

# *SOLO MOTETS*

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*from the Seventeenth Century*

volume IO

## *ROME III*

Anne Schnoebelen



# *SOLO MOTETS*

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*from the Seventeenth Century*

FACSIMILES OF PRINTS  
FROM THE ITALIAN BAROQUE

*Selected with Introductions by*  
Anne Schnoebelen

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volume IO

# ROME III

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*Il quarto libro de mottetti a voce sola*

*. . . Op. 10*

Bonifazio Graziani, Roma, 1677

*Partitura del quinto libro de mottetti*

*a voce sola . . . Op. 16*

Bonifazio Graziani, Roma, 1669

*Sacrae cantiones una tantum voce cum*

*organo decantandae . . . Op. 19*

Bonifazio Graziani, Roma, 1672

Introduction by Anne Schnobelen

*Rice University*

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# GENERAL INTRODUCTION

The appearance of the solo voice in church music in 1602, in Lodovico da Viadana's *Cento concerti ecclesiastici*, initiated a development that would soon parallel secular solo song. Though Viadana's intentions were practical—to provide suitable music for small provincial churches—and his conservative style rarely reflected the new monody, sacred music for solo voices soon flourished in northern Italy. Talented composers provided hundreds of small-scale works, including the solo motet with basso continuo, and occasionally with obbligato violins. By the 1620s the solo motet combined the declamatory style and brilliant passages of secular monody with graceful aria-like melodies. It provided church composers a welcome opportunity to indulge the Italian love for drama, virtuosity, and beautiful melody. Though publications of large concerted motets decreased after 1650, the solo motet continued to thrive. Since by then most of its composers also wrote cantatas, operas, and oratorios, the aria/recitative combinations of the solo motet parallel their developing forms. Patterned rhythms and sequences reflect the growing influence of instrumental idioms in vocal music. And the soaring melodic lines reveal the extraordinary virtuosity of the singers for whom these works were written.

Texts were drawn from the liturgy (psalms, antiphons, *Song of Songs*) and from freely invented texts. Some collections like Orazio Tarditi's *Celesti fiori musicali* of 1629 included indications of continuo instruments other than organ, which suggest the possibility of domestic performance. The dramatic quality of many early solo motets encouraged in the singer a highly personal expression of the text. As the century progressed, the emotional quality of the Venetian declamatory style gave way to a more artifice, less personal expression. Several collections from the second half of the century specify the liturgical occasion for each motet: in honor of particular saints, of the Blessed Virgin Mary, of Jesus; to celebrate Christmas, Easter, Pentecost, the Passion; for mar-

riages and funerals; to be sung at the Elevation of the Mass. Though most collections include liturgical texts, freely invented prose texts predominate toward the end of the century.

Scholars and performers alike have begun to recognize the study of Italian sacred music, long neglected in favor of secular vocal and instrumental music, as important to a complete understanding of Baroque style. This series of Italian solo motets makes available for the first time many of these rich sources of seventeenth-century sacred music. The series spans the major part of the seventeenth century, from 1621 to 1695. It includes works by composers from major cities and provincial towns. Three composers are represented by multiple collections: Maurizio Cazzati (6); Bonifazio Graziani (6); and Isabella Leonarda (5). In each case, the solo motet forms a major component in that composer's *oeuvre*; their collections provide comprehensive "textbooks" for the study of the genre. Eight composers are represented by one collection each. Five anthologies of solo motets include composers in urban courts, cathedrals, and provincial churches in and around Rome, Venice, and Milan.

This series reprints in facsimile scores of solo motets with basso continuo from 30 printed collections: 23 complete collections by single composers and three complete anthologies, as well as selections from four other collections and anthologies. The series does not duplicate collections already available in facsimile; hence the omission of Cazzati's first book of solo motets, Op. 5. Some individual motets transcribed in dissertations or modern anthologies are included to facilitate the study of a complete collection. The series does not include solo motets with obbligato violins, since they have separate violin parts. Only works from printed sources are used.

The majority of motets are written for soprano voice, but many collections also include works for alto, tenor, and bass. One of Cazzati's prints (Op. 65) is devoted entirely to motets for

the bass voice. The standard of writing for the voice is consistently high. Performers will be attracted by the expressive qualities, the graceful melodic lines, and the virtuosic demands of these works.

For both performer and scholar, the music in this series should illumine the parallels and differences between sacred and secular music of

early and middle Baroque. It makes available the works of little known composers, and some whose music in other genres is better known. And it provides a rich anthology of music for singers seeking to stretch their stylistic boundaries back to the beginnings of sacred solo song.

Anne Schnoebelen

# INTRODUCTION TO THIS VOLUME

Bonifazio Graziani (Gratiani), born in Marino in 1604 or 1605, is one of the most distinguished representatives of the Roman school of composers in the seventeenth century. Ordained a priest, he was trained as a musician, spending all of his professional life in Rome. From 1648 he held the post of *maestro di cappella* at the church of the Gesù as well as the Roman Seminary (Collegio Romano). As the mother church of the Jesuit Order, the Gesù, one of the architectural jewels of the Counter-Reformation, was among the most prestigious musical institutions in Rome, and was closely connected with the Roman Seminary, whose students formed its choirs. The church was an important center for the polychoral music of the so-called “colossal Baroque” style. Yet it also nurtured the opposite extreme of flamboyant solo vocal writing in motets for one voice or small ensemble.<sup>1</sup> Graziani himself published nine collections of sacred music; after his death in 1684, sixteen more were published by his brother and nephew. Many of these volumes were reprinted with unusual frequency, a mark of his estimable reputation among his contemporaries. In his multi-voiced sacred music—masses, psalms, antiphons, hymns, and motets—Graziani followed the polyphonic traditions established by Palestrina, though his harmonies are more modern. Among his most distinguished works are his six books of motets for solo voice and continuo, which establish him as a worthy contemporary of the greatest seventeenth-century composers, Luigi Rossi and Giacomo Carissimi. The present volume reproduces Books 4, 5, and 6; the three earlier prints, Books 1, 2, and 3, are found in Volume 9 of this series.

