

## Giovanni Antonio Rigatti: *Salve regina*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [*sic*] Magni.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 51 S Both notes: *g'*; cf. bars 43-44

Salve, salve, regina, imperatrix Maria. Salve, salve, o vivum templum, Spiritus Sancti sacrarium, miraculum Dei, filia Trinitatis. Salve, salve, splendidissime sol, paradisi lumen, divitiarum mare, totius bonitatis abyse. Te cantant cælum et universa terra, te laudant angeli, homines adorant, te volucres arenæ, te astra matutina concinunt, cælebrant, nomini tuo dant gloriam. Ah dulcis Virgo, tu nostras mentes ad cælum revoca ut tecum in cælis jocundemur, epulemur, et in æternum triumphemus.

Hail, hail, queen, empress Mary. Hail, hail, O living temple, shrine of the Holy Spirit, miracle of God, daughter of the Trinity. Hail, hail, most beautiful sun, light of paradise, sea of riches, abyss of all goodness. The sky and all the earth sing to you, the angels praise you, men adore you, the birds of the sand, the morning stars sing to you, celebrate, glorify your name. O, sweet Virgin, you call back our minds to heaven, so we may rejoice in heaven with you, feast, and triumph for ever.

# SALVE REGINA

Giovanni Antonio Rigatti

[Soprano]

Sal-ve, sal - ve, sal-ve, re-gi - na, im-pe - ra - trix Ma - ri -

[Basso continuo]

5

a, im-pe - ra - - - - -

8

- - - - - trix Ma - ri - a. *ad asio*

15

Sal - ve, sal - ve, o vi - vum tem - plum, Spi - ri - tus San - cti sa -

21

cra - ri - um, mi - ra - cu - lum, mi - ra - cu - lum De - i, a - mi - ca -

29

fi - li - a, a - mi - ca - fi - li - a Tri - - - - ni - ta - tis.

## Giovanni Antonio Rigatti: *Bonum est confiteri*

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This motet opens the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [*sic*] Magni. The text is from Psalm 91: 2-5.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 49 S Last note: b'♭

Bonum est confiteri Domino, et psallere nomini tuo, Altissime: ad annuntiandum mane misericordiam tuam, et veritatem tuam per noctem, in decachordo, psalterio; cum cantico, in cithara. Quia delectasti me, Domine, in factura tua; et in operibus manuum tuarum exultabo. Alleluia.

It is good to give praise to the Lord: and to sing to thy name, O most High. To shew forth thy mercy in the morning, and thy truth in the night: Upon an instrument of ten strings, upon the psaltery: with a canticle upon the harp. For thou hast given me, O Lord, a delight in thy doings: and in the works of thy hands I shall rejoice. Alleluia.

# BONUM EST CONFITERI

Giovanni Antonio Rigatti

[Soprano]

Bo - num est, bo - num est con - fi - te - ri. Do - mi -

[Basso continuo]

4

no, bo - num est, bo - num est con - fi - te - ri. Do - mi - no, et psal -

8

- - - le-re, et psal - - - le-re, et psal - le-re no - mi - ni

11

tu - o, Al - - - - - tis - si - me: ad an - nun - tian - dum ma -

14

ne, ad an - nun - tian - dum ma - ne, ad an - nun - tian - dum ma - ne mi - se - ri -

## Giovanni Antonio Rigatti: *Egredimini amatores*

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Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

Egredimini, amatores, videte sponsum formosum vestitum decore. Adorate regem spetiosum, fulcite eum floribus, stipate eum malis, quia languet amore. Surgite, amici, properate, fideles. Ecce, sponsus amans porrigit ardens carnes divinas sicut liliū inter spinas. Venite, videte, gustate, hymnum cantate, laudantes. O caro gloriosa, tu suavis et formosa, tu super cælum supernum donans regnum sempiternum [in æternum].

Come forth, friends, see the wonderful bridegroom decorously dressed. Worship the beautiful king, stay him up with flowers, compass him about with apples, because he languishes with love. Arise, friends, hasten, believers. Behold, the loving and ardent bridegroom offers the divine flesh as the lily among thorns. Come, see and taste, sing the hymn, ye praisers. O glorious flesh, thou art sweet and wonderful, thou above in heaven art giving the eternal heavenly kingdom for ever and ever.

# EGREDIMINI AMATORES

Giovanni Antonio Rigatti

[Soprano]

[Basso continuo]

6 *ad asio*

to-res, vi-de-te spon-sum, spon-sum for-mo-sum, vi-de-te

12

spon-sum, spon-sum for-mo-

18

-sum, ve-sti-tum de-co-

23 *f.* *p.*

-re, ve-sti-

## Giovanni Antonio Rigatti: *Quasi cedrus*

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Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 93 Bc # over 2<sup>nd</sup> note

Quasi cedrus exaltata sum in Libano, et quasi cypressus in monte Sion. Quasi palma exaltata sum in Cades, et quasi plantatio ros  in Jericho. Quasi oliva speciosa in campis, et quasi platanus exaltata sum juxta aquas. In plateis, sicut cinnamomum et balsamum aromatizans odorem dedi. Quasi myrrha electa dedi suavitatem odoris.

