

GIOVANNI LEGRENZI

1626 – 1690

BEATUS VIR (Ps. 111)

FÜR ALT, TENOR, BASS,

2 VIOLINEN UND BASSO CONTINUO

SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI

OPUS V, NR. 4, 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 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. 111 auch die Doppelstriche nach T. 118 und 225. Hinweise zum gesungenen Text ermöglichen in den Instrumentalstimmen eine gewisse Orientierung. Sie entfallen in der Neuausgabe. Erwähnt sei in diesem Zusammenhang, dass in Ps. 111 der zweite Teil von Vers 8 ("Cornu ejus exaltabitur in

gloria") nicht vertont ist. 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 Webseiten psalmmusic-database.de wiedergibt.

André Stocker

Beatus vir
A 5. Alto, Tenore, Basso, & due Violini

Giovanni Legrenzi
(1626 - 1690)

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

Beatus vir

Musical score for *Beatus vir* by Giovanni Legrenzi, featuring six staves:

- Violino 1
- Violino 2
- [Basso]
- Alto
- Tenore
- Basso continuo

The score includes a basso continuo part with a harpsichord-like texture. The vocal parts sing "Beatus vir." at the end of the section.

4

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

♀ 6

6

[7]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Be - a - tus

Be - a - tus

Be - a - tus

6 6 5

6 5 3

[10]

VI. 1

VI. 2

[B.]

A.

vir, be - a - tus vir, be - a - tus, qui ti - met Do - mi - num, be - a -

T.

vir, be - a - tus vir, be - a - tus, qui ti - met Do - mi - num,

B.

vir, be - a - tus vir, be - a - tus, qui ti - met Do - mi - num, be -

B.c.

7 6 # ♫

[13]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

tus, be - a - tus, be - a - tus vir, be -
be - a - tus, be - a - tus vir, be -
a - tus vir, be - a - tus vir, be - a - tus, be - a - tus vir, be -
be - a - tus vir, be -
be - a - tus vir, be -

#

[16]

VI. 1

VI. 2

[B.] 1

A.

T. 8 a - tus, qui ti - met Do - mi - num.

B.

B.c. 6 6 5

1 Druck: B.c. Achtelnoten g - a.

19

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

6 7 6 # b 6

[22]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

6 6
5

[25]



VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Be - a - tus vir, be - a - tus, be - a - tus vir, be - a - tus, qui ti - met Do - mi -

Be - a - tus vir, be - a - tus, be - a - tus vir, be - a - tus, qui ti - met Do - mi -

Be - a - tus vir, be - a - tus, be - a - tus vir, be - a - tus, qui ti - met Do - mi -

F G C D

6 6
5

[28]

Musical score for orchestra and choir, page 10, measure 28. The score consists of six staves: VI. 1 (Violin 1), VI. 2 (Violin 2), [B.] (Bassoon), A. (Alto), T. (Tenor), and B.c. (Bassoon/Cello). The vocal parts (A., T., B.) have numerical markings below them: num. for Alto, 8 for Tenor, and num. for Bassoon. Measure 28 begins with a dynamic change. The first two measures show VI. 1 playing eighth-note patterns, VI. 2 and [B.] providing harmonic support. The vocal entries begin in measure 3, with Alto and Tenor singing eighth-note patterns. The bassoon parts provide harmonic foundation. Measure 4 concludes with a forte dynamic, indicated by a large 'f' above the bassoon staff.

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

num.

8

num.

num.

V.

6 7 6 6 7 6

1 Druck: VI. 1 Achtelnote f".

[31]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

In man-da - tis

In man-da - tis

In man-da - tis e - jus vo - let ni - mis,

B.

A.T.

#

4 3

[34]

Musical score for orchestra and choir, page 12, measure 34. The score consists of six staves:

- VI. 1**: Treble clef, no key signature.
- VI. 2**: Treble clef, no key signature.
- [B.]**: Bass clef, no key signature.
- A.**: Treble clef, no key signature. Vocal line: e - jus vo - let ni - mis, vo - let, vo - let ni - mis.
- T.**: Treble clef, no key signature. Vocal line: e - jus vo - let ni - mis, vo - let, vo - let ni - mis.
- B.**: Bass clef, no key signature. Vocal line: vo - let, vo - let ni - mis.
- B.c.**: Bass clef, no key signature. Vocal line: vv.