Rome provided an especially favorable climate for the development of the Latin motet for solo voice or small ensemble, due to the influence of Luigi Rossi’s chamber cantatas. Rossi was a musician in the service of Cardinal Antonio Barberini, an influential patron of the arts, and was also *maestro di cappella* in the church of San Luigi dei Francesi. His cantatas, which enjoyed great popularity in

Roman circles, were crafted in simple, elegant forms, displaying his expressive *bel canto* style in fluid mixtures of aria, recitative, and arioso. Though the cantatas were secular works in the vernacular, they provided models of form and style for settings of sacred Latin texts in motets by Carissimi and Graziani.

*Il quarto libro de mottetti a voce sola,*  
Op. 10 . . . (terza impressione).  
(Roma: per il successori al Mascardi,  
1677.)<sup>2</sup>

Though Book 3, the previous collection, is the last publication of solo motets known to have been printed in Graziani’s lifetime, his fourth book of solo motets, reproduced here in its third printing from 1677, may have originally appeared before he died. Bibliographers list an edition from 1665 as the original, but that work, of which only one complete copy exists, may be part of a second printing brought out shortly after Graziani’s death in 1664.<sup>3</sup> Therefore, the original edition of Book 4 may have appeared during Graziani’s lifetime, but since no copy of such an edition has survived, this is only speculation. The 1677 printing was dedicated to the composer’s nephew Domenico Graziani. It was produced at the expense of Giovanni Battista Caifabri, a Roman music publisher who used the Mascardi presses for this and other publications of Roman sacred music. According to Caifabri’s dedication, the frontispiece bears the escutcheon of the house of Graziani.

The collection contains twelve motets, all for soprano and basso continuo. As in earlier prints, the texts are nearly always non-liturgical combinations of poetry and prose. Three motets contain brief quotations from the Cantic of Canticles, as well as paraphrases of its language and ideas. Each of the motets has a suggested place in the liturgical year, indicated in the index at the end of the print:

six can be used throughout the year (*per ogni tempo*); two are suitable for feasts of the Virgin Mary; two for the elevation in the Mass; and one each for Christmas and Easter.

Whatever its original date of publication, the fourth book clearly exhibits Graziani's penchant for fresh, inventive melodies, and for dramatic, expressive ariosos of increasing formal complexity—characteristics well established in Book 3. From his second book on (1655), Graziani preferred through-composed arias to the older strophic form. Only a few strophic arias exist in the fourth book, often with melodic variations in the second and third verses. In the through-composed form, Graziani allowed his gifts for melodic and dramatic invention to flourish. Though the more extended arias contain internal phrase repetitions at different tonal levels, the principle of variety is always present. Even when he writes sequential patterns, as in the "Alleluia" of *Surge dilecte mi* (no. 1), the patterned melismas are often freshly varied.

In addition to the through-composed arias and strophic forms, Graziani writes a few brief ternary arias. No. 3, *Per asperos mundi errores*, contains a large rondo form that includes a short recitative section in its complex shape. Refrains inform four of the motets, with one motet framed by an optional (*si placet*) return to the first section. A clearly marked *da capo* indication appears in *Canite Filiae Sion* (no. 6). The instruction to return occurs after an intervening arioso and a second aria.

Elegant arias in triple meter dominate the motets in Book 4. Duple meter arias are fewer in number, but are often brilliant and virtuosic in style. Some arias shift rapidly between triple and duple meter, another indication of Graziani's quest for variety and intense expression of the text. Among the triple meter arias are several vestiges of older notational practices: white notation with black notes indicating patterns of short/long values; or an aria written entirely in older black notation with a proportional meter of  $\phi 3$ .

The harmonic language remains in the transi-

tional state of mid-century practice, often indulging in the characteristic rapid tonicizations of individual chords, but at other times clearly centered in a single key area. An occasional Neapolitan sixth is used for expressive purposes, its rare appearance making it all the more effective. The motets in this collection frequently begin and end in minor keys (A minor is especially favored). Other tonal areas touched upon are one or two sharps and/or flats away from the central key, in both the major and minor modes. An occasional chromatic passage heightens the text, such as the chromatic bass line on the word "asperos" in no. 3.

As in Book 3, Graziani reaches his heights of expressive intensity in the arioso sections, freely mixing recitative, melodic, often virtuosic arioso, and even brief aria sections. The shifting meters and fluid connections between recitative and arioso break established conventional barriers between styles and mark Graziani as a composer of great dramatic expressivity. Like other Baroque composers, he gives melodic or harmonic enhancement to individual words, but always with subtlety and sensitivity to the text.