I was exalted like a cedar in Libanus, and as a cypress tree on mount Sion. I was exalted like a palm tree in Cades, and as a rose plant in Jericho. As a fair olive tree in the plains, and as a plane tree by the water was I exalted. In the streets, I gave a sweet smell like cinnamon and aromatical balm; I yielded a sweet odour like the best myrrh.

# QUASI CEDRUS

Giovanni Antonio Rigatti

[Soprano]

Qua - si ce - drus ex - al - ta - - - - -

[Basso continuo]

8

- - ta - - - - - sum - - - in Li - ba - no, et qua - si cy - pres - sus

17

in mon - - - - - te - - - - -

23 *ad asio*

Si - on. Qua - si, qua - si - - - pal - ma ex - al - ta - ta - - - sum, qua - si, qua - si - - -

28

pal - ma ex - al - ta - ta - - - sum in Ca - - - - - des, et qua - si, qua - si plan - ta - ti - o ro -



## Giovanni Antonio Rigatti: *Jubilate gaudete*

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### EDITORIAL COMMENTS

Bar 13 S Last note: sharp missing: cf. bars 51 & 81

Bar 27 S 3<sup>rd</sup> note: g<sup>#</sup>

Bar 137 "Repeat" sign: ||:, without any other indication

Jubilate, gaudete Deo omnis terra, psalmum dicite  
nomini ejus. Date laudem, date gloriam laudi ejus.  
Dicite Deo: Quam terribilia sunt opera tua,  
Domine! In multitudine virtutis tuae mentientur tibi  
inimici tui. Omnis terra adoret te et psallat tibi.  
Psallum dicat nomini ejus in saeculum et in  
saeculum saeculi. Alleluia.

Shout with joy to God, rejoice, all the earth,  
sing ye a psalm to his name; give glory to his  
praise. Say unto God, How terrible are thy  
works, O Lord! in the multitude of thy  
strength thy enemies shall lie to thee. Let all  
the earth adore thee, and sing to thee: let it  
sing a psalm to thy name. Alleluia

# JUBILATE GAUDETE

Giovanni Antonio Rigatti

Musical notation for the first system, measures 1-5. The score is in 3/8 time with a key signature of one sharp (F#). The vocal line begins with a rest, followed by the lyrics: Ju - bi - la - te, gau - de - te, gau - de - te, with a long dash after the final 'te'. The bass line provides accompaniment with a sharp sign below the first measure.

Musical notation for the second system, measures 6-11. The vocal line continues with the lyrics: ju - bi - la - te, gau - de - te, gau - de - te, ju - bi - la - te, with a long dash after the final 'te'. The bass line continues the accompaniment.

Musical notation for the third system, measures 12-17. The vocal line begins with the lyrics: De - o om - nis - ter - ra. Psal - mum di - ci - te no - mi - ni. The bass line continues the accompaniment.

Musical notation for the fourth system, measures 18-23. The vocal line continues with the lyrics: e - jus, psal - mum di - ci - te no - mi - ni e - jus. Da - te, with a long dash after 'Da - te'. The bass line continues the accompaniment.

Musical notation for the fifth system, measures 24-29. The vocal line continues with the lyrics: da - te, lau - dem, da - te, da - te, glo - - - with a long dash after the final 'te'. The bass line continues the accompaniment.

## Giovanni Antonio Rigatti: *O stella cæli*

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### EDITORIAL COMMENTS

The black notation for the rhythm ♩ ♩ in the sections in triple time is not reproduced.

Bar 21 S Fermata missing

Bar 54 Bc Fermata missing

O stella cæli fulgida, Patris dilecta filia et alma mater Filii, sponsaque Sancti Spiritus, tuos exaudi famulos qui te precantur supplices tuum nobis præsidium concedas omni tempore. Per te donantur crimina, per te clauduntur inferi, per te nobis celestia panduntur semper ostia. Te colunt omnes angeli et concinunt archangeli tua magna præconia, o sancta Virgo virginum. Patri dent omnes gloriam, cuncti celebrent Filium exaltent corde spiritum sic honor detur triadi. Amen.

O shining star of heaven, beloved daughter of the Father, and kindly mother of the Son, and spouse of the Holy Spirit, hear thy humble servants who pray to thee, that you may grant us thy protection at all times. Through thee offences are forgiven, through thee the underworld is closed, through thee the celestial gates are always open. All the angels venerate thee and the archangels sing thy great praise, O holy Virgin of virgins. Let all give glory to the Father, let all celebrate the Son, exalt cordially the Spirit, thus giving honour to the Trinity. Amen.

# O STELLA CÆLI

Giovanni Antonio Rigatti

[Soprano]

O, o stel-la cæ-li, o, o

[Basso continuo]

Detailed description: This block shows the first three measures of the piece. The Soprano part is in treble clef with a C-clef on the first line. The Basso continuo part is in bass clef. Both are in common time (C). The lyrics are 'O, o stel-la cæ-li, o, o'.

4

stel-la cæ

Detailed description: This block shows measures 4-6. The Soprano part continues with a melodic line. The Basso continuo part provides harmonic support. The lyrics are 'stel-la cæ'.

