Durham University

Durham E-Theses

The litany in seventeenth-century Italy.

David Anthony Blazey

How to cite:

Blazey, David Anthony (1990) The litany in seventeenth-century Italy. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a https://etheses.durham.ac.uk/id/eprint/1148/ is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the full Durham E-Theses policy for further details.

Academic Support Office, The Palatine Centre, Durham University, Stockton Road, Durham, DH1 3LE
e-mail: e-theses.admin@durham.ac.uk Tel: +44 0191 334 6107
https://etheses.durham.ac.uk

David Anthony Blazey: 'The Litany in Seventeenth-Century Italy'
Ph.D. 1990

The existence of more than 300 prints containing some 600 settings of litany texts (predominantly of the Litany of Loreto) seems to suggest that the litany must have formed a significant part of the repertoire of the average *cappella musicale* of the seventeenth century. Examination of sources revealed an unsuspected variety of musical invention, which indicated that this uncharted territory was worthy of considerably more attention than it had received in the past.

The intent of this dissertation is to bring to light the litany as a musical phenomenon in seventeenth-century Italy as evidenced in printed collections of church music and to demonstrate its significance quantitatively (in the form of a catalogue), sociologically (through an examination of contextual documentation), and qualitatively (through an examination of the music itself).

The dissertation presents a brief outline of the present state of research concerning litanies, followed by four further parts, the first devoted to contextual studies, the second to the music, the third to a catalogue of all known Italian seventeenth-century litany settings, and the fourth to an anthology of transcriptions of pertinent musical examples. The two contextual chapters constitute firstly, an account of performance contexts and practices as revealed in contemporary and later documentation and an analysis of the types of publication in which litanies were printed, and secondly a 'case study'. The two chapters devoted to discussion of the music are concerned firstly with litany texts and their setting, and secondly with the incursion of textual and musical elements of the litany into other sacred music forms. The survey of the use of the litany within other forms includes an examination of the reasons for this phenomenon and also postulates a solution to the liturgical problem of the 'Sonata sopra Sancta Maria' in Monteverdi's 1610 Vespers. The final chapter presents a synthesis of the foregoing accounts and findings and concludes the main part of the study with an evaluation of the rôle of the litany in relation to that of other sacred music forms and of its relative musical significance.

Dissertation presented for the degree of Doctor of Philosophy in the University of Durham (Faculty of Arts, Department of Music)

The Litany in Seventeenth-Century Italy

by

David Anthony Blazey

The Graduate Society,
Durham, October 1990

Volume I

The copyright of this thesis rests with the author. No quotation from it should be published without his prior written consent and information derived from it should be acknowledged.

. . . there was a kind of Litany pronounced, to the praise of the Blessed Virgin, where the response of the people, for several minutes together, was

Ora pro nobis.

For Gill, Edward and Robert

Table of Contents

Preface *iv*
Abbreviations and Terms *viii*

Part I: Documentation

Chapter 1: Introduction *2*

Chapter 2: The Contexts in which Litanies were Performed and Published *12*

Chapter 3: The Collections of Letanie della Madonna *by the Composers of San Petronio and their Rôle in Seventeenth-Century Bologna* *90*

Part II: The Music

Chapter 4: The Texts and Musical Settings *139*

Chapter 5: The Use of Musical and Textual Elements of the Litany in Other Sacred Music Forms *217*

Chapter 6: Conclusion *254*

Part III: Catalogue

Catalogue of Seventeenth-Century Italian Litany Settings *259*

Part IV: Musical Examples *[Volume II]*

Part V: Appendices and Bibliography

Appendix I: *Litany of the Saints/Abbreviated Litany of the Saints* *384*
Appendix II: *Ambrosian Litany of the Saints* *390*
Appendix III: *Litany of Loreto* *391*
Bibliography *393*

Preface

This dissertation began life as a modest bibliographical project which now appears as the Catalogue of Seventeenth-Century Italian Litanies forming Part III of this volume. The identification of more than 300 prints containing some 600 settings of litany texts (predominantly of the Litany of Loreto) seemed to suggest that the litany must have formed a considerably more significant part of the repertoire of the average *cappella musicale* of the seventeenth century than was reflected in the minimal amount of coverage received by the form in standard works of reference. Even a cursory examination of sources revealed an unsuspected variety of musical invention, which seemed both to contradict the negative twentieth-century connotations of the word 'litany' (particularly as used to describe lists of grievances in recent journalistic parlance) and to suggest that this uncharted territory was worthy of considerably more attention than it had received in the past.

Apart from the obvious factor of an interest in the emergence and establishment of the Baroque style, the choice of a historical period delineated by the artificial boundaries of a particular century was governed by two chief factors: firstly, the existence of Joachim Roth's study of litanies in the sixteenth century,[1] and secondly, the apparent decline of the litany as a significant musical phenomenon towards the end of the seventeenth century. While the second factor may to some extent be correlated with a simultaneous decline in the production of printed music in Italy, the few late seventeenth-century manuscript sources of litanies which were identified seemed to suggest that (as far as litanies were concerned) this was a period of fossilisation in which repertoire of a considerably earlier period was copied and presumably performed.

A second point which may require justification is the decision to confine this study to printed sources. Firstly, it was considered desirable to

maintain a certain level of concordance between the catalogue (which describes the source material on which the dissertation is based and thus forms its backbone) and other related bibliographical projects in progress. Secondly, the large number of printed sources which had to be consulted militated against a complementary search for and investigation of manuscripts.

Because the musical styles encountered in litany settings are no different from those employed in other sacred music, and in the interests of avoiding a 'history of Baroque style through the litany', a further limitation has been imposed on the examination of musical material. This takes the form of a reduction to a minimum of detailed discussion of common stylistic characteristics, except inasmuch as they have a direct bearing on the nature of individual settings. Thus, the chief analytical concern is with the form of the litany and, as will emerge, with the solution of common problems by individual composers.

Within the limits described above then, the intent of this dissertation is to bring to light the litany as a musical phenomenon in seventeenth-century Italy as evidenced in printed collections of church music and to demonstrate its significance quantitatively (in the form of a catalogue), sociologically (through an examination of contextual documentation), and qualitatively (through an examination of the music itself).

For this purpose, the dissertation is structured as follows. A brief introductory chapter outlines the present state of research concerning litanies. The body of the dissertation which follows is divided into four parts, the first devoted to contextual studies, the second to the music, the third to the catalogue and the fourth to an anthology of transcriptions of pertinent musical examples. The two contextual chapters constitute firstly, an account of performance contexts and practices as revealed in contemporary and later documentation and an analysis of the types of publication in which litanies were printed, and secondly a 'case study' in which the preceding general outline is complemented by the specific example of the contribution made by composers associated with San Petronio in Bologna. The two chapters devoted to discussion of the music are concerned firstly with litany texts and their setting, and secondly with the incursion of textual and musical ele-

ments of the litany into other sacred music forms. In the discussion of litanies *per se*, following an introductory textual analysis, the chapter is organised according to broad stylistic types derived from those identified by Marco Scacchi in his *Breve discorso sopra la musica moderna* (Warsaw, Elert, 1649). Because of the large number of settings, only representative examples are discussed in any detail, their relationship to any other significant settings being noted as appropriate. The survey of the use of the litany within other forms includes an examination of the reasons for this phenomenon and also postulates a solution to the liturgical problem of the ' Sonata sopra Sancta Maria' in Monteverdi's 1610 Vespers. The final chapter presents a synthesis of the foregoing accounts and findings and concludes the main part of the study with an evaluation of the rôle of the litany in relation to that of other sacred music forms and of its relative musical significance.

In order to save space and verbiage, *RISM* numbers are used throughout the text as an additional system of references, and indicate that entries in the Catalogue of Seventeenth-Century Litany Settings rather than end notes are to be consulted.

Almost none of the music discussed is available in modern edition, and for this reason a large number of transcriptions is included in Part IV (Volume II). In nearly all cases, the complete work is presented, but where only certain aspects of a setting are pertinent to the discussion, an appropriate partial transcription is given. In order to facilitate reference to Volume II, a few brief extracts from works also included as complete transcriptions are included amongst the examples pertinent to the last section of Chapter 4. The litanies transcribed have been selected on the basis of satisfying one or more of the following criteria: they are by composers of some significance and are not available in modern edition; they are good examples by less well-known composers; they adopt unusual solutions to the problems of formal unity. An additional aim has been to include examples which represent an appropriate spread across the century from as many geographical areas as possible.

My research has involved the use of many libraries, both in person and by correspondence.[2] A particular debt of gratitude is due to the librarians

of the Dean and Chapter Library of Durham Cathedral, Durham University Library and the British Library, and especially to the staff of the Civico Museo Bibliografico Musicale and the Biblioteca del Archiginnasio in Bologna, where my most intensive library work was done.

I am grateful to the Committee of Vice Chancellors and Principals for granting me an Overseas Research Student Award, which made this study possible in the first instance, and to the University of Durham Council Fund for Students Travelling Abroad, the British and Foreign School Society, and the Graduate Society of the University of Durham for further financial assistance which facilitated two visits to Italy and the purchase of microfilms.

I should particularly like to express my gratitude to the many scholars, in particular Dr Tim Carter, Dr Graham Dixon, Professor Jeffrey Kurtzman and Professor Anne Schnoebelen, who have given so much of their time and expertise in responding to my queries concerning their work, and my indebtedness to Dr Jerome Roche, my supervisor, whose guidance and encouragement have fuelled my enthusiasm throughout the gestation of this project.

Finally, I thank my parents, without whose support the path I chose may have led to ruin, and my wife and sons who have endured these years without complaint.

University of Durham October 1990

1. Joachim Roth, *Die mehrstimmigen lateinischen Litaneikompositionen des 16. Jahrhunderts* (Regensburg, 1959)

2. The *RISM* library sigla are used throughout this dissertation.
I have worked in the following libraries:
GB-DRc, DRu, Lbl, Lu, Lwa; I-Bag, Bc, Bsd, BRd, Mb, PCd, Ras, Rvat, Sd, VEcap;
and corresponded with the following:
A-Wn; B-Br; CH-Zz; D-F, Mbs, Mts, GD, Rp; F-Pn; GB-T, Ob, Och; I-Cod, FZac, Mcap/d, Nf, Tn, UD; PL-WRu; US-R.

Abbreviations and Terms

Library sigla are those in *RISM*.

Two types of reference are used for *RISM* citations:

a. 1622[1] indicates an anthology listed in F. Lesure, *Recueils imprimés, XVIe–XVIIe siècles: liste chronologique* (Munich, Duisburg, 1960)

b. G3707 indicates a publication listed in *Einzeldrucke vor 1800* (Kassel, 1971–).

Periodical sigla are those used in *New Grove*.

CATB: canto, alto, tenor and bass. (The terms canto and soprano are used interchangeably, and as is conventionally the case with the latter, the former is used as an English word.)

concertato: used throughout (as an English word) to indicate a musical style in which the continuo forms an indispensable part of the texture.

Example: a musical example, whether complete transcription or shorter extract, included in Volume II.

Grove V: *Grove's Dictionary of Music and Musicians*, fifth edition, edited by E. Blom (London, Basingstoke, 1954–1961).

LU: *Liber Usualis with Introduction and Rubrics in English*, edited by the Monks of Solesmes (Tournai, New York, 1963).

MGG: *Die Musik in Geschichte und Gegenwart*, edited by F. Blume (Kassel, 1949–).

NG: *The New Grove Dictionary of Music and Musicians*, edited by S. Sadie (London, 1980).

PM: *Processionale monasticum ad usum Congregationis Gallicae Ordinis Sancti Benedicti* (Paris, Tournai, 1983).

Part I

Documentation

Chapter 1
Introduction

> **litany** ... a prayer of supplication, esp. in processions: an appointed form of responsive prayer in public worship in which the same thing is repeated several times . . . (*Chambers Twentieth Century Dictionary*)

It is difficult to imagine any text conforming to this definition provoking, let alone inspiring, musical setting. When considering liturgical and other sacred music, the forms which immediately spring to mind are the Mass, psalms and motets. Not without good reason, these have dominated church music from the Middle Ages to the present day, since the texts which they set were (and to some extent still are) fundamental to the celebration of pivotal liturgical acts and it is natural that these should have been accorded the most detailed study.

On the other hand, few scholars concerned with the church music of seventeenth-century Italy can have failed to notice the frequency with which phrases such as '. . . e nel fine le letanie della Madonna' are prominently displayed on the title pages of *seicento* collections of liturgical music—the scouring of *RISM* which initiated this study and subsequent research led to the identification of more than 300 collections of music published between 1601 and 1700 containing a total of close to 600 litany settings, which fact alone seems to indicate that the litany must rank among the more important minor forms of church music.

A parallel search for and through the literature of musical scholarship concerned with litanies laid bare a gaping hole. Information in musical dictionaries was for the most part derived from textual and liturgical studies of litanies, and although one article covered litany chants in some detail, mention or discussion of polyphonic litany settings was minimal and derived from a handful of common sources. Inevitably the nature of the available sources is reflected in the character of dictionary entries, and the

universal preoccupation of the latter with non-musical information and with music of the sixteenth and eighteenth centuries is symptomatic of the state of research in the area. If it is the task of the lexicographer to make available in summary the fruits of original research, the *lacunae* revealed in dictionary entries and in other works of musical reference point to a definite need for further investigation of the litany, and of the seventeenth-century litany in particular.

The entry for 'Litany' in *Grove V* reads thus: 'See RESPONSE and TALLIS'.[1] In fact, there is no entry for 'Response', but only a brief paragraph under 'Respond and Response' in which the word 'litany' does not appear.[2] The reference under 'Tallis' is to that composer's two settings of the English Litany. In contrast to this dismissive treatment, a relatively lengthy entry appears under 'Litaniae Lauretanae':[3] despite the outmoded idiosyncrasies of its homely style, Rockstro's article is informative concerning performance practices:

> In other places than Loreto (where it is sung every evening) it is most frequently sung either in solemn processions or during the exposition of the Blessed Sacrament during Benediction; but its use—particularly on the Continent—is by no means restricted to these occasions. In Rome, for instance, it is constantly sung, at almost every popular service, to a simple plainsong melody familiar to all Italians and printed in the Ratisbon edition of the 'Directorium Chori'. This is probably the oldest music to which the words were ever adapted.

However, the ensuing account of individual settings (all from the sixteenth century) includes several inaccuracies and platitudinous observations: for example, Palestrina's litanies for the Rosary Confraternity are erroneously described as settings of the Litany of Loreto (they are in fact settings of unofficial, free texts), and in the latter category, a reference to 'a charming litany, by Lassus ... so simple in construction that the most modest choir need feel no hesitation in attempting it' gives little insight into the nature of the form. The final statement of the article should be recorded here, since it is hoped that this dissertation will, if anything, serve to disprove it:

> Settings by later composers of any eminence are rare, but there are two by Mozart (K.109 and 195).

In *NG*, Rockstro's article is superseded by one by Mary Berry.[4] In addition, a separate entry by Michel Huglo, Peter le Huray and David Nutter is provided for 'Litany'. Berry's article, which for some unknown reason has had its heading reduced to the singular form, 'Litania Lauretana',[5] extends its examination of the litany to tracing the origins of the text to a Byzantine prototype, the akathistos hymn, 'with its 12 sets of 12 lyrical but dogmatically based greetings to the Blessed Virgin', through the 'innumerable lists of Marian invocations [which] arose in the West during the Middle Ages' to the 'fine, succinct and well-ordered series that has come to be called the Litania Lauretana' and which appears to have been well established by the twelfth century. After tracing the spread and official acceptance of the Litany of Loreto and mentioning papal decrees and documents connected with it, Berry describes the 'traditional melody' of the first of the six chants provided for the text in *PM*. Only then does she devote a paragraph to polyphonic settings of the text:

> Among the greater and lesser composers who wrote music for the Litania Lauretana were Nanino, Victoria, Palestrina, Lassus, Giovanni Gabrieli, Gregor Aichinger and Alessandro Grandi.

Grandi's name is the only one which does not appear in the list compiled by Roth (see below), and the impression left by the *Grove V* article that as far as composers of any worth were concerned, the Litany of Loreto lay dormant at least until the time of Mozart is hardly contradicted by Berry's continuation:

> Somewhat later in France Marc-Antoine Charpentier and Henry Du Mont composed three-, four-, five-, and six-part settings. In Switzerland Berthold Hipp (a Franciscan) composed a four-part setting. From Germany and Austria there are settings by Bruckner, Hasse, Michael Haydn, Liszt, Leopold and Wolfgang Mozart, G. Reutter, Schubert, the Emperor Ferdinand III and many others.

Apart from Giovanni Gabrieli and Grandi, the major figures of seventeenth- century Italian church music are conspicuously absent.

The rather more extensive 'Litany' article in *NG* traces the origins of the form in Antiquity and Eastern Christianity and deals at length with liturgical aspects of the use of litanies in both Roman and non-Roman Latin

Latin liturgies and also in the Anglican church.[6] The final part of the article duplicates, and in some respects expands on Berry's brief discussion of settings of the Litany of Loreto: here for the first time we learn that:

> Polychoral litanies, often with organ continuo and occasionally instrumental sinfonias, continued to appear in the 17th century in Italy alongside the newer small-scale concertato type. Composers who set litanies at this time include Monteverdi, Rovetta, Alessandro Grandi (i), Croce and Lodovico Viadana at Venice; Gastoldi and Amante Franzoni at Mantua; Pietro Lappi and Luigi Bertani at Brescia, Giovanni Cavaccio and Maurizio Cazzati at Bergamo; Girolamo Giacobbi and G.P. Colonna at Bologna, Annibale Zoilo and Constanzo Porta at the Santa Casa, Loreto; Agostino Agazzari and Agostino Diruta at Rome; and numerous composers at Milan.

Despite some inaccuracies (no litanies by Croce and Bertani have been uncovered; Zoilo died in 1592; Porta's only known litany appeared in 1580; Agazzari's litanies were written in Siena), and although properly belonging to the preceding article (since all the composers mentioned set only the Litany of Loreto) the passage quoted above is at least effective in illustrating that the litany was alive and well in seventeenth-century Italy.

The most extensive dictionary entry concerned with the litany occurs under 'Litanei' in *MGG*.[7] However, in this article Bruno Stäblein is preoccupied with litany chants, and apart from his exhaustive treatment of this aspect of the subject, he presents nothing that is not covered in the *New Grove* entries. Not surprisingly, the list of later composers of litanies (apparently the source of that in Berry's *New Grove* entry) does not include the *maestri* of the seventeenth century.

Of the few brief passing remarks concerning litanies in Fellerer's *Geschichte der katholischen Kirchenmusik*, the following is the most sustained:

> Processions and pilgrimages still remained popular in the second half of the sixteenth century. . . . From ancient times the singing of litanies accompanied these processions. In Italy around 1560 the Litany of Loreto came into being, taking its name from the centre of pilgrimage. The Jesuits, especially Peter Canisius, disseminated this litany in Germany. It became of great significance in Marian devotion, and received many monodic and polyphonic settings.[8]

In Massenkeil's article 'Die konzertierende Kirchenmusik' in the same volume,[9] the litany is subsumed under the heading 'Die Motette' along with

psalms, hymns, responsories, and lamentations, but is not mentioned beyond an initial statement to the effect that the discussion of the motet is equally applicable to the other forms mentioned.

Jerome Roche's *North Italian Church Music in the Age of Monteverdi* includes a reference to litanies in a discussion of the scope of Alessandro Vincenti's catalogues,[10] but in the sections devoted to music for Vespers and Compline, the areas in which litanies are most likely to be discussed, no further reference is made. Roche's detailed study of Compline music, 'Musica diversa di Compieta . . .',[11] by contrast, is informative concerning the rôle of the litany in connection with this Office.

Several archival references to the performance contexts of litanies in seventeenth-century Rome are presented in Graham Dixon's dissertation, 'Liturgical Music in Rome (1605-1645)'[12] and a few more, specifically to polychoral litanies, in Noel O'Regan's 'Polychoral music in Rome ...'.[13] While O'Regan includes only isolated references to litanies as music, particularly in relation to the significance of their traditionally antiphonal manner of performance in the development of polychoral music, his omission of any detailed discussion of the litany is conscious, and is justified in the initial delineation of his subject-matter. Dixon does not discuss the litany as a musical entity at all (despite the fact that no less than 25 collections containing litanies appeared in Rome during the period covered by his dissertation, six of these consisting of multiple settings of the Litany of Loreto), presumably regarding it as being outside the ambit of 'liturgical' music.

Of the few works of scholarship which are devoted exclusively to litanies, the only full-length studies which have appeared are Roth's book, *Die mehrstimmigen lateinischen Litaneikompositionen des 16. Jahrhunderts* and Nagel's dissertation, 'Johann Joseph Fux—die Litaneien'.[14] Nagel's subject matter is obviously not within the scope of the present study, and while Roth's work does infringe on the early years of the seventeenth century in that it deals with works published after 1600 but probably written earlier, its relevance is limited by factors such as its wider geographical coverage, and the fact that the Litany of Loreto—the principal focus of the present

study—was only officially accepted towards the end of the sixteenth century and hence rarely set before 1600.

Of the three known articles devoted to litanies, only one is concerned with the seventeenth century: Schanzlin's conference report, 'Zur Geschichte der Litanei im 17. Jahrhundert'[15] is aptly titled, since it constitutes a contribution *towards* the history of the seventeenth-century litany and, although useful, is limited to discussion of those few sources which survive in Swiss libraries. The remaining articles, both concerned with eighteenth-century Austria, are Rosenthal's 'Mozart's sacramental litanies and their forerunners',[16] and H. and R. Federhofer's 'Eighteenth-century litaniae lauretanae from the repertory of the Viennese province of the Franciscan Order'.[17]

James Moore's article, 'Venezia favorita da Maria . . .'[18], provides a vivid illustration of the various uses to which litanies were put in seventeenth-century Venice, in connection with the ceremonies surrounding an icon of the Virgin in San Marco, in attempting to avert the 1630 plague and in the foundation of the votive church which marked its end. However, with regard to its treatment of the litany—admittedly only one aspect of a considerably broader study—the focus of Moore's article on San Marco, which was in many respects an atypical ecclesiastical institution, may inadvertently have served to obscure the rather less dramatic contexts in which litanies were sung on a regular basis throughout the Italian peninsula.

The New Oxford History of Music contains three articles which might conceivably have made reference to litanies: neither Hans Redlich's article in Volume IV ('Early Baroque Church Music')[19], nor the two in Volume V by Roche ('Liturgical Music in Italy 1610-1660')[20] and Smith ('Liturgical Music in Italy 1660-1750')[21] include any mention of litanies. Once again, it is possible to account for this lack on the basis that the articles are concerned with 'liturgical' music and consequently concentrate on the motet, the psalm and the Mass.

In smaller works such as Bukofzer's *Music in the Baroque Era*[22] and Palisca's *Baroque Music*,[23] both of which are concerned primarily with issues of style, detailed examination of any one genre of church music is not to be

expected. While Palisca at least mentions most of the common forms of church music, he omits any reference to the litany. Bukofzer, on the other hand tends to concentrate his remarks on the Mass, and it is in one exception from this tendency, a brief outline of the contents of Monteverdi's 1610 Vespers, that his failure to recognise the origin of the *cantus firmus* in the 'Sonata sopra Sancta Maria' points to an unfamiliarity with the litany (or at least with its chant):

> The formidable "sonata" Sancta Maria, noteworthy for its sumptuous orchestration, presents a psalmodic *cantus firmus*, repeated in varied rhythmic shapes by a unison chorus.

Had either Bukofzer or Palisca intended to cover the litany in their studies, their conscious efforts to illustrate their texts using examples readily available in modern editions would in any case have been thwarted by the dearth of suitable representatives: the only seventeenth-century litanies available at present are those included in the collected editions of Giovanni Gabrieli, Monteverdi and Claudio Merulo (none of which is typical), and one each by Agazzari and Zucchini (without their continuo parts) in volume IV of Proske's *Musica Divina*.[24]

Litanies receive some passing attention in several works concerning the output of single composers who happen to have contributed to the genre, the most prominent among these being Giovanni Gabrieli and Claudio Monteverdi. Both have had a great deal written about their music for the church, and the authors of those surveys which have aimed at completeness have been obliged at least to mention their litanies: few have done more than just that. Similarly, in dissertations on Agostino Agazzari,[25] Ignazio Donati,[26] Francesco Foggia,[27] Bonifazio Graziani,[28] Giovanni Legrenzi,[29] Biagio Marini,[30] Tarquinio Merula,[31] and Claudio Merulo,[32] their respective authors have allowed some space for a discussion of litanies. In most cases this is understandably superficial, since most of the composers concerned included only one or two settings in large outputs of varied content. However, in nearly all of these studies, both published and unpublished, an uncertain appreciation of the history, purpose and structure of the form is apparent,

appearing in several instances to stem from a reliance on the *Liber Usualis* as an authoritative source of information on seventeenth-century liturgy.

Sadly, none of the authors concerned had available the body of information which has now been gathered for the purposes of this study, and while it cannot be claimed that this is either definitive or complete, it would have gone a long way in providing a better understanding of what composers were setting out to achieve in their particular compositions, what compositional problems were involved, and what the reasons were for which they wrote their litanies in the first place. In fact, had this knowledge been available to writers such as Denis Arnold and Denis Stevens, not only would their respective descriptions and assessments of the works by Gabrieli and Monteverdi be rather more accurate,[33] but, armed with the fact that the litany was something more than an extra on the stage of seventeenth-century Italian church music, they would surely have given them considerably more than the superficial glance which they must have seemed to merit.

This then, is the size of the hole which (it is hoped) the present study will fill. Inevitably, some of the music examined is poor in quality, but as with so much music, it is the rubble which forms the foundation of the visible edifice: I hope in the course of this study to show that those litanies which adorn the parapet are equal in worth to many of the better- known glories of *seicento* church music, and that our lack of knowledge concerning them is due not to any deficiency on their part, but to our own reluctance to investigate the potentially dull and unrewarding.

Notes for Chapter 1

1 *Grove V*, vol.V, 317

2 *Grove V*, vol.VV, 130

3 *Grove V*,vol.V, 316

4 *NG*, vol.11, 74

5 But for a few exceptional cases the sources are unanimous in using the plural, whether in Latin or in the vernacular.

6 *NG*, vol.11, 75

7 vol.8, pp.990-1003

8 Wilhelm Lueger 'Die gottesdienstliecher Feier', II, 58

9 II, 92

10 30

11 *PRMA* 109, 60

12 Ph.D. dissertation, University of Durham, 1982

13 Ph.D. dissertation, University of Oxford, 1988

14 Ph.D. dissertation, University of Mainz; 1979

15 *IMSCR*, vii, Cologne 1958, 259

16 *MQ* xxvii (1941), 433

17 *Studies in Eighteenth-Century Music: A Tribute To Karl Geiringer on his Seventieth Birthday*, ed. H.C. Robbins Landon (London, 1970), 198. The last two authors are also responsible for an extensive preface to the litanies in volume 2.1 of the *Neue Mozart Ausgabe*.

18 *JAMS* xxxvii (1984), 299

19 *NOHM*, vol.IV (London, 1968), 520

20 *NOHM*, vol.V (London, 1975), 350

21 *NOHM*, Vol.V (London, 1975), 370

22 London, 1948

23 Second edition, Englewood Cliffs, 1981

24 335; 353

25 M.F. Johnson, 'Agostino Agazzari (1578-1640): the motets for one to four voices' (Ph.D. dissertation, Tulane University, 1972); C. A. Reardon, 'Agostino Agazzari and the performance of sacred music in the Sienese Cathedral during the early Baroque' (Ph.D. dissertation, University of California at Los Angeles, 1987). The author of the latter dissertation treats the litany with a greater degree of sympathy and understanding than any of the others listed here.

26 H.T. McElrath, 'A study of the motets of Ignatio Donati (c1575- 1638)' (Ph.D dissertation, University of Rochester, 1967)

27 C. Fassbender, 'Francesco Foggia (1604-1684). Beiträge zu seinem Leben und zu seinen Mottenschaffen' (Ph.D. dissertation, University of Bonn, 1980)

28 S.E. Shigihara, 'Bonifazio Graziani (1604/5-1664): Biographie, Werkverzeichnis und Untersuchungen zu den Solomotetten' (Ph.D. dissertation, University of Bonn, 1984)

29 J.A. MacDonald, 'The sacred vocal music of Giovanni Legrenzi' (Ph.D. dissertation, University of Michigan, 1964)

30 W.B. Clark, 'The vocal music of Biagio Marini (c.1598-1665)' (Ph.D. dissertation, Yale University, 1966)

31 C. Wilkinson, 'The sacred music of Tarquinio Merula' (Ph.D. dissertation, Rutgers University, 1978)

32 J. Bastien, 'The sacred music of Claudio Merulo' (Ph.D. dissertation, University of Michigan, 1967)

33 See D. Arnold, *Monteverdi* (London, 1963; rev. 2/1975); *Monteverdi Church Music* (London, 1982); D. Stevens, *Monteverdi: Sacred, Secular and Occasional Music* (Cranbury, 1978)

Chapter 2
The Contexts in which Litanies were Performed and Published

Many sacred texts, however rarely they may have been set to music, are traceable at least to a nominal place in the liturgies of the Mass or Office. In the seventeenth century, the publication of a collection of Mass settings would have presupposed its use in the liturgical context of the Mass: the particular texts set in a collection of psalms would have determined whether that collection was used for Vespers or Compline, and if for the former, on which days of the liturgical year its use would have been appropriate. The use of these standardised texts of Mass and Office was governed by a pre-existing set of rules in the form of clear rubrics which were printed in standard liturgical books such as antiphonals and breviaries, and which specified the exact components of the liturgy for every service of every day. Thus, in general terms, a standard text had a standard liturgical function, and the *raison d'être* of a musical setting of such a text was no different from that of the text itself.

Even the motet collections which proliferated during the seventeenth century contained settings of a large number of texts which although often unrelated to one another, had in common a potential rôle as 'proper' elements in a strictly liturgical context, either because their texts matched exactly those of rubrical requirements, or because their subject matter rendered them appropriate for use as 'substitute' movements. In the former case, even if these texts were not set with the specific intention that they should be performed as components of the liturgy from which they were drawn, it is in this context that they would first have been encountered by composers, and it is on a knowledge of such liturgical contexts that an

appreciation of the significance of many centonised, paraphrased or freely-composed motet texts depends.

Allowing for minor variations due to peculiar localised practices, the litany texts customarily set to music in seventeenth-century Italy were standardised ones. While the details of their phraseology may differ, the litanies in question constitute a common literary form, the most characteristic feature of which is a long central section of invocations, either of a number of beatified individuals or of a single such individual addressed by a succession of poetic or other ascriptions, with associated petitions for the intercession or mercy of the person or persons addressed. However, for reasons to be outlined below, not all litanies may be assigned liturgical rôles merely by reference to liturgical manuals, and even in those cases where it is possible to do so, observed practices often extend far beyond canonical prescriptions.

The available information concerning the use of litanies is of three distinct types:

- Prescriptive material, found in sources of canonical or approved status (these being respectively standard liturgical manuals and devotional books or pamphlets), and also statutory requirements for the liturgy and music of individual institutions (which may be at variance with those found in sources applicable to the Church as a whole);
- Descriptive material, derived from contemporary accounts of particular events or institutional activities, and from archival references such as contracts and payment records;
- Inferred material, derived from analysis of the content-aggregate of musical publications, where an exact or possible performance context for the litanies may be suggested, either explicitly (in the dedicatory or other non-musical text), or implicitly (by the nature of the other musical items with which the litanies are juxtaposed).

The complementary character of the first two categories of information (that is, the prescribed and the observed practices) suggests that a parallel examination of these will provide the most accurate account of the rôle of

the seventeenth-century litany. A separate examination of the material of the third category will both corroborate that of the first two, and supply additional information of the sort which, because it would have been common knowledge at the time, was often left unsaid in prescriptive and descriptive sources. Finally, a 'case study' in the next chapter, involving all three types of material, will serve as an illustration of the seventeenth-century rôle of the litany in one important Italian city.

The Litany in Documentary Sources

The Litany of the Saints

The oldest of the litany texts in use during the seventeenth century, the Litany of the Saints or *Litaniae Sanctorum*, is the easiest to place in a fixed liturgical context, not least because it is the only one which had a strictly liturgical function in the Roman rite, and the only one for which detailed rubrics are included in standard Roman liturgical books. However, probably because of its sheer length, the 'Roman' form of the Litany of the Saints was very rarely set to music, and while rubrical information is of some use in placing these few settings in a probable liturgical context, its use in relation to litanies in general is limited.

The two major occasions on which the Litany of the Saints was required were 25 April (the Feast of S Mark the Evangelist) and the three Rogation days preceding the Ascension. On all four days the litany was sung in procession. The feast of S Mark is also known as the Greater Litanies. On this day, the Station was at S Pietro in Rome. On the Rogation Days (Lesser Litanies) the Stations were at S Maria Maggiore, S Giovanni Laterano and S Pietro respectively. On both feasts, following the litany procession, the Rogation Mass ('Exaudivit de templo sancto') was celebrated.[1]

Non-processional use of the Litany of the Saints was also required. During Lent, the litany and seven penitential psalms were recited in choir after Lauds on every Friday except Good Friday,[2] and on Holy Saturday the Litany of the Saints alone was sung as part of the Easter vigil.[3] On the latter

occasion, a slightly abbreviated form of the first part of the litany, invoking the saints, was sung kneeling while the vessel containing the baptismal water and all else required for the blessing were made ready in the middle of the choir before the blessed candle. After the blessing of the water (and where appropriate also the rite of Baptism), the canticle 'Sicut cervus' and prayers followed, with the renewal of the baptismal vows and aspergation of the congregation with holy water. The second part of the litany was then sung kneeling while the priest and ministers vested for Mass.[4]

In addition to these liturgical requirements, the litany is found prescribed for many of the numerous processions which were observed regularly in particular places (such as those on the third Sunday of every month and on the feast of St Francis of Assisi at S Antonio in Padua),[5] or which marked a particular event (such as the papal jubilee of 1675),[6] or which were conducted occasionally as the need arose (such as the 'Procession to the four crosses for whatsoever necessity' in Bologna, and that in which the litanies issued by Pope Gregory XIII in 1577 were sung in Florence 'to implore Divine aid for the averting of the plague from the Christian people, and for other similar present necessities').[7]

Even though the Litany of the Saints was not a text which inspired many musical settings, to the man in the street, the plainchant formula to which it was recited must have been one of the most familiar of all ecclesiastical melodies. The frequency with which it was heard in diverse contexts, many of them literally in the street, seems so to have embedded the melody in the popular consciousness that several composers of the early seventeenth century found an effective use for it as an allusive element in pieces quite unrelated to the litany itself. (These pieces will be examined in a later chapter.)

The Ambrosian Litany of the Saints

The Ambrosian Litany of the Saints, whose use was peculiar to Milan and its environs, is a variant of the Roman formula which reflects not only a different body of venerated saints, but also a different 'performance prac-

tice'. For the feast of S Mark, antiphons were sung during the procession through the streets. At the entry to a church, a litany of saints associated with that church was sung, followed by a collect and readings, after which the procession moved to the next church.[8] The extent of the whole operation may be gauged from the fact that the *Litaniae maiores* printed in Milan in 1657 contained fourteen distinct lists of Saints for the different stations in the procession.[9] A different pattern was followed for the Rogation litanies: on the first day, apostles and martyrs were invoked; on the second, saints of the Milanese calendar; and on the third, female saints.[10] While the Ambrosian litany was set more frequently than its Roman counterpart, once again the information concerning the occasions on which it was performed is specific to itself and is not applicable to litanies in general.

The 'Requiem Litany'

A third litany, whose list of invocations is a compression of those in the standard (Roman) Litany of the Saints with the petitions for intercession in favour of a third person (*ora pro ea/eo*), appears in some breviaries as an appendix to the Litaniae Sanctorum under the heading 'Order for the commendation of souls'.[11] The rubric preceding the text reads: 'first the brief litanies are said in this manner'. Alternative sets of prayers follow, the use of which depended on whether the soul being commended had departed or not. Several settings of this 'requiem litany' were included in seventeenth-century collections of requiem Masses and settings of the *Officium Defunctorum.*

The Litany of the Blessed Virgin (Litany of Loreto)

Until the late sixteenth century, many different litanies of the Blessed Virgin were current, a large number of which were 'unofficial', freely-composed texts.[12] The most widely cultivated of these was the *Litaniae Deiparae Virginis ex Sacra Scriptura depromptae,* of which several musical settings are known.[13] In the seventeenth century, however, the most frequently-set of all litanies

was the Litany of the Blessed Virgin, best known as the Litany of Loreto on account of its association with the shrine of the Holy House (Santa Casa) in Loreto. The text of this litany was considered to be a standard one, and at various times recourse was had to legislation, firstly in order to establish its status as the only officially recognised Marian litany, and subsequently to preserve it from change and to prevent the accretion of unauthorised extra invocations in orders or places where the Virgin was venerated under a particular title not already present in the litany.[14]

In printed form, the Litany of Loreto is found in a great variety of sources, both devotional and liturgical. In devotional pamphlets, most of which were intended for private use and which are therefore of little relevance to musical settings of the text, the litany was often included as a prayer for daily use, or as part of a preparation for Mass.[15] Both the Litany of Loreto and the Litany of the Saints played a part in religious education, as is evident from their inclusion in catechism manuals. In at least one of these booklets, simple (anonymous) four-part polyphony was provided for the opening and closing portions of these texts, the invocations of the Saints and of the Madonna presumably having been sung to the traditional chant formula.[16]

In spite of its being as standard a text as, for example, the Marian antiphons with which it is often associated, the positioning of the Litany of Loreto in liturgical books rarely gives any clue as to where or when it was to be performed. In such contexts, it is usually found at the beginning or end of a volume, unallied to any indicated occasion. If any rubrics are present, they are generally identical to those of the Litany of the Saints which relate to the singing of the litany in procession, and provide no information beyond instructions for the procession to go forth at the words 'Sancta Maria, ora pro nobis'.[17]

To some extent, this lacuna is filled by information in a pamphlet intended as a supplement to the breviary, which provides the texts for the Office of the Immaculate Conception of the Blessed Virgin (8 December), a feast approved by Pope Paul V on 10 July 1615.[18] Here Compline is immediately followed by the *Litaniae B. Mariae Virginis*, complete with its

antiphon, 'Sub tuum praesidium confugimus, Sancta Dei Genitrix', associated prayers, and the Marian Te Deum, 'Te caeli Reginam laudamus'. It seems probable that in practice, even if it is not reflected in the rubrics, the published order for the feast of the Immaculate Conception (or one similarly including the litany) was followed on other Marian feasts as well.

While this, the only known 'official' liturgy to include the text, may seem unequivocally to indicate the allocation of the Litany of the Blessed Virgin to a particular association with Marian feasts, it is in the statutes and similar documents concerning the activities of particular institutions, rather than in manuals intended for the Church as a whole, that the most informative references are made to the recitation or singing of the Litany of the Blessed Virgin. The large number of settings published during the seventeenth century suggests a more widespread usage than one confined to feasts of the Virgin, and a survey of appropriate documentation shows that this was in fact the case.

The title page of the first collection of litanies to be published in the seventeenth century, Lodovico Viadana's *Letanie che si cantano nella Santa Casa di Loreto, et nelle Chiese di Roma ogni Sabbato, et feste della Madonna ...* (V1376) adds to the *feste della Madonna* already encountered with reference to the Immaculate Conception, a second context for the litany—that of regular Saturday observance. Viadana refers only to Loreto and Rome, but the practice seems to have been far more widespread; indeed, if the number of publications including settings of the Litany of Loreto may be taken as a guide, the form appears to have been most fervently cultivated in the region of the Po basin.

For Loreto itself, we have little information concerning the performance practices associated with the litany: apart from the fact that the text was universally associated with the Santa Casa, and that the litany was frequently described on title pages as 'the litanies which are sung at the Holy House of Loreto', there is no direct evidence concerning its rôle there beyond the existence of several litany collections and isolated settings (all for two or three choirs) by several *maestri di cappella* employed at the Santa Casa.[19]

Far more information is available for Rome. A passage in the statutes of the Pauline Chapel of S Maria Maggiore reveals a practice which supports the foregoing evidence of the litany having been sung after Compline on Marian feasts (here also on their vigils) and on Saturdays. The statutes require that there should be maintained,

> to honour the Most Holy Virgin, and to increase the devotion of the people, a choir of twelve musicians with organ, so that on feasts solemnised to the glory of the Mother of God and on their vigils, on the last Sunday of January (on which is celebrated the Feast of the Translation of the Holy Icon), and every Saturday of the year after Compline, the Litany of Our Lady, with the Salve Regina or other antiphon ... according to the season, may be sung in perpetuity by two choirs in polyphony.[20]

A feast of specific relevance to the chapel, the 'Translation of the Holy Icon', is added to the conventional occasions on which the litany was required. The icon in question was the Madonna 'Salus Populi Romani' (Figure 2.1), which was originally located above the Porta Regina. On 27 January 1613, by order of Pope Paul V, the icon was translated with great solemnity to its present position in the Pauline Chapel.[21] The statute quoted above is identical in substance to a bull issued by Paul V on 28 October 1615.[22]

A situation similar to that of the Pauline Chapel prevailed at the church of the Gesù, where a group of eight singers and an organist were paid for regular performances of the litany.[23] At S Agostino the Lenten singing of Compline was followed by the litany: the purchase by Girolamo Bartei of two litany collections, probably for this purpose, was recorded in 1636.[24] That music in honour of the Virgin played an important part in the services of S Maria in Trastevere is certain: that litanies formed a significant part of the repertoire may be seen from the fact that five seventeenth-century litany collections are preserved in the archives of the basilica.[25]

Another aspect of the performance-context of litanies emerges from the case of Girolamo Frescobaldi who, in addition to his duties as organist at S Pietro, was employed from June 1620 to March 1621 as organist at S Maria (now S Spirito) in Sassia, where he was required to play for Mass and Vespers on all feasts, for Easter Matins, and for the Litany of the Blessed

Figure 2.1: The Madonna Salus Populi Romani

Virgin 'on all Saturdays at the exposition of the Blessed Sacrament'.[26] The association of the Litany of Loreto with the rite of Benediction of the Blessed Sacrament which may be inferred from this requirement is hardly ever encountered in an explicit contemporary statement like the one above. Benediction was first practised in Spain, and spread to the rest of Europe only after the Council of Trent.[27] Although widely practised in Italy well before 1615 (as will be shown below when particular publications reveal the close juxtaposition of the litany with other traditionally sung elements of the rite), Benediction was not a strictly liturgical act during the seventeenth century and had many local variations. The most usual musical items included in the rite were the hymn 'O salutaris hostia' (omitted in Rome) sung during the opening of the tabernacle and the incensing of the host; the Litany of Loreto; the hymn verses 'Tantum ergo sacramentum'; and Psalm 116, 'Laudate Dominum omnes gentes' sung in procession at the end.

Related to the rite of Benediction was the Devotion of the Forty Hours (*Orazione delle Quarant'ore*), during which the Blessed Sacrament was exposed to the faithful for forty hours, and which during the seventeenth century developed into an important theatrical event. In Rome, the most notable of these occurred at the Gesù during the last three days of Carnival, when sumptuous sets (*apparati*) painted by the foremost artists of the time provided the setting for colourful processions of religious companies, the preaching of sermons, and the singing of hymns and litanies.[28]

Several Roman confraternities recited litanies in the course of their regular meetings. The Confraternita dei sette Dolori di Maria followed its daily recitation of the Marian Office with the Litany of Loreto.[29] The members of the Archiconfraternita della SS Trinità dei Pellegrini e Convalescenti, who had an organ in their oratory by 1624, not only sang (or had sung for them) the penitential psalms and litany on lenten evenings, but also sang the litany on the way to their dormitories after the evening meal.[30] At S Maria de Curte, after Vespers

> the whole company descended to a lesser, rather gloomy chapel, which also served as a mortuary chapel. Close to the door was placed a slab, and everything necessary. Here they intoned the Litany of Loreto.[31]

By 1612 the litany was recited or sung every evening in the Oratory of S Philip Neri at S Maria in Vallicella, as was the 'Ave Maria' and a Marian antiphon according to the season.[32]

Thus, on closer inspection, Viadana's statement that the Litany of Loreto was sung in Rome 'every Saturday and on feasts of Our Lady' appears less than adequate as a description of the true situation.

While very few publications which included litany settings were published by Florentine composers, at least one aspect of Roman practice was emulated by the Oratorians in Florence at their church of S Firenze: the singing of litanies in the course of their spiritual exercises was thus recorded in 1652:

> ... from the year 1640, when the Fathers moved into the church of San Firenze, until the year 1651, on every evening of a feast during the winter, after having recited the hours in the church as on ordinary days, we went up to a room in the residence where we had a Spiritual Reading. There was a sermon, and then a conference, the whole intermixed with symphonies and other [music] to be sung. Considering that the place was too small [and] in order to conform as nearly as possible to the institution of Rome, this year, 1652, we begin to do our oratorios in the church, with the litanies sung in [polyphonic] music before, then a short sermon by a boy, and then a sermon by a Father of the house, with music before and after, which will be for the greater glory of God and the well-being of our souls.[33]

The phrase 'in order to conform as nearly as possible to the institution of Rome' seems to indicate that at least by the middle of the century, the polyphonic singing of litanies was well established as a component of spiritual exercises in the Roman Oratory. As will be shown in the next chapter, the spiritual exercises of the Oratorians in Bologna followed an order identical to that of the Florentine and Roman congregations.

In the devotions of the Compagnia della Steccata in Parma, Compline was conspicuously favoured as a service to be sung in 'measured music'. It was sung not only on several Marian feasts and their vigils, on Christmas Eve and during Holy Week, but also every Saturday, when it was followed by the litany. Several published litany settings are attributable to the context of Compline at the Steccata.[34]

In Cremona Cathedral, a confraternity known as the Laudi della Madonna was instituted in 1596 for (as its name suggests) the express purpose of singing the Litany of the Blessed Virgin on Saturday evenings and on vigils of Marian feasts.[35] When on 13 January 1627 Tarquinio Merula was awarded a permanent appointment as *maestro di cappella* to the Laudi della Madonna, among the conditions of his contract were stipulated the following:

> The *maestro di cappella* is expected to present his work every Saturday and on all vigils of any feast of the Blessed Virgin Mary, to order the singing of the 'Salve Regina' or other ordinary antiphon, the Litany of Our Lady and a concerted motet with voices and organ ... He pledges to maintain a group of at least 16 voices and instruments.[36]

After Alessandro Grandi was appointed as *maestro di cappella* at S Maria Maggiore in Bergamo in 1627, an inventory of the choirbooks there was made in January of the following year. While no indication of their performance context may be inferred from the inventory, litanies certainly formed a significant part of the repertoire at S. Maria Maggiore, since four litany collections are listed under the heading *Litanie della Mad[on]na*:

> Litanie della Madna del Bona
> Altre del medmo con la partitura
> Litanie del Viadana a 8
> Litanie e moteti del mortari col basso per l'organo.[37]

Yet another practice involving the Litany of Loreto is revealed in the *Capitolario ò tariffa* for the musicians of the church of S Antonio in Padua.[38] While no reference is made to the litany in connection with Compline (which features prominently as a service with music on many occasions), the Litany of the Blessed Virgin was singled out to be sung in procession on the feast of the Immaculate Conception.[39] This was an occasion on which the music at First Vespers, Mass and Compline was provided by 'the organs with instruments, and concerti',[40] and although the processional litany probably followed Compline as in the published order for the feast, it is listed separately in the *Capitolario* within a section devoted to the occasions on which the music was to be sung *a capella, et senza organo.*

In Venice, the processional singing of Marian litanies was one of the principal means whereby the intercession of the Virgin was sought during the plague of 1629-31. Closely involved in the plague ceremonies was a Byzantine icon known as the Madonna Nicopeia, and described by the Procurators of S Marco as 'the miraculous image of the Blessed Virgin Mary painted by the hand of S Luke the Evangelist'.[41] Although it was generally only displayed on the four feasts of the Purification, the Annunciation, the Assumption, and the Nativity of the Blessed Virgin, a provision was made that in times of war or plague and by order of the doge, the Madonna Nicopeia might be carried in procession while the S Marco singers sang litanies.[42]

In 1617 plans were begun for the ornate and costly decoration of the icon, and for its translation to a permanent and more prominent position. These deliberations resulted in an elaborate ceremony on 17 April 1618 in which the Madonna Nicopeia was carried from the sacristy to the restored altar of the chapel of S John the Baptist.[43] Two days later, the doge decreed that,

> having on 17th instant, with a most solemn procession, placed the miraculous image of the Blessed Virgin Mary painted by the hand of S Luke the Evangelist on the capital above the altar of S John the Baptist in this church ... the litanies which are ordinarily said in this church shall be sung every Saturday evening at the foot of the said altar.[44]

In the same document, an instruction to the clerics who were to be present indicates that these Saturday evening ceremonies were to take place after Compline.

It has been suggested by James Moore that Monteverdi's six-part setting of the Litany of Loreto had a special connection with the Madonna Nicopeia, the translation of which was the most important Marian celebration of the *maestro*'s first decade at S Marco.[45] Moore surmised that the litany would have been used in the *processione estraordinaria della Madonna* of the translation ceremony: however, the concertato style of Monteverdi's work, which is set for six (apparently solo) voices and not the full eight-part choral ensemble used in earlier settings of the same text by S Marco composers such

as Giovanni Gabrieli (G87) and Claudio Merulo (M2367), seems to indicate that it is more likely to have been sung in a static performance before the altar once the icon was in place. That Monteverdi's setting was sung during the plague ceremonies more than ten years later is almost certain.

When the plague reached Mantua in 1629, the Venetian patriarch, Giovanni Tiepolo, ordered that the Blessed Sacrament should be displayed in the cathedral of S Pietro di Castello from 23 to 30 September, and that the exposition should be accompanied *con le musiche.*[46] With the further spread of the plague in northern Italy, the Sacrament was displayed in the cathedral again the following year, this time for a longer period of twelve days, and with parallel ceremonies in six Venetian churches dedicated to the Virgin.[47] These were S Maria Maggiore (28-29 April), S Maria del Giglio (30 April-1 May), S Maria Formosa (2-3 May), S Maria dei Miracoli (4-5 May), S Maria Annunziata (6-7 May), and S Maria Celeste (8-9 May).[48] On each day 'at about sunset [*intorno alle 23 hore*] ... the Litany of the Blessed Virgin of Loreto [was sung] with the customary collect "Defende quaesumus"'.[49] Since no mention is made of processional singing in these ceremonies, it is quite possible that Monteverdi's litany and at least some of the concertato settings by Grandi (1626[3]) and Rovetta (R2964 and R2967) were heard on these occasions.

When the first cases of plague were discovered in Venice in the summer of 1630, the Sacrament was again displayed, this time in S Marco, by order of the Senate.[50] The rapid escalation of the number of deaths led to a declaration by the Senate on 22 October 1630 that the plague was an expression of God's wrath at the sins of man, and that since during the previous great plague of 1575-77 the building of the church of the Redentore was believed to have brought an end to the contagion, they hoped that the erection of a parallel church dedicated to the Virgin would have the same effect now, and vowed that for the following fifteen Saturdays the Madonna Nicopeia would be carried in procession on the piazza while litanies were sung.[51] At the end of the first procession, the doge would announce his vow to erect the new church and to visit it every year on the anniversary of the day on which the city was declared free of the plague.

On 26 October 1630, starting in S Marco and then circling the piazza for two hours, double-choir litanies were sung 'with the greatest devotion ever possible' while the Madonna Nicopeia was carried in procession.[52] Thereafter, the litany-processions with the Madonna Nicopeia continued weekly as promised. In November 1630, the Senate decided that the votive church would be erected at the mouth of the Grand Canal. Because of bad weather on the feast of the Annunciation, the setting of the first stone of the church of Santa Maria della Salute took place on 1 April 1631, the octave of the feast.[53] The Madonna Nicopeia was carried in procession to the site of the new church where a temporary wooden structure had been built. The procession was initiated with the singing of the Litany of the Blessed Virgin as the icon was carried towards the main door of San Marco. At the site of the new church, after the first stone had been laid and a Low Mass celebrated, litanies were sung as the procession returned to S Marco.[54]

Some seven months later the Senate announced that the plague had ended, and that a Mass of thanksgiving would be held on 21 November 1631, the feast of the Presentation of the Blessed Virgin.[55] On the appointed day, Mass was celebrated with great splendour in S Marco, with the Madonna Nicopeia on the high altar. At the consecration, a procession with the Madonna Nicopeia set out for the Salute, accompanied as before by the singing of litanies. When the end of the procession reached the Salute, the Madonna Nicopeia was placed on the high altar, and the S Marco musicians sang a Te Deum. On the return journey, the icon was once again carried in procession and litanies were sung.[56]

While the Venetian ceremonies connected with the plague were conducted with a grandeur probably unequalled anywhere else in Italy, the general pattern they followed was in no way unique to the Serenissima Repubblica: both processions and litanies played their part in expurgating contagion from other afflicted Italian cities. In *I Promessi Sposi*, Alessandro Manzoni provides a vivid description of a procession in which the glass coffin of S Charles Borromeo was carried through the streets of Milan in a vain bid to rid the stricken city of disease. Even though Manzoni does not mention that litanies were sung in this procession, it can hardly be doubted

that they were.[57] Indeed, it seems to be the disastrous consequences of this particular procession, where the contagion spread like wildfire through the crowds, which led the Bolognese Senate to be 'governed by the example of other cities and places on occasions of similar processions', when in the arrangements for their own litany-procession at the end of the plague, they meticulously strove to avoid the unnecessary gathering of people.[58]

It is now possible, in spite of the general silence of liturgical books as to when the Litany of the Blessed Virgin should have been sung, to expand Viadana's pithy statement that it was sung 'at the Holy House of Loreto and in the churches of Rome every Saturday and on feasts of Our Lady' into a somewhat fuller picture covering a much wider geographical area:

- The singing of the litany on Saturdays seems in some cases to have followed Compline;
- The same *post completorium* practice, specified in the Office for the feast of the Immaculate Conception, probably obtained on all Marian feasts;
- The litany was associated in both public worship and in the meetings of confraternities with the devotions of Lent, in some cases also as an adjunct to Compline;
- The litany was sung in the course of Marian celebrations peculiar to individual churches such as that in the Pauline Chapel of S Maria Maggiore in Rome;
- The rite of Benediction of the Blessed Sacrament incorporated the Litany of the Blessed Virgin;
- The litany was sung in the course of the Devotion of the Forty Hours;
- The litany formed a preface to the spiritual exercises of the Oratorians;
- In some churches the litany was sung in procession;
- At least at S Marco in Venice, the litany was sung before an icon of the Virgin;
- The litany played an important rôle in invoking the intercession of the Virgin during the 1630 plague.

The Litany in Musical Sources

Within the surviving corpus of approximately 300 seventeenth-century publications which contain litanies, two broad categories of publication may be discerned:

- Collections devoted exclusively or predominantly to multiple settings of the same litany text. (These publications are referred to below as 'litany collections');
- Collections in which an isolated litany setting is included. Here the context may be clearly defined (or may otherwise be inferred), or the collection may be compendious in nature and not confined to a single context. (Included in this category are a few collections which, while they contain more than one setting of the litany, are of a scope which indicates that the status of the litanies is no more than equal to that of any other piece in the collection.)

Litany Collections

Almost a third of the total number of seventeenth-century litany settings appeared in publications devoted either exclusively or chiefly to settings of the Litany of Loreto. The only known publication devoted to multiple settings of litanies other than the Litany of Loreto will be examined separately from the discussion of Marian litany collections which follows. The collections containing multiple settings of the Litany of Loreto may be subdivided into the following four classes:

- Litanies alone;
- Litanies with Marian antiphons:
- Litanies with a combination of Marian antiphons and motets;
- Litanies with a single other genre, such as motets, canticles, hymns, or instrumental movements.

(In all cases, isolated non-Marian items included in a publication are regarded as 'appendages' which do not affect the overall character of the collection.)

Collections of Litanies alone

These 20 publications form the largest of the four classes of litany collections. Their production was noticeably concentrated in the first four decades of the century: to some extent, the collections of the most fertile period, between 1631 and 1640, probably contain music which was used during the 1630 plague. After 1640, only four such collections appeared, and these all between 1665 and 1698. While no geographical centre dominates the scene, there is a conspicuous paucity of Roman collections of this particular type: indeed, of the four publications issued by the Roman presses, two are by composers from Siena and one by a *maestro di cappella* at the Santa Casa in Loreto.

The first collection of litanies to appear in the seventeenth century, Lodovico Viadana's *Letanie che si cantano nella Santa Casa di Loreto, et nelle chiese di Roma ogni Sabbato, et feste della Madonna* ... (V1376), appears to have provided the prototype for many subsequent collections cast in a similarly conservative stylistic mould. Viadana's 12 litanies are arranged in ascending order of number of voice parts, with one setting each for three, six, seven and twelve voices, two each for five and eight voices, and four for four voices. The usefulness of the collection—an important consideration with Viadana—is evident from the preponderance of settings for 'standard' choral groupings (i.e. four, five and eight voices).[59] Viadana's pragmatism extends to the inclusion of a *falsobordone* setting (the second of the two for eight voices), and the provision of two different transpositions of the organ part of the three-part setting, allowing for its performance by three different combinations of voices. Beyond the title page, Viadana provides no contextual information regarding the performance of his litanies—as in most cases, this appears to have been deemed unnecessary and assumed to be common knowledge. The one significant fact already ascertained from Viadana's title page is that the litanies here presented are those 'which are sung in the Holy House of Loreto and in the churches of Rome, every Saturday and on feasts of Our Lady'. This phrase, or some variant of it (usually omitting the reference to Roman churches) was to recur regularly on the title pages of

subsequent publications, whether they were collections of litanies, or merely included a single setting of the *Letanie della Madonna*. Viadana's collection appears to have enjoyed considerable popularity, since it was twice re-printed (in 1607 and 1613). The first reprinting, prefaced by a dedicatory letter signed by Giacomo Vincenti, seems to have been prompted by the publisher's desire to ingratiate himself with the 'Abbate di Luxeux', to whom Palestrina had dedicated his five-part offertories in 1593.[60]

Vitale da Brescia is the first of a group of seventeenth-century composers who are known only for having published a collection of litanies. Vitale's title page (V2120) advertises 'Litanies of the Most Blessed Virgin Mary, according to the custom of the Holy House of Loreto'; his dedication further points out that this same custom was followed by the monks of the 'Congregatio Casinensis' of which he was a member. An *avertimento* following the *tavola* explains how the 15 litanies may be performed by a variety of vocal combinations by adapting the scoring to suit the available resources, and also suggests the substitution of *falsobordone* for the music of either of the two choirs in the last litany (specifically intended for processional use) in the absence of sufficient voices to make up the required eight parts.

The next collection of litanies alone—a set of four eight-part settings by Gasparo Villani, organist at Piacenza Cathedral— appeared in 1610 (V1553). This was the first of several collections to be dedicated to an icon of the Virgin—in this case, that enshrined in the church of the S Maria di Campagna in Piacenza. The dedication takes the form of an eight-line Latin poem, and is faced by a woodcut of the icon (Figure 2.2).

In 1613 there followed a collection by Antonio Cifra, *maestro di cappella* at the Santa Casa in Loreto. Cifra's collection (C2195), the first of its kind to be published by a Loreto-based composer, is made up of five litany settings, of which four are for eight voices and one for twelve. While neither title page nor dedication furnish any information relating to performance practices, the inclusion of a 12-part setting indicates that the litany was, at least occasionally, performed at the Santa Casa with a degree of splendour surpassing that encountered in most other centres. Two subsequent seventeenth-century *maestri di cappella* at the Santa Casa, Lorenzo Ratti and Carlo

Bonetti, included triple-choir litanies in their publications (R334; B3466). Apart from these, the only other known example (G5166 from 1618—earlier than all of the Loreto settings) is by Cesario Gussago of S Maria delle Grazie in Brescia, where other triple-choir music is known to have been performed, no doubt prompted by the plan of the sanctuary, in which three sides of a square provide seating around a central altar, behind which the image of the Virgin is displayed on the fourth wall.

The *Letanie della B. Vergine* ... (C4170: 1615) by Camillo Cortellini *detto Il Violino*, 'musician to the most illustrious seigniory of Bologna', consists of four litanies (for five, six, seven and eight voices), and is dedicated to the important Bolognese icon known as the Madonna di S Luca. The significance of this publication will be discussed in the next chapter.

The collection *Symphonia Parthenici litaniarum* ... (G3707: 1617) by the Minor Conventual, Tomaso Graziani, contains eight settings of the litany; two each for four, five, six and eight voices. The collection is dedicated to the vicar-general of Graziani's order.

Giovanni Francesco Capello's last publication (C908: 1619), a collection of four eight-part litanies, appeared after he had retired, and reflects a return to conservatism after a musically adventurous youth.[61] The brief dedication, to the General of the Congregation of Fiesole of which order Capello had been a member, mentions his having suffered a 'long and most serious illness', and may indicate that the work was intended as a personal supplication for the prayers of the Virgin: several litany collections by other composers which are the products of age and infirmity exhibit a similar intensification of personal Marian devotion.

The five *Letanie della Beata Vergine* ... (M2738: 1622) for four and eight voices by Carlo Milanuzzi, *maestro di cappella* at S Eufemia in Verona, are marked by conscious stylistic differences, expressed in the text by the epithets *in cantilena, correnti,* and *in concerto*). Two of Milanuzzi's settings incorporate textual variants which are unique to this collection. The first setting uses the phrase 'Sancta Maria, dulcis et pia, preces nostras suscipe' as a recurrent interpolation, the final appearance of which replaces the Agnus Dei. The second litany opens with a section inserted before the Kyrie

Figure 2.2: S Maria di Campagna (Gasparo Villani, 1610)

which sets a text beginning 'Audite insulae et attendite populi de longe quomodo cantaverit Timpanistria nostra'. The Agnus Dei is replaced by yet another text, 'Concinant laetantes chori ...'. The three remaining litanies set the standard text with the additional invocation 'Regina sacratissimi Rosarii, ora pro nobis'. While Milanuzzi undoubtedly made use of the collection at S Eufemia, in his dedication to Don Giulio Veralli he reveals that the litanies were originally intended for a different Veronese context:

> And as you have always shown a liking with your great enthusiasm for my compositions, and in particular [for] these litanies which, in manuscript (while holding the position of head of the music in the church of S Anastasia for the Saturdays in honour of the Blessed Virgin of the Rosary), I had sung many times, and [which were] listened to by you with pleasure, I am now giving you the same again in print.

While the fact that the litanies were written for the Confraternity of the Rosary explains the presence of the extra invocation in the last three settings, it does not immediately account for the unusual textual interpolations of the the first two. However, an examination of a much earlier collection of litanies which were 'sung in Chapels of the Society of the Rosary', Palestrina's *Litaniae Deiparae Virginis* ... of 1593,[62] reveals what may well have been Milanuzzi's model. Palestrina's published litanies do not set the standard 'Loreto' text, but what Roth describes as 'free B.V.M.' (*frei B.M.V.*) texts.[63] While all the settings follow the same basic formula, each presents a different selection of invocational titles of the Virgin. In both the first and second of Palestrina's books, the main section of the *prima pars*, or first set of invocations, is followed by a section setting the 'Angelic salutation':

> Ave Maria, gratia plena, Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.

To this text, Palestrina adds the following:

> Sancta Maria, dulcis et pia, o Mater Dei, ora pro nobis peccatoribus, ut cum electis te videamus.

It is this last portion of Palestrina's interpolation which is echoed in Milanuzzi's first setting.[64] This suggests the possibility that, at least in their

chapel in Verona, the Confraternity of the Rosary perpetuated non-standard practices in their singing of litanies to the Virgin.

The first seventeenth-century litany anthology, a retrospective collection of four settings, was collected by the Roman publisher Giovanni Battista Robletti, and published in 1622 (1622^1).[65] The composers represented are Rafaello Rontani, Felice Anerio, Giacomo Benincasa, and Giovanni Troiano, whose litanies are respectively for four, five, six and eight voices. Little concerning performance practice is to be ascertained from this publication, save that its dedication to the General of the Society of Jesus serves to substantiate statements in secondary literature that the Jesuits were in some measure responsible for the popularisation of the Litany of Loreto.[66]

The next litany collection to appear forms a north-Italian complement to Robletti's anthology of Roman litanies. *Rosarium Litaniarum Beatae V. Mariae* ... (1626^3), is the third of four anthologies collected by Lorenzo Calvi, a singer in Pavia Cathedral, and was published in Venice by Alessandro Vincenti in 1626. The statement by Jerome Roche that, 'unlike in many anthologies, a good deal of the music [Calvi] published seems to have been new, not merely duplicated from individual composers' collections',[67] proves to be well founded in the case of the *Rosarium*: 14 of the 15 litanies included are not to be found in any other surviving publications by the 12 composers represented: the one exception is the litany for six voices by Claudio Monteverdi, which had already been included in Giulio Cesare Bianchi's *Secondo libro de motetti* ... (1620^4). Apart from one or two relatively minor figures, the composers from whom Calvi appears to have commissioned litanies were among the most significant of the time. There are three settings, for three, four and five voices, by Alessandro Grandi, who at this time was *vice-maestro* to Monteverdi at S Marco in Venice. Grandi's appointment as *maestro di cappella* at S Maria Maggiore in Bergamo, on 18 March 1627,[68] may indicate that these litanies were the last of his Venetian works to be published. Girolamo Giacobbi, *maestro di cappella* at S Petronio in Bologna, but described by Calvi merely as 'Accademico Filomuso'—an affiliation which Giacobbi usually mentioned on his own title pages in addition to his professional appointment—is represented by two settings,

for four and five voices. Similarly, there are two settings for four and five voices by Stefano Bernardi. Single settings were contributed by the Bolognese Olivetan, Adriano Banchieri (à 4); Giovanni Brunetti, *maestro di cappella* to the archbishop of Urbino, but probably still at the Accademia della Morte in Ferrara at the time Calvi was collecting the anthology (à 4); Giovanni Chiappini, *maestro di cappella* at Novara Cathedral (à 5); Benedetto Re (also known as Regio), Calvi's *maestro* at Pavia Cathedral (à 5); Paolo Capriolo (à 7); Ignazio Donati, *maestro di cappella* at Milan Cathedral (for an 'elastic' scoring of five, six, seven, or eight voices); and Fabio Costantini, *maestro di cappella* at the Santa Casa in Loreto (à 8). The collection concludes with a motet for eight voices, 'O Beate Dominice', by the long-since-dead Orazio Vecchi, which may have been reprinted to replace an outworn copy used in the context for which the collection as a whole was intended. This context is implicit in the title of the collection, and clarified in Calvi's dedication of his anthology to the 'Congregation of the Most Holy Rosary of Pavia'. Confraternities of the Rosary were usually associated with Dominican establishments, and held their devotions in chapels within Dominican churches, the recitation of the rosary being particularly favoured and nurtured by that order. Like most confraternities, their primary function was a charitable one; they existed for the purposes of mutual support between members, and almsgiving to the deserving poor, whose collective identity was in some cases constitutionally determined.[69] The importance of the litany in the devotions of the Confraternity of the Rosary is amply demonstrated by the size and quality of Calvi's anthology. The content of a later collection of music intended for a Confraternity of the Rosary (M2729: 1638) is conspicuously weighted in favour of litanies. Several isolated litanies in collections of a less specific nature were dedicated to Confraternities of the Rosary or to their office-bearers.[70]

The collection of *Letanie della Beata Vergine . . .* (L696: 1627) by Pietro Lappi appears to have been intended primarily for use in the church of S Maria delle Grazie in Brescia, where Lappi was *maestro della musica*. In his dedication to Giulio Brunello, Lappi says that his litanies were

> born to the greater glory of this Great Mother of God, which Your Very Illustrious Lordship adores with such great pieties, and adorns with such expensive splendour in our church in Brescia.

This seems to refer to the icon of the Virgin in the Sanctuary, towards the decorative accretions of which Lappi's patron may have contributed financially. Of the six litany settings which are contained in Lappi's collection, there are two for four voices and one each for five, six, seven and eight voices. The optional organ parts may indicate that at S Maria delle Grazie the litanies were used in procession on appropriate occasions.

Like Cortellini's of 1615, Guglielmo Lipparino's litany collection, *Le sacri laudi che si cantano nella Santa Casa di Loreto* ... (L2577; 1634) is dedicated to a Bolognese icon of the Virgin, in this instance the Madonna del Baraccano. In his humble dedication, Lipparino indicates that he is at the end of his life and, as was the case with the similarly aged Capello (C908), the style of his collection of 14 litanies is decidedly more conservative than that of his earlier output, and indeed than that of his subsequent works. The *Sacri laudi* consist of eight five-part litanies (one in each mode), one setting each for three and four voices, and four for eight voices.

In 1638 Alessandro Vincenti published the *Dei Parae Laudes* ... (S9) by Galeazzo Sabbatini, which Vincenti himself dedicated to Isidoro Bonzanini, abbot of an Olivetan monastery in Padua. Why Sabbatini's Opus 8 should be prefaced with a dedication signed by Vincenti is unclear. It does, however, seem possible that the publisher, being aware of the demand for such collections, commissioned this one from Sabbatini and thus justified his action. Sabbatini was a popular composer in his day, and apart from those in publications devoted to his works alone, many pieces by him were included in anthologies of sacred music. However, the six litanies of the present collection are his only essays in the genre—a fact which may indicate that Vincenti commissioned them on the basis of Sabbatini's reputation as a composer (in his dedication he describes Sabbatini as 'a genius among the leading men of our time [who are] excellent in music').

Yet another litany collection dating from the old age of its composer is Agostino Agazzari's *Litaniae Beatissimae Virginis* ... (A378: 1639), which was

published in Rome the year before the composer's death. While the title page describes him merely as 'Armonico Intronato' (i.e. as a member of the earliest modern European academy, the Accademia degli Intronati of Siena)[71], Agazzari was at this time *maestro di cappella* of Siena Cathedral, and the six litanies of his collection were probably intended for use in the cathedral, in whose library the only complete copy has survived. From at least the thirteenth century, Siena was known to its inhabitants as 'City of the Virgin' by virtue of numerous deliverances from impending disaster which were attributed to the prodigious intercession of the Virgin in response to the vows and prayers of the corporate community.[72] That the devotion of the Sienese people to the Virgin was given musical expression in the cathedral in the form of litanies is documented by a later incumbent of Agazzari's post, Girolamo Guiducci, whose own litany collection (G5040: 1677) is described below. Agazzari's collection is dedicated to the Virgin, not however as the Mother of Siena, but as the Patroness of his order, the Carmelites.

Also in 1639, the Ferrarese Francesco Milleville followed up an earlier collection of litanies and antiphons (M2806—see below) with a set of five *Letanie della Beatissima Vergine Maria, a tre voci, concertate* ... (M2810), this time confined to litanies alone. The dedication, to the Abbot of S Giorgio in Ferrara, shows Milleville to be working in his native city. While the reduced scoring of the litanies reflects the Ferrarese taste for intimate concertato textures, no indication is given of the context in which they would have been heard.

The 1640 collection of ten litanies, *Vellus aureum Sacrae Deiparae Virginis litanijs* ... (A878) by Giovanni Battista Aloisi, Italian secretary and theologian to Maximilian, Prince of Dietrichstain, was dedicated to his employer and published in Venice by Bartolomeo Magni. In a note to the 'virtuous reader', Aloisi provides an insight into the stylistic background of his settings:

> I have composed the present Litanies of the Blessed Virgin in service to my prince, who has no other delight than to hear divine praises. I have fashioned most of them in this style, to imitate (so I have thought) those which are sung in the Imperial Chapel, and not without just motive, because I should venture to say (with all due reverence, however, and without any prejudice against all the rest) that whether or not this is the only true school of music, and the Parnassus of the Muses, [it is] still for

> every title the best in Europe. And finally, I have given them to the press to please my friends.

The first litany of the set is scored for four equal voices (sopranos or tenors); the next four are all for five voices, the third and fourth having optional sixth parts. The sixth litany is for six voices. The seventh setting, for seven voices, is a unique phenomenon: a 'parody' litany on a German sacred song, 'Ave Maria, Gegriest seyest Tu von mir'. The eighth setting, also *à sette*, pits a concertato group of solo bass with two violins against a four-part chorus. The last two settings are both for double choir, with a concertato first choir in the ninth, and two 'full' choirs in the tenth.

In 1658 Massimo Ferrari, a Minor Conventual Franciscan, published his three four-part *Letanie della Madonna concertate* ... (F502). Ferrari's collection provides no clues as to its intended performance context, and his prime motive may well have been flattery, since the dedicatory letter (unusually long for such a slight publication) includes a eulogistic biography of his patron, Antonio l'Almeri, theologian to Cardinal d'Este.

After the death in 1664 of Bonifazio Graziani, former *maestro di cappella* at the Gesù and the Roman Seminary, his heirs, who were his brother Graziano and relation Domenico Graziani, were granted a papal monopoly for the printing of his residual works. In 1665 a collection of five litanies, one each for four, seven and eight voices and two for five, was published as Graziani's Opus 11 (G3676). The work was dedicated (by Graziano Graziani) to 'the most glorious Virgin of Loreto'. While no indication of the original performance context of these works is given in the print, it is probable either that they formed a part of the repertoire of the singers at the Gesù responsible for regular performances of the litany,[73] or, in view of the grand scale on which some of them are written, that they were heard in the course of the Devotion of the Forty Hours held in the Gesù during Carnival. Two of the litanies in the collection were mutilated by careless collation of the part-books, leaving large gaps in several parts. Perhaps as a consequence of this, a second publication with the same opus number appeared in 1675, containing reprints of three of the 1665 litanies with an additional setting for three voices. While the title page is silent concerning the fact of reprinting, the new

dedication, to four nuns of the Convent of SS Domenico e Sisto, daughters of the illustrious Colonna family of Rome, acknowledges that the work is here 'reborn', and uses this metaphor to introduce the simile connecting the new dedicatees (all four of whom had adopted the name Maria) with the patroness of the first edition.

The *Letanie della Madonna* ... of 1677 (G5040) by the Servite monk Girolamo Guiducci, former *maestro di cappella* of Siena Cathedral, were dedicated to Leonardo Marsili, canon of S Pietro in the Vatican. Guiducci's dedication opens thus:

> These sacred praises were composed by me while I held the post of *maestro di cappella* in the cathedral of Siena; they come to light for the convenience of those churches which are used to singing them.

A note from Guiducci *al lettore* refers again to the Sienese background of these litanies:

> During the time that I lived in Siena [as] *maestro di cappella* in that illustrious cathedral, I set the litany to music many times in diverse styles and with various concerti, from the multiplicity of which I have selected these few, as [being] most convenient for universal use, even for those choirs which do not have an abundance of singers.... If this first sample of my compositions appears agreeable to you, I should be moved to serve you yet with others.

As far as can be ascertained, Guiducci did not follow up this collection with any subsequent publications, so that the 11 litanies of this collection are his only known works. The settings are all scored for modest ensembles: two are for two voices (the second with an optional third voice), five for three voices, one for four and three for five voices. One of the litanies (IX) includes the extra petition, 'Advocata Senensium, intercede pro nobis', illustrating the importance of the Virgin in Sienese life. The letter N has been inserted below 'Senensium' to allow the substitution of the name of any other city.

The last two litany collections to be published in the seventeenth century were both by Elia Vannini, a Carmelite who directed the music at Ravenna Cathedral. His first collection, of seven *Litanie della Beata Vergine* ... for from four to eight voices, appeared in 1692 (V976), and was dedicated to the canons and chapter of Ravenna Cathedral. Optional parts for two violins

are provided for four of the settings, three of these same settings also having optional extra voice parts. In the course of his dedication Vannini mentions the devotion of his dedicatees to the Virgin 'at all times, ... especially in the devotion of the Litany of [the Virgin] every Saturday'.

Vannini's second collection of litanies appeared in 1698. These six *Litaniae* ... (V978) are dedicated to the 'Most Holy Mother of God, who, in [the form of] the icon of Loreto, is venerated by the catholic world'. A woodcut of the Madonna of Loreto is printed on the title page. These litanies encompass the same range of scorings as those of Vannini's earlier collection, and exhibit a similar elasticity of instrumentation with optional violins and extra voice parts. A note *al lettore* following the *tavola* points out that the violin parts are intended to add body to the texture, and that they

> do not use the proper rules for the concerto. However, [since] they are called optional instruments, [the reader] will have the kindness to excuse [this].

Litanies with Marian antiphons

Twelve collections fall into this category. As with the collection of litanies alone, their production was at its height in the decade following the 1630 plague.

The earliest such collection was published in 1619 by Francesco Milleville, at this time *maestro di cappella* and organist at Chioggia Cathedral. Milleville dedicated his *Letanie della Beata Vergine con le sue antifone à otto voci* ... (M2806) to the Bishop of Chioggia, in whose service he appears to have been at some earlier time. There are three settings of the litany (two labelled *corrente* and one *in concerto*) and one setting of each of the four Marian antiphons. In a notice *ai lettori* on the last page Milleville explains that although the title under which he has given the collection to the press specifies eight voices,

> [the litanies] are nonetheless made in [such a] fashion that they may be sung two parts to a choir when you do not have the full number of singers which are needed, and also [that], there being no sopranos, the soprano [parts] may be sung by tenors, except however [in] those which are in concerto; however, they succeed best in the natural state in which they are found.

Although there is no express indication of the place of these litanies in the Marian devotions of Chioggia (apart from Milleville's rhetorical statement that they serve as his own prayer to the Virgin for the continued prosperity of his patron), the presence of the Marian antiphons as the only additional items suggests a *post completorium* context as being the most likely.

One of the relatively few Venetian publications issued during the 1630 plague was the collection of *Litaniae Beatissimae Virginis Mariae* ... (R334) by Lorenzo Ratti, *maestro di cappella* at the Santa Casa in Loreto. James Moore has shown that Marian litanies played an important rôle in Venetian ceremonies associated with the plague,[74] and it may well be that Alessandro Vincenti took advantage of the situation, and that Ratti's litanies supplied an immediate and even urgent demand. Ratti had in his choice of dedicatee a no less illustrious patron than the Cardinal Nephew to Paul V, Scipione Borghese, who held, amongst many others, the honorific title of 'Protector of the Holy House of Loreto'. Ratti's collection consists of nine settings of the litany (one of which is by Vincenzo Ugolini), and a single setting of each of the four Marian antiphons. The litanies are presented in an unusual order, in which concertato settings alternate with non-concertato ones: the first four settings are à 8, the fifth à 7, the sixth (by Ugolini) à 8; the seventh and eighth settings are respectively for six and five voices, and the ninth is for 12. The antiphons are all for eight voices. From this it may be deduced that the most frequently employed ensemble used for the litany at the Santa Casa was an eight-part double choir. Although a figured organ part is provided for every piece in the collection, the title page indicates that those which are non-concertato may be sung unaccompanied. As with that of his predecessor Cifra, Ratti's prefatory material does not deviate from patronal flattery, and is silent concerning the performance context of litanies at the Santa Casa.

The publication date of Johannes Hieronymus Kapsberger's *Litaniae Deiparae Virginis* ... (K200) is uncertain: the date on the title page of the Rvat-barberini copy has been altered in ink from MDCXXXI to MDCXXXII. The dedication, to 'the Most Eminent Prince Cardinal Francesco Barberini ... Nephew of Urban VIII', whom Kapsberger served as a household musician, is undated, and so it is not clear whether the date was changed by the

composer, the printer or a Barberini official responsible for the care of the dedication copies of music which were, and still are, richly bound in vellum and stamped with the Barberini arms in gold. Kapsberger's publication has all the trappings of a document intended foremost as a tribute to his patron: not only is the erudite dedicatory letter replete with references to, and puns on *apis* (bee), of which three form the central device of the Barberini arms, but the decoration of the partbooks extends to a fine border of stylised flowers around every page—perhaps a calculated attempt to draw the attention away from the pedestrian nature of the music itself, which consists of four litanies (one each for eight and six voices, and two for four), followed by a setting of each of the Marian antiphons.

In 1639 the collection *Corona stellata di lettanie con le quattro antifone* ... (S1112) by Antonio Savetta, *maestro di cappella* at the Santissima Incoronata in Lodi was published in Venice by Alessandro Vincenti. The litanies are all for eight voices, and consist of three concertato and two non-concertato settings. A concertato double-choir setting of each of the four antiphons is provided, with a second non-concertato setting of 'Regina Caeli' at the end. The collection is dedicated to the Virgin.

The *Antifone e litanie della Beatissima Vergine a più voci* ... (S771) by Giovanni Felice Sances was published in 1640, the same year as those by another Italian musician active north of the Alps, Giovanni Battista Aloisi. Although the title page does not disclose Sances' position at the time, his dedicatory letter to the 'Sacred Imperial Majesty of the Empress Maria of Austria etc.', which is dated Vienna, 1 July 1640, does make mention of the time he has spent in the service of the emperor, and since the title page of his *Motetti* of 1642 (S772) is explicit in describing him as 'musician to the Sacred Imperial Majesty of Ferdinand III', it appears that this was indeed his position in 1640. The collection contains six settings of the litany; one each for three, four, five, six and eight voices, and one for five voices and two violins. In addition, there is a two-part setting of each of the four Marian antiphons, and a three-part 'Stabat Mater'. Sances' litany à 7 (for five voices and two violins) is the first known setting to include obbligato instrumental parts (the dedication date is a month earlier than Aloisi's). It seems that the

style of the litanies contained in this publication reflects practices in the Viennese Imperial Chapel, since the unususal traits exhibited by the litanies of Giovanni Battista Aloisi (A878), which were written in conscious imitation of Viennese models, are identical to those found in some of the settings by Sances.

At some date not earlier than 1643, Giovanni Vincenzo Sarti, *maestro di cappella* at Forlì and later at Ravenna Cathedral, published a collection of seven litanies with a setting of the most popular of the Marian antiphons, 'Salve Regina' (S922). In an apparently deliberate attempt to mask the identity of this publication, all of the outer pages have been removed from the only surviving set of partbooks, and all 'running titles' throughout its pages have been obliterated with ink. Dilution of the ink at one point has revealed the title *Letanie à 8. voci di Gio Vincenzo Sarti. Opera nona,* and since Sarti's opus 8 appeared in 1643, the date of the litanies must be between 1643 and 1655, when his next dated collection, the *Concerti sacri* ... (S924), appeared. The litanies and Salve Regina are all scored for eight voices, but the last two litanies carry the rubric *à 5, e à otto ... concertà il Primo choro.* While no clarification is provided concerning the execution of the alternative five-part scoring, it appears that three of the parts (presumably the lowest three) may be omitted from the first choir. It is probable that instructions to this effect were printed on the missing final page of each partbook.

Maurizio Cazzati's 1658 *Antifone, letanie e Tedeum* ... (C1607) is dedicated to the 'most worthy senators and vestry-board' of S Petronio in Bologna, whom he served as *maestro di cappella.* As will be shown in the next chapter, the contents of this collection of double-choir works (a setting of each of the four Marian antiphons, four settings of the litany, the Te Deum, and the hymn 'Pange lingua gloriosi') appear to have been conceived specifically for use in the ambience of S Petronio. In fact their publication may well have been prompted by a document issued in the same year which served to codify the duties of the musicians of the basilica—duties which included the regular singing of the litany.[75]

In 1663, Cazzati followed up his 1658 print with a second collection devoted chiefly to litanies. These *Antifone, e letanie concertate* ... (C1627) have

the distinction of being the first such collection to be published in Bologna. The four settings of the litany are scored for three, four, four and five voices respectively; the first and third each have an optional extra voice part, and all have optional choral *ripieni*. All four settings include parts for two violins, which are optional for all but the second setting. The litanies are followed by settings of two of the Marian antiphons, 'Alma Redemptoris Mater' and 'Salve Regina', and of the hymns 'Pange lingua gloriosi' and 'Veni Creator Spiritus'. The collections by Cazzati will be examined in detail in Chapter 3.

The 1668 *Decachordum Marianum* ... (V972) by Francesco Antonio Vannarelli, a Roman member of the Minor Conventual Order of Franciscans and *maestro di cappella* of Orvieto Cathedral, is a large collection containing ten settings of the litany, two settings of 'Salve Regina', two of 'Regina caeli', three of 'Ave Regina caelorum' and three of 'Alma Redemptoris Mater'. Both litanies and antiphons encompass a wide range of scorings. Of the litanies, one is for three voices, one for four or five, two for five voices, one each for six and seven voices, and four for eight voices. In the settings for six, seven and eight voices, the forces are divided into two choirs. Two of the litanies (III and VIII) are marked *brevi in tripla*. One of the eight-part settings (VII) is labelled *mezze concertate*, indicating a concertato first choir, and another (X) is written entirely *in echo*, with the first choir consistently echoed by the second. The antiphon scorings range from two to eight voices, some settings having optional *ripieno* groups.

Carlo Donato Cossoni published his *Letanie, e quattro antifone dell'anno* ... in 1671 (C4211). However, it emerges from the dedication that at least some of these pieces were written considerably earlier, while he was employed at the ducal church of S Maria della Scala in Milan, where, according to Cossoni, they were admired by the governor, Caracena. The first and last items of the collection are settings of the litany, flanking settings of the four Marian antiphons. All are for eight voices. The collection will be discussed further in Chapter 3.

The 1672 collection of litanies for three, four, five and six voices (F1451) by Francesco Foggia, *maestro di cappella* at S Lorenzo in Damaso in Rome, was dedicated to the polymath Arcangelo Spagna. Amongst the many

accomplishements of his patron, Foggia lists the composition of successful oratorios and comedies. The six litanies (there are two settings each for four and five voices) are followed by a 'Salve Regina' not mentioned on the title page—almost a trademark with Foggia, who hardly ever failed to include a setting of this text in his publications.

In 1682 Cazzati's successor at S Petronio, Giovanni Paolo Colonna, published his *Litanie con le quattro antifone della B. Vergine* ... (C3465). Although its title page describes him as *maestro di cappella* at S Petronio, the collection of four double-choir settings of the litany and a setting of each of the Marian antiphons is dedicated in gratitude to the Oratorian fathers of the Madonna di Galiera in Bologna. This publication will be discussed in the next chapter.

Litanies with Marian antiphons and motets

The five collections of litanies with both Marian antiphons and motets all appeared in the first half of the century, four of them between 1607 and 1620.

The inclusion of the customary phrase *che si cantano nella Santa Casa di Loreto* on the title page of the collection *Letanie della Madonna ... con una Salve Regina, & sei motetti* ... (D1324; 1607) by Paolo Agostino Ferrario (De Ferraris) has led to the erroneous statement in the *New Grove* that Ferrario was associated with the Holy House of Loreto.[76] In fact, the place and date of the dedication of the collection (Cremona, 21 May 1607) make it far more likely that it was intended for the use of the Laudi della Madonna confraternity of Cremona Cathedral. Ferrario's inclusion of a Salve Regina and six Marian motets in addition to the four litanies (for four, five, six and eight voices) is echoed in Rodiano Barera's similarly constituted collection from 1620 (B917) which was expressly intended for the Cremonese Laudi della Madonna and which is discussed below.

Giovanni Francesco Anerio's *Litaniae Deiparae Virginis* ... of 1611 (A1099), the contents of which were collected by Cristoforo Margarina, was the earliest litany collection to be published in Rome. Here five double-choir settings of the litany precede the 'four antiphons [of the Virgin Mother of God] which are sung after Compline according to the different [liturgical]

seasons': with the four other Marian motets (including the litany-antiphon, 'Sub tuum praesidium'), the litanies appear to have been intended for performance in the same context. As seems to have been the case with the collections of litanies with Marian motets, the motets in Anerio's collection may have replaced the customary Marian antiphons on feasts of the Virgin. Margarina's edition, dedicated to Nicolao Bellolacteo, canon of S Lorenzo in Damaso, was followed by two reprints in 1619 and 1626. The second of these, slightly altered by some omissions and the addition of 'other sacred songs of various kinds, nowhere [before] printed', was published at the instigation of Antonio Pozzioli, who used it as the vehicle for a dedicatory letter to his patron, Francesco Bontempi. The ambiguous wording of the title page, together with its avoidance of any mention of reprinting and his use of a different printer leave it open to question whether Pozzioli intended Bontempi to believe that the collection was entirely new.

The four litanies (one by Domenico Benedetti) in Girolamo Giacobbi's 1618 collection of *Litanie e motetti ... per la Santissima Vergine ...* (G1823) are followed by four Marian motets and settings of each of the four Marian antiphons. The equal number of settings of each type of movement lends further weight to the suggestion that a custom of substituting motets for antiphons may have been practised on feasts of the *Santissima Vergine.* The significance of this publication in its Bolognese context will be referred to in the next chapter.

The title page of Rodiano Barera's 1620 *Laudes in honorem Beatissimae Virginis Mariae ...* (B917), referred to above in connection with the collection by Ferrario, describes the composer as 'Moderator of the sacred harmonies in the Cathedral Church of Cremona'. It appears from the opening sentence of his dedication to the cathedral *praefecti* that Barera also held the position of *maestro di cappella* for the Laudi della Madonna (not always held by the *maestro* responsible for the music of the regular services of the cathedral) since he includes himself in a reference to 'the praises of the Most Blessed Virgin Mary which we are accustomed to sing in harmony ... every Saturday'. The requirement in Tarquinio Merula's contract with the Laudi della Madonna (quoted in the opening section of this chapter) that he was to

maintain an ensemble of at least 16 voices and instruments for the singing of the Marian antiphon, the Litany and a concerted motet with voices and instruments probably also applied during Barera's tenure of the position. While he allows the possibility of including 'various musical instruments' in the performance of his litanies, Barera does not explain how this is to be accomplished. Since only vocal parts are provided, it must be assumed that these were either doubled by instruments (in which case the minimum requirement of 16 musicians specified in Merula's contract would be met), or that one or more parts were played on instruments substituting for voices. The musical items contained in Barera's collection are a faithful reflection of the contractual demands later made on Merula, and presumably also on himself: a setting of each of the 'ordinary' Marian antiphons with an additional *falsobordone* Salve Regina, four settings of the litany, and five Marian motets which are indicated as being appropriate to the respective feasts of the Annunciation, the Assumption, the Nativity of the B.V.M., Our Lady of the Snow, and the Purification.

The last collection in this category, the five *Letanie della Beatissima Vergine* ... with Marian antiphons and motets and a Te Deum, by Orazio Tarditi (T196) was collected and published in 1644 by Alessandro Vincenti, who dedicated the set to the Camaldolese Abbot of S Mattia, Murano, Mauro Rugieri. What Vincenti's task of collection involved is unclear. The contents of the volume are not drawn from earlier publications, and yet the work lacks an opus number and therefore falls outside the sequence of Tarditi's numbered works. It thus seems possible, as it does with the 1638 collection by Sabbatini, that Vincenti commissioned this collection from Tarditi, who was *maestro di cappella* at Jesi Cathedral at the time and whose reputation was such that Vincenti could open his dedication with the statement that 'a collection of harmonic invocations to ... the Virgin Mary, work of the most virtuous Tarditi, seeks no protector'. Indeed, Tarditi's reputation was such that this litany collection was reprinted five years later by the Antwerp publisher Phalèse.

Litanies with a single other genre

The 'other genres' most frequently included in the collections of this category are Marian motets. However, two of the collections include multiple settings of Marian texts other than the litany, and a third includes instrumental movements. These eight collections all date from the first half of the century, the most productive period being between 1617 and 1622 when five of the eight appeared.

The 1617 *Cantica ac litaniae B. Mariae Virginis* ... (N729) by Flaminio Nocetti, organist in the church of S Giovanni Evangelista in Parma, is unusual in that it consists of multiple settings both of the Magnificat and of the litany. There are five settings of the canticle and four of the litany, all of which are for eight voices. In this collection, the association of the litany with the Vespers canticle suggests yet another possible context in which the litany was performed: however, since this is the only litany collection which directly indicates its use at Vespers, discussion of the context implied will be reserved for a later section of this chapter.

Lodovico Casali's *Sacro cinto di Maria Vergine* ... (C1403: 1618), is dedicated to Alfonso d'Este, 'Prince of Modena', and is prefaced by two laudatory poems (one Latin, the other Italian), at least the second of which was written by Angelo Belmesseri, Governor of Scandiano, where Casali was organist. The contents are presented in a novel sequence in which each of the six litanies (one each for four, five, six and seven voices, and two for eight) is followed by a Marian motet for the same number of voices. It appears to be this arrangement to which the phrase on the title page, *secondo l'uso moderno* refers, and that these *motetti accomodati* function either as antiphons to the litanies, replacing the usual one, 'Sub tuum praesidium configimus', or as substitutes for the usual Marian antiphons, for use on particular feasts of the Virgin. The latter possibility seems most likely, since three of the motet texts are associated with particular Marian feasts: 'Quae est ista' (of which there are two settings) is proper to the Assumption, 'Tota pulchra es' to the Immaculate Conception of the Virgin, and 'Beata es Maria' to the Visitation. The last motet carries the rubric *In omnibus solem[nitatibus]*

San[ctae]Mariae Virg[inis], and was presumably intended for use on any feast of the Virgin when the second eight-part litany was sung. The 'modern custom' of substituting vocal or instrumental music for proper items of the Office has been demonstrated in relation to Monteverdi's 1610 Vespers:[77] it seems even more likely that a practice such as this would have prevailed in devotions of a less strictly liturgical character.

Only the organ part of Valerio Bona's 1619 publication, *Otto ordini di letanie della Madonna che si cantano ogni sabbato nella Santa Casa di Loreto ...* (B3435) has survived. The inclusion of this collection in the *RISM Recueils imprimés* series has proved misleading, since it is not an anthology of litanies, as was assumed by James Moore:[78] in fact, all eight settings of the litany are by Bona. While three of the other five composers listed in the *RISM* citation (Giovanni Gabrieli, Gastoldi and Viadana) are known to have written litanies, these are not the works represented in Bona's print. It is instead for four of the *sinfonie inanzi* mentioned on the title page that these three composers and Giovanni Battista Rizzo are responsible, while the work which James Moore assumed to be a double-choir litany by Giovanni Croce is the motet (indeed for eight voices) 'Benedictus es Domine', reprinted from his *Motetti a otto voci ... libro secondo* of 1595.[79] In spite of its incomplete state, Bona's publication is significant for its informative title page (curiously, half in Italian and half in Latin), which reveals both a definite context for the music which follows, and an indication of performance practice in 'the chapel of the Conception in the church of S Fermo Maggiore in Verona, in which [the litanies were] sung and played every Saturday with voices and instruments'. We are further informed that the partbooks were so laid out that the instrumental parts were separate from those of the voices, making them 'easy and most comfortable to play and sing', and also that it was possible for the instrumental parts to be omitted by those 'who [did] not have the commodity of instruments'. This was apparently facilitated by the fact that the instruments were confined to the preludial movements and played no part in the litanies themselves. The obviously important rôle played by the instruments in the *laudi* of S Fermo Maggiore, and also the fact that only one of the litanies ends with the usual 'Agnus Dei' section, reveals

a performance practice somewhat different from that encountered in Milanuzzi's collection for the church of S Anastasia in the same city.

Agostino Diruta's collection *Viridarium Marianum* ... (D3125) from 1631, presents the unique combination of litanies with settings of the Marian Lauds hymn, 'O gloriosa Domina'. There are five litany settings, two each for four and five voices, and one for six. Each litany is followed by a hymn setting for the same number of voices, with a further setting of 'O gloriosa Domina' for two sopranos appended as the final item. Settings of at least some of the stanzas of 'O gloriosa Domina' were included in many seventeenth-century sacred music publications, not in the context of music for Lauds, but as independent 'motets'. Although any liturgical connection between the hymn and the litany remains obscure, it seems probable that they reflect some aspect of the practices at S Agostino in Rome during Diruta's tenure of the dual post of *maestro di cappella* and organist there, and that the hymn served as an antiphon substitute, perhaps in some form of extra-liturgical devotion. While it is known that litanies were a feature of the Lenten evening devotions at S Agostino, where they were associated with Compline,[80] the almost frivolous title of Diruta's collection, 'Marian Pleasure Garden', hardly seems fitting as a description of music intended for a season of fasting and penitence, and probably indicates its more appropriate use on feasts of the Virgin.

The next collection of litanies and motets to appear was the 1638 *Letanie et motetti à doi chori da concerto, e da capella* ... (M2729) by Francesco Milani, *maestro di cappella* at S Petronio in Bologna. The rôle of this collection of five settings of the litany and eight motets in the devotions of the 'Most Illustrious Congregation of the Most Holy Rosary' of Bologna, to whom it is dedicated, will be discussed in the next chapter.

The *Letanie della Beatissima Vergine Maria ... con un motetto* ... (1649) by the Camaldolese monk, Romualdo Onorio, contains six settings of the litany; one each for four, five and six voices, and three for eight. The motet is a setting of the text, 'Gaudete con Maria qui diligitis'. The collection is dedicated to Oduardo Baranardi, to whom Alessandro Vincenti dedicated his 1650 collection of Monteverdi's posthumous *Messa et salmi.*[81]

The litany collections (as defined above) are listed chronologically in Table 2.1.