Measure 34 concludes with a repeat sign and the number 6 at the end of each staff.

[37]

VI. 1

VI. 2

[B.]

A.

T.

B.

Po - tens in ter -

Potens in terra. B.

B.c.

6 6 5

- 14 -

40

Violino 1

Violino 2

[Basso]

Basso

Basso continuo

- ra, po - tens in ter -

5 6 5 6 6 5

5 6 6 5

43

VI. 1

VI. 2

[B.]

B.

B.c.

- ra, in ter - ra e - rit se - men e - jus, in ter - ra e - rit se - men e -

Legrenzi, Beatus vir, Part.

- 15 -

46

VI. 1

VI. 2

[B.]

B.

B.c.
VV.

jus.

3 4 3

50

VI. 1

VI. 2

[B.]

B.

B.c.
B.

Ge-ne-ra - ti - o rec - to - rum be-ne - di-ce - tur,

- 16 -

54

Musical score for strings and basso continuo. The score consists of five staves: VI. 1 (treble), VI. 2 (treble), [B.] (bass), B. (bass), and B.c. (bass continuo). The vocal line 'be-ne-di-ce' is written under the B. staff. Measure 54 starts with rests, followed by eighth-note patterns. The vocal part enters with eighth-note chords. Measure 55 begins with a single note on each staff, followed by sustained notes. Measure 56 concludes with a fermata over the basso continuo staff.

be-ne-di-ce

3 4

57

Musical score for strings and basso continuo. The score consists of five staves: VI. 1 (treble), VI. 2 (treble), [B.] (bass), B. (bass), and B.c. (bass continuo). The vocal line 'tur.' is written under the B. staff. Measure 57 features eighth-note patterns. Measure 58 begins with sustained notes. Measure 59 concludes with a fermata over the basso continuo staff.

tur.

3 4 3 3

- 17 -

60

Musical score for measures 60-63. The score consists of five staves: VI. 1 (treble), VI. 2 (treble), [B.] (bass), B. (bass), and B.c. (bass). Measure 60 starts with VI. 1 playing eighth-note pairs. Measure 61 begins with a bass note from [B.]. Measure 62 starts with a bass note from B. Measure 63 starts with a bass note from B.c. The bass parts provide harmonic support while the violins play sixteenth-note patterns.

VI. 1

VI. 2

[B.]

B.

B.c.

6 7 6 # b 6

63

Musical score for measures 63-66. The score consists of five staves: VI. 1 (treble), VI. 2 (treble), [B.] (bass), B. (bass), and B.c. (bass). Measure 63 continues the sixteenth-note patterns from the previous section. Measure 64 features a sustained bass note from [B.]. Measure 65 starts with a bass note from B. Measure 66 starts with a bass note from B.c. The bass parts continue to provide harmonic support.

VI. 1

VI. 2

[B.]

B.

B.c.

6 6
5

Legrenzi, Beatus vir, Part.

Gloria et divitiae - Presto 1

[66]

Violino 1

Violino 2

[Basso]

Alto

Tenore

Basso

Basso continuo

Glo - ri - a, Glo - ri - a, Glo - ri - a et di - vi - ti - ae in do - mo

Glo - ri - a, Glo - ri - a, Glo - ri - a et di - vi - ti - ae in do - mo

Glo - ri - a, Glo - ri - a, Glo - ri - a et di - vi - ti - ae in do - mo

Gloria

6 # 5 6 9 8
4 7

1 Druck: "Presto" nur in Alto.

[71]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

e - jus: et ju - sti - ti - a e - jus ma -

e - jus.

e - jus.