7

li ful-gi-da, Pa-tris di-le-cta,

Detailed description: This block shows measures 7-10. The Soprano part has a trill (t.) over the word 'ful-gi-da'. The Basso continuo part continues. The lyrics are 'li ful-gi-da, Pa-tris di-le-cta,'.

11

Pa-tris di-le-cta, di-le-cta fi-li-a, et al-ma, et

Detailed description: This block shows measures 11-14. The Soprano part continues with a melodic line. The Basso continuo part provides harmonic support. The lyrics are 'Pa-tris di-le-cta, di-le-cta fi-li-a, et al-ma, et'.

15

al-ma ma-ter Fi-li-i, spon-sa, spon-sa,

Detailed description: This block shows measures 15-18. The Soprano part continues with a melodic line. The Basso continuo part provides harmonic support. The lyrics are 'al-ma ma-ter Fi-li-i, spon-sa, spon-sa,'.

## Giovanni Antonio Rigatti: *Hymnum jucunditatis*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni. The text paraphrases different biblical fragments, including Judith 16: 15-16.

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### EDITORIAL COMMENTS

Bar 109 S 1<sup>st</sup> syllable of "alleluia" missing

Bars 100-III S All notes in the second half of 110 and the first half of 111 are semiquavers (sixteenth notes), but the value of half of a bar is missing

Bar 111 S *z.* below 7<sup>th</sup> note

Hymnum jucunditatis cantemus Deo nostro, et in canticis et citharis laudemus eum. Magnus est, Domine, et præclarus in operibus suis. Magnus es, Domine, et dominator universæ terræ. Magnus es, Domine, in misericordia suavis, in bonitate dulcis, in majestate excelsius, in sanctitate magnificus. Magnus es, Domine, totus amabilis, totus desiderabilis et dulcis. Sit benedictum nomen tuum in æternum, alleluia.

Let us sing a hymn of joy to our God, and let us praise him with canticles and with harps. Great art thou, O Lord, and glorious in his works. Great art thou, O Lord, and ruler of the whole earth. Great art thou, O Lord, sweet in mercy, sweet in goodness, high in majesty, glorious in holiness. Great art thou, O Lord, all amiable, all desirable. Blessed be thy name for ever, Alleluia.

# HYMNUM JUCUNDITATIS

Giovanni Antonio Rigatti

[Soprano]

Hym - num ju - cun - di - ta - tis can - te - - - -

[Basso continuo]

5

- - - - - mus, can - te - mus De - o no - stro.

11

Hym - num ju - cun - di - ta - tis can - te - - - -

16

- - - - - mus, can - te - mus De - o no - stro,

22

et in can - - - ti - cis et ci - tha - ris,

28

et in can - - - ti - cis et ci - tha - ris lau -

## Giovanni Antonio Rigatti: *Jubilent in cælis*

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### EDITORIAL COMMENTS

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Bar 47 Bc Fermata missing

Jubilent in cælis sanctorum animæ, dulcia æternæ  
jucunditatis cantantes carmina, quia hodie  
cælestia limina beatus N. [Hieronymus] laetus  
ingreditur. Jubilemus in terris omnes, et  
cantemus divo N. [Hieronymo] laudes. Gloria  
ubique sonet, ubique lætitia. Alleluia.

Let the souls of saints rejoice in heaven, singing  
sweet songs of eternal joy, for today blessed N.  
[Jerome] enters joyful into the heavenly dwellings.  
Let us all celebrate on earth and sing praise to  
divine N. [Jerome] Let glory resound wherever,  
joy wherever. Alleluia.

# JUBILENT IN CÆLIS

Giovanni Antonio Rigatti

[Soprano]

[Basso continuo]

Ju - bi-lent, ju - bi-lent in cæ - lis,

6

ju - bi-lent, ju - bi-lent in cæ - lis san - cto - rum a - ni -

12

mæ, san - cto - rum a - ni - mæ, ju - bi-lent,

18

ju - bi-lent in cæ - lis san - cto - rum a - ni - mæ, san - cto - rum a - ni -

24

mæ, san - cto - rum a - ni - mæ, dul - ci - a æ - ter - næ ju - cun - di -

30

ta - tis can - tan - - - - - tes car - mi - na, qui - a ho - di -



## Giovanni Antonio Rigatti: *Gaudete gaudete*

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The black notation for the rhythm ♩ in the sections in triple time is not reproduced.

Bar 126 Bc Fermata missing

Gaudete, gaudete et exultate, jubilate omnes gentes, accurrite populi omnes, venite læti, sanctificate festum, benedicentes Deum. Anni recurso tempore, dies illuxit lumine, in quo divus N. [Timotheus] de corpore polum migravit præpotens. Buccinate in insigni die solemnitatis sancti N. [Timothei], de cujus solemnitate gaudent angeli, et colaudant Filium Dei, alleluia.

Rejoice, rejoice and exult, jubilate, all nations, hasten, all people, come, ye happy ones, sanctify this festival, blessing God. In the time of a full year's course, the day was dawned with light, when divine N. [Timothy] departed from his body to the powerful heavens. Blow up the trumpet on the noted day of the solemnity of saint N. [Timothy], on whose solemnity the angels rejoice, and praise the Son of God, Alleluia.

