

FACHHOCHSCHULE NORDWESTSCHWEIZ

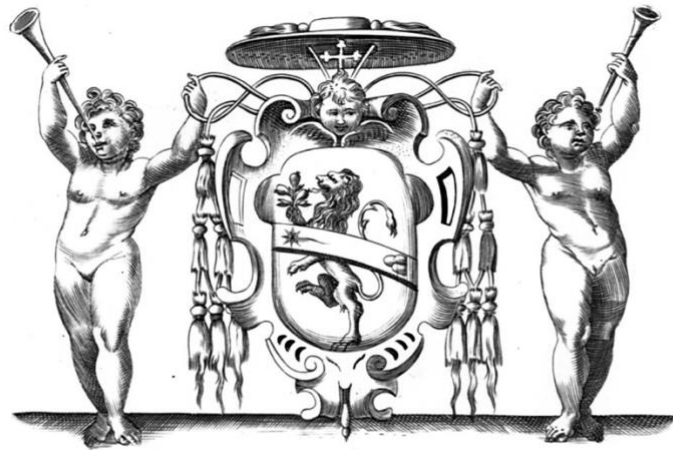
MUSIK-AKADEMIE BASEL

HOCHSCHULE FÜR MUSIK

SCHOLA CANTORUM BASILIENSIS

MASTER THESIS

Musical Edition and Artistic Research of



ARIE DEVOTE

Ottavio Durante, Rome, 1608

By

Emilė Ribokaitė

Betreuender Dozent: Dr. Sven Schwannberger

Hauptfach: Gesang

Hauptfach-Dozentin: Rosa Dominguez

Datum des Masterkonzerts: 14.06.2024

Abgabedatum der Masterarbeit: 25.02.2024

Abstract

ARIE DEVOTE, a collection of 20 sacred arias composed by Ottavio Durante Romano in 1608, represents an early fusion of secular style into sacred solo vocal music. The collection was published in Rome by Simone Verovio and dedicated to Alessandro Cardinal Montalto Peretti. This edition explores the unique ornamentation style reminiscent of Giulio Caccini's *Le nuove musiche* (Florence 1602). While the preface serves as a valuable source for early Baroque sacred music performance, the musical pieces remain underexplored. This edition aims to enhance accessibility, offering translations of sung texts, historical overviews, and insights into the Roman musical landscape. By making historically informed recordings and collaborating with experts in basso continuo and the music of that time, we aspire to shed light on the lesser-known sacred vocal music of Ottavio Durante.



TABLE OF CONTENTS

Introduction	1
<i>ABOUT ARIE DEVOTE</i>	2
Historical Context and Soundscape	2
Ottavio Durante	3
The Patron Cardinal Montalto	5
Simone Verovio's Print Characteristics	6
Print of <i>ARIE DEVOTE</i>	7
The preface of <i>ARIE DEVOTE</i>	8
Artistic research	14

MUSICAL EDITION	15
Editorial Criteria	16
Music Scores	23
1. <i>Scorga Signor</i>	23
2. <i>Angelus ad Pastores</i>	25
3. <i>Estote fortes</i>	28
4. <i>Magnificat III Toni</i>	29
5. <i>Magnificat VIII Toni</i>	32
6. <i>Verbum caro</i>	39
7. <i>Beata es</i>	41
8. <i>Iam quod</i>	43
9. <i>Si bona suscepimus</i>	45
10. <i>Hei mihi</i>	47
11. <i>O sacrum convivium</i>	50
12. <i>O Domine Jesu</i>	52
13. <i>Miserere mei Deus</i>	54
14. <i>Aspice Domine</i>	65
15. <i>Filia Hierusalem</i>	67
16. <i>Gaudent in Coelis</i>	70
17. <i>O Rex Gloriam</i>	72
18. <i>Regina Caeli</i>	74
19. <i>Voce mea</i>	76
20. <i>Signor che del peccato</i>	78
Translations of the Sung Texts	80
Bibliography	90
Acknowledgments	92



Introduction

ARIE DEVOTE (full name *ARIE DEVOTE / Le quali contengono in se la Maniera di cantar / con gratia, l'imitation delle parole, et li modo / di scriver passaggi, et altri affetti. / Nouamente composte da Ottavio Durante Romano. In Roma appresso Simone Verovio 1608.*) is a volume of 20 compositions for solo voice and basso continuo, composed by Ottavio Durante Romano. The arias are based on liturgical texts, except for the two spiritual madrigals of Battista Guarini that serve as a proem and epilogue. The ornamentation style of the pieces is reminiscent of Giulio Caccini's *Le nuove musiche* (Florence, 1602), however *ARIE DEVOTE* signifies an early shift towards blending secular style into sacred solo vocal music. The collection was originally printed by the print house of Simone Verovio in Rome in the *annus mirabilis* of 1608 and dedicated to Alessandro Cardinal Montalto Peretti, a patron and a member of ecclesiastically influential Perreti family, with whom Durante was closely linked throughout his life. The print contains a preface which is a quite well-known source among researchers of singing as a documentation of the early Baroque sacred music performance in Rome, however the musical pieces of the collection are sadly still little known and so far, has only few publicly available historically informed recordings of only some pieces from the collection.

This edition aims to make *ARIE DEVOTE* more approachable for the wider circle of musicians who are interested in the sacred Roman music repertoire of the early 17th century.

Accompanying the edition are translations of the sung texts, an overview of sources related to *ARIE DEVOTE*, its author Ottavio Durante, and the musical landscape of his contemporaries in Rome. Additionally, the edition includes remarks on the artistic research conducted to prepare a recording of a few of Durante's arias. This version strives to respect various factors of performance practice, incorporating insights from the preface of *ARIE DEVOTE*. The collaborative effort involves colleagues fluent in basso continuo and is guided by experienced professors from *Schola Cantorum Basiliensis*. We anticipate that publishing such a performance will help garner attention for the sacred vocal music of the lesser-known composer Ottavio Durante.

About *ARIE DEVOTE*

Historical Context and Soundscape

In the beginning of 17th century, the Baroque period was unfolding, characterized by a transformation in artistic and musical styles. The historical context around Rome was shaped by the Counter-Reformation, emphasizing a revival of religious fervor. This period witnessed a renewed emphasis on emotional expression and clarity in sacred works. Rome, being a cultural hub, experienced a flourishing musical creativity with various influential patrons, such as the Peretti family, playing a crucial role in supporting the arts. Italy was a significant center for musical innovation, witnessing the convergence of various influential figures. Composers like Luzzasco Luzzaschi contributed to the development of the madrigal, experimenting with expressive dissonance and chromaticism. Carlo Gesualdo, known for his expressive and chromatically adventurous madrigals, was another prominent figure. Girolamo Frescobaldi, renowned for keyboard compositions, held a prominent position at St. Peter's Basilica. Kapsperger, an Austrian lutenist and composer, also left an impact with his contributions to instrumental music. Giulio Caccini, a key figure in the development of early Baroque opera, composed influential works like "Le nuove musiche" (1602), emphasizing solo vocal expression and ornamentation. This rich musical tapestry reflected a move towards expressive and experimental styles, laying the groundwork for the Baroque period's full bloom.

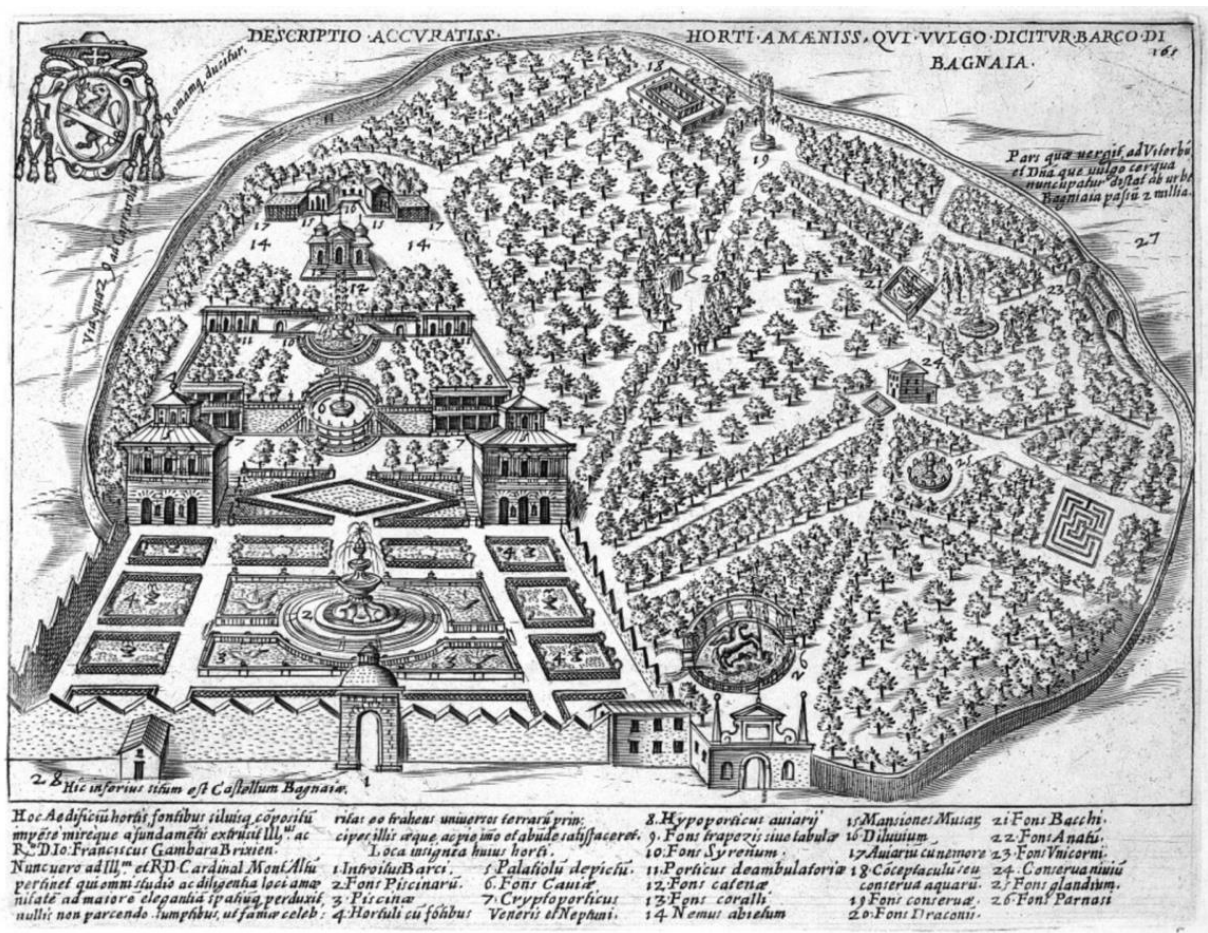
Ottavio Durante

Ottavio Durante Romano (c. 1550–1620), the composer of *ARIE DEVOTE*, was likely an active participant in the vibrant cultural environment of Rome. Durante's work stands as a testament to the expressive and innovative tendencies emerging in the Baroque era, yet not so much is known about him. Wherever Ottavio Durante's biography is mentioned in the literature, the following sparse information is essentially found: the composer of the *ARIE DEVOTE* may have been born in Rome in a family of notaries and lawyers and may have worked as maestro di capella in Viterbo cathedral at the turn of the 16th and 17th centuries.¹ As poor as this information about Durante's life is, it is also likely to be false. According to a researcher Wilhelm Matejka², Durante was probably not a professional musician, but rather a man of science, in that universal sense not yet fractured by a concrete specialization back then. Seen in this way, the musical work actually represents an exception in Ottavio Durante's life's work. He was a, aristocrat, *dotto dilettante*, a man universally educated and active in the field of science. Coming from the fourth generation of a family that had produced books in the fields of law, medicine, botany, and poetry, he also published various treatises on medicine, philosophy, theology and musical poetry. The son of a scholar and a Roman noblewoman, Ottavio Durante was likely surrounded by politically influential figures from his young days. His connection with Casa Peretti-Montalto was probably “inherited”, as his father Castore Durante (d. 1590) served the Peretti family, including its most prominent member pope Sixtus V, to whom the elder Durante was appointed as a personal physician from his coronation on 1585, when Ottavio was still a child. As he recalls in the dedication of *ARIE DEVOTE*, his father Castore Durante was the most famous member of the family - a renowned doctor, physician and botanist, who also made some scientific treatises and the translations of theological texts.

¹ Campagne, Augusta. (2018) Simone Verovio. Music printing, intabulations and basso continuo in Rome around 1600, p. 106.

² Matejka, Wilhelm. (1978) ‘Ottavio und seine “Arie Devote” (1608). Eine Korrektur.’ Die Musikforschung 31, p. 443–446.

It is also known that Durante's family owned a villa in Bagnaia, not far from Viterbo, to which he retreated after a hunting accident and where he devoted himself entirely to the humanitarian science and theology. Perhaps this is where a possibly false report comes from, that he was a *maestro di capella* at Viterbo cathedral, which would completely distort his social position. (MATEJKA 1978, p. 443–446 p.) However, it is certainly no coincidence that Alessandro Cardinal Montalto, the dedicatee of the *ARIE DEVOTE*, also owned a villa in Bagnaia (see Figure 1.) The Villa was located in an enclosed hunting park on the edge of the town of Bagnaia. It leads us to think that this may be the place where Durante experienced his hunting trauma, possibly in the company of the Cardinal Montalto, the dedicatee and a patron of his volume *ARIE DEVOTE*.



