

Alessandro Grandi: *Fasciculus myrrhæ*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text of this motet, as that of over a third of the pieces in this book, is after the Song of Songs (1: 12-13).

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 9 Bc 2nd F figured ♭ in the 1628 print and $\overset{\circ}{\flat}$ in the original edition.
 Bar 38 S 6th note: *t.* on preceding note

Fasciculus myrrhæ dilectus meus mihi, inter ubera mea commoratur. Botrus cypri dilectus meus mihi in vineis Engaddi. Ecce tu pulchra es, amica mea, ecce tu pulchra es, oculi tui columbarum.

A bundle of myrrh is my beloved to me, he shall abide between my breasts. A cluster of cypress my love is to me, in the vineyards of Engaddi. Behold thou art fair, O my love, behold thou art fair, thy eyes are as those of doves.

FASCICULUS MYRRHÆ

Alessandro Grandi

[Soprano]

Fa - sci - cu - lus myr - rhæ di - le - ctus me - us mi - hi, in - ter

[Basso continuo]

4

u - be - ra com - mo - ra - bi - tur. Fa - sci - cu - lus myr - rhæ di - le - ctus me - us

9

mi - hi, in - ter u - be - ra com - mo - ra - bi - tur.

14

Bo - trus, ci - pri di - le - ctus me - us mi - hi in vi - ne - is En - gad - di.

20

Bo - trus ci - pri di - le - ctus me - us mi - hi in vi - ne - is En - gad - di.

Alessandro Grandi: *In lectulo meo*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text of this motet, as that of over a third of the pieces in this book, is after the Song of Songs (3: 1-2).

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.

In lectulo meo, per noctes quæsivi quem
diliget anima mea; quæsivi illum et non
inveni. Surgam et circuibo civitatem; per
vicos et plateas, quaeram quem diligit anima
mea.

In my bed by night I sought him whom my soul
loveth: I sought him, and found him not. I will rise,
and will go about the city: in the streets and the
broad ways I will seek him whom my soul loveth.

IN LECTULO MEO

Alessandro Grandi

[Soprano]

[Basso continuo]

In le-ctu-lo me-o, per no-ctes quæ-si - vi quem di - li-git a - - ni-ma me -

6

a, quæ-si - vi il - lum, quæ-si - vi il-lum et non in - ve - ni, et

13

non in - ve - ni. In le-ctu-lo me-o per no-ctes quæ-si - vi quem

19

di - li-git a - - ni-ma me - a, quæ-si - vi il-lum et non in - ve -

25

ni. Sur - gam et cir - cu - i - bo

Alessandro Grandi: *Osculetur me*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text of this motet, as that of over a third of the pieces in this book, is after the Song of Songs (1: 1-3).

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EDITORIAL COMMENTS

Bars 6-7	Bc	C, B, A, C
Bar 24	S	Values of first two notes reversed in 1621 print; t. in 1621 only
Bar 40	S	Natural (sharp) missing; cf. bar 80
Bar 49	S	pian in 1621 print only
Bars 51-52	Bc	Extraneous bar inserted here only in the continuo part, absent from the 1621 print (and after bar 90)
Bar 68	Bc	2 nd note: natural (sharp) missing; cf. bar 27
Bar 77	S	Values from 1621 print; first two notes twice as long in 1628 print, beginning a half bar earlier
Bar 101	S	7 th note: flat missing; cf. bar 61
Bars III-II2	S	All three ornaments as in the source, i.e. between the notes

Osculetur me osculo oris sui, quia meliora sunt ubera tua vino, fragrantia unguentis optimis. Oleum effusum nomen tuum. Ideo adolescentulæ dilexerunt te. Trahe me post te, curremus in odorem unguentorum tuorum.

Let him kiss me with the kiss of his mouth: for thy breasts are better than wine, smelling sweet of the best ointments. Thy name is as oil poured out: therefore young maidens have loved thee. Draw me: we will run after thee to the odour of thy ointments.

OSCULETUR ME

Alessandro Grandi

[Soprano]

O - scu - le - tur me o - scu-lo o - ris_ tu - i,

[Basso continuo]

6

o - scu - le - tur me o - scu-lo o - ris_

12

tu - i, qui - a me-li-o-ra sunt u-be-ra tu - a vi - no, me-li-o-ra sunt u -

18

- be-ra tu - a vi - no, fra - gran - ti - a fra - gran - ti - a un - guen -

23

- tis_ op - ti - mis.

Alessandro Grandi: *Virgo prudentissima*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text of this motet, as that of over a third of the pieces in this book, is after the Song of Songs (6: 9, 3).