# GAUDETE GAUDETE

Giovanni Antonio Rigatti

[Soprano]

[Basso continuo]

6

Gau - de - - -

12 *piano*

- te, gau - de - - - te et e - xul - - - ta - te, et

17

e - xul - ta - te,

23 *piano*

gau - de - - - te, gau - de - - - te et

## Giovanni Antonio Rigatti: *Regina cæli*

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This Marian antiphon comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

The black notation for the rhythm ♩ in the sections in triple time is not reproduced.

Bar 33 Bc 1<sup>st</sup> note: f

Bar 68 Bc The figuring of the bass ( 4 3 ) could only make sense if the bass note were to be read as a b.

Bar 78 A 8<sup>th</sup> note: sharp on following note

Bar 88 A Last four notes slurred two by two

Regina cæli, lætare, alleluia.

Quia quem meruisti portare, alleluia,

resurrexit sicut dixit, alleluia.

Ora pro nobis Deum, alleluia.

Queen of heaven, rejoice, alleluia.

For he whom you did merit to bear, alleluia,

has risen as he said, alleluia.

Pray for us to God, alleluia.

# REGINA CÆLI

Giovanni Antonio Rigatti

[Alto] **Allegro**

Re - gi - na cæ - li, læ - ta - re, læ - ta - re, læ - ta - re, læ -

[Basso continuo]

6

ta - re, al - - - le - - - lu - - - ia,

11

al - - - le - lu - ia, al - - -

16

- - - le - lu -

21

ia, læ - - - ta - re, al - le - lu - ia, læ - ta - re, al - le - lu - ia, læ -

## Giovanni Antonio Rigatti: *Consolamini*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni. The text is from Isaiah 40: 1, 2; 3; Psalms 117: 16-17.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

- Bar 15 A 9<sup>th</sup> note: c'; cf. bars 2 & 46  
Bar 45 A Last note: d'; cf. bars 1 & 15  
Bar 46 A 10<sup>th</sup> note: f<sup>#</sup>; cf. bars 2 & 16  
Bar 53 A Fermata missing  
Bar 64 A "al-" under 1<sup>st</sup> note

Consolamini, consolamini, popule meus,  
dixit Deus vester. De Sion exhibit lex, et  
verbum Domini de Jerusalem. Dextera  
Domini fecit virtutem; dextera Domini  
exaltavit me. Non moriar, sed vivam, et  
narrabo opera Domini. Alleluia.

Be comforted, be comforted, my people, saith your  
God. The law shall come forth from Sion, and the  
word of the Lord from Jerusalem The right hand of  
the Lord hath wrought strength; the right hand of the  
Lord hath exalted me. I shall not die, but live: and  
shall declare the works of the Lord. Alleluia.

# CONSOLAMINI

Giovanni Antonio Rigatti

[Alto]

[Basso continuo]

3

8

12

16

19 *ad asio*

## Giovanni Antonio Rigatti: *Surge columba mea*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni. The text is after the Song of Songs (2: 10-14).

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

The black notation for the rhythm ♩ ◦ in the sections in triple time is not reproduced.

Surge, columba mea, amica mea, formosa mea, et  
veni. Veni in foraminibus petræ, veni in caverna  
maceriæ, ostende mihi faciem tuam, sonet vox  
tua in auribus meis, o pulcherrima mulierum.  
Vox enim tua dulcis, et facies tua decora.  
Alleluia.

Arise, my dove, my love, my beautiful one, and  
come. Come in the clefts of the rock, in the  
hollow places of the wall, shew me thy face, let  
thy voice sound in my ears, O thou most  
beautiful among women. For thy voice is sweet,  
and thy face comely. Alleluia

# SURGE COLUMBA MEA

Giovanni Antonio Rigatti

[Tenore]

Sur - - - ge, co - lum-ba me-a, a - mi-ca me-a, et

[Basso continuo]

7

ve - ni, sur - - ge, a - mi-ca me-a, for - mos-sa

15

me-a, et ve - ni, sur - - - ge, for - mos-sa me-a, co -

23

lum-ba me-a, a - mi-ca me-a, et ve - - - ni, et ve - - - ni, et

31

ve - - - ni, et ve - - - ni. Ve-ni, ve-ni in fo-ra-mi-ni-bus



## Giovanni Antonio Rigatti: *Salve regina mater*

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This Marian antiphon comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 23    Fermata in Bc only

Salve, regina, mater misericordiæ. Vita, dulcedo et spes nostra, salve. Ad te clamamus, exules filii Evæ. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui nobis post hoc exilium ostende. O clemens, o pia, o dulcis Virgo Maria.

Hail, queen, mother of mercy. Hail, our life, our sweetness, and our hope! To you do we cry, poor banished children of Eve, to you do we send up our sighs, mourning and weeping in this vale of tears. Turn then, most gracious advocate, your eyes of mercy towards us. And after this our exile, show unto us the blessed fruit of your womb, Jesus. O clement, O gentle, O sweet Virgin Mary.

