

Biagio Marini
MUSIC FOR VESPERS
FROM OP. 18 AND OP. 20
Edited by Thomas D. Dunn

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INTRODUCTION

Biagio Marini's Opera 18 and 20 form part of a trilogy of publications of sacred music published in Venice in 1653, 1654, and 1655.¹ Opus 18 and Opus 20 contain music for Vespers suitable for all feast days throughout the year (Sundays and special holidays): mostly Psalm and Magnificat settings. The works in Opus 18 are in the modern concerted style, that is, for one or more soloists and instruments, whereas those in Opus 22 are for four-part choir with (or without?) organ.

The appearance of these publications coincided with a characteristically peripatetic period in Marini's life: one that saw yearly changes in his employment. A document dated January 17, 1652 (*more veneto*) states that Marini had been hired as both a singer and player at St. Mark's; a subsequent document, dated August 25, 1653, states that he had departed from his position without official leave some months before.² On the title page of the *Salmi*, Opus 18, dated 1653, Marini is described as *Maestro di Capella delli Cavalieri Nell'Accademia della Morte di Ferrara*.³ Yet the title page of Opus 20, dated the following year, gives the composer's name without any mention of post or title.⁴ In 1655, the year his Opus 21, *Lacrime di Davide sparse nel miserere*, was published, he took up a position in Vicenza, the last one in his career for which documentation is presently known.⁵ Assuming they existed, his Opera 17 and 19 must have also appeared during the early 1650's; what sort of music they contained is unknown. Since the terms *Libro primo* and *Libro secondo* appear on the respective title pages of Opera 18 and 20, it is doubtful that Opera 17 or 19 contained Vesper Psalms.

Salmi per tutte le solennità dell'anno, Opus 18

The title page reads:

Psalms for all the Solemnities of the year, concerted in the modern style, for one, two, and three voices by the Cavaliere Biagio Marini, *Maestro di Capella delli Cavalieri* of the *Accademia della Morte di Ferrara*, Book One, Opus 18, dedicated to the Most Serene Archduchess Anna of Austria, born Princess of Tuscany. The Gardano Press, Venice, 1653, by Francesco Magni.⁶

¹ For a brief biographical summary, see the Introduction to WLSCM No. 3.

² Roark Miller, "Divorce, Dismissal, but No Disgrace: Biagio Marini's Career Revisited," *Recercare* 9 (1997): 7–8.

³ Selfridge-Field has pointed out that information on title pages of publications at that time could be outdated. See Eleanor Selfridge-Field: "Addenda to Some Baroque Biographies," *Journal of the American Musicological Society* 25 (1972): 236–37.

⁴ In his entry on Marini, Robert Eitner states "1653 ist er Kapellmeister an der Accademia della Morte zu Ferrara und 1654 Kapellmeister an S.Maria della Scala zu Mailand [Milan] (Titel)." "Titel" must refer to the statement on the title page of Opus 18 concerning Marini's activity in Ferrara since the title page Opus 20 does not connect him with any post. Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon* (repr. ed., Graz, 1959), 5: 333–334.

⁵ Willene D. Clark, *The Vocal Music of Biagio Marini* (diss., Yale University, 1966), 2 vols., 2: 48.

⁶ For the original Italian texts of the title pages, see the Critical Report.

The dedicatee was the daughter of Cosimo II de' Medici and Maria Maddalena, sister of the Emperor Ferdinand II of Austria. Anna was married to Ferdinand Karl, son of Archduke Leopold Wilhelm to whom Marini had dedicated his Opus 16 in 1649. Currying Habsburg favor was nothing new—witness the dedication of Opus 2.

Opus 18 comprises settings of eleven Vesper psalms, the response *Domine ad adjuvandum*, and the Magnificat. (Table 3, p. 4). Notable is the omission of the lengthy psalms *In exitu Israel*, *Memento Domine*, and *Domine probasti me*, as well as *De profundis*, and *Confitebor angelorum*. Partbooks were printed for alto, tenor (occasionally a part is cited as being performable either by tenor or soprano), bass, two violins and continuo. The full forces are specified for only five of the psalms and the Magnificat.⁷

These settings might best be described as virtuoso chamber music, with the works for one and two voices being prototypes of the solo and duet cantatas that were emerging at mid-century. Although the tenor part (or, in four of the pieces, the soprano part) is given demanding *passaggi* in this collection, pride of place must go to the bass singer (who, on occasion, may have been Marini himself). In fact the entire collection opens with a short but showy setting for bass of the response *Domine ad adjuvandum* that precedes the first psalm *Dixit Dominus*.

The other work for solo bass, *Lauda Jerusalem*, provides an excellent example of the compositional approach Marini employs in Opus 18. The psalm verses are set in a sequence of contrasting sections, some in recitative style, prefaced and interspersed with short instrumental *sinfonias* and *ritornelli*. Notable is the abrupt entry of the singer in measure 8 of the opening *sinfonia*. For a few measures the voice intones the first phrase of the eighth *tono* version of the plainchant; the phrase is repeated at the end of the piece at “*Sicut erat in principio*” (mm. 146–150). Marini's setting of Psalm 112, *Laudate pueri* is the only piece in either of his Vesper collections that may be assembled complete from the surviving partbooks. It may be regarded as a duet cantata. The Magnificat utilizes all three voice parts plus the violins—sparse, perhaps, in comparison with a ceremonial work a 8, but effective in a small chapel or large room.

Vesperi per tutte le festività dell'anno, Opus 20

Opus 20 is dedicated to King João IV of Portugal:

Vespers for all the Feasts of the year for four voices, to be sung by a choir with the organ, dedicated to His Sacred Majesty, the Most Serene Lord João IV, King of Portugal, etc., Book Two, Opus 20, by the Cavaliere Biagio Marini. The Gardano Press, Venice, 1654, by Francesco Magni.

⁷ A complete set of partbooks was reportedly in the Biblioteka Uniwersytecka, Wrocław prior to World War II. See Emil Bohn, *Bibliographie der Musik-Druckwerke bis 1700, welche in der Stadtbibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und der Königlichen und Universitäts-Bibliothek zu Breslau aufbewahrt werden*. (repr. ed., Hildesheim: Olms, 1969), 273. The *Tenore o Canto*, *Alto*, *Violino secondo*, and *Basso continuo* partbooks were apparently destroyed during the bombardment of Breslau during World War II. The set of partbooks in Budapest (see Critical Report) lacks only the *Alto* and *Violino secondo*. Clark, *op. cit.*, was apparently unaware of the Budapest set.

Whether Marini had his eye on an actual post in Lisbon, or at least was knowingly contributing to what has been described as the largest music library of its time is unknown. The fate of Opus 20 once it reached Lisbon may have been ignoble: “there is every indication that much of the library’s non-Iberian repertory...was never actually studied or performed.”⁸

Although it would be erroneous to characterize the music of the *Vesperi* as representative of a conservative, *prima prattica* approach, its more austere, antiquarian scoring: *Canto*, *Alto*, *Tenore*, *Basso*, plus Organ, contrasts sharply with that of the *Psalmi*. At the heading of each piece the *tono* is given and for all but one psalm there is the indication *sine intonatione*. Table 4 (p. 5) lists the contents of Opus 20, the *tuoni*, and the roots of the final cadences.

The music of the *Vesperi* embodies a considerable amount of *ruvidezza*—odd melodic shapes and leaps, unprepared dissonances, consecutive seconds, fifths, and octaves.⁹ Some may be deliberate madrigalisms—the awkward leaps in the Canto part in measures 19–20 of *De profundis* perhaps were meant to illustrate “iniquitates” (transgressions). But what are we to make of the consecutive fifths between Canto and Tenore in measure 4 or between Canto and Alto in measures 15–16 of the same piece? Are they intentional, or are they examples of compositional negligence calling into question Marini’s skill in handling a four-voice polyphonic style? Handwritten emendations in the partbooks, one involving the addition of an entire measure, suggest that the typesetting and/or the materials with which the typesetter had to work may have been less than pristine.¹⁰ Yet there is no question that the eighteen pieces comprising the print form an imposing mass of music, with passages ranging from pedestrian to impressive.

The setting of *Dixit Dominus* contains features typical of the collection as a whole. Homophony alternates with imitative counterpoint, the latter texture rarely lasting more than six measures at a time. Measures 1–12 of the Canto part are based on the plainchant in its *primo tono* version; the chant melody is recapitulated by the Tenor at the “Gloria Patri” in measures 82–93. Similar chant quotation may be found at the end of the *Magnificat Tertii Toni*, mm. 81–85.¹¹ There do not appear to be any quotes from plainchant in the *De profundis*. Remarkably the composer sets this work in the third tone, rather than the fourth or eighth—the *toni* of the plainchant settings in the *Liber Usualis*.¹²

⁸ Art. “Portugal” *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell (London, 2001), 20: 192.

⁹ Clark has noted that some of these practices were sanctioned by Vincenzo Galilei in his *Discorso intorno all’uso delle disonanze*. See Clark, 1: 185–6.

¹⁰ Words and phrases from the texts are also sometimes awkwardly omitted. See for instance the omission of “humiles” in the Tenor part in measure 55 of the *Magnificat Tertii Toni* from Opus 20.

¹¹ At least six works in the *Vesperi* have quotes from plainchant.

¹² Readers will undoubtedly want to compare the six pieces in this website edition with those in the monumental survey of seventeenth century Vespers settings edited by Jeffrey Kurtzman, *Vespers and Compline*, comprising vols. 11–20 of *Seventeenth-Century Italian Sacred Music* (New York: Garland Publishing).

