

Gio. Matteo Asola Veronese
ed. Andreas Stenberg

Letaniae B. Virginis



From: *Falsibordoni per cantar psalmi...*
In Venetia, Appresso Ricciardo Amadino.
1592.

TABLE OF CONTENTS

PRIMÆ LITANIÆ BEATISSIMÆ DEI GENITRICIS MARIÆ

5

LETANIÆ B. VIRGINIS

7

Post script:

13

PRIMÆ LITANIÆ BEATISSIMÆ DEI GENITRICIS MARIÆ
IN SACRA AE DE LORETANA
DICI, AC CANTARI SOLITAE.

K yrie eleison	}	Mi. nobis	Virgo fidelis	}	Ora pro nobis.
Christe eleison			Speculum iustitiæ		
Kyrie eleison	}	Ora pro nobis.	Sedes sapientiæ		
Christe audi nos			Causa nostra lætitiæ		
Christe exaudi nos			Vas spirituale		
Pater de cælis Deus			Vas honorabile		
Fili redemptor mundi Deus			Vas insigne devotionis		
Spiritus sancte Deus			Rosa mystica		
S Trinitas unus Deus			Turris Davidica		
Sancta Maria			Turris ebrunea		
Sancta virgo genitrix			Fœderis arca		
Sancta virgo virginum			Ianua cœli		
Mater Christi			Stella matutina		
Mater divinæ gratiæ			Salus infirmorum		
Mater purissima			Refugium peccatorum		
Mater castissima			Consolatrix afflictorum		
Mater inviolata			Auxilium Christianorum		
Mater intemerata			Regina Angelorum		
Mater amabilis			Regina Patriarcharum		
Mater admirabilis			Regina Apostolorum		
Mater Creatoris			Regina Martyrum		
Mater Saluatoris			Regina Confessorum		
Virgo prudentissima			Regina Virginum		
Virgo veneranda			Regina Sanctorum omnium		
Virgo prædicanda					
Virgo potens					
Virgo Clemens					

Agnus Dei qui tollis peccata mundi & : Christe audi nos, Christe exaudi nos. Kyrie eleison Christe eleison Kyrie eleison, Pater noster. Vers Et ne nos inducas in tentationem. Resp. Sed libera nos à malo. Amen. Vers. Ora pro nobis sancta Dei genitrix. Resp. Ut digni efficiamur promissionibus Christi.

ORATIO.

Gratium tuam quæsumus Domine mentibus nostris infunde, ut qui Angelo nunciante Christi filii tui incarnationem cognovimus, per passionem eius, & crucem ad resurrectionis gloriam perducamur. Per eundem Christum Dominum nostrum. Amen.

LETANIÆ B. VIRGINIS

Gio: Matteo Asola
Edited by Andreas Stenberg

The musical score is written in C major and common time. It features four vocal parts: CANTO (Soprano), ALTO (Alto), TENORE (Tenor), and BASSO (Bass). The lyrics are in Latin. The first system covers the first two measures of the Kyrie eleison phrase. The second system covers the next two measures, including the beginning of the Christe audi nos phrase. The score includes various musical notations such as notes, rests, and ornaments (trills and mordents).

CANTO
KYrie
Ky - ri - e e - lei - son. Chris -

ALTO
KYrie
Ky - ri - e e - lei - son. Chris -

TENORE
KYrie
Ky - rie e lei - i - son. Chris -

BASSO
KYrie
Ky - ri - e e - lei - son. Chris -

5
te e - lei - son. Chris - te au - di nos.
te e - lei - son. Chris - te au - di nos.
te e - lei - son. Chris - te au - di nos.
te e - lei - son. Chris - te au - di nos.

K yrie eleison
Christe eleison

Kyrie eleison
Christe audi nos
Christe exaudi nos

CANTO
PATER de

ALTO
PATER de

TENORE
PATER de

BASSO
PATER de

Pa - ter de cœ - lis De - us, Mi - se - re - re

Pa - ter de cœ - lis De - us, Mi - se - re - re

Pa - ter de cœ - lis De - us, Mi - se - re - re

Pa - ter de cœ - lis De - us, Mi - se - re - re

Pa - ter

Pa - ter de cœ

Pa - ter

Pa - ter

Pater de cælis Deus
Fili redemptor mundi Deus
Spiritus sancte Deus
S Trinitas unus Deus

CANTO
SANCTA

ALTO
SANCTA

TENORE
SANCTA

BASSO
SANCTA

Sanc - ta Ma - ri - a, o - ra pro no - bis.

Sanc - ta Ma - ri - a, o - ra pro no - bis.

Sanc - ta Ma - ri - a, o - ra pro no - bis.

Sanc - ta Ma - ri - a, o - ra pro no - bis.

Sancta Maria
 Sancta virgo genitrix
 Sancta virgo virginum

} Ora pro nobis.

Mater Christi
 Mater divinæ gratiæ

} Ora pro nobis.

CANTO
 MAter

ALTO
 MAter

TENOIRE
 MAter

BASSO
 MAter

Ma - ter Pi - is - si - ma, O - ra pro

Ma - ter Pi - is - si - ma, O - ra pro

Ma - ter Pi - is - si - ma, O - ra pro

Ma - ter Pi - is - si - ma, O - ra pro

no - bis

no - bis

no - bis

no - bis

Mater purissima
 (or Mater Piissima)
 Mater castissima
 Mater inviolata
 Mater intemerata

}

Ora pro nobis.

