



Domine ad adjuvandum

a cinque Voci con duoi Violini, e BC

Giovanni Paolo Colonna

1637-1695

Giovanni Paolo Colonna (1637-1695) was een Italiaanse componist, organist en orgelbouwer. Na zijn studie in Rome bij onder anderen Carissimi, keerde hij terug naar zijn geboorteplaats Bologna. Hij werd algemeen erkend tijdens zijn leven, en gezien als een van de belangrijkste Italiaanse kerkmusici in de 18^e eeuw¹.

Naast oratorios schreef hij vooral missen en vesperpsalmen. Een favoriete vorm was voor twee koren, en vaak met een dubbele continuo partij bedoeld voor uitvoering in de S. Petronio dat over twee orgels beschikte.

Het opus 10 onderscheidt zich van de gangbare praktijk doordat de vioolpartijen veelal niet meer afhankelijk zijn van de vocale partijen. De vesperdelen zijn voor vijf stemmen, met uitzondering van twee delen die voor drie stemmen zijn gezet². Delen van de tekst lopen door de verschillen de stemmen heen; een techniek dat vaak gebruikt wordt voor *salmi brevi*, maar dat wordt hier ongedaan gemaakt door uitgebreide herhalingen.

Giovanni Paolo Colonna (1637-1695) was an Italian composer, organist and organ builder. After studying in Rome with, among others, Carissimi, he returned to his birthplace Bologna. He was generally recognized during his lifetime, and seen as one of the most important Italian church musicians of the 18th century¹.

In addition to oratorios, he wrote mainly masses and vesper psalms. A favourite form was for two choirs, and often with a double continuo part intended for performance in the S. Petronio which had two organs.

The opus 10 differs from the usual practice in that the violin parts are often no longer dependent on the vocal parts. The vesper parts are for five voices, with the exception of two parts that are set for three voices². Parts of the text run through the different voices; a technique often used for *salmi brevi*, but that is undone here by extensive repetitions.

The present edition follows the original precisely, including the elaborate figuration of the continuo. The text spelling is conform the modern standard³.

Woerden, 2024

1. The New Grove, Dictionary of Music & Musicians, MacMillan publ. 1980.
2. Messa, e salmi concertati a 3, 4 e 5 voci se piace, con Strumenti e Ripieno à beneplacito. Opus 10. Bologna 1691.
3. Liber Usualis Missæ et Officii, Desclé & Socii, 1962.

<u>Domine ad adjuvandum</u>	SSATB	
Dixit Dominus	SSATB	(psalm 110)
Confitebor	SAB	(psalm 111)
Beatus vir_	SSATB	(psalm 112)
Laudate Dominum_	SSATB	(psalm 117)
Laudate pueri	SAB	(psalm 113)
Magnificat	SSATB	

DOMINE AD ADJUVANDUM

à 5 Voci con strumenti

Adagio.



Giovanni Paolo Colonna
(1637 - 1695)

Adagio

Violin-1

Violin-2

Viola

Canto-1

Canto-2

Alto

Tenore

Basso

Basso continuo

Source: Messa, e salmi concertati a 3, 4 e 5 voci se piace,
con strumenti, Opera decima, Bologna 1691.