Publications Including Isolated Litany Settings

Because the publications of this category are so numerous, only representative examples of particular types of publication will be examined in any detail in the discussion which follows. Additional mention will be made of any features of similar publications where these contribute to the argument or provide supplementary information. The publications to be examined have been subdivided according to the contexts which are indicated by the dominant character either of their content as a whole or of that of smaller sections within the publication.

For this purpose, the following broad types have been discerned to describe publications where either a single context is dominant or, in the last category, where elements of several liturgical contexts are presented together:

- Compline
- Vespers
- Terce
- Mass
- Motets
- Other single contexts
- Compendious publications

(Other contexts suggested by sections within publications will be mentioned as they occur in the above categories)

Compline Collections

Of 58 known collections devoted chiefly to settings of the psalms and other elements of the Office of Compline, 27 include settings of the *Letanie della Madonna.*[82] While most of these also include either Marian antiphons or motets, or both, three have the litany as their only additional item.

Despite the documentary evidence relating to the Roman practice of singing the litany after Compline, the collections in this group are all by composers active in northern Italy, and all but three were published in Venice (C4359 was published in Milan; S2612 and O58 in Bologna). As was the case with Compline collections in general, the production of those including litanies was notably concentrated in the first half of the century, with only four published after 1650. Given that four of the earliest collections were the work of a single composer, Giulio Belli, the periods of most intensive cultivation of Compline collections with litanies were 1618–1625 and 1647–1650. Each of Giulio Belli's four Compline collections includes a setting of each of the four Marian antiphons and a set of *falsibordoni*. In the first collection (1605: B1765), which dates from Belli's tenure of the post of *maestro di cappella* at Forlì cathedral, the litany for eight voices is followed by its antiphon, 'Sub tuum praesidium confugimus'. Belli's next three settings, all published in 1607 (B1766; B1767; B1768) appeared while he was *maestro* at S Antonio in Padua. It is probable that at least some of the 1607 music was first heard in Venice, since in the dedication of the first collection, Belli mentions having held the post of *maestro di cappella* at the Cà Grande during the previous year, and having directed the Pentecost music at the Venetian church of S Spirito. The collections B1767 and B1768 form a complementary pair: in the dedication of B1767, Belli refers to 'the present Complines for four and five voices for singing by one and two choirs'. This does not apply to the two litany settings, however, which are complete and independent, but only to the psalms, in which alternate verses are sung à 4 and à 5, the first and second choirs singing from copies of B1767 (marked *primo choro* on the title page) and B1768 (*secondo choro*) respectively. If only one of the collections was used, the alternate verses were to have been chanted. If Belli's Compline settings were used at S Antonio in Padua, their inclusion of *Littaniae B. Virginis Mariae* may indicate that, even if not specifically mentioned in the *Capitolario* of S Antonio, the litany was sung there after Compline. Additional support for this possibility is provided by the 1623 Compline (G1799) by Giovanni Ghizzolo (a later incumbent of Belli's post at S Antonio), which also includes the litany and four antiphons.

Giovanni Battista Cesena's eight-part Compline of 1606 (B2707) is dedicated to the *madri* of S Cristina in Bologna. In the dedication, Cesena refers to the sacred concerts of Bologna, and especially to those in this nunnery. It has been shown by Carolyn Gianturco that in some places seventeenth-century nuns sang tenor and bass parts,[83] and so it is quite possible that the nuns of S. Cristina sang the Compline dedicated to them.

An example of the litany being sung before an image of the Virgin in a *post completorium* context is provided by the setting appended to the 1613 eight-part Compline (B1143) by the Sienese Orindio Bartolini, *maestro di cappella* at Udine cathedral: the inscription at the head of the litany reads, 'the litanies which are sung to the Madonna di Reggio in the cathedral of Udine'.

The 1619 Compline for five voices (C676) by Antonio Campochiaro, a Sicilian apparently working in northern Italy, adds the hymn 'Pange lingua gloriosi' after the Marian invocations of the litany, replacing the customary 'Agnus Dei' section. This text, the last two verses of which ('Tantum ergo sacramentum . . .') became a customary part of Benediction, is found juxtaposed with the Litany of Loreto often enough to suggest an intended connection between the two. In the rite which became established, the litany was followed by 'Tantum ergo sacramentum', the singing of which initiated the sacerdotal act of Benediction. Campochiaro's close marriage of the litany and the hymn is, however, unique.

Maurizio Cazzati's 1647 Compline (C1585) follows a pattern similar to Campochiaro's, implying the association of the litany with Benediction (which presumably took place after Compline) by appending two settings of 'Tantum ergo sacramentum' to the litany.

Two of the Compline collections are by composers who worked at the Steccata in Parma:[84] the collection by Giovanni Battista Chinelli (C2062: 1639) includes an elaborate litany for four or five voices, while that by Simpliciano Olivo (O58: 1674) is for the large forces of eight voices with two violins and optional violetta and violoncino. It is probable that the 1625 Compline (B4831) by Giulio Bruschi from nearby Piacenza was also written

for the Compagnia della Steccata, to whom it is dedicated. Bruschi's collection contains two settings of the litany, one for five voices and one for six.

The very large *Compieta intiera* (M2757: 1647) by Carlo Milanuzzi contains multiple settings of several items, but only the litany is favoured with four settings, one for solo voice, two for two voices and one for three. It is unfortunate that the surviving vocal parts are incomplete and the novel solo litany thus inaccesible.

The 1656 collection by Aurelio Berettari (B1997) gives prominence to the litany, which is the only appendix to the Compline itself, in an unusual way. Berettari's psalms, hymn and canticle are all for eight voices with optional organ accompaniment: the concertato litany, however, while scored for the same basic ensemble of eight voices, is equipped with optional extra parts for eight ripieno voices and eight instruments—hence the cryptic description in the *tavola, Letanie della Beata Vergine A 8. 16. 24.*. Berettari's collection is dedicated to Anzolo (Angelo) Moresini, one of the procurators of S Marco in Venice.

Although it is the only one found in a Compline collection, the litany for five voices in Giovanni Legrenzi's 1662 publication (L1618) is one of several by *maestri di cappella* at two musically-significant Ferrarese institutions, the Accademia dello Spirito Santo (where Legrenzi was employed) and the Accademia della Morte. Legrenzi's litany is followed by settings of all four Marian antiphons.

Table 2.2, a chronological list of Compline collections with litanies, indicates which items other than the elements of Compline itself are included in each publication.

Vespers Collections

The Vespers-dominated collections which include litanies are only slightly more numerous than their Compline counterparts. However, these 35 publications represent a very much smaller proportion of a much larger corpus of seventeenth-century Vespers collections. Composers from the Roman orbit are rather better represented here than in the Compline publications, but nevertheless still constitute a minority group. Fifteen of the Vespers

collections with litanies include other 'extraneous' material: eight include one or more Marian antiphons, seven include motets, two have the Benediction hymn verses 'Tantum ergo', one has instrumental movements, one a Te Deum and one the responsory of St Anthony of Padua, 'Si quaeris miracula' (itself a form of litany). A collection (P1180: 1613) by Vincenzo Pellegrini, *maestro di cappella* at Milan Cathedral, contains no psalms at all, but has ten settings of the Magnificat followed by two litanies. By far the greatest number of these collections however (a total of 21) have the litany as the only item appended to the canonical Vespers apparatus of psalms and Magnificat.

In about 80% of these prints, the litany is placed directly after the Magnificat. In spite of this resulting in the litany generally being the last item in the collection (as it is in most publications), the title pages of the Vespers prints are almost unanimous in avoiding the customary phrase '. . . and at the end the Litany of the Blessed Virgin . . .': instead, the most common form of title page reference is '. . . Vespers . . . with the Litany . . .'. While this may be coincidental, and while the litany may merely have been sung after Vespers when Compline was not to follow (as it certainly was in some places),[85] the hypothesis below suggests that the litany may also have served as a convenient substitute for an item of the Vespers proper.

Even in those collections of this type which provide a very 'full' Vespers with the inclusion of the opening respond 'Domine ad adiuvandum' and one or more hymn settings, none includes settings of psalm or Magnificat antiphons. The reason for this is undoubtedly that if all liturgical eventualities were to be catered for, such inclusions would have resulted in publications of immense bulk. The collections in question all provide the psalms for at least the feasts of the Blessed Virgin.[86] As will be shown more fully in a later chapter, there existed a close textual and concomitant musical relationship between the litany and a particular Magnificat antiphon for Marian feasts. While this antiphon text, 'Sancta Maria, succurre miseris', was often set to music and included in motet collections, it was initially proper only to the feast of Our Lady of the Snow, and was for this reason apparently unsuitable to be singled out for inclusion in collections of psalms for use on

psalms for use on Marian feasts in general.[87] It thus seems possible that in the context of Vespers, the litany served as a universal substitute for the Magnificat antiphons proper to individual feasts of the Virgin, and that the true antiphon was sung only before the Magnificat (most probably in a chanted rendition), with the litany performed immediately after the Magnificat in place of the customary repeat of the antiphon.[88] That the litany came to be regarded as integral to Vespers (at least of feasts of the Virgin) is further suggested by the absence of any mention of the included litany on the title pages of four of the collections of this category. The 1680 collection (G3474) by Alessandro Grandi (ii), *maestro di cappella* at Rimini Cathedral, provides the complete apparatus for the Common of the B.V.M. and Virgins. The wording of Grandi's title page seems to confirm this integral rôle: 'Psalms for the Vespers of Our Lady and of Virgins, with the hymns and litany'.

If, as this construct suggests, the litany replaced the repeat of the Magnificat antiphon, the phenomenon of the collection of ten Magnificats and two litanies by Vincenzo Pellegrini and the similar collection by Flaminio Nocetti (referred to above under the heading of Litany Collections), may be accounted for.

Apart from Pellegrini's Magnificat collection, the only Vespers collection with more than one litany is the 1610 *Psalmi ad vesperas solemnitatum totius anni* . . . (G5166) by Cesario Gussago, *maestro di cappella* at S Maria delle Grazie in Brescia. Gussago follows his two eight-part Magnificats with two settings of the litany (the first for eight voices, the second for twelve) and a third, twelve-part Magnificat.

The litany in the collection of *Salmi di tutto l'anno* . . . (G2513: 1620) by Santino Girelli of Brescia is headed 'The litanies to the most serene Empress of the Heavens, Mary, Virgin of Loreto, placed in the Church of the Maddalena in Genoa'. Although Girelli signed his dedication in Brescia, it seems that he may have had an association with Genoa, since the publication's dedicatee was the provost of the College of S Maria Maddalena there.

In the sequence of items in Antonio Cifra's 1629 *Motecta et salmi* . . . (C2209), the psalms are placed first and are followed by the Magnificat and litany in the usual arrangement, with the six motets at the end—somewhat

contrary to what is implied by the title page. Since no Compline collections emanated from the Santa Casa in Loreto, this sequence seems to indicate that Vespers was the usual context in which the Litany of Loreto was performed there.

On the title page of his 1634 *Psalmi vespertini cum litaniis Beatissimae Virginis* . . . (G102), Giovanni Battista Gagliano describes himself as 'musician to the Grand Duke of Tuscany'. More specifically, he was a theorbo player in the Medici chapel. The archival list which ascribes this rôle to Gagliano is headed 'Instrumentalists for the . . . Chapel . . . and Composers'.[89] The six musicians listed are each identified by name and instrument, but none is singled out for mention as being a composer, and so it seems that they were all expected to provide music for the chapel. Thus Gagliano's litany, the five-part scoring of which conforms to the number of singers fixed for the *cappella*, was probably expressly intended for the Medici chapel.

Other places where the litany seems to have played a significant part in the music of Vespers were S Agostino in Rome (for which Agostino Diruta wrote his *Davidicae modulationes* . . . D3128: 1641), Modena Cathedral (Marco Uccellini, U18: 1654), the basilica of S Francesco in Bologna (Francesco Passarini, P998: 1671), Rimini Cathedral (Alessandro Grandi (ii), G3474: 1680; G3475: 1692), Ferrara Cathedral (Giovanni Battista Bassani, B1186: 1690), and Ravenna Cathedral (Elia Vannini, V978: 1693).

The chronological list of Vespers collections with litanies in Table 2.3 indicates which items other than the psalms, hymns and canticle of the Office itself are included in each publication.

Terce Collection

The only collection devoted primarily to music for the Office of Terce which also includes litany settings is Pietro Lappi's 1607 publication *La Terza con il Te Deum et litanie della B. Vergine et Santi* . . . (L682). The litanies and Te Deum follow the four Terce psalms. A setting of Psalm 116 (Laudate Dominum) is also included, pointing to Benediction as a possible context for the Litany of the Blessed Virgin. The contents of this publication are summarised in Table 2.4.

Mass Collections

Of the 15 publications devoted chiefly to Masses but which also include litanies, five have the litany as the only movement extraneous to the ordinary of the Mass. Seven include motets and eight have other components detailed in Table 2.5. All appeared during the relatively brief period 1602-1633 and all are the work of north-Italian composers.

In the case of the collections with only Masses and litanies, the reasoning behind the inclusion of the litanies is obscure. On three of the five title pages (Claudio Merulo, M2367: 1609; Tomaso Cecchino, C1672: 1617; Alessandro Gualtieri, G4790: 1620) the litany is indicated as being either 'added' to the Masses or 'at the end'. Probably in all three of these but certainly in Merulo's posthumous publication, the litany was 'added' to the Masses purely arbitrarily without any contextual implications. The separation of Merulo's litany from the preceding material is highlighted by the woodcut portrait of the composer in his seventy-second year (1604) which is printed in each partbook at the head of the litany (Figure 2.3). On the other two title pages (Flaminio Nocetti, N727: 1602; Amante Franzoni, F1814: 1614) the contents of the publications are given simply as 'Masse(s) and litanies'. Since neither of these composers published very much music, the motivation for this combination was probably simply convenience.

Apart from Masses and litanies, the remaining collections all contain additional material, and in most cases it is this material to which the litanies are related in context. In the 1608 collection by Giovanni Battista Cesena (B2712), the litany is followed by two motets: in Lorenzo de'Medici's very similar collection (M1735: 1619) the litany is placed after the motets. In both cases the three extra items constitute an appendix apparently unrelated to the Masses, and once again probably included with them merely for convenience. The one extra item in the 1613 collection by Giovanni Biseghini (B2741) is the Corpus Christi hymn 'Pange lingua gloriosi'. The fact that the hymn follows the litany in the sequence may indicate that the two movements were intended to be performed together in the context of Benediction. In any event, Biseghini's litany was certainly sung before an icon of the

Virgin: the music is headed 'Litania ad honorem Beatae V. Mariae Cordubati'.

The *Apparato musicale* . . . (F1813: 1613) by Amante Franzoni, *maestro di cappella* at the ducal church of S Barbara in Mantua, contains not only the ordinary of the Mass, but several vocal and instrumental movements for use as substitutes for, or introductions to, various elements of the liturgy. Both ordinary and 'proper' movements are in four parts. After the 'Canzon ... nel fine' which marks the end of the Mass, there follow five additional movements, of which the last is a litany for eight voices. As with Franzoni's only other publication (F1814, mentioned above) the litany and other items seem to have been added for convenience. So too with the items added to the two Masses in the collection by Giovanni Stefano Fontana (1633).

In the *Messe per i defunti* . . . (C1554: 1611) by Giovanni Cavaccio and the *Messe a quattro e cinque . . . con una nel fine da morto* . . . (B2051: 1615) by Stefano Bernardi, the litany included is the 'Requiem' Litany of the Saints, where it forms an integral part not of the Requiem Mass itself but of the first nocturn of the Office for the Dead, for which Bernardi provides *tutti gli commodi* and Cavaccio *falsibordoni* after each of his four Masses. In Cavaccio's collection, the litanies follow the *falsibordoni.* In Bernardi's sequence of movements the litany follows the responsory after the third lesson.

Motet Collections

Almost a third of the publications which include litanies are devoted chiefly to motets. In nearly all of these collections the litany is placed at the end of the sequence of movements. In many cases this is a result of the pieces being arranged in ascending order of number of voice parts, the litany usually being set for the largest ensemble employed. When the litany is scored for less than the greatest number of voices used in the publication, it will usually be the last item in the group for the same number of voices as itself. In some cases however, litanies are found at the end of collections despite being for smaller forces than the preceding pieces, and sometimes may even be placed after an appendix of instrumental movements.

Litaniæ Beatæ
Mariæ Virginis.

Primus Chorus.
A 8.

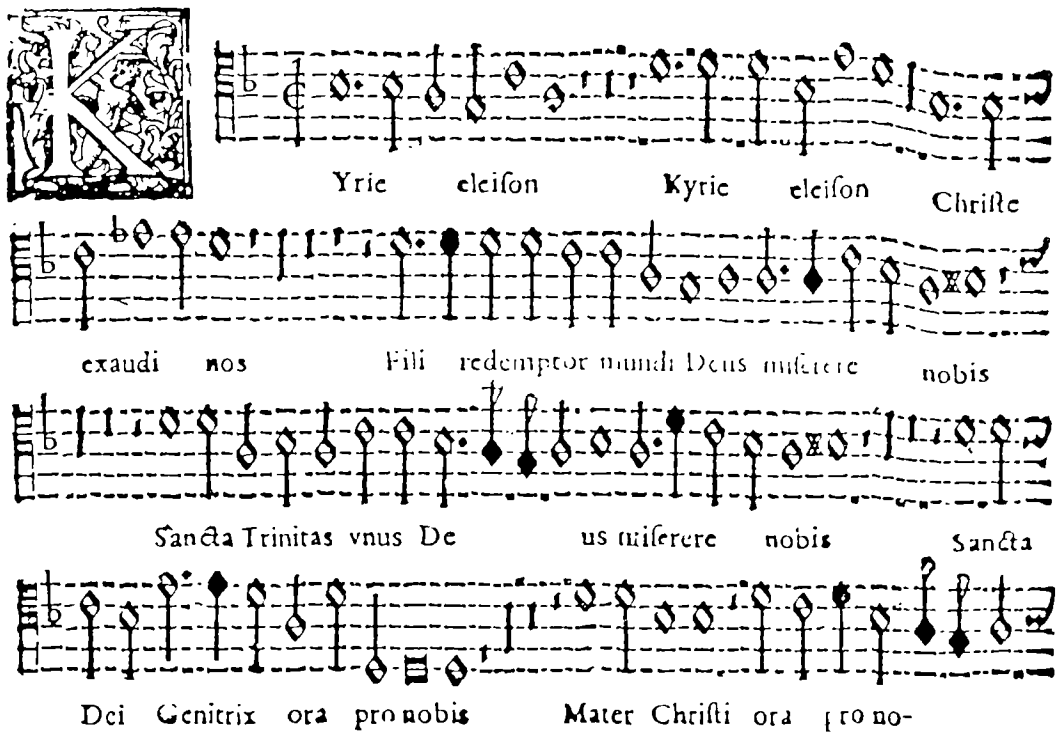



Figure 2.3: Portrait of Claudio Merulo, separating the Masses from the litany in his posthumous collection (1609)

While most of these motet collections are of very broad scope and include settings of texts covering a wide range of possible liturgical occasions, a small group is devoted entirely to settings of Marian texts. These latter collections nearly all include settings of all four Marian antiphons in addition to the litany and motets, although an unusual collection by Lazaro Valvasensi (V183) contains only the litany followed by a single motet. Several such Marian collections, for example Giovanni Antonio Mangoni's *Sacra cantica seu motecta Deiparae Virgini* . . . (1617), include a Magnificat. In the *Vaghi fiori di Maria Vergine* . . . (S1160: 1628) by Vincenzo Scapitta, the litany is followed by the Benediction processional psalm 'Laudate Dominum omnes gentes'. Giovanni Battista Aloisi's *Corona stellarum duodecim* . . . (A877: 1637) was written for the 'Santa Casa Loretana di Nicolspurg', where Aloisi was chaplain to Princess Anna Maria of Dietrichstain. Aloisi's three settings of each Marian antiphon are followed by the litany and its antiphon 'Sub tuum praesidium confugimus'.

In the motet collections for more general use, the litany is usually one of many diverse texts set. These collections seldom follow a theme confining them to a single context, but seem to aim for usefulness on as many occasions as possible. In many cases at least some of the motets would have been suitable for use as Mass propers, conforming either exactly or approximately to the requirements of a particular occasion. It is, however, relatively rarely that Mass is clearly indicated to be an intended context. The most frequently recurring items indicating liturgical contexts are isolated psalms and canticles. One or two or of the more frequently required Vespers psalms are often found, either grouped together or (particularly when they take the form of psalm-motets, lacking the doxology) randomly distributed through the collection, and Magnificat settings appear even more regularly. Occasionally a Vespers hymn is also included.

In some cases *falsibordoni* appended to collections such as these make it possible for all the music of Vespers for a variety of feasts to be drawn from the same publication. The presence of the litany, and in some cases one or more Marian antiphons, facilitates the rounding-off of 'services' constructed in this way.

Other possible contexts which may be inferred are Compline (when the canticle Nunc dimittis and sometimes one or more Marian antiphons are included) and Benediction of the Blessed Sacrament, which may be indicated by the presence of one or more of the items 'O salutaris hostia', 'Tantum ergo sacramentum', or 'Laudate Dominum omnes gentes' (Psalm 116). The many variations in local practice to which Benediction was subject make it further possible that other motets on sacramental texts found in these collections are suggestive of Benediction as a context for the litany.

Since no two motet collections are identical in their textual content, it is impossible to categorise them with any degree of accuracy. The examples which follow therefore serve as illustrations of the several performance contexts which may be inferred for the litanies included in these collections.

As its title implies, the *Motecta, cum letaniis B. Mariae semper Virginis, et Sanctorum* . . . (1605) by Serafino Cantone, organist at S Simpliciano in Milan, includes settings of both the Litany of Loreto and the Litany of the Saints. In addition, there are settings of 'O salutaris Hostia' and another sacramental text, 'O sacrum convivium' (both suggesting Benediction), and *falsibordoni* on the second and eighth tones (Vespers or Compline).

In Giacomo Finetti's 1613 *Sacrarum cantionum* . . . (F822) the thirteen motets are followed by items suggesting the context of Vespers: the antiphon 'Regina caeli', two Vespers psalms, a Magnificat and the litany *in fine.*

Two collections of *Mottetti a cinque voci* by *maestri di cappella* at the Accademia dello Spirito Santo in Ferrara are very similar in content: both the collection by Alessandro Grandi (G3427: 1614) and the one by Ignazio Donati (D3380: 1616) include the Marian antiphon 'Ave Regina caelorum' among the motets and both collections end with litanies. Donati's collection has two settings of the litany and also includes a complete setting of the hymn 'O gloriosa Domina'. Both composers issued other motet collections with litanies while in office at the Accademia dello Spirito Santo: Grandi's 1614 publication (G3436—1618 reprint) includes the litany antiphon 'Sub tuum praesidium' in a setting for soprano duet which, because of its scoring, is near the beginning of the sequence of movements while the five-part litany is at the end. In Donati's collection (D3391: 1618), the litany for six voices is

similarly at the end. In this case, however, the placing of Vespers psalms (scored for the same six-part ensemble) between the five-part motets and the litany suggests that Vespers was the context intended for the litany.

The *Motetti concertati all'uso di Roma . . .* (S4731: 1618) by Giovanni Battista Stefanini, *maestro di cappella* at Modena Cathedral, is dedicated to the *Signori confratelli* of the Compagnia del Santissimo Sacramento of Ancona, whom Stefanini had previously served as *maestro.* Inscriptions above two of the pieces in the collection indicate that they were written 'for the journey which the Compagnia del Santissimo Sacramento of Ancona made to the Santa Casa in 1614'. The second of these pieces, 'Sancta Maria, ora pro nobis' for nine voices, precedes the litany (also in nine parts) and the intention may have been that the two movements should be performed contiguously. The collection also includes a 'Panis angelicus' setting, which was sung in procession in Ancona on the Sunday within the Octave of Corpus Christi by the same confraternity.

Among the 1619 *Sacri concerti* by Giovanni Banci of Argenta is a setting for two voices of 'O salutaris Hostia', suggesting the context of Benediction for the three litany settings (one each for three, five and six voices) with which the collection closes.

In Gemignano Capilupi's *Concerti ecclesiastici* . . . (C910: 1621), collected after his death by Paolo Bravusi, the presence of the litany is even more strongly felt; apart from a complete setting of the Litany of Loreto, there are two short compositions called 'Sancta Maria ora' (the second of which is subtitled 'In tempore rogationis') which provide a form of *falsobordone* for the central invocations of the Litany of the Saints, and a motet, 'Sancta Maria Virgo', which makes extensive use of the litany chant.

The two five-part litanies by Tarquinio Merula both appeared in collections devoted primarily to motets. While these works were undoubtedly sung in the course of the devotions of the Laudi della Madonna at Cremona Cathedral for which Merula directed the music, the variety of texts set in the *Libro secondo de concerti spirituali . . .* (M2339: 1628) seems to indicate a more general liturgical usage for the collection, probably at the Cremonese church of S Agata where Merula was the organist. The litany at

the end of this collection is preceded by settings of two sacramental texts, 'Panis angelicus' and 'Ego sum panis vivus', suggesting the context of Benediction. In the second collection, *Pegaso* . . . (M2341: 1640),[90] several psalms placed between the motets and the litany indicate that in this case the litany was destined for use at Vespers. Whether Merula ever published any other litany settings is not known: that he must have produced both other litanies and a greater number of settings of Marian texts than are at present accounted for is almost certain in view of the total of some 25 years he spent in the service of the Laudi della Madonna.

A publication intended specifically for the devotions of confraternities was produced in 1630 by Berardo Strozzi. This collection, *Per compagnie musica concertata* . . . (S6992), contains settings of texts in praise of the Virgin, several *sinfonie* (including one with two vocal parts), a Te Deum and a litany at the end. Strozzi's rather extravagant dedication is 'to the Most Glorious Virgin of Loreto, sole Protectress of the human race'.[91]

The often-reprinted collection of *Motetti concertati* . . . (R2967: 1639) by Giovanni Rovetta, Monteverdi's *vice maestro* at S Marco in Venice, ends with a four-part litany after 19 motets (including settings of all four Marian antiphons) for two and three voices. It is very probable that the litany and at least some of the motets of this collection were used in the Venetian ceremonies connected with the 1630 plague.

The four settings of 'Tantum ergo sacramentum' at the end of the 1651 motet collection (M2734) by Giovanni Francesco Milanta, *maestro di cappella* and organist at Asola, point once again to the litany being used at Benediction. Milanta's collection also includes three Marian antiphon settings.

Two of Francesco Foggia's motet collections include a litany before the 'Salve Regina' with which he customarily ended his publications. The first collection (F1443: 1652—on the title page of which the litany is the first item mentioned) was produced while Foggia was *maestro di cappella* at S Giovanni Laterano in Rome; the second (F1448: 1665) dates from Foggia's period as *maestro* at S Lorenzo in Damaso and contains, in addition to the litany and Salve Regina, three motets for use at any time, ten motets individually

assigned to various classes of the Common of the Saints, and an Elevation motet.

The *Motetti antifone, e letanie della B. Vergine . . .* (P1651: 1677) by Francesco Petrobelli, *maestro di cappella* at Padua Cathedral is devoted entirely to settings of Marian texts, all of which (the litany included) are for two voices.

Two collections of motets for solo voice with violins have litanies for four voices appended to the main sequence of items. The first of these, by Simone Vesi, *maestro di cappella* to the Bishop of Padua, also includes three Vespers psalms for solo voice and instruments. Vesi's litany (1648: V1312) is dedicated 'ad honore della Beatissima Vergine del Fuoco di Forlì'. The litany added to the motets in the collection by Isabella Leonarda, Superior of the Convent of S Orsola in Novara (1700: I107), may be sung either by a duet of sopranos or tenors, or (with the addition of optional parts for alto and bass) by a four-part ensemble.

The contents of motet collections with litanies are listed in Table 2.6.

Other Single-Context Collections

The collection of *Arie di musica . . .* (S6929: 1610) by Giovanni Battista Strata, organist at Genoa Cathedral claims on its title page to include settings of the Litanies of the Blessed Virgin and that of the Saints, and of their 'following prayers' for two four-part *chori separati*. Also advertised is a setting of *il Salmo Miserere mei Deus*. In fact, the only items included in the collection are 48 *lodi spirituali*, or 'hymns' with vernacular texts, drawn from a book entitled *Vita e Passione di Nostro Signore Giesù Christo, e della sua Santiss. Madre Vergine Maria*. Strata's publication was produced for the use of the Oratorio della Dottrina Christiana, an organisation which from the late sixteenth century had promoted a popular form of catechism in which simple music played an important part. As was mentioned above, a booklet of *Orationi per dire avanti et dopo la Dottrina Christiana* published in Genoa in 1589 included music for the litanies,[92] and Strata probably intended to provide similar easily accessible settings for his collection. In spite of a note from the printer Pavoni explaining that the deficiencies of his musical typeface are due to a

lack of the necessary characters, no reason is offered for the absence of the pieces with Latin texts from both the tavola and the body of the volume.

The other collection in which litanies appear in a unique context is the *Lacrime de Davide* . . . (M670: 1655) by Biagio Marini, in which four settings of Psalm 50 ('Miserere mei Deus') are followed by a setting of the abbreviated Litany of the Saints for four voices and two (optional) violins, a 'Tantum ergo' and two motets. (See Table 2.7.)

Compendious Publications

This category constitutes almost a quarter of the total number of publications containing litanies. While the extent of their compendiousness varies considerably, none is confined to a single liturgical context, and nearly all are appropriate for use at both Mass and Vespers. As was observed in other categories, the litany is usually found at the end of these publications.

It is possible to discern four broad types of compendious publication:

- 'Two-Office collections', providing music for a combination of Vespers and Compline, or Compline and Terce;
- *Messa e Salmi*, providing music for Mass and Vespers only;
- *Messa e Motetti*, consisting primarily of Masses and motets for general use.
- *Liber Usualis* collections, which provide a comprehensive selection of settings of the most frequently required texts of Mass and Office.

(In the second and third groups, a sub-group of Milanese collections is distinguished. Most of the litanies published by composers active in and around Milan appeared in large collections which are characteristically comprehensive in providing in a single set of partbooks music for use in the most musically-significant components of the liturgy, Mass and Vespers. In addition to their common trait of containing at least one litany setting, these publications all contain at least one Mass, one Magnificat and several motets. Further to this, tendencies to weight publications in favour of one particular liturgical genre resulted in the two more or less distinct types into which they are here divided.)

Two-Office Collections

Only two collections with litanies contain music for a combination of two Offices. The first of these, the *Motecta, psalmi vespertini completorium Salve Regina, Regina caeli, Ave Regina Caelorum, & Litaniae Gloriosissimae Virginis . . .* (T63: 1629) by Girolamo Talone, the Polish *maestro di cappella* of Albano Cathedral is well described by its title page: five motets precede the Vespers psalms, Compline, antiphons and litany.

The second collection, *La danza delle voci . . .* (R1019: 1664) by Sisto Reina, organist of S Bartolomeo in Modena, contains the more unusual combination of music for Terce and Compline. Reina's litany is placed after the Compline setting, but was probably intended for use at Terce as well, as was indicated in Pietro Lappi's Terce collection mentioned above. The contents of the two-office collections are tabulated in Table 2.8.

Messa e Salmi collections

Twenty five publications containing litanies, principally by composers active in centres other than Milan, are primarily devoted to the essential elements of Mass and Vespers—the proper of the Mass, a selection of the most frequently used psalms for feasts of male and female saints, a Magnificat and a litany. In eleven cases extra items are added to this basic *apparato musicale*: four collections add Marian antiphons, three have a few motets, three of the earlier collections have *falsibordoni*, two have instrumental movements, and one has a Te Deum. In all but four of the collections, the order of the constituents is identical: Mass, Vespers, litany. The four collections which differ reverse the order of Mass and Vespers, and the litany appears as an appendix to the collection as a whole, rather than as a component of Vespers. Three of these latter collections (Filippo da Cavi, C1576: 1641 and C1576a: 1642; Tullio Cima, C2230: 1673) were published in Rome; the fourth (Maurizio Cazzati, C1577: 1641) appeared while the composer was *maestro* at S Andrea in Mantua.

Pietro Lappi's collection *Rosario musicale della Sacratissima Imperatrice del Cielo* (L699: 1629) provides music for feasts of the Blessed Virgin. A double-choir Mass (with optional parts for a third choir) is followed by the complete Marian Vespers,

including the hymn 'Ave maris stella', the Magnificat antiphon 'Sancta Maria succurre miseris' and two litanies. The collection concludes with a Te Deum, a canzona and three Mass introits for the feasts of the Assumption, the Nativity of the B.V.M. and the Most Holy Rosary. The collection as a whole is dedicated to the members of the Compagnia del Santissimo Rosario of Ancona, but two of the items (the Magnificat antiphon and the first of the litanies) are inscribed to their *maestro di cappella*, Giovanni Inviti.

The suggestion that the litany was considered an integral part of Vespers is confirmed by the fact that when in 1650 Alessandro Vincenti published Monteverdi's posthumous *Messa et Salmi...*, the contents of which he had gathered 'not without a miracle',[93] he supplemented Monteverdi's previously unpublished Mass and psalms with a Magnificat by Francesco Cavalli, and also reprinted Monteverdi's six-part litany, which he had already printed twice before (in 1620^4 and 1626^3).

The Milanese variety of *Messa e Salmi* collection differs from the 'standard' type in placing a roughly equal emphasis on Mass, Vespers and motets. In each the format is the same: a Mass, six or more psalms, one or two Magnificats, several motets, possibly *falsibordoni*, and the litany at the end. Of the publications of this type, the three by Michel'Angelo Grancini (initially organist in several churches in Milan, later organist and finally *maestro di cappella* at the cathedral) are the most significant: all three (G3405: 1643, G3409: 1649, G3412: 1655) conform to the same pattern, and are thoroughly representative of the Milanese collections, all but three of which (Francesco Bagatti, B634: 1672; Carlo Giuseppe San Romano, S884: 1674; Bartolomeo Trabattone, T1066: 1683) are identically laid out. These three exceptional collections, the last of the century, still have the litany at the end, but their motets now precede the Mass. The Messa e Salmi collections are listed in Tables 2.9 and 2.10.

Messa e Motetti Collections

In these collections, mostly with titles describing their contents as *concerti ecclesiastici, sacri concerti, armonia spirituale,* or something similar, the common components other than the litany are a Mass and motets. In all cases

the greater part of the collection is taken up with motets. There is no fixed pattern regarding the placing of the litany: in about half of the collections it appears at the end, and whether at the end or near the middle of the sequence of movements, it may follow either the motets or the Mass. In one collection, the reason for the inclusion of the litany is clear: Giulio Cesare Bianchi's *Secondo libro de motetti . . . in lode della gloriosissima Vergine Maria Nostra Signora . . .& una messa . . .* (1620[4]), in which the litany is by Monteverdi, is devoted entirely to settings of texts in praise of the Virgin, and even the Mass includes the propers for Marian feasts.

Four of these collections (Bianchi, 1620[4]; Giorgio Rolla's anthology, 1649[1]; Giovanni Francesco Finatti, F802: 1652; Antonio Tonnani, T959: 1666) include settings of all four Marian antiphons, and another two (Lodovico Valvasensi, V181: 1617; Carlo Milanuzzi, M2754: 1636) have settings of 'Regina caeli' and 'Salve Regina' respectively, indicating that like the antiphons, the litany in each publication was probably intended for performance after Vespers or Compline.

The extra common element in Milanese collections of this type is the Magnificat. Eleven of these collections also include *falsibordoni*. Of Michel'Angelo Grancini's four collections in this category, the first three (G3397: 1622, G3398: 1624 and G3404: 1636) all conform to the same pattern: a large number of motets followed by what amounts to an appendix containing a Mass, a Magnificat and a litany. In the first collection the appendix is expanded to include two canzonas and *falsibordoni*; in the second, the *falsibordoni* are replaced by a Requiem Mass (by Giovanni Domenico Rognone). Grancini's fourth collection of this type (G3406: 1645) shifts the emphasis away from the motets (now greatly reduced in number) to the more 'formal' Masses and litanies, of both of which genres there are three different types. The first Mass opens the collection and is followed by the motets, Magnificat, 'Pater noster', 'Pange lingua', Te Deum and *Letanie della Madonna*: appended to this are a Requiem Mass *all'Ambrosiana* followed by the Ambrosian Litany of the Saints, a second Requiem Mass, *alla Romana*, followed by another short litany setting headed *Modo di cantar le letanie de'Santi alla Romana* and the *falsibordoni*. The pattern of the fifth collection

(G3411: 1652) is a simplification of that of G3406: Masses, motets, Magnificat and Litany of Loreto. Grancini's collections are fairly typical of this type, and their form is closely mirrored by those of his contemporaries such as Francesco Bagatti, Egidio Trabattone, Girolamo Casati and others throughout the century who worked in Milan, Varese, Novara, Como and other nearby centres. The *Messa e motetti* collections are listed in Tables 2.11 and 2.12.

Liber Usualis Collections

Only four collections containing litanies conform to this type. The two most comprehensive of these both appeared in the first decade of the seventeenth century. The first such publication, Giacomo Moro's *Concerti ecclesiastici* . . . (M3732: 1604), is devoted chiefly to motets, but also contains a Mass, the Compline psalms and canticle, a litany, two canzonas, the Benediction hymn 'O salutaris Hostia', a Magnificat, and *falsibordoni* for the psalms of Vespers. The second collection, by Arcangelo Borsaro (B3779: 1605) has a title page almost identical to Moro's, was issued by the same printer (Ricciardo Amadino), and is very similar in content. Borsaro adds a full setting of 'Dixit Dominus' and the Compline hymn, but includes only two of the Marian antiphons.

The collection (Z363: 1615) by Gregorio Zucchino, *maestro di cappella* at S Giorgio Maggiore in Venice, contains a Mass, a Requiem, Vespers psalms, Magnificat, *falsibordoni* and motets in addition to the Litanies of the Blessed Virgin and the Saints, The scope of Spirito Anagnino's *Sacro convito celeste* . . . (A1032: 1625) is clear from its title page: 'motets, dialogues, echoes, Masses, psalms, hymns, litany, and other spiritual songs'. (Anagnino's collection was originally in two parts, with the litany in the second part, which has not survived.) The contents of these publications are compared in Table 2.13.

While little additional information has emerged above concerning practices relating to the Litanies of the Saints and the 'Requiem' Litany, the large number of musical sources containing settings of the Litany of Loreto make

sources into a more general account of the rôle of this, the most popular of all litanies, in seventeenth-century Italy.

The frequent documentary references to the litany as an adjunct to Compline are reaffirmed by the musical sources: not only does the high proportion of Compline collections with litanies indicate a widespread practice of *post completorium* singing of the litany, but the frequent association of the litany with the Marian antiphons traditionally sung after Compline in litany collections suggests that these publications themselves were frequently used to supplement Compline settings which lacked the apparatus for the Marian *laudi* at the end of the Office. Indications on title pages such as Viadana's that the litany was sung on Saturdays and on Marian feasts are reinforced by those collections which provide multiple settings of the litany, at least one setting of each of what were often referred to as the 'ordinary' antiphons of the B.V.M. 'according to the season', and several motets specific to particular *feste della Madonna*. It was suggested above that in such collections the motets proper to particular feasts would have replaced the 'ordinary' antiphons on these occasions, becoming in effect antiphons 'according to the time' (as clearly marked in the rubrics of some *tavole*). This argument would account for the inclusion of several settings of the litany in collections constructed in this way: if the 'post-office' Marian accretions are allowed a hypothetical liturgical structure, the litanies and antiphons may be regarded as equivalent to the 'Ordinary', with the antiphons changing according to the liturgical season in the same way as elements of other (liturgical) devotions do, while the specific motets correspond to the 'Proper'. Thus, the litany—the one immutable and most frequently used element of this 'liturgy'—is provided with a number of alternative settings. By the same token, those collections which provide litanies alone or litanies with antiphons may be said to correspond to equivalent collections containing only settings of the Ordinary of the Mass. Indeed, this last statement may account for the inclusion of the litany in those few collections which contain nothing other than Masses and litanies, both genres providing the absolute constants in their respective rituals.

It was noted above that the inclusion of the litany in Vespers collections could indicate either that Vespers was subject to the same Marian postlude as Compline when the latter Office was not sung, or that the litany was considered integral to Vespers itself, most particularly on feasts of the Virgin. The former case was certainly true at S Petronio in Bologna for example,[94] and the same practice is implied by those publications which include one or more of the Marian antiphons with the litany. Integration of the litany with Vespers in the form of an association with the Magnificat seems to be implied in the many cases where the litany is the only adjunct to the collection, and most particularly where it is either not signalled at all on title pages or incorporated in a phrase such as 'Vespers with the litany'. The same arguments hold for compendious collections which combine music for Mass and Office, where the litany is most often found allied to Vespers, and usually placed directly after the Magnificat.

In some of the more idiosyncratic collections, such as those for Terce, and the *Lacrime de Davide* by Marini, it is probably best to regard the litany as part of a collection of 'occasional' items: both collections with music for Terce include the Litany of the Saints with the more usual Litany of Loreto, and both include a Te Deum.

The high proportion of litanies in collections by composers associated with confraternities (and also the number of collections by these composers which are devoted primarily to litanies) reinforces the documentary evidence of the use of litanies in para-liturgical devotions, often described in such terms as *le laudi della Madonna il Sabato.* A more detailed account of this aspect of the use of the litany will be given in the next chapter.

The use of the litany in the context of Benediction is never explicit in the musical sources. However, the fact that both known and possible Benediction texts are frequently encountered in close proximity to the litany (or even in one case joined to it), suggests that the rite was practised throughout Italy in a variety of forms, but commonly with the litany as a significant element.

The evidence in musical sources for processional singing of the litany is both rubrical (as in the collection by Vitale da Brescia, where the final litany

is headed *In Processionib[us] decantandae*), and implicit (in several cases—particularly double-choir settings—where the organ part is optional).

Several inscriptions and dedications testify to the practice of singing the litany before an image of the Madonna, as was done at S Marco in Venice. In most cases it is clear that this was encompassed by post-office Marian devotions.

Finally, the importance of the rôle played by the Litany of Loreto in invoking the intercession of the Virgin during the north Italian plague of 1630 is confirmed statistically: despite the fact that the Venetian presses were at a virtual standstill from 1631 to 1633, there was a significant increase in the number of settings printed in the decade following the disaster. While the general rise in the popularity of the Litany of Loreto during the first thirty years of the century is reflected in an average increase of 5% per decade in the number of publications which include litanies, during the ten-year period following the plague the proportional increase rose sharply by 9%, so that a third of all sacred music prints during this period included litanies.

Tables

Each table consists of a chronological list of the publications of a particular category with an analysis of their content. Only Table 2.1 reflects the complete content of each publication: in the remaining tables, elements common to all publications of a category are not shown, except in some cases where a numerical total for particular elements is included as an indication of its importance in relation to the context in which it is found. The following abbreviations are used throughout the tables:

(Unless otherwise indicated, all litanies are Litanies of Loreto)

A	Ambrosian Litany of the Saints
ARC	Ave Regina caelorum
ARM	Alma Redemptoris Mater
C	Compline
Ca	Canons
DD	Dixit Dominus (Ps. 109)
FB	Falsibordoni
I	Instrumental movements
II	Inviolata, integra (Ambrosian Marian antiphon)
L	Litany of Loreto (used where more than one litany text is set in the same publication)
LD	Laudate Dominum (Ps. 116)
LS	Sacred works with vernacular texts
Mg	Magnificat
MM	Miserere mei Deus (Psalm 50)
ND	Nunc Dimittis (Compline canticle)
OM	Mass(es)
OD	Officium Defunctorum
OG	O gloriosa Domina (Lauds hymn, Common of B.V.M.)
OS	O salutaris Hostia (Benediction hymn)
Pa	Passion
PL	Pange lingua gloriosi (Corpus Christi Vespers hymn)
PN	Pater noster
Ps	Psalm(s)
R	'Requiem' Litany of the Saints

RC	Regina caeli
Re	Responsories
RM	Requiem Mass(es)
S	Litany of the Saints
SM	Stabat Mater
SQ	Si quaeris miracula (Responsory of S Anthony of Padua)
SR	Salve Regina
ST	Sub tuum praesidium (follows the litany as its antiphon when indicated '+ST' in the 'Litanies' column)
T	Terce
TD	Te Deum
TE	Tantum ergo sacramentum (Verses of 'Pange lingua gloriosi')
V	Vespers
VC	Veni Creator Spiritus (Pentecost Vespers hymn)
VS	Veni Sancte Spiritus (Pentecost sequence)
4	(in 'Antiphons' column) All four of the above Marian antiphons

Table 2.1: Litany Collections

Collection	Litanies	Antiphons	Motets	Other
1605 L. Viadana	12			
1606 Vitale da Brescia	15			
1607 P.A. Ferrario	4	SR	6	
1610 G. Villani	4			
1611 G.F. Anerio	5	4	4	
1613 A. Cifra	5			
1615 C. Cortellini	4			
1617 T. Graziani	8			
1617 F. Nocetti	4			5Mg
1618 G. Bartei				
1618 L. Casali	6		6	
1618 G. Giacobbi	4	4	4	
1619 V. Bona	8		8I	
1619 G.F. Capello	4			
1619 F.(B.) Milleville	3	4		
1620 R. Barera	4	4+SR	5	
1622 C. Milanuzzi	5			
1622 G.B. Robletti (ed)	4			
1623 V. Pellegrini				
1626 L. Calvi (ed)	15			1
1627 P. Lappi	6			
1630 L. Ratti	9	4		
1631 A. Diruta	5			6OG
1631 J.H. Kapsberger	4	4		
1634 G. Lipparino	14			
1638 F. Milani	5		8	
1638 G. Sabbatini	6			
1639 A. Agazzari	5			
1639 F.(B.) Milleville	5			
1639 A. Savetta	5	4+RC		
1640 G.B. Aloisi	10			
1640 G.F. Sances	6	4		SM
+1643 G.V. Sarti	7	SR		
1644 O. Tarditi	5	4+ARM	2	TD
1649 R. Onorio	6		1	
1658 M. Cazzati	4	4		TD,PL
1658 M. Ferrari	3			
1663 M. Cazzati	4	ARM,SR		PL,VC
1665 B. Graziani	6			
1668 F.A. Vannarelli	10	2SR,3ARC,3ARM,2RC		
1671 C.D. Cossoni	2	4		
1672 F. Foggia	6	SR		
1677 G. Guiducci	11			
1682 G.P. Colonna	4	4		
1692 E. Vannini	7			
1698 E. Vannini	6			

Table 2.2: Compline Collections with Litanies

Collection	Litanies	Antiphons	Motets	Other
1605 Giulio Belli	1+ST			FB
1606 G.B. Cesena	1			3
1607 Giulio Belli	1	4	1	FB
1607 Giulio Belli	1	4	1	FB
1607 Giulio Belli	1	4	1	FB
1610 G. Righi	1	ARC,ARM,RC	1	
1613 O. Bartolini	1	ARC,RC		
1614 G. Righi	1	ARC,RC		
1618 A. Stella	1+ST	4	2	
1619 A. Campochiaro	1	4		PL
1619 B. Corsi	1	4	1	
1620 C. Fiorani	1		1	
1623 G. Ghizzolo	1	4		
1625 G. Bruschi	2	4		
1639 G. B. Chinelli	1	4		
1640 G.A. Colombi	1	4		
1640 N. Fontei	1	4		
1641 P. Mori	1			
1647 M. Cazzati	1	ARC		2TE
1647 C. Milanuzzi	4	2ARM,2ARC,3RC,2SR		
1647 O. Tarditi	1	4		
1649 C. Cozzi	1	4		
1650 B. Gherardi	1			
1656 A. Berettari	1			
1662 G. Legrenzi	1	4		
1672 D. Scorpione	1	4		
1674 S. Olivo	1	4		

Table 2.3: Vespers Collections with Litanies

Collection	Litanies	Antiphons	Motets	Other
1604 V. de Grandis	1		9	
1610 Girolamo Belli	1			
1610 C. Gussago	2			
1611 B. Re(gio)	1	SR		
1613 V. Pellegrini*	2			10Mg
1615 L. Torti	1	2SR	9	
1620 S. Girelli	1			
1626 C. Cocchi	1	4		
1629 A. Cifra	1		6	
1630 P.P. Sabbatini	1	4		
1634 G.B. Gagliano	1			
1636 G. Andreoli	1			
1637 G. Ganassi	1	ARC,RC,SR	5	I
1638 M. Minozzi	1			
1640 F. Guglietti	1			
1641 A. Diruta	1			
1643 D. Massenzio	1			
1643 O. Tarditi	1			
1649 C. Cozzi	1		2	
1653 S. Reina	1			
1654 M. Uccellini	1			
1655 M. Cazzati	1	SR		
1662 S. Reina	1		2	2TE
1663 L. Bandiera	1	4		SQ
1664 G.A. Capponi	1			
1665 J. Duponchel	1			
1665 M. Melissa	1			
1668 G.B. Viviani	1			
1671 A. Bendinello	1			
1671 F. Passarini	1			
1680 A. Grandi (ii)	1			
1681 G. Spogli	1	SR		
1690 G.B. Bassani	1			
1692 A. Grandi (ii)	1			TD,TE
1693 E. Vannini	1			

*
No psalms included

Table 2.4: Terce Collection with Litanies

Collection	Litanies	Psalms	Motets	Other
1607 P. Lappi	2 (L,S)	T,LD	1	TD

Table 2.5: Mass Collections with Litanies

Collection	Litanies	Motets	Other
1602 F. Nocetti	1		
1608 G.B. Cesena	1	2	
1609 C. Merulo	1		
1611 G. Cavaccio	4R	4	FB,Ps,SR
1613 G. Biseghini	1		PL
1613 A. Franzoni	1	6	I
1614 A. Franzoni	3		
1615 S. Bernardi	1 (R)	1	FB,Re,
1615 L. Gallerano	1	4	FB,SR
1617 T. Cecchino	1		
1619 L. Medici	1	2	
1620 Alessandro Gualtieri	1		
1625 P. Lappi	1 (R)		OD
1630 G.B. Pasino	2R		OD
1633 G.S. Fontana	1	3	VS,Ps

Table 2.6: Motet Collections with Litanies

Collection	Litanies	Antiphons	Other
1602 G.B. Gnocchi	1	SR	PS,ST
1605 S. Cantone	2 (L,S)		OS,FB
1606 G.B. Stefanini	1		
1608 G.B. Stefanini	1		
1609 O. Ballis	1		Mg,Ps,ST
1609 G.B. Dulcino	1		Mg
1609 C. Assandra/B. Re	1		OS,I
1609 S. Patta	1		
1610 G.F. Capello	1		ND
1610 O. Scaletta	1 (S)	RC	Mg
1611 A. Agazzari	1		
1613 G.F. Anerio	1		TE
1613 G. Finetti	1	RC	Ps,Mg
1613 G. Moro	1		Ps,Mg,FB
1614 A. Cima	1	RC	PN
1614 A. Coma	1		SM,I
1614 A. Grandi (i)	1	ARC,	
1614 D. Massenzio	1		
1615 G. Ghizzolo	1	RC,	
1616 I. Donati	2	ARC	Ca
1616 D. Massenzio	1		
1617 G.A. Mangoni	1	4	Mg
1617 F. Martini	1	4,	
1618 I. Donati	1	RC,	
1618 A. Grandi (i)	1		ST
1618 B. Miseroca	1		Ps,I
1618 G.B. Stefanini	1	RC	
1619 G. Banci	3		
1619 A. Falconieri	1	RC	AM,TD
1619 R. Valieri	1		
1620 L. Centi	1		
1620 N. Pisani	2		
1621 G. Capliupi	3 (2S,L)		PL
1621 T. Cima	1		Mg,ST
1622 G. Ghizzolo	1		ND
1622 O. Tarditi	1		
1622 L. Valvasensi	1		
1623 O. Modiana	2		Mg,ST
1624 A. Facchi	2		
1625 G. Brunetti	1		
1625 F. Sammaruco	1		
1627 A. Cima	1		
1627 G. Giamberti	1		
1628 G.B. Aloisi	1		I
1628 M.A. Grancini	1		
1628 T. Merula	1		I
1628 S. de Santa Maria	1		ST
1628 V. Scapitta*	1	4	LD

Collection	Litanies	Antiphons	Other
1629 G. Bruschi	1	ARC,ARM	AM,ND
1629 S. Griffi	1		
1629 G. Lipparino	1	ARM	
1629 E. Trabattone	1		LD
1630 Antonio Gualtieri	1		ST
1630 B. Strozzi	1		TD,LS,I
1631 D. Massenzio	1	SR	
1633 G.B. Ala	1		
1633 F. Bartolini	1		
1635 A. Facchi	1	SR,	
1635 G. Lipparino	1		I
1635 E. Marotta	1		
1635 B. Tomasi	1	4	
1637 G.B. Aloisi	1		
1637 G.B. Aloisi*	1	34	ST
1637 A. Lazari	1		
1637 O. Tarditi	1	SR	ND
1638 L. Agnelli	1		
1638 G.B. Beria	1	SR	
1638 G. Ceresini	1		
1638 P. Cornetti	1		
1638 A. Massone	1		
1639 G. Rovetta	1	4	
1640 N. Cherubino	1		
1640 A. Mazzoni	1		
1640 T. Merula	1		OS,Ps,I
1641 O. Tarditi	1	SR	AM,Ps
1642 G.F. Sances	1	ARC,SR	
1645 F. della Porta	1	SR	ST
1648 F della Porta	1	SR	Mg
1648 S. Vesi	1		Ps
1651 G.F. Milanta	1	ARC,RC,SR	TE
1652 F. Foggia	1	SR	
1654 P.F. Valentini	1		
1655 G.V. Sarti	2		
1660 F. Petrobelli	1		
1662 C. Bonetti	1	ARC,ARM,RC	AM
1663 C/ Ruggieri	1		
1665 C.D. Cossoni	1		
1665 F. Foggia	1	SR	
1666 M.A. Grancini	1		
1668 G. Allevi	1		I
1670 I. Leonarda	1		
1671 J. Duponchel	1		TE
1672 D. Scorpione	1		
1677 I. Leonarda	1		
1677 F. Petrobelli	1	4	
1684 I. Leonarda	1	4	
1700 I. Leonarda	1		
s.d. O. Polodori	1		

*No motets other than antiphons and other items indicated

Table 2.7: Other Single-context Collections with Litanies

Collection	Litanies	Psalms	Motets	Other
1610 G.B. Strata	[2 (L,S)]			LS
1655 B. Marini	1 (S)	4MM	2	TE

Table 2.8: Two-office Collections with Litanies

Collection	Litanies	Psalms	Canticles	Antiphons	Motets	Other
1629 G. Talone	1	V,C	ND	ARC,RC,SR	5	
1664 S. Reina	1	C,T	ND			TD,I

Table 2.9: *Messa e Salmi* Collections with Litanies

Collection	Litanies	Antiphons	Motets	Other
1609 B. Miseroca	1		2,	
1615 G. Zucchini	1			FB
1619 G. Ghizzolo	1			FB,I
1624 B. Vialardo	1			FB
1627 G. Bruschi	1			TD
1629 P. Lappi	2		5	AM,TD,I
1632 M.A. Grancini	1	4		
1634 P. Gamberi	1	ARC		
1638 E. Trabattone	1			
1639 R. Onorio	1			
1640 G.A. Grossi	1			
1640 O. Tarditi	1			
1641 F. da Cavi	1			
1641 M. Cazzati	1			
1642 L. Battiferri	1		3	
1642 F. da Cavi	1			
1648 M. Cazzati	1			
1650 C. Monteverdi	1			
1657 C. Grossi	1			
1667 M. Cazzati	1	SR		
1668 M. Cazzati	1			
1669 L. Penna	1	4		
1673 T. Cima	1			
1674 I. Leonarda	1			
1679 G. Gallino	1			

Table 2.10: Milanese *Messa e Salmi* Collections with Litanies

Collection	Litanies	Antiphons	Motets	Other
1606 S. Patta	1		5	FB
1606 G. Righi	1		4	FB
1609 S. Visconte	1		?	FB
1623 G.A. Mangoni	1		4	FB
1643 M.A. Grancini	1		2	
1648 S. Reina	1		7	
1649 M.A. Grancini	1		?	
1655 M.A. Grancini	1	4+II	5	
1659 F. Bagatti	1		?	TD
1671 G.B. Beria	1		?	
1672 F. Bagatti	1		?	
1674 C.G. San Romano	1		2	TD,VC,PN
1683 B. Trabattone	1		2	

Table 2.11: *Messa e Mottetti* Collections with Litanies

Collection	Litanies	Antiphons	Motets	Other
1614 G.B. Stefanini	1	RC,SR	4	Ps
1615 G. Gabrieli	1		26	Mg
1617 L. Valvasensi	1	RC	8	
1620 F. Bellazzo	2		14	
1620 G.C. Bianchi	1	4	16	
1625 G. Bruschi	1			
1635 A. Lazari	1		28	
1635 G. Rovetta	1	SR	33	
1636 C. Milanuzzi	1	SR	27	
1638 L. Manfredi	1		11	
1646 G. Clerici	1		15	Ps
1647 G.B. Beria	1		?	AM,TD,Pa, TE,VC
1649 G. Rolla	1	4	37	
1652 G.F. Finatti	1	4	6	
1658 F. Bagatti	1		16	
1664 G.A. Grossi	1		?	TD
1666 A. Tonnani	1	4	4	
1673 G.F. Mognossa	1		19	

Table 2.12: Milanese *Messa e Mottetti* Collections with Litanies

Collection	Litanies	Antiphons	Motets	Other
1601 V. Bona	3*		9	LD
1602 C. Borgo	1		3	PN,FB
1607 S. Sacchi	1		8	
1613 G. Ghizzolo	1		4	RM,I,FB
1617 Anthology	1		17	I
1622 F. Bellazzo	1		12	FB
1622 M.A. Grancini	1		22	I,FB
1624 M.A. Grancini	1		29	RM,FB
1625 G. Arnone	1		12	FB
1625 E. Trabattone	1		6	FB
1628 E. Trabattone	2 (L,A)		7	FB,OS
1629 G. Pietragrua	2 (L,S)		18	RM,FB,I
1635 Girolamo Casati	1		20	I,FB
1636 M.A. Grancini	1	SR	35	
1644 F. Rogantini	1		16	FB
1645 M.A. Grancini	3 (L,S,A)		3	2RM,OS,PL,TD,PN,FB
1651 S. Reina	1		?	
1652 M.A. Grancini	1		?	
1655 A. Bamfi	1	SR	11	
1676 F. Bagatti	1		15	

* Litany of Loreto, Litany of the Blessed Sacrament, Litany of S Francis

Table 2.13: *Liber Usualis* Collections with Litanies*

Collection	Litanies	Psalms	Antiphons	Motets	Other
1604 G. Moro	1	C	4	33	ND,OS,FB,I
1605 A. Borsaro	1	DD,C	RC,SR	13	ND,TL,FB
1616 G. Zucchini	2 (L,S)	V		?	FB,I,RM
1625 S. Anagnino	1	V		?	

* All have Masses and Magnificats

Notes for Chapter 2

1. Jungman, *Public Worship*, 48-49; The Missal, 456

2. *Roman Breviary* I, 1389

3. *Ordo Hebdomodae Sanctae*, 380-394

4. *Ibid*, 397

5. *Capitolario*, 3

6. *Litanie e preci da recitarsi nelle processioni che si faranno dalle monache ... per acquisto del Giubileo* (Rome, 1675)

7. *Litaniae, et preces recitandae in processione ad quattuor cruces pro quaecunq. necessitate; Litaniae et preces iussu S.D.N. Gregorii Papae XIII. In omnibus ecclesijs dicendae, ad implorandum Divinum auxilium pro avertanda a populo Christiano Pestilentia, & pro aliis instantibus eiusdem necessitatibus*

8. King, *Liturgies of the primatial sees*, 368

9. *Litaniae maiores et triduanae* (Milan, 1657)

10. King, *Liturgies of the primatial sees*, 368

11. For example, in *Breviarium monasticum*..... See also Jungman, *Public Worship*, 48-49

12. Classified by Roth, in *Die mehrstimmigen lateinischen Litaneikompositionen*, as 'frei B.M.V.'

13. For example, Costanzo Festa (1545), Philippe de Monte (1596), G.B. Gnocchi (1597): see Roth, *Die mehrstimmigen lateinischen Litaneikompositionen*, 19-21 for a list of sixteenth-century litanies.

14. Musser, *Kyrie eleison*, 97

15. For example, in *Modo divoto per ricevere con frutto la Santissima Communione* (/ Bologna, 1708)

16. *Orationi per dire avanti et dopo la Dottrina Christiana* (Genoa, G. Bartoli, 1589)

17. *PM*, 281; 'Cum autem cantatum fuerit: Sancta Maria, ora pro nobis, surgunt omnes et ordinatim procedunt, Litanias prosequentes.

18. *Officio dell'Immacolata Concettione della Santiss. Vergine Nostra Signora* (Milan and Bologna, 1661)

19. The seventeenth-century *maestri* at the Santa Casa who published litanies were Antonio Cifra (1613, 1629), Lorenzo Ratti (1630 and two lost publications from 1616 and 1626 when the composer was working in Perugia and Rome), Carlo Bonetti (1662). A collection by Pietro Pace, organist at the Santa Casa in 1591 and 1592 and from 1611 to 1622, is listed in Alessandro Vincenti's 1649 catalogue under the heading Letanie a più voci as 'Pietro Pace a otto'.

20. *Statuti per la Cappella Paolina in S.M.M*: 'Recitazione di litania con Organo Musica e Canto figurato a due Cori, quoted in Raeli, *Da Vincenzo Ugolini ad Orazio Benevoli nella cappella della Basilica liberiana (1603-1646)*, 29

21. Dejonghe, *Roma santuario mariano*, 201

22. Raeli, *op. cit*, 30

23. Dixon, 'Liturgical music in Rome', 50

24. *Ibid.*, 90-94

25. Cannon, 'Music in the archives of Santa Maria in Trastevere': the works concerned are the following: Giovanni Francesco Anerio, *Litaniae Dei Parae Virginis* ... (1611/1626); Camillo Cortellini, *Letanie della B. Vergine* ... (1615); Agostino Diruta, *Viridarium Marianum* ... (1631); Francesco Foggia, *Letanie a tre, quattro, cinque e sei voci* ... (1672); Bonifazio Graziani, *Litanie della Madonna* ... (1665).

26. Hammond, *Girolamo Frescobaldi*, 60 and 60n

27. Tuker, *The liturgy in Rome*, 125

28. Weill, 'The Devotion of the Forty Hours', 218

29. Lambruso and Martini, *Le Confraternite romane*, 402

30. *Ibid.*, 426

31. *Ibid.*, 44

32. Alaleona, *Storia dell'Oratorio musicale in Italia*, 23n

33. Hill, 'Oratory music in Florence II', 251

34. Roche, 'Musica diversa di Compieta', 66-67

35. Wilkinson, 'The sacred music of Tarquinio Merula', 78

36. Padoan, 'Tarquinio Merula nelle fonti documentarie', 233-234

37. Roche, 'An inventory of choirbooks', 47 (The works concerned may be identified as the following: Valerio Bona, *Litaniae et aliae laudes B. Mariae Virginis, nec non divorum Francisci, ac Antonii Patavini, quattuor vocibus concinendae* (Milano, Francesco & eredi di Simon Tini, 1590); Valerio Bona, *Otto ordini di di Letanie della Madonna* ... (1619); Lodovico Viadana, *Letanie che si cantano nella Santa Casa di Loreto, et nelle Chiese di Roma* ... (1605); Antonio Mortaro, lost publication listed in Vincenti's 1649 catalogue under the heading *Letanie a più voci* as 'Letanie Mortaro a 4.'.)

38. *Capitolario*, 3

39. *Capitolario*, 3-4: PROCESSIONI./Nella Festa dell'Immaculata Concetione, Litanie della Beata Vergine.

40. *Capitolario*, 7: OBLIGHI NELLI ORGANI CON INSTROMENTI, ET CONCERTI.

41. Moore, 'Venezia favorita da Maria', 304 (The account which follows is based entirely on information extracted—and in some cases reinterpreted—from the text and notes of this article.)

42. Moore, 'Venezia favorita da Maria', 304-306

43. *Ibid.*, 306n

44. *Ibid.*, 312-313

45. *Ibid.*, 317

46. *Ibid.*, 318

47. *Ibid.*, 318

48. *Ibid.*, 318n

49. *Ibid.*, 318

50. *Ibid.*, 318

51. *Ibid.*, 318-319

52. *Ibid.*, 319

53. *Ibid.*, 321

54. *Ibid.*, 322

55. *Ibid.*, 323

56. *Ibid.*, 324

57. Alessandro Manzoni, *I Promessi Sposi*, 658-660. There is a mention (on page 659) of singing in the procession, but it is not specific:

> Nel mezzo, tra il chiarore di più fitti lumi, tra un rumor più alto di canti, sotto un ricco baldacchino, s'avvanzava la cassa, portata da quattro canonici, parati in gran pompa, che si cambiavano ogni tanto.

58. *Raccolta di tutti li bandi*, 176. See Chapter 3, note 51

59. The style of these litanies is, however, more conservative than that of the *Cento concerti ecclesiastici* of 1602.

60. Giovanni Pierluigi Palestrina, *Offertoria totius anni ... quinque vocibus concinenda* (Rome, Francesco Coattino, 1593)

61. See Kurtzman, 'Giovanni Francesco Capello'.

62. Giovanni Pierluigi Palestrina, *Litaniae Deiparae Virginis ... quae in sacellis Societatis Rosarij Mariae Virginis* ... (Rome, 1593 (lost)/Venice, Angelo Gardano, 1600)

63. Roth, *Die mehrstimmigen lateinischen Litaneikompositionen*

64. Palestrina's setting is based on the chant for the psalm antiphon 'Ave Maria, gratia plena' (AM, 862). *Il quinto libro de motetti ... in lode della Gloriosa Vergine Maria* ... (1615), by Pietro Pace, organist at the Santa Casa in Loreto, opens with a setting of the same text, including the additional section, 'Sancta Maria, dulcis et pia'.

65. A manuscript copy of this anthology appears to have been in use in Bologna two years before Robletti published it in Rome (see Chapter 3, below). Although there is no mention of reprinting on the title page, it is possible that this is in fact a second edition of a (perhaps much) earlier publication.

66. Berry, *NG*, 'Litania Lauretana'

67. Roche, 'Anthologies', 7-8

68. Moore, *Vespers*, 8

69. In Bologna, for example, the confraternity provided dowries for poor *donzelle.* (Alce, *La Cappella del Rosario*, 8)

70. See below, Pietro Lappi, *Rosario musicale* ... (1629).

71. Hook, *Siena*, 165

72. *Ibid.*, Siena, 105

73. Dixon, 'Liturgical music in Rome', 50

74. For a full account of the ceremonies, see Moore, 'Venezia favorita da Maria'.

75. *Ordini per la musica dell'insigne collegiata di S. Petronio*

76. NG, 'De Ferraris, Paolo Agostino'

77. See Bonta, 'Liturgical problems'

78. Moore, 'Venezia favorita da Maria', 307n and 331

79. *Motetti a otto voci del R.D. Giovanni Croce Chiozzoto Maestro di Capella della Serenissima Signoria di Venetia in San Marco. Libro secondo* (Venice, Giacomo Vincenti, 1595/1604/1605/1609/1615).

80. Dixon, 'Liturgical music', 90

81. Claudio Monteverdi, *Messa a quattro voci, et salmi ... con le Letanie della B.V. ... dedicati al R.mo P.D. Odoardo Baranardi Abbate di Santa Maria delle Carceri della Congregatione Camldolense* (Venice, Alessandro Vincenti, 1650)

82. See the tabulated list of seventeenth-century Compline collections in Roche, 'Musica diversa di Compieta', 64-65.

83. Gianturco, 'Catarina Assandra'

84. Roche, 'Musica diversa di Compieta', 67

85. Such as S Petronio in Bologna—see Chapter 4

86. The psalms for Marian feasts were also used for the feasts of Virgins and other Holy Women.

87. See *Breviarium monasticum* ..... However, it is singled out for inclusion as the only Magnificat antiphon in at least one setting of the Marian Vespers, the *Rosario musicale* ... (1629) by Pietro Lappi.

88. See Chapter 6 below, where substitution for the Magnificat antiphon is discussed further.

89. Hammond, 'Musicians at the Medici Court', 158

90. On account of its opus number being 'out of order', it has been suggested (by Stephen Bonta, in *NG*, 'Merula, Tarquinio') that this is a reprint of a lost first edition. However, the title page does not follow the customary Venetian practice of mentioning that the work has been reprinted. Merula also prefaces the collection with his own dedication to the Bishop of Imola, an unusual inclusion in a reprint.

91. 'Alla Gloriosissima Vergine di Loreto unica Protettrice del genere humano'

92. See note 16 above, and also *Lodi devote per uso della Dottrina Christiana*, [11-18]—introduction by Oscar Tajetti.

93. 'non senza miracolo'

94. See Chapter 3

Chapter 3
The Collections of *Letanie della Madonna* by the Composers of San Petronio and their Rôle in Seventeenth-Century Bologna

Bolognese cultural life was particularly rich in the seventeenth century. On a purely physical level, this is still evident today in the many churches throughout the city which were either built during the century or remodelled with Baroque façades and interiors. Several cultural academies, including the purely musical Accademia Filarmonica, were products of the *seicento* and of a wealth of talent which characterised the Bolognese artistic community. The musical life of Bologna was dominated by an impressive succession of musicians (and these not only the *maestri di cappella*) who were associated with its most important basilica, S Petronio. This never completed yet massively imposing edifice occupies a central position within the medieval walled city, situated on the south side of Piazza Maggiore, which is further surrounded by important civic buildings, notably Palazzo Rè Enzo, and the Palazzo del Podestà.

In and prior to the seventeenth century, the *cappella musicale* of S Petronio was made up of three distinct bodies of musicians: the singers (*musici*), the instrumentalists (*sonatori*), and two organists, all of whom were under the absolute direction of the *maestro di cappella*, and whose duties were clearly and constitutionally defined.

By the mid-seventeenth century however, certain abuses appear to have been current regarding the duties of the musicians, and in 1658 the newly-appointed *maestro di cappella*, Maurizio Cazzati, found it necessary to draw up and print, in the name of the S Petronio vestry-board, a document

setting out reformed *Ordini*, or 'Orders for the Music of the Illustrious Collegiate Church of S Petronio' (Figure 3.1).[1] This is a document particularly valuable for the overall picture it paints of the musical life of one of the most significant ecclesiastical institutions of seventeenth-century Italy. The chief purpose of the *Ordini* appears to have been the codification of existing practices relating to the music and liturgy at S Petronio. The 'reforms' implicit in the document's title refer obliquely to clashes between Cazzati and members of the musical establishment, the resolution of which was attempted in the course of defining the duties of the *cappella musicale*: the calendar section, however, almost certainly reflects a continuity of practice, which, if anything, forced Cazzati himself to modify the established character of his musical output.

On a basic level, the *Ordini* specified which elements of Mass and Office were to be sung in polyphony on which days, and whether one or two organs were to be used. There is also, scattered throughout its 30-odd pages of text, a considerable amount of additional information, both specific and circumstantial, which allows the exact identification of the contexts for which certain publications by the several composers active at S Petronio were intended.

Since all but one of the seventeenth-century Bolognese litany collections were produced by composers associated with S Petronio, it would be natural to assume that these were intended, in the first instance, for use in S Petronio itself. The title pages of the 'S Petronio' litany collections concerned are transcribed below.

(C4170) Camillo Cortellini: *Letanie della B. Vergine à cinque, sei sette, et otto voci. Di Camillo Cortellini detto il Violino musico dell'Illustrissima Signoria di Bologna* (Venice, Giacomo Vincenti, 1615).

(G1823) Girolamo Giacobbi: *Litanie e motetti da concerto e da capella à due chori per la Santissima Vergine di Gieronimo Giacobbi mastro di capella di S. Petronio di Bologna nell'Academia de Gelati l'Imperfetto* (Venice, Bartolomeo Magni, 1618).

(M2729) Francesco Milani: *Letanie et motetti a doi chori da concerto, e da capella, di Francesco Milani maestro di capella di S. Petronio di Bologna nell'Accademia de Filomusi il Solitario. Dedicati all'Illustrissima Congregatione del Santissimo Rosario per cui dell'armoni-*

ORDINI
Per la Muſica dell' Inſigne
Collegiata di S. Petronio,
Reformati d'ordine de gl' Illuſtriſſimi Signori
Preſidente, e Fabbricieri
della Reuerenda Fabbrica di eſſa.
L'Anno 1658.

Figure 3.1: **The San Petronio *Ordini* of 1658**

che lodi di Maria e moderatore (Venice, Alessandro Vincenti, 1638).

(C1607) Maurizio Cazzati: *Antifone, letanie e Tedeum à otto voci, con organo e senza di Maurizio Cazzati maestro di capella dell'insigne Collegiata di S. Petronio di Bologna et Accademico Eccitato. Opera XIX* (Venice, Francesco Magni, 1658).

(C1627) Maurizio Cazzati: *Antifone, e letanie concertate à 2. 3. 4. e 5. parte, con violini, e senza, & i suoi ripieni à beneplacito. Dedicate all'Illustriss. e Reverendiss. Signore. Co. Francesco Calcagni Prevosto, e Priore dell'Insigne Basilica di S. Prospero, Vescovo e Confessore, e Principale Protettore della Città di Reggio. Opera trigesima seconda di Mauritio Cazzati mastro di capella in S. Petronio di Bologna, & Accademico Eccitato* (Bologna, Heirs of Evangelista Dozza, 1663).

(C4211) Carlo Donato Cossoni: *Letanie, e quattro antifone dell'anno, à otto voci piene, e brevi con una letania parimente à otto concertata, di Carlo Donato Cossoni primo organista in S. Petronio di Bologna, Accademico Faticoso. Opera undecima. Al Molto Reverendo Padre Maestro Ottavio Garutti Servita Teologo Collegiato di Bologna* (Bologna, Giacomo Monti, 1671).

(C3465) Giovanni Paolo Colonna: *Litanie con le quattro antifone della B. Vergine à otto voci piene dedicate alli Molto RR. PP. della Congregatione dell'Oratorio di S. Filippo Neri della Madonna di Galiera di Bologna da Gio. Paolo Colonna maestro di capella in S. Petronio di Bologna, & Accademico Filaschise, e Filarmonico. Opera quarta* (Bologna, Giacomo Monti, 1682).

While it is undoubtedly true that at least some of the music in these collections was intended for and used in S Petronio, there is much evidence which suggests or proves that the production of a large proportion of it was stimulated by the extra-mural activities of the S Petronio *maestri di cappella* and other musicians. All of the seventeenth-century *maestri* enjoyed additional appointments in Bologna, directing the music for one or more of its many other churches and confraternities, at least some of which also benefited from the services of the singers and instrumentalists of S Petronio. That this practice was countenanced by the *fabbricieri* of San Petronio is shown by a clause on page 8 of the 1658 *Ordini*:

> The opportunity arising for the *maestro di cappella* to make music outside the church of S Petronio the singers and instrumentalists must go to serve him in compliance with what he shall seek, having always to

> prefer his service to [that of] any other, notwithstanding any obligation to [others] that they may plead to the contrary.[2]

To a large extent, the nature of these additional 'outside' appointments reflects the state of Marian devotion in the seventeenth century, since they were held almost exclusively in institutions which, if not themselves dedicated to the Virgin, included a substantial Marian component, or at least the litany and a Marian antiphon, in their paraliturgical meetings.

Like many other Italian cities, Bologna laid claim to a special relationship with the Virgin. An annotated plan of Bologna in 1702 reveals that more than a quarter of the 43 indicated convents and churches within the confines of the city walls were dedicated to the Virgin.[3] Three images of the Madonna (a painting, a fresco and a statue), known respectively as the Madonna di S Luca (Figure 3.2), the Madonna del Baraccano, and the Madonna del Rosario (Figure 3.3), were especially revered by the Bolognese, each one for different reasons, but in musical terms, essentially in the same way.

The Madonna di S Luca is a Byzantine icon (reputedly painted by S Luke) which was brought from Constantinople to Bologna in the late twelfth century by a pilgrim called Eremita (or Eurimio). According to the legend, Eremita was moved to intense devotion on seeing the icon in the cathedral of S Sophia, and prostrated himself on the ground before it in adoration. He became filled with a celestial spirit, and

> saw in an instant some letters written, which in our language meant: this is a work made by S Luke, Chancellor of Christ, which must be carried to the Church of S Luke on the mountain of the Guardia, and there honourably placed above the altar, exposed to the adoration of the faithful.[4]

Eremita obeyed the instructions of his vision, and from the time of its arrival in Bologna to the present day, the Madonna di S Luca has been the subject of extraordinary personal and public devotion, both in its hilltop sanctuary on the original site of the Ospedale della Morte, and in the annual Rogationtide processions in which the icon is carried to and from the cathedral of S Pietro.

Figure 3.2: Madonna di San Luca

Figure 3.3: Madonna del Rosario

Seventeenth-century devotions within the sanctuary of the Madonna di S Luca included music in the form of litanies sung (at least at Rogationtide) in the context of the meetings of the Archiconfraternita della Morte, for whom Camillo Cortellini provided the music. In the dedication of his *Letanie della B. Vergine* . . . (1615) to the Madonna di S Luca, Cortellini says that he has set these to music 'so that they may be sung with greater spiritual vigour by [her] devout servants'.[5] Concerning the *viaggi* of the Madonna di S Luca (the Rogationtide processions), a vivid account is provided by Samuel Sharp, an English traveller of the eighteenth century:

> It happened to be a week of a remarkable Function, called the Procession of the Rogation (Rogation Week,) when all the communities of the city, walk several days in form, every man with a wax taper in his hand, and every community with a crucifix, or dying Saviour: the images are of different sizes, from nine foot to four feet high, and of different designs; in all of them he is crowned with thorns; but in some, the thorns have not wounded him, in others his face and neck are covered with drops or streams of blood. During the procession, both through the church and streets, there is an accompaniment of martial musick, and tolling of bells. There was such an extraordinary succession of crucifixes (I think about fifty-four of them) that I was much tired of the sameness of the objects; but at last, the appearance of a *Madona,* which closed the procession, brought me relief. She was painted, as are many others in Europe, by St Luke, and is much reverenced here, for the number of miracles she has wrought in favour of the *Bolognese.* The ceremony would provoke some Protestants, and furnishes all with strong arguments against Catholick tenets and practices; for during the appearance of the several figures of *Christ,* the people were so indifferent, that I observed some of them stood with their hats on; but upon the exhibition of the Blessed Virgin, they not only prostrated themselves upon their knees, but, in answer to three bows made by the picture, they, in the attitude of kneeling, bent their heads to the ground three times. At the church-door, there was a kind of Litany pronounced, to the praise of the Blessed Virgin, where the response of the people, for several minutes together, was *Ora pro nobis.* A moderate Catholick may refine and plead, that the picture is not an object of worship, but a mere memento of the Virgin; yet, a man who travels through Popish countries, will always believe that the picture itself is honoured; and a Protestant may naturally ask, how it happens, that one *Madona* has more fame and more power than another, if it be only a picture to remind us of the original? I could write you a letter every week on the subject of vulgar religious prejudices, were I to enumerate all those I hear; but I cannot forbear telling you that if the *Madona* were not carried in this procession, she, the picture, would descend from her station, and walk through the streets.[6]

Sharp's description of the occasion is undeniably coloured by religious prejudice, but it serves both to illustrate the extent and character of popular Bolognese veneration of the Virgin and, in passing, to pinpoint a particular musical genre associated with the Madonna di S Luca: 'a kind of Litany . . . to the praise of the Blessed Virgin, where the response . . . for several minutes together, was *Ora pro nobis*'.

The second image of the Virgin, the Madonna del Baraccano, is housed in the small eponymous church built against the city wall near its south-eastern corner. At the end of the fourteenth century, an icon of the Madonna, attributed to Lippo of Dalmatia (*fl.* 1375-1410), was painted on a watchtower (baraccano), where the faithful gathered to petition favours and to invoke intercession in times of trouble. In the early years of the fifteenth century, the icon was sheltered by a simple shrine, at which Mass was first celebrated on 25 February 1402. In 1418, the shrine was expanded into an octagonal chapel, and in 1472 transformed to its present unusual plan with three transverse vaults.[7] At this time, the painter Francesco del Cossa (1436-1478) was commissioned to restore the icon of the Madonna del Baraccano to its present form.[8]

In 1511, the ancient walls were mined by Spanish troops, but by way of a miracle the image of the Madonna remained intact and the fervency of popular devotion, given immediate expression in festivities and processions, continued with renewed vigour.[9] In 1598, when a new peace with Ferrara was secured without resort to arms, the Bolognese Senate offered a silver lamp, which was taken in procession to the Baraccano to be lit before the Sacrament and the icon on major feasts. From this time the icon assumed its parallel title of the Madonna della Pace, which attribution has given rise to the continuing custom in this church of bestowing a blessing of peace on newly-married couples.[10]

That music must have played some part in the services of the Madonna del Baraccano is shown by the presence in the church of a seventeenth-century organ and two choir galleries on the same level, flanking the central vault. Whether a permanent musical establishment was maintained here is not known: however, a *conservatorio* associated with the church was opened

in 1528 for girls whose parents had been victims of the plague of that year,[11] and so it is possible that, as in many similar institutions, the girls were trained in music and sang in the church.

In view of the fact that the Baraccano icon was considered prodigious, and that there had grown up before it a tradition of intercessory prayer, it seems most likely that a musical expression of these supplications would have taken the form of litanies. A publication of 1634 by Guglielmo Lipparino suggests that this was in fact the case. Although Lipparino's position in Bologna at this time is not known (he describes himself merely as an Augustinian, and also mentions in the course of the dedication that he is at the end of his life), the possibility does exist that he was connected in some way with musical activity at the Baraccano, since this collection of 14 settings of the litany, *Le sacre laudi che si cantano nella Santa Casa di Loreto . . .* (L2577), is prefaced by an impassioned outpouring to his advocate, 'the Most Holy and miraculous image of the Blessed Virgin Mary of the Baraccano', in the course of which, 'with all humility of heart', he offers the collection to her praise. Lipparino's title page includes a woodcut representing the reversed image of the Madonna del Baraccano (Figure 3.4).

The third and most recent image of the Virgin, the Madonna del Rosario, is found in the chapel of the Most Holy Rosary within the church of S Domenico and dates from 1602. This plaster statuette, richly dressed in cloth of gold and silver and further adorned with many precious stones, is found in a niche or tabernacle of gold forming a central three-dimensional panel in the altarpiece, the remainder of which is made up of 15 miniature paintings of the Mysteries, executed by the foremost Bolognese painters of the late sixteenth century, including Ludovico Caracci, Bartolomeo Cesi, Lavinia Fontana, Guido Reni and Domenichino.[12]

Long before 1575/76 when the Rosary Confraternity took over the large chapel of the Guidotti dedicated to S John the Evangelist, it held its devotions unobtrusively in the small chapel of the Ghelli, in which a statue of the Madonna and Child was displayed for public veneration.[13] In the wake of the victory against the Turks at the Battle of Lepanto, which had been attributed by the Dominican Pope Pius V to the direct intercession of

AA 206

TENORE

LE SACRE LAVDI

CHE SI CANTANO NELLA SANTA

CASA DE LORETO

A Tre Quattro Cinque, & Otto voci Di F.

GVGLIELMO LIPPARINI

BOLOGNESE

Alla Sacratiſſima, & Miracoloſa Imagine della B.

VERGINE MARIA

DEL BARACANO

OPERA DVODECIMA

IN VENETIA, B

Appreſſo Aleſſandro Vincenti. MDCXXXIV.

(LIBRARY PUBLIC)

Figure 3.4: Guglielmo Lipparino: *Le Sacri laudi* (1634) with reversed image of the Madonna del Baraccano

the Madonna of the Rosary, confraternities dedicated to the Virgin, and particularly those of the Rosary, enjoyed both an upsurge in membership and a renewal of fervour.[14] The effect of this situation in Bologna was such that the Ghelli chapel soon proved too small to contain the greatly increased numbers of the confraternity, and negotiations began for a transfer to the Guidotti chapel.[15]

The acquisition of the Guidotti chapel was due in no small measure to the fact that the Bolognese Confraternity of the Rosary was controlled by the city's nobility—a fact which is further reflected in the extravagant projects of decoration which ensued in the chapel, and which continued unabated well into the eighteenth century.[16]

The magnificence of the plastic arts displayed in the Rosary chapel was echoed by its music. Throughout the seventeenth and eighteenth centuries and even beyond, the confraternity employed a succession of *maestri di cappella*, most of whom were chiefly active at S Petronio. The music for which they were responsible in the Rosary chapel consisted of the *laudi* (i.e. litanies) on Saturdays, and on vigils of Marian feasts. Chief among the latter was the feast of the Most Holy Rosary, on 7 October, when the statue of the Madonna was carried in procession.[17] On certain occasions the statue appears to have been placed on the high altar in S Domenico, apparently for the rite of Benediction of the Blessed Sacrament, for which litanies would also have been sung. In the seventeenth century, the most significant rôle played by the Madonna del Rosario was that of intercessor during the plague of 1630. That music, and litanies in particular, played a part in the ceremonies connected with the plague is certain, much of the evidence for this surviving in the form of the music itself, which was provided by Francesco Milani, *maestro di cappella* at the time.

It will have been observed that music associated with two of the icons (the Madonna di S Luca and the Madonna del Rosario) was provided by composers from S Petronio. The involvement of other S Petronio *maestri* in similar activities has been documented, and will be examined in due course. However, since S Petronio itself was the most significant Bolognese institution fostering church music, and since the *Ordini* provides reasonably clear

and direct statutory information concerning the rôle of the litany in the services of the basilica, the relationship between the requirements of the *Ordini* and the appropriate music will be examined in detail first.

The first mention of litanies in the *Ordini* occurs (on page 6) in a statement concerning the duties of the instrumentalists:

> The players of cornetti, trombones and violoni *shall always appear with* their instruments, both on solemnities and feasts, and on Saturday evenings for the litany, or motet to the Madonna, and when it shall be sung on [the level of] the organs, the players of violins, violette, theorboes and other [instruments] shall similarly appear with their instruments.[18]

Thus it is learnt that the litany was performed in S Petronio regularly on Saturday evenings, as it was in many other Italian churches.

The main part of the *Ordini* consists of an annotated liturgical calendar, listing the 'obligations of the whole year for the organists, singers and instrumentalists at Masses, Vespers and litanies, or motets to the Madonna'.[19] As in the previous mention of litanies, the heading to this calendar section allows a *mottetto alla Madonna* as an alternative to the litany. Within the calendar itself, however, the word *litanie* is not encountered as a requirement for any of the immovable feasts. The term used throughout is *mottetto alla Madonna*, but since it occurs invariably as the last item on those days where it is required, that is after Vespers (or on three occasions after Compline)—in the usual place reserved for the Marian antiphon and litany—it may be assumed that the terms *mottetto alla Madonna* and *litanie* continue to be intended as interchangeable. Cazzati's Vespers collections from his S Petronio period certainly suggest this was the case: both his Opus 17 (C1600: 1655/1667) and Opus 18 (C1648: 1668) end with the litany. An examination of the general-purpose motet collections published by Cazzati and Colonna, the two major figures at S Petronio on whom the *Ordini* would have been most binding, reveals a surprisingly low incidence of settings of Marian texts other than those of the litany and the four Marian antiphons. Of the 40 publications by Cazzati which date from his period of service at S Petronio, only eight include motets,[20] of which hardly any fit the description *motetto alla Madonna*. Colonna's total output of 12 opere reveals only two

motet collections,[21] in which only three out of a total of 22 motets are addressed to the Virgin. In view of the fact that Cazzati published two collections including litanies and Marian antiphons, and another of multiple settings for solo voice of the antiphons alone,[22] and that Colonna's only collection to include settings of a significant number of Marian texts was his *Litanie con le quattro antifone della B. Vergine* . . . (1682), it seems that the most probable intention of the ambiguous *Ordini* rubrics was to allow the performance of either the litany or an antiphon of the Virgin. Thus when Cazzati's Opus 17 was used at S Petronio the 'Salve Regina' after the Magnificat would have provided the *mottetto alla Madonna* alternative to the litany. That the Marian antiphons, and the 'Salve Regina' in particular, were regarded as being suitable for general use as motets is demonstrated by their frequent appearance in the *tavole* of motet collections without any reference to their traditional liturgical rôle.

Thus, in the calendar of immovable feasts in the *Ordini*, we find 22 occasions, principally vigils and feasts of the Virgin, on which a Marian motet/antiphon or the litany are to be sung. These are the Circumcision, the vigils and feasts of Epiphany, the Purification, the Annunciation, the Visitation, the Assumption, the Nativity of the B.V.M., All Saints, the Conception of the B.V.M., Christmas, and the feasts of S Stephen, S John the Evangelist and S Sylvester (Table 3.1).[23]

In the section devoted to the movable feasts, the first mention of the litany confirms the one initially encountered in connection with the duties of the *sonatori*:

> On ferial Saturdays, the Litany, or motet to the Madonna.[24]

In addition to the Saturday *Laudi*, a motet to the Madonna is specified after the Office on the four days from Holy Saturday to Easter Tuesday, the Ascension, vigil and feast of Pentecost, Monday and Tuesday of Pentecost, and the vigil of Trinity Sunday (Table 3.2)[25]. Once again, in the absence of evidence to the contrary, it may be assumed that the litany was regarded as an alternative to the Marian motet.

Table 3.1: Extracted from the S Petronio *Ordini*, Oblighi di tutto l'anno per gl'organisti, cantori, e sonatori alle messe, vespri, e litanie, ò mottetti alla Madonna.

Genaro.

1 Circoncisione di Nostro Signore Gesù Christo.
Due Organi.
Messa. Si fà Cappella.
Tutto Vespro.
Mottetto alla Madonna.
Vigilia dell'Epifania.
Un'Organo.
Tutto Vespro.
Mottetto alla Madonna.

6 Epifania.
Due Organi.
Messa.
Tutto Vespro. Si fà Cappella.
Mottetto alla Madonna.

Febraro.

1 Vigilia della Purificatione.
Un'Organo.
Tutto Vespro.
Mottetto alla Madonna.
2 Purificatione di Maria Verg.
Un'Organo.
Messa. Poi in Palazzo si fà Cappella.
Tutto Vespro.
Mottetto alla Madonna.

Marzo.

24 Vigilia della Nonciata.
Un'Organo.
Vespro la Mattina.
Compieta, e
Mottetto alla Madonna.

25 Nonciata.
Un'Organo.
Messa.
Vespro la mattina.
Compieta, e
Mottetto alla Madonna.

Luglio.

1 Vigilia della Visitatione.
Un'Organo.
Tutto Vespro.
Mottetto alla Madonna.

2 Visitatione di Maria Vergine.
Un'Organo.
Messa.
Tutto Vespro.
Mottetto alla Madonna.

Agosto.

14 Vig. dell'Assontione di M.V.
Un'Organo.
Tutto Vespro.
Mottetto alla Madonna.

15 Assontione di M.V.
Un'Organo.
Messa.
Tutto Vespro.
Mottetto alla Madonna.

Settembre.

7 Vigilia della Natività di M.V.
Un'Organo.
Tutto Vespro.
Mottetto alla Madonna.

8 Natività di Maria Vergine.
Un'Organo.
Messa.
Tutto Vespro.
Mottetto alla Madonna.

Ottobre.

31 Vigilia di tutti i Santi.
Due Organi.
Tutto Vespro.
Mottetto alla Madonna.

Novembre.

1 Giorno di Tutti i Santi.
Due Organi.
Messa.
Tutto Vespro. Si fà Cappella.
Sancti Dei omnes.
Mottetto alla Madonna.

Decembre.

7 Sant'Ambrogio.
Un'Organo.
Per la Vigilia della Concett.
Un'Organo.
Tutto Vespro.
Mottetto alla Madonna.

8 Concettione di Maria Verg.
Un'Organo.
Messa.
Tutto Vespro.
Mottetto alla Madonna.

24 Vig. di Natale.
Due Organi.
Tutto Vespro.
Mottetto alla Madonna.
Notte due Organi,Te Deum.
Messa.

25 Natale.
Due Organi.
Messa solenne.
Vespro. Si fà Cappella.
Mottetto alla Madonna.

26 S. Stefano Protomartire.
Due Organi.
Messa.
3. Salmi Inno e Magnificat.
Mottetto alla Madonna.

27 S. Gio. Evangelista.
Due Organi.
Messa.
3. Salmi Inno e Magnificat.
Mottetto alla Madonna.

31 S. Silvestro Papa.
Un'Organo.
Messa.
Tutto Vespro.
Mottetto alla Madonna.

Table 3.2: Extracted from the S Petronio *Ordini*, Per le feste mobili.[25]

Sabbato Santo.
Due Organi.
Ultima Profetia.
Messa.
Vespro.
Compieta solenne.
Mottetto alla Madonna.
L'Organista del Mese sonarà al Te Deum, e Benedictus.

Domenica di Pasqua.
Due Organi.
Messa con la Sequenza.
Vespro. Si fà Cappella.
Mottetto alla Madonna.

Lunedì di Pasqua.
Due Organi.
Messa con la Sequenza.
4. Salmi, Inno, e Magnificat.
Mottetto alla Madonna.

Martedì di Pasqua.
Due Organi.
Messa con Sequenza.
3. Salmi, Inno, e Magnificat.
Mottetto alla Madonna.

ROGATIONI.
Veni creator à S. Pietro, un Mottetto dov'é la Madonna,
Litanie, e Preci alla Processione. L'ultimo dl il Te Deum nel ritorno all'Ospitale della Morte.

Ascensione del Signore.
Due Organi.
Messa.
Vespro. Si fà Cappella.
Mottetto alla Madonna.

Vigilia della Pentecoste.
Due Organi.
Tutto Vespro.
Mottetto alla Madonna.
L'Organista del Mese sonarà al Te Deum, Inno, e Benedictus.

Pentecoste.
Due Organi.
Messa con Sequenza.
Vespro. Si fà Cappella.
Mottetto alla Madonna.

Lunedì della Pentecoste.
Due Organi.
Messa con Sequenza.
4. Salmi, Inno, e Magnificat.
Mottetto alla Madonna.

Martedì della Pentecoste.
Due Organi.
Messa con Sequenza.
3. Salmi, Inno, e Magnificat.
Mottetto alla Madonna.

Vigilia della Trinità.
Due Organi.
Tutto Vespro.
Mottetto alla Madonna.

The heading *ROGATIONI* between the headings for Easter Tuesday and the vigil of the Ascension is the only calendar heading in the *Ordini* printed in capitals,[26] and it is for this occasion that the most detailed information concerning litanies is provided. It refers to the three Rogation days (also known as the Lesser Litanies) which precede the Ascension. According to the Roman rite, the Litany of the Saints is recited on each of these three days. In Bologna, however, the *Rogationi* had a special local significance, for it was on these three days that the Madonna di S Luca was carried in procession through the streets of Bologna after having been brought down into the city from its sanctuary on the Guardia. The *Ordini* rubrics for the *Rogationi* specify the following:

> 'Veni Creator' at S Pietro [the cathedral], a motet where the Madonna [di S Luca] is, litanies and prayers in the procession. On the last day, the 'Te Deum' on the return to the Ospedale della Morte.[27]

From Sharp's specific reference to 'a kind of litany . . . to the praise of the Blessed Virgin, where the response . . . was *ora pro nobis*', we may be sure that the processional litany sung for the *Rogationi* was the Litany of Loreto. The significance of the other musical items required by the *Ordini* for the Rogations will emerge below.

The importance of these three days in the S Petronio calendar is reflected in the *Ordini* by the severity of the threatened punishment of any musician who dared to absent himself at this time:

> Whosoever shall be absent from service when it is done *Cappella* is understood [to be] absolutely excluded from the *Musica.*
>
> And likewise whosoever shall leave Bologna at the time of the Rogations.[28]

In summary then, the use of litanies at S Petronio was prescribed by the *Ordini* as follows:

- On ferial Saturdays throughout the year the litany or a motet to the Madonna was to be sung in the evening.
- On 32 vigils and feasts, a motet to the Madonna, with the implied alternative of the litany, was to be sung after Vespers or Compline.

- For the Rogationtide *Viaggi* of the Madonna di S Luca the litany was sung in procession.

Having ascertained these possible contexts, it remains to assign the available music to appropriate occasions. There is no reason why all of the litanies in the seven collections should not have been performed at S Petronio: however, while the entire content of some of these collections may be assigned definite or hypothetical places in the repertory of the basilica, that of others fits less comfortably, since either the non-litany items contained in them are specific to some other institution, or else their prefatory material makes it clear that the intended context was not S Petronio.

