

DOMINE AD ADJUVANDUM

Vespers



Giovanni Battista Mazzaferata
? - 1691

Violin-1
Violin-2
Bassetto viola
Canto primo
Canto secondo
Basso continuo

Source: Salmi concertati a tre, e quattro voci con violini, opera sesta. Bologna 1679, Venetia 1684

Domine ad adjuvandum

5

Vi1

Vi2

Bv

Cp

Cs

BC

5

Do-mi-ne ad ad-ju-van-dum me, Do-mi-ne ad ad-ju-van-dum

Do-mi-ne ad ad-ju-van-dum me, Do-mi-ne ad ad-ju-van-dum

9

Vi1

Vi2

Bv

Cp

Cs

BC

9

me fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, Do - mi-ne,

me fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, Do-mi-ne, Do - mi-ne ad

6 5

Domine ad adjuvandum

13

Vi1

Vi2

Bv

Cp

Cs

BC

13

6

Do-mi-ne ad ad-ju - van-dum me fe-sti-na, fe - sti - na, fe-sti-na, fe - sti-na, Do-mi-ne,
 ad-ju-van-dum me, ad ad - ju-van-dum me fe-sti-na, fe-sti - na, fe - sti-na, Do-mi-ne,

17

Vi1

Vi2

Bv

Cp

Cs

BC

17

6

fe-sti-na, fe-sti-na, Do - mi-ne, fe-sti-na, fe-sti-na, fe -
 fe-sti-na, fe - sti - na, fe - sti-na, Do - mi - ne, fe - sti-na, fe - sti - na, fe-sti-na, fe-

Domine ad adjuvandum

21

Vi1

Vi2

Bv

Cp

Cs

BC

sti - na, Do - mi - ne.

sti - na, Do - mi - ne.

25

Vi1

Vi2

Bv

Cp

Cs

BC

Do - mi - ne ad ad - ju - van - dum me fe - sti - na, fe - sti - na, ad

Do - mi - ne ad ad - ju - van - dum me fe - sti - na, fe - sti - na, ad

Domine ad adjuvandum

29

Vi1

Vi2

Bv

Cp

Cs

BC

ad-ju-van - dum me fe-sti-na, fe-sti-na, Do-mi-ne ad ad-ju-van-dum me, ad

ad-ju-van-dum me fe-sti-na, fe-sti-na, Do-mi-ne ad ad-ju-van-dum me, ad

29

33

Vi1

Vi2

Bv

Cp

Cs

BC

ad-ju-van-dum me fe-sti-na, fe-sti-na, Do-mi - ne, fe-sti-na, fe - sti - na, fe-sti-na, fe-

ad-ju-van-dum me fe-sti-na, fe-sti-na, Do-mi - ne, fe-sti-na, fe - sti - na, fe-sti-na, fe-

33

Domine ad adjuvandum

37

Vi1

Vi2

Bv

Cp

Cs

BC

37

6
5

sti - na, Do - mi-ne.

sti - na, Do - mi-ne.

40

Vi1

Vi2

Bv

Cp

Cs

BC

40

Domine ad adjuvandum

43

Vi1

Vi2

Bv

Cp

Glo - ri - a, glo - ri - a Pa - tri, glo - ri - a, glo - ri - a Pa - tri,

Cs

Glo - ri - a, glo - ri - a Pa - tri,

43

BC

50

Vi1

Vi2

Bv

Cp

glo - ri - a Fi - li - o, glo - ri - a, glo - ri - a et Spi - ri - tu - i San - cto,

Cs

glo - ri - a Fi - li - o, glo - ri - a, glo - ri - a et Spi - ri - tu - i

50

BC

Domine ad adjuvandum

57

Vi1

Vi2

Bv

Cp
glo - ri - a, glo - ri - a, glo - ri - a et Spi -

Cs
San - cto, glo - ri - a, glo - ri - a et Spi - ri - tu - i

BC
57
6

64

Vi1

Vi2

Bv

Cp
ri - tu - i San - cto, glo - ri - a, glo - ri - a.

Cs
San - cto, glo - ri - a, glo - ri - a, glo - ri - a.

