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 Pieta 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 1st. 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, Brevisssimo.” 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 cellos, 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

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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:

![Musical notation for measures 13-17]

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

Virgam virtutis tuae  
emittet Dominus ex Sion.  
The Lord sends forth from Zion
your mighty scepter.

Dominare in medio  
inimicorum tuorum!  
Rule in the midst
of your foes!

Tecum principium  
in die virtutis tuae,  
Your people will offer themselves freely
in splendoribus sanctorum.  
on the day you lead your host
Ex utero ante luciferum  
genui te.  
in holy array.

II. Juravit Dominus,  
et non poenitebit eum,  
The Lord has sworn
and will not change his mind,

“Tu es sacerdos in aeternum  
secundum ordinem Melchisedech.”  
“You are a priest forever
after the order of Melchizedek.”

Dominus a dextris tuis;  
confregit in die irae suae  
The Lord is at your right hand;
reges.  
he will shatter kings on the day

III. Judicabit in nationibus;  
implebit ruinas;  
He will execute his judgment among the
conquassabit capita  
in terra multorum.  
 nations, filling them with corpses;
in terra multorum.  
he will shatter the head
De torrente in via bibet;  
propterea exaltabit caput.  
over the wide earth.

Gloria Patri, et Filio,  
et Spiritu Sancto.  
Glory be to the Father, and to the Son,
et Spiritu Sancto.  
and to the Holy Spirit.

Sicut erat in principio,  
et nunc et semper,  
As it was in the beginning,
et in saecula saeculorum.  
is now and ever shall be,

Amen.  
world without end.
Dixit Dominus
(1781)

Psalm 110

Baldassare Galuppi (1706-1785)

Edited by David Larson

I

Allegro, e con spirito \([\text{dotted quaver} \approx 120]\)

* See Preface, last paragraph.
** See Preface, paragraph 6.
Saith the Lord to my Lord:

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

* or
at my right hand, till I

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

se - de a dex - tris me - is

se - de a dex - tris me - is

make your enemies

nec

po

do

HCMC-109-9
Largo \( \text{= ca. 52} \)

Sworn hath the Lord

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

and does not regret:

et    non poe-ni - ra - vit, ju - ra - vit Do - mi-nus,
You are a priest forever

Tu es sacerdos in aeternum,
Largo sostenuto \( \frac{\text{b}}{\text{d}} = \text{ca. 60} \)

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

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HCMC-109-34

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among the nations;

judicabit in nationi-

judicabit in nationi-

judicabit in nationi-

[&p &f]

filling them with corpses,

bus:

imples bit ruinas,

bus:

soli**

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

**Initial soli notes in measures 11-12 may be sung as $.
*See note in preface to the revised edition.
HCMC-109-36
the head

ca-pi-ta, con-quas-sa-bit ca-pi-ta in
capita, con-mu-lto-ter-ra, in
ter-ra, in
terra, in

over the
capita, con-
capita, con-
capita, con-
capita, con-

wide earth.

terra, in

terra, in
terra, in

terra, in
terra, in
terra, in

terra, in
terra, in

terra, in
terra, in
From the brook by the way he will drink;