*Surge dilecte mi*, the opening motet, serves as an attractive example of the style of Book 4. Its text paraphrases and occasionally quotes verses from the Canticle of Canticles, applying its sentiments to the soul's love for Jesus. The first aria consists of fluid, scalar melodic lines, its constant liquidity broken by an occasional dotted rhythm. Characteristic cadential reinforcements by the basso continuo alone separate the sections of this motet. New text and new motives in similar flowing style are cast in  $\frac{3}{8}$  meter. In the following recitative, a harmonic shift to a minor key colors "languentem"; in the following phrase the same word receives a chromatic ascending melody. Two brief lilting arias in triple meter are separated by an ornate arioso passage with a long triadic melisma on the word "sonet." Another brief aria in  $\frac{3}{8}$  meter, marked *Presto*, features sequential melismatic patterns at its close. In the "Alleluia," virtuosic writing explores

the entire soprano range in freshly varied melodic patterns, and closes the work in brilliant style.

Vocal ranges in Book 4 often span a thirteenth, from  $c'$  to  $a''$  or  $d'$  to  $b''$ . As in Book 3, the high  $b''$  (or  $b$  flat) is reached in several motets. An unusually small range of a ninth is found in *O Anima mea* (no. 11), a motet to be sung at the elevation of the host and chalice in the Mass liturgy. The narrow range and subdued character of the motet may be due to its intended use at the most solemn moment of the Mass.

The print contains a few dynamic markings (*piano*), and several tempo/mood indications: *presto*, *allegro*, *adagio*, and a most unusual word, *febile*, meaning plaintively.

*Partitura del quinto libro  
de mottetti a voce sola, Op. 16  
(Roma, per Amadeo Belmonte, 1669)*

Appearing five years after Graziani's death, the fifth book of solo motets was published at the instance of Graziani's brother, who signed the dedication simply as "Il fratello dell'autore." The dedication is made to Giovanni Battista Mocchi, a Cavalier of the Order of S. Giovanni Gerosolimitano and *maestro di cappella* to the Duke of Neuburg in Austria. The publishers included a copy of the papal privilege for the printing of sacred music granted to Graziani in 1664 by Pope Alexander.

The collection contains ten motets for soprano and basso continuo, probably chosen by Graziani's brother from previously unpublished works. Though fewer in number, some are nearly twice as long as the average motet of Graziani. In addition, Book 5 contains a pair of motets bound together by their texts and indicated as *I Parte* and *II Parte*—the only such instance among the solo motets. All works offer suggestions for liturgical use, stated before each motet and in the table of contents: two for feasts of the Virgin Mary; four suitable throughout the year; two for saints of both genders (with

appropriate alternative texts); one for a female saint, and one for the elevation of the Mass.

Three motets contain Biblical texts, from the Gospel of St. John, the Psalms, and the Book of Isaiah, in combination with non-liturgical prose and poetry. *Magnificat omnes* (no. 10) is psalm-like in its prose, though the unknown author used no direct quotations from the Psalms. The remainder of texts consist of freely invented poetry separated by occasional lines of prose. The paired motets, no. 5 and no. 6, are united by their references to the prophet Elias.

Most of the characteristics that describe Book 4 are to be found also in Book 5. Variety, fluidity of form, and mellifluous, virtuosic vocal lines are evident on every page. Lines of demarcation between recitative, arioso, and aria are often difficult to discern. As if to clarify the form, the word *aria* appears at the beginning of seven arias. Of these, five are in duple meter, as if to point out exceptions to the usual triple meter aria. Though contrast is normally provided by the alternation of duple and triple meter, one motet is written entirely in duple meter (no. 5, *Populos a peccatis avertens*). Through-composed aria forms predominate—only two arias are set in strophic form. One of these, the final aria of *Heu, quia incolatus meus* (no. 6), is a long aria in three verses, the third extended and varied ornamentally. Each strophe is in binary form, and the aria closes with a repetition of the first musical phrase, making the last verse a small ternary form. Refrains occur in four motets, sometimes alternating ornate arioso refrains with sections of recitative, as in no. 9, *O hylaris, et fausta dies*. The final motet, *Magnificate omnes*, closes with an exact written-out repetition of the final aria, both text and music.

*Sinite me* (no. 2) is unique in its echo device, at the section beginning "Muta deserta." Set in a combined recitative/arioso style, each text phrase ends with a repetition of the final word or portion of a word, marked "Echo" and "piano." The motet closes with an aria in  $\frac{3}{2}$  meter where quickly alternating sections of *allegro* and *adagio* enhance the

meaning of the words, a device also used effectively in *Audi Clementissime Domine* (no. 7).

Vocal ranges span a twelfth, from d' to a'', in the majority of motets in Book 5. Only one reaches down to c', and none require the high b'' of the two previous collections. Trill indications (*t.*) appear occasionally, and there are several dynamic markings (*piano*) in the print. In addition to the normal tempo/mood indications, the word "languido" appears in no. 7.

*Sacrae cantiones una tantum  
voce cum organo decantandae . . .  
Liber Sextus, Op. 19 (Romae:  
excudebat successori Mascardi, 1672)*

Graziani's sixth and final collection of solo motets appeared in 1672 from the presses of the Mascardi family. The unsigned dedication is made to the Papal Legate and Archbishop of Prague, Matthaeo Ferdinando. An engraving of St. Teresa adorns the frontispiece, and the motet *Sponsa Christi Teresia* (no. 8) honors the saint. The print, like Book 5, includes a copy of the papal privilege, and a list of Graziani's publications of sacred music up to the year 1672. Unfortunately for bibliographers, the list does not furnish the dates of publication. However, the present work is listed as "Il sesto libro de' Motetti a voce sola opera decimanona," with its title in Italian. The table of contents at the end of the collection uses the same form of the title. The Latin title used in this print may thus indicate that it, too, is a subsequent printing in which the frontispiece was changed. An edition with the Italian title appeared in 1676, published by G.B. Caifabri in Rome.