(Figure 1. *Villa Lante*, Bagnaia, near Viterbo, Lazio (1610))³

³ Architect Giacomo Barozzi da Vignola (1507-1573), artist Giacomo Lauro (1584-1637)

SOURCE: Giacomo Lauro. *Antiquae urbis splendor* (Rome, 1637), pl. 165

The Patron Cardinal Montalto

The pope Sixtus V was a grand-uncle of Alessandro Damasceni Peretti di Montalto (1571-1623), to whom he awarded the title of Cardinal at the age of fourteen. As a cardinal, Peretti embraced an opulent lifestyle, indulging in his love for music and extravagant theatrical productions staged at his residence, the Cancelleria palace in Rome. He maintained a group of musicians and actively supported the art of monody or solo song. It was a common practice for the relatives of a pope to become patrons of art. The ruling class in Renaissance and Baroque Rome, primarily consisting of the papal families and ecclesiastical hierarchy, was predominantly male, non-indigenous, and only partially hereditary. With each papal election, which occurred frequently (around 30 Popes between 1500 and 1700), a renewal of this class took place, leading to the social ascent of the new Pope's relatives. Often newcomers, these relatives, once elevated to positions like cardinals or princes, engaged in patronizing painters, writers, and musicians to establish their status. The patronage system involved an exchange of prestige for protection, crucial for a successful career in the arts, drawing attention to the hierarchical nature of these relationships.⁴

In his dedication letter in the beginning of *ARIE DEVOTE*, Durante writes that as his father, Castore Durante, was proved to be a loyal servant of Peretti house, he wished to continue his father's legacy by dedicating his arias to His Excellency. Durante adds some eulogy to the dedicatee for his passion of various arts, particularly of Music, which is proved by the copious number of *Virtuosi*, whom the Cardinal sponsors.⁵ However, Ottavio Durante is not known to have been directly in the cardinal's service.⁶

⁴ Annibaldi, Claudio. "On Some Aspects of Musical Patronage in the Papacy and the Spanish States of Southern Italy, with Special Reference to Rome." *Revista de Musicología*, vol. 16, no. 1, 1993, pp. 593–98. JSTOR, <https://doi.org/10.2307/20795915>. (Accessed 3 Feb. 2024.)

⁵ Jeffrey Kurtzman and Anne Schnoebelen, *A Catalogue of Mass, Office and Holy Week Music Printed in Italy: 1516-1770*, *JSCM Instrumenta*, 2 (2014)

]

⁶ Hill, John Walter. *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto*. Oxford: Clarendon Press, 1997. p. 140.

Simone Verovio's print characteristics

Simone Verovio was a calligrapher, engraver, printer, and editor of Netherlandish origin. Born in 's-Hertogenbosch (year of birth unknown), he relocated to Rome by 1575. Starting from 1586, he initiated the printing of music books utilizing engraved plates, marking one of the early instances of this publishing method for music books.⁷ Verovio began editorial activity (in the field of incalography) by publishing the first book of three-voice spiritual melodies (in collaboration with two Flemish who lived in Rome: the composer of the 'melodies', Jacobus Peetrinus of Mechelen (Malines), master of chapel of the Roman seminary, and the engraver Martin van Buyten.). In September of 1591, Simone married with Francesca Gioli, daughter of a noble family, who brought him the good dowry of 500 escudos, probably invested in his company. During his career, Verovio had published works of such composers as Palestrina, Anerio, Nanino, Marenzio, Giovannelli, Soriano, Peetrinus, among many others composers, active in Rome.⁸ Simone Verovio's printed editions stand out notably due to their handwritten appearance, with the engraved music featuring a distinctive platemark, making it easily identifiable. (FILIPPI 2016, MGG)

Verovio died on December 17, 1607; he was not sick and the death was sudden. Before his death, Verovio was working on the edition of the Devoted Arias by Ottavio Durante, which came out in his name a few days later (the author's dedication bears the date of January 1, 1608); the title page, with the coat of arms of the dedicatory, Cardinal Alessandro Damasceni Peretti Montalto, was engraved by the Lorean Cristoforo Bianchi (Blanc). The specimen of the Museum of Music of Bologna bears the counterfeit date 1624, obtained with an overengraving on the original one, perhaps to put the work back into circulation after sixteen years. It was the last work engraved by Verovio.⁹

⁷ Filippi, Daniele V., Art. Verovio, Simone in: MGG Online, hrsg. von Laurenz Lütteken, New York, Kassel, Stuttgart 2016ff., zuerst veröffentlicht 2006, online veröffentlicht 2016, <https://www.mgg-online.com/mgg/stable/22787> (accessed on 21st Feb. 2024)

⁸ Kranias, Alison. Verovio's Keyboard Intabulations and Domestic Music Making in the Late Renaissance. Schulich School of Music McGill University, Montreal, February 2006.

⁹ Franchi, Saverio, Orietta Sartori. (2020) VEROVIO, Simone. Dizionario Biografico degli Italiani - Volume 98, p. 53.

Print of *ARIE DEVOTE*

It is the only Verovio publication with figured bass. Certain compositions feature two solo voices, with the text positioned below both the bass and the upper part. In these instances, the bass line is ornaments similarly to the upper part. The instrumentalist interpreting the bass is expected to play the sung bass part without the added ornaments. (CAMPAGNE 2018, p. 228)

There are four existing copies, with one located at the Biblioteca della Musica in Bologna (dated 1624) and the others housed in the library of the Conservatorio di Santa Cecilia in Rome. This provides a unique opportunity for the researchers to compare three distinct copies side by side.

For this edition we have decided to use the facsimile printed in 1608¹⁰, as it is containing a complete collection including the Title page with the Coat of arms of Casa Perreti, Dedication, Note to Readers, Performance note and Index.¹¹ This copy is also much easier so read compared to another publicly available copy, which was printed in 1624 - The Bologna manuscript lacks the middle gathering and dedication, the latter being absent due to the dedicatee Montalto's passing the year before. This specific copy seems to have been produced when the plates were notably worn and scratched, making it more challenging to decipher. Two copies (I-Rsc G.CS.2.C.25.3 and I-RSc G.CS.2.D.16.1), along with the Bologna version (I-Bc Z80), have identical content, while the other print (I-Rsc G.CS.2.C.44) exhibits several differences. It appears to be an earlier version, featuring fewer figures in the bass part. (CAMPAGNE 2018, p. 80)

¹⁰ Durante, Ottavio. *Arie devote le quali contengono in se la maniera di cantar con gratia l'imitation delle parole, et il modo di scriver passaggi, et altri affetti*. Roma, Simone Verovio. 1608. RISM D3975. (I-Rsc G.CS.2.C.25.3)

¹¹ Jeffrey Kurtzman and Anne Schnoebelen, *A Catalogue of Mass, Office and Holy Week Music Printed in Italy: 1516-1770*, *JSCM Instrumenta*, 2 (2014) [<http://sscm-jscm.org/instrumenta/vol-2/>]

The preface of *ARIE DEVOTE* and Durante's style

The preface of *ARIE DEVOTE* (See Figure 2. and Figure 3.) called *A lettori* (engl. "To the Readers") is an essential component of this collection as it contains various advice for the performers and also composers of that time. It provides us with some ideas on how to perform not only the arias from Durante's collection but the early Roman baroque solo music overall.

As well as the musical style, Durante's preface to the *ARIE DEVOTE* is heavily influenced by the one found in Giulio Caccini's *Le nuove musiche*, and Durante attributes that himself: "Because this is a little stream that springs up from the fountain of his [Giulio Caccini's] virtues." (DURANTE 1608, *A lettori*)

Within the preface, there is also a record of Roman perspectives on sacred music during the Counter-Reformation, offering substantial additional insights into the nuances of early Baroque performance, particularly in the realm of church music.¹² During this period, the Church faced a dual defensive challenge, having to fend off the hegemonic claims of Catholic Spain and counter the rise of Protestantism. The preface of *ARIE DEVOTE* strongly affirms the use of the *stile nuovo* in church music in terms that reflect the spirit of the Counter-Reformation. Durante's preface also contains significant information on performance practice in early monody. Although most of his ideas are borrowed directly from Caccini, some points relate specifically to the application of the new style to liturgical music. Besides the ornaments found in *Le nuove musiche*, Durante describes the combination of a crescendo and a portamento on certain ascending semitones and advises the use of a *crescimento* on every dotted note. (MATEJKA 1978, p. 443–446 p.)

On pages 12-14, the translation of this preface is included, quoted from the essay 'Vocal Ornaments in Durante's "Arie devote" (1608)' by Donal Clyde Sanders (1993).

¹² Sanders, Donald Clyde (1993) "Vocal Ornaments in Durante's "Arie devote" (1608)," *Performance Practice Review*: Vol. 6: No. 1, Article 3. DOI: 10.5642/perfpr.199306.01.03

A L E T T O R I .

NELLE presenti Arie vi si può facilmente comprendere la maniera di cantar con gratia, l'imitation delle parole, & il modo di scriuer passaggi; & altri affetti, & perche i desiderosi di questa virtù possino esser citarsi, per facilmente conseguirla, le mando in luce con alcuni auuertimenti breui, & utili non meno a Compositori, che a Cantori, parlando sempre per quelli che ne hanno dibisogno .

Deuono primieramente i Compositori considerâr bene qualche hanno da comporre, sia Mottetto, Madrigale, o qualsiuoglia altra cosa, e procurar di adornar con la musica le parole con quelli affetti che gli si conuengono; seruendosi di toni appropriati, accio con questo mezz o siano i lor concetti con piu efficacia introdotti negli animi delli Ascoltanti, che facendo altrimenti, cõ ordinar fuga, o altra compositione, per accomodarui poi le parole, verranno ad esser adornate, & vestite di veste impropria, & aliena .

Hauuta questa consideratione, bisogna auuertire di offeruare i piedi de i versi, cioe di trattener si nelle sillabe lunghe, e sfuggir nelle breui, perche altrimenti si faranno de barbarismi .

Nel principio di qualsiuoglia compositione affettuosa, & graue, si deue principiar con grauità, e senza passaggi, ma non senza affetti, & i passaggi farli in luoghi che nõ impedischino l'intelligenza delle parole, e nelle cadenze, auuertendo di farli cader nelle sillabe lunghe, e nelle vocali approuate, come a suo luogo si dirà, e la musica farla cantabile, e piu facile che sia possibile, perche, oltre che sarà piu bella, sarà ancora piu volentieri cantata, e sentita .

Hauendo hauuto mira alla facilità come anco allo sminuire in parte la fatica dell'intagliatore, si sono accennate per le parti di mezz o nella parte del Basso solo alcune settime risolte in seste, & undecime in decime, che sono come quarte in terze, tanto piu che le terze, e seste maggiori e minori, & altre consonanze, pare che concorrino da se stesse, mentre si suonano, e cantano insieme .

Alle Arie si permette qualche licenza nel contrapunto per causa de gli affetti .

I Cãtori deuono procurar di capir bene in se stessi quel che hãno da cãtare, massime quãdo cãtano soli, accio intendendolo, e possedendolo bene, to possino far intender all'altri, che li stanno a sentire, che questo è il loro scopo principale, e deuono auuertire di intonar bene, e di cantar adagio, cioe con la battuta larga, porgendo la voce con gratia e pronuntiando le parole distintamente, accio siano intese, e quando si vorrà far passaggi, si auuertisca, che non ogni passaggio è approuato nella buona maniera di cantare, come per esperiença si vede, che alcuni passaggi riescono fatti con instrumenti, che poi con la voce non fanno buono effetto; & però deuono seruirsi di quelli che sono piu approuati, & che riescono per cantare; guardandosi però di farli, come si è detto, in luoghi,

(Figure 2. DURANTE 1608, A lettori)

ghi, che impedischino l'intelligenza delle parole, massime nelle sillabe breui, e nelle vocali odiose, che sono la i, & la v, che l'una rassaembra il nitrire, e l'altra l'urlare, ma procurino di passeggiar nelle sillabe lunghe, doue à loro beneplacito si potranno trattenere, e nelle tre vocali che restano, che sono a. e. o. le quali sono bonissime per far passaggi, nell'altra due, quando vi si affrontarà la sillaba lunga, si potrà far qualche accento, o gratia di poche note, che non disdirà, e sopra tutto i passaggi si facciano ad imitation delle parole, e loro senso.

Quando si trouerà una nota con il punto di augumento, se in esso punto si crescerà a poco a poco la voce nel medesimo tono, farà bonissimo effetto.

Per il crescimento della voce dal tuono al semituono si assegna il diesis nella nota ligata per dar ad intendere, che bisogna cominciar à crescere a poco a poco, facendo conto che vi siano 4. come, sino che si arrini al perfetto crescimento, il che quando è fatto bene, commoue assai.

Doue sarà notata la lettera t. si deue trillar sempre con la voce, ancor che sia notata sopra il trillo, o goppetto stesso, & all'hora si deue trillar tanto più.

Il far passaggi nel'ultima sillaba delle parole è contra la regola, ma qualche volta, pur che la sillaba sia lunga, e cada nelle vocali approvate, non disdirà, seguendo pero altre sillabe da far cadenza.

Quando si vuol fare passaggi lunghi, si auuertisca di pigliar il fiato a tempo, per non lasciar imperfetto il passaggio, il che si deue fare in tutti i luoghi, doue fa bisogno di respirare, quando non vi siano pause, o sospiri.

Circa la pronuntia delle parole bisogna far conto cantando di ragionare, & aprir la bocca doue fa di bisogno, conforme ricercano le vocali larghe, e restringerla nelle strette, e nel far passaggi, si tenga sempre aperta, o ristretta, come ricerca la vocale doue occorrerà far il passaggio; & oltre a tutto quello che si è detto, si auuertisca di non far gesti con la persona, o con il volto, mentre si canta, e se pure se ne vuol fare qualche duno, bisogna farlo con gratia, e corrispondente al senso delle parole, ma non dare nell'estremo.

