

Antonio
VIVALDI

Dixit Dominus
in due cori
RV 594

Soli (SATB)
Coro I: Coro (SATB), 2 Oboi, 2 Trombe
2 Violini, Viola e Basso continuo

Coro II: Coro (SATB)
2 Violini, Viola e Basso continuo

herausgegeben von / edited by
Günter Graulich, Paul Horn

Stuttgarter Vivaldi-Ausgaben
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 40.007/03

Antonio Vivaldi ist eine der faszinierendsten Musikergestalten des Spätbarock. Der „prete rosso“, der rote Priester, wie der Musiker in der Soutane seiner charakteristischen Haarfarbe wegen genannt wurde, hat als Violinvirtuose, Kapellmeister und Komponist ein breites europäisches Publikum in seinen Bann gezogen. Sein instrumentales Schaffen zumal hat auf die Komponisten seiner und noch der folgenden Generation eine geradezu zwingende Anziehungskraft ausgeübt und die Entwicklung des Instrumentalkonzerts auf lange Sicht entscheidend geprägt.

Vivaldi wurde 1678 in Venedig geboren. Durch seinen Vater, der seit 1685 der Kapelle von San Marco angehörte, ist er offenbar sehr frühzeitig zu einem hervorragenden Geiger ausgebildet worden. Als Komponist ist der junge Musiker gegen Ende der 1680er Jahre noch Schüler des Markuskapellmeisters Giovanni Legrenzi (1626-1690) gewesen, der mit vokaler Kirchenmusik ebenso wie mit Opern, Oratorien und Instrumentalmusik hervorgetreten war. Legrenzi wird seinem Schüler die reiche musikalische Tradition der Stadtrepublik vermittelt haben, vielleicht hat er ihn auch in die kosmopolitische Atmosphäre der venezianischen Musik- und Theaterwelt eingeführt und damit schon früh die Reiselust Vivaldis geweckt, die im Laufe der Jahre immer stärker hervortritt.

Vivaldis ausgedehnte Reisen – er selbst sagt 1737, er habe in den zurückliegenden vierzehn Jahren einen Großteil der europäischen Städte besucht – stehen in einem merkwürdigen Widerspruch zu seinem Priesteramt und zu seinen beruflichen Verpflichtungen in Venedig. Hier hatte er 1704, wenige Monate nach seiner Priesterweihe, das Amt eines Maestro di violino am Ospedale della Pietà angetreten, einem der großen Waisenhäuser Venedigs, in dem die Musik eine zentrale Rolle innehatte und dessen Konzerte weithin berühmt waren. Vivaldi scheint die Leistungen des durchwegs aus jungen Mädchen bestehenden Orchesters außerordentlich gesteigert zu haben und rückte schließlich zum offiziellen Hauskomponisten und zum Maestro de Concerti auf. Diese leitenden Stellungen behielt er, zum Teil über Jahre der Abwesenheit hinweg, bis 1740. Schon zu Beginn seiner Tätigkeit am Ospedale della Pietà war er wegen eines Herzleidens von der Verpflichtung zum Lesen der Messe befreit worden. Daß die Befreiung aufrechterhalten blieb, während Vivaldi all die Anstrengungen des Reiselebens und seiner zahlreichen Verpflichtungen als Virtuose, Dirigent und Komponist und zeitweise auch als Opernunternehmer augenscheinlich ohne Schaden zu nehmen überstand, wird nicht zuletzt einflußreichen und einsichtigen kirchlichen Vorgesetzten zu verdanken sein, die Vivaldis Sonderstellung nicht nur geduldet, sondern spätestens seit der Zeit um 1724, als Vivaldi vor dem Papst konzertiert und dessen Beifall gefunden hatte, auch begünstigt haben dürften. Den Neidern unter den Klerikern wie unter den Musikern freilich muß Vivaldis Position ein Dorn im Auge gewesen sein. Gegen Ende der 1730er Jahre gewinnen sie die Oberhand. Mit dem Argument, Vivaldi vernachlässige seine priesterlichen Verpflichtungen, und mit dem Hinweis auf Vivaldis Freundschaft zu Anna Giraud, der Primadonna seiner Opern, die ihn auch auf seinen zahlreichen Reisen begleitete, erreichen sie 1737 bei der Kirchenbehörde das Verbot einer von Vivaldi in Ferrara vorbereiteten Opernaufführung: ein Schicksalsschlag, der Vivaldi – auch in wirtschaftlicher Hinsicht – schwer getroffen haben muß. Auf einmal scheint nun auch seine Stellung im Musikleben Venedigs nicht mehr unangefochten zu sein; und die Beziehungen zum Ospedale della Pietà entwickeln sich rasch zu seinem Nachteil. 1740 löst Vivaldi sich endgültig von dem Institut und begibt sich nach Wien, offenbar in der Hoffnung, in Kaiser Karl VI., einem Verehrer seiner Kunst, dessen Gastfreundschaft er ein Jahrzehnt zuvor genossen hatte, einen neuen Förderer zu finden. Doch der Kaiser stirbt im Herbst des Jahres, und kurz darauf ist das Land in Kriegshandlungen verwickelt. Ohne das Glück noch einmal zu seinen Gunsten wenden zu können,

stirbt Vivaldi 1741 in Wien, verarmt und fast vergessen. Der kompositorische Ertrag dieses Musikerlebens bietet, ganz abgesehen vom künstlerischen Rang und der historischen Bedeutung der Werke, ein auch in quantitativer Hinsicht imponantes Bild. Er umfaßt neben etwa 75 instrumentalen und 60 vokalen Kammermusikwerken rund 460 Konzerte und Orchesterkompositionen, fast 50 Bühnenwerke und etwa ebensoviele geistliche Kompositionen. Der überwiegende Teil des Gesamtwerks, zwei umfangreiche Handschriftensammlungen, wurde erst in den Jahren 1926/30 entdeckt und wird heute in der Turiner Nationalbibliothek aufbewahrt. Bis zur Auffindung dieser Bestände waren Forschung und Praxis nahezu ausschließlich auf das zu Lebzeiten Vivaldis Gedruckte angewiesen gewesen – einen Bruchteil des Gesamtwerks und durchwegs Instrumentalmusik. Das einseitige Bild, das sich daraus ergeben hatte, ist bis heute nicht vollständig korrigiert: Eine eingehende Untersuchung und historische Würdigung des vokalen Schaffens, der Opern, Kantaten und Kirchenkompositionen, steht noch immer aus.

