

Alessandro Grandi: *O dulcis Virgo*

This Marian motet comes from the composer's sixth and last book of *concertato* motets, published in Venice the year of his death (1630), when he was *maestro di capella* at Santa Maria Maggiore in Bergamo. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the original edition: IL SESTO LIBRO / DE MOTETTI / A DVE, TRE, ET QVATTRO VOCI / CON IL BASSO PER L'ORGANO. / D'ALESSANDRO GRANDI / MAESTRO DI CAPELLA IN SANTA / MARIA MAGGIORE DI BERGAMO. / DEDICATI / All'Illustrissimo, & Eccellentissimo Prencipe / IL SIG. CARDINALE FRANCESCO DIETRICHSTAIN. / OPERA VIGESIMA. / Nouamenta composta, & data in luce. / CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXX.

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 24 C2 Last note: flat missing

O dulcis Virgo virginum,
quæ genuisti Dominum,
triumphatorem Zabuli,
reparatorem sæculi.
Ego peccator nimium
a te peto remedium.
Esto patrona misero
salus, salus atque defensio.
Tu causam meam suscipe,
tu dignum pænis eripe,
exora tuum filium
ut mihi det remedium.
Ex tua carne genitus
favebit tuis præcibus
et matri quæ se peperit
nihil negare poterit.
Imploro te piissima
pro impetranda gratia,
ut mihi Christi passio
culparum sit remissio.

O sweet Virgin of virgins,
who have borne the Lord,
victor of the Devil,
restorer of the world,
I, a sinner, seek from you
a remedy beyond measure.
Be a patroness to this wretch;
salvation, salvation and protection.
Uphold my cause, deliver me,
worthy of punishments,
beseech your son
that he might give me a remedy.
Born from your flesh,
he will favour your prayers,
and to the mother who brought him forth
he will be able to deny nothing.
I implore you, most godly woman,
to obtain grace for me
that the passion of Christ
might be for me the remission of sins.

Trans. John McChesney-Young

O DULCIS VIRGO

Alessandro Grandi

Canto 1^o

O dul - cis Vir - go vir - gi - num,

Canto 2^o

O dul - cis Vir - go vir - gi -

Organo

6

7

quæ ge - nu - i - sti Do - mi - num

num, tri - um - pha - to - rem Za - bu -

13

re - pa - ra - to - rem sæ - cu - li. O dul - cis

li, o dul - cis Vir - go, o dul - cis

#

19

Vir - go vir - gi - num, o dul - cis Vir - go,

Vir - go vir - gi - num, o dul - cis Vir - go, o dul - cis

b b

Alessandro Grandi: *Venite filii*

This motet comes from the composer's second book of *concertato* motets, first published in Venice in 1613, and then, enlarged, in 1617, the year he was appointed at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER SONAR NELL'ORGANO) of the fifth (and last) edition: IL SECONDO LIBRO / DE MOTETTI / A DVE TRE ET QVATTRO / VOCI / Con il suo Basso per sonar nell'Organo. / DI ALESSANDRO GRANDI / Maestro di Capella in Santa Maria / Maggiore di Bergamo. / Nouamente in questa Quinta impressione con ogni diligen-/za corretti, & ristampati. / CON PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. / MDCXXVIII. The text is from the Psalms (33 (34): 12-14)

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EDITORIAL COMMENTS

Bar 20 S1 Sharp (natural) on 2nd note

Bar 54 S2 Sharp (natural) on 2nd note

Venite filii, audite me: timorem Domini docebo vos. Quis est homo qui vult vitam, diligit dies videre bonos? Prohibe linguam tuam a malo et labia tua ne loquantur dolum.

Come, children, hearken to me: I will teach you the fear of the Lord. Who is the man that desireth life: who loveth to see good days? Keep thy tongue from evil, and thy lips from speaking guile.