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EDITORIAL COMMENTS

Bar 43 Bc Two tied minims (half notes); *id.* bars 49, 68

Bar 46 S t. on 2nd note

Virgo prudentissima, quo progredieris, quasi
aurora valde rutilans? Filia Sion, tota formosa
et suavis es, pulchra ut luna, terribilis ut
castrorum acies ordinata, electa ut sol, tota
suavis et decora. Alleluia.

Virgin most prudent, whither goest thou, shining
brightly as the dawn? Daughter of Sion, thou art
all beautiful and sweet, fair as the moon, terrible
as an army set in array, bright as the sun, all sweet
and comely. Alleluia.

VIRGO PRUDENTISSIMA

Alessandro Grandi

[Soprano]

[Basso continuo]

Vir - go pru - den - tis - si - ma, quo pro - gre - de - ris,

quo pro - gre - de - ris, qua - si au - ro - ra val - - - de ru - ti -

lans, qua - si au - ro - ra val - - - de ru - ti - lans,

val - - - - - de - - - ru - ti - lans? Fi - li - a,

fi - - - li - a Si - on, to - ta for - mo - sa et su -

a - - - vis - es, to - ta for - mo - sa et su - a - - - vis -

Alessandro Grandi: *Tota pulchra es*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text of this motet, as that of over a third of the pieces in this book, is after the Song of Songs (4: 7-8, 10, 13, 14).

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EDITORIAL COMMENTS

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

Bar 57 S "mea" missing

Bars 91-93 S Bracket: 2-note ligature, the 2nd of which is black

Tota pulchra es, amica mea, et macula non est in te. Veni de Libano, sponsa mea, veni de Libano, veni, coronaberis. Quam pulchræ sunt mammæ tuæ, soror mea, amica mea, sponsa mea. Emissiones tuæ paradisi malorum puniceorum cum pomorum fructibus; fistula et cinnamomum cum universis lignis Libani, myrrha et aloes cum omnibus unguentis.

Thou art all fair, O my love, and there is not a spot in thee. Come from Libanus, my spouse, come from Libanus, come: thou shalt be crowned. How beautiful are thy breasts, my sister, my love, my spouse! Thy plants are a paradise of pomegranates with the fruits of the orchard; sweet cane and cinnamon, with all the trees of Libanus, myrrh and aloes with all the chief perfumes.

TOTA PULCHRA ES

Alessandro Grandi

[Soprano]

To - ta pul - chra es, to - ta pul - chra es, a - mi - - -

7

ca me - a, et ma - cu - la non est in te, et ma - cu - la non

13

est in te, non est in te. Ve - ni de Li - ba - no,

19

ve - ni de Li - ba - no, spon - - - sa - me - a, ve - ni, ve -

25

ni, co - ro - na - be - ris, ve - ni, ve - ni, co - ro - na - be - ris, co - ro -

31

na - - - be - ris. To - ta pul - chra es, to - ta pul - chra es, a -

Alessandro Grandi: *Deus canticum novum*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text is after the Psalms (143 (144): 9; 70 (71): 23)

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EDITORIAL COMMENTS

Bars 11, 12	S	<i>t.</i> in first print only
Bar 28	S	<i>t.</i> on preceding note; cf. bar 42
Bar 40	Bc	1 st note figured <i>b</i>
Bar 89	Bc	Figured <i>#</i>
Bar 90	S	1 st note: minim (half note) tied to crotchet (quarter note)
Bar 92	S	9 th note: <i>f</i> " flat

Deus, canticum novum cantabo tibi, alleluia.
In psalterio decem cordarum psallam tibi,
alleluia. Exultabunt labia mea cum canta vero
tibi, alleluia, et anima mea quam redemisti,
alleluia.

To thee, O God, I will sing a new canticle, alleluia.
On the psaltery of ten strings I will sing praises to
thee, alleluia. My lips shall greatly rejoice, when I
shall sing to thee; and my soul which thou hast
redeemed, alleluia.

DEUS CANTICUM NOVUM

Alessandro Grandi

[Soprano]

De - us, De-us can - ti-cum— no - vum can - ta - - -

[Basso continuo]

5

- - - bo ti - bi, can - ta - - -

9

- - - bo ti - bi, al - le - lu - ia, al - le - lu - ia, al - le - lu -

6

14

ia, al - le - lu - ia. In psal - te - ri - o

22

pian

de - cem cor - da - rum psal - - - - lam ti - bi, - - -

#

28

al - le - lu - ia, in psal - te - ri - o de - cem cor -

Alessandro Grandi: *Respice Domine*

This motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text is after Psalms 24 (16) and 26 (4).

