

La Stagione Armonica



Georg Friedrich Händel



Nisi Dominus

Salmo 127

HWV 238

Soli, Coro, Pianoforte

1707

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Nisi Dominus

N° 1- Coro "Nisi Dominus" Salmo 127

Georg Friedrich Händel

(Halle, 23 febbraio 1685 – Londra, 14 aprile 1759)

Andante allegro

Pianoforte

5 Tutti
Ni - si Do - minus e - di - fi - ca - verit do - - - -
5 Tutti
Ni - si Do - minus e - di - fi - ca - verit do - - - -
5 Tutti
Ni - si Do - minus e - di - fi - ca - verit do - - - -
5 Tutti
Ni - si Do - minus e - di - fi - ca - verit do - - - -
5 Tutti
Ni - si Do - minus e - di - fi - ca - verit do - - - -
Ni - si Do - minus e - di - fi - ca - verit do - - - -
9
mum,
9
mum,
9 Solo
mum, in va - - - num, in va - - - num, la-bora ve runt la-bora
9
mum,
9
mum,
9
mum,

12

ve - runt qui e - di - fi - cant e - - - am.
Solo
in va - - - - - num, in va - - - - -

14

- num, la - bo ra ve - runt la - bo ra ve - runt qui e - di - fi cant e -
Solo
in va - - - - -

20

20 - num, la - bo-ra ve - runt la - bo-ra ve - runt qui e - di - fi-cant e-

20 - num, la - bo-ra ve - runt la - bo-ra ve - runt qui e - di - fi-cant e-

20 va - num, la - bo-ra ve - runt la - bo-ra ve - runt qui e - di - fi-cant e-

20 va - num, la - bo-ra ve - runt la - bo-ra ve - runt qui e - di - fi-cant e-

va - - - - num, la - bo-ra ve - runt qui e - di - fi-cant e-

22

am.

am. Solo

22 am. Ni-si Do - - - mi nus cu sto-di - e rit ci - vi - ta tem, ci - vi - ta tem, cu - sto-

am.

am.

25

25

25

25

25

25

di - e-rit ci - vi - ta - tem, Solo

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

27

27

27

27

27

27

Tutti

Tutti Ni - si Do - mi nus cu sto -

Ni - si Do - mi nus cu sto -

Tutti

Ni - si

27

27

ta tem, cu sto - di - e rit ci - vi - ta - tem, Tutti

Fru - stra

30 di - e - rit ci - vi - ta - tem, ci - vi - ta - - - - tem,

30 di - e - rit ci - vi - ta - tem, ci - vi - ta - - - - tem,

30 Do - mi nus cu - sto - di - e rit ci - vi - ta - tem, ci - vi - ta - tem,

30 Tutti Ni - - si Do - mi nus cu - sto - di - e - rit ci - vi - ta - tem,

30 Solo vi - - gi - lat, qui cu - sto - dit e - - - -

32 Fru - - - - - stra vi - - gi - lat, qui cu -

32 Fru - - - - - stra vi - - gi - lat, qui cu -

32 Ni - si Do - mi nus cu - sto - di - e - rit ci - vi -

32 Ni - si Do - mi nus cu - sto - di - e - rit cu - sto - di - e - rit ci - vi -

32 am. Ni - - si Do - mi nus cu - sto -

34

34 sto - dit e - - - - am.

34 sto - dit e - - - - am. Ni - - si

34 ta - - - - - tem, Fru - - - - - stra

34 ta - - - - - tem, Ni - si Do - mi nus cu - sto -

di - e - rit ci - vi - ta - - - - - tem, Ni - - si

36

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

36 Do - mi nus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi - ta - - - - -

36 vi - - - - gi - lat, qui cu - - - - sto - dit e - - - -

36 di - e - rit ci - vi - ta - tem, ci - vi - ta - - - - -

36 Do - mi nus cu - sto - di - e - rit ci - vi - ta - - - - -

42 am. qui cu - sto - dit e - - - am.
42 am. qui cu - sto - - - - dit e - - - am.
42 am. qui cu - sto - dit e - - - am.
42 am. qui cu - sto - - - - dit e - - - am.
42 am. qui cu - sto - dit e - - - am.