Of the sixteen motets in this collection, fifteen are for soprano and one for mezzo-soprano (no. 6, *Tormentorum saevitiam*), the only example of a mezzo-soprano clef in Graziani's solo motets. The majority of works are relatively brief, the shortest being a motet for Easter, *Surrexit Pastor bonus* (no. 12). Like

the other prints in this volume, suggestions for liturgical use are provided in the table of contents: two are intended for feasts of the Virgin Mary; one for the elevation of the Mass; four are suitable throughout the year; four honor particular saints, and three others can be used for any saint (for which appropriate textual alterations are provided according to gender); one each is intended for Pentecost and Easter.

Texts imitate the language of the Canticle of Canticles, as in *Veni gaude dilecta mea* (no. 1), or the psalms, as in *Attendite verbum Domini* (no. 5). The motet for Pentecost, *Advenisti Divinus ignis* (no. 11), is a paraphrase of verses from the Sequence for Pentecost, *Veni Sancte Spiritus. Surrexit Pastor bonus* (no. 12), intended for Easter, is based on a responsory from Matins of Easter Sunday. As in Book 1, the collection closes with a setting of the Marian antiphon, *Salve Regina*. The remainder of texts are in the combination of freely invented prose and poetry established earlier.

Book 6 resembles the two previous collections in its representation of Graziani's mature style. Its contents, selected by the publisher (or Graziani's brother) were intended to capitalize on his remarkable popularity. Here, too, are the melodic elegance and formal variety, the predominance of through-composed forms and of triple meter arias, and the expressive intensity of combined recitative, arioso, and aria styles that characterize the two preceding prints.

Particularly attractive is the opening motet, *Veni gaude dilecta mea*, which contains unusual harmonic progressions that add to its expressivity. On the text "te vide dolentem pro me suspirantem," a descending sequential passage of 7–6 suspensions touches poignantly on the Neapolitan sixth on its downward path. A few measures later, the same passage is effectively repeated a fourth higher. In the arioso that follows, the tonal scheme touches on the unusual key of B flat minor before settling in F minor.

Intended for the elevation of the Mass, *Venite*,

*audite* (no. 2) is a brief work in an unusually low range and tessitura (b to e<sup>''</sup>), in keeping with its solemn function. *Quis me territat* (no. 4) opens with a brilliant arioso in ascending triadic patterns, followed by a descending scale. Similar materials appear in the following section, but in contrasting triple meter. *Attendite verbum Domini* (no. 5), is cast in a large ternary form with an arioso as its first section, a strophic aria of three verses, and a slightly varied reappearance, with extension, of the opening arioso. Other examples of formal variety are abundant in no. 13, *Jucundamini chori laetantes*. Graziani molds the first aria in a long binary form, the second in a ternary form whose A sections are

themselves small ternary forms: aba c aba'. The final motet, *Salve Regina*, consists of eight brief sections, through-composed aria forms framed by ariosos, which utilize the full soprano range.

The motets in all three of these prints attest to the sophistication of Graziani's style, and his extraordinary gifts of melodic and formal creativity. The singer who essays these works will be rewarded with a wide-ranging repertory, full of intense emotion and brilliant virtuosity.

Anne Schnoebelen  
Rice University

## NOTES

1. See Graham Dixon, "Musical Activity in the Church of the Gesù in Rome during the Early Baroque," *Archivium Historicum Societatis Jesu* (Vol. XLIX, 1980), pp. 323–37.

2. No. 12, *Venite Pastores*, is published in a modern edition in *Cantio Sacra*, ed. Rudolf Ewerhart, as No. 61 (Cologne: Edmond Bieler, 1955–).

3. The 1665 edition, which I have not been able to examine, was published by Giacomo Fei in Rome. RISM lists this as a "spätere Ausgabe" (subsequent edition). A complete copy exists in the Vienna Nationalbibliothek. (*Répertoire International des Sources Musicales*, Series A/1, *Einzeldrucke vor 1800*, vol. 3, p. 334.)

## ERRORS IN THE PRINTS

*Il quarto libro de mottetti a voce sola*, Op. 10

1. p. 8, second system, voice part, after first measure bar: third note should be G sharp.
2. p. 13, first system, voice part, final measure: fifth note, E, should be flatted; second system, voice part, first measure: second note, E, should be flatted.  
p. 14, first system, voice part, final measure: sixth note, E, should be flatted; second system, voice part, after first measure bar: third note, E, should be flatted.

p. 15, first system, voice part, first measure: last note, A, should be flatted.

p. 16, first system, voice part, first measure: third note, E, should be flatted.

p. 17, first system, voice part: all B's are natural.

p. 22: A B flat should be inserted into the key signature at the meter change in the first system, and continue to the end of the piece, thus placing the first phrase in G minor.