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EDITORIAL COMMENTS

Bar 78 S Two tied minims (half notes)

Respice, Domine, in me et miserere mei, quia unicus sum ego. Unam petii a Domino, hanc requiram, quia unicus ego sum: ut inhabitem in domo Domini omnibus diebus, vitæ meæ. Respice in me, Domine, et miserere mei, quia unicus sum ego.

Look thou upon me, O Lord, and have mercy on me, for I am alone. One thing I have asked of the Lord, this will I seek after, because I am alone: that I may dwell in the house of the Lord all the days of my life. Look thou upon me, O Lord, and have mercy on me, for I am alone.

RESPICE DOMINE

Alessandro Grandi

[Soprano]

Re - spi - ce, re - spi - ce, Do - mi - ne, re - spi - ce in me,

6

Do - mi - ne, et mi - se - re - - - re - - - me - i, qui - a

12

u - ni - cus sum - - e - go, qui - a u - ni - cus sum - - e - go, - - - - -

17

u - ni - cus sum - - e - go. U - nam - - - pe - ti -

25

i a - - - Do - mi - no, hanc re - qui - ram, qui - a u - ni - cus e - go sum, .

Alessandro Grandi: *O quam tu pulchra es*

This motet comes from the first anthology of solo motets brought out in Italy, published in 1625 in two separate books (voice and *basso continuo* score, and voice part only): GHIRLANDA SACRA / SCIELTA / *Da diuersi Eccellentissimi Compositori de uarij Motetti à Voce sola / Libro Primo Opera Seconda / PER LEONARDO SIMONETTI / Musico nella Capella del Ser.mo Prencipe / di Venetia in S. Marco. / STAMPA DEL GARDANO. IN VENEZIA MDCXXV*. The text is after the Song of Songs (4: 1-2, 8; 2: 10; etc.).

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EDITORIAL COMMENTS

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Bar 19 Barline between the two notes

Bar 36 Bc Two tied minims (half notes)

Bar 62 Bc Two tied minims (half notes) over system break

O, quam tu pulchra es, amica mea, columba mea, formosa mea! Oculi tui columbarum, capilli tui sicut greges caprarum, et dentes tui sicut greges tonsarum. O, quam tu pulchra es! Veni, veni de Libano, amica mea, columba mea, formosa mea. O, quam tu pulchra es! Veni, veni, coronaberis. Surge, surge, propera, surge, sponsa mea, surge, dilecta mea, surge, immaculata mea. Surge, veni. Quia amore languo.

O, how beautiful art thou, my love, my dove, my beautiful one! Thy eyes are doves' eyes, thy hair is as flocks of goats, thy teeth as flocks of sheep that are shorn. O, how beautiful art thou! Come from Libanus, my love, my dove, my fair one. O, how beautiful art thou! Come, come, thou shalt be crowned. Arise, arise, my fair one, arise, my spouse, arise, my beloved, arise, my undefiled. Arise, come. Because I languish with love.

O QUAM TU PULCHRA ES

Alessandro Grandi

[Soprano]

O, — quam tu pul-chra es, o, — quam tu pul-chra

[Basso continuo]

6

es, quam pul - chraes, a - mi - ca me - a, quam pul - chra es, co - lum - ba

9

me-a, quam pul-chra es, for-mo-sa me-a, o — quam tu pul-chra es! O - cu - li

14

tu - i co - lum - ba - rum, ca - pil - li tu - i si - cut gre - ges ca - pra - rum, et den - tes tu - i si - cut

18

gre - ges ton - sa - rum. O, — quam tu pul - chra es! Ve - ni, ve - ni de

24

Li - ba - no, ve - ni, ve - ni de Li - ba - no ve - ni, a - mi - ca me - a, co -

Alessandro Grandi: *Jesu mi dulcissime*

This motet comes from the composer's second book of motets *con sinfonie* ("with symphonies"), first published in Venice in 1625. The source here is the part-books (CANTO PRIMO, CANTO SECONDO, VIOLINO PRIMO, VIOLINO SECONDO, BASSO PER L'ORGANO) of the "corrected" reprint of 1637: MOTETTI / A VNA, DVE, / E QVATTRO VOCI / Con Sinfonie d'Istromenti partiti per cantare, / & sonar co'l Chitarrone. / DI ALESSANDRO GRANDI / Nuouamente ristampati & corretti / CON PRIVILEGIO. / LIBRO SECONDO. / IN VENETIA, / Appresso Alessandro Vincenti. / MDCXXXVII. The text is one of the stanzas of the hymn *Jesu, dulcis memoria*, attributed to Saint Bernard. The *canto* part-book gives the piece in score format with the organ part below the vocal part.

