

Cum invocarem

for SATB soli, SATB choir, strings, continuo

Ferdinando Antonio Lazzari (1678-1754)

Edition and continuo setting by Massimo Scapin

Psalms 4:2-10

The musical score is written for a SATB choir and instrumental ensemble. The key signature is D major (two sharps) and the time signature is common time (C). The score consists of nine staves:

- Violino I**: Treble clef, playing a melodic line with some rests and eighth-note patterns.
- Violino II**: Treble clef, playing a similar melodic line to Violino I.
- Viola**: Alto clef, playing a melodic line with eighth-note patterns.
- Violoncello [e Contrabbasso]**: Bass clef, playing a melodic line with eighth-note patterns.
- Soprano**: Treble clef, with whole rests throughout the piece.
- Alto**: Treble clef, with whole rests throughout the piece.
- Tenore**: Treble clef, with whole rests throughout the piece.
- Basso**: Bass clef, with whole rests throughout the piece.
- Basso continuo**: Treble and Bass clefs, playing a figured bass line with eighth-note patterns.

The score is divided into six measures. The first four measures are marked with a 'P' (Piano) dynamic. The fifth measure is marked with an 'F' (Forte) dynamic. The sixth measure is marked with an 'F' (Forte) dynamic. The score ends with a double bar line.

7

Cum in - vo - ca - rem, cum in - vo - ca - rem ex - au - di - vit me De - us, ex - au - di - vit me De - us,

Cum in - vo - ca - rem, cum in - vo - ca - rem ex - au - di - vit me

Cum in - vo - ca - rem, cum

Cum

cum in - vo - ca - rem ex - au - di - vit me De - us iu - sti - ti - æ me - æ, in
 De - us, ex - au - di - vit me De - us, ex - au - di - vit me De - us iu - sti - ti - æ me - æ,
 in - vo - ca - rem ex - au - di - vit me De - us, ex - au - di - vit me De - us iu - sti - ti - æ me - æ,
 in - vo - ca - rem, cum in - vo - ca - rem ex - au - di - vit me De - us iu - sti - ti - æ me - æ,

tri - bu-la - ti - o - ne di - la - ta - sti mi - hi, in tri - bu - la - ti - o - ne di - la - ta - sti mi -

in tri - bu-la - ti - o - ne di - la - ta - sti, di - la - ta - sti mi -

in tri - bu - la - ti - o - ne di - la - ta - sti mi -

in tri - bu - la - ti - o - ne, in tri - bu - la - ti - o - ne di - la - ta - sti, di - la - ta - sti mi -

23

hi, di - la-ta - sti mi - hi.

hi, di - la - ta - sti mi - hi.

hi, di-la-ta - sti, di-la-ta-sti mi - hi.

hi, di-la-ta - sti mi - hi.

II

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

Solo

Mi-se - re-re me - i, et ex - au-di o - ra - ti-o - nem me - am, mi-se - re-re me - i,

12

et ex - au - di, et ex - au - di o - ra - ti - o - nem me - am, o - ra - ti - o - nem me - am.

III

Vivace

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

Solo

Fi - lii ho - mi-num, us - que-quo gra - vi - cor - de? Fi - lii

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ho - mi-num, us-que-quo gra - vi cor - de? ut quid, ut quid di - li - gi-tis, di - li - gi-tis va - ni - ta - tem, et quæ - ri-tis men -

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da - ci - um? ut quid, ut quid di - li - gi-tis, di - li - gi-tis va - ni - ta - tem, et

quæ - - - ri-tis, et quæ-ri - tis men - da - ci-um?

19

Solo

Et sci - to - te, sci - to - te... quo - ni-am mi - ri - fi - ca - vit Do - mi-nus, mi - ri - fi - ca - vit Do - mi-nus san-ctum su -

um; Do - mi - nus ex - au - di - et me cum cla - ma - ve - ro, cum cla - ma - ve - ro ad e - um,

musical score for voice and piano, measures 30-34. The score is written in A major (three sharps) and 4/4 time. The piano accompaniment consists of two systems of grand staves (treble and bass clef). The first system (measures 30-34) features a continuous eighth-note pattern in the bass clef and whole-note chords in the treble clef. The second system (measures 35-39) features a continuous eighth-note pattern in the bass clef and whole-note chords in the treble clef. The vocal line is written in a single staff with a treble clef and a key signature of three sharps. It begins in measure 30 with a whole note, followed by a half note in measure 31, and then a series of eighth notes in measures 32-34. The lyrics "cum cla - ma - ve - ro, cum cla - ma" are written below the vocal line, with hyphens indicating syllables spanning across measures.