# SALVE REGINA MATER

Giovanni Antonio Rigatti

[Soprano]

Sal-ve, sal - ve, sal-ve, re-gi-na, ma - ter mi-se-ri -

# #

5

cor - di-æ, vi-ta, vi - ta, dul - ce - do, sal-ve, sal-ve, sal-ve, re-gi-na, ma-ter

10

mi - se-ri - cor - di-æ, re-gi-na, ma-ter mi - se-ri - cor - di-æ,

15

sal-ve, vi-ta, vi-ta, dul - ce - do, ma-ter mi-se-ri - cor-di-æ, sal-ve, vi-ta, sal-ve,

18

spes, sal-ve, spes, spes no - - - - -

#

## Giovanni Antonio Rigatti: *Laudate Dominum*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni. The text is from Psalm 150.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 22 T Note 1: b

Bars 88-90 T The ornaments are consistently place of the 2<sup>nd</sup> rather than the 3<sup>rd</sup> note of these phrases.

Laudate Dominum in sanctis ejus; laudate eum in firmamento virtutis ejus. Laudate eum in virtutibus ejus; laudate eum secundum multitudinem magnitudinis ejus. Laudate eum in sono tubæ; laudate eum in psalterio et cithara. Laudate eum in tympano et choro; laudate eum in chordis et organo. Laudate eum in cymbalis bene sonantibus; laudate eum in cymbalis jubilationis. Omnis spiritus laudet Dominum.

Praise ye the Lord in his holy places: praise ye him in the firmament of his power. Praise ye him for his mighty acts: praise ye him according to the multitude of his greatness. Praise him with sound of trumpet: praise him with psaltery and harp. Praise him with timbrel and choir: praise him with strings and organs. Praise him on high sounding cymbals: praise him on cymbals of joy: let every spirit praise the Lord.

## LAUDATE DOMINUM

Giovanni Antonio Rigatti

[Tenore]

Musical score for Tenor and Basso continuo, measures 1-4. The Tenor part is in treble clef with a 3/4 time signature. The Basso continuo part is in bass clef with a 3/4 time signature. The lyrics are: Lau - da - te Do - mi-num in san - ctis e - jus;

[Basso continuo]

5

Musical score for Tenor and Basso continuo, measures 5-8. The Tenor part continues with the lyrics: lau - da - te e - um in fir - ma - men - to vir - tu - - -

10

Musical score for Tenor and Basso continuo, measures 9-12. The Tenor part continues with the lyrics: tis e - jus. Lau-da-te e - um in vir-tu - ti-bus e - jus; lau-da-te

15

Musical score for Tenor and Basso continuo, measures 13-16. The Tenor part continues with the lyrics: e - um se-cun-dum mul-ti - tu - di-nem ma-gni - tu - di-nis e - jus. Lau-da-te e - um

19

Musical score for Tenor and Basso continuo, measures 17-20. The Tenor part continues with the lyrics: in so - no tu - bæ, in so - no

## Giovanni Antonio Rigatti: *O dulcissima Virgo*

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This Marian motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 25      Fermata in T only

Bar 37    T    Note 1: c'

Bar 87      Fermata in Bc only

O dulcissima Virgo, mater Dei sanctissima, deprecare pro nobis miseris filium tuum Jesum Christum ut de peccatis nostris veniam consequemur et nunc et semper. O Virgo virginum, audi preces nostras et esto nobis adjutorium, immaculata Virgo. O fons misericordiæ, Maria intemerata, preces nostras suscipe. O Maria, fons amoris, mater Christis redemptoris, advocata peccatoris, preces nostras suscipe, ut in cælis pervenire mereamur.

O sweetest Virgin, most holy mother of God, pray for us wretched your son Jesus Christ, that we may obtain mercy for our sins now and for ever. O Virgin of virgins, hear our prayers and be of assistance to us, O immaculate Virgin. O source of mercy, unspotted Mary, receive our prayers. O Mary, fountain of love, mother of Christ the Redeptor advocate for sinners, receive our prayers, that we may be worthy of reaching heaven.

# O DULCISSIMA VIRGO

Giovanni Antonio Rigatti

[Tenore]

*adagio*

[Basso continuo]

First system of musical notation for Tenor and Basso continuo. The Tenor part is in treble clef with a common time signature. The Basso continuo part is in bass clef with a common time signature. The Tenor line begins with a whole note 'O' followed by a melodic phrase. The lyrics 'dul-cis - si - ma' are written below the Tenor line.

Second system of musical notation for Tenor and Basso continuo, starting at measure 4. The Tenor line continues with a melodic phrase. The lyrics 'Vir - go, — o — dul-cis - si - ma' are written below the Tenor line.

Third system of musical notation for Tenor and Basso continuo, starting at measure 8. The Tenor line continues with a melodic phrase. The lyrics 'Vir - go, ma - ter De - i, ma - ter De - i san - ctis - si - ma,' are written below the Tenor line.

Fourth system of musical notation for Tenor and Basso continuo, starting at measure 13. The Tenor line continues with a melodic phrase. The lyrics 'de - pre - ca - re pro no - bis mi - se - ris, de - pre - ca - re fi - li - um tu - um Je - sum' are written below the Tenor line.