3. p. 28, third system, voice part, after first measure bar: MS. corrections; also, both F's in third measure should be sharped.
  4. p. 31, first system, voice part, second measure: second note, F, should be sharped.  
p. 32, first system, voice part, last measure: penultimate note, F, should be sharped; second system, voice part, last measure: sixth note, F, should be sharped; third system, basso continuo, first measure: fifth note, D, should be sharped.  
p. 33, first system, voice part, fourth measure: last note, F, should be sharped; basso continuo, fourth measure: penultimate note, F, should be sharped; second system, voice part, after first measure bar: fifth note, F, should be sharped.  
p. 34, first and second systems, voice part: all F's should be sharped.  
p. 35, first system, voice part, after fourth measure bar: third note, F, should be sharped; third system, voice part, after third measure bar: second note, F, should be sharped.
  7. p. 59, second system, voice part, after first measure bar: second note, G, should probably be sharped; third system, voice part, second measure after meter change: second note, A, should be sharped.  
p. 61, first system, basso continuo: measure bar to delineate end of third measure is missing, and note alignment is skewed due to crowding; fifth and sixth notes from end of line should be sixteenths, not eighths.  
p. 63, second system, voice part, last measure: second note, F, should be sharped; third system, basso continuo, first measure: last note, F, should be sharped.  
p. 68, third system, basso continuo, final measure: last note, G, should be sharped.
  8. p. 69, third system, voice part, after second measure bar: one quarter note value is missing, possibly a quarter note *c*" as fourth note of measure.  
p. 70, first system, voice part, last measure: fourth note from end, F, should be sharped.  
p. 78, second system, basso continuo, first measure: second note, F, should be sharped; same in analogous place in third system.
  9. p. 79, first system, voice part, third measure: fourth note, G, should be sharped.
  10. p. 90, first system, voice part, after first measure bar: third note, F, should be sharped.
  11. p. 95, third system, basso continuo, after fourth measure bar: bar lines missing, note alignment skewed.  
p. 96, first system, voice part, last measure: fifth note, F, should be sharped.  
p. 98, second system, voice part, after third measure bar: eighth note, F, should be sharped.
  12. p. 104, second system, voice part, last measure: penultimate note, E, should be flatted.  
p. 107, first system, voice part, second measure: second note, E, should be flatted.
- Partitura del quinto libro de mottetti a voce sola*, Op. 16.
- Page numbering in this print is interrupted after p. 37. No numbers are printed on pages following 37, 38, 39, or 40. Normal pagination is resumed with p. 41. Pages without numbers are labelled below as 37 *verso*, 38 *verso*, 39 *verso*, and 40 *verso*.
1. p. 6, fourth system, basso continuo, second measure: MS. cancellation of figured bass, indicating root position chord.  
p. 7, fourth system, voice part, third measure: flat before second note indicates cancellation of sharp in signature.  
p. 12, second system, basso continuo, after second measure bar: fifth note, G, should be sharped.
  2. p. 14, first system, voice part, after first measure bar: sixth note, F, should be sharped; after second measure bar: third

- note, C, and fourth note, D, should be sharped.
- p. 15, first system, voice part: all F's should be sharped.
- p. 16, third system, basso continuo, final measure: final note should be a half note, not a quarter.
- p. 19, first system: MS. addition of measure bars to clarify note alignment.
- p. 20, fourth system, basso continuo: MS. correction of figured bass.
- p. 21, second system, voice part, after first measure bar: flat before second note is cancellation of previous C sharp.
- p. 22, third system: add *Adagio* at third measure, as in analogous phrase on p. 23.
- p. 23, fourth system, voice part: all F's and C's are sharped.
- p. 24, second system, voice part: all G's are sharped; sharp before B in second measure is misplaced, refers to next note, C.
3. p. 26, first system, voice part, first measure: tenth note, F, should be sharped.
  4. p. [37 verso], second system, voice part, after second measure bar: fifth note, F, should be sharped.  
p. [39 verso], first system, voice part, final measure: fourth note, F, should be sharped; fourth system, voice part, final measure: second note, F, should be sharped.  
p. 40, first system, voice part, after first measure bar: fifth note, F, should be sharped.
  6. p. 50, second system, voice part: all E's should be flatted; third system, voice part: all E's should be flatted; basso continuo, second measure: third note, A, should be flatted.  
p. 51, first system, voice part, last measure: fourth note, A, should be flatted; second system, voice part, first measure: fourth note, A, should be flatted.  
p. 52, first three systems, voice part: all E's should be flatted.  
p. 56, fourth system, voice part, second measure: eighth note, E, should be flatted.
  7. p. 65, second system, basso continuo, after second measure bar: first four notes are eighth notes, not sixteenths.  
p. 66, second system, voice part, first measure: third and fifth notes, F, should be sharped.  
p. 68, second system, voice part, first measure: all C's should be sharped.
  8. p. 71, second system, voice part, second measure: final note, G, should be sharped.  
pp. 72–73: all flats before C's refer to cancellation of sharp in signature.  
p. 73, third system, basso continuo, third measure: final note is C natural; fourth system, basso continuo, fourth measure: first note is C natural.  
p. 74, third system, basso continuo, third measure: first note is B, not C.  
p. 77, first system, voice part, third measure: sixth and eighth notes are C natural; second system, voice part, third measure: third note is C natural; third system, voice part, after first measure bar: all C's are natural.
  9. p. 83, fourth system, voice part, after first measure bar: seventh note has been corrected by hand to G (sharp) to match previous phrase; after second measure bar: misplaced sharp refers to A in voice part, final note is also A sharp; third of final chord should be sharped.  
p. 91, second system, basso continuo, final measure: penultimate note, G, should be sharped.
- Sacrae cantiones una tantum voce cum organo decantandae . . . Liber Sextus, Op. 19.*
1. p. 7, second system, voice part, third measure: third note, F, should be sharped.
  2. p. 11, second system, voice part, after second measure bar: third note, G, should be sharped.

