

GIOVANNI LEGRENZI

1626 – 1690

IN CONVERTENDO (Ps. 125)

**FÜR 2 SOPRANE, TENOR,
2 VIOLINEN UND BASSO CONTINUO**

**SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI
OPUS V, NR. 11, VENEZIA 1657**

Herausgeber: André Stocker

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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 in Ps. 125 auch der Doppelstriche nach T. 45 und 123. 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

In convertendo

A 5. due Soprani, Tenore, e due violini

Giovanni Legrenzi
(1626 - 1690)

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

In convertendo

The musical score is arranged in a system with seven staves. The top two staves are for Violino 1 and Violino 2, both in treble clef with a key signature of one flat and a 3/4 time signature. The third staff is for Basso continuo in bass clef with the same key signature and time signature. The next three staves are for vocal parts: Canto 1 (Soprano), Canto 2 (Soprano), and Tenore (Tenor), all in treble clef with the same key signature and time signature. The bottom staff is for the Organ, with a grand staff (treble and bass clefs) and the same key signature and time signature. The lyrics are written below the vocal staves. The organ part includes the instruction 'In convertendo. T.C.C.'.

Violino 1

Violino 2

Basso continuo

Canto 1
In con - ver - ten - do Do - mi - nus cap - ti - vi -

Canto 2
In con - ver - ten - do Do - mi - nus cap - ti - vi -

Tenore
In con - ver - ten - do Do - mi - nus

Organo
In convertendo. T.C.C.

5

VI. 1

VI. 2

Bc.

C. 1
ta - - tem Si - on.

C. 2
ta - - tem Si - on.

T.
cap - ti - vi - ta - tem Si - on.

Org.

4 3

W.

Detailed description: This is a page of a musical score for a church service. It features six staves. The top three staves are for string instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (Bc.). The next three staves are for vocalists: Contralto 1 (C. 1), Contralto 2 (C. 2), and Tenor (T.). The bottom staff is for the Organ (Org.), with a grand staff. The music is in a minor key, indicated by a single flat. The lyrics are: 'ta - - tem Si - on.' for the two Contraltos, and 'cap - ti - vi - ta - tem Si - on.' for the Tenor. The organ part includes a 'W.' (Woodwind) section. At the bottom of the page, the numbers '4' and '3' are printed, likely indicating fingerings or breathings. A box containing the number '5' is located at the top left of the score.

10

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

In con - ver - ten - do Do - mi - nus

In con - ver - ten - do Do - mi - nus

In con - ver - ten - do Do - mi - nus

T.C.C.

W.

15

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

The musical score consists of seven staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (Bc.). The next three staves are for Clarinet 1 (C. 1), Clarinet 2 (C. 2), and Trombone (T.), all of which contain rests. The bottom staff is for the Organ (Org.), which has a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score is divided into five measures. The organ part features a complex texture with chords and moving lines in both hands. The woodwinds (Violins and Bassoon) play melodic lines with various note values and rests.

20

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

cap - ti - vi - ta - - tem Si -

cap - ti - vi - ta - - tem Si -

cap - ti - vi - ta - tem Si -

CC.

T.

#

25

VI. 1

VI. 2

Bc.

C. 1
on.

C. 2
on.

T.
on.

Org.
W.

The musical score consists of seven staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (Bc.). The next three staves are for Clarinet 1 (C. 1), Clarinet 2 (C. 2), and Trumpet (T.), each with a 'on.' instruction below the staff. The bottom staff is for Organ (Org.), with a 'W.' instruction below the staff. The score is in a key with one flat (B-flat) and a 3/4 time signature. The music is written in a single system with five measures. The Organ part features a 'W.' (Wah-Wah) effect in the first measure, indicated by a sharp sign on the treble clef staff.

#

30

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Fa - cti su - mus

Fa - cti su - mus

Fa - cti su - mus

Tutti.

Detailed description: This is a page of a musical score for the organ part of Legrenzi's 'In convertendo, Part.'. The page is numbered 30 in the top left corner. It features a system of staves for various instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), Bassoon (Bc.), Clarinet 1 (C. 1), Clarinet 2 (C. 2), Tenor (T.), and Organ (Org.). The organ part is written in two staves (treble and bass clef). The lyrics 'Fa - cti su - mus' are written below the vocal staves. The organ part includes the instruction 'Tutti.' in the third measure. The score is in a key with one flat (B-flat) and a common time signature. The organ part begins with a chord in the first measure, followed by a melodic line in the second measure, and then a series of chords in the third and fourth measures.