Domine ad adjuvandum

5

Vi1

Vi2

Va

C1
ne ad ad-ju-van - - - dum me fe-sti - na,

C2
ne ad ad-ju - van - dum me, ad ad-ju-van -

A
ne, Do - - - - - mi-ne ad ad-ju -

T
ne ad ad-ju-van - dum me fe - sti - - - na,

B
ne ad ad - ju - van - dum me fe - sti - na,

BC
6 6 9 8 5 9 8 6 7 6 7 6 #

10

Vi1

Vi2

Va

C1
ad ad-ju - van - - - dum me fe -

C2
- dum me fe - sti - - - na, ad ad - ju - van-dum me fe - sti -

A
van - - dum me,

T
ad ad-ju - van - dum me,

B
ad ad - ju - van - dum me, ad ad - ju - van-dum me fe -

BC
10
6 6 9 5 6 5 # b b 6 5 4 3

Domine ad adjuvandum

13

Vi1

Vi2

Va

C1

sti - na, Do - - mi - ne ad ad - ju - van - dum me fe -

C2

- - na,

A

Do - mi - ne ad ad - ju - van - dum me fe - sti -

T

8 Do - mi - ne ad ad - ju - van - dum me fe -

B

sti - na,

BC

13

5/4 3 6 6 6 5 6 5 4 6 5 9

17

Vi1

Vi2

Va

C1

sti - na, fe - sti - na, ad ad - ju - van - dum me

C2

ad ad - ju - van - dum me fe - sti - na,

A

- - na, fe - sti - na, fe - sti - na, ad

T

8 sti - na, ad ad - ju -

B

ad ad - ju - van - dum me, ad ad - ju - van - dum me fe - sti - na,

BC

17

6 5 6 6 6 5 4 6 5 9 6 5

Domine ad adjuvandum

21

Vi1

Vi2

Va

C1

C2

A

T

B

BC

fe - sti - na, fe - sti - na, Do -

ad ad - ju - van - dum me fe - sti - na, Do -

ad - ju - van - dum me, ad ad - ju - van - dum me, Do - mi -

van - dum me, ad ad - ju - van - dum me, Do -

ad ad - ju - van - dum me fe - sti - na, ad ad - ju - van - dum

5 5 \flat 9 6 6 6 \flat 7 4 3 6 5 6 6 5 #

25

Vi1

Vi2

Va

C1

C2

A

T

B

BC

mi - ne, Do - mi - ne ad ad - ju -

mi - ne, Do - mi - ne

ne, Do - mi - ne,

mi - ne ad ad - ju - van -

me fe - sti - na, Do - mi - ne

25

b 6 6 5 7 7 7 7 # 4 #

Domine ad adjuvandum

29

Vi1

Vi2

Va

C1
van - dum me, Do - mi - ne, Do - mi -

C2
ad ad - ju -

A
Do - mi -

T
- dum me, Do - mi - ne ad ad - ju - van - dum,

B
ad ad - ju - van - dum me, ad ad - ju - van - dum me fe - sti -

BC
29
6 7 7 7 4 #

33

Vi1

Vi2

Va

C1
ne, Do - mi - ne, Do -

C2
van - dum, ad ad - ju - van - dum me fe - sti - na,

A
ne ad ad - ju - van - dum me fe - sti - na,

T
ad ad - ju - van - dum me fe - sti - na,

B
na, Do -

BC
33
4 6 5b 9 6 6 4 #

Domine ad adjuvandum

37

Vi1

Vi2

Va

C1

C2

A

T

B

BC

mi - ne ad ad - ju - van - dum me fe - sti - na, ad ad - ju -
 ad ad - ju - van - dum me fe - sti - na, fe - sti - na,
 ad ad - ju - van - dum me fe - sti - na, ad ad - ju - van -
 Do - mi - ne ad ad - ju - van - dum,
 mi - ne ad ad - ju - van - dum,

37

41

Vi1

Vi2

Va

C1

C2

A

T

B

BC

van - dum me fe - sti - na, fe - sti - na.
 ad ad - ju - van - dum me fe - sti - na, fe - sti - na, fe - sti - na.
 dum me fe - sti - na, fe - sti - na.
 van - dum, ad ad - ju - van - dum me fe - sti - na, fe - sti - na.
 ad ad - ju - van - dum me fe - sti - na, fe - sti - na.
 41

