

GIOVANNI LEGRENZI

1626 – 1690

LAETATUS SUM (Ps. 121)

FÜR ALT, TENOR, BASS

2 VIOLINEN UND BASSO CONTINUO

SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI

OPUS V, NR. 7, VENEDIG 1657

Herausgeber: André Stocker

Urheberrecht: Creative Commons Attribution-NonCommercial-ShareAlike 4.0

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 Bassoon 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. 121 auch die Doppelstriche nach T. 48, 108, 151 und 185. Hinweise zum gesungenen Text ermöglichen in den Instrumentalstimmen eine gewisse Orientierung. Sie entfallen in der Neuausgabe. In der Continuostimme kommen Anmerkungen zur Besetzung hinzu. Sie wurden in die Neuausgabe übernommen.

Die originalen C-Schlüssel in den Sopran-, Alt- und Tenorstimmen wurden nicht beibehalten. Die Continuostimme wurde für die Neuausgabe auf zwei Systeme erweitert und mit einem ausgesetzten Generalbass im Kleindruck versehen. Ist die Continuostimme im Sopran- oder Altschlüssel notiert, erscheint sie im oberen System; Stellen im Tenorschlüssel stehen im unteren System. Die originalen Schlüssel erscheinen dann im Kleindruck. Die Generalbassbezeichnung wurde unverändert übernommen. Zusätzlich habe ich die Continuostimme ohne Bezeichnung, aber mit der originalen Schlüsselung, unter den beiden Violinen in die Partitur eingefügt.

Abweichungen der Neuausgabe vom originalen Druck sind als Anmerkungen unter dem betreffenden System aufgeführt.

Der lateinische Psalmtext wird in der Fassung wiedergegeben, wie ihn die Website psalmmusic-database.de wiedergibt.

André Stocker

Laetatus sum
A 5. Alto, Tenor, Basso, e due violini

Giovanni Legrenzi
(1626 - 1690)

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

Laetatus sum

The musical score consists of six staves. From top to bottom: Violino 1, Violino 2, [Basso] (bassoon), Alto, Tenore (tenor), and Basso continuo (bassoon). The Alto, Tenore, and Basso continuo staves contain lyrics. The score is in common time, with a key signature of one sharp. Measure numbers 1, 7, and 6 are indicated at the bottom right.

Violino 1

Violino 2

[Basso]

Alto

Tenore

Basso

Basso continuo

Lae - ta - tus sum.
Lae - ta - tus sum, lae - ta - tus sum in his quea dic - ta sunt mi -
Lae - ta - tus sum.

Laetatus sum. A.T.B.

7 6

[4]

A musical score for six voices: Violin 1 (VI. 1), Violin 2 (VI. 2), Bass (B.), Alto (A.), Tenor (T.), Bassoon (B.), and Bassoon Continuo (B.c.). The score consists of six staves. The first three staves (VI. 1, VI. 2, B.) have treble clefs and common time. The last three staves (A., T., B.c.) have bass clefs and common time. The vocal parts (A., T., B.) sing in a three-part harmonic texture. The bassoon parts provide harmonic support. The vocal parts sing the Latin hymn "Laetatus sum" in four-measure phrases. The vocal entries are as follows:

- Measures 1-2: Alto (A.)
- Measure 3: Tenor (T.)
- Measure 4: Bassoon (B.)
- Measures 5-6: Alto (A.)
- Measures 7-8: Tenor (T.)
- Measures 9-10: Bassoon (B.)
- Measures 11-12: Alto (A.)
- Measures 13-14: Tenor (T.)
- Measures 15-16: Bassoon (B.)
- Measures 17-18: Alto (A.)
- Measures 19-20: Tenor (T.)
- Measures 21-22: Bassoon (B.)
- Measures 23-24: Alto (A.)
- Measures 25-26: Tenor (T.)
- Measures 27-28: Bassoon (B.)
- Measures 29-30: Alto (A.)
- Measures 31-32: Tenor (T.)
- Measures 33-34: Bassoon (B.)
- Measures 35-36: Alto (A.)
- Measures 37-38: Tenor (T.)
- Measures 39-40: Bassoon (B.)
- Measures 41-42: Alto (A.)
- Measures 43-44: Tenor (T.)
- Measures 45-46: Bassoon (B.)
- Measures 47-48: Alto (A.)
- Measures 49-50: Tenor (T.)
- Measures 51-52: Bassoon (B.)
- Measures 53-54: Alto (A.)
- Measures 55-56: Tenor (T.)
- Measures 57-58: Bassoon (B.)
- Measures 59-60: Alto (A.)
- Measures 61-62: Tenor (T.)
- Measures 63-64: Bassoon (B.)
- Measures 65-66: Alto (A.)
- Measures 67-68: Tenor (T.)
- Measures 69-70: Bassoon (B.)
- Measures 71-72: Alto (A.)
- Measures 73-74: Tenor (T.)
- Measures 75-76: Bassoon (B.)
- Measures 77-78: Alto (A.)
- Measures 79-80: Tenor (T.)
- Measures 81-82: Bassoon (B.)
- Measures 83-84: Alto (A.)
- Measures 85-86: Tenor (T.)
- Measures 87-88: Bassoon (B.)
- Measures 89-90: Alto (A.)
- Measures 91-92: Tenor (T.)
- Measures 93-94: Bassoon (B.)
- Measures 95-96: Alto (A.)
- Measures 97-98: Tenor (T.)
- Measures 99-100: Bassoon (B.)