Die vorliegende Psalmvertonung *Dixit Dominus* (Psalm 109 nach Vulgata) ist zu den bedeutendsten Leistungen des Kirchenkomponisten Vivaldi zu rechnen. Sie ist doppelchörig angelegt. Vivaldi knüpft hier an die alte venezianische Tradition der Mehrchörigkeit an, deren kompositorische Techniken er mit solchen des Instrumentalkonzerts, der Kantate und der Oper verbindet. Der breit angelegte, die acht Psalmverse und die Doxologie umfassende Satzzyklus steht unter einem tonartlich weit ausgreifenden Spannungsbogen, der die beiden auch thematisch aufeinander bezogenen D-Dur-Sätze „Dixit Dominus“ (1) und „Gloria Patri“ (9) miteinander verbindet. In den beiden Rahmensätzen tritt die bildhafte Darstellung der Textworte hinter dem allgemeinen Ausdruck festlicher Pracht und majestätischen Glanzes zurück. Doch bietet gleich der zweite Satz „Donec ponam inimicos“, dessen abwärts gerichtete Melodiegesten eindrücklich das Niedersinken der Feinde Gottes versinnbildlichen, ein Beispiel dafür, welcher konkreten Bildhaftigkeit Vivaldi fähig ist. Unter den für Vokalsolisten bestimmten Sätzen ragt besonders das Duett „Virgam virtutis tuae“ (3) hervor, dessen Text Vivaldi zu einem reizvollen Echospiel inspiriert hat. Den Höhepunkt des Werkes bildet ohne Zweifel der doppelchörige Satz „Judicabit in nationibus“ (7), mit dem Vivaldi eine apokalyptische Vision von suggestiver szenischer Kraft gestaltet hat. Hier verbindet sich barocke Klangregie und souverän gehandhabte Doppelchortechnik mit den Stilmitteln, die dem Opernkomponisten Vivaldi zu Gebote stehen. Eine gänzlich andere Seite seiner Kunst zeigt der zweite Teil des „Gloria Patri“ (9). Die liturgische Schlußformel „Sicut erat in principio ...“ ist wiederum im traditionellen polyphonen Stil vertont. Dem Satz liegen nicht weniger als sechs kontrapunktische Themen und Motive zugrunde – je zwei zu den Worten „Sicut erat in principio“, „et in saecula saeculorum“ und „Amen“ –, die nach allen Regeln der Kunst durchgeführt und zu einem komplizierten Gebilde zusammengefügt werden, dessen eigenwillige Form und kunstvolle Vielstimmigkeit im Schaffen der italienischen Zeitgenossen Vivaldis nicht leicht ihresgleichen finden dürften. Einem Brauch der Zeit entsprechend, ist dem *Dixit Dominus* eine *Introduzione al Dixit* vorangestellt, ein Prolog in Form einer dreisätzigen lateinischen Solokantate, deren Text – ein musikalischer Lobpreis im weitesten Sinn – mit der Aufforderung „Ergo cantate Dixit“ („Darum singt nun das Dixit!“) zu der Psalmkomposition selbst überleitet.*

Klaus Hofmann

* Die *Introduzione al Dixit* (Textbeginn *Canta in prato*) ist als selbständige Solokantate für Sopran, Streichorchester und Basso continuo erschienen (CV 40.006) und kann – mit den angegebenen Textänderungen – auch als Kirchenkantate zur „sommerlichen Freudenzeit“ musiziert werden.

Foreword

Antonio Vivaldi was one of the most fascinating figures in the history of late Baroque music. The “prete rosso” (the red priest), as the cassock-wearing musician was called due to his red hair, captured a wide European public as a violin virtuoso, conductor and composer. His instrumental works, in particular, exercised an almost compelling influence upon the composers of both his own and the following generation and left a decided stamp on the development of the instrumental concerto for a long period to come.

Vivaldi was born in Venice in 1678. His father, who became a member of the orchestra of San Marco in 1685, apparently trained him very early to be an excellent violinist. Toward the end of the 1680's, Vivaldi began to study composition under Giovanni Legrenzi (1626–1690), the conductor at St. Mark's who was known for his vocal church music, his operas, oratorios and instrumental music. Legrenzi probably passed on to his pupil the rich musical tradition of the City-Republic; perhaps he also introduced him to the cosmopolitan atmosphere of Venice's music and theatre world, thereby awakening Vivaldi's pleasure in travel that became steadily stronger in the course of the years.

Vivaldi's extended travels – he himself said in 1737 that he had visited a large part of Europe's cities – were oddly incongruous to his office as a priest and also to his professional duties in Venice. In 1704, only a few months after his consecration, he became “maestro di violino” at the Ospedale Pietà a large orphanage in Venice, in which music played a central role and which was quite famous for its concerts. Vivaldi appears to have improved the performance of the all-girl orchestra enormously and was, in turn, finally advanced to the position of official house composer and to “maestro de' concerti”. He retained these positions of leadership, in part even in years of absence, until 1740. Right at the beginning of his assignment to the Ospedale della Pietà he was released from the duty of reading mass because of a heart ailment. That this exemption was maintained, despite the fact that he apparently weathered all the stress and strain of his travels and many activities as a performing virtuoso, conductor, composer and (even for a time) opera manager without difficulty, was certainly due to no mean extent to his influential and understanding church superiors who not only tolerated Vivaldi's special position, but at the latest by 1724 (when Vivaldi performed a concert in the presence of the Pope and received his praise) also surely began to favour his position. And that position must have been a thorn in the eye to envious clergymen and musicians alike. Toward the end of the 1730's his opponents got the upper hand. In 1737, with the argument that Vivaldi was neglecting his duties as a priest and at the same time calling attention to Vivaldi's friendship with Anne Giraud (the prima donna of his operas who accompanied him on his many travels), they persuaded the church authorities to forbid the performance of an opera that Vivaldi was preparing in Ferrara: this was a terrible blow that must have struck Vivaldi quite hard – also financially. All at once his position in Venetian music life apparently ceased being undisputed, and his situation at the Ospedale della Pietà quickly changed for the worse. In 1740, Vivaldi finally obtained his release from that institution and moved to Vienna, hoping, it would seem, to find a new patron in Emperor Karl VI who was an admirer of his art and had been a kind host to him a decade earlier. But the emperor died in the Fall of that year while, shortly afterwards, the country became involved in war. Without having been able to change luck's course once more in his favour, Vivaldi died in Vienna in 1741, impoverished and nearly forgotten.

