

Editor's Preface


This setting of *Dixit Dominus* (Psalm 110; Vulgate 109) is one of the more than twenty extant choral works written by Baldassare Galuppi for the girls at the Conservatory of the Ospedale degli Incurabili in Venice. The Incurabili was one of four hospitals founded in the sixteenth century to care for the ill, destitute, orphans, and girls having no dowry. By the eighteenth century the Ospedale degli Incurabili, the Ospedale dei Mendicanti, the Ospedaleto, and the Ospedale della Pietà had developed and maintained substantial music conservatories which were acclaimed to be among the most outstanding in Europe.¹

Baldassare Galuppi (1706-1785), a native Venetian born on the small nearby island of Burano – hence his nickname “Il Buranello” – was engaged as *Maestro di Musica* at the Ospedale dei Mendicanti, 1740-1753, and as *Maestro di Coro* at the Ospedale degli Incurabili, ca. 1762-1765, and 1768-1776. He also had a long association with San Marco in Venice, as *Vice-Maestro*, 1748-1762, and as *Maestro di Cappella*, 1762 until his death in 1785. Galuppi won fame throughout Europe as a composer of comic operas. He traveled to London in 1741, and to Russia at the invitation of Catherine the Great in 1766.

Dixit Dominus is one of Galuppi's shorter works written for his “nightingales,” as he referred to them, at the Incurabili. On the title page of the manuscript he writes, *Dixit Dominus. Pieno/con Ist. ti/1775/Galuppi*, indicating that it is a work for chorus and instruments without soloists.² It is one of his few choral works which does not contain extended solo movements. The opening instrumental material, in light opera buffa style, recurs in each of the three movements, giving the entire work the form and spirit of a large rondo.

In 1781, Galuppi desired to use a short setting of *Dixit Dominus* at San Marco, and arranged his 1775 setting for women's voices for four mixed voices, adding a pair of oboes and horns to the orchestra and excising ten measures from the second movement. His title page mentions the setting's brevity, “*DIXIT. Pieno, Brevissimo.*” The whereabouts of the vocal and instrumental parts are unknown and they are presumed to no longer exist. The only manuscript of the score

is the composer's holograph which is to be found in the library of the Seminario Arcivescovile in Udine, Italy.³

The cello part is unfigured in the SSAA setting, but is quite fully figured in the SATB setting for San Marco. In the present edition all bracketed material [] is editorial, as are all the breath marks. In addition to the composer's slurs and articulation marks, the editor has included slurs and articulation marks in parallel passages where Galuppi does not bother to do so. All such editorial additions are marked  or are bracketed []. Galuppi's superfluous accidentals are retained, and ones apparently overlooked are added in brackets.

Galuppi can be delightfully inconsistent in his notation. In the first movement, measures 3, 7, 18, 22, 69, 73; second movement, measures 52 and 56; and third movement, measure 48; he writes eighth notes and eighth rests for the violins on the third and fourth beats but quarter notes for the celli, whereas in the first movement, measures 50 and 53, and the third movement, measure 52, he writes quarter notes for all parts. His notation is the same in the SATB setting.

It is not uncommon in this period for the violas to double the cello part one octave higher. Except where it significantly contributes to the overall texture, this doubling has been omitted in the piano reduction. Likewise, the contrabass customarily doubles the cello part at the lower octave. This doubling has been entirely omitted from the piano reduction but may, of course, be added where desired.

The piano reduction is for use in rehearsal or in a performance when a string orchestra is not available. It is not to be used as a continuo realization. A continuo realization for organ or harpsichord, to be used in orchestral performance, has been prepared by the editor and is available separately.

David Larson
Roosevelt University
Chicago, Illinois
March, 1976

1 Information concerning the Venetian Ospedali can be found in Kathi Meyer's *Der chorische Gesang der Frauen*, Leipzig: Breitkopf und Härtel, 1917; Denis Arnold's “Orphans and Ladies: the Venetian Conservatories (1680-1790)” in *Proceedings of the Royal Music Association*, 89th Session, 1962-63, pp. 31-47; and Sven Hansell's “Sacred Music at the *Incurabili*” in *Journal of the American Musicological Society*, XXIII Nos. 2 and 3, (1970) pp. 282-301, 505-521.

