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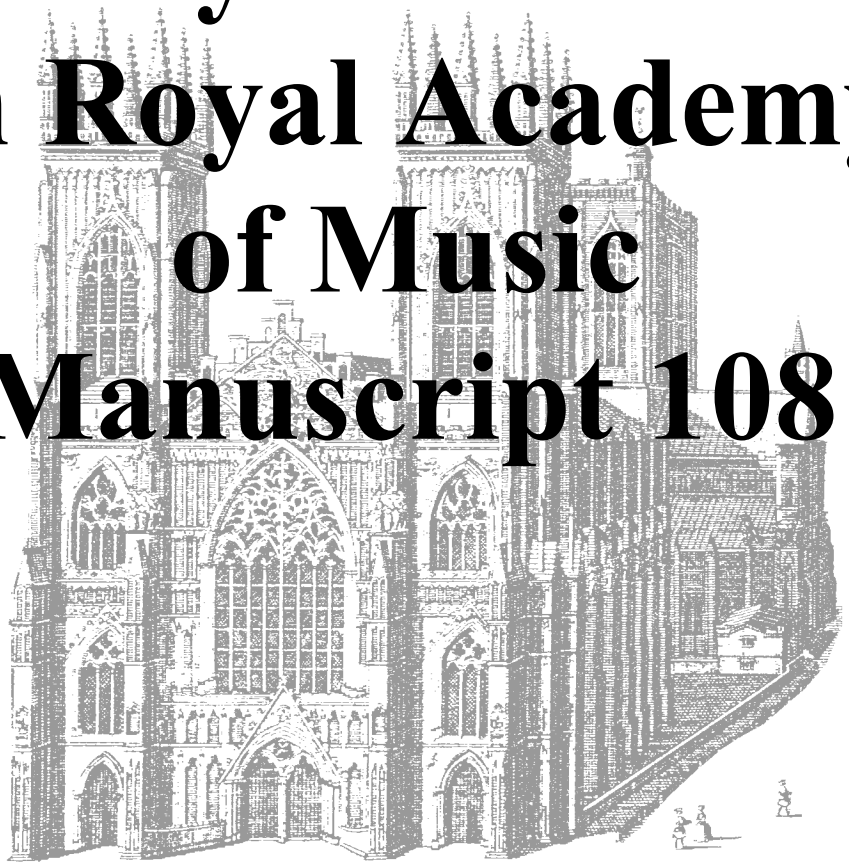
Anonymous Music in Royal Academy of Music Manuscript 108



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Anonymous Music in Royal Academy of Music Manuscript 108

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ABBREVIATIONS AND LIBRARY SIGLA

Abbreviations

C	Cantus
A	Alto
T	Tenor
B	Bass
bc	Basso Continuo
vln	violin
RISM A/I	Répertoire International des Sources Musicales. *Einzeldrucke vor 1800*. Series A/I. Kassel: Bärenreiter, 1971–2003
RISM B/I	Répertoire International des Sources Musicales. *Recueils imprimés XVI^{e}–XVII^{e} siècles.* Edited by François Lesure. Series B/I. Munich: Henle Verlag, 1960

Sigla

Cfm	Cambridge, Fitzwilliam Museum
Lbl	London, British Library
Lam	London, Royal Academy of Music
Mp	Manchester, Central Library
Ob	Oxford, Bodleian Library
Och	Oxford, Christ Church Library
Y	York Minster Library

ACKNOWLEDGEMENTS

The editor wishes to thank the libraries concerned for the facilities offered in consulting the sources used in the preparation of this edition. Individual thanks are due to David Griffiths, Peter Holman, Peter Leech and Caroline Lesemann-Elliott for their help and advice, and to Henry Howard who provided the translations of the Latin texts.

INTRODUCTION

ROYAL ACADEMY OF MUSIC MANUSCRIPT 108

Royal Academy of Music MS 108 (hereafter *Lam* 108) is a fascinating and unusual manuscript of Latin-texted sacred music that has been little studied. The manuscript, which contains music by Henri Du Mont (*c.*1610–1684), Matthew Locke (*c.*1622–1677), and various seventeenth-century Italian composers, together with a number of anonymous pieces, is unusual in its format, being a lectern book measuring 18 x 12 inches. Peter Leech was the first scholar to draw attention to the manuscript,[1] and he notes that the lectern book was copied by one hand throughout and, given that it opens with a transcription of almost the complete contents of Henri Du Mont's *Motets a II. III. et IV. parties, pour voix et instruments, avec la basse-continue* (Paris: Christophe Ballard, 1681), must date from after 1681 but probably before *c.*1690. The paper-type and watermark evidence ('Dutch Royall' with Angoumois 'fleur de lys') supports this dating.[2] The contents of the manuscript are given below. As Peter Leech notes, the opening items by Henri Du Mont appear to have been copied directly from, if not always in the exact order of, the 1681 publication; the motets are generally copied accurately with occasional slips of spelling and only Du Mont's three instrumental symphonies are not copied from the printed source. The second section of the manuscript is a miscellany of motets for one to six voices and basso continuo, with a few pieces containing obbligato violin parts, and with only one piece bearing an attribution (the six-voice 'Dixit Dominus' by 'Cossand').[3] Twelve of the pieces can be attributed to Matthew Locke (see details in the table below) and other motets can be identified as being by Tarquinio Merula (1595–1665), Bonifacio Gratiani (1604/5–64) and Gasparo Casati (*c.*1610–1641). The three-voice 'Dixit Dominus' at ff. 108^{v}–110^{v} is initialled 'H.B.' in the margin; Peter Leech suggests that this may refer to Henry Bowman (*fl. c.*1669–85), the Oxford-based musician, who is known to have composed Latin motets.[4]

The presence in *Lam* 108 of the majority of the Latin motets known to be by Matthew Locke (a Catholic composer), alongside Vespers psalms with Vulgate numbering ('Dixit Dominus' ff. 81–88^{v} & 108^{v}–110^{v}, 'Confitebor tibi, Domine' ff. 104–106^{v}, 'Laudate pueri Dominum' ff. 115^{v}–116^{v}, and 'Laudate Dominum' ff. 96^{v}–97), a setting of the Marian antiphon 'Salve Regina' (f. 107$^{r–v}$), together with a setting of the Ambrosian hymn 'Te Deum Laudamus', used as a canticle at Matins (ff. 132–135^{v}), all suggest that *Lam* 108 is a liturgical manuscript once used in a Roman Catholic establishment. Given that Matthew Locke was Organist at the Catholic chapel of Catherine of Braganza from 1662 to his death in 1677, the current working-hypothesis concerning *Lam* 108 is that it may be a lectern book once used by performers in the Queen's Roman Catholic Chapel at Somerset House in the 1680s.[5] This edition is concerned

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1 Peter Leech, 'Music and Musicians in the Stuart Catholic Courts, 1660–1718', Ph.D. thesis (Anglia Polytechnic University [now Anglia Ruskin University], 2003), pp. 147–56.

2 See Robert Thompson, 'Manuscript Music in Purcell's London', *Early Music*, 23 (1995), pp. 605–18, and idem, 'Some Late Sources of Music by John Jenkins', *John Jenkins and His Time*, ed. Andrew Ashbee and Peter Holman (Oxford, 1996), pp. 271–98.

3 Peter Leech ('Music and Musicians in the Stuart Catholic Courts', pp. 153–4) suggests that this may be Antonio Cossandi (*fl.* 1640–50), a minorite priest who was *maestro di cappella* of S Francesco, Crema, and in 1654 of S Francesco, Bologna; his only surviving publication is *Motetti… a due, tre, e quattro voci, opera prima* (Milan: Giorgio Rolla, 1640) [RISM A/I: C 4186]. Leech suggests that the piece may have been transmitted via Matteo Battaglia, a native of Bologna, who was *maestro di cappella* of Queen Catherine of Braganza's Catholic chapel in London between 1669 and 1677. See, too, Peter Leech, 'Musicians in the Catholic Chapel of Catherine of Braganza, 1662–92', *Early Music*, 29 (2001), pp. 570–87.

4 Leech, 'Music and Musicians in the Stuart Catholic Courts', 155–6.

5 Further work on the provenance of *Lam* 108 is required. Caroline Lesemann-Elliott has, in personal correspondence, noted that the repertoire in the manuscript is closely akin to that used in exiled English convents:

with the anonymous music in *Lam* 108, and Peter Leech's comment that the 'presence of sacred works by Locke in GB-Lam MS. 108 provides some evidence which suggests that some of the anonymous music in the manuscript may also be by him'[6] provided the impetus for my suggestions below.[7]

Royal Academy of Music Manuscript 108

Folios	*Attribution*	*Title*	*Scoring*	*Concordances*[8]
1$^{r–v}$	[Du Mont][9]	O nomen Jesu '2 voc'	CC bc	Du Mont 1681
2–3	[Du Mont]	Duo Seraphim	CC bc	Du Mont 1681
3^{v}–4^{v}	[Du Mont]	Benedicite Deum caeli[10]	TB vln bc	Du Mont 1681
5–7^{v}	[Du Mont]	Jubilate Deo 'Psa: 99'[11]	CB vln bc	Du Mont 1681
7^{v}–9^{v}	[Du Mont]	Sit gloria Domini	CB vln bc	Du Mont 1681
10–11	[Du Mont]	In lectulo meo 'Ecco'	C bc	Du Mont 1681
11–12	[Du Mont]	In te Domine credimus 'Dia: 3 voc'	ATB bc	Du Mont 1681
12–13	[Du Mont]	Doleo super te '3 voc'	ATB bc	Du Mont 1681
13–15^{v}	H: Du Mont	Ecce ferculum '2 pts'	ATB vln bc	Du Mont 1681
16–17	[Du Mont]	Regina caeli laetare	ATB bc	Du Mont 1681
17^{v}–19	[Du Mont]	Ave Regina[12]	CCB vln bc	Du Mont 1681
19–21	[Du Mont]	Quid commisisti dulcissime	ATB bc	Du Mont 1681
21^{v}–23^{v}	[Du Mont]	Stella caeli	CCB vln bc	Du Mont 1681
23^{v}–25	[Du Mont]	O praecelsum et venerabile sacramentum pietatis	CCB bc	Du Mont 1681
25$^{r–v}$	[Du Mont]	O bone Jesu	CAB bc	Du Mont 1681
25^{v}–27^{v}	[Du Mont]	Adoro te	ATB bc	Du Mont 1681
27^{v}–29^{v}	[Du Mont]	Jesu rex admirabilis	ATB bc	Du Mont 1681
29^{v}–31^{v}	[Du Mont]	Jesu dulcedo cordium	ATB bc	Du Mont 1681
31^{v}–33^{v}	[Du Mont]	Consurge Domine Deus	CAB vln bc	Du Mont 1681
33^{v}–36	[Du Mont]	Per foeminam mors	CCB vln bc	Du Mont 1681
36^{v}–38^{v}	[Du Mont]	O quam suavis es[13]	ATB bc	Du Mont 1681
39–41^{v}	[Du Mont]	Unde tibi orationalis[14]	T 2 vln bc	Du Mont 1681
41^{v}–44^{v}	[Du Mont]	Nil canditur suavius	C 2 vln bc	Du Mont 1681
45–46	[Du Mont]	Sub umbra noctis '2 violins'	B 2 vln bc	Du Mont 1681

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the Du Mont motets, for example, were particularly popular in the exiled English convents, and the 'Regnum mundi' was used for the investiture of nuns in post-Tridentine convents.

6 Leech, 'Music and Musicians in the Stuart Catholic Courts', p. 156.

7 See, too, Jonathan P. Wainwright, 'Matthew Locke and Royal Academy of Music Manuscript 108', *The Viola da Gamba Society Journal: Essays in Honour of Andrew Ashbee Part I*, 18a (2024), 117–51 <https://vdgs.org.uk/journal/Vol-18a.pdf>.