The product of this composer's life, quite apart from the artistic level and historical significance of works, presents an imposing picture even in respect to quantity. In addition to some 75 instrumental and 60 vocal works in chamber music form plus approximately 460 concertos and orchestral compositions, he also wrote almost 50 stage works and just about the same number of sacred music works. Two large manuscript collections, comprising the major part of his total works, were not discovered until the period between 1926 and 1930 (they are now in the possession of the National Library in Turin). Until these collections were found, musical research and performances had been restricted almost exclusively to the works that had been printed during Vivaldi's life time: in other words, solely to instrumental works that form only a fraction of his total output. The one-sided picture that thus resulted has not been completely corrected even today, for there has still been no detailed investigation or historic appraisal of his vocal works, his operas, cantatas or church music.

The present setting of the psalm *Dixit Dominus* (Psalm 109 taken from the Vulgate) must be considered one of the most important works in Vivaldi's church music. It is written for double chorus. Thus Vivaldi picked up Venice's old poly-choral tradition, the composing techniques of which he united with those of the instrumental concerto, the cantata and the opera. The wide arc of the broadly set cyclical group of numbers, comprising eight psalm verses and the doxology, is spanned by the use of the D-major key relationship to connect the two thematically related numbers “Dixit Dominus” (1) and “Gloria Patri” (9). In these two numbers depiction of the words of the text becomes subordinated to the expression of festive splendour and majestic brilliance. But then the second number, “Donec ponam inimicos” with its descending melodic figures that impressively symbolize the fall of God's enemies, immediately offers an example of the concrete imagery to which Vivaldi was capable. Among the numbers assigned to solo voices, the duet “Virgam virtutis tuae” (3) stands out in particular; its text inspired Vivaldi to a delightful use of echo effects. The climax of the work is doubtlessly to be seen in the double-chorus number “Judicabit in nationibus” (No. 7), with which Vivaldi created an apocalyptic vision of suggestively scenic force. Baroque tonal blending and superior skill in the use of double-chorus techniques are combined with stylistic means that we find employed by the opera composer Vivaldi. The second part of the “Gloria Patri” (No. 9) shows an entirely different facet of his art. The closing liturgical phrase, “Sicut erat in principio” is set in traditional polyphonic style, but the number itself is based on no less than six contrapuntal themes and motives – to each to the words “Sicut erat in principio”, “et in saecula saeculorum” and “Amen” – which are developed in every conceivable way and led together into a complicated structure of such individual form and ingenious polyphony that it would be no easy matter to find its equal in the works of Vivaldi's Italian contemporaries. Following a custom of the time, the *Dixit Dominus* is preceded by an *Introduzione al Dixit*, a prologue in the form of a three-section solo cantata with a Latin text (that is a musical song of praise in the widest sense of the term) which leads into the psalm setting proper with the invitation “Ergo cantate dixit” (“So sing the ‘dixit’”).* Klaus Hofmann

* The *Introduzione al Dixit* (text begins: *Canta in prato*) has been published separately as a solo cantata for soprano and string orchestra with basso continuo (CV 40.006) and, with the text changes stated, may also be performed as a church cantata in the “joyous summertime”.

English translation by E.D.Echols

Dixit Dominus Psalm 109

RV 594

Antonio Vivaldi
1678–1741
Klavierauszug: Paul Horn

1. Dixit Dominus (a due cori)

Allegro

Soprano
Alto
Tenore
Basso

Coro 1

Soprano
Alto
Tenore
Basso

Coro 2

Org

2 Trombe
2 Oboi
Archi
2 Organi soli



5 Tutti



9 Ob



1'



On ... with Estonian Philharmonic Chamber Choir, dir. by Tõnu Kaljuste

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edited by
Günter Graulich

[illegible]

32

no me - - - o:

no me - - - o:

no me - - - o:

no me - - - o: se - de, se - de, se - de, se - de,

Coro 1 Coro 2 Coro 1 Coro 2

Archi

p *f* *p*

36

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

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

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

Coro 1, 2

se - de, se - de a dex - tris, a dex-tris.

Tutti

40

[illegible]

53

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

57

Coro 1+2

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

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

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

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

Tutti

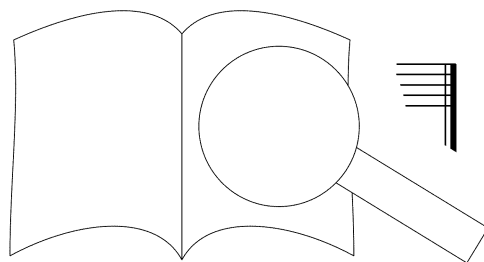
60

dex-tris me - is, a dex-tris

dex-tris me - is, a me

dex-tris me - is me - is.

dex-tris a dex-tris me - is.