Altri auuertimenti ci sarebbero, che per breuità li tralascio, rimettendomi nel resto alli scritti del S. Giulio, Caccini, poiche questo è un picciol' rio, che scaturisce dal fonte delle sue virtù.

Hora se in queste mie carte (benigni lettori) trouarete per auuentura qualche cosa di buono, riconosctelo da Dio dator di tutte le gratie, e riccuctelo da me per segno di beneuolenza, e se all'incontro vi trouarete qualche mancamento, supplite voi con il valor vostro, e con la medesima mira, che ho hauuta io, che è stata solo di giouar al prossimo e viuete felici.



(Figure 3. DURANTE 1608, A lettori)

Translation by Donal Clyde Sanders (1993):

To the Readers

“In the present arias one can easily understand the manner of singing with grace, the imitation of the words, and the way to write *passaggi* and other *affetti*. And so that those desirous of this virtue can practice in order to obtain it easily, I am bringing them to light with several brief pieces of advice, no less useful to composers than to singers, always addressing those who have need of them.

Composers must first consider well what they have to compose, either motet, madrigal, or whatsoever other thing and attempt to adorn the words musically with those *affetti* that are in agreement with them, using appropriate tones so that with this means their ideas are introduced with more efficacy into the souls of the listeners; because doing otherwise, to construct an imitative or other kind of composition in such a way as to accommodate the words, they will come to be adorned and dressed in improper and an alien attire.

With this in mind, one must pay attention to observe the feet of the verses; that is to stay on the long syllables and to get off the short ones; for otherwise they will create barbarisms.

In the first part of any tender and solemn composition it is necessary to begin with gravity and without *passaggi*, but notwithout *affetti*, and make the *passaggi* in places where they will not impede the understanding of the words and in the cadences, paying attention to make them fall on long syllables and on the approved vowels, as will be said "in their place"; and the music will be made as singable and effortless as possible. Then, in addition to its being more beautiful, it will also be more willingly sung and heard.

Having also had the goal of facility as well as of the reduction of some of the engraver's work, in the bass part there are indicated for the middle voices only some sevenths resolved to sixths and elevenths to tenths, which are like fourths to thirds; more [of these than major and minor thirds and sixths and other consonances, which seem to converge by themselves while they are played and sung together.

In the arias some license is permitted in the counterpoint because of the *affetti*.

Singers must endeavor to understand well within themselves what they have to sing, especially when they are singing solos, so that understanding and mastering it well, they are able to make it understood by others who hear them; for this is their principal purpose. And they must pay attention to singing well in tune and to singing slowly that is, with broad beats, delivering the voice with grace and pronouncing the words distinctly so that they be understood.

And when it is desired that *passaggi* be introduced, be advised that not every *passaggio* is approved in the good manner of singing. As it is seen through experience, some *passaggi* are successfully done with instruments that do not make a good effect with the voice; and, therefore, use must be made of those that are more acceptable and suitable for singing; but one should be wary of them, as has been said, in places where they impede the understanding of the words, especially on the short syllables and on the odious vowels i and the u, one of which resembles neighing and the other howling. But they [singers] should endeavor to do *passaggi* on long syllables, where at their discretion they can hold back [the tempo], and on the three remaining vowels that are a, e, o, which are very good for doing *passaggi*. On the other two [vowels], when they are encountered on a long syllable, there can be made some *accento* or a grace of a few notes that will not be unbecoming. And above all, the *passaggi* are to be done in imitation of the words and their meaning.

When a note is found with the point of augmentation [the dot], if in said point the voice will increase little by little on the same pitch, it will make a very good effect.

For the increasing of the voice from a tone to a semitone, a sharp is assigned to the tied note, in order to make clear that it is necessary to begin to crescendo little by little, making a count of four, until a perfect crescendo is reached. When it is well done, it is very moving.

Where the letter t is notated, one must always trill with the voice; and even if it [the t] is written above the *trillo* or *groppetto* [that is already written out], then it must be trilled even more.

To do *passaggi* on the last syllable of a word is against the rule, but sometimes, provided that the syllable is long and falls on the approved vowels, it will not be unbecoming, it should, however, follow other syllables, making a cadence.

When it is desired to do long *passaggi*, be advised to catch a breath while maintaining the tempo in order not to leave the *passaggio* imperfect. The same thing must be done in every place where there is need to breathe when there is no pause or breath indicated.

Regarding the pronunciation of the words, it is necessary to think of singing as a form of argument and to open the mouth where necessary in conformity with seeking out the broad consonants and to narrow it in the closed ones. And in doing *passaggi* it is always held open or narrow as it seeks out the vowel where the *passaggio* must be done. And in addition to all that has been said, take care not to make gestures with the body or with the face while singing. And even if you want to do some [gestures], you must do them with grace and relative to the sense of the words. but never to the extreme.

There would be other admonitions, but for the sake of brevity I leave them out, leaving the remainder to the writings of S. Giulio Caccini, because this is a little stream that springs up from the fount of his virtues.

Now if in these documents of mine, kind readers, you find by chance something good, acknowledge it as from God, giver of all graces, and receive it from me as a sign of good will. And if, on the contrary, you find some imperfection in it, replace it with your own merits and with the very same view as I have had which has been only to give pleasure, my fellow man, and may you live joyfully.” (SANDERS 1993, p. 70-76)

The musical compositions in *ARIE DEVOTE* are relatively obscure, with only a limited number of historically informed recordings available to the public, covering just a few pieces. A great example of a historically informed performance of Durante's sacred aria was made by Jacob Lawrence and Elam Rotem in 2019. The recording is accessible in the YouTube platform.¹³

For our recordings we have chosen two different unrecorded arias from *ARIE DEVOTE*: Aria No. 17 *O Rex gloriae*, which we have recorded with colleagues Christian Velasco Vázquez (theorbo) and Halldór Bjarki Arnarson (organ) and Aria No. 8 *Iam quod*, with only theorbo accompaniment. During the rehearsals we were following all the Durante's performance advices given in the preface of the collection, for example:

- Both of the pieces are starting with long value notes, which we were mostly keeping unembellished in order to express their gravity and grandiosity. Instead of performing them with *passaggi*, the technique of *mezza di voce* was used in order to have an affectionate direction.
- Performing ascending semitones, we were using a combination of a crescendo and a portamento and on the dotted notes we were making a *crescemento*.

This rhythmic figure (see Figure 4) is particularly characteristic of Durante's work and has raised us some questions of how to perform it graciously. After some experimenting, we have decided to treat it more like a triple with a longer end.



(Figure 4.
Rhythmic figure)



The recordings of our research process can be accessed scanning the QR code or following these links:

- **Aria No. 17 *O Rex gloriae*:**

https://youtu.be/BmsHAS5-H6k?si=8JxrLbaQrbe_SHU2

- **Aria No. 8 *Iam quod*:**

<https://youtu.be/1W-Cy0kZp9I?si=reWY0HjQ3Daa8Qyk>

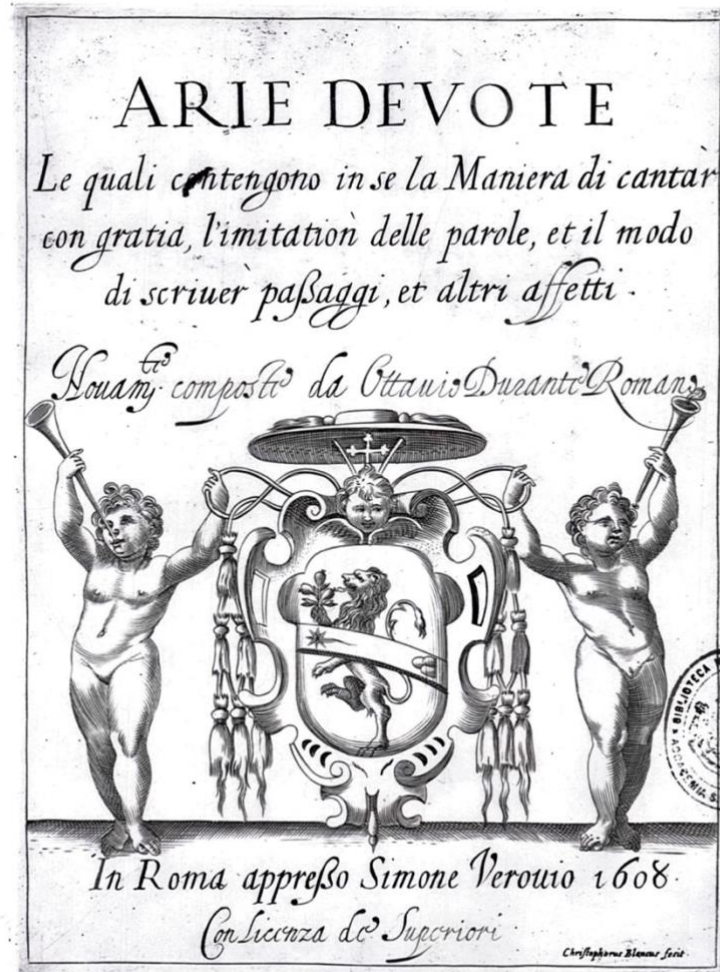
¹³ Ottavio Durante – O Domine Iesu Christe. Shared in Jacob Lawrence's YouTube Channel. <https://youtu.be/DuZWV851oIU?si=6CajR-hqRzvUtqed> (accessed on February 11th, 2024)

MUSICAL EDITION

ARIE DEVOTE

by

Ottavio Durante, 1608



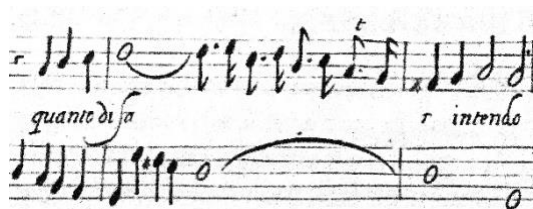
Edition by Emilé Ribokaitė (2024)

Schola Cantorum Basiliensis

Editorial Criteria

This edition of Ottavio Durante's collection *ARIE DEVOTE*, aims to enhance accessibility for musicians interested in the repertoire of early Baroque sacred vocal music. For this edition we have decided to use the facsimile printed in 1608¹⁴, because it is containing a complete collection with the introduction and a preface and is much clearer so read compared to another publicly available copy, which was printed in 1624¹⁵ (see the Paragraph “Print of *ARIE DEVOTE*” in page 7). In order to make it easily readable for a present-day musician, trained in reading modern musical scores, some minor alterations were made to the original version:

Text standardization. Due to some mistakes and irregularities (i.e. differently written words such as celi, coeli, çeli) in the text, we have decided to standardize written sung texts according to the official sources of the sacred texts, therefore some irregularly written words were corrected. Nevertheless, performer shall be aware that Durante sometimes accents the consonances (i.e. fa-r, spi-ra-n-do, fo-r-tes, ma-gna, etc.) by putting them separately from the syllables, which may suggest that it could be pronounced in this expressive way (see Figure 5. and Figure 6.).



(Figure 5. DURANTE 1608, p. 1.)



(Figure 6. DURANTE 1608, p. 1.)

¹⁴ Durante, Ottavio. *Arie devote le quali contengono in se la maniera di cantar con gratia l'imitation delle parole, et il modo di scriver passaggi, et altri affetti.* Roma, Simone Verovio. 1608. RISM D3975. (I-Rsc G.CS.2.C.25.3)

¹⁵ Durante, Ottavio. *Arie devote* (Rome: Verovio, 1624)

http://www.bibliotecamusica.it/cmbm/viewschedatwbc.asp?path=/cmbm/images/ripro/gasp_ari/_Z/Z080/

Text syllabification is changed in the places where the syllables are divided in an irregular way using the tool of *MARELLO.ORG*, a site at the service of the Catholic Church, affiliated with the Oblates of St. Joseph, a religious congregation of priests and brothers. Using Gregorio's hyphen-la project, this default Latin syllabification is designed especially for liturgical Latin chanting. This is the same syllabification style used by the monks of Solesmes.¹⁶

Note groupings were made following the text and the notes of a smaller value (8th, 16th and 32nd) are grouped together for 1 bar beat which is the length of a half note.

Square notes appearing in the end of the pieces or sometimes in the first bars, were replaced by long value notes filling the bar.

Shortened bars sometimes appearing without the change of the meter were left unchanged.

Ligatures connecting the notes were left unchanged.

Meter 4/2, common among the arias, was chosen in order to have the same note values as in the facsimile. The changing meters were chosen accordingly.

Figured bass numbers 6, 7, 10 and 11 remained unmodified. No more numbers were added.

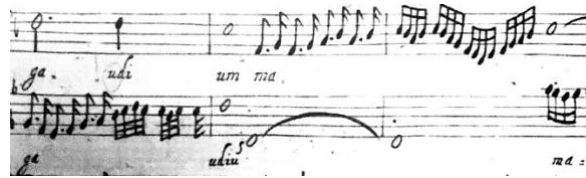
Clefs. Soprano, alto and tenor clefs were changed to the treble clef. Bass clef remained unchanged.

Comments related to the specific pieces:

No. 2 *Angelus ad Pastores*

Missing letter *m* was added in the word *gaudium* in the bass line, as it had an ambiguous sign, reminiscent of a number 5, which could be understood as a number for *basso continuo*, yet interpreted not a number but a sign marking the end of the word, seen in the other arias as well. (see Figure 7.)

¹⁶ <https://marello.org/tools/syllabifier/> (accessed on February 11th, 2024)



(Figure 7. DURANTE 1608, p. 2.)

The *ossia* (additional staff) in the end indicates a supplementary bass line called *solo*, which is more embellished than the bass line below it (see Figure 8. and Figure 29. in the page 22 for the full original note by Durante).