BC
64
b #

Domine ad adjuvandum

71

Vi1

Vi2

Bv

Cp

Cs

BC

6 5 6 # 6 5 6 6

Si-cut e-rat in prin-

76

Vi1

Vi2

Bv

Cp

Cs

BC

ci - pi - o et nunc et sem-per, et in sæ - cu - la sæ-cu - lo-rum, a - -

et nunc et sem-per, et in sæ - cu - la sæ-cu - lo-rum, a - - - -

6 5 4 3

Domine ad adjuvandum

80

Vi1

Vi2

Bv

Cp

Cs

BC

men,

men,

si - cut e - rat

6 5 6 #

84

Vi1

Vi2

Bv

Cp

Cs

BC

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

et nunc et sem-per et in

in prin-ci - pi - o et nunc et sem-per et in sæ - cu-la,

et nunc et

b

Domine ad adjuvandum

88

Vi1

Vi2

Bv

Cp

Cs

BC

sæ - cu - la sæ - cu - lo - rum, a - - - - men,

sem - per et in sæ - cu - la sæ - cu - lo - rum, a - - - - men,

88

b 6 6 5 6 5

92

Vi1

Vi2

Bv

Cp

Cs

BC

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

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

92

b

Domine ad adjuvandum

96

Vi1

Vi2

Bv

Cp

Cs

BC

la sæ-cu-lo-rum, a - - - men, et nunc et

sæ - cu - la sæ-cu - lo-rum, a - - - men,

96

b 7 $\frac{6}{5}$ b 6 6

100

Vi1

Vi2

Bv

Cp

Cs

BC

sem - per, et nunc et sem-per et in sæ - cu - la sæ-cu-lo-rum, a - - -

et nunc et sem - per, et nunc et sem-per et in sæ - cu-la sæ-cu - lo-rum, a - -

100

b b $\frac{6}{5}$

Domine ad adjuvandum

104

Vi1

Vi2

Bv

Cp

Cs

BC

men, sæ-cu-lo-rum, a - men. Al -

men, sæ-cu-lo - rum, a - men. Al - le-lu -

6 7 6 5

109

Vi1

Vi2

Bv

Cp

Cs

BC

le-lu-ia, al - - - le-lu - ia,

ia, al - - - le-lu - ia,

6 b

Domine ad adjuvandum

115

Vi1

Vi2

Bv

Cp

Cs

115

BC

al - le-lu - ia, al -

al - le-lu - ia, al - le-lu -

121

Vi1

Vi2

Bv

Cp

Cs

121

BC

le-lu - ia, al - - - le-lu - ia, al - le-lu -

ia, al - - - le-lu - ia, al - le-lu -

Domine ad adjuvandum

127

Vi1

Vi2

Bv

Cp

Cs

BC

127

ia, al - le - lu - ia, al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu -

b b

132

Vi1

Vi2

Bv

Cp

Cs

BC

132

al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia.

6 b #

Violino-1

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Vespers

Giovanni Battista Mazzaferata
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The musical score is written for Violino-1 in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece consists of eight staves of music, with measure numbers 5, 11, 18, 25, 30, 35, 40, and 71 indicated at the start of their respective staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several triplet markings (indicated by the number 3) and a double bar line with a repeat sign. A time signature change to 3/4 is visible at the end of the 40th staff. The score concludes with a common time signature (C) at the end of the 71st staff.

Domine ad adjuvandum

76 **4**

Musical staff 76-83: Treble clef, key signature of two flats (B-flat and E-flat). Measure 76 contains a whole rest with a '4' above it. Measures 77-83 contain a melodic line of eighth and sixteenth notes.

84 **2** **3**

Musical staff 84-91: Treble clef, key signature of two flats. Measure 84 contains a whole rest with a '2' above it. Measures 85-91 contain a melodic line with eighth and sixteenth notes.

92

Musical staff 92-97: Treble clef, key signature of two flats. Measures 92-97 contain a melodic line with eighth and sixteenth notes.

98

Musical staff 98-102: Treble clef, key signature of two flats. Measures 98-102 contain a melodic line with eighth and sixteenth notes.

103

Musical staff 103-107: Treble clef, key signature of two flats. Measures 103-107 contain a melodic line with eighth and sixteenth notes. The staff ends with a 3/4 time signature.

108 **5**

Musical staff 108-116: Treble clef, key signature of two flats, 3/4 time signature. Measure 108 contains a whole rest with a '5' above it. Measures 109-116 contain a melodic line with eighth and sixteenth notes.

117 **4**

Musical staff 117-124: Treble clef, key signature of two flats. Measures 117-124 contain a melodic line with eighth and sixteenth notes. Measure 124 contains a whole rest with a '4' above it.

125

Musical staff 125-129: Treble clef, key signature of two flats. Measures 125-129 contain a melodic line with eighth and sixteenth notes.

130 **3**

Musical staff 130-135: Treble clef, key signature of two flats. Measures 130-135 contain a melodic line with eighth and sixteenth notes. Measure 135 contains a whole rest with a '3' above it.