The vocal parts sing the Latin hymn "Laetatus sum" in four-measure phrases. The vocal entries are as follows:

- Measures 1-2: Alto (A.)
- Measure 3: Tenor (T.)
- Measure 4: Bassoon (B.)
- Measures 5-6: Alto (A.)
- Measures 7-8: Tenor (T.)
- Measures 9-10: Bassoon (B.)
- Measures 11-12: Alto (A.)
- Measures 13-14: Tenor (T.)
- Measures 15-16: Bassoon (B.)
- Measures 17-18: Alto (A.)
- Measures 19-20: Tenor (T.)
- Measures 21-22: Bassoon (B.)
- Measures 23-24: Alto (A.)
- Measures 25-26: Tenor (T.)
- Measures 27-28: Bassoon (B.)
- Measures 29-30: Alto (A.)
- Measures 31-32: Tenor (T.)
- Measures 33-34: Bassoon (B.)
- Measures 35-36: Alto (A.)
- Measures 37-38: Tenor (T.)
- Measures 39-40: Bassoon (B.)
- Measures 41-42: Alto (A.)
- Measures 43-44: Tenor (T.)
- Measures 45-46: Bassoon (B.)
- Measures 47-48: Alto (A.)
- Measures 49-50: Tenor (T.)
- Measures 51-52: Bassoon (B.)
- Measures 53-54: Alto (A.)
- Measures 55-56: Tenor (T.)
- Measures 57-58: Bassoon (B.)
- Measures 59-60: Alto (A.)
- Measures 61-62: Tenor (T.)
- Measures 63-64: Bassoon (B.)
- Measures 65-66: Alto (A.)
- Measures 67-68: Tenor (T.)
- Measures 69-70: Bassoon (B.)
- Measures 71-72: Alto (A.)
- Measures 73-74: Tenor (T.)
- Measures 75-76: Bassoon (B.)
- Measures 77-78: Alto (A.)
- Measures 79-80: Tenor (T.)
- Measures 81-82: Bassoon (B.)
- Measures 83-84: Alto (A.)
- Measures 85-86: Tenor (T.)
- Measures 87-88: Bassoon (B.)
- Measures 89-90: Alto (A.)
- Measures 91-92: Tenor (T.)
- Measures 93-94: Bassoon (B.)
- Measures 95-96: Alto (A.)
- Measures 97-98: Tenor (T.)
- Measures 99-100: Bassoon (B.)

[7]

Vi. 1

Vi. 2

[B.]

A.

hi, lae-ta-tus, lae-ta-tus sum in his quae dic-ta sunt mi - hi.

T.

8 hi, lae-ta-tus, lae-ta-tus sum in his quae dic-ta sunt mi - hi.

B.

hi, lae-ta-tus, lae-ta-tus sum in his quae dic-ta sunt mi - hi.

B.c.

W.

6

[10]

A musical score for six voices (VI. 1, VI. 2, [B.], A., T., B.) and basso continuo (B.c.). The score consists of six staves. The first three staves (VI. 1, VI. 2, [B.]) are in treble clef, while the last three (A., T., B.) are in bass clef. The basso continuo staff (B.c.) includes a treble clef staff above it. The music is divided into measures by vertical bar lines. Measure 10 begins with a treble clef, a key signature of one sharp, and a common time signature. The vocal parts (VI. 1, VI. 2, [B.], A., T., B.) sing eighth-note patterns. The basso continuo part (B.c.) features sustained notes and chords. The score concludes with a bass note on the final beat of measure 10.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

7 6

[13]

A musical score for six voices: Violin 1 (VI. 1), Violin 2 (VI. 2), Basso (B.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon/Corno (B.c.). The score consists of six staves. The first four staves (VI. 1, VI. 2, B., A.) have treble clefs, while the last two (B., B.c.) have bass clefs. The time signature is common time. Measure 13 begins with a dynamic of f . The vocal parts (A, T, B) are silent. The instrumental parts (VI. 1, VI. 2, B.) play eighth-note patterns. The bassoon part (B.c.) plays sustained notes with vertical stems. The key signature changes from no sharps or flats to one sharp at the end of the measure.

[17]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

In do-mum Do-mi-ni i - bi-mus, in do-mum Do-mi-ni

In do-mum Do-mi-ni i - bi-mus, in do-mum Do-mi-ni

In do-mum Do-mi-ni i - bi-mus, in do-mum Do-mi-ni

B.

A.T.

#

6

[20]

Musical score for orchestra and choir, page 7, measure 20. The score consists of six staves:

- VI. 1**: Treble clef, no key signature.
- VI. 2**: Treble clef, no key signature.
- [B.]**: Bass clef, one sharp (F#).
- A.**: Treble clef, one sharp (F#). Vocal part with lyrics: "i - bi - mus, in do-mum Do-mi-ni i - bi - mus."
- T.**: Treble clef, one sharp (F#). Vocal part with lyrics: "i - bi - mus, in do-mum Do-mi-ni i - bi - mus."
- B.**: Bass clef, one sharp (F#). Vocal part with lyrics: "i - bi - mus, in do-mum Do - mi - ni - - - bi - mus."
- B.c.**: Bass clef, one sharp (F#). Cello/bassoon part.