VENITE FILII

Alessandro Grandi

Soprano

Soprano

Organo

Ve - ni - te fi - li - i, au - di - te

Ve - ni - te fi - li - i, au - di - te me,

6 #

6

me, au - di - te me. Ve - ni - te fi - li - i, au - di - te me. Ve - ni - te

au - di - te me. Ve - ni - te fi - li - i, au - di - te me. Ve - ni - te

b # # # # # #

12

fi - li - i, au - di - te me: ti - mo - rem

fi - li - i, au - di - te me: ti - mo - rem Do - mi - ni do - ce - bo vos,

6 # # b

20

Do - mi - ni do - ce - bo vos, ti - mo - rem Do - mi - ni do - ce - bo

do - ce - bo vos, ti - mo - rem Do - mi - ni do - ce - bo

#

Alessandro Grandi: *Bone Jesu verbum Patris*

This motet is one of the two motets for two voices “without violins” in the composer’s third book of motets *con sinfonie* (“with symphonies”), first published in Venice in 1629. The source here is the part-books (CANTO PRIMO / CANTO SECONDO / VIOLINO PRIMO / VIOLINO SECONDO / BASSO CONTINUO) of the original edition: MOTETTI / A VNA, ET DVE VOCI / CON SINFONIE / DI DVE VIOLINI, / Et il Basso Continuo per l’Organo. / D’ALESSANDRO GRANDI / Maestro di Capella in Santa Maria Maggiore di Bergamo / Nouamenta composti, & dati in luce. / LIBRO TERZO. / CON LICENZA DE’ SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXIX.

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EDITORIAL COMMENTS

- Bar 11 ○ Fermata on following semi-breve (whole note)
- Bar 40 ○ Flat a third too high (as a continuo figure)
- Bar 54 ○ 1st note: c
- Bar 72 ○ Extraneous 6 over 1st note

Bone Jesu, verbum Patris, qui de cælis descendisti, qui me servum redemisti, solvens vincula peccati, recipe me, accipe me, conforta quæso me, bone Jesu, et consolare animam meam; et cum sim miser turbatus afflicti, tu adjuva, rege, defende me, confirma quæso me, bone Jesu, et cum sim cæcus immundus infirmus, illumina munda et sana me.

Bone Jesu, salus mundi, qui tormenta sustinere, ut me faceres gaudere in æternum, voluisti, respice me, visita me, confirma quæso me, bone Jesu, et lætam redde animam meam, et cum sim cæcus immundus infirmus, illumina munda et sana me.

Bone Jesu, rector potens qui infernum conturbasti cæli fores reserasti, morte nobis vitam donans, adjuva me, protege me, et in æternum nomini tuo cantabo, et dicam semper, tu vita, tu lumen, tu salus, tu decus, o bone Jesu.

Good Jesus, word of the Father, who have descended from heaven, who have redeemed me your servant, loosing the chains of sin, receive me, accept me, strengthen me, I ask, good Jesus; and comfort my soul, and when I am wretched, confused, and afflicted, help, guide, defend me, uphold me, I ask, good Jesus; and when I am blind, unclean, and weak, enlighten, cleanse, and heal me.

Good Jesus, salvation of the world, who were willing to endure tortures that you might make me to rejoice forever, have regard for me, favour me, uphold me, I ask, good Jesus, and make my soul glad again, and when I am blind, unclean, and weak, enlighten, cleanse, and heal me.

Good Jesus, mighty ruler who have dismayed hell, unlocked the gates of heaven, by your death giving life to us, help me, protect me, and I will sing your name forever, and I will always say that you are my life, you my light, you my salvation, you my splendour, O good Jesus.

Trans. John McChesney-Young

BONE JESU VERBUM PATRIS

Alessandro Grandi

Soprano

Bo-ne Je - su, ver - bum Pa-tris, qui de cae - lis de - scen-

Organo

6

4

di-sti, qui me ser-vum re-de - mi-sti, sol-vens vin-cu-la pec - ca - ti,

Res - pi - ce

6

8

ac - ci - pe me, ac - ci - pe me, con - for - ta quæ-so

me, res - pi - ce me, con - for - ta quæ-so

#

13

me, bo-ne Je - su, et con-so-la-re a - ni-mam me - am,

me, bo-ne Je - su, et cum sim mi-ser tur - ba-tus af-

b b

Alessandro Grandi: *O quam suave*

This Marian motet comes from the composer's second book of *concertato* motets, first published in Venice in 1613, and then, enlarged, in 1617, the year he was appointed at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER SONAR NELL'ORGANO) of the fifth (and last) edition: IL SECONDO LIBRO / DE MOTETTI / A DVE TRE ET QVATTRO / VOCI / Con il suo Basso per sonar nell'Organo. / DI ALESSANDRO GRANDI / Maestro di Capella in Santa Maria / Maggiore di Bergamo. / Nouamente in questa Quinta impressione con ogni diligen-/za corretti, & ristampati. / CON PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. / MDCXXVIII.