Mater amabilis
 Mater admirabilis
 (or Mater Mirabilis)
 Mater Creatoris
 Mater Saluatoris

}

Ora pro nobis.

CANTO
Virgo

ALTO
Virgo

TENOIRE
Virgo

BASSO
Virgo

Vir - go cle - men - tis - si - ma, o - ra pro

Vir - go cle - men - tis - si - ma, o - ra pro

Vir - go cle - men - tis - si - ma, o - ra pro

Vir - go cle - men - tis - si - ma, o - ra pro

no - bis.

no - bis.

no - bis.

no - bis.

Vir - go

Virgo prudentissima
Virgo veneranda
Virgo prædicanda
Virgo potens
Virgo Clemens
Virgo fidelis
Speculum iustitiæ
Sedes sapientiæ
Causa nostra lætitiæ
Vas spirituale
Vas honorabile

Vas insigne devotionis
Rosa mystica
Turrus Davidica
Turrus ebrunea
Fœderis arca
Ianua cœli
Stella matutina
Salus infirmorum
Refgium peccatorum
Consolatrix afflictorum
Auxilium Christianorum

Ora pro nobis.

Ora pro nobis.

¹There is evidently a copying error in the Cantus part of the orig. print: The rytmsation reads c1. c2 c\breve c\longa in the orig.

CANTO
REgina

ALTO
REgina

TENOIRE
REgina

BASSO
SAncta

Re - gi - na an - ge - lo - rum, O - ra pro

Re - gi - na an - ge - lo - rum, O - ra pro

Re - gi - na an - ge - lo - rum, O - ra pro

Re - gi - na an - ge - lo - rum, O - ra pro

no - bis.

no - bis.

no - bis.

no - bis.

Regina Angelorum
Regina Patriarcharum
Regina Apostolorum
Regina Martyrum

Ora pro nobis.
Regina Confessorum
Regina Virginum
Regina Sanctorum omnium

Ora pro nobis.

CANTO
AGnus

ALTO
AGnus

TENOIRE
AGnus

BASSO
AGnus

Ag - nus De - i qui tol - lis pec - ca - ta mun -

di, Mi - se - re - re no - bis.

di, Mi - se - re - re no - bis.

di, Mi - se - re - re no - bis.

di, Mi - se - re - re no - bis.

Agnus Dei qui tollis peccata mundi & : Christe audi nos, Christe exaudi nos. Kyrie eleison Christe eleison Kyrie eleison, Pater noster. Vers Et ne nos inducas in tentationem. Resp. Sed libera nos à malo. Amen. Vers. Ora pro nobis sancta Dei genitrix. Resp. Ut digni efficiamur promissionibus Christi.

ORATIO.

Gratum tuam quæsumus Domine mentibus nostris infunde, ut qui Angelo nunciante Christi filii tui incarnationem cognovimus, per passionem eius, & crucem ad resurrectionis gloriam perducamur. Per eundem Christum Dominum nostrum. Amen.

POST SCRIPT:

Gio: Matteo Asola's collection, "Falsi bordoni per cantar psalmi in quatro ordini divis", was printed five times between 1575 and 1592 by different printers in Venice and Milan.

The two first editions, printed by the sons of Antonio Gardano in 1575 and Angelo Gardano in 1582 were similar in format and content: A set of four separate books, one for each voice, in oblong octavo-format containing falsobordoni with four different phrase settings "ordines" for each of the eight psalm-tones, settings for the four model-tones for the standard metric-scheme hymns in the office and some settings for hymns with a original metric scheme.

The three later editions: printed by Giacomo Vincenti and Riccardo Amadini in Venice 1584, by Francesco Tino and the heirs of Simon Tino in Milan 1587 and by Ricciardo Amadino in Venice 1592 differ from these in format, Separate books for each Voice in upright octavo-format, and Content. The material found in the two earlier prints are complemented with a setting in four "Ordines" for Tonus Peregrinus (called Misto Tuone in the prints), some settings to be used with different Litanies, The setting of the sequence for Corpus Christi for use in the Processions with the Sacraments edited here, some alternate settings for some of the verses (1,3,5 and 23 to the sequence and setting for the Letanie B. Virginis.

This edition of the "Letaniae B. Virginis" that forms the final piece of the Amadini - Tino prints combines the musical material with the text of the perhaps most widely spread Litany to the Virgin: The Litanía de Loretana.

The origin and dating of the Litany of Loreto are unclear. At least from the mid 16-th century this Marian Litany was in use at the Basilica della Santa Casa (The Basilica of the holy house) in Loreto. It continued to be in use in Loreto after the reform of the Marian offices 1571 when all the other earlier Marian Litanies were suppressed. It was approved for common use 1587.

Asola's setting gives separate music formulae for each of the Litanies major sections: The Kyria at the beginning, the invocations to God, Father, Son, Holy Spirit and Triunity, The separate invocations to Mary as Saint, Virgin and Queen and finally the closing Agnus Dei section. The text to the litany is not included in the print. Apparently, the intended text is the variant of the text common in the earlier sources. Thus the music for the second section of invocations to Mary as Mother has the text piissima, most devote, not purissima (most pure). as in the later sources and in modern use. I have interpolated the texts from Thesaurus Litaniorum 1608 but suggested the use of the versions of two of the invocations from earlier sources.