Measure 20 starts with two measures of silence for the violins. The vocal parts begin at measure 20, starting with "i - bi - mus". The bassoon part continues from the previous measure. Measure 21 begins with a forte dynamic. The vocal parts sing "in do-mum Do-mi-ni i - bi - mus." The bassoon part continues. Measure 22 begins with a forte dynamic. The vocal parts sing "i - bi - mus, in do-mum Do - mi - ni - - - bi - mus." The bassoon part continues. Measure 23 begins with a forte dynamic. The vocal parts sing "VV." The bassoon part continues.

1 Druck: VI. 2 dis" - cis" - h' - cis".

[23]

Musical score for orchestra and choir, page 8, measure 23. The score consists of six staves: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), A. (Alto), T. (Tenor), and B. (Bass). The vocal parts (A, T, B) sing the phrase "Stan-tes e - rant pe-des". The bassoon part (B.) has a sustained note. The basso continuo (B.c.) provides harmonic support with sustained notes and bassoon entries.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Stan-tes e - rant pe-des

Stan-tes e - rant pe-des

Stan-tes e - rant pe-des

Stantes. A.T.B.

[26]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

no - stri, in a - tri-is tu - is, Je - ru - sa - lem, in a - tri-is

no - stri in a - tri-is tu - is, Je - ru - sa - lem,

no - stri in a - tri-is tu - is, Je - ru - sa - lem,

VV. T. B.A. VV. A.

6
5

[29]

Musical score for orchestra and choir, page 10, measure 29. The score consists of six staves:

- VI. 1**: Treble clef, eighth-note patterns.
- VI. 2**: Treble clef, eighth-note patterns.
- [B.]**: Bass clef, quarter notes.
- A.**: Treble clef, eighth-note patterns.
- T.**: Treble clef, eighth-note patterns.
- B.**: Bass clef, eighth-note patterns.
- B.c.**: Bass clef, sustained notes. The vocal parts (A, T, B) sing "in a - tri - is tu - is, Je - ru - sa - lem, Je - ru - sa - lem." The section ends with "B. Tutti." followed by a dynamic instruction "VV.".

The time signature changes at the end of the measure: $\frac{5}{4}$, $\frac{6}{4}$, $\frac{4}{4}$, $\frac{3}{4}$.

[32]

Musical score for orchestra and choir, page 11, measure 32. The score consists of six staves: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), A. (Alto), T. (Tenor), and B.c. (Bassoon continuo). The vocal parts sing "Je - ru - sa - lem, Je - ru - sa - lem," three times, followed by "Jerusalem. A.T.B." and "VV." The bassoon continuo part provides harmonic support throughout. Measure numbers 6 and 5 are indicated at the bottom.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Je - ru - sa - lem, Je - ru - sa - lem,

Je - ru - sa - lem, Je - ru - sa - lem,

Je - ru - sa - lem, Je - ru - sa - lem,

Jerusalem. A.T.B.

VV.

6

5

[35]

Musical score for orchestra and choir, page 12, measure 35. The score consists of six staves: VI. 1 (Treble), VI. 2 (Treble), [B.] (Bass), A. (Treble), T. (Treble), and B.c. (Bass). The vocal parts include Latin text: "quae ae - di - fi - ca - tur ut", "quae ae - di - fi - ca - tur ut ci - vi - tas," and "B. T.". The score uses a common time signature and includes a key change to F major.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

8

quae ae - di - fi - ca - tur ut

quae ae - di - fi - ca - tur ut ci - vi - tas,

B.

T.

[37]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

quae ae - di - fi - ca - tur ut ci - - vi - tas,
ci - vi - tas, quae ae - di - fi - ca - tur ut ci - vi - tas,
quae ae - di - fi - ca - tur ut ci - vi - tas,

A. B.

Legrenzi, Laetatus sum, Part.

[39]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

cu - jus par - ti - ci - pa - ti - o e - jus,

cu - jus par -

cu - jus par - ti - ci - pa - ti - o e - jus,

B. A. T.

7 6 #

[42]

Musical score for orchestra and choir, page 42, measures 5-6. The score includes parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Bassoon (B.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon (B.c.). The vocal parts sing the Latin text: "par - ti - ci - pa - ti - o e - jus in id - ip - sum, in - id - ti - ci - - pa - ti - o e - jus in id - ip - sum, in id - par - ti - ci - pa - ti - o e - jus in id - ip - sum, in - id -". The bassoon part (B.c.) provides harmonic support with sustained notes. Measure 5 ends with a key change indicated by a sharp sign above the bassoon staff. Measure 6 begins with a forte dynamic.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

par - ti - ci - pa - ti - o e - jus in id - ip - sum, in - id -
ti - ci - - pa - ti - o e - jus in id - ip - sum, in id -
par - ti - ci - pa - ti - o e - jus in id - ip - sum, in - id -

5 6

[45]

Musical score for orchestra and choir, page 16, measure 45. The score includes parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Basso (B.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon/Cello (B.c.). The vocal parts sing the text "ip - sum, in id - ip - sum, in id - ip - sum." The bassoon/cello part provides harmonic support with sustained notes and chords. Measure 45 concludes with a repeat sign and a key signature change.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

- ip - sum, in id - ip - sum, in id - ip - sum.

- ip - sum, in id - ip - sum, in id - ip - sum.

- ip - sum, in id - ip - sum, in id - ip - sum.

6
5

Illuc enim ascenderunt

- 17 -

49

Violino 1

Violino 2

[Basso]

Alto Solo.
Il - luc e - nim as - cen - de-runt tri - bus, tri - bus Do - mi - ni: te - sti - mo - ni - um

Basso continuo
Illuc enim. A.