8 See below for a key to the sources. Printed source concordances only are given, excepting pieces by Locke where full manuscript concordances and attributions are noted.

9 f. 72^{v}: 'Finis Motets De M. Du Mont'.

10 'Benedicite Deum caeli' and 'Duo Seraphim' are in reverse order in the Du Mont 1681 partbooks.

11 A 'Symphonie. à 3' appears after 'Jubilate Deo' in the Du Mont 1681 partbooks; this was not copied in *Lam* 108.

12 'Ave Regina' and 'Regina caeli laetare' are in reverse order in the Du Mont 1681 partbooks.

13 A 'Symphonie. à 3' appears after 'O quam suavis es' in the Du Mont 1681 partbooks; this was not copied in *Lam* 108.

14 The order of the motets in *Lam* 108 and in Du Mont 1681 differs from here.

46v–48	[Du Mont]	Desidere[15] te millies. ‘4 voc’	CCAB bc	Du Mont 1681
48–50	[Du Mont]	Sancta et immaculata virginitatis	CATB bc	Du Mont 1681
50–51v	[Du Mont]	Panis angelicus	AATB bc	Du Mont 1681
52–54v	[Du Mont]	Cantate Domine[16] ‘Psa 92’[17]	CATB bc	Du Mont 1681
55–57	[Du Mont]	Salve Maria virgo	CATB bc	Du Mont 1681
57v	[Du Mont]	Domine salvum fac Regem ‘Ps. 19 vs 10’	CATB bc	Du Mont 1681
58–60	[Du Mont]	Ad te levavi ‘Psa: 122’	CATB bc	Du Mont 1681
60v–61v	[Du Mont]	Venite ad me	T 2 vln bc	Du Mont 1681
61v–63	[Du Mont]	Regina devina[18] caeli	A 2 vln bc	Du Mont 1681
63v–64v	[Du Mont]	Ave Virgo gratiosa[19]	A 2 vln bc	Du Mont 1681
65–67v	[Du Mont]	Quid est hoc	AT 2 vln bc	Du Mont 1681
68–69v	[Du Mont]	O tu ques[20] es	T 2 vln vla bc	Du Mont 1681
70–72v	Du Mont	O gloriosa Domina	CC 2 vln bc	Du Mont 1681
73–74v	[Merula]	Cantate Domino ‘Psa: 95 | 2 voc’	CC bc	Merula 1624
74v–76	[Merula]	Corde et animo	TT bc	Merula 1628
76v		Ego sum panis	C bc	
76v–77v		Surge propera amica mea	C bc	
77v–80v	[Gratiani]	Beate mundo corde ‘3 voc’	CCT bc	Gratiani 1672
81–88v	Cossand[i]	Dixit Dominus ‘P 109 | Psa: cix’	CCATTB bc	
89r–v	[Locke]	Domine Jesu Christe ‘Canon 6 in 3’	CCATTB bc	Locke 1672; *Lbl* Add. 30933 (attrib.) *Lbl* Add. 33239 (attrib.)
90r–v	[Locke?]	Regnum mundi	CCATB bc	
91r–v	[Locke]	Cantate Domino ‘P. 95 | A2 voc’	CC bc	Playford 1674 (attrib.); *Cfm* Mu 735 (attrib.); *Ob* Mus. d.10 (attrib.)
92	[Locke]	Sanctus ‘Canon 3 in 1 a note & halfe above’	CAA	Locke 1672; *Lbl* Add. 30933 (attrib.); *Lbl* Add. 33239 (attrib.)
92v	[Locke]	O Domine Jesu Christe	CC bc	Playford 1674 (attrib.); *Cfm* Mu 735 (attrib.); *Ob* Mus. d.10 (attrib.)

15 *Recte* ‘Desidero’.

16 *Recte* ‘Domino’.

17 *Recte* Psalm 95 (Vulgate).

18 *Recte* ‘divina’.

19 A ‘Symphonie. à 4’ appears after ‘Ave Virgo gratiosa’ in the Du Mont 1681 partbooks; this was not copied in *Lam* 108.

20 *Recte* ‘quis’.

93$^{r–v}$	[Locke?]	Vox clamantis in deserto 'Isaia Cap 40'	B bc	
94$^{r–v}$	[Locke][21]	Bone Jesu verbum Patris 'voce Solo'	C bc	*Lbl* Add. 14399 (unattrib. but in Locke's hand)
95–96	[Locke?]	Beati omnis[22] qui timent 'P. 127 | A 3 voc'	CTB bc	
96^{v}–97	[Locke?]	Laudate Dominum 'Psa 116 | A 2 voc'	CAB bc	
97^{v}–98	[Locke]	Ascendit Deus 'Pars Secunda'[23]	CB bc	Playford 1674 (attrib.); *Cfm* Mu 735 (attrib.); *Ob* Mus. d.10 (attrib.)
98^{v}–99	[Locke]	Recordare, Domine. 'A 2 voc'	CB bc	Playford 1674 (attrib.); *Cfm* Mu 735 (attrib.); *Ob* Mus. d.10 (attrib.)
99^{v}–100^{v}	[Locke]	Agnosce, O Christiane '2 voc'	CB bc	*Lbl* Add. 31437 (autograph; attrib.); *Cfm* Mu 735 (attrib.); *Ob* Mus. d.10 (attrib.); *Ob* Mus. Sch. C.9 (unattrib.); *Ob* Mus. Sch. C.12–19 (attrib.); *Ob* Tenbury 892 (attrib.); *Och* Mus. 623–6 (attrib.); *Och* Mus. 747–9 (attrib.); *Y* M 5 (attrib.); Playford 1674 (attrib.)
100^{v}–101^{v}	[Locke]	Omnes gentes plaudite[24]	CB bc	Playford 1674 (attrib.); *Cfm* Mu 735 (attrib.); *Ob* Mus. d.10 (attrib.)
102–104	[Locke?]	O pretiosum et admirandum convivium	CAB bc	
104–106^{v}	[Locke?]	Confitebor tibi, Domine 'Psa 110'	AB bc	
107$^{r–v}$		Salve Regina 'A 4 voc'	CATB bc	
107^{v}–108^{v}		Domine Dominus noster 'Psa: 8'	AATB bc	
108^{v}–110^{v}	H.B.[25]	Dixit Dominus	CAB bc	

[21] A second copy is at f. 115$^{r–v}$ attributed to 'M^{r} L[ocke]' in faint ink at the right-hand corner of f. 115.

[22] *Recte* 'omnes'.

[23] Part 2 of 'Omnes gentes plaudite'; see below.

[24] For 'Ascendit Deus', Part 2, see above.

[25] Marginal note; H[enry] B[owman]?

111–112		Cantate Domino ‘P 99[26] | A 2 voc’	CB bc	
112[v]–113[v]	[Casati]	Sic ergo bone Jesu	C bc	Casati 1649
114[r–v]		Diligam te, Domine	C bc	
115[r–v]	L[ocke][27]	Bone Jesu verbum patris splendor ‘H D[a] Maria Knight’[28]	C bc	*Lbl* Add. 14399 (unattrib. but in Locke’s hand)
115[v]–116[v]	[Locke?]	Laudate pueri Dominum ‘Psa 112 | a 2’	CB bc	
117–118[v]	[Locke?]	Ecce Maria genuit nobis salvatorem ‘Canon 4 in 1’	CATB	
119[v]–126	[Locke]	Audi Domine	CCATB 2 vln bc	*Ob* Mus. c.23 (autograph)
126[v]–131[v]	[Locke]	Super flumina Babylonis	CATB 2 vln bc	*Ob* Mus. c.23 (autograph)
132–135[v]		Te Deum laudamus ‘a 4 cum Bassus Generalis | [?]Gca Lyra’	CATB bc	

SOURCES

Casati 1649	Gasparo Casati, *Amoenum rosarium* (Antwerp: Pierre Phalèse heirs, 1649) [RISM A/I: C 1424]
Du Mont 1681	Henri Du Mont, *Motets a II. III. et IV. parties, pour voix et instruments, avec la basse-continue* (Paris: Christophe Ballard, 1681) [RISM A/I: D 3709]
Gratiani 1672	Bonifacio Gratiani, *Motetti…lib. VI, opera XX* (Rome: Mascardi heirs, 1672) [RISM A/I: G 3688]
Locke 1672	Matthew Locke, *Observations upon a Late Book, Entituled, An Essay to the Advancement of Musick, etc. Written by Thomas Salmon, M.A. of Trinity Colledge in Oxford* (London: W[illiam] G[odbid], 1672)
Merula 1624	Tarquinio Merula, *Il primo libro de motetti, e sonate concertati* (Venice: Alessandro Vincenti, 1624) [RISM A/I: M 2338]
Merula 1628	Tarquinio Merula, *Libro secondo de concerti spirituali* (Venice: Alessandro Vincenti,1628) [RISM A/I: M 2339]
Playford 1674	John Playford ed., *Cantica Sacra: Containing Hymns and Anthems for two voices to the organ, both Latine and English…. The second sett* (London: W[illiam] Godbid, 1674) [*RISM* B/I: 1674[2]]
Cfm 735	Cambridge, Fitzwilliam Museum MS Mu 735: a late eighteenth-century manuscript score of music by Matthew Locke.
Lbl Add. 14399	London, British Library Additional MS 14399: score, in the hand of Locke and one other scribe, of secular and devotional songs; *c.*1670.

26 *Recte* Psalm 95 (Vulgate).

27 Attributed to ‘M[r] L[ocke]’ in faint ink at the right-hand corner of f. 115; another copy is at f. 94[r–v] unattributed.

28 Peter Leech (‘Music and Musicians in the Stuart Catholic Courts’, pp. 152–3) suggests that this is a dedication or possibly the name of a performer, and notes that Mary Knight was a professional singer active in London between 1660 and 1680. Knight is mentioned in John Evelyn’s diary in June 1659, and in 1667 she became one of the king’s mistresses; it seems that in later life she became a Catholic and in 1674 travelled to Italy.

Lbl Add. 30933	London, British Library Additional MS 30933: guardbook of loose-leaf scores associated with Canterbury, collected by William Flackton in the eighteenth century.
Lbl Add. 31437	London, British Library Additional MS 31437: Matthew Locke's autograph scorebook (originally three separate sections); the first and second sections were copied *c*.1654–62 (with revisions and additions perhaps as late as the 1670s); according to a note on f. 1 (which seems to refer to the first section of the manuscript alone), written by Philip Hayes, the manuscript was donated to the Oxford Music School by Locke himself; the third section was copied 'when I [Locke] was in the Low-Countreys 1648'.[29]
Lbl Add. 33239	London, British Library Additional MS 33239: scores copied by Vincent Novello from the Flackton collection before 1843.
Ob Mus. c.23	Oxford, Bodleian Library MS Mus. c.23: seven autograph scores of music by Matthew Locke.
Ob Mus. d.10	Oxford, Bodleian Library MS Mus. d.10: an early-eighteenth-century copy (in score) of Playford 1674.
Ob Mus. Sch. C.9	Oxford, Bodleian Library Music School MS C.9: manuscript collection of motets, cantatas and madrigals mostly by Italian composers copied by Richard Goodson the younger in the early eighteenth century.[30]
Ob Mus. Sch. C.12–19	Oxford, Bodleian Library Music School MSS C.12–19: manuscipt partbooks containing sacred and secular music by English and Italian composers copied by Edward Lowe *c*.1660–82.[31]
Ob Tenbury 892	Oxford, Bodleian Library Tenbury MS 892: a mid-eighteenth-century copy (in score) of Playford 1674.
Och Mus. 623–6	Oxford, Christ Church Mus. 623–6: partbooks containing sacred and secular music by English and Italian composers copied by Henry Bowman *c*.1670–85.[32]
Och Mus. 747–9	Oxford, Christ Church Mus. 747–9: partbooks copied primarily by John Playford *c*.1650; Locke's 'Agnosce, O Christiane' was copied by an unidentified scribe.[33]
Y M 5	York, Minster Library MS M.5/1–3(S): three partbooks compiled by 'J.W.' and dated 1688.[34]

[29] See Rosamond E.M. Harding, *A Thematic Catalogue of the Works of Matthew Locke* (Oxford, 1971), pp. 3–6 & 20–5; Robert Thompson, 'English Music Manuscripts and the Fine Paper Trade, 1648–1688' (Ph.D. thesis, King's College, London, 1988), pp. 387–94.