Fifth system of musical notation for Tenor and Basso continuo, starting at measure 16. The Tenor line continues with a melodic phrase. The lyrics 'Chri - stum ut de pec - ca - tis no - stris ve - ni - am con - se - que - - -' are written below the Tenor line.

## Giovanni Antonio Rigatti: *Sancti tui Domine*

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This motet for the feast of John the Apostle comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The rare archaic ligatures are rendered by horizontal brackets. The "black notation" in triple time denotes a hemiola or simply a shift in the rhythmic pattern. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bars 34, 44, 81     Fermata in T only

Bars 72, 86         Fermata in Bc only

Sancti tui, Domine, floreunt sicut liliū,  
alleluia. Et sicut odor balsami erunt ante te,  
alleluia. Et sicut candidæ rosæ de spinulis  
olebunt gratius, sic ante Dominum noster  
redoluit protector maximus Joanes apostolus.  
Nunc date sonitum, sambuci et citharæ,  
cantores seduli, alternis versibus gaudentes  
dicite: Alleluia. O Joanes evangelista, Joanes fidei  
defensor optime, has preces suscipe quas tuis  
pedibus supplices fundimus. Alleluia.

Thy Saints shall flourish like the lily, O Lord,  
and be as the odour of balsam before Thee. And  
as the white roses among the thorns shall smell  
sweeter, so was the scent of our greatest  
protector, John the Apostle, before our Lord.  
Now give forth sound, sackbuts and psalteries,  
diligent singers, in alternating verses say:  
"Alleluia." O John the Evangelist, John the best  
defender of faith, hear these prayers that we  
extend at thy feet. Alleluia.

# SANCTI TUI DOMINE

Giovanni Antonio Rigatti

[Tenore]

San - cti tu-i, Do - mi-ne, flo - re - bunt, flo - re-bunt sic - ut

[Basso continuo]

#

5

li - li-um, al - le - lu - ia. San - cti tu-i, Do - mi-ne, flo -

# #

11

re - bunt, flo - re-bunt sic - ut li - li-um, al - - - - le - lu -

# # #

16

ia. Et sic - ut o - dor - bal - sa - mi, sic - ut

# # #

20

o - dor bal - sa - mi e - runt an - te te, al - - - -

# # # #



## Giovanni Antonio Rigatti: *Justus germinabit*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [*sic*] Magni.

Spelling and capitalization of the Latin text have been normalized, and punctuation has been added. Abbreviated repetitions (ii) are tacitly written out, as are other textual abbreviations. Dashed barlines supplement the rare and irregular barlines of part-books (where they generally mark the end of a section, and often appear in the continuo part only), but also the inconsistent barring of scores. All the original time signatures are retained, as well as the note values. Values that overlap the barlines (and dotted notes that cross the mid-point of a measure) are converted to tied notes. All accidentals of the source are reproduced (changed to naturals when needed), except on identical pitches immediately repeated. Accidentals either in brackets or above the staff are editorial. The continuo figures are those of the source; only their placement has been tacitly standardized. Slurs indicating melismas that are beamed in our edition are not reproduced.

### EDITORIAL COMMENTS

Bar 95    Last note: semi-breve (whole note) in both parts

Justus germinabit sicut lilium, et florebit in  
æternum ante Dominum.

The righteous shall grow as the lily, and flourish for  
ever before the Lord.

Iste cognovit justiciam et vidit mirabilia  
magna et exoravit Altissimum et inventus  
est in numero sanctorum.

He knew righteousness, and saw great wonders, and  
prayed to the Highest; and he is numbered among  
the saints.

Justus germinabit, etc.

The righteous shall grow, etc.

Iste contempsit vitam mundi et pervenit ad  
cælestia regna et exoravit Altissimum et  
inventus est in numero sanctorum. Alleluia.

He despised the life of this world, and is come unto  
the heavenly kingdom, and prayed to the Highest;  
and he is numbered among the Saints. Alleluia.

# JUSTUS GERMINABIT

Giovanni Antonio Rigatti

[Tenore]

Musical notation for Tenor and Basso continuo, measures 1-4. The Tenor part is in treble clef with a common time signature. The Basso continuo part is in bass clef with a common time signature. The lyrics are: Ju - - - stus ger - mi - na - - -

[Basso continuo]

Musical notation for Tenor and Basso continuo, measures 5-8. The Tenor part continues with notes and rests. The Basso continuo part provides harmonic support. The lyrics are: -

Musical notation for Tenor and Basso continuo, measures 9-12. The Tenor part continues with notes and rests. The Basso continuo part provides harmonic support. The lyrics are: - bit si - cut\_ li - li - um et\_ flo - re - - - -

Musical notation for Tenor and Basso continuo, measures 13-16. The Tenor part continues with notes and rests. The Basso continuo part provides harmonic support. The lyrics are: - - - - - bit, et\_ flo - re - - - -

Musical notation for Tenor and Basso continuo, measures 17-20. The Tenor part continues with notes and rests. The Basso continuo part provides harmonic support. The lyrics are: - - - - - bit in æ - ter - - - - - num

## Giovanni Antonio Rigatti: *O magnum sacramentum*

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This motet comes from the first of the composer's two books of motets for solo voice and basso continuo, published in Venice in 1643. The source here is the score (PARTITURA) and voice part (VOCE) of the original edition: MOTETTI / A VOCE SOLA / DI GIO: ANTONIO RIGATTI / DEDICATI / Alli Molto Illustri Signori & Patroni Collendissimi, Li Signori Accademici / di. S. Lorenzo nella Citá de Lodi. / *Con Licenza de superiori & Privilegio.* / IN VENETIA MDC XXXXIII Apresso Bartolameo [sic] Magni.