Acknowledgment

Permission from the University Library of the University of Wrocław, Poland to publish editions based on sources in their possession is gratefully acknowledged.

TABLE 3

Biagio Marini, *Psalmi per tutte le solennità dell'anno
concertati nel moderno stile* (Venice, 1652)

LIST OF WORKS¹³

	Title	Performing forces ¹⁴
1	Domine ad adiuvandum	Bass, two violins
2	Dixit Dominus	Alto, tenor, bass, two violins
3	Confitebor	Alto, tenor, bass
4	Beatus vir	Alto, tenor, bass, two violins
5	Laudate pueri	Soprano or tenor, bass
6	Laudate Dominum	Soprano or tenor, two violins
7	Laetatus sum	Alto, tenor, bass, two violins
8	Nisi Dominus	Alto, tenor, bass, two violins
9	Lauda Jerusalem	Bass, two violins
10	In convertendo	Alto, tenor (or soprano), bass
11	Credidi	Alto, tenor, bass, two violins
12	Beati omnes	Tenor (or soprano), two violins
13	Magnificat	Alto, tenor, bass, two violins

¹³ Pieces are listed in the order they appear in the part books; the order numbers have been added editorially.

¹⁴ All pieces have an *Organo* (continuo) part.

TABLE 4

Biagio Marini, *Vesperì per tutte le festività dell'anno* (Venice, 1653)LIST OF WORKS¹⁵

	Title	Tono ¹⁶	Final cadence
1	Dixit Dominus	1 (transposed up one step)	E
2	Confitebor	2	G (with ♭ signature)
3	Beatus vir	4	E
4	Laudate pueri	8	G
5	Laudate Dominum	8	G
6	In exitu Israel	Mixed	E
7	Laetatus sum	8	G
8	Nisi Dominus	4	E
9	Lauda Jerusalem	8	G
10	Credidi	3	A
11	In convertendo	5	C
12	Domine probasti me	1	D
13	De profundis	3	A
14	Memento Domine David	1	D
15	Beati omnes	6 (can be sung one tone higher)	F (with ♭ signature)
16	Confitebor Angelorum	7	E
17	Magnificat	3	A
18	Magnificat secundo	6	F (with ♭ signature)

¹⁵ Pieces are listed in the order they appear in the part books; the order numbers have been added editorially.

¹⁶ These *toni*-final combinations correspond closely with some of those listed in Gregory Barnett, "Modal Theory, Church Keys, and the Sonata at the End of the Seventeenth Century," *Journal of the American Musicological Society* 51 (1998): 245–81.

CRITICAL REPORT

Editorial Procedures

Original note values have been retained. Regular barring has been introduced; barring is almost entirely absent in the source. In all but the *continuo* parts editorial additions of accidentals are placed above the notes they affect. In the *continuo* parts for the pieces from Opus 18, editorial additions of accidentals are placed in brackets to the left of the note. With one exception, there are no editorial additions of *continuo* figures for these parts. Unless cancelled, accidentals hold for the entire measure.

The parts cited below as “reconstructed by the editor” are not to be considered definitive but are provided to give a sense of what the pieces may have been like in complete form. Staves and note sizes of these reconstructed parts have been slightly reduced in order to distinguish them from the surviving original parts. Performers are invited to emend or alter the reconstructed parts. Figuring in the reconstructed *continuo* parts has been deliberately left sparse, although not as sparse as in those *continuo* parts that survive from the composer’s early prints. Sharp and flat signs indicate raised and lowered thirds respectively; in accordance with modern usage, however, the natural sign is used in place of the original # figure to indicate a raised \flat . The 3 in the figure 4 3 is to be read as representing a major third.

Opus 18

SALMI / Per tutte le Solennità dell’Anno Concertati nel moderno stile, / ad una Due, e Trè voci / DEL CAV. BIAGIO MARINI / Maestro di Capella delli Cavalieri Nell’Accademia / della Morte di Ferrara. / Libro Primo. / Opera XVIII. / Consacrata. / ALLA SERENISSIMA SIGNORA / ARCIDUCHESSA ANNA D’AUSTRIA / Nata Principessa Di Toscana. / Stampa del Gardano / IN VENETIA M DC L.III / Apresso Francesco Magni

SOURCES:

Tenore (T) - Budapest, Egyetemi Könyvtár Eötvös Loránd University (*H-Bu*)

Basso (B) - Wrocław, Biblioteka Uniwersytecka (*PL-WRu*)

Organo (Bc) - Budapest, Egyetemi Könyvtár Eötvös Loránd University (*H-Bu*)

Violino primo (Vln 1) - Copy 1: Budapest, Egyetemi Könyvtár Eötvös Loránd University (*H-Bu*)

Copy 2: Wrocław, Biblioteka Uniwersytecka (*PL-WRu*)

Alto and Violino secondo partbooks are missing.

CRITICAL NOTES:

No. 5. *Laudate pueri* (Psalm 112)

Canto o Tenore (T), pp. 20-25. Original clef: C1

Basso (B), pp. 19-24. Original clef: F4

Basso continuo (Bc), pp. 22-25. Original clef: F4

M. 23, T, note 6 is a chroma.

M. 25, Bc, note 3 has cautionary # (= natural) in source.

M. 32, B, handwritten # beneath note 7.

M. 33, Bc # next to note 7 in source, probably belongs with figure 6.

M. 35, B, handwritten # above note 5.

M. 38, Bc, # next to note 1 in source, belongs with figure 6.

M. 39, Bc, figures 5 6 above note 2 in source belong over note 1 of M. 40.

M. 73, B, handwritten # above note 13.

M. 75, T and Bc, note 2 is semibreve.

M. 91, Bc, note 1 is B

M. 108, Bc, last note has cautionary # (= natural).

M. 185, Bc. Note is missing in source.

M. 226, T and B, note is breve; Bc, note is semibreve.

No. 9. *Lauda Jerusalem* (Psalm 147)

Violino primo (Vln 1), pp. 23-27. Original clef: G2

Violino secondo part reconstructed by editor

Basso (B), pp. 33-37. Original clef: F4

Basso continuo (Bc), pp. 38-41. Original clef: F4

M. 20, Vln 1, note 9 has cautionary # sign.

M. 22, Bc Note 7 has cautionary #.

M. 25, Vln 1, note 4 has #, should go with note 5.

M. 52, Vln 1, note 1 is f'.

M. 57, Bc, note 13 has #, should be figure.

M. 60, Vln., note 1 has cautionary #.

M. 61, Bc, note 2 has ♭ sign to left; printer's error for figure 6?

M. 80, Bc, note 2 has ♭ figure.

M. 85, B note 7 has cautionary # sign.

M. 89, Bc, note 1 is G.

M. 108, B, handwritten # above note 11. Vln 1, handwritten # above note 14.

M. 137, Bc, # figure over note 2 belongs over note 4.

M. 138, Bc, # figure over note 1 belongs over note 3.

M. 139, Vln 1, handwritten # over note 9.

M. 143, Vln 1, , handwritten # over note 4.

M. 145, Vln 1,, handwritten #s over notes 9 and 11.

M. 147, Vln 1, note 11 is f'.

M. 154, Bc, note 1 has # figure under figure 6. It should go over note 2.

M. 155, Bc, note 1 has # figure under figure 6. The # possibly refers to the F.

M. 156, Bc, note 2 has figure 6.

No. 13. *Magnificat*

Violino primo (Vln 1), pp. 31-35. Original clef: G2

Violino secondo part reconstructed by editor.

Alto part reconstructed by editor.

Tenore (T), pp. 49-53 Original clef: C4

Basso (B), pp. 42-46. Original clef: F4

Organo (Bc), pp. 49-54. Original clef: F4. In the source there are frequent cues indicating which parts are to sing and play during a particular section. The text incipits for a section are also occasionally given as well.

M. 1, Bc, note 1 has two figures: a # and, over that, a ♭ followed by a 6. Given that note 2 of the *Tenore* is c' #, the ♭ is a misprint for a #.

M. 13, Vln 1, note 5 originally printed as c'', changed to b''.

M. 14, Vln 1, in Wroclaw note 2 has a handwritten #.

M. 17, T, # is next to last note rather than note 3; Bc, figure is ♭ (modern natural) in source.

M. 21, Vln 1, time signature is 3 over 2.

M. 42, Bc, note 3, no # next to figure 6 or indication of #3 in source, note 4, faint indication of # figure. Editorial figures added to conform with M. 93. Vln 1, handwritten # over note 2.

M. 44, Vln 1, handwritten # over note 1.

M. 45, Vln 1, handwritten # over note 5

M. 53 and 59, T, Placement of second tie unclear, could include all three notes of the measure.

M. 62, T, second slur is editorial.

M. 93, Bc, # figure appears between notes 3 and 4.

M. 100, B, handwritten # above note 4.

M. 109, B, last note has cautionary # (= natural in modern usage).

M. 110, B note 1 has cautionary # (= natural).

M. 127, B, note 4 has cautionary # (= natural).

M. 160-61, T, note 4, tied to note of next measure is semibreve.

M. 197, Vln 1, *piano* indication in m. 198.

M. 243, Vln 1, last note has cautionary # (= natural).

M. 247, Bc, note 4, figure is a

M. 269, Bc Figure 6 is over note 1.

Opus 20

VESPERI / PER Tutte le Festività dell'anno. A Quatro voci. / Da cantarsi in Capella E nell'Organo. / Dedicati / ALLA MAESTÀ SACRA / DEL SER.mo D. GIOANNI IL QUARTO / RE Di Portogallo & c. / Libro Secondo. Opera XX / DEL CAVALIER BIAGIO MARINI / Stampa del Gardano / IN VENETIA M. DC LIIII Apresso Francesco Magni

SOURCES:

Canto (C), *Alto* (A), *Tenore* (T) – Wrocław, Biblioteka Uniwersytecka (PL-WRu)

CRITICAL NOTES:

No. 1. *Dixit Dominus* (Psalm 109)

Canto (C), pp. 3-5. Original clef: C1.

