

**GIOVANNI LEGRENZI**

**1626 – 1690**

**NISI DOMINUS (Ps. 126)**

**FÜR 2 TENORE, BASS,**

**2 VIOLINEN UND BASSO CONTINUO**

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

**OPUS V, NR. 8, VENEDIG 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 Vespern 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. 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](http://psalmmusic-database.de) widergibt.

André Stocker

# Nisi Dominus

## A 5. Due Tenori, Basso, e due violini

Giovanni Legrenzi  
(1626 - 1690)

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

### Nisi Dominus

Musical score for *Nisi Dominus* by Giovanni Legrenzi, featuring five staves:

- Violino 1:** Stays silent throughout the excerpt.
- Violino 2:** Stays silent throughout the excerpt.
- [Basso]:** Playing eighth-note patterns.
- Tenore 1:** Playing sixteenth-note patterns. Lyrics: Ni-si, ni-si Do-mi-nus, ni-si, ni-si Do-mi-nus.
- Tenore 2:** Playing sixteenth-note patterns. Lyrics: Ni-si, ni-si Do-mi-nus, ni-si, ni-si Do-mi-nus.
- Basso:** Playing eighth-note patterns. Lyrics: Ni-si, ni-si Do-mi-nus ae-di-fi-ca-ve-rit do-mum, ae-
- Basso continuo:** Playing eighth-note chords. Text: **Nisi Dominus. B. TT.**

Measure numbers 8 and 9 are indicated above the Tenore 1 and Tenore 2 staves respectively. The score concludes with measure 10.

[4]

VI. 1

VI. 2

[B.]

T. 1  
8 ae - di - fi - ca - ve - rit do - - - mum, ae - di - fi - ca - ve - rit

T. 2  
8 ae - di - fi - ca - ve - rit do - - - mum, ae - di - fi - ca - ve - rit

B.  
di - fi - ca - ve - rit do - - - mum, ae - di - fi - ca - ve - rit

B.c.

T. T. 5 6 6 5

[7]

VI. 1

VI. 2

[B.]

T. 1      8  
do - mum, ae - di - fi - ca - ve - rit do -

T. 2      8  
do - mum, ae - di - fi - ca - ve - rit do -

B.

B.c.

6      2

10

VI. 1

VI. 2

[B.]

T. 1

8 - mum, in va-num la-bo-ra-ve-runt, in va-num la-bo-ra -

T. 2

8 - mum, in va-num la-bo-ra-ve-runt, in va-num la-bo-ra -

B.

- mum, in va-num la-bo-ra-ve-runt, in

B.c.

6  
5

13

Musical score for orchestra and choir, rehearsal mark 13. The score consists of eight staves. The top three staves are for strings: VI. 1 (G clef), VI. 2 (G clef), and [B.] (Bass clef). The bottom five staves are for voices: T. 1 (Treble clef), T. 2 (Treble clef), B. (Bass clef), and two basso continuo staves labeled B.c. (Bass clef). The vocal parts sing in homophony. The vocal entries begin at measure 8. The lyrics are:

ve-runt, in va-num la-bo - ra - ve-runt, qui ae - di - fi-cant e - am.

ve-runt, in va-num la-bo - ra - ve-runt, qui ae - di - fi-cant e - am.

va-num, in va-num la-bo - ra - ve-runt, qui ae - di - fi-cant e - am.

The basso continuo parts provide harmonic support with sustained notes and chords. Measure 8 ends with a V. chord. Measure 9 begins with a 6/5 harmonic change.

16

VI. 1

VI. 2

[B.]

T. 1

T. 2

B.

B.c.

19

Musical score for Legrenzi's *Nisi Dominus*, Part. The score consists of eight staves. The top two staves are violins (VI. 1 and VI. 2), the third staff is basso continuo (B.), the fourth staff is soprano (T. 1), the fifth staff is alto (T. 2), the sixth staff is bass (B.), and the bottom two staves are basso continuo (B.c.). The music is in common time, with a key signature of one flat. The vocal parts sing the Latin text "Nisi Dominus custodiatur civitas". Measure 19 begins with a forte dynamic. The basso continuo parts provide harmonic support, with basso continuo 1 playing sustained notes and basso continuo 2 providing harmonic movement. The vocal entries occur on the downbeats of measures 8, 12, and 16.

