

GIOVANNI LEGRENZI

1626 – 1690

CONFITEBOR (Ps. 110)

**FÜR SOPRAN, ALT, TENOR,
2 VIOLINEN UND BASSO CONTINUO**

**SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI
OPUS V, NR. 3, VENEZIA 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 wurden in Ps. 110 auch die Doppelstriche nach T. 33, 138, 215, 228 und 252. Hinweise zum gesungenen Text ermöglichen in den Instrumentalstimmen eine gewisse Orientierung. Sie entfallen in der Neuausgabe. In der Continuo-Stimme 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

Confitebor

A 5. Canto, Alto, Tenore & due violini

Giovanni Legrenzi
(1626 - 1690)

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

Confitebor tibi Domine

Violino 1

Violino 2

[Basso]

Canto

Alto

Tenore

Basso continuo

Confitebor. A.

6 6#

1 Druck: Alto punktierte Achtelnote f' - Sechzehntelnote g'.

4

VI. 1

VI. 2

[B.]

C.

A.
me - o.

T.

B.c.
V.

7

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Con - fi - te - bor ti - bi Do - mi - ne in

C.

6

10

VI. 1

VI. 2

[B.]

C.
to - to cor - de me - o, in to - to cor - de me - o.

A.

T.

B.c.
V.
6 # 6 6# 6 # 6

13

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Con-fi-te-bor ti-bi Do-mi-ne

Con-fi-te-bor ti-bi Do-mi-ne

Con-fi-te-bor ti-bi Do-mi-ne

V.

6# 6 5 4 3

b 6 b

16

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

in

in to - to cor-de me-o,

6 6# 6 4 5 3

19

VI. 1

VI. 2

[B.]

C.
to - to cor - de me - o, in to - to cor - de me - o.

A.
in to - to cor - de me - o.

T.
in to - to cor - de me - o. Con - fi - te - bor ti - bi

B.c.

6 6# 6 5
4 3

T.

22

VI. 1

VI. 2

[B.]

C.

A.

T.
Do - mi - ne in to - to cor - de me - o, in to - to cor - de

B.c.
6 6#

25

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

me - o,

In to - to cor - de

VV.

6 7

1 Druck: VI. 2 Achtelnote ais'.

28

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

V.

In to - to cor - de me - o.

me - o, in to - to cor - de me - o.

in to - to cor - de me - o.

31

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

#

6

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: two violins (VI. 1 and VI. 2), a bassoon ([B.]), three woodwinds (C. for Clarinet, A. for Alto Saxophone, and T. for Tenor Saxophone), and a harpsichord (B.c.). The score is in a single system with three measures. A rehearsal mark '31' is placed above the first measure. The violins play a melodic line with eighth and sixteenth notes. The bassoon plays a similar rhythmic pattern. The woodwinds are silent. The harpsichord provides harmonic support with chords in the right hand and a bass line in the left hand. A sharp sign (#) is located below the bassoon staff in the second measure, and a '6' is below the bassoon staff in the third measure.

In consilio justorum

34

Violino 1

Violino 2

[Basso]

Canto

Alto

Tenore

Basso continuo

In con - si - li - o ju - sto - rum,

In con - si - li - o ju - sto - rum, et con - gre - ga -

In consilio. T.

A.

b 5 6#

39

VI. 1

VI. 2

[B.]

C.
In con - si - li - o ju - sto - rum, et con - gre -

A.
et con - gre - ga - - ti -

T.
- ti - o - ne,

B.c.
C.

7 b 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 of which are currently silent, indicated by horizontal lines. The third staff is for Bassoon (B.), showing a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. The fourth staff is for Contralto (C.), with lyrics 'In con - si - li - o ju - sto - rum, et con - gre -'. The fifth staff is for Alto (A.), with lyrics 'et con - gre - ga - - ti -'. The sixth staff is for Tenor (T.), with lyrics '- ti - o - ne,'. The bottom two staves are for the Continuo (B.c.), with a figured bass line: 7, b, 6. The music is in a common time signature and a key signature with one flat (B-flat major or D minor).

44

VI. 1

VI. 2

[B.]

C.
ga - - - - ti - o -

A.
o - ne, et con - gre - ga - ti - o -

T.
et con - gre - ga - ti - o -

B.c.
V.