[30] See Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England* (Aldershot, 1997), pp. 297–300.

[31] See Wainwright, *Musical Patronage*, pp. 304–13.

[32] See Wainwright, *Musical Patronage*, pp. 393–6; and John Milsom, *Christ Church Library Music Catalogue* <http://library.chch.ox.ac.uk/music>.

[33] See Wainwright, *Musical Patronage*, pp. 401–2 (the main scribe had not been identified as Playford at that time); and Milsom, *Christ Church Library Music Catalogue.* The Locke piece is a later addition to the partbooks.

[34] See David Griffiths, *A Catalogue of the Music Manuscripts in York Minster Library* (York, 1981), pp. 42–65.

POSSIBLE ATTRIBUTIONS TO MATTHEW LOCKE

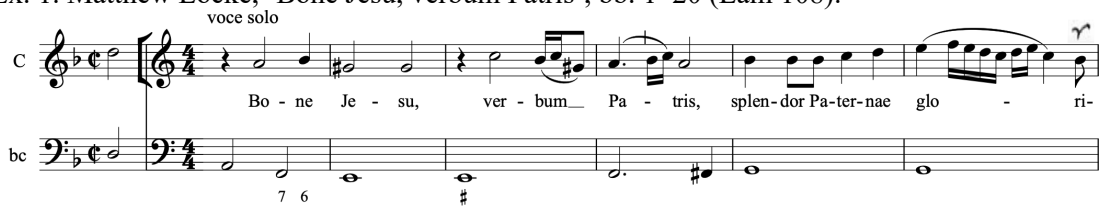
Fifteen pieces in *Lam* 108 remain without attributions; eight of these, it is suggested, may be by Matthew Locke:

76^{v}	Ego sum panis	C bc
76^{v}–77^{v}	Surge propera amica mea	C bc
90$^{r–v}$	Regnum mundi [Locke?]	CCATB bc
93$^{r–v}$	Vox clamantis in deserto [Locke?]	B bc
95–96	Beati omnes qui timent [Locke?]	CTB bc
96^{v}–97	Laudate Dominum [Locke?]	CAB bc
102–104	O pretiosum et admirandum convivium [Locke?]	CAB bc
104–106^{v}	Confitebor tibi, Domine [Locke?]	AB bc
107$^{r–v}$	Salve Regina	CATB bc
107^{v}–108^{v}	Domine Dominus noster	AATB bc
111–112	Cantate Domino canticum novum	CB bc
114$^{r–v}$	Diligam te, Domine	C bc
115^{v}–116^{v}	Laudate pueri Dominum [Locke?]	CB bc
117–118^{v}	Ecce Maria ‘Canon 4 in 1’ [Locke?]	CATB bc
132–135^{v}	Te Deum laudamus	CATB bc

The writer is currently preparing an edition of Matthew Locke’s complete small-scale sacred music[35] and this has enabled comparisons of verified sacred pieces by Locke with the repertoire listed above. The conclusions offered below must remain tentative, for the assigning of possible attributions through stylistic comparison is fraught with difficulties. However, Locke’s vocal writing is rather individualistic so useful comparisons can be made.

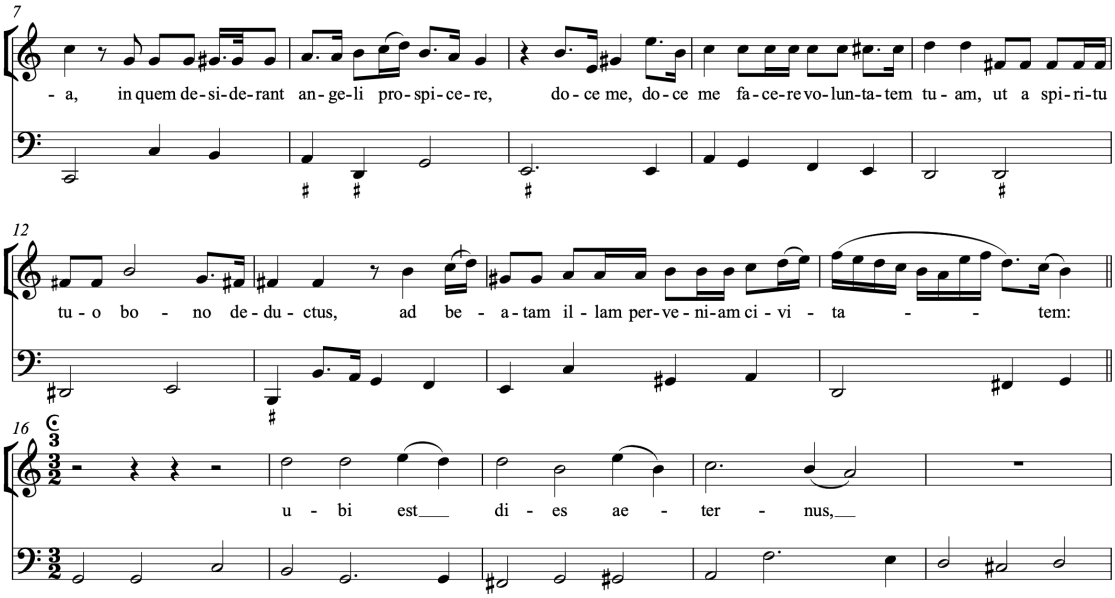
Taking the anonymous pieces in the order in which they appear in *Lam* 108, the two solo-voice motets ‘Ego sum panis’ (**7**) (antiphon to the Benedictus at Lauds on the Feast of Corpus Christi) and ‘Surge propera amica mea’ (**13**) (Song of Solomon 2 vv.10b–13a with Alleluia) appear after two two-voice motets by Tarquinio Merula and before a three-voice motet by Bonifacio Gratiani. The composer(s) of the pieces have not been identified and, being harmonically weak, it is hard to believe that they are by Merula, Gratiani, or, indeed, Matthew Locke. *Lam* 108 does contain a solo-cantus voice motet by Locke, ‘Bone Jesu, verbum Patris’ (copied twice: f. 94$^{r–v}$ and f. 115$^{r–v}$), a setting of a composite text including words from (attrib.) St Augustine, *Meditationes* xxxvii, and Psalm 22, v.7 (Vulgate), which also appears in Locke’s autograph manuscript Lbl Add. MS 14399. See Ex. 1; this is much more harmonically and melodically adventurous than either ‘Ego sum panis’ (**7**) or ‘Surge propera amica mea’ (**13**), with more interesting declamatory writing in the common-time sections.

Ex. 1. Matthew Locke, ‘Bone Jesu, verbum Patris’, bb. 1–20 (Lam 108):[36]



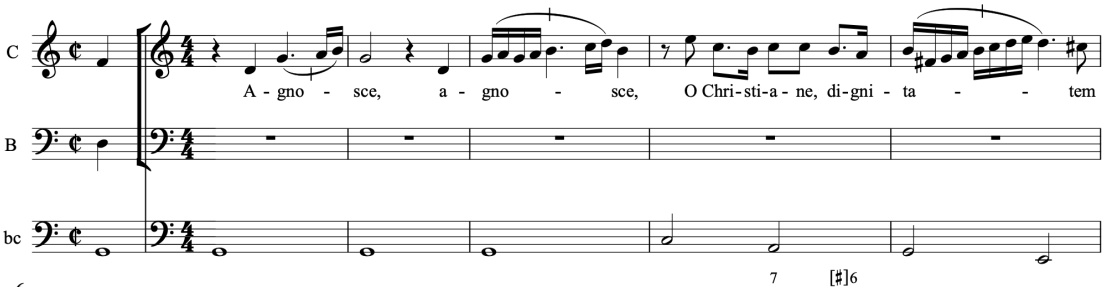
[35] Matthew Locke, *Small-Scale Sacred Music*, ed. Jonathan P. Wainwright (Early English Church Music, forthcoming).

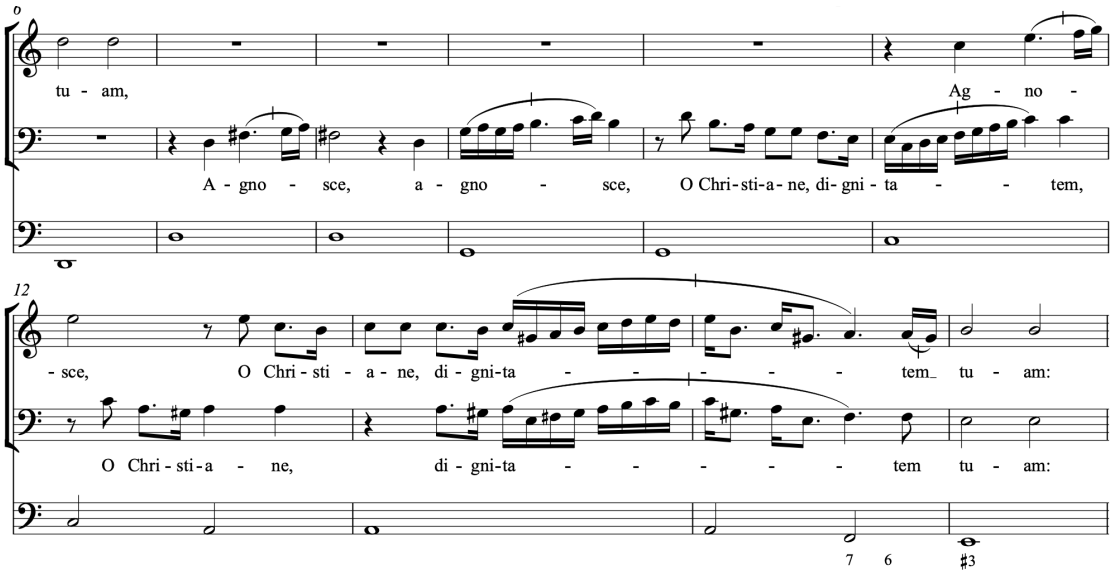
[36] Both copies in *Lam* 108 are notated a fourth higher (*chiavette*) than the autograph copy in *Lbl* Add. MS 14399.



