

**GIOVANNI LEGRENZI**

**1626 – 1690**

**BEATI OMNES (Ps. 127)**

**FÜR 2 SOPRANE, BASS,**

**2 VIOLINEN UND BASSO CONTINUO**

**SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI**

**OPUS V, NR. 12, Venedig 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](http://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 wurden in Ps. 127 auch die 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](http://psalmmusic-database.de) wiedergibt.

André Stocker

# Beati omnes

## A 5. due Canti, e Basso, e due violini

Giovanni Legrenzi  
(1626 - 1690)

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

### Beati omnes

Violino 1

Violino 2

[Basso]

Canto 1  
Be - a - ti om-nes, be - a - ti, be - a - ti qui ti - ment Do - mi -

Canto 2  
Be - a - ti om-nes, be - a - ti, be - a - ti qui ti - ment Do - mi -

Basso

Basso continuo  
Beati omnes. CC.

*f*

b 4 3

4

VI. 1

VI. 2

[B.]

C. 1  
num, qui ti-ment Do - - mi-num.

C. 2  
num, qui ti-ment Do - - mi-num.

B.  
Be - a - ti om - nes, be - a - ti, qui

B.c.  
B.

6 7 6

1 Druck: C. 2 halbe Note fis'.

7

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

ti-ment Do - mi-num.

B.c.

v.

6

Detailed description: This is a page of a musical score for a six-part setting. The score is written in a single system with seven staves. The top three staves are for Violins I (VI. 1), Violins II (VI. 2), and Basses ([B.]). The next three staves are for Cellos I (C. 1), Cellos II (C. 2), and Basses (B.). The bottom two staves are for the Continuo (B.c.). The music is in a minor key, indicated by a single flat in the key signature. The time signature is not explicitly shown but appears to be common time. The score begins with a measure rest in the upper parts. The lyrics 'ti-ment Do - mi-num.' are placed under the Bass line. A 'v.' marking is present in the Continuo part. A page number '6' is located at the bottom center of the page.

10

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Be - a - ti qui am - - bu-lant in

Be - a - ti qui am - - bu-lant, be - a - ti qui am-bu-lant in

B. C.

5 6

13

VI. 1

VI. 2

[B.]

C. 1

vi - is e - jus. Be - a - ti qui am - - bu - lant in

C. 2

Be - a - ti qui am - - bu - lant, qui am - - bu - lant in

B.

vi - is e - jus.

B.c.

c.

6  
5

b

16

VI. 1

VI. 2

[B.]

C. 1  
vi - is e - jus. Be - a - ti om - nes, be -

C. 2  
vi - is e - jus. Be - a - ti om - nes, be -

B.  
Be - a - ti om - nes, be - a - ti, be - a - ti, be - a - ti

B.c.  
**Tutti.**

5 6 7 6 # 6 6 7

19

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

V.

6 7 # 6

a - ti, be - a - ti qui am - bu - lant in vi - is e - jus.

a - ti, be - a - ti qui am - bu - lant in vi - is e - jus.

om - nes, be - a - ti, qui am - bu - lant in vi - is e - jus.

1 Druck: VI. 1 vermerkt hier "Allegro".

22

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

6  
5

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves: VI. 1 (Violin I), VI. 2 (Violin II), [B.] (Bass), C. 1 (Cello I), C. 2 (Cello II), B. (Bassoon), and B.c. (Bassoon/Contrabassoon). The score is in a key with one flat (B-flat) and a common time signature. A double bar line is present after the first measure of each staff. The VI. 1 staff has a box around the number 22 at the beginning. The B.c. staff has fingerings 6 and 5 written below the first two notes. The [B.] staff has a fermata over the final note of the first measure.

24

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

♭ # 6 6 #

Detailed description: This is a page of a musical score for a Baroque ensemble. It features seven staves. The top three staves are for Violins (VI. 1 and VI. 2) and a Bassoon ([B.]). The middle three staves are for Cornets (C. 1 and C. 2) and Basses (B.). The bottom staff is for the Continuo (B.c.), which includes 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 two measures. The first measure contains a figured bass line with the figures ♭, #, 6, and 6. The second measure contains a figured bass line with the figure #. The VI. 1 staff has a melodic line with a sharp sign above the final note. The VI. 2 staff has a more active melodic line. The [B.] staff has a simple bass line. The C. 1, C. 2, and B. staves are mostly empty, with some rests. The B.c. staff has a complex texture with chords and moving lines in both hands.