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EDITORIAL COMMENTS

Bar 18 S1 Last note: f#

Bar 69 O Flat a third above 3rd note

O quam suave est nomen tuum, Maria dulcis et pia, virgo ante partum, virgo post partum, gratissimum Dei templum, Spiritus Sancti sacrarium, janua regni cælorum. Esto advocata semper amata, semper rogata pro me, servo tuo.

O how soft is your name, Mary sweet and holy, virgin before childbirth, virgin after childbirth, most graceful temple of God, sanctuary of the Holy Spirit, gate of the kingdom of heaven. Always be our beloved advocate, always entreated for me, your servant.

O QUAM SUAVE

Alessandro Grandi

Soprano



O quam su - a - ve est no - men tu - um, Ma - ri -

Soprano



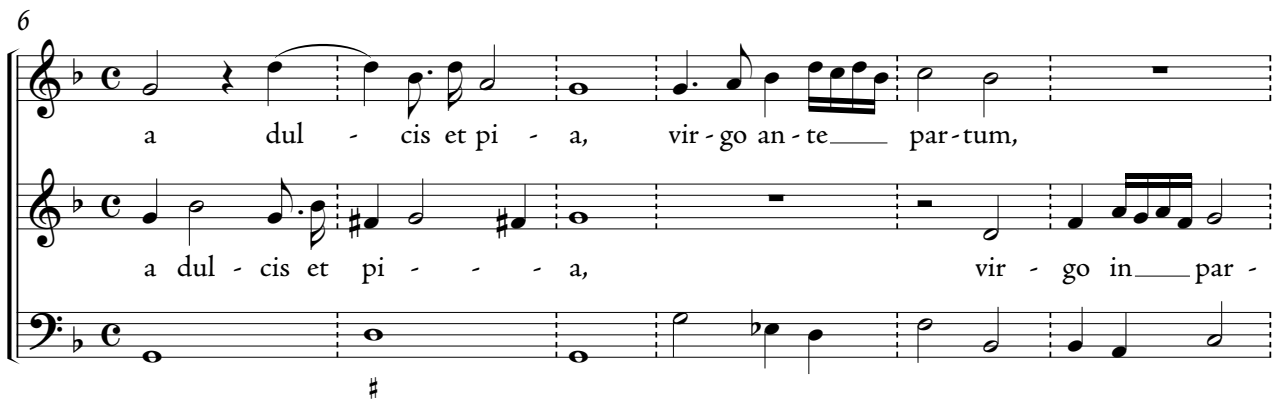
O quam su - a - ve est no - men tu - um, Ma - ri -