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

Some of the continuo figures are in the *canto* part-book only, others in the *organo* part-book only.

- Bar 1 O G minim (half note) on 1st beat instead of rest in *organo* part-book
- Bar 6 C 4th note: flat missing
- Bar 25 O 1st note: c in *organo* part-book
- Bar 41 O 2nd note: d in *organo* part-book

Jesu mi dulcissime,
 spes suspirantis animæ.
 Te piæ quærunt lacrimæ,
 et clamor mentis intimæ.

O, my sweetest Jesus,
 hope of the longing soul.
 My pious tears seek you,
 and to you the cry of my innermost soul.

JESU MI DULCISSIME

Alessandro Grandi

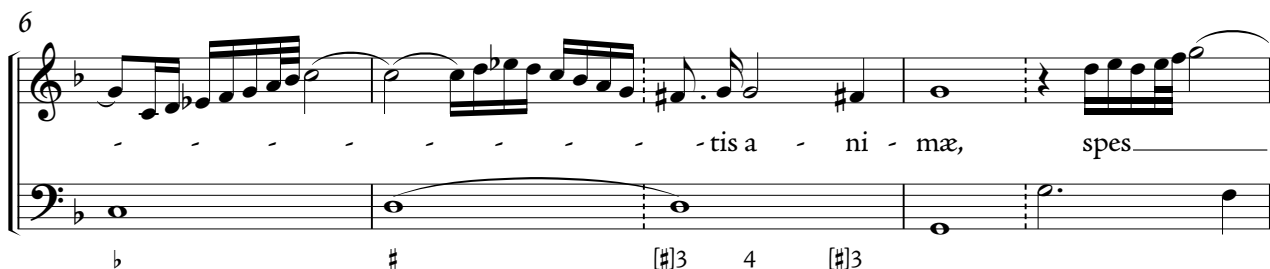
Canto

Organo



Je - su mi dul - cis - si - me, spes sus - pi - ran -

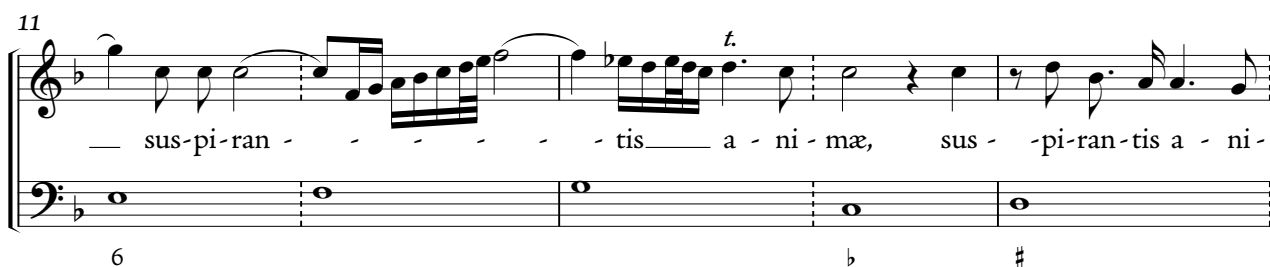
6



- tis a - ni - mæ, spes.

b # [#]3 4 [#]3

11



- sus - pi - ran - tis a - ni - mæ, sus - pi - ran - tis a - ni -

6 b #

16



mæ. Je - su mi dul - cis - si - me, Je - su mi dul - cis - si - me, Je -

6 b b b b


21



- su mi dul - cis - si - me. Te pi - æ, te pi - æ quæ - runt la - cri -

#

27



mæ, te pi - æ quæ - runt la - cri - mæ, te pi - æ quæ - runt

#4 6

Alessandro Grandi: *Cantabo Domino*

This motet comes from the first anthology of solo motets brought out in Italy, published in 1625 in two separate books (voice and *basso continuo* score, and voice part only): GHIRLANDA SACRA / SCIELTA / *Da diuersi Eccellentissimi Compositori de uarij Motetti à Voce sola / Libro Primo Opera Seconda / PER LEONARDO SIMONETTI / Musico nella Capella del Ser.mo Prencipe / di Venetia in S. Marco. / STAMPA DEL GARDANO. IN VENEZIA MDCXXV.* The text is from Psalm 103 (104): 33-34.

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 40 Bc Fermata missing

Cantabo Domino in vita mea; psallam Deo
meo quamdiu sum. Jucundum sit ei
eloquium meum; ego vero delectabor in
Domino. Alleluia.