Alto (A), pp. 3-5. Original clef: C3.

Tenore (T), pp. 3-5. Original clef: C4.

Basso and *Organo* (basso continuo) parts reconstructed by editor.

Heading: *Primo Tuono / Trasportato un tuono più alto. Sine intonat[ione]* = First [Psalm] tone, transposed a tone higher; [to be performed] without intonation. (Ordinarily the cantor would intone the first phrase “Dixit Dominus meus,” and the choir would continue with “Sede ad dextris meus,” but here the choir sings the entire text from the beginning.)

M. 22, T, note 2 has # entered by hand in source.

M. 28, T, note 2 is g # in source.

M. 29, A, note 2 is f' # in source.

M.38, A, note 4 has # entered by hand in source.

M. 51, T, note 3 is g.

M. 62, A, proportional sign is 3.

M. 76, A note 4 has cautionary # (= natural).

M. 83, A, note 7 has # entered by hand in source.

M. 100, T, handwritten (cautionary) ♭ next to note 1.

No. 13. *De Profundis* (Psalm 129)

Canto (C), pp. 35-37. Original clef: C1.

Alto (A), pp. 38-40. Original clef: C3.

Tenore (T), pp. 39-41. Original clef: C4.

Basso and *Organo* (basso continuo) parts reconstructed by editor.

Heading: *Tertii Toni, sine intonatione* (see under No. 1, above)

M. 13, T, notes 3 and 4 have handwritten sharps.

Mm. 54-58, T, text in source is “A custodia matutina”.

M. 62, C, note 5 is f' #.

Mm. 70, T, # before last note could be error in source, if omitted the editorial sharps in *Alto* part in Mm. 70-71 could be omitted.

Mm. 76-77 C, the content of these two measures were added by hand on p. 37 of the source following the end of the piece. A vertical line between note of measure 75 and note 1 of measure 78 alerts the user to the insertion.

M. 77, C, note 2 is c ”.

M. 85, T note 2, # added by hand in source.

M. 105, C, note 2 originally printed as a' in source with printed correction to c”.

M. 110, A last note originally printed as b in source with printed correction to A

No. 17. *Magnificat*

Canto: C, pp. 46-49. Original clef: C1.

Alto: A, pp. 50-52. Original clef: C3.

Tenore: T, pp. 51-54. Original clef: C4.

Basso and *Organo* (basso continuo) parts reconstructed by editor.

Heading: *Sine intonat[ione]* (see under No. 1, above)

M. 14, C notes 4-5 are b` and a` in source.

M. 35, A, note in is dotted minim in source. Rest on beat 3 added by editor.

M. 46, A., note 5, # added by hand in source.

M. 54, A, notes 11 and 14 have #s written in by hand in source.

Mm. 81-82, C and A consecutive fifths between last note of m. 81 and first note of m.

82. Note 1 of *Alto* in m. 82 could be changed to g' to avoid fifths.

M. 85, A notes 3 and 4 have cautionary # (= natural) signs.

M. 93, A. note 3, # added by hand in source.

M. 96, T note 1, # added by hand in source.

M. 108, C note 1 has cautionary # (= natural).

Laudate pueri

a 2 voci Canto o Tenore e Basso

Biagio Marini
Opus 18, No. 5

Canto o Tenore



Basso



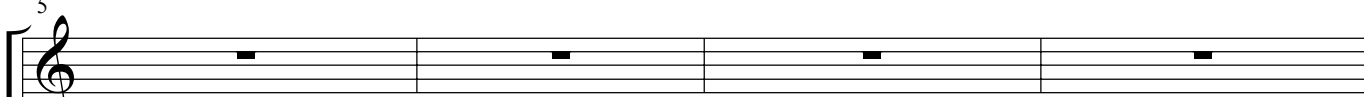
Lau - da - te pu - e-ri, Lau - da - te pu - e-ri, lau - da - te, lau - da - te

Basso continuo (Organo)

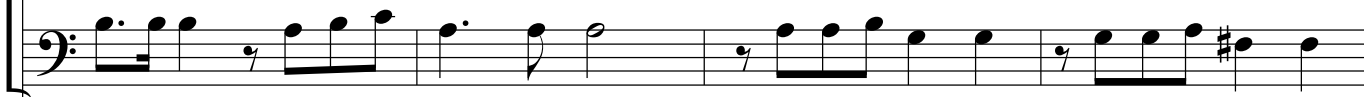


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C. o T.




B




pu - e-ri, lau - da - te Do - mi-num: lau - da - te no - men, lau - da te no men,

B. c.



C. o T.



pu - e-ri, pu - e-ri, lau - da - te no - men, lau - da - te no - men, no -

B



no - men Do - mi - ni,

B. c.



13

C. o T. men Do - mi - ni,

B. pu - e - ri, pu - e - ri, lau - da - te no - men, lau - da - te no - men, no - men

B. c. 7 6 # 6 6 b6 7 6

24

C. o T. ni.

B. ni. Sit no - men Do - mi -

B. c. 24

28

C. o T. ex hoc nunc, et us - que, nunc, et us - que, us - que,

B. ni be - - - ne - dic - - - tum, be - ne - dic - tum

B. c. 28

31

C. o T. Sit no - - - men Do - mi - ni be -

B. ex hoc nunc, et us - que, us - que, us - que in sae - - -

B. c. 31 # #6 #

34

C. o T. ne - dic - tum, be - ne - dic - tum, be - ne - dic - tum, be - ne -

B. cu - lum, be - ne - dic - tum, be - ne -

B. c. # # #5

37

C. o T. dic - tum, ex hoc nunc, et us - que, nunc, et us - que in sae - - - -

B. dic - tum ex hoc nunc, et us - que, us - que, us - que in sae - - - -

B. c. # # #6

40

C. o T. cu - lum. A so - lis

B. cu - lum.

B. c. 40 5 6 #

44

C. o T.

or - - - - tu us - que, us - que ad oc - ca - sum, lau -

B

B. c.

44 7 6

47

C. o T.

da - - - - - bi - le no - men Do - mi - ni,

B

A so - lis or - - - - tu

B. c.

47

50

C. o T.

lau - da - - - - - bi - le no - men

B

us - que, us - que ad oc - ca - sum, lau - da - - - - -

B. c.

50

53

C. o T.

Do - mi - ni, lau - da - - - - -

B

bi - le no - men Do - mi - ni, lau - da - - - - -

B. c.

56

C. o T.

bi - le no - men, no - men Do - mi -

B

bi - le no - men Do - mi -

B. c.

59

C. o T.

ni. Ex - cel - sus su - per om - nes, su - per om - nes gen - tes Do - mi -

B

ni. Ex - cel - sus su - per

B. c.

62

C. o T. nus, ex - cel - sus su - per om - nes, su - per om - nes gen - tes Do - mi -

B. om - nes, su - per om - nes gen - tes Do - mi - nus, et su - per

B. c.

65

C. o T. nus, et su - per

B. cae - los glo - - - - - ri - a ei -

B. c.

68

C. o T. cae - los glo - - - - - ri - a ei - us,

B. us, et su - per

B. c.

71

C. o T. et su - per cae - los, et su - per cae - los glo - - -

B. cae - los glo - - -

71

B. c.

74

C. o T. ri - a ei - us.

B. ri - a ei - us. ——— Quis si - cut Do - mi - nus De - us, quis si - cut

74

B. c.

78

C. o T.

B. Do - mi - nus De - us, Do - mi - nus De - us no - ster, qui in al - tis, qui in al - tis ———

78 #6

B. c.

83

C. o T.

B

B. c.

ha - bi - tat, et hu - mi - li - a res - pi - cit in cae - lo, in cae - lo et in ter -

88

C. o T.

B

B. c.

ra, res - pi - cit in cae - lo, in cae - lo et in ter - ra?

93

C. o T.

B

B. c.

Su - sci - tans, su - sci - tans, su - sci - tans, su - sci - tans,

#6

97

C. o T.

su - sci - tans, su - sci - tans a ter - ra, a ter - ra, a ter - ra,

B.

97

B. c.

100

C. o T.

su - sci - tans, su - sci - tans, su - sci - tans a ter - ra in - o - pem,

B.

100

B. c.

104

C. o T.

et de ster - co - re e - ri - gens pau - - - -

B.

104

B. c.

107

C. o T.

pe - rem, et de ster - co-re

B

B. c.

111

C. o T.

e - ri-gens pau - - - - -

B

B. c.

114

C. o T.

pe - rem, e - ri - gens, e - ri - gens pau - pe -

B

B. c.

130

C. o T.

po - - - - - pu - li su - i,

B

cum prin - ci - pi - bus

B. c.

135

C. o T.

cum prin - ci - pi - bus

B

po - - - - - pu - li su - i, cum prin - ci - pi -

B. c.

140

C. o T.

po - - - - - pu - li su - i.