34

VI. 1

VI. 2

Bc.

C. 1

si - cut con - so - la - - -

C. 2

si - cut con - so - la - - -

T.

si - cut con - so -

Org.

C. C. T.

b

38

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

W.

ti,

ti,

la - ti,

6

42

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

C.

Tutti.

4 3

Tunc repletum - Allegro

46

The musical score is arranged in a system with seven staves. The top three staves are for Violino 1, Violino 2, and Basso continuo. The next three staves are for Canto 1, Canto 2, and Tenore. The bottom two staves are for the Organ. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics for Canto 1 are: "Tunc re - ple - tum est gau - di - um, tunc re - ple - tum est". The organ part includes the instruction "Tunc repletum. C.p." and "VV." with a double bar line. There are two flats (b) below the organ staff in the first and second measures.

49

VI. 1

VI. 2

Bc.

C. 1
gau-di-um os no - strum:

C. 2

T.
Et lin-gua no - stra

Org.
6

52

VI. 1

VI. 2

Bc.

C. 1
et lin-gua no - stra ex - sul - ta - ti - o -

C. 2
et lin-gua no - stra ex - sul - ta - ti -

T.
ex - sul - ta - ti - o - - - ne, ex - sul - ta - vit

Org.
C. C.

Detailed description: This is a page of a musical score for a church service, specifically the 'In convertendo' part by Legrenzi. The page is numbered 52. It features seven staves: two for Violins (VI. 1 and VI. 2), one for Bassoon (Bc.), two for Cornets (C. 1 and C. 2), one for Tenor (T.), and one for Organ (Org.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The organ part is marked with 'C.' for Canto. The vocal parts have lyrics in Latin: 'et lingua nostra exsultatio' (C. 1), 'et lingua nostra exsultatio' (C. 2), and 'exsultatio - - - ne, exsultavit' (T.). The instrumental parts provide accompaniment for the vocalists.

55

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

ne, et lin - gua no - stra ex - sul - ta - ti - o - ne.

ne, et lin - gua no - stra ex - sul - ta - ti - o - ne.

ne, ex - sul - ta - ti - o - ne.

V.

4 3 4 7

58

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

1

b

6 6

5

Detailed description: This is a page of a musical score for Legrenzi's 'In convertendo, Part.'. It features seven staves. The top three staves are for Violins 1 and 2 (VI. 1, VI. 2) and Bassoon (Bc.). The next three staves are for Cornets 1 and 2 (C. 1, C. 2) and Trumpets (T.). The bottom two staves are for the Organ (Org.). The score is in a key with one flat (B-flat major or D minor) and a common time signature. The first measure of the organ part has a 'b' below it. The organ part has a '1' above the first measure. The organ part has '6 6' and '5' below the last two measures. The number '58' is in a box at the top left.

1 Druck: Canto 2 hat ab T. 58 nur 5 Pausentakte. 6 Takte ergeben sich aus dem Hinweis in der B.c.-Stimme in T. 64.

62

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Tunc di - cent in - ter

Tunc. C

4 3

65

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

gen - tes, tunc di - cent in - ter gen - tes: Mag - ni - fi - ca - vit Do - mi - nus fa - ce - re cum

Mag - ni - fi - ca - vit Do - mi - nus fa - ce -

Detailed description: This is a page of a musical score for a choral and instrumental work. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently silent, indicated by a horizontal line. The third staff is for the Bassoon (Bc.), showing a melodic line in the bass clef. The fourth and fifth staves are for the Cornets 1 and 2 (C. 1 and C. 2), with lyrics written below them. The sixth staff is for the Tenor (T.), also with lyrics. The seventh staff is for the Organ (Org.), showing a complex accompaniment with both treble and bass clefs. The music is in a minor key, as indicated by the single flat in the key signature. The score is divided into three measures. The lyrics are: 'gen - tes, tunc di - cent in - ter gen - tes: Mag - ni - fi - ca - vit Do - mi - nus fa - ce - re cum' and 'Mag - ni - fi - ca - vit Do - mi - nus fa - ce -'.

68

VI. 1

VI. 2

Bc.

C. 1
e - is, mag-ni - fi - ca - vit Do - mi-nus fa - ce-re cum e - is.

C. 2
Do - mi-nus, mag-ni - fi - ca - vit Do-mi-nus fa - ce - re cum e - is.

T.
re cum e - is, fa - ce - re cum e

Org.

6
5

71

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

b 4 3

74

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Magnificavit. Tutti.

VV.