VI. 1      VI. 2      [B.]

T. 1      Ni - si      Do - mi-nus      cu - sto - di - e - rit      ci - vi - ta - tem.

T. 2      Ni - si      Do - mi-nus      cu - sto - di - e - rit      ci - vi - ta -

B.      Ni - si      Do - mi-nus      cu - sto - di - e - rit      ci - vi - ta -

B.c.      **Nisi.**

6      6      6      6      6      6      7      7

[25]

Musical score for orchestra and choir, page 8, measure 25. The score consists of six staves:

- VI. 1 (Violin 1): Treble clef, B-flat key signature. Playing eighth-note pairs.
- VI. 2 (Violin 2): Treble clef, B-flat key signature. Playing eighth-note pairs.
- [B.] (Double Bass): Bass clef, B-flat key signature. Playing eighth-note pairs.
- T. 1 (Tenor 1): Treble clef, B-flat key signature. Playing eighth-note pairs.
- T. 2 (Tenor 2): Treble clef, B-flat key signature. Playing eighth-note pairs.
- B. (Bass): Bass clef, B-flat key signature. Playing eighth-note pairs.
- B.c. (Bassoon): Bass clef, B-flat key signature. Playing eighth-note pairs.

The time signature is common time (indicated by '8'). Measure 25 starts with a forte dynamic. The bassoon part has a dynamic marking 'vv.' at the beginning of the measure. The vocal parts (T. 1, T. 2, B.) have a dynamic marking 'tem.' (tempo). The bassoon part ends with a dynamic marking 'ff.'

Measure numbers below the staff: 5, 6, 7, 6, 7, 6, #, 5, 6, 6, 6.

[31]

Musical score for orchestra and choir, page 9, measure 31. The score consists of six staves:

- Violin 1 (VI. 1) has a treble clef, a key signature of one flat, and a tempo of eighth note = 8.
- Violin 2 (VI. 2) has a treble clef, a key signature of one sharp, and a tempo of eighth note = 8.
- Bassoon (B.) has a bass clef and a tempo of eighth note = 8.
- Tenor 1 (T. 1) has a treble clef and rests throughout the measure.
- Tenor 2 (T. 2) has a treble clef and a tempo of eighth note = 8. The lyrics "Fru - stra vi - gi - lat qui cu - sto - dit" are written below the staff.
- Bass (B.) has a bass clef and rests throughout the measure.
- Bassoon (B.c.) has a bass clef and a tempo of eighth note = 8. The number "1.2." is written above the staff.

Measure numbers 7, 7, and 6 are indicated below the bassoon staff.

[37]

VI. 1

VI. 2

[B.]

T. 1

Fru - stra vi - gi-lat qui cu - sto - dit \_\_\_\_\_ e -

T. 2

e - am. Fru - stra vi - gi-lat

B.

Fru - stra vi - gi-lat, fru - stra vi - gi-lat

B.c.

T.

4 3

4 3

43

Musical score for orchestra and choir, page 11, measure 43. The score includes parts for VI. 1, VI. 2, Bassoon (B.), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass (B.), and Bassoon/Cello (B.c.). The vocal parts sing the lyrics: "am. Fru-stra vi - gi-lat, fru - stra vi - gi-lat qui cu - sto - dit\_\_\_\_ e - am,\_\_\_ fru - stra vi - gi-lat qui cu - qui cu - sto - dit\_\_\_\_ e - am, fru - stra vi - gi-lat qui cu -". The bassoon part has a prominent bassoon solo. The score uses a mix of common time (indicated by 'C') and 6/8 time (indicated by '6'). Measure 43 ends with a change from 6/8 to 4/3.

VI. 1

VI. 2

[B.]

T. 1  
8 am. Fru-stra vi - gi-lat, fru - stra vi - gi-lat

T. 2  
8 qui cu - sto - dit\_\_\_\_ e - am,\_\_\_ fru - stra vi - gi-lat qui cu -

B.

B.c.

6  
4 3

Presto 1

49

VI. 1

VI. 2

[B.]

T. 1

qui cu - sto - dit e - am.

T. 2

sto - dit e - am.