B

bus po pu - li su - - - i.

B. c.

145

C. o T.

Qui ha - bi - ta - re, qui ha - bi -

B.

B. c.

150

C. o T.

ta - re,

B.

ha - bi - ta - re fa - cit ste - ri - lem in do - mo, _____

B. c.

155

C. o T.

ha - bi - ta - re fa - cit ste - ri - lem in do - mo, _____

B.

ha - bi - ta - re fa - cit

155

B. c.

6

160

C. o T.

ma - trem fi - li - o - rum lae - tan - tem, lae -

B.

ste - ri - lem in do - mo,

B. c.

165

C. o T.

tan - tem, lae - tan - tem, lae - tan - tem, lae - tan - - - tem,

B.

6

lae - tan - - -

B. c.

170

C. o T.

ma - trem, ma - trem, ma - trem fi - li -

B.

tem, fi - li - o - rum lae - tan - - -

B. c.

190

C. o T.

B.

B. c.

a Pa - tri, et Fi - li-o, et Spi-ri - tu-i Sanc - to, glo - ri - a Pa-tri, et Fi - li-o,

190 6 # 6

195

C. o T.

B.

B. c.

Si - cut e-rat in prin-

Pa - tri, et Fi-li-o, et Spi - ri - tu-i Sanc - to.

195 6

200

C. o T.

B.

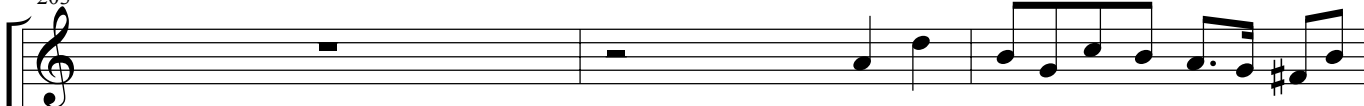
B. c.


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

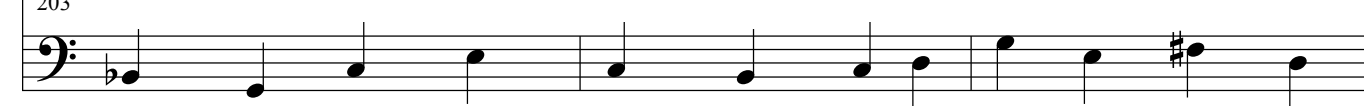
Si - cut e-rat in prin-ci - pi-o, et

200


203


C. o T.  Si - cut e - rat in prin - ci - pi - o et


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

B. c. 

206

C. o T.  nunc, et sem - per, sem - per, sem - - - per,

B  et in sae - cu - la sae - cu - lo - rum, sae -

B. c.  6

208

C. o T.  in sae - cu - la - sae - cu - lo - rum, sae - cu - lo - rum. A - men,

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

B. c. 

211

C. o T. 
a - - - - -

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

B. c. 

214

C. o T. 
men, a - men, a - - - - -

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

B. c. 

218

C. o T. 
men, a - men, a - - - - -

B. 
men, a - - - - -

B. c. 

222

C. o T.

B.

B. c.

225

C. o T.

B.

B. c.

men,

men,

228

C. o T.

B.

B. c.

a - - - - - men.

a - - - - - men.

Lauda Jerusalem

a 3. Basso e due violini

Biagio Marini
Opus 18, No. 9

Sinfonia

Violino Primo

Violino Secondo (T.D.D.)

Basso

Basso continuo (Organo)

© Thomas D. Dunn

Vln. I

Vln. II

B.

B.c.

Lau - - - - da Je -

10

Vln. I

Vln. II

B

ru - sa - lem, Do - mi - num; lau-da, lau - da, lau-da, lau-da De - um

B.c.

14

Vln. I

Vln. II

B

lau-da De-um, lau-da, lau - - - da, lau-da, lau-da De - um tu - um,

B.c.

6 #6

Musical score for measures 18-21. The score includes staves for Vln. I, Vln. II, B (Bass), and B.c. (Bass continuo). The lyrics are: Si - - - on.

Measure 18: Vln. I and Vln. II play a melodic line starting with a half note G4 (with a sharp sign) and a half note A4. B and B.c. play a half note G2. The lyrics are "Si - - - on."

Measure 19: Vln. I and Vln. II play a melodic line starting with a quarter note B4, followed by eighth notes C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, 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A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, 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B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D3

25

Vln. I

Vln. II

B

25

B.c.

25

6

con - for - ta - vit se - ras por - ta - rum tu - a - rum, be - ne - di - xit fi - li - is tu - is, be - ne -

28

Vln. I

Vln. II

B

28

B.c.

28

di - xit fi - li - is tu - is, fi - li - is tu - is, be - ne - di - xit fi - li - is tu - is in te.

32

Vln. I

Vln. II

B

qui po - su - it, qui po - su - it fi - nes tu - os pa - cem.

B.c.

7 #6 7

37

Vln. I

Vln. II

B

Et a - di - pe fru - men - ti sa - - - -

B.c.

6

Musical score for measures 40-43. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Bass (B), and Bassoon (B.c.). The lyrics are: ti - at te, et a - di - pe fru - men - ti sa - - - -

Musical score for measures 44-47. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Bass (B), and Bassoon (B.c.). The lyrics are: ti - at te, et a - di - pe fru - men - ti sa - - - -

6

Sinfonia

48

Vln. I

Vln. II

B

ti - at te.

B.c.

6

52

Vln. I

Vln. II

B

Qui e - mit - tit e - lo - qui - um su - um

B.c.

56

Vln. I

Vln. II

B

56

ter - rae, ve - lo - - - - -

B.c.

56

Detailed description: This system contains measures 56 and 57. It features four staves: Vln. I, Vln. II, Bass (B), and B.c. (Bass continuo). Measures 56 and 57 are marked with a '56' at the beginning of each staff. The Vln. I and Vln. II staves are in treble clef with a key signature of one sharp (F#). The Bass and B.c. staves are in bass clef with a key signature of one sharp (F#). The lyrics 'ter - rae, ve - lo - - - - -' are written below the Bass staff.

58

Vln. I

Vln. II

B

58

ci - ter, ve - lo - ci - ter, ve - lo - - - - - ci - ter cur - rit, cur - rit

B.c.

58

Detailed description: This system contains measures 58 and 59. It features four staves: Vln. I, Vln. II, Bass (B), and B.c. (Bass continuo). Measures 58 and 59 are marked with a '58' at the beginning of each staff. The Vln. I and Vln. II staves are in treble clef with a key signature of one sharp (F#). The Bass and B.c. staves are in bass clef with a key signature of one sharp (F#). The lyrics 'ci - ter, ve - lo - ci - ter, ve - lo - - - - - ci - ter cur - rit, cur - rit' are written below the Bass staff.

60

Vln. I

Vln. II

B

60

ser - mo ei-us, cur-rit ser - mo ei-us, cur-rit, cur-rit, cur-rit, cur-rit

60

B.c.

63

Vln. I

Vln. II

B

63

ser - - - - - mo ei - us. Qui dat ni-vem, qui dat

63

B.c.

67

Vln. I

Vln. II

B

67

B.c.

67

ni - vem, qui dat ni - vem, ni - vem, ni - vem, si - cut la - nam; ne - bu - lam si - cut

70

Vln. I

Vln. II

B

70

B.c.

70

ci - ne - rem, si - cut ci - ne - rem, si - cut ci - ne - rem spar - - - git;

73

Vln. I

Vln. II

B

B.c.

ne - bu - lam si - cut ci - ne - rem, si - cut ci - ne - rem, si - cut ci - ne - rem spar - - - git.

Ritornello

76

Vln. I

Vln. II

B

B.c.

76

76

#

4 3

80

Vln. I

Vln. II

B

B.c.

Mit-tet cry-stal-lum su-am si-cut bu-cel-las an-te

80 # 6 4 3

85

Vln. I

Vln. II

B

B.c.

fa-ci-em fri-go-ris ei-us quis, quis, quis su-sti-ne-bit?

85

89

Vln. I

Vln. II

B.

B.c.

E - mit - tet, e - mit - tet ver - bum

93

Vln. I

Vln. II

B.

B.c.

su - um, e - mit - tet, e - mit - tet

98

Vln. I

Vln. II

B

98

ver - bum su - um, et li - que - fa - ci - et, li - qu -

98 # 6 6

B.c.

103

Vln. I

Vln. II

B

103

fa - ci - et, li - que - fa - ci - et e - a;

103 6 # 6 6

B.c.

Musical score for measures 108-110. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Bass (B), and Bassoon (B.c.). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes. The lyrics are: "fla - - - - - bit spi - ri - tus".

Musical score for measures 111-113. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Bass (B), and Bassoon (B.c.). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes. The lyrics are: "ei - us, et flu - ent a - - - - -".

114 Ritornello

Vln. I

Vln. II

B

quae.

B.c.

118

Vln. I

Vln. II

B

118 #

#6

B.c.

122

Vln. I

Vln. II

B

122

122

B.c.

Qui an-nun-ti-at ver-bum su-um Ia-cob iu-sti-ti-as et iu-di-ti-a su-a

126

Vln. I

Vln. II

B

126

126

B.c.

Is-ra-el. Non fe-cit ta-li-ter om-ni na-ti-o-ni, et iu-di-ti-a su-a

130

Vln. I

Vln. II

B

130

non ma - ni - fe - sta - vit, iu - di - ti - a su - a non ma - ni - fe - sta - vit, non ma - ni - fe -

B.c.