I will sing to the Lord as long as I live; I will
sing praise to my God while I have my being.
Let my speech be acceptable to him; but I will
take delight in the Lord. Alleluia

CANTABO DOMINO

Alessandro Grandi

[Soprano]

[Basso continuo]

Can - ta - bo__ Do - mi - no in__ vi - ta me - a,

5

can - ta - bo__ Do - mi - no, can - ta - bo__ Do - mi - no, in__ vi - ta

10

me - a, in vi - ta me - a can - ta - bo, can - ta - - - bo Do - mi -

16

no. Al - le - lu - ia, al - le - lu - ia, al - -

22

- - - le - lu - ia. In vi - ta me - a, can - ta - bo, can -

b

28

ta - - - bo Do - mi - no, psal - lam De - o me - o, psal - lam De - o

Alessandro Grandi: *Quam pulchra es*

This Marian motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text of this motet, as that of over a third of the pieces in this book, is after the Song of Songs (4: 3-5).

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 "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 53 Bc Flat a fifth above last note

Bar 57 A Black notation, possibly meant to apply to preceding bar

Quam pulchra es, o Maria. Sicut vitta coccinea labia tua, et eloquium tuum dulce. Sicut turris David collum tuum, quæ ædificata est cum propugnaculis. Duo ubera tua sicut duo hinnuli, capreæ gemelli, qui pascuntur in liliis. Alleluia.

How beautiful art thou, O Mary. Thy lips are as a scarlet lace: and thy speech sweet. Thy neck is as the tower of David, which is built with bulwarks. Thy two breasts like two young roes that are twins, which feed among the lilies. Alleluia.

QUAM PULCHRA ES

Alessandro Grandi

[Alto]

[Basso continuo]

Quam pul - chra es, o Ma - ri - a. Si - cut vit - ta coc -

6

ci - ne-a, si - cut vit - ta coc - ci - ne-a la - bi-a tu - a,

6

12

et e - lo - qui-um tu - um dul - - - ce. Quam pul - chra es, o

19

Ma - ri - a. Si - cut tur-ris Da-vid col - lum - tu - um

25

quæ æ-di-fi - ca - ta est, quæ æ-di-fi-ca - ta est cum pro - pu -

Alessandro Grandi: *Audite populi*

This Christmas motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition. The text paraphrases verses from Jeremiah (31: 10) and Joel (2: 15). (The original is in alto clef, but, with its limited and low range, it is also suitable for a tenor voice without transposition.)*

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 4 A ist note dotted in 1621 print
 Bar 61 A Two tied minims (half notes)

Audite, populi, audite verbum Domini, et annuntiate illud in finibus terræ et insulis quæ procul sunt, dicite Salvator noster natus est in mundum. Canite, tuba in Sion, vocate gentes, annuntiate populis et dicite: hodie Christus natus est, hodie Salvator apparuit, hodie in terra canunt angeli, alleluia.

Hear, people, hear the word of the Lord and announce it to the ends of the earth and to the islands that are afar off, say: our Saviour is born to the world. Sound, trumpet in Sion, call unto the nations, announce and say unto the people: today Christ is born, today the Saviour has appeared, today angels sing on earth, Alleluia.

AUDITE POPULI

Alessandro Grandi

[Alto]

[Basso continuo]

Au-di - te, po - pu - li, au - di - te,

5

po - pu - li, au - di - te ver - bum Do - mi - ni, au - di - te ver - bum Do - mi -

9

ni, et an - nun - ti - a - te il - lud in fi - ni - bus ter - ræ,

14

et an - nun - ti - a - te il - lud in fi - ni - bus ter - ræ, et

19

in - su - lis quæ pro - cul sunt di - - - - ci - te: Sal -

25

va - tor no - - - - ster na - tus est in mun - dum.

Alessandro Grandi: *Ego flos campi*

This motet comes from the composer's first book of motets *con sinfonie* ("with symphonies"), first published in Venice in 1629. The source here is the part-books (CANTO Primo, ouer Tenore. / CANTO SECONDO / VIOLINO PRIMO / VIOLINO SECONDO / PARTE PER L'ORGANO) of the 1637 reprint: MOTETTI / A VNA, ET DVE / VOCI / Con Sinfonie d'Istromenti partiti per cantare, / & sonare col Chitarrone. / DI ALESSANDRO GRANDI / Vice Maestro di Cappella della Serenissima / Signoria di Venetia in S. Marco. / NVOVAMENTE RISTAMPATI, / CON PRIVILEGIO. / LIBRO PRIMO. / IN VENETIA, / Appresso Alessandro Vincenti. / MDCXXXVII. The canto part-book gives the piece in score format with the organ part below the vocal part. The text is from the Song of Songs (2: 1-3, 10-13).