Two of the seven collections were without doubt expressly intended for S Petronio. Both appeared soon after the issue of the *Ordini*, both were by Maurizio Cazzati, and both contain combinations of items which point to specific occasions in the S Petronio calendar on which they would have been used.

In compiling the contents of his first collection to appear after he assumed the post of *maestro di cappella* at S Petronio, Cazzati ensured that the items he included were significant ones in the S Petronio liturgy, and that they would be recognised as such by his new employers, the president and vestry board, to whom the publication was dedicated.[29] This collection, Cazzati's 1658 *Antifone, letanie e Tedeum a otto voci, con organo e senza . . .* contains, in addition to the four settings of the litany and one of each of the Marian antiphons, a setting of the Te Deum and the hymn 'Pange lingua gloriosi'.

As we have seen, the events of Rogationtide were of special significance in the calendar at S Petronio. With the exception of the hymn 'Veni Creator Spiritus', Cazzati's 1658 collection contains appropriate music to satisfy all the requirements of the *Ordini* rubrics for the *Rogationi*.. The need for a 'motet' before the icon of the Virgin would have been met by one of the Marian antiphons, the most likely candidate being 'Regina caeli laetare', whose proper use is confined to the season running from Holy Saturday to the Saturday after Pentecost. The relatively staid and uncomplicated style

of the litanies in the collection, and the fact that the organ part is optional, point to their having been conceived with processional performance in mind, in accordance with the rubrics. A second important occasion on which the collection would have been useful was the Christmas vigil, where Vespers was followed by a *mottetto alla Madonna*— which would probably have been 'Alma Redemptoris Mater' or one of the litanies—and where the Te Deum preceded the Mass.

Why Cazzati included the hymn 'Pange lingua' and not the 'Veni Creator' needed for the Rogations is not immediately obvious. While it is possible that he appended 'Pange lingua' as an afterthought (it is the only item not mentioned on the title page), it is equally possible that he wished to make the collection useful to several occasions in the liturgical year. In the Roman rite, 'Pange lingua gloriosi' is the hymn for the feast of Corpus Christi. We know from the *Ordini* that hymns were sung polyphonically at Vespers at S Petronio, even when only three or four of the psalms were sung *in musica*. However, it seems unlikely that a double-choir setting of 'Pange lingua' would have been used at S Petronio on Corpus Christi, for which only one organ was specified. Similarly, since no *mottetto alla Madonna* was required for Corpus Christi, there was no reason for Cazzati to include 'Pange lingua' in the context of other music irrelevant to that feast. Examination of the *Ordini* reveals that 'Pange lingua' played a rôle which was of some importance in S Petronio, and at variance with 'normal' Roman practice: while 'Pange lingua' is not singled out for mention in the calendar entry for Corpus Christi, its use is specified on two occasions in Lent—Ash Wednesday and Maundy Thursday.

> [On the] first day of Lent after the Forty Hours' Devotion 'Pange lingua' in the procession, alternating with the organs, according to the order of the *maestro di cappella.*[30]

> Maundy Thursday.
> Two organs.
> Kyrie, Gloria.
> At the elevation, a motet.
> In the procession, 'Pange lingua'.
> In the evening as above. [i.e. the Lamentations.][31]

It will be noted that on both occasions the hymn is sung in procession, and it is this fact which points to the underlying reason for Cazzati's inclusion of 'Pange lingua': it, and all the other music in the collection, is associated with occasions which call for processions. An instruction in the *Ordini* concerning the S Petronio organists indicates that antiphons as well as hymns were sung in procession:

> When the priests of the choir shall go in procession to the Madonna della Pace the organ shall respond to their antiphons and hymns, both in the processions which are done every month, and on the Saturdays and solemnities on which music is done at Vespers or at Compline.[32]

Even if Cazzati's Marian antiphons were not themselves intended to be sung in procession,[33] they would nevertheless have been performed in close proximity to the items which were, so that it obviously made sense to have related music in the same collection.

In addition to its place in processions, the collection could have been used for its Marian content alone on many of the occasions on which a *mottetto alla Madonna* or the litany was required. In view of their bi-choral setting, the Marian items would have been appropriate, in addition to the feasts already mentioned, to those of the Circumcision, Epiphany, Holy Saturday, Easter Sunday, Monday and Tuesday, Ascension, Pentecost Sunday, Monday and Tuesday, Trinity Sunday, the vigil of All Saints, and the feasts of S Stephen and S John the Evangelist—that is, to all non-Marian feasts for which a *mottetto alla Madonna* was required after Vespers.

The requirement for a *mottetto alla Madonna* on the six Marian feasts and their vigils which were celebrated with music at S Petronio (on all of which only one organ was used) were met by Cazzati's second litany collection, *Antifone e letanie concertate . . . con violini e senza . . .* (1663), which contains four concertato settings of the litany with the addition of single settings of two of the Marian antiphons 'Alma Redemptoris Mater' and 'Salve Regina' (both duets for equal voices) and the hymns, 'Pange lingua gloriosi' and 'Veni Creator Spiritus' (both for five voices).

Cazzati's choice of antiphons confirms the suggestion that this collection was intended for Marian feasts: all but one of these feasts fall within the

seasons for which 'Alma Redemptoris' or 'Salve Regina' would have been used. The Annunciation, the only feast which falls outside these two seasons, was marked at S Petronio by the singing of Compline. Since this would have been the only feast to require a 'one organ' setting of the antiphon 'Ave Regina caelorum' (or 'Regina caeli laetare' on the rare occasions when Easter preceded the Annunciation), Cazzati may have felt that there was little point in providing such a setting, especially when the one Marian antiphon included in his own 1647 four-voice Compline (C1585) was 'Ave Regina caelorum'.[34] Although this publication predates Cazzati's involvement at S Petronio, it was reprinted in Bologna in 1670 with additional *ripieno* parts in the manner employed at S Petronio, and was very probably already in the S Petronio repertoire before the appearance of the *Antifone e letanie* of 1663.

While the litanies, scored for solo voices, *ripieni* and violins, and the duet antiphons were obviously not intended for the processional deployment of the earlier double-choir settings, the two syllabic, plain-textured hymns of the 1663 collection, which lack any instrumental adornment, apparently were. The use of the hymn 'Pange lingua gloriosi' in the S Petronio liturgy has been observed in connection with Cazzati's 1658 litany collection. It appears that it is to be allocated the same function here. As mentioned above, 'Veni Creator Spiritus', absent from Cazzati's 1658 'processional' collection, was required for the ceremonies of the *Rogationi*.. In addition, and in line with Roman usage, it is proper to the feast of Pentecost. In musical terms, Pentecost was celebrated at S Petronio with a degree of solemnity equal to that of Easter—a fact which reflects the unique status of these feasts in the liturgical year as being the only two which are celebrated with privileged octaves of the first order. However, the requirement of the *Ordini* that two organs be used for the music of Pentecost makes this occasion far less likely than the Rogations as the context for which Cazzati intended his five-part 'Veni Creator'.

In summary then, while being appropriate to many diverse occasions in the liturgical year at S Petronio, both of Cazzati's collections including multiple settings of the litany, but the first in particular, seem to have been intended primarily for the Rogationtide ceremonies surrounding the Ma-

donna di S Luca and only secondarily for use on other appropriate occasions. What is clear above all else is the fact that the content-aggregate of both publications was intended in the first instance for the services of S Petronio, the institution in which Cazzati held his principal appointment. It also appears that these collections were the only two of the seven above-listed related publications by S Petronio composers which were produced in direct response to the requirements of the *Ordini*. Notwithstanding this last statement, it is possible that both of Cazzati's litany collections, and the second one in particular, were used by him in the course of his own extra-mural activities in Bologna. These will be referred to below.

The situation prevailing at S Petronio before the advent of Cazzati and the *Ordini* is less clearly discernible. Undoubtedly, the rubrics of the *Ordini* are concerned primarily with the codification of existing traditional practices in the basilica, and with ensuring their continuity in the face of apparent abuses for which preventive legislation is provided in the opening pages of the document. Both of the early seventeenth century *maestri*, Girolamo Giacobbi and Francesco Milani, published large collections of *Vespri per tutto l'anno* which emphasise the high profile of Vespers music at S Petronio and which appear to respond to the specific and idiosyncratic musical demands of the basilica's liturgy. However, with regard to the three litany collections which predate the *Ordini*, there is little, if anything, other than the proclamations of their title pages, to indicate definite links with S Petronio. None contains elements uniquely important to S Petronio (as Cazzati's collections did), and all three are dedicated, and otherwise clearly related, to outside institutions, making it clear that at least one of the practices mentioned in 1658, that of supplying music for other Bolognese churches, had already been current for at least 40 years.

The earliest litany collection by a S Petronio composer came neither from the pen of a *maestro di cappella* nor from that of an organist: Camillo Cortellini, 'detto il Violino', at this time director of the Bolognese Concerto Palatino and also a singer in S Petronio,[35] published a set of four litanies in 1615. They are scored respectively for five, six, seven and eight voices, and

are all written in an assured and lively polyphonic idiom. In common with nearly all other litany settings earlier than about 1620 which are cast in a polyphonic or polychoral mould, Cortellini's works are not settings of the complete text of the litany; each sets a different selection of between 20 and 25 of the 44 invocations of the Virgin which made up the central portion of the text at the time.

As was mentioned above, Cortellini's collection is dedicated to the Madonna di S Luca, and was written not for use at S Petronio, but for the devotions of the Archiconfraternita della Morte, for whom Cortellini directed the Rogationtide music. The title page of the collection (Figure 3.5, page 119) shows musicians before the icon of the Madonna. Cortellini's litanies were apparently also sung at the Oratorio of S Maria di Galiera in Bologna, since they are listed in inventories of 'large and small books, motets and pages of music' in use there in 1620 and 1622.[36] Although Cortellini's collection is absent from the body of music surviving in the archives of S Petronio, this cannot be taken as conclusive proof that its contents were not included in the musical repertoire there during the seventeenth century: many other publications known to have been conceived for use in S Petronio, including several by Cazzati, Colonna and Perti, have been preserved only in other libraries.

The next composer, and first *maestro di cappella* at S Petronio to publish a collection of litanies, was Girolamo Giacobbi, whose *Litanie e motetti da concerto e da capella a due chori per la Santissima Vergine* . . . appeared in 1618. Once again, the dedication, to office-bearers in the Archiconfraternita di S Maria della Vita, suggests that the publication was intended for use outside S Petronio itself. While the entire content of the collection would have been useful in S Petronio, both for the Saturday *laudi* and for those occasions requiring double-choir *mottetti alla Madonna*, it is equally possible that the collection was intended for S Maria della Vita.

The Archiconfraternita di S Maria della Vita was originally a flagellant confraternity known as the Novi Battuti di S Maria della Vita, instituted by one Riniero (or Rainerio) and officially constituted in 1260. The early members of the confraternity met every morning in church for prayers, where

'proper reverence' was paid to the pictures and icons of Christ and the Virgin. Their obligations included monthly confession and special prayers for the living and the dead, and 'communion on the two most solemn Christian occasions of the year'. As individuals, however, they were forbidden to participate in penances and the singing of litanies and sacred songs through the city beyond the seat of the congregation.[37]

In the early seventeenth century, plans were made for the construction of a new oratory for the confraternity. The structural building work appears to have been completed in 1612, but the internal decoration continued for several years. A contract for stuccoes for the ceiling was drawn up on 21 May 1615, but these were not in place until three years later. However, in October 1617, the construction of the altar, adorned with a new altar-piece, and the adaptation of the old pews was complete for the feast of Blessed Rainerio, and the new oratory was consecrated.[38]

Giacobbi's duties at S Maria della Vita are as yet undocumented. The only indication provided by the present collection is Giacobbi's own phrase in the dedication, where he describes himself as *maestro di cappella* to the confraternity. However, the nature of the pieces contained in the *Litanie e motetti . . . per la Santissima Vergine* and the similarity of their texts to those in other collections whose performance context is clear, indicate that Giacobbi was probably responsible for the Saturday *laudi* which were observed by many confraternities and in which the litany was an important musical item. In view of the fact that the publication appeared soon after the consecration of the new oratory, it seems probable that at least some of Giacobbi's music was used for that occasion. It may also have received a hearing during Giacobbi's brief tenure of the post of *maestro di cappella* to the Oratorians of Bologna in the year in which the collection was published.[39] The inclusion of the invocation 'Regina sacratissimi rosarii' in the first of Giacobbi's litany settings seems to indicate that he may also have been associated with yet another Bolognese congregation devoted to the Virgin, the Confraternity of the Rosary, whose *laudi* are discussed below.

As was mentioned above, Giacobbi's successor at S Petronio, Francesco Milani, enjoyed a similar additional appointment as 'moderator of the

harmonic praises of Mary' for the Confraternity of the Most Holy Rosary, which held its devotions in the Chapel of the Rosary in the church of S Domenico. In the early seventeenth century, a noble member of the Rosary confraternity in Bologna, Ugo Pepoli, decided

> to have sung in music, the prayers, or litany and praises of the Blessed Virgin before the altar of the Rosary on Saturdays [and on] vigils and feasts of the Most Glorious Virgin.[40]

For this purpose Pepoli gave a capital sum with an annual yield of 200 lire for the payment of the musicians.

Milani, the first documented *maestro di cappella* of the confraternity, held the post from at least 1624 until 1652.[41] The earliest record of his involvement in the confraternity appears in the form of a payment made on 12 April 1624:

> 18 lire in quattrini paid to Don Francesco [Milani] *maestro di cappella* of S Petronio for his provision of the *laude* which he sings on Saturdays with the others in the chapel of the Most Holy Rosary.[42]

It is probable that Milani continued to serve as *maestro* to the confraternity for the next two years. Throughout 1627 and 1628, however, the provision of the music is assigned in the records to Domenico de Benedetti.[43] No documentation survives concerning the music in 1629, but in 1630 there appears to have been an 'exceptional number of musical performances'.[44] That music played no small part in the 'solemnity' of these occasions is shown by some of the payments to Milani in the course of 1630:

> To messer Francesco for the music done at the *laudi* when the Blessed Virgin was on the altar for the occasion of the plague [28 October].
>
> To the abovementioned for the occasion of the coronation of the B.V. [9 December].
>
> To Don Francesco for more music done when the Blessed Virgin stood on the altar and afterwards gave the benediction from the high altar.[45]

While Milani was definitely responsible for the music in the early part of 1631, he disappears from the records until January 1634. In the interim, a payment is recorded to Francesco Marescalchi:

> for the *laudi* which are sung to the organ [of the chapel] of the Madonna in August according to the obligation of Marchese Ugo [Pepoli].[46]

Milani's name reappears in the subsequent records for 1634, and in the same year he appears to have been elected *maestro di cappella* on a permanent basis since there exists a contract dated 28 February 1634, between the officials of the confraternity and Milani, in which his duties are defined. An extract from this contract reads as follows:

> Firstly, that the said Sig. D. Francesco Milani is bound . . . to present himself in person for service at the music of the *laudi* of the Most Holy Virgin of the Rosary which are sung in her chapel, not only with the organ, but also with some other musical instruments, that is every Saturday evening [and on] the vigils of feasts of the Blessed Virgin . . .; that in the said music apart from the said person himself and the organist, there will be at least eight musicians, and everyone is paid 27 lire per month.[47]

The monthly sum of 27 lire mentioned in Milani's contract was suddenly raised to 30 lire in August 1638. Alce attributes this increase to the correspondingly increased weight of Milani's workload in the years following the plague.[48] However, while the confraternity would undoubtedly have wished to reward Milani for his service, it seems most likely that they were prompted to their action by the publication of Milani's *Letanie et motetti a doi chori da concerto, e da capella . . .*, which he dedicated 'to the Most Illustrious Congregation of the Most Holy Rosary' on 16 August—that is, in the month in which his payment was increased.[49] What is certain is that the content of Milani's publication reflects his involvement with the Rosary confraternity, both in the course of his regular duties and as a consequence of extraordinary events.

The music which Milani provided for the weekly devotions of the confraternity probably extended little beyond a setting of the Litany of the Blessed Virgin, in accordance with the wish and provision of Ugo Pepoli. That the litany was the most frequently performed musical item is shown by the presence of five settings in Milani's 1638 publication. On the surface, Milani's litanies appear also to conform to the demands of the San Petronio *Ordini*: however, four of the five settings include the invocation, 'Regina sacratissimi Rosarii, ora pro nobis', a Dominican insertion which was only

officially sanctioned for use by the Rosary Confraternity in 1675 (but already used by them long before this date), and only extended to the whole Church in 1883.[50] Thus, even if these four litanies were sung in San Petronio, there can be little doubt that they were written expressly for the Rosary Confraternity. The first setting is for five voices: the others are in eight parts, as Milani's contract implied they should be. Three are simply-conceived settings, but the five-part setting and the last of those for double choir are considerably more elaborate, reflecting their probable use on occasions of greater significance than the Saturday *laudi*, for which the plainer settings seem to have been intended.

Milani's provision of festal music consists mainly of settings of texts which are not specific to any one particular occasion. The three motets, 'Ave Virgo', 'Dilecta mea' and 'Beata es Virgo' by Milani, and the two posthumous pieces by Giacobbi, 'Sancta et immaculata' and 'Aperte sunt portae Jerusalem', each render praise to the Virgin in very general terms, and all would have been appropriate both to the feast of the Rosary and to other occasions such as 'the coronation of the Blessed Virgin' (apparently on the feast of the Immaculate Conception) for which Milani was paid on 9 December 1630.

The single non-Marian piece in the collection, a five-part setting of 'Ave verum corpus', would almost certainly have been sung on the occasion for which Milani provided music 'when the Blessed Virgin stood on the altar and afterwards gave the Benediction from the high altar'. 'Ave verum' is one of several texts associated in the seventeenth century with the rite of Benediction of the Blessed Sacrament. The reduced scoring of this piece and also of the first of the litanies suggests that both may have been written at a time when singers were less readily available—the closing stages of the plague being just such a time.

In addition to these generally useful motets, there are two which include textual and musical details which point to their having been conceived for specific occasions, related not to the liturgical calendar, but to events in the chronicle of the plague.

The course of the plague in Bologna may be traced in a *raccolta*, or compendium, of '. . . all the proclamations, orders and provisions made for the city of Bologna at the time of the imminent and present contagion . . .',[51] which was published in 1631 and dedicated to Cardinal Spada, Papal Legate of Bologna at the time. The sequence of events in Bologna differed little from that in other afflicted centres. In spite of the consistently level-headed attitude of the authorities in the face of increasingly desperate situations, the terror and death of the plague took its toll relentlessly. Not surprisingly, the populace turned away from the bizarre and ineffectual medical remedies whose recipes were included in the *raccolta*, and urgently implored the intercession of the Saints.

On 14 September 1630, the people of Bologna made a vow to the Virgin of the Rosary that if they should be delivered from the plague through her intercession, the occasion would be commemorated by an annual procession in her honour.[52] The occasion on which this *voto pubblico* was made appears to be the same for which Milani received payment on 28 October, and which is referred to in the records of the Rosary Confraternity as *l'occasione del contagio*.. That the last motet in Milani's 1638 collection was destined for this highly charged occasion is suggested both by the text itself, and by the breadth of scale and emotional intensity of its setting.

The text of 'Signum magnum apparuit in caelo' opens with a quotation from the Revelation of S John the Divine, a source which would have seemed entirely appropriate at a time when the end of the world appeared imminent to the Bolognese:

> Signum magnum apparuit in caelo: mulier amicta sole, et luna sub pedibus eius, et in capita eius corona stellarum duodecim.
>
> (There appeared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.)

Following this dramatic apparition, the centonised text, whose elements are drawn chiefly from the Office of the Solemnity of the Rosary, introduces a question and answer formula, the first part of which is drawn from the Song of Songs:

> Quae est ista tam decora, tam formosa, pulchra ut luna, electa ut sol? Ista est Maria, Regina Sacratissimi Rosarii . . .
>
> (Who is this, so graceful, so comely, beautiful as the moon, elect as the sun? It is Mary, Queen of the Most Holy Rosary . . .)

and continues with a long succession of apostrophic similes, leading to the invocation,

> Maria, Regina Sacratissimi Rosarii, quam decora et quam formosa, quam pulchra et misericors es. Ora pro nobis. Intercede pro nobis.
>
> (Mary, Queen of the Most Holy Rosary, how graceful and how comely, how beautiful and compassionate you are. Pray for us. Intercede for us.)

The fervent repetitions of these closing supplications in the language of the litany clearly express an intense desire for an 'apocalyptic' manifestation of the Madonna of the Rosary to put an end to the miseries of the plague.

When, some three months later, Bologna was declared free of the plague, the procession in honour of the Madonna of the Rosary was carried out as promised, on 27 December, and thereafter annually in perpetuity.[53]

Insofar as they affected the general public, and in particular those still suspected of being contagious, the arrangements for the procession which initiated the day's proceedings were published in a proclamation of 24 December:[54]

Edict for the occasion of the Vow Published in Bologna on 24 December 1630

> It having been established that on next Friday, 27th instant, the day of S John the Evangelist, the vow made by this public to the Most Blessed Virgin of the Rosary, and to the Most Glorious Saints Ignatius, and Francis Xavier for the liberation of this City and its environs from the present evils, will be marked by a public procession, leaving from the Metropolitan Church of San Pietro through the main door, going through the Piazza and San Mamolo to the end of Strada Urbana and turning towards San Domenico, entering through the main door, with the celebration in this church of a solemn Mass and other services in the expression of this Vow, and leaving the church by the door behind the Piazza de'Calderini, turning at the house of the Signori Boccaferii and at the end of Strada Castilione, to Santa Lucia, at which the procession will terminate;
>
> And considering also how very perilous would be the uniting and gathering together of a multitude of people at a time in which many are suspected of being extremely contagious, and governed by the example of other cities and places on the occasion of similar processions . . . it is the order and express command of His Eminence and Reverence

BASSO PER L'ORGANO

LETANIE DELLA B. VERGINE

A CINQVE, SEI, SETTE, ET OTTO VOCI.

DI CAMILLO CORTELLINI DETTO IL VIOLINO

Muſico dell'Illuſtriſſima Signoria di Bologna.

In Venetia, Appreſſo Giacomo Vincenti. M. D.C. XV.

Figure 3.5: Camillo Cortellini: *Letanie della B. Vergine* (1615) with image of the Madonna di San Luca.

> Cardinal Spada the Legate, with the consensus of the Most Illustrious Signori the Elders, the Consuls, Chancellors of Justice and the Gentlemen of the Regiment, that no person of whatever status, rank or condition, may enter . . . these churches on the morning of the day in question, excepting those invited to [participate in] the procession, [and also] excepting their wives with their ladies-in-waiting, and their servants, and those, who by necessity or for the convenience of the offices, need to enter with their manservants, pages, retainers or other servants: anyone who contravenes [this order] will be subject to a fine of 300 scudi and other corporal punishments at the discretion of His Eminence: In spite of this declaration, it is not prohibited for those who are not confined under the isolation, to go to other churches to carry out their devotions. [Etc.]

The annotations to an engraving of the procession entering San Domenico (Figure 3.6) ennumerate in some detail the various groups taking part, but apart from the *trombetti della Signoria*, no other musicians are mentioned.[55] If the *cappella musicale* of the Rosary confraternity did take part in the procession itself, they would probably have been among the *Offitiali del Santissimo Rosario* who preceded the party of the Legate. That litanies were sung in the procession cannot be doubted; other contemporary Bolognese instructions for the order to be followed in processions include the singing of litanies,[56] and a much-reprinted document prescribing the 'manner of praying' in the annual commemorative procession of this same *adempimento del voto pubblico* preserves a constant order of musical and other items to be followed, including the singing of the Litany of the Saints in procession both before and after the Mass in San Domenico.[57] Polyphonic settings of the Litany of the Saints were extremely rare, and none is known to have been written by any composer connected with Bologna. Thus any processional rendition of the Litany of the Saints would almost certainly have been chanted, and such rendition would not have called for the presence of singers who specialised in the singing of polyphony. However, a large number of musicians appears to have been involved in the 1630 proceedings inside the church, and it seems unlikely that the opportunity to sing the litany most closely connected with the Rosary Confraternity—that is the Litany of the Blessed Virgin—would have been missed: one of Milani's settings of the *Letanie della Madonna* would certainly have been heard, if not in the context of the Mass itself, at least in the 'other services in the expression

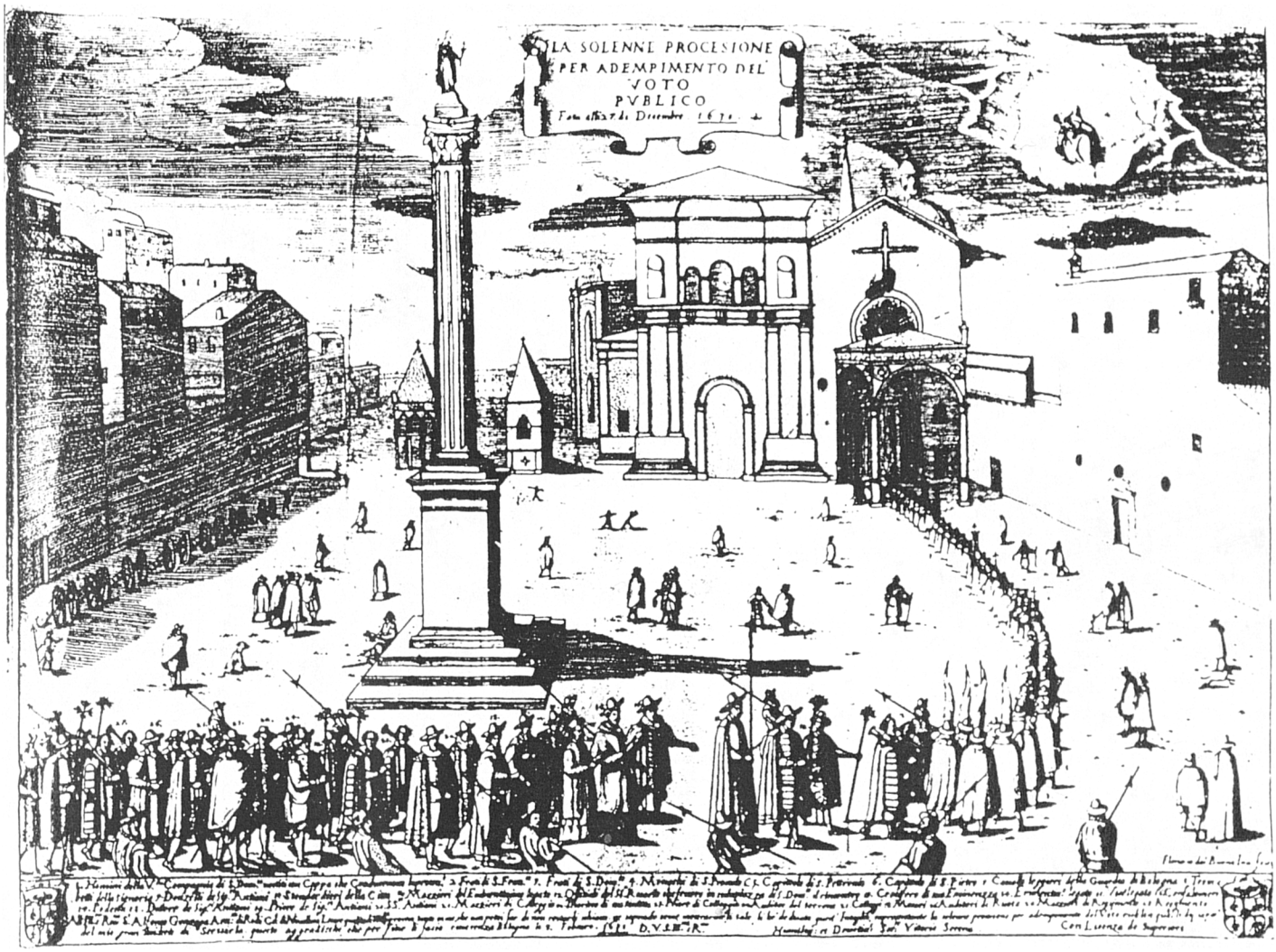


Figure 3.6: Floriano del Buono: Engraving of the procession of the *voto publico* on 27 December 1630.

of the vow' mentioned in the public proclamation. The most likely candidate for use here would have been the fourth of the double-choir litanies—the only large concertato setting—which seems to conform with the musical forces known to have taken part in the Mass on this day. What these forces were is suggested by an account of the day's proceedings by one Domenico Verità, who had insinuated himself into the church:

> With everyone disposed in the proper place before the altar of the Most Holy Rosary, the Most Eminent Lord Cardinal Legate held chapel there, Mons. Suffragan singing Mass, which continued with four musical choirs in full concert. After the Gospel, the Most Reverend Father Ridolfi, General of San Domenico, . . . gave an address, in which . . . having recalled the obligations to the Virgin [on account of] the liberation, he had from all the applause of tears and sobs. At the Offertory, some important ladies presented six spinsters..., to whom Mons. Suffragan gave the dowry of 50 scudi each.... Almost at the same time 12 pieces of artillery were fired . . . in Piazza San Domenico; and then (in conformity with the order posted outside in print), everybody inside their own houses had to give thanks to God for the liberation from the disease. This sign was accompanied throughout the city with the ringing of bells, and with the applause of drums and trumpets in church.[58]

While Verità's testimony is significant in demonstrating that an unusually large number of musicians was employed on this occasion, his description of the forces as *quattro chori di musica* need not be interpreted as meaning that all four *chori* were made up of voices— in fact it is highly unlikely that they were, since no Mass for four choirs is known to have been written by a Bolognese. Nor is he necessarily accurate as to the number of choirs involved: while he seems to have been impressed by the music, his chief interest throughout the letter from which this passage is quoted is the part played by the regiment of which he was a member.

One possibility does allow for the participation of *quattro chori di musica* in the performance of Milani's eight-part music. Milani's contract specified quite emphatically that the Confraternity's music should be sung 'not only with the organ but with some other musical instruments'. Both Girolamo Giacobbi, Milani's predecessor at San Petronio, and Giacobbi's colleague Camillo Cortellini, employed a custom of replacing lower voice parts with instruments at particular points in some of their music, indicating these

passages in printed collections by means of a horizontal line replacing the text.[59] Milani's inclusion of pieces by Giacobbi was not his only tribute to the older man: the contents of both the present collection and his only other known publication are closely modelled on similar publications by Giacobbi (the litany collection of 1618 discussed above, and the *Vespri per tutto l'anno* . . . of 1615), and both have title pages whose wording was patently copied from Giacobbi's. Despite a lack of printed evidence in his 1638 collection, it seems highly probable that instruments were used at the *adempimento del voto* in a manner similar or identical to that established by Milani's musical forebears. Thus, two vocal groups, each with associated instrumental ensembles, would explain Verità's reference to four choirs.

Whether it was sung in this way or not, we may be sure that the second of Milani's 'occasional' motets, 'Omnes gentes festinate', was used for the *adempimento del voto pubblico*.. This lengthy and joyful paean to the Madonna of the Rosary is constructed as a refrain form, which continually returns to the text of the opening exhortation to 'crown the Advocate of sinners with roses'. The refrain is set alternately for tenor duet and double choir. Each of the the first three refrains is followed by an additional exhortation, leading in each case to a section directly invoking the Virgin. The central and climactic invocation expresses faith in the continuing power of the Madonna del Rosario:

> O Regina Sacratissimi Rosarii, sub tuum praesidium confugimus: salva nos per imus
>
> (O Queen of the Most Holy Rosary, we fly to your protection: save us at the last),

while the third such section pleads for her patronage:

> O Clemens nostra propera Mater Urbem
>
> (O Merciful Mother, foster the City).

It is however the first of these sections which provides the clearest indication of the occasion for which the motet was destined. The text is unequivocal:

> Benedicta tu o Maria quae tua singulari intercessione Bononiae succuristi perditae
>
> (You are blessed O Mary, who through your intercession alone have saved Bologna from perdition).

Following Milani's period as *maestro di cappella* to the confraternity, the position was held by Domenico Manzoli from January 1653 to August 1658.[60] Manzoli, in turn, was replaced by Maurizio Cazzati, the new *maestro di cappella* at S Petronio, who served from September 1658 to August 1671 when he left Bologna.[61]

Cazzati therefore took up this subsidiary position nearly three months before the dedication date (20 December) of his first collection of *Antifone e litanie*. It was noted above that the invocation of the Queen of the Most Holy Rosary in Milani's litanies rendered them specific to the Rosary Confraternity: conversely, the fact that this invocation is entirely absent from Cazzati's 1658 litanies points to their having been written prior to his 'Rosary' appointment.[62] However, while Cazzati's two publications including multiple settings of the litany have been shown by virtue of the presence of particular non-litany items to have been specific to S Petronio, all of the litanies of the 1663 collection include the invocation, 'Regina sacratissimi rosarii'. Since by 1663 Cazzati had already been *maestro* to the confraternity for five years, the presence of the extra invocation in the 1663 litanies may indicate, if not that they were written for the devotions of the confraternity in the first instance, that Cazzati made sure they were suitable for such use.

Yet another possibility presents itself: while it is possible that the invocations to the Queen of the Rosary may have been omitted when the litanies were performed in S Petronio—they constitute self-contained movements in each case—the special status of the Virgin of the Rosary as one of the protectors of Bologna, a status which was intensified by the attribution of the liberation from the plague to her 'singular intercession', it is equally possible that the invocation entered into more general, if unauthorised use in churches throughout Bologna, and including S Petronio. Certainly, the manuscript inscription on the title page and extensive markings within the musical text of the copy of Cazzati's 1663 litanies in I-Bc show that the

collection was not infrequently used in the church of S Francesco in Bologna. The two remaining seventeenth-century litany collections by S Petronio composers, neither of whom was associated with the Confraternity of the Rosary, both include settings which incorporate 'Regina sacratissimi rosarii'. As in the case of Cazzati's 1663 litanies, the sections setting the additional invocation in these later collections appear to be detachable, and so no definitive answer is possible as to the reason for their inclusion beyond that their composers probably sought the widest possible market for their music.

The publication of Carlo Donato Cossoni's collection of *Letanie, e quattro antifone* . . . of 1671 probably presupposed its use at S Petronio, where he was Cazzati's first organist. However, a passage in Cossoni's dedication reveals that some of the music included was used at an earlier date, and not in Bologna, since he refers to 'some of these my compositions done already in Milan while I was making the music in the Ducal Church of S Maria della Scala'. While all or some of the four antiphon settings could have been products either of this Milanese period or of a later date, the first short setting of the litany, the *letanie piene* includes the 'rosary' invocation, and was thus probably a more recent composition, or an older one adapted for Bolognese use. The *litania . . . à otto concertata* mentioned on Cossoni's title page is similar to the other pieces in the collection only in that it is also for eight voices. This, the only concertato piece in the collection, is of colossal proportions, with a text expanded by copious repetitions, interpolations, and other textual manipulations on a scale nowhere else encountered. In spite of its expansive breadth, the Virgin of the Rosary is not invoked in the course of this setting, which, with the grandness of its structure, may indicate that it was one of those pieces with which Cossoni claims to have impressed Caracena, the Spanish governor of Milan: certainly its scale seems appropriate to an important ducal church dedicated to the Virgin.

Cazzati's successor as *maestro* at S Petronio, Giovanni Paolo Colonna, published his collection of four double-choir settings of the litany and Marian antiphons in 1682, and although its title page describes him as *maestro di cappella* at S Petronio, the collection is dedicated to the Oratorian fathers of the Madonna di Galiera in Bologna, in gratitude for their conti-

nued benificence as employers after Colonna's many years as *maestro* to this congregation.[63]

That these pieces would have been useful to the *Padri filippini* is evident from the substance of Colonna's dedication, where he describes the collection as being 'appropriate to his position', and suited to the spiritual exercises which were celebrated in their church 'on every feastday with such great dignity'. Why litanies and antiphons were appropriate to Colonna's position may be seen from their mention in the instructions for the congregation's *maestro di cappella*:

> In the oratories in the evenings are sung the Litany of the Most Blessed Virgin, her antiphon according to the season, and twice are sung vernacular works, one of which must always be of matters relating to the Gospel, [and] which are in certain books printed in Rome; the other freely chosen, which must not however be very long.
>
> In these oratories on feastdays in the evenings this order is maintained. First the Litany of the Most Blessed Virgin is said with the current Marian antiphon, then a little sermon by a boy. [This] being finished the first vernacular work is sung, after which follows the address by a priest, and to finish the other vernacular work is sung.[64]

Thus it is seen that the litany was the first sung item both in the regular evening devotions of the congregation and in the feastday spiritual exercises. The reference in the second paragraph, apparently to a spoken rendition of the litany on feastdays, is merely the result of inconsistent terminology: the paragraph following those quoted above specifies that the acclamation, 'Lodato sempre sia il nome di Giesù, e di Maria', 'is said in music' (*si dice in musica*).

Although these statutory requirements concerning the music of the Oratorians of Bologna are merely reproduced from the original Roman ones,[65] three inventories of music in use at the Madonna di Galiera during the seventeenth century indicate that the litany must have been sung there both regularly and in a variety of settings.[66]

The first inventory, dated 10 October 1620 (A), is made up of 43 items, including the following collections of litanies:

> [A3] Littanie della Mad.ª à 8 voci del sud.º Anerio lib 9.
> [A5] Littanie della Mad:ª à 8. voci col basso del Viadana lib. 9.

[A6] Littanie ut s:ª del Violino à 8. voci col basso cont:º lib 9.
[A13] Antifone e littanie brutti di Giulio Belli à 4. voci col Basso cont:º Lib 5.

(Musiche à penna scritte.)

[A22] Littanie del Gualtieri à trè voci col Basso cont:º
[A23] Lettanie à 6. del S.r Dom:co Burnetti [sic] ut s:ª.
[A42] Littanie del Francesco Anerio à otto voci con la parte dell'Organo.
[A43] Littanie di Felice Anerio a 4. 5. 6. e otto voci con la parte dell'Organo.

The second inventory, dated 15 November 1622 (B), lists 94 items, among which the following litany collections are noted:

[B1] Littanie dell Viadana a più voci con l'organo.
[B2] Un'altra muta di littanie del Viadana.
[B3] Littanie del Belli à 4. voci con l'Organo.
[B4] Due para di littanie del Violino à più voci con l'organo.
[B7] Littanie dell'Anerio à più voci con l'organo.
[B8] un'altra muta dell'Anerio cioe di littanie à più voci con la parte dell'org.º
[B29] Quattro para di littanie scritte à pena concertati à più voci con l'Organo.
[B52] Due para di littanie scritte a pena à 2 Chori con l'org:º
[B53] Littanie à 3 voci concertate con l'org:º a pena.[67]

(Nella Cassa)

[B94] Littanie a 4. 5. 6. e 8. voci di Felice Anerio, et altri Autori.

The third inventory, dated 22 November 1682, is a list of 82 items donated to the Oratorian congregation in Bologna by the Congregation in Rome. The bulk of the list is made up of oratorios. These are followed by three items identified collectively as *litanie*:

[C1] a 8. del Sig.r Gio: Francesco Anerio.
[C2] Litanie — a 12. concertate del Sig.r
[C3] a 9. concertate del Sig.r D. Gioseppe Celani.

The remainder of the inventory is arranged under the headings *Salmi, Salve Regina, Regina Coeli, Cantate spirituale, Sinfonia and Mottetto*..

The three inventories are compared and their contents identified in Table 3.3. The inventory of 1620 reflects a putative repertoire of four printed collections, all by well-known and notably conservative composers, and four

manuscript collections, of which one (A42) is a copy of Giovanni Francesco Anerio's 1611 print (A3). The only print by a Bolognese is Cortellini's 1615 collection: Domenico Brunetti, *maestro di cappella* at S Pietro, is the only indigenous composer represented in manuscript. The collection by Belli (A13/B3), of which no copy is known to have survived, is uniquely recorded in these inventories.

An intriguing item is the manuscript collection attributed in 1620 to Felice Anerio (A43), and in 1622 to *Felice Anerio et altri Autori* (B94). A conflation of its two descriptions produces a hypothetical *Littanie di Felice Anerio et altri autori a 4. 5. 6. e otto voci con la parte dell'Organo*, which echoes the title page of the anthology published in Rome by Giovanni Battista Robletti in 1622 (*Litaniae B. Virginis quaternis, quinis, senis & octonis vocibus concinendae, cum basso ad organum. Felice Anerio, Ioanne Troiano, Iacobo Benincasa, Raphaele Rontanio authoribus* (1622[1])). The content of the now lost manuscript and the surviving print were almost certainly identical, indicating that the anthology must have been in circulation in Bologna at least two years before it reached Robletti's press in Rome.

The 1622 inventory shows a total increase amounting to 50 new items acquired in the preceding two years. In spite of the availability in Vincenti's 1621 catalogue of 10 litany collections other than those already owned by the oratory,[68] the new items in the inventory include only two litany collections; a second set of Viadana's 1605 litanies (B2) and an unattributed manuscript of two eight-part settings (B52). Since the litany was sung with such regularity in the Oratorian devotions, it was probably deemed impractical to keep a greater number of settings in the repertory than the 32 or more reflected in the collections owned by 1622.

It is unfortunate that no inventories from between 1622 and 1682 have come to light to give an idea of any changes in repertory at the Madonna di Galiera. Mischiati has noted the preponderance in the two earlier inventories of works by Roman and Bolognese composers.[69] If this fact is a reflection of general policy in acquiring new music, it is probable that at least some of the litany collections by the seventeenth-century S Petronio *maestri di cappella* discussed above, and some of those by Roman composers such as Foggia

and Graziani,[70] found a place in the Oratorian repertory in the intervening years, and that Colonna's 1682 litanies supplemented these and, with the others, possibly supplanted some of the older, less fashionable settings. On the other hand, the reappearance of Giovanni Francesco Anerio's 1611 litanies in the list of music donated to the congregation in 1682, seems to suggest that (at least as far as litanies and antiphons were concerned) conservative musical tastes still prevailed in the oratory.

Table 3.3: Litanies in the Inventories of Santa Maria di Galiera

	1620	1622	1682	Identification
G. F. Anerio	A3 A42	B7 B8	C1	A1099
L. Viadana	A5	B1 B2		V1376
C. Cortellini	A6	B43		C4170
G. Belli	A13	B3		lost
A?. Gualtieri	A22	B53		ms.—no known print.
D. Brunetti	A23	B29		ms.—no known print.
F. Anerio etc.	A43	B94		ms. of 1622[1]?
Unattributed		B52		
Unattributed			C2	
G. Celani			C3	lost

The identified publications are the following:

A1099: *Litaniae Deiparae Virginis, septem, octonisq; vocibus, una cum quattuor illis antiphonis, quae varietate temporu post Completorium cani solent. Auctore Io. Francisco Anerio Romano, in Seminario Romano musicae moderatore. A Christophoro Margarina in unum collectae, & in lucem editae* (Rome, Bartolomeo Zannetti, 1611).

V1376: *Letanie che si cantano nella Santa Casa di Loreto, et nelle Chiese di Roma ogni Sabbato, et feste della Madonna à 3. à 4. à 5. à 6. à 7. à 8 & 12. voci di Lodovico Viadana. Opera XIIII* (Venice, Giacomo Vincenti, 1605).

C4170: *Letanie della B. Vergine . . .* (full title given in text above).

1622[1]: *Litaniae B. Virginis quaternis, quinis, senis & octonis vocibus concinendae, cum basso ad organum. Felice Anerio, Iacobo Benincasa, Raphaele Rontanio authoribus* (Rome, Giovanni Battista Robletti, 1622).

Colonna's 1682 litany collection was the last such publication by a major seventeenth-century Bolognese composer. A collection of four concertato litanies by Giovanni Antonio Silvani, *maestro di cappella* at S Stefano in Bologna, was published in 1702,[71] but beyond this date, when Italian sacred music began increasingly to be disseminated in manuscript, very few

printed litany collections were issued. At S Petronio, Colonna was succeeded by Giovanni Antonio Perti, who also directed the music for the Rosary Confraternity from 1704 until his death in 1756.[72] While very little of Perti's music was published, a large body of manuscripts has survived, including an undated setting of the litany for four-part choir and strings,[73] which was very probably used in the *laudi* of the Rosary Confraternity.

Notes for Chapter 3

1 *Ordini per la musica dell'insigne collegiata di San Petronio, reformati d'ordine de gl'Illustrissimi Signori Presidente, e Fabbricieri di essa. L'anno 1658.* Hereafter referred to as *Ordini.* (For the background to the genesis of the *Ordini* see A. Schnoebelen, 'The concerted Mass at San Petronio ...', 47-73. Both Schnoebelen (*op. cit.*, 54) and J. Armstrong ('The Vesper psalms of Maurizio Cazzati ...', 64) cite this document incorrectly as *Ordine... ....*)

2

> Venendo occasione al Mastro di Cappella di far Musiche fuori della Chiesa di S. Petronio debbano i Cantori, e Sonatori andarlo à servire conforme esso ricercherà, dovendo essi sempre preferire il di lui servitio ad ogn'altro; non ostante qual si voglia loro obligo, che potessero allegare in contrario

3 C. Frisoni, M. Marchesan, O. Orsi, *Bologna e la sua forma storica: animazione dell' "Ichnoscenografia della città di Bologna" di Filippo de Gnudi (1702)* (Bologna, 1986)

4 Domenico Maria Boldrini, *Compendio istorico della sagra imagine di Maria Vergine dipinta dall'Evangelista S. Luca dedicato al Nobil' Uomo Signor Francesco Zambeccari Priore dell'Archiconfraternità di Santa Maria della Morte di Bologna da Domenico Boldrini Cittadino Bolognese* (Bologna, Stamperia Bolognese di S. Tommaso d'Aquino, 1729), 9:

> vidde in un subito alcune lettere scritte, che in nostra lingua significavano cosi: Questa è opera fatta da S. Luca Cancelliere di Cristo, che deve essere portata alla Chiesa di S. Luca nel Monte della Guardia, ed i'vi onorevolmente collacata sovra l'Altare, esporsi all'adorazione de'fedeli

(It should be noted that the Madonna di San Luca is not a statue, as was assumed by Schnoebelen, *op. cit.*, 57.)

5 'acciò con maggiore gusto spirituale siano cantate delli vostri servi divoti'

6 Samuel Sharp, *Letters from Italy* (London, 1767): Letter XLIX, Bologna, May 9, 1766

7 G. Ricci, *Santa Maria del Baraccano* (Bologna, 1926), 5; *Il Santuario di S. M. del Baraccano e le chiese i conventi e gli oratori nella parrocchia di S. Giuliano* (Bologna, 1930), 22

8 G. Ricci, *Il Santuario*, 23

9 Anonymous, *Guide to the Sanctuary of the Madonna del Baraccano*

10 Anonymous, *op. cit.*

11 Anonymous, *op. cit.*

12 V. Alce, *La Cappella del Rosario in San Domenico di Bologna* (Bologna, 1977), 10

13 Alce, *Cappella Rosario*, 8

14 Alce, *Cappella Rosario*, 8

15 For a detailed account of the negotiations for the new chapel, see Alce, *Capella Rosario*, 8-9

16 For an account of the decoration of the chapel, see Alce, *Cappella Rosario*, 11-12

17 Alce, *Cappella Rosario*, 11

18 I sonatori di Cornetti, Tromboni, e Violoni sempre compariscano con i loro instromenti cosl nelle solennità, e feste, come ne'Sabbati la sera per le Litanie, ò Mottetto alla Madonna, e quando si canterà sù gli Organi, compariscano ancora i sonatori di Violino, Violette, Tiorbe, & altri con i loro instromenti

19 *Ordini*, 13: 'Oblighi di tutto l'anno per gl'Organisti, Cantori, e Sonatori alle Messe, Vespri, e Litanie, ò Mottetti alla Madonna'

20 Op. 23, 1660; Op. 25, 1661; Op. 34, 1664; Op. 39, 1666; Op. 47, 1668; Op. 49, 1668; Op. 51, 1676; Op. 52, 1669

21 Op. 2, 1681; Op. 3, 1681

22 Op. 42 (*Antifone*), 1667

23 *Ordini*, 13-28

24 *Ordini*, 29

25 *Ordini*, 29-33

26 *Ordini*, 31

27 *Ordini*, 31

28 *Ordini*, 9:

Chi mancherà al servitio quando si fà Cappella s'intenda escluso affatto dalla Musica

E parimente chi andarà fuori di Bologna nel tempo delle Rogationi

29 Cazzati was appointed as *maestro di cappella* at San Petronio in 1657

30 *Ordini*, 29:

Primo dl di Quaresima doppo l'Oratione delle 40. hore alla Processione Pange lingua con gl'Organi alternatamente, secondo l'ordine del Mastro di Cappella

31 *Ordini*, 30:

Giovedì Santo
Due Organi
Kyrie, Gloria
Alla elevatione, un Mottetto
Alla Processione, Pange lingua
La sera come sopra

32 *Ordini*, 7:

> Quando i Preti del Coro anderanno processionalmente alla Madonna della Pace l'Organo risponderà alle loro Antifone & Inni, cosl nelle Processioni, che vi si fanno ogni Mese, come ne'Sabbati, e solennità, nelle quali à Vespro, ò à Compieta si è fatta Musica

33 The reference above appears to be to plainsong-singing clerics and not to the *musici*.

34 *Compieta e letanie a quattro voci ... Opera settima* (1647)

35 A. Schnoebelen, ('Performance practices at San Petronio in the Baroque', *Acta Musicologica* XL (1969), 38,) suggests that Cortellini was *maestro* at San Petronio at some stage of his career. Her subsequent article on Cortellini in *NG* makes no mention of this however.

36 O. Mischiati, 'Per la storia dell'oratorio a Bologna. Tre inventari del 1620, 1622 e 1682', *Collectanea historiae musicae* iii (1962), 131

37 L. Sighinolfi, *La chiesa e l'oratorio dell'ospedale di S. Maria della Vita* (Bologna, 1927), 7

38 L. Sighinolfi, *op. cit.*, 25. (This is not the present Bolognese church of the same name, but an earlier one which stood on the same site.)

39 C. Vitali, 'Giovanni Paolo Colonna, maestro di cappella dell'oratorio filippino in Bologna: contributi bio-bibliografici', *RIM*, xiv (1979), 138

40 V. Alce, 'La cappella musicale del Rosario in S. Domenico di Bologna', *Strenna storica bolognese* xxiii (1973), 16:

> [di] far cantare in musica le preci, o litanie, et lodi della B. Vergine avanti l'altare del Rosario li sabati, vigilie et feste della gloriosissima Vergine

(This article by Alce is based on documents in the archives of I-Bsd, and in particular on those of the extensive collection of the Archivio del Rosario. Unfortunately, many of Alce's quotations from the archival material are frustratingly truncated—most notably in the case of Milani's contract. Despite considerable assistance from the new *padre bibliotecario* at San Domenico, a search of the locations cited in Alce's notes drew no results whatsoever, and it would appear that the documents used by Alce have been removed from their indicated folders. No additional material was uncovered in the course of this search beyond an undated document (F.I.7100) which made several passing references to Ugo Pepoli's provision of

> l'annual somma di £200. acciò che nella Capella del S[antissi]mo Rosario nella Chiesa di PP. di S. Domenico di Bologna ogni Sabbato, et ogni Vigilia delle Feste della B.V. si cantassero le Littanie onorificamente et in musica in perpetuo.)

41 Alce, *Cappella musicale*, 16-18

42 Alce, *Cappella musicale*, 16:

> lire 18 de quattrini pagati a D. Francesco [Milani] Mastro di Capella di S. Petronio per la sua provigione delle laude che canta il sabato con li altri nella capella del S.mo Rosario

43 This was probably the same Domenico Benedetti who contributed a setting of the litany to Giacobbi's 1618 collection

44 Alce, *Cappella musicale*, 16

45 Alce, *Cappella musicale*, 17:

> A messer Francesco per la musica fatta alle laudi quando la B. Vergine era sull'altare per l'occasione del contagio
>
> Al suddetto per la coronazione del della B.V
>
> A Don Francesco per più musiche fatte quando la B. Vergine stette sull'altare e poi diede la benedizione sull'altare maggiore.

46 Alce, *Cappella musicale*, 17:

> per le laudi che si cantano sull'organo della Madonna di agosto per l'obligo del Marchese Ugo

47 Alce, *Cappella musicale*, 17-18:

> Primo, che il detto Sig. D. Francesco Milani sia tenuto ... servire per la propria persona alle musiche delle laudi della S.ma Vergine del Rosario che si cantano nella sua capella, non solo con l'organo, ma anche con qualche altro strumento musicale, cioè tutti li sabati a sera, le vigilie delle feste della B. Vergine ...; che in detta musica oltre la persona propria di detto e l'organista, ci siano almeno 8 musici, e tutti si paga lire 27 il mese.

48 Alce, *Cappella musicale*, 18

49 Apparently Alce was not aware of this publication.

50 R. L. Musser, *Kyrie eleison—two hundred litanies* (Westminster, [1945]), 97

51 *Raccolta di tutti li bandi, ordini, e provisioni fatte per la Città di Bologna in tempo di contagio imminente, e presente, li anni 1628. 1629. 1630. & 1631. Dedicata all'Emin.mo e Rever.mo Sig. Cardinale Spada nel sudetto tempo Meritissimo Legato di Bologna* (Bologna, Girolamo Donini, 1631)

52 Alce, *Cappella Rosario*, 12

53 The procession is now reduced to a simple one within S Domenico on the second Sunday of November—see P. Luigi da Gatteo, *La Peste a Bologna nel 1630* (Forlì, 1930), 105

54 *Raccolta di tutti li bandi*, 176:

Editto per occasione del Voto Publicato in Bologna alli 24. Dicembre 1630

Essendosi stabilito affetuare Venerdi prossimo 27. del presente, giorno di San Giovanni Evangelista il Voto fatto da questo Publico alla Beatiss. Vergine del Rosario, & alli Glorioss. Santi Ignatio, & Francesco Saverio per la liberatione di questa Città, e suo Contado da i presente mali, col fare una Processione publica, la qual dovrà partisi della Chiesa Metropolitana di S. Pietro uscendo alla Porta maggiore, & caminando per Piazza, & S. Mamolo fine alla strada Urbana, & voltando à S. Domenico entranda per la Porta maggiore, col celebrate in detta Chiesa Messa solenne, & fare altre funtione come nella espressione del detto Voto, & uscendo della detta Chiesa per la Porta verso la Piazza de'Signori Calderini, voltanda da casa de'Signori Boccaferii, & di li finò a strà Castilione, & a S. Lucia, ove la detta Processione dovra terminate

Et considerandosi ancora quanto sia cosa pericolosa l'unirsi, e convenire insieme in tempo tanto sospetti di mali contagiosi moltitudine di persone, & governandosi col essempio di altre Città, e Luoghi in occasione di simili Processioni, atesso di più, che quei pochi, che dovranno andare, & intervenire alle dette funtionità— presentano tutto questo Publico, & si deve sperare, che Nostro Signore non ricusa la diligenze humane, purche siano subordinate alla Maestà Sua, debba altrettanto risguardere la bona volontà di quelli, che restaranno, quanto il pio perigrinaggio de gli altri, che andaranno. Per tanto per parte dell'Eminentissimo, & Reverendiss. Sig. Cardinale Spada Legato, col consenso delli Molto Illustri Signori Antiani, Consoli, & Confaloniero di Giustitia, et de'Signori del Regimento, si ordina, & espressamente comanda, che nessuna persona di qual si voglia stato, grado, ò conditione si sia, debba, ò posia intervenir in dette Chiese la mattina di tal giornata, eccettuando gl'invitati alla detta Processione, & eccettuate le citelle da maritarsi, con le Gentildonne, che le conduranno, e loro servitori, & quelli, che per necessità, ò per convenienza de gli officij loro dovranno intervenirvi con loro Camerieri, Paggi, stassieri, ò altri servitori; sotto pena a ciascuno, che contravettà di scudi trecento, & altri pene ancora corporali ad arbittio di sua Eminenza; con dichiaratione però, che non sia prohibito in tal giorno a quelli, che non sono compresi sotta la clausura, di andare ad altre Chiese à fare le loro devotioni

Ordinando di più, che ciascuno sotto le sudette pene debba far nettare, & espurgare le strade per dove passarà la detta Processione. In quorum. &c. Dat. Bonon. die 24. Decembris 1630

B. Card. Spada Leg
Philip. Calder. Vex. Inst
Vinc. M. Garg. Sanit. Cancell. mand

55 Floriano del Buono, *La solenne procesione per adempimento del voto publico fatta alli 27 di Dicembre 1630* ([Bologna], 1631)

56 For example, *Direttorio per l'essercitio che fanno i Padri della Congregatione dell'Oratorio di S. Filippo Neri, essistente nella Chiesa della Madonna di Galiera di Bologna, nell'andare alle sette Chiese il Giovedì dopo la Sessagesima, detto il Giovedì Grasso, a similitudine de' Padri dell'Oratorio di S. Maria in Vallicella di Roma* (Bologna, Clemente Ferroni, 1637), and its slightly altered reprint, *Direttorio per la visita delle sette chiese che fanno i PP. della Congreg. dell'Oratorio di S. Filippo Neri di Bologna nel Giovedì Grasso, a similitudine de' Padri dell'Oratorio di Roma* (Bologna, Domenico Barbieri, 1678) both prescribe the following for one stage of the procession:

> In questo viaggio si cantano le Litanie della B. Vergine: & il Coro replica quello, che dicono gl'Intonatori nel modo qui notato

57 *Modo d'orare nella processione che si farà venerdì 10 Dicembre 1756. Per adempimento del voto pubblico fatto in occasione del contagio* (Bologna, Clemente Maria Saffi, [1756]). Other editions in I-Bac include those for 1747, 1751, 1776, 1777, 1795

58 Domenico Verità, *Vera relatione di quanto è occorso nella Città di Bologna in occasione, che l'Illustrissimo Reggimento sodisfece al Voto fatto alla Beatiss. Verg. del Santiss. Rosario, per*

la liberatione dal contagio, nella chiesa di S. Domenico il giorno di S. Gio. Evangelista dell'anno 1630 (Bologna, Clemente Ferroni, 1631). Unpaginated:

> Disposti per tantogn'uno al luogo debito avanti l'altare del Santiss. Rosario, l'Eminentiss. Card. Legato vi tenne capella, cantando messa Mons. Suffraganeo, e proseguendola à pieno concerto quattro chori di musica. Dopo il Vangelo, il Reverendiss. P. Ridolfi Generale di S. Domenico ... fece un discorso, nel quale ... havendo ricordati gli oblighi della liberatione à detta Vergine, hebbe da tutti l'applauso delle lagrime, e de'singiozzi. All'Offertorio, alcune dame principali presentarono sei citelle vestite di bianco, alle quali Mons. Suffraganeo ... consegnò la dote di 50. scudi per ciascheduna.... Quasi nel medesimo tempo si scaricarono dodeci pezzi d'artigliaria ... sù la Piazza di S. Domenico; & allhora (conforme all'ordine posto fuori in stampa) dovea ogn'uno dentro le proprie case render gratie a Dio della liberatione del male. Tal segno s'accompagnò per tutta la città col suono delle campane, e con l'applauso de'tamburi, e delle trombe in chiesa

59 A note at the end of Giacobbi's 1618 collection explains how this is to be accomplished (see G1823 in catalogue)

60 Alce, *Cappella musicale*, 18

61 Alce, *Cappella musicale*, 20

62 In fact, it is quite possible that at least the litanies of the 1658 collection date from Cazzati's sojourn in Bergamo, since they are in perfect stylistic accord with the conservative setting included in his 1655 *Messa e salmi a cinque voci ...*

63 For an account of Colonna as *maestro* to the Oratorians, see C. Vitali, *op. cit.*

64 C. Vitali, *op. cit.*, 134 (quoted from I-Bas, Fondo demeniale, Padri Filippini di Santa Maria di Galliera, 112/5995, mazzo n.6:

> Negl'Oratorij delle sere si cantano le Litanie della Beatissima Vergine, l'Antifona di lei secondo il tempo, e due volte si canteranno cose volgari, una delle quali dovrà sempr'esser di cose conformi all'Evangelio, che sono in certi libri stampati in Roma, l'altra ad arbitrio, che non deve però essere molto longa

> In questi Oratorij delle Feste di sera si tiene quest'ordine. Prima si dicono le Littanie della Beatissima Vergine con l'Antifona corrente della Madonna, poi un sermoncino del putto, qual finito si canta la prima cosa volgare, doppo quella segue il discorso d'un Sacerdote, e per ultimo si canta l'altra cosa volgare.

65 See, for example, *Instituta Congregationis Oratorii S. Philippi Nerii* (Roma & Bologna, Laelii & Vulpe, 1723/1740)

66 See Mischiati, *op. cit.*. The original inventories are headed as follows:

> [A] Nel Nome di Dio. il di X. xbre 1620
> Inventario de libri grandi e picoli, Mottetti, e carte di Musica per uso del Orat.^{o} n^{ro} dal B:^{to} Fil:^{o} consignati al R.D. Gio: Batta Mazza Prete della Cong:^{ne} del'Orat:^{o} in Bologna

> [B] Adi 15. Nov 1622
> Inventario di tutti i libri di Musica, Canto fermo, et altre robbe esistenti nel Choro della Chiesa della Madonna di Galiera

[C] Nota delle compositioni Musicali che donò la Congregatione di Roma all n^{ra} Congregatione li 22. 9$^{bre.}$ 1682

67 Also listed is Giulio Belli's 1605 *Compieta, motetti, & letanie della Madonna à otto voci ...* (B1765)

68 *Indice di tutte le opere di musica che si trovano nella stampa della Pigna di Alessandro Vincenti* (Venice, 1621)

69 Mischiati, *op. cit.*, 132

70 Francesco Foggia, *Letanie à tre, quattro, cinque e sei voci.... Opera decimasesta* (Rome, Giovanni Antonio Mutii, 1672) (F1451); Bonifazio Graziani, *Litaniae à quattro, cinque, sette, e otto voci....* Opera undecima (Rome, Giacomo Fei, 1665) (G3676)

71 Giovanni Antonio Silvani: *Litanie concertate à 4. voci con violini, e senza, e suoi ripieni, a beneplacito.... Opera prima* (Bologna, Marino Silvani, 1702)

72 Alce, *Cappella musicale*, 22

73 I-Bc ms. II.140

Part II

The Music

Chapter 4
The Texts and Musical Settings

The Structure and Musical Implications of Litany Texts

The Litany of the Saints

The text of the earliest litany still in use, the Litany of the Saints (Appendix I), provided the prototype for subsequently composed litanies of official status in the Roman rite, all of which not only share its basic structure, but also incorporate without alteration several elements of its text. Thus all these litanies have in common the introductory formula,

> Kyrie eleison.
> Christe eleison.
> Kyrie eleison.
> Christe audi nos.
> Christe exaudi nos.
>
> (Lord have mercy.
> Christ have mercy.
> Lord have mercy.
> Christ hear us.
> Christ graciously hear us.),

followed by what is essentially a Latin trope on the standard Greek Kyrie, in which the Persons of the Trinity are invoked individually and in Unity:

> Pater de caelis Deus, miserere nobis.
> Fili Redemptor mundi Deus, miserere nobis.
> Spiritus Sancte Deus, miserere nobis.
> Sancta Trinitas unus Deus, miserere nobis.
>
> (God the Father of Heaven, have mercy on us.
> God the Son, Redeemer of the world, have mercy on us.
> God the Holy Spirit, have mercy on us.
> Holy Trinity, one God, have mercy on us.)

The ensuing pleas for intercession and intervention are for the most part unique to specific litanies, but the closing formula invoking the Lamb of God is common to all those found in liturgical manuals of the Roman use:

> Agnus Dei, qui tollis peccata mundi, parce nobis Domine.
> Agnus Dei, qui tollis peccata mundi, exaudi nos Domine.
> Agnus Dei, qui tollis peccata mundi, miserere nobis.
>
> (Lamb of God, who takest away the sins of the world, spare us Lord.
> Lamb of God, who takest away the sins of the world, graciously hear us Lord.
> Lamb of God, who takest away the sins of the world, have mercy on us.)

The most characteristic feature of the central sections of all litanies is their responsorial character, consisting as they do of sequences of invocations, with each invocation responded to by a petition for the intercession or direct intervention of the invoked.

In the Litany of the Saints, the central invocations and petitions are grouped as follows:

Invocations of the Saints

The Virgin Mary;
Angels and Archangels;
Patriarchs and Prophets;
Apostles, Evangelists, Disciples and Innocents;
Martyrs;
Popes, Confessors and Doctors
Priests, Levites, Monks and Hermits;
Virgins and Widows
All the above collectively.

Each of the invocations of the hierarchy of Saints is followed by the common petition 'ora pro nobis' (or if a group of Saints is invoked, 'orate pro nobis')—'pray for us'. These invocations and petitions are followed by two further responsorial sections:

Direct pleas

for God's mercy.
for deliverance from evil.
for deliverance through events in the life of Christ.

In the case of the two direct pleas for God's mercy, the initial phrase is common and the petition unique ('Be merciful, spare us Lord.' 'Be merciful, graciously hear us Lord.'): the pleas for deliverance, both from (*a/ab*) evil and through (*per*) events in the life of Christ are all answered by the common petition, 'Libera nos Domine' ('Deliver us Lord').

Specific pleas for God's intervention

All except the first and last of these takes the form of a clause of purpose beginning with 'so that' (*ut*), and all are followed by the common petition, 'te rogamus audi nos' ('we beseech Thee, hear us').

Uniquely in the Litany of the Saints, the Agnus Dei is followed by a repetition of the opening Kyrie, in an almost palindromic re-arrangement of its original form, with the two Latin invocations of Christ preceding instead of following the three Greek invocations.

'Requiem' Litany

The 'Requiem' Litany follows the form of the Roman Litany of the Saints, with the petitions in favour of a third party (or parties). Both full and abbreviated forms of the text are known: as will be seen below, musical settings are constructed in such a way that, according to circumstances, any number of invocations and petitions may be included.

Ambrosian Litany of the Saints

The Ambrosian Litany of the Saints (Appendix II) is specific to the Milanese rite, and while immediately recognisable as a litany, it follows a pattern somewhat different from that of the Roman type. The opening consists of a brief Latin Kyrie, which is followed by a central section of invocations of the Saints, each with the petition 'intercede pro nobis', and at the end a further (Latin) 'extended Kyrie'—there is no Agnus Dei.

Litany of Loreto

In the Litany of Loreto, the central intercessory invocations are all addressed to the Virgin, and all elicit a uniform response in the form of the petition, 'ora pro nobis'. The first three Marian invocations, 'Sancta Maria', 'Sancta Dei Genitrix' and 'Sancta Virgo virginum', are drawn from the Litany of the Saints, and it is very probable that those which follow in the Litany of Loreto first appeared as tropes on the original three (of which the second and third were themselves probably tropes on the first and most direct invocation, 'Sancta Maria').

The invocations of the Virgin are arranged in a series of distinct groups, each of which is marked by a common factor, signified in all but one of the groups by a recurring form of address which is qualified differently with each invocation. Thus, in the five groups, the Virgin is addressed successively as

Saint	(Sancta)	(3 titles)
Mother	(Mater)	(10)
Virgin	(Virgo)	(6)
Personification of poetic images		(17)
Queen	(Regina)	(8 [or 9]).

The text of the Litany of Loreto (Appendix III) displays a remarkable degree of both logical and poetic organisation, facilitated at least to some extent by the fact of its being addressed to a single person.

Mary as Saint

The first three invocations address the Virgin by titles which in themselves constitute statements of theological fact: Mary is blessed; Mary is the Mother of God; Mary is Virgin of virgins. There is no literary artifice here: indeed it may be argued that these three titles belong properly to the preceding section which addresses the Persons of the Trinity with which they share a common source. That theological thought in the sixteenth and seventeenth centuries recognised a close relationship between the Virgin and the Trinity is demonstrated by sacred texts in which Mary is addressed as 'Trinitatis Sacra-

rium' ('Temple of the Trinity')—examples being Palestrina's *Litaniae Deiparae Virginis* ... (Venice, Angelo Gardano, 1600) and Giovanni Battista Beria's motet 'Ave Trinitatis Sacrarium' (1647a).

Mary as Mother

Of the ten titles addressing the Virgin as Mother, all but two are arranged in rhymed pairs. The first two titles, 'Mother of Christ' and 'Mother of Divine Grace', continue the theme of theological fact of the preceding three 'Sancta' titles. The next six invocations are more poetic in character, each pair portraying two aspects of the same attribute:

> Mother most pure; Mother most chaste;
> Mother inviolate; Mother undefiled;
> Mother most amiable; Mother most admirable.

The ninth and tenth titles, 'Mother of the Creator' and 'Mother of the Saviour' return to the theological fact of the first two titles, echoing the closely related 'Mother of Christ' which opens the section, and continuing the rhyme of the preceding pairs to produce the scheme **abccddeeff**.

Mary as Virgin

The six invocations of Mary as Virgin list attributes similar in character to those in the 'Mater' section: here she is described as most prudent, venerable, renowned, powerful, merciful and faithful. A slightly less simple poetic structure is evident here, there being two groups of three invocations. In the first group the second and third invocations rhyme; in the second group the rhyme is between the first and second invocations (**abbccd**).

Mary as personification of poetic images

The longest section of the litany is that devoted to the Virgin as personification of biblical and poetic images. While there is no pervasively consistent form of address binding these invocations, they fall into five groups, each held together by at least one unifying factor.

The first three invocations ('Mirror of justice', 'Seat of wisdom', 'Cause of our joy') are linked by rhyme. The three invocations of the second group describe the Virgin as 'Spiritual vessel', 'Honourable vessel' and 'Vessel of

singular devotion': in addition to the 'Vessel' concept common to all three, the first two of these invocations rhyme. The five invocations of the rhyming third group (aabba) are additionally unified by a complex of associations: the second and third invocations share the concept 'tower', which is in turn related to the 'house' of the fourth invocation; the third and fourth invocations have in common the concept of precious substances (gold and ivory); the section as a whole suggests the concept of a garden with a rich edifice containing the Ark of the Covenant ('Foederis arca'). The fourth group contains only two invocations: both present celestial images of the Virgin ('Door of Heaven' and 'Morning Star'), the first of these providing a link with the images of the preceding group. The four rhymed invocations of the fifth group portray the Virgin in images of charity and succour: 'Health of the sick', 'Refuge of sinners', 'Comforter of the afflicted', 'Help of Christians'.

Mary as Queen

The final section of Marian invocations owes its organisation directly to the Litany of the Saints, since here the succession of titles describes the Virgin as Queen of each of the major collective groups of Saints, in the order of the hierarchy invoked in the earlier litany—that is, Angels, Patriarchs, Prophets, Apostles, Martyrs, Confessors, Virgins, and finally All Saints.

(Since 1600 several invocations have been added to this section of the Litany of Loreto. The only addition during the seventeenth century was 'Regina sacratissimi Rosarii' ('Queen of the Most Holy Rosary'), the use of which was granted to the Confraternity of the Rosary in 1675 and extended to the whole Church in 1883. 'Regina sine labe originali concepta' was added after the definition of the dogma of the Immaculate Conception in 1854, 'Mater boni consilii' in 1903, and 'Regina pacis' during the first World War. The original text of the Litany of Loreto was undoubtedly a quasi-poetic distillation from the myriad titles by which the Virgin was invoked in liturgical and devotional literature. It is regrettable that in the process of ascribing additional glories to the Virgin, the textual accretions since 1675 have disrupted both the poetry and the logic of the original design. However, since only the first accretion, 'Regina sacratissimi Rosarii', was current

in the seventeenth century (and thus the only one to have had any effect on the music of that period), no further reference will be made to the subsequent additions.)

It was observed above that each of the litanies comprises a sequence of three or more distinct sections: they therefore all constitute what may be described as composite forms, a fact which was recognised in their very earliest musical settings, the chants.

The changing character of the invocations and petitions of the Litany of the Saints is marked by corresponding changes in the Gregorian tone used for its monodic recitation (Example 4.1): one formula is used for the Greek Kyrie, and a second for the Latin invocations of Christ. A third formula serves both for the invocations and petitions for the mercy of the Persons of the Trinity, and for the invocations of the Saints with their associated petitions for intercession; a fourth is used for all of the direct pleas for mercy and deliverance. The specific pleas for God's intervention are sung to a fifth formula and the Agnus Dei to a sixth. The formulas used for the closing invocations of Christ and for the Kyrie are those used at their first appearance, with the exception that the final 'Kyrie eleison' is set to a new, melismatic, melody. Represented schematically, the form of both the text and the chant of the Litany of the Saints describes an arch:

A B C D E F B A.

A similar, though far less elaborate, composite form is displayed by the three major textual sections evident in the Litany of Loreto and the chant formulae associated with them (Example 4.2): as with the Litany of the Saints, separate formulae are used for the Greek Kyrie and for the Latin invocations of Christ. A third formula serves both for the invocations of and petitions for the mercy of the Persons of the Trinity, and for the invocations of the Virgin with their associated petitions for her intercession and a fourth distinct formula is used for the Agnus Dei. The form of both the text and the chant of the Litany of Loreto may be represented schematically as follows:

A B C D.

Thus the musical form of the chanted litany, dictated by semantic variations between sections of the text, resembles a chain of movements, each of which is unified within itself by virtue of the 'ostinato' of its particular chant formula, but also related to all other sections by the common syntactic factor of a persistently reiterated response or petition.

Although the text of the Litany of Loreto is taken as the basis for most of the discussion which follows, the deductions made below are equally applicable to the other texts, at least in relation to overall form.

The sectional structure of the litany demonstrated by the chants is reflected in the great majority of polyphonic settings, where disparate sections or movements generally correspond to the sections originally demarcated by distinct chant formulas. The most common exception to this norm is the merging of the first two sections (on account of the brevity of the second, which comprises only two invocations), and often also the direct invocations of the Persons of the Trinity (originally indicated as being grouped with the invocations of the Saints or of the Virgin by virtue of their common chant formula). This produces a somewhat more substantial portion of text, in effect an 'extended Kyrie', the three components of which have in common (each with a different emphasis) the addressing of the Persons of the Trinity.

As a result of this linking of the first three sections, the invocations of the Virgin become the central portion of the text, between the opening 'extended Kyrie' and the Agnus Dei at the end. The two procedures most commonly adopted in setting this central portion are (a) to regard it as a single entity and to set it as a continuous movement without distinguishing smaller sections of related titles, or (b) to subdivide the text further into the constituent groups of Marian titles and to set each group as a self-contained unit or movement. How individual composers responded to the challenges presented by this portion of the text will be examined in detail below.

The Agnus Dei is almost always set as a completely separate movement, indicated in the sources by a new beginning for the music (usually on a new line, or with a clear break in the staff) and with an enlarged initial A in the text. A few settings of the Litany of Loreto omit the Agnus Dei altogether.

Thus, as a text for music, the Litany of Loreto almost dictates that it should be set as a tripartite form (Kyrie, Sancta Maria, Agnus Dei), and it is almost invariably responded to in this way (with the proviso that the central section may be subdivided). Even when the appearance of the music on the page suggests only two sections (Kyrie/Sancta Maria and Agnus Dei), the central, Marian text is usually set in a way which clearly distinguishes it from the surrounding material.

The syntax of the litany provides what is perhaps its most dominant surface characteristic: a series of constantly changing invocations answered by the persistent reiteration of an unvarying petition. In the Litany of Loreto, each invocation of the Virgin constitutes a title, or form of address, each of these titles signifying the same subject, 'Mary': each petition constitutes a verb in the imperative mood, 'ora' ('pray'), followed by the ablative phrase 'pro nobis' ('for us'). Even the material surrounding the Marian invocations conforms to the same basic pattern: each different title, or invocation, signifies (in theological terms) the same subject, 'God'. The cumulative result is a repetitive formula of unsurpassed syntactic monotony: there is no element of narrative, no dialogue, and no development of argument. Consequently, on the surface there appear to be virtually none of the verbal stimuli which are commonly present in texts set to music.

Two obvious courses of action were open to composers faced with the daunting task of setting the litany: either the syntax could be translated directly into musical terms in the form of a more or less mechanical antiphony between two choirs alternately singing invocations and petitions, or the syntax could almost be ignored and the text regarded as vocal colour applied to abstract musical designs. As we shall see, both methods were implemented, in several cases extremely successfully.

The essentially responsorial character of the litany resulted in a great number of composers casting their settings in the polychoral mould, which had already proved its worth in the setting of other avowedly responsorial texts, most notably the psalms. However, the way in which the litany text is constructed, as a very long sequence of short, syntactically identical phrases, proved in many cases to be an insuperable problem in transferring the medium of psalmody to the litany. While some psalm texts depend for their effect on consistently recurring responses (an example being Psalm 135, 'Confitemini Domino quoniam bonus', where the second half of every verse is 'quoniam in aeternum misericordia ejus'—'for His mercy endureth for ever'), in general the psalms are characterised by a wealth of syntactic and semantic variety, which is reflected in musical settings by a corresponding variety of phrase lengths and formal constructions. Attempts to minimise the effects of the differences between litany and psalm texts resulted in the adoption of two methods of contracting the text of the litany in efforts aimed first of all at reducing the duration of its syntactic monotony, and later at avoiding it altogether.

The most straightforward of these methods, in operation until about 1620, is that of contraction by omission: certain titles are simply omitted from the sequence of Marian invocations, so that the text gains the advantage of brevity without losing its essential structure. The selection of particular invocations to be included in each setting follows no clear pattern, and within certain limits appears to be arbitrary—in several collections containing multiple settings of the litany, each setting is made up of a different combination of invocations. In spite of the apparently random character of the selection process in individual settings, certain general trends are evident:

- The first and last invocations ('Sancta Maria' and 'Regina Sanctorum omnium') are always included;
- The second and third invocations ('Sancta Dei Genitrix' and 'Sancta Virgo virginum') are hardly ever omitted;

- Omissions from the 'Regina' section are relatively rare, 'Regina Patriarcharum' and 'Regina Apostolorum' being the invocations most probably omitted;

In each of the three sections between the 'Sancta' and 'Regina' sections, the frequency with which individual titles are included tends to decrease towards the centre of each sequence and then to increase again towards the end. In each of these three groups the first title is usually present. In the 'Mater' and 'Virgo' sections there is a tendency for more invocations from the first half of each sequence to be included, while in the sequence of 'Personification' titles, the last five invocations are selected as often as, or more frequently than those which begin the sequence.

The second method of textual contraction emerged primarily as a result of stylistic considerations. The increasing vogue for church music in a concertato style led to attempts, from about 1610, to impose the new compositional techniques on the text of the litany in its pristine form. The result, in many cases, fell somewhere between the polyphonic and concertato idioms. Often a consistent melodic motive or harmonic progression was maintained as an anchor for the 'ora pro nobis' phrases, which generally recurred as responses to each individual petition, and in some cases the principle of a rigid alternation of short invocation and petition phrases of equal length resulted in works of limited musical interest. An example of this type of setting is that by Giovanni Francesco Capello (C902), in which every invocation and petition is set in succession, with minimal overlapping of phrases: in most cases invocation and petition are sung by the same voice, but at some points (for example from 'Rosa mystica' to 'Domus aurea') the two elements are treated antiphonally. Similarly, the first of Ignazio Donati's 1616 settings (although considerably richer in variety of texture) suffers from a monotonous regularity of phrase structure.

A similar sort of tension between the desire to produce a concertato work and the inability to apply the style to the text emerges in several settings from about 1615 to 1620 which are syllabic, compressed and continuous to such a degree, that they lack any musical grace whatsoever, and in some cases provide disappointing conclusions to otherwise excellent

collections of shorter pieces. Examples of such works are the 1615 setting by Giovanni Ghizzolo, the entire 1617 collection by Tomaso Graziani, and the 1619 setting by Lorenzo Medici. That many composers did perceive an incompatibility between the concertato style and the text of the litany is demonstrated by the number who played safe and included stile antico litanies in collections of otherwise concertato music.

This apparent incompatibility is directly attributable to the inherent characteristics of the litany text already discussed above. One of the chief factors which militates against successful concertato setting of the litany text in its pure form is its sheer length: to achieve the fine balance between syllabic and melismatic treatment which is a feature of the concertato style at its best, would produce in a setting of the complete text of the litany, a work of excessively large proportions. Since it was obviously considered desirable for the litany to be set to music, and since the concertato style had proved unsuitable if applied to the full, verbatim text, a subtle method evolved of contracting the text and simultaneously rendering it more suitable to the musical style.

This method, which remained in use as long as the litany continued to be set, entailed the concatenation of two or more successive invocations, so that the petition 'ora pro nobis' appeared as a response to groups of invocations, rather than to each individual title in turn. Thus, for example, three related invocation-petition pairs of the 'Virgo' section could be reduced from six textual (and musical) phrases:

> Virgo potens,—ora pro nobis.
> Virgo clemens,—ora pro nobis.
> Virgo fidelis,—ora pro nobis.

to two:

> Virgo potens, Virgo clemens, Virgo fidelis,—ora pro nobis.

An additional advantage of this process is the fact that titles of closely related imagery may be more immediately juxtaposed. From a purely musical point of view it meant that two, three, or four titles could be set as a single, predominantly syllabic and sometimes internally sequential

phrase, and answered by a balancing consequent phrase for the petition, which could either be contrastingly melismatic, or continue syllabically with reiterations of the word 'ora'. In this way, sections of text which previously would have been set as musical sections of some magnitude, were condensed into the space of two or three phrases, and the requisite balance between syllabic and melismatic rendition came within reach—examples of the technique will be highlighted when individual settings are examined below.

In practice, this process of contraction by concatenation was employed as an adjunct to those methods of treating the text which were already in use (that is, preserving its original form or contracting it by the omission of invocations), and was applied equally effectively in polychoral litanies, where it facilitated the restoration of the complete list of invocations.

While the introduction of concatenation may have served to undermine the original responsorial character of the litany text, it had, particularly for composers of the concertato persuasion, an implication of possibly greater significance than a mere reduction of time-scale. This was the fact that the resultant variety of permutations of the textual elements of the litany served to render its superficial appearance closer to that of motet and psalm texts, which were generally made up of semantic units of variable, and sometimes considerable, length. Even if the litany text could not be altered enough to approximate the semantic variety of the psalms, it could at least be moulded into a format which facilitated musical setting in a manner almost indistinguishable from that applied to other texts.

The achievement of a superficial textual parity with the motet and psalm meant that the litany became subject to the incorporation of many features already characteristic of these forms, and of the motet in particular. Not the least of these is seen in the emergence of a measure of subjectivity, manifested chiefly as an intensification of the plea 'ora pro nobis'. One of the simplest means of accomplishing this was the introduction of adverbial, or other qualifiers into the text. Thus, Francesco Rogantini creates a climactic conclusion to the 'Regina' section of his 1644 litany by following the chain of eight invocations with urgent, *tutti*, homophonic reiterations of the phrase

'semper ora', ('always pray') which is stated four times between dramatic silences before the rest of the phrase ('pro nobis') is added.

Giovanni Francesco Milanta uses the same device in his litany of 1651 at the petition following 'Sancta Maria', but takes it even further by combining it with substantial repetition of both invocation and petition:

> Sancta Maria, Sancta Maria,
> ora, ora, ora, ora, ora pro nobis;
> Maria, Maria, ora pro nobis;
> Maria, Maria, pro nobis semper ora;
> pro nobis, O Maria, pro nobis, O Maria,
> pro nobis semper ora, O Maria.

The result, particularly with the additional insertion of the vocative 'O', is intense and personal.

Approaches to Formal Design

Polychoral settings

Of some 80 seventeenth-century publications containing settings of the Litany of Loreto for two or three choirs, more than half appeared during the first two decades of the century. During this early period polychoral and single-choir settings were issued in roughly equal numbers, with a slight bias in favour of polychorality between 1615 and 1620. While the numbers of small-scale settings remained stable during the next decade, polychoral settings declined significantly. Between 1631 and 1640 and particularly in the last five years of the decade, a remarkable increase was seen in the

production of small-scale settings, but the numbers of large-scale settings continued to fall and production became sporadic—between 1641 and 1647, for example, no polychoral settings were published at all—with the majority of polychoral settings appearing in collections devoted predominantly or exclusively to litanies and often intended for the use of particular institutions rather than a wider general market. To some extent this trend is in line with the general decline of the Venetian presses after the boom of the 1620s, but factors such as the decimation of the 1630 plague and a complementary vogue for smaller ensembles which had an inevitable effect on the output of polychoral music are reflected in the fact that small-scale litanies, even if produced somewhat less abundantly, still appeared regularly throughout the remainder of the century.

An analysis of the geographical distribution of the collections as to their areas of origin is illuminating regarding both regional and local cultivation of the Litany of Loreto. The area surrounding Bologna (present-day Emilia-Romagna) was the most productive region, with 32% of the prints and 36% of the total number of polychoral settings. The South (comprising Rome and its immediate environs with Loreto, Ancona and Siena), the Veneto together with Mantua, and the duchy of Milan each produced a roughly equal share (23%) of the remaining prints. The percentage of litanies contained in the prints of each region was, however, somewhat different: the Veneto produced 26% of the settings, Rome 23% and Milan only 16%. If the number of publications containing multiple settings and the number of settings contained in each is indicative of the degree of intensity with which the polychoral litany was cultivated (at least in individual cities or institutions) within the different regions, the situation reflected by the statistics is as follows: in Emilia-Romagna 77% of polychoral litanies were published in collections containing more than one such setting, these collections in turn constituting 48% of the total number produced in the region; in the Veneto 78% of the litanies were included in 33% of the polychoral publications; in the South 68% in 50%; and in Milan 38% in 12%. These figures are summarised in Table 4.1 below.

Table 4.1

	Emilia-Romagna	Veneto	South	Milan
% of Total Number of Publications containing Polychoral Settings	32	23	23	23
% of Total Number of Polychoral Settings	36	26	23	16
% of Publications containing Multiple Settings	48	33	50	12
% of Settings in Publications containing Multiple Settings	77	78	68	38

The centres which made most use of polychoral litanies were generally the major cities in each region, where one would expect to find establishments maintaining larger choirs. In Emilia-Romagna, publications containing more than a single setting of the litany emanated from Bologna, Ravenna, Parma and Piacenza (the last two cities being the major centres in what was then the duchy of Parma), and in the Veneto from Venice, Chioggia, Verona, Brescia and Mantua. In the South the most important cities were Rome, Orvieto, Siena and Loreto, while in the area associated with Milan, Cremona and Lodi produced collections with multiple polychoral settings.

The syntactic format of the litany is, in theory, ideally suited to double-choir setting. Even instructions for reciting or chanting litanies often include the direction 'a due cori', with one group intoning the invocation, and the other responding with the petition. Some simpler polychoral settings of the litany (particularly those intended for processional use) adopt this procedure without the intervention of artifice: one choir invokes, the other pleads. This category of settings may be regarded as 'functional' in intent: the monodic chant is simply supplanted by syllabic homophony devoid of purely musical elaboration. In many cases, harmonic formulae are repeated for successive invocations and petitions, adhering closely to the pattern of the chanted litany. The 'non-processional' portions of the text (the Kyrie and

the Agnus Dei) are, however, often subject to rather broader treatment, incorporating passages of a more polyphonic character.

With more 'stylised' settings, a higher level of musical creation is sought: there is a greater emphasis on logical structures of a scale larger than the individual invocation-petition pairs with which functional settings are concerned, and a considerably greater degree of variety in the patterns of alternation between groups singing invocations and petitions. Further variety may be achieved by moving away from the pattern of invocation in one choir with answering petition in the other, by recourse to complete statements of both invocation and petition within a single choir. A further very significant factor distinguishing stylised settings from functional ones is their use of the *tutti*, not only as a structural device for the clear delimitation of sections of the large-scale form, but also as a means of highlighting selected invocations and petitions within sections.

While the vast majority of stylised polychoral settings were written in a *stile antico*, even (with an updated harmonic vocabulary) in the latter part of the century, several effective *concertato* double-choir settings were produced. These did not generally adhere strictly to the division of the choir into two or three symmetrical blocks, but often placed considerable emphasis on pairs of equal voices, one drawn from each group, and on other groupings similarly constituted using voices from both (or all three) groups. The *tutti*, and more standard alternation of the intact choral groups, is generally reserved for points of climax, or, as in the *stile antico* settings, sectional delineation.

Functional Settings

Lodovico Viadana 1605 a8

The tenth litany in Lodovico Viadana's 1605 (V1376) collection, a setting for two unequal four-part choirs, adheres closely to the traditional ostinato form of the chanted litany (Example 4.3). There are three distinct sections: Kyrie, Sancta Maria and Agnus Dei. Although slight overlaps and small differences between the phrases of the alternating choirs minimise a potentially monotonous effect in the Kyrie and Agnus Dei, all three sections are firmly based on the principle of repetition. In the opening section the second 'Kyrie

eleison' invocation is omitted from the text: the remaining four phrases before the invocations of the Persons of the Trinity are sung by alternate choirs with each textual phrase sung to a variant of the opening musical phrase. For the individual Persons of the Trinity, the first choir repeats the same (new) phrase for each of the three invocations, while the second choir uses a variant of the original Kyrie phrase for the recurring petition, 'miserere nobis'. At 'Sancta Trinitas' both choirs unite in a predominantly homophonic passage which opens with a pseudo triple metre and brings the section to a climax.

The central section from 'Sancta Maria' is cast in a form which suggests that this setting was intended for processional use. Only one formula is provided to which all but the final Marian invocation and petition are to be sung. This is indicated by the rubric 'Et sic de singulis' in the organ partbook. There is no overlap between the invocation and petition phrases, and although the first chord of the invocation is given rhythmic articulation to suit the words of the first Marian invocation, it appears that the initial syllables of subsequent phrases are to be fitted to the chord as they would to the opening pitch of the chant formula. This inference is supported by the fact that each choir is supplied only with its own portion of the formula, without any rests provided to indicate the exact length of the portion sung by the other choir. As with the preceding section, the choirs unite for the final petition: in contrast to the homophony of the 'Sancta Trinitas' passage however, 'Regina Sanctorum omnium' is set in a pseudo polyphonic style.

As in many settings by other composers, Viadana employs the technique of *falsobordone* for the Agnus Dei. The first two invocations and petitions continue to use the harmonic formula of the Marian section: speech rhythm is implied by the notation used at these points, with the first five words of the invocation phrase printed below a *longa*. Triple metre is introduced for the first petition of this section ('parce nobis Domine'), but the prevailing *alla breve* is sustained for the second ('Exaudi nos Domine'). For the closing part of this section, Viadana divides the text into its three component phrases: 'Agnus Dei', 'qui tollis peccata mundi' and 'miserere nobis'. The first two phrases are passed from first to second choir in the form

of overlapping echoes. The established principle of formulaic repetition continues: not only is each repetition of the 'Agnus Dei' phrase set to the same harmonic (and in the second choir also melodic) progression, but the identical procedure employed for the echoes of 'qui tollis peccata mundi' consists of the same simple progression used for the 'Agnus Dei' phrases with an additional passing harmony. As with the final invocations of the Kyrie and Sancta Maria sections, the last textual phrase of the Agnus Dei uses new material which is distinct from that used in the preceding area of simple repetition. Here, for the first time, it is the second choir which introduces the new phrase. The overlapping entries are now considerably closer, and for the first time the repetition principle moves away from an initially exact replication of the bass line to imitation at the fifth, in order to effect the final *tutti* cadence on the 'tonic'.

Vitale da Brescia 1606 a8

A very similar formal pattern is followed by Vitale da Brescia in the last of his 1606 (V2120) double-choir litanies which is specifically intended for processional use. As in Viadana's setting discussed above, the Marian section consists of short phrases sung alternately by first and second choir without any overlapping. While Vitale follows Viadana in omitting the rests, he does provide a guide to the singers in the form of the text sung by the other choir. He also avoids the functionally repetitive technique used by Viadana, by varying the formulas for each invocation and petition and by diverging from a rigid pattern of alternation: from 'Sancta Maria' to the last of the 'Mater' titles, the invocations are sung by Choir I and the petitions by Choir II. For the 'Virgo' titles, the alternation is as shown in Figure 4.1:

Figure 4.1

I	II
	Virgo prudentissima,
ora pro nobis. Virgo veneranda, ora pro nobis. Virgo fidelis,	
	ora pro nobis. etc.

From 'Speculum justitiae' the invocations and petitions are once again intact within Choir I and Choir II respectively, with a brief return of the

'Virgo' procedure at 'Vas insigne devotionis'. The simple alternation of invocation and petition prevails after this, with the two choirs exchanging rôles from 'Foederis arca', Choir II singing the invocations and Choir I the petitions. As in Viadana's litany, the full eight-part ensemble is used to demarcate the major divisions of the Vitale's setting—'Sancta Trinitas', 'Regina Sanctorum omnium' and the Agnus Dei (which also makes use of *falsobordone*).

Cesario Gabuti/ Vincenzo Pellegrini 1623 a8

An example by Cesario Gabuti and Vincenzo Pellegrini from the anthology of litanies published for Milan Cathedral in 1623(1623[3]: Example 4.4) provides an illustration of the functional idiom as applied to the Ambrosian Litany of the Saints. The procedure is essentially that of Viadana, but from the outset the two choirs alternate with invocation and petition. Once again, the full text is not provided—only a brief indication is given of points of division in the text, with the first invocation of each group underlaid below the music of the first choir. The provision for the second choir is even less complete, since only three distinct settings of 'intercede pro nobis' are provided, plus the final 'intercedite pro nobis': it is thus not clear at exactly which points the change from one *falsobordone* formula to the next is to be made. These alternating four-part *falsibordoni*(and presumably the similarly executed closing 'Miserere mei Deus') are by Gabuti, but the eight-part *tutti* Kyrie which intervenes is by Pellegrini.

Stylised Settings

No stylised polychoral settings of litanies other than the Litany of Loreto are known—the length of the texts of the various forms of Litanies of the Saints seems to be the most obvious reason for their not having been subject to more elaborate treatment.

Giovanni Battista Cesena 1606 a8

A rare early example of a litany which makes use of both omission and concatenation of invocations to abbreviate the text is the 1606 (B2709) setting for eight voices (CATB ATTB) by Giovanni Battista Cesena (Example 4.5). In the opening section, 'Christe audi nos' and 'Christe exaudi nos' are omitted; 13 titles are omitted from the sequence of Marian invocations, and the Agnus Dei is entirely absent. The 31 titles included in the Marian section

are condensed into 17 invocation/petition units by means of concatenation. Cesena avoids any musical repetition and the litany is entirely through-composed.

Although there are no breaks in the continuity of this single movement, carefully spaced climactic points (which have the effect of delineating sections) are achieved by the introduction of the *tutti*: these points do not, however, reflect the usual subdivisions of the text into groups of related invocations—that is, there is no obvious 'interpretation' of the text. Cesena's formal design may usefully be considered as a purely 'abstract' one, more akin to the realm of engineering than that of architecture: its symmetries are structural rather than aesthetic, and from a formal point of view the decorative element provided by the vocal colour of the text is secondary to that of the logic of the musical construction.

Four large 'areas' may be discerned, each of almost the same length (respectively 25, 26, 27 and 26 bars—triple-metre bars are counted as half bars), followed by a *tutti* coda of 10 bars. Within each of the first three areas there are two *tutti* passages: one near the beginning and one at the end. The psychological effect of the positioning of the *tutti*s in each of these areas seems to have been calculated as follows: an initial pattern of 'unstable' alternation between the choirs is maintained for two, three or four invocations and 'resolved' by the introduction of the *tutti*; a second pattern of alternation follows, but (in the second and third areas) for at least twice as many invocations as preceded the *tutti* before. In this way tension is built up through the delay of the expected 'resolution' and intensified by an accompanying increase in the number of modulatory excursions and full cadences on the dominant, relative major, subdominant and (in the third area) natural subtonic. Although the fourth area of the movement ('Salus infirmorum'—'Regina Virginum') is relatively stable from a tonal point of view in that it includes only three cadences not in g, the pattern of frequent alternation of choirs is maintained throughout its 26 bars, with the textural resolution coming only with the final invocation of the movement, 'Regina Sanctorum omnium', which, together with its associated petition, is the most sustained *tutti* passage in the movement.

Giovanni Francesco Anerio 1611 a7

The text of the seven-part litany in Giovanni Francesco Anerio's 1611 collection (A1099) is abbreviated by the omission of the second 'Kyrie eleison' and 14 of the Marian invocations (Example 4.6). In spite of this, it is a comparatively lengthy setting (161 bars), the reason being that there is no concatenation of titles: every invocation is followed by its own petition. In addition to the contrast between the two groups provided by the difference in the number of voices (three and four), there are several distinctly virtuosic passages for the three-part choir, suggesting that it should be made up of solo singers. (The same qualities are exhibited in a much later seven-part Roman setting, that by Bonifazio Graziani (1665, G3676)): here the solo/*tutti* idea is even more strongly suggested by the fact that the parts for Choir I and Choir II are printed on facing pages in the same partbooks.)