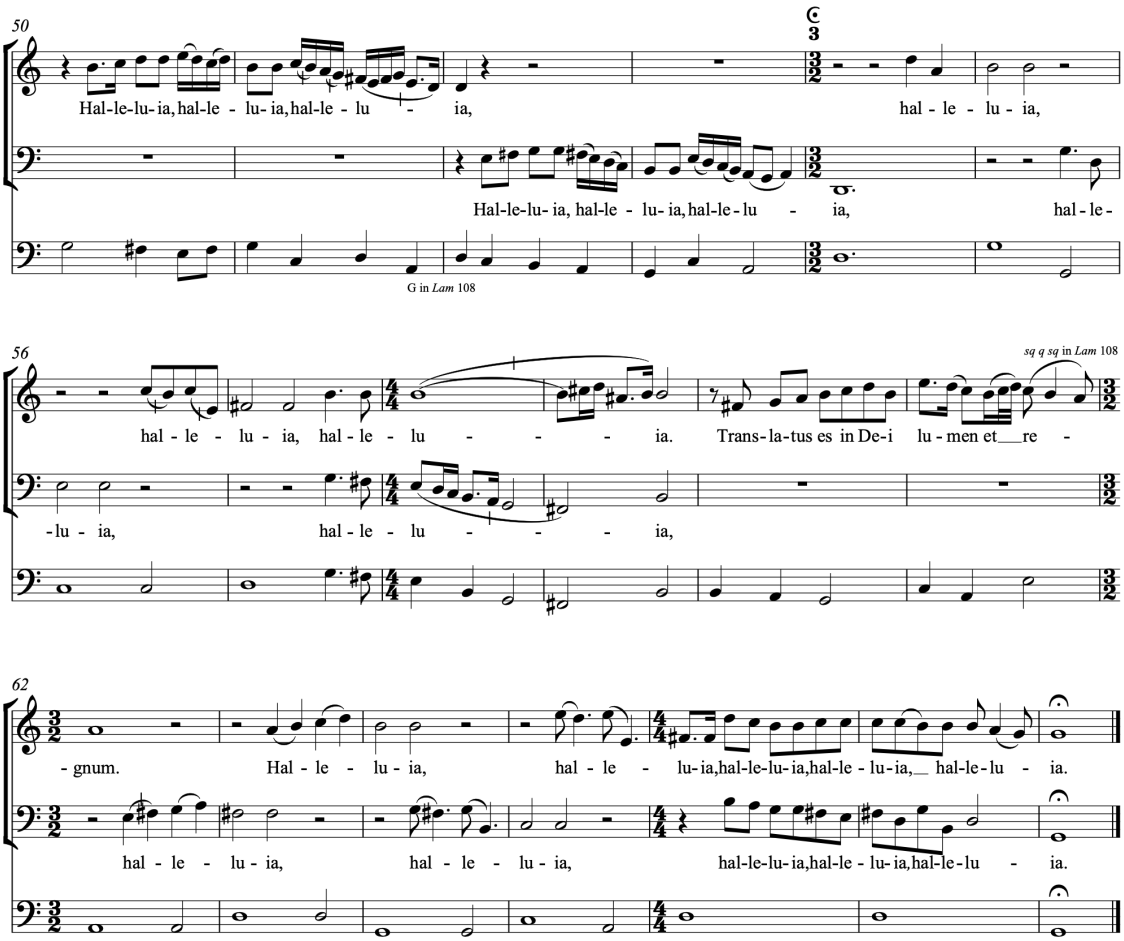
The two anonymous solo-voice motets are followed in *Lam* 108 by Bonifacio Gratiani's three-voice 'Beate mundo corde' from his sixth book of motets published in Rome in 1672 and the six-voice 'Dixit Dominus' by 'Cossand' mentioned above. These are followed at ff. 89–106^{v} by, it is argued, a long sequence of music all by Matthew Locke. The first piece in the sequence, 'Domine Jesu Christe' (f. 89$^{r–v}$), a canon 6 in 3, also appears in Matthew Locke's *Observations upon a Late Book, Entituled, An Essay to the Advancement of Musick, etc.* (London, 1672). This is followed in *Lam* 108 by the anonymous five-voice motet 'Regnum mundi' (**11**) (f. 90$^{r–v}$), a setting of the respond and verse for the Common of Holy Women, a text used for the investiture of nuns in post-Tridentine convents. The piece consists of a number of solo or two-voice sections interspersed with five-voice homophonic declarations. The solo and duet writing, in particular, is reminiscent of Locke's quirky melodic style with characteristic chromaticisms and cross-beat slurs, found, for example, in his two-voice motet 'Agnosce, O Christiane' (which appears in Locke's autograph manuscript *Lbl* Add. MS 31437 and was copied on ff. ff.99^{v}–100^{v} of *Lam* 108); compare 'Regnum mundi' (**11**) with Ex. 2a and b:

Ex. 2a. Matthew Locke, 'Agnosce, O Christiane', bb. 1–15 (*Lam* 108):



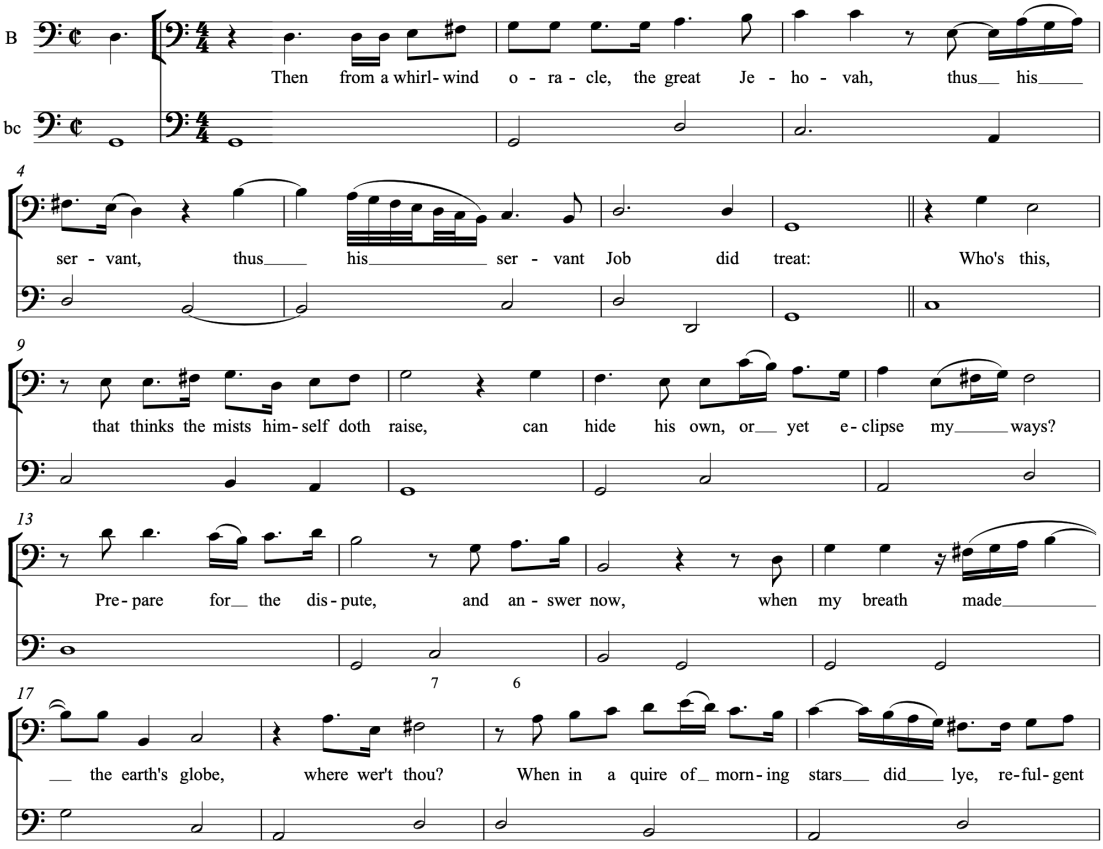


Ex. 2b. Matthew Locke, ‘Agnosce, O Christiane’, bb. 50–68 (*Lam* 108):

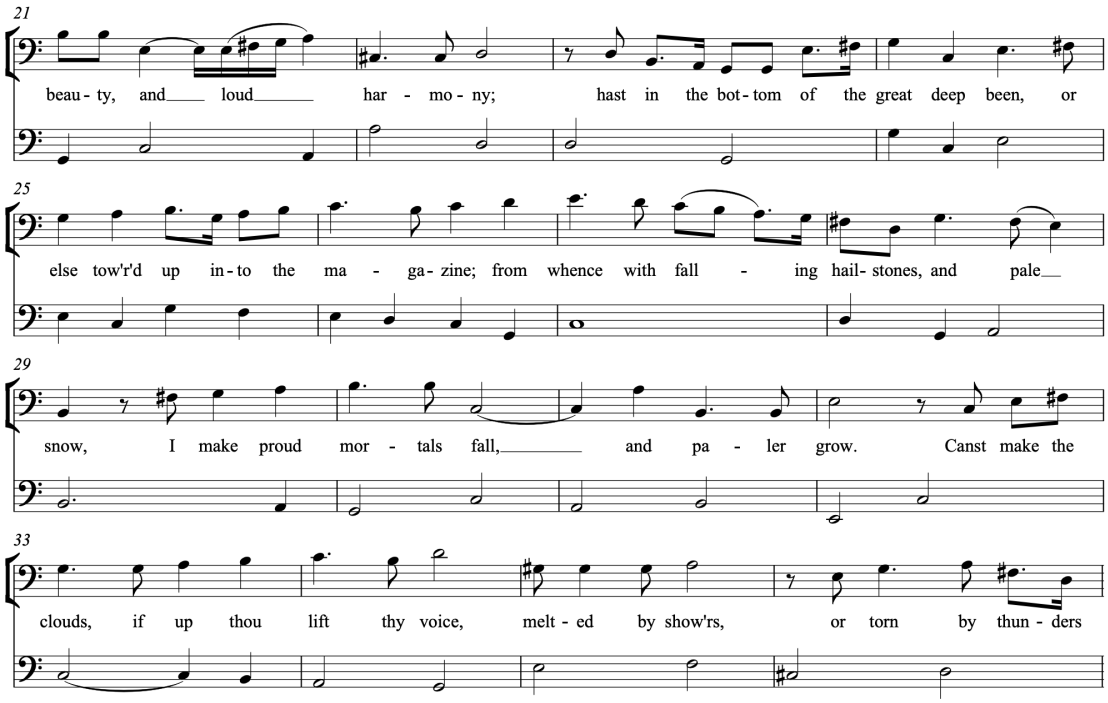


‘Regnum mundi’ (**11**) is followed in *Lam* 108 by three pieces that are definitely by Locke: his two-voice ‘Cantate Domino’ (f. 91$^{r–v}$; probably copied from John Playford ed., *Cantica Sacra… The Second Sett* (London, 1674)); ‘Sanctus’, ‘Canon 3 in 1’ (f. 92; copied from Locke’s *Observations* (London, 1672)); and the two-voice ‘O Domine Jesu Christe’ (f. 92^{v}; also probably copied from Playford’s 1674 anthology). Then follows a very fine, anonymous solo-bass motet, ‘Vox clamantis in deserto’ (**15**) (f. 93$^{r–v}$; a setting of text from Isaiah 40 vv. 3–8). This extended virtuoso solo-bass motet (113 bars long with a vocal range of D–f′) contains declamatory writing so typical of many of Locke’s vocal works, frequent alteration between common and triple times, and includes the characteristic melodic chromaticisms and cross-beat slurs seen in the examples above. The piece compares with Locke’s bass-voice devotional song, ‘Then from a whirlwind oracle’ which was published in Henry Playford ed., *Harmonia Sacra* ([London], 1688), pp. 42–4; see Ex. 3.[37]

Ex. 3. Matthew Locke, ‘Then from a whirlwind oracle’, bb. 1–36 (H. Playford ed., *Harmonia Sacra* ([London], 1688)):

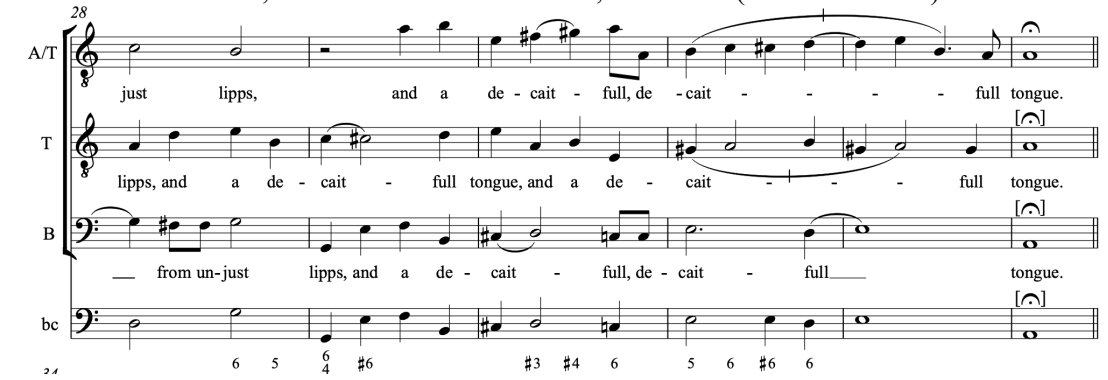


[37] It might also be relevant to mention that Claude Desgranges (*fl.* 1663–91), who was one of six French musicians appointed at the English court in 1663 (see Leech, ‘Musicians in the Chapel of Catherine of Braganza’, 577), and Pietro Reggio (1632–85), a musician who frequently performed alongside musicians of Queen Catherine of Braganza’s chapel (see Gloria Rose, ‘Pietro Reggio: a Wandering Musician’, *Music & Letters*, 46 (1965), pp. 207–16), were both virtuoso basses; see also Margaret Mabbett, ‘Italian Musicians in Restoration England (1660–1690)’, *Music & Letters*, 67 (1986), pp. 237–47.