4 7 9 8 # 4#

- 20 -

76

Musical score for measures 76-80. The score includes parts for Violino 1, Violino 2, [Basso], Alto, and Basso continuo. Measure 76: Violino 1, Violino 2, and [Basso] are silent. Alto has eighth-note pairs. Basso continuo has quarter notes. Measure 77: Violino 1, Violino 2, and [Basso] are silent. Alto has eighth-note pairs. Basso continuo has quarter notes. Measure 78: Violino 1, Violino 2, and [Basso] are silent. Alto has eighth-note pairs. Basso continuo has quarter notes. Measure 79: Violino 1, Violino 2, and [Basso] are silent. Alto has eighth-note pairs. Basso continuo has quarter notes. Measure 80: Violino 1, Violino 2, and [Basso] are silent. Alto has eighth-note pairs. Basso continuo has quarter notes.

Violino 1
Violino 2
[Basso]
Alto
Basso continuo

6 6 5 6 6 6 2

81

Musical score for measures 81-85. The score includes parts for VI. 1, VI. 2, [B.], A., and B.c. Measure 81: VI. 1 has eighth-note pairs. VI. 2 has eighth-note pairs. [B.] has eighth-note pairs. A. has eighth-note pairs. B.c. has eighth-note pairs. Measure 82: VI. 1 has eighth-note pairs. VI. 2 has eighth-note pairs. [B.] has eighth-note pairs. A. has eighth-note pairs. B.c. has eighth-note pairs. Measure 83: VI. 1 has eighth-note pairs. VI. 2 has eighth-note pairs. [B.] has eighth-note pairs. A. has eighth-note pairs. B.c. has eighth-note pairs. Measure 84: VI. 1 has eighth-note pairs. VI. 2 has eighth-note pairs. [B.] has eighth-note pairs. A. has eighth-note pairs. B.c. has eighth-note pairs. Measure 85: VI. 1 has eighth-note pairs. VI. 2 has eighth-note pairs. [B.] has eighth-note pairs. A. has eighth-note pairs. B.c. has eighth-note pairs.

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

b 4 3 #

86

Musical score for page 21, measures 5-6. The score consists of five staves: VI.1 (Treble), VI.2 (Treble), [B.] (Bass), A. (Treble), and B.c. (Bass). Measure 5: VI.1 eighth-note pairs, VI.2 eighth-note pairs, [B.] eighth notes, A. rests, B.c. eighth-note pairs. Measure 6: VI.1 eighth-note pairs, VI.2 eighth-note pairs, [B.] eighth notes, A. rests, B.c. eighth-note pairs. Measure 7 (beginning): VI.1 eighth note, VI.2 eighth note, [B.] eighth note, A. rest, B.c. eighth-note pairs.

5 6 4 3

91

Musical score for page 21, measures 7-8. The score consists of five staves: VI.1 (Treble), VI.2 (Treble), [B.] (Bass), A. (Treble), and B.c. (Bass). Measure 7: VI.1 eighth-note pairs, VI.2 eighth-note pairs, [B.] eighth notes, A. rests, B.c. eighth-note pairs. Measure 8: VI.1 eighth-note pairs, VI.2 eighth-note pairs, [B.] eighth notes, A. rests, B.c. eighth-note pairs.

#

96

A musical score page featuring six staves of music. The top three staves are vocal parts: Violino 1, Violino 2, and [Basso]. The bottom three staves are instrumental parts: Alto, Tenore, and Basso. A brace groups the Basso and Basso continuo staves. The page number '96' is in the top left corner. The music consists of measures of eighth and sixteenth notes, with some rests. The Alto, Tenore, and Basso staves are mostly silent, while the other voices provide harmonic support.

Violino 1

Violino 2

[Basso]

Alto

Tenore

Basso

Basso continuo

101

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Glo - ri - a, Glo - ri - a, Glo - ri - a et di - vi - ti - ae in

Glo - ri - a, Glo - ri - a, Glo - ri - a et di - vi - ti - ae in

Glo - ri - a, Glo - ri - a, Glo - ri - a et di - vi - ti - ae in

4 3 7 6 # 6

106

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

do - mo e - jus: et ju -

do - mo e - jus: et ju -

do - mo e - jus: et ju - sti - ti - a e - jus

4 3 6#

[111]

VI. 1

VI. 2

[B.]

A.

st i - t i - a e - jus ma - net in sae - cu - lum,

T.

8 st i - t i - a e - jus ma - net in sae - cu - lum,

B.

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

B.c.

