

**GIOVANNI PAOLO COLONNA**  
*Psalmi ad Vesperas*

*OPUS DUODECIMUM, 1694*

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## INTRODUCTION

Giovanni Paolo Colonna's *Psalmi ad Vesperas* for voices and strings, published in Bologna in 1694, was composed primarily (but not exclusively) for performance at the great Bolognese Basilica of S. Petronio. This publication, an important document for the monumental Vespers music of late seventeenth-century Italy, contains ten liturgical settings suitable for Vespers services: the Introit *Domine ad adjuvandum*, eight Psalms, and a Magnificat. That these works were performed well outside Bologna and continued to attract interest is evidenced by manuscript copies made in Brussels, Cambridge, London, and Vienna. Some of these copies pre-date the original publication; others were made during in the eighteenth and even the first half of the nineteenth century. The editor believes that the splendid music included in this edition, with its elegant grandeur, will not leave the modern performer indifferent.

### The Composer

Giovanni Paolo Colonna, born in Bologna on June 16, 1637, was the son of the well-known Brescian organ builder Antonio Colonna (alias "dal Corno"). His father trained him as a professional organ builder, and he gained considerable reputation in that profession. He helped with removing and encasing the two magnificent organs of S. Petronio when in 1658 they were relocated to the apse of the church. He also built an organ for the Duke of Modena. During his youth, Colonna received organ lessons in Bologna from Don Agostino Fillipucci, organist at the Oratorians' church of the Madonna di Galliera.<sup>1</sup> Subsequently he went to Rome to study composition and counterpoint with Antonio Maria Abbatini, Orazio Benevoli, and Giacomo Carissimi. His first appointment may have been as organist at S. Apollinare under Carissimi.<sup>2</sup>

In September 1658 Colonna was appointed second organist in S. Petronio, replacing the deceased Lucio Barbieri, but he did not begin at this post until December 1659 for reasons probably associated with the completion of his education in Rome. Two years later, in December 1661, the first organist, Giulio Cesare Arresti was discharged because of a dispute with the *maestro di cappella* Maurizio Cazzati. Hence, Colonna was temporarily the only organist at the Basilica.<sup>3</sup> In 1662 he married Laura Felice Checchi, with whom he had two sons, Giovanni Antonio and Giovanni Domenico.<sup>4</sup> After the appointment of Carlo Donato Cossoni—who was Colonna's senior—as first organist, Colonna returned to his former position.<sup>5</sup> Curiously, when in 1670 Cossoni left Bologna, Colonna did not replace him; nor was he appointed *maestro di*

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<sup>1</sup> Mary Nicole [Anne] Schnoebelen, "The Concerted Mass at S. Petronio in Bologna: ca. 1660–1730. A Documentary and Analytical Study" (Ph.D. diss., University of Illinois, 1966), 78–80.

<sup>2</sup> Marc Vanscheeuwijck, *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674–95): History-Organization-Repertoire* (Brussels: Institut Historique Belge de Rome, 2003), 134–5.

<sup>3</sup> Vanscheeuwijck, *The Cappella Musicale of San Petronio*, 135.

<sup>4</sup> Peter Smith and Marc Vanscheeuwijck, *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Colonna, Giovanni Paolo," 153.

<sup>5</sup> Vanscheeuwijck, *The Cappella Musicale of San Petronio*, 135.

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*cappella* when Cazzati left later in the year. That position remained vacant,<sup>6</sup> even though Colonna seems to have assisted *vice-maestro* Orazio Ceschi during that time.<sup>7</sup> The negotiations for the election of the new *maestro di cappella* began on August 31, 1671, but not until October 7, 1674—after a number of failed attempts—was the “Bolognese” Colonna able to garner the five votes necessary to be elected *maestro di cappella*. The problem lay with the *Fabbriceria*, the Vestry Board, which could not come to an agreement on one of the eleven candidates.<sup>8</sup> Even so, a comparison of their December stipends shows that Cossoni and Cazzati earned almost twice as much as Colonna.<sup>9</sup>

The post of *maestro di cappella* at S. Petronio was not the only position that Colonna held in Bologna. On July 5, 1673, he was chosen unanimously among four other candidates in “il più bel partito, che fu a tutte fave bianche” [the most beautiful contest, with all white beans—that is, unanimously]<sup>10</sup> for the post of *maestro* at the Madonna Della Galliera, the church of the Oratorian Fathers, which, according to Anne Schnoebelen, played an important role in the development of the Bolognese oratorio.<sup>11</sup> Colonna held that post until September 30, 1688.<sup>12</sup> Earlier, in 1672, he may also have been appointed to a similar post at S. Domenico.<sup>13</sup> During the years 1689–90, he served as *maestro* at S. Giovanni in Monte, the official church of the Accademia Filarmonica.<sup>14</sup> According to the records of the Accademia, Colonna was elected to membership in 1666 and numbered among the ranks of *compositori*.<sup>15</sup> He was also elected *principe* (i.e., president) in 1672, 1674, 1685, and 1691.<sup>16</sup> The Academy commissioned music from Colonna for festive occasions.<sup>17</sup> On some of the title pages of his works he described himself as “Accademico Filaschise.”<sup>18</sup>

Apart from his activities as composer, Colonna appears to have been a great teacher. Among his pupils were Giovanni Bononcini (the son of Giovanni Maria), Giuseppe Tosi, Francesco Gasparini, Giovanni Carlo Maria Clari, Giacomo Cesare Predieri, Giuseppe Antonio Silvani, and Francesco Antonio Urto, all of whom became esteemed virtuoso performers or composers.

On September 26, 1685, an incident took place that was to have an adverse effect on Colonna's career, and eventually on his health—leading ultimately to his death. Don Matteo Zani, a friend of Arcangelo Corelli, wrote to Corelli to ask what led him to compose a passage in his op. 2 with many consecutive fifths between the outer parts. This letter seems to have offended Corelli, who responded on October 17 of the same year with a harsh and insulting

<sup>6</sup> Osvaldo Gambassi, *La Cappella Musicale di S. Petronio: Maestri, Organisti, Cantori, e Strumentisti dal 1436 al 1920* (Florence: L.S. Olschki, 1987), 141–2.

<sup>7</sup> Schnoebelen, “The Concerted Mass at S. Petronio,” 78.

<sup>8</sup> Anne Schnoebelen, “Cazzati vs. Bologna: 1657–1671,” *Musical Quarterly* 57, no.1 (January 1971): 38–9.

<sup>9</sup> Gambassi, *La Cappella Musicale di S. Petronio*, 140, 148.

<sup>10</sup> Carlo Vitali, “Giovanni Paolo Colonna, Maestro di Cappella dell’Oratorio Filippino in Bologna: Contributi Bibliografici,” *Rivista Italiana di Musicologia* 14 (1979): 132.

<sup>11</sup> Anne Schnoebelen, ed., *Giovanni Paolo Colonna: Messa a Nove Voci Concertata*, Recent Researches in the Music of the Baroque Era 17 (Madison, Wisconsin: A-R Editions, 1974), vii.

<sup>12</sup> Vitali, “Giovanni Paolo Colonna,” 154.

<sup>13</sup> Schnoebelen, *Giovanni Paolo Colonna: Messa*, vii.

<sup>14</sup> Smith and VanScheeuwijck, “Colonna, Giovanni Paolo,” 153.

<sup>15</sup> Osvaldo Gambassi, *L’Accademia Filarmonica di Bologna: Fondazione, Statuti e Aggregazioni* (Florence: L.S. Olschki, 1992), 431.

<sup>16</sup> Smith and VanScheeuwijck, “Colonna, Giovanni Paolo,” 153.

<sup>17</sup> Gambassi, *L’Accademia Filarmonica di Bologna*, 283.

<sup>18</sup> Gaetano Gaspari and Napoleone Fanti, *Catalogo della Biblioteca Musicale G. B. Martini di Bologna*, 5 vols. (Bologna, 1890; reprint, Bologna: Forni, 1961), 2:59, 205–6.

letter, accusing those who saw in that passage a forbidden series of fifths of ignorance of the first rules of composition.<sup>19</sup> A controversy concerning the use of fifths ensued between Bolognese and Roman composers, involving Antimo Liberati, Giovanni Battista Vitali, Giacomo Antonio Perti, and Corelli, among others.<sup>20</sup> In 1694, Colonna travelled to Rome to dedicate his op. 11 to Pope Innocent XII in an attempt to restore his reputation among the Roman composers. As a reward for this dedication, the Pope offered him the post of *maestro di cappella* at S. Peter's, a great honor, which Colonna did not accept, probably for reasons of health. Colonna's reputation never reached its previous level of prestige in Rome. Upon his return to Bologna, a group of Roman composers presented him with a copy of his *Psalmi octo vocibus* marked with all the errors that they had discovered in it. According to Padre Martini this humiliation contributed to Colonna's death in the following year.<sup>21</sup> He was discharged from his duties because of serious illness, and he died on November 29 of that year. His death was commemorated with great solemnity at S. Petronio.<sup>22</sup>

Colonna's music survives in twelve prints, published by Pier Maria Monti and sold by the Bolognese publisher Marino Silvani,<sup>23</sup> and in numerous manuscripts. Most of his output consists of masses, psalms, motets, litanies, and hymns, scored for double choir or in "concertato" style with one, two, or more choirs, strings and, occasionally, trumpets. His other works include motets for one, and for two and three voices (op. 2 and op. 3), and, judging by a surviving example, he was also a distinguished composer of dialogues. All these works served the liturgical needs of the Basilica, and many were in fact composed for the greatest celebrations of the Bolognese year, the feast of S. Petronio. In his concerted works we observe the refined choral style of the Roman composers, coupled with the idiomatic instrumental writing of the Bolognese school. The violins in the concerted pieces, like those in op. 12, do not merely double the vocal parts, but adopt the style of the instrumental concerto.

His work seems to have been highly admired, and his reputation in Bologna remained extremely high. Angelo Berardi dedicated a whole chapter to Colonna in his *Miscellanea musicale* (1689), and included a sonnet in the composer's praise in the *Documenti armonici* (1687). The chronicler Domenico Maria Galeati reports a sonnet that addressed Colonna as "Paulo, the Orpheus of our century." Giovanni Maria Bononcini dedicated his op. 3 to him, as did Marino Silvani with a set of *canzonette*.<sup>24</sup> Four of Colonna's books were reprinted,<sup>25</sup> and because of a special arrangement with Emperor Leopold I, who ordered one copy of each of his sacred works, eighty-three of such copies are preserved in the Nationalbibliothek in Vienna.<sup>26</sup>

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<sup>19</sup> For Corelli's response claiming that the chords were used "not through error but by choice," see Gaspari, *Catalogo* 2:74. For further discussion of the matter, see Marc Vanscheeuwijck, "Una crisi in ambiente musicale Bolognese: la polemica fra Giovanni Paolo Colonna e Arcangelo Corelli (1685)," *Barocco Padano* 5 (Como: Antiquae Musicae Italicae Studiosi, 2008): 441–53.

<sup>20</sup> Schnoebelen, "The Concerted Mass at S. Petronio," 91.

<sup>21</sup> Schnoebelen, "The Concerted Mass at S. Petronio," 91.