52

VI. 1

VI. 2

[B.]

A.

B.c.

Is - ra - èl ad con - fi - ten-dum no - mi - ni Do - mi - ni.

V.2.

4 2 4 3

- 18 -

55

VI. 1

VI. 2

[B.]

A.

B.c.

V.1.

4
2

59

VI. 1

VI. 2

[B.]

A.

B.c.

Ad con - fi - ten-dum no - mi - ni Do -

A.

4 3 #

Legrenzi, Laetatus sum, Part.

62

A musical score page featuring six staves. The top three staves (Violino 1, Violino 2, and Basso) are in treble clef, while the bottom three (Alto, Tenore, and Basso) are in bass clef. The Alto staff contains lyrics: "- mi - ni," "ad con - fi - ten - dum no - mi - ni," and "Do - mi - ni." The Basso staff has a fermata. The Basso continuo staff includes a basso continuo realization with a coda and a dynamic marking "VV.". Measure numbers 4 and 3 are indicated at the bottom right.

Violino 1

Violino 2

[Basso]

Alto
- mi - ni, ad con - fi - ten - dum no - mi - ni Do - mi - ni.

Tenore

Basso

Basso continuo
VV.
4 3

[65]

Musical score for orchestra and choir, page 20, measure 65. The score includes parts for Violin 1 (VI. 1), Violin 2 (VI. 2), Bassoon (B.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon (B.c.). The vocal parts sing the Latin text "Qui - a il - lic se - de - runt _____ se - des in ju -". The bassoon part (B.c.) has two endings: "Quia. B." and "A.", indicated by a brace and a repeat sign.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Qui - a
il - lic
se - de - runt _____
se - des
in ju -

Quia. B.
A.

4 3

[70]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

il - lic se - de - runt____ se - des in ju - di - ci - o,
Qui - a il - lic se -
di - ci - o,

4 3 # 7 6 4 3

Presto 1

[75]

Violin 1: Rests throughout.

Violin 2: Rests throughout.

Bassoon: F^{\cdot} , F , $\text{F} \text{--} \text{G}$, F , F , $\text{F} \text{--} \text{G}$, F , $\text{F} \text{--} \text{G}$, F .

Alto: Rests throughout.

Tenor: G , G , $\text{A} \text{--} \text{B}$, A , A , $\text{A} \text{--} \text{B}$, A , $\text{A} \text{--} \text{B}$, A .
lyrics: se - des in ju - di - ci - o, se - des

Bass: D , $\text{D} \text{--} \text{E}$, D .
lyrics: de - runt se - des in ju - di - ci - o, se - des

Bassoon: Rests throughout.

Bassoon (continuation): F^{\cdot} , F , $\text{F} \text{--} \text{G}$, F , $\text{F} \text{--} \text{G}$, F , $\text{F} \text{--} \text{G}$, F .
lyrics: se - des in ju - di - ci - o, se - des

Bassoon (final): F^{\cdot} , F , $\text{F} \text{--} \text{G}$, F , $\text{F} \text{--} \text{G}$, F , $\text{F} \text{--} \text{G}$, F .
lyrics: A.T.B. Presto.

Measure numbers: 7, 6, #, 5, 6.

1 "Presto" nur in B.c.

[80]

Musical score for orchestra and choir, page 23, measure 80. The score consists of six staves:

- VI. 1**: Treble clef, no key signature.
- VI. 2**: Treble clef, no key signature.
- [B.]**: Bass clef, one sharp key signature. Notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note.
- A.**: Treble clef, no key signature. Notes: eighth note, eighth note. lyrics: su - per do - mum, su - per do - mum, Da -
- T.**: Treble clef, one sharp key signature. Notes: eighth note, eighth note. lyrics: su - per do - mum, su - per do - mum, Da -
- B.**: Bass clef, one sharp key signature. Notes: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. lyrics: su - per do - mum, su - per do - mum, Da -
- B.c.**: Treble clef, one sharp key signature. Notes: eighth note, eighth note.

4
2

[85]

Musical score for orchestra and choir, page 24, measure 85. The score consists of six staves:

- VI. 1**: Treble clef, no notes.
- VI. 2**: Treble clef, no notes.
- [B.]**: Bass clef, eighth-note pattern: B-B-B-B-A-G-F-E.
- A.**: Treble clef, eighth-note pattern: A-B-C-D-E-F-G-A.
- T.**: Treble clef, eighth-note pattern: B-B-B-B-A-G-F-E.
- B.**: Bass clef, eighth-note pattern: B-B-B-B-A-G-F-E.
- B.c.**: Bass clef, eighth-note pattern: B-B-B-B-A-G-F-E.

The vocal parts sing the lyrics "vid, su - per do - mum ____ Da - vid, su - per do - - mum". The basso continuo part (B.) has a fermata over the eighth note of the first measure. The bassoon continuo part (B.c.) has a fermata over the eighth note of the first measure. Measure numbers 6 and 5 are indicated below the staff.

[91]

1

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Da - vid.

Da - vid.

Da - vid.

Wv.