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Musical score for page 35, featuring piano accompaniment and vocal lines in G major (two sharps). The score is divided into two systems. The piano part consists of a grand staff (treble and bass clefs) and two additional treble staves. The vocal part includes a soprano line, a mezzo-soprano line, and a bass line. The lyrics are in Latin.

The first system (measures 1-5) shows the piano accompaniment with a steady eighth-note bass line and a more active treble line. The vocal lines are mostly rests.

The second system (measures 6-10) contains the vocal entries. The soprano line begins with a melodic phrase: *ve-ro, cum cla - ma - ve-ro ad e - um.* The bass line enters with the lyrics: *I - ra - sci - mi-ni, et no - li - te, no-li - te pec-*. The word "Solo" is written above the bass line in measure 8.

40

ca - re, i - ra - sci - mi - ni, et no - li - te, no - li - te pec - ca - re, et no -

46

li - te, no-li - te pec - ca - re; quæ di - ci - tis in cor - di - bus ve - stris, quæ di - ci - tis in cor - di - bus ve - stris, in cu -

The musical score is written for a piano and voice. The piano part consists of two systems. The first system has four staves: two treble staves and two bass staves. The second system has three staves: two treble staves and one bass staff. The key signature is D major (two sharps). The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. The vocal line is written in the bass staff of the second system, with lyrics in Latin. The lyrics are: "bi - li-bus ve - stris com-pun - gi - mi - ni, in cu - bi - li-bus ve - stris com-pun - gi - mi - ni."

bi - li-bus ve - stris com-pun - gi - mi - ni, in cu - bi - li-bus ve - stris com-pun - gi - mi - ni.

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IV

Adagio

The musical score is for a 'Missa Solenne' by Giovanni Battista Pergolesi. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'Adagio'. The score includes parts for Violino I, Violino II, Viola, Violoncello [e Contrabbasso], Soprano, Alto, Tenore, Basso, and Basso continuo. The vocal parts (Soprano, Alto, Tenore, Basso) are singing in Latin: 'Sa - cri - fi - ca - te sa - cri - fi - ci - um iu - sti - ti - æ, sa - cri - fi - ci -'. The instrumental parts provide harmonic support, with the strings playing a steady rhythm and the continuo providing a bass line. The score is presented in a single system with five measures.

6

um iu - sti - ti - æ, et spe - ra - te in Do - mi - no. Mul-ti di - cunt: Quis, quis, quis o-sten-dit,

ca - te sa - cri - fi - ci - um iu - sti - ti - æ, et spe - ra - te in Do - mi - no. Mul-ti di - cunt: Quis, quis, quis o-sten-dit,

um iu - sti - ti - æ, et spe - ra - te in Do - mi - no. Mul-ti di - cunt: Quis, quis, quis o-sten-dit,

æ, sa - cri - fi - ci - um iu - sti - ti - æ, et spe - ra - te in Do - mi - no. Mul-ti di - cunt: Quis, quis, quis o-sten-dit,

12

quis o - sten - dit no - bis bo - na? Quis, quis, quis o - sten - dit, quis o - sten - dit no - bis bo - na?

quis o - sten - dit no - bis bo - na? Quis, quis, quis o - sten - dit, quis o - sten - dit no - bis bo - na?

quis o - sten - dit no - bis bo - na? Quis, quis, quis o - sten - dit, quis o - sten - dit no - bis bo - na?

quis o - sten - dit no - bis bo - na? Quis, quis, quis o - sten - dit, quis o - sten - dit no - bis bo - na?