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### EDITORIAL COMMENTS

Bar 6 A Last note: a'

Bar 27 A Note 5: g'

Bar 36 A Last note: a'

Bar 51 A Notes 5-8: ; cf. bars 46 and 54-56

Bar 81 A Last note: f'

O magnum sacramentum et admirandum convivium, o vere divinum mysterium, sub hac sacra et salutari hostia tegitur hostis victor, ostii cæli reclusor, mortis latet triumphator, Christus noster Redemptor! O magnum sacramentum, hoc est lumen qui illuminet, hæc est vita qui vivificat, hic est Deus qui deificat. Ibi Pater, ibi Filius, ibi est Spiritus sanctus, tres personæ, unus Deus! Alleluia.

O great sacrament and precious banquet, O true divine mystery, under this sacred and saving host is concealed the victor of the enemy, the opener of the gates of heaven, is hidden the vanquisher of death, Christ our Redemptor! O great sacrament, this is the light that enlightens, this is the life that enlivens, this is the God that deifies. Here is the Father, here the Son, here the Holy Spirit, three persons, one God. Alleluia.

# O MAGNUM SACRAMENTUM

Giovanni Antonio Rigatti

[Alto]

O, o ma-gnum sa - cra - men - tum

[Basso continuo]

b

4

et ad-mi-ran - - - - - dum con - vi - vi - um,

9

o, o ve - re di - vi - num my - ste - - - -

13

- - - - - ri - um,

17

sub hac sa - cra et sa - lu - ta - ri ho - sti - a te - gi - tur ho - stis vi - ctor,

## Giovanni Antonio Rigatti: *Alma Redemptoris mater*

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### EDITORIAL COMMENTS

- Bar 21     A    Note 3: g  
Bar 37     A    Last note: f  
Bar 38     A    Last note: d'  
Bar 92     A    Last note: d'  
Bar 108    A    Last note: d'  
Bars 117-18 Bc The rhythms of the B and F# are reversed.

Alma Redemptoris mater, quæ pervia cæli  
porta manes, et stella maris, succurre cadenti,  
surgere qui curat, populo; tu, quæ genuisti,  
natura mirante, tuum sanctum Genitorem,  
virgo prius ac posterius, Gabrielis ab ore  
sumens illud ave, peccatorum miserere.

Kindly mother of the Redeemer, gate of heaven  
ever open, star of the sea, O succour a fallen people  
who strive to rise again; O you who have brought  
forth, to nature's wonder, your holy Creator, a  
virgin before and after, who from Gabriel did  
receive the greeting, have mercy on sinners.

# ALMA REDEMPTORIS MATER

Giovanni Antonio Rigatti

[Alto]

Al - - - ma Re-dem-pto - ris ma - ter, al - - - ma

[Basso continuo]

#

7

Re-dem-pto - ris ma - ter, quæ per - vi - a cæ - li por - ta

#

13

ma - nes, et stel - la ma - ris, quæ per - vi - a cæ - li

19

por - ta ma - nes, et stel - la ma - ris, por - ta ma - nes, et

25

stel - la ma - ris, suc - cur - re ca - den - ti, ca - den -

b

## Giovanni Antonio Rigatti: *Ave regina cælorum*

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### EDITORIAL COMMENTS

Bar 19 A Last note: d<sup>#</sup>

Bar 98 This is the only piece in the volume that does not end with a longa and a double final barline.

Ave, regina cælorum,  
ave, domina angelorum.  
Salve, radix, salve, porta,  
ex qua mundo lux est orta.  
Gaude, Virgo gloriosa,  
super omnes speciosa.  
Vale, o valde decora,  
et pro nobis Christum exora.

Hail, queen of heaven,  
hail, mistress of angels.  
Hail, root [of Jesse], hail, gate [of heaven],  
from whom light has come to the world.  
Rejoice, glorious Virgin,  
beautiful above all.  
Hail, o most lovely,  
and pray Christ for us.

# AVE REGINA CÆLORUM

Giovanni Antonio Rigatti

[Alto]

[Basso continuo]

A - ve, re - gi-na, re -

4

gi-na cæ - lo -

7

rum, a -

11

ve, a - ve, do - mi-na an -

14

**adagio**

ge - lo - rum. Sal - ve,



## Giovanni Antonio Rigatti: *In voluntate tua*

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### EDITORIAL COMMENTS

Bar 7     Fermata in Bc only

Bar 15    Fermata in B only

In voluntate tua, Domine, universa sunt posita.  
Et non est qui possit resistere voluntati tuæ. Tu  
enim fecisti omnia, cælum et terram, et universa  
quæ cæli ambitu continentur. Dominus  
universorum tu es. Tu es protector et rector.  
Alleluia.