7
4 3

1 Druck: VI. 1 hat T. 93 insgesamt dreimal.

[97]

A musical score for orchestra and choir, page 97, measure 26. The score consists of six staves:

- Violin 1 (VI. 1) in treble clef: Playing eighth-note patterns.
- Violin 2 (VI. 2) in treble clef: Playing eighth-note patterns.
- Bassoon (B.) in bass clef: Playing quarter notes.
- Alto (A.) in treble clef: Playing rests.
- Tenor (T.) in bass clef: Playing rests.
- Bass (B.) in bass clef: Playing rests.
- Bassoon/Cello (B.c.) in bass clef: Playing sustained notes. The bassoon part has a dynamic marking of ff .

The score shows a mix of eighth-note and quarter-note patterns, with sustained notes on the bassoon/cello staff. Measure numbers 4 and 3 are indicated at the bottom left.

103

A musical score for six voices: VI. 1, VI. 2, [B.], A., T., and B.c. The score consists of six staves. The first three staves (VI. 1, VI. 2, [B.]) are in treble clef, while the last three (A., T., B.) are in bass clef. The vocal parts are divided by vertical bar lines. The vocal parts are mostly silent, indicated by short horizontal dashes. The basso continuo part (B.c.) features sustained notes and chords. Measure numbers 7 and 3 are marked below the staff.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

7
4 3

4 3

Rogate quae ad pacem sunt

109

Musical score for 'Rogate quae ad pacem sunt' (Part). The score consists of six staves: Violino 1, Violino 2, [Basso], Alto, Tenore, and Basso continuo. The key signature is common time (C). The vocal parts sing 'Ro - ga - te, ro -' and 'Ro - ga - te, ro -'. The basso continuo part is labeled 'Rogate. B.' and 'A.T.' (Ad Te). The score concludes with a measure number 4 over 3.

Violino 1

Violino 2

[Basso]

Alto

Tenore

Basso

Basso continuo

Rogate. B.

A.T.

4 3

112

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

ga - te quae ad pa - cem sunt Je - ru - sa - lem. Ro -

ga - te, quae ad pa - cem sunt Je - ru - sa - lem, ro -

Ro - ga - te, ro -

B.

[114]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

ga - te que ad pa - cem sunt Je - ru - sa - lem:

ga - te que ad pa - cem sunt Je - ru - sa - lem:

ga - te que ad pa - cem sunt Je - ru - sa - lem:

7 4 3

116

Musical score for orchestra and choir, page 31, measure 116. The score consists of six staves:

- Violin 1 (VI. 1) in treble clef, 3/2 time, playing eighth-note patterns.
- Violin 2 (VI. 2) in treble clef, 3/2 time, playing eighth-note patterns.
- Bassoon (B.) in bass clef, 3/2 time, playing sustained notes.
- Auditorium (A.) in treble clef, 3/2 time, singing "Et ab-un-dan-ti - a," starting at measure 8.
- Tenor (T.) in treble clef, 3/2 time, singing "Et ab-un-dan-ti - a," starting at measure 8.
- Bass (B.) in bass clef, 3/2 time, singing "Et ab-un-dan-ti - a," starting at measure 8.
- Bassoon (B.c.) in bass clef, 3/2 time, playing sustained notes labeled "Tutti." and "VV."

The vocal parts (Auditorium, Tenor, Bass) sing "Et ab-un-dan-ti - a," starting at measure 8. The Bassoon part (B.c.) plays sustained notes labeled "Tutti." and "VV."

[120]

VI. 1

VI. 2

[B.]

A.

et ab - un - dan - ti - a,

T.

et ab - un - dan - ti - a,

B.

et ab - un - dan - ti - a,

B.c.

et ab - un - dan - ti - a,

Adagio 1

124

Allegro 2

The vocal parts continue singing the lyrics 'a di - li - gen - ti - bus te, di - li - gen -'.

Adagio.

Measure 6: Bassoon part ends with a fermata over the bar line, followed by a bassoon entry in measure 5.

1 Druck: "Adagio" Basso cont. T. 124/1, Alto und Tenore T. 124/2, Basso T. 124/4.
2 Druck: "Allegro" nur Basso T. 125/3; "Presto" Basso cont. T. 126/3.

Più Presto 1

127

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

gen - ti - bus te.

ti - bus te.

ti - bus te.

V.1. Più Presto.

#

6

6

5

1 Druck: "Più Presto" nur in B.c.

[130]

A musical score for six voices: Violin 1 (VI. 1), Violin 2 (VI. 2), Basso (B.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon/Corno (B.c.). The score is in common time, key signature of one sharp. The tempo is marked 130. The vocal parts sing sustained notes or short melodic fragments. The bassoon part has a prominent rhythmic pattern of eighth-note pairs. Measure numbers 5 and 6 are indicated at the bottom of the page.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

5 6 6 6

Adagio

[133]

133

Vi. 1

Vi. 2

[B.]

A.

T.

B.

B.c.

Fi - at pax, fi - at pax in vir -
Fi - at pax, fi - at pax in vir - tu - te tu -
Fi - at pax, fi - at pax in vir - tu - te tu -
Fiat pax.