Anerio's perception of the textual form is closer to the norm than that of Cesena: by means of four broad *tuttis* he delineates the following major sections:

A: Kyrie-Sancta Trinitas	29 bars
B: Sancta Maria-Virgo fidelis	36 bars
C: Speculum justitiae-Regina Sanctorum omnium	54 bars
D: Agnus Dei	24 bars

Three of these *tuttis* (those at the end of the first, second and fourth sections) culminate in virtually identical cadential passages, and apart from that at 'Kyrie eleison'/'Christe eleison', these constitute the only instances of musical repetition.

A point of some interest is the relative proportions of the lengths of these sections: whether or not they were consciously arrived at, they correspond remarkably closely to values of the Golden Section. Thus B+C is equal to the golden section of A+B+C, and C+D to the golden section of A+B+C+D: it may well be that in a piece such as this, which apart from the three *tutti* cadences mentioned above, has no other obvious relationships within or between its sections, it is these proportions which are the most significant factor contributing to the satisfying effect of the whole.

Antonio Cifra 1613 a12

The twelve-part *Litaniae del ottavo tono* in Antonio Cifra's 1613 collection of litanies (C2195—Example 4.7) makes effective use of the additional resources allowed by the presence of a third choir, most particularly that of alternation between unequal groups. For the most part each of the three groups maintains its integrity, and the litany proceeds in the way one would expect a double-choir setting to, with the added feature that the source of successive entries is unpredictable. However, at several points, the second and third choirs combine in eight-part homophony (as at 'Mater castissima' and in the 'ora pro nobis phrases of the 'Regina' section). The fact that these 'partial *tuttis*' are confined to Choirs II and III may indicate that the first choir was intended to be made up of soloists. Full *tuttis*, introduced at structurally significant points, consist of pseudo-polyphonic passages based on root progressions moving predominantly in fourths and fifths ('Pater de caelis', 'Sancta Trinitas', 'Vas insigne devotionis'), of short, closely overlapping, imitative phrases ('Causa nostrae laetitiae', 'Janua caeli', 'Sanctorum omnium'), usually producing an effect of agitation before a climactic resolution, or of more sustained overlapping phrases, such as at the final 'miserere nobis' of the Agnus Dei.

In most cases, invocation-petition pairs are kept intact within a single choir: however, when a three-choir *tutti* occurs at an invocation, it is almost invariably left to the first choir to sing the 'ora pro nobis'—perhaps a further indication of the privileged status of this group. Instances of the separation of invocation and petition occur when related titles are concatenated: here each invocation is sung by a different choir, the last adding the common petition (as at 'Mater Creatoris, Mater Salvatoris, . . .' and 'Virgo potens, Virgo clemens, Virgo fidelis . . .'). In only one section, 'Regina', is the petition sung by a choir or choirs which have played no part in the preceding invocation: apart from the *tutti* on the word 'Regina', all but one of the invocations before 'Regina Sanctorum omnium' are sung by the first choir alone, their corresponding petitions being provided by homophonic or overlapping entries of the other two. The third of the six 'Regina' invocations set by Cifra is sung by Choir II and answered by Choir III with the petition.

As shown in Figure 4.2 below, this pair of entries by four-part groups provides a moment of contrast at the centrepoint of the 'Regina' section.

Figure 4.2

I	II	III
Regina Angelorum	Regina ora pro nobis	Regina ora pro nobis
Regina Prophetarum	ora pro nobis	ora pro nobis
Regina	Regina Martyrum	ora pro nobis
Regina Confessorum	ora pro nobis	ora pro nobis
Regina Virginum	ora pro nobis	ora pro nobis
Regina Sanctorum omnium ora pro nobis.	Regina Sanctorum omnium ora pro nobis.	Regina Sanctorum omnium ora pro nobis.

Giovanni Gabrieli 1615 a8

Giovanni Gabrieli's 'Litaniae B. Mariae Virginis' from his *Symphoniae sacrae II* (G87) published posthumously in 1615, is a setting of the complete text of the Litany of Loreto (not just the Kyrie as stated in the *New Grove*) for eight voices in two choirs (*ordinario* and *senza soprano*) with *seguente* organ. In this remarkable example of his architectural genius, Gabrieli has used those very features of the litany text which frequently proved stumbling blocks to composers of lesser stature to build an almost visible structure of consummate symmetry: in fact the pillars of this edifice are the 44 'ora pro nobis' petitions of the central Marian section. This *coro spezzato* interior is surrounded by two large *tutti* sections—the Kyrie and Agnus Dei—of a massive, primarily homophonic eight-part texture.

Following the eight-part Kyrie, Choir II sings each of the invocations of the Persons of the Trinity, answered antiphonally by Choir I with the 'miserere nobis' petitions. The music of the initial petition, which ends in a perfect cadence on A, is repeated for each successive appearance of the phrase. The second and third petitions are transposed to end on D and G, with the final one returning to A. In the wider context of the D-Dorian modality of the litany, this section functions as a 'dominant' area in preparation for the ensuing Marian invocations.

As the text of the central sections moves through the sequence of titles of the Virgin, the music accompanying the invocations changes kaleidoscopically. In contrast, the reiterated 'ora pro nobis' petition is reflected as a persistent musical phrase which changes only by transposition as the invocations move to different tonal areas.

In setting units of text which are clearly divisible into antiphonal phrases, the composer making use of polychoral forces has the option of either dividing the unit between the choirs, or of keeping the unit intact, to be sung in its entirety by a single choir. As would be expected, Gabrieli takes advantage of both techniques, but such is his concern for balance of formal design that he uses each exactly the same number of times (22), not only in the section as a whole but also within each choir. In addition, Choir I and II have exactly the same number of 'ora pro nobis' cadences, so that invocations and petitions are divided equally between the groups where the first procedure is employed. The symmetry does not end here, however. Given that the overall modality of the litany is D-Dorian, it is not surprising that the majority of 'ora pro nobis' cadences (15) are on D; the 'dominant' and 'subdominant' areas, A and G, each have 11 cadences; the tonal area of C, used chiefly as a subsidiary area of A and of G, has five cadences, while F and E have one each (F as a subsidiary area of D, and E of A).

This picture is perhaps not remarkable until it is observed how these cadences are distributed between the two choirs: Choir I has eight cadences on D, II has nine (the total is 17 because I and II unite for the first and last cadences); I has five G cadences, II has six; I has six A cadences, II has five; I has three C cadences, II has two; I has the only E cadence, and II the only one on F. Thus if the modality of D is regarded as a central point with the 'dominant' and 'subdominant' as equidistant related areas on either side of the 'tonic', it appears that Gabrieli has given this concept spatial articulation by weighting Choir I slightly in favour of the 'dominant' and Choir II slightly in favour of the ' subdominant': a listener positioned midway between the two choirs cannot fail to be satisfied by the symmetry of Gabrieli's design and construction.

In spite of having to set each invocation differently as dictated by differences in syllabic content and speech rhythm, these phrases too are unified by recurring harmonic progressions with variations and transpositions to suit the overall harmonic design of the work. A close examination reveals that out of some 16 basic progressions, two are given particular prominence.

Thus the analogy of architectural symmetry may be extended to embrace the music of the invocations—in terms of both text and music, each invocation signifies the same entity viewed from a different perspective, with every view framed by the textually and musically identical pillars of the 'ora pro nobis' petitions.

Camillo Cortellini 1615 a6

Camillo Cortellini's 1615 six-part litany (C4170: Example 4.8) is not polychoral in the true sense of the term, but is included for discussion here since for most of its duration the forces are divided into a high trio (SABar) and a low one (TTB). These two groups operate antiphonally throughout the extended Kyrie, except for the imitative passage at 'Spiritus Sancte Deus' where the alto is added to the low trio. The first *tutti* occurs at 'Sancta Maria', a broad homophonic phrase contrasting with both the contrapuntal and the rapid, declamatory homophonic passages of the opening section.

Although the two three-part groups are used as textural 'reference points' throughout the setting, from 'Mater divinae gratiae' a variety of four-part groupings appear, still, however, alternating between low and high 'choirs'. In this central section, the word setting is predominantly syllabic, with only occasional digressions, such as at 'Mater Christi', where the alto provides a melismatic inner part between the bass and the simply-stated chant in the top voice, and at points where particular words are given expressive treatment (for example 'devotionis' in bars 64-66 and 'afflictorum' in bars 79-80).

In the (separated) Agnus Dei, the character of the music is tranquil and fluidly melismatic for the first two invocations and petitions of the Lamb of God, which are presented by high and low trios respectively. The third invocation is set as a broad *tutti*, with greatly retarded harmonic rhythm.

This, the most sustained section of six-part writing in the litany, culminates in a passage in which all the voices in turn descend stepwise through a fifth on the word 'miserere' in their approach to the final cadence. As in Anerio's seven-part litany discussed above, the virtuosic passages which occur at two points in the first choir's music suggest that it may have been intended for a group of solo singers: the passages concerned are the 'ora pro nobis' in bar 49, and the opening of the Agnus Dei, particularly at the imitation between soprano and baritone in bars 95-96.

As are all of the settings in this collection, Cortellini's six-part litany is characterised by a wealth of harmonic and contrapuntal interest, and above all, rhythmic vitality: together these factors more than compensate for the fact that, although the complete text is not set, each invocation is followed by its own petition, either as a continuation within the same choral group or as an antiphonal answer.

Pietro Lappi, 1627 a8; Francesco Milani 1638 a8; Michel' Angelo Grancini 1652 a8

Beyond the first two decades of the seventeenth century, the non-concertato polychoral litany ceased to hold much interest for composers: those settings which did appear seem mainly to have been the outcome of special occasions requiring music on a grand scale, or of a tradition espousing double-choir music in general. Examples of settings from the next three decades are the 1627 setting by Pietro Lappi for Santa Maria delle Grazie in Brescia, Francesco Milani's 1638 settings for the Confraternity of the Rosary in Bologna (M2729) and the 1652 setting by Michel'Angelo Grancini (G3411) for Milan Cathedral. All are retrospective in style, and in no case is the emergent tonal language of the Baroque sufficiently developed to contribute anything remarkable or even new.

Maurizio Cazzati 1658 a8

It is thus surprising that Maurizio Cazzati, whose first collection of litanies (C1607) appeared in 1658, failed to take advantage of what was by then a well-established musical language: even though the litanies are 'tonal', they hold little of real musical interest. As was suggested in an earlier chapter, these settings seem to have been intended primarily for processional use in San Petronio in Bologna, and to some extent it may be this factor which accounts for their notable lack of harmonic subtlety. Apart from the

tutti invocations and petitions at 'Pater de caelis Deus' and 'Sancta Maria', the final 'ora pro nobis' and the 'miserere nobis' of the Agnus Dei, the settings (represented here by a transcription of the first— Example 4.9) are all almost entirely syllabic, with only a modicum of cadential decoration. *Tutti* passages are, however, enlivened to some extent by cross rhythms. The harmonic language seems intentionally to have been kept simple, with little more adventurous than a 4-3 suspension to distract the pious ear. Cazzati's polychoral technique is similarly uncomplicated: the two choirs alternate with invocations and petitions, uniting for the 'ora pro nobis' at the end of each group of related titles.

Giovanni Paolo Colonna 1682 a8

The 1682 settings by Cazzati's successor at San Petronio, Giovanni Paolo Colonna (C3465), contrast markedly with those of the earlier *maestro.* Colonna seems to have been fully aware of the monotony of the text of the Litany of Loreto, and has compensated by employing a harmonic vocabulary of striking richness. It is instructive to compare this with the plainness of the harmony employed in his eight-part setting of the Requiem Mass published three years later, *Messa, salmi e responsori per li defonti* . . . (Bologna, Giacomo Monti, 1685) in which even the most emotive textual passages are suppressed beneath unflinching diatonicism.

In Colonna's fourth setting (Example 4.10), the *tutti* is used comparatively sparingly, and in several cases at points in the text not commonly selected for this purpose by other composers. For example, the opening Kyrie is divided off from the invocations of the Persons of the Trinity by a *tutti* at 'Christe exaudi nos'; 'Sancta Maria' is treated as a link between the invocations of the Persons of the Trinity and the following Marian invocations in that it is sung by each choir in turn with both uniting for the 'ora pro nobis' to produce the first *tutti* since 'Christe exaudi nos'; the next *tutti* occurs at the 'ora pro nobis' following 'Virgo praedicanda' (the third of the 'Virgo' titles) rather than at the end of the preceding sequence of 'Mater' invocations; the only *tutti* in the sequence of 'poetic' invocations occurs as an unadorned homophonic passage at 'Rosa mystica', with no further eight-part writing until the petition after 'Regina Sanctorum omnium'. As has been ex-

plained above, the invocation 'Regina Sacratissimi Rosarii' enjoyed a special status in Bologna, and perhaps for this reason it is separated from the preceding invocations by a double bar and treated as an independent eight-bar 'movement' culminating in a *tutti* on a transposition of the harmonic bass used for the 'ora pro nobis' after 'Regina Sanctorum omnium'. Colonna's use of the *tutti* in the Agnus Dei follows the common practice of reserving it for the final 'miserere nobis'.

Figure 4.3

I	II
Sancta Maria	Sancta Maria
ora pro nobis	
	Sancta Dei Genitrix
Sancta Virgo Virginum	ora pro nobis
Mater Christi	Mater divinae gratiae
Mater purissima et castissima	ora pro nobis
Mater inviolata	Mater intemerata
ora pro nobis	Mater amabilis et admirabilis
ora pro nobis	Mater Creatoris et Salvatoris
ora pro nobis	Virgo prudentissima
Virgo veneranda	Virgo praedicanda
ora pro nobis	
Virgo potens	Virgo clemens
Virgo fidelis	Speculum justitiae
ora pro nobis	Sedes sapientiae
Causa nostrae laetitiae	ora pro nobis
Vas spirituale	Vas honorabile
Vas insigne devotionis	ora pro nobis
Rosa mystica	
Turris Davidica	Turris eburnea
ora pro nobis	Domus aurea
ora pro nobis	Foederis arca
ora pro nobis	Janua caeli
Stella matutina	ora pro nobis
Salus infirmorum	Refugium peccatorum
Consolatrix afflictorum	ora pro nobis
Auxilium Christianorum	Regina Angelorum
Regina Patriarcharum	ora
ora pro nobis	Regina Prophetarum
Regina Apostolorum ora pro nobis	ora pro nobis
	Regina Martyrum
Regina Confessorum et Virginum	
Regina	
	Sanctorum omnium
ora pro nobis	
Regina Sacratissimi Rosarii ora pro nobis	

As demonstrated in Figure 4.3 above, Colonna makes effective use of both concatenation and contraction of invocations, not merely to abbreviate the text, but also to construct balanced phrases and varied alternation procedures, with anything from one to four invocational phrases separating the petitions. He further avoids textural monotony by using both pure homophony and brief passages of free imitation, often employing a single voice to dovetail the final cadence of one choral entry with the start of the next.

Francesco Antonio Vannarelli 1668 a8

A discussion of non-concertato polychoral litanies would not be complete without mention of a 'novelty' setting of the Litany of Loreto, published in 1668 by Francesco Antonio Vannarelli. This, the tenth and final setting in a large collection of litanies and antiphons (V972) is written entirely 'in echo' with the second choir echoing the first throughout. In order to avoid an entirely mechanical process, the echoes oscillate between just final cadences and entire invocation or petition phrases, and also vary in the extent to which they overlap with the material they echo. How this is achieved may be seen in the transcription of the Agnus Dei (Example 4.11): particularly effective here is the final *pianissimo* echo of 'miserere nobis'.

Concertato polychoral settings

The large-scale concertato idiom was applied to the litany by a few intrepid composers, some of whom responded to the consequent demands of formal planning and variety of invention with salutary fortitude.

Carlo Milanuzzi 1622 a8; Vincenzo de Grandis 1624 a8

The earliest concertato polychoral litanies specifically labelled as such are the 1622 setting 'in concerto' (M2738) by Carlo Milanuzzi of Verona, and the 1624 setting ('concertatae') by Vincenzo de Grandis, *maestro* of the Papal Chapel (G3481). In both settings there is a considerable amount of alternation between soloists (singly or in pairs of equal voices) singing the invocations and full choir or choirs answering with the petitions. In both settings, the solo passages are distinctly virtuosic in character. All other fuller passages are provided by the four- or eight-part *tutti*.

Lorenzo Ratti 1630 a12

As was the case with non-concertato polychoral settings, the Santa Casa of Loreto was foremost in providing settings of grandeur. Lorenzo

Ratti's 1630 twelve-part litany (R334: partial transcription, Example 4.12) provides a notable illustration of the 'colossal baroque' as applied to the litany. The work opens in a way which beguiles the audience into expecting a conventional polychoral setting—in fact, the opening of the Kyrie is very similar to that of the 1613 setting by Antonio Cifra discussed above (Example 4.6), with each four-part choir operating as a separate, self-contained group. However, from 'Christe audi nos' this illusion is dispelled and the true concertato character of the work is revealed when a soprano trio is introduced, followed immediately by a trio of altos for 'Christe exaudi nos'. From this point on, Ratti takes full advantage of the possibilities offered by different combinations of voices. Trios of equal voices predominate in 'soloistic' (though not necessarily virtuosic) passages; there are several solos (such as those for the first soprano at 'Fili Redemptor mundi Deus' and the second invocation of the Agnus Dei). Larger blocks of texture, though mostly confined to combinations of full four-part choirs, also include a variety of other groupings of voices—an example being the 'ora pro nobis' after the alto trio at 'Sancta Virgo Virginum', which is sung by the remaining (STB) voices of each choir.

Carlo Donato Cossoni 1671 a8

A litany which relies in no small measure on manipulation of the text, both in the interest of regular musical phrase-lengths and for purposes of intensification, is Carlo Donato Cossoni's colossal 1671 setting for eight concertato voices (C4211: partial transcription, Example 4.13). Cossoni reorders the elements of the text in many places, and repeats words and phrases throughout to heighten the urgency of the petitions. In the central portion of the work, the invocations of the Virgin are sung by small concertato groups, mostly duets, in which whole phrases, or their initial words, are subject to extensive repetition for musical reasons, but most striking is the fact that the crucial invocation, 'Sancta Maria', first heard as a *tutti* entry, is reiterated throughout as a brief, homophonic choral interjection separating the soloistic phrases. Cossoni's manipulation of the text extends even beyond the exclusively Marian portion of the litany, since he introduces Marian invocations drawn from the central section into the context of the

Agnus Dei. Thus, after the first Agnus Dei, we hear 'Ora, ora pro nobis Mater Christi'; after the second, 'Ora pro nobis Refugium peccatorum, Sancta Maria', and after the third, 'Ora, ora, ora pro nobis Auxilium Christianorum, Mater Christi'.

Single-Choir Settings

As with polychoral settings, both functional and stylised settings are in evidence among litanies for a single choir. As would be expected, functional settings are rare: the monotony of a single four- or five-part choir reiterating short homophonic phrases was inescapable.

Stylised single-choir settings make up the bulk of the repertoire of seventeenth-century litanies and, once again, both *prima prattica* and concertato styles are in evidence. Although the *stile antico* persisted in polychoral litanies, it all but died out as a significant force in single-choir settings well before the middle of the century, and the few exceptions were almost all pallid imitations of a redundant mode of expression.

Functional Settings

Litanies set for a polychoral medium represented a more or less elaborate harmonic translation of the method of chanted performance: it was, however, less straightforward to approximate this effect successfully with a single choir and this must be one of the chief reasons why functional single-choir settings are so rare.

Lodovico Viadana 1605 a4

Lodovico Viadana's four-part setting without organ *a voce pari* from his 1605 collection (V1376) is the simplest of the settings presented here (Example 4.14). The 'extended Kyrie' (from which the second 'Kyrie eleison' is omitted) is set as a through-composed section, made up of short, predominantly syllabic phrases without any musical repetition. The only barlines in the source are those which separate one phrase from the next (these are rendered as double bars in the transcription). Each phrase culminates in a definitive cadence, and it appears that the final chord of each phrase is to be regarded as a caesura greater in value than that indicated by the notation:

thus if the final semibreve of each phrase functions as a *longa*, the inconsistent total of note values in bar 7 of the alto part is explained. All four voices sing throughout the section, except at 'Sancta Trinitas unus Deus' which is sung by the customary trio. In addition to the symbolic scoring of this invocation, a variant of the triple metre effect outlined below is implemented at this point, with cross-rhythms between the alto and the paired tenor and bass. For the Marian invocations, Viadana employs a form of *falsobordone*, with one formula for each of the three sections into which he divides the text. These sections are (1) Sancta Maria-Mater; (2) Virgo-Speculum; (3) Regina. The initial chord of each *falsobordone* formula is given rhythmic articulation corresponding to the first invocation in its group, with the remaining invocations, printed below the first, left to be fitted to the *falsobordone* in the same way as they are to the monodic chant formula. The list of invocations provided by Viadana is not complete: only 23 of the 44 standard Marian titles are printed. In a similar setting by Orlando di Lasso, which is appended to Palestrina's 1600 *Litaniae Deiparae Virginis*, an even shorter list of invocations is applied to the *falsobordone* formulae, but this is supplemented by the complete text on the final page of the publication, where it appears under the heading *Litaniae Beatae Virginis Mariae quae in Sabbatis, & Festivitatibus canuntur*. This suggests that the shortened text printed with the music was in both these cases intended as an *aide-memoire* rather than as a definitive *brevis* text. Following the formula for the first section of Marian invocations, Viadana inserts a chant formula with the text 'Christe audi nos' the inclusion of which is optional, as indicated by the rubric *si placet*.

For all three invocations of the Agnus Dei, Viadana uses speech-rhythm *falsobordone*, with all but the last two syllables sung on the initial chord. At 'parce nobis Domine' triple metre is introduced, and at 'miserere nobis' the penultimate syllable is drawn out melismatically.

Giovanni Cavaccio 1611 a4; Stefano Bernardi 1615 a4

Two interesting illustrations of the 'functional' type of litany setting are provided by the 'Requiem litanies' of Giovanni Cavaccio (1611—C1554: Example 4.15) and Stefano Bernardi (1615—B2051: Example 4.16). Cavaccio's is the more 'elaborate' of the two settings, in that the entirety of the

extended Kyrie is set as a substantial through-composed section of 52 bars, whereas Bernardi provides only a single two-bar phrase with the underlay 'Kyrie eleison'. It is probable that in this latter case the same music is to be applied as a *falsobordone* to the subsequent phrases of the Kyrie. After Cavaccio's Kyrie follows a disjunct section of only six bars, setting the text, 'Sancta Maria, ora pro eo'. The corresponding section in Bernardi's setting (five bars, also disjunct) has a double underlay: 'Pater de caelis Deus, miserere eis' / 'Sancta Maria, ora pro eis'. It appears that in both settings the music of this second section is to be applied to all subsequent (and in Bernardi's setting, also intervening) invocations and petitions.

Stylised Settings

It is with stylised settings for single choir that we see at their best the responses of composers to the challenge of setting the litany. While the majority of settings are superficially conventional as pieces of music, in many cases close examination reveals that a high level of ingenuity has been necessary to achieve this semblance of 'conventionality': they are conventional not as litanies, but as psalms, motets, or even abstract instrumental music. Obviously, it is here that the techniques of textual contraction and re-organisation discussed above come into their own, but, as will be shown in the course of the following examination of selected settings, many and various additional techniques were used to transform the predictable succession of question-and-answer phrases of the 'standard' litany into original and uniquely interesting forms.

Giulio Belli, 1607 a6

In Giulio Belli's 1607 six-part litany (C1766: Example 4.17) the second 'Kyrie eleison' is omitted from the text: 23 of the standard Marian invocations are set, and one non-standard invocation, 'Virgo pulcherrima', is inserted after ' Virgo fidelis'.

Belli's text-setting technique involves kaleidoscopic shifts of texture from one grouping of voices to the next, the shifts nearly always occurring between invocation and petition: at a few points the same grouping is maintained for both invocation and petition, for example at 'Sedes sapientiae, ora pro nobis' (bars 62-66).

Major textual divisions are marked by points of musical climax, usually effected by means of *tutti* entries and often associated with an alteration in the prevailing character of the harmonic progressions. Thus the final invocation of the opening section, 'Sancta Trinitas unus Deus', employs all six voices in a passage in which the bass movement is (with one exception) entirely by fourths and fifths (bars 25-31). Very similar effects are achieved at the last invocation before the 'Regina' section, 'Auxilium Christianorum' (bars 84-87), at the final Marian invocation, 'Regina Sanctorum omnium' (bars 114-119), and the third invocation of the Agnus Dei (bars 133-142).

Although Belli's setting is entirely through-composed without any literal repetition, there is some suggestion of recurring cadential patterns within sections.

In the Agnus Dei, each invocation-petition unit is divided into three parts, following the punctuation of the text. The descending melodic curves of the 'miserere nobis' provide a typical illustration of a very common approach to this passage in *stile antico* settings.

Felice Anerio, 1622 a5

Although only published in 1622, Felice Anerio's five-part litany (1622[1]: Example 4.18) must have been written in or before 1614 (the year of his death), but in view of the fact that the very much abbreviated text contains three Marian invocations not present in the standard text (as printed with Palestrina's 1600 litanies), the setting was most probably written considerably earlier and possibly even before 1600. The extent of Anerio's truncation of the litany is best demonstrated by reproducing the complete text of his setting:

Kyrie eleison.
Christe audi nos.
Christe exaudi nos.
Pater de caelis Deus, miserere nobis.
Sancta Trinitas unus Deus, miserere nobis.
Sancta Maria, ora pro nobis.
Sancta Virgo virginum, ora pro nobis.
Mater Christi, ora pro nobis.
Mater castissima, ora pro nobis.
Mater dulcissima, ora pro nobis.
Mater piissima, ora pro nobis.
Mater clementissima, ora pro nobis.
Refugium peccatorum, ora pro nobis.
Consolatrix afflictorum, ora pro nobis.

Regina Angelorum, ora pro nobis.
Regina Sanctorum omnium, ora pro nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.

It will be seen that the second and third invocations of the Greek Kyrie are omitted, as are the second and third of the invocations of the Persons of the Trinity. In the section of Marian invocations, the second of the 'Sancta' titles, all but the first two 'Mater' titles, all of the 'Virgo' titles, and the first 14 and the last of the 'personification' titles are absent. The Agnus Dei consists solely of the final invocation and petition. Thus Anerio's text consists of only one eighth of the standard elements of the litany, supplemented by the three non-standard 'Mater' titles.

Anerio's short text permits some slight melismatic elaboration and, at 'Sancta Maria' and 'Refugium peccatorum', brief passages of imitative polyphony. Although Anerio is bound by the conventional distinction between invocation and petition in his strict observance of a change of scoring to mimic antiphony, this effect is itself a stylised representation of the original, since each successive pair of choral groupings is different, giving rise to continually shifting colours in the choral tone.

Tarquinio Merula, 1628 a5

If more in terms of quality than quantity, Tarquinio Merula was one of the most significant contributors to the corpus of seventeenth-century litanies: his two published settings of the Litany of Loreto show a remarkably assured handling of the text and the severe obstacles it presents to any composer seeking a balance between musical interest and formal coherence.

Merula's first published litany, which appeared in his *Libro secondo de concerti spirituali con alcune sonate* of 1628 (M2339: Example 4.19), is scored for soprano, alto, two tenors and bass with a predominantly *seguente* organ part. Although it is written in a deliberately archaic idiom, it nevertheless incorporates elements of the concertato style, most notably in its strong tonal momentum.

Merula delineates the major textual divisions of Kyrie, Sancta Maria and Agnus Dei, and also some further subdivisions, by means of *tutti* entries which contrast with a preceding area of reduced texture and lead to a definitive cadence point, marked in several instances by a conventional

melodic formula characteristic of the *prima prattica* which first appears in bar 15.

The structural unit formed by the first five invocations of the Kyrie eleison is controlled by the movement of the bass, which is divisible into five cadential progressions, one of which is a transposed repetition of the first phrase, another of the second, so that the opening section may be represented schematically as

A (Kyrie) B (Christe) A^t (Kyrie) C (Christe audi) B^t (Christe exaudi).

Although this appears to be a sort of rondo idea when represented in this way, it should be borne in mind that each phrase is no more than four bars long, and that the melodic recurrences are confined to the lowest sounding part, so that the result is a small-scale structure of subtly balanced symmetry which avoids any exact replication of preceding material. It will be observed that the section moves away from the F major opening to a cadence on G in bar 16. This process is reversed in the next section, 'Pater de caelis'—'Sancta Trinitas', and moves from G back to F (bar 30). A new principle of formal organisation is introduced here: once again, alternation is a factor, but this time in the form of a juxtaposition of textures. While there is a correspondence between the first and third phrases, and similarly between the second and fourth, regarding the number of voices used, the combination of voices is different in each grouping of three or four voices (Figure 4.4).

Figure 4.4

Invocation	Petition
Pater de caelis a4 (S,T1,T2,B)	miserere nobis a3 (S,A,T2)
Fili Redemptor a4 (S,T1,T2,B)	miserere nobis a3 (S,A,T1)
Spiritus a3 (T1,T2,B)	miserere nobis a5
Sancta Trinitas a3 (A,T1,B)	Miserere nobis a5

The relationship between the two halves into which Merula has divided this section is reinforced by their identical cadential structures (Figure 4.5).

Figure 4.5

Invocation	Petition
Pater de caelis a4 (F: I-V)	miserere nobis a3 (D:V-I)
Fili Redemptor a3 (Bflat: V-I)	miserere nobis a5 (F: V-I)
Spiritus a4 (C: I-V)	miserere nobis (F: V-I)
Sancta Trinitas a3 (C: V-I)	miserere nobis (F: V-I)

Not only is the sequence of cadential types repeated exactly, but both four-part textures and both *tutti* phrases terminate in a I-V cadence (the second is a broadened repetition of the first), and all four three-part textures end with V-I. The final cadence of this section incorporates the suspension figure first heard at 'Christe exaudi nos', and is parallel to it in both form and context, clearly indicating by its retardation of harmonic rhythm the textual caesura which has been reached.

At 'Sancta Maria' (bar 36) the distinctive motive of a descending scale in minims is applied to the initial phrase in the soprano and alto, with the alto departing from the regular rhythm to effect a suspension on the penultimate syllable. This motive is not taken up by any of the other voices for the moment, its significance remaining obscure until later in the movement. Overlapping and following the 'Sancta Maria' scale are three imitative entries (T1, T11, S), initially moving in contrary motion to the preceding phrase, with the text, 'Sancta Dei Genitrix, Sancta Virgo Virginum', an example of concatenation of invocations, leading to a cadence on F as all three voices reach 'ora pro nobis' in bar 43.

Merula discerns five groups of related titles in the remaining Marian invocations:

1 Mater-Virgo
2 Speculum justitiae-Sedes sapientiae
3 Causa nostrae laetitiae-Vas insigne devotionis
4 Stella matutina-Salus infirmorum
5 Regina

Groups 2, 3 and 4 are subdivisions made for musical rather than 'exegetical' reasons. In addition to the above-mentioned concatenation of titles, Merula also takes advantage of the earlier method of abbreviation: he

sets only 25 of the standard invocations, omitting ten from Group 1 and nine from the section made up of Groups 2, 3 and 4.

The alternation of contrasting textures observed in the opening sections continues as the governing principle of the central section. Following the broad cadence at 'Mater Christi' (bar 46) the titles in group 1 are treated contrapuntally with a minimum of imitative activity, each voice or pair of voices singing a different title to predominantly independent motivic material. Formal unity is achieved by the three similar cadences (bars 49-50, 53-54 and 54-55) at the statements of 'ora pro nobis' which punctuate the chain of titles.

At 'Causa nostrae laetitiae' (bar 65) Merula introduces triple metre. Three-part homophony, alternating between high and low groups, prevails until the final (*tutti*) 'ora pro nobis' after 'Vas insigne devotionis'.

The five-bar section from bar 83 which sets the invocations of Group 4, 'Stella matutina' and 'Salus infirmorum', recalls some of the material used for the titles of Group 1, and forms a brief area of recapitulation. Merula continues this recapitulatory process in the Regina section, which follows at bar 88. Whereas the foregoing recapitulation constituted no more than a brief recall of a longer section, the setting of the titles of Group 5 entails the extension and varied repetition of the descending minim scale motive first presented at 'Sancta Maria' into a section of considerable length. Four statements of the scale passage, each time in thirds to start with, but diverging differently with each successive modulatory cadence-approach, are accompanied by a contrasting third voice moving in crotchets and quavers. The same cadential formula is used at the end of each statement. The two invocations, 'Regina Martyrum' and ' Regina Virginum', set to a truncated inversion of the same motive, appear on either side of 'Regina Confessorum', which uses the end of the descending scale with its associated cadence formula (bars 104-112). A five-part 'ora pro nobis', combining both descending and ascending scales, leads to a broad cadence on F (bar 115). This is followed by a half-bar rest before the final climactic invocation, 'Regina Sanctorum omnium', is sung by all voices in very slow-moving harmony, but with many cross-rhythms and passing notes of the type

favoured in large-scale Venetian music. The final cadence is an augmentation of the one used after 'Regina Virginum', with some re-arrangement of the parts to reposition a suspension prominently at the top of the tenor range rather than in the middle of the alto range, and also to produce a wider-spread final chord.

Merula observes the customary separation of the Agnus Dei from the main part of the litany, a division emphasised not only by a complete break in continuity, but also by his use of a contrasting style of composition in the form of *falsobordone* for the thrice-repeated invocation ('Agnus Dei qui tollis peccata mundi'), alternating with three-part contrapuntal writing for the first two petitions ('parce nobis Domine' and 'exaudi nos Domine'), and an eight-bar passage of sustained suspensions for the third ('miserere nobis').

While not startlingly original in any way, this litany is noteworthy for the level of formal unity which is achieved by the process of recalling and expanding motives drawn from earlier sections, without relying on exact quotation of motives or the repetition of entire sections in ritornello fashion. The subtly palindromic organisation of the sections setting the Marian invocations is demonstrated in the Figure 4.6 below:

Figure 4.6

Kyrie	S Maria	Group 1	Groups 2-3	Group 4	Group 5	Agnus Dei
X	A	B	C	B^r	A^r	Y

The balance of the section as a whole is enhanced by the fact that B^r refers only briefly to the much longer B, while A^r is an expansive section based on the 'Sancta Maria' motive stated only once in A.

Isabella Leonarda, 1674 a4

Isabella Leonarda's 1674 litany for four voices (I93: Example 4.20—Agnus Dei) provides an example of a late *stile antico* setting in which the text is regarded as relatively, or completely neutral, and where a musical design is imposed upon the text, rather than dictated by it. Here the entire text of the Litany of Loreto is applied to an extremely lengthy (and rather dull) canon ('Canone Coronato'): although her creation is undoubtedly a unique

solution of the problems associated with setting the litany, any other text would have served equally well as an underlay to her demonstration of contrapuntal skill.

Concertato settings for single choir

Alessandro Grandi 1614 a5

Alessandro Grandi's 1614 setting for five voices (/1618 G3436: Example 4.21) illustrates well the early approach to the application of the concertato style to the litany.

Grandi introduces a suggestion of antiphonal singing for the opening of the Kyrie, in which trio groups alternate. The textual intensification evident in the pair of phrases 'Christe audi nos' and 'Christe exaudi nos' is echoed musically by the setting of the second as an upward transposition by one degree of the first. For the invocations of the Persons of the Trinity, Grandi uses three solo voices in turn, answered by *tutti* 'miserere nobis' petitions. The first two of the latter are identical, the third varied. 'Sancta Trinitas, unus Deus' is set as a trio with typical 'false' triple rhythm (see below).

The first of the Marian invocations, 'Sancta Maria', although continuing without a break into the central section proper, is pointed to as being allied to the Kyrie, since it is set identically to the phrase 'Christe audi nos'—a hint of the formal integration which will be seen in Grandi's later settings of the litany.

Although most central sections of early concertato litanies suffer to some extent from a regularity of phrase lengths resulting from a lack of concatenation of invocations—i.e. each invocation has its own allied petition—Grandi counteracts this tendency by his construction of loose, but thematically integrated, formal sections whose chief interest lies in their use of variation and imitation of simple melodic cells. Thus, from the second Marian invocation, Grandi recognises related groups (chiefly pairs) of invocational titles, and accordingly sets them in thematically related ways: thus the tenor duet at 'Sancta Dei Genitrix' is transferred (in a simplified form) to soprano and alto at 'Sancta Virgo Virginum'; the same occurs at 'Mater purissima'/'Mater castissima', 'Mater inviolata'/'Mater intemerata' (low

trio followed by high trio), 'Virgo veneranda'/'Virgo praedicanda' (first tenor/alto), *etc.* In some cases, this principle results in a telescopic contraction of successive invocations, notably at 'Mater amabilis'/'Mater admirabilis' and, most extensively, at 'Rosa mystica'/'Turris Davidica'/'Turris eburnea'/'Domus aurea'.

Grandi brings further unity to his setting by repeating, or suggesting repetition of, cadential phrases associated with 'ora pro nobis'. The most significant of these are the one first presented in bars 59-61, and that found in bars 79-81 (following the first of the 'Virgo' invocations). Although the first of these is repeated several times in succession (sometimes in a varied form), the second is not heard again until it is used in bar 143, following 'Stella matutina' (the setting of which recalls that of the phrase 'Virgo veneranda', immediately *following* the original statement of the 'ora pro nobis' phrase), for the next two petitions, and again in the 'Regina' section.

Grandi's 'Regina' section is interesting in that it re-orders elements of the text so that their syllabic rhythms correspond to the rhythms of the dominating motivic cells: thus the first four invocation/petition phrases are transformed into:

> Ora pro nobis, Angelorum Regina.
> Patriarcharum Regina, ora pro nobis.
> Ora pro nobis, Prophetarum Regina.
> Apostolorum Regina, ora pro nobis.

The Agnus Dei returns to the quasi-antiphonal setting of the Kyrie, with, for the first two lines of text, alternation between solo and duet textures. Here the two types of melodic figuration associated with invocation and petition—respectively broad and rather more agitated—overlap only slightly at phrase endings. For the final line of text, however, Grandi increases the tension by simultaneous rather than consecutive juxtaposition of the two types of material in the approach to the final *tutti* 'miserere nobis'.

Claudio Monteverdi 1620 a6

Monteverdi's approach to formal organisation in his six-part (SSATTB) setting of the Litany of Loreto (1620[4]: Example 4.22) is based on the obvious textual divisions which occur as the nature of the invocations changes, with each section of text set as a miniature movement. Within each of these nine

movements he uses different means to achieve formal unity, mainly through repetition and variation of bass patterns. It is chiefly these latter procedures which set Monteverdi's setting apart from the one by Grandi just discussed and others in the same 'transitional concertato' mould.

The Kyrie is based on three statements of a four-note descending bass pattern, over which the first three invocations are sung by three solo voices in dialogue; 'Christe audi nos' and 'Christe exaudi nos' are set as duets over two further statements of the same bass transposed up a fifth, employing the same melodic material used for the Kyrie and Christe but modified at the cadences. The section from 'Pater de caelis Deus' is the only section in the entire setting which is treated responsorially. Monteverdi's juxtaposition of textures here is quite unusual, since it is the invocations rather than the petitions which are sung by the full choir: the first two statements of 'miserere nobis' are identical duets for sopranos and tenors respectively, the third is a trio for alto, tenor and bass, while the last is a *tutti* marking the end of the section. The first two invocations of this section use the same bass, but the second has an extra note inserted at the beginning to facilitate a smooth dominant to tonic movement between the two, and is also rhythmically altered to suit Monteverdi's requirements in much the same way that the strophic variation bass is altered in the two versions of the Confitebor setting in his 1650 *Messa et salmi.* In fact, the compositional procedure operating here is very much that of the strophic variation, in that the vocal parts of the *tutti* invocations are quite different, in spite of their common bass. The third and fourth invocations are set over different basses, but the melodic material of the 'miserere' responses is derived from, and very similar to that of the first 'miserere', consisting as it does of a chain of expressive suspensions.

In the central Marian section, the three 'Sancta' invocations are grouped to form the first of six subdivisions. Formal unity is achieved through manipulation of the bass: the bass for the *tutti* 'Sancta Maria, ora pro nobis', which modulates from D minor to F major, is repeated a fifth higher for 'Sancta Dei Genitrix ... ' (four voices). The third invocation, 'Sancta Virgo Virginum ... ', once again *tutti,* uses the first half of the original

bass with a different ending, this time moving from C major back to D minor, and recalling the suspensions of the earlier 'miserere' petitions.

In the following ('Mater') section, Monteverdi makes use of a variant of the ground bass principle: after three statements of the entire eight-note pattern, the second half of the pattern is stated eight times, the last time in augmentation. A four-part texture, though not with the same four voices throughout, is used for the entire section. The first two invocations are set homophonically, but thereafter two equal pairs of voices sing in canon, each pair singing different invocations, telescoping the text until they unite in the final 'ora pro nobis', where the suspensions reappear.

The next section is introduced by the single word 'Virgo', sung by the whole choir on semibreve D minor chords, and continues, now in triple metre and with a different combination of four voices, to present five statements of a six-bar canon at the fifth, presented at the same pitch each time and setting five of the six 'Virgo' invocations. The final invocation, 'Virgo fidelis', is sung homophonically and in quadruple metre by the *tutti*.

For the next six invocations, from 'Speculum justitiae', Monteverdi uses subtle manipulations of the bass and a dialogue technique to produce a tautly constructed, and quite dramatic, section. The urgency of the first 'ora pro nobis' petition, with its wide leaps, syncopated rhythm and 7-6 suspension after the last (octave) leap, subsides gradually with each successive plea. The first two invocations are for solo voices, the third and fourth are duets with the lower voice duplicating the instrumental bass, the fifth is a bass solo and the last, 'Vas insigne devotionis', is once again *tutti*.

The sense of urgency is renewed in the following section, from 'Rosa mystica', through the use of very short phrases of uniform length (two bars) which are passed between various pairs of voices over a four-note descending bass in minims, repeated at five different pitch levels, almost, but not quite, achieving the effect of a perpetual scalewise descent. Monteverdi continues to build tension in the next three phrases by shortening the bass descent to three notes and adding a cadential extension, and after this by bringing in the *tutti* to chant the last three invocations in the style of

falsobordone, using the same bass and harmony each time so that the effect is one of fervent pleading.

The 'Regina' section returns to the triple metre used for the 'Virgo' invocations, this time using a homophonic texture alternating between high and low groups of voices repeating the same musical material at different pitches, and culminating once again in a *tutti* for the last two Marian invocations.

The closing Agnus Dei complements the introductory Kyrie perfectly, being almost exactly the same length (two extra bars accommodate a final plagal cadence). The first invocation of the Lamb of God is a solo for the first soprano, with an expressive chromatic inflection at the words 'parce nobis'. The second invocation, a tenor duet, uses the same bass for the invocation, but this changes with the petition 'exaudi nos Domine', to accommodate the intensified chromaticism, which recalls Monteverdi's setting of the words 'altrui pietoso tanto' in 'S'el vostro cor Madonna' from his seventh book of madrigals.[1] The third, *tutti*, invocation repeats the associated 'miserere nobis' petition, also involving chromaticism, now in the bass, once over the same bass progression transposed down a fifth, and finally over a descending bass reminiscent of that first heard at the opening of the Kyrie.

Alessandro Grandi 1626 a3

The voices specified for Alessandro Grandi's 1626 three-part litany (1626^3: Example 4.23) are two sopranos and alto—an unusual scoring for a litany: contemporary three-part settings are usually for two tenors and bass. Although the possibility of octave transposition is not mentioned anywhere in the print, it would in this case be a particularly viable alternative, since in all *tutti* passages, the alto is duplicated an octave lower by the continuo.

The formal construction of this litany is unique in a number of ways. As in many other settings, the division of the text into the three constituent sections of Kyrie, Sancta Maria and Agnus Dei is clearly demarcated. Grandi, however, discerns a relationship between the two outer sections, and bases the Agnus Dei almost entirely on material drawn from the Kyrie/Pater de caelis. In the Kyrie, probably in order to achieve a neat balance of phrases, Grandi omits the second 'Kyrie eleison', and sets 'Kyrie eleison' and 'Christe

audi nos' to the same music, producing the phrase structure, A B A C. The four sentences of the section addressed to the Trinity each follow the same pattern of an invocation phrase answered by the petition 'miserere nobis'. Each invocation is musically different, with successive textures of three, two, one and three voices. The petitions following the first three invocations are musically identical, and set the word 'miserere' only once. The fourth, however, after beginning as before, inserts a repetition of 'miserere' before concluding with the same decorated cadence used for the first three petitions (bars 16-18; 21-23; 25-27; 30-33).

In the central, Marian, section, Grandi divides the text into three areas:

1 Sancta Maria—Mater Creatoris
2 Virgo prudentissima—Auxilium Christianorum
3 Regina Angelorum—Regina Sanctorum omnium.

Each of these areas is in its turn divided into three smaller sections. Some of these sections set as few as three titles, while others are more expansive and extend the principle of triple grouping to link three successive titles in various ways as outlined below.

1 The 12 titles of this triple metre section are divided into the following groups:

Sancta Maria—Sancta Virgo Virginum
Mater Christi—Mater castissima
Mater inviolata—Mater *Creatoris.*

The opening section, containing the three 'Sancta' titles, comprises three successive solos: Alto, Canto II, Canto I. Each has its own distinct antecedent phrase, but a unified microstructure is produced by the use of the same consequent (the third statement slightly elaborated) for each 'ora pro nobis' (see bars 34-50).

Grandi sets 'Mater Christi' as a homophonic *tutti* with a fermata over the final chord, thus setting it apart from the preceding and following solos. It is also separate from the otherwise triple grouping of titles, thus indicating the point of division between the first two sections. Alto and Canto II dominate the second group (bars 56-72), singing the first two invocations in turn and the third (with its petition)

imitatively. The group is unified by the 'ora pro nobis' phrase sung by Canto I after the first two invocations.

Apparently for purely musical reasons, Grandi sets only five of the six Mater invocations, omitting the final 'Mater Salvatoris'. The form of the section is a variant of that of the preceding one, with the first two invocations sung by solo voices, the second being a 'tonal' repetition of the first, followed, as before, by an imitative section, this time setting three titles rather than the single one of the previous section (see bars 72-95).

2 The three divisions of this section are based on the following grouping of titles:

Virgo prudentissima—Sedes sapientiae
Causa nostrae laetitiae—Janua caeli
Stella matutina—Auxilium Christianorum

Once again, triple grouping of invocations predominates: the 13-bar quadruple-metre section from 'Virgo prudentissima' to 'Sedes sapientiae' is divided into three groups of invocations (3+2+3); the section which is introduced by 'Causa nostrae laetitiae' continues with three solos (Canto I, Canto II, Alto), each of which concatenates three invocations; and the final group of the section, consisting of five invocations, is forced into a triple grouping by the identity of the melodic material employed for the three central invocations.

There are two unifying factors operating throughout this, the longest section of the piece. The first is that of motivic variation, here applied particularly effectively in the first and third groups of invocations, where pairs of descending thirds are consistently prominent. The second is the 'ora pro nobis' phrase first introduced after 'Vas insigne devotionis' (bar 125), variants of which recur after 'Turris eburnea', 'Janua caeli', and (in a 'developed' form concluding the section) after 'Auxilium Christianorum'.

3 In the 'Regina' section, the first three invocations are followed in bar 182 by a slightly varied reprise of the 'ora pro nobis' phrase which ended the 'Virgo' section (bars 106-108). The subsequent groups of

invocations are linked by varied statements of a different 'ora pro nobis' phrase characterised by suspensions, and the section as a whole ends with all three voices in a 'dialogue' on 'Regina Sanctorum omnium, ora pro nobis' (in which the previously important pairs of descending thirds are once again prominent) and a simple *tutti* statement of the 'ora pro nobis' phrase.

As was mentioned above, the Agnus Dei recalls the music of the extended Kyrie: each of the 'Agnus Dei' invocations is based on the phrase originally assigned to 'Kyrie eleison', while the first two petitions ('parce nobis Domine' and 'exaudi nos Domine') are respectively a reiteration and an elaboration of the 'miserere nobis' phrase which recurs after the invocations of the Persons of the Trinity.

Egidio Trabattone 1628 a5

Like the litany by Grandi just discussed, Egidio Trabattone's setting of the Ambrosian Litany of the Saints for five voices (T1069: Example 4.24) uses recurring phrases associated with the petition 'intercede pro nobis' to link the changing music of the invocations of individual saints.

The setting opens with a series of homophonic invocations, constituting a form of Latin Kyrie:

Domine miserere.
Domine miserere.
Christe libera nos.
Salvator libera nos.,

all but the second of which are sung by the full choir. This leads directly into the first 'sanctoral' invocation, 'Sancta Maria', and the first statement of the petition, 'intercede pro nobis', which ends with a broad cadence on A and brings the opening section to a close.

The three invocations of the archangels which follow are all sung to the same music by the same three voices and, similarly, answered by the same pair of voices with the 'intercede pro nobis' petitions, which apart from an exchange of parts for the second and a cadential alteration for the third, remain essentially the same. From this point on the voices are constantly regrouped as the invocations and petitions unfold, with sectional delineation articulated by the introduction of the *tutti*. The petition phrase used for

the archangels recurs in various transpositions and rhythmic forms as the response to most of the subsequent invocations, but is occasionally supplanted by a new idea in order to avoid undue monotony. In fact, the setting as a whole does suffer from a rigid adherence to the idea of antiphony, with invocation and petition always sung by different groups of voices, so that all phrases are uniformly short.

After the invocation of all the saints collectively, the Ambrosian form of the 'extended Kyrie' concludes the setting, continuing from the previous section without a break and using the same procedures of contrasting small groups of voices until the last *tutti* 'Kyrie eleison' is reached.

Girolamo Casati 1635 a5; Giovanni Battista Aloisi 1640 a7

A few composers sought to introduce 'external' unifying elements, some more appropriate than others, into their litany settings. Girolamo Casati's 1635 setting, for example, is based on the Aria del Gran Duca (C1426: Example 4.25—partial transcription). Five statements of the complete bass, alternating between quadruple and triple metre, provide the harmonic organisation for Casati's setting. Although undoubtedly a novel idea, it is tempting to speculate that Casati could not have stayed the course of composing a full litany setting without some sort of crutch, since even with the bass predetermined, his contrapuntal writing is barely competent.

Of a similar nature is the 1640 'parody' setting for seven voices by Giovanni Battista Aloisi, derived from a German sacred song, 'Ave Maria, gegriest seyest Tu von mir'. Aloisi was a rather better composer than Casati, but since his work is representative of Viennese rather than Italian practice, it is essentially beyond the scope of this study.

Biagio Tomasi 1635 a4; Giovanni Battista Chinelli 1639 a4

Two litanies in which an 'imposed' element of organisation (*obligo*) is of direct relevance to the context are the 1635 setting by Biagio Tomasi (T922: Example 4.26—partial transcription) and the 1639 setting by Giovanni Battista Chinelli (C2062: Example 4.27—partial transcription). Both make use of the chant of the *Litaniae Sanctorum* to generate the melodic material of sections larger than single isolated invocations and petitions. As may be seen in the extracts from this setting, the chant is used not only in its 'pure' form, but also with a passing note decorating the descending third. Tomasi

skilfully manoeuvres his material so that at several points (for example at 'Virgo potens ...') each of the voices is singing some portion of the chant. This is facilitated to some extent by the facts that Tomasi's vocal and instrumental basses are independent of each other, allowing greater freedom of part writing, and that he has altered the intervals of the petition phrase so that it starts with a descending third, rather than a second.. In Chinelli's setting, the *obligo* takes the form of a *cantus firmus* running through the three middle voices (or in the top three, if the optional cantus is omitted) in the triple-metre section from 'Rosa mystica' to 'Auxilium Christianorum'. The *cantus firmus* is presented at three different pitches—the first (alto) on G, the second (tenor) on D and the third (cantus) on A. The two halves of each statement are separated from each other either by rests or by intervening free melodic material. Because of the way the statements overlap, the result is that from bar 145 to bar 167 a segment of the chant is constantly being sung at one or other of these pitches.

Giovanni Antonio Rovetta 1635 a3

With Giovanni Rovetta's 1635 setting for two tenors and bass (Example 4.28) we see the full bloom of the litany in the guise of a concertato motet. Each of its sections is admirably coherent with balanced phrases of varying lengths and a notable lack of profusion with respect to the melodic material, with each idea seeming to grow naturally out of the last. Where he sees a relationship between successive textual phrases, Rovetta provides appropriately related musical material without resorting to mechanical repetition (see, for example, bars 11 to 20 where even slight variation from one invocation-petition pair to the next is enough to sustain the interest before a contrasting idea is introduced).

Much of the first part of the setting consists of *recitativo arioso* passages applied to several concatenated invocations and leading to contrasting roulades for the covering petition. This is seen at the outset of the Marian section (bar 26), where the three 'Sancta' invocations are presented as a sequential chain in the bass over which the tenors interject 'ora pro nobis' as overlapping echo phrases. The 'Mater' invocations are divided into three groups of three, three and four invocations respectively, and are set as pure

solo recitatives for each voice in turn, each culminating in a balancing dotted-rhythm melismatic phrase for the petition, following the pattern established by the bass in the previous section. The second of the 'Mater' recitative passages is an adaptation of the first, but its consequent melisma is truncated and altered in order to effect a modulation. The bass recitative is slightly extended in order to accommodate the fourth invocation, but follows the same melodic pattern as the first two and, with a cadential variation, its roulade returns to the length and shape of the first tenor one.

In the 'Virgo' section, in the section devoted to poetic images of the Virgin, and in the 'Regina' section, a dialogue technique prevails, with some invocations selected for more 'detailed' and individual treatment (for example, 'prudentissima Virgo ora pro nobis'— Rovetta's adaptation of the standard text—in bars 63-69), while others are treated as parts of a series (such as the 'Speculum justitiae'/'Sedes sapientiae' pair in bars 76-81, the 'Vas' group in bars 86-96 and the 'Rosa mystica—Turris eburnea' group in bars 96-103). In sections where several invocations are grouped together, Rovetta varies his approach to achieving coherence: at 'Speculum justitiae ...' the two invocations are melodically identical, and the petitions, while not simply sequential repetitions, are based on the same melodic figure. At 'Rosa mystica ...' the three invocations are based on the same figure, but each petition phrase is new. In the section which comes between these last two, both invocations and petitions use the same material.

In the Agnus Dei, the recitative technique returns. The first two invocation/petition phrases are sung by the two tenors in turn; the third invocation is sung by the bass, but the final petition, 'miserere nobis', is set as a series of overlapping descending phrases producing a chain of suspensions.

Agostino Agazzari 1638

In comparison with the settings by his contemporaries examined above, Agostino Agazzari's 1638 litany for four voices (Example 4.29) barely qualifies for the stylistic epithet 'concertato'. However, it does have an independent and essential organ part, and for this reason, if no other, it is considered here. Agazzari's language in this, and all of his litanies, is essentially that of renaissance polyphony, with smoothly flowing melodic

curves and classically engineered points of imitation. Even in sustained solo or duet passages the style is more readily identifiable with that of Viadana's *Cento concerti ecclesiastici* published 36 years earlier than with that of his northern contemporaries whose litanies have been mentioned above.

There are, however, some features which mark Agazzari's work as being of a later era. Most notable is the extent to which he makes use of concatenated invocations—the only Marian invocations which are *not* linked to any others in this way are the first three. The second feature is his thematic approach to setting the text, with related invocations being set to similar or identical music (for example, the three 'Sancta' invocations, 'Mater inviolata'/'Mater intemerata', and 'Virgo prudentissima'/'Virgo veneranda'/'Virgo praedicanda'). The third 'modern' feature is Agazzari's introduction of unexpected chromaticisms and dissonances in the form of 'secondary dominant seventh' chords—see the passage at 'Consolatrix afflictorum' (bar 78) where the seventh is unprepared, and the recurring cadential passage in the 'miserere nobis' petition of the Agnus Dei (bars 123-130).

Perhaps because these aspects of modernity—particularly with respect to the harmony—are applied in the context of what is essentially an otherwise retrospective idiom, Agazzari's creation is neither fish nor fowl, and therefore unsatisfying as a whole.

Nicolò Fontei 1640 a5

Nicolò Fontei's 1640 litany for five voices (CATTB) (F1480: Example 4.30) carries further the motivic integration demonstrated in Rovetta's three-part setting, with thematic material sustained and developed in association with even larger segments of the text. Thus, the Kyrie/Christe/Kyrie opening section (bars 1-10) is based on a single melodic idea, the opening of which is incorporated into the 'Christe' invocations which follow.

Each of the three invocations of the Persons of the Trinity is accorded unique material, but the same chromatic phrase is used for each 'miserere nobis' petition, with the initial duet of the first two expanded and developed to include all five voices in the third.

The three 'Sancta' invocations are concatenated, and each consists of a different arrangement of parts over the same bass progression.

The entire 'Mater' section (bars 65-86) is in triple metre, with a single melodic idea adapted to fit all the invocations, resulting in a closely-knit *fugato.*

After the closely controlled preceding sections, the 'Virgo' section bars 87-96 provides a brief area of contrast, opening with a declamatory *tutti* 'ora pro nobis' on a D major chord. Like the 'Sancta' invocations, the first three of this section are concatenated (*pian* a3), but this time the treatment is sequential rather than repetitive. The *tutti* declamation which opens the section returns with the next petition, and subsides into a broad rhythmically-shifted phrase producing a 'false' triple metre for the remaining three invocations (bars 92-95).

Fontei divides the 'personification' invocations into three sections. In the first ('Speculum justitiae'–'Vas insigne devotionis'), each invocation is tied to the same motive, consisting of a rising scale figure. These are initially sung by solo voices, but from 'Vas honorabile' first two and then three voices work in imitation. The 'ora pro nobis' petitions also have a single cadential motive assigned to them, which, except for the final *tutti,* is sung by a succession of duets.

For the next section ('Rosa mystica'–'Stella matutina'—bars 108–121), triple metre returns, and with it the imitative texture of the 'Mater' section. This section is, however, considerably briefer, and the device Fontei uses is that of a canon at the octave (between bass and alto with the first tenor moving below the alto in parallel thirds) for the concatenated invocations, and against it a second 'canon' in the form of an echo between canto and second tenor singing the abbreviated petition, 'ora'.

Quadruple metre is reinstated for the remaining sections. For the series of invocations beginning with 'Salus infirmorum', Fontei retards the harmonic rhythm and gives prominence to a lugubrious cambiata figure at the cadence which ends the invocations. The second to fourth petitions are transpositions of the first. The first three are set as trios for three different combinations of voices, but the final one is expanded to include all five voices.

With the 'Regina' section, we encounter an example of what was to become common at this point—a fugue (see below, Common Responses to the Textual Imagery of the Litany of Loreto), in which the invocations represent the subject and the petitions the countersubject.

In the Agnus Dei, the same material is used for all three invocations. The first two are sung by pairs of voices with a different pair answering with the petition. The third invocation is divided into two segments ('Agnus Dei'/'qui tollis peccata mundi') so that pairs of voices may sing successive overlapping entries. The final petition, 'miserere nobis', uses the voice-pairing which is a feature of the setting as a whole to build a climax by adding pairs of voices successively closer to the extremes of the tessitura (alto with second tenor, canto with bass) to an initial statement by the first tenor.

The internal structure of Fontei's setting is very clearly defined, particularly by virtue of his manipulation of thematic material so that there is unity within sections and contrast between them, but also to some extent by the tonal path which the major subdivision follow: although few sections start and end in the same key, the most significant cadential points are successively on F, C, D, G, C, C, F, F—a classic route away from and back to the tonic.

Tarquinio Merula, 1640 a5

Apart from its five-part scoring, Merula's second litany, dating from 1640 (M2341: Example 4.31), has very little in common with his first. Merula himself points to the chief difference between the two works by giving the second one the distinctive title 'Letanie concertate', a description which is apt not only in the sense of its conforming to the early Baroque concept of the term 'concertato' as a style in which the continuo is an essential component of the composition, but also in that it relies to a considerable extent on the juxtaposition of solo and *tutti* textures with recurring thematic material in the manner of the Baroque instrumental concerto. With the exception of the second 'Kyrie eleison' invocation, Merula does not omit any of the text in this setting, but makes more extensive use of concatenated titles. The overall compass of the voices is extended considerably beyond that of the

earlier work, with the bass descending to C and the first soprano tessitura often around e^{1}.

Although the customary image of the litany as a two-part work consisting of a main section followed by the Agnus Dei as a separate, clearly delineated movement is not presented in this apparently integrated example, Merula's litany is actually made up of four distinct and contrasting movements:

1 Kyrie eleison
2 Pater de caelis
3 Sancta Maria
4 Agnus Dei.

The 'time signature' with which the piece opens (Ø3/2), an obscure relic of the system of mensural notation, is probably intended as an indication of tempo, since the music which follows is rhythmically completely independent of the nominally triple division of the tactus, with each of its phrases forming a homophonic unit of speech rhythm whose accents fall naturally into a quadruple grouping with a quintuple extension for the final phrase.

The next section, invoking the Trinity, is unusual in that it uses the melody of the litany chant. As will be demonstrated below, it was not uncommon for the chant to be quoted at the words 'Sancta Maria, ora pro nobis': it was, however, very rarely used at any other point in the text. Each 'chanted' invocation is pitched a fifth higher than the preceding one, and is sung by a single voice until a second joins in with an imitative changing note figure to complete the 'miserere nobis' petition. Not unexpectedly, the texture is expanded to three parts at 'Sancta Trinitas', with the chant, again a fifth higher, in the uppermost part. Merula skilfully avoids the cadence on E which would have resulted from a continuation of the established pattern of modulation: by shifting the opening of the 'miserere' phrase a third lower than expected and assigning it to the two lower voices, he achieves a smooth return to the C major with which the section begins.

The 'Sancta Maria' section returns to the opening 3/2 metre, but now with very definite rhythmic impulses coloured by the frequent oscillation

between triple and sextuple accentuation characteristic of the *coranto alla francese.* With some departures from the general pattern, the section as a whole comprises an elaborate dialogue between 'concertino' solo, duet and trio invocations, and *tutti* 'ora pro nobis' responses. The all-important first invocation, 'Sancta Maria', is linked to the previous section by its quotation of the first phrase of the litany chant at the pitch used for 'Pater de caelis Deus'. The parallel appears to be an intentional one, for not only does Merula repeat the word 'Sancta' to extend the solo tenor phrase to the same number of syllables as its counterpart, but he also repeats the bass part originally associated with it. The second and third invocations, 'Sancta Dei Genitrix' and 'Sancta Virgo Virginum', still sung by solo tenor, use transpositions and varied continuations of the opening phrase, each of which is followed by an exact transposition of the *tutti* 'ora pro nobis' phrase associated with 'Sancta Maria'. These three short and almost identical 'question and answer' phrases are balanced by an extended tenor phrase, setting the first four invocations to Mary as Mother, in a rhapsodic sequence of falling thirds over a strongly tonal harmonic progression based on segments of the circle of fifths which culminates in a *tutti* cadence echoing but not duplicating the first three 'ora pro nobis' responses.

The pattern of a balanced alternation of textures continues in the subsequent section, where the invocations of the alto solo are first answered by *tutti* and then joined by simultaneously sung petitions in the bass. The last of the three phrases of equal length which make up this section complements the central one by using the homophonic texture of the remaining three voices for its antecedent, and parallels the first by repeating a transposition of its *tutti* cadence.

The section from 'Virgo potens' re-introduces the cadential progression first reiterated in the 'Sancta Maria' section, this time bringing it forward to end the opening solo soprano phrase before repeating it sequentially for 'ora pro nobis'. The balancing phrase, 'Speculum justitiae, Sedes sapientiae, Causa nostrae laetitiae', is an imitative soprano duet answered by the same cadential figure.

The reworking of material and ideas drawn from previous sections gives the long section which follows an almost 'developmental' character. The regular *tutti* responses of the preceding sections are abandoned in favour of a structure made up of successive solo bass invocations with simultaneous duet petitions, followed by a similar complementary section reversing the textual roles of solo and duet. However, the frequent appearance of the cadential progression originally associated with 'ora pro nobis', stated either exactly or in a modified form, and the generally sequential character of the material, especially of the bass motives, reveal a close relationship with the first half of the movement. A striking example of word painting occurs at the first *tutti* entry of the section: following the second relatively 'busy' solo/duet section, the two sopranos enter with the word 'Consolatrix', the E major harmony of which is immediately countered by the staggered entry of the remaining voices with 'afflictorum', set to descending E minor arpeggiations. The section is concluded by a brief soprano duet answered by the first restatement of the *tutti* 'ora pro nobis' cadence at its original pitch since its first appearance after 'Sancta Maria'.

The final section, devoted to the Virgin as Queen, also recalls earlier material and procedures: the first duet terminates in a restatement of a *tutti* cadential progression first heard after the alto solo, 'Mater inviolata et intemerata'. The bass invocations, 'Regina Apostolorum et Martyrum', are followed by an alto and tenor duet, incorporating a chain of suspensions over a sequential bass reiteration of 'ora pro nobis', and ending with a passage reminiscent of that at 'Causa nostrae laetitiae'. The final cadence, unexpectedly on the 'dominant', is yet another variant of the one after 'Mater inviolata et intemerata'.

The Agnus Dei follows a pattern similar to that of the earlier setting, but rhythmicises the *falsobordone* and deviates from the basic chord on the unaccented syllables. In each case the root of the chord of deviation is a fifth away from that of the main harmony, so that apart from the bass movement of a fourth or fifth, the other parts are either static or move momentarily to adjacent notes. These homophonic invocations alternate with contrapuntal petitions, the first with very close freely imitative entries, the second ('exaudi

nos Domine') in the form of two successive two-part echo passages over a sustained bass, and the third building up to the final cadence with the voices entering at regular half-bar intervals, using a point of imitation derived from that of the echo phrases.

While this setting of the litany cannot conveniently be subdivided into the sort of formal layout possible with its counterpart from 1628, a remarkable degree of formal integration is achieved through the re-use and modification of thematic material to an extent seldom encountered in contemporary settings of the same text. There can be little doubt that Merula's expertise as a composer of abstract instrumental music is reflected in the way he overcomes the lack of semantic and syntactic variety which characterises this most refractory of texts.

Giovanni Legrenzi, 1662 a5

This last statement is also applicable in no small measure to the 1662 litany for five voices by Giovanni Legrenzi (L1618: Example 4.32). In each of its six contrasting movements, thematic integration is achieved in a manner very similar to that of his sonatas for five and six instruments: consistent motivic material is either sustained throughout a movement, or, in the event of several motives being used, these are bound into an organic whole by the introduction into a new context of motives drawn from preceding sections within the movements. This latter procedure is, of course, facilitated by the presence of the recurrent textual element, 'ora pro nobis', and it is the motivic material associated with this phrase which is most often recalled (see, particularly, the 'Virgo' section, bars 52–63). Like Fontei before him, but rather less rigidly and more in line with his own practice in comparable instrumental movements,[2] Legrenzi concludes the Marian section of his litany with a fugal section in which the five successive solo entries are accompanied by a running quaver continuo bass. Although there is no thematic connection between the two sections, Legrenzi's Agnus Dei recalls the opening Kyrie in its emphasis on homophony, predominantly conjunct movement and its avoidance of strong accents by merging one phrase into the next with 'across the barline' syncopations.

Giuseppe Allevi, 1668 a4

In a similar mould to Legrenzi's setting is that by Giuseppe Allevi (A866: Example 4.33) with its clearly defined sections, in which small-scale formal procedures combine to build up a composite structure, or in which unity is achieved by at least one thematic element being sustained throughout.

Although there are thematic links between related invocations, the dominating element in the opening triple-metre section is the recurring suspension figure associated with 'miserere nobis', which is both repeated literally and developed.

Allevi's setting echoes Fontei's with its homophonic treatment of the three concatenated 'Sancta' invocations. However, Allevi links these to the 'Mater' invocations by continuing to use their 'ora pro nobis' phrase for the petitions which follow. Allevi's 'Mater' invocations are all tied to a motive consisting of an ascending second which is contrasted and combined in dialogue with the petition phrase. In a similar fashion, two different motivic elements operate throughout the 'Virgo' section, and another two for the invocations and petitions from 'Speculum justitiae' to 'Causa nostrae laetitiae'.

The triple-metre section which follows conforms to what Isabella Leonarda described in a later litany setting (1700: I107) as *in arietta*, being characterised by lyricism and extended melismas. Most phrases—predominantly for solo or duet—set concatenations of two or three invocations, with only three petition phrases, the first two for bass solo echoing the motive used for the petitions in the 'Virgo' section.

The section comprising the four invocations from 'Salus infirmorum' to 'Auxilium Christianorum' is suggestive of a baroque concerto slow movement, with its emphasis on slow-moving homophony with a contrasting duet for the third invocation and petition. As is further discussed below (Common Responses to the Textual Imagery of the Litany of Loreto), Allevi's treatment of this particular portion of text is typical, as is his loosely fugal 'Regina' section.

Allevi's Agnus Dei follows the pattern

$$A\,B\,A^{t}\,C\,D\,E$$

in which the A sections are the first two invocations, sung as duets which incorporate a distinctive syncopated rhythm characteristic of Allevi—see for example his motet, 'O anima mea'[3]—and in which B and C are the petitions, sung by the same voices which sang the preceding invocations. D and E are the final *tutti* invocation and petition, the former homophonic, the latter predominantly imitative.

Bonifazio Graziani, 1665 a5

The opening of Bonifazio Graziani's litany for five voices (G3676: Example 4.34—partial transcription) presents the distinct appearance of a *stile antico* setting: however, this is a calculated effect, which is maintained for the duration of the Kyrie and recalled at various points. From 'Fili Redemptor mundi Deus', Graziani's smooth concertato style emerges, with many passages for various duet and trio combinations of voices over an independent harmonic bass. In many respects Graziani's approach has much in common with earlier stylistic schools, in that (even in reduced-texture passages) his vocal lines are like strands of calm polyphony, entirely devoid of dramatic declamation. In his lyrical triple-metre writing, such as in the 'Mater' section (bars 48–77), although the musical logic is strongly controlled by the inevitability of the tonal harmonic progressions, the melodic material is predominantly rhapsodic, with consistent melodic material tied only to repetitions or imitations setting the same text. The overall result of this situation is that, unlike many of his contemporaries whose formal constructions are supported by thematic integrity within sections, Graziani relies on textural, stylistic and metrical contrasts to delineate the sections of his work: this he does extremely well, and although in many respects a hybrid, the litany in question is aesthetically satisfying.

Francesco Foggia, 1672 a4

Francesco Foggia's four-part litany (CCAT) from his 1672 collection of litanies (F1451: Example 4.35) shares Graziani's musical bilingualism, but here the *stile antico* element is less pronounced and less inclined to polyphonic elaboration. Foggia's harmonic vocabulary is a colourful one, and makes effective use of chromaticism: in fact it is probably the momentum of Foggia's harmony more than anything else which holds the attention in this work, since its formal structure may best be described as kaleidoscopic, with

many brief sections in which sequential repetition within phrases rather than more modern thematic procedures distinguish his style both from that of the age of Palestrina and from that of his northern contemporaries. This is not to say that repetition does not play some part in Foggia's work—see for example the 'ora pro nobis' phrase which recurs between bars 40 and 56 and the similar material which is sustained for the 'Regina' invocations—but it is certainly not a characteristic feature of his litanies (the Salve Regina in the same collection makes very significant use of repeated and developed thematic material). Thus, although it contains many extremely attractive passages, some requiring considerable vocal agility (see for example bars 57 to 63) and even extensive passages of sustained stylistic integrity (such as the triple-metre section between bars 73 and 137, the patchwork quality of Foggia's litany diminishes its success as a composite creation.

Francesco Petrobelli, 1677 a2

The direct influence of the extended solo motet and cantata may be felt in several few-voiced settings. The multi-sectional character of the late-seventeenth motet was already, of necessity, a feature of litany settings: where the influence of these parallel forms is felt most strongly is in the internal structure of the individual sections, and also, to a more limited extent, in the occasional appearance of recitative-like passages. The sections of Francesco Petrobelli's 1677 litany, for soprano and bass duet (P1651: Example 4.36) follow a conventional subdivision of the text, with an additional subdivision of the 'personification' invocations to produce a form of nine sections, which alternate between quadruple and triple metre. Of these sections, the central three form a ternary unit, in which the recapitulation is musical only, since a new series of invocations is underlaid in the reprise. This procedure is commonly found in contemporary motets where a musical refrain is assigned a new text after a contrasting or related instrumental ritornello. Within the *arioso* sections of Petrobelli's litany, a taut unity of thematic material is maintained through the consistent application of a single motive, or its elaboration, to all the invocations which constitute that sector of the text, and a complementary, contrapuntally compatible motive for each reiteration of the 'ora pro nobis'. The two thematic ideas are shared

equally between the two voices in a manner very similar to the way material is passed from voice to violins in solo motets, where two or more ideas associated with individual textual phrases are contrapuntally combined and imitatively reiterated. Petrobelli also introduces a quasi-recitative at two points in the text, both of which often provoked interpretations approaching religiosity in earlier, madrigalian, settings. The first, at 'Vas spirituale', concludes the episode of the central ternary section, while the second, at 'Salus infirmorum', constitutes an entire section in its own right. A further purely stylistic feature lends a certain grace to Petrobelli's setting: its first and last triple-metre sections both end with a *piano* echo of the final 'ora pro nobis' phrase.

Settings with instruments

As a general rule, it cannot be claimed that the inclusion of instruments in the scoring of a litany added anything more than a dimension of colour and contrast, since both accompaniment and *sinfonie* were implemented exactly as they would have been in settings of other texts. In several cases, including three of Cazzati's settings from 1663, and all of Elia Vannini's from 1662 and 1698, the instruments (strings in all cases) are optional. In a few instances however, the instruments play a significant rôle, extending beyond the mere demarcation of sectional divisions and textural padding.

Maurizio Cazzati, 1663

In the second of Cazzati's 'orchestral' litanies from his 1663 collection (C1627: Example 4.37)—the only one which employs *violini obligati*—the instruments perform no essential function beyond their provision of *sinfonie* before the 'Mater' and 'Virgo' sections, between 'Turris eburnea' and 'Domus aurea', and before the 'Regina' section, thereby clearly defining the major subdivisions of Cazzati's work. The instruments are further responsible chiefly for padding out the *tutti* and, at the opening, for accompanying the solo bass.

Simpliciano Olivo, 1674

Simpliciano Olivo's large setting for eight voices and four (optionally two) instruments published in 1674 (O58) opens with a *sinfonia*, but beyond this point the instruments function principally to double the parts of one or

the other of the two choirs. The most notable exception to this is the passage discussed below (Common Responses to the Textual Imagery of the Litany of Loreto) in which a vocal duet interrupts and participates in a *sinfonia.*

Perhaps the most remarkable aspect of Olivo's setting has nothing to do with his use of instruments: each of the major sections of the work is brought to a close by a variant, always over the same bass progression, of the distinctive cadential passage first heard at the final 'miserere' of the extended Kyrie (Example 4.38).

Francesco Passarini, 1671

In Francesco Passarini's 1671 litany (P9980: Example 4.39—partial transcription) the strings are fully integrated into the fabric of the composition, providing echoes of phrase endings, as well as independent real parts in fugal passages.

Giovanni Battista Bassani, 1690

A technique similar to Passarini's is even more skilfully implemented by Giovanni Battista Bassani in his 1690 setting (B1186: Example 4.40). Here the instruments serve to expand what would otherwise be relatively short sections into substantial movements by means of introductory passages related to the generally contrapuntal material assigned to the four solo voices. The resultant form, a species of concerto with two groups of soloists—one vocal, the other instrumental—can in no way be regarded as specific to the litany. The inclusion of the violins is, however, responsible for the scale and breadth of Bassani's composition, and also facilitates a satisfyingly full exposition and elaboration of fugal subjects without the same material having to be applied to many successive invocational phrases.

Giovanni Antonio Perti, undated ms.

Although it almost certainly dates from after 1700, one final example, a setting of the Litany of Loreto for four voices and strings by Giovanni Antonio Perti (Example 4.41)[4], provides an illustration of the conscious use of instruments as a unifying factor in a litany setting made up of otherwise unrelated sections. The music is divided into nine separate, contrasting movements in which, apart from a few brief expressive duets and one extended fugal section, the text is set in syllabic homophony. The instrumental component, which has the lion's share of melodic interest, carries superimposed thematic material which is unrelated to that in the voices (except

in those passages where the vocal lines are duplicated). Perti uses the distinctive character of this instrumental writing to advantage, since a consistent accompaniment motive, or more extended melodic structure, is maintained throughout each individual movement. This in itself is not remarkable, but Perti's litany succeeds as a structure of overall unity by employing the most striking of these motivic elements, the one which opens the work, as a dominating feature in the first, central and last movements. The extent to which the instruments operate as agents of unification in Perti's litany is demonstrated by a comparison of this version with a subsequent adaptation, which omits the instruments altogether.[5] Not only is the scale of the composition reduced, but the absence of the instruments results in a succession of diffuse, unrelated movements, individually and collectively considerably diminished in character.

Common Responses to the Textual Imagery of the Litany of Loreto

Very early in the history of settings of the Litany of Loreto, it was recognised that certain textual images and concepts contained in the sequence of invocations could be expressed effectively in musical terms, and an almost standardised musical rhetoric rapidly became established. The extent to which this is true is shown by the fact that, although considerable in number, the examples presented below constitute a representative sample rather than an exhaustive catalogue of common illustrative devices .

One of the most common of these stereotyped responses is the setting of the invocation 'Pater de caelis Deus' as a bass solo. In the 1636 setting by Carlo Milanuzzi (M2754) the voice merely duplicates the instrumental bass for most of the phrase (Example 4.42); in the 1639 setting (C2062) by

Giovanni Battista Chinelli the vocal line is slightly more elaborate (Example 4.43), The equivalent phrase in the 1666 setting by Alessandro Tonnani (T959), although still outlining the shape of the organ bass, incorporates virtuosic roulades and trills (Example 4.44).

The next textual phrase commonly subject to musical depiction is the invocation 'Sancta Trinitas unus Deus'. The concept of 'Trinity in Unity' (Sancta Trinitas unus Deus) is expressed in a number of different ways, some of which are at times used in combination. One of the most effective devices encountered is a syncopation of the harmonic rhythm to produce the effect of triple metre within the context of a duple or quadruple subdivision of the tactus. It is exceptional for the actual metre to be changed to produce this effect, and the maintenance of the basic pulse is quite in keeping with the abstruse intellectual concept of the Trinity.

In Giovanni Francesco Anerio's seven-part setting (1611: A1099), the rhythmic shift occurs at the words 'Trinitas' and 'unus' (Example 4.45): more usually, as shown in the settings by Benedetto Re (1609: A2637) and Giovanni Battista Aloisi (1637: A877), the shift covers the initial words of the invocation (Examples 4.46 and 4.47).

The point is made most obviously when the device is executed homophonically (or almost homophonically) in this way: in some cases however, a more complex expression of the idea is produced by the parts moving in independent counterpoint, as in the 1628 setting by Tarquinio Merula (M2339), where cross rhythms result from the initially unsynchronised 'triple effect' shape in the alto (Example 4.48).

Several other devices are used either separately or in conjunction with this rhythmic shift. These include the very common one of reducing or expanding the texture to a trio, as in the first of the 1622 settings by Carlo Milanuzzi (M2738: Example 4.49). Illustrations of the triple rhythm effect combined with a trio scoring in settings by Ignazio Donati (1616: D3380(i)), Alessandro Grandi (1614/1618: G3436) and Francesco Milani (1638: M2729) are shown in Examples 4.50, 4.51 and 4.52. In settings for three choirs, it is usual for all three to sing the invocation 'Sancta Trinitas', as in Antonio

Cifra's 'Litanie del ottavo tono' from his 1613 collection (C2195: Example 4.53) and Lorenzo Ratti's 1630 'Letanie à12 Concertate' (R334: Example 4.54).

The contrast between the 'three' of the 'Sancta Trinitas' and the 'one' of 'unus Deus' is often given expression by means of a solo voice at 'unus' after the preceding trio. A simple illustration of this is provided by Agostino Facchi's 1624 setting (F43), where the trio gives way to the solo bass (Example 4.55). In Giovanni Gabrieli's setting (1615: G87), the device is particularly pointed, since even the basso seguente is silent while the word 'unus' is sung by a single voice—this is the only point in the setting at which less than four voices are used (Example 4.56).[6] In the third of Grandi's 1626 settings (1626^3), the solo phrase on 'unus' is rhythmically ambiguous, and may consciously have been intended as such, producing the effect of triple metre for the word 'unus' (Example 4.57).

The same 'three in one' idea is expressed most succinctly by the contrivance of a unison of the three voices, either at the start of the invocation phrase or, more usually, on the word 'unus' itself. In Grandi's 1626 four-part setting, the invocation ends with the trio on a unison: the petition 'miserere nobis' starts with the same unison note, the outer parts gradually diverging in contrary motion (Example 4.58). In Marcello Minozzi's 1638 setting (M2861), the three words 'Sancta', 'Trinitas' and 'Deus' are sung in unison, while 'unus' has a three-note chord on each syllable (Example 4.59): as with Grandi's triple metre effect on 'unus', this apparent dichotomy compounds the image of 'three in one' to produce 'three in one, and one in three'. In his concertato litany for eight voices, Carlo Donato Cossoni assigns the entire invocation to a trio on a monotone, from which they diverge only at the petition (Example 4.60). Examples of a unison on the word 'unus' occur in the 1638 setting by Egidio Trabattone (T1072), where the unison is confined to the first syllable (Example 4.61), in the 1666 setting by Alessandro Tonnani, where the voices diverge from the initial unison and return to it at the end of the phrase (Example 4.62), and in the three-part setting in Francesco Foggia's 1672 collection (F1451), where the unison occurs in a duet for alto and tenor (Example 4.63).

A novel interpretation of the concept of the Trinity is found in the 1629 setting by Gerolamo Talone (T63): in addition to the customary effect of triple rhythm, the top voice maintains a monotone throughout the invocation phrase while the other three articulate the three triads to which the monotone is common (Example 4.64).

The greatest number of musically-evocative images is found in the invocations of the 'personification' section. In several instances pairs or groups of titles evoke a musical response which underscores the relationship between them.

With the invocation 'Speculum justitiae' ('Mirror of justice'), it is the idea of the mirror rather than the title as a whole which provides the subject of the word painting. The most obvious concept related to 'mirror' is reflection, or imitation of an image: the musical connotations are obvious, and not surprisingly, 'Speculum justitiae' frequently prompts imitative treatment. The reflecting musical phrase generally sets either a repetition of the same textual phrase, or else the next invocation, 'Sedes sapientiae' ('Seat of wisdom'), which is identical as to number of syllables and accentuation. In one sense, the close juxtaposition of these two textual phases is particularly appropriate: the musical device of imitation is a 'learned' technique which expresses the second equally well, since 'sapientia' means not only 'wisdom' but 'learning' and 'science'.

In Giovanni Gabrieli's 1615 setting, the bass reflects the soprano 'Speculum' motive both melodically and rhythmically, and is supported by the rhythmic imitation of the inner voices (Example 4.65). In the first of Milanuzzi's 1622 settings, the 'Speculum' motive passes imitatively through all four parts (Example 4.66). In Merula's 1640 setting (M2341) and Giovanni Legrenzi's of 1662 (L1618), the section is cast as a duet, in both cases incorporating 'Sedes sapientiae' (Examples 4.67 and 4.68).

In setting the invocation 'Causa nostrae laetitiae', the joy of which the Virgin is the cause is most often suggested by a brief spurt of triple metre or, more rarely, rapid melismas within the prevailing metre of the movement or section.

In triple metre 'Causa nostrae laetitiae' sections, the texture is almost always homophonic, as in the 1607 setting by Giulio Belli (B1766: Example 4.69), the first of Giovanni Francesco Anerio's 1611 collection (Example 4.70), the first of Antonio Cifra's 1613 collection (Example 4.71) and Gabrieli's setting of 1615 (Example 4.72). In some cases the invocation is expanded by textual repetition (as in the example by Cifra): occasionally the triple metre section is drawn out by means of a fugato, as in the first of Milanuzzi's 1622 settings (Example 4.73) and Grandi's four-part setting of 1626 (Example 4.74).

Examples in which melismatic treatment occurs at 'Causa nostrae laetitiae' without a change to triple metre are the 1619 litany by Giovanni Banci (B849), in which the invocation is set as a virtuosic soprano solo followed by a striking *tutti* entry on a third-related harmony (Example 4.75), Rovetta's 1635 setting (R2964), where the melisma is enlivened by a dotted rhythm (Example 4.76), and Paolo Cornetti's 1638 setting (C3948) in which all six parts have rapid ascending scales (Example 4.77).

The three invocations describing the Virgin as a vessel, respectively spiritual, honourable and of singular devotion, are usually grouped together and often set in a way calculated to communicate a sense of religiosity. The most common ways in which this is effected are by retardation of the harmonic rhythm, predominantly conjunct melodic progressions and a homophonic texture. In many cases only the third of these titles is subject to this treatment.

In Gabrieli's 1615 setting, a third-related harmonic shift is introduced to highlight the word 'devotionis' (Example 4.78). In Cifra's 1613 triple-choir setting, all 12 voices enter at 'Vas insigne devotionis': the harmonic rhythm is considerably retarded, with 'pseudo polyphonic' shifts between different positions of the same chord effected by means of passing note figurations in the individual parts (Example 4.79). A similar retardation occurs in the fourth of the 1644 settings by Orazio Tarditi (T196), where the dynamic marking *piano* appears at the word 'devotionis' (Example 4.80). The equivalent passage in the setting by Alessandro Tonnani is typical of the way in

which this phrase was set: all the parts are marked *Adagio*, and the slow-moving harmony is enriched by 'expressive' suspensions (Example 4.81).

In several settings from the latter part of the century, the 'Vas' section is set as a recitative or arioso, the favoured medium for the setting of affective text in motets of the period. An unusual implementation of this occurs in the 1674 setting by Simpliciano Olivo (58). The first two petitions are sung alternately by tenor and alto as a recitative, punctuating the sequential phrases of a sinfonia in which the players are instructed to 'bow sweetly': at 'Vas insigne' the vocal parts become more lyrical and imitative, eventually entering into a brief dialogue with the instruments at the petition, 'ora pro nobis' (Example 4.82). In the fourth litany of Girolamo Guiducci's 1677 collection (G5018), all three 'Vas' invocations are set as a solo soprano recitativo arioso. The expressivity of the melisma on 'devotionis' is intensified by the affective flattening of the B and consequent modulation (Example 4.83). In the 1677 setting by Francesco Petrobelli (P1644), the recitative of the 'Vas' section is sung by the two voices in thirds (Example 4.84).

The rose of 'Rosa mystica' is often translated into music as a florid melisma, most effectively implemented as an imitative 'unfurling' in several voices. Two very similar settings of this section occur in the 1609 litany for five voices by Serafino Patta (Example 4.85) and in the eight-part concertato litany in Milanuzzi's 1622 collection (Example 4.86): in both settings the melismas form part of an imitative duet. The same device appears in the 1668 setting by Giuseppe Allevi (A866: Example 4.87) In the first of Camillo Cortellini's 1615 litanies (C4170), the melisma sung by alto and tenor in thirds ia imitated by the soprano (Example 4.88). One of the most graphic illustrations of this technique occurs in the 1638 setting by Paolo Cornetti: here three pairs of voices in thirds each describe a melismatic 'opening out' figure on the word 'rosa', with the organ bass following a regular pattern of a descending fourth followed by a rising second for each successive entry (Example 4.89).

The two images of the Virgin as a tower ('Turris Davidica', 'Turris eburnea') are occasionally expressed through the medium of eye music, with ascending and descending scales outlining the shape of the tower.

Examples of this appear in the 1606 setting for four voices by Giovanni Battista Cesena (B2709: Example 4.90), in the 1620 setting by Rodiano Barera (B917: Example 4.91) and in the first of the 1622 settings by Carlo Milanuzzi (Example 4.92).

The images of charity and succour in the last four invocations of this section are usually treated as a unit, with their music employing such devices as suspensions and chromaticism, traditionally associated with pathetic sentiments. In Grandi's 1626 setting for three voices, the first three invocations are set as overlapping phrases with 4-3 and 9-8 suspensions (Example 4.93). Alessandro Tonnani's setting of this section is marked Adagio and the slow-moving harmony incorporates suspensions in all voices (Example 4.94). In the first of Maurizio Cazzati's settings from his 1663 collection (C1627), the invocations 'Salus infirmorum' and 'Refugium peccatorum' are set as a soprano recitative: both this and the 'ora pro nobis' duet for alto and bass which follows are based on chromatic progressions (Example 4.95). In the 1668 setting by Giuseppe Allevi, the first two *tutti* invocations are sung over a bass in which diminished fifths are prominent, while 'Consolatrix afflictorum' is set as a soprano and alto duet, with ornamentally resolved 7-6 suspensions (Example 4.96). At the word 'afflictorum' in the seventh of his 1668 litanies (V972), Francesco Vannarelli introduces a sliding passage which includes all 12 notes of the chromatic scale (Example 4.97). Francesco Foggia's second setting from his 1672 collection is rich in both suspensions and chromatic harmony at this point, most particularly at 'Salus infirmorum' (Example 4.98). In a number of settings, composers pick out particular words, or even syllables, for detailed touches of word painting: thus the first of Galeazzo Sabbatini's 1638 settings has running semiquavers on 'refugium', illustrating not the word itself, but rather its root, 'flight' (S9: Example 4.99). In his 1641 litany for five voices and two violins (C1577), Maurizio Cazzati complements the word 'peccatorum' ('sinners') with sins of musical grammar, including narrowly avoided parallel fifths and a simultaneous false relation (Example 4.100).

Other Conventions and Techniques

In addition to the repertoire of madrigalisms described above, one particular convention serves as a means of highlighting any chosen invocation or series of invocations: this comprises the quotation of the chant from the section of the Litany of the Saints invoking the Trinity, the Virgin and the Saints. This formula, shown in Example 4.101, gives rise to two motivic cells (marked a and b), either or both of which may be included in the quotation. As will be seen in the examples which follow, the exact intervallic content of the original is rarely preserved. The descending third in motive a is almost invariably major in the quotations as opposed to minor in the original chant: by contrast, the semitone 'leading note—tonic' movement at 'pro no-' is retained in about 50% of the quotations, where it is effected by chromatic alteration of the penultimate note. The effect of these alterations is shown in the following diagrammatic comparison of the interval contents of the original chant and of its most frequently encountered form in altered quotations:

Chant:	**a +2 -3**	**b -2 +2 +1**
Quotation:	**a +2 -4**	**b -1 +2 +1**

The frequency with which this fragment of melody appears, and the complete absence from any known setting of the Litany of Loreto of any of the six chants assigned to it in the *Processionale monasticum*, almost certainly indicates that in seventeenth-century Italy, at least the central invocations of the Litany of Loreto were sung to the ancient chant of the Litany of the Saints.

The use of chant quotations is noticeably concentrated in litany settings from the first four decades of the century, nearly all by composers active in central Italy (particularly Loreto) and the area of the Po basin. By contrast, the sporadic appearances of the chant in the latter part of the century are confined to settings by a handful of composers active in or near Rome.

The chant is most frequently, but not exclusively, associated with the first of the Marian invocations, 'Sancta Maria'. Particularly when im-

plemented at this point, the chant is often used as an *obligo*, or element of constraint, in a display of contrapuntal ingenuity, but simpler quotations and allusions to the shape of the chant are also frequent, and take a variety of forms.

The simplest form of quotation occurs in concertato settings of the litany which present a monodic declamation of the chant accompanied only by the continuo. Serafino Patta's 1609 litany has two complete statements of the invocation and petition 'Sancta Maria, ora pro nobis': the first is assigned to the solo alto with the litany chant (Example 4.102), while the repeat is sung by the full choir in syllabic polyphony without further reference to the chant. In the first of Milanuzzi's 1622 settings, the invocation is sung by the soprano with the other voices entering homophonically at 'ora pro nobis' (Example 4.103). The pattern is repeated for the next two invocations, sung respectively by tenor and bass. In Alberto Lazari's 1637 setting (L1182), the alto invocation is sung to the chant, but the petition phrase in soprano and tenor uses free material (Example 4.104). The entire chant formula is sung by a solo soprano in the fifth litany of Lorenzo Ratti's 1630 collection, in Marcello Minozzi's 1638 setting, in the first of Milleville's 1639 settings (M2810) and in the third setting of Tarditi's 1644 collection (Examples 4.105, 4.106, 4.107 and 4.108). In the first of Ratti's 1630 settings, the chant melody is presented in thirds by two sopranos, diverging at the cadence (Example 4.109).

In several litanies the chant appears in the guise of a *cantus firmus* in a single part—most frequently in non-concertato litanies, and nearly always in the highest voice. In the 1606 double-choir setting by Giovanni Battista Cesena (B2707), the first half of the chant is quoted by the top voice in the second choir. A passing note conjoins the descending third, and the phrase is extended with a cadential formula (Example 4.110). In Amante Franzoni's 1613 double-choir setting (F1813), the chant is passed from the first choir singing the invocation to the second with the petition. The same music is used for the next invocation, 'Sancta Dei Genitrix', and at 'Sancta Virgo virginum' the chant passes to the first tenor (Example 4.111). In the 1620 setting by Cristoforo Fiorani (F865), the chant is intoned in long notes by the soprano, over freely imitative counterpoint in three parts (Example 4.112).

For the invocation 'Sancta Maria' in Egidio Trabattone's 1625 litany (T1068), the two halves of the chant are sounded simultaneously in soprano and tenor, but no reference is made to the chant in the petition (Example 4.113). In Trabattone's 1638 setting, the same idea is repeated in a less homophonic context (Example 4.114). Two of Lorenzo Ratti's 1630 litanies present the chant as a *cantus firmus* at 'Sancta Maria'. In the fourth (eight-part) setting, the chant appears in the first choir, harmonised in simple four-part homophony (Example 4.115). In the eighth setting, for five voices, the texture is reduced to three parts, with an element of rhythmic imitation at the start (Example 4.116).

In many settings, the chant is the source of the subject in passages of imitative counterpoint. The first example of such treatment appears in Antonio Cifra's 1613 triple-choir litany. 'Sancta Maria, ora pro nobis' is assigned to the second (probably centrally-placed) choir, which is divided into two pairs, alto with tenor, and soprano with bass. In each pair the upper voice sings the chant against a free countersubject in the lower part. The imitation does not extend beyond the invocation, so that the 'ora pro nobis' chant formula appears only in the soprano (Example 4.117).

Two of Camillo Cortellini's 1615 settings quote the chant at 'Sancta Maria'. The first setting (for five voices) employs two independent subjects. The first of these, the litany chant subject, gives rise to imitation between alto and soprano: after the initial point of imitation of the invocation phrase, the alto enters with the petition at the correct pitch to continue the formula as stated by the soprano (i.e. a fourth higher), while the subsequent soprano imitation of the second phrase returns to the pitch required for completion of the initial alto invocation. The independent subject used imitatively in the three lower voices merges with the second phrase of the litany chant when the first tenor and bass echo its first three notes (Example 4.118). The corresponding section in the third of Cortellini's settings (for seven voices in two choirs) starts with the 'Sancta Maria' invocation sung homophonically by the second choir (the chant is in the highest voice) and echoed by the first choir. For the petition, the chant is most prominent in the soprano

of the first choir, but its motive is prefigured or imitated by four of the remaining six voices (Example 4.119).

In the third of Girolamo Giacobbi's 1618 litanies (G1823), elements of the chant are heard in all four parts of the first choir. The invocation is initiated by the tenor, and imitated by soprano and bass in thirds; the alto invocation, apparently independent of the chant, is in fact based on the retrograde inversion of motive **a**. The alto begins the petition phrase with the first four notes of the chant and is followed by soprano and bass (still in thirds) against the tenor, which although free does incorporate the shape of motive b in a melisma on the first syllable of 'nobis' (Example 4.120). In Giacobbi's four-part setting in Calvi's 1626 anthology, all four voices sing the invocation to a form of the chant melody: the initial statement in the soprano is imitated at the distance of only a minim by the tenor and bass in thirds, accompanied by a rhythmically simultaneous phrase in the alto which consists of the retrograde inversion of the notes making up the original phrase. All four voices participate in a freely imitative setting of the next two invocations, 'Sancta Dei Genitrix' and 'Sancta Virgo virginum', before the appearance of the 'ora pro nobis' chant formula in the soprano and its imitation in the bass (Example 4.121).

The same close imitation and simultaneous retrograde inversion is evident in the second of Ratti's 1630 litanies: while only the tenor (the first voice to enter) provides an unbroken statement of the entire chant melody, the soprano also suggests the shape of motive b at the petition. (Example 4.122). Vincenzo Ugolini's litany, the sixth in Ratti's collection, uses the same imitative technique, but substitutes an incomplete imitation in the alto for the retrograde inversion used by Giacobbi and Ratti (Example 4.123). Similar manipulations of the chant appear in two three-part litanies by Francesco Foggia, in both of which the chant appears in all three voices, either simultaneously or very closely overlapping. In his 1665 setting (F1448), tenor and bass in thirds imitate the alto invocation. At the petition, only the tenor continues the melody at the same pitch: the alto continues a fourth higher (in parallel sixths with the tenor) and the bass imitation is pitched a fourth below the level at which the true chant would have continued (Example

4.124). In Foggia's 1672 three-part setting, the alto invocation is imitated at the distance of a crotchet by soprano and tenor in thirds, and at the petition the shape of the chant formula is incorporated into the parts for soprano and tenor and suggested in the alto (Example 4.125).