(Figure 8. DURANTE 1608, p. 3.)

No. 4 *Magnificat III Toni*

Each section was divided by a double barline.

For this piece, Durante took each second line from the full *Magnificat* text (see both texts in the section "The Translations of Sung Texts").

No. 5 *Magnificat VIII Toni*

In the last performance note in the last page of *ARIE DEVOTE* (see Figure 29. In the page no. 22), Durante offers a simplified bass option than provided in the score (see Figure 9.)



(Figure 9. DURANTE 1608, p. 9)

In the bass line a mistake was corrected in the cadence with text *salutari meo* (see Figure 10.); penultimate bass note e corrected to d, in order to have an octave jump. (see Figure 11.)



(Figure 10. DURANTE 1608, p. 6.)



(Figure 11. Edition)

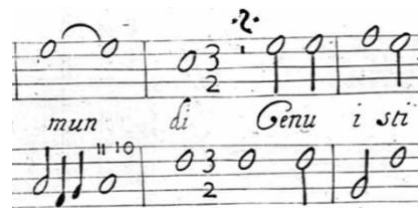
No. 6 *Verbum caro*

Tenor cleff was changed to a treble cleff down 8.

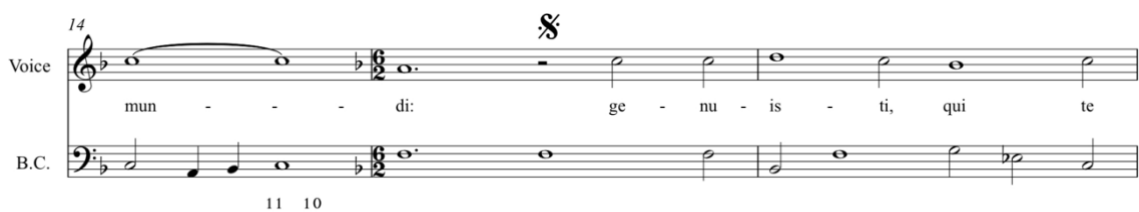
No. 7 *Beata es*

Alto cleff was changed to a treble cleff.

Meter change from *C* to 3/2 in a bar No. 15 was replaced with a change from 4/2 to 6/2 in the first beat of the bar instead of the middle. (see Figure 12. and Figure 13.)



(Figure 12. DURANTE 1608, p. 11)



(Figure 13. Edition)

No. 9 *Si bona suscepimus*

Tenor clef in *Basso continuo* remained unchanged to a bass clef as it may indicate a specific choice of accompanying music instruments.

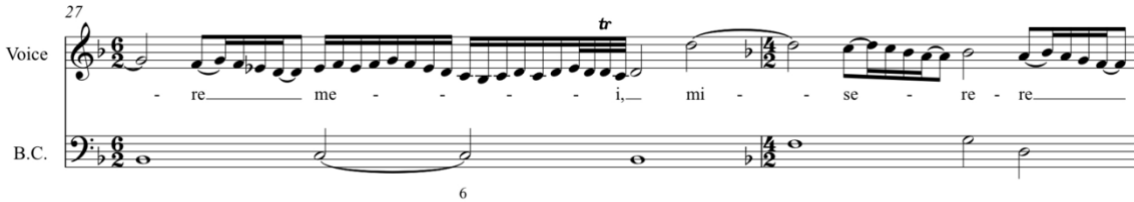
Meter change from *C* to 3/2 in a bar No. 21 was replaced with a change from 4/2 to 6/2 in order to keep the note values unchanged.

No. 10 *Hei mihi*

An irregularly longer bar No. 27 was edited with a change of meter (see Figure 14. and Figure15.)



(Figure 14. DURANTE 1608, p. 14)



(Figure 15. Edition)

No. 13 *Miserere mei Deus*

Soprano, alto and tenor clefs were changed to the treble clef. Bass clef remained unchanged. Yet the clef changes were indicated by the comments above the first bar of each section.

Each section was divided by a double barline.

An ambiguous note was given by Durante (see Figure 29. In the page 22 for the full original note by Durante) offering a simplification of the bass (see Figure 16.). In edition the bass was unchanged, as it was not sure where exactly the replacement should be placed (see Figure 17.)



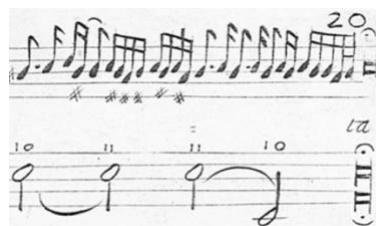
(Figure 16. DURANTE 1608, p. 31)



(Figure 17. DURANTE 1608, p. 17)

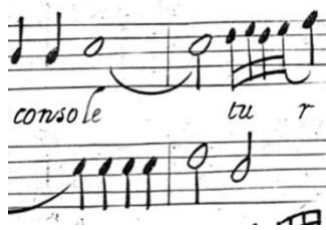
No. 14 *Aspice Domine*

The final bass note E was written in the early print as a mistake, therefore in the later prints lower note A was added, (see Figure 18.) leaving the note E there as a part of the chord (CAMPAGNE 2018, p. 81-82.)



(Figure 18. DURANTE 1608, p. 20)

A missing letter *a* was added in word *consoleatur*, bar no. 29 (see Figure 21. and Figure 22.)



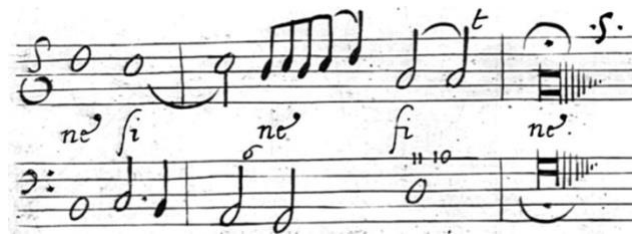
(Figure 21., DURANTE 1608, p. 24)



(Figure 22. Edition)

No. 16 *Gaudent in Coelis*

One rhythmic mistake was corrected in order to fit the music phrase in the bar (see Figure 23. and Figure 24.)



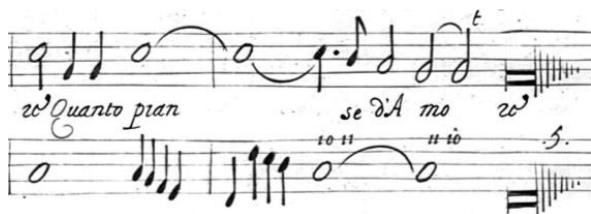
(Figure 23. DURANTE 1608, p. 26)



(Figure 24. Edition)

No. 20 *Signor che del peccato*

The last bar was divided in two, in order to stay on the same meter (see Figure 27. and Figure 28.)



(Figure 27. DURANTE 1608, p.31)



(Figure 28. Edition)

Additional performance note is found in the last page of the collection (see Figure 29):

Chi vuol veder passi di dissonanze che non disdicono, miri à carti^o 3. nel passaggio in secula, et à carti^o 9. nel passaggio finale Amen; e chi non li gradisce, accomodi la parte del Basso così

A carti^o 17. quando il Basso canta solo nella parola misericordiam, vuol star come sta, ma quando canterà con il soprano deve star così.
cordiam miseri.

Finis.
Soli Deo, et Gloriosissime Virgini Mariæ Laus, et honor.

(Figure 29. DURANTE 1608, p. 31)

Translation (see Figure 30.)¹⁷

Whoever wants to see the passages of dissonances that are not unpleasant, shall look at the page No. 3, in the passage "in secula", and in the page No. 9 to the final passage "Amen";

and whoever doesn't like that, please accommodate the part of the Bass like this:

In the page No. 17, when the Bass sings only in the word "misericordiam", one can leave it as written, but when he sings with the soprano, it will be like this:
cordiam miseri.

The End.

Glory to the only God, and to the Most Glorious Virgin Mary, Praise and honor.

(Figure 30.)

¹⁷ Translation by the author.

1. Scorga Signor

Voice

Scor - ga Sig - nor la gra-tia tua spi-ran - -

Basso Continuo

6

Voice

-do E Se-gua soc - cor-ren - do Quan - to di dir quan to di

B.C.

Voice

far in-ten - do Ac - cio che

B.C.

Voice

be - ne/op - ran - - do Ogni/at to sem - pre/ogni pa -

B.C.

6

Voice

ro - la mi - a Perte fini - ta Perte fini - ta e co - min

B.C.

2

17

Voice

cia - - - ta si - a *tr* Ac - cio che

B.C.

20

Voice

be - ne/o-pran - - - do Ogni/at to sem - pre/ogni pa -

B.C.

6

23

Voice

ro - - - la mi - a *tr* Per te fi ni - ta Per

B.C.

11 10

26

Voice

te fi - ni - ta e co - min - cia - - -

B.C.

28

Voice

- - - ta si - a *tr*

B.C.

11 10

2. Angelus ad pastores

Voice

An - ge-lus ad pas - to - res,

Basso Continuo

An - ge - lus ad pas - to - res,

3

V.

An - ge - lus ad pas - to - - - - -

B.C.

An - ge - lus ad pas - to - - - - -

4

V.

-res a - - - - -

B.C.

-res a - - - - -

5

V.

-it: an - nun - ti - o no - bis gau - - - - di - um, an -

B.C.

-it: an - nun - ti - o no - bis gau - - - - di - um, an -

7

V.

nun - ti - o no - bis gau - - - - di - - - - um ma - - -

B.C.

nun - ti - o no - bis gau - - - - di - - - - um

9

V.

- - - - -

B.C.

ma - - - - -

25

V. *tr*
le - lu - ia, al - le - lu - ia, al -

B.C.
le - le - ia, al - le - lu - - ia, al -

27

V.
le - - - - lu - ia, al -

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

B.C.
-le - - - - lu - - - - ia, al - -

28

V.
le - - - - lu - ia.

Solo
le - - lu - - ia, al - - le - - lu - ia.

B.C.
le - lu - ia, al - - le - lu - ia.

3. Estote fortes

Voice

Es - to - te for - tes, es-to - te for - - tes in

Basso Continuo

6 11 10 6

5

V. *tr* *tr*

bel - lo et pyg - na - te cum an - ti - quo ser -

B.C.

11 10 10 11 11 10

9

V. *tr* *tr*

pen - - - to cum an - ti - quoser - pen - to

B.C.

11 10 10 11 1110

13

V. *tr*

et ac-ci-pi-e - tis, et ac-ci-pi - e - - tis reg - num ae -

B.C.

6 6

17

V. *tr* *tr*

ter - - - - - num, reg - num ae -

B.C.

6

20


V. *tr*

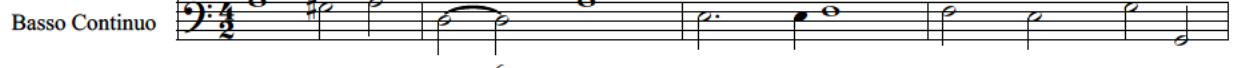
- ter - num, reg - num ae - ter - - - - - num.

B.C.

11 10 6 6 6

4. Magnificat III toni

Voice 
Et e - xul - ta - vit spi - ri-tus me - - - *tr*

Basso Continuo 
6

V. 
-us in De - o sa - lu - ta - - - ri, in De - o sa - lu -

B.C. 
6

V. 
ta - ri, sa - lu - ta - - - ri me - o. Qui - a fe - cit

B.C. 
10 11 11 10

V. 
mi - hi mag - - - gna, qui po - - -

B.C. 

V. 
- tens est, et san - ctum no - - -

B.C. 

V. 
men, et san - ctum no - men e - ius, no - - - men e - ius. *tr*

B.C. 
10 11 11 10

24

V.

B.C.

27

V.

B.C.

6

30

V.

B.C.

32

V.

B.C.

10 11 11 10

36

V.

B.C.

39

V.

B.C.

6

42

V.

B.C.

44

V. *tr* na - - - - - nes. *tr* Si - cut lo -

B.C. 10 11 11 10

48

V. cu - tus est ad pa - tres no - stros, A - bra ham et se - mi - ni e -

B.C.

52

V. ius in sae - cu - la, in sae - - - - -

B.C.

55

V. - - - - - cu - la. Si - cut e - rat

B.C.

59

V. in prin ci - pi o, et nunc, et sem - - - - - per, et in

B.C. 6

63

V. sae - cu - la, sae - cu - lo - rum. A - men, a - - - - -


B.C.

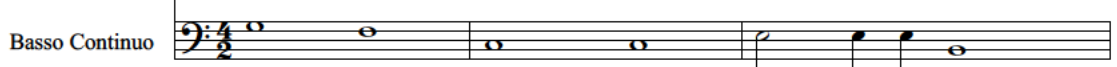
67

V. - - - - - men.

B.C.

5. Magnificat VIII Toni

Voice  *tr*
 Mag - - ni - fi - cat, a - ni - ma me -

Basso Continuo 

4
 Voice  *tr*
 - a, Do - - - - - mi - num.


B.C.  6


7
 Voice 
 Et e - xul - ta - - - - - vit spi -


B.C.  6
 Et e - xul - ta - - - - - vit spi - ri - tus

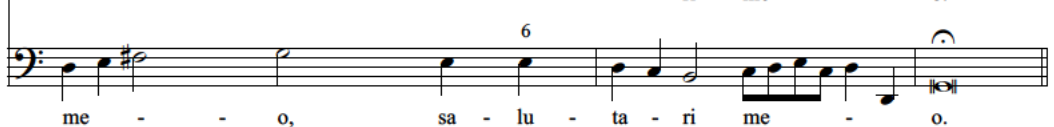
10 *tr* *tr* *tr* *tr*
 Voice 
 - ri - tus me - us in De - - o, in De - - o

B.C.  10 11 11 10
 me - - us in De - - o, in De - -

13
 Voice 
 sa - lu - ta - - - - - ri, sa - lu - ta - -

B.C. 
 - o, sa - lu - ta - - - - - ri, sa - lu - ta - ri

15 *tr*
 Voice 
 - - - - - ri me - o.