Violino-2

DOMINE AD ADJUVANDUM

Vespers

Giovanni Battista Mazzaferrata
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The musical score is written for Violino-2 in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece consists of eight staves of music, with measure numbers 5, 10, 17, 24, 29, 34, 39, and 43 marked at the beginning of their respective staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several triplet markings (indicated by the number 3) and a double bar line with a fermata (indicated by the number 27) in the final staff. The piece concludes with a 3/4 time signature.

Domine ad adjuvandum

74 **4**

82 **2** **3**

91

96

101

108 **5**

116 **4**

125

130 **3**

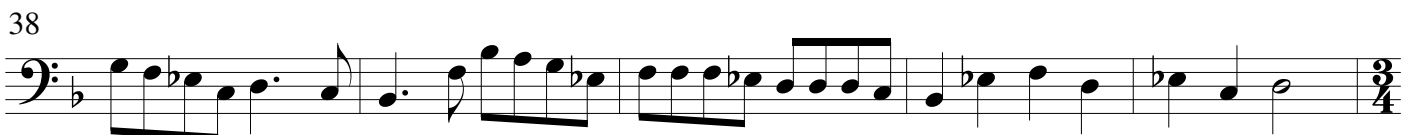
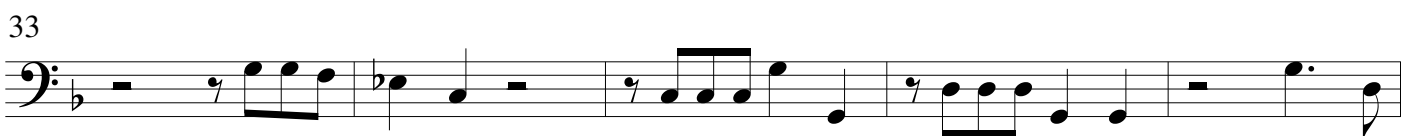
Bassetto viola

DOMINE AD ADJUVANDUM

Vespers

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Domine ad adjuvandum

74



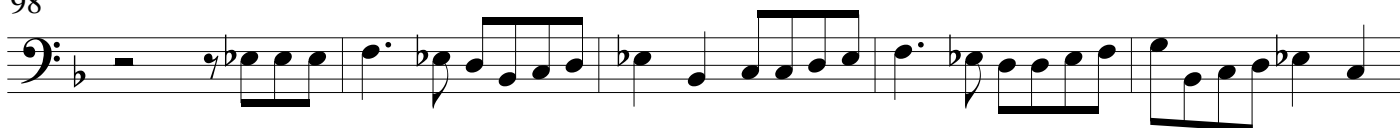
83



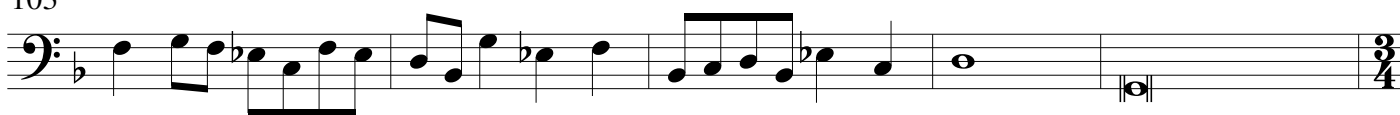
92



98



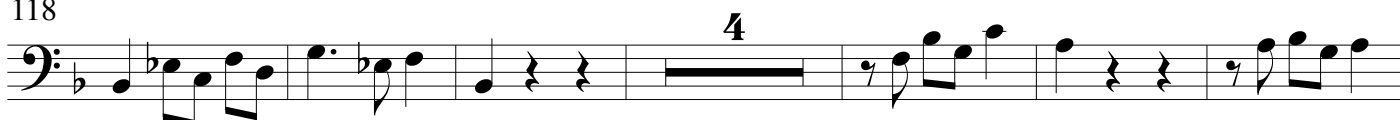
103



108



118



128



Basso continuo

DOMINE AD ADJUVANDUM

Vespers

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The musical score is written for a Basso continuo instrument in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The score consists of ten staves of music, each starting with a measure number: 6, 11, 16, 22, 27, 32, 38, 43, 53, and 62. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, including sharps and flats, scattered throughout the piece. The score concludes with a final common time signature (C) at the end of the 62nd measure.

Domine ad adjuvandum

71
6 5 6 # 6 5 6 6

76
b 6 5 4 3 6 5 6

81
#

87
b b 6 6 5 5

92
b b

97
7 6 5 b 6 6 b

102
b 6 5 6 7 6 5

108
3/4 6 b

114
b

120
b

126
b b

132
6 b #