Organo



O quam su - a - ve est no - men tu - um, Ma - ri -

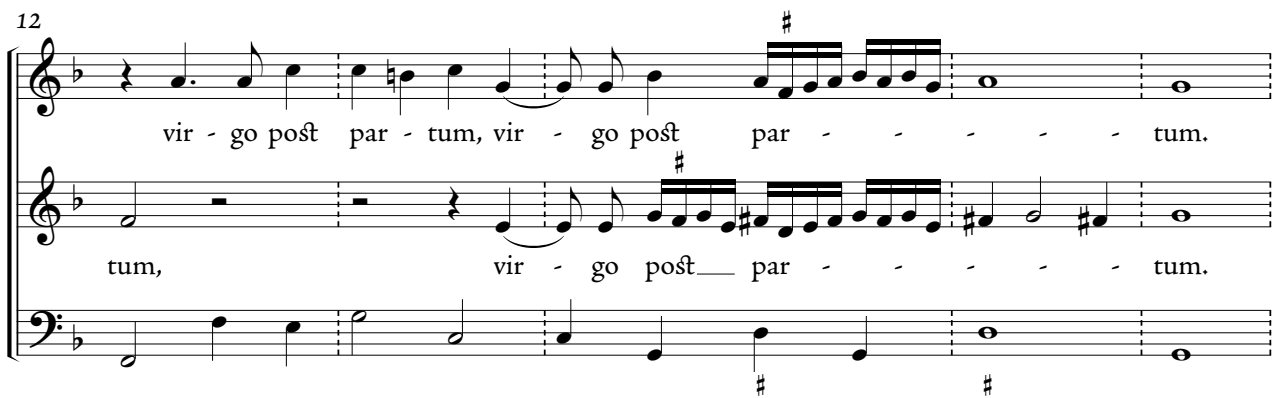
6



a dul - cis et pi - a, vir - go an - te par - tum,

a dul - cis et pi - - - a, vir - go in par -

12



vir - go post par - tum, vir - go post par - - - - tum.

tum, vir - go post par - - - - tum.

17



O quam su - a - ve est no - men tu - um, Ma - ri - - a dul - cis et

O quam su - a - ve est no - men tu - um, Ma - ri - a dul -

Alessandro Grandi: *Exulta et lætare terra*

This motet comes from the composer's fourth book of *concertato* motets, first published in Venice in 1616, when he was singer at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the fifth (and last) edition (1628): QVARTO LIBRO / DE MOTETTI / A DVE, TRE, QVATTRO / ET SETTE VOCI. / Con il Basso Continuo per sonar nell'Organo / DI ALESSANDRO GRANDI / Nouamente in questa Quinta impressione con / ogni diligenza coretti [*sic*], & ristampati. / Con licenza de'Superiori, & Priuilegio. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXVIII. The text is after Joel 2: 21-22; Chronicles I, 16: 32-33.

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EDITORIAL COMMENTS

The black notation for the rhythm $\downarrow \bullet$ in the sections in triple time is not reproduced.

Bar 11 S 1st note: flat missing

Bar 11 O Flat a third above 1st note

Exulta et lætare terra, quoniam
magnificavit Dominus, ut faceret quia
germinaverunt speciosa deserti. Lætentur
cæli et exultet terra, tonent mare et
plenitudo ejus. Et audiatur in gentibus:
Dominus regnavit. Exultent agri et omnia
quæ in eis sunt. Exultate ligna silvarum
coram Domino, quia germinaverunt
speciosa deserti.

O land, be glad and rejoice, for the Lord hath done
great things, for the beautiful places of the wilderness
are sprung. Let the heavens rejoice, and the earth be
glad, let the sea roar, and the fullness thereof. And let
them say among the nations: The Lord hath reigned.
Let the fields rejoice, and all things that are in them.
Then shall the trees of the wood give praise before the
Lord, for the beautiful places of the wilderness are
sprung.

EXULTA ET LÆTARE TERRA

Alessandro Grandi

Soprano

E - xul - ta et læ - ta - re ter - ra,

Basso

et læ - ta - re ter - - - - ra,

Organo

5

quo - ni - am ma - gni - fi - ca - vit Do - mi - nus, ut fa - ce - ret

quo - ni - am ma - gni - fi - ca - vit Do - mi - nus, ut fa - ce - ret qui -

9

qui - a ger - mi - na - ve - runt spe - ci - o - sa de - ser - ti, ger - mi - na -

a ger - mi - na - ve - runt spe - ci - o - - - - sa de - ser - ti,

13

ve - runt spe - ci - o - - - - sa de - ser - ti. Læ - ten - tur

ger - mi - na - ve - runt spe - ci - o - sa de - ser - ti.

Alessandro Grandi: *Ave sanctissima Maria*

This Marian motet comes from the composer's sixth and last book of *concertato* motets, published in Venice the year of his death (1630), when he was *maestro di capella* at Santa Maria Maggiore in Bergamo. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the original edition: IL SESTO LIBRO / DE MOTETTI / A DVE, TRE, ET QVATTRO VOCI / CON IL BASSO PER L'ORGANO. / D'ALESSANDRO GRANDI / MAESTRO DI CAPELLA IN SANTA / MARIA MAGGIORE DI BERGAMO. / DEDICATI / All'Illustrissimo, & Eccellentissimo Prencipe / IL SIG. CARDINALE FRANCESCO DIETRICHSTAIN. / OPERA VIGESIMA. / Nouamenta composta, & data in luce. / CON LICENZA DE' SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXX. The text of this frequently set prayer to the Virgin is ascribed to the Franciscan Pope Sixtus IV.