2 Two measures marked “Solo” appear in the third movement.

3 A facsimile edition of the manuscript, prepared by Siro Cisilino, was published by the Seminary in 1964.

Preface to the Revised Edition

The late David Larson, a renowned musicologist, transcribed and edited Galuppi's SSAA and SATB settings of *Dixit Dominus* (Psalm 110) nearly 40 years ago. In 1997, as a testament to his work and the continued popularity of the composition, an updated SSAA edition, incorporating an improved notational style and a slightly revised keyboard realization, was made available. To avoid notational clutter, many of Larson's editorial suggestions have been fully integrated into this performance edition.

This SATB edition matches the 1997 SSAA version in terms of measure numbers, dynamics, and articulations, and is compatible with the string and continuo accompaniment released concurrently with that edition, with a few exceptions (see notes below).

We offer with pride the revised edition of Galuppi's *Dixit Dominus* and hope that this new edition will make it possible for choirs of four-part mixed voices to once again enjoy this masterwork.

Performance notes

- Ten measures in the second movement (measures 6-7 and 63-70) were not included in Galuppi's own SATB version, but are present in the SSAA version as well as the available instrumental accompaniment. These measures are bracketed in the SATB score. It is at the director's discretion whether to include or omit these measures in performance.
- Galuppi's orchestra for the SATB version included two horns and two oboes, but those parts are presumed lost. The previously published accompaniment for strings and continuo is generally compatible with this SATB edition, with the prominent exception of a few measures in movement three. For measures 13-21, the director should instruct cello/bass/continuo to play the following part:

Allegro [♩ = 120]

13

15

[f]p f p f

17

20

p p f p

The purchaser of this music may reproduce these measures only for the use of instrumentalists for performance of the SATB edition of Galuppi's *Dixit Dominus*.

Dixit Dominus

Text and Translation

(Psalm 110)

I. Dixit Dominus Domino meo:
“Sede a dextris meis,
donec ponam inimicos tuos
scabellum deum tuorum.”

Virgam virtutis tuae
emittet Dominus ex Sion.
Dominare in medio
inimicorum tuorum!

Tecum principium
in die virtutis tuae,
in splendoribus sanctorum.
Ex utero ante luciferum
genui te.

II. Juravit Dominus,
et non poenitebit eum,

“Tu es sacerdos in aeternum
secundum ordinem Melchisedech.”

Dominus a dextris tuis;
confregit in die irae suae
reges.

III. Judicabit in nationibus;
implebit ruinas;
conquassabit capita
in terra multorum.

De torrente in via bibet;
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritu Sancto.

Sicut erat in principio,
et nunc et semper,
et in saecula saeculorum.

Amen.

The Lord says to my lord:
“Sit at my right hand,
till I make your enemies
your footstool.”

The Lord sends forth from Zion
your mighty scepter.
Rule in the midst
of your foes!

Your people will offer themselves freely
on the day you lead your host
in holy array.
From the womb of the morning
like dew your youth will come to you.

The Lord has sworn
and will not change his mind,

“You are a priest forever
after the order of Melchizedek.”

The Lord is at your right hand;
he will shatter kings on the day
of his wrath.

He will execute his judgment among the
nations, filling them with corpses;
he will shatter the head
over the wide earth.

He will drink from the brook by the way;
therefore he will lift up his head.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning,
is now and ever shall be,
world without end.

Amen.

Dixit Dominus

(1781)

Psalm 110

Baldassare Galuppi (1706-1785)

Edited by David Larson

I

Allegro, e con spirito [$\text{♩} = \text{ca. } 120$]

*Piano

5

10

f *p* *f* *p*

f *p* *f* *p*

f *sf* *sf*

sf

* See Preface, last paragraph.

