, C-C-C-C, D-D-D-D.
- C. 3: Treble clef, sixteenth-note patterns: E-E-E-E, F-F-F-F, G-G-G-G.
- B.c.: Bass clef, quarter notes: B, A, G, F#.

Singing parts (C. 2 and C. 3) have lyrics:

a - di-pe fru - men - ti sa - - - ti - at, sa - - -

a - di-pe fru-men - ti sa - - - ti - at, sa - - -

73

Vi. 1

Vi. 2

[B.]

C.2

- ti-at te, et a-di-pe fru-men-ti sa - -

C.3

- ti-at te,

B.c.

[79]

VI. 1

VI. 2

[B.]

C.2
te.

C.3
te.

B.c.
vv.

82

A musical score for six string instruments: Vi. 1, Vi. 2, [B.], C.2, C.3, and B.c. The score consists of six staves. The first three staves (Vi. 1, Vi. 2, [B.]) have treble clefs and are in common time. The last three staves (C.2, C.3, B.c.) have bass clefs and are also in common time. Measure 82 begins with a whole note in Vi. 1 followed by a half note. The subsequent measures show various patterns of eighth and sixteenth notes. The bassoon part (B.c.) features sustained notes and chords.

9

85

Musical score for string instruments and organ, page 21, measure 85. The score consists of six staves:

- Violin 1 (Vi. 1): Treble clef, note F.
- Violin 2 (Vi. 2): Treble clef, note F.
- Bassoon (B.): Bass clef, notes D, E, F, G, A, B.
- Cello 2 (C.2): Treble clef, sixteenth-note patterns.
- Cello 3 (C.3): Treble clef, sixteenth-note patterns.
- Double Bass (B.c.): Bass clef, notes D, E, F, G, A, B.

Singing parts are indicated below the cellos:

- Cello 2: Sa - ti - at, sa - - - ti - at
- Cello 3: Sa - ti - at, sa - - - ti - at
- Double Bass: C. C.

88

Musical score for string instruments and voices. The score consists of six staves:

- VI. 1: Treble clef, eighth-note patterns.
- VI. 2: Treble clef, eighth-note patterns.
- [B.]: Bass clef, quarter notes.
- C. 2: Treble clef, quarter note followed by a rest, then eighth-note patterns.
- C. 3: Treble clef, quarter note followed by a rest, then eighth-note patterns.
- B.c.: Bass clef, quarter notes.

Below the vocal staves (C. 2 and C. 3), lyrics are written under the notes: "te," "sa," "-", "ti - at," and "te." Below the bass staff (B.c.), "VV." is written. The page number "6" is centered at the bottom of the music area.

Qui emittit verbum suum**- 23 -**

91

Musical score for Qui emittit verbum suum, page 91. The score consists of five staves. The first staff is Basso (Bassoon) in bass clef, 3/2 time, with a key signature of two sharps. The second staff is Canto 1 (Soprano) in treble clef, 3/2 time, with a key signature of one sharp. The third staff is Canto 2 (Alto) in treble clef, 3/2 time, with a key signature of one sharp. The fourth staff is Canto 3 (Tenor) in treble clef, 3/2 time, with a key signature of one sharp. The fifth staff is Basso continuo (Bassoon) in bass clef, 3/2 time, with a key signature of one sharp. The vocal parts sing "Qui e - mit - tit e - lo - qui - um su - um, e -". The basso continuo part is labeled "A 3. Soprani." in the middle of the page.

95

Musical score for Qui emittit verbum suum, page 95. The score consists of five staves. The first staff is Basso (Bassoon) in bass clef, 3/2 time, with a key signature of two sharps. The second staff is C. 1 (Soprano) in treble clef, 3/2 time, with a key signature of one sharp. The third staff is C. 2 (Alto) in treble clef, 3/2 time, with a key signature of one sharp. The fourth staff is C. 3 (Tenor) in treble clef, 3/2 time, with a key signature of one sharp. The fifth staff is B.c. (Bassoon) in bass clef, 3/2 time, with a key signature of one sharp. The vocal parts sing "lo - qui - um su - um ter - rae:", "su - um ter - - - rae: ve - lo -", and "lo - qui - um su - um ter - rae:". The basso continuo part is labeled "B.c." in the middle of the page. The page ends with a harmonic analysis: 7 6 #.

[B.]

99

C. 1 ve - lo

C. 2 ci - ter, ve -

C. 3 ve - lo

B.c.

6

[B.]