4 3 5 7 6

137

The musical score consists of six staves. Staves 1, 2, and 3 (Violins) are silent. Staff 4 (Bassoon) has notes from measure 1 to 4. Staff 5 (Alto) starts at measure 5 with lyrics. Staff 6 (Tenor) starts at measure 8 with lyrics. Staff 7 (Bass) starts at measure 5 with lyrics. Staff 8 (Cello/Bass) starts at measure 5 with lyrics. Measure 9 begins with a forte dynamic.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

tu - te tu - a, fi - at pax, fi - at pax in vir - tu - te tu - a.
a, fi - at pax, fi - at pax in vir - tu - te tu - a.
a, fi - at pax, fi - at pax in vir - tu - te tu - a.
7 6 #

141

Musical score for orchestra and choir, page 38, measure 141. The score consists of six staves:

- Violin 1 (VI. 1) in treble clef, 3/2 time, playing eighth-note patterns.
- Violin 2 (VI. 2) in treble clef, 3/2 time, playing eighth-note patterns.
- Bassoon (B.) in bass clef, 3/2 time, playing sustained notes.
- Audrey (A.) in treble clef, 3/2 time, singing "Et ab-un-dan-ti - a," starting at measure 8.
- Tenor (T.) in treble clef, 3/2 time, singing "Et ab-un-dan-ti - a," starting at measure 8.
- Bass (B.) in bass clef, 3/2 time, singing "Et ab-un-dan-ti - a," starting at measure 8.
- Bassoon (B.c.) in bass clef, 3/2 time, playing sustained notes.

The vocal parts (A., T., B.) sing in unison. The bassoon parts (B. and B.c.) play sustained notes. The violin parts play eighth-note patterns. The bassoon part (B.c.) has a fermata over the note in the first measure of the vocal line.

145

Musical score for orchestra and choir, page 39, measure 145. The score consists of six staves:

- VI. 1**: Treble clef, eighth-note patterns.
- VI. 2**: Treble clef, eighth-note patterns.
- [B.]**: Bass clef, sustained notes.
- A.**: Treble clef, eighth-note patterns; lyrics: "et ab - un - dan - ti - a," repeated.
- T.**: Treble clef, eighth-note patterns; lyrics: "et ab - un - dan - ti - a," repeated.
- B.**: Bass clef, eighth-note patterns; lyrics: "et ab - un - dan - ti - a," repeated.
- B.c.**: Bass clef, sustained notes.

The vocal parts (A, T, B) sing in homophony. The bassoon part (B.c.) provides harmonic support with sustained notes.

149

Musical score for orchestra and choir, page 40, measure 149. The score consists of six staves: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), A. (Alto), T. (Tenor), and B. (Bass). The vocal parts sing "a in tur - ri - bus in tur - ri - bus tu - is." The score includes dynamic markings like f , p , and ff , and time signatures $\#$, 6 , 4 , and 3 .

VI. 1

VI. 2

[B.]

A.

a in tur - ri - bus in tur - ri - bus tu - is.

T.

a in tur - ri - bus in tur - ri - bus tu - is.

B.

a in tur - ri - bus in tur - ri - bus tu - is.

B.c.

6 4 3

Propter fratres meos

- 41 -

152

Violino 1

Violino 2

[Basso]

Tenore

Basso continuo

Solo.

Prop-ter fra - tres me - os et pro - xi - mos me - os, lo - que - bar

Propter T.

152

b 6 5 6

158

VI. 1

VI. 2

[B.]

T.

B.c.

pa - cem, lo - que - bar pa - cem, lo - que - bar pa - cem de te.

VV.

158

4 3 4 3 4 3

Legrenzi, Laetatus sum, Part.

- 42 -

164

VI. 1 VI. 2 [B.] T. B.c.

9 8 9 8 4 3

Lo - que - bar
T.

170

VI. 1 VI. 2 [B.] T. B.c.

pa - cem de te, pa - cem de te.
VV.

4 3 4 3 4 3

Legrenzi, Laetatus sum, Part.

- 43 -

176

VI. 1 VI. 2 [B.] T. B.c.

9 8 4 3

181

VI. 1 VI. 2 [B.] T. B.c.

Lo - que - bar pa - cem de te, pa - cem de te.
T. VV.

4 3 7

Legrenzi, Laetatus sum, Part.

186

A musical score page featuring six staves of music. The staves are labeled from top to bottom: Violino 1, Violino 2, [Basso], Alto, Tenore, and Basso continuo. The Alto, Tenore, and Basso continuo staves are grouped by a brace. The Alto and Tenore staves contain lyrics in Latin. The Basso continuo staff contains harmonic markings (chords) and labels: 'Propter domum. B.', 'A.', 'T.', and 'V.1.'. The page number '186' is at the top left, and the measure numbers '6' and '5' are at the bottom center.

Violino 1

Violino 2

[Basso]

Alto

Prop-ter do-mum Do-mi - ni De - i no - stri,

Tenore

Quae-si - vi bo - na

Basso

Prop-ter do-mum Do-mi-ni De - i no - stri,

Basso continuo

Propter domum. B. A. T. V.1.

6
5

189

Musical score for orchestra and choir, page 45, measure 189. The score consists of six staves: VI. 1 (Treble), VI. 2 (Treble), [B.] (Bass), A. (Alto), T. (Tenor), and B.c. (Bassoon/Cello). The vocal parts include lyrics: 'quae-si - vi' for Alto, 'bi, quae-si - vi bo - na.' for Tenor, and 'quae-si - vi bo - na ti - bi,' for Bass. The score includes dynamic markings like forte and piano, and harmonic analysis below the staff.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

8
ti - bi, quae-si - vi bo - na.

quae-si - vi bo - na ti - bi,

V.2.

6
5

6
5

[192]

VI. 1

VI. 2

[B.]

A.

bo - na, quae-si - vi bo - na ti - bi,

T.