Labores manuum tuarum - Adagio 1

26

VI. 1

VI. 2

[B.]

C. 1  
La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - bis:

C. 2

B.

Be - a - tus

B.c.  
Labores. C.

5 6 $\flat$  6 6 6 5

1 Druck: "Adagio" nur in Canto 1.

32

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

et be - ne ti - bi

Et be - ne ti - bi e - rit.

es, be - a - tus es,

5 6

♭



Presto 1

44

VI. 1

VI. 2

[B.]

C. 1  
e - rit.

C. 2  
ti - bi e - rit.

B.  
e - rit.

B.c.

4 3 7 6 $\flat$   $\flat$  4

1 Druck: "Presto" nur in VI. 1 + 2 und bereits auf T. 44.

51

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

V.

5 6 5 6 5 6 5 6

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves. The top three staves are for Violins (VI. 1 and VI. 2) and a Bass (B.). The next three staves are for Cellos (C. 1 and C. 2) and a Bass (B.). The bottom staff is for the Double Bass (B.c.), which includes a 'V.' marking. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score shows a sequence of notes and rests across seven measures. Below the B.c. staff, a row of fingerings is provided: 5, 6, 5, 6, 5, 6, 5, 6.

Adagio 1

58

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

U - xor tu - a in la -

U - xor tu - a in la -

U - xor tu - a si - cut vi - tis ab - un - dans.

Uxor tua.  
B. Adagio.

6 7

1 Druck: "Adagio" nur in B.c.

64

VI. 1

VI. 2

[B.]

C. 1  
te - ri - bus do - mus tu - ae. U - xor tu - a

C. 2  
te - ri - bus do - mus tu - ae. U - xor tu - a

B.  
U - xor

B.c.  
♭ 6 6 4 3

69

VI. 1

VI. 2

[B.]

C. 1  
si - cut vi - tis ab - un - dans,

C. 2  
si - cut vi - tis ab - un - dans,

B.  
tu - a in la - te - ri - bus do -

B.c.

6

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features six staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef with a key signature of one flat. The third staff is for Basses ([B.]) in bass clef. The next three staves are for vocal parts: C. 1 and C. 2 are in treble clef, and B. is in bass clef. The bottom two staves are for the harpsichord (B.c.) in grand staff. The lyrics are: 'si - cut vi - tis ab - un - dans, tu - a in la - te - ri - bus do -'. The score is marked with a box containing the number '69' at the top left and a page number '6' at the bottom center.

74

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

in la - te - ri - bus

- mus tu - ae,

# 6

79

VI. 1

VI. 2

[B.]

C. 1  
do - - - mus, do - - - mus\_\_

C. 2  
in la - te - ri - bus do - - - mus\_\_

B.  
in la - te - ri - bus do - - - mus

B.c.

6 5

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef with a key signature of one flat. The third staff is for Bassoon (B.), in bass clef with a key signature of one flat. The next three staves are for voices: Contraltos 1 and 2 (C. 1 and C. 2) in treble clef, and Bass (B.) in bass clef. The lyrics are: 'do - - - mus, do - - - mus\_\_' for C. 1; 'in la - te - ri - bus do - - - mus\_\_' for C. 2; and 'in la - te - ri - bus do - - - mus' for B. The final staff is for the Continuo (B.c.), in grand staff (treble and bass clefs). The score is numbered 79 in the top left corner. At the bottom right, there are the numbers '6 5' with a small 'b' symbol above the '6'.

84

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

tu - ae.

tu - ae.

tu - ae.

V.