2. Donec ponam inimicos tuos (a due cori)

Largo

Archi Continuo

f

Va

VI II

VI I

p

5

pp

f

Bassi

9

13

p

f

17

f

21

Coro 1+2

po - nam in -

25

Do -
Do - nec po - nam in - i - mi - cos tu - os,
nam in - i - mi - cos tu - os, sca - - - - bel - lum pe - dum tu - o - rum,
bel - lum pe - dum tu - o - rum, sca - bel - lum pe - dum,

29

nec po - nam in - i - mi - cos tu - os, sca - bel - lum pe -
sca - - - - bel - lum pe - dum tu - o - rum, sca - bel - lum
sca - bel - lum pe - dum, sca - bel - lum pe - dum,

34

o - rum,
dum tu - o - rum,
dum tu - o - rum,
dum tu - o - rum,

39

do - nec

sca -

43

do - nec po - mi - cos

po - nam in - i - mi - cos tu - os, sca - pe - dum tu -

bel - lum pe - dum tu - o - rum, bel - lum pe - dum,

47

do - nec in - i - mi - cos tu - os, sca - bel -

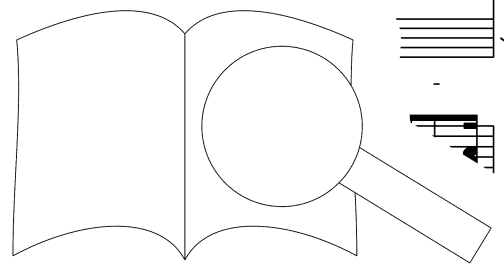
tu - os. ium pe - dum tu - o - rum, sca -

o - sca - bel - lum pe - dum, ne - dum,

m pe - dum,

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51

Coro I

lum pe - dum tu - o - rum, sca - bel-lum pe - dum, sca - bel-lum pe - dum tu - o -

bel - lum pe - dum, sca - bel-lum pe - dum, sca - bel-lum pe - dum tu - o -

sca - bel-lum pe - dum, sca - bel-lum pe - dum tu - o -

nam in - i - mi - cos tu - os, sca - bel-lum pe - dum, sca - bel-lum pe - dum tu - o -

Coro II

lum pe - dum tu - o - rum, sca - bel-lum pe - dum, sca - bel-lum pe - dum tu - o -

bel - lum pe - dum, sca - bel-lum pe - dum, sca - bel-lum pe - dum tu -

sca - bel-lum pe - dum, sca - bel-lum pe - di

nam in - i - mi - cos tu - os, sca - bel-lum pe - dum, sca - bel-lum

PROBE PARTITUR

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55

rum, sca - bel -

rum, sca - bel -

rum, sca - bel -

rum, sca

rum, - mi - cos tu - os, in - i - mi - cos tu - os, sca - bel-lum

rum, in - i - mi - cos tu - os, in - i - mi - cos tu - os, sca - bel-lum

rum, po - nam in - i - mi - cos tu - os

rum, - nec po - nam in - i - mi - cos tu - os

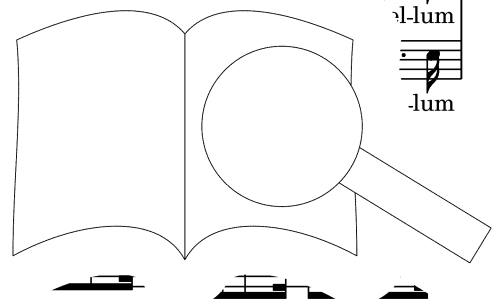
lum

lum

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lum pe - dum, do - nec po - nam in - i-mi-cos

pe - dum, sca-bel-lum pe - dum tu - o - rum, sca - bel - -

pe - dum, sca-bel-lum pe - dum tu - o - rum, sca - be'

pe - dum, sca-bel-lum pe - dum tu - o - rum, sr

tu - os, in - i-mi-cos tu - os, sca-be' lum pe - dum tu - o -

tu - os, in - i-mi-cos tu - os, sca-bel-lum pe - dum tu - o -

tu - os, in - i-mi-cos tu - os, -li am, sca-bel-lum pe - dum tu - o -

tu - os, in - i-mi-cos sr m pe - dum, sca-bel-lum pe - dum tu - o -

lum pe - dum tu - o -

lum pe - dum tu - o -

67

Coro 1+2

rum, sca-bel-lum pe - - - - - dum tu - o - rum.

rum, sca-bel-lum pe - - - - - dum tu - o - rum.

rum, sca-bel-lum pe - - - - - dum tu - o - rum.

rum, sca-bel-lum pe - - - - - dum tu - o - rum.

72

p *pp*

3. Virgam virtutis tuae (due soprani)

Allegro

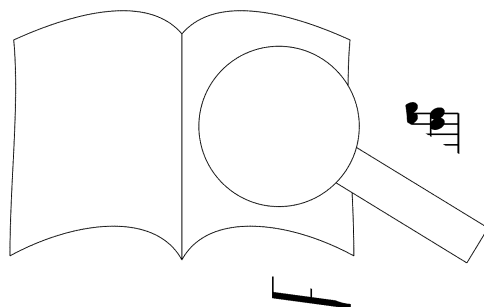
Bc Archi

Archi Continuo

f *p* *p* *f* *p*

4

5



11 Soprano 1 solo

Vir - gam vir-tu-tis tu - ae

Soprano 2 solo

Vir - gam vir-tu-tis

f *p*

15

e - mit-tet Do-mi-nus ex Si - - - on:

tu - - - ae e - m:

18

do - mi-n, mi-na-re,

Si - on: do do - mi-na-re,

f

21

do me-di-o in-i-mi-co-rum, in-i-mi-

in me - i i-i-mi-

p

Bc

24

co - - - - - rum tu - o - - - rum, *tr*

co - - - - - rum tu - o - - - rum, *tr*

Archi

f

27

vir - gam vir-tu-tis tu - ae *tr*

vir - gam

p

31

e - mit-tet Do - mi-nus

ae e - mit-tet *tr*

ex Si - - -

- on, ex Si - - -

34

on: na - - - re,

mi - na - - - re,

37

re, do - mi - na - re in me - di-o in -

re, do - mi - na - re in me - di-o

Bc Archi

p

40

i - mi - co - - - rum, in - i - mi -

in - i - mi - co - - - rum,

3 3 3 3

43

tu - o -

i - mi - co - rum tu - o

tr

46

in me - di-o in - i - mi - rum in -

in me -

Archi

49

i - mi - co - rum tu - o - - - rum, in - i - mi - co - - -

i - mi - co - rum tu - o - - - rum, in - i - mi - co - - -

Bc Archi

52

- rum tu-o - rum.

- rum tu-o - rum.

f p

4. Tecum principium (Alto)

Andante

Archi Continuo

5

Andante

p f

tr

11

15 Alto solo

Te-cum prin-ci-pi-um in di-e vir-tu-tis

Bc

20

tu-ae in splen-do-ri-bus san-cto-

Archi

24

27

- rum: ex lu-

31

ci - fe-rum ge - - - - -

35

- - nu - i, ge - nu - i te.