8 Prop-ter do-mum Do - mi-ni De - i no - stri,

B.

quae-si - vi bo - na, bo - na ti - bi,

B.c.

T.

4 3 # 7

195

Musical score for orchestra and choir, page 47, measure 195. The score consists of eight staves:

- Violin 1 (VI. 1) in treble clef, major key.
- Violin 2 (VI. 2) in treble clef, major key.
- Bassoon (B.) in bass clef, major key.
- Auxiliary (A.) in treble clef, major key.
- Tenor (T.) in treble clef, major key.
- Bass (B.) in bass clef, major key.
- Bassoon (B.c.) in bass clef, major key. It includes labels T., A., and Tutti.
- Bassoon (B.c.) in bass clef, major key (continuation).

The vocal parts sing the lyrics "quae-si - vi bo - na, quae - si - vi bo - na ti -". The score concludes with a dynamic marking \sharp , a 4 over 3 time signature, and a repeat sign.

198

Musical score for orchestra and choir, page 48, measure 198. The score consists of eight staves:

- Violin 1 (VI. 1) has sixteenth-note patterns.
- Violin 2 (VI. 2) has eighth-note patterns.
- Bassoon (B.) has sustained notes.
- Alto (A.) has sustained notes.
- Tenor (T.) has sustained notes.
- Bass (B.) has sustained notes.
- Bassoon (B.c.) has sustained notes. The bassoon part is labeled "vv." (very very).
- Bassoon (B.c.) has sustained notes.

The score concludes with a bassoon solo line consisting of sustained notes and grace notes.

7 6

[201] 1

A musical score for orchestra and organ. The score consists of six staves. From top to bottom: 1. Violin 1 (G clef), 2. Violin 2 (G clef), 3. Bassoon (Bass clef), 4. Alto (G clef), 5. Tenor (C clef), 6. Bass (C clef). The key signature is one sharp (F#). The time signature is common time. Measure 1 starts with a forte dynamic. Violin 1 has a sixteenth-note pattern. Violin 2 has eighth-note pairs. Bassoon has quarter notes. Alto, Tenor, and Bass are silent. The bassoon part continues with quarter notes in measures 2 and 3. Measures 4-6 show harmonic progression with changes in bassoon and organ parts. Measure 6 ends with a half note in the bassoon and a sixteenth-note pattern in the organ.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

6
5

1 Druck: VI. 1 punktierte Viertelnote dis".

Gloria Patri - Adagio

[204]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

1

Glo - ri - a

Glo - ri - a

Glo - ri - a

Gloria. Adagio.

1 Druck: Doppelstrich in Tenore, Basso und B.c. nach T. 205,
in VI. 1 nach T. 206; in Alto und VI. 2 kein Doppelstrich.

[207]

A musical score for orchestra and choir. The score consists of six staves. From top to bottom: 1. Violin 1 (G clef) and Violin 2 (G clef). Both staves have a single note followed by a fermata. 2. Bassoon (B.C. bass clef) and Trombone (B.C. bass clef). Both staves have a single note followed by a fermata. 3. Alto (A. G clef) singing "Pa - tri," followed by a melodic line with lyrics "Glo - ri - a Pa - tri et Fi -". 4. Tenor (T. G clef) singing "Pa - tri, Glo - ri - a Pa - tri et Fi - li - o, et". 5. Bass (B. bass clef) singing "Pa - tri," followed by a melodic line with lyrics "Glo - ri - a Pa - tri et". 6. Bassoon (B.C. bass clef) singing "T.". The key signature is one sharp (F#), and the time signature is common time.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

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

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

T.

[209]

Musical score for orchestra and choir, page 52, measure 209. The score consists of six staves:

- VI. 1**: Treble clef, note rest.
- VI. 2**: Treble clef, eighth-note pairs followed by sixteenth-note pairs.
- [B.]**: Bass clef, quarter notes.
- A.**: Treble clef, eighth-note pairs. Vocal line: - li - o.
- T.**: Treble clef, eighth-note pairs. Vocal line: Fi - li - o. Measure number 8 above the staff.
- B.**: Bass clef, eighth-note pairs. Vocal line: Fi - li - o.
- B.c.**: Bass clef, quarter notes. Vocal line: V.2.
- Bassoon continuo**: Bass clef, quarter notes.

Measure numbers 7 and 6 are indicated below the first two staves. A key signature change from B-flat major to C major is shown between measures 7 and 8.

[211]

Musical score for orchestra and choir, page 211, measure 53. The score consists of six staves: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), A. (Alto), T. (Tenor), and B. (Bass). The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The alto, tenor, and bass parts have eighth-note patterns. The violins play eighth-note patterns. The bassoon part has a sustained note. The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The alto, tenor, and bass parts have eighth-note patterns. The bassoon part has a sustained note. The vocal parts sing "Tutti.". The bassoon part has a sustained note. The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The vocal parts sing "Tutti.". The bassoon part has a sustained note. The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The vocal parts sing "Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -". The bassoon part has a sustained note. The vocal parts sing "Tutti.". The bassoon part has a sustained note.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

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

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

Tutti.

7 6

6 5

Allegro

[213]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

8 cto. Si-cut e-rat in prin - ci - pi - o.

cto. Et nunc et sem-per, sem-per, et nunc et

A.T. Allegro.

B.

Legrenzi, Laetatus sum, Part.