B.C.  6
 me - - o, sa - lu - ta - ri me - o.

18

Voice *tr*
Qui - a res - pe - - xit hu - mi - li - ta - -

B.C.
Qui - a res - pe - - xit hu - mi - li - ta - -

21

Voice
tem an - cil - lae su - ae: ec - ce e - nim ex

B.C. *tr*
tem an - cil - lae su - - - ae: ec - ce e - nim ex

24

Voice
hoc be - a - - - tam me di - cent om -

B.C.
hoc be - - a - - - tam me di - cent

26

Voice
- nes ge - ne - ra - ti - o - nes, om - nes ge - ne - ra - ti -

B.C.
om - nes ge - ne - ra - - ti - o - nes. Om - nes ge - ne - ra - ti -

30

Voice
- o - - - - - nes.

B.C. 10 11 11 10
o - - - - - nes.

33

Voice
Qui - a fe - cit mi - hi mag - - -

B.C.
Qui - a fe - cit mi - hi mag - - -

35

Voice *tr*
- na, qui po - - -

B.C.
- na, qui po - - -

10 11

37 *tr*

Voice *tr*
- tens est, et san - ctum no - men, et san

B.C.
11 10

40 *tr*

Voice
ctum no - - - - men e - ius.

B.C.
10 11 11 10

44 *tr*

Voice
Et mi-se - ri - cor - di - a e - - - -

B.C.
10 11 11 10

47 *tr*

Voice
-ius a pro - ge - ni - e in pro - ge - ni - es ti - men - ti -

B.C.
6

50

Voice
bus e - - - - um. Fe - cit po -

B.C.
6 11 10

54 *tr*

Voice
ten - ti - am in bra - chi - o su - - - - o,

B.C.
6

58

Voice
- dis - per - sit, dis - per - sit, dis - per -

B.C.

60

Voice *tr*
-sit, dis-per - - - sit su - per - bos__ men-te cor -

B.C.

6

63

Voice *tr*
- - - - - dis__ su - i__

B.C.

11 10

66

Voice
De - po - su - it po - ten - - - - tes de__

B.C.

68

Voice
se - - - - de__ et e - xal - ta - vit hu -

B.C.

71

Voice *tr*
- mi - les, et e - xul - ta - vit hu - - - - mi - les.

B.C.

6

75

Voice *tr* *tr*
E - su - ri - en - - - - tes im - ple - - - vit__

B.C.

6 10 11


78

Voice
bo - nis et di - vi - tes di - mi - sit i - na - - -

B.C.

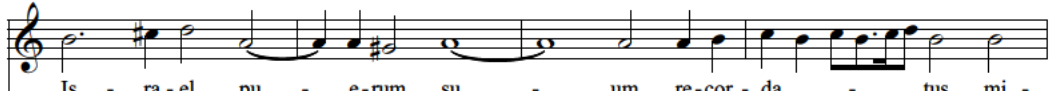
11 10


81

Voice  nes. Sus - ce - pit

B.C.  11 10


85

Voice  Is - ra - el pu - e - rum su - um re - cor - da - tus mi -


B.C.  10 11 11 10 6

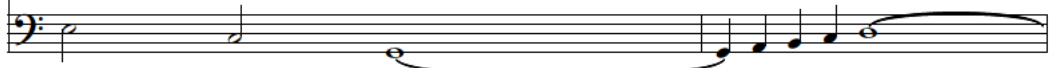
89

Voice  se - ri - cor - di - ae, re - cor - da - tus mi - se - ri -

B.C.  6 6


92

Voice  cor - - - - - di - ae

B.C.  10 11

94

Voice  su - - - ae. Si - cut lo - cu - tus

B.C.  11 10

97

Voice  est ad - - - pa - - - tres nos - tros, A - bra - ham et

B.C. 

100

Voice  se - mi - ni e - ius in sae - cu - la,

B.C.  6

103

Voice *in sae - - - - - cu -*

B.C. 11 10

106

Voice *la. Glo - ri - a Pa - tri, et Fi - li - o,*

B.C. 6

110

Voice *Glo - ri - a Pa - - - tri, et Fi - li - o, et*

B.C. 11 10

113

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

B.C.

115

Voice *i San - - - - -*

B.C.

116

Voice *- - - - -*

B.C.

118

Voice *cto. Si-cut e - rat in prin-ci - pi-o, et nunc, et sem -*

B.C.

122

Voice

B.C.

per, et in sae - cula

6

126

Voice

B.C.

Alternative B.C.

sa - cu - lo - rum. A - - - - - men,

128

Voice

B.C.

Alternative B.C.

a - - - - -

129

Voice

B.C.

Alternative B.C.

men.

6. Verbum caro

8 Voice Ver - bum ca - ro fac - tum - - est,

Basso Continuo

3 Voice ver - bum ca - - - ro fac - - - - tum est

B.C. 6 11 10

6 Voice et ha - bi - ta - - vit in no - - -

B.C.

9 Voice - bis, et ha - bi - ta - vit in

B.C.

12 Voice no - - - - -

B.C. 6

13 Voice -bis et vi - di - mus glo - ri - am e - - -

B.C.

15

Voice

B.C.

17

Voice

B.C.

20

Voice

B.C.

22

Voice

B.C.

24

Voice

B.C.

26

Voice

B.C.

28

Voice

B.C.

7. Beata es

Voice
 Be - a - ta es, be - a - ta

Basso Continuo

Voice
 es, Vir - go Ma - ri - a, be - a - ta

B.C. 11 10

Voice
 es, Vir - go Ma - ri - a, quae

B.C.

Voice
 Do - mi - num por - tas - ti cre - a - to - rem

B.C. 6

Voice
 mun - di, cre - a - to - rem

B.C. 10 11 11 10

Voice
 mun - di: ge - nu - is - ti, qui te

B.C. 11 10

2

14 

Voice *tr*
O be - a - tum in - cen - - - di - um O ar - dens de - si -

B.C.
10 11 11 10

17 *tr*
de - - - rium O dul - - - ce O

B.C.
10 11 11 10

19 *tr*
dul - - - ce re - fri - ge - - - ri - um

B.C.

22 *tr*
A - ma - re Dei Fi - li - um A -

B.C.
10 11 11 10

25 *tr*
ma - re Dei Fi - li - um A - ma - re De - - -

B.C.

28 
- i Fi - - - li - um.

B.C.
6 10 11 11 10

9. Si bona suscepimus

Voice

Si bo - na sus - ce - pi-mus de ma - nu Dei,

Basso Continuo

6

5

Voice

si bo - na sus - ce - pi-mus de ma - nu Dei,

B.C.

11 10 11 10

9

Voice

ma - la au - tem, ma - la tau -

B.C.

6

12

Voice

tem qua - - - re non sus - ti - ne - a - - -

B.C.

15

Voice

mus? Ma - la au - - - tem qua - - - re non

B.C.

6

18

Voice

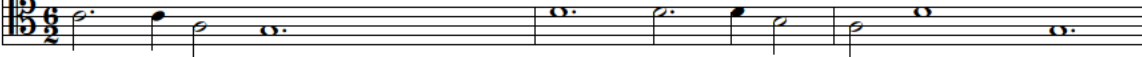
sus - ti - ne - a - - - mus?

B.C.

21

Voice 

Do - mi - nus de - - - dit, Do - mi - nus ab - - - stu - lit;

B.C. 

24

Voice 

si - cut Do - mi - no pla - - - cu

B.C. 

26

Voice 

it, i - ta fac - - - tum est, i - ta

B.C. 

11 10


30

Voice 

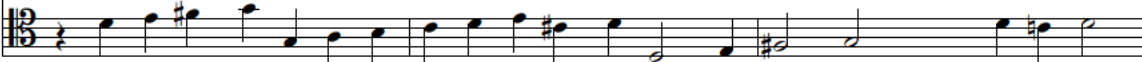
fac - - - tum est: sit

B.C. 


32

Voice 


no - men Do - mi - ni, sit no - men Do - mi - ni be - - - ne - - - dic -

B.C. 

35

Voice 

tum, sit no - men Do - mi - ni, sit no - men Do - mi - ni be - - -

B.C. 

38

Voice 

- - - ne - - - dic - tum.

B.C. 

10. Hei mihi

Voice *tr* *tr*

Basso Continuo

4
Voice *tr*

B.C.

7
Voice *tr*

B.C. 6 11 10

11
Voice *tr*

B.C. 6

14
Voice *tr*

B.C. 11 10

18
Voice *tr*

B.C.

2

22

Voice

te De - us me - - - - -

B.C.

24

Voice

- - - - - us mi -

B.C.

26

Voice

- se - re - - re - me - - - - i, mi -

B.C.

6

28

Voice

- se - re - re - me - - i dum

B.C.

6

30

Voice

ve - - - - -

B.C.

31

Voice

- - - - - ne-ris in no - vis - si-mo di -

B.C.


33

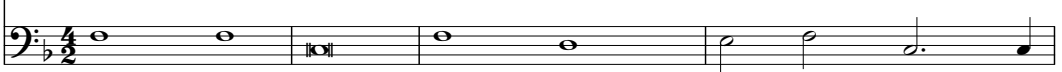
Voice

- e, in no - vis - - si - mo di - e, mi - se -

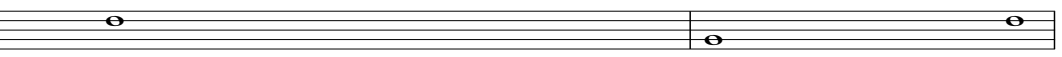
B.C.


11. O sacrum convivium


Voice  O sac - - rum con - vi - - - vi -

Basso Continuo 

5  um, o *tr* sac - - - crum *tr*


B.C. 

10  con - vi - - vi - um in quo Chri - -


B.C. 

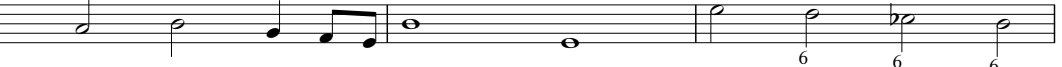
10  stus su - - - - - mi - tor re -


B.C. 

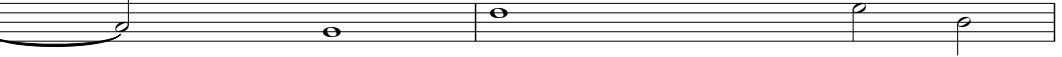
13  co - - - li - tur, re - - - co - li - tur me -

B.C. 

15  mo - - - - - ri - a pas - si - o - nis

B.C. 

18  e - - - ius, pas - si - - - o - nis e -

B.C. 

2

20

Voice

B.C.

ius mens

6

21

Voice

B.C.

im - ple - - - tur gra - - -

23

Voice

B.C.

ti - a et fu - tu - rae

6

25

Voice

B.C.

glo - - ri - ae no - - - bis pig - nus

11 10

27

Voice

B.C.

da - - - - - tur, no - bis pig - -

6 6

29

Voice

B.C.

nus da - - - - -

30

Voice

B.C.

tur.

10 11 11 10

12. O Domine Iesu

Voice

O Do - mi - ne Je - su Chri - - ste, a -

Basso Continuo

5

Voice

do - ro te in cru - ce vul - ne - ra - - - - tum

B.C.

9

Voice

fel - le et a - ce - - - to, fel - le

B.C.

12

Voice

et a - ce - - - - to po -

B.C.

14

Voice

- ta

B.C.

16

Voice

tum: Te de - pre -

B.C.

19

Voice

cor, te de - pre - cor ut tu - a vul - ne - ra, ut

B.C.

23

Voice

tu - a vul - ne - ra sint re - me - di - um, sint re - me - di -

B.C.

27

Voice

um a - - - - - ni - me mea - e,

B.C.

31 Per la Replica

Voice

a - ni - me mea - - - - -

B.C.

32

Voice

- - - - - e.

B.C.

13. Miserere mei Deus

[From Soprano clef]

Voice

Mi - se - re - re me - i, De - - -

Basso Continuo

Mi - se - re - re me - i, De - - -

4

Voice

- - us, se - cun-dum mag - - nam

B.C.

- - us, se - cun-dum mag - nam mi - se - ri - cor - -

7

Voice

mi - se - ri - cor - - diam tu - am. Et se - cun-dum mul - ti -

B.C.

- di-am, mi - se - ri - cor - di-am tu - am. Et se - cun-dum mul - ti -

[From Alto clef]

11

Voice

tu - di-nem mi - se - ra - ti - o - - - - num tu -

B.C.

tu - di-nem mi - se - ra - ti - o - - - - num tu -

13

Voice

- a - - - - - rum,

B.C.

a - - - - - rum,

15

Voice

de - le i - ni-qui-ta - tem me - - - - am.

B.C.

de - le i - ni-qui-ta - tem me - - - - am.

2

18 [From Soprano cleff]

Voice

Am-pli-us la - va me ab i - ni-qui - ta - - - te me - - - -

B.C.

21

Voice

- - a: et a pec - ca - to me - - - o

B.C.

6

24

Voice

- - - - - mun - - - - - da me.

B.C.

10 11 11 10

27 [From Bass cleff]

Voice

Quo - ni-am i - ni-qui-ta-tem me - am e - - go cog - nos - - -

B.C.

6

30

Voice

- - - - sco, et pec-ca-tum me - um con-tra me

B.C.

34

Voice

- - - - - est - - - - - sem - per.

B.C.