All things are in thy will, O Lord. And there is  
none that can resist thy will. For thou hast made  
all things, heaven and earth, and all things that  
are under the cope of heaven. Thou art the Lord  
of all. Thou art the protector and the ruler.  
Alleluia.

# IN VOLUNTATE TUA

Giovanni Antonio Rigatti

[Basso]

In vo-lun - ta - te tu - a, Do - mi - ne, u - ni -

[Basso continuo]

5

ver - sa sunt po - si - ta. In vo-lun - ta - te tu - a, Do - mi -

11

ne, u - ni - ver - sa sunt po - si - ta. Et non est, non

17

est qui pos - sit re - si - ste - re vo - lun - ta - ti tu - æ, et non

20

est, non est qui pos - sit re - si - ste - re, qui pos - sit re - si - ste - re

## Giovanni Antonio Rigatti: *Anima miseranda*

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### EDITORIAL COMMENTS

Bar 21 B Note 5: flat missing

Anima miseranda, quæ offendis Deum tuum?  
Quid expectas, quid speras, quid trahis moram  
in impio peccato? Non reformidas horribilem  
infernum? O anima, insignita Dei imagine,  
redempta Christi sanguine, desponsata fide,  
dotata Spiritu, coronata virtutibus, deputata  
cum angelis, dilige Christum a quo tantum  
dilecta es. Quære quærentem te, ama amantem  
te, te lætaberis cum angelis, exultaberis in  
æternum. Alleluia.

Deplorable soul, who offendest thy God. What  
dost thou expect, what does thou hope? Why  
dost thou tarry in impious sin? Dreadst thou not  
the horrors of Hell? O soul, marked by the image  
of God, redeemed by the blood of Christ,  
betrothed by faith, endowed with the Spirit,  
crowned by virtues, ranked among angels, love  
Christ by whom thou art so loved. Seek him who  
seeketh thee, love him who loveth thee, rejoice  
with the angels, exult for ever. Alleluia.

# ANIMA MISERANDA

Giovanni Antonio Rigatti

[Basso]



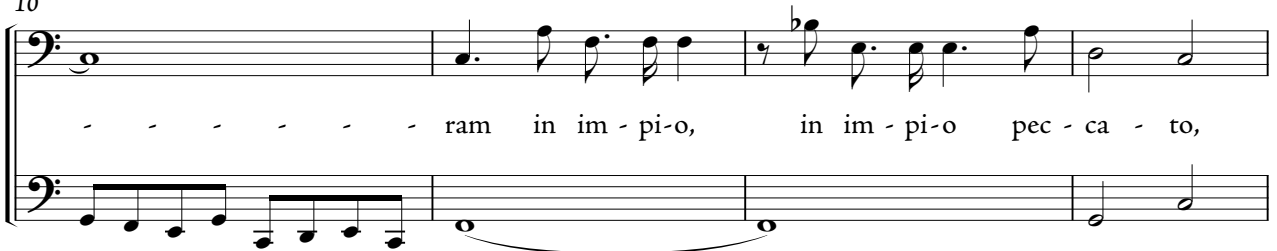
[Basso continuo]



6



10



14



18



22



## Giovanni Antonio Rigatti: *Surgamus cantemus*

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### EDITORIAL COMMENTS

Bar 23      Fermata in Bc only

Bar 46    B    1<sup>st</sup> rest missing

Surgamus, cantemus ergo, laudemus Deum nostrum, in solemnitate assumptionis Mariæ, pro cuius gloria jubilant campi, prata rident, paradus exultat. Et nos unanimes cum devotione lætemur. O mundi, o cæli decus, o sanctissima Virgo, quem corde, quem ore, quem cantu, quem votis honoramus hodie, cuius animam cælum capit, cuius memoria terra nostra triumphat. Et recinente tuba per mare tranquilla, per terra benigna, sit gloriosa memoria; et cantet omnis qui sperat, qui credit, tibi laudes, tibi triumphos. Alleluia.

Let us all arise, let us sing and praise our God on this feastday of the Assumption of Mary, for whose glory the fields are jubilant, the meadows laugh, and we with one soul rejoice with devotion. O splendour of the world, of heaven, O most holy Mary, whom we honour today with our heart, our mouth, our song, our vows, whose soul heaven receives, in whose memory our land triumphs. And with a sounding trumpet let thy recollection be glorious, tranquil at sea, kindly on land; and let all who hope and believe sing praises and triumphs to thee. Alleluia.

# SURGAMUS CANTEMUS

Giovanni Antonio Rigatti

[Basso]

Sur - ga - - - - - mus, can -

6

te - mus er - go, lau - de - - - - -

12

- mus, lau - de - mus De - um no - strum,

17 **Adasio**

in so-lem-ni-ta - - - - te, in so-lem-ni-ta - - - - te,

20

in so-lem-ni-ta - - - - te as-sum-pte -