V

Adagio

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

Si - gna - tum est su - per nos lu - men vul - tus, vul - tus tu - i, Do - mi -

Si - gna - tum est su - per nos lu - men vul - tus tu - i, Do - mi -

5

ne, lu - men vul - tus tu - i, Do - mi - ne:

ne, lu - men vul - tus, vul - tus tu - i, Do - mi - ne: de - di - sti læ - ti - ti - am in

9

de - di - sti læ - ti - ti-am in cor - de__ me - o, in cor - de__ me - o,

cor - de__ me - o, in cor - de me - o,

de-di-sti læ - ti - ti-am, læ - ti - ti-am in cor - de me - o.

de-di-sti læ - ti - ti-am, læ - ti - ti-am in cor - de me - o.

A fruc - tu fru -

fruc - tu fru-men - ti, vi - ni, et o - le - i su - i, mul - ti - pli - ca - ti sunt, mul - ti - pli - ca - ti

men - ti, vi - ni, et o - le - i su - i, vi - ni, et o - le - i su - i, mul - ti - pli - ca - ti sunt, mul - ti - pli - ca - ti

The musical score for page 18 consists of two systems. The first system features a piano introduction with four staves (treble and bass clefs, each with two staves) in A major. The piano part includes arpeggiated chords and a melodic line in the right hand. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in the second measure of the first system. The lyrics are: "fruc - tu fru-men - ti, vi - ni, et o - le - i su - i, mul - ti - pli - ca - ti sunt, mul - ti - pli - ca - ti". The second system continues the vocal parts with the lyrics: "men - ti, vi - ni, et o - le - i su - i, vi - ni, et o - le - i su - i, mul - ti - pli - ca - ti sunt, mul - ti - pli - ca - ti". The piano accompaniment continues with arpeggiated chords and a melodic line in the right hand.

sunt, mul-ti - pli - ca - ti sunt,

sunt, mul-ti - pli - ca - ti sunt,

sunt, mul-ti - pli - ca - ti sunt,

sunt, mul-ti - pli - ca - ti sunt,

a fruc - tu fru-men - ti, vi - ni et o - le - i su - i,

a fruc - tu fru - men - ti, vi - ni et o - le - i su - i, vi - ni et o - le - i

26

mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt.

mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt.

su-i, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt.

mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt, mul-ti-plic-a-ti sunt.

VI

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

Solo

In pa-ce, in pa - ce in id - ip - sum dor - mi-am, et re - qui -

11

Key signature: D major (two sharps). Time signature: 4/4.

Lyrics: e - scam, dor - mi - am, et re - qui - e - scam;

VII

Allegro

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

Tutti

quo - ni-am tu, Do - mi-ne, sin-gu-la - ri-ter in

quo - ni-am tu, Do - mi-ne, sin-gu-la - ri-ter in spe, sin-gu-la - ri-ter in

quo - ni-am tu, Do - mi-ne, sin-gu - la - ri-ter in spe in

Violino I: Treble clef, D major key signature, common time. Melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Violino II: Treble clef, D major key signature, common time. Melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Viola: Alto clef, D major key signature, common time. Melody: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Violoncello [e Contrabbasso]: Bass clef, D major key signature, common time. Melody: D2, E2, F#2, G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2.

Soprano: Treble clef, D major key signature, common time. Mostly silent.

Alto: Treble clef, D major key signature, common time. Lyrics: "Tutti", "quo - ni-am tu, Do - mi-ne, sin-gu-la - ri-ter in".

Tenore: Treble clef, D major key signature, common time. Lyrics: "quo - ni-am tu, Do - mi-ne, sin-gu-la - ri-ter in spe, sin-gu-la - ri-ter in".

Basso: Bass clef, D major key signature, common time. Lyrics: "quo - ni-am tu, Do - mi-ne, sin-gu - la - ri-ter in spe in".

Basso continuo: Treble clef, D major key signature, common time. Melody: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

4

spe con - sti - tu - i - sti me, quo - ni-am tu, Do - mi-ne,

spe con - sti - tu - i - sti me, quo - ni-am tu,

spe con - sti - tu - i - sti me,

8

sin-gu - la - ri-ter in spe, in spe, con-sti - tu - i - sti me, sin-gu - la - ri-ter in

Do - mi-ne, sin-gu-la - ri-ter in spe, sin-gu-la - ri-ter in spe con-sti - tu - i - sti me, sin-gu - la - ri-ter in

quo - ni-am tu, Do - mi-ne, sin-gu-la - ri-ter in spe con-sti - tu - i - sti me, sin-gu - la - ri-ter in

12

spe, in spe, con - sti-tu-i - sti me.

spe, in spe, con - sti-tu-i - sti me.

spe, in spe, con - sti-tu-i - sti me.