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EDITORIAL COMMENTS

Bar 65 C2 2nd note: sharp missing

Ave, sanctissima Maria, mater Dei, porta paradisi, domina mundi, tu es Virgo pura singularis. Tu concepisti Jesum sine peccato, tu peperesti Creatorem et Salvatorem mundi, in quo non dubito. Libera me ab omni malo et ora pro peccatis meis.

Hail, most holy Mary, mother of God, mistress of the world, you are the unique pure Virgin. You conceived Jesus without sin, you gave birth to the Creator and Saviour of the world, in whom I doubt not. Deliver me from all evil and pray for my sins.

AVE SANCTISSIMA MARIA

Alessandro Grandi

Canto 1°

Canto 2°

Organo

A - ve, san - ctis-si-ma Ma-ri - a, san - ctis-si-ma Ma-ri -

A - - - -

b b

6

a, a - - - ve, san - ctis-si-ma Ma-ri - a, a -

ve, san - ctis-si-ma Ma-ri - a, san - ctis-si-ma Ma-ri - a, a - ve,

b 6

12

ve, san - ctis-si-ma Ma-ri - a, san - ctis-si-ma Ma-ri - a, ma-ter De - i,

san - ctis-si-ma Ma-ri - a, san - ctis-si-ma Ma-ri - a, re-gi-na

17

ma-ter De - i, por-ta pa-ra-di - si, pa-ra-di - si, do -

cæ-li, re-gi-na cæ-li, por-ta pa-ra-di - si, pa-ra-di - si, do-mi-na

#6

Alessandro Grandi: *Nigra sum*

This is one of the motets added to the composer's book of five-part motets, first published in 1614 in Ferrara, where he was *maestro di cappella*, and reprinted in Venice in 1620 with the "addition of motets of various authors" (including Grandi himself). The source here is the part-books (CANTO /ALTO / TENORE / BASSO /QVINTO / BASSO PER L'ORGANO) of this 1620 reprint: MOTETTI / A CINQUE VOCI / CON LE LETANIE DELLA / BEATA VERGINE / DEL SIGNOR / ALESSANDRO GRANDI / *Nouamente ristampati corretti dal medesimo* / Con l'Aggionta di Motetti di diuersi Auttori. / A 2. 3. 4. & Otto Voci / Con il Basso Continuo per sonare nell'Organo. / *Raccolti da Alessandro Vincenti.* / Con Priuilegio, et licenza de' Superiori. / IN VENETIA, Apresso Alessandro Vincenti. 1620. The text is from the Song of Songs (1: 4-5).

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EDITORIAL COMMENTS

The sections in triple time are entirely in "black notation", reflecting perhaps the title of the piece.

Bar 1 S2 Time signature: C

Bar 27 S1 3rd note: sharp missing

*Nigra sum sed formosa, filiæ Hierusalem, sicut
tabernacula Cedar, sicut pelles Salomonis.
Nolite me considerare quod fusca sim, quia
decoloravit me sol.*

I am black but beautiful, O ye daughters of
Jerusalem, as the tents of Cedar, as the curtains
of Solomon. Do not consider me that I am
brown, because the sun hath altered my colour.

NIGRA SUM

Alessandro Grandi

Soprano 1°

Soprano 2°

Organo

Ni - gra sum sed for - mo - sa,
Ni - gra sum sed

6

ni - gra sum, ni - gra sum sed
for - mo - sa, ni - gra sum sed

11

for - mo - sa, fi - li - æ Hie - ru - sa - lem, sic - ut ta - ber - na -
for - mo - sa, fi - li - æ Hie - ru - sa - lem,

6

17

- cu - la Ce - dar, ni - gra
sic - ut pel - les Sa - lo - mo - nis,

6

Alessandro Grandi: *Bone Jesu verbum Patris*

This motet comes from the composer's fourth book of *concertato* motets, first published in Venice in 1616, when he was singer at San Marco. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the fifth (and last) edition (1628): QVARTO LIBRO / DE MOTETTI / A DVE, TRE, QVATTRO / ET SETTE VOCI. / Con il Basso Continuo per sonar nell'Organo / DI ALESSANDRO GRANDI / Nouamente in questa Quinta impressione con / ogni diligenza coretti [*sic*], & ristampati. / Con licenza de'Superiori, et Priuilegio. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXVIII.