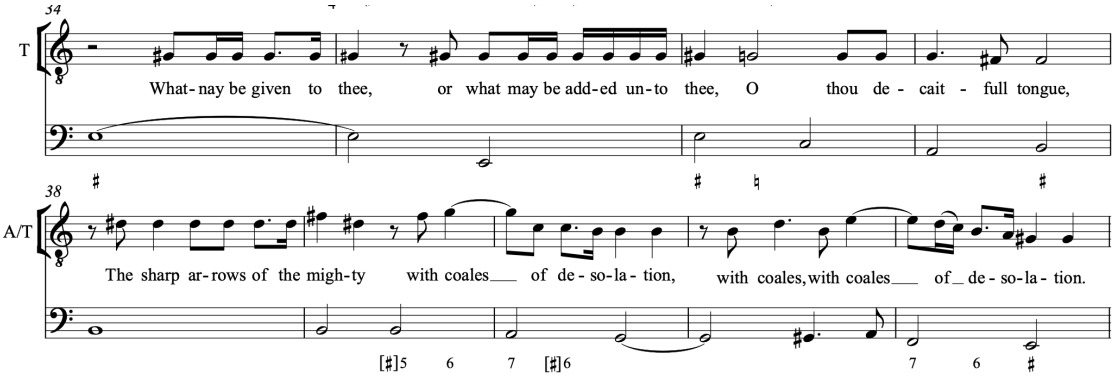
After 'Vox clamantis in deserto' (**15**) comes the first of two copies of Locke's solo-cantus motet 'Bone Jesu verbum Patris' (see Ex. 1 above) and two anonymous three-voice motets: 'Beati omnes qui timent' (**1**) (Psalm 127) and 'Laudate Dominum' (**8**) (Psalm 116), both of which, it is argued, may be by Locke. The solo voice writing in 'Beati omnes qui timent' (**1**), with its cross-beat slurs and rising melodic chromaticisms is reminiscent of Locke's writing;[38] compare, for example, 'Beati omnes qui timent' (**1**), b. 21 with Ex. 2b, b. 61, and 'Beati omnes qui timent' (**1**), b. 17 with Ex. 4, bb. 28–33 from Locke's 'When I was in tribulation' (a setting of 'Psal. 119', Vulgate numbering, vv. 1–6) which is found in the composer's autograph manuscript *Lbl* Add. MS 31437 and in an earlier version in *Mp* BRm 370.Lu.31).[39] Some of the declamatory writing in the anonymous 'Laudate Dominum' (**8**) is very similar to that in Locke's 'When I was in tribulation' (see Ex. 4) and numerous other of Locke's motets and anthems.

Ex. 4. Matthew Locke, 'When I was in tribulation', bb. 28–42 (*Lbl* Add. 31437):



38 The high tessitura of the virtuoso cantus line, with a range of f♯′–b″, is unusual (see **1**, bb. 14–22). It is possible that this is a transposing part (i.e., sung down an octave by A/T); my thanks to Peter Holman for this suggestion. It is also possible, given the high Cantus part notated in G2 clef and the high Bass tessitura with a range of A–e′, that the whole piece should be treated as *chiavette* and transposed down a fourth or a fifth. Here it is perhaps relevant to note that both copies of Locke's 'Bone Jesu, verbum Patris' in *Lam* 108 are a 4th higher than in Locke's autograph copy in *Lbl* Add. MS 14399.

39 See Rebecca Herissone, *Musical Creativity in Restoration England* (Cambridge, 2013), pp. 283–6



'Laudate Dominum' is followed in *Lam* 108 by four of Locke's attributable two-voice motets (ff. 97^{v}–101^{v}), all of which, given the similarities of readings, were probably copied from Playford's *Cantica Sacra… The Second Sett* (1674), and then by four anonymous motets:

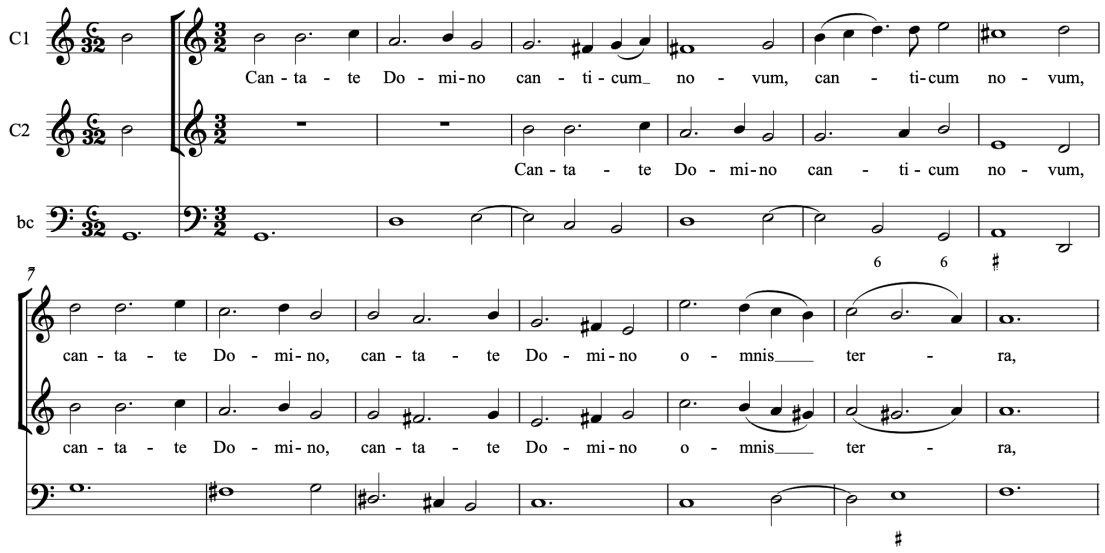
102–104	O pretiosum et admirandum convivium	CAB bc
104–106^{v}	Confitebor tibi, Domine 'Psa 110'	AB bc
107$^{r–v}$	Salve Regina 'A 4 voc'	CATB bc
107^{v}–108^{v}	Domine Dominus noster 'Psa: 8'	AATB b

'O pretiosum et admirandum convivium' (**10**) and 'Confitebor tibi, Domine' (**3**) contain many Locke-like melodic chromaticisms, falling diminished fourths, the use of the falling sixth,[40] and the cross-beat slurs which we have seen in Exx. 1–4 above, and therefore, it is suggested, could be by Matthew Locke. The four-voice 'Salve Regina' (**12**) and also the final piece in the manuscript, the anonymous 'Te Deum laudamus' **(14**) (also for four voices; ff. 132–135^{v}), are primarily homophonic and are thus difficult to assess stylistically. There are not, however, features which may be described as 'Lockeian' and it was concluded that these pieces are most likely to be by a mid-century Italian or Flemish composer. Likewise, the four-voice 'Domine Dominus noster' (**5**) on 107^{v}–108^{v}, a setting of verses from Psalm 8, is harmonically weak and unlikely to be by Locke.

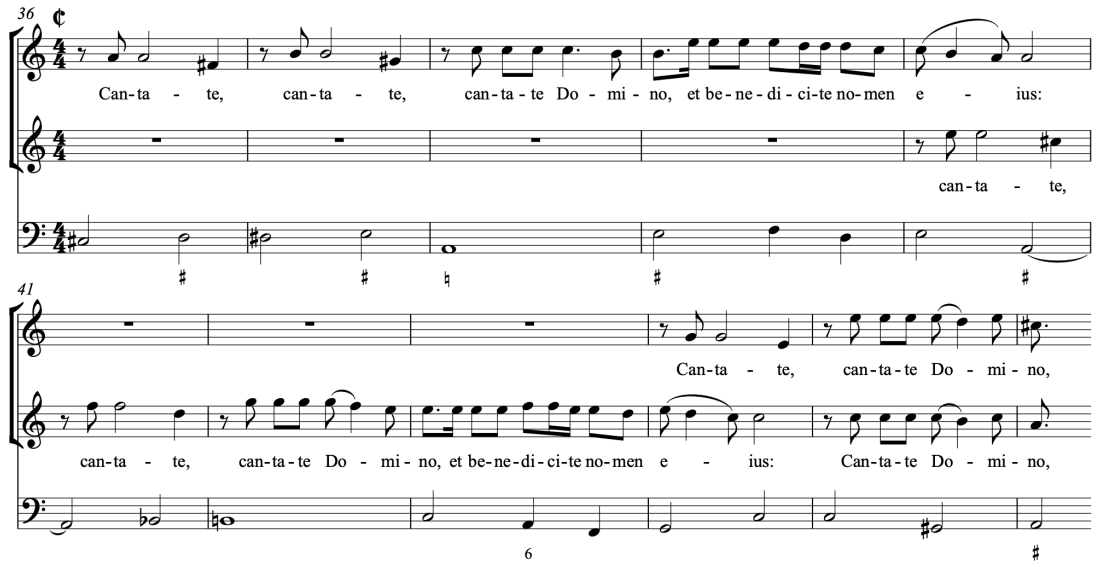
Then follows the three-voice psalm 'Dixit Dominus' attributed in a marginal note to 'H.B' which, as mentioned above, may be Henry Bowman. This is followed by a two-voice setting of Psalm 95 vv. 1–5 (Vulgate), 'Cantate Domino'; this is the fourth setting in *Lam* 108 of verses from this psalm (the others being at ff. 52–54^{v} [Du Mont], ff. 73–74^{v} [Merula], and ff. 91$^{r–v}$ [Locke]). The Locke setting was probably copied from Playford's *Cantica Sacra… The Second Sett* (1674); the openings of the main sections are given in Ex. 5a–c.

40 Peter Dennison, 'The Sacred Music of Matthew Locke', *Music & Letters*, 60 (1979), pp. 60–75 (at pp. 67–8), notes that the falling sixth 'is a melodic imprint that is found in Locke's work a good deal more often than in the smoother melody of his contemporaries, and it contributes significantly to the gaunt and robust nature of his melodic idiom.'

