

IN CONVERTENDO

Psalmi Breves



Psalm 126 (Vulgata 125)

Johann Melchior Gletle
1626-1683

Violino-1

Violino-2

Viola-1

Viola-2

Violone
Fagotto

Cantus-1

Cantus-2

Altus

Tenor

Bassus

Bassus
continuus

In con - ver - ten - do Do - mi - nus cap - ti - vi - ta - tem Si -

6 7 6 #

In convertendo

The musical score is divided into three systems, each starting with a measure rest and a '3' above the staff, indicating a triplet. The first system consists of five staves: two treble clefs, two alto clefs, and one bass clef. The second system includes vocal lines with Latin lyrics: 'et lin-gua no - stra,' (top staff), 'Tunc re - ple - tum est gau-di - o os no - strum, et lin-gua' (second staff), and 'on, fa-cti su-mus si-cut con - so - la - ti.' (third staff). The third system features a single bass clef staff with a basso continuo line.

Source: Expeditionis Musicae Classis II-Psalmi breves, breviores, brevissimi
à V Vocibus Concertantibus Necessariis, II vel V Instrumentis Conert: ad libitum
& V Vocibus Ripienis, seu Chori pleni, Cum Duplici Basso Continuo pro Organo, Violone, etc.
Ausburg, MDCLXVIII (1668).

In convertendo

5

5

et lin-gua no-stra ex-ul-ta-ti-o - ne.
no - stra ex - ul - ta-ti-o - ne.

Mag-ni-fi-ca-vit

Tunc di-cent in - ter gen-tes: mag-ni-fi-ca-vit Do-mi-nus fa-ce-re cum e -

5

6 #

In convertendo

11



11

ti - vi - ta - tem no - stram, si - cut tor - rens in Au - stro. in

ti - vi - ta - tem no - stram, si - cut tor - rens in Au - stro. in

ti - vi - ta - tem no - stram, si - cut tor - rens in Au - stro. Qui se - mi - nant in la - cri - mis,

ti - vi - ta - tem no - stram, si - cut tor - rens in Au - stro.

ti - vi - ta - tem no - stram, si - cut tor - rens in Au - stro.



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In convertendo

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ex - ul - ta - ti - o - ne me - tent. mit - ten - tes

ex - ul - ta - ti - o - ne me - tent. mit - ten - tes

E - un - tes i - bant et fle - bant,

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In convertendo

17



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se - mi - na su - a. por - tan - tes ma - ni - pu - los su -
se - mi - na su - a. por - tan - tes ma - ni - pu - los su -
cum ex - ul - ta - ti - o - ne,
Ve - ni - en - tes au - tem ve - ni - ent cum ex - ul - ta - ti - o - ne,

17



6 # #

In convertendo

20

20

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

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

Glo - ri - a Pa - tri, Si-cut e-rat in prin - ci-pi-o, et

et Fi - li-o, Si-cut e-rat et

et Spi-ri - tu - i San - cto. Si-cut e-rat et

20

In convertendo

24

24

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

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

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

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

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

24

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The musical score is written for a single violin in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a measure containing a whole rest and a '4' above it, indicating a four-measure rest. The second staff starts at measure 9. The third staff starts at measure 13 and includes a '2' above the first measure and a '5' above the fifth measure, indicating rests of two and five measures respectively. The fourth staff starts at measure 24 and concludes with a double bar line. The key signature is one sharp (F#), and the time signature is common time (C).

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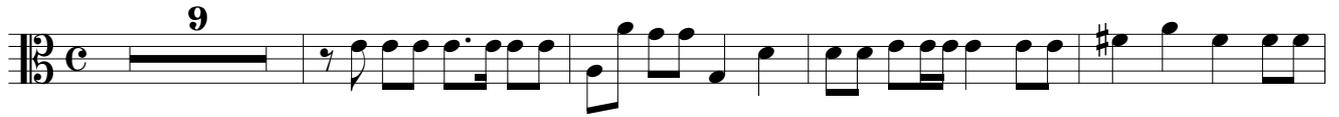
The musical score is written for Violino - 2 in common time (C). It consists of four staves of music. The first staff begins with a measure containing a fermata and the number '4' above it. The second staff starts at measure 8. The third staff starts at measure 13 and includes a fermata with the number '2' above it, followed by a measure with the number '5' above it. The fourth staff starts at measure 23 and concludes with a double bar line and repeat dots. The key signature has one sharp (F#), and the time signature is common time (C).

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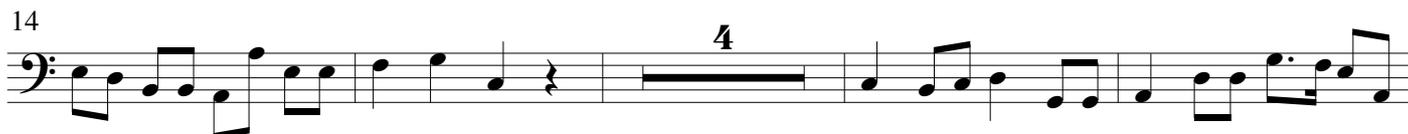


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6 7 6 # # # #

7 6 # # # # 6 # #

13 # # # 6 5 6 # # 6

18 # # # # # #

23 # 4 # #