Roberto Vaileri's 1619 litany (A858) quotes the first half of the chant—a rare appearance of the original descending minor third—in the course of an imitative soprano and alto duet (Example 4.126). Similar imitative duets occur in the third and seventh of Ratti's 1630 litanies (Examples 4.127 and 4.128).

When the chant is used for invocations other than 'Sancta Maria', the techniques employed are identical to those described above. Thus in Amante Franzoni's 1613 litany, at the invocation 'Regina virginum', the underlying harmony accompanying the chant, now confined to the first choir, is the same as that used earlier at 'Sancta Maria' and 'Sancta Dei Genitrix', but it now incorporates a melismatic elaboration in the lower voices on the second syllable of 'ora' (Example 4.129). In the second of Cortellini's 1615 litanies the chant is heard at two separate points: 'Pater de caelis Deus' is set as a homophonic trio incorporating only the first half of the chant in the soprano, while at 'Mater Christi', sung by the same three voices, the top voice carries the entire chant formula. While the two lower parts are predominantly independent, motive a is presented in a decorated form in the alto and motive b appears in the tenor (Examples 4.130 and 4.131). In the first litany of Francesco Vannarelli's 1668 collection, the three 'Vas' invocations are set to slightly overlapping statements of the complete chant formula (Example 4.132).

As has been illustrated above, in some litanies the chant is responsible for the motivic organisation of much larger sections than those encountered in the examples just mentioned: in Tarquinio Merula's 1640 setting, the chant is used for each of the invocations from 'Pater de caelis Deus' to 'Sancta Virgo virginum', and also reappears for two of the 'Mater' invocations; in Giovanni Battista Chinelli's 1639 litany, the long section from 'Turris Davidica' to 'Refugium peccatorum' makes extensive use of the chant, and in the case of

the 1635 litany by Biagio Tomasi (T922), almost the entire setting is based on the melodic shapes of the chant melody.

Another common response to a section of the text which is not stimulated by its imagery is the technique often found in later settings, of using the series of 'Regina' invocations as the basis of an extended fugal section, along the lines of those commonly found at the 'Gloria Patri' in psalm settings. While the psalm doxology may have provided the model for this convention, to a large extent it was facilitated by the consistent uniformity of the invocations in this section, which meant that with relatively little adaptation they were all capable of being applied to the same musical motive. Good examples of such fugal sections in the settings by Nicolò Fontei (F1480: 1640), Giovanni Legrenzi (1662), Giuseppe Allevi (1668), Francesco Passarini (P998) and Simpliciano Olivo (1674).

One final compositional technique often encountered in litany settings should be mentioned here. This is the device, borrowed from *falsobordone*, of unmeasured chanting in speech rhythm, which is signified notationally by means of a *longa* above the textual phrase. While *falsobordone* is usually associated with psalms, a well-known example of its use also occurs in Monteverdi's madrigal, 'Sfogava con le stelle'.[7] While there is no consistency of usage as to which invocations of the litany are set to *falsobordone*, the following examples illustrate several ways in which it is implemented.

In the 1606 litany by Giovanni Battista Cesena, the *falsobordone* appears at 'Sancta Trinitas': the chanting of 'Sancta Trinitas unus' on a single chord may have been intended to convey the visual image in each partbook both of the three words themselves and of the concept which they signify being associated with a single symbol of musical notation (Example 4.133). In two settings by Giovanni Ghizzolo (G1787: 1615 and G1799: 1623), *falsobordone* is used for the three 'Vas' invocations and, in the second of these, also for the first three invocations of the 'Regina' section (Examples 4.134, 4.135 and 4.136). Examples of the technique being employed in the Agnus Dei occur in the 1622 setting by Orazio Tarditi (T183) and in Tarquinio Merula's setting of 1628 (M2339). In Tarditi's setting, for which no text is supplied, the same music serves for all three invocations of the Lamb of God, as is indicated by

the rubric 'Agnus Dei Primo, Secondo, Terzo'. It may be inferred that the words 'Agnus Dei, qui tollis peccata' are to be chanted on the first *longa*, and the first word of each of the three distinct petitions on the second (Example 4.137). In Merula's setting, each invocation and petition is set separately, and each *falsobordone* invocation is followed by a petition in measured music.

Notes for Chapter 4

1 *Opera omnia*, vii, 90

2 See, for example, the sonatas for five and six instruments in *Sonate a due, tre, cinque e sei istrumenti ... libro 3, opera ottava* (Venice, Francesco Magni, 1663)

3 *Compositioni sacre de diversi excellenti autori moderni ... Prima parte* (Antwerp, Phalèse, 1665)

4 Bologna, Civico Museo Bibliografico Musicale, II.140

5 Bologna, Civico Museo Bibliografico Musicale, II.141

6 Compare this with Monteverdi's treatment of the words 'et hi tres unum sunt' in his setting of 'Duo seraphim' (a text honouring the Trinity) in the 1610 Vespers (*Opera omnia* xiv, 194).

7 *Opera omnia* iv, 15

Chapter 5
The Use of Musical and Textual Elements of the Litany in Other Sacred Music Forms

Whatever the reasons may have been for including chant-quotations in settings of the litany, the practice cannot be said to be an entirely surprising one, for although *cantus firmus* techniques did not play a major role in the musical experiments of the nascent Baroque, nostalgia, learnedness, whim or convention fostered amongst many composers of Marian antiphon settings (particularly of the 'Salve Regina') the similar practice of starting their works with a quotation of the appropriate chant.[1] In the cases of both the litany and the Marian antiphons, the chant quoted is directly related to the text set, and is of obvious relevance to its context. Rather less straightforward is the rationale behind the number of seventeenth-century works other than litanies in which reference is made to the litany in one way or another. To date 17 such pieces have been identified, among which the following broadly distinct types may be discerned:

1. Works in which one of the parts consists of an ostinato based on the chant formula for the invocations of the saints in the *Litaniae Sanctorum*:
    a. Motets or psalms with two parallel texts, the subsidiary text being the ostinato phrase 'Sancte N., ora pro nobis';
    b. Instrumental 'sonatas' with a single vocal part singing the litany ostinato, the only text being 'Sancta Maria, ora pro nobis';
2. Motets which incorporate references to the text of the litany;
3. Motets which incorporate references to both the text and the chant of the litany;

4. The Magnificat antiphon, 'Sancta Maria succurre miseris'.

The types listed above are nevertheless interrelated in several respects, since they may have compositional techniques in common (1a and 1b; 3 and 4), they may coincide in liturgical function (1b, 4), or they may have in common the use of the litany quotation as a form of metaphorical allusion (2, 3 and 4). These interrelationships are illustrated in Figure 5.1.

Ostinato works based on the litany chant

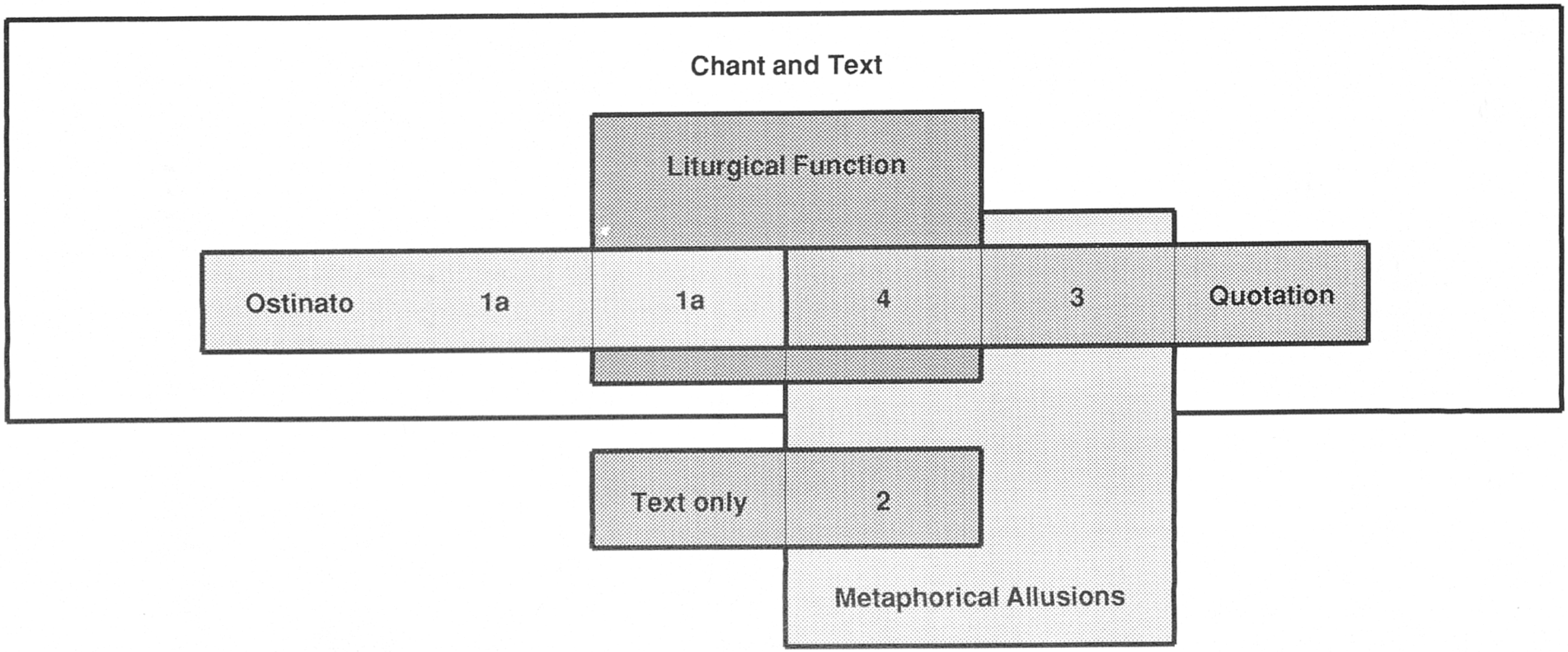
The seven works which fall into this group are:

a: Antonio Gualtieri: 'Beatissimus Marcus' (1604)[2]
Ignazio Donati: 'Beatus vir [qui inventus est]' (1612)[3]
Romano Micheli: 'O quam pulchra es' (1615)[4]
Tarquinio Merula: 'Credidi propter quod' (1640)[5]

b: Arcangelo Crotti: 'Sancta Maria' (1608)[6]
Claudio Monteverdi: 'Sonata sopra sancta Maria ora pro nobis' (1610)[7]
Amante Franzoni: 'Sancta Maria' (F1813)

There have been several attempts to explain the phenomenon presented by Monteverdi's 'Sonata sopra Sancta Maria' and similar pieces by other composers, as the continuation of a tradition of ostinato motets.[8] This is undoubtedly the case in some respects, since many of the techniques employed in these seventeenth-century pieces are identical to or derived from those employed in earlier models. The fact remains, however, that the litany chant phrase which forms the basis of these *seicento* ostinati seems to have held a mildly obsessive fascination for Italian composers for the relatively brief period of the first four decades of the century, coinciding exactly with the era of greatest productivity in settings of the litany itself: although several sixteenth-century ostinato motets have been pointed to as precursors of Monteverdi's sonata, no such piece using the litany chant is known to have appeared before 1604. This in itself is a puzzling fact, since the earliest known example to use a litany ostinato, Antonio Gualtieri's motet for nine voices, 'Beatissimus Marcus', appeared in a collection of eight-part works. Neither the title-page nor the *index motectorum* mentions

Figure 5.1: Interrelationships between types of composition incorporating references to the litany



the fact that the publication contains a motet for more than eight voices, and the additional part, an unlabelled cantus, is printed in the Bassus Secundi Chori partbook opposite the bass part, with no verbal clarification of the intended method of performance apart from the description *Novem vocum*, which appears at the head of all parts. This situation seems to suggest an assumption on Gualtieri's part that his performers would be sufficiently well acquainted with pieces of this type not to need any further explanation or guidance.

The appropriateness of the litany chant for use as an ostinato in a polyphonic context may originally have been suggested by its inherent characteristics. In a chanted performance of the Litany of the Saints, the same melodic formula is applied to all the successive invocations of the Saints, beginning with the Persons of the Trinity and descending through the extensive hierarchy of the Blessed to the final, collective petition, 'Omnes Sancti et Sanctae Dei, intercedite pro nobis'. Thus, the chanted litany is itself an hypnotically persistent ostinato of melodically identical and textually similar invocations.

There can be little doubt too, that at least in some measure the choice of the litany as an ostinato owed something to a desire for the display of compositional virtuosity: the chant imposes severe restrictions on compositional flexibility, far more than in the equivalent examples from the sixteenth century where the chant or other borrowed melody is usually of considerable length and intervallic variety—for example, the motet 'Emendemus in melius/Memento homo' by Morales has an ostinato of 12 bars which traverses more than an octave in the course of its exposition; on the other hand, the litany ostinato is seldom stretched out over more than four or five bars, includes several repeated pitches and has a total range of a fourth.[9]

Treatment of the ostinati

Repetition

In the four polytextual works the extent to which the ostinato melody is repeated in each piece is determined by the length of the primary text and

the degree of elaboration of its setting. Thus in Gualtieri's 'Beatissimus Marcus', Donati's 'Beatus vir' and Micheli's 'O quam pulchra es', where individual phrases of the relatively short texts are subject to quite extensive repetition, there are respectively seven, eight and five statements of the ostinato melody; in Merula's 'Credidi propter quod', a setting of a considerably longer (psalm) text in which relatively few phrases are subject to repetition, the ostinato melody is stated 11 times.

In the primarily instrumental movements by Crotti, Monteverdi and Franzoni, where no external textual factors are present to dictate the number of statements of the ostinato melody, this is determined purely by the scale of the abstract formal designs. Thus Crotti's piece has eight statements of the chant melody, Monteverdi's eleven and Franzoni's four.

Pitch

While all these pieces use the same basic melodic shape for their ostinati, as with the chant quotations in litany settings discussed in Chapter 4, the 'leading note' associated with the first syllable of 'nobis' is raised chromatically in certain cases. In only two pieces (Crotti and Merula) is this done consistently. In Monteverdi's sonata, the chromatic inflection is introduced in the first and eighth statements; in Donati's 'Beatus vir' it occurs in the first, sixth and eighth statements, and in Franzoni's 'Sancta Maria' only the third of the four statements is uninflected. Only Gualtieri's 'Beatissimus Marcus' is consistent in maintaining a major second between the last two pitches. Micheli's ostinato does not maintain a constant pitch: each successive statement of the *cantus firmus* moves one degree up the scale, and since only the natural notes of the F major scale are used, two statements end with a semitone and three with a tone between the last two notes. One further deviation occurs in the ostinato in Merula's 'Credidi': instead of repeating the final note of the invocation at the start of the petition, Merula returns to the opening pitch of the invocation. The significance of this 'variant' will be examined below.

Three different techniques are used in exposing successive statements of the chant. The first comprises the consistently literal repetition of the

pitches of the initial statement (Crotti, Monteverdi and Merula), the second incorporates upward or downward transposition of the melody by a fifth during the course of the movement (Gualtieri, Donati and Franzoni). The third technique, unique to Micheli's composition and described above, is not transposition in the true sense, but rather sequence.

Connected with the question of transposition is the relationship of the pitch of the chant to the final of the mode or the tonic of the key. Of the three pieces which do not employ transposition, one (Crotti) has the chant pitched to coincide with its final, G; the other two (Monteverdi and Merula) pitch the chant a fifth above their finals, respectively G and C. Of the three pieces which incorporate transposition one (Gualtieri) has statements on the pitch of the final, G, alternating with statements a fifth higher, while those by Franzoni and Donati oscillate between statements a fifth and a second/ninth above their tonic, F. The first and last of Micheli's *cantus firmus* statements are on the respective levels of tonic and dominant. The implications of these different pitchings and transpositions will emerge when the pieces are examined individually below.

Rhythm

In four of the pieces (Gualtieri, Crotti, Micheli and Merula) each successive statement of the ostinato is rhythmically identical to the first. In addition, the intervening rest between each statement is of a consistent length.

In the case of Monteverdi's 'Sonata sopra Sancta Maria', no two statements of the chant are exactly alike rhythmically and the intervening rests vary greatly in length. In Franzoni's 'Sancta Maria', while the first and last statements have the same rhythm, the third and fourth exhibit minor variations of the same basic shape: the intervening rests are respectively five, nine and two semibreves long. In Donati's 'Beatus vir' the rhythmic integrity of the initial shape is preserved throughout. At one point the rest separating invocation and petition is lengthened from one to three minims, and the sixth statement is presented between the two halves of the fifth (see below). Five of the seven intervening rests are consistent (four semibreves), but the first is slightly longer (five) and the last shorter (three).

Table 5.1:Treatment of the Ostinati

	Statements	Rhythm	Leading note-Tonic
Gualtieri	7 (I V I V I V I)	regular	all 2
Crotti	8 (all I)	regular	all 1
Monteverdi	11 (all V)	irregular	1 2 2 2 2 2 2 1 2 2 2
Franzoni	4 (V II V V)	irregular	1 1 2 1
Micheli	5 (I II III IV V)	regular	1 2 2 1 2
Donati	8 (V V II V II/V V/II V V)	(regular)	1 2 2 2 1 2 2 1
Merula	11 (all V)	regular	all 1

As Table 5.I demonstrates, although the seven ostinato pieces are built on the same basic compositional technique, each implementation of it is unique. How the ostinati are incorporated into the fabric of the individual pieces will be examined below.

Motets or psalms with two parallel texts

In the case of the four purely vocal, polytextual works, the reasoning behind the inclusion of a litany ostinato is unproblematic. The main text is sung either specifically to honour a particular saint, or in the case of three of the four pieces, it is intended for use in the context of an occasion whose liturgy honours a saint. Thus the litany, conforming to the ostinato form in which it was traditionally chanted but intensified by the repetition of a single name rather than the customary list, functions as a petition for the intercession of the saint being honoured, and articulates a parallel, or possibly even the chief, purpose of the liturgical commemoration of saints.

Antonio Gualtieri's motet 'Beatissimus Marcus' (Example 5.1) is scored for nine voices, divided into two four-part choirs (CATB:ATTB) plus the 'neutral' cantus with the litany ostinato. This ninth part is printed in the second bass partbook, apparently since this was the only space available. There seems to be no musical reason why the ostinato part should be allied to the second choir: in fact, if the two choral groups are spatially separated, the singer of the easily memorised ostinato part would best have been placed midway between the choirs.

Gualtieri's inclusion of the litany chant is particularly appropriate: the feast of S Mark the Evangelist (25 April) is also known as the Greater Litanies, an occasion on which the processional recitation of the Litany of the Saints is prescribed. Although Gualtieri's motet was not necessarily intended for this, the greatest of the feast days on which the Venetian state honoured its patron, but perhaps for one of the subsidiary feasts,[10] the obvious link would not have passed unnoticed. The text of the ninth part, 'Sancte Marce, ora pro nobis', is reiterated as a simultaneous invocation of the saint, against the martyrdom-related text in the two four-part groups. The chant ostinato, consisting of nine semibreves, enters after 17 semibreves, with each statement separated from the next by a rest of ten semibreves.

Gualtieri's handling of the polychoral medium is effective, and takes advantage of all the various possibilities of combination and contrast. Particularly striking is the way in which the first two statements of the ostinato are introduced: the first statement (on G) enters with the second choir in bar 9, and is given prominence by being the highest sounding part throughout, as is the second statement (on D), which breaks in at bar 19 above a passage sung by the first choir. Thus the pattern of the ostinato is established with the chant occurring in the highest of five voices, so that although it subsequently becomes obscured by rapid exchanges between the choirs and by *tutti* passages in which it is all but submerged (see for example the final statement), the expectation of hearing it and the fact that its regular rhythm of 'abstract' semibreves contrasts markedly with the rhythmic variety of the other parts, ensures that it is clearly audible at all times.

Ignazio Donati's motet for five voices (CCATB), 'Beatus vir' (Example 5.2), has the rubric 'Questo motetto serve per ogni festa di Santo o Santa' printed after the title in some of the partbooks. In spite of this, not only is it inappropriate for use on feasts of female saints without some adaptation of the biblical text (Ecclesiasticus xxxi), but its strictly liturgical use is confined to the Common of a Confessor not a Bishop, where it functions as the Little Chapter for First and Second Vespers. No doubt Donati was aware of this when selecting his text, but felt justified in recommending its more general use in the secure knowledge that the violation of liturgical propriety was not

a transgression which weighed heavily on the conscience of the average *maestro di cappella*. He did, however, provide the means for rendering the motet specific to a particular saint, not by tampering with the original text, but by providing a parallel one in the second cantus part, 'Sancte N. ora pro nobis', in which 'N.' is to be replaced by a saint's name appropriate to the occasion— a provision frequently made in 'general purpose' motets of the time. As would be expected, it is this part which provides the litany chant ostinato. Once the name of the desired saint has been inserted, Donati's motet functions no differently from Gualtieri's. It even has an aspect of 'polychorality' in its employment of Donati's principle of *cantar lontano*: the first soprano and the alto are instructed to sing 'in organo al modo ordinario', while the other three voices are required to sing 'al primo modo da cantar lontano dal organo'. These instructions refer to Donati's 'Dichiaratione del cantar lontano' which is printed as a preface to this collection and provides information and advice to singers who have to sing at a distance from the organ in what is in effect a *cori spezzati* situation using single voices, or pairs of voices rather than four- or five-part choirs. While no specific instructions are given regarding the placing of the 'distant' voices in 'Beatus vir', the music seems to suggest that the tenor and bass should operate as a unit in antiphony to the first soprano and the alto, and that the second, litany-singing, soprano should operate alone and at a distance from both pairs of voices, from which it is musically and textually independent.

Donati's motet is unique among these polytextual pieces, for it includes a section where the ostinato melody becomes the focus of attention rather than a subsidiary, or even subliminal element. Whereas in the opening section the chant is never heard without at least one other voice singing simultaneously, from bar 30 it provides four brief solo interludes between the entries of the other voices. At this point too, the chant ceases to be a true ostinato since what is presented is one statement of the *cantus firmus* at its transposed pitch interrupted halfway by a statement at the original pitch— in other words, two statements of the first half of the *cantus firmus* followed immediately by two statements of the second half. (Example 5.3) While one effect of this deviation from the technique of the true ostinato is to reduce

its hypnotic effect, more significant is its introduction of an element of surprise, thwarting the expectation of a regular reiteration.

Romano Micheli's 'O quam pulchra es' (Example 5.4) is one of four motets printed in a collection whose title (*Musica vaga et artificiosa continente motetti con oblighi, & canoni diversi* ...) makes it clear that the contents are composed in a 'learned' style. In fact, most of its pages are taken up with abstruse untexted canons, on which Burney's comment is still worth noting:

> Those who still regard these contrivances with veneration, will find much entertainment in this book; but others, who seek for melody, grace, and modulation, will find in it nothing but toil and pedantry.[11]

In the case of 'O quam pulchra es', however, Micheli's musical invention transcends the technical preoccupations of the canons in which 'imagination is so manacled ... that elegant melody is always precluded, and ... harmony rendered so meagre and imperfect'.[12]

The piece is presented in choirbook format, with Canto Primo and Tenore on the left hand page and Quinto, Canto Secondo and Basso on the right. An inscription above the tenor part explains that 'this motet was written in Rome at the request of Sig. Tito, singer at the Holy House of Loreto'.[13] The Quinto part, which represents the *obligo* of the composition (in this case the *cantus firmus*) is printed in two forms, one below the other. The first consists of a stave without clef on which equal semibreves, separated by barlines, outline the shape of the litany chant. Above the stave appears the following legend: 'Quinque prudentes Virgines cum Domino ad nuptias & clausa est ianua'. The underlay below the stave is as follows:

> Sancta Agnes ora pro nobis.
> Sancta Thecla ora pro nobis.
> Sancta Clara ora pro nobis.
> Sancta Marta ora pro nobis.
> Sancta Digna ora pro nobis.

The following appears above the next stave: 'Risolutione della Quinta parte con l'obligo'. This second Quinto stave now has a soprano clef and a signature of one flat, but no barlines and no text: instead the part begins with a rest of three semibreves, continues with the same notes printed on the stave

above and ends with a repeat sign. In fact, the resolution as given by Micheli is misleading. Obviously the cryptic reference to the parable of the wise and foolish virgins is intended to provide the clue that the *obligo* should be sung five times, but no indication is given that each successive statement is to be sung one step higher: presumably this would have been discovered by trial and error (or, as here, by scoring the piece).

From a liturgical point of view, Micheli's motet functions exactly as Donati's does, and neatly complements it in that its primary text is appropriate for feasts covered by the Common of Virgins—the 'prudentes Virgines' reference supporting this further in that the parable is used in the Communion text of the Mass for Virgins, 'Dilexisti'. Although Micheli provides five names in the underlay to the *obligo*, it appears that only one should be used in practice: apart from their virginity and bisyllabic names, the particular saints listed have nothing in common, and to perform the motet using the invocations as printed would be nonsensical.

The musical idiom of 'O quam pulchra es' is an assured *stile antico*, and although the long notes of the *cantus firmus* limit the freedom of harmonic flux, Micheli's sequential treatment of the litany melody allows more overall variety than would have been possible with simple reiterations at a uniform pitch: while some areas are almost static harmonically, a constant rhythmic flow is ensured by effective use of melisma and 'pseudo polyphonic' tricks such as the close imitations which outline the triads of the closing 'Alleluia' passage.

An interesting and original example of the use of the litany chant in a polytextual context is provided by Tarquinio Merula's 1640 setting of the psalm 'Credidi propter quod' (Vulgate Psalm 115). The psalm is scored for three voices (CTB) with the litany ostinato assigned to an optional alto part. As in Donati's 'Beatus vir', the text underlay of the ostinato part is 'Sancte N. ora pro nobis'. This method of rendering 'general purpose' motets proper to particular occasions is slightly problematic when applied to psalms, the liturgical use of which was subject to the constraints of the ferial and proper cycles of the Office. Quite apart from its place in the ferial cycle (Monday at Vespers), 'Credidi propter quod' is specified for the Office on Maundy

Thursday and Corpus Christi, and also for the Common of Apostles and of Many Martyrs. The provision made for the petitioning of the prayers of only one saint and the fact that the non-ferial use of the psalm is restricted to the male cursus, points most obviously to the most frequently employed proper, namely that of the Common of Apostles, the psalms of which are used not only for the feasts of each of the Apostles, but also for those of several other male saints. That this was its most probable intended context is reinforced by Merula's exclusive use of the masculine vocative, 'Sancte'.

On the surface, the reasons for Merula's inclusion of the litany ostinato are identical to those of Gualtieri, Donati and Micheli in spite of the fact that he deviates from the strictly literal quotation of the chant adhered to by his predecessors.

Although the alto part of 'Credidi' is described as optional, it controls the unfolding of the musical argument to the extent that its omission would detract much from the interest of the piece. In fact, when the piece is examined in the context of the publication in which it is printed, and particularly in the light of one of the psalms which precedes it, it becomes obvious that the litany chant as used by Merula is directly relevant and even integral to the musical construction of 'Credidi'. The title-page of Merula's *Arpa Davidica* leaves us in no doubt that his intention is to demonstrate his contrapuntal ability, for it is claimed that his pieces are 'composed with cunning invention, which with three and four voices, strictly contrapuntal in ways no longer seen, resounds with unusual gracefulness'. This is further emphasised in the simile Merula uses to flatter his dedicatee, where the *canto fermo* which pervades the collection is likened to the constant presence in his thoughts of the Bishop of Cremona.

The layout of *Arpa Davidica* follows an unusual pattern for a collection of Vespers and Mass music, for the last three psalms are printed after the Magnificat, rather than before it as was the usual practice, following the order of liturgical performance. What emerges is that these three psalms are out of place purely on account of the special techniques employed in their composition—techniques which ally them more closely to the Mass on a ground bass and the two canons which follow them than to the preceding

Vespers. Each of these three appended psalms has an *obligo* element which goes far beyond the psalm-tone references found in the opening verses of the earlier psalms and Magnificat: 'Laudate Dominum' is combined with the hymn 'Iste Confessor', and 'In convertendo' is conceived around an internal dominant pedal which lasts from beginning to end.

It is the psalm 'Credidi', however, which best illustrates Merula's ingenuity, since a full appreciation of its sheer cleverness depends on the recognition of a subtle and entirely appropriate musical pun. Merula probably had in mind the idea of a composition using the litany chant as an ostinato from the outset. His long association with the Laudi della Madonna confraternity at Cremona Cathedral and his own previous inclusion of extensive references to the chant in a setting of the Litany of Loreto (M2341) must have made him acutely aware of the possibilities and limitations of this melodic fragment. It is also quite likely that he knew Donati's 'Beatus vir', since his inclusion of canons at the end of the publication echoes Donati's in 1612. However, the most direct and obvious inspiration for Merula's 'Credidi' setting seems to be one of his own 'pre-Magnificat' psalms in the *Arpa Davidica* collection. In the course of setting the psalm 'Nisi Dominus' to Tone V, Merula appears to have become aware of a felicitous musical coincidence which must have prompted him to set 'Credidi' to the same tone and to take advantage of its characteristic melodic shape. Thus, the opening phrases of both 'Nisi Dominus' and 'Credidi' are presented *quasi intonazione* by solo bass, accompanied by sustained chords in the continuo. Immediately following the 'Credidi' intonation the alto enters, apparently with the completion of the psalm tone: however, three further notes are added and the psalm tone is transmuted into the litany formula (Example 5.5).

No further reference is made to the psalm tone, and all subsequent statements of the ostinato melody are independent of this ambiguous juxtaposition. In spite of this, Merula retains the altered version of the litany chant throughout the psalm: in fact, as in Micheli's motet, the formula is only printed once, preceded by an instruction to repeat it after each four bar rest until the end is reached.

Although the chant is reiterated at absolutely regular intervals, Merula's inventiveness is such that he effectively avoids monotonously regular cadence points: the combination of regularly recurring chant statements and a free concertato setting of psalm verses of varying length results in the complete absence of coincidence between chant and verse beginnings. This is effected by placing the cadential resolutions of the 'essential' parts half a bar before or after the end of the litany phrase.

Merula's choice of pitch level for the ostinato is significant: the basic tonality of the piece is a clear-cut C major, so that the pitching of the chant on G, together with the retention of the F#s implied by the original, means that every entry of the alto introduces four bars of harmonic contrast, either in the form of smooth modulations to dominant or supertonic, or, more strikingly and six out of 11 times, as boldly juxtaposed false relations in the movement between major triads on F and D.

The strict relationship between textual phrases and musical motives which is maintained within each verse-section, and the clear cadential separation of the verses, produces a succession of self-contained units of varying length, linked only by the common thread of the regularly recurring litany phrase, the form and textual content of which serves as a constant reminder of the liturgical intention behind the singing of the psalm.

In these four polytextual pieces, then, we find the following common factors:

- a primary text of specific or circumscribed liturgical applicability, sung by all but one of the participating voices;
- a parallel text comprising a specific or potentially specific invocation of a saint through the medium of an ostinato repetition of the chant formula from the Litany of the Saints, sung by a single voice;
- a relationship between (a) and (b) which may be explicit (Gualtieri) or implicit (Donati, Micheli and Merula);
- an absence of Marian allusion or applicability.

Instrumental 'sonatas' with a single vocal part

The earliest known example of its type, Arcangelo Crotti's 'Sancta Maria', is scored for soprano voice, two equal treble instruments (cornetti or violins) with trombone and continuo (the latter two parts being identical beyond the first bar).[14]

The piece extends to a total length of 86 quadruple-metre bars, although performance or examination of the score reveals a neat trick by Crotti to halve his compositional effort: halfway through the work, the treble instruments exchange parts and the music of the first half is merely repeated with a slight adjustment to avoid the staggered entries of the original opening, and a four-bar coda is added to effect a final cadence on G.

Following the opening two-bar exposition by the instruments of a typical dactylic canzona motive, the voice sings the eight-bar litany phrase eight times, with each of its identical statements separated from the next by a rest of two bars, during which the instruments approach a cadence point coinciding with the start of the following 'Sancta Maria' phrase. This, together with the fact that each statement of the litany phrase starts with the final of the (G-dorian) mode, results in a rather predictable and rigidly symmetrical structure.

In Crotti's work we are left in no doubt that the 'sonata' owes its very existence to the presence of the *cantus firmus*, and that its instrumental parts have been fashioned in obeisance to the demands of the pre-existent vocal element. In Monteverdi's 'Sonata sopra Sancta Maria' from the 1610 Vespers exactly the reverse is true. The 11 statements of the *cantus firmus*, none of which corresponds rhythmically to any other, do not appear at anything like regular intervals, and each is of a different length. Eight of the statements incorporate rests: in six of these cases the rests divide the chant into its two natural sectors, but one (the seventh) is divided between 'ora' and 'pro nobis', while the ninth and longest statement includes six irregularly placed rests of unequal length, not only between words, but between syllables, to the extent that only the last two words are preserved intact.

Thus, while Crotti's sonata is built around the *cantus firmus*, Monteverdi's vocal part gives the appearance of having been superimposed on an existing or adapted movement in a manner not unrelated to the reshaping of the *Orfeo* toccata as the opening respond of the Vespers. In fact, internal evidence suggests that at least parts of Monteverdi's sonata may have existed in a purely instrumental form and that exactly the same process of adaptation may have been applied. Firstly, Monteverdi's description of the vocal part as 'parte che canta sopra la sonata a 8' may be an open indication of the priority of the instrumental parts in his compositional process. Secondly, the first material in the sonata which appears to have been specifically tailored to suit the chant occurs at the quasi-canonic violin duet which follows the two opening purely instrumental 'strains'. The fact that it was possible to combine the chant with the reprise of the opening material may well have been a fortuitous coincidence, since when the two elements do occur together, despite a considerable amount of rhythmic distortion of the chant melody, parallel fifths still occur between it and the bass. The two opening sections of the sonata, which share the same material (the second section being a triple-metre reworking of the first) have been compared to sixteenth- and seventeenth-century dance pairs:[15] additionally, they bear a very close structural resemblance to the *ritornelli* in the Prologue to *Orfeo*, and so perhaps it is not too fanciful to speculate that the opening music of the sonata may originally have functioned as a pair of dances or *ritornelli* in *Arianna*, and that not only one but both of Monteverdi's great Mantuan operas are recalled in the Vespers.

Technical aspects of Monteverdi's sonata have been discussed in detail elsewhere,[16] and so it is sufficient to say here that of all the pieces in the genre it is the largest and represents the most impressive *tour de force* of compositional ingenuity. One point which should be noted however, is that Monteverdi's decision to pitch his *cantus firmus* on D rather than on G as Crotti did, means that all the (uninflected) notes of the theme are unambiguously in G major, a factor which contributes in no small way to the overall tonal character of his sonata which contrasts markedly with the distinctly

modal flavour of Crotti's, in which the pitch of the *cantus firmus* emphasises the ambivalence of the leading note.

Amante Franzoni's 'Sancta Maria' (Example 5.6) is scored for soprano voice with four trombones (one tenor and three bass), and with only four statements of the *cantus firmus* is the shortest of the three movements of this type. It is also the only one in which oblique reference is made to the chant in an instrumental part: the tenor trombone outlines the first phrase of the chant at the opening of the movement, filling in the descending third with a passing note.

The piece resembles a typical ensemble canzona of the late sixteenth or early seventeenth century and consists of four sections, the last being a reprise of the first. Each statement of the chant is introduced after the exposition of the instrumental material of each section, its end coinciding with the final cadence of each or overlapping with the start of the next. In the second and third sections the instrumental exposition is further extended in length: the first statement of the chant appears after an initial rest of four semibreves, the second after five and the third after nine, while the final statement appears after only two semibreves since the end of the third and longest section is dovetailed with the recapitulation of the opening. As in Micheli's motet, the general stasis of the harmony while the voice is active is counteracted by continuous passing note activity in the instruments and complemented by a greater emphasis on tonal direction in the intervening passages. Probably the most striking feature of Franzoni's concerto is its unusual sonority, with the voice soaring above the homogeneous texture of the consistently low pitched trombones.

Motets which incorporate references to the text of the litany.

Two examples of this type of piece are presented here:

Sigismondo d'India: 'Sancta Maria ora pro nobis' (1627)[17]
Giovanni Rovetta: 'Festivitas est hodie' (R2964).

In neither piece is the chant invoked, but both employ other musical techniques which recall stereotypes of the polyphonic litany.

Sigismondo d'India's 'Sancta Maria ora pro nobis' (Example 5.7) is a four-part canon (not based on the chant) whose text comprises no more than the literally, and no doubt also figuratively endless repetition of the phrase 'Sancta Maria, ora pro nobis'. The canon appears at the end of d'India's collection, and only the vocal and continuo bass parts are provided. The clue to the resolution of the canon is provided by the notes which appear in the continuo part when the bass voice has rests: the tenor follows the bass at the fourth, the alto at the octave and the canto at the eleventh. The purpose of the piece is obscure: although it may well have been intended purely as a demonstration of canonic skill with the text having been chosen for no reason other than that its Marian theme was likely to attract attention, it is possible that it is related in type to the two pieces found in Gemignano Capilupi's posthumous collection (C910) which provide simple *falsibordoni* underlaid with the same text, accompanied in the second case by the rubric 'in tempo rogationis'. Capilupi's pieces seem to have been intended specifically for processional use, and if this was also the case with d'India's 'Sancta Maria', its setting as a canon was particularly appropriate, since not only is the genre symbolic of the repetitive essence of the litany, but the length of its performance could have been stretched *ad libitum* to cover the duration of any procession.

The elaborately centonised text of Giovanni Rovetta's motet 'Festivitas est hodie' (Example 5.8) combines elements drawn from the litany, the Magnificat antiphon 'Sancta Maria succurre miseris', and the litany antiphon 'Sub tuum praesidium confugimus', with other borrowed and freely-composed introductory and linking material.[18] Following the opening section announcing a feast of the Virgin and an exhortation to invoke her name, from bar 46 the first tenor 'recites' the litany antiphon, deviating from a monotone only at the cadential inflection at the end of each phrase. Each of the first three phrases of the antiphon is answered successively by the other two voices singing the first three Marian invocations and petitions of

the litany, each to the same music, but with the final petition altered to 'intercede pro nobis' and set to appropriately different music.

TI: Sub tuum praesidium confugimus [...]:
TII,B: Sancta Maria, ora pro nobis.
TI: nostras deprecationes ne despicias in necessitatibus:
TII,B: Sancta Dei Genitrix, ora pro nobis.
TI: sed a periculis cunctis libera nos [...]
Tutti: Sancta Virgo Virginum, intercede pro nobis.

All three voices then combine to sing the final phrase of the Magnificat antiphon 'Sancta Maria succurre miseris' ('Sentiant omnes tuum juvamen ...'). The motet continues with further poetic invocations of the Virgin (not from the Litany of Loreto) and concludes with an 'Alleluia'.

The section combining the litany and its antiphon is indubitably the most inspired passage in the piece: instead of simply quoting the chant of the litany for the Marian invocations and then setting the antiphon separately, Rovetta produces a dramatic 'stream of consciousness' effect by conflating the two texts and vividly recreating the ambience of a litany in performance.

Motets which incorporate references to both the text and the chant of the litany.

The four pieces which conform to this type each include a significant section or sections in which the litany phrase is the principal focus. Like the ostinato motets their texts combine the elements of praise and invocation, but sequentially rather than simultaneously:

G.B. Stefanini: 'Sancta Maria ora pro nobis' (S4731)
Gemignano Capilupi: 'Sancta Maria Virgo' (C910)
Alessandro Grandi: 'Hic est vere martyr' (1629)[19]
Ortensio Polidori: 'Quis est hic' (1636).[20]

That Giovanni Battista Stefanini's double-choir motet 'Sancta Maria ora pro nobis' (Example 5.9) includes references to the Litany of Loreto comes as no surprise, since according to a note at the head of each part, it

was written 'for the journey which the Compagnia del Santissimo Sacramento of Ancona made to the Holy House [in] the year 1614'[21] The motet, scored for nine voices (the first choir in four parts, the second in five) opens with a monodic intonation of the litany phrase by the first canto of Choir I. This is immediately followed by a *tutti* harmonisation of the same phrase, now in the second canto of the same choir. The monodic chant returns again three times, always in the voice which first sang it and each time with a new invocation, producing a species of rondo. Using a variety of polychoral techniques, the intervening sections set a conflation of the Magnificat antiphon and fifth psalm antiphon for the feast of the Most Holy Rosary:

A:	*Solo,*	litany chant:	Sancta Maria, ora pro nobis.
A1:	*Tutti,*	eight-part homophony:	Sancta Maria, ora pro nobis.
B:	*Tutti,*	polyphonic: rapid homophonic exchange:	Beata es Virgo Maria, Dei Genitrix
A:	*Solo,*	litany chant:	Sancta Virgo Virginum, ora pro nobis.
C:	*Tutti,*	rapid homophonic exchange:	quae credidisti Domino.
A:	*Solo,*	litany chant:	Mater Christi, ora pro nobis.
D:	*Tutti,*	rapid homophonic exchange: eight-part polyphony:	Ecce exaltata es super choros Angelorum.
A:	*Solo,*	litany chant:	Regina Virginum, intercede pro nobis.
E:	*Tutti,*	rapid homophonic exchange:	intercede pro nobis ad Dominum Deum nostrum,
		eight-part polyphony:	Deum nostrum.

It will be noted that the invocation 'Sancta Dei Genitrix' is omitted from the sequence of litany quotations, presumably since this is partially present as the form of address used at the end of section B ('Virgo Maria Dei Genitrix'): in fact, the falling third on the word 'Genitrix' in the first canto of Choir I links it sequentially to the litany phrase which follows in the same voice, producing the effect of concatenation of titles discussed in Chapter 4.

Gemignano Capilupi's eight-part double-choir motet 'Sancta Maria Virgo, ora pro nobis' uses the chant as the motive of the opening point of imitation in the first choir. Although the alto and bass parts of the first choir are now lost, it seems probable that all four parts were derived from the

chant. Capilupi makes provision for substituting the name of any other appropriate female saint by the usual means of inserting an *N* below 'Maria' (Example 5.10).

The two remaining pieces of this type are both solo motets addressed to male saints. As its opening phrase suggests, Alessandro Grandi's 'Ilic est vere martyr' (Example 5.11) honours a martyr: S Vincent is specified, but provision is made for any other appropriate name ('N'). An additional alternative is provided in the text: at one point an exhortation to the men of Bergamo ('Viri Bergamenses') may be replaced by one to the faithful in general ('O vos fideles').

The first 25 bars of the piece, which is scored for soprano voice and two violins, is built on eight statements of a ground bass of which the fourth and sixth are expanded by the insertion of two extra notes. Above the ground bass, violin *ritornelli* and vocal phrases alternate, the length of each being exactly equal to the length of the ground.

In the section which follows, the bass moves freely, predominantly in 'walking' quavers. Above this, the voice sings the entire litany phrase ('Sancte Vincenti (N), ora pro nobis') in minims and crotchets. In contrast to the 'block' construction of the opening section, here the violin entries overlap with the end of the expansive vocal phrase, introducing a point of imitation which consists of the invocation phrase of the litany and a transformation of the consequent (petition) phrase, moving in quavers and down a third at the end rather than up a second as the voice does. The voice enters with a second statement of the entire chant while the violins continue their consequent phrase sequentially. Where the strings re-enter with the invocation phrase, the voice takes up the 'transformed' petition phrase with the text 'defende nos. Alleluia' to become part of the sequential interplay as the violins reach their consequent phrases for the second time. The piece is rounded off with an imitative 'Alleluia' coda rich in suspensions.

Ortensio Polidori's 'Quis est hic' (Example 5.12) is addressed in the first instance to S Francis, but once again, any suitable saint's name may be inserted at 'N', and Polidori even indicates an appropriate rhythm for a four-syllable name by tying a dotted crotchet to a quaver over the second

syllable of 'Franciscus' and 'Francisce'. 'Quis est hic' is for soprano voice and continuo alone and is in a *recitativo arioso* style throughout, with virtuosic semiquaver roulades at cadential approaches.

The invocation phrase of the litany chant first appears at bar 55 in the continuo bass. This is imitated at bar 57 by the voice singing the chant in its entirety and followed by a musically contrasting coloratura repeat of the petition. The voice then repeats the same pattern with the continuo imitating the invocation rather than leading and the cadential roulade is extended to broaden the final cadence of the piece.

The Magnificat Antiphon, 'Sancta Maria succurre miseris'

While many other texts, including some strictly liturgical ones, have syntactic characteristics in common with the litany, one text in particular, the Magnificat antiphon 'Sancta Maria succurre miseris', drew on the musical language of the litany with a greater measure of consistency than any other. It seems that this text, originally proper to the feast of Our Lady of the Snow but subsequently adopted as the Magnificat antiphon for the Common of the Blessed Virgin Mary, was associated in the popular imagination with the Holy House of Loreto, and more particularly with the image of the Virgin enshrined there. This is demonstrated by the inscription on the pillars flanking the Madonna of Loreto in a sixteenth-century engraving shown in Figure 5.2.[22] The full text of the antiphon is reproduced below:

> Sancta Maria, succurre miseris, juva pusillanimes, refove flebiles, ora pro populo, interveni pro clero, intercede pro devoto femineo sexu; sentiant omnes tuam juvamen, quicumque celebrant tuam sanctam commemorationem [/festivitatem].[23]
>
> (Holy Mary, succour the wretched, strengthen the faint-hearted, comfort the sorrowful, pray for the people, mediate for the clergy, intercede for devout women; may all who celebrate thy holy commemoration [/feastday] receive thine aid.).

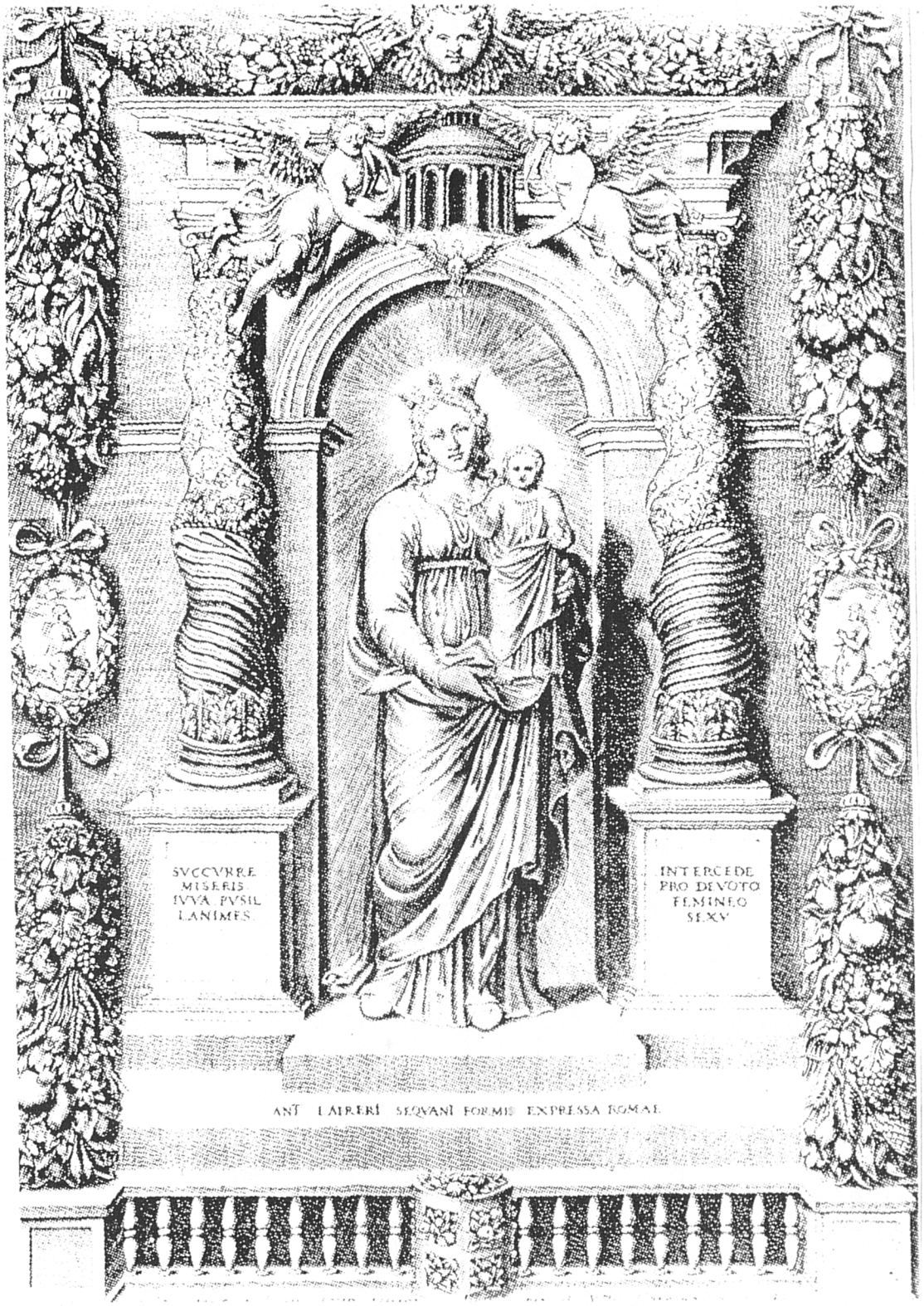


Figure 5.2: Engraving of the Madonna di Loreto by Antonio Lafreri

This is in fact no more than an elaboration of, or trope on the litany phrase, 'Sancta Maria, ora pro nobis'. Since this relationship would have been obvious to composers regularly involved in the liturgy, it is not surprising that quotations of the litany chant are found in many settings of the textually derivative Magnificat antiphon. Four examples serve to illustrate a variety of implementations:

Lodovico Viadana: (1602)[24]
Adriano Banchieri: (1610)[25]
Claudio Monteverdi: (1627)[26]
Guglielmo Lipparino: (L2578)

Lodovico Viadana's setting of 'Sancta Maria succurre miseris' for solo voice uses only the first half of the litany melody to set the opening phrase of the antiphon which is closely imitated in the continuo bass.

In Adriano Banchieri's setting for two equal voices (Example 5.13), the first half of the chant is presented in a clearly recognisable but decorated form by the voices in unison. The imitative consequent phrase moves away from the chant, but its initial motive nevertheless seems to be derived from the shape of the litany petition.

With Monteverdi's setting, the chant melody is of paramount structural significance, since it is used to demarcate the three sections into which the text is divisible, these being respectively, pleas for direct intervention, pleas for intercession, and the closing 'rider' clause. In the first two cases, the invocation 'Sancta Maria' is followed by the first petition in each list—respectively 'succurre miseris', and 'ora pro populo'—and is sung to relatively long note values in a traditional rhythmic form by the second Cantus, which drops out as the first Cantus takes up the petitions in a contrasting *stile recitativo*.. The third section, a lyrical, predominantly triple metre duet, is similarly introduced by the 'Sancta Maria' phrase, this time without any petition, and sung imitatively by both voices.

Guglielmo Lipparino's three-part setting (Example 5.14) uses the first half of the chant as a pervasively recurring element and a motive derived from the 'ora pro nobis' chant phrase for the first petition ('succurre miseris'). The only complete statement of the chant formula is reserved for the point

where the cantus sings the closest approximation of the litany text, 'Sancta Maria, ora pro populo' (bar 22).

In the last two settings, both Monteverdi and Lipparino point with even greater emphasis to the relationship between the texts of the antiphon and the litany by artificially expanding the antiphon text so that each of its phrases of petition is preceded by the invocation 'Sancta Maria'.

At the start of this chapter it was suggested that the four types of piece discerned were interrelated in various ways, and that the instrumental pieces with 'Sancta Maria' ostinati—the only type whose liturgical *raison d'être* is not self-evident—shared a common function with the Magnificat antiphon 'Sancta Maria succurre miseris'. With particular reference to Monteverdi's 'Sonata sopra Sancta Maria', the section which follows proposes a hypothesis which demonstrates how this could have been so.

A Liturgical Rôle for Monteverdi's 'Sonata sopra Sancta Maria'

It is by now almost universally acknowledged that the apparently superfluous motets in Monteverdi's 1610 Vespers were intended to serve as substitutes for the psalm antiphons proper to feasts of the Virgin. In the article which originally proposed this idea, Stephen Bonta assigned the same rôle to the 'Sonata sopra Sancta Maria', by virtue of its undeniably Marian text and its position in Amadino's print (immediately after the psalm 'Lauda Jerusalem').[27] While this interpretation has the advantage of leaving the published order of the Vespers undisturbed, the sonata has little, if anything, in common with the four virtuosic *motetti concertati* with which it is thus grouped. An investigation of relationships between Monteverdi's sonata and other works with which it has one or more elements in common, indicates both that its function is distinct from that of the antiphon-motets, and that in performance its position in the sequence of movements should be altered.

The only two known works which may be considered exactly equivalent to Monteverdi's sonata (that is, instrumental movements with an added

vocal ostinato on the text, 'Sancta Maria, ora pro nobis') are the movements by Crotti and Franzoni described above. The titles of these and of Monteverdi's sonata are listed below exactly as they appear in the *tavole* of their respective publications:

Arcangelo Crotti:	Sancta Maria Tre Instrumenti, & una voce (1608).[28]
Claudio Monteverdi:	Sonata Sopra santa (sic) Maria ora pro nobis (1610)[29]
Amante Franzoni:	Santa (sic) Maria: Concerto à cinque da suonarsi con quattro Tromboni cioè tre bassi, un Tenore, & il Soprano sempre canta (1613)[30]

A logical starting point for the process of identifying a function for these pieces seems to be the litany—the textual and musical source of their common ostinato phrase. As shown in Chapter 2, apart from their use as prescribed in the liturgy, litanies have always been a favoured form of prayer in such times of adversity as plague, famine and war. While the texts of many litanies specially composed in connection with such events have survived, they appear never to have been printed in the company of the music to which presumably they were chanted. It is thus probably entirely safe to assume that the most well-known chant formula, that of the Litany of the Saints, was applied to new litanies in the same way that existing hymn melodies were fitted to new texts of appropriate metre.

This is almost certainly true in the case of the Litany of Loreto. Although the *Processionale Monasticum* provides six chants for this text, two of them obviously derived from that of the Litany of the Saints, there is overwhelming evidence to suggest that none of these melodies was favoured during the period in question, and that the formula of the Litany of the Saints in its pure form was used instead (See Chapter 4 above). That this form of the chant was used in Loreto itself seems to be shown by its frequent appearance in settings by composers such as Antonio Cifra and Lorenzo Ratti who directed the music at the Santa Casa.[31]

The popularity of the Santa Casa as a centre of pilgrimage and the consequent widespread adoption of the Litany of Loreto as a popular devotion, led to the borrowed melody associated with it rapidly acquiring the status of a *leitmotiv* for intercessory prayer.

In the light of the permeative influence of the litany on the sacred music of seventeenth-century Italy which is evident from its many textual and musical manifestations in settings of a wide spectrum of Marian texts, but particularly in settings of the Magnificat antiphon 'Sancta Maria succurre miseris', it becomes clear that the decision by Crotti, Monteverdi and Franzoni to use the litany phrase, 'Sancta Maria, ora pro nobis' as a melodic ostinato was hardly idiosyncratic. The chant had become something of a 'cult melody' and this popularity, together with the relative brevity, characteristic contour and (above all) the connotations of the chant, marked it as a highly desirable means to an end.

Having established the significance of the means, we lack only a clear identification of the end—that is the need for, or function of these three ostinato pieces in the liturgy. Some indications are provided by the context in which each was printed. The composition by Crotti is the penultimate item in a collection of *concerti ecclesiastici*, which includes settings of several apparently non-liturgical texts very similar in character (and in one case identical) to those in the Monteverdi Vespers. The items in Crotti's collection are arranged in ascending order of number of parts, without any concern for their liturgical function, freely mixing psalms, hymns, antiphons and motets. In Monteverdi's own case, the sonata is placed between the psalm 'Lauda Jerusalem' and the hymn 'Ave maris stella', continuing the pattern of alternation between proper and apparently extraneous movements. In Franzoni's *Apparato musicale*, the concerto 'Sancta Maria' is the third of five items appended to a Mass with associated movements, some of whose stated function is to substitute for items of the Mass proper. Thus it seems clear that each of the pieces using the 'Sancta Maria' ostinato appeared in the context of a publication containing several vocal and instrumental movements which were intended as substitutes for proper elements of Mass and Vespers. There can be little doubt, therefore, that the 'Sancta Maria' sonatas, and

Monteverdi's in particular, were themselves intended as substitutes for some proper item of the Vespers of the Virgin.

The title of each work and the descriptive material which follows clearly show that the instrumental aspect of each is considered most significant by its composer. Without giving his work the title 'sonata' or any other name redolent of an instrumental genre, Crotti describes his piece as being scored for 'three instruments and one voice', making it clear by this reversal of the usual practice of placing voices before instruments in such listings that it is in fact intended as a sonata with voice rather than as a solo 'motet' with instrumental accompaniment. Monteverdi's work is unequivocally a sonata: apart from the explicit wording of the title, the description of the vocal part as 'the part which sings above the eight-part sonata', has the same effect as Crotti's description of his own scoring. In Franzoni's 'Sancta Maria', the situation is identical: after an initial description of the Concerto as being in five parts, the components of the scoring are listed as 'four trombones ... and the soprano [which] always sings'. That all three were intended first and foremost as instrumental movements is thus apparent. If, as their contexts suggest, they were intended as substitute movements, the problem remaining is the identification of the proper item which they, as instrumental movements, were meant to replace.

In principle, there is no reason why instrumental movements should not not be substituted for psalm antiphons: in fact, in *L'organo suonarino*, Adriano Banchieri indicates that this was a common, even usual practice, since he instructs the novice organist to play 'after each psalm at the end of the "Sicut erat"', and provides five sonatas for this specific purpose.[32] However, in the light of the evidence linking the text and music of the 'Sancta Maria' ostinati with a Magnificat antiphon for Marian feasts, it seems more than possible that Monteverdi's sonata was intended as a substitute not for a psalm antiphon, but for the Magnificat antiphon. Further evidence for the solution of this problem emerges from a re-evaluation of the material used by Stephen Bonta to account for the lack of a Magnificat antiphon in Monteverdi's Vespers.[33]

By reference to two seventeenth-century manuals for organists,[34] Bonta showed that an instrumental movement was considered an appropriate substitute for the Magnificat antiphon, and surmised that Monteverdi 'probably expected the maestro to supply his own canzona from one of the many collections devoted solely to music for instrumental ensemble, and consisting primarily of canzonas'.[35] In the earlier of the two manuals, Banchieri's *L'organo suonarino*, the organist is instructed to play 'a Franzesa Musicale, or something else if he likes' after the Magnificat,[36] and is provided with 'four Capricci [which] serve for playing after the Magnificat' In the second manual quoted by Bonta, Giovanni Battista Fasolo provides the following instructions concerning the short organ pieces which he has provided as substitutes for the Magnificat antiphon:

> Sè l'Antifona sarà breve, si potrà Pigliare una delle fughe sopra gl'obligho, ò vero una delle Canzoni ...
>
> (If the antiphon[-substitute] will [prove to] be too short, one of the *fughe sopra l'obligo* or a canzona may be chosen ...)[37]

Fasolo's eight *antifone*, all entitled *Ricercata*, are followed by eight Canzoni and the four *fughe sopra gl'obligho*, which are listed in the tavola as follows:

> Fuga Prima. Sopra la Bergamasca.
> Fuga Seconda. Sopra la Girometta.
> Fuga Terza. Sopra la Bassa Fiamenga.
> Fuga Quarta. Sopra Ut, Re, Mi, Fa, Sol, La.

The term *sopra l'obligo* refers to the fact that the compositional procedures used in these pieces are of the 'strict' variety, being based on repeated bass patterns, ostinati, or other pre-existent or predetermined elements of constraint, imposed for the purpose of demonstrating compositional ingenuity. Probably the most accessible examples of such pieces are those by Girolamo Frescobaldi, in whose *Recercari et canzoni franzese fatte sopra diversi oblighi* of 1615,[38] for example, most of the *oblighi* take the form of ostinato repetitions of a short phrase, based on solmisation syllables and subjected to rhythmic transformations which either follow a clear procedural pattern

or are treated with greater rhythmic freedom to allow for increased flexibility in the accompanying parts.

A comparison of the procedures adopted in Monteverdi's sonata with those of Frescobaldi's 'Recercar Decimo sopra la, fa, sol, la, re' from this collection is illuminating (Example 5.15).

Allowing for the obvious stylistic differences between the two works, their *oblighi* operate identically, with rhythmic expansions and contractions of the ostinato phrase being governed by the ideas of the accompanying parts (that is, by the 'sonata'), rather than by the more usual and stricter procedure where the reverse is true. Similarly, the ostinato technique of Frescobaldi's 'Recercar sesto sopra fa, fa, sol, la, fa', is identical to that of Franzoni's 'Sancta Maria' where the *obligo* alternates between two adjacent hexachords (Example 5.16).

Clearly, the sonatas by both Monteverdi and Franzoni (and also Crotti's rudimentary example) are part of the same tradition. (Frescobaldi, too, provides parallel instances of vocally articulated *oblighi* in avowedly instrumental works, in his two organ *ricercari* in which the performer is instructed to sing the fifth part without playing it.)[39] In short, there appears to be an identity of technique between certain instrumental pieces written on abstract thematic *oblighi* and the three on texted, litany-derived *oblighi.*

We are now in a position to assess the common features of the three *sonate sopra Sancta Maria* and to evaluate their significance in defining the function these works were intended to serve:

- The dominant sonority of each movement is instrumental;
- The only text sung is the invocation of the Virgin through the medium of an ostinato repetition of the litany chant;
- The melodic formula of the litany as used in the ostinati is closely associated with the text of the Magnificat antiphon, 'Sancta Maria succurre miseris';
- The Magnificat antiphon was commonly displaced by an instrumental movement, one prescription for which suggests the use of a piece written *sopra l'obligo*;

- The three instrumental pieces with vocal ostinati satisfy the criteria of the definition *sopra l'obligo*.

Not too great a stretch of the imagination is required to follow these points through to the conclusion that all three pieces were intended as substitutes for the Magnificat antiphon. The significance of this is felt most strongly in the case of Monteverdi's Vespers, where the inclusion of the 'Sonata sopra Sancta Maria' has persistently evaded satisfactory explanation. If, as suggested, the sonata is to function as a substitute for the Magnificat antiphon, its position in the 1610 print is misleading. The association of the chant-ostinato with the text of a particularly pertinent Magnificat antiphon, in Monteverdi's own setting of which the litany chant is so prominent,[40] and the coincidences of musical technique with other pieces written *sopra l'obligo* suggest that the sonata should be performed after the Magnificat as a substitute for the (missing) antiphon. It is perhaps significant that a later setting of 'all the psalms which are sung at the Vespers of the Blessed Virgin', in the *Rosario musicale della Sacratissima Imperatrice del Cielo* ... (L699: 1629) by Pietro Lappi, *maestro di cappella* at S. Maria delle Grazie in Brescia, while omitting the psalm antiphons, does include 'Sancta Maria succurre miseris' as the (only) antiphon for the Magnificat.

The thesis allying Monteverdi's 'Sonata sopra Sancta Maria' and the Magnificat is further supported by the many features of melodic and formal construction which are uniquely common to the sonata and the instrumentally-accompanied Magnificat. Apart from the opening respond adapted from the introductory toccata of *Orfeo*, no other movement of the Vespers shares the elaborate instrumentation of the Magnificat and the Sonata compared in Table 5.2:

Table 5.2: Comparison of the Scorings of Monteverdi's 1610 Magnificat à7 and the 'Sonata sopra Sancta Maria'

Magnificat	Sonata
2 violins	2 violins
3 cornetti	2 cornetti
2 trombones	3 trombones
1 viola da brazzo	1 viola da brazzo
2 fifare/flauti	

Not only is the instrumental scoring at its most extravagant in these two movements, but they are also the only two (once again excepting the respond) in which the instruments are (a) obligatory and (b) named. The *ritornelli* in 'Dixit Dominus' are stated to be optional, while those in 'Ave maris stella' appear to be so. In both psalm and hymn the instruments are anonymous, and in neither does the instrumental writing approach the virtuosity required in the Magnificat and sonata.

The many parallels of technique and structure between the Magnificat and the sonata are at their most obvious in those sections of the Magnificat for a single voice singing the slow-moving *cantus firmus* against an agile instrumental accompaniment. The first of these sections, 'Quia respexit', is a ternary structure. The entry of the voice is preceded by two statements of a *ritornello* for six instruments, the second statement of which is pitched a fifth below the first. In the episode which follows, the voice is accompanied by three successive wind-instrument duets, consisting predominantly of the sort of extended scale segments which are a feature of the sonata. The exact recapitulation of the opening *ritornello* is joined in its second, transposed statement, by the *cantus firmus*.. This short movement is a microcosmic reflection of the form of the sonata, where the ostinato melody is added to the exact recapitulation of the opening instrumental material. Similar situations occur in 'Fecit potentiam', where the voice is added to a transposed repetition of the opening *ritornello*, and in 'Esurientes' where the vocal duet sings with the final *ritornello* of the rondo. The motivic similarities between the two movements are numerous: the interval of the third is prominent in the virtuosic duets for violins and cornetti; the scalar movement referred to in connection with 'Quia respexit' is as pervasive in the Magnificat as in the sonata. The most strikingly close correspondence, however, is between the Magnificat section 'Sicut locutus' and the opening section of the sonata: both employ contrasting duets of violins and cornetti with supporting bass instruments, and while the Magnificat section is far more rigidly antiphonal than its counterpart in the sonata, the close affinity between the two seems more than coincidental (Example 5.17).

If, as seems to be the case, the 'Sonata sopra Sancta Maria' was intended as a substitute for the Magnificat antiphon, its apparently unsuitable position in the print requires explanation. In view of the considerable stylistic diversity within the Vespers, it seems highly probable that Monteverdi submitted his manuscript to the printer in the form of a collection of discrete movements, perhaps accompanied by an instruction to intersperse the non-liturgical items between the psalms. The standard order of the psalms would have been familiar to Amadino, the printer. The placement of the antiphon-substitutes is in ascending order of number of voice parts—the normal practice in collections which do not follow a liturgical order—and so does not necessarily reflect the order in which Monteverdi intended them to be performed. Since the 'Sonata sopra Sancta Maria' was the first movement of its kind to be printed by Amadino, he appears merely to have continued the pattern of alternating liturgical and non-liturgical items until the last of the latter, that is the sonata, was reached. The result is a matrix with two interlocked patterns—the immutable order of the *vesperae* and the arithmetic sequence of the *concentus*—surely not a faithful reflection of performance practice but a sequence calculated to appeal to the eye and the intellect.

Thus it may be argued that, far from expecting the *maestro* to provide a makeshift afterpiece to cover for the absent Magnificat antiphon, Monteverdi intended the 'Sonata sopra Sancta Maria ora pro nobis', a succinct evocation of one favourite Marian text through the associated medium of another, to provide the most fitting response to his equally grand Magnificat, and that no qualms of conscience need accompany its translation (in performance) to its most appropriate musical and liturgical position.[41]

Notes for Chapter 5

1 Examples of 'Salve Regina' settings which open with the chant are those by Amadio Freddi, F1831; Domenico Massenzio, M1318; Oratio Tarditi, T202; Michel'Angelo Grancini, G3404; Giovanni Paolo Colonna, C3465.

2 Antonio Gualtieri, *Motecta octonis vocibus ... liber primus* (Venice, Giacomo Vincenti, 1604) [G4791].

3 Ignazio Donati, *Sacri concentus unis, binis, ternis, quaternis, & quinis vocibus* ... (Venice, Giacomo Vincenti, 1612) [D3379].

4 Romano Micheli, *Musica vagha et artificiosa continente motetti con oblighi, & canoni diversi, tanto per quelli, che si dilettano sentire varie curiosità, quanto per quelli, che vorranno professare d'intendere diversi studij della musica* ... (Venice, Giacomo Vincenti, 1615).

5 Tarquinio Merula, *Arpa Davidica con artificiosa inventione composta, la quale da tre, e quattro voci contraputinzata* [sic] ... (Venice, Alessandro Vincenti, 1640). [M2342] A discussiion and transcription of this piece appear in C. Wilkinson, 'The sacred music of Tarquinio Merula' (Ph.D. dissertation, Rutgers University, 1978). (Wilkinson does not note that Merula deviates from the strict quotation of the chant.)

6 Arcangelo Crotti, *Il primo libro de' concerti ecclesiastici 1. 2.à 3. à 4. & à 5. parte con voci sole, & parte con voci, & instrumenti* (Venice, Giacomo Vincenti, 1608). This piece is discussed in D. Arnold, 'Notes on two movements of the Monteverdi 'Vespers', *Monthly Musical Record* 84 (March/April 1954), 59-66 and also in H. A. Franklin, 'Musical activity in Ferrara, 1578-1618' (Ph.D. dissertation, Brown University, 1976). The latter includes a complete transcription of the piece.

7 Claudio Monteverdi, *Sanctissimae Virgini missa senis vocibus ac vesperae pluribus decantandae, cum nonnullis sacris concentibus, ad sacella sive principum cubicula accomodata...* (Venice, Ricciardo Amadino, 1610) (Modern edition, Claudio Monteverdi, *Tutte le opere,* ed. G.F Malipiero (Asolo, 1926-42; repr. Vienna, 1966-8), xiv, 250).

8 See for example D. Arnold, op. cit., C. Engelbrecht, 'Eine Sonata con voce von Giovanni Gabrieli', *IMSCR* Hamburg 1956 (Kassel, 1957), 88 and J. G. Kurtzman, 'Some Historical Perspectives on the Monteverdi Vespers', *Essays on the Monteverdi Mass and Vespers of 1610* (Houston, 1979), 123.

9 Cristobal de Morales, 'Emendemus in melius'. Modern edition by H. Angles in *Opera Omnia* (Rome, 1952—), vol xxiv, 73 (also *HAM,* vol i, 118).

10 See J.H. Moore, *Vespers at St. Mark's: music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli,* (Ann Arbor, 1981). The Venetian liturgical calendar is discussed in Chapter IV, 'The Vespers liturgy of St. Marks'.

11 C. Burney, *History* vol.III, 520.

12 Burney, *loc.cit.*.

13 *Il presente motetto fu composto in Roma ad instantia del Sig. Tito Cantore nella Santa Casa di Loreto.*

14 The plural, *tromboni,* is given in the source.

15 J.G. Kurtzman, *op. cit.* 87.

16 See especially J.G. Kurtzman, *op. cit.,* 86-91.

17 Sigismondo d'India, *Liber primus motectorum quatuor vocibus* (Venice, Alessandro Vincenti, 1627).

18 For the probable rôle of this motet in the ceremonies marking the end of the Venetian plague of 1630-31, see J.H. Moore, 'Venezia favorita da Maria: music for the Madonna Nicopeia and Santa Maria della Salute', *JAMS*, xxxvii (1984), 299f.

19 Alessandro Grandi, *Motetti a una, et due voci con sinfonie di due violini ... libro terzo* (Venice, Alessandro Vincenti, 1629). This motet is discussed in M. Padoan, 'Sulla struttura degli ultimi motetti vocali/strumentali di Alessanadro Grandi', *Rivista Internazionale della Musica Sacra* 8 (1985), 7: although the author does not mention the fact that the litany chant is quoted, he does comment (48-49) on the motivic integration of the passage in question, which contrasts markedly with the independence of instrumental and vocal thematic material exhibited in the other motets in the collection.

20 Ortensio Polidori, *Motetti a voce sola, et a doi ... opera decima terza* (Venice, Bartolomeo Magni, 1636).

21 *Per il viaggio che fece la Compagnia del Santissimo Sacramento d'Ancona alla Santa Casa. L'Anno 1614.*

22 Antonio Lafreri, *Santa Maria di Loreto.* Engraving of the Madonna of Loreto. Inscribed below the Virgin, ANT. LAFRERI SEQUANI FORMIS EXPRESSA ROMAE. Below the columns (left), SUCCURRE MISERIS. IUVA. PUSILLANIMES., and (right), INTERCEDE PRO DEVOTO FEMINEO SEXU.

23 Either 'commemorationem' or 'festivitatem' was used, depending on the feast.

24 Lodovico Viadana, Cento concerti ecclesiastici ... opera duodecima (Venice, Giacomo Vincenti, 1602) (Modern edition, (Parte prima), ed. C. Gallico (Kassel, Basel, Paris, London, New York, 1964), 40).

25 Adriano Banchieri, *Vezzo di perle musicali ... opera ventesima terza* (Venice, Ricciardo Amadino, 1610).

26 In Johann Donfrid, *Promptuarii musici concentus ecclesiasticos ... pars tertia* (Strasbourg, P. Ledertz, 1627) (Modern edition, Claudio Monteverdi, *Tutte le opere*, xvi, 511).

27 S. Bonta, 'Liturgical problems in Monteverdi's Marian Vespers', JAMS, xx (1967), 87.

28 The *tavola* transcribed in C. Sartori, *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700. Volume seconda di aggionte correzioni con nuovi indici* (Florence, 1968), 48, contains several errors, including the description of the piece in question as 'Sancta Maria Soprano voce et tre Instrumenti'.

29 It appears to have passed unnoticed that in the *tavole* of all eight partbooks of the 1610 print, the piece is called 'Sonata sopra *santa* Maria' [my italics]. Within the partbooks, six of the instrumental parts have the heading 'Sonata à 8. sopra santa Maria'; the Bassus Generalis has the heading 'Sonata sopra Santa Maria Ora pro nobis'; in the remaining partbook (Septimus), the 'Trombone, overo Viuola da brazzo' has 'Sonata sopra S. Maria. à 8', and the facing part ('Vivola da brazzo') has 'Sonata a 8. sopra sancta Maria'. While the title by which the piece is known today is probably an unconscious conflation of all of these variants, the use of the vernacular form of the Virgin's name in 15 out of 18 mentions in the original print (and also in Franzoni's work—see note 33), seems to lend support to the suggestion below that the chant was well established in the popular consciousness.

30 The title of this piece is given as it appears in the *tavola* of the organ partbook. The page heading within the same partbook is 'S. Maria Concerto a 5. de Tromboni 3. Bassi un Tenore, & Soprano che canta'. The four remaining *tavole* (there are only four because the third trombone part is printed on the same page as the voice part) have 'Concerto a cinque da suonarsi con quattro Tromboni cioè Tre Bassi, un Tenore, & il Soprano sempre canta'; none of the trombone parts has a title on the page with the 'concerto', but the voice part is labelled 'Santa Maria. Voce sola che canta accompagnata da quattro Tromboni'.

31 See for example Antonio Cifra, *Litaniae Deiparae Virginis* ... (C2195: 1613) and Lorenzo Ratti, *Litaniae Beatissimae Virginis Mariae* ... (R334: 1630).

32 Adriano Banchieri, *L'organo suonarino ... opera terza decima* (Venice, Ricciardo Amadino, 1605) (Facsimile edition, with introduction by G. Cattin, Bologna, [1969]: *Quinto registro* of the edition of 1611, p.45, TABELLA ORDINATA A GLI NOVELLI ORGANISTI, item 3: 'Doppo ciascun Salmo finito il Sicut erat suonasi, breve, m longo, secondo l'occorenze'; Secondo registro of the edition of 1605, p.58, 'soggiongendovi cinque sonate in Spartitura, per l'occasione di cinque Salmi, che ordinariamente si cantano a gli Vesperi' The five *Sonate* follow on pp.60f.

33 S. Bonta, op cit, 97f. (The argument which follows does not in any way run counter to that in Bonta's article, which should be consulted for a fuller presentation of the evidence for instrumental substitutions for the Magnificat antiphon.)

34 Adriano Banchieri, *L'organo suonarino*; Giovanni Battista Fasolo, *Annuale che contiene tutto quello, che deve far un organista per risponder al choro tutto l'anno ... opera ottava* (Venice, Alessandro Vincenti, 1645)

35 Bonta, *op. cit.*, 101.

36 Adriano Banchieri, *L'organo suonarino*, Facsimile ed., *Quinto registro* of the edition of 1611, p.45, TABELLA ORDINATA A GLI NOVELLI ORGANISTI, item 6: 'Doppo il Magnificat suonasi una Franzesa Musicale, m altro se piace'; *Quarto registro* of the edition of 1605, p.105, 'Gli seguenti quatro Caprici servono per suonare doppò il Magnificat....' The four Capricci follow on page 106f.

37 Fasolo, *Annuale*, [3], ALLI STUDIOSI (also Bonta, *op. cit.*, 100)

38 Girolamo Frescobaldi, *Recercari, et canzoni franzese fatte sopra diversi oblighi in partitura ... libro primo* (Rome, Bartolomeo Zannetti, 1615) (Facsimile edition, Westmead, 1967).

39 Girolamo Frescobaldi, *Il primo libro di capricci fatti sopra diversi soggetti, et arie in partitura* ... (Rome, Luca Antonio Soldi, 1624), 'Capriccio decimo. Obligo di cantare la quinta parte senza toccarla, sempre di obligo del sogetto scritto'; *Fiori musicali di diversi compositioni toccate, Kirie, canzoni capricci, e recercari* ... (Venice, Alessandro Vincenti, 1635), 'Recercar con obligo di cantare la quinta parte senza tocarla Intendomi chi può che m'intend'io'

40 In comparison, it is instructive to note the complete absence of the litany chant from Monteverdi's setting of the Litany of Loreto. (See Claudio Monteverdi, *Tutte le opere*, xvi, 382 and Chapter 4 above.) There seems to be little room for doubt that Monteverdi associated the chant with the antiphon text rather than with the litany itself.

41 Independently of the above argument, this is the placing adopted by Andrew Parrott for the 1984 Taverner Consort recording of the Vespers. An extract from the notes accompanying the recording reads, 'Monteverdi's Sonata sopra Sancta Maria replaces the repeat of the Magnificat antiphon, where it fits admirably, seeming to pick up and amplify techniques in the Canticle itself'.
Graham Dixon has suggested (*EM*, Aug 1987, 387) that in a Mantuan performance of the Vespers the name 'Barbara' could have been substituted for 'Maria' in the sonata. This is clearly not a 'fanciful speculation': as has been demonstrated by several instances cited above, in the seventeenth century such substitution was an extremely common method of rendering a motet specific to a particular saint as the occasion demanded. However, it seems highly unlikely that the Gonzaga patroness would have been the first to be invoked in this particular piece, not least on account of the particular attention which Monteverdi paid to the setting of the ninth invocation. This, undoubtedly the climax of the movement, is presented as an affective gasping plea, with rests inserted between the first four syllables of the invocation and the first three of the petition (perhaps inspired by the similar 'sighing' device often used at 'ad te su-spi-ra-mus' in 'Salve Regina' settings). While it is possible to adapt the *cantus firmus* at this point to accommodate the rather differently accented syllables of

'Barbara', Monteverdi's apparently calculated dramatic effect argues strongly for the priority of the Marian text: whichever other movements of the published Vespers may originally have been conceived for a feast of Santa Barbara, the 'Sonata sopra Sancta Maria' was surely not among them.

Chapter 6
Conclusion

In the course of the foregoing chapters we have examined the litanies of seventeenth-century Italy in the light of their appreciation by twentieth-century musicologists and other scholars; we have investigated liturgical, devotional, statutory and documentary writings of the period for evidence of their use, and drawn inferences from the material with which they were juxtaposed in published collections of music. Further to this, the litany settings themselves, as well as related works, have been studied in order to attempt an assessment of their nature as music and of the place of the litany in the consciousness of composers of sacred music (and, by implication, of those who sang, played and listened to their compositions).

From the documentation of the twentieth century we learn chiefly that study of the litany as a musical genre has been neglected and that this is due largely to a dearth of representative works in modern edition. Earlier documentary sources paint a rather more vital, if incomplete, picture of where, when and why one would have expected to hear a litany chanted or sung *in musica*. If the brief glimpses of this representation are allowed to fuel an imaginative reconstruction of the era, it would appear that scarcely a day would have passed without a litany being heard, at least in passing.

Perhaps more than any other liturgical/musical form, the popularity of the litany was affected by changes in political and social conditions: the steady growth in the number of published settings of the Litany of Loreto in the first two decades of the century is almost certainly indirectly attributable to the outcome of the Battle of Lepanto and the consequent proliferation of Rosary and other confraternities devoted to the Virgin, while the peak in production in the decade after 1630 was without doubt due to the wave of Marian devotion and obsessive reliance on the intercessory power of the

Virgin which swept northern Italy in the wake of the plague. In less unusual circumstances, litanies of one kind or another featured in the ritual for regular meetings of confraternities, on special occasions outside the normal ecclesiastical ambit, and, without music (or perhaps enlivened by a simple chanted melody), as an element of daily personal devotion. Although it was not part of any 'official' liturgical canon, regular performance of the Litany of Loreto was a statutory requirement in many ecclesiastical and monastic institutions in the form of the Marian devotions which customarily followed Vespers and Compline. In some places it played a prominent rôle in annual events of local importance.

The largest body of information concerning regular performance of the litany has been gathered from the musical sources themselves, and with this it has been possible to supplement the sparse indications in liturgical and other secondary sources with more or less detailed indications of the practices which obtained in particular places.

Perhaps the most significant indicator of the relative status of the litany, at least in the early part of the century, is given by the music examined in Chapter 5—that is, pieces which are not themselves litanies, but which make reference to the litany in one way or another. Seen in isolation, this phenomenon is not a remarkable one, since the quotation and parody of chant in polyphony was common, but the fact is that no other text or melody was persistently alluded to in the way that those of the litany were. This must surely indicate a presupposition that the textual and/or musical elements quoted would have been immediately recognisable to those who heard them, and that during the period in which this practice prevailed, these elements were surrounded by a secondary, even emotionally charged, aura.

Regarding the music of the litanies themselves, the fact that they span the period of an entire century could have made attractive the tracing of an evolutionary development of the genre. However, this would hardly have been valid, since such forward-marching developments as are perceptible are chiefly stylistic ones, and as such not unique to the litany, and trends

such as the decline of the polychoral medium in favour of the small-scale concertato are similarly general.

There are, however, two areas of particular concern to litany settings where processes of development, or at least establishment, are perceptible. The first is that of the remoulding of the original text of the Litany of Loreto so that, in line with the move away from the polychoral (or stylised antiphonal) mode of performance with which the pure text was associated in the *primo seicento*, it was rendered more suitable for concertato settings which could be appreciated on the same level as concertato motets or psalms.

The second is the establishment of a normal pattern of several distinct sections or movements, which grew out of the three obvious subdivisions of the text—the extended Kyrie, the central, Marian invocations and petitions, and the Agnus Dei—into a composite form of up to nine or ten sections of which those other than the first and last constituted settings of further subdivisions of the Marian section of text into groups of related invocations which were accorded appropriately related musically thematic treatment. This process is not unlike the treatment accorded other long texts, such as those of the Gloria and Credo of the Mass and of the psalms where the reasons for subdivision stem chiefly from a desire or need, when using a musical language in which 'melody' and 'harmony' have become prime factors, to produce structures on a scale such that their design and proportions are readily perceptible. With the litany the subdivisions serve the further purpose of allowing the 'interpretation' in musical terms of the quasi-poetic structure of the text of the Litany of Loreto demonstrated in Chapter 4.

Other than these last two factors, there is no obvious common thread of development running through the litany settings of the *seicento*: it is the degree of ingenuity of individual composers which is chiefly responsible for the success or otherwise of their litanies. In some cases this ingenuity takes the form of the use of externally-derived organisational factors or predetermined compositional processes, but few of the settings which rely completely on such *oblighi* are entirely satisfactory and are generally worthy of mention for their novelty alone. On the contrary, it is those composers who

have exercised their own architectural imaginations and logic in meeting the challenges presented by the uncompromising text of the litany who have succeeded in creating enduring works which are successful as musical structures without qualification.

If any composers may be singled out for having met these challenges with impunity and produced works of surpassing worth, among the best must be numbered Giovanni Francesco Anerio, Antonio Cifra and Giovanni Gabrieli for their polychoral settings, Alessandro Grandi, Tarquinio Merula, Claudio Monteverdi and Giovanni Legrenzi for their settings for single choir, and Giovanni Battista Bassani and Giacomo Antonio Perti for their 'orchestral' litanies. This is not to say that these are the only settings of any value: there are many others which display good, solid craftsmanship and even inspiration—in fact the proportion of 'better than mediocre' examples is probably higher than in many other genres, since the potential pitfalls involved in setting a litany text are immediately obvious, and consequently, it seems that the majority of composers who felt that they were not equal to the task preferred not to attempt it.

One should, perhaps, guard against appearing to elevate the litany above its status as a minor form, but from what has been uncovered in the process of this research, it is clear that many examples are worthy of resuscitation, both for their value purely as music and for the significance of the rôle they played in the religious lives of people at every level of seventeenth-century Italian society. With the current move towards 'contextually defined' performances of early music, the litany must surely now find a regular place in programmes—not only those purporting to be reconstructions of Vespers or other liturgical acts, but also those which recall historically significant civic or political occasions, so that once again, if for rather different reasons, *ora pro nobis* will be a phrase to conjure with.

Part III

Catalogue

Catalogue of Seventeenth-Century Italian Litany Settings

Introduction

The interpretation of the word 'catalogue' adopted for the purposes of this volume is a broad one, conforming to the definition in *Chambers Twentieth Century Dictionary* as 'a systematic list of names, books, pictures, etc.'. In this case, the systematic list is of all seventeenth- century publications known to include or to have included settings of litanies by Italian composers or composers working in Italy.

The body of the catalogue is made up of two sections, the first listing extant anthologies and single-composer publications and the second adding lost publications known from publishers' catalogues, inventories and other sources.

The anthologies are listed chronologically. The single- composer publications are listed alphabetically by name of composer with each composer's publications listed chronologically within this sequence.

In the first section each entry is headed by a reference. In the case of the anthologies this consists of the *RISM* formula of date/superscript number. The single-composer references consist of the date of publication followed, in parentheses, by the letter/number *RISM* formula used for such publications. The sign ---- in place of a such a cross-reference indicates that a publication has been omitted from *RISM*. The only sources listed are those from which the catalogue entries have been transcribed and/or which have been omitted from *RISM*. If no source is given, the citation is from *RISM*.

Lost publications are listed alphabetically within subdivisions according to the sources in which they are mentioned.

It will immediately be apparent that not all entries in the catalogue are uniformly complete. There are several reasons for this. At the time of writing, there are in preparation three complementary catalogues of seventeenth-century Italian sacred music, covering the respective areas of music for the Mass, motets, and music for the Office. Since the greatest number of litany settings appeared in collections devoted primarily to music in one or more of the genres covered by the abovementioned catalogues, and since the publications concerned will be more fully described and their complete contents listed in these catalogues of wider scope, the duplication of material not directly related to the topic of this study would be superfluous. Hence, in the majority of cases (*i.e.* for those publications in which only one or two litany settings are included with motets or music for the Mass or Office), entries take the form of a short title followed by the title of the litany, wherever possible exactly as it appears in the *tavola* of the publication. The short title consists of the basic *RISM* citation, corrected without comment where necessary, and amplified where possible to include the customary statement of the composer's position, academy membership, *etc.*. With few exceptions, and these only in the interest of grammatical continuity, dedicatory phrases included on the title page are omitted, since they, or their substance, will be included in the fuller citations of the other catalogues. In a few cases, titles of pieces other than the litany are included in the quotation from the *tavola* if they are related to the litany in any way—examples being settings of the litany antiphon, 'Sub tuum praesidium', or other pieces which make use of the litany text or chant. Reprints are indicated only by year and *RISM* number.

In contrast to the entries for the class of publication described above, those for collections or anthologies whose principal constituents are litanies aim to be complete, since they will either not appear at all in the other catalogues, or their status there will be similar to that of those publications in the present catalogue which contain only one or two litanies. Thus, the entries for collections and anthologies of litanies (defined as containing

multiple settings of the same litany text, either without any additional items, or with additional items of not more than equal significance) follow the same basic pattern as the other entries, but include all title page information (with the exception of such phrases as 'superiorum permissu', 'con privilegio', etc.), the complete text of any dedicatory letters or poems, printing monopolies, the complete *tavola*, and any other material such as instructions or other notes from the composer *al lettore*. Reprints are cited fully as to title page, dedication (if present) and *tavola* (if different in any way from the first edition). All components of all entries are presented in the order in which they appear in the original. Within quotations from the *tavole*, the following editorial conventions are observed:

Information within square brackets [ ] is of two types:

- alternatives to the title printed in the *tavola* which are found as headings within the body of the publication, or rubrics relating to performance or liturgical context;
- editorial comments.

Information within braces { } is derived from preceding material within the *tavola* itself.

If the *tavola* information does not include a description of the scorings this is provided editorially only where the scoring is not clear from the title page information.

An entry containing an asterisk where the dedication or *tavola* quotation should appear indicates that precise information is lacking since it has not been possible to consult the publication concerned and/or letters requesting facsimiles have elicited no response to date. It is hoped that both these known and other unsuspected deficiencies will be remedied in due course.

Anthologies

1622[1]

Litaniae B. Virginis quaternis, quinis, senis & octonis vocibus concinendae, cum basso ad organum. Felice Anerio, Ioanne Troiano, Iacobo Benincasa, Raphaele Rontanio authoribus (Roma, Giovanni Battista Robletti, 1622).

Perillustri, et Reveren.[mo] Patri, ac Domino Colen.[mo] P. Mutio Vitellescho Praeposito Generali Societatis Iesu. Io Roblettus F.

Cum in publica nationum omnium gratulatione privata acclamatio reprehendi non possit. En tibi Reverendissime Pater pro Ignatio Loiola, & Francisco Xaverio in Coeli tuum ordinem cooptatis, musicis hisce concentibus applaudo succentor partium fecundarum. Supplicationes enim in eorum gratiam frequentes litaniis Magnae Virginis celebratas, quae expressae vocibus ciro praeterierunt impressas litteris tuo in nomine aeternavi. Habes in cantionum argumento pietatem, sapientiam in auctoribus, in largiente observantiam singularem. Pater igitur quae tua est benignitas, ut ad ingentes, & communes plausus, Echo vocum mearum brevissime consequatur. Vale.

Litaniae, cum quatuor vocibus. Raphaelis Rontani.
Litaniae, cum quinque vocibus. Felicis Anerij.
Litaniae, cum sex vocibus. Iacobi Benincasae.
Litaniae, cum octo vocibus. Ioannis Troiani.

Source: I-Bc

1623[3]

Iulii Caesaris Gabutii, et Vincentii Pellegrini, diversorumque auctorum Litaniae Ambrosianae, et Romanae cum octo, ac etiam quatuor voc. Hymni, & alia prout in calce huius libri ad eodem Vincentio Pelligrino Canonico Pisaurensi, & in Ecclesia Metrop. Mediol. Musices Praefecto, nuper in luce editae, eiusdem Ecclesiae Ven. Fabricae Rect. et Praefectis dicatae (Milano, Giorgio Rolla, 1623).

Perillustribus, et Admodum RR. Ven. Fabr. Metropol. Mediol. Rectoribus, ac Praefectis Vincentius Pellegrinus P.

Cum a vestra benignitate, Perillustribus, & Admodum RR. DD. perhumaniter exceptos meos conatis animadvertissem, quibus Primum Voluma Modulationum ad Mediolanensis Metropolitanae usum edideram, mirifice sum inflammatus ad susceptam Provinciam exornandam, restaurandis nimirum, quae usu detrita pene obsoleverant, hinc inde colligendis, quae velut folia sibyllina dispersa erant, optimis Auctoribus simul congerendis, ac demum addendis, quae desiderabantur. Ex quo alterum Volumen, quo maxime eandem Metropolitanam indigere expertus sum, non inutili, ut arbitror studio, labore certe non mediocri confectum est. Quod cum publici iuris facere decreverim, vestris felicibus auspicij, gaudere debere sum arbitratus; Quibus enim opportunius consecretur, quam quibus acceptum referendum est? Vos nobilissima gentis

Mediolanensis capita negotijs gravissimis destineri, maximosque labores obire ad divinum cultum procurandum nobilissimum vobis ducitis. Vos egregie factis clarissimi, praeclaras Artes, quibus Templum hoc maximum, Universi prodigium, exteris, inquilinisque sit admirationi, studiose alitis. Vos virtutum concentum animo foventes, Musicae studium honore, ac praemio promovetis. Quae igitur vestra sunt, & a vobis protecta, agnoscite, benigneque excipite, ut mihi ad maiora suscipienda animos addatis. Valete.

Amplissimis, Integerrimisque Mediolanensis Templi Fabricae Praesidibus. Vincentius Pellegrinus Sacras Melodias D.

Auditis? Clarus resonat concentibus aether,
Et Sacra Caelestis voca Quirinus amat.
Flexanimos: PELEGRINUS hiat de pectore cantus,
Quos cupis et grata temperet aure Deus.
Vos modo, qui Insubrae euebitis miracula molis,
Aiq; novum saeclis instauratis opus.
Protegite auspicijs Diuorum carmina vestris,
Mulcere ut molles incipiant animos.
Si placeant, Caelo cogent descendere Diuos,
Aemula sic fiet machina vestra polo.

AD AUCTORES Sacrarum Modulationum Sacrae Fabricae Praefectis Dicatarum. Augustinus Terzagus S.T.D. Canonicus S. Thomae.

Thebanos Cantu construxit fabula muros,
Liber, & Aonia maenia Apollo lyra,
Somnia sunt. Itali consurgit FABRICA TEMPLI,
Dum facilem petitis per pia metra Deum.
At prospectorum monitis solertia fervet,
Qui gaudent Caelo se propriore frui.
Macti animis, certatim ars, & vox psaltria prosit,
Sedem Caelicolis illa det, ista vocet.

Litaniae Ambros. & Miserere pro Defunctis:
Primi Toni. à 8. [Iulii Caesaris Gabutii]
Primi Toni. [Iulii Caesaris Gabutii]
Secundi Toni. [Iulii Caesaris Gabutii]
Tertij Toni. [Vincentii Pellegrini]
Quarti Toni. [Iulii Caesaris Gabutii]
Quinti Toni. [Caesaris Burghi]
Sexti Toni. [Iulii Caesaris Gabutii]
Septimi Toni. [P. Io. Baptistae Conradi]
Octavi Toni. [Iulii Caesaris Gabutii]
Litaniae Romanae. [pro sacris ordinationibus. Iulii Caesaris Gabutii]
Peccavimus Domine: à 4. [Vincentii Pellegrini]
Hymni.
Veni Creator: à 8. [Iulii Caesaris Gabutii]

Vexilla regis: [Iulii Caesaris Gabutii]
Pange lingua. [Iulii Caesaris Gabutii]
Te Deum laudamus. [Iulii Caesaris Gabutii]
Mandatum novum do vobis. [Feria 5. in Coena D[omi]ni, quando Pont. accedit ad lotionem peedum, canitur subsequens an[tiphon]a (Mandatum novum) Vincentii Pellegrini Postea dicitur Psal. 118. Beati immaculati, repetitur immediate suprascripta an[tiphon]a Mandatum novum; finita lotione Pont. dicit Pater noster secreto:]
Libera me Domine. [Vincentii Pellegrini]
Litaniae Ambrosianae. à 4. [Georgii Rollae]

Source: I-Md

1626[3]

Rosarium litaniarum Beatae V. Mariae ternis, quaternis, quinis, senis, septenis, et octonis vocibus concinandarum. Una cum basso ad organum. A D. Laurentio Calvo in Aede Cathedrali Papiae musico, ex varijs authoribus desumptum nunc primum in lucem aeditum (Venezia, Alessandro Vincenti, 1626).

Perillustri Congregationi Sanctissimi Rosarii Papiae Laurentius Calvus S.P.