45

N° 2 - Solo Tenore "Vanum est vobis ante lucem surgere"

Andante

Pianoforte

The musical score is written for a Tenor Solo and Piano accompaniment. It is in the key of D major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. The vocal line includes lyrics in Italian. The first system (measures 1-4) is instrumental. The second system (measures 5-8) begins the vocal entry with the lyrics 'Va num, va num, va num, va num, va - num, est_ vo - bis an-te'. The third system (measures 9-14) continues the vocal line with the lyrics 'lu - - - cem, - sur - ge - re, an - te lu cem, an - te lu - cem, -'. The fourth system (measures 15-18) concludes the vocal line with a trill on the final note. The piano accompaniment continues throughout, providing harmonic support and a rhythmic foundation.

21

8 — sur - ge - re, va num, est va - num, est va - - - num, — va - num,

27

8 va - num, est — vo - bis an - te lu - - - cem, — sur - ge - re,

33

8 sur - gi te, post - quam — se - de - ri - tis,

40

8 sur - gi - te, post quam — se - de - ri - tis, qui man - du - ca -

46

8 - - - tis - pa - nem do lo - - - - ris, va - num, - - - va num,

52

8 va - num, - - - est - vo bis an - te - lu - cem, - sur - ge - re, va num, est va - num,

58

8 est va - - - - num, va - num, va - num, est - vo - bis an - te

63

8 lu - - - - cem, - sur - ge - re.

N° 3 - Solo Contralto "Cum dederit dilectis suis somnum"

Adagio

Contralto

Cum de - de rit di - le - ctis su - is

Pianoforte

5

som - - - num, som - - - num,

9

ec-ce he re - di tas Do mi ni, ec-ce he re - di tas Do mi ni, fi - li i, mer - ces,

12

fru ctus ven - tris, merces, merces, fru - ctus ven - tris.

N° 4 - Solo Basso "Sicut sagittae"

Allegro

Basso

Pianoforte

Si - cut sa - git - tae, sa -

Detailed description: This system contains the first two measures of the piece. The Bass line starts with a whole rest in measure 1, followed by a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4, eighth notes F4 and E4, quarter note D4, eighth notes C4 and B3, quarter note A3, eighth notes G3 and F3, quarter note E3, eighth notes D3 and C3, quarter note B2, eighth notes A2 and G2, quarter note F2, eighth notes E2 and D2, quarter note C2, eighth notes B1 and A1, quarter note G1. The Piano accompaniment features a complex texture with sixteenth-note runs in both hands and block chords.

3

3

git - tae in ma - nu po ten - - - - - tis, Si - cut sa -

Detailed description: This system contains measures 3 and 4. The Bass line continues with a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4, eighth notes F4 and E4, quarter note D4, eighth notes C4 and B3, quarter note A3, eighth notes G3 and F3, quarter note E3, eighth notes D3 and C3, quarter note B2, eighth notes A2 and G2, quarter note F2, eighth notes E2 and D2, quarter note C2, eighth notes B1 and A1, quarter note G1. The Piano accompaniment continues with similar textures, including sixteenth-note runs and block chords.

5

5

git - tae, sa - git - tae in ma - nu po - ten - - - - - tis:

Detailed description: This system contains measures 5 and 6. The Bass line continues with a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4, eighth notes F4 and E4, quarter note D4, eighth notes C4 and B3, quarter note A3, eighth notes G3 and F3, quarter note E3, eighth notes D3 and C3, quarter note B2, eighth notes A2 and G2, quarter note F2, eighth notes E2 and D2, quarter note C2, eighth notes B1 and A1, quarter note G1. The Piano accompaniment continues with similar textures, including sixteenth-note runs and block chords.