Bc Archi

40

Te - cum prin - ci - pi-um in d'i - is in splen-

Bc

45

do - ri-bus san - cto - - - - - r'i ex u - te-ro an - te lu -

Archi

50

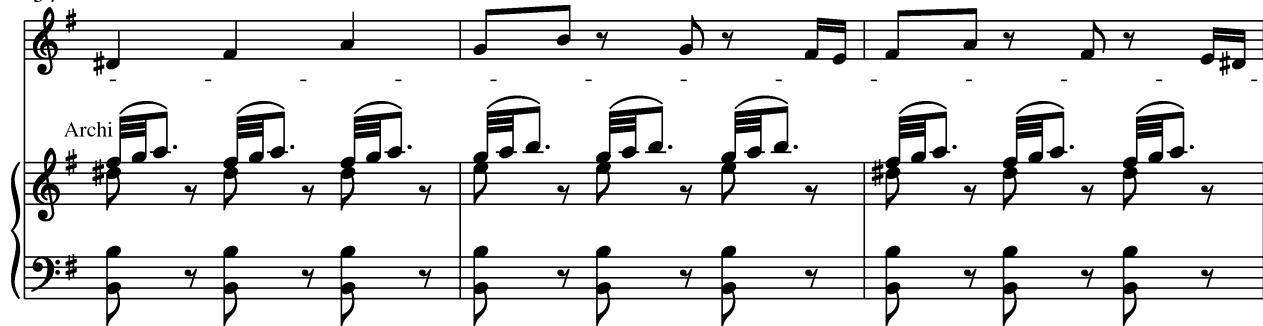
Archi

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54

Arch



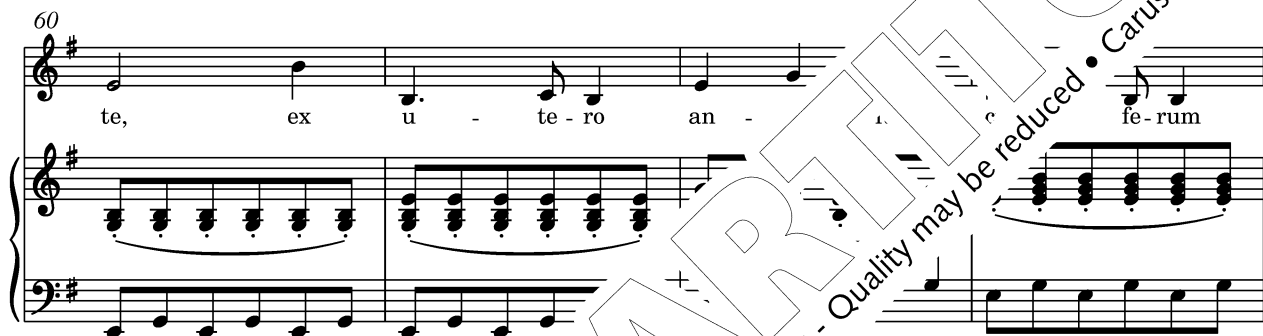
57

nu - i



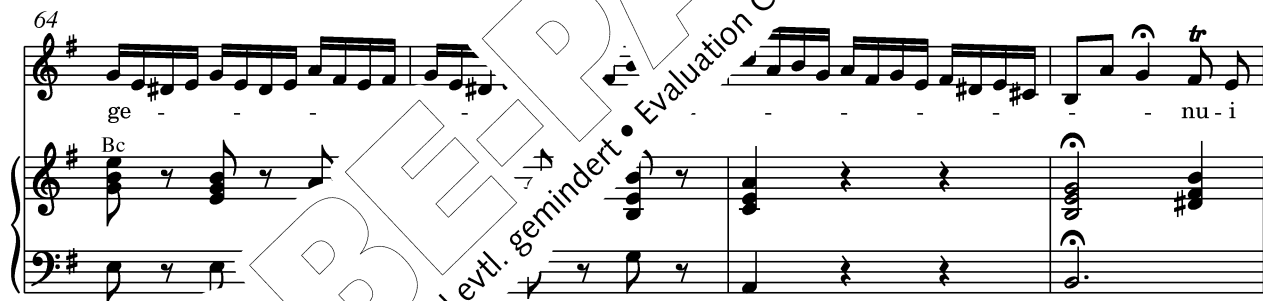
60

te, ex u - te - ro an - fe - rum



64

ge - nu - i



68



5. Juravit Dominus (a due cori)

Adagio

The image displays a musical score for a choral and instrumental ensemble. It is divided into two main sections, 'Coro 1' and 'Coro 2', each featuring four vocal parts (Soprano, Alto, Tenore, Basso) and an 'Archii Continuo' (string and continuo) section.

Coro 1: The vocal parts enter with the lyrics 'Ju - ra - vit Do - mi - nus,'. The instrumental section provides a rhythmic accompaniment with eighth and sixteenth notes.

Coro 2: The vocal parts enter with the lyrics 'Ju - ra - vit Do - mi - nus,'. The instrumental section continues with a similar rhythmic pattern.

The score is written in common time (C) and includes a large 'FUR' watermark across the bottom right. The text 'reduced • Carus-Verlag' is visible at the bottom right corner.

9

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

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

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

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

14

te - - - bit, non pae - ni - bit e - um:

te - - - bit, non pae - bit e - um:

te - - - bit, non pa - bit e - um:

te - - - ni - bit e - um:

bit, non pae - bit, non pae - ni - te - bit e - um:

bit, no - bit, non pae - ni - te - bit e - um:

bit, non - bit, non -

te - - - bit, non -

19 **Allegro**

Tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -

Coro 1+2

22

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum c

Tu es sa - cer - dos in ae - ter - num se - cun - dum c

dech, in ae

dech, tu es sa - cer - dos in ae - ter - r - c. di - nem Mel - chi - se -

25

dech, tu es

dech, in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -

ter - num se - cun - dum

in a

28

dech, in ae - ter - num,

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -

31

in ae - ter - num, in m, in ae -

Coro 1

dech, in ae - ter - num, in - n. in ae -

dech, in ae - ter - num, am, in ae -

dech, in ae - ter - num, ae - ter - num, in ae -

Coro 2

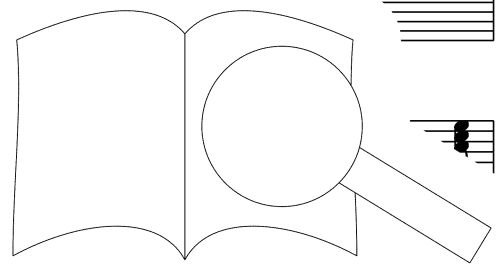
dech, cer - dos, tu es sa - cer - dos,

dech, r - dos, tu es sa - cer - dos,

dech, es sa - cer - dos, tu es sa - cer - dos,

tu es sa - cer - dos,

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35

ter-num, tu es sa-cer-dos in ae-ter-num

ter-num, tu es sa-cer-dos in ae-ter-num

ter-num, tu es sa-cer-dos in ae-ter-num

ter-num, tu es sa-cer-dos in ae-ter-num

tu es sa-cer-dos in ae-ter-num, tu es sa-cer-dos in ae-

tu es sa-cer-dos in ae-ter-num, tu es sa-cer-dos in ae-

tu es sa-cer-dos in ae-ter-num, tu es sa-cer-

tu es sa-cer-dos in ae-ter-num, tu es

38

se-cun-dum or-di-nem Mel-chi in

se-cun-dum or-di-nem Mel-chi in

se-cun-dum or-di-nem Mel-chi in

se-cun-dum or-di-nem Mel-chi in

ter-num se-cur Mel-chi se-dech, in

ter-num Mel-chi se-dech, in

ter-num Mel-chi se-dech, in

ter-num Mel-chi se-dech, in

am or-di-nem Mel-chi

41

ae - - - ter - - - num,

cer-dos se-cun-dum or-di-nem Mel-chi-se-dech,

cer-dos se-cun-dum or-di-nem Mel-chi-se-dech,

cer-dos se-cun-dum or-di-nem Mel-chi-se-dech,

tu es sa-cer-dos se-cun-dum or-di-nem,

tu es sa-cer-dos se-cun-dum or-di-nem,

tu es sa-cer-dos se-cun-dum or-di-nem,

44

in ae - - - num se-cun-dum

tu es sa-cer-dos se-cun-dum Mel-chi-se-dech, se-cun-dum

tu es sa-cer-dos se-cun-dum Mel-chi-se-dech, se-cun-dum

tu es sa-cer-dos se-cun-dum Mel-chi-se-dech, se-cun-dum

in dos se-cun-dum or-di-nem, se-cun-dum

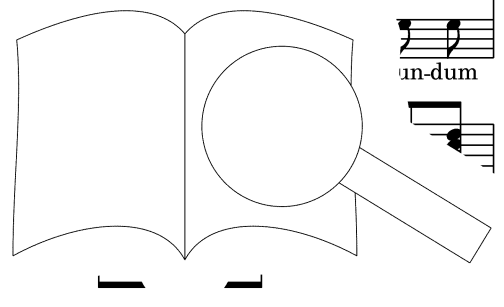
sa-cer-dos se-cun-dum

es sa-cer-dos se-cun-dum

un-dum

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6. Dominus a dextris tuis (Tenore e Basso)

Allegro

Archi
Continuo

Coro I

7 Tenore

8 Basso

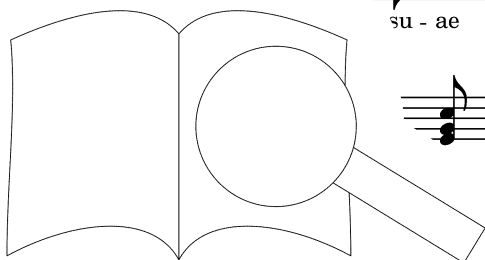
n dex-tris tu -

Bc

10

is, fre-git, con-fre-git in di - e i - rae su - ae

tu - is, con-fre-git, cc su - ae



13

re - ges, con - fre -

re - ges, con - fre

Archi Bc

16

- git in di - e i - rae su-ae, con - fre-git, con-fre

- git in di - e i - rae su-ae, con-fr

19

fre - git

con - fr

ae re - ges.

git re - ges.

Archi

22

Do - mi - nus

a

25

con-fre - - - - -

dex-tris tu - is, con - fre - - - - -

28

- - - - - git in di - e - i - rae in

- - - - - git in di - e

31

di - e - i - rae su-ae, con - fre - - - -

di - e - i - rae su-ae, fre - - - -

34

di - e - i - rae su-ae re - mo in di - e i - rae

git in di - e - i - rae su-ae

i - rae

37

su - ae, con - fre - - - - -

su - ae, con - fre - - - - - git in

Bc

40

- git in di - e - i - rae su - ae re

di - e i - rae su - ae, i - rae su - ae, in di - e - i - rae

Archi Bc

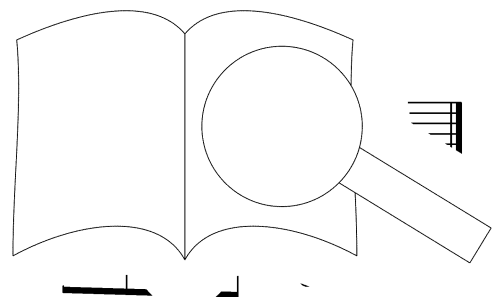
43

con-fre-git, con - fre - - - - git

fre-git, con - fre - - - -

tr

46



7. Judicabit in nationibus (a due cori)

Largo

Tr soli

2 Trombe
2 Oboi
Archi
Continuo

34

Coro I

Coro II

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

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

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

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

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

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

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

Tr soli Archi

40

o - ni-bus, - bit in na - ti - o - ni-bus,

o - ni-bus, - ca - bit in na - ti - o - ni-bus,

o - ni-bus, - di - ca - bit in na - ti - o - ni-bus,

o - ni-bus, ju - di - ca - bit us,

pp

pp

3,

[illegible]

Allegro molto
50

im - ple - bit ru - i - nas,
im - ple - bit ru - i
im - ple - bit ru - i
im - ple - bit ne im - ple - bit ru - i - nas, im -
a - i - nas, im - ple - bit ru - i - nas,
ru - i - nas, im - ple - bit ru - i - nas,
- bit ru - i - nas,
in - ple - bit ru - i - nas,
nas,
nas,