B.

sto - di e - - am.

B.c.

7 6

1 Druck: "Presto" nur in VI. 1 + 2.

[55]

A musical score for orchestra and choir. The score consists of six staves. From top to bottom: 1. Violin 1 (VI. 1) in treble clef, playing eighth-note patterns. 2. Violin 2 (VI. 2) in treble clef, playing eighth-note patterns. 3. Bassoon (B.) in bass clef, playing quarter notes. 4. Tenor 1 (T. 1) in treble clef, playing rests. 5. Tenor 2 (T. 2) in treble clef, playing rests. 6. Bass (B.) in bass clef, playing rests. A bassoon (B.c.) part is shown at the bottom, consisting of two staves: the upper staff plays eighth-note patterns, and the lower staff plays quarter notes. Measure numbers 7 and 6 are indicated below the bassoon staves.

[61]

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

1

Solo.

Va - num est      vo - bis      an - te      lu - cem

Vanum est. B.      VV.

4      3

1 Druck: VI. 2 halbe Note d" und Viertelpause.

[67]

Musical score for orchestra and choir, page 15, measure 67. The score consists of seven staves:

- VI. 1 (Treble clef): Rests throughout the measure.
- VI. 2 (Treble clef): Rests throughout the measure.
- [B.] (Bass clef): Playing eighth-note patterns.
- T. 1 (Treble clef): Rests throughout the measure.
- T. 2 (Treble clef): Rests throughout the measure.
- B. (Bass clef): Playing eighth-note patterns. The lyrics "an - te lu - cem sur - ge - re." are written below the staff.
- B.c. (Bass clef): Playing eighth-note patterns. The bassoon part has a prominent role here, indicated by a brace.

The measure ends with a repeat sign and the number 6.

Presto 1

[73]

The musical score consists of six staves. The top three staves are for the orchestra: VI. 1 (Violin 1), VI. 2 (Violin 2), and [B.] (Bass). The bottom three staves are for the choir: T. 1 (Tenor 1), T. 2 (Tenor 2), and B. (Bass). The vocal parts include lyrics: "Sur - gi - te, sur - gi - te," and "B." The score includes dynamic markings like  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . Measure numbers 6#, 4, and 3 are indicated at the bottom.

VI. 1      VI. 2      [B.]

T. 1      T. 2      B.

B.c.

Sur - gi - te,      sur - gi - te,  
B.

6#      4      3

1 Druck: "Presto" nur in Basso.

## Adagio 1

79

VI. 1

VI. 2

[B.]

T. 1  
8 Sur - gi - te, sur - gi - te, sur - gite,

T. 2  
8 Sur - gi - te, sur - gi - te, sur - gite,

B.

B.c.

5 6<sup>#</sup>

6<sup>#</sup>

1 Druck: "Adagio" nur in Basso.

[85]

VI. 1

VI. 2

[B.]

T. 1     sur - gi - te     post-quam se - de - ri - tis,     qui man - du - ca - tis     pa - nem,     do -

T. 2     sur - gi - te     post-quam se - de - ri - tis,     qui man - du - ca - tis     pa - nem,     do -

B.

B.c.

6     6     6     6     7 6     5     6

91

VI. 1

VI. 2

[B.]

T. 1  
8 lo - ris, sur - gi - te post-quam se - de - ri - tis, qui man - du -

T. 2  
8 - lo - ris, qui man - du - ca - tis pa - nem, pa - nem

B.

B.c.

7 6 5 6 9 8 9 6 4 3

[97]

VI. 1

VI. 2

[B.]

T. 1  
8 ca - tis pa - nem do - lo - ris,

T. 2  
8 pa - - nem do - lo - ris,

B.

B.c.

VV.