** See Preface, paragraph 6.

Copyright © 1977 and this edition © 2016 Roger Dean Publishing Company, a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

15

[f] Saith

S
Di - xit, di - xit, di - xit

A
Di - xit, di - xit, di - xit

T
Di - xit, di - xit, di - xit

B
Di - xit, di - xit, di - xit

15

p *f*

* the Lord

20

to my Lord:

Do - mi-nus, di - xit, di - xit Do - mi-no

Do - mi-nus, di - xit, di - xit Do - mi-no

Do - mi-nus, di - xit, di - xit Do - mi-no

Do - mi-nus, di - xit, di - xit Do - mi-no

20

p *f* *p* *f*

* or

25 *Sit*

me - o: Se -

me - o: Se -

me - o: Se -

me - o: Se -

p *f* *sf*

de, se - de, se - de,

de, se - de, se - de,

de, se - de, se - de,

de, se - de, se - de,

sf

at my right hand, **30**

till I

se - de a dex - tris me - is, do -

se - de a dex - tris me - is

se - de a dex - tris me - is,

se - de a dex - tris me - is,

30

[mf]

make your enemies

nec po -

do -

35

Three vocal staves in G minor. The first staff has a whole note G4. The second staff has a whole rest. The third staff has a whole note G4. The lyrics are: - nam do - nec po -

35

Piano accompaniment for the first system. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a steady eighth-note bass line.

Three vocal staves in G minor. The first staff has a dotted half note G4. The second staff has a whole rest. The third staff has a whole note G4. The lyrics are: i - ni - mi - cos nec po - nam

Piano accompaniment for the second system. The right hand continues the eighth-note arpeggiated pattern. The left hand continues the eighth-note bass line. The lyrics 'do -' are positioned above the right hand staff.

Largo [♩ = ca. 52]

Piano accompaniment for the first system, measures 1-4. Treble clef, bass clef, 4/4 time signature, key signature of two flats. Dynamics include [p].

Piano accompaniment for the second system, measures 5-8. Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measure 5 is boxed with the number 5.

Sworn hath the Lord

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Measure 10 is boxed with the number 10. Lyrics: Ju - ra - vit, ju - ra - vit, ju - ra - vit.

Piano accompaniment for the third system, measures 9-12. Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measure 10 is boxed with the number 10.

Copyright © 1977 and this edition © 2016 Roger Dean Publishing Company, a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

15

Do - mi-nus, ju - ra - vit Do - mi-nus, ju - ra -

Do - mi-nus, ju - ra - vit Do - mi-nus,

[p]

15

and does not regret:

vit et _____ non poe-ni -

[p]

Ju - ra - vit, ju - ra - vit Do - mi-nus,

ju - ra - vit et _____ non poe-ni -

ra - vit, ju - ra - vit Do - mi-nus,

20

te - bit, et non poe-ni - te - bit, non
 et non poe-ni - te - bit, et non poe-ni -
 te - bit, et non poe-ni - te - bit, non
 et non poe-ni - te - bit, et non poe-ni -

20

25

poe - ni - te - bit, et non poe - ni -
 te - bit, et non
 poe - ni - te - bit e - um, et non
 te - bit, et non poe - ni -

25

te - bit
poe - ni - te - bit
poe - ni - te - bit
te - bit

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a minor key with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "te - bit", "poe - ni - te - bit", "poe - ni - te - bit", and "te - bit".

30

e - um:
e - um:
e - um:
e - um:
e - um:

The second system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a minor key with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "e - um:", "e - um:", "e - um:", "e - um:", and "e - um:". A box containing the number "30" is placed above the piano accompaniment staff.

Allegro [♩ = ♩] *You are a priest forever*

[f] **35**

Tu es sa - cer - dos in ae - ter - num, _____ in ae -

[f]

Tu es sa - cer - dos in ae -

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'Tu es sa - cer - dos in ae - ter - num, _____ in ae -'. The piano accompaniment consists of a treble and bass staff with chords and a melodic line. A dynamic marking of **[f]** is present above the piano part. A rehearsal mark **35** is enclosed in a box above the vocal line.