V.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 84 in the top left corner. It features seven staves. The top three staves are for string instruments: VI. 1 (Violin I), VI. 2 (Violin II), and [B.] (Bass). The next three staves are for voices: C. 1 (Cantata 1), C. 2 (Cantata 2), and B. (Bass). The bottom two staves are for the basso continuo (B.c.), with the right hand containing figured bass notation. The lyrics 'tu - ae.' are written under the vocal staves. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score shows a five-measure phrase. The string parts have various rhythmic patterns, including eighth and sixteenth notes. The vocal parts have a simple melodic line. The basso continuo part includes figured bass notation such as 'V.' and 'V.'.

89

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

b

6 6 #

1 Druck: in VI. 1 Fermate über Schlussnote d".

### Filii tui

95

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Filii. C.

Fi - li - i tu - i si - cut no - vel - lae o - li - va - rum, in cir - cu - i - tu men - sae

Detailed description: This is a musical score for the piece 'Filii tui'. It consists of seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef with a key signature of one flat and a common time signature. They contain whole rests. The third staff is for Bassoon (B.), in bass clef with a key signature of one flat and a common time signature, containing a melodic line. The fourth staff is for Clarinet 1 (C. 1), in treble clef with a key signature of one flat and a common time signature, containing a melodic line with lyrics underneath. The fifth staff is for Clarinet 2 (C. 2), in treble clef with a key signature of one flat and a common time signature, containing whole rests. The sixth staff is for Bassoon (B.), in bass clef with a key signature of one flat and a common time signature, containing whole rests. The seventh staff is for Piano (B.c.), in grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, containing a harmonic accompaniment. The lyrics 'Fi - li - i tu - i si - cut no - vel - lae o - li - va - rum, in cir - cu - i - tu men - sae' are written under the C. 1 staff.

98

VI. 1

VI. 2

[B.]

C. 1  
tu - ae, in cir - cu - i - tu men-sae

C. 2

B.

B.c.  
vv.

6

101

VI. 1

VI. 2

[B.]

C. 1  
tu - ae. Fi - li - i tu - i, fi - li - i tu - i si - cut no -

C. 2

B.

B.c.  
Vv. C.

Detailed description: This is a page of a musical score for a six-part setting. The score is in G minor (one flat) and 3/4 time. It consists of seven staves: two violins (VI. 1 and VI. 2), a bassoon ([B.]), a soprano (C. 1), a mezzo-soprano (C. 2), a tenor (B.), and a keyboard (B.c.). The first measure of the soprano part contains the lyrics 'tu - ae.' and the second measure contains 'Fi - li - i tu - i, fi - li - i tu - i si - cut no -'. The keyboard part has markings 'Vv.' and 'C.' in the first and second measures respectively. The page number '101' is in a box at the top left.

104

VI. 1

VI. 2

[B.]

C. 1  
vel - lae o - li - va - rum, in cir - cu - i - tu men - sae tu - ae.

C. 2

B.

Ec - ce

B.c.  
Ecce. Tutti.

b

107

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Ec - ce sic be - ne - di - ce - tur ho - mo,

Ec - ce sic be - ne - di - ce - tur ho - mo, be - ne - di - ce - tur,

sic be - ne - di - ce - tur ho - mo,

5 6 6 7 6

110

VI. 1

VI. 2

[B.]

C. 1  
be - ne - di - ce - tur ho - mo qui ti - met Do - mi - num,

C. 2  
be - ne - di - ce - tur ho - mo qui ti - met Do - mi - num,

B.  
be - ne - di - ce - tur ho - mo qui ti - met Do - mi - num, qui

B.c.

6 6 # 6 6 5

113

VI. 1

VI. 2

[B.]

C. 1

qui ti - met Do - mi - num.

C. 2

qui ti - - met Do - mi - num.

B.

ti - met Do - - mi - num.

B.c.

6 7 6 7 6 5 3 4 3

Detailed description: This is a page of a musical score for a six-part setting of 'Beati omnes'. The score is in G minor (one flat) and 3/4 time. It features six staves: two violins (VI.1 and VI.2), a bassoon ([B.]), two choruses (C.1 and C.2), a bass (B.), and a basso continuo (B.c.). The first two measures show rests for the violins and bassoon, while the choruses and basso continuo begin with a melodic line. The lyrics are 'qui ti - met Do - mi - num.' for the choruses and 'ti - met Do - - mi - num.' for the bass. The basso continuo part includes a sequence of fingerings: 6 7 6 7 6 5 3 4 3. The score concludes with a fermata over the final chord.