7

Moderato

7

i - ta fi - li - i ex - cus - so - rum, ex - cus - so - rum,

Detailed description: This system contains measures 7 and 8. The Bass line starts with a quarter note G4, eighth notes A4 and B4, quarter note C5, eighth notes B4 and A4, quarter note G4, eighth notes F4 and E4, quarter note D4, eighth notes C4 and B3, quarter note A3, eighth notes G3 and F3, quarter note E3, eighth notes D3 and C3, quarter note B2, eighth notes A2 and G2, quarter note F2, eighth notes E2 and D2, quarter note C2, eighth notes B1 and A1, quarter note G1. The Piano accompaniment continues with similar textures, including sixteenth-note runs and block chords.

15

i - ta fi - li - i ex - cus - so - - - -

23

rum, ex - cus - so - rum, *tr*

30

i - ta fi - li - i ex - cus - so - - - -

37

- - - rum, ex - cus - so - - - - rum, ex - cus - so - rum. *tr*

N° 5 - Solo Tenore "Beatus vir"

Pianoforte

Larghetto

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines.

5

8

Be - a - tus_ vir, be-

5

The first system shows the vocal line starting at measure 5. The lyrics are "Be - a - tus_ vir, be-". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

8

8

a - tus_ vir, qui im - ple - vit de - si - de - ri - um, de - si - de - - - -

8

The second system shows the vocal line starting at measure 8. The lyrics are "a - tus_ vir, qui im - ple - vit de - si - de - ri - um, de - si - de - - - -". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

11

8

- - - - ri - um ex ip - sis, be - a - tus_

11

The third system shows the vocal line starting at measure 11. The lyrics are "- - - - ri - um ex ip - sis, be - a - tus_". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

14
8 vir, be-a - tus_ vir, qui im-ple - - -

17
8 - - - - vit_ de - si - de - ri-um su - um ex ip - - - -

19
8 sis, non con fun-de - tur, non, non con fun-de - tur, cum lo-

21
8 que tur i-ni mi - cis su - - - is in por - ta, non, non con-fun-

23
8 de - tur, non con-fun-de - tur, cum lo - que - tur i - ni-mi - cis, i - ni-

25
8 mi - cis su - is in por - - - - - ta.

27

N° 6 - Doppio Coro "Gloria Patri"