Vernant in hortis rosae, Viri Perillustres, dum frondescit annus, & extuberat multiplici faetu. Oblectans roseta purpureis micantia coloribus spectantium nares, atque oculos; non ubique tamen, neque omni tempore. At Rosarium vestrum, cui praesidetis vigilantissime, quia Maria Dei Matri consitum, neque loci, neque temporis ulla meta coarectatur, exarescitue; quinimo sapiens aeternitatem, Deum ipsum, Angelos homines suavissima piarum actionum fragrantia perfundit. Ego quidem cum lectum hinc inde, atque textum per me Litaniarum Rosarium essem editurus in lucem illud in vestro nomine potissimu volui apparare, ut pulcherrimum, religiosissimumque sacellum quod in D. Thomae formosissimae mulierum, & Sanctissimae aedificastis, dulce personet illius laudibus, quas Angeli quoque perpetuo decantant. Confido autem fore, ut meum hoc qualecunque munus, mecum in vos observantiae argumentum, benigna hilarique fronte accipiatis. Valete.
Venetijs, Cal. Julij. MDCXXVI

Letanie à 3 Alessandro Grandi
Letanie à 4 Steffano Bernardi
Letanie à 4 Alessandro Grandi
Letanie à 4 Adriano Banchieri Abbate Olivetano
Letanie à 4 Gieronimo Giacobbi Accademico Filomuso
Letanie à 4 Giovanni Brunetti
Letanie à 5 Steffano Bernardi
Letanie à 5 Alessandro Grandi
Letanie à 5 Gio Chiappini Organista del Duomo di Novara
Letanie à 5 Gieronimo Giacobbi Accademico Filomuso
Letanie à 5 Bened. Re Maest. di Capella della Cath. di Pavia
Letanie à 6 Claudio Monteverde Maestro di Capella della Serenissima Signoria di Venetia in San Marco
Letanie à 7 Paulo Capriolo

Letanie Del Sig D. Ignatio Donati à 5. 6. 7. 8. se piace
Letanie à 8 Fabio Costantini
Motetto [O Beate Dominice] à 8 Oratio Vecchi

Source: I-Bc

Single Author Publications

A Agostino AGAZZARI

1611 (A363)

Sertum Roseum ex plantis Hiericho ab Augustino Agazario, Armon. Intron. nuper collectum et armoniae traditum. Singulis, binis, ternis et quaternis vocibus decantandum cum basso ad organum. Opus XIV (Venezia, Ricciardo Amadino, 1611).

Litaniae à 4 [Litanie della Madonna Santissima]

Source: GB-Lbl
Edition: *Musica Divina* IV, ed K. Proske, 335

/1612 (A364) /1614 (A365)

1639 (A378)

Litaniae Beatissimae Virginis quaternis, quinis, senis, octonisque vocibus in varium melos concinendae, opus vigesimum primum. Auctore Augustino Agazario Armonico Intronato (Roma, Vincenzo Blanco, 1639).

Deiparae Virgini Carmelitarum Patronae Devotionis suae gratiq. animi monumentum Augustinus Agazarius Confratrum minimus. D.D.

Litaniae Quatuor Vocibus
Litaniae Quinque Vocibus
Litaniae Quinque Vocibus
Litaniae Sex Vocibus
Litaniae Octonis Vocibus
Litaniae Octonis Vocibus

Source: I-Sd

Lorenzo AGNELLI

1638 (A400)

Il secondo libro de motetti (Venezia, Alessandro Vincenti, 1638).

Laetaniae della B.V.M. à 4 & 3 strom se piace

Source: I-Bc

Giovanni Battista ALA

1633 (A553b)

Luscinia Sacra: sive cantiones unius. II. III. IV. vocum cum basso continuo partim nunquam antehoc editae, partim ex ante editis selectae, ac potissimum ex Ionne Baptista Ala da Monza. Accedit litania nova B. Virginis quinque vocum (Antuerpiae, Phalese, 1633).

Litaniae B.M.V.

Source: GB-Lbl

Giuseppe ALLEVI

1668 (A866)

Terzo libro delle compositioni sacre a due, tre, e quattro voci, accompagnata parte da violini, con sonata a tre, e le letanie della Beatissima Vergine a quattro voci con il basso continuo di Giuseppe Allevi maestro di capella del Duomo di Piacenza (Bologna, Giacomo Monti, 1668).

Litanie della B.V. a quattro

Source: I-Bc

Giovanni Battista ALOISI

1628 (A872)

Coelestis Parnassus, in quo novem musae tum duae, tum tres, tum quatuor simul concertantes... opus primum. Secundo impressum (Venezia, Bartolomeo Magni, 1628).

Litaniae B.V.M. à 4

Source: GB-Och
First edition lost

/1644 (A873)

1637a (A876)

Contextus musicarum proportionum, quo concertuum varietate binis, ternis, quaternis, quinis, & senis vocibus debitum, ac devotum reddit Aulae Caelesti laudum, precumq; obsequium. F. Ioannes Baptista Alovisius Minorum Convent. Art. & Sac. Theologiae Doctor. Eminentissimi ac Excellentissimi Principis & Cardinalis Die-

trichstain Theologus, Secretarius, nec non musicae praefectus. . . . opus quartum (Venezia, Bartolomeo Magni, 1637).

Letanie della Beata Vergine [voce sola con cinque parti di ripieno che rispondono]

Source: GB-Och

1637b (A877)

Corona stellarum duodecim antiphonis Beatae Virginis ter ductis binis, ternis, & quaternis vocibus stylo musico promendis, contexta, gemmisque encomiorum, que in litanijs ei tribuntur, adornata, quam adorabundus Gloriosissimo Capiti Lauretanae Nicolspurgensi offert F. Ioannes Baptista Alovisius de Bononia Ord. Min. Conv. Art. et S. Theol. Doctor, nec non Illustrissimi et Excel. Principis et Domini, D. Maximiliani a Dietrichstain secretarius . . . . opus quintum (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1637).

Letanie della B.V. à 6 CC con CATB Choro
Sub tuum praesidium à 6 all'istesso modo

Source: GB-Och

1640 (A878)

Vellus aureum Sacrae Deiparae Virginis litanijs 4. 5. 6. 7. & 8. vocibus decantandis exornatum ac insignitum. Ill.^{mo} *et Excell.*^{mo} *Principi Maximiliano à Dietrichstain consecratum a F. Ioanne Baptista Alovisio da Bononia Ord. min: Con: A.A. & T.T. Doctore, nec non Suae Celsitudinis Secretario Italico, ac Theologo. Opus sextum* (Venezia, Bartolomeo Magni, 1640).

All'Ill.^{mo} et Ecc.^{mo} Prencipe e Signore Sig. e Patron mio sempre Clement.^{mo} Massimiliano del Sacro Rom. Imp. Prencipe di Dietrichstain e Nicolspurg, Signore in Hollenbur, Finckenstain, & Talberg, Hereditario Archipincerna di Carinthia, Cavaliere del Toson d'oro, Consigliere di S.M.C.

Vengono sicure queste mie compositioni musicali al loro refugio, qual è V.E. à voi per ogni titolo, e di dovuta servitù, e di devota osservanza si devono. Sò bene, e lo confesso, che quella non può produre cosa corrispondente al mio vivo desiderio, ne meno adequata al gran merto di V.E. M'affida nondimeno questa, la quale come sfera inferiore viene del continuo agitata da quel primo mobile delle rare qualità dell'E.V. ch'à guisa di tante serenissime stelle (luoghi ogn'affettatione) rendono l'Eccelentissima sua Persona riguardevole frà gl'altri Prencipi di Germania --- non presumo però d'ingolfarmi, & inolorarmi in narar le sue lodi, perche troppo difficil'impresa tentari, quindi riverente ad esse consagro il silentio, & à V.E. queste mie incolte, & adombrate fatiche, quali per illustrarle, oppongo al ristesso del suo glorioso nome. Degnisi V.E. accettare per gratia quel poco, ch'io humilmente le offero e dono, in luogo di quel molto, che per obligo desidero e devo. E qui pregando con ogni possibil affetto N.S. à concederle in abundanza quelle felicità, che merita la pietà e religione d'un tanto Prencipe in longa e felice vita, resto

Di Nicolspurg li 2 Agosto 1640

Di V.E.
Il più devoto & obligato servo che viva.
F. Gio: Battista Alovisi da Bologna min. Con.

Virtuoso Lettore

Ho composto le presenti Letanie della B.V. per servir al mio Prencipe, ch'altro diletta non hà, che sentir lodi divine. L'ho fatte la maggior parte in questo stlie, per imitare (quant'ho saputo) quelle che si cantano in Capella Ceserea, e non senza giusto motivo, poiche arditei dire (con ogni debita riverenza però, e senza ver'uno pregiudicio di tutte l'altre) ch'ella sia non solo la vera scuola della musica, & il Parnaso delle muse, ma per ogni titolo la prima d'Europa. E finalmente l'hò date alle stampe per compiaccer à gl'amici. Qui non giudico inconveniente accennare, che nelle Quarte, e Quinte vi è un canto ad libitum, e ciò ho fatto, caso che s'alcuno sene vo'esse servire à chori distinti, ponendo le due voci, che cantano sole, dal altro separato (quale giudicarei che facesse miglior effetto, quanto che sarà più copiosa di voci) quelo non resti defraudato d'una parte, almeno in apparenza, acresoche in esistenza è l'istesso con uno delli duoi quindi è replicato. Mi rimetto nondimeno à chi sà à cui. Quanto gli posso dar, tutto gli dono.

Prime Letanie à quatro Canti, ò Tenori.
Seconde Letanie à Cinque voci.
Terze Letanie à Cinque voci.
Quarte Letanie à Cinque, ò à sei Voci si placet.
Quinte Letanie à Cinque, ò sei voci si placet.
Seste Letanie à sei voci.
Settime Letanie à sette Voci, fatte sopra una Canzone Sacra Tedesca. Ave Maria, Gegriest seyest Tu von mir.
Ottava Letanie à sette, Un basso con duoi Violini, & à quattro voci.
None Letanie à Duoi Chori, il primo de quali è concertato
Decime Letanie à Duoi Chori pieni.

Source: PL-WRu

Spirito ANAGNINO

1625 (A1032)

Sacro convito celeste adorno di varie armonie sacre. Novi affetti di musica, del R.P.D.F. Spirito Anagnino agostiniano. Ove si contengono mottetti, dialoghi, echi, messe, salmi, hinni, letanie, & altri cantici spirituali à 2. 3. 4. 5. 6. & 8. voci, con il basso continuo per l'organo. Opera sesta (Orvieto, Michel'Angelo Fei & Rinaldo Ruuli, 1625).

The *letanie* advertised on the title page are not contained in the only surviving (Tenore) partbook of this publication. It (or they) were scored for at least four voices, as is shown by the following note which appears after the *tavola* of three-part pieces (the only ones in the partbook):

Avertasi, che li concerti à 4. 5. 6. e 8. voci sono nella seconda parte.

Source: I-CEc

Giovanni ANDREOLI

1636 (A1076)

Salmi con litanie della Gloriosa Vergine Maria à quattro in concerto di Giovanni Andreoli detto il Veronese Rettore della Parochiale di S. Nicolo d'Asparedo. Opera prima (Venezia, appresso Alessandro Vincenti, 1636).

Kyrie eleison

Source: no longer in I-Bam: in private collection of Carlo Vitali.

Giovanni Francesco ANERIO

1611 (A1099)

Litaniae Deiparae Virginis, septem, octonisq; vocibus decantandae, una cum quattuor illis antiphonis, quae pro varietate temporum post Completorium cani solent. Auctore Io. Francisco Anerio Romano, in Seminario Romano musicae moderatore. A Christophoro Margarina in unum collectae, & in lucem editae (Romae, apud Bartholomeum Zannettum, 1611).

Per Illustri, ac admodum Reverendo Domino Nicolao Bellolacteo V.I.D. ac Canonico meritissimo S. Laurentij in Damaso.

Essent causae pariter multae, pariter graves (Nicolae praestantissime) quibus ha preces Deiparae Virginis a me novo praelo commissae, tuo nomini dicutae prodirent, siquae habes a Deo Optimo Maximo praeclaras dotes vellem enumerare: Negotium enim sane arduum, ac dificile foret per bosce dies tam facile cum invenire, cuius vita mores, & ingenium sta instituto respondeant, ut quid amplius desiderem, cogitare non possim: aut verte si invenirem, iniuriam tuae pietati facere mihi viderer, cum nemo sit vere pius, cui insignes virtutes tuae, moresq. quasi norma, & exemplar (si innotuerint) ad imitandum non possint proponi. Enim vero iamdiu in animo fuit, hanc tibi abductam fortasse aliquantulum officij mei significationem ostendere; ad quod modo praestandum opportune sic venit, ut laudes B. Virginis a me de integro praelis subderentur: quam occasionem manibus delabi non sum passus, quam & satis officio meo facerem, & quod tibi dudum multis de causis debebatur, tandem aliquando perficerem. Alterum est, quod me movet vehementius, quod cum tibi futurum non dubito laudabilius, tum mihi iucundius nihil, aut securius accidere poterat; quippe cum hoc munus per se exile iit, eo acceptius tibi erit, quia pium, quam si esset praestantius, vel tua virtute condignum. Accessit tandem (quod & sit ratio postrema, multarum tamen vicem subeat) te videlicet sta praecipuo, ac singulari studio esse propensum erga Sanctissimam Dei Matrem, ut non tam debentur tibi gentilitium cognomen Bellolactei, ob maioreum tuorum excellentiam, quam, quia in illo Virgineo Bellolactis fonte, Bernardum imitatus assidue recrearis. Quas ob res cum ipse mecum reputarem, qua ratione bocce rogationum, vel potius Rosarum, gemmarumve contextum ardentius possent homines amplecti: ultro tu occurristi, cuius nomine insignitum, exornatumq. in manibus piorum versaretur: Sperans fore, ut omnes huic Virgini matri addicti, in quorum manibus illud inciderit, non solum habeant, quod precentur, verum etiam quod imitentur. Quod mihi votum tunc videro baud cessisse in irritum, si qua es praeditus humanitate id excipere velis, atque ita alacri animo intueri, ut alios quoque exemplo tuo ad idem perbenigne suscipendum allicias.

Bene. Vale.
Addictissimus servus
Christophorus Margarina.

Litania prima 7. voc.
Litania secunda à 8.
Litania tertia à 8.
Litania quarta à 8.
Litania quinta, brevis à 8.
Salve Regina à 8.
Alma Redemptoris à 8.
Ave Regina Caelorum à 8.
Regina Caeli à 8.
Sicut lilium à 8.
Sub tuum praesidium à 8.
Iubilemus [in arca Domini Dei] à 8. Concertato
Virgo prudentissima à 8.

Source: GB-Lbl

/1619 (A1100)

/1626 (A1101)

Litaniae Deiparae Virginis. Maiores de ea antiphonae temporales, & motecta septem, octonisq; vocibus una cum alijs sacris cantionibus varie modulatis nusquam impressi. Auctore Io. Francesco Anerio Romano (Roma. Paolo Masotti, 1626 'ad instanza d'Antonio Pozzioli').

Admodum Ill.ri. Domino D. Francisco Bontempo. Antonius Poggiolus S.

Quanto studio, ac reverentia musicam colas, quantumq; nobilissima huius arti antesignanos, & principes existimes nemo est qui non ignoret: maxime eorum, quos non latet quam liberali dispendio, musicorum omnium tibi volumina comparaveris, & musices, ut ita dicam, museum tua non minus laude, quam aliorum gloria confeceris. Inter hos ego Ioannem Franciscum Anerium celebrem huius facultatis magistrum ascribendum non dubito; quamquam enim unus fit ex recentibus, inter primos facile enumerari, atq; ut virtute, ita cum caeteris fama certare potest. Iure ergo Beatiss. V. Mariae litanias, atque de ea maiores antiphonas, nec non mottecta quaedam, sane ad caelestis harmoniae similitudinem musicis ab illo modulis accomodata, praelo committere decreus. Quod opus religiosis piorum virorum moribus, communiq; decantantium usui destinatum, tibi dedicandum, ac sub tuo patrocinio reponendum censui: Decet enim, dum maximum te expiritur musica fautorem nec quoque ipsius administrum pro ipsus gloria te mihi patronum asserere. Animum, quem musica oblectamenta non capiunt baud esse sua pro portione dispositum sapienter asseruit accademicorum princeps: Tu vero, quae praestantissimae istius artis studium delicijs omnibus praefers, qualem in te subes animum contemplari? Quod, quam per multis mihi constet argumentis, supremum tamen sum de eo pignus accepturus, si hoc munus hilari fronti exciperis; atque in musicis Ioannis Francisci Anerij cantionibus meam erga te voluntatem patieris aeternitati publice commendari. Vale.

Litania prima 7. voc.
Litania secunda à 8.

Litania tertia à 8.
Litania quarta à 8.
Litania quinta, brevis à 8.
Salve Regina à 8.
Alma Redemptoris à 8.
Ave Regina Caelorum à 8.
Regina Caeli à 8.
Sicut lilium à 8.
Iubilemus [in arca Domini Dei] à 8. Concertato
Egredre à 8. Concertato.
O Maria Gloriosa, à 8.
Ego quasi, à 8. Concertato.
O Gloriosa Domina, à 6.

Source: I-Bc

1613 (A1102)

Io. Francisci Anerii romani in Ecclesia Sanctiss. Virginis ad montes capellae magistri Motectorum singulis, binis, ternis, quaternis, quinis, senisque vocibus; una cum litaniis Beatae Virginis quatuor vocibus, cum basso ad organum, liber tertius (Roma, Giovanni Battista Robletti, 1613).

Kyrie eleison

Source: GB-Lbl

/1620 (A1103)

Guglielmo ARNONE

1625 (A2481)

Gulielmi Arnoni Mediolanensis. In Ecclesia Metropolitana ac Divi Ambrosii Maioris Mediol. organici missa una, motecta, Magnificat, litaniae B. Mariae Virginis, falsis bordonis et Gloria Patri qui octonis vocibus concinentur cum basso ad organum, opus sextum, nuper in lucem editum (Venezia, signum Gardani, apud Bartholomeum Magni, 1625).

Litaniae B. Mariae V.

Source: I-Mb

B Francesco BAGATTI

1658 (B630)

Il primo libro de sacri concenti a due, tre, e quattro voci, con una messa, e letanie della B.V. di Francesco Bagati, organista e maestro di capella nelle insigni chiese di S. Sepolcro, di S. Vittore al Corpo, e di S.ta Maria Porta di Milano opera prima (Milano, Giovanni Francesco & fratelli Camagni, [1658]).

Lettanie della B.V. à 4

Source: GB-Lbl

1659 (B631)

Messa e salmi brevi con motetti, Te Deum laudamus, e letanie della B.V. a 4 voci concertati . . . opera II (Milano, S.F. Rolla, 1659)

Letanie della Madonna

Source: I-COd

1672 (B634)

Motetti, messa, e salmi brevi, e pieni per li vespri di tutte le solemnita dell'anno, e letanie della Madonna, à otto voci, con il basso à beneplacito per il secondo organo . . . opera quinta (Milano, Giovanni Francesco & fratelli Camagni, 1672).

*

1676 (B635)

Il quarto libro de concerti ecclesiastici con una messa, Magnificat, e letanie della B.V.M. a due, tre, e quattro voci di Francesco Bagatti organista nella Regia, e Ducal Corte, et maestro di capella nelle insigni chiese di S. Vittore al Corpo, di S. Sepolcro, e di S. Maria Porta di Milano: opera sesta (Milano, fratelli Camagni, [1676]).

Letanie della B.V. C.A.T., e B.

Source: CH-Zz

Oliviero BALLIS

1609 (B779)

Sacri hymni cantiones, et Litaniae Deiparae Virginis Mariae octo vocibus decantan-

dae. Auctore Domino Oliverio Ballis Cremensi, et in Cathedrali Ecclesia Cenetensi musicae magistro (Venezia, Alessandro Raverii, 1609).

Letaniae beatissimae virg. Mariae

Source: GB-Lbl

Alfonso BAMFI

1655 (B797)

Selva de sacri, et ariosi concerti a una, due, tre, e quattro voci, con una messa brevissima, Magnificat, Salve Regina, e Lettanie della B.V.M., con il basso continuo, libro primo di Alfonso Bamfi maestro di capella, hora organista nell'insigne Colleg. nel Regio Borgo di Domo d'Ossola (Milano, eredi di Carlo Camagno, 1655).

A quattro voci: Lettanie della B.V.M.

Source: I-Bc

Giovanni BANCI

1619 (B849)

Il primo libro de sacri concerti a due, tre, quatro, e cinque voci, con il basso per sonar nell'organo, e nel fine le letanie della Beatissima Vergine Maria, a tre, a cinque, & a sei di Giovanni Banci d'Argenta (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1619).

Le Letanie A 3. voci
Le Letanie A 5. voci
Le Letanie A sei voci

Source: I-Bc

Lodovico BANDIERA

1663 (B851)

Psalmi vespertini domenicales una cum quatuor antiphonis, post Officium recitari solitis Litanijs Beatae Mariae Virginis, et Respon. D. Antonii, quattuor vocibus concinendi, eidem D. Antonio in gratiarum actionem dicati a Patre Magistro Ludovico Banderia [sic] *Doctor Theologo Min. Con. S. Francisci & in Basilica Sanctorum Duodecim Apostolorum musicae praefecto* (Roma, Jacopo Fei, 1663).

Letaniae Beatae Mariae Virginis

Source: I-Bc

Rodiano BARERA

1620 (B917)

Rodiano Barerae sacrorum concentuum moderatoris in Cathedrali Ecclesia Cremonae Laudes in honorem Beatissimae Virginis Mariae, quae octo vocibus variisque musicis instrumentis organo pulsanti partes inferiores, et superiores concini possunt (Venezia, Bartolomeo Magni, 1620).

Admodum illustribus Ioanne Pietro Alae I.C. Cont. & Equ: Francesco Piscio, Paulo Magio, Nicolao Soresinae, Hieronymo Cantio, Hieronymo Schinchinello, Praefectis Fabricae Maioris Ecclesiae Cremonae. Rodianus Barera felicitatem optet.

Beatissimae Mariae Virginis Laudibus quae ad harmoniam singulis Sabbathis in Summo Templo canei e consuevimus, & vos ipsos vitos prudentissimos, et optimum quaeque maximae delectari animadverti, nec sane immerito, quid enim vobis, ac aliis civibus, quorum eximia est in hanc Virginem pietas, iucundius potest accidere, quam eas laudes cum vocum suavitate coniunctas audire, quae per se etiam solent esse gratissimae? Quamobrem existimans me vobis universaeque. Civitati gratum esse facturum, easdem musicis pariter modis optatas, ut erga B.V. pietatis maius esset testimonium, typis mandare decrevi: Nec sane diutius, cui potissimum hoc meum quod cunque opus destinarem sine vestra in me promerita, sive mea in vos observantia de iberare passa sunt, vos enim primi, imo uni occurristis, quibus prae ceteris hoc opus di cavetur. Sinite igitur illud vestro nomine illustratum in lucem prodire, et viti conatus prope senio consecti testentur et quanta fit mea erga B.V. pietas, et quae voluntas erga vos vitos amplissimos, quos Deus O.M. huic Ecclesia, cui praefecti estis, incolumes diutissime aveatur, ut conservet.

Venetiis Anno MDCXX

Alma redemptoris à 8
Ave Regina Caelorum à 4
Regina Caeli à 8
Salve Regina Falso Bordone à 8
Salve Regina à 8
Lettanie à 7 Octavi toni
Lettanie à 8 Sexti toni
Lettanie à 8 Noni toni
Lettanie à 8 Septimi toni
Missus est angelus à 8 [In Annuntiatione Beatae Mariae Virginis]
Assumpta est Maria [In Assumptione Beatae Mariae Virginis]
Nativitas tua [In Nativitate Beatae Mariae Virginis]
Sancta Maria succurre miseris [In Dedicatione Sanctae Mariae ad nives]
Hodie Beata V. Maria [In Purificatione Beatae Mariae Virginis]

Source: I-PCd

Girolamo BARTEI

1618 (B1063)

F. Hieronymi Barthaei Aretini Augustiniani Litaniarum liber cum motectis nonnullis, ut aiunt concertatis et non concertatis, cum basso continuo ad organum, decimum tertium opus (Roma, Bartolomeo Zannetti, 1618).

Litaniae B. Virginis. A Quattro voci.
Litaniae B. Virginis. Si possono cantare à voce pari, cantando l'ottava sotto il Soprano. [Si possono cantare à voce pari, canta otto voce più Basso]

Source: E-V

Francesco BARTOLINI

1633 (B1140)

Concerti ecclesiastici a due, tre, quattro, et cinque voci, con le letanie della B. Vergine di Francesco Bartolino da Fano (Venezia, Alessandro Vincenti, 1633).

Letanie della B.V. Due Can. ò Ten. e Bas. & Al 4. parte se piace

Source: GB-Lbl

Orindio BARTOLINI

1613 (B1143)

Compieta con le littanie della B. Vergine a otto voci, d'Orindio Bartholini Senese, maestro di capella nel Domo della Città d'Udine con il suo basso continuo per l'organo (Venezia, Bartolomeo Magni, 1613).

Le littanie della B. Vergine [Lettanie che si cantano alla Madonna di Reggio nel Domo di Udene]

Source: D-Mbs

Giovanni Battista BASSANI

1690 (B1186)

Armonici entusiasmi di Davide overo salmi concertati a quatro voci con violini, e suoi ripieni. Con altri salmi a due, e tre voci con violini . . . da Gio. Battista Bassani maestro di capella della Cattedrale, e dell'illustrissima Accademia della Morte di Ferrara, e Accademico Filarmonico di Bologna. Opera nona (Venezia, Gioseppe Salo, 1690)

Litanie, a quattro voci con Violini e Ripieni

Source: GB-Lwa

/1695 (B1187) /1698 (B1188)

Luigi BATTIFERRI

1642 (B1289)

Messa et salmi concertati a tre voci cioè alto, tenore, e basso, con motetti, letanie, & Salve Regina à due, & tre voci di Luigi Battiferri da Sascorbara maestro di cappella nella Città di Santo Angelo Invado opera seconda (Venezia, Alessandro Vincenti, 1642).

Letanie della Madonna à 3

Source: I-Bc

Francesco BELLAZZO

1620 (B1720)

Liber primus sacrorum concentuum 2. 3. 4. & 6. vocibus; ac in calce duo genera litaniarum B.M.V. 5. vocibus; una cum missa 4. vocibus; ac partitione omnium supra scrip. ac usum organi Francisci Bellatii Viglevanensis opus secundum. Nuper in lucem editum (sub signo Gardani, appresso Bartolomeo Magni, 1620).

Littanie B.V. Mariae Quinque vocum Sexti Toni
Littanie B.V. Mariae Quinque vocum Quinti To.

Source: I-Bc

1622 (B1721)

Messa, motetti, letaniae della B.V., Magnificat et falsi bordoni con il Gloria Patri à otto, aggionto al primo choro concerti à 2. 3. & à 4., con una Messa, Magnificat & falsi bordoni con il Gloria Patri di Francesco Bellazzo da Vigevano. Nuovamente composta & data in luce. Con la partitura per l'organo, opera quarta (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1622).

Lettanie B.M.V.

Source: I-Bc

Girolamo BELLI

1610 (B1735)

Salmi à cinque voci, con doi Magnificat et Letanie della B. Vergine di Girolamo Belli d'Argenta, con il suo basso generale, per l'organo. Novamente composti, & dati in luce, opera XX (Venezia, Ricciardo Amadino, 1610).

Letanie B. Virginis

Source: I-Bc

Giulio BELLI

1605 (B1765)

Di Giulio Belli da Longiano maestro di cappella del Duomo di Forli Compieta, motetti, & letanie della Madonna à otto voci, falsi bordoni sopra li otto toni à dui chori spezzati, con li Sicut erat interi. Novamente stampati & dati in luce . . . (Venezia, Angelo Gardano, 1605).

Lit. B.V. Mariae
Sub tuum praesidium

Source: I-Bc

1607a (B1766)

Compieta, falsi bordoni, motetti, et litanie della Madonna, a sei voci, co'l basso generale per l'organo di Giulio Belli da Longiano maestro di cappella nella Chiesa di S. Antonio di Padova (Venezia, Alessandro Raverii, 1607).

Litaniae

Source: I-Bc

1607b (B1767)

Compieta, falsi bordoni, antifone, et litanie della Madonna, à quattro voci, co'l basso generale per l'organo di Giulio Belli da Longiano maestro di cappella nella Chiesa di Santo Antonio di Padova. Primo choro (Venezia, Alessandro Raverii, 1607).

Littaniae B. Virginis Mariae

Source: I-Bc

1607c (B1768)

Compieta, falsi bordoni, antifone, et litanie della Madonna, à cinque voci, co'l basso generale per l'organo di Giulio Belli da Longiano maestro di capella nella Chiesa di Santo Antonio di Padova. Secondo choro (Venezia, Alessandro Raverii, 1607).

Litaniae B. Virginis Mariae

Source: I-Bc

Agostino BENDINELLO (ii)

1671 (B1913)

Psalmi vespertini ternis, quaternis, quinisque vocibus, ad organum concinendi, una cum litaniis Beata Mariae Virginis auctore D. Augustino Bendinellio Lucense Canonico Regulari Lateranense opus primum (Bologna, Giacomo Monti, 1671).

Litaniae Beatae Mariae Virginis Quinque vocibus

Source: I-Bc

Aurelio BERETTARI

1656 (B1997)

Compieta da capella a otto con il basso per l'organo a beneplacito, con le litanie a otto voci concertate con otto istromenti, & ripieni a beneplacito di Aurelio Berettari opera terza... (Venezia, Francesco Magni, 1656).

[Letanie della Beata Vergine A 8. 16. 24] [Kyrie eleison]

Source: I-Bc

Giovanni Battista BERIA

1638 (B2026)

Il primo libro delli motetti concertati à una, due, tre, quattro, e cinque voci, con le letanie della B. Vergine à quattro voci... co'l basso continuo per l'organo (Milano, Giorgio Rolla, 1638).

Letanie della Madonna à 4.

Source: I-Md

1647 (B2027)

Motetti à due, tre, e quattro voci co'l Te Deum, le Letanie della B. Vergine concertati, et li passij della domenica delle palme, & del venerdi santo co'l Tantum ergo sacramentum, Veni Creator, Ave Maria à 4. da capella, et una messa à cinque concertata, opera seconda (Milano, Carlo Camagno, [1647]).

*

1671 (B2029)

Concerti musicali, messa, salmi à cinque e à tre voci per le domeniche, feste della B.V. e delli apostoli con litanie, e motetto à 5., libro primo, opera IV (Milano, fratelli Camagni, 1671).

*

Stefano BERNARDI

1615 (B2051)

Messe à quattro et cinque voci, parte sono per capella, e parte per concerto con una nel fine da morto con tutti gli commodi per cantare tutto l'officio del primo notturno ... col suo basso continuo per l'organo, libro primo, opera sesta (Venezia, Giacomo Vincenti, 1615).

[Kyrie eleison]

'Requiem' litany.

Source: I-Bc

/1624 (B2052) /1627 (B2053)

Giovanni BISEGHINI

1613 (B2741)

Admodum R.D. Presbiteri Ioannis Biseghini Mantoani organistae Portus Gruarij Missarum quaternis vocibus liber primus cum basso ad organum (Venezia, Giacomo Vincenti, 1613).

Litaniae B. Mariae Virginis [Litania ad honorem Beatae Mariae Cordubati]

Source: I-Bc

Valerio BONA

1601 (B3431)

Valerii Bonae Brixiensis, in Maiori Ecclesia Montis Regalis musices magistri. Missarum et motectorum duobus choris. Liber secundus. Una cum Litanijs Sanctissimi Sacramenti, B. Virg & B.P. Francisci, duoque simul B. Virg. Cantica. Nunc primum in lucem editus. . .. (Venezia, Ricciardo Amadino, 1601)

Litaniae S Sacramenti [Litaniae ad Societatem Santiss. Sacramenti]
Litaniae B.M.V. [Litaniae B.M.V. Ad societatem Sanctiss. Rosarij]
Litaniae B. Francisci [Litaniae Beati Francisci]

Source: F-Sgs

1619 (B3435)

Otto ordini di letanie della Madonna che si cantano ogni sabbato nella Santa Casa di Loreto, concertate à doi chori, con le sue sinfonie inanzi, accomodate in modo, che le parti de gli instromenti sono per li sonatori, & le parti appartate anco per li cantori; facili et commodissime per sonare, & cantare, & anco per cantare solamente per chi non havrà commodità de stromenti. Di Valerio Bona. Ad Sanctissimam Conceptionem Sancti Firmi Maioris Veronae in cuius sacello, singulis Sabbatis diversis canuntur instrumentis vocibusque modulantur (Venezia, Giacomo Vincenti, 1619).

Sinfonia di Lodovico Viadana. La Romana. Per il Primo Ordine
Letanie del Primo Ordine. A 8.
Canzon. A 8. Di Valerio Bona. La Fogliata. Per il Secondo Ordine.
Letanie del Secondo Ordine. A 8.
Canzon. A 8. L'interrotta. Di Valerio Bona. Per il Terzo Ordine. A 8.
Letanie del Terzo Ordine. A 8.
Canzon. A 8. Noni Toni. Gio. Cabrieli. Per il Quarto Ordine.
Letanie del Quarto Ordine. A 8.
Sinfonia del Gastoldi. A 8. Per il Quinto Ordine.
Letanie del Quinto Ordine.
Benedictus es Domine. A 8. Chiozzotto. Lib. 2. Per il Sesto Ordine.
Letanie. Primi Toni. Sesto Ordine. A 8.
Fantasia Primo Choro. Basso, e Soprano, il simile fa il secondo. Per il Settimo Ordine
Letanie. Tertij Toni. In echo. Settimo Ordine.
Canzon in Echo di Gio. Battista Rizzo. Per l'Ottavo Ordine.
Letanie del Ottavo Ordine. A 8.

Source: I-Bc

Carlo BONETTI

1662 (B3466)

Mottecta 1. 2. 3. 4. 5. 6. 8. 9. 11. cum litanijs duodecim vocibus. Auctore Magistro F. Carolo Bonetto Augustiniano in Alma Aede Lauretana musicae praefecto (Venezia, Francesco Magni, 1662).

Letanie à 3 chori

Source: PL-WRu

Cesare BORGO

1602 (B3750)

Missae et Magnificat octo falso bordoni cum gloria, motecta, & Letanie Gloriosissimae Virginis, Quae in Ecclesia Sanctae Mariae Lauretanae concinuntur. Auctore Caesare Burgo Metropolitanae Mediolanensis Ecclesiae organista. Octo vocibus. Liber secundus (Venezia, Giacomo Vincenti, 1602).

Letaniae B. Virginis [Quae cantantur in Ecclesia Lauretana]

Source: E-V

Archangelo BORSARO

1605 (B3779)

Concerti ecclesiastici di Arcangelo Borsaro da Reggio, nelli quali si contengono mottetti à una, due, tre, quattro, cinque, sei, sette, & otto voci; Domine ad adiuvandum, Dixit Dominus; falsi bordoni; Magnificat à cinque voci; una Compieta a otto voci; messa à otto, litanie che si cantano nella Santa Casa di Loreto, à otto voci, con il basso continuo per l'organo. Opera nona (Venezia, Ricciardo Amadino, 1605).

Litaniae Beatae Virginis [Litaniae in honorem B.M.V. Lauretanae]

Source: I-Bc

Giovanni BRUNETTI

1625 (B4664)

Motetti concertati à due, tre, quattro, cinque, & sei voci, con le letanie della Madonna à cinque, con il basso continuo per sonar nell'organo di Giovanni Brunetti maestro di capella nell'arcivescovado d'Urbino libro secondo . . . (Venezia, Alessandro Vincenti, 1625).

Letanie della B.V. Maria à 5

Source: I-Bc

Giulio BRUSCHI

1625a (B4830)

Liber secundus sacrarum modulationum binis, ternis, et quaternis vocibus canendarum; accessit missa, cum litanijs Deiparae Virginis ad quinque vocum modos concinnata, una cum basso ad organum . . . opus tertium (Venezia, Alessandro Vincenti, 1625).

Letanie della Beata Vergine Maria {à 5}

Source: D-F

1625b (B4831)

Completorium cum hymno, antiphonis, et litaniis B.M. Virginis ad concinendi vices, quinis vocibus emodulatum, addito altero completorio cum litanijs B.V. Mariae senis vocibus & ijsdem vicibus dispositum, opus quartum. Auctore F. Iulio Bruscho placentino musices magistro, & in Divi Francisci Placentiae Aede chori moderatore (Venezia, Alessandro Vincenti, 1625).

Litaniae B. Virginis à 5
Litaniae B. Virginis à 6

Source: I-Bc

1627 (B4832)

Missa, et psalmi, cum B. Virginis laudibus, et hymno Te Deum laudamus octonis vocibus, priore choro concertantibus vocibus disposito . . . opus V (Venezia, Alessandro Vincenti, 1627).

Laudes B. Virginis Secundi Toni [Le Laude della B.V. Maria. A 8. In Concerto/Concertato il Primo Choro]

Source: D-F

/1639 (B4833)

1629 (B4834)

Il terzo libro delli concerti ecclesiastici a due, tre, & quattro voci, con le laudi della B. Vergine, et il basso continuo per l'organo. Di F. Giulio Brusco maestro di capella

nella sua chiesa di S. Francesco di Piacenza. . .. Nuovamente composti, & dati in luce. Opera sesta (Venezia, Alessandro Vincenti, 1629).

Letanie B.V. Mariae. à voce pari. Due Tenori, Alto, e Basso.
Source: D-F

C

Antonio CAMPOCHIARO

1619 (C676)

Completorium romanum quinque vocibus concinendum cum litanijs Beatae Mariae Virginis auctore Fratre Antonio Campoclaro siculo . . . (Venezia, Alessandro Vincenti, 1619).

Litanie Beatae M.V. Lauretanae
Source: I-Bc

Serafino CANTONE

1605 (-----)

R.D. Seraphini Cantoni organistae S. Simpliciani Mediolanen. motecta, cum letaniis B. Mariae semper Virginis, et Sanctorum. Quinque vocum. Liber secundus (Milano, Agostino Traduto, 1605).

Letaniae B. Mariae Virginis
Letaniae Sanctorum

Source:I-Aosta Biblioteca capitolare

Giovanni Francesco CAPELLO

1610 (C902)

Sacrorum concentuum unica, & duabus vocibus cum litanijs B. Mariae, opus primum (Venezia, Ricciardo Amadino, 1610).

Litaniae Beatiss. Virg. Mariae A 4.
Source: I-Bc

1619 (C908)

Letanie della Gloriosissima Virgine Maria à otto voci del R.P. Gio. Francesco Capello da Venetia. Opera quartodecima. Novamente composta, & data in luce. Con privile-

gio. Al Reverendissimo P. Maestro Claudio Diamante Generale della Congregatione Fiesolana (Venezia, Alessandro Vincenti, 1619).

Al Reverendissimo Padre Signor Osservandissimo Il P. Maestro Claudio Diamante Generale della Congregatione Fiesolana.

Tardo faccio palese al Mondo la molto riverenza ch'io devo, & porto à S.P. Reverendissima perche prima da lunga, & gravissima infirmità non mi è stato permesso il farlo, ma è pur meglio tardo, che mei. Hor donque, con presentarle queste mie musiche, la supplico insieme à conservarmi sotto il manto della sua prottetione, mentre io trà tanto le vado pregando da Nostro Signore accrescimento d'honori, e contneti; Et humilissimamente me le inchino.
Di Venetia li 6. d'Agosto. 1619.
Di S.P. Reverendissima
Obligatissima, & ubid.mo Figliolo nel Signore
F. Gio. Francesco Capello.

Litanie del Primo Tuono
Litanie del Secondo Tuono
Litanie del Terzo Tuono
Litanie del Quarto Tuono

Source: I-Bc

Gemignano CAPILUPI

1621 (C910)

Concerti ecclesiastici del Signor Gemignano Capilupi à 8. 9. 12. 13. voci, con il basso continuo, dati in luce da me Paolo Bravusi (Venezia, Bartolomeo Magni, 1621).

Sancta Maria Ora [pro nobis omnes, intercedite pro nobis] {à 8}
Sancta Maria Ora [pro nobis] [In tempore rogationis] {à 8}
Kyrie eleison [Litaniae] {à 8}

Source: GB-Lbl

Giovanni Antonio CAPPONI

1664 (C922)

Psalmodia vespertina integra pro omnibus duplicibus, & semiduplicibus, una cum litanijs Beatae Mariae Virginis, quinisque vocibus, certatim breviterque concinentibus, ad organi sonum accomodata. Modulabatur Ginus Angelus Capponius. Liber secundus (Roma, Jacopo Fei, 1664).

Litaniae Beatae Mariae Virginis

Source: I-Bc

Lodovico CASALI

1618 (C1403)

Sacro cinto di Maria Vergine cioè Letanie à 4. 5. 6. 7. & dua à 8. con suoi accomodati motetti à 4. 5. 6. 7. 7 dua à 8. secondo l'uso moderno. Di Lodovico Casali da Modona organista di Scandiano. . . . Opera terza. Con il basso continuo per l'organo. (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1618).

Al Ser.^{mo} Prencipe il Signor D. Alfonso d'Este Prencipe di Modona Reggio &c.

Appoggio all'immortalità del gran nome di V.A. queste mie povere fatiche, quali fin adesso vanno gloriose del honor fattole dall'A.V. & dalla Serenissima Infante con l'udienza, che si sono compiaciute di prestarle per una & un altra volta in Scandiano, e se bene in questo conosco, che è un accrescer più tosto, che pagar gli oblighi, che perciò le ne tengo, desidero però ch'il mondo sappia, che s'io non pareggio il favore, ne conservo almeno la dovuta memoria, e ne protesto affetuosa gratitudine. Qui reverentemente prostato supplico L'A.V. Serenissima che non lieto animo receva, non il basso dono, ma la pronta voluntà mia, come tributo dovutole, augurandole dal Cielo il colmo d'ogni meritata grandezza.

Di Venetia il di 12. April. 1618.

D.V.A. Serenissima

Humilissimo servo, e suddito

Lodovico Casali

Ad serenissimum Mutinae Principem.

Invicte O Princeps, Procerum Divinae propago,
O secli nostri Gloria, Dulce Decus
Quem tam prisca Domus generavit ATESTIA,
Semper Clara, & quem clarum secla futura canent.
Accipe ridenti quae offertur Musica vultu,
Sit licet haud tanto Principe digna legi
Accipe: nam vultum tanti subitura Sereni
Principis, atq; Ducis, veste retecta, pavet.
Excipe, sed melius dicam: Venienti porrige dextram;
Sitq; tuo magno fulta PATROCINIO.

Del Signor Dottor Angelo Belmesseri
Governatore di Scandiano.

Sacro Cigno al cui Canto hoggi comparte
La gran Madre di Dio celesti ardori,
Mentre spieghi di lei gli eterni honori,
Sarai tu ancor delle gran lodi a parte.
Alterna pur, gareggia pur con arte,
Nei pregi di MARIA coi primi chori,
Ch'altra ben sia, che di caduchi allori
Degna Laurea dovuta a le sue carte.
E poi ch'il suo gran val l'AQUILA altera
Fermò al tuo Canto, spera pur sù i vanni
Delle grand'Ali sue girtene al Cielo,
Ove l'alma godrà, come in sua sfera,
Quel ben ch'il tempo ingiurioso, e gli anni,
Mai non scemaro; o l'biancheggiar del pelo.

Littanie Beate Virgines [sic] Mariae [à 4]
Quae est ista A 4
Litanie B.V.M. A 5
Tota pulchra es A 5
Littanie B.V.M. A 6
Beata es Maria A 6
Littanie B.V.M. A 7
Ave Maria [filia Patris] A 7
Littanie B.V.M. A 8 [Primo Ordine]
Quae est ista A 8
Littanie B.V.M. A 8 [Secondo Ordine]
O Beata Maria A 8 [In omnibus Solem. San.Mariae Virg.]

Source: I-Bc

Girolamo CASATI

1635 (C1426)

Armonicae cantiones una, 2. 3. 4. 5. vocibus concinendae cum missa, Magnificat, litaniis B.M.V. unaq: cum sonorum concentibus pro instrumentis auctore Hieronymo Casato dicto Filago a Novaria musices praefecto, Maioris Ecclesiae Comi. Opus tertium (Milano, Giorgio Rolla, 1635).

Letanie della B.V.M. {à 5} [Letanie della Madonna sopra l'Aria del Gran Duca.]

Source: F-Pc

Giovanni CAVACCIO

1611 (C1554)

Messe per i defunti, parte à quattro, parte à cinque voci, piene & mutate, con alcuni motetti corrispondenti di Giovanni Cavaccio maestro di capella di S. Maria Maggiore di Bergamo Accademico Elevato di Firenze . . . (Milano, erede di Simon Tini & Filippo Lomazzo, 1611).

[Kyrie eleison [quatuor vocibus. Voc par.]
[Kyrie eleison [quatuor vocibus]
[Kyrie eleison [quinque vocibus]
[Kyrie eleison [quinque vocibus]

All four are 'requiem' litanies

Source: I-VEcap

Filippo da CAVI

1641 (C1576)

Vespertina psalmodia, quinque vocibus infractis in organo decantanda, una cum missa, & litanijs Beatae Mariae Virginis . . . liber primus, opus secundum (Roma, Vincenzo Blanco, 1641).

*

1642 (C1576a)

Psalmi vespertini quatuor integris vocibus in organo concinendi, item missa, & litaniae B. Mariae Virginis . . . liber II, opus tertium (Roma, Lodovico Grignani, 1642).

*

Maurizio CAZZATI

1641 (C1577)

Salmi e messa à cinque voci, e doi violini con Letanie della Madonna à quatro e doi violini di Mauritio Cazzati organista e maestro di cappella dell'insigne & Collegiata Chiesa di S. Andrea di Mantova. . .. Opera prima (Venezia, Bartolomeo Magni, 1641).

Letanie della Beatissima Vergine

Source: I-Bc

1647 (C1585)

Compieta e letanie a quattro voci di Mauritio Cazzati maestro di capella di camera dell'Eccellentiss. Sig. Duca di Sabioneta, e Prencipe di Bozolo &c. . .. Opera settima (Venezia, Alessandro Vincenti, 1647).

Letanie della Beata Vergine Maria [à 4. C.A.T.e B.]

Source: I-Bc

/1670 (C1585)

1648 (C1588)

Messa salmi e letanie di Mauritio Cazzati maestro di cappella dell'Illustrissima

Accademia della Morte in Ferrara. . . . Opera nona (Venezia, Alessandro Vincenti, 1648).

Letanie à 2 canto, e tenore, con l'agionta di alto, e basso, se piace, à 2, canto, e basso.

Source: I-Bc

1655 (C1600)

Messe e salmi à cinque voci di Mauritio Cazzati maestro di cappella di S. Maria Maggiore di Bergamo. . . . opera XVII (Venezia, Alessandro Vincenti, 1655).

Laetaniae

Source: I-Bc

/1667 (C1601)

1658 (C1607)

Antifone, Letanie e Tedeum à otto voci, con organo e senza di Maurizio Cazzati maestro di capella dell'insigne Collegiata di S. Petronio di Bologna et Accademico Eccitato. Opera XIX (Venezia, Francesco Magni, 1658).

A gli Ill. Signori Marchese Innocentio Facchenetti Presidente perpetuo in S. Petronio. Cavagliere Gio. Lodovico Bovi, Carlo Luigi Scappi, Fillippo Carlo Ghiseglieri, Marchese Francesco Angelelli, e Co: Gio: Zambeccari. Senatori e fabricieri dignissimi.

Offro al merito delle Signorie VV. Illustrissime, questi miei parti, che non ad altri presentar si dovevono, salvo à quelli sotto i benigni auspitij della cui gratia hanno sortito i Natali: Bramano supplichevo li il nutrimento d'una cortese Protettione per godere vita migliore: Io per loro riverente la chiedo, e l'esperienza, che tengo della loro gentilissima inclinatione verso di me, à bastanza m'assicura, che resteranno essa uditi. Stimano di poter sfuggire sicuri ogni incontro sinistro se haveranno per Fautore in Cielo quel'Nume, le cui lodi contengono, e Protettore in Terra le Signorie VV. Illustrissime, alle quali dedicando ancho me stesso faccio profondissimo riverenza.

Venetia di 20 Decembre 1658.

Delle Signorie VV. Illustrissime

Humilissimo & obligatissimo servitore

Mauritio Cazzati.

Salve Regina
Alma Redemptoris
Ave Regina caelorum
Regina caeli
Letanie
Letanie
Letanie

Letanie
Te Deum laudamus
Pange lingua gloriosi

Source: I-Bc

/1686 (C1608)

1663 (C1627)

Antifone, e letanie concertate à 2. 3. 4. e 5. parte, con violini, e senza, & i suoi ripieni à beneplacito. Dedicate all'Illustriss. e Reverendiss. Signore. Co. Francesco Calcagni Prevosto, e Priore dell'Insigne Basilica di S. Prospero, Vescovo, e Confessore, e Principale Protettore della Città di Reggio. Opera trigesima seconda di Mauritio Cazzati mastro di capella in S. Petronio di Bologna, & Accademico Eccitato (Bologna, per gli eredi di Evangelista Dozza, 1663).

Ill.^{mo} e Rev.^{mo} Sig.^{re} e Padron Col.^{mo}

Se per provedere d'alto sostegno queste mie musicali cadenze, io ricorro alla benignità di V.S. Ill.^{ma} supplicandola di patrocinio, ella n'atribuisca l'impulso all'ossequio mio, ed insieme alla conditione del medesimo canto; quale essendo essercitio d'una virtù, che hà del Celeste, ambisce in questo Mondo l'appoggio d'un Animo, ch'habbia dell'Ecclesiastico. Pertanto V.S. Ill.^{ma} e R.^{ma} che per sua conaturale humanità, si è sempre compiacciuta d'applaudere alla mie Musiche, mi persuado altresì, che per secondare i dettami della di lei soavissima cortesia, non sdegnarà di gradire questi armonici apparati, che consagro al di lei merito. Consenta ella dunque, che frà passaggi di spirituali concerti, io m'inoltri a publicare la divotione, che le professa il mio spirito; E qui supplicandola a voter conoscere nelle minime oblationi di questi componimenti le massime più particolari della mia riverenza, resto facendo à V.S. Ill.^{ma} e R.^{ma} profondissimo inchino.

Di V.S. Ill.^{ma} e R.^{ma}

Bologna li 30 Aprile 1663.

Letanie prime à tre voci, Canto, Alto, e Basso, con un tenore à beneplacito, due Violini, e quattro parti di Ripieno se piace.
Letanie seconde à 4. voci, Canto, Alto, Tenore, e Basso, con due Violini obligati, e quatro parti di Ripieno se piace.
Letanie terze, à 4. voci, Alto, due Tenori, e Basso, con un Soprano à beneplacito, due Violini, e 5 parte di Ripieno se piace.
Letanie quarte à 5. Canto, Alto, due Tenori, e Basso, con Violini, e 5 parti di Ripieno, se piace.
Alma Redemptoris, à due soprani.
Salve Regina, à due contralti
Pange lingua à 5.
Veni Creator à 5.

Source: I-Bc

1668 (C1648)

Messa, salmi e litanie a tre voci, due canti, e basso . . . di Mauritio Cazzati maestro di capello in S. Petronio di Bologna, & Accademico Eccitato (Bologna, s.n., [1668]).

Litanie della Beata Vergine

Source: I-Sd

Tomaso CECCHINO

1617 (C1672)

Otto messe brevi, facili, et ariose, appropriate per cantare nell'organo, a quattro voci pari, composte sopra li otto toni della musica con il basso continuo, et nel fine le letanie della Beata Vergine Maria, concertate con due bassi, & due soprani o tenori di Tomaso Cecchino Veronese, maestro di capella nel Duomo di Lesina. Opera undecima (Venezia, Giacomo Vincenti, 1617).

Litaniae B.M. Virginis

Source: GB-Lbl

Antonio CENTI

1620 (C1694[I]

Concerti ecclesiastici à una, due, tre, quattro, e cinque voci. Con il basso continuo, e nel fine le Laudi della B.V. Maria. Di Antonio Centi da Casteldurante maestro di capella nell'Abbatia di S. Patrignano di Fano. Opera prima (Venezia, Stampa del Gardano, appresso Bartolomeo Magni, 1620).

Litaniae B. Mariae V. {à 5}

Source: I-FA

Giovanni CERESINI

1638 (C1700)

Motetti concertati à due, tre, et quattro voci, con le letanie della B. Vergine . . . opera quinta (Venezia, Alessandro Vincenti, 1638).

Litaniae B. Mariae Virginis {à 5}

Source: I-FEc

Giovanni Battista CESENA (BIONDI)

1606a (B2707)

Compieta con litanie che si cantano nella S. Casa di Loreto, et motetti a otto voci di Gio. Battista Cesena (Venezia, Giacomo Vincenti, 1606).

Litaniae

Source: I-Bc

1606b (B2709)

Motetti à quattro voci con letanie che si cantano nella Santa Casa di Loreto di Gio. Battista Cesena. Novamente con diligenza ristampati. Con il basso per l'organo, libro primo (Venezia, Giacomo Vincenti, 1606).

Litaniae B. Mariae [Letanie della Madonna che si cantano nella Santa Casa di Loreto. Composte à quattro voci pari, da Gio. Battista Cesena]

Source: I-Bc

First edition lost

1608 (B2712)

Messe, letanie, et motetti à cinque voci di F. Gio. Battista Cesena con il basso continuo per sonar nell'organo novamente composte, & date in luce (Venezia, Giacomo Vincenti, 1608).

Letaniae B.V. Mariae [Letaniae della B.V. Maria che si cantano nella Santa Casa di Loreto]

Source: I-Bc

Nicolo CHERUBINO

1640 (C2030)

Sacri concentus binis, ternis, quaternisque vocibus cum organo concinendi, una cum litanijs B.M.V. . . . liber secundus (Venezia, Bartolomeo Magni, 1640).

Letanie della B.V. A 4: 2. Soprani Alto, e Tenore

Source: I-Bc

Giovanni Battista CHINELLI

1639 (C2062)

Compieta, antifone, et letanie della B.V.M. concertate, à doi, tre, quattro, e cinque voci, con duoi violini à beneplacito. Da Gio: Battista Chinelli. Opera sesta . . . (Venezia, Alessandro Vincenti, 1639).

Letanie della B.V. à 4. voci, à cinque si placet.

Source: I-Bc

Antonio CIFRA

1613 (C2195)

Litaniae Deiparae Virginis, octonis, et duodecim vocibus decantandae, una cum basso ad organum accomadata auctore Antonio Cifra Romano, in Alma Aede Lauretana musica praefecto. Opus decimumquintum (Roma, Giovanni Battista Robletti, 1613).

Admodum illustri D.D. Christopher Roncallio. A Ripa Marrancia equiti dignissimo, et amicorum omnium suavissimo. Antonio Cifra Romanus S.P.D.

Ea est artis tuae in pingendo vis, atque praestantia amicissime Roncalli, ut non solum nominum figuras, ac speciam sed sensus, atque animos, voces etiam ipsas coloribus tuis comprehendas. Expertus id ego in operibus tuis persaepe; Sed in eo postissimum quod nuper in Augustissimo nostra Virginis Lauretanae templo moliris, tempore postremum quidem sed gloria, vel in primis miraculis omnis aevi. Iuspiciebam non multis ab hinc diebus eam picturae tuae partem, in qua Virginem superum principem, & Augustam, in summo apice maiestatis, blando quodam tuorum luminum terrore suavissimam supremis coronae, ac sceptri honoribus a Patre, ac sponso decoratam exprimis. Infra eam caelestium invenum famularis chorus visitur, turmatim per candidas nubes vagus, in magna Virginis laudes effusus, tam egregie factus, & natus ad cantum, ut dum in eos placida contemplatione defigor, dulci sensum fraude deceptus, ex biantibus in conatu labris veras sonare voces crederem, suavissimumque concentum ipsis poene oculis invitas audirem, tacitus ille sonus e coloribus tuis expressis pepulit mihi cor in canoras ille cebras, musicosque repente correptus impetu (nam et nos Poetarum affines nostro agitamus astro) factus hasce cantiones eidem Virgini decantandae propera fatura, fidi potius, quam properi. Eae iam natus, non sunt a me divigendae ad quem Patrem confugiant: neque illas ego ad te mitto iure natali tuas, sed permitto, et sua sponte authorem repetant suum. Natura enim duce reseruntur ad te, a quo nascuntur, ut unde vitam hauserunt, vitae essam, et gloria alimenta percipiant, origini semper iubarentes suae. Vale.

[Litanie del primo tono à 8]
[Litanie del secondo tono à 8]
[Litanie del sesto tono à 8]
[Litanie del decimo tono à 8]
[Litanie del ottavo tono à 12]

Source: GB-Lbl

1629 (C2209)

Motecta, et salmi, octonis vocibus. Auctore Antonio Cifra Romano Almae Domus Lauretanae musicae praefecto (Venezia, Signum Gardani, 1629).

Laetaniae à 8.

Source: D-F

Andrea CIMA

1614 (C2226a)

Concerti 2-4 vv lib I (Milano, 1614)]

Letanie della Madonna {à 4}

1627 (C2226)

Il secondo libro delli concerti a due, tre, & quattro voci . . . opera seconda (Milano, Filippo Lomazzo, 1627).

Lettanie della Madona à 4

Source: I-Mb

Tullio CIMA

1621 (C2230)

Sacrae cantiones singulis, binis, ternis, quaternisque vocibus, una cum Magnificat & litanijs B.M. Virginis, cum basso ad organum decantandae. Auctore Tullio Cima Roncilionense. Liber primus (Roma, Bartolomeo Zannetti, 1621).

Litaniae B.M. Virginis à Quattro

Source: I-Bc

1673 (C2236)

Vespertina psalmodia, missa et litaniae B. Mariae Virginis, tribus vocibus, organo concinendae, possunt decantari sine cantis. Authore Tullio Cima roncilionense romano, musicae compositore. Opus septimum (Roma, Giovanni Antonio Mutii, 1673).

Litaniae B. Mariae Virginis. 2 C. e B.

Source: GB-Lbl

Giovanni CLERICI

1646 (C3195)

Sacri concerti ad una, due, tre, e quattro voci, con messa, litanie della B. Vergine, et Miserere . . . opera terza . . . co'l basso cont. per l'organo (Milano, Giorgio Rolla, 1646).

Letanie della Madonna {à 4}

Source: I-COd

Claudio COCCHI

1626 (C3222)

Armonici concentus, quinis cum organo vocibus stilo moderno exprimendi comprae-hendentes omnia vespertina psalmodia, quatuorque una cum litanijs Deiparae Virginis Mariae antiphonas nuperime omni diligentia impressi. Auctore Claudio Cocchio Iannuense e musico ac sacelano illustrissimo ac excellentissimi principis Cardinalis Dietrichstain (Venezia, Alessandro Vincenti, 1626).

Litaniae B. Mariae Virginis

Source: I-Bc

Giovanni Antonio COLOMBI

1640 (C3430)

Completorium cum antiphonis ac litaniis Beatae Mariae Virginis, quinque vocibus Giovanni Antonio Colombi Ravennate Ordinis Minorum Conventualium Sancti Francisci musices magistro, nec non in Ecclesia Collegiata Sancte Tecle Atheste organorum moderatore. Opus tertium (Venezia, Bartolomeo Magni, 1640).

Letanie. Basso due Tenori Alto & Canto

Source: I-Bc

Giovanni Paolo COLONNA

1682 (C3465)

Litanie con le quattro antifone della B. Vergine à otto voci piene dedicate alli Molto

RR. PP. della Congregatione dell'Oratorio di S. Filippo Neri della Madonna di Galiera di Bologna da Gio. Paolo Colonna maestro di capella in S. Petronio di Bologna, & Accademico Filaschise, e Filarmonico. Opera quarta (Bologna, Giacomo Monti, 1682).

Molto Reverendi Padri Patroni Osservandissimi.

A tal grado di stima riconosco l'honore, del quale nel Posto di Maestro di Capella di questa loro Chiesa, & Oratorio mi veggio da molt'anni arricchito, che desideroso di far conoscere alle Paternità Vostre Molto Reverende non meno, che al Mondo tutto l'obligo infinito, che perciò gli e ne hò contratto, e che in me sempre più in modo particolare s'accresce. Hò stimato mia parte il dedicarle questa mia Opera di Musica, come propria del mio Posto, & addattata agl'esercitii Spirituali, che in questa loro Chiesa ogni festa con tanto decoro si celebrano. Si compiacciano elleno, come humilissimamente ne le supplico, di risguardare nel picciolo volume di pochi fogli la grandezza della mia brama, intenta solo à dimostrarli sempre piu obligata la mia servitù, e con un benigno aggradimento proprio della loro bontà rendermi sempre più animato à farmi conoscere, quale me le dedico per sempre

Delle PP. VV. MM. RR.

Bologna li 21. Febraro 1682.

Humiliss. Devotiss. & Obligatiss. Ser.

Gio. Paolo Colonna

Litanie Prime
Litanie Seconde
Litanie Terze
Litanie Quarte
Salve Regina
Ave Regina Caelorum
Alma Redemptoris
Regina Caeli

Source: GB-Lwa

Antonio COMA

1614 (C3481)

Antonii Comae Centensis Collegiata Ecclesia Santi Blasij Terra Centi musices praefecti; Sacrae cantiones 1. 2. 3. 4. vocibus in organo concinendae in fine Stabat mater &c., pro congregatione confratrum disciplinae, opera quarta (Bologna, eredi di Giovanni Rossi, 1614).

Litaniae B. Mariae Virg. {à 3.}

Source: I-Bc

Paolo CORNETTI

1638 (C3948)

Paolo Cornetti Romano, maestro di capella dell'Archiconfraternità, & Accademia dello Spirito Santo di Ferrara . . .. Motetti concertati à una, due, tre, quattro, cinque, e sei voci, e parte di essi con uno, o due violini, e un chitarone, o fagotto, o vero violone, con il suo basso continuo per l'organo, e nel fine le Letanie della Beata Vergine, opera prima (Venezia, Alessandro Vincenti, 1638).

Letaniae della Beata Verg. {à 6}

Source: I-Bc

Partial/1647 (1647[3]) /1658 (1658[1]) (including litany)

Bernardo CORSI

1619 (C4140)

Compieta, motetti et letanie della Madonna a otto voci con il basso continuo di Bernardo Corsi Cremonese. Opera duodecima. Novamente posta in luce (Venezia, appresso Bartolomeo Magni, 1619).

Letanie B.V.M.

Source: I-Bc

Camillo CORTELLINI

1615 (C4170)

Letanie della B. Vergine à cinque, sei, sette, et otto voci. Di Camillo Cortellini detto Il Violino musico dell'Illustrissima Signoria di Bologna (Venezia, appresso Giacomo Vincenti, 1615).

Alla Beatissima Vergine di San Luca sopra il Monte della Guardia di Bologna.

Poiche son stato fatto degno per solo bontà vostra (Vergine Sacratissima) dalli Signori dell'Archiconfraternità della Morte d'honorare con la mente nella solennità delle Rogationi ogn'anno la vostra Serenissima Imagine, e con salmi, & hinni celebrare le vostre sante lodi nel Tempio all'Assontione vostra consecrato; Hora havendo con la debolezza del mio rozzo intelletto posto in musica per particolar mia divotione le vostre Letanie, acciò con maggiore gusto spirituale siano cantate delli vostri servi divoti, vengo humilissimamente à dedicarvele, & à publicarle, sott'il vostro Santissimo Nome, supplicandovi à farmi gratia di essere sempre mia, Protettrice, acciò vivendo possi perseverare nell'ossequio & servitù mia spirituale verso voi, & doppo morte per la vostra Santissima Intercessione con concenti celesti lodarvi et eternamente adorarvi.
Divotissimo servo
Camillo Cortellini detto il Violino

Letanie. A 5.
Letanie. A 6.
Letanie. A 7.
Letanie. A 8.

Source: I-Bc

Carlo Donato COSSONI

1665 (C4199)

Motetti à due, e tre voci, con le letanie della B.V. Maria à 3 . . . opera prima (Venezia, Francesco Magni, 1665).

Letanie della B.V.M. à 3

Source: I-Bc

/1678 (G4120)

1671 (C4211)

Letanie, e quattro antifone dell'anno, à otto voci piene, e brevi con una letania parimente à otto concertata, di Carlo Donato Cossoni primo organista in S. Petronio di Bologna, Accademico Faticoso. Opera undecima. Con privilegio. Al Molto Reverendo padre Maestro Otavio Garutti Servita Teologo Collegiato di Bologna (Bologna, Giacomo Monti, 1671).

Molto Reverendo Padre Mio Sig. e Padrone Colendissimo.

Consacro al nome di V.P.M.R. queste mie poche fatiche musicali. E non senza ragione à lei, che è partiale di tal virtù era dovuto un parto di questa nobil'arte, e servità se non d'altro, d'argomento al mondo, e del suo merito, e dell'ossequio mio. Sono musiche note: faran per tanto contrapunto, e al suonodella sua fama, e all'armonia delle sue virtù. Il di lei nome, che stà registrato nel riverito catalogo de'Teologi Collegiati di questa sua Patria, non dovrà haver per male di vedersi collocato in fronte à questa mia opera; ricordandosi, che anche Salomone, gran prodigio de gl'ingegni, e versò dal trono gli oracoli della sapienza, e regolò nel Tempio le forme dell'armonia. La stima, che d'alcune di queste mie compositioni fè già in Milano, facendo io la musica nella Chiesa Ducale di Nostra Signora della Scala, il Governator Caracena, gran Guerriero di Spagna, m'assicura del gradimento, che n'è per havere V.P.M.R. già prudentissimo Priore in questo suo Insigne Monastero, e sì virtuoso cittadino di Felsina. Il Sig. Iddio conservi longamente l'armonia in lei di tante prerogative, per fare longo concerto con l'armonia delle mie ammirationi: mentre resto
Di Vostra Paternità Molto Rever
Devotiss. & Obligatiss. Serv.
Carlo Donato Cossoni.

Letanie piene
Alma Redemptoris Mater

Ave Regina Caelorum
Regina Caeli
Salve Regina
Letanie concertate

Source: GB-Lwa (copy not in *RISM*)

Carlo COZZI

1649a (C4358)

Messa e salmi correnti per tutto l'anno a otto voci con un Domine, Dixit, Magnificat, concertati nel primo choro, et motetti con le letanie della B.V. Maria, opera prima di Carlo Cozzi organista e maestro di capella nella Chiesa Insigne di S. Simpliciano di Milano. . .. (Milano, Carlo Camagno & Giorgio Rolla, 1649).

Letanie della B.V.M.

Source: GB-Lwa

1649b (C4359)

Salmi per la Compieta con le antifone, & letanie della B.V. concertate à 3 e 4 voci, con la quinta parte si placet (Milano, Giorgio Rolla, 1649).

Letanie della B.V.

D

Agostino DIRUTA

1631 (D3125)

Viridarium Marianum, in quo Deiparae Virginis letaniae, et hymni quaternis, quinis, senisque vocibus: una cum basso ad organum decantantur. A R.P. Bacc. F. Augustino Diruta Perusino in Aede Augustinianum Urbis musices, & organorum praefecto dispositum. Opus XV (Roma, Giovanni Battista Robletti, 1631).

Eminentissimo, ac Reverendissimo Principi S.R.E. Cardinali Berlingerio Gipsio.

Anceps diu nutavit animus (Eminentissime Princips) Utrum hoc sacrae musices opusculum sub augustissimi Vestri Nominis lumine, & columine prodiret. Allexit tonus Augustissimae Religionis singulari vestro affectu, & beneficijs devinctissimae debitum obsequium: sed affulgens purpurae vestrae decus, & spectatissimae pietatis, doctrinae, claritudinis ac caeterarum virtutum ornamenta deterruerunt. Si Namque Viros Magnos Monera Magna qua fronte leve munusculum meritorum Vestrorum sacrario appendere valeo? quo in quam

animo crepundias ei offerre? qui in Apostolici Nunti apud Veneros munere, tantum prudentiae, & integritatis: In almae Urbis totius orbis compendij, nec non in status Urbini Gubernatoris dignitate tantum aequitatis, & sapientiae specimen praebuit: nunc vero inter sacrae purpurae decora, tot irradiat Virtutum fulgoribus, ut in eius laudibus laus ipsa deficiat, & tantis animi, fortunae, & ingenuitatis ornamentis imparem se se fateatur. hercle sicut mulier culis (ut ait Seneca) non armorum, nec imperitis Voluminum dona conveniunt: Ita etiam neque musicos Concentus insignis Herois aspectu dignos qui quam autumabit: hoc equidem musicae ofores iudicium laturos non inficior, at longe aliter sentient, qui Aristotelem in Polyticis inter illustres discliplinas ei locum assignasse Platonum vero civili seu polytico Viro esse necessariam affetuisse non ignorunt; & quod mirandum, Socratem mortalium omnium oraculi calculo, sapientissimum, senem licet Lira instrui non eruibisse noverant insignes illi Philosophi, quantum ei facultati tribuendum sit, quae flexanima potiori iure quam eloquentia, dici potest: quae inquam curarum nubes discuit, mentes serenat, irae fluctus temperat, moesticiam abigit, laetitiam adigit, torpentes stimulat, bellantes accendit, clementiam suadet, seras mulcet, ac deniq; ex qua delectationem capere, hominum animis ita, natura infevit, ut pueri vix dum nati modulis permulceantur, & lachrimis ac vagitibus temperent. Intrepidus igitur praestantissimae artis opus, Eminentissimae Vestrae Dominationis offero, non ad vani amoris delecias, qualis erat musica Batali, sed ad pudici, allicit, qualis erat Amaebei non in prophanae Venetis delubro, ut animas solo affigat; sed ad Caelestium appenentiam inducat, in ea potissimum D. Augustini Ecclesia personabit, quas Cardinlatiae Vestrae dignitatis, titulo decoratur. Et in qua dum sperabit, pro felici V.E.D. incolumitate Deo Opt. Max. Vota effundet.

Addictissimus & Obsequentissimus servus
Fr. Augustinus Diruta Perusinus Augustinianus.

Letania prima. A quattro. del Secondo Tono. Concertata
O Gloriosa Domina. à 4. del secondo tono. Concertata
Letania seconda à 4 dell' ottavo tono. Concertata
O Gloriosa Domina à 4 del primo tono. Concertata
Letania terza à 5. del sesto tono. Concertata
O Gloriosa Domina à 5 dell'ottavo tono. Concertata
Letania quarta à 5 del secondo tono. Concertata
O Gloriosa Domina à 5 del secondo tono. Concertata
Letania quinta à 6 del secondo tono. Concertata
O Gloriosa Domina. à 6 Concertano due Soprani
O Gloriosa Domina à due soprani. Concertati.

Source: D-MÜs

1641 (D3128)

Davidicae modulationes tribus vocibus concinendae, una cum basso continuo ad organum . . . opera decima octava (Venezia, Alessandro Vincenti, 1641).

Litaniae B. Mariae Virg.

Source: I-Rvat-casimiri

/1646 (D3129) /1668 (D3130)

Ignazio DONATI

1616 (D3380)

Motetti à cinque voci in concerto con due sorti di letanie della B.V. & nel fine alcuni canoni d'Ignatio Donati maestro di capella dell'Archiconfraternità dello Spirito Santo di Ferrara (Venezia, Giacomo Vincenti, 1616).

Litaniae B.M.V.
Litaniae B.M.V.

Source: I-Bc

/1622 (D3381) /1626 (D3382)

1618 (D3391)

Motetti concertati à cinque e sei voci dialoghi, salmi e letanie della Beata Vergine con il basso continuo per l'organo d'Ignatio Donati maestro di capella della Archiconfraternità & Accademia dello Spirito Santo di Ferrara . . . opera sesta (Venezia, Giacomo Vincenti, 1618).

Letanie della B.V. In concerto: à 6

Source: I-Bc

Giovanni Battista DULCINO

1609 (D3679)

Sacrae cantiones octo vocibus una cum litanijs Beatae Mariae Virginis, & Magnificat cum basso continuo pro organo . . . liber primus (Venezia, Giacomo Vincenti, 1609).

Litaniae B.M. Virginis

Source: D-Mbs

Jacques DUPONCHEL

1665 (D3849)

Psalmi vespertini, una cum litaniis Beatae Mariae Virginis, tribus vocibus concert. cum organo decantandi. Modis musicis certatim, breviterque concinati, a Fratre Iacobo Duponchel Duaceno Min. Con. S. Francisci, & in Basilica Sanctorum Duodecim Apostolorum de Urbe, musicae praefecto (Roma, Giacomo Fei, 1665).

Litaniae Beatae Mariae Virginis

Source: GB-Lbl

1671 (D3850)

Sacrae cantiones, duabus, tribus, & quatuor vocibus in organo concinendae, una cum litaniis Beatae Mariae Virginis authore F. Iacobo Du Ponchel duaceno in Flandria Minorum Conventualium S. Francisci, & Eminentissimi Cardinalis Bicchi, Civitas Auximani Episcopi organista. Opus secundum (Bologna, Giacomo Monti, 1671).

Letanie à 3. Due Canti, e Basso.

Source: I-Bc

F Agostino FACCHI

1624 (F43)

Concerti spirituali à 1. 2. 3. 4. con due scielte de littanie della Madona à 3 e 5 con il basso continuo del R.P. Agostino Faccho organista nelle Gratie in Bologna (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1624).

Letanie della Madona {à 3}
Littaniae Beatae Virginis {à 5}

Source: I-Bc

1635 (F44)

Motetti à doi, tre, quattro, & cinque voci con le litanie della Madona à 6, & il basso continuo, libro sec (Venezia, Bartolomeo Magni, 1635).

Letanie della Madona

Source: GB-Och

Andrea FALCONIERI

1619 (F84)

Sacrae modulationes quinque et sex vocibus concinendae (Venezia, sub signo Gardano, appresso Bartolomeo Magni, 1619).

Littanie B. Virginis {à 5}

Massimo FERRARI

1658 (F502)

Letanie della Madonna concertate à 4. voci di Fra Massimo Ferrari da Montecchio di Lombardia dell'ordine di S. Francesco min. con. Opera seconda. Dedicata al Molto Rev. Padre mio Sig. Patron Singularissimo Il Padre Maestro Antonio l'Aimeri da Reggio Teologo dell'Altezza Eminentissima del Sig. Cardinale d'Este. Novamente stampate (Venezia, Francesco Magni, 1658).

Non vi hà per mio credere (Padre molto Rev:) cosa in questo mondo più detestabile dell'ingratitudine, che però si persuasero gli antichi, che nel solo nome d'ingrato ogni sorte d'ingiuria si racchiudesse; punto il quale da me ben'ponderato, trovandomi non ordinariamente deneficato dalla munificenza di V.P.M.R. mi son veduto in obligo di fugire à tutti passi la nota di vitio si disdicevole; onde nel pensare che hò fatto al modo di tributare il suo merito con qualche atto di grata, & ossequiosa dimostranza, hò fermato il piede nella risolutione di far'uscire alla luce questa musicale operetta, sotto i felici auspicij del suo pregiatissimo nome, già che la povertà de miei talenti non hà sorte di somministrarmi mezzi più dovitiosi, e più proportionati alle di lei segnalate conditioni, ne habilità per tesserle i dovuti panegirici, mentre à bastanza parlano in questo proposito (oltre gli essercitij scolastici, & Evangelici in varie Academie della nostra Religione, e pulpiti insigni d'Italia) li gradi ottenuti già di ministro Provintiale di Transilvania, di Visitatore, e Comissario Generale delle vaste Provintie di Polonia, e di Russia; poscia di Teologo, e Predicatore del Grande Vladislao Quarto di fel. mem: Monarca di quei Regni, à cui pervenuto il grido del valore di lei, le diede in più d'un'occasione materia di far conoscere al mondo con funtioni pari alle cariche, ch'ella non meno sapeva ricevere da quelle, che recar'loro decoro, e preggio. Ritornata doppoi in Patria, quali honori non ricevè dal nostro Sereniss. Prencipe? mentre adoptata dall'A.S. in maneggi rilevantissimi hà sostenuto la carica di suo Residente in Genova, con tanta stima di sua persona, ch'è superfluo il riderlo, ove parlano abbondantemente i fatti, e le dimostrationi di quella Invitissima Republica verso di lei, onde grata sopra modo à tutta la Ser. Casa Estense, gode pur'hora appresso l'Emin. Prencipe Cardinal d'Este il grado di suo Teologo; Da tutti li quali rispetti ben'posso io, anzi può cad'uno conoscere, quanto sia inadequata all'ampiezza de suoi meriti la scarsezza di questo mio dono, quasi confinante col mente, e però haverei gran'motivo di temere non fosse per riuscirle grato quando non sapessi essere men'male il mostrar'qualche segno di gratitudine, che l'astenersene à fatto; oltre che fù sempre proprio de gli animi generosi l'aggradimento de i doni ancorche piccoli, anzi Dio stesso Signore del tutto, e non bisognoso del nostro niente non isdegna tuttavolta le cose minute, e povere, havendo più riguardo al cuore che alla mano, onde à somiglianza di quella sovrana Maestà giovami credere, ch'ella si compiacerà gradire con lieta fronte l'esiguità di questa mia offerta in attestatione del molto, che le devo, e come derivante da un'cuore che non può divoto, ne più riverente. Piaccia in tanto al Signore di secondare con l'influsso delle sue gratie l'affetto de i miei voti, che certo ne à lei restarà che desiderare, ne à me che augurarle di vantaggio: mentre per fine humilmente la inchino.

D.V.P.M.R.

Humilis. & oblig. servo

F. Massimo Ferrari da mont. min: con.

Letania Prima à 4. voci di Concerto.
Letania Seconda à 4. voci di Concerto.
Letania Terza à 4. voci di Concerto.

Source: I-Bc

Paolo [Agostino] FERRARI[O] (DE FERRARIS)

1607 (D1324)

Letanie della Madonna che si cantano nella Santa Casa di Loreto, a quattro, cinque, sei, et otto voci, con una Salve Regina, & sei motetti, a due voci, con il basso continuo del R.P.F. Paolo Ferrari da Codogno, dell'ordine di Servi (Venezia, Ricciardo Amadino, 1607).

All'Illustrissima Signora et Padrona sua colendissima la Signora Ottavia Trivultia Marliana Contessa di Melzo, & Signora di Codogno, &c,

L'Occasione tanto da me bramata di farmele conoscere quel divotissimo servitore quale io le sono, & professo d'essere à tutta sua Illustrissima casa, hora haverà pure effetto: poiche, dovendo io mandar alle stampe le Letanie, che si cantano nella santa Casa di Loreto, con la Regal salutatione, Salve Regina, & alcuni altri Motetti, ho voluto far comparla à la preferenza del Mondo questa mia fatica, quale ella si sij, sotto l'ombra sicurissima del suo Illustrissimo, & splendidissimo nome. Ne si poteva à mio patere, far più caro, e più gradito dono à V.S. Illustrissima vero essempio di bontà, lucidissimo specchio di ogni perfettione, e virtù che delle Lodi della Regina delli Angioli, si per esser lei divotissima & humilissima ancella di cosi alta Imperatrice, si ancora per la divotione particolare, che porta a quella Santissima Casa di Loreto. Accetti dunque V.S. Illustrissima questo mio picciolo dono, risguardando non à la di lui picciolezza, ma à la grandezza del'animo mio, & à l'affettuosa volontà, ch'io tengo di servirla: mi porga, con aggradirlo, occasione d'andarne altiero, e me ne diasegno con suoi commandi. Con che le faccio humile riverenza, & le baccio le illustrissime mani, con pregarle dal Cielo ogni colmo di felicità, & di desiderato bene. Di Cremona in S. Vittore li 21 Maggio. 1607.

A Di V.S. Illustrissima
Divotissimo, & obligatissimo servitore
F. Paolo Ferrari

Del Sig. Theodosio Martinengo
Dottor di Leggi

Santa Vergine, e bella;
Che portasti nel ventre il Signor mio;
Unico figlio al Padre eterno, e Dio;
Che sei nel Ciel sovra i beati chori
De gli Angeli essaltate;
E a cui mai non è stata,
Non è, ne sarà eguale;
Non dispreggiar gli honori,
Che i servi a te devoti in terra fanna;
Fuggendo eterno danno.
Mira Vergine quale
Affetto hà spinto hoggi'l tuo servo in parte
Per tue grandezze in carte:
Che se picciol e'l don di questo canto,
Grand'è l'affetto, e santo.

Dello Istesso

Cantar con voci semplici, & elette
S'udian le lodi eterne di MARIA
Sempre Vergine, e pia:
Hor con dolci, soavi, e alti concenti
Si canteran ne chori
I suoi supremi honori.
Gli è ver, ch'a quel lucenti
Occhi, & a quel bel viso,
Splendor del Paradiso;
Che fanno i spitti Angelici contenti;
Altro canto, altro honor, & altro stile
Convien: ma questa humile
Di Dio Madre, e del ciel Regina altera
Mira al cor nostro, & a la mente intera.

Letanie à 4
Letanie à 5
Letanie à 6
Letanie à 8
Salve Regina {à 2}
Vidi speciosam
Responsum accepit Simeon
Ave Maria [gratia plena]
Nativitas tua [Dei genitrix]
Ego dormio
Ave Virginum [gemma Caterina]

Source: D-Rp

Giovanni Pietro FINATTI

1652 (F802)

Missae, motetta, litaniae B. Virginis, cum quatuor eius solennibus antiphonis, duabus, tribus, quatuor, & quinque vocibus, cum instrumentis, & suis replementis ad libitum. Opus secundum. Auctore Ioanne Petro Finatti.. . . (Antwerp, apud Magdelenam Phalesiam & Cohaeredes, 1652).

XI. Litaniae. A 4. 5. Cum 5.ª parte & 2. Viol ad libit

Source: CH-Zz

Giacomo FINETTI

1613 (F822)

Sacrarum cantionum ternis vocibus, cum basso ad organum a Jacobo Finetto Anconitano musices magistro in Anconitana Corporis Christi Aede. In lucis editarum liber quartus, additis in fine litaniis Beatissimae Virginis Mariae quatuor

vocibus etiam sine organo decantandi (Venezia, stampa del Gardano, aere Bartolomeo Magni, 1613).

Letanie della Madonna

Source: D-Mbs

/1617 (F823) /1619 (F824) /1621 (F825)

(Litany ed. K. Proske, *Musica Divina* I, iv, 328.)

Cristoforo FIORANI

1620 F865

Duo completoria quorum unum tam plena voce, quam ad organum decantari potest; alterum vero concertatum decantari debet quinq; vocibus; cum letanijs B. Mariae Virginis cum basso ad organum. Auctore Christoforo Florano Anconitano magistro musices fabrium in Ecclesia Collegiata S. Venantij . . . (Venezia, Bartolomeo Magni, 1620).

Littaniae B.V. Mariae

Source: I-Bc

Francesco FOGGIA

1652 (F1443)

Litaniae et sacrae cantiones binis, ternis, quaternis, quinisque vocibus concinendae. Auctore Francisco Foggia Romano in Sacrosancta Lateranensi Basilica musicae praefecto. Opus quartum (Roma, Vitale Mascardi, 1652).

Litaniae B. Mariae Virginis {à 5}

Source: I-Bc

1665 (F1448)

Sacrae cantiones, tribus vocibus paribus sine cantus, pro quolibet sanctorum communi, una cum motectis de omni tempore, litanijs, & Salve Regina B.M.V.. Autore Francisco Foggia Romano in Basilica insigni S. Laurentij in Damaso musicae moderatore, ad maiorem commoditem, concinendae. Opus VIII (Roma, Giovanni Battista Caifabri, 1665).

Litaniae Beatae Mariae Virginis

Source: I-Bc

1672 (F1451)

Letanie à tre, quattro, cinque e sei voci di Francesco Foggia romano maestro di cappella nell'insigne Basilica in S. Lorenzo e Damaso. Opera decimasesta. Dedicata al Signor D. Archangelo Spagna (Roma, Giovanni Angelo Mutii, 1672).

Molto Illustre, e Molto Reverendo Sig, e Padron mio Osservandiss.

Non sempre sono figlio del merito de dignità, e gl'honori; derivando bene spesso, ò dalla fortuna cieca nel dispensarle, ò dalle ricchezze arbitre, e signore degl'affari mondani. Quindi è che hò voluto dedicare questa mia opera à V.S. in qui nella fortuna privata risplende quella virtù, che di posto piu sublime degnissima la renderebbe, essendo al parere de' saggi maggior gloria

Il meritar che conseguir gl'honori.

Poiche oltre le Filosofia, Teologia, Matematica, Legge, Poesia, Musica, e Pittura, non vi è scienza, ò nobile professione in cui ella non riporti i primi vanti; ciò dichiarando à bastanza gl'oratorij da lei composti, in cui l'armonia della musica và ritrovando quei soggetti, che oltre il delettare l'udito pascano l'intendimento; e le sue comedie quali se la su humilità non tenesse racchiuse frà le pareti domestiche campeggia - rebbono in grado sublime sopra i teatri d'Italia. Tralascio, per non offender la modestia di V.S. altri suoi più riguardevoli encomij considerando, che ricercherebbono lingua della mia più faconda, e maggior tempo à narrarle; e solo mi ristringo à lodare (se bene non mai à bastanza) la stima che ella fà de virtuosi, e particolarmente nella musica, di cui sarebbe degnissimo Mecenate, se la fortuna in altrogrado la constituisse, il che non manco d'augurarle per publico bene, e gloria di si nobil virtù, & à V.S. bacio affettuosamente le mani. Roma li 5. Luglio 1672.

Di V.S. Illustre, e molto Reverenda
Affettionatissimo servidore
Francesco Foggia.

Letanie à 3. Canto, Alto, e Tenore
Letanie à 4. 2 Canti, Alto, e Tenore
Letanie à 4. Concertate C. A. T. e B.
Letanie à 5. Concertate 2 C. A. T. e B.
Letanie à 5. Concertate 2 C. A. T. e B.
Letanie à 6. 2 C. A. 2 T. e B.
Salve Regina, à 5. Concertate, 2 C. A. T. e B.

Source: I-Bc

Giovanni Stefano FONTANA Morello

1633 (-----)

Messe, motetti, Miserere et letanie di Nostra Signora a otto voci, col duplicato basso per l'organo. Di Gio. Stefano Fontana Morello canonico nella Collegiata di S. Stefano in Biella. Novamente date in luce.. . . (Milano, Giorgio Rolla, 1633).

Letanie di Nostra Signora

Source: I-Aosta Biblioteca capitolare

Nicolò FONTEI

1640 (F1480)

Compieta e litanie della Beata Vergine à cinque con sue antifone per ciascun tempo dell'anno à tre, e con alcuni duplicati salmi à tre voci con doi violini, e doi Confiteor. Armonizata da Nicolo Fontei.. . . Opera quinta (Venezia, Alessandro Vincenti, 1640).

Letanie della B.V. à 5

Source: I-Bc

Amante FRANZONI

1613 (F1813)

Apparato musicale di messa, sinfonie, canzoni, motetti, & letanie della Beata Vergine, à otto voci, con la partitura de bassi . . . opera quinta . . . libro primo (Venezia, Ricciardo Amadino, 1613).

Sancta Maria. Concerto à cinque da suonarsi con quattro Tromboni cioè tre bassi, un tenore & il Soprano sempre canta.
Letanie della Beata Vergine à otto voci

Source: I-Mc

1614 (F1814)

Messa, et litanie della B. Vergine a otto voci. Con il basso continuo per l'organo. D'Amante Franzoni maestro di capella nella chiesa ducale di S. Barbara di Mantova. Libro secondo. Novamente posto in luce. Et aggiuntevi le letanie del Gastoldi à otto voci con altre dell'istesso Franzoni, à quattro (Mantova, Aurelio & Lodovico Osanna, 1614).

Letanie della Madonna à otto.
L'istesse del Gastoldi à otto.
L'istesse del medesimo Franzoni, à quattro

Source: I-Mc

G Giovanni GABRIELI

1615 (G87)

Symphoniae sacrae Ioannis Gabrielii Sereniss. Reip. Venetiar. organistae in Ecclesia

Divi Marci. Liber secundus, senis, à7, à8, à10, à11, à12, à13, à14, à15, à16, à17, & à19, tam vocibus, quam instrumentis, editio nova (Venezia, stampa del Gardano, aere Bartolomeo Magni, 1615).

Litanie B. Virginis {à 8}

Source: GB-Lcm

Edition: *Giovanni Gabrieli Opera Omnia* ed. D. Arnold, III Motetta *Sacrae Symphoniae* (1615) (Rome, 1962) CMM 12, 109

Giovanni Battista da GAGLIANO

1634 (G102)

Psalmi vespertini cum litaniis Beatissimae Virginis quinis vocibus modulandi. Auctore Ionne Baptista a Gagliano Serenissimi Magni Ducis Etruriae musico (Venezia, Alessandro Vinventi, 1634).

Laetaniae B. Virginis

Source: GB-Lbl

Leandro GALLERANO

1615 (G152)

Il primo libro delle messe, motetti, et litanie della B.V. à cinque voci. Di Leandro Gallerano da Brescia, organista in S. Francesco di Bergamo. Nuovamente poste in luce. Con il basso continuo (Venezia, Ricciardo Amadino, 1615).

Litaniae B.M. Virginis

Source: I-BRd

Gregorio GALLINO

1679 (G255)

Messe, salmi, e litanie à due voci concertati di Gregorio Gallino maestro di capella dell'Illustrissima Communità di Gemona. Opera quarta.... (Venezia, appresso Francesco Magni detto Gardano, 1679).

Litanie

Source: I-Rvat-casimiri

Pietro GAMBERI

1634 (G313)

Messe, e salmi à otto, & à cinque, parte concertati, & parte pieni, con un Laudate Dominum à tre, Laetanie della B. Vergine, & Ave Regina Caelorum à otto. Di Pietro Gamberi maestro di capella nell'Arcivescovado di Ravenna. Opera prima.. . . (Venezia, Bartolomeo Magni, 1634).

Laetanie della Madonna, à doi Chori pieni.

Source: I-Bc

Giacomo GANASSI

1637 (G324)

Vespertina psalmodia in totius anni solemnitates. Item cantica duo Beata Mariae Virginis. Ac aliae copiosae cantiones, cum parte organica quatuor musicis vocibus explicata. Auctore Fratre Iacobo Ganasso Tarvisino. Ex Franciscana Minorum Conventualium Religione, in D. Mariae Asyliensis musicae praefecto (Venezia, Alessandro Vincenti, 1637).

Litaniae

Source: I-Bc

Biagio GHERARDI

1650 (G1756)

Compieta à otto concertate, e non concertate, con le letanie della Madonna . . . opera quarta (Venezia, stampa del Gardano, 1650).

Letanie Concertate [Alla Quarta]
Letanie [Alla Terza]

Source: I-NOVd

Giovanni GHIZZOLO

1613 (G1786)

Messe, motetti, Magnificat, canzoni francese, falsi bordoni & Gloria Patri à otto voci di Giovanni Ghizzolo maestro di capella di Correggio. Nuovamente poste in luce con la partitura de bassi per l'organo . . . opera decima (Milano, Filippo Lomazzo, 1613).

Letanie della B. Vergine [Litaniae B. Mariae Virginis, ubi cantantur in Ecclesiae Lauretanae]

Source: I-Bc

1615 (G1787)

Il terzo libro delli concerti à due, 3. e quattro voci, con le letanie della Beata Vergine à cinque, et la parte per l'organo di Giovanni Ghizzolo maestro di capella dell'Eccell.mo Sig. Prencipe di Correggio. Opera XII. Nuovamente data in luce (Milano, Filippo Lomazzo, 1615).

Letanie della Madonna à cinque voci

Source: I-PCd

/1623 (G1788)

1619 (G1790)

Messa, salmi, lettanie B.V., falsi bordoni et Gloria Patri concertati à cinque, o nove voci, servendosi del secondo choro à beneplacito, con il basso per l'organo di Giovanni Ghizzolo maestro di capella dell'Illustrissimo, & Reverendissimo Sig. Cardinale Aldobrandini, nella sua Metropoli di Ravenna. Opera decimaquinta (Venezia, Alessandro Vincenti, 1619).

Litaniae B.V. Mariae

Source: I-Bc

/1622 (G1791)

1622 (G1797)

Il quarto libro delli concerti à due, tre, & quattro voci, con le letanie della Beata Vergine, et la parte per l'organo di Giovanni Ghizzolo maestro di capella dell'Illustrissimo, & Reverendissimo Signor Cardinale Aldobrandini nella sua Metropoli di Ravenna. Opera decima sesta, novamente ristampata & corretta (Venezia, Alessandro Vincenti, 1622).

Letanie della B.V. {à 4}

Source: I-Bc

First and third editions lost.

/1640 (G1798)

1623 (G1799)

Compieta antifone et litanie della Madona à cinque voci con il basso per l'organo di Giovanni Ghizzolo maestro di capella della Veneranda Arca di S. Antonio di Padova. Opera vigesima.. . . (Venezia, Bartolomeo Magni, 1623).

Littanie B.V. Mariae

Source: I-Bc

Girolamo GIACOBBI

1618 (G1823)

Litanie e motetti da concerto e da capella à due chori per la Santissima Vergine di Gieronimo Giacobbi mastro di capella di S. Petronio di Bologna nell'Academia de Gelati l'Imperfetto (Venezia, Stampa del Gardano, appresso Bartolomeo Magni, 1618).

Perche apparisca gratitudine verso la protettion che riceve Gieronimo Giacobbi mastro di capella dall'Ill.ma Archiconfraternita di S. Maria della Vita di Bologna nella quale sono dignissimi Rettore il sig senator Ercole Malvasia Priori il signor Camillo Bolognetti, et il signor Francesco Boccaferro restino le presenti opere in perpetuo testimonio della sua obligata devotione.

Prime Litanie à 6 concertate
Seconde Litanie à 7 in due Chori
Terze Litanie à 8
Letanie ultime à 8 [Di Domenico Benedetti musico dell'Ill. Sig. di Bologna.]
Vidi speciosam {à 8}
Porta Caeli
O Quam spetiosa
Dilecta nostra
Alma Redemptoris {à 8} Concertati
Ave Regina
Regina caeli
Salve Regina

Nei motetti concertati facilmente se le potranno aggiungere altri Chori per Ripieni, se bene non si sono segnatii luoghi, come si fece nei Salmi concertati E se nel choro senza soprano dove si vedrà questo segno -- -- in luogo delle parole, non vi sarà commodita de'stromenti, s'aggiunge alli avisi che si diesero nei sudetti Salmi, che non sara errore se le voci continuaranno le parole accenate in ciascuno di quei luoghi.

Source: I-Bc

GIACOMO da Santo Angelo

1617 (1617^2)

Seconda aggiunta alli concerti raccolti dal molto Reverendo Don Francesco Lucino à due, tre, e quattro voci, di diversi eccellenti autori, novamente raccolta, et data in luce da Filippo Lomazzo, con una messa, due Magnificat, le letanie della Beata Vergine, e dodeci canzoni per sonare, con la partitura per l'organo (Milano, Filippo Lomazzo, 1617).

Letanie della Madonna Di Iacomo da Santo Angelo {à 4}

Source: I-Bc

Giuseppe GIAMBERTI

1627 (G1829)

Sacrae modulationes Iosephi Giamberti Romani. In Ecclesia Cathedrali Urbevetana Musices Magistri. Binis, ternis, quaternis, & quinis vocibus decantandis. Cum Litanijs B.M.V. ad organum sonum accomodate. Liber primus. Opus secundum (Orvieto, Rinaldo Ruuli).

Litaniae B.M.Virg.

Source: I-Rv

Santino GIRELLI

1620 (G2513)

Salmi di tutto l'anno, à otto voci, con doi Dixit, un Magnificat, concertati a l'uso moderno con il partito per l'organo di Santino Girelli da Brescia. . .. Letanie del istesso Concertate ad essa Regina del Cielo (Venezia, Stampa del Gardano, appresso Bartolomeo Magni).

Lettanie B.V. Mariae [Letanie alla Serenissima Imperatrice de Cieli Maria Vergine di Loreto, posta nella Chiesa della Maddalena di Genova. Ad instantia del M. Magnifico Sig. Ottavio Verderio musico ecc. di Milano.]

Source: I-Bc

Giovanni Battista GNOCCHI

1602 (G2908)

Sacrarum cantionum cum quinque vocibus . . . liber primus (Venezia, Ricciardo Amadino, 1602).

Litaniae B.M.V.

Michel'Angelo GRANCINI

1622 (G3397)

Armonia ecclesiastica da concerti à 1, 2, 3, e 4 voci, con una messa, Magnificat, letanie, falsibordoni, & canzoni francese, parimente j quattro. Di Michel'Angelo Grancini organista di S. Maria del Paradiso in Milano . . . (Milano, Giorgio Rolla, 1622).

Letanie della Madonna {à 4}

Source: I-Fc

1624 (G3398=1624^{6})

Il secondo libro de concerti à 1, 2, 3 e 4 voci, con una messa e doi Magnificat, con le letanie della Madonna di Michelangelo Grancini organista in S. Sepolcro di Milano. Et altri concerti di Gio Domenico Rognoni Taeggio, con una messa da morti, raccolti da Giovan Lopez basso nella Regia e ducal Corte di Milano, novamente dati in luce (Milano, Filippo Lomazzo, 1624).

Letanie della Madonna {à 4}

Source: I-Nf

1628 (G3400)

Concerti à una, due, tre, & quattro voci, con le letanie della Madonna. Libro terzo (Milano, Filippo Lomazzo, 1628).

Littanie B.V. Mariae

Source: I-Md

1632 (G3402)

Messa, e salmi a riosi, con le letanie della Madonna, concertati à quattro, con la quinta parte à beneplacito, et mancando qual si voglia delle parti serviranno à tre . . . con il basso per l'organo, opera settima (Milano, Giorgio Rolla, 1632).