Domine ad adjuvandum

46

Vi1

Vi2

Va

C1

C2

A

T

B

BC

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - - - cto, Pa - tri,

6 # 6 5 # 4 #

54

Vi1

Vi2

Va

C1

C2

A

T

B

BC

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

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

6 5 6 5 4 # 6

Domine ad adjuvandum

62

Vi1

Vi2

Va

C1

C2

A

T

B

BC

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

Pa - tri, Pa - tri et Fi - li-o, et Spi -

6 4 6# 6# #

70

Vi1

Vi2

Va

C1

C2

A

T

B

BC

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

ri - tu-i San - - - - cto,

9 8 6 4 3 6

Domine ad adjuvandum

78

Vi1

Vi2

Va

C1

C2

A

T

B

BC

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

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

78

4 # 4

86

Vi1

Vi2

Va

C1

C2

A

T

B

BC

Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o et nunc et

Si - cut e - rat in prin - ci - pi - o,

Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o

Si - cut e - rat in prin - ci - pi - o et nunc et

Si - cut e - rat in prin - ci - pi - o et

86

6 9 8 # 6 5b 6

Domine ad adjuvandum

91

Vi1

Vi2

Va

C1

C2

A

T

B

BC

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

et nunc et sem - per, et in sæ-cu-la sæ-cu -

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

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

nunc, et nunc et sem-per, sem - per, et in sæ-cu-la

91

6 6 5 7 4 3 4 # 6

95

Vi1

Vi2

Va

C1

C2

A

T

B

BC

- cu - lo-rum, a - men, et nunc, et nunc et sem -

lo - rum, a - men, in prin - ci - pi-o et nunc, et nunc et sem - per,

- rum, a - men, in prin-ci-pi-o et nunc, et nunc et sem -

sæ-cu - lo-rum, a - men, in prin-ci-pi-o et nunc,

sæ-cu - lo-rum, a - men, in prin-ci-pi-o et nunc, et nunc, et nunc et sem-per,

95

7 # 4 # 6 6 5

Domine ad adjuvandum

99

Vi1

Vi2

Va

C1

C2

A

T

B

BC

per, et in sæ-cu-la sæ-cu-lo-rum, sæ - cu - lo-rum, a -

et nunc et sem - per, et in sæ-cu-la sæ-cu - lo - rum, a -

per, et in sæ-cu-la sæ-cu - lo-rum, sæ-cu - lo - rum, sæ - cu - lo-rum, a -

et in sæ-cu-la sæ - cu - lo - rum, sæ-cu - lo-rum, a -

sem - per, et in sæ-cu-la sæ-cu - lo-rum, a -

7 4 3 # # 4 #

103

Vi1

Vi2

Va

C1

C2

A

T

B

BC

men, a - - - men, a -

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

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

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

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

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

4 3 4 3 6 7 9 6 6 7 6

Domine ad adjuvandum

108

Vi1

Vi2

Va

C1

C2

A

T

B

BC

men, a men, a

108

6 5 7 # 6 5 7 4 3 # 6 5 b

112

Vi1

Vi2

Va

C1

C2

A

T

B

BC

men. Al-le-lu-ja.

112

7 7 7 7 7 # 4 # b b

DOMINE AD ADJUVANDUM

à 5 Voci con strumenti

Giovanni Paolo Colonna
(1637 - 1695)

Musical score for Violino - 1, Domine ad Adjuvandum, by Giovanni Paolo Colonna. The score is in G minor (one flat) and common time (C). It consists of 11 staves of music, with measure numbers 7, 19, 25, 41, 46, 57, 66, 86, 95, 103, and 111 marked at the beginning of their respective staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are several fermatas and slurs throughout the piece. The final measure of the score is a double bar line.

DOMINE AD ADJUVANDUM

à 5 Voci con strumenti

Giovanni Paolo Colonna
(1637 - 1695)

The musical score for Violino 2 consists of ten staves of music. The notation includes various rests and ornaments, with the following measures marked with numbers:

- Staff 1: Measure 7
- Staff 2: Measure 19
- Staff 3: Measure 28
- Staff 4: Measure 46
- Staff 5: Measure 53
- Staff 6: Measure 60
- Staff 7: Measure 66
- Staff 8: Measure 76
- Staff 9: Measure 94
- Staff 10: Measure 103
- Staff 11: Measure 109

DOMINE AD ADJUVANDUM

à 5 Voci con strumenti

Giovanni Paolo Colonna
(1637 - 1695)

Musical score for Viola, showing measures 1 through 110. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece features various rhythmic patterns, including rests, eighth notes, and sixteenth notes. Measure numbers are indicated at the start of each line: 8, 20, 27, 46, 55, 61, 68, 86, 94, 102, and 110. Some measures contain numerical annotations (3, 7, 13, 2, 5, 10, 2, 3) above the staff, likely indicating fingerings or specific rhythmic groupings. The score concludes with a double bar line at measure 110.

DOMINE AD ADJUVANDUM

à 5 Voci con strumenti

Giovanni Paolo Colonna
(1637 - 1695)

The image displays a musical score for the Basso continuo part of the piece 'Domine ad Adjuvandum' by Giovanni Paolo Colonna. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of ten staves of music, each beginning with a measure number: 8, 15, 21, 27, 33, 39, 46, 53, 60, and 76. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and a final chord symbol consisting of three flats (B-flat, E-flat, and A-flat).

Basso continuo

Domine ad adjuvandum

86



93



99



107



112