102

C. 1 - ci - ter cur - rit ser - mo e - jus. Qui e - mit - tit e -

C. 2 lo - ci - ter cur - rit ser - mo e - jus. Qui e -

C. 3 - ci - ter cur - rit ser - mo e - jus.

B.c.

6
5

- 25 -

[B.]

C. 1 lo - qui - um su - um, e - lo - qui - um su - um

C. 2 mit - tit e - lo - qui - um su - um ter -

C. 3 Qui e - mit - tit e - lo - qui - um su - um

B.c.

7 6

110

[B.]

C. 1 ter - rae: ve - lo

C. 2 - rae:

C. 3 ter - rae: ve - lo

B.c.

[B.]

C. 1

C. 2

C. 3

B.c.

[B.]

C. 1

C. 2

C. 3

B.c.

Qui dat nivem

- 27 -

[Basso] 122

Solo.

Canto 2

Qui dat ni-vem si-cut la-nam,
qui dat ni-vem si-cut

Basso continuo

Qui dat nivem.
Canto 2 solo.

6

[B.] 125

C.2

la-nam: ne - bu - lam si - cut ci - ne - rem spar

B.c.

5 6 7 6 6 6 6 7 6 7 7

[B.] 128

C.2

- git, si-cut ci - ne-re-m spar - git,

B.c.

#

6

Legrenzi, Lauda Jerusalem, Part.

[131]

- 28 -

[B.]

C.2 ne - bu - lam si - cut ci - ne - rem spar -

B.c.

B.

5 6 7 6 7 6 7 6

[134]

B.

C.2 git, ne - bu - lam si - cut ci - ne - rem

B.c.

6 7 6 6 6 6

[137]

B.

C.2 spar git, si - cut ci - ne - rem

B.c.

7 7 7 #

Legrenzi, Lauda Jerusalem, Part.

[139] - 29 -

B.

C.2
spar - git.

B.c.

B.

6

Mittit crystallum

[142]

Basso

Solo.

Canto 3
Mit - tit cry - stal - lum su - am si - cut buc cel

Basso continuo
Mittit cristallum.
Canto 3 solo.

7 6

[147]

B.

C. 3
- las, mit - tit cry - stal - lum su - am si - cut buc -

B.c.

Legrenzi, Lauda Jerusalem, Part. 5 6 6

[152]

- 30 -

[B.]

C. 3 cel - - - las: an - te fa - ci - em,

B.c.

7 4 3 6[#]

[157]

[B.]

C. 3 fri - go - ris e - jus, quis su - sti - ne - bit, quis

B.c.

7 ♯

[163]

[B.]

C. 3 su - sti - ne - bit, quis su - sti -

B.c.

6 b

[B.]

C. 3
ne - bit, quis su - sti - ne - bit?

B.c.

6 # 6

Emittet verbum suum

Violino 1

Violino 2

[Basso]

Canto 1
E - mit - tet ver - bum su - um, et li - que - fa - ci - et e -

Canto 2

Canto 3
E - mit - tet ver - bum

Basso continuo
Emittett. A 5. C. 1.
C.
6
5

176

VI. 1

VI. 2

[B.]

C. 1

a.

C. 2

E - mit - tet ver - bum su - um, et li - que - fa - ci - et

C. 3

su - um, et li - que - fa - ci - et, et li - que -

B.c.

6 5 # b # 7 5

179

VI. 1

VI. 2

[B.]

C. 1 E - mit - tet ver - bum su - um. et li - que - fa - ci - et e -

C. 2 e - a, et li - que - fa - ci - et e -

C. 3 fa - ci - et e - a, et li - que - fa - ci - et e -

B.c.

6 5 2 7 4 3
5

182

VI. 1

VI. 2

[B.]

C. 1
a,
et li - que - fa - ci - et,

C. 2
a,

C. 3
a,

B.c.
V.

6# 5b # b 6 5

185

Musical score for orchestra and choir, page 35, measure 185. The score consists of six staves:

- VI. 1: Treble clef, no key signature.
- VI. 2: Treble clef, no key signature.
- [B.]: Bass clef, B-flat key signature.
- C. 1: Treble clef, no key signature. Vocal part with lyrics: "et li - que - fa - ci - et e -".
- C. 2: Treble clef, no key signature. Vocal part with lyrics: "et li - que - fa - ci - et,".
- C. 3: Treble clef, no key signature. Vocal part with lyrics: "et li - que - fa - ci - et,".
- B.c.: Bass clef, B-flat key signature. Vocal part with lyrics: "et li - que - fa - ci - et,".