6 5 # 6 b

Mag-ni - fi - ca - vit Do - mi - nus fa - ce - re no - bis - cum:

Mag-ni - fi - ca - vit Do - mi - nus fa - ce - re no - bis - cum:

Mag-ni - fi - ca - vit Do - mi - nus fa - ce - re no - bis - cum.

77

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

The musical score for page 77 of Legrenzi's 'In convertendo, Part.' features seven staves. VI. 1 and VI. 2 are in treble clef with a key signature of one flat. VI. 1 plays a melodic line with eighth-note patterns and slurs. VI. 2 provides a similar melodic line with some rests. The Bassoon (Bc.) and Organ (Org.) parts are in bass clef, mirroring the bass line of VI. 2 with slurs. The strings (C. 1, C. 2, T.) are shown as rests. A small 'b' symbol is located below the Organ staff.

79

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

6 5 4 3

Detailed description: This is a page of a musical score for the piece 'In convertendo, Part.' by Legrenzi. The page is numbered 79 in the top left corner. It features six staves. The first two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for Bassoon (Bc.) in bass clef. The next three staves (C. 1, C. 2, and T.) are for Clarinets 1 and 2, and a Trumpet, all in treble clef and currently showing rests. The final staff is for the Organ (Org.), which is a grand staff with a treble clef on the upper part and a bass clef on the lower part. The key signature has one flat (B-flat), and the time signature is 3/4. The organ part includes a trill in the right hand. At the bottom of the organ staff, the numbers 6, 5, 4, and 3 are written, corresponding to the first four notes of the organ's bass line.

81

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

CC.

fa - cti su - mus lae - tan - tes,

fa - cti su - mus lae -

b

83

VI. 1

VI. 2

Bc.

C. 1
lae - tan -

C. 2
tan - tes, lae - tan -

T.

Org.

b 4 3

Detailed description: This is a page of a musical score for a Baroque piece. It features seven staves. The top two staves are for Violins 1 and 2, both of which are currently silent, indicated by horizontal lines. The third staff is for the Bassoon (Bc.), showing a melodic line with a slur. The fourth and fifth staves are for the Cornets 1 and 2 (C. 1 and C. 2), which play a rhythmic, eighth-note pattern. The sixth staff is for the Tenor (T.), which is also silent. The seventh staff is for the Organ (Org.), which provides harmonic support with chords in the right hand and a bass line in the left hand. The lyrics 'lae - tan - tes, lae - tan -' are written below the cornet parts. At the bottom right, there are performance markings: a flat sign (b), a '4', and a '3', likely indicating a measure rest or a specific rhythmic pattern.

85

VI. 1

VI. 2

Bc.

C. 1

tes.

C. 2

tes.

T.

Org.

b

Detailed description: This is a page of a musical score for the piece 'In convertendo, Part.' by Legrenzi. The page is numbered 85 in the top left corner. It features seven staves. The first three staves are for string instruments: VI. 1 (Violin I), VI. 2 (Violin II), and Bc. (Cello/Double Bass). The next three staves are for vocalists: C. 1 (Cantata 1), C. 2 (Cantata 2), and T. (Tenor). The final staff is for the Organ (Org.). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal parts have the word 'tes.' written below them. The organ part consists of chords in the right hand and a simple bass line in the left hand. A 'b' symbol is located below the organ staff.

Converte Domine

87

The musical score is arranged in a system with seven staves. The top three staves are for Violino 1, Violino 2, and Basso continuo. The next three staves are for Canto 1, Canto 2, and Tenore. The bottom staff is for Organo. The Tenore part includes the lyrics: "Con - ver - te Do - mi - ne, con - ver - te Do - mi - ne". The Organo part includes the text: "Converte. T." and "VV.".

#

91

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

cap - ti - vi - ta

Org.

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The page is numbered 91 in the top left corner. The score is arranged in systems. The first system includes staves for Violin 1 (VI. 1), Violin 2 (VI. 2), Bassoon (Bc.), Clarinet 1 (C. 1), Clarinet 2 (C. 2), Tenor (T.), and Organ (Org.). The Tenor part has the lyrics 'cap - ti - vi - ta' written below it. The Organ part is written in two staves. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Tenor part features a melodic line with some grace notes and slurs. The Organ part provides harmonic support with chords and moving lines in both hands.

95

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

- tem no - stram.

W.

Detailed description: This is a page of a musical score for a concert band or orchestra. It features seven staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (Bc.). The next three staves are for Clarinet 1 (C. 1), Clarinet 2 (C. 2), and Tenor (T.). The bottom two staves are for the Organ (Org.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Tenor part has lyrics: "- tem no - stram." The Organ part has a large 'W.' marking in the second measure. The score is numbered '95' in a box at the top left.