5 6 ♭ 7 4 3

Detailed description: This is a page of a musical score for a church service. It features six staves. The top two staves are for Violins 1 and 2, both of which are mostly silent with rests. The third staff is for Bassoon, showing a melodic line. The fourth staff is for Contralto, with lyrics 'ga - - - - ti - o -'. The fifth staff is for Alto, with lyrics 'o - ne, et con - gre - ga - ti - o -'. The sixth staff is for Tenor, with lyrics 'et con - gre - ga - ti - o -'. The bottom two staves are for the figured bass (B.c.), with a treble clef and a bass clef. The figured bass includes a 'V.' marking and a sequence of figures: 5, 6, ♭, 7, 4, 3. The music is in a key with one sharp (F#) and a common time signature.

49

VI. 1

VI. 2

[B.]

C.
ne,

A.
ne,

T.
ne,

B.c.
1
7
V.
4
3
6#

1 Druck: Bassschlüssel in Basso cont. von Hand eingetragen.

54

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

A.T.

in con - si - li - o ju - sto - rum

et con - gre - ga -

4 3

4 3

59

VI. 1

VI. 2

[B.]

C.
in con - si - li - o ju - sto - rum et con - gre -

A.
et con - gre - ga - - - - ti -

T.
- - - - ti -

B.c.
C.
6# #

Detailed description: This is a page of a musical score for a choral and instrumental work. It features six staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently blank. The third staff is for Bassoon (B.), showing a melodic line with a key signature change from one sharp to two sharps. The fourth staff is for Soprano (C.), with lyrics 'in con - si - li - o ju - sto - rum et con - gre -'. The fifth staff is for Alto (A.), with lyrics 'et con - gre - ga - - - - ti -'. The sixth staff is for Tenor (T.), with lyrics '- - - - ti -'. Below the vocal staves is the piano accompaniment (B.c.), which includes a treble and bass clef. The piano part features chords and a bass line, with a 'C.' marking above the first measure and a '6#' marking below the first measure. A key signature change to two sharps is indicated by a '#' symbol below the piano part in the second measure.

64

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

4 3 # 6 V. V.

1 Druck: Alto halbe Note a' - Viertelpause.

69

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Mag - na

Magna opera. C.

4 7 6

Detailed description: This is a page of a musical score for a string ensemble and basso continuo. The score is for measures 69-72. It features six staves: two violins (VI. 1 and VI. 2), a bassoon (B.), a soprano (C.), an alto (A.), a tenor (T.), and a basso continuo (B.c.). The key signature has one sharp (F#). The time signature is 4/7. The string parts (VI. 1, VI. 2, [B.]) play a rhythmic pattern of eighth notes. The vocal parts (C., A., T.) are silent. The basso continuo (B.c.) provides harmonic support with chords and a bass line. The lyrics 'Mag - na' appear under the C. staff in measure 72, and 'Magna opera. C.' appears under the B.c. staff in measure 72. Measure numbers 4, 7, and 6 are indicated at the bottom of the page.

74

VI. 1

VI. 2

[B.]

C.
o - pe - ra Do - mi - ni: ex - qui - si - ta, ex - qui -

A.

T.

B.c.

7 6 b

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 74 in a box at the top left. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both containing whole rests. The third staff is for Bassoon (B.), showing a melodic line starting on a whole note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, and a half note G1. The fourth staff is for the Soprano (C.), with the lyrics 'o - pe - ra Do - mi - ni: ex - qui - si - ta, ex - qui -' written below the notes. The notes are: quarter note G4, eighth note F4, quarter note E4, quarter note D4, quarter rest, quarter note C4, quarter note B3, quarter note A3, quarter rest, quarter note G3, eighth note F3, eighth note E3, quarter note D3. The fifth staff is for Alto (A.), containing whole rests. The sixth staff is for Tenor (T.), containing whole rests. The seventh staff is for the Continuo (B.c.), which mirrors the bassoon line. At the bottom of the page, there are three symbols: '7', '6', and a flat sign 'b', which likely refer to figured bass notation.

79

VI. 1

VI. 2

[B.]

C.
si - ta in om - nes vo - lun - ta - tes e - jus,

A.

T.

B.c.

♭ 6

♭

6 5
4 3

6

V.

84

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

V.

7 6

7 6

b

89

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

ex - qui - si - ta in

6 5 6 4 3 b

94

VI. 1

VI. 2

[B.]