- p. 12, first system, voice part, after fourth measure bar: first note, B, should be flatted.
4. p. 30, third system, voice part, first measure: third note, F, should be sharped.
  5. p. 32, second system, voice part, after fourth measure bar: final note, E, should be flatted.  
p. 33, second system, voice part, last measure: penultimate note, E, should be flatted; third system, voice part: all E's should be flatted; same in analogous place on p. 38.  
p. 34, second system, voice part, fourth measure: all E's should be flatted.  
p. 36, second system, basso continuo, after first measure bar: second note is B flat, not B.  
p. 38, third system, voice part, after first measure bar: all E's should be flatted.  
p. 39, third system, voice part: all E's should be flatted.
  6. p. 40, first system, voice part, third measure: second note, B, should be flatted.  
p. 41, third system, voice part, third measure: seventh note, B, should be flatted.  
p. 42, second system, voice part, second measure: eighth note, B, should be flatted.  
p. 43, first system, voice part, second measure: twelfth note, B, should be flatted; third system, basso continuo, first measure: last note, F, is a half note, not a quarter.  
p. 44, second system, voice part, after second measure bar: seventh note, B, should be flatted; basso continuo, last measure: sharp under final note means note is C sharp.  
p. 47, first system, voice part, after second measure bar: second note, B, should be flatted; second system, voice part, first measure: fifth note, C, should be sharped; third system, voice part, after first measure bar: tenth note, C, should be sharped.  
p. 48, first system, voice part, first and second measures: all C's and F's should be sharped; third system, voice part, first measure: second note, C, should be sharped; last measure: sixth note, F, should be sharped.  
p. 49, first system, voice part: all C's and F's should be sharped.
  7. p. 49, second system, voice part, first measure: fourth note, E, should be flatted; third measure: second note, C, should be flatted.  
p. 50, first system, voice part, third measure: third note, E, should be flatted; third system, voice part: all E's and A's should be flatted.  
p. 51, second system, voice part: all E's should be flatted.  
p. 52, third system, voice part: all E's should be flatted.  
p. 53, first system, voice part, second measure: fourth and sixth notes, E, should be flatted; after second measure bar: eleventh note is B natural; second system, voice part, third measure: all E's should be flatted.  
p. 54, first and second systems, voice part: all E's should be flatted; second system, voice part, after first measure bar: second note, A, should be flatted.  
p. 55, second system, voice part, first measure: sixth note, E, should be flatted; third system, voice part, first measure: third note, E, should be flatted.  
p. 59, third system, voice part, last measure: all E's should be flatted.  
p. 60, second system, voice part, last measure: all E's should be flatted.
  8. p. 62, first system, voice part, third measure: third note, F, and fourth note, G, should be sharped.  
p. 67, third system, voice part, third measure: final note, F, should be sharped.
  9. p. 73, first system, voice part: all E's should be flatted; third system, voice part: all E's should be flatted.  
p. 74, second system, voice part, first mea-

- sure: fourth note is B natural.  
 p. 75, second system, voice part, second measure: fourth note is B natural.
10. p. 78, first system, basso continuo, third measure: sharp below staff refers to third note, F; third system, voice part, after third measure bar: second note, F, should be sharpened.  
 p. 79, first system, voice part, after third measure bar: seventh note, F, should be sharpened.
11. p. 85, first system, voice part, first measure: second note, F, should be sharpened.  
 p. 86, second system, basso continuo, third measure: fourth note, F, should be sharpened.
13. p. 96, second system, voice part, fourth measure: fourth note, B, should be sharpened.  
 p. 98, second system, voice part, last measure: eighth note, F, should be sharpened.  
 p. 102, third system, voice part, first measure: second and fourth notes, D, should be sharpened; third measure: ninth note, G, should be sharpened.  
 p. 102, first system, voice part: all G's should be sharpened; second and third systems, voice part: all G's should be sharpened.
16. p. 113, second system, basso continuo, fifth and sixth measures: all B's should be flatted; third system, basso continuo, after second measure bar: sharp above staff referring to major third may be an error.  
 p. 115, second system, basso continuo, after second measure bar: second note, B, should be sharpened.  
 p. 117, first system, voice part, after second measure bar: third note, B, should be flatted.  
 p. 118, second system, voice part, second measure: third note is C natural.

## SOURCES OF THE TEXTS

In the following list of sources, psalm numbers are those of the Vulgate. Where texts are drawn from more than one source, semicolons are used to separate sources. "Non-liturgical" indicates texts not found in common liturgical sources.

### *Il quarto libro de mottetti a voce sola*, Op. 10

1. non-liturgical; paraphrase of Canticle of Canticles 2:10; non-liturgical; Canticle of Canticles 2:14; non-liturgical.
2. non-liturgical
3. non-liturgical
4. non-liturgical
5. non-liturgical; Canticle of Canticles 3:1 (partial); non-liturgical
6. non-liturgical
7. non-liturgical
8. non-liturgical

9. non-liturgical
10. non-liturgical
11. non-liturgical
12. non-liturgical; Canticle of Canticles 2:1 (partial); non-liturgical

### *Partitura del quinto libro de mottetti a voce sola*, Op. 16

1. non-liturgical
2. non-liturgical
3. John 14:23; 14:1 (partial); 14:28 (partial); 14:27 (partial)
4. Isaiah 59:12 (variant); Psalm 37:5; non-liturgical
5. non-liturgical
6. Psalm 119:5 (variant); Psalm 41:3 (variant); non-liturgical
7. non-liturgical
8. non-liturgical