[216]

Musical score for Legrenzi's *Laetatus sum*, Part. The score consists of six staves: VI. 1 (Treble), VI. 2 (Treble), [B.] (Bass), A. (Treble), T. (Treble), and B. (Bass). The vocal parts (A, T, B) sing the Latin text "sem-per, et nunc et sem - per, et nunc et sem - per, et nunc et sem -". The basso continuo part (B.c.) provides harmonic support with basso rami and chords. Measure numbers 6, 6, and 5 are indicated below the bass staff.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

sem-per, et nunc et sem - per, et nunc et sem - per, et nunc et sem -

6 6 5

Et in saecula

[219]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

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

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

Et in saecula. B. A.T.

[224]

A musical score for six voices (VI. 1, VI. 2, [B.], A., T., B.) and basso continuo (B.c.). The score consists of five systems of music. The first system starts with two measures of rests for VI. 1 and VI. 2. The second system begins with a basso continuo line (B.) playing eighth-note patterns. The third system starts with a soprano line (A.) singing "lo - rum," followed by "A - men." and "A -". The fourth system starts with a soprano line (T.) singing "lo - rum," followed by "A - men." and "A -". The fifth system starts with a basso continuo line (B.c.) playing eighth-note patterns. Measure numbers 6 and 5 are indicated at the bottom of the page.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

lo - rum, A - men. A -

rum, A - men. A -

6
5

[229]

The musical score consists of six staves. The first three staves (Vl. 1, Vl. 2, [B.]) have rests in all measures. The fourth staff (A.) has a melodic line with lyrics: "men, A - men, A - men, A -". The fifth staff (T.) has a melodic line with lyrics: "men, A - men, A - men, A -". The sixth staff (B.) has a melodic line with lyrics: "men, A -". The seventh staff (B.c.) shows basso continuo markings (pedal points) in measures 1-3, followed by a measure of rest. Measure 4 starts with a bass note. Measure 3 starts with a bass note. Measures 4-5 are in common time, while measures 1-3 and 6-7 are in 4/4 time.

Vl. 1

Vl. 2

[B.]

A.

T.

B.

B.c.

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

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

men, A -

4 3

[234]

Musical score for Legrenzi's *Laetatus sum*, Part. The score consists of six staves: VI. 1, VI. 2, [B.], A., T., and B.c. The music is in common time. The first three staves (VI. 1, VI. 2, [B.]) are in G major, while the last three (A., T., B.c.) are in F major. The vocal parts (A., T., B.) have lyrics: "men." in measures 1-3 and "Viv." in measure 5. Measure 4 has a "4" above the bass staff and a "3" below it.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

4 3

[239]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

1

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

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

Et in sae - cu - la sae - cu -

A.T.B.

1 Druck: VI. 1 punktierte halbe Note c".

[244]

VI. 1

VI. 2

[B.]

A.

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

T.

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

B.

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

B.c.

[249]

Musical score for orchestra and choir, page 62, measure 249. The score consists of eight staves:

- VI. 1 (Violin 1): Treble clef, mostly rests.
- VI. 2 (Violin 2): Treble clef, eighth-note patterns.
- [B.] (Bassoon): Bass clef, sustained notes.
- A. (Alto): Treble clef, eighth-note patterns.
- T. (Tenor): Treble clef, eighth-note patterns.
- B. (Bass): Bass clef, eighth-note patterns.
- B.c. (Bassoon continuo): Bass clef, sustained notes.
- (Double bass): Bass clef, sustained notes.

The vocal parts sing the Latin text: "men. Et in sae - cu - la sae - cu - lo - rum, _____ A -". The bassoon part (B.c.) has a dynamic instruction "Tutti." The score includes a key signature of one sharp, a time signature of common time, and a dynamic marking of $\frac{6}{5}$.

[254]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

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

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

vv.

6
5

1 Druck: Alto halbe Note e' - Viertelpause.

[259]

The musical score consists of six staves. Staff 1 (Vi. 1) has a treble clef and includes a measure of rests. Staff 2 (Vi. 2) has a treble clef and includes a measure of rests. Staff 3 ([B.]) has a bass clef and includes a measure of rests. Staff 4 (A.) has a treble clef and includes a measure of rests followed by a fermata over the next two measures. Staff 5 (T.) has a soprano clef and includes a measure of rests. Staff 6 (B.) has a bass clef and includes a measure of rests. Staff 7 (B.c.) has a treble clef and includes a measure of rests. The score concludes with a bass clef and a measure of rests. The page number 65 is located at the bottom right.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

6
5

[263]

Musical score for orchestra and choir, page 65, measure 263. The score consists of six staves:

- VI. 1**: Treble clef, G major (no key signature).
- VI. 2**: Treble clef, G major (no key signature).
- [B.]**: Bass clef, C major (no key signature).
- A.**: Treble clef, G major (no key signature).
- T.**: Treble clef, G major (no key signature). The vocal line begins with "A" at the start of the measure.
- B.**: Bass clef, C major (no key signature).
- B.c.**: Bass clef, C major (no key signature). The vocal line begins with "Tutti." at the start of the measure.

The vocal parts (T, A, B) sing a three-part homophony. The basso continuo part (B.c.) provides harmonic support with sustained notes and chords. The violins (VI. 1 and VI. 2) play rhythmic patterns. Measure 263 concludes with a forte dynamic.

[267]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

1

men, A - men, A - men.

8 men, A - men, A - men.

men, A - men, A - men.

6
5

1 Druck: Alto halbe Note e' - Viertelpause.