

# In Convertendo

FRANCESCO CAVALLI

1

CANTO Primo Choro

CANTO Secondo Choro

TENORE Primo Choro

TENORE Secondo Choro

BASSO Primo Choro

VIOLONCINO, ouero TIORBA

BASSO CONTINUO

IN con-ver- ten - do\_\_ Do - mi-nus cap-ti - vi-

IN convertendo

IN convertendo

3

T. I

T. II

Vc.

B. c.

IN con ver ten - do\_\_ Do - mi-nus cap-ti - vi - ta - tem Si - on: fa-cti su - mus si - cut

ta - tem Si - on, cap-ti - vi - ta - tem Si - on: fa-cti su - mus si - cut

8

T. I  
con-so - la - ti,                      fa-cti su - mus si - cut con-so - la - ti.

T. II  
con-so - la - ti,                      fa-cti su - mus si - cut con-so - la - ti.

B.  
Tunc re-ple-tum est

Vc.  
6

B. c.  
8  
6

14

B.  
gau-di-o os no-strum,            tunc re - ple-tum est gau-di-o os no-strum: et lin-gua no-stra ex-sul-ta-ti-

Vc.  
14

B. c.  
14

19

C. I

C. II

B.

Vc.

B. c.

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

Tunc

Tunc

24

C. I

C. II

Vc.

B. c.

di - cent, tunc di-cent in-ter gen - tes, tunc di - cent, tunc di-cent in-ter

di - cent, tunc di-cent in-ter gen - tes, tunc di - cent, tunc di-cent in-ter

6

6

30

C. I  
gen - tes:Ma-gni-fi - ca - vit Do-mi-nus fa-ce-re cum e - is,ma-gni-fi-ca - vit Do - mi - nus,

C. II  
gen - tes:Ma-gni-fi - ca - vit Do-mi-nus fa-ce-re cum e - is, ma-gni - fi-ca - vit

Vc.  
6 6

B. c.  
30 6

35

C. I  
ma-gni-fi - ca - vit Do-mi-nus fa-ce-re cum e - is, ma - gni-fi -

C. II  
Do-mi-nus fa-ce-re cum e - is, ma - gni-fi -

Vc.  
6 6

B. c.  
35 6 6

40

C. I  
ca - vit Do - mi - nus fa - ce - re cum e - is.

C. II  
ca - vit Do - mi - nus fa - ce - re cum e - is.

T. I  
Ma-gni-fi-ca - vit Do - mi - nus fa-ce-re no

T. II  
Ma-gni-fi-ca - vit Do - mi - nus fa-ce-re no

Vc.  
6  
Magnificavit

B. c.  
40 6<sup>b</sup>  
6  
Magnificavit

45

T. I  
bi - scum: fa-cti su - mus lae - tan - - - tes, lae - tan - tes,

T. II  
bi - scum: fa-cti

Vc.  
6 6 # 6

B. c.  
45 6 6 # 6

49

C. I  
C. II  
T. I  
T. II  
B.  
Vc.  
B. c.

Con-ver - te  
Con-ver - te  
lae - tan - tes, lae - tan - tes. Con-ver - te  
su - mus lae - tan - - - - - tes, lae - tan - tes. Con-ver - te  
Con-ver - te  
Converte  
Converte

Detailed description: This is a page of a musical score, page 49. It features seven staves. The vocal parts are C. I (Coprino I), C. II (Coprino II), T. I (Tenore I), T. II (Tenore II), and B. (Basso). The instrumental parts are Vc. (Violoncello) and B. c. (Basso continuo). The vocal parts have Latin lyrics. The instrumental parts provide harmonic support. The score is in a common time signature and features various musical notations including rests, notes, and accidentals.

53

C. I  
Do - mi - ne,

C. II  
Do - mi - ne, con-ver-te Do - mi ne cap-ti - vi - ta - tem no-stram,

T. I  
Do - mi - ne.

T. II  
Do - mi - ne, con-ver-te Do - mi - ne, con-ver-te Do - mi - ne cap-ti - vi - ta - tem no-stram,

B.  
Do - mi - ne,

Vc.