<sup>22</sup> Smith and Vanscheeuwijck, "Colonna, Giovanni Paolo," 153.

<sup>23</sup> *Répertoire International des Sources Musicales: Einzeldrucke vor 1800 (RISM), A/I/2*, ed. K. Schlager (Kassel: Bärenreiter, 1972), 191–2.

<sup>24</sup> Schnoebelen, "The Concerted Mass at S. Petronio," 92.

<sup>25</sup> *RISM, A/I/2*, 191–2.

<sup>26</sup> Schnoebelen, "The Concerted Mass at S. Petronio," 92.

## The Music of the *Psalmi ad Vesperas*

The pieces included in this edition offer excellent examples of the music performed during Vespers on the most important solemn feasts at S. Petronio. According to their scoring they can be divided into two categories: small-scale and large-scale (see Table 1). In a liturgical performance, a large-scale psalm setting is always followed by a small-scale one (see [Table 2](#), § Liturgical Practice).

**Table 1: Types of Scoring**

Large-scale works	Small-scale works
<i>Domine ad adjuvandum</i>	
<i>Dixit Dominus</i>	
	<i>Confitebor</i>
<i>Beatus vir</i>	
	<i>Laudate pueri</i>
<i>Laudate Dominum</i>	
<i>Laetatus sum</i>	
	<i>Nisi Dominus</i>
<i>Lauda Jerusalem</i>	
<i>Magnificat</i>	

The works of op. 12 are scored for a single choir, and are characterized by sectional structures, with contrasts of tempo, rhythm, harmony, and sonority between as well as within the sections. Generally, the number of sections in the pieces corresponds to the number of verses of their texts, and a strong sense of tonality emerges, since all the sections are written in related keys. The continuo line generally doubles the bass voice, but in a simpler manner, stripped of embellishment. A greater independence of the continuo is perceptible in the small-scale pieces, especially in *Laudate pueri* and *Confitebor*, and in the solo sections of the large-scale pieces. Most of Colonna's earlier Vespers publications are written in a modernized Palestrina style and are based on the Church modes as understood in the late seventeenth century. In op. 12, however, he mostly uses major and minor tonalities, employing, for example, key signatures with sharps (see *Laudate Dominum* and *Nisi Dominus*). *Domine ad adjuvandum* and *Dixit Dominus* are an exception, using a quasi-modal idiom. Generally, his harmonic skills, as shown in this publication, can be characterized as sophisticated, and his tonal procedure, as noted earlier, makes frequent use of suspensions and seventh and ninth chords. The tonal development of the sections and the subject-answer relationships in *fugato* passages appear to be rooted in the theories of the Academia Filarmonica. According to Schnoebelen, one of the most important elements of the controversy between Don Lorenzo Perti (a beneficed priest at S. Petronio), Arresti and Cazzati, which began in 1659, was the "improper" use of church modes by the latter. Schnoebelen continues:

These modes, or tones differed from those defined by Zarlino, but had strong connections with those described by Banchieri and in later treatises by Lorenzo Penna and Giovanni Maria Bononcini (both members of the Accademia Filarmonica). Perhaps the most

significant characteristic of these modes is the emphasis on the first, third and fifth notes, making in modern terms a complete tonic triad. When used in a polyphonic composition, initial entries of fugal subjects have to begin on either the first or fifth note of the mode, and all important sections must finish on one of these two notes. As a result, a strong sense of tonality was affirmed within contrapuntal structure. Furthermore, a system of both real and tonal answers to fugue subjects was recognized. Implicit in this discussion of the rules of imitation in the “harmonic” tones are the basic principles of the mature Baroque fugue.<sup>27</sup>

The works in this edition are characterized by learned contrapuntal as well elegant melodic writing, and the solo sections call for high performance skill. But with the exception of *Confitebor* and *Beatus vir*, the most striking feature of these pieces probably is the writing for strings. In addition to doubling vocal parts, with or without embellishment, the strings often take on an independent role. This is particularly noticeable in the sinfonias and passages or sections, where they play an essential part in the contrapuntal development or where they are juxtaposed to the voices with their own melodic lines. The advanced string writing, with its frequent sixteenth-note patterns, shows the influence of the instrumental *concertato* style flourishing at S. Petronio during this time. Although Colonna always follows the general mood of the text, his main goal is to explore contrasts between instrumental and vocal forces within a structurally unified form that is based on recurring motifs, continuo patterns, and tutti or string passages.

The stylistic elements of the pieces in op. 12, in conjunction with the existence of manuscript of *Dixit Dominus* dated 1690 (*I-Bof* Ms. 1), suggests that *Domine ad adjuvandum*, at least six of the psalm settings, and the *Magnificat* were composed around that period. The other two psalm settings, *Confitebor* and *Beatus vir* are in an older style (even if a manuscript copy of *Confitebor* [*A-Wn* Mus. Hs. 16783] also dates to 1690), and may have been included in op. 12 merely to fulfill the liturgical needs of the Vespers services.

### *Domine ad adjuvandum*

*Domine ad adjuvandum* is the first large-scale piece in op. 12, but even though it contains most of the compositional features found in the other large-scale pieces, its length is limited by the brevity of its liturgical text (the response to the versicle “*Domine in adiutorium meum intende*”). Nevertheless, by means of text repetition Colonna succeeds in expanding the first section, which is full of contrasts between smaller vocal ensembles, instruments, and tutti. Regardless of its length, *Domine* shares the tonal characteristics of *Dixit*, with harmonically clear-cut sections and sub-sections that always end in related keys. In contrast to the other large-scale pieces, the only true solo section appears in the first part of the doxology. It lasts for just eighteen measures, and its time signature (3/2) corresponds to the character of the text. Like its manuscript version (*A-Wn* Mus. Hs. 16769), *Domine* lacks a tenor viola part. This is also the case in another *Domine ad adjuvandum* of 1692, *A-Wn* Mus. Hs. 16770, suggesting a special performance practice for the responsory, possibly related to specific liturgical or other circumstances at S. Petronio or elsewhere in Bologna.

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<sup>27</sup> Anne Schnoebelen, “Bologna, 1580–1700,” in *The Early Baroque Era: from the Late Sixteenth Century to the 1660s*, ed. Curtis Price (Houndmills, Basingstoke, Hampshire: Macmillan Press, 1993), 109–10.



### *Dixit Dominus*

*Dixit Dominus*, the first large-scale psalm setting and the longest work in op. 12, is a good example of Colonna's concerted style. Its sections correspond to the verses of the text (except for the first section, which combines the first two verses), and all sections are written in related keys. Within a structurally unified framework, created mainly through the reappearance of motifs derived from the first section, contrasts in tonality, rhythm, tempo, dynamics, and sonority underpin the *concertato* profile of the piece. In the first section, which provides the thematic foundation of the piece, there is an immediate antithesis in mm. 7–8 between the string introduction and the vocal parts. The latter enter in half notes for the opening “Dixit,” with a melody reminiscent of the openings of psalm tones I and VI. The most striking aspect is that the two sopranos sing at the same pitch, presumably to emphasize the text and the chant-like intonation, which is unique among the pieces in this collection. This technical manipulation in conjunction with the consecutive octaves in mm. 402 (between the second violin and the basso continuo) and 419 (between the tenor viola and the basso continuo) does not justify in any way the criticism of Don Matteo Zani in his letter to Corelli mentioned earlier. Word painting on “dominare” through trumpet-like sixteenth notes and on “in medio inimicorum tuorum” through the shift to E minor is highly effective (e.g., see mm. 96–97, Bass and Alto; and mm. 98–99, Cantus 1 and Cantus 2). A reflection of changing Bolognese performance practices is the replacement of the tenor viola by a violoncello in the 1690 manuscript (*I-Bof* Ms. 1).<sup>28</sup>

### *Confitebor*

*Confitebor* is the first piece of op. 12 scored for a small ensemble of solo voices. Written for Canto, Alto, and Basso, its compositional profile is totally different from that of the other works in op. 12. It is the only one with no sectional divisions and no contrasts of tempo or rhythm. Contrast is limited mainly to the harmonic juxtaposition of the phrases that are the carriers of different verse parts and keys. The 3/2 time signature probably reflects the text, which is a kind of doxology. Its phrase development, although simpler, resembles that of *Beatus vir*. Except in solo passages, the lines of the text are generally introduced one at the time by different voices, and the passages are prolonged through repetition of text phrases and simple melismas. Each phrase of a new verse usually emerges from the one before, and all verse passages are tonally connected because of the absence of sectional divisions. The role of the strings is limited for the most part to connecting the phrases and verses, usually by prefiguring motifs of the next phrase or working as *codas* respectively. Here, as in *Beatus vir*, string sinfonias are absent. Except for its additional instrumental bass line, the pre-print manuscript version of 1690 (*A-Wn* Mus. Hs. 16783) is identical to the printed one in op. 12.

### *Beatus vir*

*Beatus vir* is the second piece that differs stylistically from the other settings. It is the only large-scale piece written for four voices rather than five voices and *ripieno* parts. Most striking is how Colonna uses the strings. In all sections (except the solo sections, which employ only violins) the strings are divided into two parts: the violins generally play an independent part, whereas the violas are confined to doubling the vocal parts. The idiomatic rearrangement of the

<sup>28</sup> Around the last quarter of the seventeenth century, the violoncello in Bologna was probably primarily a violoncello “da spalla.” For more information about the instrument and its capabilities, see Gregory Barnett, “The Violoncello da Spalla: Shouldering the Cello in the Baroque Era,” *Journal of the American Musical Instrument Society* 24, no. 1 (1998): 81–106.

vocal lines by the strings, with frequent embellishment and breaking of phrases, is lacking, and concerto-like string writing with sixteenth-note patterns is not used. Independent sinfonias are totally absent, and only brief passages serving as codas can be found at the end of most sections (see sections 1–6). In the vocal parts, sixteenth-note patterns in duple rhythm are rare, appearing mostly in the sixth and seventh sections. Generally, the melodic writing is less elegant and the structural planning less coherent, the melodic development in the solo sections is more rudimentary, and duets are missing, except for mm. 246–248 and 257–264. The tonal content is simple, and focuses on tonic-dominant relationships within and between sections.

#### *Laudate pueri*,

*Laudate pueri*, the second small-scale piece of op. 12, is divided into nine sections, most of them of similar length. As with *Nisi Dominus*, to be discussed shortly, all the features of the large-scale concerted works are concentrated and captured by the smaller musical forces. Various contrasts of harmony, tempo, meter, and timbre, in combination with the advanced melodic writing in both vocal and instrumental parts, characterize this piece, which is one of the music pearls of op. 12. Symmetries similar to those in *Nisi Dominus*, although not as clearly defined, occur in the rhythm and the harmonic textures—hallmarks of the mature style of Colonna's final years. Until the eighth section the meters of the sections and subsections follow each other in a symmetrical succession: each section or subsection in some kind of triple meter is followed by two sections or subsections in duple meter (see sections 1–3, and 4–5). The same phenomenon seems to appear in the succession of the keys of the sections up to section 6. The key succession of keys in sections 1 to 3, A minor – C major – G major, and that for sections 4 to 6, E minor – G major – D minor/major, both show a i-III-VII relationship. *Laudate pueri* is scored for four solo voices, but with a second Canto part rather than a Tenor. This scoring offers a splendid opportunity for the creation of florid duets between the two upper vocal parts, usually contrasting with the two violins.