37 [From Soprano cleff]

Voice

Ti-bi so - li pec-ca - vi, et ma - lum co -

B.C.

Ti-bi-so - li pec-ca - vi, et ma - lum co -

40

Voice ram te fe - - - - - ci;

B.C. ram te fe - - - - - ci;

42

Voice ut jus-ti-fi-ce - ris in ser-mo-ni-bus tu - is, et vin - - cas

B.C. ut jus-ti-fi-ce - ris in ser-mo-ni-bus tu - is, et vin - cas cum ju - di -

45

Voice cum ju - di - ca - - - - - ris.

B.C. - ca - - - - - ris, cum ju - di - ca - -

47

Voice [From Bass cleff] Ec - ce e - nim in i - ni - qui - ta - ti - bus con -

B.C. - ris.

50

Voice cep - - - - - tus sum: et in pec - ca - tis con -

B.C. 10 11 11 10

53

Voice ce - - - - - pit me ma - - - - -

B.C. 10 11 11 10

55

Voice - - - - - ter me -

B.C. 10 11 11 10

57 [From Tenor cleff]

Voice

a. Ec - ce e - nim ve - ri - ta - tem di - - le - xis -

B.C.

61

Voice

- - - - ti; in - cer - ta et oc - cul - ta sa - pi - en - ti - e

B.C.

65 *tr*

Voice

tu - ae ma - ni - fes - tas - - - -

B.C.

67 ⁶ *tr* [From Alto cleff]

Voice

- - - - ti mi - hi. As - per - ges me Do - mi - ne hys - so - po,

B.C.

As - per - ges me Do - mi - ne hys - so - po,

70 *tr*

Voice

et mun - da - - - - bor;

B.C.

et mun - da - - - - bor;

73

Voice

la - va - bis me, et su - per ni - vem de - -

B.C.

la - va - bis me, et su - per ni - vem

76 *tr*

Voice

- - - al - ba - - - - bor...

B.C.

de - - - al - ba - - - - bor.

79 [From Soprano cleff]

Voice *tr*
 Au - di - tu - i me - o da - bis gau - - di - um et

B.C.

6

82 *tr*
 - lae - ti - - - ti - am: et ex - sul - ta - bunt

B.C.

85 *tr*
 os - - - sa hu - mi - li - a - -

B.C.

6

87 [From Bass cleff]
 - - - - - ta. A - ver - te

B.C.

10 11 11 10

90
 fa - ci - em tu - am a pec - ca - - - tis me - - -

B.C.

93 *tr*
 - - - is, et om - nes i - ni - qui - ta - tes me - -

B.C.

97
 - as de - - -

B.C.

10 11 11 10

100 [From Alto cleff]

Voice

-le. Cor mun - dum cre - a in me, De -

B.C.

104

Voice

- - us, et spi - ri - tum rec - tum in - no -

B.C.

6

107

Voice

-va in vis - ce - ri - bus me - - - is.

B.C.

110 [From Alto cleff]

Voice

Ne pro - ji - ci - as me a fa - ci - e tu - - a,

B.C.

114

Voice

et spi - ri - tum san - ctum tu - - um ne au - -

B.C.

116 [From Soprano cleff]

Voice

- - fe - ras a me. Red - de mi - hi lae - ti - ti - am

B.C.

120

Voice

sa - lu - ta - ris tu - - - - i,

B.C.

124

Voice et spi - ri - tu prin - ci - pa - - - - - li con -

B.C.

126

Voice - - - - - fir - ma me. Do-ce - bo i -

B.C. 10 11 11 10 tr Do-ce - bo i -

[From Tenor cleff]

130

Voice 8 ni - quos vi - as tu - - - - - as, et im - pi - i ad

B.C. 6 ni - quos vi - as tu - - - - - as, et im - pi - i ad

134

Voice 8 te con - ver - ten - - - - -

B.C. te con - ver - ten - - - - -

136

Voice 8 - - - - - tur.

B.C. - - - - - tur.

138 [New Movement Title]

Voice Li - be-ra me de san - gui - ni - bus, De - us, De - us sa - lu - tis me -

B.C.

142

Voice - - - - - ae, et ex - sul - ta - bit lin - gua

B.C.

145

Voice

me - - - a - - - jus - ti - ti - am

B.C.

6

148

Voice

tu - am. Do - mi - ne, la - bi - a me - - - a a -

B.C.

6

[From Alto cleff]

tr

151

Voice

pe - - - ri - es, et os me - um

B.C.

11 10

tr

154

Voice

an - nun - ti - a - - - bit lau - - -

B.C.

156

Voice

dem tu - am.

B.C.

11 10

tr

158

Voice

Quo - ni - am si vo - lu - is - ses sac - ri - fi - ci - um, de - dis - sem u -

B.C.

[From Soprano cleff]

161

Voice

ti - que; ho - lo - caus - - -

B.C.

164

Voice

-tis non de - lec -

B.C.

165

Voice

ta - - - - -

B.C.

166

[From Alto cleff]

Voice

- - - - - be - ris. Sac - ri - fi - ci - um De - o spi - ri - tus con -

B.C.

169

Voice

tri - bu - la tus; cor con - tri - tum

B.C.

6 10 11 11 10

172

Voice

et hu - mi - li - a - - - - - tum, De - - - - -

B.C.

174

Voice

-us, non des - pi - ci -

B.C.

176

[From Soprano cleff]

Voice

es. Be - nig - ne fac, Do - mi - ne, in bo - na vo - lun - ta - te tu - a Si -

B.C.

10

180

Voice

B.C.

on, ut ae-di-fi-cen-tur

183

Voice

B.C.

mu-ri Je-ru-sa-lem.

tr

186 [From Alto cleff]

Voice

B.C.

Tunc ac-cep-ta-bis sac-ri-fi-ci-um jus-ti-ti-ae, ob-la-ti-o-nes et ho-lo-

6

Tunc ac-cep-ta-bis sac-ri-fo-ci-um jus-ti-ti-ae, ob-la-ti-o-nes et ho-lo-

190

Voice

B.C.

caus

caus

191

Voice

B.C.

ta; tunc im-po-nent

10 11 11 10

ta; tunc im-po-nent

193

Voice

B.C.

su-per al-ta re tu-um vi-

tr

su-per al-ta re tu-um vi-

196 [From Soprano cleff]

Voice

B.C.

tu-los. Glo-ri-a Pa-tri, et Fi-

10 11 11 10

tu-los.

200

Voice *li - o, et Spi - ri - tu - i*

B.C.

6 6

203

Voice *san - cto.* *tr*

B.C.

205 [From Alto cleff]

Voice *Si - cut e - rat in prin - ci - pi - o, et nunc, et* *tr*

B.C.

6

208

Voice *sem*

B.C.

209

Voice *per, et in sæ - cu - la sæ - cu -* *tr*

B.C.

6

212

Voice *lo - rum. A*

B.C.

214

Voice *men.*

B.C.

10 11 11 10


14. Aspice Domine

Voice 
 As - pi - ce, Do - - mi - ne, as - pi - ce,


Basso Continuo 

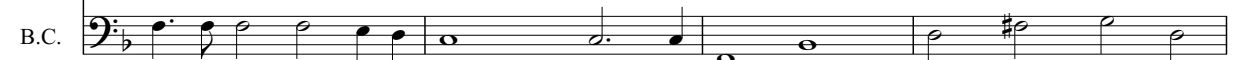
4 
 Do - - mi - ne, qui - a fac - ta est de - so - la - ta

B.C.  6

7 
 ci - vi - tas ple - na di - - vi - ti - is. Se - det in tris -


B.C. 


10 
 ti - ti - a, Do - mi - na gen - ti - um. Non est qui con - so - le - tur

B.C.  10 11 11 10

14 
 e - am, non est qui con - so - le - - - tur e -

B.C. 

17 
 am, ni - si tu, De - - - us nos - ter. Plo - rans plo -

B.C. 

20

Voice

ra - - vit in noc - te et lac - ri - mae e -

B.C.

10 11 11 10

23

Voice

- - ius in ma - xil - lis e - - - ius, non

B.C.

6 6

26

Voice

est qui con - so - le - tur e - am, non est qui con - so - le -

B.C.

29

Voice

a - tur e - am, ni - si tu, De - - - us nos -

B.C.

32

Voice

ter, ni - si tu, De - - - us

B.C.

34

Voice

nos

B.C.

35

Voice

ter.

B.C.

15. Filie Hierusalem

Voice

Fi - li - ae Hie - ru - - sa - lem, Fi - li -

Basso Continuo

4

Voice

ae Hie - ru - - sa - lem, ve - ni -

B.C. 6 11 10

7

Voice

te, ve - ni - - - - te et vi -

B.C.

10

Voice

de - - - - te mar - ty - res cum co -

B.C. 6

12

Voice

ro - - - - -

B.C.

13

Voice

nism mar - ty - res cum co -

B.C.

2

14

Voice *tr*
ro - - - - -

B.C.

15

Voice
-nis qui - bus co - - ro - - na - - - -

B.C. 6

17

Voice
-vit e - - - - um Do - mi - nus in

B.C. 6

20

Voice
di - - e so - lem - ni - ta - - - - tis

B.C. 6

23

Voice
et lae - - - - ti - ti - ae, in

B.C.

25

Voice
di - - - - e so - lem - - - - ni -


B.C.

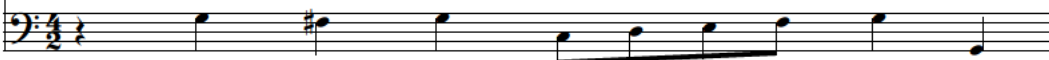
26

Voice *tr*
ta - - - - - tis, et

B.C.

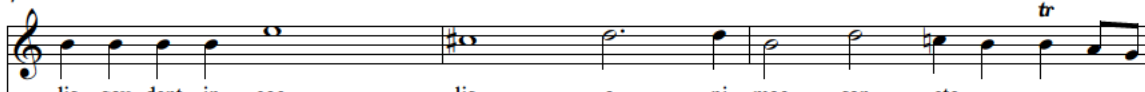
16. Gaudent in coelis

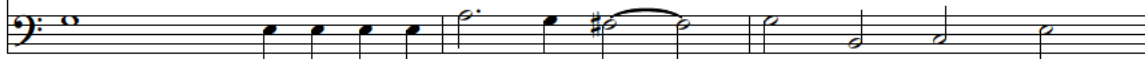
Voice 
 Gau - dent in coe - - - lis


Basso Continuo 

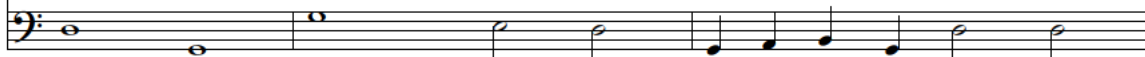
2
 Voice 
 a - ni - mae San - cto - - - rum, gau - dent in coe - -


B.C. 

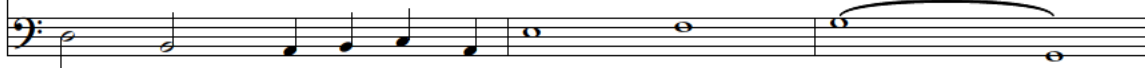
4
 Voice 
 lis, gau - dent in coe - - lis a - ni - mae san - cto - - *tr*

B.C. 

7
 Voice 
 - rum, qui Chris - ti ves - ti - - gi - a, qui

B.C. 
 11 10

10
 Voice 
 Chris - ti ves - ti - - gi - a sunt se - cu - - -

B.C. 
 10 11 11 10

13
 Voice 
 - ti: et qui - a pro - e - ius a - mo - - - - re_ *tr*

B.C. 

17. O Rex glorie

Voice

O Rex glo - ri - ae,

Basso Continuo

O Rex glo - ri -

5

Voice

o Rex glo - ri - ae, Do - mi - ne vir - tu - tum, qui

B.C.

ae, Do - mi - ne vir - tu - tum, qui

9

Voice

tri - um - pha - tor ho - di - e su - per om - nes coe - los

B.C.

tri - um - pha - tor ho - di - e su - per om - nes

13

Voice

su - per om - nes coe - los as - cen - dis - ti;

B.C.

coe - los, su - per om - nes coe - los as - cen - dis - ti;

11 10

17

Voice

ne de - re - lin - quas nos or -

B.C.

ne de - re - lin - quas nos or -

20

Voice


- pha - nos, ne de - re - lin - quas nos or -


B.C.

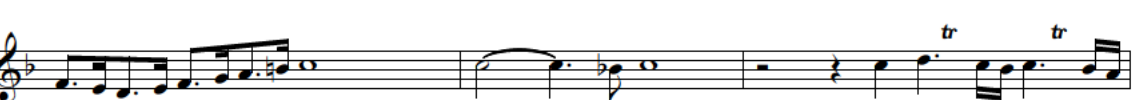
- pha - nos, ne de - re - lin - quas nos or -

6

18. Regina Celi

Voice 
 Re - gi - na cae - - li, Re - gi - - na


Basso Continuo 

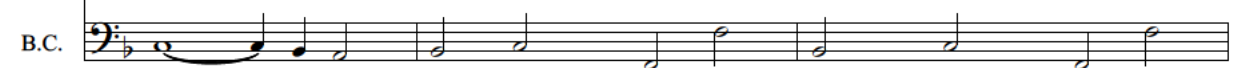
Voice 
 cae - - - - - li, lae - ta - -

B.C. 

Voice 
 - re, lae - ta - - - - re, lae - ta - - - - re,

B.C. 

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

B.C. 

Voice 
 le - lu - ia. Qui - a quem me - ru - i - -

B.C. 

Voice 
 -sti por - ta - - - re, al - le - lu - - - ia, Re-sur-

B.C. 