4 2      6 5      7 4 3

103

Musical score for orchestra and choir, page 21, measure 103. The score consists of six staves:

- Violin 1 (VI. 1) has a treble clef and rests throughout the measure.
- Violin 2 (VI. 2) has a treble clef and rests until the end of the measure, where it plays a eighth note followed by a sixteenth note.
- Bassoon (B.) has a bass clef and plays eighth notes: B, C, D, C, B, A, G.
- Tenor 1 (T. 1) has a treble clef and plays eighth notes: B, C, D, C, B, A, G. Below the staff, lyrics are provided: "qui man - du - ca - tis pa - nem do - lo - ris."
- Tenor 2 (T. 2) has a treble clef and plays eighth notes: B, C, D, C, B, A, G. Below the staff, lyrics are provided: "qui man - du - ca - tis pa - nem do - lo - ris."
- Bass (B.) has a bass clef and rests throughout the measure.
- Bassoon (B.c.) has a bass clef and plays eighth notes: F, F, E, F, F, E, D. This staff is grouped with the bassoon staff above it by a brace. Below the staff, the number "W." is written.

Below the staff numbers 5, 6, 4, 6, 7 are written under the first five measures, and 4, 3 are written under the last two measures.

109

Musical score for orchestra and choir, page 22, measure 109. The score consists of six staves:

- Violin 1 (VI. 1) has a treble clef, a key signature of one flat, and a tempo of eighth notes.
- Violin 2 (VI. 2) has a treble clef and a key signature of one flat.
- Bassoon (B.) has a bass clef and a key signature of one flat.
- Tenor 1 (T. 1) has a treble clef and a key signature of one flat.
- Tenor 2 (T. 2) has a treble clef and a key signature of one flat.
- Bass (B.) has a bass clef and a key signature of one flat.
- Bassoon (B.c.) has a bass clef and a key signature of one flat.

The music features a mix of eighth and sixteenth note patterns. Measure 109 concludes with a repeat sign and endings 4, 6, and 5.

115

Musical score for orchestra and choir, page 23, measure 115. The score consists of six staves:

- Violin 1 (VI. 1) has eighth-note patterns.
- Violin 2 (VI. 2) has sixteenth-note patterns.
- Bassoon (B.) has eighth-note patterns.
- Tenor 1 (T. 1) has rests until the vocal entry "Cum de - de - rit".
- Tenor 2 (T. 2) has rests throughout.
- Bass (B.) has rests throughout.
- Bassoon (B.c.) has eighth-note patterns, with a dynamic change to  $\frac{f}{\circ}$ . The vocal entry "Cum. T." is written above the staff.

The vocal entries occur at measure 115, indicated by the measure numbers 6, 7, 6, 7, 6 below the bassoon staff.

121

VI. 1

VI. 2

[B.]

T. 1  
8 di - lec - tis su - is som - num: ec - ce hae - re - di - tas Do - mi - ni,

T. 2  
8

B.

B.c.

4  
2

127

A musical score page featuring six staves of music. The staves are labeled from top to bottom: VI. 1, VI. 2, [B.], T. 1, T. 2, and B.c. The [B.] staff contains a basso continuo line with a bassoon part above it. The T. 1 staff contains a soprano vocal line with lyrics: "ec - ce hae - re - di - tas Do - mi - ni, fi - li - i: mer - ces, fruc - tus". The B.c. staff contains a basso continuo line with a bassoon part below it. Measure numbers 8, 6, 5, and 4 are indicated at the bottom right of the page.

VI. 1

VI. 2

[B.]

T. 1  
8 ec - ce hae - re - di - tas Do - mi - ni, fi - li - i: mer - ces, fruc - tus

T. 2

B.

B.c.

6 5 4

133

A musical score page featuring six staves of music. The staves are labeled from top to bottom: VI. 1, VI. 2, [B.], T. 1, T. 2, and B.c. (Bassoon C). The time signature is common time (indicated by '8'). The key signature is one flat. The vocal parts (T. 1, T. 2) sing Latin text: 'ven - tris, ec - ce hae - re - di-tas Do - mi - ni, fi - li - i;'. The bassoon part (B.) has a continuous eighth-note bass line. The bassoon continuo part (B.c.) provides harmonic support with sustained notes and chords. Measure numbers 4 and 3 are marked below the bassoon continuo staff, and measure numbers 6 and 5 are marked at the end of the page.

VI. 1

VI. 2

[B.]

T. 1  
8 ven - tris, ec - ce hae - re - di-tas Do - mi - ni, fi - li - i;

T. 2

B.

B.c.