C.
om - nes vo - lun - ta - tes e - jus.

A.
Con - fes - si - o

T.

B.c.
V. Confessio. A.

Detailed description: This is a page of a musical score for a choral and instrumental work. It features seven staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (B.). The next three staves are for Cello (C.), Alto (A.), and Tenor (T.). The bottom two staves are for Piano (B.c.). The music is in a common time signature. The lyrics are 'omnes voluntates eius. Confessio'. The piano part includes a section labeled 'V. Confessio. A.'.

99

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

et mag-ni - fi - cen - ti - a o - pus e - jus,

Con - fes - si - o

T.

6
5

104

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

et mag-ni - fi - cen - ti - a o - pus

et mag-ni - fi - cen - ti - a o - pus

V.

6 7 6 b 6 5

109

VI. 1

VI. 2

[B.]

C.

A.
e - jus: et ju - sti - ti - a e - jus

T.
e - jus:

B.c.
A.
6 6 5

114

VI. 1

VI. 2

[B.]

C.

A.

ma - net in sae - cu - lum sae - cu - li,

T.

et ju - sti - ti - a e - jus

B.c.

T.

V.

6 6 5

119

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

V.

5 5 6 5 6

124

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

et ju - sti - ti - a e - jus

ma - net in

A.

T.

4 3 5 6

129

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

ma - net in sae - cu - lum

sae - cu - lum, ma - net in sae - cu - lum sae - cu - li,

5 6 6 5

134

VI. 1

VI. 2

[B.]

C.

A.
sae - cu - li.

T.
sae - cu - li.

B.c.
vv.

Detailed description: This is a page of a musical score for a piece titled 'Confitebor, Part.' by Legrenzi. The page is numbered 134 in the top left corner. The score is arranged in a system with 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. (Cantata), A. (Alto), and T. (Tenor). The bottom two staves are for the keyboard (B.c., likely Clavichord or Cembalo). The lyrics 'sae - cu - li.' are written under the Alto and Tenor staves. A 'vv.' (ritardando) marking is placed above the keyboard staff in the second measure. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests and accidentals.

Memoriam fecit

139

Violino 1

Violino 2

[Basso]

Tenore

Basso continuo

Me - mo - ri - am fe - cit mi - ra - bi - li - um su - o - rum, mi - se - ri -

Memoriam. T.

b 5

142

Vi. 1

Vi. 2

[B.]

T.

B.c.

cors et mi - se - ra - tor Do - mi - nus.

VV.

6 6 6 b 5

145

- 34 -

Musical score for measures 145-147. The score is arranged in five systems. The first system contains Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (B.). The second system contains Trumpet (T.). The third system contains Piano (B.c.). The music features various rhythmic patterns and melodic lines across the instruments.

148

Musical score for measures 148-150. The score is arranged in five systems. The first system contains Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (B.). The second system contains Trumpet (T.). The third system contains Piano (B.c.). The lyrics "Me - mo - ri - am fe - cit mi - ra -" are written under the Trumpet staff. The piano part includes figured bass notation: # 6 4 3 #.

VI. 1

VI. 2

[B.]

T.
bi - li - um su - o - rum, mi - se - ri - cors et mi - se - ra - tor Do -

B.c.
W. T.
6# # 6

VI. 1

VI. 2

[B.]

T.
- mi - nus: es - cam de - dit ti - men - ti - bus

B.c.
W. T. W.
4 7 6 6 5 b 6 5

157

Violino 1

Violino 2

[Basso]

Canto

Alto

Tenore

Basso continuo

se ti - men - ti - bus se. Ut det il - lis hae - re - di - ta - tem

Ut det il - lis hae - re - di - ta - tem

Ut det illis. Tutti.

♭ 6 6 5 ♭

160

VI. 1

VI. 2

[B.]

C.
gen - ti - um: o - pe - ra ma - nu - um e - jus ve - ri - tas, ve - ri - tas et ju - di - ci -

A.
gen - ti - um.

T.
gen - ti - um.

B.c.
C.
b

4 7

163

VI. 1

VI. 2

[B.]

C.
um, o - pe-ra ma-nu-um

A.

T.

B.c.
V. C.
4 3

166

VI. 1

VI. 2

[B.]

C.
e - jus ve - ri - tas, ve - ri - tas et ju - di - ci - um.

A.
Fi-

T.