53 6

B. c.

57

C. I

C. II

T. I

T. II

B.

Vc.

B. c.

57

si-cut tor - - rens in Au -

con-ver-te Do - mi - ne cap-ti - vi - ta - tem no-stram,

con-ver-te Do - mi - ne cap-ti - vi - ta - tem no-stram,



61

C. I  
stro, si-cut tor - rens in Au - stro.

C. II

T. I  
Si-cut tor - rens, si-cut- tor - rens in Au - stro, —

T. II

B.  
si-cut tor -

Vc.

61

B. c.

65

C. I

C. II

T. I

T. II

B.

Vc.

B. c.

65

si - cut tor - - - - - rens in Au - - - - -

si - cut tor - - - - - rens in Au - - - - -

rens,

67

C. I

C. II

T. I

T. II

B.

Vc.

B. c.

rens.

stro, si - cut tor - - - rens.

stro, si - cut tor - - - rens in Au -

si - cut tor - 6 - - rens in Au -

6

70

C. I  
Qui se - mi - nant in la - chri - mis, in ex - sul - ta - ti - o - ne me - tent, in ex - sul

C. II  
Qui se - mi - nant in la - chri - mis, in ex - sul - ta - ti - o - ne me - tent, in ex - sul

T. I  
Qui se - mi - nant in la - chri - mis, in ex - sul - ta - ti - o - ne me - tent, in ex - sul

T. II  
stro. Qui se - mi - nant in la - chri - mis, in ex - sul - ta - ti - o - ne me - tent, in ex - sul

B.  
stro. Qui se - mi - nant in la - chri - mis, in ex - sul - ta - ti - o - ne me - tent, in ex - sul

Vc.  
Qui seminant

B. c.  
70  
Qui seminant

75

C. I  
 ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne - me - tent, in ex - sul - ta - ti - o - ne

C. II  
 ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne

T. I  
 ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne

T. II  
 ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne

B.  
 ta - ti - o - ne me - tent, in ex - sul - ta - ti - o - ne

Vc.  
 6

B. c.  
 75  
 6

80

C. I  
me - tent.

C. II  
me - tent.

T. I  
me - tent. E un-tes

T. II  
me - tent. E-un-tes i - bant, e-un-tes i-bant et fle - bant,

B.  
me - tent.

Vc.  
Euntes

80  
B. c.  
Euntes

Detailed description of the musical score: The score is for page 14, starting at measure 80. It features seven staves. C. I and C. II are in treble clef, T. I and T. II are in soprano clef, B. is in bass clef, Vc. is in bass clef, and B. c. is in bass clef. The lyrics are: C. I: me - tent.; C. II: me - tent.; T. I: me - tent. E un-tes; T. II: me - tent. E-un-tes i - bant, e-un-tes i-bant et fle - bant,; B.: me - tent.; Vc.: Euntes; B. c.: Euntes. The music includes various note values, rests, and dynamic markings like 'tent.'. There are also some performance instructions like '6' and '6#' above notes in the Vc. and B. c. parts.

86

C. I

C. II

T. I  
i - bant, e-un-tes i - bant et fle - bant,

T. II  
mit-ten-tes se - mi-na su - a, se -

B.

Vc.

B. c.

91

C. I

C. II

T. I

T. II

B.

Vc.

B. c.

mit-ten-tes se - mi-na su-a, se - mi-na su - a.

- mi-na su - a, mit-ten-tes se - mi-na su-a, se - mi-na su - a.

Ve-ni-en tes au-tem

Venientes

Venientes



96

C. I  
Ve-ni-en-tes au-tem ve - ni - ent,

C. II  
Ve-ni-en-tes au-tem ve - ni - ent,

T. I  
Ve-ni-en-tes au-tem ve - ni-

T. II  
Ve-ni-en-tes au-tem ve - ni-

B.  
ve - ni-ent, ve-ni-ent cum ex-sul-ta-ti - o - ne,

Vc.