Grave

Coro I

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

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

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

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

Coro II


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

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

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

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

Pianoforte



Andante allegro

7

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

7

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

7

8

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

7

7

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

7

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

7

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

7

8

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

7

7

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

7

7

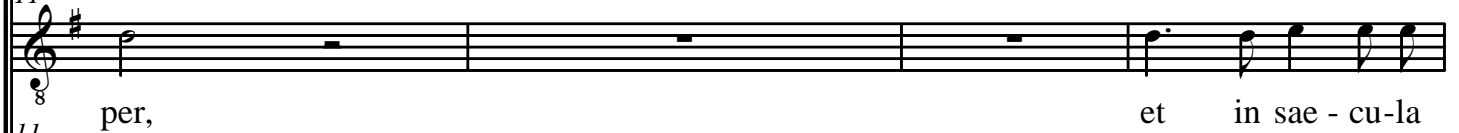
11 Allegro



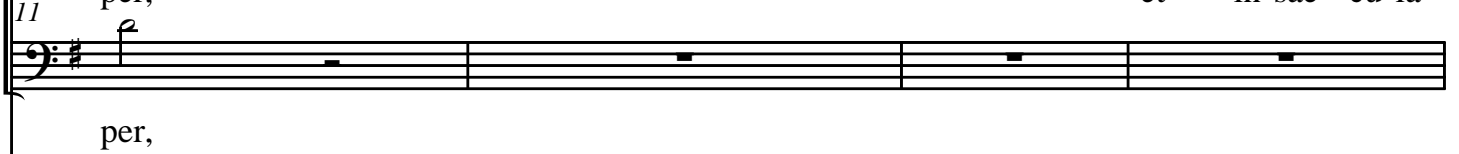
per, A - - - - -



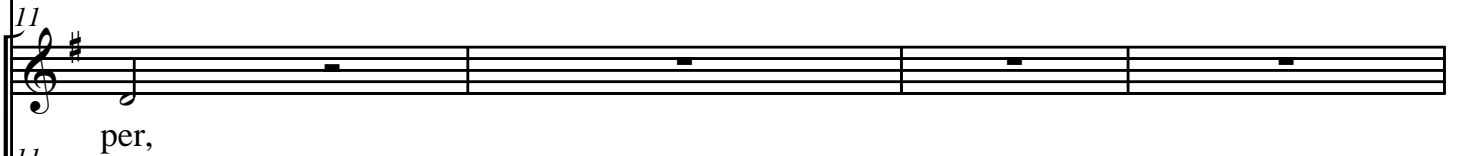
per, et in sae - cu - la sae - cu - lo rum, A - - - - - men,




per, et in sae - cu - la



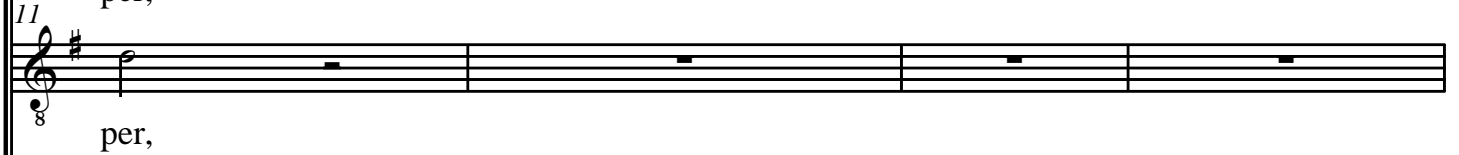
per,



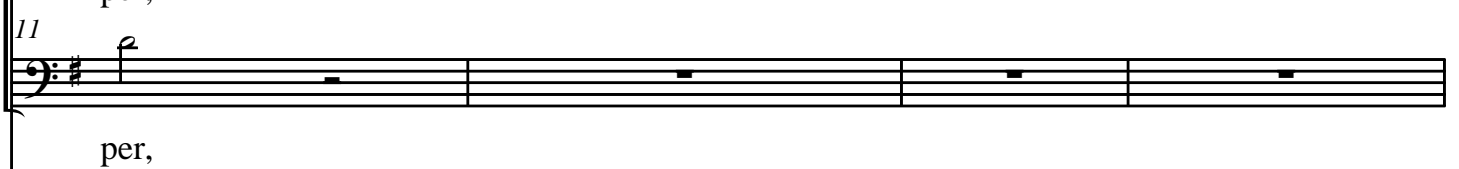
per,



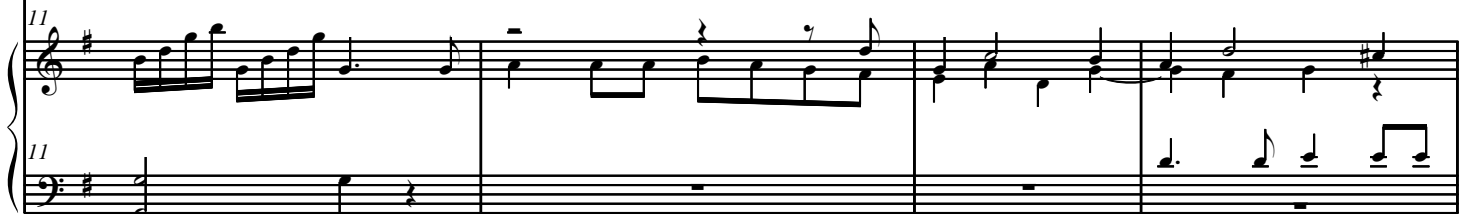
per,



per,



per,



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

15
15
15
15

15
15

19 lo - rum, A - - - - - men, A - -

19 - - - - - men, A - -

19 - - - - - men, A - -

19 A - - - - - men, A - -

19 A - - - - - men,

19 A - - - - - men,

19 A - - - - - men,

19 A - - - - - men,

19

19

23
- - - men,
23
- - - men,
23
- - - men,
23
- - - men,

23
et in sae - cu - la sae - cu - lo rum, A -
23
et in sae - cu - la sae - cu - lo - rum, A - - - - -
23
A -
23
A - - -

23
23

27

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

A - - - - - men,

27

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

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

27

- - - - - men, A - - - - - men,

27

- - - - - men, A - - - - - men,

27

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

27

- - - - - men, A - - - - - men,

The piano accompaniment consists of two staves, treble and bass clef, in G major. It features a steady rhythmic accompaniment with chords and moving lines in both hands, supporting the vocal parts.