4 3 6 5

139

A musical score page featuring six staves of music. The staves are labeled from top to bottom: VI. 1, VI. 2, [B.], T. 1, T. 2, and B. The score includes lyrics in Latin. Measure 8 starts with 'mer - ces, fruc - tus ven - tris.' followed by a repeat sign. Measure 9 begins with 'Si - cut sa - git - tae in ma - nu po -'. Measure 10 continues with 'Si - cut sa - git - tae,'. Measure 11 features a basso continuo line with a basso part and a cello part, with the text 'Sicut sagittae. T.2. B.' placed above the basso staff. Measure 12 concludes with '4 3' below the staff.

VI. 1

VI. 2

[B.]

T. 1  
8 mer - ces, fruc - tus ven - tris.

T. 2  
8 Si - cut sa - git - tae in ma - nu po -

B.  
Si - cut sa - git - tae,

B.c.  
Sicut sagittae.  
T.2.  
B.

5  
4

4 3



151

VI. 1

VI. 2

[B.]

T. 1

T. 2

B.

B.c.

nu, in ma - nu po - ten - tis:  
in ma -  
B.

157

VI. 1

VI. 2

[B.]

T. 1

T. 2

B.

B.c.

i - ta fi - li - i,  
nu, in ma - nu po - ten -

T.

163

Musical score for orchestra and choir, page 31, measure 163. The score consists of six staves:

- Violin 1 (VI. 1) and Violin 2 (VI. 2) both have rests throughout the measure.
- Bassoon (B.) has a bass note at the start, followed by a series of eighth notes:  $\text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F}$ .
- Tenor 1 (T. 1) has rests throughout the measure.
- Tenor 2 (T. 2) has a series of eighth notes:  $\text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G}$ . Below the staff, lyrics are written: "i - ta fi - li - i ex - cus - so - rum,".
- Bass (B.) has a bass note at the start, followed by a series of eighth notes:  $\text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F}$ . Below the staff, lyrics are written: "tis: i - ta fi - li - i ex - cus -".
- Bassoon (B.c.) has a bass note at the start, followed by a series of eighth notes:  $\text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot \text{D} \cdot \text{E} \cdot \text{F}$ . Below the staff, lyrics are written: "B. 6 5".

169

Musical score for Legrenzi's *Nisi Dominus*, Part. The score consists of six staves: VI. 1 (Treble), VI. 2 (Treble), [B.] (Bass), T. 1 (Treble), T. 2 (Treble), and B. (Bass). The vocal parts (T. 1, T. 2, B.) sing the text "Beatus, beatus, beatus, beatus, beatus, beatus, beatus, beatus, beatus, beatus, Beatus. Tutti." The basso continuo part (B.c.) provides harmonic support. Measure numbers 6 and 5 are indicated at the bottom.

VI. 1

VI. 2

[B.]

T. 1

T. 2

B.

B.c.

Be - a - tus, be -  
i - ta fi - li - i ex - cus - so - rum. Be - a - tus, be -  
so - rum, ex - cus - so rum. Be - a - tus, be -  
T. Beatus. Tutti.

# 6 5

175

Musical score for orchestra and choir, page 33, measure 175. The score includes parts for VI. 1, VI. 2, [B.], T. 1, T. 2, B., and B.c. The vocal parts sing the Latin text: "a - tus vir, be - a - tus vir, be - a - tus vir qui im - a - tus vir, be - a - tus vir, be - a - tus vir qui im - a - tus vir, Be - a - tus vir. TT. VV. B." The score is in common time, with a key signature of one flat.

VI. 1

VI. 2

[B.]

T. 1

a - tus vir, be - a - tus vir, be - a - tus vir qui im -

T. 2

a - tus vir, be - a - tus vir, be - a - tus vir qui im -

B.

a - tus vir, Be - a - tus vir.

B.c.

TT. VV. B.

181

Musical score for Legrenzi's *Nisi Dominus*, Part. The score consists of six staves: VI. 1 (Treble clef), VI. 2 (Treble clef), [B.] (Bass clef), T. 1 (Treble clef), T. 2 (Treble clef), and B. (Bass clef). The vocal parts T. 1 and T. 2 sing the Latin text "ple - vit de - si - de - ri - um su - um ex ip - sis:" in eighth-note patterns. The basso continuo part (B.c.) provides harmonic support with sustained notes and chords. The score includes a key signature change from B-flat major to A major at measure 6. The vocal entries begin at measure 8.