The score includes a dynamic marking "p" at the beginning of the measure. The vocal parts enter sequentially, starting with C. 1. The key signature changes from B-flat to A major (no sharps or flats) during the vocal entries. Measure numbers 6, 5, 2, 7-flat, 4, and 3 are indicated below the staff.

188

VI. 1

VI. 2

[B.]

C. 1
a, et li - que - fa

C. 2
et li - que - fa - ci - et,

C. 3
et li - que - fa - ci - et,

B.c.

VV.

1 2 3

191

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.c.

fa - ci - et, et li - que - fa - ci - et e -

fa - ci - et, et li - que - fa - ci - et e -

6 7 6 7 6 7 6 5

3 4

194

VI. 1

VI. 2

[B.]

C. 1

a. Fla-bit spi-ri-tus e-jus, et flu-ent a -

C. 2

a. Fla-bit spi-ri-tus e-jus, et flu-ent a -

C. 3

a.

B.c. CC. VV. CC.

197

VI. 1

VI. 2

[B.]

C. 1
quae,
et flu - ent

C. 2
quae,

C. 3
Fla - bit spi - ri - tus e - jus,
et flu - ent a -

B.c.
V.

[200]

VI. 1

VI. 2

[B.]

C. 1
a - quae, et flu - ent a - que.

C. 2
et flu - ent a - que.

C. 3
- quae, et flu - ent a - que.

B.c.

3 4 3

Qui annuntiat

[203]

[Basso]

Canto 2

Canto 3

Basso continuo

Qui an - nun - ti - at ver - bum

Qui an-nun - ti - at ver - bum su - um Ja - cob:

Qui annuntiat.
A 2 Soprani.

[207]

[B.]

C.2

C.3

B.c.

su - um Ja - cob:

ju - sti - ti - as

ju - sti - ti - as et ju - di - ci - a su - a Is - ra - el,

[211]

[B.]

C.2
et ju - di - ci - a su - a ls - ra - el, et ju - di - ci - a su - a,

C. 3
et ju - di - ci - a su - a, ju - sti - ti - as et ju - di - ci - a

B.c.

[215]

[B.]

C.2
ju - sti - ti - as et ju - di - ci - a su - a ls - ra - el, et ju -

C. 3
su - a ls - ra - el, et ju - di - ci - a su - a ls - ra - el, ju -

B.c.

7 6

[219]

[B.]

C.2

di - ci - a su - a _____ ls - ra - el.

C. 3

di - ci - a su - a _____ ls - ra - el.

B.c.

Non fecit taliter - Adagio 1

[224]

Violino 1

Violino 2

[Basso]

Canto 1

Non fe - cit ta - li - ter om - ni na - ti - o - ni:

Basso continuo

Non fecit.
Canto solo è VV.

#

6

1 Druck: "Adagio" nur in Canto 1.

Legrenzi, Lauda Jerusalem, Part.

VI. 1

VI. 2

[B.]

C. 1 et ju - di - ci - a su - a non ma - ni - fe - sta - vit, non ma - ni - fe -

B.c.

1 Druck: "Allegro" nur in Canto 1.

VI. 1

VI. 2

[B.]

C. 1 sta - vit _____ e - is,

B.c.

6
5 5 6# #

230

VI. 1

VI. 2

[B.]

C. 1

B.c.

6 6

232

VI. 1

VI. 2

[B.]

C. 1
et ju - di - ci - a su - a et ju - di - ci - a su - a non ma -

B.c.

5 6 # 5 6 #

VI. 1

VI. 2

[B.]

C. 1
ni - fe - sta - vit, non ma - ni - fe - sta - vit e - is.

B.c.

3 4 3

Gloria Patri

[237]

Musical score for 'Gloria Patri' (Part). The score consists of six staves:

- Violino 1:** Treble clef, C key signature.
- Violino 2:** Treble clef, C key signature.
- [Basso]:** Bass clef, C key signature.
- Canto 1:** Treble clef, C key signature. Vocal line: Glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a, Glo - ri - a.
- Canto 2:** Treble clef, C key signature. Vocal line: Glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a.
- Canto 3:** Treble clef, C key signature. Vocal line: Glo - ri - a Pa - tri et Fi - li - o.
- Basso continuo:** Bass clef, C key signature. Pedal notes: F, C. Text: Gloria. A 5. C. C.