96

B. c.

Detailed description of the musical score: The score is for page 17, measures 96-99. It features seven staves. C. I and C. II are in treble clef, T. I and T. II are in treble clef with an 8va marking, B. is in bass clef, Vc. is in bass clef, and B. c. is in bass clef. The lyrics are: 'Ve-ni-en-tes au-tem ve - ni - ent, ve-ni-ent cum ex-sul-ta-ti - o - ne,'. The music consists of vocal lines and a basso continuo line. The vocal lines have rests in measures 96-98 and enter in measure 99. The basso continuo line is active throughout.

101

C. I  
ve-ni-ent cum ex-sul-ta-ti-o - ne,

C. II  
ve-ni-ent cum ex-sul-ta-ti-o - ne,

T. I  
ent, ve-ni-ent cum

T. II  
ent, ve - ni-

B.  
ve-ni-en-tes au-tem ve - ni-ent, ve-ni-en-tes au-tem ve - ni-ent. 6

Vc.

B. c.  
101 6

Detailed description: This is a page of a musical score, page 18, starting at measure 101. The score is written for seven parts: C. I (Coprino I), C. II (Coprino II), T. I (Tenor I), T. II (Tenor II), B. (Bass), Vc. (Violoncello), and B. c. (Basso continuo). The music is in a common time signature. The lyrics are in Latin: 've-ni-ent cum ex-sul-ta-ti-o - ne,' for the sopranos; 'ent, ve-ni-ent cum' for the tenors; 've-ni-en-tes au-tem ve - ni-ent, ve-ni-en-tes au-tem ve - ni-ent.' for the bass; and 'ent, ve - ni-' for the second tenor. The bass part includes a sixteenth-note figure with a '6' below it. The cello and bass continuo parts also include a sixteenth-note figure with a '6' below it. The page number '101' is written above the first measure of C. I and below the first measure of B. c.

106

C. I  
por - tan - tes, por - tan - tes,

C. II  
por - tan - tes,

T. I  
8 ex - sul - ta - ti - o - ne, por - tan - tes ma - ni - pu - los su - os, por

T. II  
8 ent cum ex - sul - ta - ti - o - ne, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, por

B.

Vc.  
6 6 6 6

106  
B. c.  
6 6 6 6

Detailed description of the musical score: The score is for page 19, starting at measure 106. It features seven staves. C. I (Cantata I) and C. II (Cantata II) are vocal parts in treble clef. T. I (Tenor I) and T. II (Tenor II) are vocal parts in treble clef with an 8-measure rest at the beginning. B. (Bass) is a vocal part in bass clef. Vc. (Violoncello) and B. c. (Bass continuo) are figured bass parts in bass clef. The lyrics are: 'por - tan - tes, por - tan - tes, ex - sul - ta - ti - o - ne, por - tan - tes ma - ni - pu - los su - os, por ent cum ex - sul - ta - ti - o - ne, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, por'. The figured bass notation shows a sequence of sixths (6) in the right hand and a sequence of sixths (6) in the left hand.

112

C. I  
por - tan - tes ma - ni - pu - los su - os. Glo - ri - a Pa - tri, et Fi - li -

C. II  
por - tan - tes, por - tan - tes ma - ni - pu - los su - os. Glo - ri - a Pa - tri, et Fi - li -

T. I  
tan - tes. Glo - ri - a Pa - tri, et Fi - li -

T. II  
tan - tes. Glo - ri - a Pa - tri et Fi - li -

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

Vc.  
6 6 # 6  
Gloria

B. c.  
112 6 6 # 6  
Gloria

Detailed description of the musical score: The score is for measures 112-115. It features seven staves. C. I and C. II are soprano and alto parts respectively, with lyrics 'por - tan - tes ma - ni - pu - los su - os. Glo - ri - a Pa - tri, et Fi - li -'. T. I and T. II are tenor parts, with lyrics 'tan - tes. Glo - ri - a Pa - tri, et Fi - li -'. B. is the bass part, with lyrics 'Glo - ri - a Pa - tri, et Fi - li -'. Vc. and B. c. are the double bass parts, with fingerings 6, 6, #, 6 and 112, 6, 6, #, 6. The word 'Gloria' is written below the Vc. and B. c. parts. The key signature has one sharp (F#) and the time signature is 4/4.