6

115

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

in sae - cu - lum sae - cu - li.

sae - cu - lum sae - cu - li.

f: f: f: f:

5 6 4 3

Exortum est in tenebris - Adagio 1

119

Musical score for 'Exortum est in tenebris - Adagio 1' at measure 119. The score consists of six staves:

- Violino 1:** Treble clef, C key signature. Notes: rest, rest, rest, rest.
- Violino 2:** Treble clef, C key signature. Notes: rest, rest, rest, rest.
- [Basso]:** Bass clef, C key signature. Notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F#.
- Alto:** Treble clef, C key signature. Notes: rest, rest, rest, rest.
- Tenore:** Treble clef, C key signature. Notes: rest, rest, rest, rest. The vocal line begins with 'Ex-or-tum est in te - ne-bris, ex - or-tum est in te-ne-bris lu-men rec-tis:' starting from measure 8.
- Basso:** Bass clef, C key signature. Notes: rest, rest, rest, rest.
- Basso continuo:** Bass clef, C key signature. Notes: F, F, G, G, A, A, B, B, C, C, D, D, E, E, F#.
- [Basso]:** Bass clef, C key signature. Notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F#.

Measure numbers 4b, 6, 6, 5 are indicated below the basso continuo staff.

1 Druck: "Adagio" nur in Tenore.

123

Violino 1

Violino 2

[Basso]

Tenore

Basso continuo

mi - se - ri - cors, et mi - se - ra - - - tor, mi - se -

6 5 6 6 5 5

126

VI. 1

VI. 2

[B.]

T.

B.c.

ra - tor et ju - stus, mi - se - - - ri - cors, et mi - se - ra - - -

7 6

VI. 1

VI. 2

[B.]

T.

B.c.

- tor, et ju - stus, mi - se - ra -

3 4 3 5 6

Allegro

VI. 1

VI. 2

[B.]

T.

B.c.

- tor et ju - stus.

3 4 3

Allegro.

Musical score for Legrenzi's *Beatus vir*, Part. The score consists of six staves: Violino 1, Violino 2, [Basso], Alto, Tenore, and Basso continuo. The music is in common time, with a key signature of one flat. The score is divided into three measures by vertical bar lines. The Violino 1 and Violino 2 staves show complex sixteenth-note patterns. The [Basso] staff shows eighth-note patterns. The Alto, Tenore, and Basso continuo staves are mostly silent, indicated by dashes. The Basso continuo staff at the bottom features sustained bass notes and some sixteenth-note patterns.

138

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Ju - cun - dus ho - mo, qui mi - se - re - tur, qui mi - se - re - tur, mi - se -

Ju - cun - dus ho - mo, qui mi - se - re - tur, qui mi - se - re - tur, mi - se -

Ju - cun - dus ho - mo, qui mi - se - re - tur, qui mi - se -

Jucundus. Tutti.

[141]

Vi. 1

Vi. 2

[B.]

A.

T.

B.

B.c.

re - tur et com - mo - dat, ju - cun - dus ho - mo, qui mi - se - re - tur, mi - se -
re - tur et com - mo - dat, ju - cun - dus ho - mo, qui mi - se - re - tur, mi - se -
re - tur et com - mo - dat, ju - cun - dus ho - mo, qui mi - - se -
4 3 6 5

144

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

re - tur et com - mo - dat.

re - tur et com - mo - dat,

re - tur et com - mo - dat,

7 4 3 6 5 3 4 3

148

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Qui - a in ae - ter - num, qui - a in ae -
ser-mo-nes su - os in ju - di - ci - o.
net ser-mo-nes su - os in ju - di - ci - o.

6 4 3

151

VI. 1

VI. 2

[B.]

A.

ter - num non com-mo - ve - bi - tur,
qui - a in ae -

T.

B.

B.c.

154

VI. 1

VI. 2

[B.]

A.

ter - num non com-mo - ve - bi - tur, qui - a in ae - ter - num, qui - a in ae -

T.

Qui - a in ae - ter - num, qui - a in ae -

B.

Qui - a in ae - ter - num non, non,

B.c.

Qui - a in ae - ter - num non, non,

157

VI. 1

VI. 2

[B.]