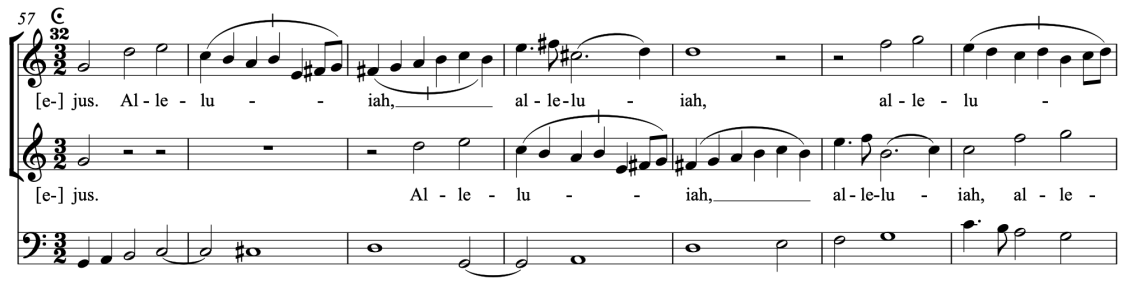
Ex. 5a. Matthew Locke, ‘Cantate Domino’, bb. 1–13 (*Lam* 108):

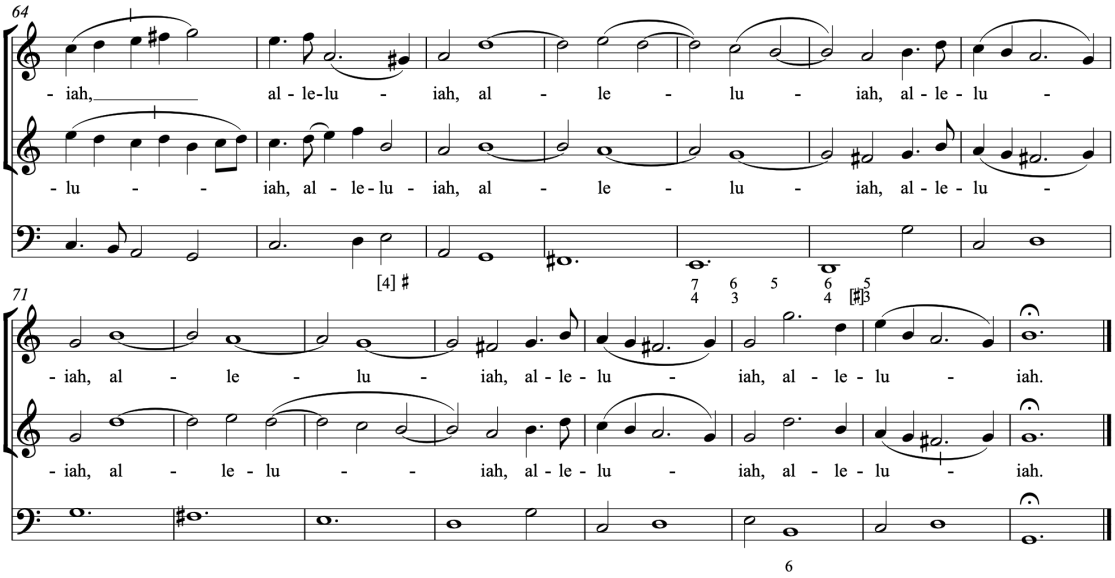


Ex. 5b. Matthew Locke, ‘Cantate Domino’, bb. 36–46 (*Lam* 108):



Ex. 5c. Matthew Locke, ‘Cantate Domino’, bb. 57–78 (*Lam* 108):





Locke's motet for two Cantus voices sets only the first two verses and adds an 'Alleluia' whereas the Cantus and Bass setting of 'Cantate Domino' (**2**) on ff. 111–12 sets the first five verses of Psalm 95 (mistakenly described as 'P[salm] 99' in *Lam* 108). Whilst there are some similarities with music by Locke, for example, the 'chanted'/declamatory section in b. 7 and the wide-ranging bass solo bb. 14–22 (with its cross-beat slurs), there are too many awkward harmonic moments for it to be attributable to Locke. Given that it follows a piece by 'H.B.', could it be another piece by Henry Bowman?

'Cantate Domino' is followed by three solo-Cantus motets (ff. 112^{v}–115^{v}): the first, 'Sic ergo bone Jesu' is from Gasparo Casati's *Amoenum rosarium* (Antwerp, 1649) and the third is the second copy in *Lam* 108 of Locke's 'Bone Jesu verbum patris splendor' here attributed to 'M^{r} L[ocke]' in faint ink at the right-hand corner of f. 115 (the attribution is confirmed by Locke's autograph copy in *Lbl* Add. 14399). The piece between the two, 'Diligam te, Domine' (**4**), shows all the signs of being a motet by an unidentified mid-century Italian composer.[41]

There are two further anonymous pieces to consider in *Lam* 108: 'Laudate pueri Dominum' (**9**) (for CB bc) and the 'Canon 4 in 1', 'Ecce Maria genuit nobis salvatorem' (**6**). These follow Locke's 'Bone Jesu verbum patris splendor' (the second copy in the manuscript) and come before two motets by him: 'Audi Domine' (5vv, 2 vln, bc) and 'Super flumina Babylonis' (4vv, 2 vln, bc), which both also appear in Locke's autograph manuscript *Ob* Mus. MS c.23.[42] Both 'Laudate pueri Dominum' (**9**) and 'Ecce Maria genuit nobis salvatorem' (**6**) are, it is suggested, possibly by Matthew Locke. 'Laudate pueri Dominum' (**9**) , a two-voice setting of Psalm 112 vv. 1–4, contains harmonic procedures that are typical of Locke's style and is melodically interestingly with the quirky figurations that we have seen in several of his motets detailed above. The final piece to be considered is 'Ecce Maria genuit nobis salvatorem' (**6**), a 'Canon 4 in 1'. As with much of the canonic repertoire there are some awkward harmonic moments in the complex canon, but this is, arguably, comparable to the two other canons by Locke in *Lam* 108: 'Domine Jesu Christe', 'Canon 6 in 3' and 'Sanctus', 'Canon 3 in 1 a note & halfe above', both probably copied from Locke's *Observations upon a Late Book* (London,

41 It is not Tomaso Cecchino's 'Diligam te Domine' in *Motetti a una voce sola… opera decimaterza* (Venice: Giacomo Vincenti, 1617).

42 For editions, see Matthew Locke, *Anthems and Motets*, ed. Peter le Huray, Musica Britannica, 38 (London, 1976), pp. 7–21 and 39–51 respectively.

1672). The final ‘Alleluia’ section of ‘Ecce Maria genuit nobis salvatorem’ is particularly Locke-like in its melodic figuration; see **6**, bb. 43–55.

Eight of the fifteen anonymous motets in *Lam* 108 are therefore tentatively attributed to Matthew Locke because they are surrounded in the manuscript by music attributable to him, and because they are similar in musical style to known pieces by him. These attributions must remain tentative, and my suggestions are here presented more for discussion than to offer any firm conclusions. The assigning of attributions through stylistic comparisons is fraught with difficulty, for many of the musical features described above are not exclusive to Locke’s style, and can also be found, to different degrees, in the music of Locke’s contemporaries. However, the fifteen pieces here are most likely representative of the music performed in Catherine of Braganza’s Roman Catholic Restoration chapel and, even if not all the anonymous music is of the highest quality, the pieces here tentatively attributed to Locke are all worthy of performance.

EDITORIAL NOTES

PREFATORY STAVES

Original clefs, 'key'-signatures and time-signatures are given on the prefatory staves, together with the first note of each part. The vocal ranges are given at the beginning of the first bar.

NOTE-VALUES AND BARRING

Original note-values are retained throughout except for final notes, where original longas are replaced with semibreves and fermate. Barlines basically follow the primary source but are added or regularized as necessary.

ACCIDENTALS

Sharps and flats used originally as naturals are modernized (i.e., replaced by naturals). Accidentals added editorially are printed in small type, including those necessitated by cancellations within the bar, cautionary accidentals, and those suggested by *musica ficta* considerations. (The context will make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Original accidentals that are redundant in a modern barred edition have been omitted without comment.

BASSO CONTINUO FIGURING

The figuring indicated here is that of the primary source, but sharps and flats used as naturals are modernized (i.e., replaced by naturals). No attempt has been made to supplement the figuring other than in those instances where the omission of an accidental to an explicit figure renders the original figuring inconsistent with the vocal part(s). Redundant accidentals have been omitted without comment.

OTHER NOTATIONAL FEATURES

Beaming has been modernized and regularized throughout. Ties and slurs are original, and any editorial additions are indicated by dashes.

TEXTS

Orthography follows the primary source excepting the modernizing of i as j and v as u, as appropriate, with modernization applied sparingly and abbreviations tacitly spelled out. Capitalization and punctuation are, however, regularized. Where the text is inconsistent between parts or sections of a piece, the edition follows the most predominant reading. Italic text is used where the source has *iterum* marks indicating repetition.

PERFORMANCE NOTES

This repertoire is very likely to have been performed by the musicians of the Catholic queen, Catherine of Braganza, in her chapel at St James's Palace (1662–71) and thereafter (1671–92) at Somerset House on the Strand, London. The musicians employed by the queen were Portuguese, Italian and English.[43] However, the manner of performance would most likely have been dominated by Italianate methods.

Given the soloistic lines of the pieces, it is likely that they were performed with one voice to a part, and, in that they were probably performed by experienced professional singers, the performers would undoubtedly have added appropriate ornamentation such as the *trillo* (repeated throat articulations on a single note), *gruppo* (the equivalent of the modern neighbouring-note trill) and other *passaggi* (scales and figures). The singers who performed this music were virtuosi who probably sang in a far lighter and more flexible way than operatically trained singers today.[44] In a liturgical setting the upper voice parts would have been taken by boys, falsettists or even castrati, but in a domestic-devotional situation women may have taken the Canto and, possibly, Alto parts. However, the tessitura of the Alto parts also make it possible that they were performed by high tenors.

The most appropriate continuo instrument for the sacred vocal music in this collection is the organ (even in *da camera* performances), although it is quite possible that the organ would have been joined by a plucked instrument such as the chitarrone.[45] In that seventeenth-century performance was characterized by its variety and freedom, modern performers should feel free to use other continuo instruments as appropriate.

One further point concerning performance needs to be noted: the relationship between sections of duple and triple metre. This is a complex issue and just how strictly proportional signs were adhered to during the period 1600–50 is still the subject of much debate.[46] In this edition the relationship between duple and triple sections is suggested in square brackets at the point of change, but performers should not feel the need to slavishly adhere to these proportional relationships but, rather, allow the tempo of each section to be determined in relation to the affect of the text and the general speed of movement which allows for the comfortable declamation of the words.

JONATHAN P. WAINWRIGHT
UNIVERSITY OF YORK
APRIL 2024

43 See Leech, 'Music and Musicians in the Stuart Catholic Courts' and idem, 'Musicians in the Chapel of Catherine of Braganza', *passim*.

44 See Richard Wistreich, 'Reconstructing Pre-Romantic Singing Technique', in John Potter (ed.), *The Cambridge Companion to Singing* (Cambridge, 2000), pp. 178–91; and idem, 'Vocal Performance in the Seventeenth Century', in Colin Lawson and Robin Stowell (eds), *The Cambridge History of Musical Performance* (Cambridge, 2012), pp. 398–420.