35
 A - - - men, A - - - - - - - - - men,
 35
 A - - - men, A - - - - - - - - - men,
 35
 A - - - men, A - - - - - - - - - men, et in
 35
 A - - - - - men, A - - - - - - - - - men,

35
 - - - - - men, A - - - - - - - - - men,
 35
 - - - - - men, A - - - - - - - - - men,
 35
 - - - - - men, A - - - - - - - - - men, et in
 35
 - - - - - men, A - - - - - - - - - men,

35
 35

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

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

40 sae cu la sae cu lo rum, A - - - - -

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The second staff is another vocal line, also in G major, with lyrics. The third staff is a piano accompaniment line in G major, featuring a rhythmic pattern of eighth notes. The bottom staff is a bass line in G major, mostly consisting of whole rests.

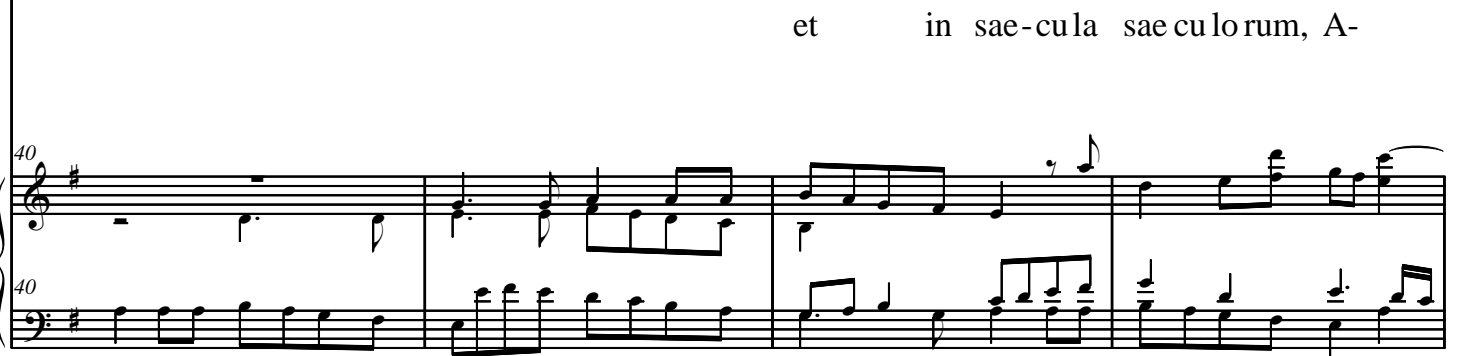
40 et in sae - cu - la sae cu lo rum, A men, A - -

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

40 sae cu la sae cu lo rum, A - - - - -

The second system of the musical score consists of four staves, similar in structure to the first. It features two vocal lines and a piano accompaniment line. The piano accompaniment continues with its rhythmic eighth-note pattern. The bass line in the bottom staff shows more activity, with a series of eighth notes.

et in sae-cula sae cu lo rum, A-

The third system of the musical score consists of two staves, both piano accompaniment. The top staff is in G major and features a melodic line with some grace notes. The bottom staff is in G major and features a rhythmic pattern of eighth notes.

44

men, A - - - - men, A - - -

44

men, A - - -

44

men, A - - -

44

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

44

men, A - - - - men, A - - - -

44

men, A - - - -

44

men, A - - - -

44

men, A - - - -

44

44

52
men, A - - - - - men.

52
men, A - - - - - men.

52
men, A - - - - - men.

52
men, A - - - - - men.

52
men, A - - - - - men.

52
men, A - - - - - men.

52
men, A - - - - - men.

52
men, A - - - - - men.

52
52