118

C. I  
o, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i, et

C. II  
o, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i,

T. I  
o, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i, et Spi - ri - tu -

T. II  
o, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i, et Spi - ri - tu -

B.  
o, glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i, et Spi -

Vc.  
6

118  
B. c.  
6

124

C. I  
Spi-ri - tu - i San - cto.

C. II  
et Spi-ri - tu - i San - cto.

T. I  
i, Spi - ri - tu - i San - cto. Si-cut e - rat, si-cut e - rat, si-cut

T. II  
i San - cto. Si-cut e - rat,

B.  
ri - tu - i San - cto.

Vc.  
6 6

124  
B. c.  
6 6

130

C. I

C. II

T. I

T. II

B.

Vc.

B. c.

130

Si-cut e -

Si-cut e - rat, si-cut e -

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

si-cut e - rat in prin

6

6

134

C. I  
 rat, si-cut e-rant in prin-ci-pi-o, et nunc, et nunc, et nunc, et sem -

C. II  
 rat. Et in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum. A -

T. I  
 si-cut e - rat, si-cut e-rat in prin-ci-pi-o, et nunc, et sem -

T. II  
 ci-pi-o, et nunc, et sem - per, et in sae - cu-

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

Vc.  
 7 6

134  
 B. c.  
 7 6

Detailed description of the musical score: The score is for page 24, starting at measure 134. It features seven staves. C. I (Cantata I) and C. II (Cantata II) are in treble clef. T. I (Tenor I) and T. II (Tenor II) are in treble clef with an 8va marking. B. (Bass) is in bass clef. Vc. (Violoncello) and B. c. (Basso continuo) are in bass clef. The lyrics are Latin: 'rat, si-cut e-rant in prin-ci-pi-o, et nunc, et nunc, et nunc, et sem -' for C. I; 'rat. Et in sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum. A -' for C. II; 'si-cut e - rat, si-cut e-rat in prin-ci-pi-o, et nunc, et sem -' for T. I; 'ci-pi-o, et nunc, et sem - per, et in sae - cu-' for T. II; 'Si-cut e-rat in prin-ci-pi-o, et nunc, et sem -' for B.; and figured bass notation '7 6' for Vc. and B. c. The music consists of various rhythmic patterns including eighth and sixteenth notes, and rests.



138

C. I  
per, et in sae - cu - la sae - cu -

C. II  
men. Sae - cu -

T. I  
per, et in sae - cu - la sae - cu - lo - rum, sae - cu -

T. II  
la sae - cu - lo - rum, sae - cu - lo - rum. A - men. Sae - cu -

B.  
per. Sae - cu - lo - rum. A - men. Sae - cu -

Vc.  
6

B. c.  
138  
6

142

C. I  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

C. II  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

T. I  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

T. II  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

B.  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

Vc.  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

142

B. c.  
lo - rum. A - men. Sae - cu - lo - rum. A - - men.

Detailed description of the musical score: The score is for page 26, starting at measure 142. It features seven staves. The vocal parts (C. I, C. II, T. I, T. II, B., and B. c.) all sing the same lyrics: 'lo - rum. A - men. Sae - cu - lo - rum. A - - men.' The instrumental parts (Vc. and B. c.) provide accompaniment. The key signature has one sharp (F#), and the time signature is 8/8. The music is in a simple, homophonic style. The vocal lines are mostly quarter and half notes, with some rests. The instrumental parts consist of a steady bass line of quarter notes. The score ends with a double bar line and repeat dots at the end of each staff.