116

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

6

Detailed description: This is a page of a musical score for a Baroque ensemble. It features seven staves. The top three staves are for Violins (VI. 1 and VI. 2) and a Bassoon ([B.]). The middle three staves (C. 1, C. 2, and B.) are currently empty, indicating that the parts for Cornets and Bass are not present in this version. The bottom two staves are for the Continuo (B.c.), with a '6' written below the first measure. The music is in a key with one flat (B-flat) and a common time signature. The first measure of the VI. 1 part is boxed with the number 116. The score shows rhythmic patterns and melodic lines for the active instruments.

119

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

**Benedicat. C.**

Be-ne-di - cat ti - bi Do - mi-nus, be-ne-di - cat ti - bi Do - mi-nus ex Si -

6 6  
5

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is for measures 119-121. It features six parts: Violin 1 (VI. 1), Violin 2 (VI. 2), Bassoon (B.), Clarinet 1 (C. 1), Clarinet 2 (C. 2), and Bassoon/Contrabassoon (B.c.). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The lyrics are: "Be-ne-di - cat ti - bi Do - mi-nus, be-ne-di - cat ti - bi Do - mi-nus ex Si -". The B.c. part includes the instruction "Benedicat. C." and has fingerings 6, 6, 5 indicated under the final notes. The [B.] part has a sharp sign (#) under the second measure.

122

VI. 1

VI. 2

[B.]

C. 1

C. 2

on:

B.

Et vi - de - as bo - na Je - ru - sa - lem om - ni - bus di - e - bus vi - tae tu -

B.c.

B. VV.

5 6 5 6 5 4 3

125

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Et vi - de-as bo - na Je - ru - sa-lem om - ni-bus di -

ae, et vi - de-as bo - na Je - ru - se-lem.

C.

6 6 b

128

VI. 1

VI. 2

[B.]

C. 1

C. 2

e - bus vi - tae tu - ae.

B.

Et vi - de - as bo - na Je - ru - sa - lem om - ni - bus di - e - bus vi - tae

B.c.

B.

131

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Et vi - de - as fi - li - os fi - li - o - rum tu - o -

Et vi - de - as fi - li - os fi - li - o - rum tu - o -

tu - ae. Et

Et videas. CC.

#

6 5  
4 3

134

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

rum. Pa - cem, pa - cem,

rum. Pa - cem, pa - cem,

vi - de - as fi - li - os fi - li - o - rum, fi - li - os fi - li - o - rum tu - o - rum,

# 7 6

137

VI. 1

VI. 2

[B.]

C. 1  
pa - cem su - per Is - ra - el. Et vi - de - as fi - li - os fi - li -

C. 2  
pa - cem su - per Is - ra - el. Et vi - de - as fi - li - os fi - li -

B.  
et vi - de - as,

B.c.  
# 6 #

140

VI. 1

VI. 2

[B.]

C. 1  
o - rum tu - o - rum. Pa - cem, pa -

C. 2  
o - rum tu - o - rum. Pa - cem, pa -

B.  
et vi - de - as fi - li - os fi - li - o - rum tu - o -

B.c.

6 5

42

143

VI. 1

VI. 2

[B.]

C. 1

cem. Fi - li - os fi - li - o - rum tu - o - rum. Pa -

C. 2

cem. Fi - li - os fi - li - o - rum tu -

B.

rum. Pa - cem, pa - cem su - per

B.c.

6 7 6 b 6

146

VI. 1

VI. 2

[B.]

C. 1  
- cem, pa - cem\_\_ su - per\_\_ Is - ra -

C. 2  
o - rum. Pa - cem\_\_ su - per\_\_ Is - ra -

B.  
Is - ra - el, pa - cem su - per Is - ra -

B.c.

4 3 # 6 3 4 3

149

VI. 1

VI. 2

[B.]

C. 1  
el.

C. 2  
el.

B.  
el.

B.c.  
W.