130 #6

133

Vln. I

Vln. II

B

133

sta - vit e - - - is.

B.c.

133 #6 4 3

Musical score for measures 136-140. The score is for Vln. I, Vln. II, B. (Bass), and B.c. (Bass continuo). The key signature is one sharp (F#). The time signature is 6/8. The lyrics are: Glo - - - - - ri-a,

Musical score for measures 139-143. The score is for Vln. I, Vln. II, B. (Bass), and B.c. (Bass continuo). The key signature is one sharp (F#). The time signature is 6/8. The lyrics are: glo - ri - a Pa - tri, glo - ri - a, et Fi - li - o, et Spi - ri - tu - i Sanc - to,

141



Vln. I

Vln. II

B

glo - - - - ri-a, et Spi - ri - tui - i Sanc - to.

B.c.

144



Vln. I

Vln. II

B

Si - - - - -

B.c.

147

Vln. I

Vln. II

B

B.c.

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

7 6

151

Vln. I

Vln. II

B

B.c.

sae-cu-lo-rum, et in sae-cu-la sae-cu-lo-rum. A - - - - -

154

Vln. I

Vln. II

154

B

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

154 6 # 6 6 #6

B.c.

Detailed description: This is a page of a musical score for 'Lauda Jerusalem' by Biagio Marini. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Bass (B.), and Bass continuo (B.c.). The music is in a 4/4 time signature. The key signature has one sharp (F#). The score begins at measure 154. The Vln. I part has a melodic line with some sixteenth-note passages. The Vln. II part provides harmonic support. The Bass part has a simple bass line. The B.c. part provides figured bass notation. The lyrics 'men, sae - cu - lo - rum. A - - - men.' are written below the Bass staff. The page number '154' is written above the first measure of each staff.

Magnificat A 5

Biagio Marini
Opus 18, No. 13

Violino primo

Violino secondo (T.D.D.)

Alto (T.D.D.)
Mag - - - ni - fi - cat, mag - ni - fi - cat,

Tenore
Mag - - - ni - fi - cat, mag - ni - fi - cat,

Basso
Mag - - - ni - fi - cat, mag - ni - fi - cat,
#6 # #6

Organo (Basso continuo)

© Thomas D. Dunn

6

Vln. I

Vln. II

T

8

mag - ni - fi - cat, mag - ni - fi - cat, mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma

6

B.c.

10 T[enore]

Vln. I

Vln. II

T

8

me - a Do - mi - num. mag - ni - fi - cat, mag - ni - fi - cat

10

B.c.

14 #

Vln. I

Vln. II

T

8

a - ni - ma me - a Do - mi - num.

B.c.

14 # 4 3

19

Vln. I

Vln. II

A

19

Et ex - - - sul - - -

T

8

Et ex - sul -

B

Et ex - sul -

B.c.

19 6

Tutti

22

Vln. I

Vln. II

A

T

B

B.c.

22

6

ta - vit, ex - sul - ta - - - vit spi - - - ri - tus

ta - vit, ex - sul - ta - - - vit spi - ri - tus

ta - vit, ex - sul - ta - - - vit spi - ri - tus

25

Vln. I

Vln. II

A

T

B

B.c.

me - - - us in De - - - o

me - - - us in De - o, in

me - - - us in De - - - o,

25 #6 #

28

T

B

B.c.

De - o sa - lu - ta - ri me - - - - -

in De - o sa - lu - ta - ri

28

30

T

B

B.c.

me - - - - -

32

T

B

B.c.

o,

o, sa - lu -

34

A

T

B

B.c.

sa - lu - ta - ri me - - - - -

sa - lu - ta - ri me - - - - -

ta - ri me - - - - -

The image displays a musical score for Magnificat a 5, page 7, measures 36-42. The score is arranged in three systems. The first system (measures 36-38) features vocal parts: Soprano (A), Tenor (T), Bass (B), and Bassoon (B.c.). The vocal lines are in treble clef, while the bassoon is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The second system (measures 39-41) is a Ritornello section for strings and bassoon. It includes Violin I (Vln. I), Violin II (Vln. II), and Bassoon (B.c.). The strings are in treble clef, and the bassoon is in bass clef. The key signature changes to two sharps (F# and C#), and the time signature remains common time. The third system (measures 42) continues the string and bassoon parts. The key signature changes to three sharps (F#, C#, and G#), and the time signature changes to 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

46

Vln. I

Vln. II

T

8

Qui - a, qui - a, qui - a res -

46

B.c.

T[enore]

49

Vln. I

Vln. II

T

8

pe - xit hu - mi - - li - ta - tem an -

49

B.c.

52

Vln. I

Vln. II

T

8

cil - lae _____ su - - - - ae,

52

B.c.

55

Vln. I

Vln. II

T

8

hu - mi - li - ta - tem an -

55

B.c.

6

#

58

Vln. I

Vln. II

T

8

cil - lae _____ su - - - - - ae,

58 #6

B.c.

61

Vln. I

Vln. II

T

8

an - cil - lae _____ su - - - - -

61 #

B.c.

64

Vln. I

Vln. II

A

ec - ce, ec - - - ce, _____

T

8 ae.; ec - ce, ec - - - ce, _____

B

ec - ce, ec - - - ce, _____

64

B.c.

6

tutti

67

Vln. I

Vln. II

A

T

B

B.c.

ec - ce e - - - nim ex hoc be -

ec - ce e - - - nim ex hoc be -

ec - ce e - - - nim ex hoc be -

67

70

Vln. I

Vln. II

A

T

B

B.c.

a - tam me di - - - cent om - - - nes,

a - tam me di - - - cent om - - - nes,

a - tam me di - - - cent om - - - nes,

70

73

A

T

B

B.c.

om - nes ge - - - ne - ra - ti - - - -

om - nes

om - nes ge - - - -

73

6 #6

76

A

o - - - - - nes,

T

8

ge - - - - - ne - - - - - ra - - - - -

B

ne - - - - - ra - - - - -

B.c.

76

79

A

om - - - nes, om - - - nes ge - ne -

T

8

ti - - - o - - - nes, ge - ne -

B

ti - - - o - - - nes, ge - - - - -

B.c.

79

82

A

T

B

B.c.

ra - - - - - ra - - - - - ti - - - - -

82

85

A

T

B

B.c.

o - - - - - nes,

85

87

A

ti - o - - - nes.

T

8

ti - o - nes. _____

B

ge - - - ne - ra - ti - o - - - nes.

87

B.c.

Ritornello

90

Vln. I

Vln. II

90

B.c.

#6

94 [#]

Vln. I

Vln. II

A

T

B

B.c.

94 # # #

Qui - - -

Qui - - -

Qui - - -

tutti

Detailed description: This is a page of a musical score for Magnificat a 5, page 17, measures 94-97. The score is arranged in five systems. The first system contains two staves for Violins I and II. The second system contains three staves for voices: Alto (A), Tenor (T), and Bass (B). The third system contains one staff for the Continuo (B.c.). The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics 'Qui' are written below the vocal staves. The word 'tutti' is written below the Continuo staff at the end of the page.

98

Vln. I

Vln. II

A

T

B

B.c.

98

8

a, qui - a fe - cit mi - hi, fe - cit mi - hi mag - na, mi - hi mag - na qui po - tens

a, qui - a fe - cit mi - hi, fe - cit mi - hi mag - na, mi - hi mag - na qui po - tens

a, qui - a fe - cit mi - hi, fe - cit mi - hi mag - na, mi - hi mag - na qui po - tens

98

6

102

Vln. I

Vln. II

A

est, et sanc - tum no - men, et sanc - tum, sanc - tum no - men -

T

est, et sanc - tum no - men, et sanc - tum, sanc - tum no - men

B

est, et sanc - tum no - men, et sanc - tum, sanc - tum no - men

B.c.

102 # # 6

107

Vln. I

Vln. II

A

T

B

B.c.

ei - - - us.

ei - - - us.

ei - - - us. Et mi-se-ri - cor - di - a ei - - - us,

107 2 6 4 3

B[asso]

113

B

mi-se-ri-cor - di-a ei - - - us a pro-ge-ni-e

113 6 7 6 7 6 #

B.c.

118

B

in pro-ge - - - - - ni - es,

118

B.c.

122

B

a pro - ge - ni - e in pro - ge - - - - -

122

B.c.

6 # #

126

B

ni - es ti - men -

126

B.c.

130

Ritornello

Vln. I

Vln. II

B

ti - bus e - um.

130

B.c.

Ritornello

151

Vln. I

Vln. II

A

ex - al - ta - vit hu - mi - les.

B.c.

151

155

Vln. I

Vln. II

B.c.

159

Vln. I

Vln. II

A

T

B

B.c.

E - su - ri - en - - - - - tes

Es - u - ri - en - - - - - tes

E - su - ri - en - - - - - tes

2

tutti

163

Vln. I

Vln. II

A

T

B

B.c.

163

im - ple - vit, im - ple - vit, im -

8

im - ple - vit, im - ple - vit, im -

163

im - ple - vit, im - ple - vit, im -

166

Vln. I

Vln. II

A

T

B

B.c.

ple - - - vit bo - nis, im - ple - vit, im -

ple - - - vit bo - nis, im - ple - vit, im -

ple - - - vit bo - nis, im - ple - vit, im -

166

169

Vln. I

Vln. II

A

T

B

B.c.

ple - vit, im - ple - - - vit bo - nis,

ple - vit, im - ple - - - vit bo - nis,

ple - vit, im - ple - - - vit bo - nis,

172

B

B.c.

et di - vi - tes, et di - vi - tes di - mi - sit, di - mi - sit in - a - nes, i - na - nes, et

172 #6 #

176

B

B.c.

di - vi - tes, et di - vi - tes di - mi - sit in na - - - nes.