A.

ter - num non com - mo - ve - bi - tur.

T.

8 ter - num non com - mo - ve - bi - tur.

B.

non com - mo - ve - bi - tur.

B.c.

160

6 7 6 # b

163

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

6 6 5

In memoria aeterna - Allegro 1 - 40 -

166

Violino 1

Violino 2

[Basso]

Alto

Basso continuo

1 Druck: "Allegro" nur in Alto.

5 6

In me - mo - ri - a ae - ter - na,
In memoria. A.

171

VI. 1

VI. 2

[B.]

A.

B.c.

4 3

7 6

#

in me - mo - ri - a ae - ter - na e -

Legrenzi, Beatus vir, Part.

176

Musical score page 176. The score consists of five staves. Staves VI.1 and VI.2 are treble clef. Staff [B.] is bass clef. Staff A. has a soprano vocal line with lyrics: "rit ju - sus: ab au - di - ti - o - ne". Staff B.c. is basso continuo. Measure numbers 6 and 7 are indicated at the bottom right.

VI. 1

VI. 2

[B.]

A. rit ju - sus: ab au - di - ti - o - ne

B.c.

6 7

181

Musical score page 181. The score consists of five staves. Staves VI.1 and VI.2 are treble clef. Staff [B.] is bass clef. Staff A. has a soprano vocal line with lyrics: "ma - la non _____ ti - me - bit.". Staff B.c. is basso continuo. Measure number 6 is indicated at the bottom right.

VI. 1

VI. 2

[B.]

A. ma - la non _____ ti - me - bit.

B.c.

6

186

Violino 1

Violino 2

[Basso]

Alto

Tenore

Basso

Basso continuo

Pa -

Paratum. B.

6

[191]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

Pa - ra - tum cor

Pa - ra - tum cor

ra - tum cor e - jus spe - ra - re, spe - ra - re, spe - ra - re in Do - mi -

A.T.

6

4 3

197

Vi. 1

Vi. 2

[B.]

A.

T.

B.

B.c.

e - jus spe - ra - re, spe - ra - re, spe - ra - re in Do - mi - no,

e - jus spe - ra - re, spe - ra - re, spe - ra - re in Do - mi - no,

no, spe - ra - re in Do - mi - no, con - fir -

4 3 4 3

[203]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

con - fir - ma - tum est cor e - jus:
con - fir - ma - tum est cor e - jus:
ma - tum est cor e - jus, non com - mo -

[209]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

non com - mo - ve - bi - tur do - nec de -
non com - mo - ve - bi - tur do - nec de - spi - ci - at, do - nec de -
ve - bi - tur do - nec de - spi - ci - at, do - nec de -
do - nec de -

6 5 6
4 4

[215]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

5
♯

[220]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

su - os, i - ni - mi - cos su - os.
— su - os, i - ni - mi - cos su - os.
su - os, i - ni - mi - cos su - os.
f: f: f: f: f: f:

Dipersit, dedit pauperibus

226

Musical score for 'Dipersit, dedit pauperibus' from Legrenzi's Beatus vir, Part. The score consists of six staves: Violino 1, Violino 2, [Basso], Alto, Tenore, and Basso continuo. The Alto and Tenore staves begin with rests, while the Basso staff begins with a bass note. The vocal parts sing 'Dis-per-sit, dis-per-sit, de-dit pau-pe-ri-bus:' in unison. The Basso continuo staff features a basso continuo line with labels 'Dipersit. B.' and 'A.T.' indicating different harmonic progressions. The score concludes with a measure number 6.

Violino 1

Violino 2

[Basso]

Alto

Dis - per-sit, dis-per-sit, de - dit pau-pe - ri - bus:

Tenore

Dis - per-sit, dis-per-sit, de - dit pau-pe - ri - bus:

Basso

Dis-per-sit, de - dit pau - pe - ri-bus, dis-per-sit: ju -

Basso continuo

Dipersit. B. A.T.

6

[229]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

ju - sti - ti - a e - jus ma - net in

ju - sti - ti - a e - jus ma - net in

sti - ti - a e - jus ma - net in sae - cu - lum sae - cu - li.

6
5

6

[232]

VI. 1

VI. 2

[B.]