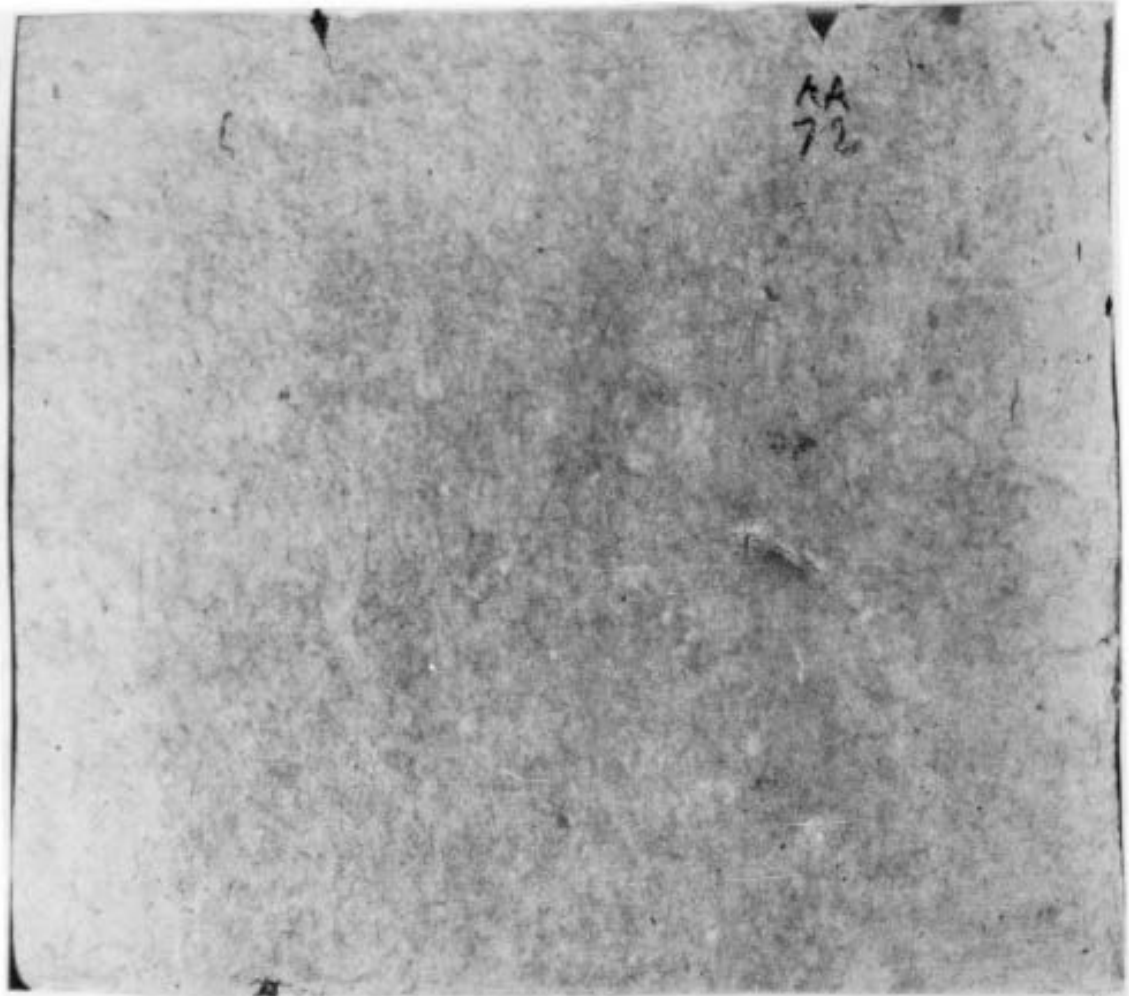
- |  |  |
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| <ul style="list-style-type: none"> <li>9. non-liturgical</li> <li>10. non-liturgical</li> </ul> <p><i>Sacrae cantiones</i>, Op. 19</p> <ul style="list-style-type: none"> <li>1. non-liturgical; Canticle of Canticles 4:7;<br/>non-liturgical</li> <li>2. non-liturgical</li> <li>3. non-liturgical</li> <li>4. non-liturgical</li> <li>5. non-liturgical</li> <li>6. non-liturgical</li> <li>7. non-liturgical</li> <li>8. non-liturgical</li> </ul> | <ul style="list-style-type: none"> <li>9. non-liturgical</li> <li>10. non-liturgical</li> <li>11. non-liturgical; paraphrase of Sequence for<br/>Pentecost, vs. 4, 7–8; non-liturgical</li> <li>12. Matins for Easter Sunday, I. Nocturn, Re-<br/>sponsory 4</li> <li>13. non-liturgical</li> <li>14. non-liturgical</li> <li>15. non-liturgical</li> <li>16. Seasonal antiphon in honor of the Blessed<br/>Virgin Mary, sung at Compline</li> </ul> |
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AA.72

1 PARTITUR

Graziani D. Bonifazio. Mottetti a voce sola  
Libro Quarto. Opera X - Roma 1677.

(Terza impressione)



IL QVARTO LIBRO  
**DE MOTTETTI A VOCE SOLA**  
DEL SIGNOR D. BONIFATIO GRATIANI  
DEDICATO AL MOLTO ILLVSTRE SIGNORE,  
**IL SIGNOR DOMENICO GRATIANI**  
Nepote del Medesimo Autore.  
OPERA DECIMA.