#### *Laudate Dominum*

Although it is the shortest of the large-scale psalm-settings (the psalm has only two verses plus the doxology), *Laudate Dominum*, like *Laudate pueri*, concentrates most of the concerted features of the other large-scale works. Colonna's industrious tonal planning is again evident, with all sections written in related keys. The number of sections is identical to the number of verses, and all are of almost equal length. Except for the first, the main role of the strings in all sections is again that of the rearrangement of the vocal parts by doubling them at the same pitch or an octave higher.

#### *Laetatus sum*

A closer relation between text and music dominates *Laetatus sum*, the next large-scale piece. Its sectional design corresponds to the textual division of the psalm into two units, the music of which occupies similar length (mm. 1–101 and 102–206). As may be observed from the constant reappearance of common motifs, adapted each time to the melodic or contrapuntal progression between and within the sections, Colonna appears to be obsessed with the meaning of unity itself as this emanates from the content of the third verse. Another striking feature is the extended use of duets throughout the entire section, especially in the third verse (mm. 31–37 and 41–51). The pervasive presence of these duets, in combination with the total absence of solo

passages, creates a feeling of duality, which, in conjunction with the unity within the walls of the “Holy City,” seems to have been used by Colonna to create a musical metaphor for the city of Bologna, in which ecclesiastical and secular civil authorities were the joint administrators of the civic government. This united “duality” could be perceived in the yearly celebration of S. Petronio (Mass and Vespers), characterized by the common participation of both authorities.<sup>29</sup>

### *Nisi Dominus*

Written for three voices (Canto Primo, Canto Secondo, and Basso) and two violins, *Nisi Dominus* is probably the most interesting of the small-scale pieces. The brilliance of the large concerted style has been transformed in scale in an astonishing way. Contrasts between sections, different sonorities and harmonies, soli and tutti, and homophonic and contrapuntal passages provide the *concertato* frame of this marvelous piece. Colonna seems to have given much thought to its tonal structure. The seven sections, which are of similar length, twice cycle through the key relationships i-VI-iv before returning to the opening key of E minor. The same recursive progression is followed in the time signatures, giving even more unity to his work. Structural unity is not only exhibited by the relations between the various sections, but also by their internal coherence.

### *Lauda Jerusalem*

Colonna’s intention of praising the virtues of Jerusalem is most obvious in the final psalm setting. The first section of *Lauda Jerusalem* (mm. 1–74) can be characterized as a piece within a piece. Built upon five out of the nine verses of the psalm text, it occupies one third of the total length of the piece, a procedure not found in any of the other settings. Contrasts of solo, duet, and tutti passages compose musical scenery, which is founded on the underlying tonal relation i-III-i. The predominance of duets is evident from the opening measures. Expressions like “Quoniam confortavit seras portarum tuarum” or “Qui posuit fines tuos pacem” could hardly leave Colonna indifferent, who no doubt extended them metaphorically to the city of Bologna. The intermediate involvement of the bass voice in mm. 4–6 and 20–24 could symbolize the Pope, the guarantor of unity between the dispensers of civic administration. The absence of instruments in solo sections, a feature which also sets this piece apart from the others, further reduces their role in this piece, which elsewhere is mostly limited to doubling vocal parts.

### *Magnificat*.

Op. 12 concludes with the Canticum of the Holy Virgin or *Magnificat*. It is the second longest of these settings (after *Dixit Dominus*), and incorporates all the *concertato* features found in the other large-scale pieces. There is almost no triple-time writing, and all the odd verses except the last are scored for tutti, but other than that, the *Magnificat* offers nothing unprecedented.

<sup>29</sup> Schnoebelen, “Bologna, 1580–1700,” 104–6.

## Liturgical Practice

Op. 12 contains the all the psalms needed for liturgy of the Vespers of Our Lady, the Vespers of Virgins and Other Holy Women, the First Vespers of Apostles and Evangelists, the Vespers of Martyrs and Confessors, and the First and Second Vespers of Dedications (see Table 2).<sup>30</sup> In the Vespers liturgy each psalm is preceded and followed by an antiphon. In an ordinary week, Psalms 109–13 (Vulgate numbering) are sung on Sunday, and Psalms 114–47 during the rest of the week, five each day, omitting those sung in the other services of the Divine Office.<sup>31</sup> On feasts of double or semi-double rank, Vespers are sung twice: First Vespers on the evening before the feast and Second Vespers on the evening of the feast itself. Second Vespers are generally celebrated with greater solemnity than first Vespers. On double feasts, the whole of each antiphon is sung before and after each psalm.<sup>32</sup>

According to the *Caeremoniale Episcoporum*, the organ is permitted to play the antiphon after, but not before, each psalm (“...finito quolibet Psalmo, poterit Antiphona per organum repetiti...”).<sup>33</sup> We cannot say for certain whether the antiphon after the psalm was to be sung with organ accompaniment or was recited while other music (organ or instrumental) was played. The latter is suggested by other passages of the *Caeremoniale*.<sup>34</sup> Stephen Bonta has argued that seventeenth-century antiphon-substitutes were composed for use after the psalms and the Magnificat. He suggests that the texts of the antiphons were merely recited during these antiphon substitutes, and that modal agreement between the psalms and such antiphon-substitutes would not have been expected.<sup>35</sup> On the other hand, the antiphons before the psalms should be clearly intoned and sung by the choir. According to Armstrong, the tonal agreement between these antiphons and the following “modern” style psalm settings could be preserved through the recitation of the antiphons in *recto tono*—that is, through the use of “uninflected liturgical recitative.”<sup>36</sup>

**Table 2: Contents of Vespers services**

<b>Vespers of Our Lady; Vespers of Virgins and Other Holy Women</b>	<b>First Vespers of Apostles and Evangelists; Vespers of Martyrs and Confessors</b>	<b>First and Second Vespers of Dedications</b>
<i>Deus in adiutorium</i>	<i>Deus in adiutorium</i>	<i>Deus in adiutorium</i>
<i>Gloria Patri</i>	<i>Gloria Patri</i>	<i>Gloria Patri</i>
<i>Alleluia</i>	<i>Alleluia</i>	<i>Alleluia</i>
Psalms with Common or Proper Antiphons	Psalms with Common or Proper Antiphons	Psalms with Common or Proper Antiphons

<sup>30</sup> John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century: A Historical Introduction and Guide for Students and Musicians* (Oxford: Clarendon Press, 1991), 160–1.

<sup>31</sup> Ruth Steiner and Keith Falconer, *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. “Vespers,” 508.

<sup>32</sup> James Armstrong, “The Vespers and Magnificats of Maurizio Cazzati” (Ph.D. diss., Harvard University, 1969).

<sup>33</sup> Armstrong, 31.

<sup>34</sup> Armstrong, 32.

<sup>35</sup> Stephen Bonta, “Liturgical Problems in Monteverdi’s Marian Vespers,” *Journal of the American Musicological Society* 20, no. 1 (Spring 1967): 95–102.

<sup>36</sup> Armstrong, 33.

<b>Vespers of Our Lady; Vespers of Virgins and Other Holy Women</b>	<b>First Vespers of Apostles and Evangelists; Vespers of Martyrs and Confessors</b>	<b>First and Second Vespers of Dedications</b>
109 <i>Dixit Dominus</i>	109 <i>Dixit Dominus</i>	109 <i>Dixit Dominus</i>
112 <i>Laudate pueri</i>	110 <i>Confitebor</i>	110 <i>Confitebor</i>
121 <i>Laetatus sum</i>	111 <i>Beatus vir</i>	111 <i>Beatus vir</i>
126 <i>Nisi Dominus</i>	112 <i>Laudate pueri</i>	112 <i>Laudate pueri</i>
147 <i>Lauda Jerusalem</i>	116 <i>Laudate Dominum</i>	147 <i>Lauda Jerusalem</i>
Chapter	Chapter	Chapter
Hymn (BVM <i>Ave maris stella</i> )	Hymn (Apostles <i>Exsultet orbis</i> )	Hymn
Versicle	Versicle	Versicle
Antiphon	Antiphon	Antiphon
Magnificat	Magnificat	Magnificat
Collect	Collect	Collect
Benedicamus	Benedicamus	Benedicamus

Apart from its use in substituting for the antiphons after the psalms and the Magnificat, on solemn feasts, the organ (and, therefore, other instrumental music as well) could be played at the entrance of the celebrant, at the end of each psalm, in place of the *Deo gratias* at the end of Vespers, and at the departure of the celebrant from the church. According to Armstrong, Bonta has collected evidence that both instrumental ensemble music and organ music were used in Vespers at these points in the seventeenth and eighteenth centuries.<sup>37</sup> In accordance with the evidence concerning the use of instrumental music in Vespers during these centuries, and since the use of instrumental music in Mass at S. Petronio has already been established by Schnoebelen, we should accept that it was also used there during Vespers.

Although the choice of psalms for op. 12 makes these works suitable for performance during the Feast of S. Petronio, their scoring makes it unlikely that they were intended for performance on that occasion. Since each year two or more choirs were employed and four trumpets were hired for that celebration, the smaller-scale music of op. 12 more likely was intended for other great feasts of the liturgical year at S. Petronio (or elsewhere).<sup>38</sup> Of course, in terms of liturgical practice the elective use of pieces from op. 12 for the Feast of S. Petronio would by no means be improper.

## Acknowledgments

The editor expresses his gratitude to Tony Trowles, Librarian and Head of Abbey Collections, Westminster Abbey, London, United Kingdom and to Daniel Gloor, Zentralbibliothek - Musikabteilung, Zürich, Switzerland for granting permission to publish this edition based on partbooks in their collections. Thanks also to Jenny Servino of the Museo internazionale e

<sup>37</sup> Armstrong, 31.

<sup>38</sup> An example, feasts in S. Giovanni in Monte. See Gambassi, *L'Accademia Filarmonica di Bologna*, 283.

biblioteca della musica di Bologna for granting permission to reproduce the portrait of Giovanni Paolo Colonna (inv. B 39215; <http://www.museomusicabologna.it>). The editor wishes to extend his warmest thanks to the WLSCM Editor-in-Chief, Alexander Silbiger, and to the two anonymous reviewers for their detailed review of this project; their suggestions and comments were invaluable. Thanks are also due to Eleanor McCrickard, who gave valuable advice concerning the texts, and Janette Tilley, who prepared the edition for publication.

Pyrros Bamichas  
May, 2010

## CRITICAL COMMENTARY

### The Sources

Two prints housed in the Westminster Abbey in London (*GB-Lwa* 17 CF8) and the Zentralbibliothek in Zurich, Switzerland, (*CH-Zz* AMG XIII 545 & a-p) serve as the sources for this edition. A careful comparison of the two prints revealed that there are no differences between them except for the fact that *GB-Lwa* is incomplete; the Cantus Secundus, Altus, Cantus Primus ad libitum, and Organum parts are missing. Even the *Basso Continuo* line of *GB-Lwa*, which is partially in manuscript (see [Plate 1](#)), does not differ from the printed part in *CH-Zz* (see [Plate 2](#)).