VIII

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

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

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

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

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

IX

Violino I

Violino II

Viola

Violoncello
[e Contrabbasso]

Soprano

Alto

Tenore

Basso

Basso continuo

Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc et sem - per,

Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc et

Si - cut e - rat in prin -

Si -

6

si - cut e - rat in prin - ci - pi - o, et nunc, et nunc, et nunc et sem -

sem - per, sem - per, si - cut e - rat in prin - ci - pi - o, et nunc, et

ci - pi - o, et nunc et sem - per, si - cut e - rat in prin - ci - pi - o, et nunc et sem -

cut e - rat in prin - ci - pi - o, et nunc et sem - per, in prin - ci - pi - o, et nunc et sem -

11

per, et nunc et sem - per. A -

nunc et sem - per, sem - per, et in sæ - cu - la sæ - cu - lo - rum. A -

per, et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - - - men.

per, et nunc et sem - per. A -

15

This musical score page contains measures 15 through 20. It features a piano accompaniment and a vocal line. The piano part is written for four staves: two treble staves and two bass staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. Measures 15-19 show the piano accompaniment with various rhythmic patterns and melodic lines. The vocal line, marked 'men.', begins in measure 15 and continues through measure 20. The vocal melody is written on a single treble staff. The piano accompaniment includes a variety of note values, including eighth, quarter, and half notes, as well as rests. The vocal line consists of a series of notes, some with ties, and rests. The overall style is that of a classical or romantic-era musical score.

men.

men.

men.

Et in sæ - cu - la sæ - cu - lo - rum. A - men.

A - - -

A - - -

Et in sæ - cu - la sæ - cu - lo - rum. A - - - men.

Musical score for page 26, featuring piano and vocal parts in D major (two sharps). The score is divided into two systems. The first system consists of four staves: two for the piano (treble and bass clef) and two for the vocal parts (treble and bass clef). The piano part in the first system has a melodic line in the right hand and a supporting bass line in the left hand. The vocal parts enter in the second measure. The second system continues the piano accompaniment and includes vocal entries for two voices. The lyrics "Et in sæ - cu - la sæ - cu - lo - rum. A -" are written under the first vocal line, and "men. Et in" under the second. The piano part in the second system provides harmonic support for the vocal lines.

musical score for page 31, featuring vocal and piano parts in A major (three sharps: F#, C#, G#).

The score is divided into two systems. The first system consists of four staves: two for the vocal ensemble (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal parts enter in the second measure with the lyrics "men, a - men." and continue with "Et in" in the third measure. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the vocal and piano parts. The vocal parts sing "sæ - cu - la sæ - cu - lo - rum. A - men, a - men," and "Et in sæ - cu - la sæ - cu - lo - rum. A - men, a -". The piano accompaniment continues with harmonic support.

Lyrics for the vocal parts:

men, a - men. Et in
sæ - cu - la sæ - cu - lo - rum. A - men, a - men,
Et in sæ - cu - la sæ - cu - lo - rum. A - men, a -

sæ - cu - la sæ - cu - lo - rum. A - men, a - men.
 a - men.
 men. Et in
 men, a - men. Et in sæ - cu - la sæ - cu - lo - rum, sæ - cu -

Et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu -
 Et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo - rum.
 sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo - rum.
 lo - rum. A - - - - -

The musical score for page 39 is written in A major (three sharps: F#, C#, G#). It consists of a piano accompaniment and four vocal parts. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with long, sustained notes in the left hand. The vocal parts enter in the second measure, with the lyrics "Et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu -". The lyrics are repeated in the subsequent measures, with some parts of the lyrics overlapping across measures. The score ends with a long, sustained note in the bass line, marked with a fermata.

lo-rum. A - - - men, a - - - men, a - - - men.

A - - - - - men, a - men.

8 A - - - - - men, a - men, a - men.

men, a - - - men, a - - - men, a - men, a - men.