19. Voce mea

3

Voice

Basso Continuo

Vo - ce - - - - me - - - - a ad

3

Voice

B.C.

Do - mi num cla - ma - vi, vo - ce me - a ad Do - mi-

10 11 11 10

7

Voice

B.C.

num de - pre - ca - - - - - tum.

10 11 11 10

10

Voice

B.C.

Ef - fun - - - - do, ef - fun - - - - do

13

Voice

B.C.

in con-spe-tu e - - ius o - ra - ti - o - nem

10 11 11 10

16

Voice

B.C.

me - - - - - am; et

18

Voice

B.C.

20

Voice

B.C.

23

Voice

B.C.

25

Voice

B.C.

27

Voice

B.C.

29

Voice


B.C.


30

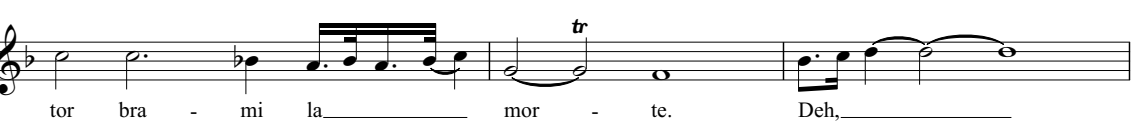
Voice


B.C.

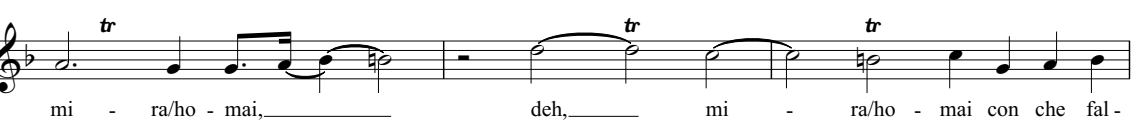
20. Signor che del peccato

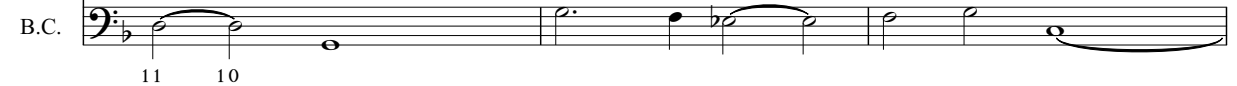
Voice 
 Sig - nor che del pec - ca - to E non del pec - ca -


Basso Continuo 
 6


Voice 
 tor bra - mi la mor - te. Deh,

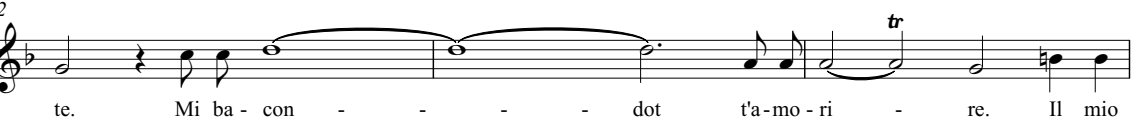
B.C. 
 11 10 10 11


Voice 
 mi - ra/ho - mai, deh, mi - ra/ho - mai con che fal -

B.C. 
 11 10

Voice 
 la - - - - - ci scor -

B.C. 

Voice 
 te. Mi ba - con - - - - dot t'a-mo-ri - re. Il mio

B.C. 
 11 10

Voice 
 cie - - - - - co de - si - re. Ec - co la

B.C. 
 10 11 11 10

2

18

Voice

pec - co - rel - la tu - - a smar - - vi - -

B.C.

10 11 11 10

20

Voice

- ta. Chia - ma - la re sua vi - ta fa che pran -

B.C.

23

Voice

- gal suo mal pian - ga - - - - - ler - ro -

B.C.

25

Voice

- re. Quan - to pian - se d'A - mo - re, quan - to pian -

B.C.

10 11 11 10

28

Voice

- - se d'A - mo - - re, quan - to pian - -

B.C.

10 11 11 10

30

Voice

- - - - - se d'A - mo - - re.

B.C.

10 11 11 10

Translations of the Sung Texts

1. *Scorga Signor*

(This spiritual madrigal of poet Battista Guarini (1538-1612) serves as a proem to *ARIE DEVOTE* and could be interpreted both as a dedication to the God, and the dedicatee.)¹⁸

Scorga Signor la gratia tua spirando

O Lord, may your grace perceive, while breathing,

E segua soccorrendo

And may it keep helping

Quanto di dir quanto di far intendo

All I intend to say or do,

Accio che bene oprando

So that, by doing good,

Ogni atto sempre ogni parola mia

Every action and every word of mine

Per te finita e cominciata sia

May always be finished and begun for you.

2. *Angelus ad pastores*

(Vulgata – Evangelium secundum Lucam Chapter 2 Verse 10-11)¹⁹

Angelus ad pastores ait:

The angel said to the shepherds:

annuntio vobis gaudium magnum,

I bring you tidings of great joy,

quia natus est vobis hodie Salvator mundi.'

for the Saviour of the world has been born to you today.'

Alleluia.

Alleluia.

3. *Estote fortes*

(A motet for the feasts of apostles and evangelists.)²⁰

Estote fortes in bello

Be strong in battle,

et pugnate cum antiquo serpente

and fight with the ancient snake,

et accipietis regnum aeternum,

so that you may attain the eternal kingdom.

alleluia.

Alleluia.

¹⁸ Translated by Dr. Flavio Ferri-Benedetti

¹⁹ Translated by the author after <https://gregorien.info/chant/id/493/0/de>

²⁰ Translated by the author after <https://gregorien.info/chant/id/2981/0/de>

4. Magnificat III toni

(the hymn of praise by Mary, the mother of Jesus, found in the Gospel of Luke 1:46–55.)²¹

Et exultavit spiritus meus in Deo

And my spirit hath rejoiced in God

Salutari meo

My Saviour,

Quia fecit mihi magna qui potens est

For the Mighty One has done great things for me,

Et sanctum nomen eius

And holy is his name.

Fecit potentiam in brachio suo dispersit

He has scattered the proud

Superbos mente cordis sui

In the thoughts of their hearts.

Esurientes implevit bonis et divites

He has filled the hungry with good things:

Dimisit inanes

And sent the rich away empty.

Sicut locutus est ad patres nostros

According to the promise he made to our ancestors,

Abraham et semini eius in sæcula.

To Abraham and to his descendants forever.

*Sicut erat in principio, et nunc, et semper, et in
sæcula sæculorum. Amen.*

*As it was in the beginning, is now, and ever shall be, world
without end. Amen.*

5. Magnificat VIII toni

(the hymn of praise by Mary, the mother of Jesus, found in the Gospel of Luke 1:46–55.)

Magnificat anima mea Dominum

My soul magnifies the Lord,

Et exultavit spiritus meus in Deo

And my spirit rejoices in God

Salutari meo

My Savior,

Quia respexit humilitatem ancillae

For he has looked with favour on the lowliness of his

Suae

servant.

Ecce enim ex hoc beatam me dicent

Surely, from now on all generations will call me blessed;

²¹ Britannica, The Editors of Encyclopaedia. "Magnificat". Encyclopedia Britannica, 27 Oct. 2023, <https://www.britannica.com/topic/Magnificat>. Accessed 22 February 2024.

<i>Omnes generationes</i>	
<i>Quia fecit mihi magna qui potens est</i>	<i>For the Mighty One has done great things for me,</i>
<i>Et sanctum nomen eius</i>	<i>And holy is his name.</i>
<i>Et misericordia eius in progenies et</i>	<i>His mercy is for those who fear him</i>
<i>Progenies timentibus eum</i>	<i>From generation to generation.</i>
<i>Fecit potentiam in brachio suo dispersit</i>	<i>He has shown strength with his arm;</i>
<i>Superbos mente cordis sui</i>	<i>He has scattered the proud</i>
	<i>In the thoughts of their hearts.</i>
<i>Deposuit potentes de sede et</i>	<i>He has brought down the powerful from their thrones,</i>
<i>Exaltavit humiles</i>	<i>And lifted up the lowly;</i>
<i>Esurientes implevit bonis et divites</i>	<i>He has filled the hungry with good things,</i>
<i>Dimisit inanes</i>	<i>And sent the rich away empty.</i>
<i>Suscepit Israel puerum suum</i>	<i>He has helped his servant Israel,</i>
<i>Memorari misericordiae</i>	<i>In remembrance of his mercy,</i>
<i>Sicut locutus est ad patres nostros</i>	<i>According to the promise he made to our ancestors,</i>
<i>Abraham et semini eius in saecula.</i>	<i>To Abraham and to his descendants forever.</i>
<i>Sicut erat in principio, et nunc, et semper, et in</i>	<i>As it was in the beginning, is now, and ever shall be,</i>
<i>saecula saeculorum. Amen.</i>	<i>world without end. Amen.</i>

6. Verbum caro

(Antiphona – III from John 1:14, used as the final responsory of Christmas Matins and the Annunciation.)²²

<i>Verbum caro factum est</i>	<i>Word was made flesh,</i>
<i>Et habitavit in nobis</i>	<i>And he dwelt among us,</i>
<i>Et vidimus gloriam ejus</i>	<i>And we beheld his glory,</i>
<i>Gloriam quasi unigeniti a Patre</i>	<i>The glory as of the only begotten of the Father,</i>
<i>Plenum gratiae et veritatis.</i>	<i>Full of grace and truth.</i>

²² Translated by the author after <https://gregorien.info/chant/id/8506/0/en>

7. *Beata es*

(A hymn to a Virgin Mary)²³

*Beata es, Virgo Maria,
quae Dominum portasti creatorem mundi:
Genuisti [eum], qui te fecit,
et in aeternum permanes virgo.*

*Blessed are you, Virgin Mary,
who bore the Lord, the Creator of the world.
You gave birth to Him, who made you,
and forever remain a virgin.*

8. *Iam quod*

(A hymn to Jesus Christ, the source of this spiritual text was not identified)²⁴

*Iam quod quesivi video
Quod concupivi teneo
Amore Iesu languo
Et cordo totus ardeo
O beatum incendium
O ardens desiderium
O dulce refrigererium
Amare Dei Filium.*

*Now that I see what I desired,
I hold,
I languish with the love of Christ,
And my whole heart burns,
Oh, blessed fire,
Oh, burning desire,
Oh, sweet refreshment,
To love the Son of God.*

9. *Si bona suscepimus*

(Responsory from the Office of the Dead. Source of text is Job 2:10 and Job 1:21)²⁵

*Si bona suscepimus de manu Dei,
mala autem quare non sustineamus?*

*Nudus egressus sum de utero matris meae, et
nudus revertar illuc.*

*Dominus dedit, Dominus abstulit; sicut Domino
placuit, ita factum est:
sit nomen Domini benedictum.*

*If we have received good things from the hand of the Lord,
why should we not endure bad things?*

*Naked came I out of my mother's womb, and naked shall I
return there.*

*The Lord has given, the Lord has taken away: as it has
pleased the Lord, so is it done:
blessed be the name of the Lord.*

²³ Translated by the author after <https://cantus.uwaterloo.ca/chant/603452>

²⁴ Translated by the author

²⁵ Translation by Edward Tambling, <https://www.scribd.com/document/348221885/Andreas-de-Silva-Si-Bona-Suscepimus>

10. Hei mihi, Domine

(Responsory for the 5th lesson in the Matins of the Dead.)²⁶

<i>Hei mihi Domine</i>	<i>Alas, Lord,</i>
<i>Quia peccavi nimis in vita mea</i>	<i>I have sinned greatly in my life:</i>
<i>Quid faciam miser</i>	<i>What should I, poor man, do?</i>
<i>Ubi fugiam nisi ad te Deus meus</i>	<i>Where shall I flee but to thee, my God?</i>
<i>Miserere mei,</i>	<i>Have mercy on me</i>
<i>Dum veneris in novissimo die.</i>	<i>When You come at the last judgment.</i>

11. O sacrum convivium

(Latin prose text based on 1 Cor. 11:26 and Rom 8:18, honoring the Blessed Sacrament. The text is commonly attributed to St. Thomas Aquinas (1225-1274.))²⁷

<i>O sacrum convivium</i>	<i>O sacred banquet,</i>
<i>in quo Christus sumitur</i>	<i>Wherein Christ is received,</i>
<i>recolitur memoria passionis eius</i>	<i>The memorial of his Passion is renewed,</i>
<i>mens impletur gratia</i>	<i>The soul is filled with grace,</i>
<i>et futurae gloriae nobis pignus datur</i>	<i>And a pledge of future glory is given to us.</i>

12. O Domine Jesu

(A text by Pope St. Gregory I (c540 - 604))²⁸

<i>O Domine Jesu Christe,</i>	<i>O Lord Jesus Christ,</i>
<i>adoro te in cruce vulneratum</i>	<i>I adore thee wounded on the cross,</i>
<i>felle et aceto potatum:</i>	<i>Given gall and vinegar to drink.</i>
<i>deprecor te ut tua vulnera</i>	<i>I beseech thee that thy wounds</i>
<i>sint remedium animae meae.</i>	<i>May be the salvation of my soul.</i>