Letanie della Madonna

Source: I-Md

/1637 (G3403)

1636 (G3404)

Il quinto libro de concerti ecclesiastici, à una, due, tre, e quattro voci, con una messa, Magnificat, & letanie della B.V. di Michel'Angelo Grancini, organista nella Metropolitana di Milano opera ottava (Milano, Giorgio Rolla, 1636).

Letanie {à 4}

Source: GB-Lbl

1643 (G3405)

Novelli fiori ecclesiastici concertati nell'organo all'uso moderno . . . divisi in messa, salmi, motetti, Magnificat, & letanie della Madonna à quattro voci, opera nona (Milano, Giorgio Rolla, 1643).

Letanie della Madonna à 4

Source: I-Bc

1645 (G3406)

Musica ecclesiastica da capella, à quattro voci divisa in messe, motetti, Magnificat et letanie, con il Te Deum laudamus, & Pange lingua gloriosi, aggiontovi, il basso continuo à beneplacito per l'organo, opera decima (Milano, Giorgio Rolla, 1645).

Letanie della Madona
Letanie de Santi all'Ambrosiana à 4
[Modo di cantar le letanie de'Santi alla Romana]

Source: I-Rvat-casimiri

1649 (G3409)

Corona ecclesiastica, divisa in due parti, parte prima, nella quale si contengono motetti, messe, Domine, Dixit, Magnificat à cinque voci, con altri salmi à 2. 3. 4. in varij modi concertati; parte seconda, nella quale si contengono messa, salmi, Magnificat, con le letanie della B.V.M. concertati brevi à 5. & à 4. à beneplacito tralasciando qual si voglia parte. Opera decima terza di Michel'Angelo Grancino organista della Metropolitana di Milano.. . . (Milano, Carlo Camagno, [1649]).

[Letanie della B.V.M.]

Source: I-Bc

1652 (G3411)

Varii concerti à otto voci di messe, motetti et Magnificat, con le lettanie di Nostra Signora, opera decima quinta (Milano, Carlo Camagno, 1652).

Laetanie della B.V.M. Breve.

Source: GB-Lbl

1655 (G3412)

Giardino spirituale de varii fiori musicali concertati à quattro voci, nel qual si contiene messa, salmi, motetti, antifone, & letanie della B.V.M. di Michel Angelo Grancini maestro di capella del Duomo di Milano opera decima sesta. . . (Milano, Carlo Francesco Rolla, 1655).

Letanie della Madona

Source: I-Bc

1666 (G3415)

Ottavo libro de concerti ecclesiastici à due, tre e quatro voci, con le litanie della B.V.M. à quattro, & à tre se piace . . . opera decima nona (Milano, Giovanni Francesco & fratelli Camagni, [1666]).

Letanie della B.V.M.

Source: CH-Zz

Alessandro GRANDI (i)

1614 (G3427)

Motetti à cinque voci, con le letanie della Beata Vergine . . . raccolti da Placido Marcelli (Ferrara, Vittorio Baldini, 1614).

Litaniae B. Mariae Virginis

Source: I-Bc

/1620 (G3428) /expanded 1620 (G3429)

1614 (-----)

Il terzo libro de motetti a due, tre, & quattro voci. Con le letanie della B.V. à cinque voci, & il basso per sonar nell'organo di Alessandro Grandi maestro di capella nello

Spiritosanto [sic] *di Ferrara. Novamente composti, & dati in luce* (Venezia, Giacomo Vincenti, 1614).

Letanie B.V. Mariae A Cinque [Letanie]

Source: PL-Kj. (This first edition previously believed lost.)

/1618 (G3436) /1621 (G3437) /1636 (G3438)

Alessandro GRANDI (ii)

1680 (G3474)

Salmi per i vesperi della Madonna e delle Vergini, con gl'inni e littanie à otto voci pieni et à tre voci concertati con stromenti di Alessandro Grandi maestro di capella della Cathedrale di Rimini.. . . Opera prima (Bologna, Giacomo Monti, 1680).

Litanie à otto

Source: GB-Lwa

1692 (G3475)

Salmi per i vesperi di tutto l'anno, con le letanie della B.V. Te Deum, e Tantum ergo à quattro voci pieni, di Alessandro Grando, maestro di cappella della Catedrale di Rimino.. . . Opera seconda (Bologna, Pier-Maria Monti, 1692).

Litanie della Beata Vergine

Source: I-Sd

Vincenzo de GRANDIS

1624 (G3481)

Psalmi ad vesperas, et motecta octonis vocibus quorum aliqua concertata cum litaniis B.M.V. Authore Vincentio de Grandis Cappellae Pontificiae pro tempore Magistro (Roma, Luca Antonio Soldi, 1624).

Laetanie B.M.V. Concertatae

Source: I-Rvat-barberini

The 1604 edition listed in RISM under G3480 appears never to have existed: it is not included in the I-Rvat-barberini catalogue as cited in RISM. Further, the fact of its dedication to as important a figure as Cardinal Francesco Barberini makes it highly unlikely that the 1624 edition is a reprint.

Francesco Maria GRASSINI

1653 (G3456)

Motetti concertati à due, tre, quatro, e cinque voci parte con instromenti, e senza con le litanie della B.V. nel fine di Francesco Maria Grassini da Bologna maestro di capella, & organista nella Chiesa della Carità di Bologna... (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1653).

Litaniae Due Canti Alto Tenore e Basso

Source: I-Bc

Bonifazio GRAZIANI

1665 (G3676)

Litanie à quattro, cinque, sette, e otto voci, del Sig. D. Bonifatio Gratiani già maestro di cappella nella Chiesa del Giesù, e Seminario Romano. Opera undecima (Roma, Giacomo Fei d'A.F., 1665).

Alla Gloriosissima Vergine Lauretana. Il fratello dell'autore.
Regina degl'Angeli, che con le melodie dell'Anima tua esultante Magnificati le glorie di quel Potente, che fece reco cosl gran cose, Musa tù, Madre del Sole, che sù i lidi di Laureto non di caduchi lauri circondi la fronte, mà d'immortali Stelle eternamente coronata ten'vai, deh rischiara questi canti, e perdona, se di dolcezze men'degne, l'armonie d'un misero mortale cosperse sono. Mondale Tù con la tua purità, sublimale con la tua humilità, beatificale con la tua Divina Maternità. Il tuo gran Figlio permettendo solo d'esser battezzato da Giovanni, amplificò di meriti il Battista; e con toccar l'acque del Giordano, le Santificò. Quelle compositioni musicali, in esser' consecrate al tuo Nome, riceveranno un'impressione angelica, et un'carattere di Paradiso. Con questa fidanza io te le dedico; et in segno, che Tù non prenda ad onta la troppo ardimentosa oblatione di questo vilissimo verme, supplico humilimente la tua Maestà à degnarsi di concedermi, ch'io genuflesso al tuo Trono, con un'atto per me gloriosissimo in tutta l'eternità, ponga una sol volta il capo prostrato sotto quel piè Verginale, che schiaccia la testa all'infernal'serpente, poiche solamente il privilegio d'esser'calpestato dall'adorate piante, sarà per me un sicuro fondamento della mia sempiterna esaltatione. A questo ambito honore divotisimamente m'inchino.

Alexander Papa VII. Ad futuram rei memoriam.
Cum, sicut exponi nobis nuper fecerunt dilecti filij Gratianus Gratiani, & Dominicus eius natus haeredes q. Bonifatij etiam Gratiani a Marino, ipsi varia musica in psalmis, hymnis, modulis, oratorijs, missis, & litanijs consistentia, ac alia quaecunque eiusdem Bonifatij opera typis in Alma Urbe nostra mandare intendant, vereantur autem, ne alieni, qui ex alieno labore lucrum ea ipsa opera imprimi facere curent in ipsorum exponentium praeiudicium. Nos, igitur eorundem exponentium indemnitati, ne ex editione huiusmodi aliquod dispendium patiantur, providere, illosque specialibus favoribus, & gratijs prosequi volentes, & eorum singulares personas a quibus vis excommunicationis, suspensionis, & interdicti, alijsque Ecclesiasticis, sententijs, censuris, & penis a iure, vel ab homine quavis occasione, vel causa latis, si quibus quomodolibet innodati existunt ad effectum praesentium dumtaxat consequendum

harum serie absolventes, & absolutos fore censentes. Supplicationibus illorum nomine Nobis super hoc humiliter porrectis inclinati eiusdem Gratiano, & Dominico, ut durante decennio proximo a primaeva dictorum operum, si, & postquam illa antea a dilecto filio Magistro Sacri Palatij Apostolici approbata erunt, impressione computando, nemo, tam in Urbe nostra, quam in reliquo Statu Ecclesiastico mediate, vel immediate Nobis subiecto opera praedicta sine speciali dictorum Gratiani, & Dominici, aut eorum haeredum, & successorum, vel ab eis causam habentium licentia imprimere, aut ab alto, vel alijs impressa vendere seu venalia habere, aut proponere possit, & valeat Apostolica auctoritate tenore praesentium concedimus, & indulgemus. Inhibentes propterea omnibus, & singulis utriusque sexus. Christi fidelibus, praesertim librorum impressoribus sub excommunicationis late sententiae, ac sub quingentorum ducarorum auri de camera, & admissionis librorum, & typorum omnium, pro una, camerae nostrae Apostolicae, & pro alia eisdem Gratiano, & Dominico, ac pro reliquia tertijs partibus accusatori, & iudici exequenti irremi libiliter applicandorum, & eo ipso absque illa declaratione incurrendis paenis, ne dicto decennio durante opera praedicta; aut aliquam illorum partem, tam in Urbe, quam in dicto Statu Ecclesiastico possint sine huiusmodi licentia imprimere, aut alibi ab alio, vel alijs impressa vendere, vel venalia habere, seu proponere quoque modo audeant, seu praesumant. Mandantes, propterea dilectis filijs nostris, & Apostolicae Sedis de latere Legatis, seu Vicelegatis, aut Praesidentibus, Gubernatoribus, Praetoribus, vel alijs Iustitiae Ministris Provinciarum Civitatum, Terrarum, & Locorum Status nostri Ecclesiastici praedicti quatenus eisdem Gratiano, & Dominico conumque successoribus, & haeridibus, seu ab eis causam habentibus huiusmodi in paraemissis efficacis, defensionis praesidio assistentes, quandocunque ab eisdem Gratiano, & Dominico, seu alijs praedictis fuerunt requisiti, paenes praedictas contra quoscumque inobedientes irremissibilites exequantur; Non obstantibus Constitutionibus, & Ordinationibus Apostolicis, & quibus vis Statutis, & consuetudinibus, etiam iuramento, confirmatione Apostolica, vel alia qua vis firmitate roboratis: privilegijs quoque indultis, & literis Apostolicis in contrarium praemissorum quomodolibet concellis, confirmatis, & innovatis, coeterisque contrarijs quibuscumque. Volumus, autem, quod praesentium literarum transumptis, etiam in ipsis operibus impressus manu alicuius notarij publici subscriptis, & sigillo personae in dignitate Ecclesiastica constitutae munitis eadem prorsus fides in Iudicio, & extra adhibeatur quae praesentibus ipsis adhiberetur, & forent exhibitae, vel ostensae.
Dat. Romae apud S. Mariam Maiorem sub Annulo Piscatoris, die 12.Augusti M.DC.LXIV. Pontificatus Nostri Anno Decimo.
S. Ugolinus

Litania à 4. Due Canti Alto, e Baritono
Litania à 5. Due Canti, Alto, Ten, e Basso.
Litania à 5. Due Canti, Alto, Ten, e Basso.
Litania à 7. Due Canti, due Alti, due Tenori. e Basso.
Litania à 8. Due Canti, due Alti, due Tenori, e due Bassi.

Source: GB-Lwa

Partial /1675 (G3677)

Litanie della Madonna à tre, quattro, cinque, e otto voci, di Don Bonifatio Gratiani gia maestro di cappella nella Chiesa del Giesù, e Seminario Romano. Opera undecima (Roma, Mascardi, 1675).

All'Illustriss. & eccellentiss. Signore e Patrone Collendissime le Signore Suor Maria Isabella Suor Maria Geronima Suor Maria Colomba Suor Maria Ales-

sandra Colonna Monache in SS. Domenico, e Sisto di Roma.
Sotto i torchi delle stampe Romane rinasse quest'opera musicale già composta da Don Bonifatio Gratiani mio fratello, e se ne i primi natali fù consacrata alla gran Madre di Dio Maria, come che conteneva melodie, le quali preconizerano i singolarissimi pregi di quella, conviene ancora, che nei secondi si dedichi à persone grandi, si per sublimità di linguaggio, come per singolarità di divotione. Non potevo dunque presentarla che all'Eccellenze Vostre, le quali non solo portano unitamente l'augustissimo Nome di Maria, mà si dimostrano ancora vere imitatrici di lei nelle virtù, e particolarmente nell'humilità, poiche con generoso rifiuto dell'humane grandezze hanno anteposto il velo al soglio, e calpestato il fasto del mondo, *Qui, si vos habere meruit, retinere non potuit.* S. Amb. Forse, che dalle Spaggie Romane dovranno pelligrinare verso contrade oltramarine queste sacre armonie per dilettare l'udito, e sollevare alla contemplatione delle cose celesti l'intelletto de virtuosi, e grandi, onde giubilo, che siano per godere il privilegio antico, e ben raro del Popolo Israelitico, il quale se guidato dalla Colonna prodigiosa, che fra le nuvole apri teatri di maraviglie, giunse della Terra promessa alli defiati confini, le presenti musicali melodie saranno condotte alle mete degl'applausi communi dalla Colonna Coronata della loro Eccellentissima Casa, che sempre fù guida propizia, e benefica cinosura della virtù. Favorito dunque da questi felicissimi auspicij dedico all'Eccellenze vostre questa picciola operetta, alla quale si degnino mostrar serena la fronte, da cui derivano la calme de'benefici più segnalati, e porgere benignamente la destra, sempre destra nel favorire, & all'Eccellenze Vostre humilmente m'inchino.

Roma 26 Maggio. 1675.
Dell'Eccellenze Vostre
Humilissimo, Devotiss. & Obligatiss. Serv.
Il Fratello dell'Autore.

Litania Prima à 3. Due Canti, e Basso [not in 1665]
Litania Seconda à 4. Due Canti, Alto, e Baritono.
Litania Terza à 5. Due Canti, Alto, Ten. e Basso.
Litania Quarta à 8. dui Can. dui Alti. dui Ten. e dui Bassi.

Source: I-Bc

Tomaso GRAZIANI

1617 (G3707)

Symphonia Parthenici litaniarum modulaminis caelistis aulae Reginae quaternis, quinis, sexcenis, octonisque vocibus occinenda una simul basso pro organis adnexo. Per Fratrem Thomam Gratianum da Bagnacaballo, Minoritanae Conventualium Familiae alumnum efformati (Venezia, Giacomo Vincenti, 1617).

Honori Reverendissimi in Christo Patris F. Iacobi Bagnacaballensis Artium & S.T.D. ac universi ordinis Minor. Con. Auctoritate Apostolica Vicarii Generalis Patroni sui Colendissimi opusculum nuncupatum.
Cum plurimos norim (Reverendissime Minoritani ordinis nostri Antistes) qui multa praeclara ad cantum spectantia monumenta praelo excudere porrexere, verendum mihi autumavi, ne (ut qui aliorum in hoc musicali genere virtutem simadmiratus semper) meum levidense musices robur tanquam in Sole nubem, vel in chrystallo naevum alijs collustrandum offeram. Ast debito honori in dominam coelorum morem gerens, studijque tui peculiaris, erga eandem conatus tanquam lumina quaedam (quae ita solis & chrystalli praeferunt speciem, ut luceant sine nube, niteant sine naevo) saepe saepius considerans,

haud dubie apud me persuasus sum, quin aliorum exignas virtutis dotes, paterno affectu, vel illustres ignotas vel notas ornes, nam si quides, virtutis es, quid pergo? nisi virtutem in te; quam semper veneratus sum, hoc etiam Symphoniaco praeconiorum Deiparae iubilo honorem, opinor prorsus me indignum qui a virtute honorer. Quare uut tibi hoc quicquid est libelli (praesertim quantum in hac provectiori aetate mea tempus otij cocessit) inscriberem, facile tuus erga Dei matrem servor meus in te animus, admiratio, debita observantia, & gratitudo, validi omnes affectus impulerunt. Devotionis tuae assiduam in cultu Beatissimae Patronae nostrae curam, & zelum quem iam pridem imbibisti, silentio involvo, animus in te meus, qui caepit ab annis primae pueritiae postea coaluit, fraterna in religione quadam similitudine & renovatus subinde varijs in locis consuetudine demum ad amantino arctistimae vicissitudinis nodo colligatus, perpetuam dum spirabimus mentium conspirationem tibi pollicetur. Admirationem quandam observantiae debitae matrem, gratitudinisque secretum memoriale, virtutes tuae quam magnae, tam multae, & quod insolens quam rarae tam fere cunctis charae excitarunt. Accipe igitur grato ac lubenti animo hunc harmonia cum coelesti reginae occentum, qui non dulcisonum illum Amphiona (a poetis dictum) saxa ad struendos muros Thebanos trahentem, repraesentat sed corda hominum ad implorandum Mariae patrocinium anhelantia provocat, & accendit, non Orphaeum aliquem organi & testudinis pulsandae haud mediocriter artificem, ast blandum vigorem spiritualis laetitiae suaviter exerentem; non denique sagacem Antiopem bellem Cytharedum, insigniter cantorem, qui suavitate cantus, rudes in obsequij civilis pellexit disciplinam, sed omnes quo Beatissimae Virgini devotiores eo aptiores ad nutum eiusdem disciplinae exercendum, rapientem. Tu haec pauca aequi bonique consule, & observantiam meam in te, quam & hoc libello contestari volui, & ad aram tuam sisto captivam, ut astoles paterno affectu amplectere, utere, ac foveto. Vale Venetijs Kalendis Martij. 1617.

Reverendissimae Paternitatis Tuae
Devinctissimus in Christo servus
Frater Thomas Gratianus
Bagnacaballensis.

[Quatuor vocum]
[Quatuor vocum]
[Quinque vocum]
[Quinque vocum]
[Sex vocum]
[Sex vocum]
[Octo vocum]
[Octo vocum]

Source: I-Bc

Silvestro GRIFFI

1629 (G4601)

Motetti à due, tre, e quattro voci, con le laudi della B. Vergine, libro primo (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1629).

Lettaniae della B.V.M. {à 4}

Source: I-Bc

Carlo GROSSI

1657 (G4729)

Armoniosi accenti cioè messe à 4 & à cinque voci, con istromenti obligati e secondo choro, ò ripieni ad libitum, salmi à due, à tre, à quattro, à sei, & à otto voci, parte con istromenti, e ripieni, e parte senza, con le litanie brevi, della Beata Vergine, à otto voci. Di Carlo Grossi maestro di capella della Santissima Coronata, e dell'Illustrissima Accademia Olimpica di Vicenza. Opera seconda.. . . (Venezia, Francesco Magni, 1657).

Letanie della B.V. correnti à 8 voci [Brevissime]

Source: I-PS

Giovanni Antonio GROSSI

1640 (G4738)

Messa, et salmi bizarri, con le letanie della B. Vergine concertati à quattro voci, e l'hinno Ave maris stella à 6, con il suo basso continuo . . . opera prima (Milano, Giorgio Rolla, 1640).

Letanie della Madonna. Canto, Alto, Tenore, e Basso

Source: COd

1664 (G4742)

Celeste tesoro. Composta in musica di messe concertate à cinque, & otto voci, con sinfonia e senza, & motetti, Te Deum, et letanie della Santissima Vergine Maria. Di D. Gio. Antonio Grossi. Meestro di cappella nel Duomo di Novara. Opera quinta.. . . (Milano, Giovanni Francesco & fratelli Camagni, [1664]).

Lettanie à 8 Pr. Ch: Conc. [Alla Illustriss. Signora Isabella Leonarda Vicaria Virtuosiss. in S. Orsola.]

Source: F-Pn

Alessandro GUALTIERI

1620 (G4790)

Alessandro Gualtierii veronensis in ecclesia Sanctae Mariae in organis Veronae, musicae magistri. Missarum octonis vocibus concinendis liber primus. Ac infine, litaniae Beatae Maria [sic] *Virginis una cum basso ad organum. Opus quartum. Nunc primum in lucem aeditum* (Venezia, Alessandro Vincenti, 1620).

Litaniae B.M. Virginis

Source: I-VEcap

Antonio GUALTIERI

1630 (G4793)

Mottetti à una, doi, tre, & quatro voci con le littanie della B. Vergine à 4, libro terzo, opera X (Venezia, Bartolomeo Magni, 1630).

Letanie della Beata V. {à 4}

Source: GB-Och

Francesco GUGLIETTI

1640 (G5018)

Salmi e litanie à cinque, con il basso continuo . . . opera prima (Napoli, Ottavio Beltrano, 1640).

Litania [Kyrie eleison]

Source: I-Nf

Girolamo GUIDUCCI

1677 (G5040)

Letanie della Madonna à due, tre, quattro, e cinque voci di Fr. Girolamo Guiducci Servita. Dedicate all'Illustrissimo, e Reverendissimo Sig. Abbate Leonardo Marsilii Canonico della S.S. Basilica di S. Pietro in Vaticano (Roma, successor'al Mascardi, 1677).

Illustrissimo, e Reverendissimo Signore.
Queste sacre Lodi composte da me si esercitava la carica di maestro di cappella nella Metropolitana di Siena; compariscono alla luce per commodo di quelle chiese che usano cantarle. E perche dalla somma bontà di V.S. Illustrissima, hebbero tal volta fortuna della sua attentione; sperano ancora dalla medesima esser fatte meritevoli del suo patrocinio. Compiacciasi dunque benignamente accetrarle benche piccolo dono in segno dell'infinite obligationi che le tengo. E facendole humilissima riverenza mi dedico per sempre
Di V.S. Illustriss. e Reverendissimo Servitore
Fr. Girolamo Guiducci Servita.

Al Lettore
Militando in una Religione, che si qualifica del pregiato titolo *De' Servi di Maria,* facilmente resterai appagato ('Benigno Lettore') nel vedere che io renda à questa gran Madre un tributo di dovuto ossequio colla mia prima opera

musicale, che si pubblica alle stampe, non contendosi altro in queste sacre preci, che le di lei lodi, e prerogative singolari. Nel tempo, che dimorai in Siena maestro di cappella di quell'insigne Chiesa Metropolitana in diversi stili, e con varij concerti, molte volte messi in musica le letanie, dalla multiplicità di esse ho scelte queste poche, come più commode all'uso universale, anco di quelle cappelle le quali non hanno abbondanza di cantori; mi sono tenuto in tali componimenti, alla brevità, procurando di unire alla vaghezza del cantare un'armonia divota, che principalmente hò attesa nel comporle. Se ti riuscirà gradito questo primo saggio delle mie compositioni, mi darai motivo di servirti anco di altre, quando poi non ti siano accette, compatiscimi se hò ardito di esporle al publico, per manifestare con esse le mie obligationi al soggetto, di cui elleno portano in fronte il nome, e vivi felice.

à 2. Canti
à 2. Can. e Basso, con altro Can se piace
à 3. due Canti, e Tenore
à 3. due Tenori, e Soprano
à 3. due Canti, e Basso, Concertate
à 3. due Canti, e Basso, Piene, e brevi
à 3. Alto, Tenore, e Basso
à 4. Canto, Alto, Tenore, e Basso
à 5. Due Canti, Alto, Ten. e Basso
à 5. Canto, Alto, dui Tenori, e Basso
à 5. due Canti, Basso, dui Violini

Source: I-Bc

Cesario GUSSAGO

1610 (G5166)

Psalmi ad vesperas solemnitatum totius anni octonis vocibus decantandi, una cum litanijs integerrimae ac sacratiss. Virginis Mariae, ac etiam litaniae B.M.V. una cum Msgnificat duodenis vocibus Rever. P. Caesarii Gussaghi in templo S. Mariae Gratiarum Brixiae (Venezia, Ricciardo Amadino, 1610).

Litaniae B.M. Virg. Octonis voc.
Litanie duodecim voc.

Source: GB-Lbl

I ISABELLA LEONARDA

1670 (I92)

Sacri concenti a una, due, tre, et quattro voci . . . opera terza (Milano, fratelli Camagni, [1670]).

Lettanie Della B.V. à 4 voci a Capella

Source: GB-Lcm

1674 (I93)

Messa, e salmi, concertati, & a capella con istromenti ad libitum . . . opera quarta (Milano, fratelli Camagni, [1674])

Lettanie della Madona à 4. voci [Canone Coronato à Capella]

Source: CH-Zz

1677 (I95)

Motetti a una, due, tre, e quattro voci parte con istromenti e parte senza, con le litanie della B.V. . . . opera settima (Bologna, Giacomo Monti, 1677).

Litanie della B.V.M. [Alla illustrissima Signora mia, Signora Osservandissima, la Signora Barbara Alvizzi Avogadra Musica Virtuosissima]

Source: I-PS

1684 (I97)

Motetti à quatro voci con le littanie della B.V. di Isabella Leonarda Madre nel Collegio di S. Orsola di Novara. Opera decima.. . . (Milano, fratelli Camagni, [1684]).

Littanie della B.V.M.

Source: CH-Zz

1700 (I107)

Motetti à voce sola, con istromenti d'Isabella Leonarda Consigliera nel Nobilis. Collegio di S. Orsola di Novara opera vigesima.. . . (Bologna, Marino Silvani, 1700).

Litanie [A due Canti, overo Tenori, con Alto, e Basso ad libitum. Sempre spedito. In arietta]

Source: I-Bc

K Johann Hieronymus KAPSBERGER

1631 (K200)

Litaniae Deiparae Virginis cum suis antiphonis musicis modis aptatae a Io. Hieronymo Kapsberger Nobili Germano volumen primum. Eminentissimo Principi Francisco Cardinali Barberino S.D.N. Urbani Octavi Nepoti (Roma, Paolo Masotti, 1631).

Eminentissime Princeps.
Deorum laudes modulatione celebrandas Homerus docet. Merito ergo Genitricem Dei, qui de Dijs triumphavit, numeris ubique decantatam veneramur. Hinc ergo iure pias Virginis supplicationes harmonicis modis aptavi. Quod opus tuo nomini Eminentissime Princeps inscriptum vellem, Apum Daedaleus imitator, quae, si olim in Hieronis, aut Platonis, aut Ambrosij labris, hoc est regijs, vel doctis, vel sacris insederunt, nunc in tuis, hoc est regijs, & doctis, & sacris mella depromunt sua. Meas has notas non calamistris inustas in theatrum deduxi, sed apta facilitate, utinam felicitate, quantum potui, ex industria composui. Tibi igitur, cui omnis est cum dignitate virtus, has dirigo. Meliflua tuae Api melos debetur.

Et sacris Apibus non nisi sacra decent.

Sacrarum ad caelestem Virginem precationum opus exhibeo, tu, qui caeli Vicario proximus es, plurimumque Sanctissimae Matri pietate defers, divinas cantiones suscipe. Et, si sole generari tuae Apes creduntur, in solis lucem emissas sove. Cum tuae benignitatis studium in me igiter agnoscam, omnia tibi iure debeo. Et interim, dum merita Sanctissimi Patrui imitaris, dignitatibus honorem augendo, nostro bono felicissime Regna. Romae.

Eminentissimae Dominationis tua
Devotissimus Servus
Io. Hieronymus Kapsberger.

Litaniae Prima Octo voc:
Litania Secondo Sex Voc:
Litania Tertia Quatuor Voc:
Litania Quarta Quatuor Voc:
Regina Caeli Quatuor Voc:
Alma Redemptoris Sex Voc:
Ave Regina Octo Voc:
Salve Regina Quatuor Voc:

Source: I-Rvat-barberini

In the Rvat-barberini copy the date of publication has been altered to MDCXXXII in ink; also 1632 in *New Grove*.

L Pietro LAPPI

1607 (L682=1607[4])

La terza con il Te deum et litanie della B. Vergine et santi à otto voci di Pietro Lappi fiorentino maestro della musica di S. Maria delle Gratie in Brescia (Venezia, Alessandro Raverii, 1607).

Litanie de S. Vergine
Litanie de Sanctis

Source: GB-Lbl

1625 (L695)

Messa, et responsorii, con tutti gli salmi cosl del Vespro, come delli Notturni, e Laudi per gli morti à 4. voci. E con il basso generale per l'organo à piacimento. Del M.R.P. Pietro Lappi maestro della musica di S. Maria della [sic] *Gratie.di Brescia. Opera quintadecima.* (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1625).

Littanie Sanctorum

Source: I-COd

1627 (L696)

Letanie della Beata Vergine à 4. 5. 6. 7. 8. voci. Con il basso continuo per l'organo à beneplacito. Libro secondo. Del P. Pietro Lappi maestro della musica in Santa Maria delle Gratie di Brescia. Opera XVII. Dedicate al Molto Ill[re] Signor Giulio Brunello (Venezia, Bartolomeo Magni, 1627).

Al Molto Ill.[re] Sig.[or] et Patrone Osserv.[mo] Il Sig.[or] Giulio Brunello.
Escono alla publica censura del mondo queste lodi di Maria Santissima & se bene per l'oggetto, che rimirano non hanno bisogno di essere alla tutela di alcuno mortale raccomandate: ad ogni modo per l'auttore, dal quale vengono, hanno necessità di chi le protega. Sono nate a maggior gloria di questa Gran Madre di Dio, che V.S. Molto Illustre con tanta splendidezza di spese adorna nella nostra Chiesa di Brescia; perciò le lascio scorrere: ma non sotto altra protettione che la sua, acciò come esse tendono a quel fine, che ella anhela: cosi dalla sua autorità gli sia levato quel tutto di manchevole, che per l'imperfettione mia potessero havere. A questo motivo s'aggionge il desiderio di dare una volta segno di quella gratitudine che altamente ho sempre tenuto scolpita nel cuore per il zelo dell'accrescimento della mia Religione, che V.S. Molto Illustre porta scritto nella serena fronte à vivi caratteri di sencerità. Le riceva donque con benignità di occhio, come da mele sono inviate con attestatione di debito: cosi averrà che ogn'uno scopra continuato il suo affetto verso di noi, & il nostro conosciuto termine verso di lei: e pregandole con tutto lo spirito vera

felicità da questa Regina delle Gratie le bascio humilimente le mani. Da Venetia il Primo Genaro. 1627.
Di V.S. Molto Illustre
Devotissimo Servitore
Frate Pietro Lappi

Littaniae Sesto Tuono à 4
Littaniae Primo Tuono à 4
Littaniae Quarto Tuono à 5
Littaniae Primo Tuono Concertate à 6
Littaniae Ottavo Tuono à 7
Littaniae Secondo Tuono à 8

Source: I-BRd

1629 (L699)

Rosario musicale della Sacratissima Imperatrix del Cielo, nel si contengono una messa à doi chori con un terzo choro aggionto à beneplacito, tutti li salmi che si cantano al vespro della B. Vergine, doi mute de littanie, doi moteti, il Te Deum, una canzone con alcuni introiti. Dedicato alli Molto Ill.ri Confratelli della Compagnia del Santiss. Rosario di Ancona del Molto R.P. Pietro Lappi maestro della musica di S. Maria delle Gratie di Brescia. Opera XXI (Venezia, stampa del Gardano, 1629).

Littanie B.V.M. Sexti Toni [Al Molto Ill. Sig. Giovanni Inviti deputato principale sopra la musica del Santiss. Rosario]
Littanie B.V.M. Octavi Toni

Source: I-BRd

Alberto LAZARI

1635 (L1181)

Armonia spirituale à una due tre, e quattro voci con le laetanie della Beata Vergine, & una messa concertata à 3. voci di F. Alberto Lazari Carmelitano maestro di capella, & organista nella Collegiata Parochiale dell'Illustre Communità di Massa Lombarda et nell'Academia de'Signori Spennati di Faenza il Vigilante. Opera prima.. . . (Venezia, Alessandro Vincenti, 1635).

Laetanie della Beata Vergine A 3. Concertate doi Canti o T. & Basso

Source: GB-Lbl

1637 (L1182)

Armonie spirituali concertate a 1. 2. 3. 4. 5. & 6. voci con le lettanie della B. Vergine a 4. & 8. si piace, con il basso continuo. Di F. Alberto Lazari, Carmelitano, nell'Academia di Sig. Offuscati di belle lettere in Cesena l'Appannato libro secondo, opera seconda (Venezia, Bartolomeo Magni, 1637).

Letanie della Beata Vergine Concertate {a 4 & a 8}

Source: PL-WRu

Giovanni LEGRENZI

1662 (L1618)

Compieta con le lettanie & antifone della B.V. a 5 voci di Giovanni Legrenzi, maestro di cappella dell'Illustrissima Accademia dello Spirito Santo di Ferrara opera VII (Venezia, Francesco Magni, detto Gardano, 1662).

Letanie

Source: GB-Lbl

Guglielmo LIPPARINO

1629 (L2576)

Sacri concerti à cinque voci con il suo basso per l'organo. Di F. Guglielmo Lipparino Bolognese, maestro di musica nel Duomo di Como. Libro primo, opera undecima (Venezia, Alessandro Vincenti, 1629).

Letanie della B.V. Maria

Source: GB-Lbl

1634 (L2577)

Le sacre laudi che si cantano nella Santa Casa di Loreto a tre quattro cinque, & otto voci di F. Guglielmo Lipparini Bolognese. Alla sacratissima, & miracolosa imagine della B. Vergine Maria del Baracano. Opera duodecima (Venezia, Alessandro Vincenti, 1634).

Alla Sacratissima Vergine Maria mia Avvocata F. Guglielmo Augustiniano.
Ecco (ò purissima Vergine) eccomi dico gionto all'desiderato parto (tant'anni sono) conceputo nell'animo mio tra le rive del Rheno, e nella Felsina Città tanto devota à voi, ò Sacratissima Madre di Dio, vengo con ogn'humilità di cuore ad offerirglelo essendo tutto à laude Vostra nodritto cl latte de concenti musichali formati dal mio debil petto, Vi prego à non risguardare alla bassezza di questo vostro indegno devoto, ma solo alla devotione che sempre hò professato di haver à voi gloriosissima Vergine, agiutato però dalla Santissima gratia vostra

ò Figlia madre è Sposa della Trina & una Deità; Vi prego con ogni humilità di cuore vi degnate de favorire questo mio devoto parto poiche non sprezzasti mia qual si voglia cosa, ò picciola, ò grande, che fosse fatta ad honore è laude vostra essendo voi Clementissima è pia, ò Benedetta frà tutte le creature che sete, e sempre sete stata protettrice di me vostro indegno sacerdote, vi prego (nel fine di mia vita) vi degnate impetrarmi luogo di penitenza, accio possa poi godere quelle celeste armonie delli Angelici Chori che cosi piaccia al Dator d'ogni bene (per vostra intercessione) cencedermi per sua divina misericordia.
Di Venetia li 4. Giugno 1634.

Letanie Concertate a 3
Letanie a 4
Letanie del Primo Tono a 5
Letanie del Secondo Tono a 5
Letanie del Terzo Tono a 5
Letanie del Quarto Tono a 5
Letanie del Quinto Tono a 5
Letanie del Sesto Tono a 5
Letanie del Settimo Tono a 5
Letanie del Ottavo Tono a 5
Letanie a 8
Letanie a 8
Letanie a 8
Letanie Concertate a 8

[In the organ partbook, the last two items are transferred to the opening of the collection, with this position reflected in the *tavola*.]

Source: I-Bc

1635 (L2578)

Sacri concerti a una due tre e quattro voci con le litanie della Beata Vergine Maria che si cantano nella Santa Casa di Loreto et alcune sonate a due e tre voci di F. Guglielmo Lipparino Bolognese opera terza decima (Venezia, Alessandro Vincenti, 1635).

Litanie {à 4}

Source: I-Bc

M

Lodovico MANFREDI

1638 (M337)

Concerti ecclesiastici à una, due, tre, quattro, et cinque voci. Di F. Lodovico Manfredi da Guastalla, Minore Oss. Libro secondo. . .. (Venezia, Alessandro Vincenti, 1638).

Letanie della B.V. Soprano, Alto, doi Tenori, e Basso

Source: PL-WRu

Giovanni Antonio MANGONI

1617 (-----)

Sacra cantica seu motecta deiparae Virgini quatuor vocibus concinenda a Io. Antonio Mangono caravagiensi edita, eidemque Sacrae Virgini dicata. Addita parte pro organo (Venezia, Giacomo Vincenti, 1617).

Kyrie eleison

Sources: I-Aosta, Biblioteca capitolare; PL-Kj

1623 (M360)

Messa, psalmi, Magnificat, motetti, falsi bordoni, & Gloria patri, con le letanie della B. Vergine. A otto voci in due chori, l'uno puerile, & l'altro voci pari. Nuovamente composti & dati in luce da Gio. Antonio Mangoni da Caravaggio. Con il basso continuo per l'organo. . .. (Milano, Giorgio Rolla, 1623).

Litaniae Beatae Mariae Virginis

Source: I-ASc

Biagio MARINI

1655 (M670)

Lacrime de Davide sparse nel miserere concertato in diversi modi a due tre quattro e più voci con due violini à beneplacito litanie de Santi abbreviate, motetti, e Tantum ergo sacramentum. Opera XXI. . .. dal Cavalier Biagio Marini (Venezia, Francesco Magni, 1655).

Letanie de Santi. à 4 voci e 2 violini se piace.

Source: PL-WRu

Erasmo MAROTTA

1635 (M713)

Raccolta di motetti del Marotta, libro primo, a due, a tre, a quattro, a cinque, con il basso continuo: & un salmo a 3. & una litania a 5 o a 6 . . . (Palermo, Giovanni Battista Maringo, 1635).

*

Francesco MARTINI

1617 (M1001)

Sacrae laudes de B. Mariae Virg. quaternis, quinis, senis, septenis, octonisque vocibus. Et eiusdem litaniae octonis similiter vocibus concinendae. Auctore Francisco Martino Congregationis Oratorij Presbytero, omnium usui, ac praecipue monialium accomodatae. Una cum basso ad organum. Liber secundus (Roma, Bartolomeo Zannetti, 1617).

Litaniae {à 8}

Source: I-Rsc

Domenico MASSENZIO

1614 (M1310)

Motecta binis, ternis, quaternis, quinisque vocibus, cum basso ad organum concinenda, una cum litanijs B.M.V. Auctore Dominico Massentio Roncilionensi Collegiatae Ecclesiae Roncilionensis canonico. Liber secundus (Roma, Bartolomeo Zannetti, 1614).

Letaniae B.M.V. {2. Canti, Alto, Tenore, & Basso.}

Source: D-MÜs

1616 (M1311)

Dominici Massentii Roncilionensis Illustrissimorum Sodalium B.V. Assumptae in Aedibus Professorum Societus Iesu Romae musicae praefecti. Sacrorum cantuum ternis, quaternis, quinis, senisq; vocibus organice dicendorum. Una cum litanijs B.M. Virginis. Liber tertius (Ronciglione, 'apud Dominicum de Dominicis', 1616).

Litaniae B.M. Virginis A Quattro Canto, Alto, Tenore, e Basso.

Source: I-Bc

1631 (M1318)

Sacri mottetti a due, et a piu voci da potersi cantare sida voci ordinarie come ancora da monache con la sequenza di Pentecoste, & letanie, & in fine O Gloriosa Domina, con il basso continuo per l'organo composti da Domenico Massentio da Ronciglione. Libro quinto, opera decima (Roma, Paolo Masotti, 1631).

Letanie {a 4}

Source: GB-Lbl

1643 (M1324)

Davidica psalmodia vespertina integra, & biparta, in totius anni festivitatibus quaternis vocibus ad novum ecclesiasticum modum, una cum litanijs Beatae Mariae Virginis decantanda, et gravi ad organum parte depulsanda a Dominico Massentio ex Roncilione, S. Mariae in Via Lata Beneficiatorum Collegij, Decano Primario. Nuper composita, et in lucem edita. Liber septimus, opus XVII (Roma, Lodovico Grignani, 1643).

Letaniae B. Mariae Virginis

Source: F-Psg

Andrea MASSONE

1638 (M1325)

Il primo libro delli mottetti a due, & a tre voci, e nel fine una letania della Madonna, a quattro voci . . . opera prima (Napoli, Ottavio Beltrano, 1638).

*

Alfonso MAZZONI

1640 (M1687)

Motecta binis, ternis, quaternisque vocibus decantanda una cum litanijs Beatae Mariae Virginis Alfonsi Mazzoni beneficiati, ac musicae praefecti in Catedrali nec non Venerabilis Societatis ac Illustrissimae Academiae Spiritus Sancti Ferrariae, opus primum (Venezia, Alessandro Vincenti, 1640).

Laetaniae Canto, Alto, Tenore, e Basso

Source: PL-WRu

Lorenzo de'MEDICI

1619 (M1735)

Laurentii Medices civis nobilis cremonensis. Missarum octonis vocibus, liber primus, opus IIII nuper aeditum cum parte organica (Venezia, Bartolomeo Magni, sub signo Gardani, 1619).

Littaniae B. Mariae Virginis

Source: I-Bc

Matteo MELISSA

1665 (M2227)

*Messa e salmi brevi & ariosi con le litanie della B. Vergine à 3 voci concertati & altri salmetti nel fine à voce sola con violini di D. Matteo Melissa maestro di capella nel Duomo di Goritia*dots. (Venezia, appresso Francesco Magni detto Gardano, 1665).

Litanie [À 3. Due Tenori, e Basso.]

Source: PL-WRu

Tarquinio MERULA

1628 (M2339)

Libro secondo de concerti spirituali con alcune sonate à due, tre, quattro, et cinque voci del Cavalier Tarquinio Merula organista del Chiesa Collegiata di S. Agata, e maestro di capella nella Cathedrale di Cremona il Sabbato, per le laudi della Beata Vergine (Venezia, Alessandro Vincenti, 1628).

Letanie della B.V. Maria {à 5}

Source: I-Bc

1640 (M2341)

Pegaso, opra musicale, l'undecima, ove s'odono salmi motetti, suonate, e letaniae della B.V., a due, tre, quattro e cinque voci . . . libro terzo (Venezia, Alessandro Vincenti, 1640).

Laetaniae concertatae A 5. doi Canti, Alto, Tenore, & Basso

Source: I-Bc

Claudio MERULO

1609 (M2367)

Missae duae, cum octo, et duodecim vocibus concinendae, additisque lytaniae Beatae Mariae Virginis octo vocum . . . cum parte organicum (Venezia, Angelo Gardano & fratelli, 1609).

Litaniae Beatae Mariae Virginis

Source: I-Bc

Edition: *C. Meruli musica sacra*, ed. J. Bastien, CMM li/11 (1970-)

Francesco MILANI

1638 (M2729)

Letanie et motetti a doi chori da concerto, e da capella, di Francesco Milani maestro di capella di S. Petronio di Bologna nell'Accademia de Filomusi il Solitario. Dedicati all'Illustrissima Congregatione del Santissimo Rosario per cui dell'armoniche lodi di Maria è moderatore (Venezia, Alessandro Vincenti, 1638).

All'Illustrissima Congregatione del Santissimo Rosario.

Pretendo d'impedire il vassallaggio al tempo, quando, all'immortalità le presenti note racommando, & con tanto maggior vantaggio, quanto è il consecrarle, al Illustrissima Congregatione del Santissimo Rosario, in cui mercè la protectione della Vergine in eterno porporeggiano le rose, che altrove havendo con la vita commune la morte, qui mai sempre immortali si godono. Crederò dunque di haver bene assicurata l'opera quando di gradirla non sdegnino le S.S.V.V. Illustrissime, che per sola diffesa frà le rose le spine conservino, e me l'inchino.

Di Bologna li 16. Agosto 1638.

Delle S.S.V.V. Illustrissime,

Devotissimo, & Obligatissimo Servitore

Francesco Milani.

Letanie Prime à 5. Doi Soprani, Alto, Tenore, e Basso.

Letanie Seconde à 8. Primo choro ordinario Secondo ch. senza Soprano.

Letanie Terze Primo choro ordinario Secondo choro senza Soprano.

Letanïe Quarte Primo choro duoi Soprani, Alto, e mezzo Basso, Secondo choro senza Soprano.

Letanie Quinte concertate Duoi chori ordinarii.

Motetti à otto

Ave Virgo [gratioso] concertato Primo choro duoi Soprani, Alto e Basso Secondo choro senza Soprano.

Omnes gentes concertato duoi chori ordinarii.

Dilecta mea concertato duoi chori ordinarii.

Sancta, & immaculata concertato duoi chori ordinarii. [di Gierolamo Giacobbi]

Beata es Virgo Primo choro ordinario Secondo ch. senza Soprano.
Aperte sunt Portae [Jerusalem] Duoi chori ordinarii. [di Gierolamo Giacobbi]
Ave verum [corpus] à 5 concertato duo soprani, duoi Tenori, e Basso.
Signum Magnum [apparuit in caelo] à 8 Duoi chori ordinarii.

Source: I-Bc

Giovanni Francesco MILANTA

1651 (M2734)

Il secondo libro de motetti a due, tre, quattro, e cinque voci con violini, & le letanie, à quattro, della B.V.M. & in fine quattro Tantum ergo Sacramentum. Di Gio. Francesco Milanta da Parma maestro di capella & organista nella Real Fortezza d'Asola Dominio della Serenissima Signoria di Venetia. . .. (Venezia, Alessandro Vincenti, 1651).

Kyrie eleison [Laetaniae] C.A.T.B.

Source: I-Bc

Carlo MILANUZZI

1622 (M2738)

Letanie della Beata Vergine a quattro et otto voci di Carlo Milanutii da Santa Natoglia maestro di capella in Santa Eufemia di Verona. Parte sono in cantilena, parte correnti, & parte in concerto, Novamente composte, & date in luce. Con il basso continuo per quelle in cantilena, & in concerto necessario, & per le correnti à beneplacito. Opera quinta (Venezia, Alessandro Vincenti, 1622).

All'Ill.^{mo} et Molto Rev.^{do} Sig. ^{re} Patrone collendissimo il Signor Don Giulio Veralli DBM.
Con quella vera osservanza, con la quale hò sempre honorato, & riverito la persona di V.S. Illustre, & Molto reverenda: e con l'occorenza de favori, e grazie, che per sua bonta in ogni tempo si è degnata dimostrar verso di me, dopo che per mia buono fortuna fui destinato al carico di Maestro di Capella di questa honoratissima Chiesa di Santa Eufemia; Vengo ad offerire j quella vera religione, & essemplar Devotione, che chiunque la conosce ammira nella sua Persona, queste mie fatiche, fabricate dal mio basso ingegno in honor della Regina del Cielo, Imperatrice de gl'Angioli, Vergine Sacratissima del Rosario, & Madre purissima dell'Eterno Dio Maria: chiaro testimonio del mio desiderio, che ho sempre tenuto di corrisponderle con qualche segno di gratitudine, come apunto in effetto hor faccio, lasciando con l'iscrittione del suo Honoratissimo Nome uscir sicuramente al Mondo questo mie Spirituali Compositione, le quali, ancorche non siano di ricompensa eguale a gli suoi meriti, & all'obligo, ch'io le devo, serviranno nondimeno per grata memoria della riverenza, che le porto: E mentre hà sempre dimostrato aggradir con suo gran gusto le mie compositione, & in particolare queste letanie, che a penna (sostenendo io il

carico di capo delle musiche nella Chiesa di Santa Anastasia per i Sabbati ad honor della Beata Vergine del Rosario) hò fatto piu volte cantare, e da lei volentieri ascoltate; l'istesso anco, donandoglile hora in Stampa; e facendonela Padrone, e Difensore, non isdegni, ma con l'istesso affetto accetti; che io per tanto non altro star ò bramando, che la conservatione dell'acquisto della sua buona gratia, alla quale mentre di cuore mi raccomando, gli bramo prospere, e felicissime le Sante Feste di Natale, e le bacio le mani.

Di Venezia li 20 di Decembre 1621.

Di V.S. Illustre, & Molto Reverenda

Devotissimo, & obbligatissimo Servitore

F. Carlo Milanuzii Agostiniano.

Al P.F. Carlo Milanuzzii per le sue Letanie della B. Vergine da lui poste in Musica. Dell'Ilustre Signor Francesco Pini.

Tolse Prometeo il foco
Da la celeste face;
Onde stupendo mago
Die moto e spitto a la fermata Imago.
Ma tu Mago canoro
Da qual sfera, ò qual loco
Togliesti forza tal, ch'a tuoi concenti
Lasciano i Fiumi il corso, il volo i Venti,
Il moto le fals'onde,
E spitto anco a le pietre human s'infonde?
Ah se ben'hora il sò. Solo da quella
Che Sola e fuor'il Sol, Fuor'ogni Stella.

Dell'Eccellentiss: Signor Antonio Leopardi.

Viva in te lieto ò fortunato ingegno
CARLO nel tuo la voto;
De suoi capelli una Ghirlanda d'oro
Ben sia, che questi FIORI,
Di soave Harmonia, concordi, e uniti
S'intercino fra lor, uniti poi,
Faccin Corona eterna a meru tuoi.

Letanie del Secondo Tono. A 4. In Cantilena
Letanie del Sesto Tuono. A 4. In Cantilena
Letanie dell'Ottavo Tuono. A 8. Correnti
Letanie del Primo Tuono. A 8. Correnti in Tripla
Letanie dell'Ottavo Tuono. A 8. In Concerto

Source: I-CEc

/1642 (M2739)

Letanie della Beata Vergine à quattro et otto voci di Carlo Milanutii da Santa Natoglia maestro di capella in Santa Eufemia di Verona. Parte sono in cantilena, parte correnti, & parte in concerto, novamente ristampate. Con il basso continuo

per quelle in cantilena, & in concerto necessario, & per le correnti à beneplacito. Opera quinta (Venezia, Alessandro Vincenti, 1642)

Source: I-Bc

1636 (M2754)

Hortus sacer deliciarum, ex quo flores et fructus per voces tum singulas, tum binas, tum ternas ad auditum accomodati . . . opus decimum nonum (Venezia, Alessandro Vincenti, 1636).

Litaniae Beatae Virginis {à 3}

Source: I-Bc

1647 (M2757)

Compieta intiera concertata con le antifone, e litanie della Beatiss. Vergine Madre di Dio, da cantarsi in organo, a una due, tre, e quattro voci. Del R.P.F. Carlo Milanuzii da Santa Natoglia. Dedicata al Reverendissimo Capitolo dell'Augustissimo Duomo della città sempre degna, sempre gloriosa di Adria. Opera XXIII. Novamente composta, e data in luce (Venezia, Alessandro Vincenti, 1647).

Lit. B.V. Voce sola Canto, o Tenore
Lit. B.V. à 2. Canto, e Tenore
Lit. B.V. à 2. Canto, e Tenore
Littaniae B.V. à 3. Due Tenori e Basso.

Source: PL-WRu

Francesco (Barnaba) MILLEVILLE

1619 (M2806)

Letanie della Beata Vergine con le sue antifone à otto voci del Milleville maestro di capello, & organista della Cathedrale di Chioggia, parte sono in concerto, & parte correnti, come si può vedere nella Tavola. Con il basso per l'organo. Novamente composte & date in luce; opera ottava. Dedicata all'Illustrissimo, & Reverendissimo Monsignor Grassi Vescovo di Chioggia (Venezia, Alessandro Vincenti, 1619).

All'Illus.^{mo} et Rever.^{mo} Sig.^{or} mio e Patron Collendissimo Monsignor Grassi Vescovo di Chioggia.

Havendo io conseguito fortuna, & gratia di principiar l'attual servitù mia con Vostra Signoria Illustrissima sotto i felici auspici delle sue grandezze nella propria Patria: si come non sono stato fin qui ottoso in riverirla lontano con la divotion dell'animo cosi al suo fortunato ingresso di sacro Pastore in questa Città; conoscendomi poco atto di poter fra le publiche allegrezze, & applausi convenevolmente essaltare i meriti della sua dignità, sono ricorso pregar la Santissima Vergine per la continuova prosperità di lei con humili, e devote

Letanie, le quali, (usando il mio povero talento nell'arte della musica) ho poi dati alla stampa; accioche compariscono a lei cosi ornate di caratheri, e non, come io di fede, & ossequio mi pregio suo servitore. Non isdegni il dono, qual egli si sia, che io presento a Vostra Signoria Illustrissima con la fede di quel' Silete, il quale spinto dall'affetto del cuore non dall'ambition dell'animo: fatto delle proprie mani povero & angusta vaso porse poca acqua in vece di ricco tributo al gran Rè Artasserse. Qui m'inchino suo humilissimo servitore.

Di Venetia il di 8. di Agosto MDCXIX

Di V.S. Illustrissima, e Reverendissima

Humilissimo Servo

Il Milleville

Al Signor Milleville
per le Letanie della Beata Vergine Maria,
de lui poste in musica.
L'Infiammato Academico Arso.

Madrigale

Queste carte son'oro
Luci son quest'ombre
Gemme son queste noti,
Per cui tessendo horvai,
Orefice canoro,
Corona d'armonia,
A la Reina del Superno Choro.
MARIA, che suole e puote,
L'Opra gradir ch'e generosa epia
Porralla intorno al crin; tu la vedrai
Quando la sù ten'vole,
Vincer le stelle, & emular il sole.

All'Istesso l'Istesso

Sirene e l'aure uscite,
Cigni il volo fermate
Se di veder se di sentir dramate
Sirena delle stelle
Cigno del Paradiso
Che con voci animate
Piega l'alme rubelle,
Da vita a un cor ucciso.
Voi Sirene uccidete,
E voi Cigni morite,
Quando il canto sciogliete;
Questi lungi da vui
Viva in se stesso, & altri vivi in lui.

Primo ordine. Corrente A 8
Secondo Ordine. In Concerto A 8
Terzo Ordine. Corrente A 8.
Antifone
Salve Regina A 8.
Alma Redemptoris A 8. In concerto
Ave Regina Caelorum A 8. [in concerto]
Regina Caeli A 8.

Ai lettori
Ho dato alle stampe queste letanie della Beata Vergine à otto parte in concerto, e parte correnti: non di meno sono fatto in modo: che si possono cantare due parte per Choro, quando non vi fusse tutto il numero de cantori che fà bisogno, e anco non ci essendo soprani, i soprani si possono cantare in tenori, eccettuando però quelle che sono in concerto: però riusciranno meglio nella naturalezza in che si trovano. A dio.

Source: I-Bc

1639 (M2810)

Letanie della Beatissima Vergine Maria, a tre voci, concertate, del Milleville Ferrarese. Novamente poste in luce. Opera XX (Venezia, Alessandro Vincenti, 1639).

Al Molto Illustre, & Reverendissimo Sig. & Patron Collendissimo il Padre Don Claudio Alcatti Dignissimo Abbate di Santo Giorgio di Ferrara.
Era homai il peso delle mie obbligationi per li benefitij, e favori ricevuti da V.S. Reverendissima fatto cosi grave, che se la mia musiche non mi porgeva aita à sgravarmene in parte io temeva di rimanerne oppresso. Emmisi offerta di venire à lei, & io la mando, vestita con la livrea della sua servitù, segnata in fronte col caratteri del suo nome, e provista di buona moneta di gratitudine. Quante sono le note, che porta impresse, tanti sono li testimonij, che fano note al mondo le mie obbligationi verso di lei; quanti li sospiri, tanti del mio cuore li sospiri, per non potere con isborso di maggior valore sodisfarle apieno; quanti li diesis, tanti li diù sis di miei affettuosi desiri per la felice di lei, e lunga salute: quante le pause, tanti li segni di far pausa ne meriti di lei, che per la sua innata modestia, benche d'ogni merito ripiena sente con malagevolezza favellarne. Supplico perfine V.S. Reverendissima accoglierla con lieta fronte, e diffenderla da maledici, come può; già che non solo per la perfetta cognitione di essa; ma come Prelato hà di protettione Aliatte à ciò fare; e le bacio con profonda riverenze le mani. Di Venetia il Primo Marzo. 1639.
Di V.S. Molto Illustre, & Reverendissima
Obligatissimo Servitore
Il Milleville Ferrarese.

Letanie prime [CC(TT)B]
Letanie seconde [TT(CC)B]
Letanie Terze [TT(CC)B]
Letanie Quarte [TTB]
Letanie Quinte [CCB]

Source: I-Bc

Marcello MINOZZI

1638 (M2861)

Opera prima, e libro primo di salmi musicali a tre, quattro, e cinque voci con, sinfonie et in fine, una Letania della Beata Vergine di Marcello Minozzi maestro di cappella del Duomo di Carpi . . . (Venezia, Alessandro Vincenti, 1638).

Letanie A 4. Canto, Alto, Tenor, e Basso.

Source: GB-DRc

Bastiano MISEROCA

1609 (M2876)

Messa, vespro, motetti, et letanie della B. Vergine da cantarsi à otto voci. Con un avertimento nella parte continuata per l'organo di Bastiano Miseroca da Ravenna mastro di capella, & organista della Collegiata di S. Paolo di Massa Lombardi. Libro primo (Venezia, Ricciardo Amadino, 1609).

Letanie

Source: I-Bc

1618 (M2877)

I pietosi affetti . . . à una, due, tre, & quattro voci, con le letanie della Beata Vergine à sei, con la parte grave per l'organo, libro terzo (Venezia, Giacomo Vincenti, 1618).

Letanie della Beata Vergine A 6

Source: I-Bc

Orazio MODIANA

1623 (M2905a)

Sacri concerti à 2. 3. 4. & 5. voci. Con tre Magnificat, & due lettanie della Madonna à cinque, & una di quelle à nove se piace. Con il basso per l'organo. Di Horatio Modiana Il Pellegrino nell'Accademia de'Filomeni di Casalmaggiore. . .. Opera seconda (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1623).

Lettanie della B. Vergine {à 5}
Lettanie della B. Vergine à 5 & à 9

Source: B-Gu

Giovanni Francesco MOGNOSSA

1673 (M2921)

Messa litanie, e motetti ecclesiastici à 2. 3, e 4. voci, e d'alcuni con sinfonie di Gio. Fran.co Mognossa, maestro di capella della Cathedrale di Novara. Opera prima. . .. (Milano, Stampa delli Camagni, [1673]).

Lettanie della Madonna {à 4} Canto, Alto, Ten., e B.

Source: CH-Zz

Claudio MONTEVERDI

1620 (1620[4])

Secondo libro de motetti. In lode della gloriosissima Vergine Maria Nostra Signora. À una, due, tre, quattro, e cinque voci, & una messa, à quattro, con il basso generale, di Giulio Cesare Bianchi. Con le letanie à sei voci del Sig. Claudio Monteverde. Nella tavola poi, ci sono alcuni avertimenti, intorno al loro essere concertati in diverse maniere, secondo la commodità delle parti. . . (Venezia, Alessandro Vincenti, 1620).

Letanie della B.V. del Sig. Claudio Monteverde à 6. doi Canti, Alto, doi Tenori, e Bas.

Source: PL-WRu

Litany /1626 (1626[3] --- *q.v. supra*)

Litany /1650 (M3447=1650[5])

Messa a 4 voci, et salmi a una, due, tre, quattro, cinque, sei, sette, & otto voci, concertati, e parte da cappella, & con le letanie della B.V. del signor Claudio Monteverde gia maestro di cappella della Serenissima Republica di Venetia . . . (Venezia, Alessandro Vincenti, 1650).

Laetaniae della Beata Vergine, a 6 voci

Source: I-Rc

Pietro MORI

1641 (M3653)

Compieta e litanie della B. Vergine à quattro in concerto di Pietro Mori organista della Cathedrale di Volterra . . . opera seconda (Venezia, Alessandro Vincenti, 1641).

Litanie della B.V. Maria

Source: I-Bc

Giacomo MORO

1604 (M3732)

Concerti ecclesiastici di Giacomo Moro Viadana nelli quali si contengono motetti, Magnificat, et falsi bordoni à una, due tre, quattro, sei, et otto voci, alcuni de quali sono con passaggi che servono non solo alle voci, ma ad ogni sorte di stromenti, una compieta à otto con le sue antifone della B. Vergine, messa à otto, litanie che si cantano nella Santa Casa di Loretto à otto, canzoni à quattro per suonare con diversi stromenti, con il basso continuo per l'organo . . . opera ottava (Venezia, Ricciardo Amadino, 1604).

Letanie da Loreto

Source: GB-Lbl

1613 (M3733)

Concerti ecclesiastici, 1. 2. 3. et 4. vocum cum basso continuo ad organum (Antwerpen, Pierre Phalèse, 1613)

Litania B. Mariae {à 3}

Source: F-Sg

/1621 (M3734)

N Flaminio NOCETTI

1602 (N727)

Missae ac litaniae Beatae Mariae Virginis . . . octonis vocibus concinendae, primus chorus (Venezia, Angelo Gardano, 1602).

*

1617 (N729)

Cantica ac litaniae B. Mariae Virginis Flaminii Nuceti Permen ab organo in Aede D. Io. Evang. Parmae octonis vocibus concinendae. Cum partitione (Venezia, Bartolomeo Magni, 1617).

Admodum Rev.^{do} P.D. Benedicto Ceresie a Parma Abbati Dignissimo Sancti Io. Evang. Parmae. Flaminius Nucetus S.D.

Cantica, & litanias B.V. ad concentum reduxi. Ea nunc tibi offero, non solum quia me tibi ob ea beneficia, quae in me maxima contulisti, plurimum debere fareor, sed etiam quia eandem Sanctissimam Virginem praecipuo quodam honore a te mirum in modum coli non ignoro. Munus, quod offertur, tenue esse, nec dignum, quod ante te compareat, certo scio. Ab eo tamen offertur, quo tui amantiorem, & observantiorem neminem habes. Iraque non ut propensum in te omnium meum respicias, te etiam atque etiam rogo. Vale:
Venetijs Kal. Decemb. MDCXVII

Magnificat Sexti Toni
Magnificat Octavi Toni
Magnificat Secundi Toni
Magnificat Sexti Toni
Magnificat Primi Toni
Litaniae Secundi Toni
Litaniae Quarti Toni
Litaniae Sexti Toni
Litaniae Tertij Toni

Source: I-Bc

O

Simpliciano OLIVO

1674 (O58)

Salmi di compieta con litaniee in ultimo concertati à otto voci, e due violini con una violetta, e violoncino ad libitum. Di Simpliciano Olivo maestro di capella del Veneranda Oratorio della Steccata Chiesa Ducale di Parma. Opera seconda. . .. (Bologna, Giacomo Monti, 1674).

Litanie à otto voci con Violini

Source: I-Bc

Romualdo ONORIO

1639 (-----)

Messa salmi et litanie concertate a 4. voci con basso continuo di D. Romualdo Honorii Monaco Camaldolense opera seconda (Venezia, Bartolomeo Magni, 1639).

Littanie B.V. Mariae à 4.

Source: I-Bc

1649d (-----)

Letanie della Beatissima Vergine Maria à 4. 5. 6. & otto voci in concerto, con un motetto a 8 pieno. Opera settima di Don Romualdo Honorii monaco Camaldolese. Dedicate al Rev. P.D. Oduardo Baranardi da Borgo in Bressa Abbate meritissimo della Basilica di S. Maria delle Carceri (Venezia, Stampa del Gardano 1648).

Letanie à 4. Concertate
Letanie à 5. Concertate [con due Canti]
Letanie à 6. Concertate [con due Canti e due Tenori]
Letanie à 8. Concertate
Letanie à 8
Gaudete [con Maria qui diligitis]. Pieno
Letanie à 8. Piene

Source: I-Bc

P Giovanni Battista PASINO

1630 (-----)

Officio, et messa per li morti, à quattro voci, con il basso continuo. Di Giovanni Battista Pasino cremonese da Casalbutano. . .. (Brescia, Paolo Bizardo, 1630).

[Sancta Maria ora pro eis]
[Sancta Maria ora pro eis]

Source: I-Aosta Biblioteca capitolare

Francesco PASSARINI

1671 (P998X)

Salmi concertati à 3. 4. 5, e 6. voci, parte con violini, e parte senza, con letanie della B.V. à cinque voci con due violini. di Fra Francesco Passarini Minor Conventuale, e maestro di capella in S. Francesco di Bologna. Opera prima. . .. (Bologna, Giacomo Monti, 1671).

Letanie. A 5. Due Canti, Alto, Tenore, e Basso con Violini

Source: I-Bc

Serafino PATTA

1606 (P1036)

Missa psalmi motecta, ac litaniae in honorem Deiparae Virginis quinque vocibus D. Seraphini Pattae Mediolanensis in Ecclesia Sanctae Mariae Montis Cesenae organistae. Adito etiam infima pars pro organo continuata (Venezia, Giacomo Vincenti, 1606).

Litanie B. Mariae

Source: I-Bc

1609 (-----)

Sacra cantica concinenda una, duabus, et tribus vocibus, cum litanijs B. Mariae Virginis quinque vocibus, simulque cum basso generali pro organo, auctore D. Seraphino Patta mediolanensi monaco Casinensi in ecclesia S. Petri Regij organista, nunc primum in lucem aedita (Venezia, Giacomo Vincenti, 1609).

Letanie B. Mariae Virginis Quinque vocum

(Agnus Dei by D. Aurelij Signoretti Regien)

Source I-Bc

/1611 (P1037)

Vincenzo PELLEGRINI

1613 (P1180)

Vincentii Pellegrini Canonici Pisaurensi in Metropolitana Mediolanensis Ecclesia musices praefecti Magnificat decem quorum octo, quinis et duo novem vocibus concinuntur, quibus Sacre Laudes B. Virginis quae litaniae appellantur, quinis, et octonis vocibus concinendae adiiciuntur cum basso ad organum. Liber primus. Nuper in lucem aeditum (Venezia, Giacomo Vincenti, 1613).

Litaniae B.V. Mariae {à 8}
Litaniae B. Virginis Mariae {à 5}

Source: I-PCd

Lorenzo PENNA

1669 (P1188)

Psalmorum totius anni modulatis una cum missa, et falsis bordon: (ut aiunt) adiunctis psalmis carmelitarum usui, quatuorq: antiphonis, ac litaniis B.V. Mariae. Omnia quatuor vocibus cum quinto ad libitum. Auctore F. Laurentio Penna à Bononia Carm. ex Congreg. Mant. Sac. Theol. Mag. Doct. Colleg. in Accad. Resolutor. & Filaschis. Accad. Indeffesso, nec non in Cathedrali Imolensi musicae praefecto. Opus tertium (Bologna, Giacomo Monti, 1669).

Litaniae Beatae Virginis Mariae

Source: I-Bc

Francesco PETROBELLI

1660 (P1644)

Motetti a due e tre voci e laetanie della B.V. . . . libro secondo, opera quinta (Antwerpen, les hèritiers de Pierre Phalèse, 1660).

*

1677 (P1651)

Motetti antifone, e letanie della B. Vergine a due voci di Francesco Petrobelli maestro di capella della Cattedrale di Padova. Opera undecima. . .. (Bologna, Giacomo Monti, 1677).

Litanie. A due Canto, e Basso. [anco un Tuono più basso]

Source: I-Bc

Gasparo PIETRAGRUA

1629 (P2345)

Concerti et canzon francese à 1, 2, 3 e 4 voci con due messe . . . opera prima (Milano, Giorgio Rolla, 1629).

Letanie della Madonna {à 4}
Letanie de'Santi

Source: I-Md

Nicola PISANI

1620 (P2450)

Sacrarum cantionum quinis, senis, septenis, et octonis vocibus concinendarum, una cum duplicibus Deiparae Virginis litanijs, cum basso ad organum . . . liber primus (Venezia, Bartolomeo Magni, 1620).

Litanie B. Mariae V. Sexti Toni {à 8}
Eiusdem Octavi Toni

Source: I-Md

Ortensio POLIDORI

ND (P5020)

[*Motetti . . . a 2. 3. 4. 5. & 6., libro terzo*] (s.l., s.n.)

Letanie a 5

Source: I-SPE

Francesco DELLA PORTA

1645 (P5196)

Motetti a due, tre, quatro, e cinque voci, con le letanie della Beata Vergine a 4 . . . libro primo, opera seconda (Venezia, Alessandro Vincenti, 1645).

Letanie della Beata Vergine

Source: GB-Lbl

/1650 (P5197)

1648 (P5198)

Motetti a due, tre, quattro, e cinque voci con un Magnificat, litanie della Beata Vergine a quattro, e cinque, si placet di Francesco della Porta, organista & maestro di capella nella Madonna presso S. Celso in Milano. Libro secondo, opera terza (Venezia, Alessandro Vincenti, 1648).

Letanie della Beata Vergine a 4 con la quinta parte a beneplacito

Source: GB-Lbl

/1650 (P5199)

R

Giovanni Francesco RAMELLA

1601 (-----)

Reverendi Ioannis Francisci Ramellae in Ecclesia Cathedralis Novariae musicae magistri Sacrae cantiones cum Litanijs Sanctorum, & duabus Missis octo vocibus concinendae tum vivae voci, tum omnibus musices instrumentis aptissimae. Liber tertius. (Venezia, Giacomo Vincenti, 1601).

Litaniae Sanctorum

Source: PL-Kj

Lorenzo RATTI

1630 (R334)

Litaniae Beatissimae Virginis Mariae quinis, senis, septenis, octonis duodenisque vocibus concinendae. Una cum basso ad organum. Auctore Laurentio Ratto in Alma Domo Lauretana musicae praefecto. Quarum aliae sunt, ut vocant, concertate, aliae etiam sine organo. Nunc primum in lucem aeditae (Venezia, Alessandro Vincenti, 1630).

Illustrissimo Principi Scipione Burghesio S.R.E. Card. Amplissimo Almae Domus Lauretanae Protectori Laurentius Rattus P.F.

Veretur, Illustrissime Princeps, ne dum tuam proprius fit lucem, unde vitam sibi aliquam pollicebatur; ibi forte tanti splendoris impatiens perexiguum hoc opus conteratur. Audebo tamen (audaces fortuna iuvat) illud qualecunque sit, ante Burghesianum Solem exponere. Quid ni? Si primum sub aspectum tui luminis cadat: quid ei gloriosus, quid plausibilius contingat, quam ut eidem nex, tua maiestas fiat. At etiam (speramus quicunque cupimus) umbram sibi patrocinantem fortietur opusculum. En ad Aquilam appellat sese, ut is ad Caesarem, nempe ad mitem; qui sibi eumdem formidabat iudicem. Nec habere Clientes, quos foveat, Reginam Volucrum dedecet; quae ut erga timidos Olores benignior est; sic etiam erga eos se faciliorem praebebit, qui si minus Cycneam suavitatem ac lepore assequuntur; eidem certe quantum fas est assequendae non ignaviter ac oscitanter student. Has igitur musicas elucubrationes tibi do, ac dico sterile quidem sterilioris ingenij faetum, at aliquod saltem eius, quam tibi maximam debeo, venerationis ac observantiae monimentum. Quod si hunc meum (quae tua humanitatis est) in tenui laborem non dedignaberis; tenui fortasse non gloria e sua tenuitate crescet opus; atque ex tua, ci ad haerere nititur, magnitudine laudem sibi non modicam comparabit. Tu interim Magni Pauli virtutum non impar Haeres diu vive tuo, tuorumque posteriorum splendori; & Burghesianae Familiae tot stemmatis clarae titulum fac ipsam perennitatem.

Laureti IX Kal. Aug. 1630.

Letanie à 8. Concertate
Letanie à 8. Non Concertate
Letanie à 8. Concertate
Letanie à 8. Non Concertate
Letanie à 7. Concertate

Letanie à 8. Non Concertate [Vincentij Ugolini]
Letanie à 6. Concertate
Letanie à 5. Non Concertate
Letanie à 12. Concertate
Alma Redemptoris Mater. à 8.
Ave Regina Caelorum. à 8. Concert.
Regina Caeli. à 8. Concertate.
Salve Regina à 8.

Source: I-Sd

Benedetto RE(GIO)

1609 (A2637=1609[3])

Motetti à due, & tre voci, per cantar nell'organo con il basso continuo, de Caterina Assandra pavese, nuovamente composti, & dati in luce. Opera seconda. Aggiontovi una canzon francesa à 4 et le letaniae della B.V. à 6 del Rever. Don Benedetto Rè suo maestro di contraponto (Milano, herede di Simon Tini et Filippo Lomazzo, 1609).

Litanie della Beata Vergine Maria, a sei voci (Di Benedetto Re)

Source: I-PCd

1611 (R726)

Integra psalmodia vespertina omnium solemnitatum iuxta Sacrosanctae Romanae Ecclesiae ritum octonis vocibus concinenda auctore Benedicto Regio Cathedralis Ecclesiae Ticinensis musices praefecto: quibus litaniae Beatissimae Mariae Virginis ac Salve Regina accessere. Nunc primum abipso auctore in lucem aedita [simulque cum partitura pro organo] (Venezia, Giacomo Vincenti, 1611).

Litaniae

Source: I-Bc

1618 (-----)

Sacrarum cantionum quae duabus, tribus, et quatuor vocibus concinuntur. Auctore Benedicto Regio Ticinensis Cathedralis musices praefecto. Una cum basso ad organum, quibus accessere duo ordines Beatissimae Mariae Virginis Litaniarum quinque vocum. Nunc primum in lucem aeditae. (Venezia, Giacomo Vincenti, 1618).

Primo ordine delle Letanie della Betissima [*sic*] Vergine Maria
[Primo ordine delle Letanie della Beata Verg. A 5.]
Secondo ordine [Secondo ordine delle Letanie della Beata Vergine A 5.]

Source: PL-Kj

Sisto REINA

1648 (R1012)

Novelli fiori ecclesiastici concertati nell'organo all'uso moderno da fra Sisto Reina organista nell'insigne, et nobilissimo Tempio della Beata Vergine de Miracoli del Borgo di Sarono. Divisi in messe, salmi, motetti, Magnificat et letanie della B.V. Maria, a 8 voci, opera prima (Milano, Carlo Camagno, 1648).

Lettanie della B.V.M.

Source: I-Bc

1651 (R1013)

Armonicae cantiones una, binis, ternis, quaternis, et quinque vocibus concinendae, cum missa, Magnificat, litaniis Beatiss. M.V. Auctore Fr. Sixto Reina a Sarono in Celeberrimo Sanctiss. Virginis Mariae Miraculorum Burgi Saroni Templo, nec non in Divi Francisci Aede musices praefecto opus tertium (Milano, Giorgio Rolla, 1651).

Letanie della B.V. Duoi Canti, con Alto, Ten. e Basso

Source: GB-Lbl

1653 (R1015)

Armonia ecclesiastica a due, tre, quattro, e cinque voci di Fra Sisto Reina da Sarono Min. Con. maestro di musica, & organista nell'Insigne e Nobilissimo Tempio della Beata Vergine de Miracoli del Borgo di Sarono, e nella Chiesa di S. Francesco opera quinta. . .. (Milano, Carlo Camagno, [1653]).

Letanie della Beata Vergine Maria à 5.

Source: I-Bc

1662 (R1018)

La pace de numeri publicata con l'armonia di cinque voci nel vespro del Signore nelle Laudi della Beatissima Vergine, nel Tantum ergo, e nell'hinno delle Grazie da Fra Sisto Reina Min. Con. Organista nel nobilissimo Tempio di S. Bartolomeo e maestro di capella di S. Francesco opera ottava. . .. (Venezia, Francesco Magni, detto Gardano, 1662).

Le Laude di Maria Vergine a 5.

Source: I-Bc

1664 (R1019)

La danza delle voci regolata ne salmi di terza, e di Compieta in un Tedeum, nelle tanie [sic] *della Beatissima Vergine a otto voci, altri salmi, a voce sola, a tre, con li suoi violini, le quattro antifone di Compieta, a quattro voci, e in due sonate, a quattro violini per musica di Sisto Reina Minore Conv. e organista nel nobilissimo Tempio di S. Bartolomeo di Modona opera nona* (Venezia, Francesco Magni, detto Gardano, 1664).

Laude di Maria Vergine à 8.

Source: GB-Lbl

Giovanni RIGHI

1606 (R1540)

Ioannis Righi Civitas Mirandulae canonici, ac musices praefecti Missa, motecta, psalmi ad vesperas, cum duobus canticis, ac litanijs in omnibus B. Mariae Virginis festivitatibus, octo vocibus decantanda nunc primum in lucem edita cum basso ad usum et commoditatem organistarum (Venezia, Giacomo Vincenti, 1606).

Litanie Lauretanae

Source: I-PCd

1610 (R1542=1610[8])

Completorium Romanum octo vocibus concinendum, una cum litanijs, motectis et antiphonis B.M.V. Ioannis Righi Carpensis Civitatis Mirandolae Canonici ac musices praefecti. . .. Nunc primum in lucem aeditum. Cum basso pro organo. Opus VII (Venezia, Giacomo Vincenti, 1610).

Litaniae B.M. Virginis

Source: I-Bc

1614 (R1544)

Completorium romanum, una cum litanijs, & antiphonis B. Mariae Virginis, quinque vocibus decantandum Ioannis Righi Carpensis . . . una cum basso pro organo. Nunc primum in lucem aeditum (Venezia, Giacomo Vincenti, 1614).

Litaniae B. Mariae virginis [Lauretanae]

Source: I-PCd

Francesco ROGANTINI

1644 (R1917)

Il sacro flauto d'Euterpe cioè il primo libro de concerti ecclesiastici a una, due, tre, e quatro voci, con due messe, Deus in adiutorium, falsibordoni, Magnificat, & letanie della B.V. di Francesco Rogantini organista in Santa Maria Maggiore di Bergamo opera prima. . .. (Venezia, Alessandro Vincenti, 1644).

Letanie della Madonna A 4

Source: I-Bc

Giorgio ROLLA

1649 (1649[1])

Teatro musicale de concerti ecclesiastici à due, tre, e quattro voci di diversi celebri e nomati autori con una messa, antifone et letanie della B. Vergine Maria nuovamenta esposto alla luce da Giorgio Rolla musico milanese (Milano, Giorgio Rolla, 1649).

Letanie della B. Vergine {à 4}

Source: I-Md

/1653 (1653[1]):

Teatro musicale de concerti ecclesiastici à due, tre, e quattro voci di diversi celebri e nomati autori. Con una messa, antifone & letanie della S.. Verg. Maria, di nuova ristampato, con aggionta di un Magnificat, e Lettanie de santi . . . (Milano, heirs of Giorgio Rolla, 1653).

[Litanie de Santi]*
Litanie della B. Vergine

* Not listed in *tavola.*

Source: GB-Lkc

Giovanni ROVETTA

1635 (R2964)

Motetti concertati a due, tre, quattro, & cinque voci, con le litanie della Madonna, et una messa concertata a voci pari . . . opera terza (Venezia, Alessandro Vincenti, 1635).

Litaniae B. Virginis {à 3}

Source: I-Bc

/1640 (R2965) /1649 (R2966)

1639 (R2967)

Motetti concertati a due e tre voci con le letanie della Madonna a quattro . . . opera quinta (Venezia, Alessandro Vincenti, 1639).

Litanie [Lauretane] {a 4}

Source: GB-Lbl

/1640 (R2968) /1648 (R2969) /1648 (R2970)

Costante RUGGIERI

1663 (R3101)

Motetti a due e tre voci, con le letanie della Beatissima Vergine . . . opera prima (Venezia, Francesco Magni, detto Gardano, 1663).

*

S Galeazzo SABBATINI

1638 (S9)

Dei Parae Laudes a Galeatio Sabbatino musicis conceptibus cum tribus, quatuor, quinque, & sex vocibus contextae, per illustri, ac reverendissimo Domino D. Isidoro Bonzaninio Sancti Benedicti Novelli urbe Patavina Monasterij Abbati optime merito, dicatae. Opus optavum (Venezia, Alessandro Vincenti, 1638).

Per Illustris, ac Reverendiss. Dom.
Dei Parae Virginis Laudes ingenio Galeatij Sabbatini virorum nostri temporis musicem excolentium Coryphaei elaboratae, sub felicibus tui auspicijs ut mundum peragrent, e typis meis in lucem prodeunt. Et quem ijs mage patrocinantem adinvenire ipse potuissem, quam te Reverendiss. Presul? Mirum est, quam multis decoratus virtutibus ad hanc, qua fulges, evectus sis dignitatem. Mirum est intueri, quo splendore inter ceteros Olivetani Ordinis Optimates corusces. Mira sunt quae de te linguae fatentur omnes. Sed id unum ipse quam maxime admiror, quod peculiari studio in hoc potissimum insudes, ut Mecoenas eorum, qui musicam profitentur artem, merito nuncuperis. Hoc ergo permotus has tibi tanti viri lucubrationes dicare statui fretus, quod & has benigne sis excepturus, & me sub mi patrocinio accepturus. Vale.
Venetijs pridie Kal. Septembris Anno Domini 1638.
Per Illustri, ac Reverendissimae Dominationi tuae.
Addictissimus Servus,
Alexander Vincentius.

Laetanijs Tribus Vocibus Duo Cantus vel Tenores cum Bass.
Laetanijs Quatuor Vocibus C.A.T.B.
Laetanijs Quinque Vocibus C.A.T.T.B.
Laetanijs Quinque Vocibus C.A.T.T.B.
Laetanijs Quinq. Voc. vel Sex cum Alto ad placutum
Laetanijs Sex Vocibus C.C.A.T.T.B.

Source: I-Bc

Pietro Paolo SABBATINI

1630 (S24)

Psalmi Magnificat cum quatuor antiphonis ad vesperas, una cum litanijs B. Virginis octonis vocibus, una cum basso ad organum decantandi. Auctore Petro Paolo Sabbatino Romano. In Ecclesia S. Ludovici Gallicae Nationis musices moderatore. Liber primus, opus duodecim (Roma, Paolo Masotti, 1630).

Litaniae B. Mariae Virginis

Source: I-Bc

SALVATORE SACCHI

1607 (1607^2)

Missa, motecta, Magnificat et litaniae B.M.V. Salvatoris Sacchi cirinolani in Apulea capellae magistri civitatis Tuscanellae, cum basso continuato ad organum, nec non decem motecta diversorum excellentiss. auctorum octonis vocibus . . . (Roma, B. Zannetti, 1607).

Litaniae B.M.V

Source: I-Bc

SALVATORE de Santa Maria

1628 (S890)

Sacrorum concentuum qui singulis, duabus, tribus, quatuorque vocibus concinuntur, cum parte gravi ad organum & litaniis B.M.V. quatuor vocibus . . . liber secundus (Venezia, Alessandro Vincenti, 1628).

Lettanie della B.V.M. A 4

Source: PL-WRu

Francesco SAMMARUCO

1625 (1625[1])

Sacri affetti contesti da diversi eccelentissimi autori raccolti da Francesco Sammaruco Romano a 2. a 3. a 4. è aggiuntui [sic] nel fine le letanie della B.V. (Roma, Luca Antonio Soldi, 1625).

Letanie della Beatissima Vergine [Consertate]

Source: I-Bc

Giovanni Felice SANCES

1640 (S771)

Antifone e litanie della Beatissima Vergine a più voci di Gio. Felice Sances dedicate alla Sacra Cesarea Maiestà del'Imperatrice Maria d'Austria &c. (Venezia, Bartolomeo Magni, 1640).

Sacra Cesarea Maiestà

Dovendo mandar in luce questa mia opera sacra, ho preso ardire cercarli ricovero sorto l'ombra Augustissima del'Imperial protettione della Maiestà Vostra, la cui singolar divotione verso la Regina del Cielo m'ha indotto spender quel tempo che mi avanza dal servirlo di S.M.C. mio Clementissimo Signore in lode & honore di Maria Vergine di cui V.M. porta insieme il nome, & immita con la vita i costumi; Giovandomi credere, che sia per agradire altr'e tanto, in veder publicare per benificio commune le lodi della Santissima Madre quanto si compiace d'udirle continuatamente mentre si cantano con ogni devota attentione. Degnisi per tanto la M.V. come humilissimamente ne la suplico, non misurando dalla piciolezza del mio talento la mia divotione, accettar questo, per testimonio del'humilissima mia servitù, e dovuto ricognoscimento de favori ricevi da S.M. mentre con farle profondissima riverenza le prego dal Cielo compita felicità.

Vienna il Primo Lugio 1640

Della Sacra Cesarea M.V.

Divotissimo servo

Gio. Felice Sances

Salve Regina à doi Canti o Tenori
Ave Regina Caelorum à doi Alto e Tenore overo Canto
Regina Caeli à doi Canti o Tenori
Alma Redemptoris à doi Basso e Tenore o Canto
Stabat Mater à 3. doi Canti e Tenore
Letanie della B.V. à 3. doi Canti e Tenore
Letanie della B.V. à 4. Canto Alto Tenor e Basso
Letanie della B.V. à 5. doi Canti Alto Tenor e Basso
Letanie della B.V. à 6. Canto e alto concertati e 4. Voci da Ripieno
Letanie della B.V. à 7. doi Canti Alto Tenor Basso e doi Violini
Letanie della B.V. à 8. voci

Source: GB-Lbl

1642 (S772)

Motetti a 2. 3. 4. e cinque voci di Gio: Felice Sances, musico della Sacra Ceserea Maestà di Ferdinando III con le letanie della B.V. a sei voci comode da potersi cantar senza organo per chi volesse. . .. opera quarta ecclesiastica (Venezia, Bartolomeo Magni, 1642).

Lettanie della B.V. Comodo da potersi Cantar senza organo per chi vuole.

Source: I-Bc

Carlo Giuseppe SAN ROMANO

1674 (S884)

Sirena sacra. Motetti, messa, et salmi per li vespri di tutte le solemnità dell'anno, con un Magnificat, ecce nunc, Pater noster, & le letanie della B. Vergine Maria, a cinque voci di Carlo Giuseppe S. Romano, organista e maestro di capella della Passione opera terza (Milano, Francesco Vigone, 1674).

Letanie della BVM

Source: I-Bc

Giovanni Vincenzo SARTI

ND (S922)

[*Letanie à 8. voci di Gio. Vincenzo Sarti. Opera nona*] (s.d., s.l. --- after 1643)

Letanie Prime correnti, ottavo Tuono
Letanie Seconde correnti, Sesto Tuono
Letanie Terze correnti, Terzo Tuono
Letanie Quarte correnti, Secondo Tuono
Letanie Quinte, Sesto Tuono, concerta il Primo choro
Letanie Sesta à 5, & à otto. Ottavo Tuono concerta il Primo choro
Letanie Settime à 5, & à otto, Ottavo Tuono concerta il Primo choro
Salve Regina à otto. Concerta il primo Choro

Source: I-Bc

There seems to have been a deliberate attempt to obscure the identity of this publication: all title pages and prefatory material have been removed, and the 'running title' (as given above) has been obliterated with ink wherever it appears. That on page 5 of the Cantus partbook has been exposed through dilution of the ink.

1655 (S924)

Concerti sacri a due, e tre voci, con due para di litanie della B.V. a 4 voci col'basso per l'organo, di Gio. Vincenzo Sarti, maestro di capella della Metropoli di Ravenna libro sesto, opera undecimo (Venezia, stampa del Gardano, appresso Francesco Magni, 1655).

Litanie prime del quarto Tuono CATB
Litanie seconde del quinto Tuono CATB

Source: GB-Lbl

Antonio SAVETTA

1639 (S1112)

Corona Stellata di Lettaniae con le quattro Antifone Principali della Gloriosa Regina de Cieli a otto voci, per lo piu concertate nel primo choro lavorata da Antonio Savetta, maestro di capella della Santissima Incoronata di Lodi, & a Lei dedicata Opera Sedicessima (Venezia, Bartolomeo Magni, 1639).

Alla Santissima Vergine Incoronata di Lodi.
All'ossequio dovuto da un divotissimo affetto verso la Maestà di gloriosissima Imperatrice, non devo lasciar mi vedere dalle Sacre Corti di Santa Chiesa senza l'oro coronale, come presentar lo solevano le genti soggiogate al Romano imperio per segno di fortunatissima soggettione. Sarà forse leggiere il peso, & il lavoro di poco rilievo, mà la materia dell'eccelse vostre lodi non può essere se non pregiata. Ne io la chiamarei d'oro, e molto meno gloiellata di stelle, se non mi fusse dall'erario inestestausto del real tesoro delle vostre glorie somministrata. Vero è, che la mano avezza solo a lavorieri destinati a terrestri donativi, manca di maestria, per scolpire, o ricamare i Celesti. Già conquistato io al sacrosanto regno del Figlio vostro, e dall'onnipotente suo scettro arrolato frà ministri de Sagri altari, mi tiene un pezzo fà mancipato al real servitio dell'Eminentissima Vostra Maestà l'eccesso di segnalato favore, mentre non isdegnate, che ogni di venghi ammesso à reggere i concenti musicali in una delle vostre anticamere, che nel centro di lodatissima Città non cede, quantunque picciola, a molt'altre più celebri d'Italia in vostra lode fabricate. Dell'honore, che me ne risulta, tanto mi pregio, che preferito l'hò sempre ad'ogn'altro interesse. Lo sanno questi Signori, che n'hanno la cura, e la patria tutta; come che ogni mia pretensione si ristringa a un ardentissimo voto di faticar in umilissima, & ossequentissima servitù verso L'eccelsissima Maestà di una tanta Reina. Alla cui sacrosanta protezzione raccommando la debolezza mia riverentemente m'inchino.
Lodi la festa della Anonciatione di detta Regina.
Della Celestiale V.M. Santissima.
Indegnissimo servo supplicante
Antonio Savetta

Lettaniae Concertate Primo Tono
Lettaniae Concertate Secondo Tono
Lettaniae Concertate Ottavo Tono
Lettaniae Non Concertate Ottavo Tono
Lettaniae Non Concertate Duodecimo Tono

Alma Redemptoris Concertata
Ave Regina Caelorum Concertata
Regina Caeli Concertata [Al Illustre e Molto Rev. Signor Gio. Battista Veschi Prevosto di Sancto Michele in Lodi]
Salve Regina Concertata
Regina Caeli Non Concertata

Source: I-LOcl

Orazio SCALETTA

1610 (S1143=1610[9])

Sacra armonia à quatro, cinque, sei, sette, et otto voci . . . con il suo basso continuo per gli organisti (Venezia, Ricciardo Amadino, 1610).

Letanie {à 5}

Source: D-Mbs

Vincenzo SCAPITTA

1628 (S1160)

Vaghi fiori di Maria Vergine cioè le quatro antifone che si cantano da Santa Chiesa doppoi divini Uffici, nelle quattro parti dell'anno ad essa B.V. come, Salve Regina, Alma Redemptoris, Regina Caeli, & Ave Regina Caelorum à 2. 3. et 4. voci. Con le littanie dell'istessa B.V. et un Laudate dominum omnes gentes à 4, poste in musica à consolatione de suoi devoti. Da Vincenzo Scapitta da Valenza del Po musico, & cappellano d'honore del Serenissimo Leopoldo Arciduca d'Austria &c. Opera seconda (Venezia, Bartolomeo Magni, 1628).

Litaniae della Madonna

Source: PL-WRu

Domenico SCORPIONE

1672a (S2611)

Sacra modulamina binis ternisque vocibus concinenda. Una cum litanijs B.M.V. Auctore F. Domenico Scorpione de Rossano Minorum Conventualium. In almo Divi Francisci Bononiae Conventu musices moderatore. Opus primum (Bologna, Giacomo Monti, 1672).

Litanie Due Canti, e basso.

Source: I-Bc

1672b (S2612)

Compieta da capella con le quattro antifone, e litanie della Beata Vergine à cinque voci, col basso continuo per l'organo. Di F. Domenico Scorpione di Rossano Minor Conventuale. Opera seconda. . .. (Bologna, Giacomo Monti, 1672).

Litanie

Source: I-Bc

Giuseppe SPOGLI

1681 (S4165)

De'salmi vespertini della Madonna con l'hinno, letanie, e Salve Regina, concertati a cinque voci; con il secondo choro de'ripieni se piace. . .. Autore Giuseppe Spogli (Roma, Mascardi, 1681).

Litaniae Beatae Mariae Virginis

Source: I-Bc

Giovanni Battista STEFANINI

1606 (S4728)

Motetti di Gio Battista Steffanini da Modena maestro di capella nella Chiesa Ducale di S. Maria della Scala di Milano libro primo à due e tre voci (Milano, erede di Simon Tini e Filippo Lomazzo, 1606).

Letanie della B. Vergine {à 3}

Source: I-Bc

1608 (S4729)

Di Giovanni Battista Steffanini da Modona maestro di capella in S, Maria della Scala Chiesa Ducale di Milano il secondo libro de motetti à cinque, sei, sette e otto voci, et le letanie della B. Vergine nell'ultimo, con il basso principale per l'organo. Novamente posto in luce. . .. (Venezia, Alessandro Raverii, 1608).

Littaniae B. Virg. {à 8}

Source: I-Bc

1614 (S4730)

Concerti ecclesiastici à otto voci, cioè, motetti, messa, salmi, Magnificat, con le letanie della B. Vergine et il basso per l'organo. Di Gio. Battista Stefanini da Modona, maestro di capella della Madonna della Consolatione di Roma. . .. Libro terzo ([Roma], Giovanni Battista Robletti, 1614).

Lettanie B.M.V.

Source: I-Bc

1618 (S4731)

Motetti concertati all'uso di Roma à otto e nove voci, con le letanie della B. Vergine nel fine . . . con il basso continuo per l'organo . . . libro quarto, opera sesta (Venezia, Giacomo Vincenti, 1618).

Sancta Maria ora pro [nobis] [à 9] [Per il viaggio che fece la Compagnia del Santissimo Sacramento d'Ancona alla Santa Casa, l'anno 1614]
Letaniae B.V. Mariae. [Letanie B.V.M. A 9.]

Source: D-F

Andrea STELLA

1618 (S5730)

Ad completorium una cum antiphonis et litaniis Beatae Mariae virginis octonis vocibus concinendum, a fratre Andrea Stella Veneto Ord: Min: Conv: In luce proditum (Venezia, Giacomo Vincenti, 1618).

Laetanie B.V. Mariae

Source: I-Bc

Giovanni Battista STRATA

1610 (S6929)

Aria di musica del Rever. Prete Gio. Battista Strata beneficiato nella Massa, & organista del Duomo di Genova. A una, due, tre, e quattro voci. Sopra le lodi spirituali cavate da un libro intitolato Vita, e Passione di Nostro Signor Giesù Christo, e della sua Santiss. Madre Vergine Maria, con l'aggiunta della riforma del peccatore. Mandate in luce ad instanza dell'Oratorio della Dottrina Christiana. Aggiuntovi nel fine le letanie della Madonna, e quelle de'Santi, con le sue preci seguenti, à due chori separati. A quattro voci. Et il salmo Miserere mei Deus in

falsobordone, per concertare con voci, e stromenti. A quattro, et otto voci (Genova, Gioseppe Pavoni, 1610).

The litanies, prayers and *falsobordone* psalm advertised on the title page have been omitted. The following appears on the last page:

> Lo Stampatore à i Signori Musici
> Non si maravigliaranno, se trovaranno nella presente operetta alcun mancamento, ò difetto della stampa, per conto della musica: che per esser cose di poca importanza, non si essendo potuto far altrimento per adesso, si è lasciato trascorrere; e questo per mancamento di caratteri; Quali per l'avvenire si procurarà sijno all'ordine per altre occorrenze.

Source: I-Mb

Berardo STROZZI

1630 (S6992)

Per compagnie musica concertata à 2. 3. 4. 5. 6. 8. in honore della Beatissima Vergine, solita cantarsi nelle Compagnie di notte, insieme con le sue lettanie, alcuni motetti, una laude, & sijmfonie per stromenti. Opera comoda & novamente composta, dal R.^{do} P.F. Berardo Strozzi Predicatore Generale de minori Osserv. (Venezia, Bartolomeo Magni, 1630).

Letanie della Vergine {à 5} [per l'organo e per Cappella]

Source: GB-Och

T Gerolamo TALONE

1629 (T63)

Motecta psalmi vespertini completorium Salve Regina, Regina caeli, Ave Regina caelorum, & litaniae Gloriosissimae Virginis una cum basso ad organum. Binis, ternis, et quaternis vocibus respective concinenda. Auctore Hieronimo Talono polensi in Ecclesia Cathedrali Albanensi musicae praefecto. Opus secundum (Roma, Paolo Masotti, 1629).

Litaniae {à 4}

Source: I-Bc (copy not listed in RISM)

Orazio TARDITI

1622 (T183)

Horatii Tarditi Romani Sacri concertus singulis, binis, ternis, quaternis, quinisque vocibus concinendi ad organi concentum digesti, cum litaniis in fine Beatae Virginis Mariae quinque vocibus. Nunc primum in lucem aeditus.... (Venezia, Alessandro Vincenti, 1622).

Litaniae B.V.M. {à 5}

Source: I-Bc

1637 (T188)

Il quarto libro de motetti a doi, tre, e quattro voci in concerto con le letanie della Madonna a quattro voci concertate di Horatio Tarditi maestro di cappella del Duomo di Volterra opera decimaterza (Venezia, Alessandro Vincenti, 1637).