VI. 1

VI. 2

[B.]

T. 1  
8 ple - vit de - si - de - ri - um su - um ex ip - sis:

T. 2  
8 ple - vit de - si - de - ri - um su - um ex ip - sis:

B.

B.c.

5 6 # 6 6 5 6#

187

VI. 1

VI. 2

[B.]

T. 1  
8 non con - fun - de - tur

T. 2  
8 non con - fun -

B.

B.c.

ple - vit de - si - de - ri - um su - um ex ip - sis.  
T.  
4 3 5 6 b

193

Musical score for orchestra and choir, page 36, measure 193. The score consists of eight staves:

- VI. 1: Treble clef, no key signature.
- VI. 2: Treble clef, no key signature.
- [B.]: Bass clef, one flat key signature.
- T. 1: Treble clef, one flat key signature. Vocal line starts with eighth notes followed by a sixteenth-note pattern.
- T. 2: Treble clef, one flat key signature. Vocal line starts with eighth notes followed by a sixteenth-note pattern.
- B.: Bass clef, one flat key signature. Vocal line starts with eighth notes followed by a sixteenth-note pattern.
- B.c.: Bass clef, one flat key signature. Vocal line starts with eighth notes followed by a sixteenth-note pattern.
- String Bass: Bass clef, one flat key signature. Playing eighth notes.

Below the vocal parts, lyrics are written in Latin:

8 cum lo - que - tur, non con - fun - de - tur,  
de - tur cum lo - que - tur, non con - fun -  
non con - fun - de - tur, non con - fun -

2 6

199

VI. 1

VI. 2

[B.]

T. 1

8  
non con-fun-de-tur, non con-fun-de-tur

T. 2

8  
de-tur cum lo-que-tur, non con-fun-de-tur

B.

B.c.

2 5 6 7 6 4 6

[205]

VI. 1

VI. 2

[B.]

T. 1  
8 cum lo - que - tur

T. 2  
8 cum lo - que - tur

B.  
cum lo - que - tur.

B.c.  
VV.

4 3 7 6 4

[211]

A musical score for six voices: VI. 1, VI. 2, [B.], T. 1, T. 2, and B. The score consists of six staves. The first three staves (VI. 1, VI. 2, [B.]) are in treble clef, and the last three (T. 1, T. 2, B.) are in bass clef. The key signature is one flat. The time signature is common time. The vocal parts sing in homophony. The lyrics are: "i - ni - mi - cis," repeated by T. 2 and B., followed by "i - ni -". The basso continuo part (B.c.) provides harmonic support with sustained notes and bassoon entries. Measure numbers 4, 3, 9, 8, 7, 6 are indicated at the bottom of the page.

VI. 1      VI. 2      [B.]

T. 1      T. 2      B.

B.c.

i - ni - mi - cis,  
i - ni - mi - cis,  
i - ni -

4      3      9      8      7      6

[217]

The musical score consists of six staves. The top three staves are for strings: VI. 1 (Violin 1), VI. 2 (Violin 2), and [B.] (Bass). The bottom three staves are for voices: T. 1 (Tenor 1), T. 2 (Tenor 2), and B. (Bass). The vocal parts include lyrics in Italian. The score is in common time, with a key signature of one sharp. Measure numbers 1 through 10 are indicated below the staff.

VI. 1

VI. 2

[B.]

T. 1  
8 i - ni - mi - cis su - is in por - ta,

T. 2  
8 i - ni - mi - cis su - is in por - ta, i - ni -

B.  
mi - cis su - is in por - ta, in por - ta.

B.c.

# 6 5 6 5 6 # 6 6 5

[223]

Musical score for orchestra and choir, page 41, measure 223. The score consists of six staves:

- Violin 1 (VI. 1) in G clef, mostly rests.
- Violin 2 (VI. 2) in G clef, mostly quarter notes.
- Bassoon (B.) in F clef, mostly quarter notes.
- Tenor 1 (T. 1) in G clef, eighth note followed by a melodic line: i - ni - mi - cis su - is in por - ta.
- Tenor 2 (T. 2) in G clef, eighth note followed by: mi - cis, i - ni - mi - cis su - is in por - ta.
- Bass (B.) in F clef, eighth note followed by: i - ni - mi - cis su - is in por - ta.
- Bassoon (B.c.) in F clef, bassoon entries.