B.c.
V. A.

b 6

169

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Fi - de - li - a om - ni - a man - da - ta e -

de - li - a om - ni - a man - da - ta, om - ni - a man - da - ta e -

Fi - de - li - a om - ni - a man - da - ta, om - ni - a man - da - ta e -

T.

5 5 6 7

172

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

jus: con-fir - ma - - ta in sae-cu-lum sae -

jus: con-fir - ma - - ta in sae - cu-lum sae -

jus: con-fir - ma - - ta in sae - cu-lum, in sae - cu-lum sae -

175

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

sae - cu - li, in sae - cu - lum sae - cu - li: fac - ta in ve - ri -

- cu - li, in sae - cu - lum sae - cu - li:

- cu - li, in sae - cu - lum sae - cu - li:

4 5 5 6

178

VI. 1

VI. 2

[B.]

C.
ta - - - te, fac-ta in ve-ri - ta -

A.
fac-ta in ve-ri - ta - - - te

T.
fac-ta in ve-ri ta - - -

B.c.
A. T.

5 6

181

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

5 6 6 5

Presto 1

184

The musical score is arranged in a system with seven staves. VI. 1 and VI. 2 are in treble clef, [B.] is in bass clef, C., A., and T. are in treble clef, and B.c. is in grand staff (treble and bass clefs). The music is in 3/4 time. VI. 1 and VI. 2 play a rhythmic pattern of eighth notes. [B.] plays a bass line with quarter notes. C., A., and T. have rests. B.c. provides harmonic support with chords and a bass line. Fingerings are indicated by numbers 5 and 6 below the bass line.

1 Druck: "Presto" nur in VI. 1.

187

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

7

Detailed description: This is a page of a musical score for Legrenzi's 'Confitebor, Part.'. The page is numbered 187 in a box at the top left. It features seven staves. The first three staves are for string instruments: VI. 1 (Violin I), VI. 2 (Violin II), and [B.] (Bass). The next three staves are for vocalists: C. (Cantata), A. (Alto), and T. (Tenor). The final staff is for the basso continuo (B.c.), which is a grand staff with both treble and bass clefs. The music is in two measures. The first measure shows the beginning of the piece with various notes and rests. The second measure continues the melody, with a sharp sign (#) appearing in the VI. 1 staff. A measure number '7' is printed below the B.c. staff.

Redemptionem misit Dominus

189

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 3/8 time signature. The third staff is for [Basso] in bass clef. The fourth staff is for Canto in treble clef. The fifth staff is for Alto in treble clef, with the lyrics "Re-dem - pti - o - nem mi - sit Do - mi - nus po - - pu - lo su -" written below the notes. The sixth staff is for Tenore in treble clef. The seventh staff is for Basso continuo, with the label "Redemptionem. A." written above the notes. The bottom two staves of the Basso continuo are in bass clef. The music consists of a single melodic line in the Alto part, with the other parts providing harmonic support through chords and bass lines.

6 #

193

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c. W.

b 6#

197

VI. 1

VI. 2

[B.]

C.

A.
man - da - vit in ae - ter - num te - sta - men - tum su - um.

T.

B.c.
A.

6 4 3 b 6

201

VI. 1

VI. 2

[B.]

C.

A.

T.

Re - dem - pti - o - nem mi - sit Do - mi - nus po - pu - lo su -

B.c.

Detailed description: This is a page of a musical score for a choral and instrumental work. The page is numbered 201 in a box at the top left. The score consists of seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both containing whole rests. The third staff is for Bassoon (B.), showing a melodic line starting on a whole note G2, moving stepwise up to a half note G3, and then down to a whole note G2. The fourth staff is for Clarinet (C.), containing whole rests. The fifth staff is for Alto (A.), starting with a whole rest and then a half note G2. The sixth staff is for Tenor (T.), with lyrics underneath: "Re - dem - pti - o - nem mi - sit Do - mi - nus po - pu - lo su -". The melody starts on a whole note G2, moves to a half note G2, then a quarter note G3, a quarter note F3, a half note E3, a quarter note D3, a quarter note C3, and ends on a whole note B2. The seventh staff is for the basso continuo (B.c.), showing a figured bass line with chords in the right hand and a bass line in the left hand. The bass line follows the same melodic contour as the Tenor part.

205

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Man - da - vit in ae - ter - num te - sta - men - tum su - um.

C.

V.

5 6

209

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

V.

A.