²⁶ Translated by the author after <https://gregorien.info/chant/id/3725/10/en>

²⁷ Translation from https://canticasacra.org/?page_id=779

²⁸ Translation from <http://www.motetcycles.ch/text/356>

13. *Miserere mei Deus*

(Latin translation of Psalm 51 in the Old Testament)²⁹

<i>Miserere mei, Deus:</i> <i>Secundum magnam misericordiam tuam.</i>	<i>Have mercy on me, O God:</i> <i>According to your great mercy.</i>
<i>Et secundum multitudinem miserationum tuarum:</i> <i>Dele iniquitatem meam.</i>	<i>And according to the multitude of your mercies:</i> <i>Blot out my iniquity.</i>
<i>Amplius lava me ab iniquitate mea:</i> <i>Et a peccato meo munda me.</i>	<i>Wash me yet more from my iniquity:</i> <i>And cleanse me from my sin.</i>
<i>Quoniam iniquitatem meam ego cognosco:</i> <i>Et peccatum meum contra me est semper.</i>	<i>For I know my iniquity:</i> <i>And my sin is always before me.</i>
<i>Tibi soli peccavi, et malum coram te feci:</i> <i>Ut justificeris in sermonibus tuis, et vincas cum</i> <i>judicaris.</i>	<i>To you only have I sinned, and have done evil before you:</i> <i>That you may be justified in yours words and may</i> <i>overcome when you are judged.</i>
<i>Ecce enim in iniquitatibus conceptus sum:</i> <i>Et in peccatis concepit me mater mea.</i>	<i>For behold I was conceived in iniquity:</i> <i>And in sin did my mother conceive me.</i>
<i>Ecce enim veritatem dilexisti:</i> <i>incerta et occulta sapientiae tuae manifestasti</i> <i>mibi.</i>	<i>For behold you have loved truth:</i> <i>The uncertain and hidden things of your wisdom you have</i> <i>made manifest to me.</i>
<i>Asperges me hyssopo et mundabor:</i> <i>Lavabis me, et super nivem dealbabor.</i>	<i>You shall sprinkle me with hyssop, and I shall be clean;</i> <i>You will wash me, and I shall be whiter than snow.</i>
<i>Auditui meo dabis gaudium et laetitiam:</i> <i>Et exultabunt ossa humiliata.</i>	<i>To my hearing, you shall give joy and gladness: And the</i> <i>bones that have been humbled shall rejoice.</i>

²⁹ Translation by Antonio Biffi from https://www.sscm-wlscm.org/images/WLSCM_Catalogue/WLSCM_15/Biffi_Miserere_Text_and_Translation.pdf

*Averte faciem tuam a peccatis meis:
Et omnes iniquitates meas dele.*

*Turn your face away from my sins,
And blot out all my iniquities.*

*Cor mundum crea in me, Deus:
Et spiritum rectum innova in visceribus meis.*

*Create a clean heart in me, O God:
And renew a right spirit in my body.*

*Ne projicias me a facie tua:
Et spiritum sanctum tuum ne auferas a me.*

*Cast me not away from your face,
And take not your holy spirit from me.*

*Redde mihi laetitiam salutaris tui:
Et spiritu principali confirma me.*

*Restore to me the joy of your salvation:
And strengthen me with a perfect spirit.*

*Docebo iniquos vias tuas:
Et impii ad te convertentur.*

*I will teach the unjust your ways:
And the wicked shall be converted to you.*

*Libera me de sanguinibus, Deus, Deus salutis
meae:
Et exultabit lingua mea justitiam tuam.*

*Deliver me from blood, O God, God of my
salvation:
And my tongue shall extol your justice.*

*Domine, labia mea aperies:
Et os meum annuntiabit laudem tuam.*

*Lord, you will open my lips:
And my mouth shall declare your praise.*

*Quoniam si voluisses sacrificium, dedissem utique:
Holocaustis non delectaberis.*

*For if you desired sacrifice, I would have given it,
With burnt offerings you will not be delighted.*

*Sacrificium Deo spiritus contribulatus:
Cor contritum et humiliatum Deus, non despicias.*

*A sacrifice to God is an afflicted spirit:
A contrite and humble heart, O God, you will not
despise.*

*Benign efac, Domine, in bona voluntate tua Sion:
Ut aedificentur muri Jerusalem.*

*Deal favorably, O Lord, in goodwill with Zion:
That the walls of Jerusalem may be built up.*

*Tunc acceptabis sacrificium justitiae, oblationes et
holocausta:*

*Then shall you accept the sacrifice of justice, oblations and
burnt offerings,*

Tunc imponent super altare tuum vitulos.

Then shall they lay calves upon your alter.

Gloria Patri, et Filio, et Spiritui Sancto:

Glory to the Father, and to the Son, and to the Holy Spirit:

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

As it was in the beginning, and now, and forever, and forever and ever. Amen.

14. Ascipe Domine

(Antiphon for the feast of the Prophets) ³⁰

Aspice, Domine, quia facta est desolata civitas plena divitiis.

Behold, Lord, because the city has become desolate, full of riches.

Sedet in tristitia, domina gentium.

She sits in sadness, lady of the nations.

Non est qui consoletur eam, nisi tu, Deus noster.

There is no one to comfort her but You, our God.

Plorans ploravit in nocte

She cries and cries at night,

et lacrimae eius in maxillis eius.

and her tears run down her cheeks.

15. Filiae Hierusalem

(Respond at 1st Vespers and 3rd Respond at Matins, for the birth of a martyr or confessor, Low Sunday to Whitsun.)³¹

Filiae Hierusalem,

Daughters of Jerusalem,

venite et videte martyres

come and see these martyrs

cum coronis quibus

wearing the crowns with which

coronavit eum dominus

the Lord has adorned them

in die solemnitatis et laetitiae.

on a day of solemnity and joy.

Alleluia.

Alleluia.

³⁰ Translation by the author after <https://gregorien.info/chant/id/644/0/en>

³¹ <https://gregorien.info/chant/id/3336/0/de>

16. *Gaudent in Coelis*

(Magnificat antiphon at 2nd vespers for feasts of martyrs.)³²

*Gaudent in coelis animae Sanctorum,
qui Christi vestigia sunt secuti:
et quia pro ejus amore sanguinem suum fuderunt,
ideo cum Christo exsultant sine fine.*

*The souls of the saints rejoice in heaven,
Who followed in the footsteps of Christ;
And because for his love they shed their blood,
Therefore, they rejoice with Christ without end.*

17. *O Rex Glorïae*

(Antiphon to the Magnificat for Second Vespers at Ascension)³³

*O Rex gloriae, Domine virtutum,
qui triumphator hodie super omnes coelos ascendisti;
ne derelinquas nos orphanos,
sed mitte promissum Patris in nos,
spiritum veritatis.
Alleluia.*

*O King of glory, Lord of the mighty,
Who triumphant today ascended to above all heavens;
Do not leave us as orphans,
But send us the promise of the Father,
The spirit of truth.
Alleluia.*

18. *Regina Coeli*

(Antiphon addressed to the Blessed Virgin Mary that is used in the liturgy of the Roman Rite of the Catholic Church during the Easter season)³⁴

*Regina caeli, laetare, alleluia;
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia:
Ora pro nobis Deum, alleluia.*

*Queen of heaven, rejoice, alleluia.
For the one you were worthy to bear, alleluia,
He is risen, as he said, alleluia.
Pray to God for us, alleluia.^[3]*

³² Translation by the author after <https://gregorien.info/chant/id/3470/0/de>

³³ Translation by the author after <https://gregorien.info/chant/id/5845/0/de>

³⁴ Translation by the author after <https://gregorien.info/chant/id/6989/9/de>

19. Voce mea

(Psalms 141(142):2, 3 and 27(28):2) ³⁵

*Voce mea ad Dominum clamavi,
Voce mea ad Dominum deprecatus sum.
Effundo in conspectu eius orationem meam;
Et tribulationem meam ante ipsum pronuntio.*

*With my voice I have cried to the Lord.
With my voice I have pleaded to the Lord.
I pour out in his sight my prayer;
And my tribulation before him I pronounce.*

20. Signor che' del peccato

(This spiritual madrigal of poet Battista Guarini (1538-1612) is the second in this collection and serves as its epilogue) ³⁶

*Signor che del peccato
E non del peccator brami la morte
Deh mira homai con che fallaci scorte
Mi bacondot t'amorire
Il mio cieco desire
Ecco la peccorella tua smarvita
Chiamala re sua vita fa che prangal suo mal
piangalerrore
Quanto pianse d'Amore*

*O Lord, you who desire the death
of sin, and not of the sinner himself,
please, see with what deceitful escort
I am driven to death
by my blind desire!
Here is your lost sheep:
please call its life to you,
make it weep for its bad deeds and its mistake,
as much as it wept for love.*

³⁵ Translation by the author after <https://gregorien.info/chant/id/8760/0/de>

³⁶ Translated by Dr. Flavio Ferri-Benedetti

Bibliography

Illustrations in the Title page, Table of Contents and the Title page of the Musical Edition is taken from the corresponding chapters in the original print of Ottavio Durante's *ARIE DEVOTE (1608)*, engraved by Cristoforo Bianchi (Blanc).

Annibaldi, Claudio (1993) "On Some Aspects of Musical Patronage in the Papacy and the Spanish States of Southern Italy, with Special Reference to Rome." *Revista de Musicología*, vol. 16, no. 1, pp. 593–98. JSTOR, <https://doi.org/10.2307/20795915>. (Accessed February 3rd, 2024)

Britannica, The Editors of Encyclopaedia. "Magnificat". *Encyclopedia Britannica*, 27 Oct. 2023, <https://www.britannica.com/topic/Magnificat>. (accessed on February 22nd, 2024)

Campagne, Augusta. (2018) Simone Verovio. *Music printing, intabulations and basso continuo in Rome around 1600*

Durante, Ottavio. *Arie devote le quali contengono in se la maniera di cantar con gratia l'imitation delle parole, et il modo di scriver passaggi, et altri affetti*. Roma, Simone Verovio. 1608. RISM D3975. (I-Rsc G.CS.2.C.25.3)

Durante, Ottavio. *Arie devote* (Rome: Verovio, 1624)
http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gasp_ari/_Z/Z080/ (accessed on January 6th, 2024)

Franchi, Saverio, Orietta Sartori. (2020) VEROVIO, Simone. *Dizionario Biografico degli Italiani - Volume 98*. [https://www.treccani.it/enciclopedia/simone-verovio_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/simone-verovio_(Dizionario-Biografico)/) (accessed on February 4th, 2024)

Hill, John Walter (1997) *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto*. Oxford: Clarendon Press.

Jeffrey Kurtzman and Anne Schnoebelen (2014) *A Catalogue of Mass, Office and Holy Week Music Printed in Italy: 1516-1770*, JSCM Instrumenta, 2
[<http://sscm-jscm.org/instrumenta/vol-2/>] (accessed on February 4th, 2024)

Kranias, Alison (2006) *Verovio's Keyboard Intabulations and Domestic Music Making in the Late Renaissance*. Schulich School of Music McGill University, Montreal.

Lauro, Giacomo. *Antiquae urbis splendor* (Rome, 1637), pl. 165

Matejka, Wilhelm (1978) 'Ottavio und seine "Arie Devote" (1608). Eine Korrektur.' *Die Musikforschung* 31: 443–446 p.

Sanders, Donald Clyde (1993) "Vocal Ornaments in Durante's "Arie devote" (1608)," *Performance Practice Review*: Vol. 6: No. 1, Article 3. DOI: 10.5642/perfpr.199306.01.03
<https://scholarship.claremont.edu/ppr/vol6/iss1/3> (accessed on February 24th, 2024)

Walterhill, John, Wilhelm Matejka. (2001) 2016. "Durante, Ottavio." In: *MGG Online*, edited by Laurenz Lütteken. RILM, Bärenreiter, Metzler, 2016.
<https://www.mgg-online.com/mgg/stable/22623> (accessed on June 29th, 2023)

Text syllabification tool available at
<https://marello.org/tools/syllabifier/> (accessed on January 15th, 2024)

Acknowledgements

I would like to express my deepest gratitude to my thesis advisor, Dr. Sven Schwannberger, for inspiration and the idea of the thesis, the invaluable guidance and unwavering support throughout the research process, as well as the help preparing for the recordings for our artistic research.

I am obliged to Prof. Dr. Augusta Campagne for trusting me with a rare copy of *ARIE DEVOTE*, which I could use as the basis for my edition, and for sharing a copy of her book about the printer Simone Verovio with me.

I am also extremely grateful to Dr. Flavio Ferri-Benedetti for the translations of the Italian texts of two arias *Scorga Signor* and *Signor che del peccatto*; and for the detailed responses to the questions regarding the edition practice of the vocal music and the help with digital notation.

I also feel very thankful to Dr. Lisandro Abadie, for helping me with generous research of the resources about Ottavio Durante and his contemporaries.

Special thanks to my singing professor Rosa Dominguez and to my colleagues Christian Velasco Vázquez (theorbo) and Halldór Bjarki Arnarson (organ) for their collaborative efforts accompanying me during the artistic research, preparing recordings of several arias from Ottavio Durante's collection, following his performance advice given in the preface of *ARIE DEVOTE*.

Additionally, I extend my appreciation to my Family and Friends for their encouragement and support during my academic journey.

Emilė Ribokaite

February, 2024

Selbständigkeitserklärung

Name Rihokante

Vorname Emile

Hiermit erkläre ich, dass ich die vorliegende Arbeit selbständig und ohne die Mithilfe anderer Personen verfasst habe, dass ich keine anderen als die angegebenen Hilfsmittel verwendet sowie alle wörtlich oder dem Sinn nach aus der Literatur zitierten Stellen entsprechend gekennzeichnet habe.

Ort, Datum Basel, 01.02.2024

Unterschrift _____

DECLARATION OF CONSENT
FOR MAKING MY MASTER THESIS AVAILABLE
IN THE REPOSITORY IRF OF THE FHNW

I hereby declare that I agree to make my Master Thesis, written for the conclusion of my studies at the Schola Cantorum Basiliensis, available in the official repository of the FHNW, the IRF.

The rights to the text remain the property of the author and the Schola Cantorum Basiliensis.

Basel, 01.02.2024

Emilè Ribokaitè