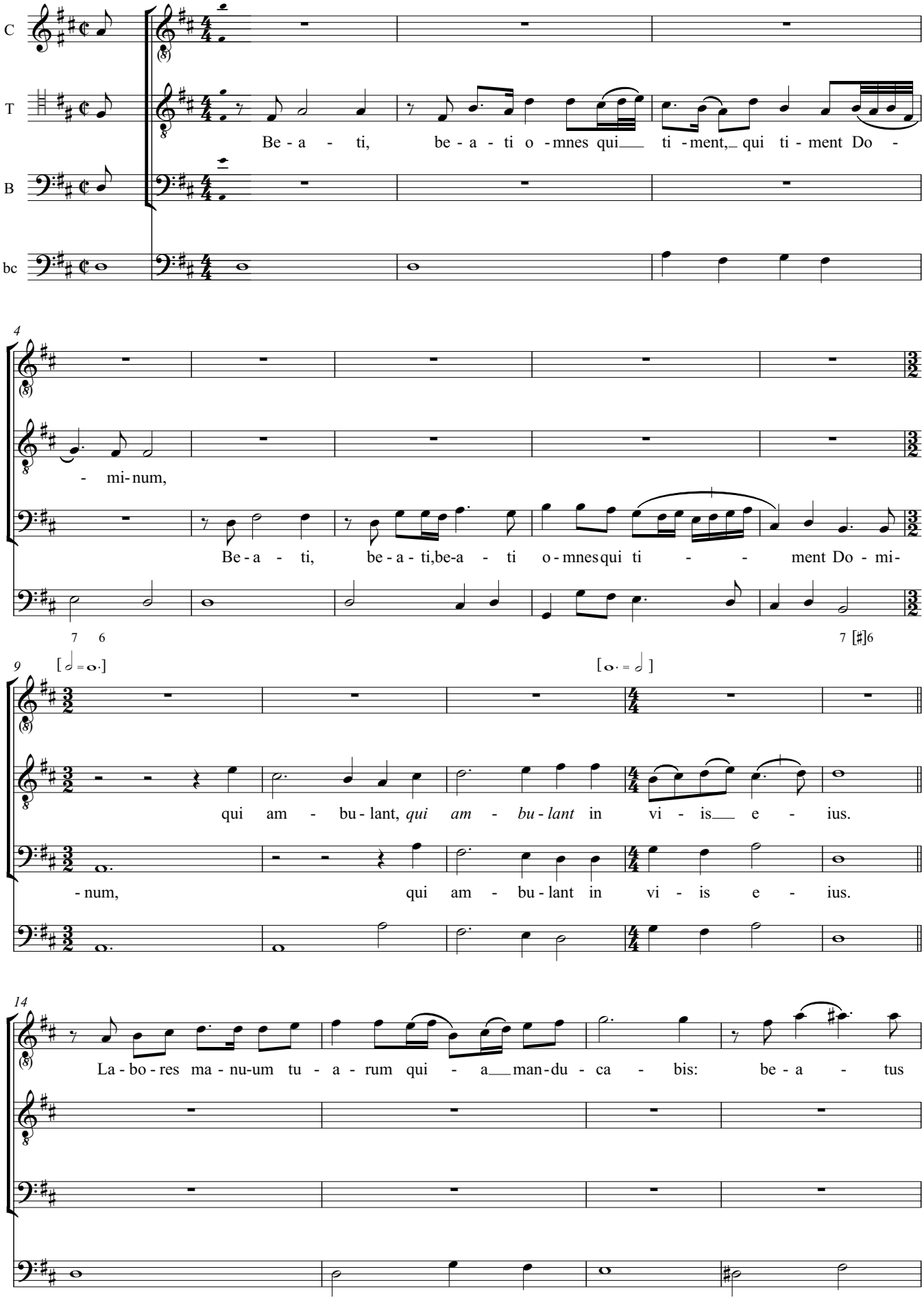
45 See, *inter alia*, Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music*, Studies in Musicology 90 (Ann Arbor, 1987), and Nigel North, *Continuo Playing on the Lute, Archlute and Theorbo* (Bloomington, 1987).

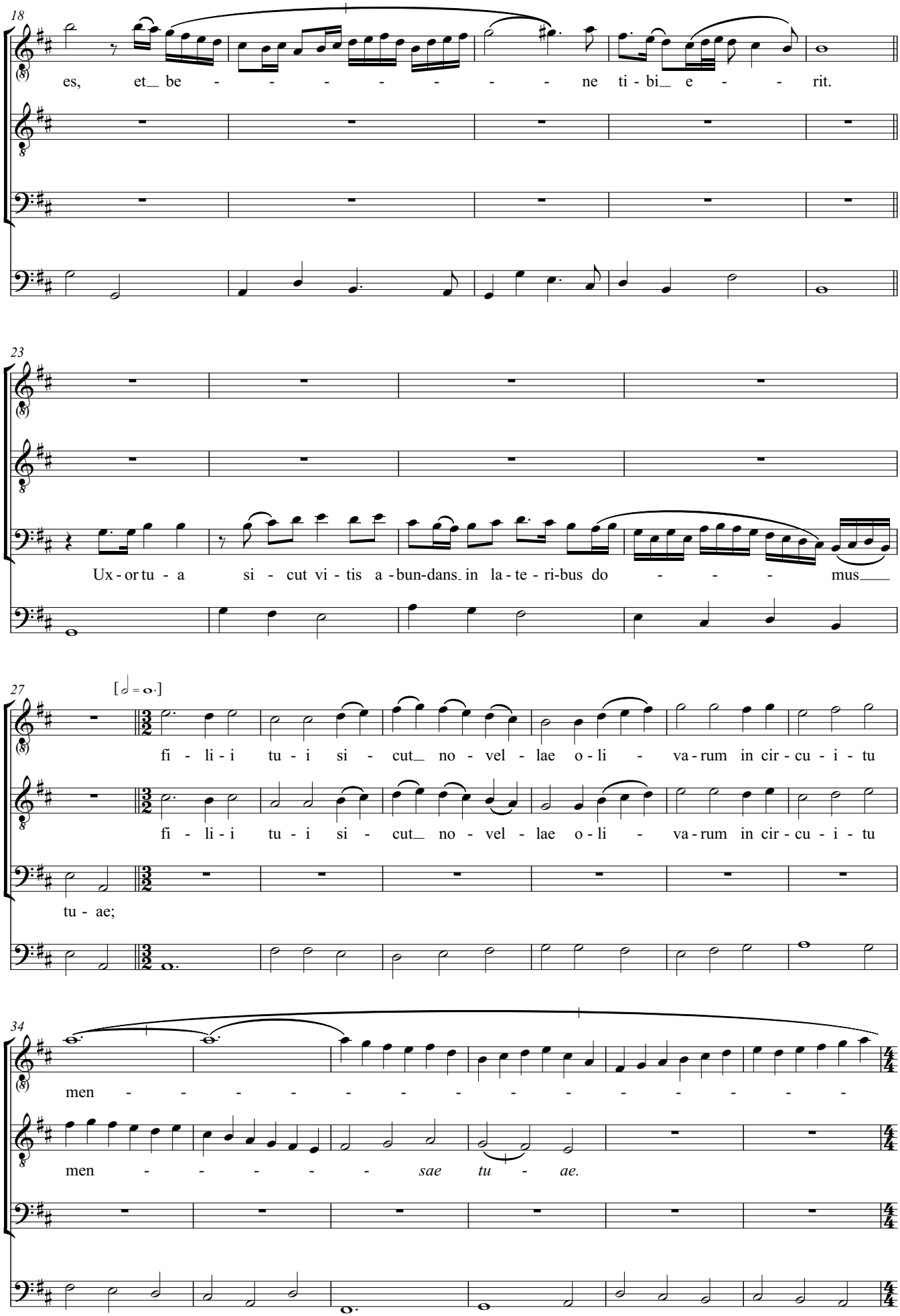
46 For an introduction to the issues see chapter 1 of George Houle, *Meter in Music, 1600–1800: Performance, Perception, and Notation* (Bloomington, 1987); and Jeffrey G. Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford, 1999), pp. 443–54.