Allegro [♩ = ♩] **35**

[f]

Detailed description: This system contains the piano accompaniment for the second system. It features a treble and bass staff. The piano part has a dynamic marking of **[f]** and a rehearsal mark **35** in a box above the treble staff.

ter - num

ter - num, _____ in ae - ter -

[f] **[f]**

Tu es sa - cer - dos in ae - ter - num, _____

Tu es sa -

Detailed description: This system contains the vocal line and piano accompaniment for the second system. The vocal line continues with 'ter - num' and 'ter - num, _____ in ae - ter -'. The piano accompaniment continues with chords and a melodic line. Dynamic markings of **[f]** are present above the piano part. A rehearsal mark **35** is enclosed in a box above the vocal line.

Detailed description: This system contains the piano accompaniment for the third system. It features a treble and bass staff. The piano part continues with chords and a melodic line.

III

Largo sostenuto [$\text{♩} = \text{ca. } 60$] [*p*]

p He will judge

Ju - di - ca - bit, ju - di - ca - bit,

Ju - di - ca - bit, ju - di - ca - bit,

Ju - di - ca - bit, ju - di - ca - bit,

Ju - di - ca - bit, ju - di - ca - bit,

*Measures 1-3, 6-8: the sostenuto pedal may be used for sustaining the whole notes throughout the measure.

Copyright © 1977 and this edition © 2016 Roger Dean Publishing Company, a division of The Lorenz Corporation.

All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

among the nations;

*[cresc.] [f]

ju - di - ca - bit in na - ti - o - ni -

[cresc.] [f]

ju - di - ca - bit in na - ti - o - ni -

[cresc.] [f]

ju - di - ca - bit in na - ti - o - ni -

[cresc.] [f]

ju - di - ca - bit in na - ti - o - ni -

10

filling them with corpses,

*soli***

bus: im-ple - bit ru-i - nas,

bus:

10

p *f*

*Galuppi's original marking was rinf. do (rinzforzando).

tutti

[p] [f]

Con-quas - [p] [f]
 Con-quas - [p] [f]
 soli** im-ple - bit ru-i - nas, *tutti* [p] [f]
 Con-quas - [p] [f]
 Con-quas -

Con-quas -

p *f* *p* *f*

15 [p] [f] *p* *f*
 sa - bit, con-quas - sa - bit, con-quas - sa - bit
 [p] [f] *p* *f*
 sa - bit, con-quas - sa - bit, con-quas - sa - bit
 [p] [f] *p* *f*
 sa - bit, con-quas - sa - bit, con-quas - sa - bit
 [p] [f] *p* *f*
 sa - bit, con-quas - sa - bit, con-quas - sa - bit

15 *p* *f* *p* *f*

*See note in preface to the revised edition.

the head 20 *p* *f* *over the*

ca - pi-ta, con - quas - sa - bit ca - pi-ta in

ca - pi-ta, con - quas - sa - bit ca - pi-ta in

ca - pi-ta, con - quas - sa - bit ca - pi-ta in

ca - pi-ta, con - quas - sa - bit ca - pi-ta in

p *f*

20

wide earth.

ter - ra, in ter - ra, in ter - ra mul-to -

ter - ra, in ter - ra, in ter - ra mul-to -

ter - ra, in ter - ra, in ter - ra mul-to -

ter - ra, in ter - ra, in ter - ra mul-to -

p *f*

20

25

From the brook by the way he will drink;

rum. De tor - ren - te in vi - a

rum. De tor - ren - te in vi - a

rum. De tor - ren - te in vi - a

rum. De tor - ren - te in vi - a

25

30

bi - bet, De tor - ren - te in vi - a

bi - bet, De tor - ren - te in vi - a

bi - bet, De tor - ren - te in vi - a

bi - bet, De tor - ren - te in vi - a

30