Measure numbers 6, 6, 4, 3 are indicated below the staves.

229 1

VI. 1

VI. 2

[B.]

T. 1

T. 2

B.

B.c.

**1 Druck: Doppelstrich nur in B.c.**

Gloria Patri

[235]

Musical score for "Gloria Patri" (Measures 235-236). The score consists of seven staves:

- VI. 1**: Treble clef, key signature of one flat (B-flat). Notes: - (Measure 235), - (Measure 236), eighth-note pattern (Measure 236).
- VI. 2**: Treble clef, key signature of one flat (B-flat). Notes: - (Measure 235), - (Measure 236), eighth-note pattern (Measure 236).
- [B.]**: Bass clef, key signature of one flat (B-flat). Notes: - (Measure 235),  $\text{F}^{\#}$  (Measure 236),  $\text{F}^{\#}$  (Measure 236),  $\text{F}^{\#}$  (Measure 236).
- T. 1**: Treble clef, key signature of one flat (B-flat). Measure 235:  $\text{F}^{\#}$ ,  $\text{Glo}$ ,  $\text{A}$ . Measure 236:  $\text{B}$ ,  $\text{C}$ ,  $\text{D}$ ,  $\text{E}$ ,  $\text{F}$ ,  $\text{G}$ ,  $\text{A}$ ,  $\text{B}$ . Text: - ri - a.
- T. 2**: Treble clef, key signature of one flat (B-flat). Notes: - (Measure 235), - (Measure 236), - (Measure 236).
- B.**: Bass clef, key signature of one flat (B-flat). Notes: - (Measure 235), - (Measure 236), eighth-note pattern (Measure 236). Text: Glo - ri - a Pa - tri et Fi - li - o et Spi -
- B.c.**: Bass clef, key signature of one flat (B-flat). Notes: - (Measure 235),  $\text{G}^{\#}$  (Measure 236),  $\text{G}^{\#}$  (Measure 236). Text: Gloria. T. B. VV.

[238]

A musical score for orchestra and choir. The score consists of six staves. From top to bottom: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), T. 1 (Tenor 1), T. 2 (Tenor 2), and B. (Bass). The music is in common time, with a key signature of one flat. The vocal parts sing in Latin. The lyrics are as follows:

T. 1: Glo-ri-a Pa-tri et Fi - li-o.

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

B.: ri - tu - i San - cto.

B.c.: T. T. vv.

[241]

Musical score for orchestra and choir, page 45, measure 241. The score consists of six staves:

- VI. 1 (Violin 1): Treble clef, 2 sharps, eighth-note patterns.
- VI. 2 (Violin 2): Treble clef, 2 sharps, eighth-note patterns.
- [B.] (Bassoon): Bass clef, 2 sharps, quarter notes.
- T. 1 (Tenor 1): Treble clef, 2 sharps, eighth-note patterns.
- T. 2 (Tenor 2): Treble clef, 2 sharps, eighth-note patterns.
- B. (Bass): Bass clef, 2 sharps, eighth-note patterns.
- B.c. (Bassoon continuo): Bass clef, 2 sharps, harmonic bass line.

The vocal parts sing "Glo - ri - a, Glo - ri - a, Glo - ri - a et Spi - ri - tu - i San - cto." The bassoon continuo part ends with a fermata over a harmonic bass line. Measure numbers #, 6, 6, 5 are indicated below the bassoon staff.

[244]

A musical score for orchestra and choir. The score consists of six staves. The top three staves are for the orchestra: VI. 1 (Violin 1), VI. 2 (Violin 2), and [B.] (Bass). The bottom three staves are for the choir: T. 1 (Tenor 1), T. 2 (Tenor 2), and B. (Bass). The music is in common time, with a key signature of one flat. Measure 244 begins with eighth-note patterns in the orchestra. The vocal parts enter in measure 245: T. 1 sings "Si-cut e-rat in prin-ci - pi-o", T. 2 remains silent, and B. sings "Et". The bassoon (B.c.) provides harmonic support with sustained notes. Measure 246 concludes with a forte dynamic.