The publication consists of sixteen printed partbooks in 4<sup>o</sup>: Cantus Primus; Cantus Secundus; Altus; Tenor; Bassus; [*ripieno* parts:] Cantus Primus ad libitum; Cantus Secundus ad libitum; Altus ad libitum Tenor ad libitum; Bassus ad libitum; Violinus Primus; Violinus Secundus; Altus Viola; Tenor Viola; Organum; Bassus Continuus. The following description applies to each of the partbooks:

Title page: (Cantus Primus, etc.)/ PSALMI/ AD VESPERAS/ Musicis trium, quatuor, & quinque Vocum concentibus unitis cum/ Sinphoniiis ex obligatione, & cum aliis quinque partibus/ simul cum illis Canentibus ad placitum/ EXCELLENTISSIMO/ D. DUCI MEDINAE COELI & c./ Oratori pro S. M. Cattol. Romae/ DICATIS/ A IOANNE PAULO COLUMNA/ In Perinsigni Collegiata S.Petronii Bononiae/ Musices Praefecto./ OPUS DUODECIMUM./

Below appears an oval frame decorated with pennants and musical instruments and a woodcut depicting St. Petronius offering the city of Bologna. A caption on the lower edge of the frame reads: *S. PETRONIUS BONONIA[E.]*/ single rule/ Bononiae, Typis Petri-mariae de Montibus. 1694. Superiorum permissu./ *Veneunt à Marino Silvano, sub signo Violini; cum Privilegio.*

On the page before the title page appears the coat-of-arms of Don Luis Francisco De la Zerda, Colonna's dedicatee. On the page following the title page there is an Imprimatur: *Vidit D. Paulus Carminatus Cleric. Regular. S. Pauli, & in Eccle-/ sia Metropolitana Bononiae Poenitent. pro Illustriss. & Reverendiss./ D.D. Jacobo Boncompagno Archiepisc. & Principe./ Imprimatur/ Fr. Vincentius Maria Ferrerius Vicarius Generalis S.Officij Bono-/ niae.* After the title page in each partbook there is a letter in a style typical of the period, dedicated to Don Luis Francisco De la Zerda, Duke of Medina Coeli, and Spanish Ambassador to the Holy See:

Al Excelentissimo Señor/ D. LUIS FRANCISCO/ DE LA ZERDA,/ *Enrriquez, Afan de Rivera, Duque de Medina Coeli, de Segorbe, de/ Alcalá, de Lerma, y de Cardona, Adelantado maior de Castilla,/ Marques de Dema, de Tarifa, de Comares, de Alcalá, de Cogollu-/ do, de Cea, y de Pallares, Conde de Santa Gadea, de Buendia, de/ Empudia, de la Ciudad y Gran Puerto de Santa Maria, Ampurias,/ de los Molares, y de Pradas. Vizconde de Villamur, Adelantado y/ Notario maior de la Andalucia, Alguacil maior de Sevilla, y Su-/ tierra, Señor de las Ciudades de Lucena, y Solsona, Unico Patron de/ las Cathedras de Prima y Visperas de Theologia de Santo Thomas/ de la Universidad de*

*Alcala, de la de Visperas de San Estevan de/ Salamanca, de la de Prima, y Visperas de Valladolid, Alcayde Per-/ petuo del Palacio, Cavallerizas, Casas del Campo, y Sol de Madrid,/ y de los Alcazeres y Casas Reales, y Ribera de Valladolid, y del Ca-/ stillo y Fortaleza de la Ciudad de Burgos. Gentilhombre de la Ca-/ mara de Su Mag. y su Embaxiaor Ordinario en Roma./*

Entre las demas artes liberales, ocupò la Musica/ el principal lugar, en el aprecio de todas las/ naciones. Tan necesaria la creieron los de/ Arcadia; que, no solo los niños, sino tam-/ bien los mancebos, hasta los treinta años,/ no cesaban de estudiarla. Para con los Grie-/ gos, fue summamente estimada: pues lo mis-/ mo era, entre ellos, decir Musico, que sabio. Y particular-/ mente los Lacedemonios fueron de ella ental grado apasiona-/ dos; que aun enel mover los pies, se aprovechaban de sus/ reglas. Los Lesbios Tyrrheños, y Hirlandeses, no cuidando/ mucho de otras artes, aesta se aplicaban, con particular estudio./ Y finalmente que hicieron de ella alto Juicio los antiguos; se co-/ nore, enque la llamaban Encyclopedia, esto es, epilogo de toda/ doctrina y ensenanza: Y Themistocles, por no saberla, se creio/ (segun Ciceron) ignorante. Protegieronla los primeros Monar-/ cas: entre los quales, se cuentan Neron, Theodosio, y Maximilia-/ no primero, Emperadores; Ethodio Rey de Scotia, y el grande/ Alexandro, el qual a Aristonico su Musico de Cithara, muerto/ en una batalla, le hizo levantar estatua de bronce, y colocarla/ en el templo de Apolo Pythio, segun Plutarco. No dedignan-/ dose de ser sus profesores, las personas mas señaladas del Mun-/ do, en sabiduria, valor, poder y grandeza: Como fueron So-/ crates, Platon, y Chiron: Hercules, y Achilles: Juan Pico Mi-/ randulano, Iacobo Primero Rey de Scotia, Don Manuel Pri-/ mero Rey de Portugal, Alexandro Magno, Ciro Rey de los/ Persas, Neron y Caligula: Dexando aparte, Arion, Amphion,/ Orfeo, y Apolo, comofabulosos. Pero que mucho, fuese tan/ apreciada esta noble arte; Si sus efectos son mas que maravil-/ losos: que defiende la Castidad, ajuda a la Templanza, explo-/ ra la Fortaleza, templa la Ira, destierra la Tristeza, quita el/ Temor, y anima a la Batalla; Nos enseñan Casiodoro, Aristo-/ teles, y otros graves Aucthores. Que Pitagoras componia, con/ la Musica, las perturbaciones del animo; refiere Seneca. Y que/ excita el espiritu Prophetico; se colige del echo de Elisseo, en/ el libro 4. de los Reyes. *Cap. 3./*

Y si esta aceptacion y aplauso, tubo la Musica profana;/ No sera maravilla, que la religiosa y sagrada aia merecido, que/ la estudiassen los SS. Pontifices S.Gregorio Magno, Leon Se-/ gundo, y Vitaliano Primero, segun afirman Paulo Diacono,/ y Platina, y el Venerable Beda: Y que los Emperadores Theo-/ philo, y Carlo Magno, y su gran Padre Pipino, tubiessen parti-/ cular evidado de ella, solicitando de Roma, estos ultimos, los/ ritos y cantos, para adornar, con ellos las Iglesias de Francia, co-/ mo escriben Sigiberto, y Emilio: Y mas, si se consideran los/ portentos y milagros, que ha ocasionado David, cantando/ Hymnos Sagrados, al Rey Saul furioso reducía a su perfecto/ Juicio, y libraba del espiritu maligno, como afirma Iosepho, y/ se ve en el libro primero de los Reyes, cap. 16. Y San Agu-/ stin, entre otras cosas, al canto dulce y sancto de Milan, atri-/ buie parte de su conversion, enel lib. 9. de sus confesiones cap./ 9. Y ultimamente, lo Celestial de esta arte, comprueba, el aver-/ la exercitado Moyses, con los hijos de Israel, en el Mar be-/ mexo, destruido Pharaon, como dice el Exodo, cap. 5. Los/ Angeles, en el



nacimiento de nuestro Redentor, segun refiere/ S. Lucas, cap. 2. Y en Roma el Año de 591. cantando la Oracion *Regina Coeli*, como asegura Cornelio a Lapide, commentan-/ do el cap. 5. de la Epistola ad Ephessios. Y Christo Señor nuestro, acabada la Cena, entonando un Hymno a su Eterno Pa-/ dre, segun siente San Agustin Epist. 119. cap. 18.

Esta consideracion , Exc[e]lentissimo Señor, esforzò mi timido/ animo, a Dedicar a V.E. estas obras en Musica, que formò mi/ cortedad, a costa de no pequeño desuelo. Por mias, conozco no/ son dignas de tan soberano amparo. Pero, considerandolas, co-/ mo composiciones, echas entan noble arte, y particularmente/ siendo sagradas; las crei proporcionadas, para merecer el gran-/ de patrocinio de V.E. pues semejantes trabaxos han sido siem-/ pre protegidos de los maiores y mas sabios Principes, como he-/ mos visto. Y pues V.E. no es inferior a ninguno de los men-/ cionados, tanto en talento y sabiduria, como lo admira Ro-/ ma, en las direcciones acertadas de los mas graves negocios/ de la Monarquia Catholica; quanto en lo esclarecido de su/ Sangre: pues descende, por linea Paterna, de los Reyes de Ca-/ stilla, y por la Materna, de los de Aragon, come es publico/ en la Europa, y ninguno, medianamente versado en historica,/ ignora; ocupando V.E. tantos estados y titulos; que no solo/ muchas veces es grande, si no maximo de la España; Espero en/ la grandeza y benignidad de V.E. se hà de dignar, como el-/ los, aceptar estas composiciones, y qualificarlas, con solo pro-/ tegerlas. Mientras yo quedo rogando a nuestro Señor guarde a/ V.E. muchos Años, en su maior grandeza, como deseo y he-/ menester, y al servicio de su Mag. Catholica importa./ Excelentissimo Señor./ *A los pies de V.E./ Con todo rendimiento./* Juan Pablo Colon[n]a.

[Among all the liberal arts, Music occupied the principal place in the esteem of all nations. The Arcadians considered it so necessary, that not only children, but young adults to their thirties, did not cease its study. Among the Greeks, it was highly esteemed by everyone; for them Musician meant wise. The Lacedaemons were particularly impassioned with music to the degree that they followed its rules even when moving their feet. The Lesbians, the Tyrrhenians, and the Irish, who did not pay much attention to the other arts, devoted particular study to it. Finally, the Ancients had the highest regard for it; we know that they called it “encyclopaedia,” that is, the capstone of every doctrine and discipline. And Themistocles, because he did not know [music], was considered (by Cicero) ignorant. It had the protection of the earliest monarchs: among them, the Emperors Nero, Theodosius, and Maximilian. Ethod, king of Scotland, and Alexander the Great, who according to Plutarch had a bronze statue raised of his kithara teacher Aristonicos, fallen in battle, and had it placed in the temple of Pythian Apollo. The most important figures of the [ancient] world, such as Socrates, Plato, Chiron, Hercules, and Achilles, Giovanni Pico Della Mirandola, King James I of Scotland, Don Manuel I of Portugal, Alexander the Great, King Cyrus of Persia, Nero and Caligula—in addition to the mythical Arion, Amphion, Orpheus, and Apollo—did not scorn possessing it for its knowledge, value, power, and grandeur. This noble art was so much esteemed, indeed, its effects so miraculous, that Cassiodorus, Aristotle, and other great writers teach us that it protects Chastity, strengthens Temperance, explores Power, tempers Wrath, banishes Sorrow, stops Fear, and gives courage in battle. According to Seneca, Pythagoras wrote

about the perturbances of the soul by Music. That it arouses the spirit of the Prophets, we gather from Elisha in the fourth book of Kings, ch. 3.

