

# Giovanni Valentini

(1582 – 1649)

## „*Iniquos odio habui*“

### C.A.T.B./C.A.T.B.

Das nicht spezifizierte Instrumentarium der Sonata soll selbstverständlich auch überall dort als Ripieno eingesetzt werden, wo die beiden g2 geschlüsselten Stimmen (Violinen/Zinken) ihrerseits colla parte spielen.

Stift Kremsmünster, Regenterei L 14  
(A-KR, L 14, 343-353)

<p>Ps. 118, 113-117 <i>Iniquos odio habui et legem tuam dilexi. Adiutor et susceptor meus es tu et in verbum tuum supersperavi. Declinate a me maligni et scrutabor mandata Dei mei. Suscipe me secundum eloquium tuum et vivam, et non confundas me ab expectatione mea. Adiuvam me et salvus ero et meditabor in iustificationibus tuis semper.</i></p>	<p>Die Gesetzlosen hasse ich, aber dein Gesetz liebe ich. Du bist mein Schutz und Schild, auf dein Wort harre ich. Weicht von mir, ihr Böartigen, denn ich will den Weisungen Gottes folgen. Nimm mich auf nach deiner Verheißung, dass ich lebe und nicht hoffnungslos zuschanden werde. Stehe mir bei, und ich finde Rettung, deshalb will ich deiner Satzungen immer gedenken.</p>
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herausgegeben von Gunther Morche, Heidelberg, Oktober 2011  
gesetzt von Hermann Hinsch mit M-Tx

Das Kopieren ist nur für den nicht kommerziellen Gebrauch erlaubt.

Sonata ante iniquos odio habui

The first system of the musical score consists of eight staves. The top two staves are treble clefs, the next four are alto clefs (C4), and the bottom two are bass clefs. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, including a forte (f) marking at the beginning of the eighth staff. The piece concludes with a double bar line and repeat signs.

The second system of the musical score consists of eight staves, continuing from the first system. It maintains the same instrumentation and time signature. The music continues with similar rhythmic patterns and melodic lines. The system ends with a double bar line and repeat signs.

7

Viol1

Viol2

c<sup>1</sup>

I - ni - quos o - di-o ha - bu - i

c<sup>3</sup>

I - ni - quos o - di-o ha - bu - i

c<sup>4</sup>

I - ni - quos o - di-o ha - bu - i et le-gem tu-am di-le - xi

I - ni - quos o - di-o ha - bu - i

c<sup>1</sup>

c<sup>3</sup>

c<sup>4</sup>

b1

Organo

5 6 5 4 3 4 3

3 4 3

10

et legem tu - am et legem tu - am di -

et legem tu - am et legem tu - -

et legem tu - am di - le - xi et legem tu - am et legem tu - am di -

et legem tu - am et legem tu - -

et legem tu - am, et legem tu - - am

et legem tu - am, et legem tu - - am di -

et legem tu - am, et legem tu - - am di -

et legem tu - am, et legem tu - - am di -

The musical score consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a key signature of one flat (B-flat). The vocal line is written in a single treble clef. The lyrics are in Latin and are repeated across several lines of the score. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal line follows the piano accompaniment, with some rests and phrasing marks.

12

Piano introduction for measures 12-14. The right hand plays a single quarter note G4 in measure 12, followed by rests. The left hand plays a quarter note G3 in measure 12, followed by eighth notes G3-A3-B3 in measure 13, and rests in measure 14.

Vocal line 1 for measures 12-14. The melody starts on G4 in measure 12, moves to F#4 in measure 13, and then to E4 in measure 14. The lyrics are: le - - - xi i - ni - quos o - di - o ha - - bu -

Vocal line 2 for measures 12-14. The melody starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. The lyrics are: - am di - le - - xi i - ni - quos o - di - o ha - - bu -

Vocal line 3 for measures 12-14. The melody starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. The lyrics are: le - - - xi i - ni - quos o - di - o ha - bu -

Vocal line 4 for measures 12-14. The melody starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. The lyrics are: - am di - le - - xi i - ni - quos o - di - o ha - - bu -

Vocal line 5 for measures 12-14. The melody starts on G4 in measure 12, moves to A4 in measure 13, and then to B4 in measure 14. The lyrics are: di - le - - - xi

Vocal line 6 for measures 12-14. The melody starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. The lyrics are: le - - - - xi

Vocal line 7 for measures 12-14. The melody starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. The lyrics are: le - - - - xi

Vocal line 8 for measures 12-14. The melody starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. The lyrics are: le - - - - xi

Basso continuo line for measures 12-14. The line starts on G3 in measure 12, moves to A3 in measure 13, and then to B3 in measure 14. Fingerings are indicated below the notes: 3, 4, 3, 0, #3, 6, 5, #0, #3, 4, 3.

15

Two empty musical staves with treble clefs and a brace on the left.

Musical staff with a vocal line containing notes and rests.

i et le-gem tu - am di - le - - xi et le-gem tu - - am di -

Musical staff with a treble clef and a sharp sign.

i

Musical staff with a treble clef.

i

Musical staff with a bass clef.

i

Empty musical staff with a treble clef.

Empty musical staff with a treble clef.

Empty musical staff with a treble clef.

Empty musical staff with a bass clef.

Musical staff with a bass clef and a sequence of notes.

Piano introduction for measures 17-18, consisting of two staves of music.

Vocal and piano accompaniment for measures 19-20. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs).

le - xi, et legem tu - am, et legem tu - - am di - le - - -

et legem tu - am, et legem tu - - am di - le - - - -

et legem tu - am, et legem tu - - am di - le - - - -

et legem tu - am, et legem tu - - am di - le - - - -

Vocal and piano accompaniment for measures 21-22. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs).

et legem tu - am et legem tu - am di - le - - -

et legem tu - am et legem tu - - am di - le -

et legem tu - am et legem tu - am di - le - - -

et legem tu - am et legem tu - - am di - le - -

Piano accompaniment for measures 23-24, consisting of a single bass clef staff.