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EDITORIAL COMMENTS

Bar 16 Cr 5th note: sharp on preceding d'

Bone Jesu, verbum Patris, splendor æternæ gloriæ, in quem desiderant angeli prospicere, rogo te ut a periculis animæ meæ me nunc et semper liberare digneris, et post hujus vitæ cursum ad te me perducere digneris.

Good Jesus, word of the Father, splendour of eternal glory, on whom the angels desire to look, I ask you to deign to free me now and forever of the dangers of my soul, and after the course of this life to deign to lead me to you.

BONE JESU VERBUM PATRIS

Alessandro Grandi

Canto

Bo - - - ne Je - su,

Canto

Bo - - - - ne Je -

Organo

7

ver - - - - - bum Pat - - - - ris,

su, ver - - - - - bum Pat - - - ris,

12

splen-dor æ-ter - næ glo - ri-æ, splen-dor æ-ter - næ

splen-dor æ-ter - næ glo - ri-æ, splen-dor æ-ter - næ

17

glo - ri-æ,

glo - ri-æ, in quem de - si - de-rant an - ge - li pro - spi - ce -

Alessandro Grandi: *O quam gloriosa*

This Marian motet comes from the composer's sixth and last book of *concertato* motets, published in Venice the year of his death (1630), when he was *maestro di capella* at Santa Maria Maggiore in Bergamo. The source here is the part-books (CANTO / ALTO / TENORE / BASSO / BASSO PER L'ORGANO) of the original edition: IL SESTO LIBRO / DE MOTETTI / A DVE, TRE, ET QVATTRO VOCI / CON IL BASSO PER L'ORGANO. / D'ALESSANDRO GRANDI / MAESTRO DI CAPELLA IN SANTA / MARIA MAGGIORE DI BERGAMO / DEDICATI / All'Illustrissimo, & Eccellentissimo Prencipe / IL SIG. CARDINALE FRANCESCO DIETRICHSTAIN. / OPERA VIGESIMA. / Nouamenta composta, & data in luce. / CON LICENZA DE SVPERIORI, ET PRIVILEGIO. / IN VENETIA, / Appresso Alessandro Vincenti. MDCXXX.

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 81 C2 1st note: sharp missing

O quam gloriosa, quam speciosa facta es, o Maria, clemens et pia. O maris stella in hac procella, pro nobis interpella. O Maria jucunda et rubicunda, in hac unda respice nos. O Maria, mater Domini, succurre homini afflicto a delicto. O speciosa in hac unda, in hac via, o dulcis Maria, sis nobis pia. Quia laudabimus te, honorabimus te. O Maria, mater Domini.

O how glorious, how fair you are, O Mary, clement and kind. O star of the sea in this storm, intercede for us. O Mary joyful and ruddy, in these waters hear us. O Mary, mother of the Lord, relieve the afflicted man from sin. O beautiful one in these waters, in this way, O sweet Mary, be kind to us. For we shall praise you, we shall honour you. O Mary, mother of the Lord.

O QUAM GLORIOSA

Alessandro Grandi

Canto

O quam glo - ri - o - sa, quam glo - ri - o - sa

Canto

O quam spe - ci - o - sa, quam spe - ci -

Organo

4

fa - cta es, o Ma - ri - a. O quam glo - ri - o - sa,

o - sa fa - cta es, o Ma - ri - a. O quam spe - ci -

9

quam glo - ri - o - sa fa - cta es, o Ma - ri - a, cle - mens et

o - sa, quam spe - ci - o - sa fa - cta es, o Ma - ri - a,

14

pi - a, cle - mens et pi - a,

cle - mens et pi - a, cle - mens et pi -