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 piece can also be sung a fifth higher by a soprano ("In Soprano alla quinta alta"). The organ part is marked "In Soprano alla quarta bassa".

Bar 48 T (S) 3rd note: flat placed after the note

Ego flos campi et lilium convallium. Sicut lilium inter spinas, sic amica mea inter filias. Sicut malus inter ligna silvarum, sic dilecta mea, sic dilecta mea inter filias. Surge, propera amica mea, columba mea, formosa mea, surge et veni. Jam enim hiems transiit, imber abiit et recessit, flores apparuerunt in terra nostra, tempus putationis advenit. Vox turturis audita est in terra nostra, ficus protulit grossos suos, vineæ florentes dederunt odo rem suum.

I am the flower of the field, and the lily of the valleys. As the lily among thorns, so is my love among the daughters. As the apple tree among the trees of the woods, so is my beloved among the daughters. Arise, my beautiful love, my dove, my fair one, arise and come. For winter is now past, the rain is over and gone, the flowers have appeared in our land, the time of pruning is come. The voice of the turtle is heard in our land, the fig tree hath put forth her green figs, the vines in flower yield their sweet smell.

EGO FLOS CAMPI

Alessandro Grandi

Tenore (o soprano alla quinta alta)

E - go flos cam - pi et li - li - um con - val - li - um,

e - go flos cam - pi et li - li - um con - val - li - um, et li - li - um

con - val - li - um, si - cut li - li - um in - ter spi - nas,

sic a - mi - ca me - a, sic a - mi - ca me - a in - ter fi - li - as,

in - ter fi - li - as. E - go flos cam - pi et li - li - um con - val - li - um,

um, et li - li - um con - val - li - um, si - cut ma - lus in - ter

Alessandro Grandi: *O intemerata*

This Marian motet comes from Grandi's only book of motets for solo voice and basso continuo, first published in Venice in 1621: *DEL SIGNOR / ALESSANDRO / GRANDI / V. MAESTRO DI CAPELLA / Della Serenissima Signoria / Di Venetia. / MOTETTI A VOCE SOLA / Nouamente Ristampati / CON PRIVILEGIO / DEDICATI / ALL'ILL.^{MO} ET REV.^{MO} SIG.^{OR} / MARC'ANTONIO CORNARO / Abbate Primicerio / di S. Marco / STAMPA DEL GARDANO / IN VENETIA M. DC XXVIII. / Appresso Bartolomeo Magni*. This book was reprinted in 1628, omitting Grandi's title (he had left Venice in 1627 to become *maestro di capella* at Santa Maria Maggiore in Bergamo), and with the mention "Nouamente Ristampati" on the title page. The main source here is this new print, which corrects some of the mistakes of the original edition. But it adds some of its own, and thus makes it necessary to refer also to the first edition.

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 47 T, Bc Two tied minims (half notes)

O intemerata et in æternum benedicta, singularis atque incomparabilis Virgo, Dei genitrix, Maria. O Maria, Dei genitrix et Virgo gloriosa. O quam pulchra, o quam suavis, o quam decora, o quam amabilis, o dulcissima Virgo, o sanctissima mater, o beatissima Maria, intercede pro nobis apud Dominum nostrum, Jesum Christum.

O unspotted and for ever blessed, unique and incomparable virgin Mary, Mother of God. O Mary, mother of God and glorious Virgin. O how beautiful, O how sweet, O how comely, O how amiable, O sweetest Virgin, o most holy mother, o most blessed Mary, intercede for us with Jesus Christ, our Lord.

O INTEMERATA

Alessandro Grandi

[Tenore]

O in-te-me-ra-ta et in æ-ter-num be-ne-di-cta,

6

et in æ-ter-num be-ne-di-cta, sin-gu-la-ris, sin-gu-la-ris,

11

at-que in-com-pa-ra-bi-lis Vir-go, De-i ge-ni-trix, De-i ge-ni-

16

trix, De-i ge-ni-trix, Ma-ri-a, De-i ge-ni-trix, Ma-ri-a,

20

ri-a. O Ma-ri-a, o Ma-ri-a, o Ma-ri-a, De-i

Alessandro Grandi: *Quam pulchra es*

This motet comes from the first anthology of solo motets brought out in Italy, published in 1625 in two separate books (voice and *basso continuo* score, and voice part only): GHIRLANDA SACRA / SCIELTA / *Da diuersi Eccellentissimi Compositori de uarij Motetti à Voce sola / Libro Primo Opera Seconda / PER LEONARDO SIMONETTI / Musico nella Capella del Ser.^{mo} Prencipe / di Venetia in S. Marco. / STAMPA DEL GARDANO. IN VENEZIA MDCXXV*. The text is after the Song of Songs (4: 1-4, 9, 7.). The score is marked “*Alla quarta bassa*”, and is given here transposed a fourth lower.