176 #6 #

Sinfonia

Adagio

180

Vln. I

Vln. II

T

8

B.c.

180

Sus - ce - pit

Detailed description: This system contains measures 180 through 184. The Violin I and II parts play a melodic line with a key signature of one sharp (F#) and a 3/4 time signature. The Tenor part has a rest for the first four measures, then enters with the lyrics 'Sus - ce - pit' in the fifth measure. The Bass part provides a harmonic accompaniment. Measure numbers 180 and 8 are indicated at the start of the Violin I and Tenor staves respectively.

T[enore]

185

Vln. I

Vln. II

T

8

B.c.

185

Is - ra - el pu - e - rum su - um,

6

Detailed description: This system contains measures 185 through 189. The Violin I and II parts continue the melodic line. The Tenor part has the lyrics 'Is - ra - el pu - e - rum su - um,'. The Bass part continues the accompaniment. Measure numbers 185 and 8 are indicated at the start of the Violin I and Tenor staves respectively. A page number '6' is located at the bottom right of the system.

190

Vln. I

Vln. II

T

8

sus - ce - pit Is - ra-el pu - e - rum, pu - e - rum

B.c.

190

6 #6

195

Vln. I

Vln. II

T

8

su - - - um,

B.c.

195

piano

200

Vln. I

Vln. II

T

8

re - cor - da - tus mi - se - ri - cor - di - ae_

B.c.

200

205

Vln. I

Vln. II

T

8

su - ae,

B.c.

205

piano

210

Vln. I [forte] piano

Vln. II

T
8 mi - se - ri - cor - di - ae su - ae.

B.c.
210

Allegro

215

Vln. I

Vln. II

A
215 Si - cut lo - cu - tus

T
8 Si - cut lo - cu - tus

B
Si - cut lo - cu - tus

B.c.
215 6

220

A
est, lo - cu - tus est, lo - cu - tus est ad pa - tres nos - tros, ad pa - tres nos - tros, A - bra -

T
est, lo - cu - tus est, lo - cu - tus est ad pa - tres nos - tros, ad pa - tres nos - tros, A - bra -

B
est, lo - cu - tus est, lo - cu - tus est ad pa - tres nos - tros, ad pa - tres nos - tros, A - bra -

B.c.
220 # 6 6 # 6 6 # 6 6

224

A
ham

T
ham, A - - - - bra-ham, A - - - - bra-ham

B
ham, A - - - - bra - ham, A - - - -

B.c.
224 6

228

A

et se - mi - ni ei - us,

T

8 et se - - - mi - ni ei - us, et se - - - mi - ni ei - us,

B

bra - ham et se - - - mi - ni ei - us, A - bra -

B.c.

228 #

232

A

A - bra - ham et se - mi - ni ei - us in sae - cu - la.

T

8 A - bra - ham et se - mi - ni ei - us in sae - cu - la.

B

ham et se - - - - mi - ni ei - us in sae - - - - cu - la.

B.c.

232

Sinfonia
Allegro

236

Vln. I

Vln. II

A

236

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

236

B.c.

6

A[lto]

240

Vln. I

Vln. II

A

240

o, et Spi ri tu i Sanc to.

240

B.c.

6
4

244

Vln. I

Vln. II

B

B.c.

Glo - ri - a Pa - tri, glo - ri - a, et Fi - li - o, et Spi - ri - tu - i Sanc - to,

6

249

Vln. I

Vln. II

A

T

B

B.c.

Basso

Si - cut e - rat,

Si - cut e - rat,

et Spi - ri - tu - i Sanc - to. Si - cut e - rat,

tutti

254

Vln. I

Vln. II

254

A

si - cut e - rat

T

8

si - cut e - rat

B

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

254

B.c.

6

B[asso]

257

Vln. I

Vln. II

A

257

et in sae - cu - la sae - cu - lo - rum

T

8

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

B

sem - per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la

B.c.

257 7 6

260

Vln. I

Vln. II

A

T

B

B.c.

260

et in sae - cu - la sae - cu -

8 et in sae - cu - la sae - cu - lo - rum, et - in sae - cu - la sae - cu - lo - rum, et in

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

260

263

Vln. I

Vln. II

A

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

T

8 sae - cu - la sae - cu - lo - rum, a - men, a - - - - men, a - - - -

B

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, a - - - -

263

B.c.

266

Vln. I

Vln. II

A

T

B

B.c.

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

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

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

266 # # # 6 # 6 #

Dixit Dominus

Biagio Marini
Opus 20, No. 1

Primo Tuono. Trasportato un tuono piu alto. Sine intonat[i]one*

The musical score is arranged in five staves. The Canto part is in treble clef with a common time signature. The Alto and Tenore parts are also in treble clef with a common time signature. The Basso (T.D.D.) part is in bass clef with a common time signature. The Organo Basso Continuo (T.D.D.) part is in bass clef with a common time signature. The lyrics are: Di - - - xit Do - - - mi - nus Do - . The organ part includes a sharp sign (#) in the first measure, and the numbers 6 and #5 in the fourth measure.

Canto
Di - - - xit Do - - - mi - nus Do -

Alto
Di - xit Do - - - - - mi - nus Do - - - - -

Tenore
Di - xit Do - - - - - mi - nus Do - - - - -

Basso (T.D.D.)
Di - xit Do - mi - nus Do -

Organo
Basso Continuo)
(T.D.D.)
6 #5

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*See critical notes

5

S
mi - no me - - - o: Se - de a dex - - - tris

A
mi - no me - o: Se - de a dex - tris, a

T
8 mi - no me - o: Se - de a dex - - -

B
mi - no me - - - o: Se - de a dex - - - tris, a

B.c.
4 3 #

10

S
me - - - - - is. Do - nec po - nam i - ni - mi - cos tu -

A
dex - tris me - is. Do - nec po - nam i - ni - mi - cos tu -

T
8 tris me - is. Do - nec po - nam i - ni - mi - cos tu -

B
dex - tris me - - - is. Do - nec po - nam i - ni - mi - cos tu -

B.c.
4 3 7 #6

15

S
os sca - bel - lum pe - dum tu - o - - rum.

A
os sca - bel - lum pe - dum tu - o - - rum. e - mit - tet

T
8 os sca - bel - lum pe - dum tu - o - - rum. Vir - gam vir - tu - tis tu - ae

B
os scabel - lum pe - dum tu - o - - rum. Vire - gam vir - tu - tis tu - ae

B.c.
4 3

20

S
e - mit - tet Do - mi - nus ex Si - on; do - mi - na - - -

A
Do - mi - nus ex Si - - - on;

T
8 e - mit - tet Do - mi - nus ex Si - - - on; do - mi -

B
e - mit - tet Do - mi - nus ex Si - on;

B.c.
4 3

23

S
re in me - di - o i - ni - mi - co - rum tu - o - rum, tu -

A
do - mi - na - - - re in me - di - o i - ni - mi - co - rum, tu -

T
8
na - - - re, do - mi - na - - - re in me - di - o i - ni - mi -

B
i - ni - mi - co - rum in me - di - o i - ni - mi -

B.c.
6

26

S
o - rum.

A
o - rum. Te cum prin - ci - pi - um in di - e vir - tu - tis tu -

T
8
co - rum, Te - cum prin - ci - pi - um in di - e vir - tu - tis tu -

B
co - rum,

B.c.
6 # 6 6

30

S
in splen-do - ri - bus sanc - to - rum ex u - te - ro an - te lu -

A
ae

T
ae in splen-do - ri - bus sanc -

B
7 6 in splen-do - ri - bus sanc - to - rum ex u - te -

B.c.

33

S
ci - fe - rum ge - nu - i - te, an - te lu - ci - fe - rum ge - nu - i - te.

A
in splen-do - ri - bus sanc - to - rum an - te lu - ci - fe - rum ge - nu - i - te.

T
to - rum ex u - te - ro an - te lu - ci - fe - rum ge - nu - i - te.

B
ro 7 #6 an - te lu - ci - fe - rum ge - nu - i - te.

B.c.

45

S
ter - num se - cun - dum or - di - nem Mel - chi - se - dech

A
ter - num se - cun - dum or - di - nem Mel - chi - se - dech. Do - mi -

T
8
ter - num se - cun - dum or - di - nem Mel - chi - se - dech.

B
ter - num se - cun - dum or - di - nem Mel - chi - se - dech.

B.c.
3 4 3 #

49

S
Do - mi - nus a dex - tris tu - is; con - fre - git in di - e

A
nus a dex - tris - tu - is; con - fre - git, con - fre - git, con - fre - git, con - fre - git in

T
8
Do - mi - nus a dex - tris tu - is; con - fre - git in

B
Do - mi - nus a dex - tris tu - is; con - fre - git, con - fre - git in di - e

B.c.
6 5

52

S i - rae su - ae re - ges. lu - di - ca - bit in na - ti - o - ni - bus; im -

A di - e i - rae su - ae re - ges. lu - di - ca - bit in na - ti - o - ni -

T di - e i - rae su - ae - re - ges. lu - di -

B i - rae su - ae re - ges.