Indeed, such was the reception and praise of secular Music. It is no wonder that sacred and religious [Music] was as deserving, to be studied by the Holy Pontiffs Gregory the Great, Leo II, and Vitalis I, as testified by Paul the Deacon, Plotinus and the Venerable Bede. Emperors Theophilus, Charlemagne, and his grandfather Pippin loved it, and requested the rituals and the chants from Rome to adorn the Churches of France, as Sigivert and Emilio have written. Moreover, let us examine the miracles that music wrought. David, by singing Sacred Hymns to King Saul, tempered his wrath and set him free by the evil spirit as Josephus reports, as we read in Kings, ch. 16. And among others, Saint Augustine, in the ninth book of his Confessions, ch. 9, attributes his conversion [to Christianity] in part to the sweet and sacred chants of Milan. Lastly, the Divinity of this art is proven by the fact that it was practiced by Moses and the sons of Israel at the Red Sea at the time of Pharaoh's destruction, as written in Exodus, ch. 5. Also, [Music was made by] the Angels at the moment of our Redeemer's birth, as mentioned in the Gospel According to St. Luke, ch. 2. And in Rome, in the year 591, the prayer *Regina Coeli* was sung, as Cornelius testifies to Lapidus in his Commentaries to ch. 5 of the Letter to the Ephesians. And our Lord, Jesus Christ, finished the Last Supper by singing a Hymn to his Eternal Father as St. Augustine states in his Letter 119, ch. 8.

These thoughts, most Excellent Sir, impelled my humble soul to dedicate to your Excellency these works of music with my courtesy, composed at the cost of not little pain. I am well aware that my compositions are not worthy of such high protection. However, by regarding them as compositions made with such a noble art, and because they are sacred, I considered them worthy of the patronage of your Excellency, since, as we have seen, similar works have always been protected by the most important and the wisest of princes. For your Excellency is not inferior to those we mentioned in either talent or wisdom, as Rome admires you for the successful administration of the most important affairs of the Catholic Monarchy. With respect to your bloodline, you descend on your Father's side from the Kings of Castile, and on your Mother's side from the Kings of Aragon, as it is well known in Europe and to anyone moderately versed in history. Your Excellency owns so many lands and titles, that you are not just once but many times the most important in Spain. I look to the greatness and goodness of your Excellency in the hope that you will accept these compositions and dignify them merely by your protection. In the mean time I pray to our Lord to guard your Excellency for many years, in your greatness, and I desire [to remain] in the service of your Most Catholic Highness.

*I kneel before your Excellency, with all devotion,*  
Juan Pablo Colonna.]

The indications A3., A4., and A5., found on the left side and above all parts in the source, state the number of main vocal parts for which each piece has been composed. The texts of the vocal parts are often introduced by decorated capitals (see [Plate 3](#)). At the end of Cantus Primus, Cantus Secundus, Tenor, Bassus, Altus ad libitum, Tenor ad libitum, Bassus ad libitum, Altus Viola, Organum, and Bassus Continuus (*CH-Zz*) partbooks there is a *Tavola* (table of contents). A transcription of the *Tavola* in the Organum partbook follows:

## TAVOLA.

Domine ad adjuvandum me. A5. voci con Strumenti, e Ripieni.	Carte	1
Dixit Dominus. A5. voci con Strumenti, e Ripieni.		4
Confitebor tibi Domine. A3. voci, Canto, Alto, e Basso con Strumenti.		12
Beatus vir. A4. voci, con Violini, e Ripieni.		16
Laudate pueri Dominum. A4. due Canti, Alto, e Basso con Violini.		23
Laudate Dominum omnes gentes. A5. voci con Strumenti, e Ripieni.		31
Laetatus sum. A5. voci con Violini, e Ripieni.		34
Nisi Dominus[.] A3. due Canti[,] e Basso, con Violini.		39
Lauda Jerusalem Dominum. A5. voci con Violini, e Ripieni.		47
Magnificat anima mea Dominum. A5. voci con Strumenti, e Ripieni.		52

## FINIS.

In the Cantus Primus, Cantus Secundus, Bassus, Tenor ad libitum, Bassus ad libitum, Organum, and Bassus Continuus (*CH-Zz*) partbooks, after the indication ‘Finis’, there is a printer’s device depicting a violin with the moto: UT RElevet MIserum FATum SOLitosq. LABores.

**Other Sources for the Pieces of Op. 12<sup>39</sup>**

- Domine ad adjuvandum*     *A-Wn* Mus. Hs. 16769, n<sup>o</sup> 87, [ms. score]  
    *GB-Cfm* 32 G 2 (Vol. 157), [score, c. 1730]  
    *GB-Cfm* 23 F 9 (Vol. 31), [pp. 120–135, manuscript,  
    transcription by Dr. Boyce, c. 1760]  
    *GB-Lbl* Add. ms. 31481, [fols. 1r–5r, transcription  
    without instrumental parts]  
    *B-Br* Fétis 1827, [transcription in score of English origin,  
    19th c.]  
    [*The Fitzwilliam music being a collection of Sacred  
    Pieces selected of Manuscripts of Italian Composers in  
    the Fitzwilliam Museum*, pp. 8–13, ed. V. Novello,  
    preface dated 1825], (Vol. 5)  
    [*Recueil des morceaux de musique ancienne Exécutés aux  
    concerts de la Société de Musique vocale religieuse et  
    classique fondée à Paris en 1843*, pp. 478–487, first  
    verset only, mm. 1–48, ed. Le Prince de la Moskova],

<sup>39</sup>Sigla of libraries represented in these sources and not already given above are the following: Austria: Vienna, Österreichische Nationalbibliothek, Musiksammlung (*A-Wn*); Belgium: Brussels, Bibliothèque Royale Albert 1er / Koninklijke Bibliotheek Albert I, Section de la Musique (*B-Br*); Great Britain: Cambridge, Fitzwilliam Museum (*GB-Cfm*); London, British Library (*GB-Lbl*); Italy, Bologna, Oratorio dei Filippini (*I-Bof*). Apart from its printed version, no other source seems to exist for 126 *Nisi Dominus*.

- (Vol. 8, Paris 1844)
- 109 *Dixit Dominus* *I-Bof* Ms. 1, [ms. version, 1690]  
*A-Wn* Mus. Hs. 16778, n° 62, [ms. score]  
*GB-Cfm* 32 G 2 (Vol. 157), [score c. 1730]  
*GB-Cfm* 23 F 10 (Vol. 32) and 24 F 2 (Vol. 42), [pp. 1–67, transcription in score by Dr. Boyce, c. 1760]  
*GB-Lbl* Add. ms. 31483, [fols. 1r–52v, late 18<sup>th</sup> or early 19<sup>th</sup> c. transcription]  
*B-Br* Fétis 1827, [transcription in score of English origin, 19<sup>th</sup> c.]
- 110 *Confitebor* *A-Wn* Mus. Hs. 16783, [ms. version, 1690]  
*B-Br* Fétis 1827, [transcription in score of English origin, 19<sup>th</sup> c.]
- 111 *Beatus vir* *GB-Lwa* C.G. 13, [score, 18<sup>th</sup> c.]  
*GB-Cfm* 32 G 2 (Vol. 157), [score c. 1730]  
*GB-Lbl* Add. ms. 31481, [fols. 5r–7r, transcription of *Paratum cor*]  
*GB-Lbl* Add. ms. 31482, [fols. 1r–28r, score transcribed by William Saccage, 1817]  
[*The Fitzwilliam music being a collection of Sacred Pieces...*, pp. 27–29, *Paratum cor*, ed. V. Novello, preface dated 1825], (Vol. 5)
- 112 *Laudate pueri* *GB-Lwa* C.G. 12, [score, 18<sup>th</sup> c.]  
*GB-Lbl* Add. ms. 31482, [fols. 71r–89v, score transcribed by William Saccage, 1817]
- 116 *Laudate Dominum* *GB-Lwa* C.G. 65, [score, 18<sup>th</sup> c.]  
*GB-Cfm* 32 G 2 (Vol. 157), [score c. 1730]  
*GB-Lbl* Add. ms. 31482, [fols. 29r–44r, score transcribed by William Saccage, 1817]
- 121 *Laetatus sum* *GB-Lwa* C.G. 47, [score, 18<sup>th</sup> c.]  
*GB-Lbl* Add. ms. 31482, [fols. 5r–70v, score transcribed by William Saccage, 1817]  
*B-Br* Fétis 1827, [transcribed in score of English origin, 19<sup>th</sup> c.]
- 147 *Lauda Jerusalem* *GB-Lwa* C.G. 61, [score, 18<sup>th</sup> c.]  
*Magnificat* *GB-Lwa* C.G. 65, [score, 18<sup>th</sup> c.]  
*GB-Cfm* 32 G 2 (Vol. 157), [score c. 1730]

Generally, no important discrepancies appear between these manuscript sources and the printed versions of the pieces of op. 12. Almost all manuscript sources follow the printed version to the letter, with only some minor differences in the continuo and ripieno parts. More specifically, in the *GB-Lwa* and *GB-Lbl* sources, there is only one continuo line instead of the two labeled in the print as “Organum” and “Bassus Continuus.” Most of them are labeled “Basso Continuo” (e.g., *Beatus vir*, *GB-Lwa* C.G. 13, or *Dixit Dominus*, *GB-Lbl* Add. ms. 31483), or

“Organo & Violoncello” (*Laetatus sum*, GB-Lwa C.G. 47), or “Organo” (*Lauda Jerusalem*, GB-Lwa C.G. 62), or not labeled at all (e.g., *Laudate pueri*, GB-Lwa C.G. 12, or *Beatus vir*, GB-Lbl Add. ms. 31482). On the other hand, in all A-Wn manuscripts there is an additional bass instrumental part, possibly for a violoncello, which is an elaborated version of the continuo line, and, like the rest of the parts (voices and instruments), is not labeled. In comparison with the printed edition, the use of continuo figures is limited in most of the sources (e.g., *Laudate pueri*, GB-Lwa C.G. 12, *Magnificat*, GB-Lwa C.G. 65, or *Dixit Dominus*, GB-Lbl Add. ms. 31483) and in only few cases detailed (e.g., *Laudate pueri*, GB-Lbl Add.Mus. 31482, *Domine ad adjuvandum*, A-Wn Mus. Hs. 16769, or *Confitebor*, A-Wn Mus. Hs. 16783). With regard to part writing, the appearance of the “Ripieni” is indicated by “tutti” (e.g., *Lauda Jerusalem*, GB-Lwa C.G. 61, *Magnificat*, GB-Lwa C.G. 65, or *Domine ad adjuvandum*, A-Wn Mus. Hs. 16769), or it is presumed by opposition to the solo sections where the indications “Cantus soli,” “Alto soli,” etc., appear (e.g., *Beatus vir*, GB-Lwa C.G. 13). In *Domine ad adjuvandum* and *Paratus cor* from *Beatus vir* of GB-Lbl Add.Mus. 31481, however, the instrumental and “Ripieno” parts have been omitted. An independent part, possibly for a keyboard instrument for two voices—a treble one based on the melodic lines of the violins and a lower one playing the continuo line without figures—occurs at long pauses between the vocal parts, connecting the various phrases as in the 1694 print.

### Editorial Method

The general principle underlying this edition of Colonna’s psalms is that the original notational conventions should be preserved as far as possible.