A.

sae - cu - lum sae - cu - li. Dis-per - sit: ju -

T.

sae - cu - lum sae - cu - li. Dis-per - sit:

B.

Dis - per - sit, de - dit pau - pe - ri - bus, ju - sti - ti - a e - jus ma - net,

B.c.

6
5

[235]

VI. 1

VI. 2

[B.]

A.

sti - ti - a e - jus ma - net in sae - cu - lum sae - cu -

T.

ju - sti - ti - a e - jus ma - net in sae - cu - lum sae - cu -

B.

ju - sti - ti - a e - jus ma - net in sae - cu - lum sae - cu -

B.c.

6

238

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

vv.

The musical score consists of six staves. The top two staves are for violins (VI. 1 and VI. 2), the third staff is for bassoon (B.), the fourth staff is for alto (A.), the fifth staff is for tenor (T.), and the bottom two staves are for basso continuo (B.c.). The basso continuo staff is bracketed and labeled 'vv.' (versus). The music is in common time. The violins play eighth-note patterns. The bassoon and basso continuo provide harmonic support with sustained notes and bassline patterns. The alto and tenor parts are mostly silent, indicated by dashes. Measure numbers 6, 7, and 8 are visible at the bottom right.

[241]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

#

Peccator videbit - Adagio

[244]

Peccator videbit - Adagio

[244]

Vi. 1

Vi. 2

[B.]

A.

T.

B.

B.c.

Pec - ca - tor vi -

Pec - ca - tor vi -

Pec - ca - tor vi -

Peccator. Adagio.

6 6 6 5 6

[247]

Musical score for orchestra and choir, page 247, measure 1. The score consists of six staves: VI. 1 (Treble), VI. 2 (Treble), [B.] (Bass), A. (Alto), T. (Tenor), and B.c. (Bassoon). The vocal parts sing "de-bit et i-ras-ce-tur," followed by a fermata. The bassoon part provides harmonic support. Measure 1 ends with a fermata over the bassoon part.

VI. 1

VI. 2

[B.]

A. 1
de - bit et i - ras - ce - tur, et i - ras - ce - tur, et

T. 8
de - bit et i - ras - ce - tur, et i - ras - ce - tur, et

B. de - bit et i - ras - ce - tur, et i - ras - ce - tur, et

B.c.

1 Druck: Alto Achtelnote g'.

[250]

VI. 1

VI. 2

[B.]

A.

i - ras - ce - tur, i - ras - ce - tur, den - ti - bus su - is

T.

i - ras - ce - tur, i - ras - ce - tur, den - ti - bus su - is

B.

i - ras - ce - tur, i - ras - ce - tur, den - ti - bus su - is

B.c.

[253]

VI. 1

VI. 2

[B.]

A.

fre - met et ta - bes - cet: de - si - de - ri - um pec - ca - to - rum,

T.

8 fre - met et ta - bes - cet: per - i - bit, per -

B.

fre - met et ta - bes - cet: per - i - bit, per -

B.c.

4 3

[256]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

de - si - de - ri - um pec - ca - to - rum,
de - si -
i - bit,
per - i - bit, per - i - bit, de - si -
i - bit,
per - i - bit, per - i - bit,
F F F F F F
F F F F F F

[259]

VI. 1

VI. 2

[B.]

A.

de - ri - um pec - ca - to - rum per - i - bit, per - i -

T.

de - ri - um pec - ca - to - rum per - i - bit, per - i -

B.

de - si - de - ri - um pec - ca - to - rum per - i - bit, per - i -

B.c.

#

6#

6
5

262

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

1

bit.

1

bit.

bit.

VV.

6 7 6

1 Druck: Doppelstrich in Alto und Tenore.

265

- 62 -

Violino 1

Violino 2

[Basso]

Basso

Basso continuo

This section contains four staves. The top two staves are Violin 1 and Violin 2, both in treble clef. The third staff is Basso (bassoon) in bass clef. The bottom two staves are Basso continuo, also in bass clef. Measures 265-62 show Violin 1 playing eighth-note patterns, Violin 2 playing sixteenth-note patterns, Basso playing sustained notes, and Basso continuo providing harmonic support with sustained notes.