B.c. 6 # # 4 3 #

56

S ple - - - - - bit im -

A bus; im - ple - - - - -

T ca - - bit in na - ti - o - ni - bus; im - ple - - - - -

B lu - di - ca - - - bit in na - ti - o - ni - bus; im -

B.c. 6 6

59

S
ple - - - - - bit ru - i - nas,

A
bit ru - i - nas,

T
bit ru - i - nas,

B
ple - - - - - bit ru - i - nas,

B.c.
4 3

62

S
Con - quas-sa - bit ca - pi-ta, con - quas - sa - bit ca - pi-ta, in

A
Con - quas-sa - bit ca - pi-ta, con - quas - sa - bit ca - pi-ta, in

T
Con - quas-sa - bit ca - pi-ta, con - quas - sa - bit ca - pi-ta, in

B
Con - quas - sa - bit ca - pi-ta, con - quas - sa - bit ca - pi-ta, in

B.c.
#

66

S
ter - ra mul - to - - - rum. De tor - ren - - - -

A
ter - ra mul - to - - - rum. De tor - ren - - - -

T
8 ter - ra mul - to - - - rum. De tor -

B
ter - ra mul - to - - - rum.

B.c.
6 4 3

70

S
te in vi - a bi - bet; prop - te - re -

A
te in vi - a bi - bet; prop - te - re -

T
8 ren - - - - te in vi - a bi - bet; prop - te - re -

B
de tor - ren - - - te in vi - a bi - bet; prop - te - re -

B.c.
4 3 #

74

S
a ex - al - ta - - - - - bit

A
a ex - al - ta - - - - - bit

T
8 a ex - al - ta - - - - - bit ca - - -

B
a ex - al - ta - bit ex - al - ta - - - - - bit

B.c.
6 6 # #6 #

78

S
ca - - - put. Glo - - - - -

A
ca - put. Glo - - - ri - a, glo -

T
8 put. Glo - - -

B
ca - - - put. #

B.c.
4 3 #

83

S
ri - a Pa - - - tri, et Fi - li -

A
ri - a Pa - - - tri et Fi - li -

T
8 ri - a Pa - - - tri, et Fi - li -

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

B.c.
4 3

88

S
o, et Spi - ri - tui Sanc - - -

A
o, et Spi - ri - tui Sanc - - -

T
8 o, et Spi - - - ri - tui Sanc - - -

B
o, et Spi - - - ri - tui Sanc - - -

B.c.
4 3

93

S
to. Si-cut e-rat in prin-ci-pi-o et nunc, et sem-per, et in sae-cu-la

A
to. Si-cut e-rat in prin-ci-pi-o et nunc, et sem-per, et in sae-cu-la

T
to. Si-cut e-rat in prin-ci-pi-o et nunc, et sem-per, et in sae-cu-la

B
to. Si-cut e-rat in prin-ci-pi-o et nunc, et sem per, et in sae-cu-la

B.c.
to. Si-cut e-rat in prin-ci-pi-o et nunc, et sem per, et in sae-cu-la

98

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

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

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

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

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

4 3 6 5 6 5 6 5

102

S
men.

A
men.

T
men.

B
men.

B.c.
#

De Profundis

Biagio Marini
Opus 20, No.13

Tertii Toni, sine intonatione

piano *forte*

Canto
De pro - fun - - dis cla - ma - vi, cla - ma - vi, cla -

piano *forte*

Alto
De pro - fun - - dis cla - ma - vi, cla - ma - vi, cla -

piano *forte*

Tenore
De pro - fun - - dis cla - ma - vi, cla - ma - vi, cla -

piano *forte*

Basso (T.D.D.)
De pro - fun - - - dis cla - ma - vi, cla - ma - vi, cla -

piano 6 *forte*

Organo (Basso continuo) (T.D.D.)

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6

C. ma - vi ad te Do - - - mi - ne, Do-mi-ne ex - au - di vo-cem ex -

A. 8 ma - vi ad te Do - mi - ne,

T. 8 ma - vi ad te Do - - - mi - ne, Do-mi-ne ex-au - di

B. ma - vi ad te Do - mi - ne,

B.c. 6 7 6

11

C. au - di vo - cem, ex - au - di vo - cem me - - - am.

A. 8 Fi-ant au - res tu - ae

T. 8 vo - cem e-xau - di vo - - - cem me - - - am. in-ten-

B. Do - min - e, ex - au - di vo - cem, ex - au - di me - - - am

B.c. 11 # 4 3 6 6

15

C. in vo - cem de - pre - ca - ti - o - nis me - ae. Si in - i - qui -

A. 8 in - ten - den - tes in vo - cem de - pre - ca - ti - o - nis me - ae. Si in -

T. 8 den - - - tes, Si in - i - qui - ta - tes

B.

B.c. 15 6

20

C. ta - tes, Do - mi - ne, Do - mi - ne, Do - mi - ne

A. 8 i - qui - ta - - - tes, Do - - - mi - ne, Do -

T. 8 ob - ser - va - - ve - ris, Do - - - mi - ne, Do - mi - ne, Do - mi - ne,

B. Do - mi - ne, Do - mi -

B.c. 20 6 #

25

C. Do - mi-ne quis, quis, quis, quis su - sti - ne - - - bit?

A. mi-ne quis, quis, quis su - sti - ne - - - bit?

T. quis, quis, Do - mi - ne, quis, quis su - sti - ne - - - bit?

B. ne quis, quis, quis su - sti - ne - - - bit?

B.c. 25 6 #6 6 4 3

30

C. Qui - a a - pud te pro - pi - ti - a - ti - o

A. Qui - a a - pud te pro - pi - ti - a - ti - o

T. Qui - a a - pud te pro - pi - ti - a - ti - o

B. Qui - a a - pud te pro - pi - ti - a - ti - o

B.c. 30 # 6 6

35

C. est, et pro - pter le - gem tu - am su - sti - nu -

A. 8 est, su - sti - nu - i te Do - mi -

T. 8 est, et pro - pter le - gem tu - am su -

B. est, su -

B.c. 35 # b

39

C. i te, Do - mi - ne.

A. 8 ne te, Do - mi - ne. Su - sti - nu - it a - ni - ma

T. 8 sti - nu - i - te Do - - - mi - ne. Su - sti - nu - it a -

B. sti - nu - i - te, Do - - - - mi - ne.

B.c. 39 4 3

43

C. sus - ti - nu - it a - ni - ma me - a

A. 8 me - - - - a in ver - - - -

T. 8 ni - ma me - a in ver - - - -

B. in ver - - - -

B.c. 43

47

C. Spe - ra - - - vit a - ni - ma me - - - a in

A. 8 bo ei - us. Spe - ra - - - vit a - ni - ma

T. 8 bo ei - us. spe - ra - - - vit a - ni - ma me - a, a - ni - ma

B. bo ei - us. Spe - ra - - - vit a - ni - ma

B.c. 47 # 6 #

51

C. Do - mi - no A cu - sto - di - a ma - tu - ti - - - - -

A. 8 me - a in Do - mi - no. Us - que,

T. 8 me - a in Do - mi - no. Us - que, us - que ad noc -

B. me - a in Do - mi - no.

B.c. 51 # 4 3 6

60

C. in - - - Do - - - - - mi - no. Qui - a a - pud Do - mi -

A. 8 Is - ra - el, spe - ret, spe - ret in Do - mi - no. Qui - a a - pud Do - mi -

T. 8 spe - ret, spe - ret Is - ra - el in Do - mi - no. Qui - a a - pud Do - mi -

B. spe - ret in Do - - - - - mi - no. Qui - a a - pud Do - mi -

B.c. 60

65

C. num mi - se - ri - cor - di - a:

A. 8 num mi - se - ri - cor - di a: et co - pi - o - sa a - pud e - um, a - pud

T. 8 num mi - se - ri - cor - di - a: et co - pi - o - sa a - pud

B. num mi - se - ri - cor - di - a:

B.c. 65

69

C. et co-pi - o - sa a - pud e - um, a - pud e - um re - dem - pti -

A. e - um, a - pud e - um, a - pud e - um re - dem - pti -

T. e - um, et co - pi - o - sa a - pud e - um re - dem - pti -

B.

B.c. #6 #

73

C. o. Et i - pse re - di - met, - i - pse re - di - met

A. o. Et i - pse re - di - met, i - pse re - di - met

T. o. Et i - pse re - di - met, i - pse re - di - met

B. Et i - pse re - di - met, i - pse re - di - met

B.c.

78

C. Is - ra - el ex o - mni - bus in - i - qui - ta - ti - bus,

A. 8 Is - ra - el ex o - mni - bus in - i - qui - ta - ti - bus,

T. 8 Is - ra - el ex o - mni - bus in - i - qui - ta - ti - bus,

B. Is - ra - el ex o - mni - bus in - i - qui - ta - ti - bus, -

B.c. 78

83

C. in - i - qui - ta - ti - bus ei - - - us.

A. 8 in - i - qui - ta - ti - bus ei - - - us.

T. 8 in - i - qui - ta - ti - bus ei - - - us. - - -

B. in - i - qui - ta - ti - bus ei - - - us.

B.c. 83

87

C. 
Glo - - - - - ri - a

A. 
8 Glo - - - - - ri - a, glo - - - - -

T. 
8 Glo - - - - - ri - a

B. 
Glo - - - - - ri - a

B.c. 

