

Original pitch

Lodovico Grossi da Viadana  
(*c. 1560–1627*)

# **Exaudi me, Domine**

Soprano (or Tenor) solo & Organ

*ed. S. Biazeck*

***Quire* EDITIONS**

**Editorial notes**

Source:

*Cento Concerti Ecclesiastici a Una, a Due, a Tre, & Quattro voci. Con il Basso continuo per Sonar nell'Organo*  
(Venice: Giacomo Vincenti, 1605).

Clefs: C<sub>1</sub>, F<sub>4</sub>.

Cue-sized and cautionary accidentals are editorial.

Slurs are editorial.

Realization of the largely unfigured instrumental Bass adheres, for the most part, to the guidelines set out by Viadana himself in the preface to his *Cento Concerti Ecclesiastici*. It also follows the practical instruction given by theorists and composers of the time: Lorenzo Penna, Paulo Cima, Agostino Agazzari, Joseph de Torres, Girolamo Giaccobi, Gioseffe Zarlino, Francesco Bianciardi, and Christoph Bernhard.

In brief, the realization includes the line of the melody (*il fermo*) whilst avoiding duplication of extended passage work. In rule No. 4 of his preface Viadana warns that cadences should be kept "in their proper position" (*à i lochi loro*). Later, in rule No. 12 he says that it "gives charm" to hear cadences sounded at the octave. Assuming that he is not contradicting himself, this means that a Tenor (or Altus) cadence should always be in its designated part of the harmony, i.e. not in the Cantus position. Performers will see that both imperatives are met as the realization migrates downwards to make Tenor cadences whilst retaining most, if not all of the notes of the voice part. In this way, the present edition should serve adequately, and without modification, for renditions by solo Soprano or Tenor.

**Translation:**

*Hear me, O Lord, for your mercy is kind; look upon me according to the multitude of your tender mercies.  
And do not turn your face from your servant: for I am in trouble, hear me speedily.*

(Psalm 68, vv. 17 & 18)

*Simon Biazeck  
Rochester, U.K.  
May 2020*

# Exaudi me, Domine

*Canto solo, à Tenore*

Lodovico Grossi da Viadana (c. 1560–1627)

*edited & realized by Simon Biazeck*

Ps. 68 (Vulgate), vv. 17 & 18

**Soprano  
(or Tenor)**

Ex - au - di me, Do - mi - ne,

**Organ**

6

ex - - au - di me, Do - - mi - ne,

10

quo - ni - am be - ni - gna est, quo - ni - am be - ni - gna

14

est mi - se - ri - cor - di - a tu - - a,

18

mi - se - ri - cor - di - a tu - - - a: se -

22

cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu -

26

a - - rum re - spi - ce in me,

[#] [b] [#] [b] [#]

29

re - spi - ce in me,

[#] [b] [b]

33

Et ne a - ver - tas fa - ci - em tu - - am a pu - e -

This system contains measures 33 through 36. The vocal line begins with a rest in measure 33, followed by the lyrics 'Et ne a - ver - tas fa - ci - em tu - - am a pu - e -'. The piano accompaniment features a steady bass line and chords in the right hand. A sharp sign (#) is located below the bass staff in measure 35, and a first ending bracket (b) is shown in measure 36.

37

ro tu - o, a pu - e - ro tu - o, a pu - e -

This system contains measures 37 through 40. The vocal line continues with the lyrics 'ro tu - o, a pu - e - ro tu - o, a pu - e -'. The piano accompaniment maintains the harmonic structure with chords and a consistent bass line.

41

ro tu - - - o: Quo - ni - am tri -

This system contains measures 41 through 44. The vocal line has a long note in measure 41, followed by the lyrics 'ro tu - - - o: Quo - ni - am tri -'. The piano accompaniment includes a sharp sign (#) and a first ending bracket (b) below the bass staff in measure 42.

45

- - bu - lor, tri - - - -

This system contains measures 45 through 48. The vocal line continues with the lyrics '- - bu - lor, tri - - - -'. The piano accompaniment features a long melodic line in the right hand and a steady bass line in the left hand.

49

- bu - lor, ve - lo - - - - - ci - ter ex - au -

52

di me, ve - lo - - - - - ci - ter, ve - lo - ci - ter ex - au - di

[#]

55

me, ve - lo - - - - - ci - ter ex - au - di me.

b [#] [#]