VI. 1

VI. 2

[B.]

T. 1

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

T. 2

B.

B.c.

5 6      #      6

[248]

VI. 1

VI. 2

[B.]

T. 1

et nunc et

T. 2

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

B.

nunc et sem-per, et nunc et sem-per et in sae-cu-la sae-cu-

B.c.

T.

6     6                         6  
                                   5

[251]

A musical score page featuring six staves of music. The staves are labeled from top to bottom: VI. 1, VI. 2, [B.], T. 1, T. 2, and B. The score includes lyrics in Latin: "sem-per et in sae-cu-la sae-cu - lo-rum, A - men, A -" followed by "lo-rum, A - men." and "A -". The bass staff (B.) contains a harmonic analysis at the bottom, showing a progression from a common chord to a dominant seventh chord, followed by a resolution to a common chord, indicated by the numbers 7 and 6 below the staff.

VI. 1

VI. 2

[B.]

T. 1

8  
sem-per et in sae-cu-la sae-cu - lo-rum, A - men, A -

T. 2

B.

lo-rum, A - men. A -

B.c.

7 6

[254]

Musical score for orchestra and choir, page 49, measure 254. The score consists of eight staves:

- Violin 1 (VI. 1) has a treble clef and a bass clef, playing eighth-note patterns.
- Violin 2 (VI. 2) has a treble clef, playing eighth-note patterns.
- Bassoon (B.) has a bass clef, playing quarter notes.
- Tenor 1 (T. 1) has a treble clef, playing eighth-note patterns.
- Tenor 2 (T. 2) has a treble clef, playing eighth-note patterns.
- Bass (B.) has a bass clef, playing eighth-note patterns.
- Bassoon (B.c.) has a bass clef, playing quarter notes. It is grouped with the bassoon (B.) by a brace.
- Percussion (indicated by a cymbal icon) has a bass clef, playing eighth-note patterns.

The vocal parts sing the lyrics "Si-cut e-rat in prin-ci-pi-o" three times, followed by "men." once. The bassoon part (B.c.) plays a sustained note during the first two repetitions of the lyrics. The score concludes with a repeat sign (V.V.). Measure numbers 6, 5, 6, 7, 6, and 6 are indicated below the staves.

[257]

Musical score for orchestra and choir, page 50, measure 257. The score consists of eight staves:

- VI. 1 (Violin 1) has a treble clef, a key signature of one flat, and a tempo marking of eighth note = 120.
- VI. 2 (Violin 2) has a treble clef, a key signature of one flat, and a tempo marking of eighth note = 120.
- [B.] (Bassoon) has a bass clef and a key signature of one flat.
- T. 1 (Tenor 1) has a treble clef and a key signature of one flat.
- T. 2 (Tenor 2) has a treble clef and a key signature of one flat.
- B. (Bass) has a bass clef and a key signature of one flat.
- B.c. (Bassoon) has a bass clef and a key signature of one flat. It features a dynamic instruction **TTB.** and harmonic markings **VV.**
- Bassoon (Bassoon) has a bass clef and a key signature of one flat.

The vocal parts sing the Latin phrase "et nunc et semper," which is repeated by T. 2 and B. The B.c. part provides harmonic support with sustained notes and chords. The score concludes with a harmonic progression marked **6 6 7 6**.

[260]

VI. 1

VI. 2

[B.]

T. 1  
8

et nunc et sem-per et in sae-cu-la.

T. 2  
8

et nunc et sem-per et in sae-cu-la

B.

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

B.c.

B.

TT.

VV.

b

Presto 1

[263]

VI. 1

VI. 2

[B.]

T. 1  
8 A - men, A

T. 2  
8 A - men, A -

B.

B.c.  
T. Presto.

2 6 7 6 7 4 4 3

1 Druck: "Presto" nur in Tenore 2 und B.c.

[267]

VI. 1

VI. 2

[B.]

T. 1  
8 men, A

T. 2  
8 men, A

B.

B.c.

2      7      6      6      5

271

1

VI. 1

VI. 2

[B.]

T. 1

T. 2

B.

B.c.

1 Druck: Die Schlussnote ist in allen Stimmen eine Longa.