Prefatory staves give the original clefs, time signatures, and initial notes of each part. Clefs have been modernized where appropriate. The music is edited at its original pitch. Original “key” and time signatures have been retained (see [Plate 4](#), for example). Regular barlines have been added in accordance with the time signatures in places where they were irregular or missing. Slurs have been retained, and editorial slurs are presented as dashed. Original note values have also been retained, and editorial notes are presented in brackets. While all accidentals in the source are retained on the staff in the edition, editorial accidentals placed in parentheses are added where an inflection is called for by the conventions of the source, by the omission of the publisher, or by the adoption of modern conventions. Editorial accidentals required by the harmonic or melodic context are placed above the notes to which they apply.

In the edition, no separate line is given for the Organum part because it is identical to that of the Basso Continuo. The figures in the source are all retained in the edition. In the source, single figures appear above the notes to which they apply, while compound figures appear above and/or below them; here they are placed below the notes to which they apply. Similarly, dynamic indications (*p* and *f*), and tempo indications have also been placed above the passages to which they apply, while in the source they appear sometimes above and sometimes below the parts to which they apply. The order of presentation corresponds to that of the *Tavola* in the original edition.

Orthography and punctuation have been modernized following the conventions of the *Liber usualis*. Text repetitions indicated in the source by *ij* are presented in full in the edition, and the added text is marked by enclosure in angle brackets (< >). Editorial additions to the text are enclosed in square brackets ([ ]). Beaming has also been modernized and follows the practice of using separating beams between syllables.

### Critical Notes

In this edition the critical notes, listed by measure numbers, describe the original print whenever the edition modifies its reading. Changes covered by the editorial principles given above are not listed. The following abbreviations are employed:

A – Alto, ARip. – Ripieno Alto, A.Va. – Alto Viola, B – Basso, B.c. – Basso continuo, BRip. – Ripieno Basso, C 1 – First Canto, C 1Rip. – First Ripieno Canto, C 2 – Second Canto, C 2Rip. – Second Ripieno Canto, CRip. – Ripieno Canto, m. (mm.) – measure(s), T – Tenor, TRip. – Ripieno Tenor, T.Va. – Tenor Viola, Vn.1 – First Violin, Vn.2 – Second Violin, Vc – Violoncello

#### [1] *Domine ad adjuvandum*

- 8, B.c., note 3, figure is 5/6.
- 13, C 1Rip., note 10 is sixteenth note.
- 38, A.Va., note 1 is undotted.
- 39, B, note 1 is *c*.
- 45, A.Va., notes 1–2 are *e'*.
- 63, Vc., note 2 is whole note [A-Wn Mus. Hs. 16769].
- 70, B.c., note 1, figure applies to note 2.
- 75, Vn.2, note is undotted.
- 90, B.c., note 3, figure applies to note 4.
- 103, C 1Rip., note 3 is eighth note.

#### [2] *Dixit Dominus*

- 5, B.c., note 3, figure is 6/4.
- 6, T.Va., note 6, *p* applies to note 1.
- 7, Vn.2, note 7 is *f'*.
- 11, Vn.1, note 1 *d''*.
- 20, A.Va., note 3 is *g'*.
- 27, A.Va., note 7, a sharp applies to the note.
- 27, A.Va., note 4, *p* applies to note 6.
- 27, T.Va., note 5, *p* applies to note 1.
- 29, B.c., notes 1, 3, figure applies to note 2, and figure is 6/4 respectively.
- 31, Vn.2, note 4, sharp applies to note 2.
- 40, B.c., note 1, the figure is 6/5.
- 46, Vn.1, note 4 is *g''*.
- 47, Vn.1, note 6, a slur applies to the note.
- 48, Vn.1, the slur of note 6 of 47 applies also to the pause of half note.
- 74, Vn.2, notes 2–3 are half notes.
- 79, T.Va., note 1 is *g*.
- 81, Vn.1, Vn.2, A.Va, T.Va., note is dotted.
- 96, Vn.2, pauses 3 and 4 last for a quarter note and an eighth note respectively.
- 100, A, ARip., notes 5–6 are *g'*.
- 102, Vn.2, note 14 is *f''*.
- 107, A, note 2 is quarter note.

- 118, T.Va., note is *e*.  
 144, Vn.1, note 1 is *g'*.  
 175, BRip., note 1 is quarter note.  
 175, B.c., note 2, the second figure is 5/sharp 3.  
 179, Vn.2, note is *b'*.  
 182, T.Va., note 1, a *p* applies to the note.  
 182, T.Va., note 3, a sharp applies to the note.  
 207, A, note 1 is dotted.  
 209, C 2Rip., note 7, a slur applies to the note.  
 210, C 2Rip., note 1, the slur of note 7 of m. 209 applies also to the note.  
 247, C 2Rip., notes 1–4 are sixteenth notes, and notes 5–6 are quarter notes.  
 248, TRip., notes 3–4 are *c'*, and *d'* respectively.  
 259, BRip., note 1 is *g*.  
 265, C 1Rip., note 9 is dotted.  
 268–270, B, pause lasts for four measures.  
 268–271, BRip., pause lasts for five measures.  
 273, T.Va., pause 2 lasts for an eighth note.  
 275, T.Va., note 1 is *g*.  
 305, T.Va., note is dotted.  
 316, Vn.2, note is dotted.  
 316, C 2, note 2, a natural applies to the note.  
 328, C 2, note is dotted.  
 342, T.Va., note is dotted.  
 348, Vn.1, note is dotted.  
 360, B.c., note 1, figures apply to note 2.  
 368, B.c., note 4, second figure appears as 6, 4.  
 372, A.Va., note 3 is *a*.  
 406, A.Va., notes 3–4 are eighth notes.  
 408, Vn.1, note two is sharpened.  
 412, B.c., note 3, the figure applies to note 2.

**[3] *Confitebor tibi Domine***

- 4, Vn.1, Vn.2, note is dotted.  
 10, Vn.1, note is dotted.  
 25, Vn.1, note is undotted.  
 37, Vn.2, note is undotted.  
 69, B.c., note 2, figure applies to note 1.  
 177, A, notes 1–2, syllables apply to notes 2, and 3 respectively.  
 258, A, B, note is dotted.  
 273, Vc., note 1 is *g* [A-Wn Mus. Hs. 16783].  
 279, Vc., note 1 is *a* [A-Wn Mus. Hs. 16783].  
 284, A, B, note is dotted.

**[4] *Beatus vir***

- 8, TRip., note 5 is *e'*.  
 10, ARip., notes 1–2 are *f'* and *e'* respectively.

- 17, Vn.2, note 1 is *a'*.  
 39, A.Va., note 4 is *a'*.  
 39, B.c., note 3, a 6 applies to the note.  
 53, Vn.1, note 1 is eighth note.  
 54, T.Va., note is *e*.  
 76, T, note 4 is dotted.  
 121, B, note is dotted.  
 129, Vn.2, note is dotted.  
 150, T.Va., note is undotted.  
 179, TRip., note 3, a sharp applies to the note.  
 189, ARip., note 3 is *f'*.  
 190, Vn.2, note 3 is *e'*.  
 192, CRip., note 4, a slur applies to the note.  
 193, CRip., note 1, the slur of note 4 of m. 192 applies also to the note, and syllable applies to note 2.  
 239, CRip., note 3 is *b'-sharp*.  
 245, T.Va., notes 2, 4 are *b* and *e'* respectively.  
 246, T.Va., notes 1–3 are quarter notes.  
 250, T.Va., note 6 is *f'*.  
 251, B, note 3 has been altered probably by the publisher or a performer.  
 254, B, note 2 is *c*.  
 257, ARip., time signature is 3.  
 270, C, note is dotted.  
 277, T, note is dotted.  
 283, A, note is dotted.  
 287, T.Va, note 3 is *g*.  
 287, CRip., pause lasts for ten measures.  
 288, T.Va., note 1 is *b*.  
 305, A, note 1 is quarter note.  
 315, Vn.2, note is undotted.  
 326, T, note 3, the syllable applies to note 2.  
 326, T, pause lasts for a half note.  
 327, ARip., notes 1–4 are *f'*, *e'*, *d'*, and *e'* respectively.  
 328, ARip., notes 1–3 are *e'*, *f'-sharp*, and *g'* respectively.  
 329, ARip., notes 1–4 are *g'*, *f'-sharp*, *g'*, and *b'* respectively.  
 331, Vn.2, note 1 is *g''*.

**[5] *Laudate pueri Dominum***

- 34, Vn.1, sixth beat, pause lasts for an eighth note.  
 34, C 2, note 5 is quarter note.  
 39, C 2, note 5 is quarter note.  
 119, A, pause lasts for five measures.  
 123, Vn.1, notes 7–8 are dotted quarter note and eighth note respectively.  
 123, Vn.2, notes 3–6 are eighth notes.  
 127, Vn.2, note 1 is undotted, and note 2–3 are quarter note and eighth note respectively.



- 147, Vn.2, note 2 is *b'*.  
 204, B.c., note 2 is figured flat 9.  
 214, C 1, note 9 is eighth note.  
 252, C 1, note is dotted.  
 279, B, notes 5–8 are *b*, *c'*, *b* and *c'* respectively.  
 312, B.c., note 4, figure 6 applies to the note.  
 337, Vn.1, note 5 is undotted.  
 345, C 2, notes 1–2 are quarter notes, and notes 3–4 are eighth notes.

**[6] *Laudate Dominum omnes gentes***

- 18, T.Va., note 3 is *a*.  
 46, C 2Rip., note 4 is *g'*.  
 72, T.Va., pause lasts for three measures.  
 81, C 1, C 2, note is dotted.  
 86, A, note 2 is eighth note.  
 93, A.Va., note 3 is *f'-sharp*.  
 112, B.c., note 1 is *f-sharp*.  
 117, Vn.1, note is *a'*.  
 123, C 2Rip., note 4 is *a'*.  
 133, Vn.2, note 2 is *f'-sharp*.  
 140, Vn.2, note 5 is eighth note.

**[7] *Laetatus sum***

- 3, B.c., note 3, figure applies to note 2.  
 14, B.c., note 1, figure applies to note 2.  
 21, A.Va., note 5 is *g'*.  
 40, T, pause lasts for a half note.  
 51, B, note 1 is *e*.  
 58, Vn.1, notes 7–8 are eighth notes.  
 75, T, note 2, a natural applies to the note.  
 83, B.c., note 5, the figure is 6/5.  
 93, Vn.1, note 1 is *b'-flat*.  
 117, T, note is undotted.  
 119, C 2, note is dotted.  
 129, Vn.1, note is dotted.  
 133, A, T, note is dotted.  
 151, C 2Rip., note 2 is *a'*.  
 153, A.Va., note is dotted.  
 154, B.c., note 2, figure applies to note 1 of m. 155.  
 159, T, note is dotted.  
 165, Vn.2, A.Va., note is dotted.  
 183, C 1, A, T, note is dotted.  
 193, B.c., note 3, figure is 5.  
 223, A.Va., note 5 is *f'*.  
 233, B, note 4 is *B-flat*.  
 243, C 2Rip., note 1 is dotted.