PROBENPARTE

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[illegible][illegible]

[illegible]

77

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The fifth staff is a grand staff for piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "con - quas-sa-bit ca-pi-ta in ter - ra". The piano part features chords in the right hand and moving bass lines in the left hand.

con - quas-sa-bit ca-pi-ta in ter - ra
con - quas-sa-bit ca-pi-ta in ter - ra
con - quas-sa-bit ca-pi-ta in ter - ra
con - quas-sa-bit ca-pi-ta in ter - ra

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83

mul - to - rum, in ter - ra mul - to - rum.
mul - to ter - ra, in ter - ra mul - to - rum.
r in ter - ra, in ter
an, in ter - ra, in ter

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Evangelium

8. De torrente (Soprano)

Andante

Soprano

Archi Continuo

p sempre

The first system of the musical score. The Soprano part is a single line with a whole rest. The Archi Continuo part consists of two staves (treble and bass clef) in G major and common time. The treble staff has a melody of eighth notes with slurs, starting on G4 and moving up stepwise. The bass staff has a steady eighth-note accompaniment starting on G2. The tempo marking 'Andante' is above the Soprano staff, and the dynamic 'p sempre' is below the first measure of the Archi Continuo.

3

System 3 of the musical score. The Soprano part has a whole rest. The Archi Continuo part continues with the same eighth-note accompaniment in the bass staff. The treble staff features a more complex melody with triplets of eighth notes and slurs, starting on G4 and moving up to A4.

5

System 5 of the musical score. The Soprano part has a whole rest. The Archi Continuo part continues with the eighth-note accompaniment in the bass staff. The treble staff has a dense texture with many beamed sixteenth notes, creating a rapid ascending and descending scale-like effect.

7

System 7 of the musical score. The Soprano part has a whole rest. The Archi Continuo part continues with the eighth-note accompaniment in the bass staff. The treble staff features a melody with slurs and a trill (tr) on the final note of the system.

9

System 9 of the musical score. The Soprano part has a whole rest. The Archi Continuo part continues with the eighth-note accompaniment in the bass staff. The treble staff has a melody with slurs and a fermata on the final note. The system ends with a double bar line.

11

- te in vi - a bi - bet, in

13

vi - a bi - bet: pro - pter - e - a ex - al - ta -

15

17

bit, ex - al - ta -

19

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21

put. De tor -

Archi

23

ren -

25

te in vi - a bi - bet: ro a ex - al -

Bc Archi Bc

27

ta - bit - ca -

Archi

29

put, ex - al - ta -

31

33

bit ca - put, ex - al - ta -

35

bit, ex - al - ta -

37

bit ca

Bc

39

9. Gloria Patri (a due cori)

Allegro

Bc

2 Trombe
2 Oboi
Archi
Continuo

5 Tutti

8

Coro 1+2

Tr Ob Bc

12

Glo - ri - a

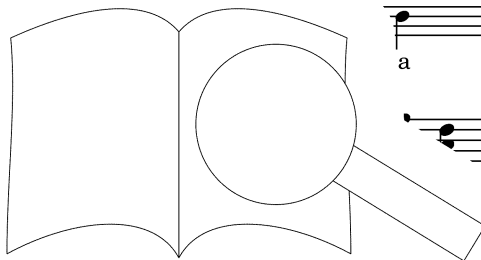
Glo - ri - a, Glo - ri - a

Glo - ri - a, Glo - ri - a

Glo - ri - a, Glo - ri - a

Glo -

Ob, Archi Tutti



16

Pa - - - tri, Glo - ri - a, Glo - - - ri - a

Pa - - - tri, Glo - ri - a, Glo - - - ri - a

Pa - - - tri, Glo - ri - a, Glo - - - ri - a

Pa - - - tri, Glo - ri - a, Glo - - - ri - a

19

Fi - li - o, et Spi - ri - tu - i San - cto, Spi

Fi - li - o, et Spi - ri - tu - i San - cto.

Fi - li - o, et Spi - ri - tu - i Sp

Fi - li - o, et Spi - ri - tu - i San

23

cto,

cto,

cto.

32

Coro I+2

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - - -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - - -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - - -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - - -

Tutti

35

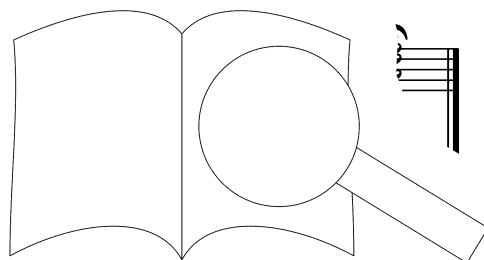
cto, et Spi - ri - tu - i San - cto

cto, et Spi - ri - tu - i San -

cto, et Spi - ri

cto, cto.

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10. Sicut erat in principio (a due cori)

Allegro

Soprano
Alto
Tenore
Basso

Coro 1

Soprano
Alto
Tenore
Basso

Coro 2

Sic - - - ut e - - - rat

Archi, Ob

2 Trombe
2 Oboi
Archi
Continuo

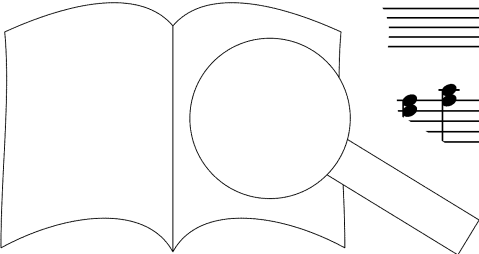
5

Sic-ut e-rat in prin-

Sic - - -

an - - - ci -

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9

ci - pi-o, et nunc, et nunc, et sem-per, et nunc, et nunc, et sem - per. A - - -

ut e - - - rat A - men, a - men, a - men,

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

A - men, a - men,

12

et in sae - cu - la sae - cu - lo - - - um. A - - -

men, et in sae - cu - l. io - rum. ci - - - pi -

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

et in sae - cu - la sae - cu - lo - rum. A - - -

en, et in sae - cu - la sae - cu - lo - rum. A - - -

15

men, a - men, a - men, a - men, a - men, a - men, a - men, sic - ut e - rat in prin - ci - pi - o, et nunc, et nunc, et