The vocal parts sing in three-part harmony, while the basso continuo provides harmonic support with sustained notes.

[239]

VI. 1

VI. 2

[B.]

C. 1

Glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a, Glo - ri - a Pa - tri et Fi - li - o et Spi -
Druck: Glo - ri - a, Glo - ri - a, Glo - ri - a et Spi -

C. 2

Glo - - ri - a, Glo - - ri - a, Glo - ri - a Pa - tri et Fi - li - o et Spi -

C. 3

Glo - - ri - a, Glo - - ri - a, Glo - ri - a Pa - tri et Fi - li - o et Spi -

B.c.

[241]

VI. 1

VI. 2

[B.]

C. 1

ri - tu - i San - cto.

C. 2

ri - tu - i San - cto. Glo - - ri - a, Glo -

C. 3

ri - tu - i San - cto. Glo - - ri - a, Glo -

B.c.

6 7 6

[243]

VI. 1

VI. 2

[B.]

C. 1 Glo - ri - a, Glo - ri - a, Glo - ri - a et Spi - ri - tu - i San -

C. 2 - ri - a, Glo - - - - - ri - a et Spi - ri - tu - i San -

C. 3 - ri - a, Glo - - - - - ri - a et Spi - ri - tu - i San -

B.c.

8 7

[245]

Musical score for orchestra and choir, page 51, measure 245. The score consists of eight staves:

- VI. 1: Treble clef, eighth-note patterns.
- VI. 2: Treble clef, eighth-note patterns.
- [B.]: Bass clef, quarter notes.
- C. 1: Treble clef, first note held, then rests.
- C. 2: Treble clef, first note held, then rests.
- C. 3: Treble clef, first note held, then rests.
- B.c.: Bass clef, quarter notes. Includes a dynamic marking "vv."
- Bassoon: Bass clef, quarter notes.

Measure 245 ends with a bassoon note followed by a sharp sign.

[247]

VI. 1

VI. 2

[B.]

C. 1

C. 2

C. 3

B.c.

[249]

A musical score for orchestra and organ. The score consists of seven staves. From top to bottom: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), C. 1 (Cello 1), C. 2 (Cello 2), C. 3 (Cello 3), and B.c. (Bassoon/Cello). The violins play sixteenth-note patterns. The bassoon and cellos provide harmonic support. Measure 249 begins with a forte dynamic. The violins play eighth-note pairs. The bassoon and cellos play sustained notes. The key signature changes from A major (no sharps or flats) to B major (one sharp). The bassoon and cellos play eighth-note pairs. The violins play sixteenth-note patterns. The bassoon and cellos play sustained notes. The key signature changes back to A major. The bassoon and cellos play eighth-note pairs. The violins play sixteenth-note patterns. The bassoon and cellos play sustained notes.

Sicut erat

[251]

Musical score for 'Sicut erat' (Part 251) featuring six staves:

- VI. 1**: Treble clef, 3/4 time. Notes: $\text{F} \quad \text{E} \quad \text{D}$, $\text{C} \quad \text{B} \quad \text{A}$, $\text{G} \quad \text{F} \quad \text{E}$, $\text{D} \quad \text{C} \quad \text{B}$, $\text{A} \quad \text{G} \quad \text{F}$.
- VI. 2**: Treble clef, 3/4 time. Notes: $\text{D} \quad \text{C} \quad \text{B}$, $\text{A} \quad \text{G} \quad \text{F}$, $\text{E} \quad \text{D} \quad \text{C}$, $\text{B} \quad \text{A} \quad \text{G}$, $\text{F} \quad \text{E} \quad \text{D}$. The last measure ends with a double bar line.
- [B.]**: Bass clef, 3/4 time. Notes: $\text{F} \quad \text{E} \quad \text{D}$, $\text{C} \quad \text{B} \quad \text{A}$, $\text{G} \quad \text{F} \quad \text{E}$, $\text{D} \quad \text{C} \quad \text{B}$, $\text{A} \quad \text{G} \quad \text{F}$.
- C. 1**: Treble clef, 3/4 time. Notes: $\text{E} \quad \text{D} \quad \text{C}$, $\text{B} \quad \text{A} \quad \text{G}$, $\text{F} \quad \text{E} \quad \text{D}$, $\text{C} \quad \text{B} \quad \text{A}$, $\text{G} \quad \text{F} \quad \text{E}$. Includes lyrics: Si - cut e - rat _____ in prin - ci - pi - o
- C. 2**: Treble clef, 3/4 time. Notes: $\text{F} \quad \text{E} \quad \text{D}$, $\text{C} \quad \text{B} \quad \text{A}$, $\text{G} \quad \text{F} \quad \text{E}$, $\text{D} \quad \text{C} \quad \text{B}$, $\text{A} \quad \text{G} \quad \text{F}$.
- C. 3**: Treble clef, 3/4 time. Notes: $\text{F} \quad \text{E} \quad \text{D}$, $\text{C} \quad \text{B} \quad \text{A}$, $\text{G} \quad \text{F} \quad \text{E}$, $\text{D} \quad \text{C} \quad \text{B}$, $\text{A} \quad \text{G} \quad \text{F}$.
- B.c.**: Bass clef, 3/4 time. Notes: $\text{F} \quad \text{E} \quad \text{D}$, $\text{C} \quad \text{B} \quad \text{A}$, $\text{G} \quad \text{F} \quad \text{E}$, $\text{D} \quad \text{C} \quad \text{B}$, $\text{A} \quad \text{G} \quad \text{F}$.