19

Two staves of piano accompaniment. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature. Both staves contain whole notes and rests.

xi

xi

ad - iu - tor et susceptor meus es tu

xi

ad - iu - tor et susceptor meus es tu

xi

xi

xi

xi

xi

Two staves of piano accompaniment. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The bottom staff contains a melodic line with notes and rests, including a slur over the first two notes and a fermata over the last note.

4 3







27

- per - - spe - ra - - vi

- per - spe - - ra - - vi

per - spe - ra - - - - vi de-cli-na - te a me malig - ni

per - spe - ra - - - - vi

per - spe - ra - - - - vi

per - spe - ra - - - - vi

per - spe - ra - - - - vi

per - spe - ra - - - - vi

3 4 3

30

et scru-ta - bor man-da-ta De - i me - i

de-cli-na - te a me malig -

32

de - cli - na - te a

de - cli - na - te a

de - cli - na - te a

de - cli - na - te a

de - cli - na - te a

de - cli - na - te a

de - cli - na - te a

ni et scru - ta - bor man - da - ta De - i me - i de - cli - na - te a de - cli - na - te a

de - cli - na - te a

3/4

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

me ma-lig - ni et scru-ta - bor man - da - ta De - i me - i

36

su - sci-pe me se - cun - dum e - lo - qui - um tu - um et vi - vam, et

38

vi - vam, et vi - vam, et vi - vam

su - sci - pe me se - cun - dum e -

The musical score consists of two systems of staves. The first system includes a grand staff with three treble clefs and one bass clef. The second system includes a grand staff with three treble clefs and one bass clef. The vocal line is written in the first treble staff of each system. The piano accompaniment is written in the bass staff of each system. The lyrics are placed below the vocal line.



40

Musical score for the first system, measures 40-41. It consists of six staves: five treble clefs and one bass clef. The first five staves contain whole rests. The sixth staff contains a whole rest in measure 40 and a half note in measure 41.

et

Musical score for the second system, measures 42-43. It consists of six staves: five treble clefs and one bass clef. The first five staves contain whole rests. The sixth staff contains a melodic line starting with a half note, followed by quarter notes, eighth notes, and a half note.

lo - qui - um tu - um et vi - vam, et vi - vam, et vi - vam, et vi - vam

Musical score for the third system, measures 44-45. It consists of two staves: one treble clef and one bass clef. The treble staff contains whole rests. The bass staff contains a melodic line starting with a half note, followed by quarter notes, eighth notes, and a half note.

12

non con - fun - das me et non con - fun - das me ab ex-pec-ta - ti -

14

et non con - fun - - das me

44

o - ne me - a ab ex-pec-ta - i - o - ne me -

ab ex-pec-ta - i - o - ne me - - a, ab ex-pec-ta - i - o - ne

4 3

46

Ad - iuva, ad - iu-va me ad - iuva, ad - iu-va

ad - iuva, ad - iu-va me

- a

Ad - iuva, ad - iu-va me ad - iuva, ad - iu-va

ad - iuva, ad - iu-va me

me-a

7 6

49

me ad - iu - va, ad - - iu - va me et sal - -

ad - iu - va, ad - - iu - va me et sal - -

ad - iu - va, ad - - iu - va me et sal - - -

et sal - -

me ad - iu - va, ad - - iu - va me, et sal - -

ad - iu - va, ad - - iu - va me et sal - -

ad - iu - va, ad - - iu - va me et sal - -

ad - iu - va, ad - - iu - va me et sal - -

II. II. III. III.



55

vus e - - - ro

vus e - - - ro et me - di - ta - bor in iu -

vus e - - - ro et me - di - ta - bor in iu -

vus e - - - ro

vus e - - - ro

vus e - - - ro

vus e - - - ro

vus e - - - ro

vus e - - - ro

57

sti-fi-ca-ti-o-nibus sem - per sem - - - - - per,

sti-fi-ca-ti-o-nibus sem - per sem - - - - -



59

et me-di-

sem - - - per, sem - - - per et me-di-

- - per, sem - - - per et me-di-

et me-di-

et me-di-

et me-di-

et me-di-

et me-di-

et me-di-

62

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes.

ta - bor in iu-sti-fi-ca-ti-o-nibus sem - per

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes.

ta - bor in iu-sti-fi-ca-ti-o-nibus sem - per sem - - - -

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes.

ta - bor in iu-sti-fi-ca-ti-o-nibus sem - per

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes.

ta - bor in iu-sti-fi-ca-ti-o-nibus sem - - per sem - - - -

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes.

ta - bor in iu-sti-fi-ca-ti-o-nibus sem - per

7 6

64

sem - - - - per sem - - - - per

sem - - - per sem - - - -

- - per sem - - - per sem - - - - per

sem - - - per sem - - -

sem - - - per sem - - - -

sem - - - per

- - per sem - - - - per

sem - - - per sem - - - per

68

sem - - - - - per sem - - - - - per sem - - per.  
 - - per sem - - - - - - - per sem - - per.  
 sem - - per sem - - - - - - - per sem - per.  
 per sem - - - - - - - per sem - - per sem - - per.  
 - - per sem - - - - - - - - - - - per sem - per.  
 sem - - - - - - - per sem - per sem - per.  
 sem - - - - - - - per sem - - - - - - - per sem - per.  
 sem - - - - - - - per sem - - - - - - - per sem - per.