Man - da - vit in ae -

5 6 # b 6 4 3

213

VI. 1

VI. 2

[B.]

C.

A.
ter - num te - sta - men - tum su - um.

T.

B.c.

6 7

Sanctum et terribile

216

Violino 1

Violino 2

[Basso]

Canto
San - ctum et ter - ri - bi - le no - men e -

Alto
San - ctum et ter - ri - bi - le no - men e -

Tenore
San - ctum et ter - ri - bi - le no - men e -

Basso continuo
Tutti. A.

7 6

219

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

W.

A.

7 6

Adagio

222

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

5

4
2

T.C.

i - ni - ti - um sa - pi - en - ti - ae ti - mor

ni - ti - um sa - pi - en - ti - ae, sa - pi - en - ti - ae ti - mor Do - mi

i - ni - ti - um sa - pi - en - ti - ae ti - mor

225

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Do - - mi - ni.

ni, ti - mor Do - mi - ni.

Do - mi - ni.

V.

3 4 3 6 # 4 3

1 Druck: VI. 2 Achtelnote cis".

Intellectus bonus

229

The musical score is for the piece "Intellectus bonus" and is numbered 229. It is written in 6/4 time and consists of seven staves. The parts are: VI. 1 (Violin I), VI. 2 (Violin II), [B.] (Bassoon), C. (Cello), A. (Alto), T. (Tenor), and B.c. (Bassoon/Contrabassoon). The VI. 1 and VI. 2 parts have melodic lines with some rests. The [B.] part has a simple bass line. The C., A., and T. parts are mostly rests. The B.c. part has a complex accompaniment with chords and a bass line. The key signature has one sharp (F#).

232

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Intellectus. T. C. A.

In - tel - lec - tus bo - nus om - ni - bus fa - ci - en - ti - bus In - tel -

235

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

fa - ci - en - ti - bus e - um, fa - ci -

lec - tus bo - nus om - ni - bus fa - ci - en - ti - bus e -

e - um, fa - ci - en - ti - bus

C.

T.

238

VI. 1

VI. 2

[B.]

C.
en - ti - bus e - um: lau - da - ti - o

A.
- um: lau - da - ti - o e - jus,

T.
e - um:

B.c.
A. C.

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 Bassoon (B.), showing a melodic line with notes and rests. The fourth staff is for Contralto (C.), with lyrics 'en - ti - bus e - um: lau - da - ti - o'. The fifth staff is for Alto (A.), with lyrics '- um: lau - da - ti - o e - jus,'. The sixth staff is for Tenor (T.), with lyrics 'e - um:'. The seventh staff is for the Continuo (B.c.), which provides harmonic support with chords and a bass line. The score is divided into three measures. The first measure contains the beginning of the vocal entries. The second measure shows the continuation of the vocal lines and the continuo accompaniment. The third measure concludes the section with sustained notes in the vocal parts and the continuo.

241

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

e - jus ma - - - - - net

lau - da - ti - o e - jus, lau -

lau - da - ti - o e - jus, lau - da - ti - o

T. A. VV.

244

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

in sae - cu-lum sae - cu - li, in sae - cu-lum sae - cu - li,
da - ti - o e - jus ma - net in sae - cu-lum sae - cu - li,
e - jus ma - net in sae - cu-lum sae - cu - li, lau -

247

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

lau - da - ti - o e - jus, lau - da - ti - o

ma - net in

da - ti - o e - jus, lau - da - ti - o e - jus

250

VI. 1

VI. 2

[B.]

C.
e - jus ma - net in sae - cu - lum sae - cu - li.

A.
sae - cu - lum sae - cu - li, in sae - cu - lum sae - cu - li.

T.
ma - net in sae - cu - lum sae - cu - li.

B.c.

1

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features six staves. The top three staves are for Violins 1 and 2, and a Bassoon. The next three staves are for Soprano, Alto, and Tenor voices, with Latin lyrics written below the notes. The bottom two staves are for the Cello and Double Bass. The score is in 3/8 time and consists of three measures. The first measure contains the beginning of the vocal lines and the piano accompaniment. The second measure continues the vocal lines and piano accompaniment. The third measure concludes the piece with a fermata over the final note of the piano part, marked with a '1'.

1 Druck: Fermate über Schlussnote d in B.c.

Gloria Patri

253

Violino 1

Violino 2

[Basso]

Canto

Alto

Tenore

Basso continuo

Vv.