*famiglia della*

*famiglia gratiani*



IN ROMA, Per il Successor' al Mascardi. MDC.LXXVII. Con licenza de' Superiori.

*A Spese di Gio: Battista Caifabri, all' Insegna della Croce di Genova in Parione.*

*Questo è la terza impressione. del a terzo la Dedicatoria.*

A

Molto Illustre Sig. e Padrone Mio Colendissima.



ON Tromba Canora risuona in ogni luogo la Gloria, per le soauissime Musiche del già defonto Sig. D. Bonifatio Gratiani Zio di V. S. Se Roma, vien celebrata per le sue magnificenze, la prima Città del Mondo, par che egli l'abbia co' suoi armonici Con- centi trasmutata in Empireo, nel solennizzare i Sagri Tempij più celebri di quella, con le sue sagre Melodie. Non solo ne parlano le bocche de' gli huomini, ma ne sono testimonij infallibili consegnati al commun giuditio, e tramandati alla memoria de- Posteri, per viuere vna vita immortale nel regno della Fama. Si vantano le Stampe d'hauere fin' hora publicate alla luce ventiquattro Opere di varie, & aggradite sue Compositioni, vna delle quali sono li presenti Mottetti à Voce Sola, che come Fenice rinascono di nuouo al Mondo. In que- sta terza Impressione, ad altri non si deuono dedicare, che à V. S. come degno Nepote di chi li composi, acciò che come suoi li patrocini, e defenda da maletica lingua. Si pregiaranno di portare in fronte li duplicati Nomi, con lo Scudo di Casa GRATIANI, gloriandosi d'esser innalzati sù la cima de' suoi MONTI, & iui coronati di Palme, si renderanno più grati all'vdito de' Virtuosi. L'accetti dunque con occhio benigno insieme con chi gli li presenta, che brama di farli conoscere

Di V. S. Molto Illustre

Humilissimo, e Deuotissimo Seru.

Gio: Battista Caifabri.



3

Vr. ge surge Dilecte mi sur- ge propera dul- cis IESV sur- ge

43 6

surge Dilecte mi sur- ge propera dul- cis IESV sur- ge propera flos campi sur- ge

43 76 6

lilium con- uallium sur- ge propera flos campi sur- ge lilium con- ualli- um.

43 43

4

V- bi pa- fcis v- bi cubas dum te sequens a- nhe- lando pro te

ge mo fu. spi- rando v- bi pascis v- bi cu- bas in me-

ri- di- e. Rubicundos cerne flores cerne campos virefcentes

cerne vineas florentes quæ dedere iam odores quæ dedere iam odores cerne vine-

as florentes quæ dedere iam odores quæ dedere iam o- do- res. Nostra in

ha terra vox iucunda sonat turtu- ris plo- rantis plaudit illi murmurantis aura montis

6

fontis vnda aura montis fontis vnda plaudit illi murmurantis aura montis fontis vnda

43 b 6 6 43 6 6 6 6 6 6 6 6 43 b

5

aura montis fontis vn- da. Ergo veni ergo veni amantissime

6 43 43 4

2

IESV veni veni Sponse dulcissime & animam amore tuo languen- tem con- fo- lare

76 b6 b b

7

con- fo- la- re amore tuo languen- tem con- fo- lare.

43 b b 43 43

3 4 3 4 3 4 3 4

Si venis lætabor lætitia vera voluptas sincera in te glo- ri- abor videbis dolen-

43 6 43

tem ad te suspirantem te sæper vocantē vide- bis lan-

b6 6 6 56 6 43 43 b

gunc- tem vide- bis languentem      Ostende often- de mihi

fa- ciam tuam so- net fonet vox tua in auribus meis

vox enim tua dulcis & fa- cies tua & fa- cies tua deco- ra.

Detailed description: This page contains a musical score for five systems. The first system shows a vocal line with lyrics 'gunc- tem vide- bis languentem' and a piano accompaniment. The second system continues the vocal line with 'Ostende often- de mihi' and the piano accompaniment. The third system features a vocal line with 'fa- ciam tuam so-' and a piano accompaniment. The fourth system continues the vocal line with 'net fonet vox tua in auribus meis' and the piano accompaniment. The fifth system shows a vocal line with 'vox enim tua dulcis & fa-' and a piano accompaniment. The sixth system continues the vocal line with 'cies tua & fa-' and a piano accompaniment. The seventh system shows the vocal line with 'cies tua deco- ra.' and a piano accompaniment. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Dum te nō acquirō nō cesso vagari nō possum lætari semperque su- spi- ro, te quero cla-

man- do, & no- ãte fi- len- ti & luce riden- ti te

voco ploran- do, & luce riden- ti te voco plo- rando.

Detailed description: This page contains a musical score for five systems. The first system shows a vocal line with lyrics 'Dum te nō acquirō nō cesso vagari nō possum lætari semperque su- spi- ro, te quero cla-' and a piano accompaniment. The second system continues the vocal line with 'man- do, & no- ãte fi- len- ti & luce riden-' and a piano accompaniment. The third system shows the vocal line with 'ti te' and a piano accompaniment. The fourth system features a vocal line with 'voco ploran- do, & luce riden-' and a piano accompaniment. The fifth system continues the vocal line with 'ti te voco plo- rando.' and a piano accompaniment. The score includes various musical notations such as clefs, time signatures, and dynamic markings.