Measure numbers at the bottom: 3, 4, 6, 7, 6.

[256]

VI. 1

VI. 2

[B.]

C. 1 et nunc et sem - per et

C. 2 Si - cut e - rat

C. 3

B.c.

[261]

VI. 1

VI. 2

[B.]

C. 1
— sem — per, et nunc et sem - per et

C. 2
in____ prin - ci - pi - o

C. 3
Si - cut e - rat in____ prin -

B.c.

[266]

VI. 1

VI. 2

[B.]

C. 1
sem - per. Si - cut e - rat in____ prin - ci - pi - o

C. 2
et nunc____ et sem - per et_____ sem - per,

C. 3
ci - pi - o et nunc et sem - per et sem - per, et

B.c.

[271]

VI. 1

VI. 2

[B.]

C. 1
et sem - per, et nunc,

C. 2
et nunc et sem - per et sem - per, et nunc,

C. 3
nunc et sem - per et sem - per, et

B.c.

[276]

VI. 1

VI. 2

[B.]

C. 1 et nunc et sem - per.

C. 2 et nunc et sem - per.

C. 3 sem - per, et sem - per.

B.c.

Et in saecula - Allegro 1

[280]

VI. 1

VI. 2

[B.]

C. 1

C. 2
Et in sae-cu-la sae-cu-lo-rum, A - - - men, A - -

C. 3

B.c.
Et in saecula.

2

1 Druck: "Allegro" nur in C. 2.

[283]

VI. 1

VI. 2

[B.]

C. 1

A

C. 2

men.

C. 3

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

B.c.

C.

C.

6

[286]

VI. 1

VI. 2

[B.]

C. 1
men.

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

C. 2
A

C. 3
men.

B.c.

6

[289]

men, A men.

men.

A

[292]

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.c.

- men, A

[295]

Musical score for orchestra and choir, page 65, measure 295. The score consists of seven staves:

- VI. 1**: Treble clef, eighth note time signature. Notes: B, C, D, E, F# (eighth note), G, A.
- VI. 2**: Treble clef, eighth note time signature. Notes: B, C, D, E, F# (eighth note), G, A.
- [B.]**: Bass clef, eighth note time signature. Notes: B, C, D, E, F# (eighth note), G, A.
- C. 1**: Treble clef, eighth note time signature. Notes: rest, rest, B, C, D, E, F# (eighth note), G, A. Below the staff: "A" and "men."
- C. 2**: Treble clef, eighth note time signature. Notes: rest, rest, B, C, D, E, F# (eighth note), G, A. Below the staff: "A".
- C. 3**: Treble clef, eighth note time signature. Notes: rest, rest, B, C, D, E, F# (eighth note), G, A. Below the staff: "men." and "A".
- B.c.**: Bass clef, eighth note time signature. Notes: B, C, D, E, F# (eighth note), G, A.

[298]

VI. 1

VI. 2

[B.]

C. 1
Et in sae-cu-la sae-cu-lo-rum, A - men, A -

C. 2
men.

C. 3
men,

B.c.

[301]

VI. 1

VI. 2

[B.]

C. 1

men,

A

C. 2

A

C. 3

B.c.

[304]

1

VI. 1

VI. 2

[B.]

C. 1

C. 2

C. 3

B.c.

men, A - men.

men, A - men.

men, A - men.

6

1 Druck: Schlussnote ist in allen Stimmen eine Longa.