99

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

The musical score is for a piece in G minor, 3/4 time. It features six staves: two violins (VI. 1 and VI. 2), a bassoon (Bc.), two cornets (C. 1 and C. 2), a trumpet (T.), and an organ (Org.). The organ part is written in two staves. The first four measures are shown. The bassoon and organ parts have a similar rhythmic pattern, while the strings and woodwinds have more complex melodic lines.

103

VI. 1

VI. 2

Bc.

C. 1

Con - ver - te Do - mi - ne

C. 2

Con - ver - te Do - mi - ne

T.

Con - ver - te Do - mi - ne

Org.

107

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

cap - ti - vi - ta - tam no - stram, si - cut

cap - ti - vi - ta - tem no - stram, si - cut

cap - ti - vi - ta - tem no - stram, si -

111

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

tor - rens in Au - stro, si - cut tor -

tor - rens in Au - stro, si - cut

cut tor - rens in Au - stro, si - cut

6
5

115

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

rens in Au - stro.

tor - rens in Au - stro.

tor - rens in Au - stro.

VV.

119

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

4 3

Detailed description: This is a page of a musical score for the piece 'In convertendo, Part.' by Legrenzi. The page is numbered 119 in the top left corner. It features a system of seven staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (Bc.). The next three staves are for Clarinet 1 (C. 1), Clarinet 2 (C. 2), and Trumpet (T.). The bottom staff is for the Organ (Org.), which is written in grand staff notation. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The organ part includes a sequence of notes in the right hand and bass notes in the left hand, with a '4 3' marking below the staff. The strings and woodwinds have various rhythmic patterns, including eighth and sixteenth notes, and some staccato markings.

Qui seminant - Adagio

124

The musical score is arranged in a system with seven staves. The top three staves are for Violino 1, Violino 2, and Basso continuo. The next three staves are for Canto 1, Canto 2, and Tenore. The bottom staff is for Organo. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics for the vocal parts are: "Qui se - mi - nant, qui se - mi - nant in la -". The organ part includes the text "Qui seminant. T.CC. Adagio." and "VV.".

127

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

cri - mis,

cri - mis,

cri - mis,

VV.

♭ 7 6 7 6 ♭ 7 6

Allegro

130

VI. 1

VI. 2

Bc.

C. 1
in ex-sul-ta-ti-o-ne, ex-sul-ta-ti-o-ne me-

C. 2
in ex-sul-ta-ti-o-ne, ex-sul-ta-ti-o-ne me-

T.
in ex-sul-ta-ti-o-ne, ex-sul-ta-ti-o-ne me-

Org.
Allegro. **VV.**

6 6 6 # 6 6 5

133

VI. 1

VI. 2

Bc.

C. 1

tent. E - un - tes

C. 2

tent. E - un - tes i - bant,

T.

tent.

Org.

Euntes. C.2.

6

136

VI. 1

VI. 2

Bc.

C. 1
i - bant et fle - bant, e - un - tes

C. 2
e - un - tes i - bant et fle - bant, e - un - tes i - bant et

T.

Org.

4

139

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

i - bant et fle - bant, mit - ten - tes se - mi - na su - a.

fle - bant, mit - ten - tes se - mi - na su - a.

b 4 3 6 4 3

142

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Ve - ni - en - tes au - tem ve - ni - ent cum ex - sul - ta - ti -

Ve - ni - en - tes au - tem ve - ni - ent cum ex - sul - ta - ti -

Ve - ni - en - tes au - tem ve - ni - ent cum ex - sul - ta - ti -

Venient. Tutti.

6 4 3 # 6

145

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

o - ne,

o - ne,

o - ne,

V.

2

5

6

151

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

7 6 5 6

CC.

ni - pu-los su - os, por - tan -

- tes ma - ni - pu-los su-os, por - tan - - tes, por -

por - tan -

154

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

tan - tes ma - ni - pu - los su - os.

tan - tes ma - ni - pu - los su - os.

tan - tes ma - ni - pu - los su - os.