Litaniae [B. Mariae] {a4}

Source: I-Bc

/1643 (T189)

1640 (T193)

Messa et psalmi in vespertinis laudibus decantandi tribus vocibus ad organi concentum concertatim accomodati cum litaniis in fine B.M. Virginis. Auctore Horatio Tardito. Opus decimum septimum . . . (Venezia, Alessandro Vincenti, 1640).

Littanie della B.V. [Doi Soprani, e Basso]

Source: I-Bc

1641 (T194)

Concerto il decimo ottavo musiche da chiesa, motetti a doi, tre, quattro, e cinque voci doi di quali son concertati con doi violini salmi a cinque doi concertati con tre voci è doi violini, e doi altri a cinque voci sole lettanie della Madonna à cinque voci di Horatio Tarditi . . . (Venezia, Alessandro Vincenti, 1641).

Littanie Canto, Alto, doi Tenori, e Basso

Source: GB-Ob

1643 (T195)

Il secondo libro de salmi concertati a tre voci con le litanie della Madonna . . . op 20 (Venezia, Alessandro Vincenti, 1643).

Litanie della Madonna

Source: I-Bc

1644 (T196)

Letanie della Beatissima Vergine Maria, a tre, quattro e cinque voci in concerto, con le quattro antifone dell'istessa Vergine Santissima a doi voci, alcuni motetti a tre, & il Te deum laudamus concertato a quattro del Sig. Horatio Tarditi maestro di capella nella Catthedrale di Iesi, raccolte da Alessandro Vincenti. Dedicate al Reverendissimo P.D. Mauro Rugieri Abbate di S. Mattia di Murano (Venezia, Alessandro Vincenti, 1644).

Reverendissimo Padre

Una raccolta di armoniche invocationi alla Beata protettrice nostra Maria Vergine, opera del virtuosissimo Tarditi, non ricerca protettore, che la difenda dalle maledicenze, ma bene chi divotamente la faccia frequentare dai più soavi cigni per impetrar' i divini favori. Ond'io non saprei in più santo luogo riporla, che appresso la pietà di V.P.R. conosciuta homai tanto ne'supremi honori sostenuti da lei nella sua nobilissima Religione di Camaldoli, della quale il Sig. Tarditi e Figliuolo tanto cospicuo, & io di tutti loro servidore tanto obbligato. Goderà intanto V.P.R. nella quiete d'un delitioso Murano di sentir le replicate lodi di Maria, ch'io gle le presento, e con tanto affetto congiungendo le mie supplicationi, al comun desiderio le prego ogni maggior felicità.

Venetia 31. [*sic*] Settembre 1644

Di Vostra Paternità Reverendissima,

Servidore Obbligatissimo

Alessandro Vincenti.

Letanie à 3. Canto, Alto, e Basso
Letanie à 4. del Primo Tuono Canto, Alto, Ten. e Basso
Letanie à 4. del Quarto Tuono Canto, Alto, Ten. e Basso
Letanie à 4. dell'Ottavo Tuono Canto, Doi Tenori, e Bas
Letanie à 5. Doi Tenori, Canto, Alto, e Basso
Te Deum Laudamus à 4 Concertato Canto, Al. Ten. e B.
Ave Clementissima Maria à 3. Canto, tenore, e Basso
Alma Redemptoris à Due Soprani. Prima
Laetare caeli à 2. Tenore, e Alto.
Alma Redemptoris Mater à Due Soprani Seconda
Salve Regina a Due Soprani, ò Tenori
Regina Caeli Laetare à Doi Canto, e Alto.
Ave Regina caelorum à Doi Canto, e Alto.

Source: I-Bc

/1649 (T204)

Litaniae concertatae tribus, quatuor, et quinque vocibus. Cum basso generale ad organum. Una cum antiphonis et motetis de Beatissima Virgine duarum vocum. & Hymno Te Deum, quatuor vocum. Authore Horatio Tarditi. (Antuerpiae, Magdalenam Phalesiam & cohaeredes, 1649)

(This edition is not recognised as a reprint in RISM.)

1647 (T199)

Psalmi ad completorium et litanie Beatissimae Virginis quatuor vocibus, cum quatuor antifonis eiusdem Virginis Sanctissimae tribus vocibus adiuncto in fine psalmo In te Domine speravi, & hinno Te lucis ante terminum, ad voces, & instrumenta, omnia ad organi concertatum accomodata. Auctore Horatio Tardito Romano Monaco Congregationis Camaldulensis, & nobilissimae Abbatiae Classis de Ravenna professo opus vigesimum quartum (Venezia, Alessandro Vincenti, 1647).

Letanie della Beatissima Vergine A 4

Source: GB-Lbl

Biagio TOMASI

1635 (T922)

Motecta binis, ternis, quaternisque vocibus concinenda una cum litanijs B. Mariae Virginis quattuor vocibus. Eminentissimo Principi D. Ioanni Francisco Cardinali a Balneo Sanctae Cerviens. Ecclesiae Vigilantissimo Antistiti dicata. Auctore Blasio de Tomasiis Comaciense Terrae Massae Fiscaleae Archipresbitero & in hac parte eiusdem Eminentissimi ac Reverendissimi in spiritualibus & temporalibus vicario &c. Opus sextum (Venezia, Bartolomeo Magni, 1635).

Lettanie B.V. A 4. voci

Source: GB-Och

/1637 (T923)

Alessandro TONNANI

1666 (T959)

Motetti a tre, e cinque voci con letanie della Beatissima Vergine a cinque concert. Assieme con le quattro antifone solite cantarsi tutto l'anno dopo il divin Offitio, con una messa a tre voci pari, tutta per più facilità delle cappelle, che non hanno

commodità di soprano, la quale si puo cantare con l'organo, e senza (Roma, Amadeo Belmonte, 1666).

Litaniae Beatae Mariae Virginis. à 5.

Source: I-Bc

Lodovico TORTI

1615 (T1014)

Ludovici Torti Ticinensis Metropol. Eccl. Teatinae musicas praefecti de Sacris. Christi eiusque Matris, vespertinis horis, ac de reliquis cantionibus, binis, ternis, quaternis, quinisque vocibus concinendis: una cum parte organica opus octavum. Nunc primum in lucem editus (Venezia, Giacomo Vincenti, 1615).

Litaniae B.V. Mariae à 4

Source: I-Bc

Bartolomeo TRABATTONE

1683 (T1066)

Theatro musical. Opere postume . . . date in luce da Carlo Ambrogio Rotondi . . . opera terza, motetti, messe, salmi per i vesperi, litanie della B.V. con brevità a quattro voci (Milano, Francesco Vigone, 1683).

Litaniae B.V.M.

Source: I-Bc

Egidio TRABATTONE

1625 (T1068)

Messa, motetti, Magnificat, e falsibordoni à 4. 5. e 6. Et nel fine le letanie della B.V. à 4 con l'aggionta della quinta, & sesta parte si piacet. Di Egidio Trabattone da Decio, organista nell'Insigne Collegiata di San Vittore nel Borgo di Varese. Nuovamente date in luce, con la parte per l'organo (Milano, Giorgio Rolla, 1625).

Letanie della B.V. à 4. & à 5. e 6. si placet.

Source: I-Bc

1628 (T1069)

Liber secundus missarum, motect, una cum canticis Magnificat quatuor, ac quinq; vocibus; quibus etiam adduntur litaniae B. Mariae Virginis necnon Sanctorum ritu Ambrosiano quinis vocibus concidendae. Auctore Aegidio Trabatono in Ecclesia Maiori Burgi Varisij rei musicae moderatore. Opus tertium (Milano, Giorgio Rolla, 1628).

Letanie della Madonna
Letanie de'Santi all'Ambrosiano

Source: I-Bc

1629 (T1070)

Concerti à 2. 3. e 4. voci, libro secondo . . . opera quarta (Venezia, stampa del Gardano, appresso Bartolomeo Magni, 1629).

Litaniae B.V.M. {à 4}

Source: GB-Och

1638 (T1072)

Messa, e salmi con le letanie della Madonna a cinque voci, di Egidio Trabattone organista nella Chiesa Maggiore di S. Vittore nel Borgo di Seregno. Opera sesta. Novamente date in luce, co'l basso continuo per l'organo. . .. (Milano, Giorgio Rolla, 1638).

Letanie della Madonna

Source: I-Bc

U Marco UCCELLINI

1654 (U18)

Salmi a una, a tre, quatro, et a cinque, concertati parte con istromenti e parte senza con letanie della Beata Vergine concertate à 5. con istromenti di D. Marco Uccellini capo dell'istromentisti del Serenissimo Duca di Modana et maestro di cappella della Chatedrale di detta città. Opera sesta. . .. (Venezia, Alessandro Vincenti, 1654).

Letanie della B.V. à 5. con istrumenti Canto, Alto, doi Tenori, e Basso.

Source: I-Bc

V Roberto VAILERI

1619 (A858)

Concertini à due, à tre, et à quattro voci di Gregorio Allegri con il basso continuo. Libro secondo (Roma, Luca Antonio Soldi, 1619).

Laetanie della Beatissima Vergine. à 4. Di Roberto Vaileri. Concertate

Source: I-Bc

Pietro Francesco VALENTINI

1654 (V132)

Letanie e concerti a due, tre, e quattro voci del Signor Pier Francesco Valentini Romano libro quinto (Roma, Maurizio Belmonti, 1654).

Letanie della Beatissima Vergine, Canto, Alto, Tenore, e Basso.

Source: I-Ras

Lazaro VALVASENSI

1617 (V181)

Il primo libro de concerti ecclesiastici à una, due, & tre voci, con una messa, & litanie della B.V. à quattro, con il basso corrente per cantar nel organo (Venezia, stampa del Gardano, 1617).

Litanie della B.V.

Source: B-G

1622 (V183)

Lettanie della B.V. che si cantano nella S. Casa di Loreto composte à cinque voci . . . con un motetto nell'ultimo concertato, accomodato per sonar nell'organo . . . opera quarta (Venezia, Bartolomeo Magni, 1622).

Lettaniae B. Mariae
Angelus autem Domini

Source: D-MÜs

Francesco Antonio VANNARELLI
1668 (V972)

Decachordum Marianum decies variatis modulis, ac vocibus, ternis. quat:, quin:, senis, sept:, octonisque complectens B. Virginis Lithanias, & totidem eiusdem antiphonas auctore Fr. Francisco Vannarelli Romano Ordinis Min. Con. in Cathedrali Ecclesia Urbevetana musicae moderatore. Ad Illustrissimum Dominum Alexandrum de Avvedutis Urbisveteris Domicellum ac Rev. Fabricae S. Mariae Camerarium (Roma, Amadeo Belmonti, 1668).

Illustrissimo Domino Alexandro de Avvedutis Urbisveteris Domicello ac Rev. Fabricae S. Mariae Camerario. Patrono Colendissimo D.

Quidquid hic expressum vides, tuum est totum, Illustrissime Domine. Sive enim auctorem spectes, is tuae beneficentiae tot nominibus obstrictus est; quippe quem tot humanitatis studijs es prosecutus, ac benigno patrocinio foves; sive materiam operis, nempe harmoniam; quam tu moribus, animo, operibus representas; sive tandem sacrae Deiparae laudes, quas tibi iure quodammodo vendicas, hereditaria ferme dixerim pietate: nam, & ea es praeclara stirpe progenitus, quae clarissimum caelo lumen peperit, Divam Bernardinum Senensem, Deiparae Cultui addictissimum, ac seraphicos inter cineres perpetuis in Virginem devotionis ignibus conflagrantem. Ad haec, musicis te colendum numeris suasit egregia tua in rebus gerendis, ac Magistratibus obeundis prudentia, qua cuncta provides in numero, & mensura; nec non mira consensio animorum, quae consono meritorum ac suffragiorum calculo, te non semel dumtaxat, sed ter, & quater ad Camerarij munus euexit. Tibi igitur, Illustrissime Domine, proprijs aeque, ac maiorum titulis, de minorum familia optime merito, qualecumque hoc meae tenuitatis obsequium debebatur. Tu interim, eximia, illa quae tuae nobilitatis est, animi alacritate, ac celsitudine, ne dedigneris excipere; quod haud ingratum fore, tua in me benignitas, atque in meum ordinem insignis pietas, pollicetur.

Dominationis Vestrae Illustrissimae
Obsequentissimus Cliens
Fr. Franciscus Vannarelli.

Prime Letanie à 3. due Canti, ò due Tenori, e Basso.
Seconde Letanie à 4. e 5. cioè due Canti, Alto, e Basso, & la quinta parte se piace sara un Tenore.
Terze Letanie Brevi in Tripla, à 5. Can. Alto, due Tenori, e Basso.
Quarte Letanie a 5. Concertate, dui Canti, Alto, ten. e Basso.
Quinte Letanie a 6 dui Can. e Basso, Primo Choro, Alto, Ten. e Basso. 2. Ch.
Sest. Letanie a 7. dui Canti, e Tenore, Primo Choro, Canto, Alto, Tenore, e Basso, Secondo Choro.
Settime Letanie à 8. mezze Concertate, & allegre.
Ottava Letanie à 8. in tripla, Brevi, & Piene.
Nove Letanie à 8. Concertate terzo tono.
Decime Letanie à 8. in Echo, il Primo Choro propone, & il 2. Ch. risponde
Prima Salve Regina à 5. Concertata, con li Ripieni à 9 se piace, s'averta che il Secondo Soprano che concerta stà nell'Alto del Primo Choro. [Al Molto Illustre Sig. mio Singularissimo, il Sig. Vincenzo Antonini Musico del Serenissimo Prencipe di Brunsvich.]

Seconda Salve Regina à 5. Concertata solo l'Alto del Primo Choro, l'altre quattro Parti cioè Can. Alto, Ten. e Basso, cantano piene, & stanno nel 2. Choro.
Prima Ave Regina à 5. Concertata il primo Soprano solo. & l'altre quattro parte piene, & si possono duplicare.
Seconda Ave Regina à 5. in Tripla Concertata, e Piena, ad libitum. Con due Soprani.
Terze Ave Regina à 3. voci pari. sta nel secondo Choro.
Prima Alma Redemptoris à 2. Canti, o vero dui Tenori se piace.
Seconda Alma Redemptoris à 3. voci pari. sta nel secondo Choro.
Terze Alma Redemp. à 4. voci, Comincia in Proportione.
Prima Regina Caeli à 3. Canto, Alto, e Ten. stà nel secondo Choro.
Seconda Regina Caeli à 8. Piena, & Breve.

Source: I-Bc

Elia VANNINI

1692 (V976)

Litanie della Beata Vergine a 4. 5. e 6. voci, con violini à beneplacito dedicate a gl'Illustriss. e Reverendiss. Sig. li Signori Canonici e Capitolo della Metropolitana di Ravenna dal Padre Elia Vannini Carmelitana da Medicina, maestro di cappella della sudetta Chiesa. Opera seconda (Bologna, Pier Maria Monti, 1692).

Illustrissimi e Reverendissimi Signori.

Instituto piantato dalla Natura in tutti, & ogni suo parto, è certamente quell'inato appetito, che un soave violenza tiranneggia ogni cosa creata, di comparire alli altrui occhi, quanto più sia possibile, elevata, e sublime: E dove ciò le venga dalla insufficienza delle proprie forze vietato, raccommandarsi à quei mezzi, che con la robustezza della loro virtù vaglino à collocarla sopra quelle eminenze alle quali per se medema non sarebbe mai attivita. Così la vite, che lasciata à se stessa serperebbe ad ogn'ora sovra l'infecondo terreno, cerca con l'appoggio dell'olmo di sollevarsi al paro d'ogni pianta più eccelsa; E coll'abbracciar che sa l'Edra le torri più gigantesche, gionge à formare verdi diademi à quei merli, che servono di Corona alle più illustri, e riguardevoli Altezze: Tale ancor io, meditando gran tempo di presentarmi alle Signorie Vostre Illustrissime con qualche fasto di riverente ossequio, ne conoscendo in me stesso prerogativa veruna, che à tanto abilitar mi potesse, finalmente rissolsi d'ottenere il mio intento col far comparire alli occhi loro le mie inabilità in qualche parte sollevate sopra le proprie bassezze delle armonie musicali, acciò quel gradimento, che per se stesse non potevano sperare dalla loro (ben che grandissima) humanità, fosse loro contribuito à riguardo d'un arte tanto eccellente, e sublime. E di qual gradimento non è stata mai sempre stimata degna quell'arte, che non solo appresso gl'antichi Gentili tanto si concilio di venerazione, e di pregio, che Aristotele, frà le cose più necessarie da doversi imparare dà i giovini ben cosumati pose in terzo loco di musica, & il gran Tullio portò opinione, che la Natura per formar l'homo ricco di tutte quelle gran doti, per cui si rende frà i sublunari il più degno, non si servisse d'idea alcuna più nobile, che dei musicali instrumenti: Mà nel concerto medemo del popolo scielto dà Dio, tanto mercossidi devotione, e di stima, che il più gran Rè di questa sacra Natione non hebbe à sdegno di farsi alli leviti di cotal arte maestro,

conforme insegna nelle sue storie Gioseffo; è il Pacifico successore suo Figlio, frà le più celebri pompe, con cui dedicò il novo Tempio alla Maestà dell'Altissimo, volle che si cantassero le melodie dell'organi, e i musicali concerti de i più eruditi cantori? Che se à tante prerogative proprie della musica si aggionge il restare ella (come in queste mie carte) consecrata alle Lodi della Regina del Cielo, qual dubbio, ch'ella non debba con fronte più che serena, venire accolta delle SS.VV. Illustrissime, la pietà dei quali verso l'Augustissima Vergine segnalandosi così in tutti li tempi, come specialissimamente nella devotione delle di Lei Litanie in tutti li giorni del Sabbato, hà prestato à me il campo d'affatticare nelle compositioni presenti per inservire, e fecundare in tal guisa à un si lodevole, e sacrosanto lor Genio? A Loro dunque, che non tanto con le melodie, con cui di continuo santificano l'aure di questa Venerabile Metropolitana, quanto con il mirabil concerto delle virtù, che nutriscono in petto, mostrono d'havere per anima (come sogno Dicearco) una soave armonia, consacro in dono queste mie musiche note; Le di cui chiavi, si come hebbero già in forte di aprirmi l'adito al loro servitio, così se di presente otteranno l'onore di spallancarmi l'Erario della loro stimatissima gratia, non crederò ch'altro mi resti à bramare, che di vivere sempre

Delle SS.VV. Illustrissime
Ravenna li 25 Luglio 1692.
Divotiss. & Obligatiss. Ser.
F. Elia Vannini Carmelitano.

Litanie Prime à 4. 5. e 6. voci, con Violini se piace.
Litanie Seconde, à 4. e 5. voci, con Violini se piace.
Litanie Terze, à cinque voci.
Litanie Quarte, à quattro voci con Violini se piace.
Litanie Quinte, à 4. A. A. T. e B. con Violini se piace.
Litanie Seste, à 5. C. A. T. T. e B. senza Violini.
Litanie a otto voci brevi.

Source: GB-Lbl

1693 (V977)

Psalmi ad vesperas musicis trium, et quatuor vocibus concentibus accomodate cum quattuor instrumentibus musicalibus a Rev. Patre Elia Vannini Carmelita Medicinensi in Metropolitanae Sanctae Ravennae Ecclesiae musices praefecto, opus tertium (Bologna, Pier Maria Monti, 1693).

Letanie a otto voci piene

Source: GB-Lbl

1698 (V978)

Litaniae quinque, sex, & octonis vocibus cum instrumentis musicis notis compositae Auctore R.P. Elia Vannini Carmelita à Medicina in Metropolitanae Sanctae Ravennae Ecclesiae Templo musices praefecto. Sacratissimae Deiparae quam in Lauretana Imagine Orbis Catholicus veneratur dicatae. Liber secundus, opus quartum (Bologna, Marino Silvani, 1698).

Pyssima Dei Mater et mei Tutrix fidissima.
Dynastis, Terraeque Principibus dicare volumina, perinde omni non est atque adhaerere, & adniti parieti inclinato, & maceriae depulsae. Nam quid possunt mundi monarchae, ni propugnet & adsit Caeli Praesidium? Num venentatos Livoris morsus arcere, quos ne ipsi quidem effugiunt? Num oblivionis caliginem abstergere, quam & ipsi interdum torpentes otio, ac defidia suo nomini offundunt? Num a Stygijs insultibus vindicare, quibus & ipsi subsunt? Quorsum confidimus terrenis regibus, in quibus non est salus? Tibi ergo augustissimae Caelorum Reginae hos Libellos sfero, laudum tuarum praeconia, quibus militans te Ecclesia concelebrat, musico modulamine structa, continentes: Illud fore mihi persuadens, spe fretus, quae non confundit, ut Tu non modo illorum, sed mei ipsius servuli maiestati tuae obsequentissimi (quod quidem a Te Clementissima deprecor) patrocinium suscipias. Et dum pro mearum virium tenuitate Angelorum tibi in Caelis perennia cantica modulantium in Terris homines aemulari doceo, Tu cordi meo armonicum virtutum concentum fuggere, quae tui, Deique filij tam gratae auribus insonant, ut mortalis vitae tandem curis erreptus dignus efficiar, qui inter caelestia Beatorum cooptatus agmina, meritorum tuorum praeconia concinam. Iam vero profundo animi veneratione, & non minus corde, quam poplite stratus humi, maternam tuae pysimae dexterae benedictionem efflagito.

Obsequentissimus, ac Devotus Famulus tuus
Fr. Elias Vannini Carmelita.

Prime Litanie à 6. voci concertate con li Violini & il secondo Alto Ad libitum.
Seconde Litanie à 5. e 6. voci concertate con il secondo alto ad libitum.
Terze Litanie à 5. e 7. voci concertate con il secondo Alto, il secondo Tenore, e li Violini ad libitum.
Quarte Litanie à 5. voci con li Violini, solo concerta il Primo Canto.
Quinte Litanie à 4. e 8. voci con li Violini per ripieni, senza il concerto
Seste Litanie à 8. voci breve.

Al lettore
Sappi ò Cortese Lettore, che l'autore di quest'opera hà inteso porvi li strumenti più per il ripieno, che per il concerto non usando le debite regole: però sono nominati *strumenti ad libitum*: Habbi dunque la bontà di compatire, E vive felice.

Source: I-Bc

Simone VESI

1648 (V1312)

Motetti e salmi a voce sola concertati con istromenti et in fine le letanie della Madonna a 4 . . . op. 2. (Venezia, Stampa del Gardano, 1648).

Letanie à 4 voci [Ad honore della Beatissima Vergine del Fuoco di Forli]

Source: I-Bc

Lodovico VIADANA

1605 (V1376)

Letanie che si cantano nella Santa Casa di Loreto, et nelle Chiese di Roma ogni Sabbato, et feste della Madonna. A 3. a 4. a 5. a 6. a 7. a 8 & 12. voci. Di Lodovico Viadana. Novamente composte, & date in luce. Opera XIIII (Venezia, Giacomo Vincenti, 1605).

All'Illustriss. Signore Padrone mio collendissimo il Signor Federico Rossi, Marchese di San Secondo, Conte di Berceto, Sig. di Fornovo, di Rocca Lanzone, &c.

La virtù ovunque sia è sempre amabile. Et in qual mi sono in chiunque la conosco sempre l'amo; Ma nei grandi ella arrecca seco tanto splendore, che sforza chi la mira, oltre all'amarla, ad ammirarla ancora. Et in stesso l'ho molto bene conosciuto a prova in V. Sig. Illustriss. perciò che le rare sue virtù mercè dell'eminenza del soggetto risplendono in Lei così belle, e così ammirande, che esposte à gl'occhi miei, mentre le sono stato vicino dopò haverle vagheggiate con ogni dovuta riverenza, così le hò amate, & ammirate che m'hanno costretto d'una devotissima, e perpetua osservanza verso Lei. Vorrei Illustriss. Sig. con ogni piu segnalata maniera potergli significare questo mio affetto, Male mie basse fortuna, e le mie povere conditioni, non mi lasciano la possanza. Questo nondimeno, che mi concede la industria mia posso essibire à V.S. Illustriss. come in affetto di vivo cuore le essibisco per arridi quel capitale intiero dell'humile mio servitio, che per sempre le dedico. Sono alcune compositioni à lode della gloriosa Vergine, le quali per due ragioni stimo non le dovranno essere affatto discare; l'una per che sono in Musica, la quale altrettanto amata, e gradita da Lei, quanto intesa, & essercitata con molta sua lode; l'altra che sono indrizzate alla gran Regina del Cielo, e del mondo di cui la Religione, e pietà, sue proprie doti, la rendono divotissima. Da questo principalmente confido di trovarne gratia appresso Lei, se bene dall'altra parte m'affidano la humanità sua, e la devotione mia dalle quali facendo scorta all'opera istessa, & à me medesimo insieme, entrambi si presentiamo avanti à Lei à raccomandarci alla sua gratia, e protettione, restando essa nelle sue virtuose mani & io per fine bacciandoglile di paro core. Di

Venetia il di 3. Decemb. 1604.

Di V.S. Illustriss. Affettionatiss. Ser.

Fra Lodovico Viadana

Kyrie eleison A 3 [A tre voci dell'ottavo Tuono, in voce sopranissima] [Kyrie eleison Alio modo, per sonare cantare dette Letanie à 3. voci, à mezzo soprano]
Kyrie eleison A quattro [A Quatro del quinto Tuono]
Kyrie eleison A quattro [A Quatro del primo Tuono]
Kyrie eleison A quattro [A Quatro del secondo Tuono]
Kyrie eleison A voce pari. A quatro [A quattro.]
Kyrie eleison A cinque [A 5] [Basso per l'Organo dette Letanie a 5. dell'ottavo Tuono]
Kyrie eleison A cinque [A cinque del Sesto Tuono]
Kyrie eleison A Sei [A 6] [A sei del Quarto Tuono]
Kyrie eleison A Sette [sette] [A 7] [A Sette del sesto Tuono]
Kyrie eleison A otto [A 8] [A otto del Secondo Tuono]
Kyrie eleison A 8 [A falso bordone del sesto tuono]
Kyrie eleison A 12 [A 12. dell'Ottavo Tuono]

Source: I-Ls

/1607 (V1377)

Letanie che si cantano nella Santa Casa di Loreto, et nelle Chiese di Roma ogni Sabbato, et feste della Madonna à 3. à 4. à 5. à 6. à 7. à 8 & 12. voci di Lodovico Viadana. Nuovamente ristampate, & corrette. Opera XIIII (Venezia, Giacomo Vincenti, 1607).

All'Ill.^{mo} et Reverendiss.^{mo} Sig. et Patron mio colendissimo Monsig. Antonio di Bauboma Abbate di Luxeux.

Con mia grandissima consolatione presi servitù gl'anni passati con l'Illustrissimo, & Reverendissimo Monsignor Pietro di Binam Abbate del nobilissimo Monasterio di Boma, il quale trovandosi questi giorni adietro in questa Città, & trattando insieme de molti libri di musica, ragionando mi disse esser nipote di V.S. Illustrissima, & Reverendissima, della quale, oltre la informatione del detto suo nipote, ne havevo anco molti anni avanti sentito predicarla dalla felice memoria del Signor Gio. Pietro Aloiso Palestina tanto celebre compositore di musica, & che dedicò à V.S. Illustrissima i suoi offertorij à cinque voci, dico che mi comendò molto la magnificenza, & nobilità sua, & il grandissimo diletto, ch'ella prende della musica; il che confermatomi dal Sig. Abbate suo nipote, ha acceso in me ardentissimo desiderio di scoprirmele per suo amorevole servitore, & farmele conoscere per tale, con il mezo della presente dedicatione di queste letanie della Gloriosissima Vergine, poste in musica dal dolce, & dilettevole stile del R.P.F. Lodovico Viadana, una di principali virtuosi c'hoggidì viva. Accetterà dunque V.S. Illustrissima con la sua solita humanità, & gentilezza questa caparra della mia affettuonata servitù, dalla quale son sicurissimo di ottener honorato luoco. Et per fine le bacio con ogni riverenza le sue sacre mani, & le priego dal Signore Iddio ogni sua compita felicità.

Da Venetia il primo di Luglio. 1607.

Di V.S. Illust. & Reverend.

Devotiss. Servitore

Giacomo Vincenti

[A tre voci dell'ottavo Tuono, in voce sopranissima][Alio modo, per sonare, e cantare dette Letanie à 3. voci, à mezzo soprano] [Alio modo, per sonare, e cantare dette Letanie à 3. voci pari]

[A quattro del quinto Tuono]

[A quattro del primo Tuono]

[A quattro del Secondo Tuono]

[A quattro. A voci pari]

[A cinque dell'ottavo Tuono]

[A cinque del Sesto Tuono]

[A sei del Quarto Tuono]

[A sette del Sesto Tuono]

[A otto del Secondo Tuono]

[Falso bordone del Sesto Tuono]

[A 12 dell'Ottavo Tuono]

Source: F-Pc

/1613 (V1378)

Le letanie che si cantano nella Santa Casa di Loreto, et nelle Chiese di Roma ogni Sabbato, & feste della Madonna à 3. à 4. à 5. à 6. à 7. à 8 & 12. voci con il basso per l'organo di Lodovico Viadana. Nuovamente in questa terza impressione ristampate, & con diligenza corrette.*+ (Venezia, Giacomo Vincenti, 1613).

*All parts other than Quinto, Sesto and Ottavo have *Vianana.*
+Basso per sonar has *seconda impressione.*
Source: I-Bc (copy not in RISM)

Baldassare VIALARDO

1624 (V1408)

Missae duae, altera quinis, senis altera vocibus cum psalmis vespertinis in solemnitatibus totius anni, canticis Magnificat, et litaniis B. Mariae Virg. quinis vocibus concinendis. Auctore Presbytero Balthasare Vialardo organico in Ecclesia Sancti Ioannis ad Concham Mediolani. Opus primum, nuper in lucem aeditum. Cum organica modulatione (Milano, Giorgio Rolla, 1624).

Litaniae B. Mariae Virg.

Source: I-Bc

Gasparo VILLANI

1610 (V1553)

Letanie della Beata Vergine, da cantarsi à otto voci. Con la parte continuata per l'organo di Gasparo Villani di Piacenza, organista del Duomo di Piacenza. Dedicate alla Beata Vergine Maria di Campagna di Piacenza, & alli Signori Fabricieri di quella. Libro primo (Venezia, Angelo Gardano & fratelli, 1610).

Ad Beatam Virginem Campagniolae

Diva decus caeli, Sancto quae pnaeumate plena
Sacra doces vatem carmina sacra canis
Excipe iucundas puro de pectore voces
Caelestesq; sonos quos pia turba canit
Et tibi caelestes terris, qui carmina plectro
Concinuit caelis da, pia laetus ovet
Promeritas refert modulato carmine grates
Aeternum poterit si tibi concinere.

Kyrie eleison. Primi toni
Kyrie eleison. Quarti toni
Kyrie eleison. Secundi toni
Kyrie eleison. Sexti toni

Source: I-PCd

Sisto VISCONTE

1609 (V2120)

Concerti spirituali, ne'quali si contengono messa, salmi, Magnificat, mottetti, letanie et falsi bordoni à quattro voci, con il basso continuo per l'organo . . . opera seconda (Milano, erede di Simon Tini & Filippo Lomazzo, 1609).

Litaniae B.V.M. Lauret. Sec. toni

Source: I-PCd

VITALE da Brescia

1606 (V2120)

Litanie Beatiss. Virginis Mariae, secundum institutum Sacrae Domus Lauretanae. Quae quaternis, quinis, senis, septenis, octonis, vocibus concini possunt. Auctore D. Vitale Brixiensi monacho Casinensi. Nunc primum in lucem aeditae (Venezia, Giacomo Vincenti, 1606).

Admodum RR. Praelatis Congregationis Casinensis in Monasterio S. Iustiniae de Padua, pro Capitulo Generali celebrando congregatis. D. Vitalis Brixiensis eiusdem Congregationis Monachus S.D.

Nihil dignius, nihil ve sanctius RR.PP. a vobis decerni poterat, quam quod annis praeteritis in concitijs generalibus decrevistis, videlicet litanias B.V. Mariae in Sabbatis per totum annum (ut mos est in sacra Aede Lauretana) a vostris monachis decantari, quod (ut commode impleriqueat) quas, ego iam pridem confeceram statui in lucem aedere, & VV.RR.PP. ut pote tam sancti instituti auctoribus dicare, et quamvis non me lateat quam plurimus in arte musices peritiores huius modi cantiones tipis tradisse, easq: etiam meis longe prestantiores, attamen, ut et ego aliquid in Templo Dei offeram, praecipue in honorem Beatissimae semperq; Virginis Mariae, litanias ipsas ad omnium potius vocum quam continent commoditatem quam alia de causa imprimi volui. Accipite ergo libenti animo quod vobis offero, et licet munus exiguum sit, quaesone ipsum, sed cor dantis respicite, quod quidem si laeto ac hilari animo vos accepisse cognovero, nil mihi in futurum iucundius accidere poterit, quam ad maior a animum adijcere, quae vobis gratiora esse possint. Valeant quam diutissimae admodum RR. et mihi semper observandi Paternitates vestrae. Die quinta decima Aprilis 1606.

Ex Monasterio Prataliensi.

à 4 Primus ordo Noni Toni
Secundus ordo Primi Toni
Tertius ordo Secundi Toni

à 5 Primus ordo Secundi Toni
Secundus ordo Octavi Toni
Tertius ordo Undecimi Toni

à 6 Primus ordo Sexti Toni
Secundus ordo Quarti Toni
Tertius ordo Quinti Toni

à 7 Primus ordo Septimi Toni

Secundus ordo Tertii Toni
Tertius ordo Primi Toni
à 8 Primus ordo Noni Toni
Secundus ordo Secundi Toni
Tertius ordo Sexti Toni [In processionib. decantandae]

Avertimenti de l'autore alli cantori.
Havete (gentilissimi cantori) in queste mie letanie la commodità di cantare, secondo il numero, e la qualità de voci che si trovano insieme, o siano con soprani o senza, o con bassi o senza, essendo che à quattro voci si puol cantare à voci piene, e con l'istesso copia à voci pari à beneplacito, mutando il soprano in tenore in ottava bassa. L'altra copia si può cantare con doi tenori, e contralto, e soprano, e manchando il soprano, con tre tenori mutandolo in ottava bassa, similmente, la copia à cinque del nono tono si puo cantare con doi tenori, doi contr'alti, e soprano, e trovandosi doi bassi insieme, si può cantare con doi bassi, doi tenori, e contr'alto. Che faranno l'istesso effetto; così à sei, e sette, e otto si puol cantare con doi soprani, un solo, cantando il secondo in ottava bassa, eccetto in quelle del terzo tono à sette, che và mutato il primo soprano, e nelle processioni, quando per manchamento da cantori non si puol cantare à otto, si puol cavar di qual choro si vole un falso bordone, o più, come piace, sopra quello cantar li versetti delle letanie, e pigliar li Kyrie, & Agnus Dei di qual choro si vole, e cantarli à quattro come stanno, che tanto riusciranno l'uno come l'altro, così con questa comodita, benche la musica non vi paresse così vaga, spero non vi saranno ingrati. E con questo vivete felici.

Source: I-PCd

Giovanni Bonaventura VIVIANI

1668 (V2258)

Salmi, motetti e litanie della B.V. a 1. 2. 3. voci con violini e senza . . . opera quinta (Bologna, Gioseffo Micheletti, 1668).

Litanie della B.V. a 2. voci Soprani e Basso con 2 VV. ad libitum cioè non obligati.

Source: I-Bc

Z

Gregorio ZUCCHINI

1615 (Z363)

Missa quatuor vocibus cum nonnullis psalmis integris, divisis, falsibordonibus Magnificat, & litanijs Beatae Virginis cum sectione gravium partium pro organistis. Auctore D. Gregorio Zuchino Brixiensi Monaco Casanensi, & Divi Giorgio Maioris Venetiarum professo. Nunc primum in lucem aedita (Venezia, Giacomo Vincenti, 1615).

Litaniae B.V. Mariae

Source: I-Bc

1616 (Z364)

Promptuarium Harmonicum, in quo haec nempe missa pro vivis, missa pro defunctis, vespertini psalmi, qui, & integrae, & divisim cantari possunt (sunt enim versiculi duabus virgulis sejuncti), Magnificat, cum omnitonis falsis bordonibus, motecta, litaniae B.M.V., litaniae SS, et cantiones pro instrumentis, una, cum sectione gravium partium pro organistis omnia quatuor vocibus. Auctore D. Gregorio Zuchinio Brixiensi, Monaco Casenensi et S. Georgii Maioris Venetiarum professo (Venezia, Giacomo Vincenti, 1616).

Laetanie B.M. Virginis
Letanie de Santi

Source: D-Rp

Edition of Litany of Loreto: *Musica Divina* ed. K. Proske IV, 353.

Lost Publications

A: Listed in *Indice di tutte le opere di musica che si trovano nella stampa della Pigna* (Venice, Alessandro Vincenti, 1649).

Messe à più voci con il basso per sonare

Girardo GALLUCIA

[Messa] con salmi, motetti, compiete, letanie, Girardo Gallucia a 4

Letanie à più voci

Antonio MORTARO

Letanie Mortaro à 4 con basso

Tomaso GRAZIANI

Ditto [i.e. Tomaso Gratiani] *à sette*

Pietro PACE

Pietro Pace à otto

B: Listed in *Indice de libri di musica della libreria di Federico Franzini* (Rome, Mascardi, 1676).

G.D. SPINONE

Salmi e lettanie a 3 voci

C: Listed in *Indice dell'opere di musica sin'hora stampate da Giacomo Monti in Bologna si vendono sotto le volte de'Pollaroli, e sotto li banchi rincontro alle scale di S. Petronio, all'insegna del violino. Carta rigata per musica d'ogni sorte* (Bologna, Giacomo Monti, [1682]).

Compositioni diverse

Giovanni Andrea FLORIANI

Letanie concertati a 4. e 5. voci, di Gio. Andrea Floriani

D: Listed in the inventories of S. Maria di Galiera in Bologna:

Giulio BELLI

Antifone e littanie brutti di Giulio Belli à 4 voci col basso cont.^{o}

Gioseppe CELANI

Litanie à 9 concertate del Sig.^{r} *D. Gioseppe Celani*

E: Cited in F.-J. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*

Guglielmo LIPPARINO

1623

Letanie della B. Vergine a 1, 2, 3, voci con il basso per l'organo (Venice, per li Roveri, 1623)

Lorenzo RATTI

1626

Litanie della Beata Vergine a 5-12 voci (Venice, Vincenti, 1626)

Part IV: Musical Examples

(see Volume II)

Part V

Appendices and Bibliography

Appendix I
Litany of the Saints

Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos.
Christe exaudi nos.

Pater de caelis Deus,	miserere nobis.
Fili Redemptor mundi Deus,	miserere nobis.
Spiritus Sancte Deus,	miserere nobis.
Sancta Trinitas unus Deus,	miserere nobis.
Sancta Maria,	ora pro nobis.
Sancta Dei Genitrix,	ora pro nobis.
Sancta Virgo virginum,	ora pro nobis.
Sancte Michael,	ora pro nobis.
Sancte Gabriel,	ora pro nobis.
Sancte Raphael,	ora pro nobis.
Omnes sancti Angeli et Archangeli,	orate pro nobis.
Omnes sancti beatorum Spirituum ordines,	orate pro nobis.
Sancte Joannes Baptista,	ora pro nobis.
Omnes sancti Patriarchae et Prophetae,	orate pro nobis.
Sancte Petre,	ora pro nobis.
Sancte Paule,	ora pro nobis.
Sancte Andrea,	ora pro nobis.
Sancte Jacobe,	ora pro nobis.
Sancte Joannes,	ora pro nobis.
Sancte Thoma,	ora pro nobis.
Sancte Jacobe,	ora pro nobis.
Sancte Philippe,	ora pro nobis.
Sancte Bartholomaee,	ora pro nobis.
Sancte Mathaee,	ora pro nobis.
Sancte Simon,	ora pro nobis.
Sancte Thaddaee,	ora pro nobis.
Sancte Mathia,	ora pro nobis.
Sancte Barnaba,	ora pro nobis.
Sancte Luca,	ora pro nobis.
Sancte Marce,	ora pro nobis.
Omnes sancti Apostoli et Evangelistae,	orate pro nobis.
Omnes sancti Discipuli Domini,	orate pro nobis.
Omnes sancti Innocentes,	orate pro nobis.

Sancte Stephane,	ora pro nobis.
Sancte Laurenti,	ora pro nobis.
Sancte Vincenti,	ora pro nobis.
Sancte Placide cum sociis tuis,	ora pro nobis.
Sancti Fabiane et Sebastiane,	orate pro nobis.
Sancti Joannes et Paule,	orate pro nobis.
Sancti Cosma et Damiane,	orate pro nobis.
Sancti Gervasi et Protasi,	orate pro nobis.
Omnes sancti Martyres,	orate pro nobis.
Sancte Silvester,	ora pro nobis.
Sancte Gregori,	ora pro nobis.
Sancte Ambrosi,	ora pro nobis.
Sancti Augustine,	ora pro nobis.
Sancte Hieronyme,	ora pro nobis.
Sancte Martine,	ora pro nobis.
Sancte Nicolae,	ora pro nobis.
Omnes sancti Pontifices et Confessores,	orate pro nobis.
Omnes sancti Doctores,	orate pro nobis.
Sancte Pater Benedicte,	ora pro nobis.
Sancte Antoni,	ora pro nobis.
Sancte Maure,	ora pro nobis.
Sancte Bernarde,	ora pro nobis.
Sancte Dominice,	ora pro nobis.
Sancte Francisce,	ora pro nobis.
Omnes sancti Sacerdotes et Levitae,	orate pro nobis.
Omnes sancti Monachi et Eremitae,	orate pro nobis.
Sancta Maria Magdalena,	ora pro nobis.
Sancta Agatha,	ora pro nobis.
Sancta Lucia,	ora pro nobis.
Sancta Agnes,	ora pro nobis.
Sancta Caecilia,	ora pro nobis.
Sancta Catharina,	ora pro nobis.
Sancta Anastasia,	ora pro nobis.
Sancta Scholastica,	ora pro nobis.
Omnes sanctae Virgines et Viduae,	orate pro nobis.
Omnes Sancti et Sanctae Dei,	intercedite pro nobis.
Propitius esto,	parce nobis Domine.
Propitius esto,	exaudi nos Domine.
Ab omni malo,	libera nos Domine.
Ab omni peccato,	libera nos Domine.
Ab ira tua,	libera nos Domine.
A subitanea et improvisa morte,	libera nos Domine.
Ab insidiis diaboli,	libera nos Domine.
Ab ira, et odio, et omni mala voluntate,	libera nos Domine.

A spiritu fornicationis, libera nos Domine.
A fulgure et tempestate, libera nos Domine.
[A flagello terraemotus, libera nos Domine.]
[A peste, fame, et bello, libera nos Domine.]
A morte perpetua, libera nos Domine.

Per mysterium sanctae incarnationis tuae, libera nos Domine.
Per adventum tuum, libera nos Domine.
Per nativitatem tuam, libera nos Domine.
Per baptismum et sanctum jejunium tuum, libera nos Domine.
Per crucem et passionem tuam, libera nos Domine.
Per mortem et sepultarum tuam, libera nos Domine.
Per sanctam resurrectionem tuam, libera nos Domine.
Per admirabilem ascensionem tuam, libera nos Domine.
Per adventum Spiritus Sancti Paracliti, libera nos Domine.
In die judicii, libera nos Domine.

Peccatores, te rogamus audi nos.
Ut nobis parcas, te rogamus audi nos.
Ut nobis indulgeas, te rogamus audi nos.
Ut ad veram penitentiam nos perducere digneris, te rogamus audi nos.
Ut Ecclesiam tuam sanctam regere et conservare digneris, te rogamus audi nos.
Ut Domnum Apostolicum et omnes ecclesiasticos ordines in sancta religione conservare digneris, te rogamus audi nos.
Ut inimicos sanctae Ecclesiae humiliare digneris, te rogamus audi nos.
Ut regibus et principibus Christianis pacem et veram concordiam donare digneris, te rogamus audi nos.
Ut cuncto populo christiano pacem et unitatem largiri digneris, te rogamus audi nos.
Ut nosmetipsos in tuo sancto servitio confortare et conservare digneris, te rogamus audi nos.
Ut mentes nostras ad caelestia desideria erigas, te rogamus audi nos.
Ut omnibus benefactoribus nostris sempiterna bona retribuas, te rogamus audi nos.
Ut animas nostras, fratrum, propinquorum et benefactorum nostrorum ab aeterna damnatione eripias, te rogamus audi nos.
Ut fructus terrae dare et conservare digneris, te rogamus audi nos.
Ut omnibus fidelibus defunctis requiem aeternam donare digneris, te rogamus audi nos.
Ut nos exaudire digneris, te rogamus audi nos.
Fili Dei, te rogamus audi nos.

Agnus Dei, qui tollis peccata mundi, parce nobis Domine.
Agnus Dei, qui tollis peccata mundi, exaudi nos Domine.
Agnus Dei, qui tollis peccata mundi, miserere nobis.

Christe audi nos.
Christe exaudi nos.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Abbreviated Litany of the Saints

Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos.
Christe exaudi nos.

Pater de caelis Deus,	miserere nobis.
Fili Redemptor mundi Deus,	miserere nobis.
Spiritus Sancte Deus,	miserere nobis.
Sancta Trinitas unus Deus,	miserere nobis.
Sancta Maria,	ora pro nobis.
Sancta Dei Genitrix,	ora pro nobis.
Sancta Virgo virginum,	ora pro nobis.
Sancte Michael,	ora pro nobis.
Sancte Gabriel,	ora pro nobis.
Sancte Raphael,	ora pro nobis.
Omnes sancti Angeli et Archangeli,	orate pro nobis.
Omnes sancti beatorum Spirituum ordines,	orate pro nobis.
Sancte Joannes Baptista,	ora pro nobis.
Omnes sancti Patriarchae et Prophetae,	orate pro nobis.
Sancte Petre,	ora pro nobis.
Sancte Paule,	ora pro nobis.
Sancte Andrea,	ora pro nobis.
Sancte N.	ora pro nobis.
Sancte Stephane,	ora pro nobis.
Sancte Placide cum sociis tuis,	ora pro nobis.
Sancte N.	ora pro nobis.
Sancte Gregori,	ora pro nobis.
Sancte Martine,	ora pro nobis.
Sancte Nicolae,	ora pro nobis.
Sancte N.	ora pro nobis.
Sancte Pater Benedicte,	ora pro nobis.
Sancte Maure,	ora pro nobis.
Sancte Joseph.	ora pro nobis.
Sancte Bernarde,	ora pro nobis.
Sancte N.	ora pro nobis.
Sancta Maria Magdalena,	ora pro nobis.

Sancta Catharina, ora pro nobis.
Sancta Scholastica, ora pro nobis.
Sancta N. ora pro nobis.
Omnes Sancti et Sanctae Dei, intercedite pro nobis.

Propitius esto, parce nobis Domine.
Propitius esto, exaudi nos Domine.

Ab omni malo, libera nos Domine.
Ab insidiis diaboli, libera nos Domine.
A morte perpetua, libera nos Domine.
A pravis cogitationibus, Libera nos Domine.

Per mysterium sanctae incarnationis tuae, libera nos Domine.
Per crucem et mortem tuam, libera nos Domine.
Per sanctam resurrectionem tuam, libera nos Domine.
Per admirabilem ascensionem tuam, libera nos Domine.
Per adventum Spiritus Sancti Paracliti, libera nos Domine.
In die judicii, libera nos Domine.

Peccatores, te rogamus audi nos.
Ut pacem nobis dones, te rogamus audi nos.
Ut pietas et misericordia tua nos
custodiat te rogamus audi nos.
Ut ad veram poenitentiam nos
perducere digneris, te rogamus audi nos.
Ut congregationem nostram augere
et conservare digneris, te rogamus audi nos.
Ut mentes nostras ad caelestia desideria
erigas, te rogamus audi nos.
Ut benefactoribus nostris
sempiterna bona retribuas, te rogamus audi nos.
Ut omnibus fidelibus defunctis requiem
aeternam donare digneris, te rogamus audi nos.
Ut nos exaudire digneris, te rogamus audi nos.
Fili Dei, te rogamus audi nos.

Agnus Dei, qui tollis peccata mundi, parce nobis Domine.
Agnus Dei, qui tollis peccata mundi, exaudi nos Domine.
Agnus Dei, qui tollis peccata mundi, miserere nobis.

Christe audi nos.
Christe exaudi nos.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Appendix II
Ambrosian Litany of the Saints

Domine miserere.
Christe libera nos.
Salvator libera nos.

Sancta Maria,	intercede pro nobis.
Sancte Michael,	intercede pro nobis.
Sancte Gabriel,	intercede pro nobis.
Sancte Raphael,	intercede pro nobis.
Sancte Joannes,	intercede pro nobis.
Sancte Petre,	intercede pro nobis.
Sancte Paule,	intercede pro nobis.
Sancte Andrea,	intercede pro nobis.
Sancte Joannes,	intercede pro nobis.
Sancte Philippe,	intercede pro nobis.
Sancte Stephane,	intercede pro nobis.
Sancte Laurenti,	intercede pro nobis.
Sancte Vincenti,	intercede pro nobis.
Sancte Victor,	intercede pro nobis.
Sancta Lucia,	intercede pro nobis.
Sancta Catharina,	intercede pro nobis.
Sancta Marta,	intercede pro nobis.
Sancta Maria Magdalena,	intercede pro nobis.
SAncta Agata,	intercede pro nobis.
Sancta Caecilia,	intercede pro nobis.
Sancte Francisce,	intercede pro nobis.
Sancte Benedicte,	intercede pro nobis.
Sancte Martine,	intercede pro nobis.
Sancte Galdine,	intercede pro nobis.
Sancte Carole,	intercede pro nobis.
Sancte Ambrosi,	intercede pro nobis.
Omnes Sancti,	intercedite pro nobis.

Exaudi Christe voces nostras.
Exaudi Deus et miserere nobis.
Kyrie eleison.

Appendix III
Litany of Loreto

Kyrie eleison.
Christe eleison.
Kyrie eleison.
Christe audi nos.
Christe exaudi nos.

Pater de caelis Deus,	miserere nobis.
Fili Redemptor mundi Deus,	miserere nobis.
Spiritus Sancte Deus,	miserere nobis.
Sancta Trinitas unus Deus,	miserere nobis.
Sancta Maria,	ora pro nobis.
Sancta Dei Genitrix,	ora pro nobis.
Sancta Virgo virginum,	ora pro nobis.
Mater Christi,	ora pro nobis.
Mater divinae gratiae,	ora pro nobis.
Mater purissima,	ora pro nobis.
Mater castissima,	ora pro nobis.
Mater inviolata,	ora pro nobis.
Mater intemerata,	ora pro nobis.
Mater amabilis,	ora pro nobis.
Mater admirabilis,	ora pro nobis.
Mater Creatoris,	ora pro nobis.
Mater Salvatoris,	ora pro nobis.
Virgo prudentissima,	ora pro nobis.
Virgo veneranda,	ora pro nobis.
Virgo praedicanda,	ora pro nobis.
Virgo potens,	ora pro nobis.
Virgo clemens,	ora pro nobis.
Virgo fidelis,	ora pro nobis.
Speculum justitiae,	ora pro nobis.
Sedes sapientiae,	ora pro nobis.
Causa nostrae laetitiae,	ora pro nobis.
Vas spirituale,	ora pro nobis.
Vas honorabile,	ora pro nobis.
Vas insigne devotionis,	ora pro nobis.
Rosa mystica,	ora pro nobis.
Turris Davidica,	ora pro nobis.
Turris eburnea,	ora pro nobis.
Domus aurea,	ora pro nobis.
Foederis arca,	ora pro nobis.

Janua caeli,	ora pro nobis.
Stella matutina,	ora pro nobis.
Salus infirmorum,	ora pro nobis.
Refugium peccatorum,	ora pro nobis.
Consolatrix afflictorum,	ora pro nobis.
Auxilium Christianorum,	ora pro nobis.
Regina Angelorum,	ora pro nobis.
Regina Patriarcharum,	ora pro nobis.
Regina Prophetarum,	ora pro nobis.
Regina Apostolorum,	ora pro nobis.
Regina Martyrum,	ora pro nobis.
Regina Confessorum,	ora pro nobis.
Regina Virginum,	ora pro nobis.
Regina Sanctorum omnium,	ora pro nobis.
[Regina sacratissimi Rosarii,	ora pro nobis.]

Agnus Dei, qui tollis peccata mundi, parce nobis Domine.
Agnus Dei, qui tollis peccata mundi, exaudi nos Domine.
Agnus Dei, qui tollis peccata mundi, miserere nobis.

Bibliography

Abbreviations

AcM	*Acta musicologica*
AnMc	*Analecta musicologica*
CHM	*Collectanea historiae musicae*
EM	*Early Music*
EMH	*Early Music History*
GfMKB	*Gesellschaft für Musikforschung Kongressberichte*
GSJ	*Galpin Society Journal*
IMSCR	*International Musicological Society Conference Report*
JAMS	*Journal of the American Musicological Society*
JRMA	*Journal of the Royal Musical Association*
MD	*Musica disciplina*
ML	*Music and Letters*
MMR	*The Monthly Musical Record*
MQ	*The Musical Quarterly*
MT	*The Musical Times*
NOHM	*The New Oxford History of Music*
PRMA	*Proceedings of the Royal Musical Association*
RIM	*Rivista italiana di musicologia*
RMARC	*RMA Research Chronicle*
RMI	*Rivista musicale italiana*
SM	*Studi musicali*

Musical Sources not listed in the Catalogue of Litanies

Banchieri, Adriano, *Vezzo di perle musicali modernamente conteste alla Regia Sposa effigiata nella Sacra Cantica; opera ventesima terza* (Venice, Ricciardo Amadino, 1610)

Bassani, Giovanni Battista, *Messa concertata à 4. e 5. voci, con violini, e ripieni del Signor Gio. Battista Bassani mastro di capella della Cattedrale, e dell'Illustrissima Accademia della Morte in Ferrara, opera XVII, Consegrata alla Sacratissima Imagine di Maria Vergine dipinta di S. Luca, e posta sul Monte della Guardia di Bologna* (Bologna, Marino Silvani, 1698)

Belli, Giulio, *Sacrarum cantionum quatuor, quinque, sex, octo & duodecim voc., cum litanijs Beatae Virginis Mariae, liber primus* (Venice, Angelo Gardano, 1600)

Bona, Valerio, *Litaniae et aliae laudes B. Mariae Virginis, nec non divorum Francisci, ac Antonii Patavini, quatuor vocibus concinendae* (Milan, Francisco & eredi di Simon Tini, 1590)

Cazzati, Maurizio,*Il quarto libro de motetti a voce sola ... opera XXV* (Bologna, Antonio Pisarii, 1661)

_____, *Sacri concerti di motetti a due voci ... opera XXXIX* (Bologna, Eredi di Evangelista Dozza, 1664)

_____, *Il quinto libro de motetti a voce sola ... opera XXXIX* (Bologna, Marino Silvani, 1666)

_____, *Sacri concerti a due, tre, quattro, e cinque, parte con violini, e parte senza ... opera XXXXVII* (Bologna, s.n., 1668)

_____, *Diporti spirituali per camera e per oratorii, a una, due, tre, e quattor ... opera XXXXIX* (Bologna, s.n., 1668)

_____, *Motetti a voce sola con due violini ... opera LI* (Antwerp, Luca de Potter, 1676)

_____, *Motetti a otto voci, con il suo basso continuo a beneplacito ... opera XXXXXII* (Bologna, s.n., 1669)

Colonna, Giovanni Paolo, *Motetti sacri a voce sola con due violini ... opera seconda* (Bologna, Giacomo Monti, 1681)

_____, *Motetti a due, e tre voci ... opera terza* (Bologna, Giacomo Monti, 1681)

_____, *Messa, salmi e responsori per li defonti a otto voci pieni ... opera sesta* (Bologna, Giacomo Monti, 1685)

Compositioni sacri de diversi excellenti autori moderni ... Prima parte (Antwerp, Phalèse, 1665)

Croce, Giovanni, *Motetti a otto voci del R.D. Giovanni Croce Chiozzoto Maestro di Capella della Serenissima Signoria di Venetia in San Marco. Libro secondo* (Venice, Giacomo Vincenti, 1595)

Crotti, Arcangelo, *Il primo libro de'concerti ecclesiastici à 1. à 2. à 3. à 4. & à 5. parte con voci sole, & parte con voci, & instrumenti* (Venice, Giacomo Vincenti, 1608)

Donati, Ignazio, *Sacri concentus unis, binis, ternis, quaternis, & quinis vocibus, una cum parte organica* (Venice, Giacomo Vincenti, 1612)

Donfrid, Johann, *Promptuarii musici concentus ecclesiasticos ... pars tertia* (Strasbourg, P. Ledertz, 1627)

Fasolo, Giovanni Battista, *Annuale che contiene tutto quello, che deve far un organista per risponder al choro tutto l'anno ... opera ottava* (Venice, Alessandro Vincenti, 1645)

Freddi, Amadio, *Motecta unica voce decantando ... Opus VII* (Venice, Bartolomeo Magni, 1623)

Frescobaldi, Girolamo, *Recercari et canzoni franzese fatte sopra diversi oblighi in partitura da Girolamo Frescobaldi organista di San Pietro di Roma. Libro primo.* (Rome, Bartolomeo Zannetti, 1615). Facsimile edition (Westmead, Farnborough, 1967)

_____, *Il primo libro di capricci fatti sopra diversi soggetti, et arie in partitura ...* (Rome, Luca Antonio Soldi, 1624)

Gabrieli, Giovanni, *Opera Omnia*, ed. D. Arnold, III Motetta *Sacrae Symphoniae* (1615) (Rome 1962) CMM 12

Grandi, Alessandro, *Motetti a una, et due voci con sinfonie di due violini, et il basso continuo per l'organo. D'Alessandro Grandi maestro di cappella in Santa Maria MAggiore di Bergamo nuovamente composti, & dati in luce. Libro Terzo* (Venice, Alessandro Vincenti, 1629)

Gualtieri, Antonio, *Motecta octonis vocibus Antonii Gualtierii in Terra D. Danielis musices magistri, liber primus* (Venice, Giacomo Vincenti, 1604)

India, Sigismondo d', *Liber primus motectorum quatuor vocibus* (Venice, Alessandro Vincenti, 1627).

Legrenzi, Giovanni, *Sonate a due, tre, cinque e sei istrumenti ... libro 3, opera ottava* (Venice, Francesco Magni, 1663)

Merula, Tarquinio, *Arpa Davidica con artificiosa inventione composta, la quale da tre, e quattro voci contraputinzata [sic] obligata à non pin viste maniere con insolita vaghezza risuona. Salmi, et Messa concertati con alcuni canoni nel fine del Cavalier Tarquinio*

Merula Accademico Filomuso di Bologna, mastro di capella, & organista nel Duomo. Opera decima sesta ... (Venice, Alessandro Vincenti, 1640)

_____, *Il secondo libro delle canzoni da suonare a tre, duoi violini, & basso ... opera nona* (Venice, Alessandro Vincenti, 1639)

_____, *Il quarto libro delle canzoni da suonare a doi, & a tre ... opera XVII* (Venice, Alessnadro Vincenti, 1651)

Micheli, Romano, *Musica vaga et artificiosa continente motetti con oblighi, & canoni diversi, tanto per quelli, che si dilettano sentire varie curiosità, quanto per quelli, che vorranno profesare d'intendere diversi studij della musica. Di D. Romano Micheli romano novamente composta, & data in luce* (Venice, Giacomo Vincenti, 1615)

Monteverdi, Claudio, *Tutte le opere,* ed. G.F Malipiero (Asolo, 1926-42; repr. Vienna, 1966-8)

Morales, Cristobal de, *Opera Omnia* ed. H. Anglès (Rome, 1952—)

Mozart, Wolfgang Amadeus, *Litanien,* Neue Ausgabe sämtlicher Werke, i/1/2 (Kassel, 1969) (also introduction to this volume by H. and R. Federhofer)

Pace, Pietro, *Il quinto libro de motetti a una, due, tre, quattro, & cinque voci. In lode della Gloriosissima Vergine Maria. Con il suo basso per sonar nell'organo. Di Pietro Pace organista di Santa Casa di Loretto. Novamente composti, & dati in luce. Opera decimma* (Venice, Giacomo Vincenti, 1615)

Palestrina, Giovanni Pierluigi da, *Offertoria totius anni ... quinque vocibus concinenda* (Rome, Francesco Coattino, 1593)

_____, *Litaniae Deiparae Virginis musica D. Ioannis Petri Aloysii Praenestini Chori S. Petri de Urbe magistri, quae in sacellis Societatis Rosarij Mariae Virginis ubique dicatis cum quattuor vocibus. Additae litaniae, quae in Sancta Ecclesia Lauretana viuntur. Auctore Orlando Lasso* (Venice, Angelo Gardano, 1600)

Perti, Giovanni Antonio, *Litanie con Strum.^{ti} Obligati,* I-Bc ms. II.140

_____, *[Litanie della B.V. in Do min.^{re} à 4 voci col solo organo],* I-Bc ms. II.140

Polidori, Ortensio, *Motetti a voce sola, et a doi di Ortensio Polidori da Camerino. Maestro di cappella del Duomo di Pesaro opera decima terza....* (Venice, Bartolomeo Magni, 1636)

Proske, K. (ed.) *Musica Divina sive Thesaurus Concentuum Selectissimorum omni Cultui Divino totius anni juxta Ritum Sanctae Ecclesiae Catholicae inservientum: Ab Excellentissimis superioris nevi Musicis numeris harmonicis compositorum. Quos e Codicibus Originalisbus tam editis quam ineditis accuratissime in*

partionem redactos ad instaurandam Polyphoniam Vere Ecclesiasticam publice offert ... (Ratisbon, 1863) Reprint (New York/London, 1973)

Giovanni Antonio Silvani: *Litanie concertate à 4. voci con violini, e senza, e suoi ripieni, a beneplacito.... Opera prima* (Bologna, Marino Silvani, 1702)

Viadana, Lodovico, *Cento concerti ecclesiastici, à una, à due, à tre, & à quattro voci ... opera duodecima* (Venice, Giacomo Vincenti, 1602). Modern edition (Pars prima) by C. Gallico (Kassel, Basel, Paris, London, New York, 1964)

Liturgical and Devotional Manuals and Statute Books

Antiphonale Monasticum pro diurnis horis juxta vota RR. DD. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti a Solesmensibus monachis restitutum (Paris, Tournai, Rome, 1934)

Antiphonale Romanum secundum liturgiam horarum ordinemque cantus officii dispositum a Solesmensibus monachis praeparatum. Tomus alter. Liber hymnarius cum invitatoriis & aliquibus responsoriis (Solemnes, 1983)

Breviarium Monasticum, Pauli V. Pont. Max. auctoritate recognitum. Pro omnibus sub Regola Sanctissimi Patris Benedicti militantibus (Paris, Louis Billaine, no date)/(second title page) *Le Breviaire Monastique, disposa par le commandement du Pape Paul V. pour tous ceux qui militent sous le Regle du B.P.S. Benoist. Revue et corrigé de nouveau, selon le Breviaire Romain, avec l'augmentation des Offices nouveaux de plusieurs Saints* (Paris, Pierre de Bats, 1688)

Breviarium Romanum a Francisco Cardinali Quignonio (Venice, 1535), edited by John Wickham (Cambridge, 1888)

Capitolario ò tariffa degli oblighi de musici nella Chiesa & celebre Capella del Glorioso S. Antonio di Padoa si con organi, concerti, et instromenti, come senza. Regolata, & approbata dalli Molto R.R. Padri, & Illustri:. Sig. Presidenti della Ven. Arca L'Anno 1679. 22 Decembre.

Ceremoniale Ambrosianum (Milan, 1619)

Diario perpetuo Domenicano o sia notizia delle sacre funzioni, processioni, e divoti essercizii che si fanno fra l'anno dalli Padri Predicatori nella loro Chiesa di S. Domenico di Bologna (Bologna [1751])

Direttorio per l'essercitio che fanno i Padri della Congregatione dell'Oratorio di S. Filippo Neri, essistente nella Chiesa della Madonna di Galiera di Bologna, nell'andare alle sette chiese il Giovedl dopo la Sessagesima, detto il Giovedl Grasso, a similitudine de'Padri dell'Oratorio di S. Maria in Vallicella di Roma (Bologna, Clemente Ferroni, 1637). There is, in I-Bac, a slightly altered reprint, *Direttorio per la visita delle sette chiese che fanno i PP. della Congreg. dell'Oratorio di S. Filippo Neri di Bologna nel Giovedl Grasso, a similitudine de'Padri dell'Oratorio di Roma* (Bologna, Domenico Barbieri, 1678)

Fasciculus sacrarum litaniarum ex Sanctis Scripturis & Patribus, Romae approbatus. Nunc primum in pium usum studiose iuventutis Graece redditus (Augustae Vindelicorum, 1614)

Instituta Congrgationis Oratorii S. Philippi Nerii (Roma & Bologna, Laelii & Vulpe, 1723/1740)

[Le]tanie del rimedio contra la Peste & tribulationi: nuovamente composte. ([Florence], 1527)

Liber Usualis (Tournai, 1930)

Liber Usualis with introduction and rubrics in English (Tournai, New York, 1963)

Libro delle Litaniae secondo l'ordine di Santo Ambrosio per la Citta di Milano. Novamento revisto e corretto ([Milan], 1546)

Litaniae, et Preces iussu S. D. N. Gregorij Papae XIII, in omnibus ecclesiis dicendae, ad implorandum divinum auxilium pro avertenda a populo Christiano pestilentia, & pro aliis instantibus eiusdem necessitatibus (Florence, 1577)

Litaniae et preces recitandae ad divinam opem in praesentibus necessitatibus implorandum (Panormo, 1632)

Litaniae, et preces recitandae in processione ad quattuor cruces pro quaecunque necessitate (Bologna, no date)

Litaniae et preces Romae impresse in typographia Camerae Apostilicae Anno Domini 1603. Legi solitae in Collegii Anglorum Duaceno pro fide catholice Romana in regnis Angliae & Scotiae restituende (Douai, 1769)

Litaniae Secundum Consuetudinem Ducalis Ecclesiae Sancti Marci Venetiarum (Venice, 1719)

Litanie e preci da recitarsi nelle processioni che si faranno dalle monache ... per acquisto del Giubileo (Rome, 1675)

The litanies and prayers in Latin and English recommended to be said in Catholick families (London, 1748)

Littaniae maiores et triduanae solemnes Ritu Ambrosiano, A Sancto Carolo Tituli S. Praxedis Archiepiscopo editae. Nunc denuo

recognitae. Additum est etiam Officium Horarum tribus illis litaniarum diebus recitari solitum (Milan, 1657)

Lodi devote per uso della Dottrina Christiana (Como, 1621), repr. with Introduction by O. Tajetti (Como, 1984)

Metodo, e regola che si tiene nel fare gl'esercisij spirituali nell'oratorio della Veneranda Antichissima Compagnia di S. Domenico ... (Bologna, 1768)

Modo divoto per ricevere con frutto la Santissima Communione (Bologna, 1708)

Modo d'orare nella processione che si farà Venerdi 10 Dicembre 1756. Per adempimento del voto pubblico fatto in occasione del contagio (Bologna, Clemente Maria Saffi, [1756]). Other editions in I-Bac include those for 1747, 1751, 1776, 1777, 1795, all identical beyond their title pages

Officio dell'Immacolata Concettione della Santiss. Vergine Nostra Signora (Milan, Bologna, 1663)

Orationi, et essercitii spirituali, che si fanno quotidianamente in ciascuna delle case, & hospitali de'poveri Mendicanti della Città Bologna (Bologna, Vittorio Benacci, 1613)

Orationi per dire avanti et dopo la Dottrina Christiana (Genoa, 1589)

Ordini per la musica dell'Insigne Collegiata di S. Petronio, reformati d'ordine de gl'Illustrissimi Signori Presidente, e Fabbricieri della Reverenda Fabbrica di essa. L'Anno 1658. ([Bologna, 1658])

Ordo Hebdomodae Sanctae Editio cum Cantu Gregoriano Cura et Studio Monacharum Solesmensium (Paris, Tournai, 1957)

Processionale monasticum ad usum Congregationis Gallicae Ordinis Sancti Benedicti (Solemnes, 1893)

Regole d'alcuni capi necessarj e piu frequenti per l'osservanza delle sacre ceremonie e del canto fermo Ambrosiano, etc. (Milan, 1831)

Regole e statuti della Venerabile Confraternita di S. Pellegrino e sacre stimmate del Serafico Patriarcha S. Francesco della Città di Bologna moderato l'anno MDCCXXIX (Bologna, 1740)

Religioso invito a divoti di Maria nel suo Rosario dove si tratta d'instituire un divoto Battaglione, & una Militia spirituale, c'habbi da trovarsi sempre in pronto, per servire, quando sia di bisogno, la Maesta Sua Sagra (Bologna, Clemente Ferroni, 1636)

Sacrae Litaniae Variae, cum brevi piaque quotidiana exercitatione. In gratiam Catholicorum (Antwerp, 1607)

Statuti, capitoli, e regole della devota Compagnia delli Seicento, canonicamente eretta nella Chiesa Arcipresbiterale di S. Maria degli Alemani, capo di suburbio della Città di Bologna, sotto la protezione di Maria Vergine. A'fine di suffragare l'anime de confratelli deffonti con Messe, tanto in detta chiesa, quanto in S. Steffano

di Bologna, alla S. Casa di Loreto, & al S. Perdono d'Assisi (Bologna, li Peri, 1715)

Statuti della Compagnia della B. Vergine del Soccorso nel Borgo di S. Pietro ristampati à commun beneficio de Fratelli di essa (Bologna, Pier-Maria Monti, 1690)

Articles, Books and Dissertations

Abraham, G., *The Concise Oxford History of Music* (London, 1979)

Adrio, A., *Die Anfänge des geistlichen Konzerts* (Berlin, 1935)

Alaleona, *Storia dell'Oratorio musicale in Italia* (Milan, 1945)

Alce, V., 'La cappella musicale del Rosario in S. Domenico di Bologna', *Strenna storica bolognese*, xxiii (1973), 13

_____, *La Cappella del Rosario in San Domenico di Bologna* (Bologna, 1977)

Anonymous, *Discorso in lode della Sacratissima Regina del Rosario, et delli Santi Ignatio di Loiola, et Francesco Saverio protettori novamente eletti della Città di Bologna. Composto per occasione della solenne processione, fatta per essecutione del Voto Publico, che nelle afflittioni del morbo contagioso, la Città fece alli medesimi D.P.F.G.G.* (Bologna, Benacci, 1630)

_____, *Guide to the Sanctuary of Santa Maria del Baraccano* ([Bologna], no date)

Armstrong, J. F., 'The Vesper Psalms and Magnificats of Maurizio Cazzati' (Ph.D. dissertation, Harvard University, 1969)

Arnold, D., 'Notes on Two Movements of the Monteverdi "Vespers"', *MMR* lxxxiv (1954), 59

_____, 'Monteverdi's Church Music: Some Venetian Traits', *MMR* lxxxvii (1958), 83

_____, *Monteverdi* (London, 1963; rev. 2/1975)

_____, *Monteverdi Church Music* (London, 1982)

_____, 'The Sacred Music of Sigismondo d'India', *La musica sacra in Lombardia nella prima metà del seicento: atti del convegno internazionale di studi Como, 31 maggio–2 giugno 1985* (Como, 1988), 129

Banchieri, A., *L'organo suonarino ... opera terza decima* (Venice, Ricciardo Amadino, 1605) (Facsimile edition, with introduction by G. Cattin, Bologna, [1969]

_____, *Cartella musicale nel canto figurato fermo e contrapunto ... terza impressione* ... (Venice, 1614)

Bastien, J., 'The Sacred Music of Claudio Merulo' (Ph.D. dissertation, University of Michigan, 1967)

Beissel, S., *Geschichte der Verehrung Marias im 16. und 17. Jahrhundert* (Freiburg, 1910)

Berger, J., 'Notes on Some 17th-Century Compositions for Trumpets and Strings in Bologna', *MQ* xxxvii (1951), 354

Bishop, E., *Liturgica Historica* (Oxford, 1962)

Blazey, D.A., 'A liturgical Role for Monteverdi's *Sonata sopra Sancta Maria*', *EM*, xviii (1989), 175

_____, 'The Mid-Baroque Concertato Litany in Northern Italy: Inherited Problems and Borrowed Solutions', in *Tradizione e stile: Atti del II Convegno Internazionale di Studi sul Tema La Music Sacra in Area Lombardo-Padana nella Seconda Metà del '600, Como—Villa Gallia 3–5 settembre 1987* (Como, 1989)

Blom, E. (ed.), *Grove's Dictionary of Music and Musicians* (London, 5/1954)

Blume, F., *Die Musik in Geschichte und Gegenwart* (Kassel, Basle, 1949-68; suppl. 1973-)

Boldrini, Domenico Maria, *Compendio istorico della sagra imagine di Maria Vergine dipinta dall'Evangelista S. Luca dedicato al Nobil'Uomo Signor Francesco Zambeccari Priore dell'Archiconfraternita di Santa Maria della Morte di Bologna da Domenico Boldrini Cittadino Bolognese* (Bologna, Stamperia Bolognese di S. Tommaso d'Aquino, 1729)

Bonta, S. 'Liturgical Problems in Monteverdi's Marian Vespers', *JAMS*, xx (1967), 87

Brown, H.M., *Embellishing Sixteenth-Century Music* (London, 1976)

Bryant, D.D., 'Liturgy, Ceremonial and Sacred Music in Venice at the Time of the Counter Reformation' (Ph.D. dissertation, University of London, 1981)

Bukofzer, M., *Music in the Baroque Era* (London, 1948)

Buono, Floriano del, *La solenne procesione per adempimento del voto publico fatta alli 27 di Dicembre 1630* ([Bologna], 1631)

Burney, C., *A General History of Music* ..., 4 vols. (London, 1776–1789), Reprinted in 2 vols. ed. F. Mercer (1935)

Bussi, F., 'Il compositore farnesiano Gabriele Villani e le sue Toscanelle', *SM* xiii (1984), 107

Cannon, B.C., 'Music in the Archives of the Basilica of Santa Maria in Trastevere', *AcM* xli (1969), 199

Carter, T. 'Music Publishing in Italy, *c.*1580–*c.*1625: Some Preliminary Observations', *RMARC*, 20 (1986–7), 19

Carver, A., *Cori Spezzati: The Development of Sacred Polychoral Music to the Time of Schütz* (Cambridge, 1988)

Cavicchi, A., 'L'attività ferrarese di Giovan Battista Bassani', *Chigiana*, xxiii (1966), 43

Chauvin, R.P., 'Lorenzo Ratti: the Sacrae Modulationes (Rome, 1628)' (Ph.D. dissertation, Tulane University, 1970)

Clark, W.B., 'The Vocal Music of Biagio Marini (c.1598-1665)' (Ph.D. dissertation, Yale University, 1966)

Claudia, M. A., *Dictionary of Papal Pronouncements: Leo XIII to Pius XII* (New York, 1958)

Coates, H. and G. Abraham, 'The Perfection of the *A Cappella* Style', *NOHM*, iv (London, 1968), 312

Colzani, A., 'La cappella delle Laudi a Cremona fino al servizio di Tarquinio Merula', *Contributi alla musica lombarda del seicento* (Bologna, Milan, 1972), 161

Culley, T.D., 'The Influence of the German College in Rome on Music in German Speaking Countries during the Sixteenth and Seventeenth Centuries', *AnMc*, vii (1969), 1; ix (1970), 20

Davies, J.G. (ed.), *A Dictionary of Liturgy and Worship* (London, 1972)

De Angelis, A., 'La cappella musicale di Viterbo nel sec. XVII', *RIM* xix (1984), 21

Dejonghe, M., *Roma santuario mariano* (Bologna, 1969)

Dix, G., *The Shape of the Liturgy* (London, 1943)

Dixon, G.P., 'G,F, Anerio (1567-1630) and the Roman school', *MT*, cxxi (1980), 366

_____, 'Durham Chapter Library B.29: A Rare Anthology of Mid-Seventeenth Century Roman Sacred Music', *Durham University Journal*, lxxiii (1981), 221

_____, 'The Pantheon and Music in Minor Churches in Seventeenth-Century Rome', *SM*, x (1981), 265

_____, 'Roman Church Music: the Place of Instruments after 1600', *GSJ*, xxxiv (1981), 51

_____, 'Liturgical Music in Rome (1605-1645)' (Ph.D. dissertation, University of Durham, 1982)

_____, 'Lenten Devotions in Baroque Rome', *MT*, cxxiv (1983), 157

_____, 'Monteverdi's Vespers of 1610: "della Beata Vergine"?', *EM*, xv (1987), 386

Eitner, R., *Biographisch-bibliographisches Quellen-Lexikon* (repr. Graz, 1959)

Engelbrecht, C., 'Eine Sonata con voce von Giovanni Gabrieli', *IMSCR* Hamburg 1956 (Kassel, 1957)

Fassbender, C., 'Francesco Foggia (1604-1684). Beiträge zu seinem Leben und zu seinem Motettenschaffen' (Ph.D. dissertation, University of Bonn, 1980)

Federhofer, H. and R., 'Eighteenth-Century Litaniae Lauretanae from the Repertory of the Viennese Province of the Franciscan Order', *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday*, ed. H.C. Robbins Landon (London, 1970), 198

Feininger, L., 'Die katholische Kirchenmusik in Rom zwischen 1600 und 1800: eine unfassbare Lacune in der Musikgeschichte', *GfMKB* (Kassel, 1962), 147

_____, 'La scuola policorale romana del sei e settecento', *CHM*, ii (1957), 93

Fellerer, K.G., 'Church Music and the Council of Trent', *MQ*, xxxix (1953), 576)

_____, (ed.), *Geschichte der katholischen Kirchenmusik* (Kassel, 1976)

_____, *Soziologie der Kirchenmusik* (Cologne and Opladen, 1963)

Fenlon, I., 'The Monteverdi Vespers: Suggested Answers to some Fundamental Questions', *EM*, v (1977), 380

Ferretti, P. M., *Papal Documents on Sacred Music* (Washington, 1928)

Fétis, F.-J., *Biographie universelle des musiciens et bibliographie générale de la musique* (Brussels, 1835-44)

Fischer, K., *Die Psalmkompositionen in Rom um 1600 (ca. 1570-1630)* (Regensburg, 1979)

_____, 'Einige satztechnische Aspekte der römischen mehrchörigen Kirchenmusik nach 1600 im Lichte einer unbeachten Quelle des fruhen 17. Jahrhunderts', *AnMc*, xvii (1976), 23

Fortescue, A., *The Ceremonies of the Roman Rite Described* (London, rev.4/1932)

Fortune, N., 'A Handlist of Printed Italian Secular Monody Books, 1602-1635', *RMARC*, iii (1963), 27; iv (1964), 98

_____, 'Italian Secular Monody from 1600 to 1635: An Introductory Survey', *MQ*, xxxix (1953), 171

_____, 'Sigismondo d'India: An Introduction to His Life and Works', *PRMA*, lxxxi (1954-55), 29

Franklin, H.A., 'Musical Activity in Ferrara, 1578-1618' (Ph.D. dissertation, Brown University, 1976)

Frey, H.W., 'Die Gesänge der Sixtinischen Kapelle an den Sonntagen und hohen Kirchenfesten des Jahres 1616', *Mélanges Eugene Tisserant* (Vatican City, 1964), 395

Frisoni, C., Marchesan, M., Orsi, O., *Bologna e la sua forma storica: animazione dell''Ichnoscenografia della Città di Bologna' di Filippo de Gnudi (1702)* (Bologna, 1986)

Garbelotto, A., 'Codici musicali della biblioteca capitolare di Padova', *RMI*, liii (1951), 289

_____, 'La cappella musicale di S. Antonio in Padova', *Il Santo*, v (1965), 227; vi (1966), 67; ix (1969), 425; x (1970), 32

Gaspari, G., *Catalogo della Biblioteca musicale G.B. Martini di Bologna* (Bologna, 2/1961)

Gatteo, L. da, *La peste a Bologna nel 1630* (Forlì, 1930)

Ghisalberti, A.M. (ed.), *Dizionario biografico degli Italiani* (Rome, 1960-)

Gianturco, C., 'Caterina Assandra, suore compositrice', *La musica sacra in Lombardia nella prima metà del seicento: atti del convegno internazionale di studi Como, 31 maggio–2 giugno 1985* (Como, 1988), 115

Giazotto, R., 'Roma centro propulsivo del professionismo musicale nel XVII e XVIII secolo', *SM*, xii (1983), 91

Gonzaga, M., *Causa et rimedii della peste, et d'altre infermita ... raccolti per ordine di Mons. Reverendiss. Marco Gonzaga Vescovo di Mantua.... Nuovamente tradotto in Toscano* (Florence, 1577)

Graef, H., *Mary: A History of Doctrine and Devotion*, 2 volumes (London, 1963)

Haas, R., *Die Musik des Barocks* (Potsdam, 1928)

Hammond, F., 'Musicians at the Medici Court in the Mid-Seventeenth Century', *AnMc*, xiv (1974), 151

_____, 'Cardinal Pietro Aldobrandini, Patron of Music', *SM*, xii (1983), 53

_____, *Frescobaldi* (Cambridge, Massachusetts, and London, England, 1983)

Hayburn, R.F., *Papal Legislation on Sacred Music 95 A.D. to 1977 A.D.* (Collegeville, 1979)

Hibbard, H., *Caravaggio* (London, 1983)

Hill, J.W., 'Oratory Music in Florence, I: *Recitar cantando*, 1583-1655', *AcM*, li (1979), 108

_____, 'Oratory Music in Florence, II: At San Firenze in the seventeenth and eighteenth centuries', *AcM*, li (1979), 246

Hook, J., *Siena: A City and its History* (London, 1979)

Hucke, H., 'Palestrina als Authorität und Vorbild im 17. Jahrhundert', *Congresso internazionale sulla tema Claudio Monteverdi e il suo tempo (Venice, Mantua, Cremona, 1968)*, (Verona, 1969)

Johnson, M.F., 'Agostino Agazzari (1578-1640): the motets for one to four voices' (Ph.D. dissertation, Tulane University, 1972)

Johnson, O., 'The Masses of Arcangelo Crivelli' (Ph.D. dissertation, University of Texas, 1965)

Jones, A., 'The Motets of Carissimi' (D.Phil. dissertation, University of Oxford, 1979)

Jungman, J., *The Mass of the Roman Rite*, 2 volumes (New York, 1955)

_____, *Public Worship* (Ditchling, 1957)

Kammer, C., *Die Lauretanische Litanei* (Innsbruck, 1960)

Kantorowicz, E., 'Ivories and Litanies', *Journal of the Warburg and Courtauld Institutes*, v (1942), 56

Kast, P., 'Biographische Notizen zu römischen Musiker des 17. Jahrhunderts', *AnMc*, i (1963), 38

_____, 'Tracce monteverdiane e influssi romani nella musica sacra del Kapsberger', *RIM*, ii (1967), 288

Kennedy, R.A., 'Paraliturgical Music in Italy, 1600-1650, with Selected Examples from the Works of Giovanni Battista Beria (ca. 1610–ca. 1671)' (Ph.D. dissertation, Columbia University, 1969)

Kenton, E.F., 'The Late Style of Giovanni Gabrieli', *MQ*, xlvii (1962), 427

_____, *Life and Works of Giovanni Gabrieli*, MSD, xvi (1967)

Killing, J. (ed. W. Killing), *Kirchenmusikalischen Schätze der Bibliothek des Abbate Fortunato Santini: ein Beitrag zur Geschichte der katholischen Kirchenmusik in Italien* (Düsseldorf, [1910])

King, A.A., *Liturgies of the Past* (London, 1959)

_____, *Liturgies of the Primatial Sees* (London, 1957)

_____, *Liturgies of the Religious Orders* (London, 1955)

Kirwan-Mott, A. *The Small Scale Sacred Concertato in the Early Seventeenth Century* (Ann Arbor, 1981)

Klauser, T., *A Short History of the Western Liturgy* (London, 1969)

Klaver, R., *The Litany of Loreto* (Herder, 1954)

Kurtzman, J.G., *Essays on the Monteverdi Mass and Vespers of 1610: Rice University Studies*, lxiv, No.4 (Fall 1978) (Houston, 1979)

_____, 'Giovanni Francesco Capello, an Avant-Gardist of the Early Seventeenth Century', *MD*, xxxi (1977), 155

Lionet, J., 'Les activites musicale de Flavio Chigi, cardinal neveu d'Alexandre VII', *SM*, ix (1980), 287)

_____, 'La "Salve" de Sainte Marie Majeure: la musique de la chapelle Borghese au 17me siècle', *SM*, xii (1983), 97

Lafreri, A., *Santa Maria di Loreto*. Engraving of the Madonna of Loreto.

Llorens, J.M., *Cappellae Sixtinae codices musicis notis instructi, sive manu scripti sive praelo excussi* (Vatican City, 1960)

_____, *Le opere musicali della Cappella Giulia, i: manoscritti e edizioni fino al '700* (Vatican City, 1971)

Lumbroso, M.M. and A. Martini, *Le confraternite romane nelle loro chiese* (Rome, 1963)

MacDonald, J.A., 'The Sacred Vocal Music of Giovanni Legrenzi' (Ph.D. dissertation, University of Michigan, 1964)

McElrath, H. T., 'A Study of the Motets of Ignatio Donati (c1575 -1638)' (Ph.D. dissertation, University of Rochester, 1967)

Maggini, E., *Lucca: Biblioteca del seminario: Catalogo delle musiche stampate e manoscritte del fondo antico* (Milan, 1965)

Manzoni, A., *I Promessi Sposi, Opere* ii, ed. C. Angelini (Milan, 1958)

May, W.S., 'Sacred Motets and Concertos of Adriano Banchieri' (Ph.D. dissertation, Tulane University, 1975)

Mayer, A.L., 'Liturgie und Barock', *Jahrbuch für Liturgiewissenschaft*, xv (1935), 67

Miller, C.F., 'Intercessory Prayer: History, Method, Subjects and Theology', *Studia Liturgica*, iii (1964), 20

Mischiati, O., 'Per la storia dell'oratorio a Bologna, Tre inventari del 1620, 1622 e 1682', *CHM*, iii (1962), 131

_____, *Indici, cataloghi e avvisi degli editori e librai musicali dal 1591 al 1798* (Florence, 1984)

Mompellio, F., *Ludovico Viadana musicista fra due secoli (XVI-XVII)* (Florence, 1966)

Monteverdi, C., *The Letters of Claudio Monteverdi*, Translated and Introduced by Denis Stevens (London and Boston, 1980)

Moore, J.H., *Vespers at St. Mark's* (Ann Arbor, 1981)

_____, 'Venezia favorita da Maria: music for the Madonna Nicopeia and Santa Maria della Salute', *JAMS* xxxvii (1984), 299

Muir, E., *Civic Ritual in Renaissance Venice* (Princeton, 1981)

Musser, R. L., *Kyrie Eleison—Two Hundred Litanies* (Westminster, [1945])

Mussolino, G., *'Culto mariano', Il culto dei santi a Venezia*, ed. S. Tramontin. *Biblioteca agiografica veneziana*, no. 2 (Venice, 1965), 239

O'Regan, N., 'Sacred Polychoral Music in Rome, 1575–1621' (D.Phil. dissertation, University of Oxford, 1988)

Padoan, M., 'Tarquinio Merula nelle fonti documentarie', *Biblioteca di "Quadrivium". Note d'archivio: bibliografia e storia*, 2, (Bologna-Milan, 1972), 59; also in *Contributi e studi di liturgia e musica nella regione padana* (Bologna, 1972), 229

_____, 'Sulla struttura degli ultimi motetti vocali/strumentali di Alessandro Grandi', *Rivista internazionale della musica sacra*, vi (1985), 7

Paganelli, S., 'Catalogo delle opere musicali a stampa del '500 al '700 conservato presso la Biblioteca Communale di Cesena', *CHM*, ii (1957), 311

Palisca, C.V., 'The Artusi-Monteverdi Controversy', *The New Monteverdi Companion*, ed. D. Arnold and N. Fortune (London, 1985), 127

_____, 'The "Camerata Fiorentina": A Reappraisal', *SM*, i (1972), 203

Parrott, A, director. Claudio Monteverdi, *Vespro della Beata Vergine* Rec. 83/4. EMI Reflexe, EX.157 2701293, 1984.

Pastor, L., *The History of the Popes*, 26 volumes, translated and edited by F.I. Antrobus and R.F. Kerr (London, 1937)

Pennington, D.H., *Seventeenth Century Europe* (London, 1970)

Pirrotta, N., 'Temperaments and Tendencies in the Florentine Camerata', *MQ*, xl (1954), 169

Quazza, R., *Preponderanza Spagnuola (1559-1700)* (Milan, 2/1950)

Raccolta di tutti li bandi, ordini, e provisioni fatte per la Città di Bologna in tempo di contagio imminente, e presente, li anni 1628. 1629. 1630. & 1631. Dedicata all'Emin.mo e Rever.mo Sig. Cardinale Spada nel sudetto tempo Meritissimo Legato di Bologna (Bologna, Girolamo Donini, 1631)

Raeli, V., *Da V. Ugolini ad D. Benevoli nella cappella della Basilica liberiana* (Rome, 1920)

Reardon, C.A., 'Agostino Agazzari and the Performance of Sacred Music in the Sienese Cathedral during the Early Baroque' (Ph.D. dissertation, University of California at Los Angeles, 1987)

Redlich, H.F., 'Early Baroque Church Music', *NOHM*, IV (London, 1968), 520

_____, 'Monteverdi's Religious Music', *ML*, xxvii (1946), 208

Reese, G., *Music in the Renaissance* (New York, rev. 2/1959)

Ricci, G., *Santa Maria del Baraccano* (Bologna, 1926)

_____, *Il Santuario di S. M. del Baraccano e le chiese i conventi e gli oratori nella parrocchia di S. Giuliano* (Bologna, 1930)

Roche, J., 'An Inventory of Choirbooks at S. Maria Maggiore Bergamo, January 1628', *RMARC*, v (1965), 47

_____, 'North Italian Liturgical Music in the Early Seventeenth Century: The Evolution around 1600 and its Development until the Death of Monteverdi' (Ph.D. dissertation, University of Cambridge, 1968)

_____, *The Madrigal* (London, 1972)

_____, 'Anthologies and the Dissemination of Early Baroque Italian Sacred Music', *Soundings*, iv (1974), 6

_____, 'Liturgical Music in Italy (1610-1660)', *NOHM*, V (London, 1975), 350

_____, 'Giovanni Antonio Rigatti and the Development of Venetian Church Music in the 1640s', *ML*, lvii (1976), 256

_____, 'Musica diversa di Compietà: Compline and its Music in Seventeenth-Century Italy', *PRMA*, cix (1982-1983), 60

_____, *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

_____, 'Monteverdi and the *prima prattica*', *The New Monteverdi Companion*, ed. D. Arnold and N. Fortune (London, 1985), 159

_____, 'Cross Currents in Milanese Church Music in the 1640s: Giorgio Rolla's Anthology *Teatro Musicale* (1649)' *La musica sacra in Lombardia nella prima metà del seicento: atti del convegno internazionale di studi Como, 31 maggio–2 giugno 1985* (Como, 1988), 13

_____, 'Alessandro Grandi: A Case Study in the Choice of Texts for Motets', *JRMA*, cxiii (1988), 274

Roche, J. and E., *A Dictionary of Early Music* (London, 1981)

Roncaglia, G., *La cappella musicale del duomo di Modena* (Florence, 1957)

Rosenthal, K.A., 'Mozart's Sacramental Litanies and their Forerunners', *MQ*, xxvii (1941), 433

Roth, J., *Die mehrstimmigen lateinischen Litaneikompositionen des 16. Jahrhunderts* (Regensburg, 1959)

Sadie, S. (ed.), *The New Grove Dictionary of Music and Musicians* (London, 1980)

Santi, A. de, *Le Litanie Lauretane* (Rome, 1897)

C. Sartori, *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700. Volume seconda di aggionte correzioni con nuovi indici* (Florence, 1968)

Sartori, C., *La cappella musicale del duomo di Milano: catalogo dell'archivio* (Milan, 1957)

Scarpetta, U., 'Michelangelo Grancini maestro di cappella del Duomo di Milano', *La musica sacra in Lombardia nella prima metà del seicento: atti del convegno internazionale di studi Como, 31 maggio–2 giugno 1985* (Como, 1988), 245

Schanzlin, H.P. 'Zur Geschichte der Litanei im 17. Jahrhundert', *IMSCR* VII (Cologne, 1958), 259

Schempf, W.H., 'Seventeenth-Century Magnificats' (Ph.D. dissertation, University of Rochester, 1960)

Schmitt, H.A.P., *Introductio ad liturgiam occidentalem* (Rome, 1959)

Schnoebelen, A., 'The Concerted Mass at San Petronio in Bologna: ca. 1660-1730. A Documentary and Analytical Study' (Ph.D. dissertation, University of Illinois, 1966)

_____, 'Performance Practices at San Petronio in the Baroque', *AcM*, xli (1969), 37

_____, 'Cazzati vs Bologna', *MQ*, lvii (1971), 26

Selfridge-Field, E., 'Bassano and the Orchestra of St Mark's', *EM*, iv (1976), 153

Sharp, S., *Letters from Italy Describing the Customs and Manners of this Country, in the Years 1765, and 1766. To which is annexed, an Admonition to Gentlemen who pass the Alps, in their Tour through Italy* ... (London, 1767)

Shigihara, S.E., 'Bonifazio Graziani (1604/5-1664): Biographie, Werkverzeichnis und Untersuchungen zu den Solomotetten' (Ph.D. dissertation, University of Bonn, 1984)

Sighinolfi, L., *La chiesa e l'oratorio dell'ospedale di S. Maria della Vita* (Bologna, 1927)

Smith, P., 'The Bolognese School', *MT* cix (1968), 28

_____, 'Liturgical Music in Italy 1660–1750', *NOHM* V (London, 1975), 370

Smither, H.E., *A History of the Oratorio*, Vol I: *The Oratorio in the Baroque Era. Italy, Vienna, Paris* (Chapel Hill, 1977)

Stevens, D., 'Where are the Vespers of Yesteryear?', *MQ*, xlvii (1961), 315

_____, *Monteverdi: Sacred, Secular and Occasional Music* (Cranbury, 1978)

Strainchamps, E., 'New light on the Accademia degli Elevati of Florence', *MQ*, lxii (1976), 507

_____, 'The Life and Death of Caterina Martinelli: New Light on Monteverdi's 'Arianna'', *EMH*, v (1985), 155

Strunk, O., 'Guglielmo Gonzaga and Palestrina's Missa Dominicalis', *MQ*, xxxiii (1947), 228

_____, *Source Readings in Music History: III The Baroque Era* (repr. London, 1981)

Tajeti, O., 'Guglielmo Lipparino "magister musicae" a Como, *La musica sacra in Lombardia nella prima metà del seicento: atti del convegno internazionale di studi Como, 31 maggio–2 giugno 1985* (Como, 1988)

Tebaldini, G., *L'archivio musicale della Cappella Antoniana* (Padua, 1895)

_____, *L'archivio musicale della Cappella Lauretana: catalogo storico-critico* (Loreto, 1921)

Tuker, M.A.R., *The Liturgy in Rome* (rev.2/1925)

Van Dijk, S.J.P., *Sources of the Modern Roman Liturgy* (Leiden, 1943)

Van Dodewaard, J.A.E., *Die lauretanische Litanei* (Mainz, 1959)

Vann, G., 'Notes on Our Lady's Litany', *Worship*, xxx (1955-56), 437

Verità, Domenico, *Vera relatione di quanto è occorso nella Città di Bologna in occasione, che l'Illustrissimo Reggimento sodisfece al Voto fatto alla Beatiss. Verg. del Santiss. Rosario, per la liberatione dal contagio, nella chiesa di S. Domenico il giorno di S. Gio. Evangelista dell'anno 1630* (Bologna, Clemente Ferroni, 1631)

Indice di tutte le opere di musica che si trovano nella stampa della Pigna di Alessandro Vincenti (Venice, 1621)

Vitali, C., 'Giovanni Paolo Colonna maestro di cappella dell'Oratorio filippino in Bologna. Contributi bio-bibliografici', *RIM*, xiv (1979), 128

Whenham, J., *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

Weil, M.S., 'The Devotion of the Forty Hours and Roman Baroque Illusions', *Journal of the Warburg and Courtauld Institutes*, xxxvii (1974), 218

Wilkinson, C., 'The Sacred Music of Tarquinio Merula' (Ph.D. dissertation, Rutgers University, 1978)

Witzenmann, W., 'Die italienische Kirchenmusik des Barocks — ein Bericht über die Literatur aus den Jahren 1945 bis 1974. Teil 1: Frühbarock', *AcM*, xlviii (1976), 77