A - - - men, a - men, a - - - men, a - - - men, et in

o. A - men, a - men, sic - ut

men, a - men, a - men, a - men, a - men, sic

18

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

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

sem - per. et in sae - cu - la

a - men, a - men,

sem - per, et in sae - cu - la

e - rat in prin - ci - pi - o, et nun

rum. A in sae - cu -

lo-rum, et in sae-cu-la sae - cu - lo - rum. A - - men, sic-ut e-rat in prin -

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

sae-cu - lo - rum. A - - men, sic-ut e-rat in prin -

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

sae - cu - lo - - - - rum. A - - men,

prin - - - - ci - - - - pi - o.

sae - cu - la sae - cu - lo - rum. A - - men,

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



ci - pi-o, et nunc, et nunc, et sem-per, A - - per. A - - -

et in sae - cu - la sae rum. A - - -

ci - pi - o, et nunc, et nunc, et sem A - - - men,

ut - - - - rat

a - men, a - - - men, a - men,

A - - - men, sic - ut e - rat in prin -

men, a -

e - - -



27

men, a - - - men, a - - - men, a-men, a - - -
 men, a - - - men, a - - - men, a - - -
 et in sae - cu - la sae - cu - lo - - - rum. A - -
 in prin - - - - ci - - - - pi -
 a - men, et in sae - cu - la sae - cu - lo - rum. A - -
 ci - pi-o, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-r
 et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo - rur
 in prin - - - - ci

30

men,
 men,
 men,
 o,
 men,
 men,
 men,
 men,

34

38

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

a - men, a - - - men,

a - - -

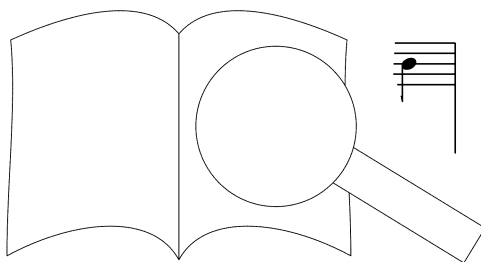
sic - - - - ut

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

a - - - men,

a - men,

sic - - - e - - - - -



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

men,

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

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

rat in prin - - -

nunc, et nunc, et sem - per, et in sae-cu-la sae-cu-lo-rum, et in sae-cu-la sae-cu -

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

a - men, a - - - men, et

rat in prin

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[illegible]

47

sic - - - ut
men, sic-ut e - rat in prin-
men,
men, a - - - men,
men, a - - - men,
men, a - - - men,

ci - pi-o, et nunc, et nunc, et
a - men, a - - -
a - - - men,
a - - - men,

e - - - -
sem-per, et nunc, et nunc, et
men, a - men,
a - - -
a - - -

men, sic-ut e - rat in prin-ci - pi-o, et
men, a - men,
men, a - - - men,
men, a - - - men,

nunc, et nunc, et sem-per, et
a - men,
a - - -
a - - -

+Tr

50

rat
sem - per, et in sae -
a - men,
men, a -
men, a -

in
et
et
a - - - men,

sae - cu-la sae-cu - lo - -
cu - la sae - cu - lo-rum, sae-cu -
a - - - men,
a - - - men,

rat
nunc, et n
et in sae - cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu -
et in sae -
a - - - men,

prin - - - -
ae-cu -

ci - - - pi - o, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in
 - rum, sae-cu - lo-rum. A - men, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in
 lo-rum, sae-cu - lo-rum. A - men, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in
 sae-cu - lo-rum. A-men, a - men, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in

ci - - - pi - o, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in
 lo-rum, sae-cu - lo-rum. A - men, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in
 lo-rum, sae-cu - lo-rum. A - men, et nunc, et sem-per, et in sae-cu-la, nunc, et sem-per, et in
 sae-cu - lo-rum. A-men, a - men, et nunc, et sem-per, et in sae-cu-la

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sae-cu-la sae-cu - lo-rum. A - men, sic - ut pi-o, et nunc, et nunc, et
 sae-cu-la sae-cu - lo-rum. A - men. in - ci - pi-o, et nunc, et nunc, et
 sae-cu-la sae-cu - lo-rum, e - - - rat
 sae-cu-la sae-cu - lo- e - rat in prin - ci - pi-o, et nunc, et nunc, et

sae-cu-la sae a - men, a - men,
 sae-c' men, a - men, a - men,
 A - men, a - men,
 lo-rum. A - men, a - men,

-Tr

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

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

in prin - - ci - pi - o, a - men,

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

a - men, a-men, a - men, sic-ut e - rat in prin-ci - pi-o, et

a - men, a-men, sic - ut e - - -

a - men, a-men, a - men, sic-ut e - rat in prin-ci

a - men, a-men, a - men, sic-ut e - rat in

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a - men, a - men, a-m- men,

a - men, a - men, a - men,

a - men, a - men, a - men,

a - men, a - men, a - men,

nunc, et nunc, et se- rat

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

ci - pi - o, et in sae-cu-la sae-cu-lo-rum. A

er, et in sae-cu-la sae-cu-lo-rum. A

in

in

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65

65

a - - - men, a - - - men, a - men, et in

a - - - men, a - - - men, a - - -

- men, a - - - men, a - - - men, a - men, et in

- men, a - - - men, a - - - men, a - men,

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

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

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

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

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saecula saeculo - rum, amen, et in saecula saeculo - rum, amen.

71

- rum. A-men, a-men, sae-cu-lo - rum. A - men, a - men, et in

- rum. A-men, a-men, sae-cu-lo - rum. A-men, a - men, et in

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

lo-rum. A - men, a -

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

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

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

lo-rum. A - men,

74

sae-cu-la sae-cu-lo-rum. A - men, lo - men.

sae-cu-la sae-cu-lo-rum. A - men, a - men.

sae-cu-la sae-cu-lo-rum. A - men.

- men, a - men.

lo - rum. A - men, sae -

lo - rum. A - men, sae -

rum. A - men, sae -

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Zu die
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