**[8] *Nisi Dominus***

- 4, B.c., note 5 is *d*.  
 41, B.c., notes 1, 3, natural applies a third above the notes.  
 43, B.c., note 3, natural applies a third above the note.  
 44, B.c., notes 1, 3, natural applies a third above the notes.  
 47, Vn.1, the word 'Primo' appears above the measure written probably by a performer.  
 101, B.c., note 3, figure applies to note 2.  
 110, C 1, note 3 is *c''*.  
 134, C 2, note is undotted.  
 157, C 1, note 7 is *a'*.  
 175, B.c., note 3 is *a*.  
 233, Vn.2, note is dotted.  
 256, B.c., note 3, the figure is 5/6-sharp.  
 262, C 1, notes 3–4 are undotted and eighth note respectively.

**[9] *Lauda Jerusalem***

- 10, Vn.2., A Rip., note is undotted.  
 50, C 1, C 2, C 1Rip., note is dotted.  
 50, B, B Rip., note is dotted.  
 57-58, A.Va., measures are empty.  
 59-63, A.Va., notes are identical to those of the T.Va.  
 64, A.Va., notes 1–2 are *c'*.  
 68, T.Va, C 1, C 2, A, T, B, C 1Rip., C 2Rip., A Rip., T Rip., B Rip., note is dotted.  
 86, B.c., note 3, figure applies to note 2.  
 95, B.c., note 3, figure is 6-flat.  
 101, B.c., note 3, flat applies a sixth below the note.  
 107, B.c., note 5, sharp applies a third above the note.  
 143, B.c., note 1, figure is 6/natural-5.  
 152, T Rip., note 4 is eighth note.  
 154, C 1, note 2 is *c''*.  
 180, C 2, C 2Rip., notes 1–2 are undotted and half note respectively.  
 186, T.Va, C 1, C 1Rip., A Rip., note is undotted.  
 190, T.Va., note 1 is *b*.  
 192, B, A Rip., note is dotted.  
 200, T, note is dotted.  
 206, C 2Rip., note is dotted.  
 208, B.c., note 4 is *e*.  
 210, C 1Rip., note is undotted.  
 216, T.Va., note 1 is *d*.  
 217, T.Va., T Rip., note is dotted.  
 224, Vn.1, C 1, A, C 2Rip., A Rip., T Rip., note is undotted.

**[10] *Magnificat anima mea Dominum***

- 12, B.c., note 1, a natural appears an octave below the note.  
 31, B.c., note 3, figure applies to note 2.  
 36, B.c., note 7, figure applies to note 8.

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- 47, A.Va., a double measure line appears at the end of the measure.  
53, T, note 2 is *g*.  
85, A.Va., note 5 is quarter note.  
86, Vn.1, note 3, *p* applies to note 4.  
86, Vn.2, note 2, *p* applies to note 5.  
113, A.Va., note 2 is *d'*.  
130, A, note 8 is *g'*.  
138, Vn.2, note 1, a sharp appears a third below the note.  
142, Vn.2, note 4, a natural applies to the note.  
192, Vn.1, note 2 is eighth note.  
193, T, note is *a*.  
193, TRip., note is *a*.  
194, A, third beat, pause lasts for a quarter note.  
198, B.c., note 1, figure appears a fourth above the note.  
213, A, note 2 is *e'*.  
235, Vn.1, notes 7–8 are *b''* and *a''-sharp* respectively.  
236, Vn.1, note is *b''*.  
236, B.c., note 7, sharp appears a seventh below the note.  
261, B.c., note 8, figure is 6.  
273, B.c., notes 1, 3, figure is 5.  
291, B.c., note 2, a sharp appears a third above the note.  
322, B.c., note 4, flat appears a fourth above the note.  
328, B.c., note 1, figure is 5.  
329, B.c., note 1, figure is 5.  
332, TRip., note 4 is *c'*.  
341, B.c., note 2, natural appears a fourth above the note.  
344, C 2Rip., note 2 is *g'*.  
346, B.c., note 3, natural appears a fourth above the note.

## TEXTS AND TRANSLATIONS

The Latin texts have been taken from the *Liber usualis* (edited by the Benedictines of Solesmes, Tournai, 1953) and the translations from the *Saint Andrew Daily Missal* (edited by Dom Gaspar Lefebvre, O. S. B., of the Abbey of St-André, Bruges, 1954).

### [1] *Domine ad adjuvandum*

#### [Responsorium]

Domine ad adjuvandum me festina.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen. Alleluja.

O Lord, make haste to help me.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost.  
As it was in the beginning: is now, and  
ever shall be, world without end. Amen.  
Alleluja.

### [2] *Dixit Dominus* [Psalm 109]

Dixit Dominus Domino meo: Sede a  
dextris meis.  
Donec ponam inimicos tuos, scabellum  
pedum 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 genuite.

The Lord said unto my Lord: Sit Thou at  
My right hand,  
until I make thine enemies  
thy footstool.  
The Lord shall send the rod of thy  
strength out of Sion: rule Thou, in the  
midst of Thine enemies.  
Thine shall be the dominion in the day of  
Thy power, amid the brightness of the  
saints: from the womb, before the daystar  
have I begotten Thee.

Juravit Dominus, et non paenitebit  
eum: Tu es sacerdos in aeternum  
secundum ordinem Melchisedech.  
Dominus a dextris tuis, confregit in die  
irae suae reges.

The Lord hath sworn, and will not repent:  
Thou art a Priest for ever  
after the order of Melchisedech.  
The Lord at Thy right hand shall strike  
through kings in the day of His wrath.  
He shall judge among the heathen, He  
shall fill the places with the dead  
bodies:

conquassabit capita in terra multorum.

He shall wound the heads over many  
countries.

De torrente in via bibet:  
propterea exaltabit caput.

He shall drink of the brook in the way:  
therefore shall he lift up his head.

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

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

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

**[3] Confitebor tibi Domine [Psalm 110]**

Confitebor tibi Domine in toto corde  
meo: in consilio justorum et  
congregatione.

Magna opera Domini: exquisita in omnes  
voluntates ejus.

Confessio et magnificentia opus ejus: et  
justitia ejus manet in saeculum saeculi.

Memoriam fecit mirabilium suorum,

misericors et miserator Dominus: escam  
dedit timentibus se.

Memor erit in saeculum testamenti sui:  
virtutem operum suorum annuntiabit  
populo suo:

Ut det illis haereditatem gentium: opera  
manuum ejus veritas  
et judicium.

Fidelia omnia mandata ejus: confirmata  
in saeculum saeculi: facta in veritate et  
aequitate.

Redemptionem misit populo suo:  
mandavit in aeternum testamentum suum.

Sanctum et terribile nomen ejus: initium  
sapientiae timor Domini.

Intellectus bonus omnibus facientibus  
eum: laudatio ejus manet in saeculum  
saeculi.

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

I will praise Thee, O Lord, with my  
whole heart: in the assembly of the  
upright, and in the congregation.

The works of the Lord are great, meet to  
serve for the doing of His will.

His work is honourable and glorious, and  
His righteousness endureth for ever.

He hath made a memorial of His

wonderful works: the Lord is gracious  
and full of compassion. He hath given  
meet unto them that fear Him:

He will ever be mindful of His covenant.

He will show His people the power of His  
works;

That He may give them the heritage of  
the heathen. The works of His hands are  
verity and judgement:

All His commandments are sure; they  
stand fast for ever and ever, being done in  
truth and uprightness.

He sent redemption unto His people: He  
hath commanded His covenant for ever:

Holy and terrible is His Name. The fear  
of the Lord is the beginning of wisdom:

A good understanding have all they that  
do His commandments: His praise  
endureth for ever.

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

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

**[4] Beatus vir [Psalm 111]**

Beatus vir qui timet Dominum: in  
mandatis ejus volet nimis.

Potens in terra erit semen ejus: generatio  
rectorum benedicetur.

Gloria et divitiae in domo ejus: et justitia  
ejus manet in saeculum saeculi.

Exortum est in tenebris lumen rectis:  
misericors, et miserator, et justus.

Blessed is the man that feareth the Lord:  
that delighteth greatly in His  
commandments.

His seed shall be mighty upon earth; the  
generation of the upright shall be blessed.

Glory and riches shall be in his  
house: and his righteousness endureth for  
ever.

Unto the upright there ariseth light in the  
darkness: he is gracious, and full of  
compassion, and righteous.

Jucundus homo qui miseretur et  
commodat, disponet sermones suos in  
juditio: quia in aeternum non  
commovebitur.

In memoria aeterna erit justus: ab  
auditione mala non timebit.

Paratum cor ejus sperare in Domino,  
confirmatum est cor ejus: non  
commovebitur donec despiciat inimicos  
suos.

Dispersit, dedit pauperibus: justitia ejus  
manet in saeculum saeculi: cornu ejus  
exaltabitur in gloria.

Peccator videbit, et irascetur, dentibus  
suis fremet et tabescet: desiderium  
peccatorum peribit.

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

**[5] *Laudate pueri Dominum* [Psalm  
112]**

Laudate pueri Dominum: Laudate  
nomen Domini.

Sit nomen Domini benedictum, ex hoc  
nunc, et usque in saeculum.

A solis ortu usque ad occasum, laudabile  
nomen Domini.

Excelsus super omnes gentes Dominus, et  
super caelos gloria ejus.

Quis sicut Dominus Deus noster, qui in  
altis habitat, et humilia respicit in caelo et  
in terra?

Suscitans a terra inopem, et de stercore  
erigens pauperem:

Ut colloset eum cum principibus, cum  
principibus populi sui.

Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.

Gloria Patri, et Filio,

Happy is the man is that showeth favour  
and lendeth; he will guide his words with  
discretion: surely he shall not be moved  
for ever.

The righteous shall be in everlasting  
remembrance. He shall not be afraid of  
evil tidings.

His heart is ready, trusting in the Lord.  
His heart is established, and shall not be  
afraid until he see his desire upon his  
enemies.

He hath dispersed, he hath given to the  
poor: and his righteousness endureth for  
ever: his horn shall be exalted with  
honour.

The wicked shall see it, and be grieved;  
he shall gnash his teeth, and melt away:  
the desire of the wicked shall perish.

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

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

Praise the Lord, O ye His servants, praise  
the name of the Lord.

Blessed be the name of the Lord, from  
this time forth, and for evermore!

From the rising of the sun unto the going  
down of the same, the name of the Lord  
is to be praised.

The Lord is high above all nations, and  
His glory above the heavens.

Who is like unto the Lord our God, who  
dwelleth on high, and beholdeth what is  
lowly in heaven and in the earth?

He raiseth up the poor out of the dust, and  
lifteth the needy out of the dung-hill:

That He may set him with princes, even  
with the princes of His people.

He maketh the barren woman to keep  
house, and to be a joyful mother of  
children.

Glory be to the Father, and to the Son,

et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

and to the Holy Ghost.  
As it was in the beginning: is now, and  
ever shall be, world without end. Amen.

**[6] *Laudate Dominum omnes gentes*  
[Psalm 116]**

Laudate Dominum omnes gentes: laudate  
eum omnes populi.  
Quoniam confirmata est super nos  
misericordia ejus: et veritas Domini  
manet in aeternum.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

O praise the Lord, all ye nations: praise  
Him, all ye people.  
For his merciful kindness is great towards  
us: and the truth of the Lord endureth  
for ever.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost.  
As it was in the beginning: is now, and  
ever shall be, world without end. Amen.