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 Bc Two tied minims (half notes)

Bar 40 Bc Two tied minims (half notes)

Quam pulchra es, speciosa mea! Oculi tui columbarum, capili tui sicut greges caprarum et dentes tui sicut greges tonsarum. Sicut vitta coccinea labia tua, sicut turris David collum tuum, duo ubera tua sicut duo hinnuli, capreae gemelli. Vulnerasti cor meum, soror mea, sponsa, in uno oculorum tuorum, in uno crine colli tui, tota pulchra es. Tota pulchra es amica mea, et macula non est in te.

O, how beautiful art thou, my lovely one! Thy eyes are doves' eyes, thy hair is as flocks of goats, thy teeth as flocks of sheep that are shorn. Thy lips are as a scarlet lace, and thy speech sweet, thy neck is as the tower of David, thy two breasts like two young roes that are twins. Thou art all fair, O my love, and there is not a spot in thee.

QUAM PULCHRA ES

Alessandro Grandi

[Tenor]

[Basso continuo]

Quam pul - chra es, spe - ci - o - sa me - a, quam

6

pul - chra es, pul - chra, pul - chra es, pul - chra, pul - chra es!

12

O - cu - li tu - i co - lum - ba - rum, ca - pi - li tu - i si - cut gre - ges ca - pra - rum

16

et den - tes tu - i si - cut gre - ges ton - sa - rum. Quam pul - chra

20

es, spe - ci - o - sa me - a, quam pul - chra es, pul - chra, pul - chra

Alessandro Grandi: *Salvum me fac*

This motet, Grandi's only work for solo bass (with a range of two full octaves, from D to d'), is one of the pieces without violins from 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. The text is from Psalm 68 (69): 2-4.

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 135 Grandi's figure 3 normally indicates a major third, required in any case in the final cadence; the vocal part could of course avoid the clashes implied by the melodic movement by singing c sharps (and b naturals)

Salvum me fac, Deus, quoniam intraverunt aquæ usque ad animam meam. Infixus sum in limo profundi, et non est substantia. Veni in altitudinem maris, et tempestas demersit me. Laboravi gemens, raucæ factæ sunt fauces meæ; defecerunt oculi mei, dum spero in Deum meum.

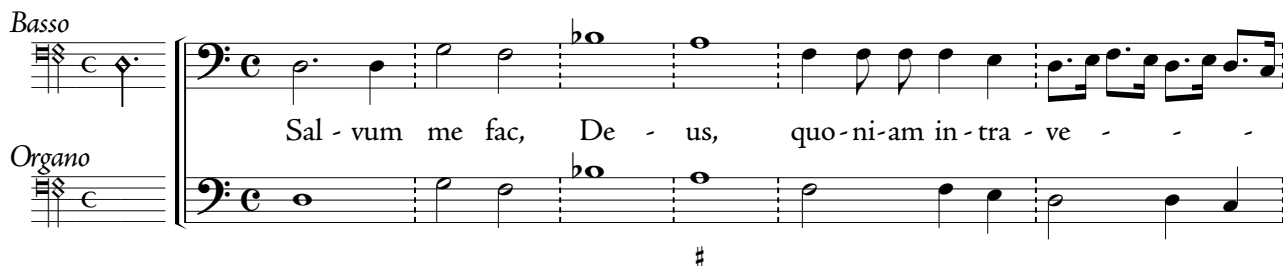
Save me, O God, for the waters are come in even unto my soul. I stick fast in the mire of the deep, and there is no sure standing. I am come into the depth of the sea, and a tempest hath overwhelmed me. I have laboured with crying, my jaws are become hoarse; my eyes have failed, whilst I hope in my God.