#

6  
5

Detailed description: This page of a musical score, numbered 149, features six staves. The top three staves are for Violins (VI. 1 and VI. 2) and Basses ([B.]). The bottom three staves are for Continuos (C. 1, C. 2, and B.) and a Cembalo (B.c.). The Violin parts contain melodic lines with various ornaments and accidentals. The Bass part provides a rhythmic and harmonic foundation. The Continuo parts are marked 'el.' (likely 'elementare' or 'elemental'), indicating simple accompaniment. The Cembalo part is marked 'W.' (likely 'Wahl' or 'Wahlweise'), showing figured bass notation with a sharp sign and fingerings 6 and 5. The score is in a key with one flat and a common time signature.

152

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

♭ # 6 6 # 6

Detailed description: This page of a musical score, numbered 152, features six staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (B.). The next three staves are for Clarinet 1 (C. 1), Clarinet 2 (C. 2), and Bassoon (B.). The bottom two staves are for Cello/Double Bass (B.c.). The key signature is one flat (B-flat major or D minor). The score consists of two measures. The first measure contains a whole note chord in the right hand and a half note in the left hand. The second measure contains a half note in the right hand and a half note in the left hand. The figured bass line at the bottom indicates the harmonic structure: ♭, #, 6, 6, #, 6.

### Gloria Patri

154

VI. 1

VI. 2

[B.]

C. 1  
Glo - ri - a, Glo - ri - a Glo - ri - a Pa - tri et Fi - li - o

C. 2  
Glo - ri - a, Glo - ri - a Glo - ri - a Pa - tri et Fi - li - o

B.

B.c.  
Gloria. CC.

4 6 7  
9

160

VI. 1

VI. 2

[B.]

C. 1  
et Spi - ri - tu - i San - cto. Glo -

C. 2  
et Spi - ri - tu - i San - cto. Glo -

B.  
Glo - ri - a, Glo - ri - a,

B.c.  
VV. B.

166

VI. 1

VI. 2

[B.]

C. 1  
- ri - a Pa - tri et Fi - li - o

C. 2  
- ri - a Pa - tri et Fi - li - o,

B.  
Glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a Pa - tri et Fi - li - o

B.c.

Detailed description: This is a page of a musical score for a choral and instrumental work. The page is numbered 166 in a box at the top left. The score is in a key with one flat (B-flat) and a common time signature. It consists of seven staves. The first three staves are for instruments: VI. 1 (Violin I), VI. 2 (Violin II), and [B.] (Bass). The next three staves are for voices: C. 1 (Coprino 1), C. 2 (Coprino 2), and B. (Bass). The final staff is for the basso continuo (B.c.), which includes both a right-hand and a left-hand part. The lyrics are: '- ri - a Pa - tri et Fi - li - o' for C. 1, '- ri - a Pa - tri et Fi - li - o,' for C. 2, and 'Glo - ri - a Pa - tri et Fi - li - o, Glo - ri - a Pa - tri et Fi - li - o' for B. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

172

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Glo - ri - a,

Glo - ri - a,

et Spi - ri - tu - i San - cto.

6 4 3

Detailed description: This is a page of a musical score for a choir and instrumental ensemble. It features six staves. The top three staves are for Violins 1 and 2 (VI. 1, VI. 2) and Basses ([B.]). The middle three staves are for Contraltos (C. 1, C. 2) and Basses (B.). The bottom staff is for the Piano (B.c.). The music is in a minor key and 4/4 time. The lyrics are 'Glo - ri - a, et Spi - ri - tu - i San - cto.' The piano part includes a sequence of notes with fingerings 6, 4, and 3 indicated below the staff.

1 Druck: Basso Viertelnote f.

178



VI. 1

VI. 2

[B.]

C. 1  
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

C. 2  
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

B.  
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

B.c.  
VV.

Presto 1

184

VI. 1

VI. 2

[B.]

C. 1  
cto.

C. 2  
cto.

B.  
cto.

B.c.

6 7 6 6

1 Druck: "Presto" nur in VI. 2 und bereits in T. 183.

190

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

5 6 5 6 5 6 5 6 5 6

196

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Si - cut

Si - cut

Si - cut e - rat in prin - ci - pi - o

Sicut. B.