91

C. 
Pa - - - tri, glo - - - - - ri - a

A. 
8 ri - a et Spi - ri - tu - i

T. 
8 Pa - tri et Fi - li - o et Spi -

B. 
Pa - tri, et Fi - li - o, Glo - - - - - ri - a et Spi - ri -

B.c. 

96

C. et Spi - ri - tu - i Sanc - to, Sanc - to.

A. 8 Sanc - to__ Sanc - - - - to, Sanc - to.

T. 8 ri - tu - i San - cto, et Spi - ri - tu - i San - cto. -

B. tu - i Sanc - - - to, et Spi - ri - tu - i Sanc - - - to.

96

B.c.

102

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

A. 8 Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc et sem - per,

T. 8 Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc et sem - per, et in sae - cu - la

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

102

B.c.

107

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

A. 8 et in sae - cu - la sae - cu - lo - rum, A - - - - -

T. 8 sae - cu - lo - rum A - - - - -

B. et in sae - cu - la sae - cu - lo - rum, A - - - - -

B.c. 107 #6

111

C. a - - - - - men.

A. 8 men.

T. 8 men.

B. men.

B.c. 111

Magnificat Tertii Toni

Biagio Marini
Opus 20, No. 17

Sine intonat[ione]

The musical score is arranged in five staves. The top four staves are for vocal parts: Canto (Soprano), Alto, Tenore (Tenor), and Basso (T.D.D.) (Bass). The bottom staff is for the Organ (Basso continuo) (T.D.D.). The music is in common time (C) and begins with a key signature of one sharp (F#). The lyrics are: "Mag - - - ni - fi - cat, mag - ni - fi - cat". The organ part consists of a single line of music with a key signature of one sharp and a common time signature. The organ part has a sharp sign (#) above the first five notes.

Canto
Mag - - - ni - fi - cat, mag - ni - fi - cat

Alto
Mag - - - ni - fi - cat, mag - ni - fi - cat

Tenore
Mag - - - ni - fi - cat, mag - ni - fi - cat

Basso (T.D.D.)
Mag - - - ni - fi - cat, mag - ni - fi - cat

Organo
(Basso continuo)
(T.D.D.)
#

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6

C. a - ni - ma me - a Do - mi - num.

A. a - ni - ma me - a Do - mi - num. Et ex - sul - ta - vit

T. a - ni - ma me - a Do - mi - num, a - ni - ma me - a Do - mi - um.

B. a - ni - ma me - a Do - mi - num.

B.c. 6 #6 4 # # # 4 3 #

10

C. spi - ri - tus me - us in De - o, in De - o sa - lu -

A. spi - ri - tus me - us in De - o, in De - o sa - lu -

T. Et ex - sul - ta - vit spi - ri - tus me - us in De - o, in De - o sa - lu -

B. Et ex - sul - ta - vit spi - ri - tus me - us in De - o, in De - o sa - lu -

B.c. 10 # # 6 # # 4 # 6 # #

14

C. ta - - - ri me - o. an -

A. ta - ri me - o. Qui - a res - pe - xit hu - mi - li - ta - - - -

T. 8 ta - ri me - - - o. Qui - a res - pe - xit hu - mi - li -

B. ta - - - ri me - o. Qui - a res - pe - xit hu - mi - li - ta -

B.c. 14 # 6 4 3 6 # 6 # 7 #6

18

C. cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam me di - cent om - nes,

A. tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam me di - cent

T. 8 ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be -

B. tem an - cil - lae su - ae: ec - ce e - nim ex

B.c. 18 # 6 # # 6

22

C. om - nes, om - nes, om - nes ge - ne - ra - ti - o - - nes.

A. om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes. Qui - a

T. a - tam, be - a - tam me di - cent om - nes, om - nes ge - ne - ra - ti - o - nes.

B. hoc be - a - tam mi di - cent om - nes, om - nes ge - ne - ra - ti - o - nes.

B.c. 22

26

C. Qui - a fe - cit mi - hi mag - na qui po - tens

A. fe - cit mi - hi mag - na qui po - tens est et sanc - tum no - men ei - us, —

T. et sanc - tum no - men ei - us, — qui - a fe - cit mi - hi

B. —

B.c. 26 6 #6 #6

30

C. est: et sanc - tum no - men ei - us. Et mi - se - ri -

A. et sanc - tum no - men ei - us. Et mi - se - ri -

T. mag - na qui po - tens est: Et mi - se - ri -

B. et sanc - tum no - men ei - - us. Et mi - se - ri -

B.c. 30 # 4 3 6

34

C. cor - di - a ei - us a pro - ge - - - - - ni - e in pro -

A. cor - di - a ei - us. a pro - ge - - - - - ni -

T. cor - di - a ei - us

B. cor - di - a ei - us a pro -

B.c. 34 # #

37

C.
 ge - - - ni - es, in pro - ge - - - - - ni -

A.
 e, a pro - ge - ni - e in pro - ge - - - - ni

T.
 in pro - ge - - - - ni -

B.
 ge - - - - ni - e in pro - ge - - - - ni -

B.c.
 37

40

C.
 es ti - men - ti - bus e - - - um.

A.
 es ti - men - ti - bus e - - - um. Fe - cit po - ten - ti - am in

T.
 es ti - men - ti - bus e - - - um.

B.
 es ti - men - ti - bus e - - - um.

B.c.
 40 6 4 3 # 6

45

C. Fe - cit po - ten - ti - am in bra - chi - o su - o: dis -

A. bra - chi - o su - o, in bra - - - - chi - o su - - -

T. Fe - cit po - ten - ti - am in

B. Fe - cit po - ten - ti - am in bra - chi - o su - - - o: dis -

B.c. 45 # 6 # 6

48

C. per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i.

A. o: dis - per - sit su - per - bos men - te cor - dis su - i de - po - su - it po -

T. bra - chi - o su - o: dis - per - sit su - per - bos men - te cor - dis su - i.

B. per - sit su - per - bos, dis - per - sit su - per - bos men - te cor - dis su - i.

B.c. 48 4 3 # 6 4 3 #

52

C. et ex - al - ta - - - - vit, ex - al -

A. ten - tes de se - de, et ex - al - ta - - - -

T. 8 et ex - al - ta - - - - vit, ex - al - ta - vit

B. ex - al -

B.c. 52

55

C. ta - vit hu - mi - les. E - su - ri -

A. vit hu - mi - les. E - su - ri - en - tes im - ple - - -

T. 8 E - su - ri - en - tes im - ple - - - -

B. ta - vit hu - mi - les.

B.c. 55 4 3

*"humiles" not set.

58

C. en - tes im - ple - vit _____ bo - nis:

A. vit bo - nis: et di - vi - tes di - mi - sit in -

T. 8 vit bo - nis: et di - vi - tes di -

B. et di - vi -

B.c. 58 4 3 #

61

C. et di - vi - tes di - mi - sit in a - nes. _____

A. a - nes, di - mi - sit in - a - nes, in - a - nes. Su - ce - pit Is - ra - el

T. 8 mi - sit in - a - nes, in - a - nes, in - a - nes. Su - ce - pit Is - ra -

B. tes di - mi - sit in - a - nes, in - a - - - nes.

B.c. 61 # 6 # # # #

64

C. re - cor - da - tus mi - se - ri - cor - di - ae, mi - se - ri -

A. pu - e - rum su - um,

T. 8 el pu - e - rum su - um, re - cor - da - tus mi - se - ri -

B. re - cor - da - tus mi - se - ri - cor - di - ae, mi -

3 4 3

B.c. 64

67

C. cor - di - ae, mi - se - ri - cor - di - ae su - ae. Si - cut lo - cu - tus es ad pa - tres

A.

T. 8 cor - di - ae, mi - se - ri - cor - di - ae su - ae.

B. se - - - ri - cor - di - ae su - ae.

B.c. 67 4 3

77

C. se - mi - ni ei - us in sae - - - cu - la.

A. se - mi - ni ei - us in sae - - - cu - la. Glo - - -

T. 8 se - mi - ni ei - us in sae - - - cu - la.

B. se - mi - ni ei - us in sae - - - cu - la.

B.c. 77 # 4 3 # #

81

C. Glo - - - - - ri - a Pa - - - tri, et Fi - li -

A. ri - a Pa - tri, et Fi - li - o, Pa - tri, et Fi - li - o, Pa -

T. 8 Glo - - - - ri - a Pa - tri, et Fi - - li -

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

B.c. 81 6 # #

85

C. o, et Spi - ri -

A. tri, et Fi - li - o, et Spi-ri - tu - i Sanc - to, Spi - ri - tu - i

T. o, et Spi - ri - tu - i Sanc - - - to, et

B. Fi - li - o, et Spi - ri - tu - i

B.c. 85 # # # 6

90

C. tu - i Sanc - - - to.

A. Sanc - to, et Spi-ri - tu - i Sanc - - - to.

T. Spi - ri - tu - i Sanc - to, Sanc - - - to.

B. Sanc - to, et Spi - ri - tu - i Sanc - - - to.

B.c. 90 6 # # # 6 #

96

C. Si-cut e - rat in prin - ci - pi - o, et nunc, et sem-per, et in sae - cu - la, in

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

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

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

B.c. 96 4 3

100

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

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

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

B. sae-cu-la, in sae-cu-la sae-cu-lo-rum. A - - - men,
4 3

B.c. 100

104

C. a - - - - -

A. a - - - - -

T. a - - - - -

B. a - - - - -

B.c. 104 5

108

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

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

T. 8 men, a - men, a - - - - - men.

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

108 # # 3 4 3

B.c.