4 3

1 Druck: VI. 2 Fermate über Schlussnote h'.

Gloria Patri

The musical score is arranged in a system with seven staves. The top two staves are for Violino 1 and Violino 2, both in treble clef with a key signature of one flat and a 3/4 time signature. The third staff is for Basso continuo in bass clef with the same key signature and time signature. The next three staves are for vocal parts: Canto 1 (soprano), Canto 2 (alto), and Tenore (tenor), all in treble clef with the same key signature and time signature. The bottom staff is for Organo, with a grand staff (treble and bass clefs) and the same key signature and time signature. The lyrics 'Glo - ri - a, Glo - ri - a,' are written below the vocal staves. The score is divided into three measures by vertical bar lines. A sharp sign (#) is placed below the first measure, and the number 6 is placed below the third measure.

4

VI. 1

VI. 2

Bc.

C. 1

Glo - ri - a, Glo - ri - a. Glo - ri - a Pa - tri et

C. 2

Glo - ri - a, Glo - ri - a. Glo - ri - a Pa - tri et

T.

- ri - a, Glo - ri - a. Glo - ri - a Pa - tri et

Org.

6 # 9 6

7

8

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Fi - li - o, Glo - ri - a, Glo - ri - a, Glo - ri - a

Fi - li - o, Glo - ri - a, Glo - ri - a, Glo - ri - a

Fi - li - o, Glo - ri - a, Glo - ri - a, Glo - ri - a

12

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Pa - tri et Fi - li - o et Spi - ri - tu - i

Pa - tri et Fi - li - o et Spi - ri - tu - i

Pa - tri et Fi - li - o et Spi - ri - tu - i

6 7 7

#

Detailed description: This is a page of a musical score for a church service. It features six staves: two Violins (VI. 1 and VI. 2), a Bassoon (Bc.), two Cornets (C. 1 and C. 2), a Tenor (T.), and an Organ (Org.). The music is in a minor key and 3/4 time. The vocal parts (C. 1, C. 2, and T.) have lyrics: 'Pa - tri et Fi - li - o et Spi - ri - tu - i'. The Organ part is a two-staff instrument. At the bottom of the page, there are fingerings: '6' under the first measure, '7' under the second, and '7' under the third, with a sharp sign (#) below the second '7'. A box containing the number '12' is located at the top left of the score.

16

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

San - cto.

San - cto.

San - cto.

V.

21

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Si - cut e - rat, si - cut

Si - cut e - rat

Sicut erat. C.

C.

26

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

e - rat in prin - ci - pi - o et nunc et

in prin - ci - pi - o et nunc et sem - per, et

30



VI. 1

VI. 2

Bc.

C. 1

sem - per. sem - per.

C. 2

nunc et sem - per.

T.

Et in sae - cu - la sae - cu -

Org.

Et in saecula. VV.

7 7

34

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

lo - rum, A - - - men,

Org.

38

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

Et in sae - cu - la sae - cu -

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

A - men.

C.2.

b

42

VI. 1

VI. 2

Bc.

C. 1

lo - rum, A - men, A -

C. 2

- - - - - men, A -

T.

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

Org.

46

VI. 1

VI. 2

Bc.

C. 1

men.

C. 2

men. Et in sae - cu - la sae - cu -

T.

men.

Org.

V.

C.

50

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

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

54

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

A - - - - - men,

A - - - - - men,

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

Detailed description: This is a page of a musical score for the piece 'In convertendo, Part.' by Legrenzi. The page is numbered 54. It features five staves: two for Violins (VI. 1 and VI. 2), one for Bassoon (Bc.), two for Cornets (C. 1 and C. 2), one for Tenor (T.), and one for Organ (Org.). The music is in a minor key, indicated by a single flat (Bb) in the key signature. The time signature is 3/8. The Violin parts (VI. 1 and VI. 2) are mostly rests. The Bassoon part (Bc.) begins with a whole note chord and then moves to a melodic line. The Cornet parts (C. 1 and C. 2) play a rhythmic pattern of eighth notes. The Tenor part (T.) has lyrics: 'sae - cu - la sae - cu - lo - rum, A - - - - -'. The Organ part (Org.) provides harmonic support with chords and a melodic line in the right hand.

58

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

A - men, A - men.

A - men, A - men.

- men, A - men, A - men. In

62

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

sae - cu - la sae - cu - lo - rum, A - men. In

66

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

1

- men, A - men, in

- men, A - men, in

sae - cu - la sae - cu - - men, A - men, in

b

1 Druck: VI. 2 hat 4 Pausentakte.

70

VI. 1

VI. 2

Bc.

C. 1

C. 2

T.

Org.

sae - cu - la sae - cu - lo - rum, A - men.

sae - cu - la sae - cu - lo - rum, A - men.

sae - cu - la sae - cu - lo - rum, A - men.

b

1

1 Druck: Schlussnote ist in allen Stimmen eine Longa.