Gloria.

Glo-ri - a

4 3

256

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

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

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 -

258

VI. 1

VI. 2

[B.]

C.
et Spi - ri - tu - i San - cto. Si - cut e - rat in prin -

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

T.
- cto.

B.c.

5 6 4 3 b

C.

Detailed description: This is a page of a musical score for a church service, specifically a part of Legrenzi's 'Confitebor'. The page is numbered 258 in the top left corner. It features six staves: two for violins (VI. 1 and VI. 2), one for a bassoon ([B.]), and three for voices (C., A., and T.). The vocal parts have lyrics in Latin: 'et Spi - ri - tu - i San - cto. Si - cut e - rat in prin -' for the Soprano (C.), 'et Spi - ri - tu - i San - cto.' for the Alto (A.), and '- cto.' for the Tenor (T.). The keyboard part (B.c.) is written in two staves. At the bottom of the page, there are fingerings for the left hand: 5, 6, 4, 3, and a flat symbol (b). A 'C.' marking is present in the right hand of the keyboard part.

261

VI. 1

VI. 2

[B.]

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

A.

T.

B.c.
vv.
7 6

264

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

Et in sae-cu-la sae-cu -

Et in sae-cu-la sae-cu -

Et in sae-cu-la sae-cu -

Et in saecula.

5 b 6 5 4 3 5

267

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

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

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

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

V.

6
5

270

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

5 6 3 4 3 6 5 6 5

A - - men, A -

A - -

273

VI. 1

VI. 2

[B.]

C.
men, A - men, A

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

T.
A - - -

B.c.

6 6
5

275

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

men, A - men.

men, A - men.

men.

6
5

277

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

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

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

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

V.V.

6
5

280



VI. 1

VI. 2

[B.]

C.
men.

A.
men.

T.
men.

B.c.

Detailed description: This is a page of a musical score for a string ensemble and piano. The page is numbered 280 in a box at the top left. The score is divided into two systems. The first system contains staves for VI. 1, VI. 2, and [B.]. VI. 1 has a treble clef and a melodic line with slurs and accidentals. VI. 2 has a treble clef and rests in the first measure, then enters in the second measure. [B.] has a bass clef and a simple bass line. The second system contains staves for C., A., T., and B.c. C., A., and T. are vocal parts with treble clefs and the instruction 'men.' below them; they all have rests. B.c. is the piano part, with a grand staff (treble and bass clefs) showing chords and a bass line.

282

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

3 4 3

Detailed description: This is a page of a musical score for a string ensemble and basso continuo. The score is divided into two systems. The first system includes staves for Violin 1 (VI. 1), Violin 2 (VI. 2), Bass (B.), Cello (C.), Viola (A.), and Tenor (T.). The second system includes the Basso Continuo (B.c.) with both treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The first system shows two measures of music. The second system shows two measures of music. The B.c. part includes fingerings: 3, 4, 3 under the first measure of the second system.

284

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

3 4 3

A - -

Detailed description: This is a page of a musical score for a string ensemble and basso continuo. The score is divided into two systems. The first system contains staves for VI. 1, VI. 2, [B.], C., A., and T. The second system contains staves for B.c. and T. The VI. 1 and VI. 2 staves are in treble clef, while the [B.] and B.c. staves are in bass clef. The C., A., and T. staves are in treble clef. The T. staff has a 3/8 time signature. The B.c. staff has a 3/8 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some performance markings like 'A - -' and fingerings '3 4 3'.

286

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

men, et in sae - cu - la sae - cu -

6
5

Detailed description: This is a page of a musical score for a piece titled 'Confitebor, Part.' by Legrenzi. The page is numbered 286 in the top left corner. It features seven staves: two for Violins (VI. 1 and VI. 2), one for Bassoon ([B.]), one for Clarinet (C.), one for Alto (A.), one for Tenor (T.), and one for Cello/Double Bass (B.c.). The Tenor staff contains the lyrics 'men, et in sae - cu - la sae - cu -'. The score is written in a key signature of one flat (B-flat) and a 3/8 time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some performance markings, such as 'A' and '6 5' at the bottom right.

288

VI. 1

VI. 2

[B.]

C.

A.

T.

B.c.

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

3 4 3

1 Druck: Longa Schlussnote in VI. 1 + 2, Alt. und Ten., Doppelganze in C. und B.c.