CC.

#

202

VI. 1

VI. 2

[B.]

C. 1  
e - rat in prin - ci - pi - o et

C. 2  
e - rat in prin - ci - pi - o et  
**Druck:** e - rat in prin - ci - pi - o

B.  
et nunc et sem-per, et nunc et sem -

B.c.

b 6

209

VI. 1

VI. 2

[B.]

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

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

B.  
per, et nunc et sem - per.

B.c.  
V.

b

1 Druck: Basso vermerkt "p." (Piano).

215

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

V.

b

6

#

221

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

227 Et in saecula - Adagio 1

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

Et in saecula. B.

Et in sae - cu - la sae - cu - lo - rum.

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

Detailed description: This is a musical score for a section titled "Et in saecula - Adagio 1". It consists of seven staves. The first two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef with a key signature of one flat. The third staff is for Bassoon (B.), in bass clef. The fourth and fifth staves are for Clarinets 1 and 2 (C. 1 and C. 2), both in treble clef. The sixth staff is for Bassoon (B.), in bass clef. The seventh staff is for Bassoon Contrabass (B.c.), in bass clef. The lyrics are: "Et in saecula. B." for the B.c. part, "Et in sae - cu - la sae - cu - lo - rum." for the C. 1 part, and "Et in sae - cu - la sae - cu - lo - rum, A - -" for the B. part. The music is in a slow, adagio tempo.

1 Druck: "Adagio" nur in Basso.

232



VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

CC.

A -

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

men.

237

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

men,

A -

Et in sae - cu - la sae - cu -

6 4 3

242

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

A - - - men.

lo - rum, A - - -

4 3

247

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

men.

V.V.

Detailed description: This is a page of a musical score for a string and woodwind ensemble. The score is in a key with one flat (B-flat major or D minor) and a common time signature. It consists of seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2). The third staff is for a Bassoon (B.). The next two staves are for Clarinets 1 and 2 (C. 1 and C. 2), which are mostly silent. The sixth staff is for a Bassoon (B.), which has the lyrics 'men.' and 'V.V.' written below it. The bottom staff is for Bassoon (B.c.). The music begins at measure 247. The bassoon parts have a melodic line with some grace notes and slurs. The string parts have a rhythmic accompaniment.

252

VI. 1

VI. 2

[B.]

C. 1

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

C. 2

A - - -

B.

B.c.

C.

Detailed description: This is a page of a musical score for a choir and basso continuo. The page is numbered 252 in a box at the top left. The score is in G minor (one flat) and 4/4 time. It consists of seven staves. Staves VI. 1 and VI. 2 are for violins, [B.] is for bassoon, C. 1 and C. 2 are for cornets, B. is for bass, and B.c. is for basso continuo. The lyrics 'Et in sae-cu-la sae-cu-lo-rum,' are written under the C. 1 staff, and 'A - - -' is written under the C. 2 staff. The basso continuo part includes a 'C.' time signature in the second measure.

257

VI. 1

VI. 2

[B.]

C. 1

C. 2

- men,

B.

A -

B.c.

B.

6 #

262

VI. 1

VI. 2

[B.]

C. 1

C. 2

B.

B.c.

men, A - men, A -

CC.

b 6 #

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is in G minor (one flat) and 4/4 time. It consists of seven staves: VI. 1 (Violin I), VI. 2 (Violin II), [B.] (Bassoon), C. 1 (Cello I), C. 2 (Cello II), B. (Bass), and B.c. (Bassoon/Contrabassoon). The vocal parts (C. 1, C. 2, B.) are singing the words 'men, A - men, A -'. The piano part (B.c.) includes a 'CC.' marking. The bottom of the page has some symbols: a flat sign, the number 6, and a sharp sign.

267 1

VI. 1

VI. 2

[B.]

C. 1  
men, A - men, A - men.

C. 2  
men, A - men, A - men.

B.  
men, A - men, A - men.

B.c.

b b 6 3 4 3

1 Druck: Longa Schlussnote in VI. 1 + 2, Canto 2 und B.c.; Doppelganze in Canto 1 und Basso.