

Francesco Turini

(ca 1590 - 1656)

Haec dies

Preface

Francesco Turini was born around 1590 near to Prague. He was pupil of his father Georgio Turini and became court organist at the age of 12. Later he was sent by Emperor Rudolf to Venice and Rome for further apprenticeship as singer, organist and composer. On his return to Prague he resumed his post as organist until Rudolf's death in 1612. By 1620, after some years of service in Venice, he had become organist of Brescia Cathedral and held this post until his death in 1656. Many musicians studied with him. He was highly respected in Brescia. His work is important for the early development of the concertato style in vocal chamber music. The term "cantata" is to be found for the first time in his second book of madrigals. Turini's sonatas for two violins and continuo, published in his first book of madrigals (1621), are among the earliest trio sonatas. In an interesting note in the third book of madrigals he suggested that it is desirable to combine a chitarrone with a keyboard instrument in the accompaniment because it goes better with the sound of the violin.

The piece edited here had been published in his books of motets for one voice, printed 1629 in Brescia and 1640 in Venice. The edition bases on a copy of the source. The original clefs are so called *chiavette*, i.e. a combination of high clefs which were used for noting low pieces without need of supplementary lines. The typical combination is that each voice is noted one clef higher than normal, i.e. violin clef for the soprano, soprano clef for the mezzo soprano, mezzo clef for the alto etc. The bass voice was written in a f clef on the middle line which is identical to the bariton notation—except the clef itself. The practice is not entirely clear, but it seems that pieces written in *chiavette* were normally played a fourth or fifth lower. At least, there are many advices *not* to transpose in thirds because this leads to too much sharps or flats. For this reason, the piece is given here in three versions: a) as in the original, b) transposed by a fourth and c) transposed by a fifth. It should be taken into account that at the time, in Italy pitch was commonly higher, between half a note and one note higher than today.

In the ternary parts some *black notation* is to be found, i.e. quaver notes where half notes are to be expected and stemless black note heads at the place of whole notes. This has been reproduced without change. Black notation originates from the renaissance mensural notation and apparently is sometimes used in the early baroque to point out some important notes in ternary rhythm.

Lausanne, 16th of July 2004, Bernhard Lang

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Haec Dies

Francesco Turrini

Haec di - es quam fe - cit Do - mi-nus, e - xul - te-mus et lae - te - mur in —

9

ei - - a, e - xul - - temus et lae - te - mur in ei-a, et lae - te - mur

15

in — a, Haec di - es, Haec — di - es quam fe - cit, quam

24

fe - cit Do - mi-nus, e - xul - te-mus et lae - te - mur in — ei - a, e - xul - te-mus et lae -

32

te - mur in — ei - a, et lae - te - mur in — ei - - - - a, et lae -

38

te - mur in — ei - a, et lae - te - mur in — ei - - - - a.

83

gre - ge su - - o, et pro gre - ge su - - o

90

mo - - ri di - - gna - tus est, mo - - ri di -

98

gna - tus est et pro gre - ge su - - o mo - - ri di -

106

gna - tus est, mo - - ri di - gna - tus est. Al - le - lu -

114

ia, Alle - lu - ia, Al - - - le - lu - ia, Al - - - le - lu -

119

ia Al - - - le - lu - ia, Al - - le lu - ia.

Haec Dies

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Haec di - es quam fe - cit Do - mi - nus, e - xul - te - mus et lae - te - mur in —

9

ei - - a, e - xul - - temus et lae - te - mur in ei - a, et lae - te - mur

15

in — a, Haec di - es, Haec — di - es quam fe - cit, quam

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fe - cit Do - mi - nus, e - xul - te - mus et lae - te - mur in — ei - a, e - xul - te - mus et lae -

32

te - mur in — ei - a, et lae - te - mur in — ei - - - - a, et lae -

38

te - mur in — ei - a, et lae - te - mur in — ei - - - - a.

44

Al-le - lu - ia, Alle - lu - ia, Al - - - - le-lu-ia, Al - -

49

Forte

- - le-lu - ia, Al - - - - le-lu - ia. Sur-re - - xit,

55

Piano F. P. F. P. F. P

sur-re - - xit, sur-re - - surre - - - -

61

F.

- - - - xit Sur - re - xit, sur - re - xit pas - tor

67

Forte Piano

bo - nus, pas - tor bo - nus, pas - tor bo-nus qui a - ni-mam su - am, a - ni-mam

75

su - am, a - ni-mam su - am po - su - it pro o - vi - bus su - is et pro

83

gre - ge su - - o, et pro gre - ge su - - o

90

mo - - ri di - - gna - tus est, mo - - ri di -

98

gna - tus est et pro gre - ge su - - o mo - - ri di -

106

gna - tus est, mo - - ri di - gna - tus est. Al - le - lu -

114

ia, Alle - lu - ia, Al - - - le - lu - ia, Al - - - le - lu -

119

ia, Al - - - le - lu - ia, Al - - le lu - ia.

Haec Dies

Francesco Turrini

Haec di - es quam fe - cit Do - mi - nus, e - xul - te - mus et lae - te - mur in —

9

ei - - a, e - xul - - temus et lae - te - mur in ei - a, et lae - te - mur

15

in _____ a, Haec di - es, Haec di - es quam fe - cit, quam

24

fe - cit Do - mi - nus, e - xul - te - mus et lae - te - mur in — ei - a, e - xul - te - mus et lae -

32

te - mur in — ei - a, et lae - te - mur in — ei - - - - a, et lae -

38

te - mur in — ei - a, et lae - te - mur in — ei - - - - a.

44

Alle - lu - ia, Alle - lu - ia, Al - - - - le-lu-ia, Al - - -

49

Forte

- - le-lu-ia, Al - - - - le-lu-ia. Sur-re - - xit,

55

Piano F. P. F. P. F. P.

sur-re - - xit, sur-re - - surre - - - -

61

F.

- - - - xit Sur - re - xit, sur - re - xit pas - tor

67

Forte Piano

bo - nus, pas - tor bo - nus, pas - tor bo-nus qui a - ni-mam su - am, a - ni-mam

75

su - am, a - ni-mam su - am po - su - it pro o - vi - bus su - is et pro

83

gre - ge su - - o, et pro gre - ge su - - o

90

mo - - ri di - - gna - tus est, mo - - ri di -

98

gna - tus est et pro gre - ge su - - o mo - - ri di -

106

gna - tus est, mo - - ri di - gna - tus est. Al - le - lu -

114

ia, Alle - lu - ia, Al - - - le - lu - ia, Al - - - le - lu -

119

ia, Al - - - le - lu - ia, Al - - - le lu - ia.