SALVUM ME FAC

Alessandro Grandi

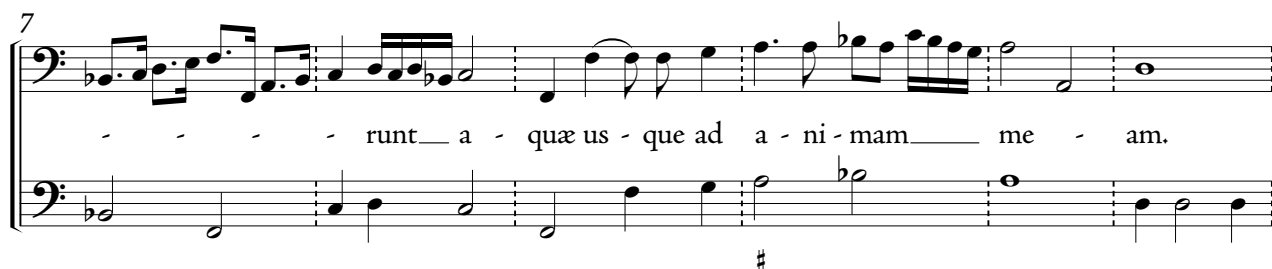
Basso

Organo



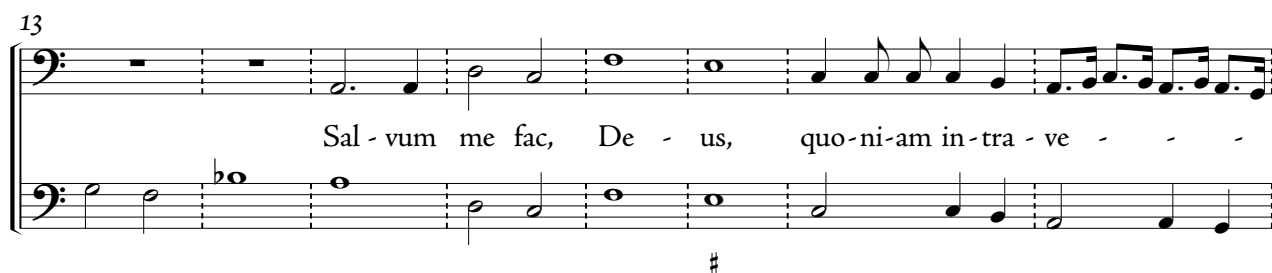
Sal - vum me fac, De - us, quo - ni - am in - tra - ve - - -

7



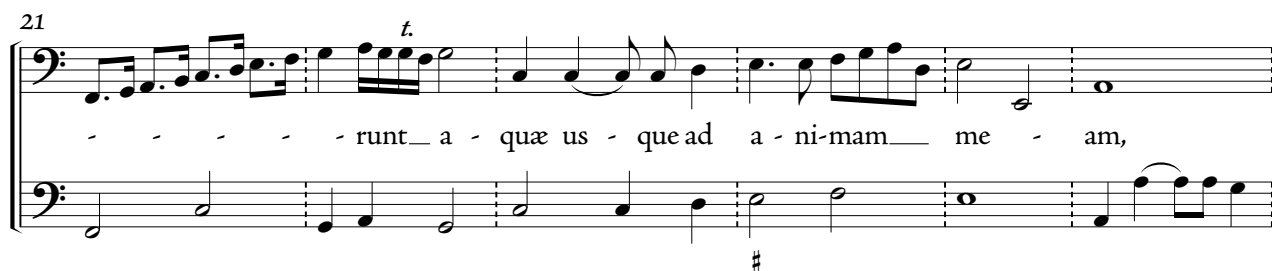
- - - - runt a - quæ us - que ad a - ni - mam me - am.

13



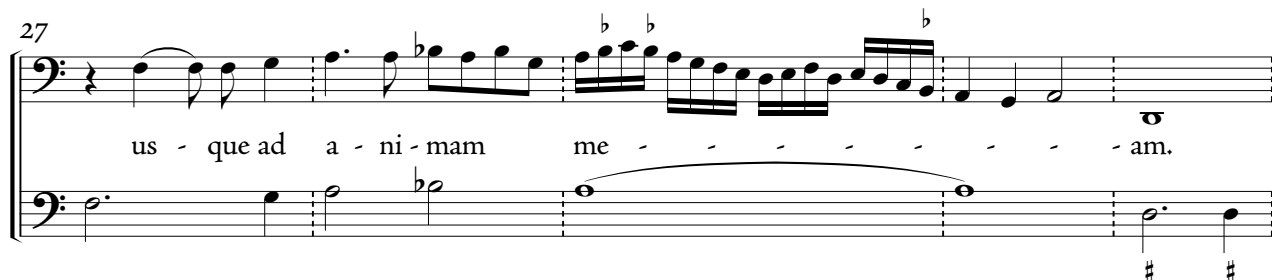
Sal - vum me fac, De - us, quo - ni - am in - tra - ve - - -

21



- - - - runt a - quæ us - que ad a - ni - mam me - am,

27



us - que ad a - ni - mam me - - - - - am.