268

VI. 1

VI. 2

[B.]

B.

B.c.

This section contains five staves. The top three staves are VI. 1, VI. 2, and Basso (B.) in treble clef. The bottom two staves are Basso continuo (B.) and Basso continuo (B.c.) in bass clef. Measures 268-1 show VI. 1 and VI. 2 playing eighth-note patterns, Basso playing eighth-note patterns, and Basso continuo playing sustained notes. Measure 1 begins with a fermata over the Basso continuo (B.) staff, followed by a dynamic instruction 'Glo'.

1 Druck: Doppelstrich in Basso und B.c.

6 6
5

Legrenzi, Beatus vir, Part.

[271]

Basso

Alto

Tenore

Basso

Basso continuo

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

7 6

[274]

B.

A.

T.

B.

B.c.

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

7 6

[277]

B.

A.

T.

Si - cut e - rat in prin -

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

B.

cto.

B.c. T. A.

[280]

B.

A.

ci - pi - o et nunc et sem - per, et nunc et sem - per, et nunc et sem -

T.

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

B.

B.c.

6 6 5

283

Violino 1

Violino 2

[Basso]

Alto

Tenore

Basso

Basso continuo

vv.

6 7 6

286

Musical score for page 286. The score consists of four staves:

- Violino 1:** Treble clef, G major. Playing eighth-note patterns.
- Violino 2:** Treble clef, A major. Playing eighth-note patterns.
- [Basso]:** Bass clef. Playing quarter notes.
- Basso continuo:** Bass clef. Playing quarter notes. The bassoon part is grouped with it.

The key signature changes from G major to A major at the end of the section.

289

Musical score for page 289. The score consists of three staves:

- VI. 1:** Treble clef. Playing sixteenth-note patterns.
- VI. 2:** Treble clef. Playing sixteenth-note patterns.
- [B.]**: Bass clef. Playing eighth-note patterns.

B.c.: Bass clef. Playing quarter notes. The bassoon part is grouped with it.

A harmonic analysis at the bottom right indicates a progression from $\text{G} \ 6$ to $\text{A} \ 6$ to $\text{A} \ 5$.

292

Violino 1

Violino 2 1

[Basso]

Alto

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

Tenore 8

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

Basso

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

Basso continuo à 3.

6 6 5 4 3

1 Druck: VI. 2 Viertelnote cis".

[295]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

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

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

6 7 6 # b

[298]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

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

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

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

#

6 6
5

[301]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

men.

men.

men.

VV.

6 7 6

304

Violino 1

Violino 2

[Basso]

Basso continuo

#

This musical score page contains four staves. The top staff is Violino 1, the second is Violino 2, the third is [Basso], and the bottom two are grouped under Basso continuo. The key signature changes from G major (two sharps) to A major (one sharp). Measure 1 starts with Violino 1 playing eighth-note pairs. Measures 2-3 show Violino 2 and [Basso] playing eighth-note pairs. Measures 4-5 show Basso continuo providing harmonic support. Measure 6 starts with Violino 1 again.

307

Violino 1

Violino 2

[Basso]

Tenore

Basso continuo

A

T.

6 6
5

This musical score page contains five staves. The top three staves are identical to page 304: Violino 1, Violino 2, and [Basso]. The fourth staff is Tenore, and the bottom two are grouped under Basso continuo. The key signature changes from A major (one sharp) to D major (one sharp). Measures 1-2 show Violino 1 and Violino 2 playing eighth-note pairs. Measures 3-4 show [Basso] and Tenore playing eighth-note pairs. Measures 5-6 show Basso continuo providing harmonic support. Measure 7 starts with Tenore, followed by Basso continuo. Measure 8 concludes with a basso continuo harmonic progression.

310

Violino 1

Violino 2

[Basso]

Alto
A - men, A - men, in

Tenore
- men, A - men, in

Basso
A - men, in

Basso continuo
A.B.

[313]

VI. 1

VI. 2

[B.]

A.

T.

B.

B.c.

1

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

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

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

Tutti.

6 6 5 # 7 4 3

1 Druck: Schlussnote ist in allen Stimmen eine Longa.