**[7] *Laetatus sum* [Psalm 121]**

Laetatus sum in his quae dicta sunt  
mihi: In domum Domini ibimus.  
Stantes erant pedes nostri, in  
atriis tuis Jerusalem.  
Jerusalem, quae aedificatur ut civitas:  
cujus participatio ejus in idipsum.  
Illuc enim ascenderunt tribus, tribus  
Domini: testimonium Israel ad  
confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio, sedes  
super domum David.  
Rogate quae ad pacem sunt Jerusalem: et  
abundantia diligentibus te.  
Fiat pax in virtute tua: et abundantia  
in turribus tuis.  
Propter fratres meos et proximos meos:  
loquebar pacem de te:  
Propter domum Domini Dei nostri,  
quaesivi bona tibi.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

I was glad when they said unto me:  
Let us go into the house of the Lord.  
Our feet have been wont to stand within  
thy gates, O Jerusalem!  
Jerusalem is builded as a city that is  
compact together:  
Whither the tribes go up, the tribes of the  
Lord, the testimony of Israel, to give  
thanks unto the name of the Lord.  
For there are set thrones for judgement,  
the thrones for the house of David.  
Pray for the peace of Jerusalem: they  
shall prosper that love thee.  
Peace be within thy walls, and prosperity  
within thy palaces.  
For my brethren and companions' sakes, I  
will now say: Peace be within thee.  
Because of the house of the Lord our  
God, I will seek thy good.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost.  
As it was in the beginning: is now, and  
ever shall be, world without end. Amen.

**[8] *Nisi Dominus* [Psalm 126]**

Nisi Dominus aedificaverit domum, in  
vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem,

Except the Lord build the house, they  
labour in vain that build it.  
Except the Lord keep the city, the

frustra vigilat qui custodit eam.  
 Vanum est vobis ante lucem surgere:  
 surgite postquam sederitis, qui  
 manducatis panem doloris.  
 Cum dederit dilectis suis somnum: ecce  
 haereditas Domini, filii: merces,  
 fructus ventris.  
 Sicut sagittae in manu potentis:  
 ita filii excussorum.  
 Beatus vir qui implevit desiderium suum  
 ex ipsis: non confundetur cum loquetur  
 inimicis suis in porta.

Gloria Patri, et Filio,  
 et Spiritui Sancto.  
 Sicut erat in principio, et nunc, et semper,  
 et in saecula saeculorum. Amen.

**[9] *Lauda Jerusalem Dominum***  
**[Psalm 147]**

Lauda Jerusalem Dominum: lauda Deum  
 tuum Sion.

Quoniam confortavit seras portarum  
 tuarum: benedixit filiis tuis in te.

Qui posuit fines tuos pacem: et  
 adipe frumenti satiat te.

Qui emittit eloquium suum terrae:  
 velociter currit sermo ejus.

Qui dat nivem sicut lanam:  
 nebulam sicut cinerem spargit.

Mittit crystallum suam sicut buccellas:  
 ante faciem frigoris ejus quis sustinebit?

Emittet verbum suum, et lique faciet  
 ea: flabit spiritus ejus, et  
 fluent aquae.

Qui annuntiat verbum suum Jacob:  
 justitias et judicia sua Israel.

Non fecit taliter omni nationi:  
 et judicia sua non manifestavit eis.

Gloria Patri, et Filio,  
 et Spiritui Sancto.  
 Sicut erat in principio, et nunc, et semper,  
 et in saecula saeculorum. Amen.

watchman waketh but in vain.  
 It is vain for you to rise up early,  
 rise up when ye are rested, ye that  
 eat the bread of sorrow:  
 For He giveth His beloved sleep. Lo,  
 children are an heritage of the Lord, the  
 fruit of the womb is His reward.  
 As arrows are in the hand of a mighty  
 man, so are the children of the outcast.  
 Happy is the man that hath his desire  
 satisfied with them: he shall not be  
 ashamed when he speaketh with his  
 enemies in the gate.

Glory be to the Father, and to the Son,  
 and to the Holy Ghost.  
 As it was in the beginning: is now, and  
 ever shall be, world without end. Amen.

Praise the Lord, O Jerusalem! praise thy  
 God, O Sion!

For He hath strengthened the bars of thy  
 gates: He hath blessed thy children within  
 thee:

He maketh peace in thy borders: and  
 filleth thee with the finest of the wheat.  
 He sendeth forth His commandment upon  
 earth: His word runneth very swiftly.

He giveth snow like wool: He scattereth  
 the hoar-frost like ashes.

He casteth forth His ice like morsels: who  
 can stand before His cold?

He sendeth out His word, and melteth  
 them: He causeth his wind to blow, and  
 the waters flow.

He declareth His word unto Jacob, His  
 Statutes and His judgments unto Israel.

He hath not dealt so with every nation:  
 neither hath he made known to them His  
 judgments.

Glory be to the Father, and to the Son,  
 and to the Holy Ghost.  
 As it was in the beginning: is now, and  
 ever shall be, world without end. Amen.



**[10] *Magnificat anima mea Dominum*  
[Canticle of the Blessed Virgin]**

Magnificat anima mea Dominum.  
Et exultavit spiritus meus in Deo salutari  
meo.

Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent  
omnes generationes.

Quia fecit mihi magna qui potens est: et  
sanctum nomen ejus.

Et misericordia ejus a progenie in  
progenies timentibus eum.

Fecit potentiam in brachio suo: dispersit  
superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit  
humiles.

Esurientes implevit bonis:  
et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus  
misericordiae suae.

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

Luc. 1: 46-55

Gloria Patri, et Filio,  
et Spiritui Sancto.

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

My soul doth magnify the Lord.  
And my spirit hath rejoiced in God my  
Saviour.

For He hath regarded the lowliness of His  
handmaid: for behold from henceforth all  
generations shall call me blessed.

For He that is mighty hath done great  
things to me: and holy is His name.

And His mercy is from generation unto  
generations, unto them that fear him.

He hath showed strength with His arm:  
He hath scattered the proud in the  
imagination of their heart.

He hath put down the mighty from their  
seat, and hath exalted the humble.

He hath filled the hungry with good  
things: and the rich He hath sent empty  
away.

He hath received Israel His servant, being  
mindful of His mercy.

As He spake to our forefathers, Abraham  
and to his seed for ever.

Luc. 1: 46-53

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

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

## PLATES

Plate 1: Title page from the Bassus Continuus partbook, Westminster Abbey Library (GB-Lwa).  
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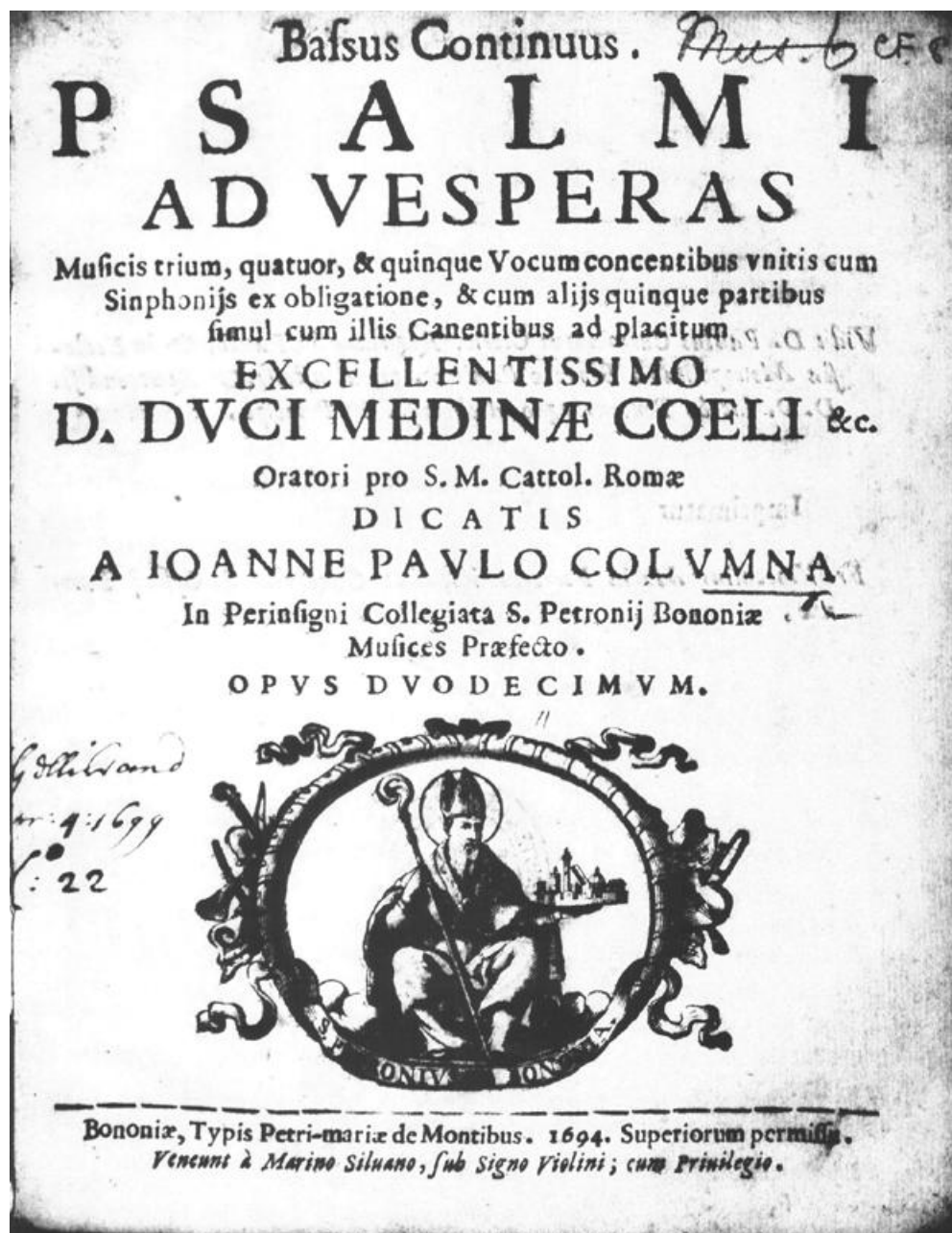


Plate 2: A Manuscript page (p. 52) from the Continuo partbook, Westminster Abbey Library (GB-Lwa). Used with permission.



Plate 3: Page 22 from the Bassus partbook, Westminster Abbey Library (GB-Lwa). Used with permission.

22.

saecula saeculorum Amen A- men

A- men A- men

A- men.

A 3. due Canti, e Basso con Violini, BASSO.  
solo, e Adagio

**N** Ipsi Dominus Facer.

Vanum est vobis va-  
Allegro.

num est vobis ante lucem surgere surgite sur- gite

surgite surgite postquam sede-  
ritis qui manducatis pa- nem panem do- le-

Plate 4: Page 17 from the Violinus Primus partbook, Westminster Abbey Library (GB-Lwa).  
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A 4, due Canti Alto, e Basso con v.v. Violino Primo. 17

Audate

P.

Salmi del Colonna, Opera XII. C