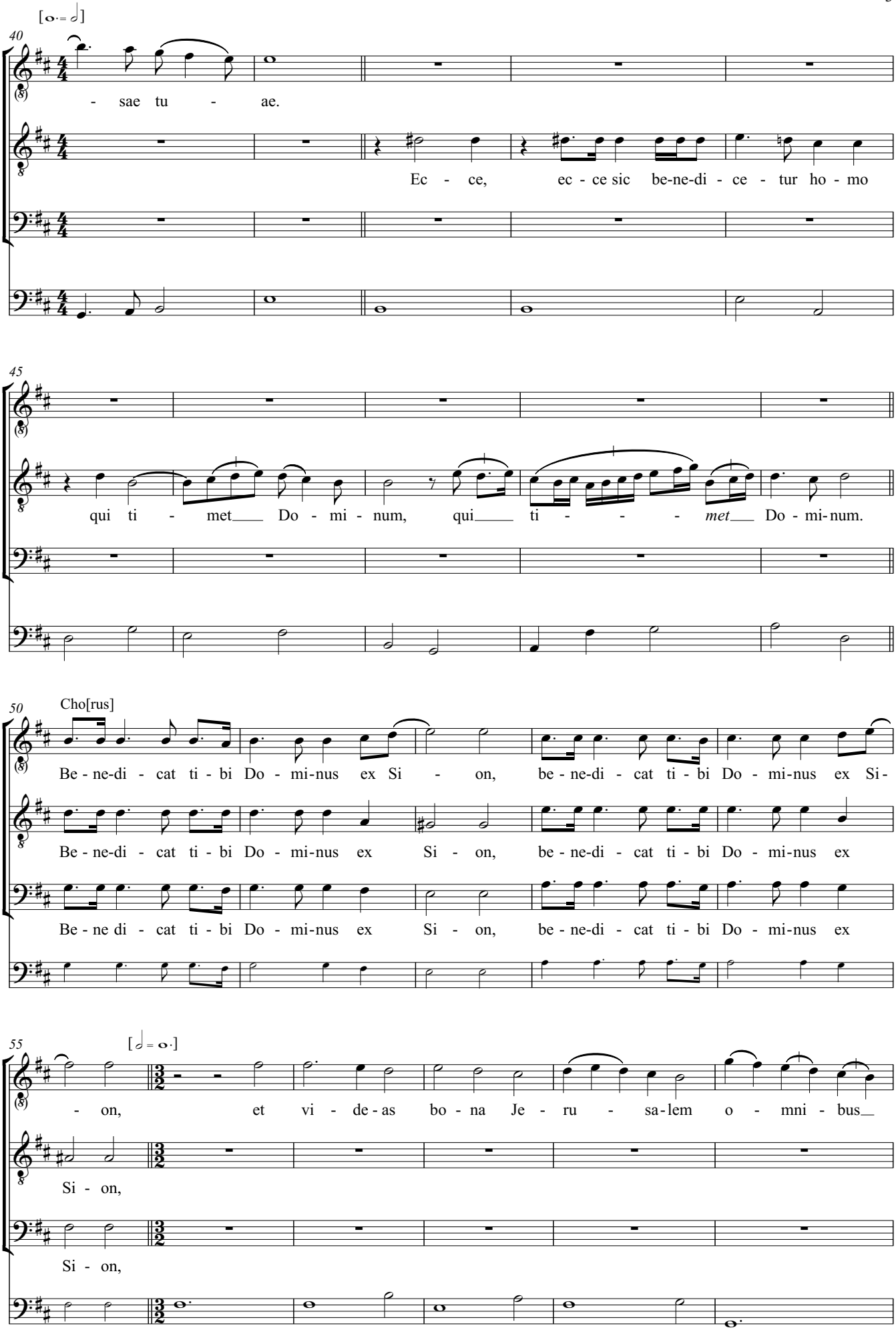
1

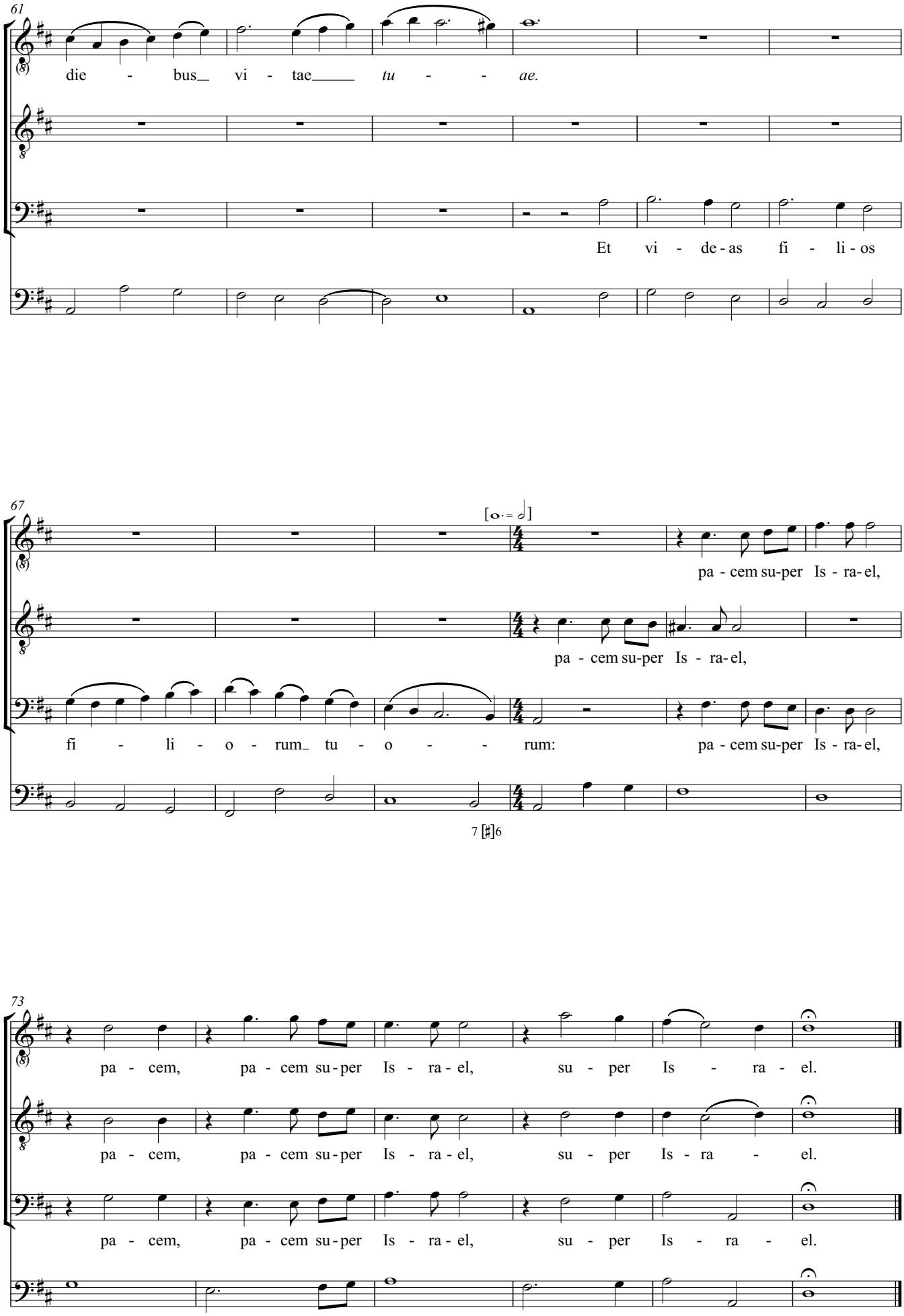
Beati omnes qui timent

[Matthew Locke?]

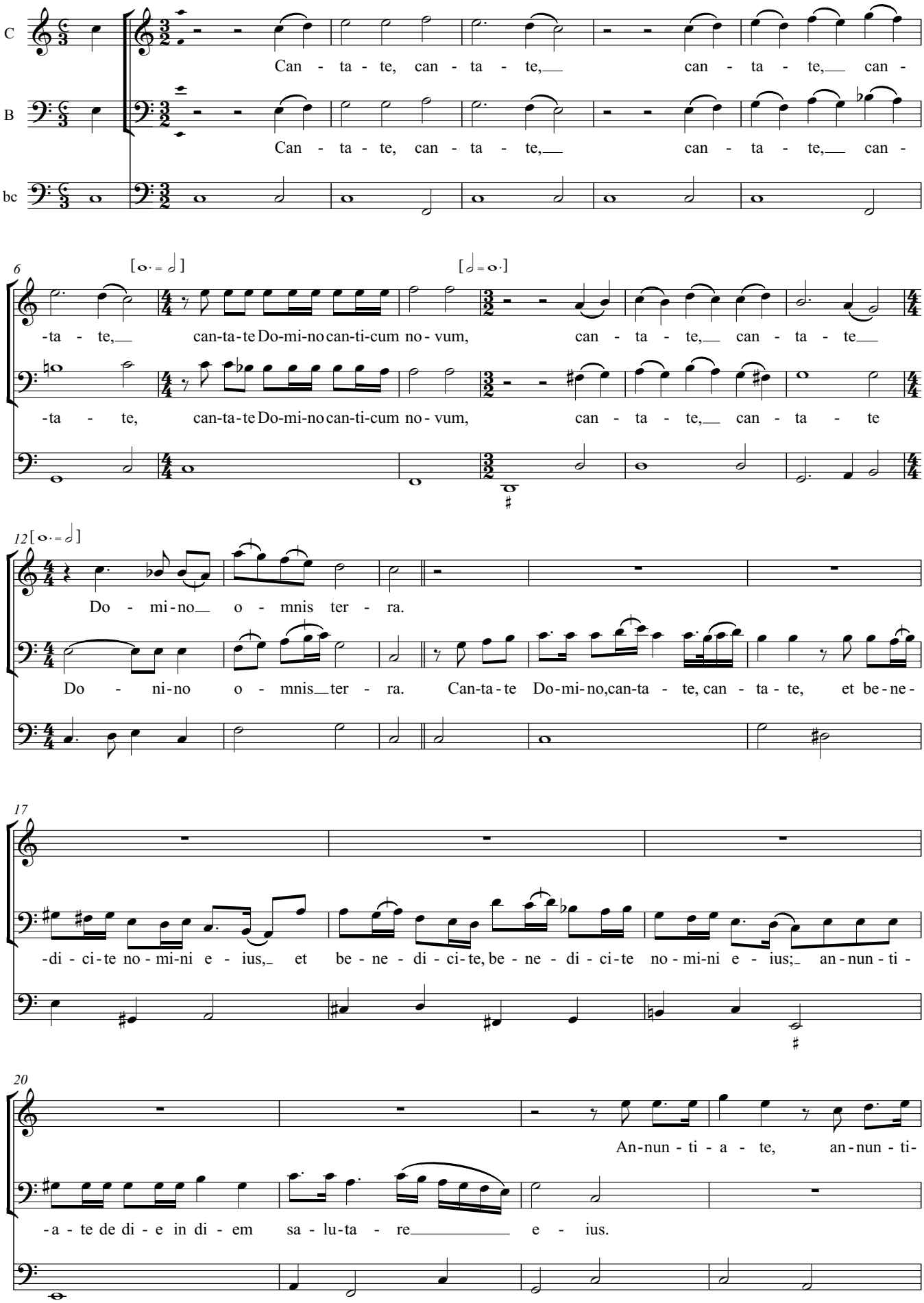


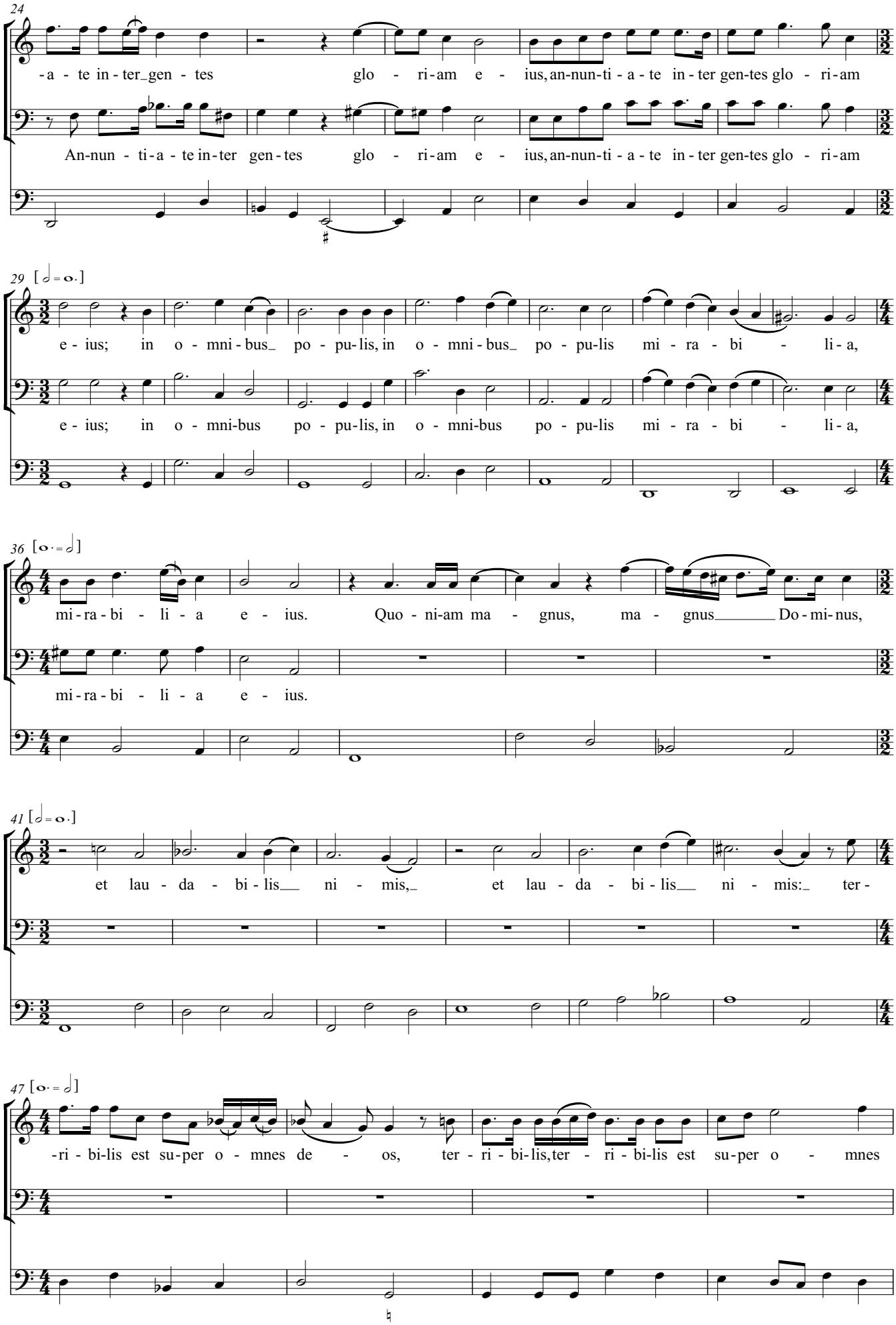

18
es, et_ be - - - - - - - - ne ti - bi_ e - - - rit.
23
Ux - or tu - a si - cut vi - tis a - bun-dans_ in la - te - ri-bus do - - - mus___
27
[𝅗𝅥 = 𝅝.]
fi - li - i tu - i si - cut_ no - vel - lae o - li - va - rum in cir - cu - i - tu
fi - li - i tu - i si - cut_ no - vel - lae o - li - va - rum in cir - cu - i - tu
tu - ae;
34
men - - - - - - - - - - - - - - -
men - - - - - sae tu - ae.

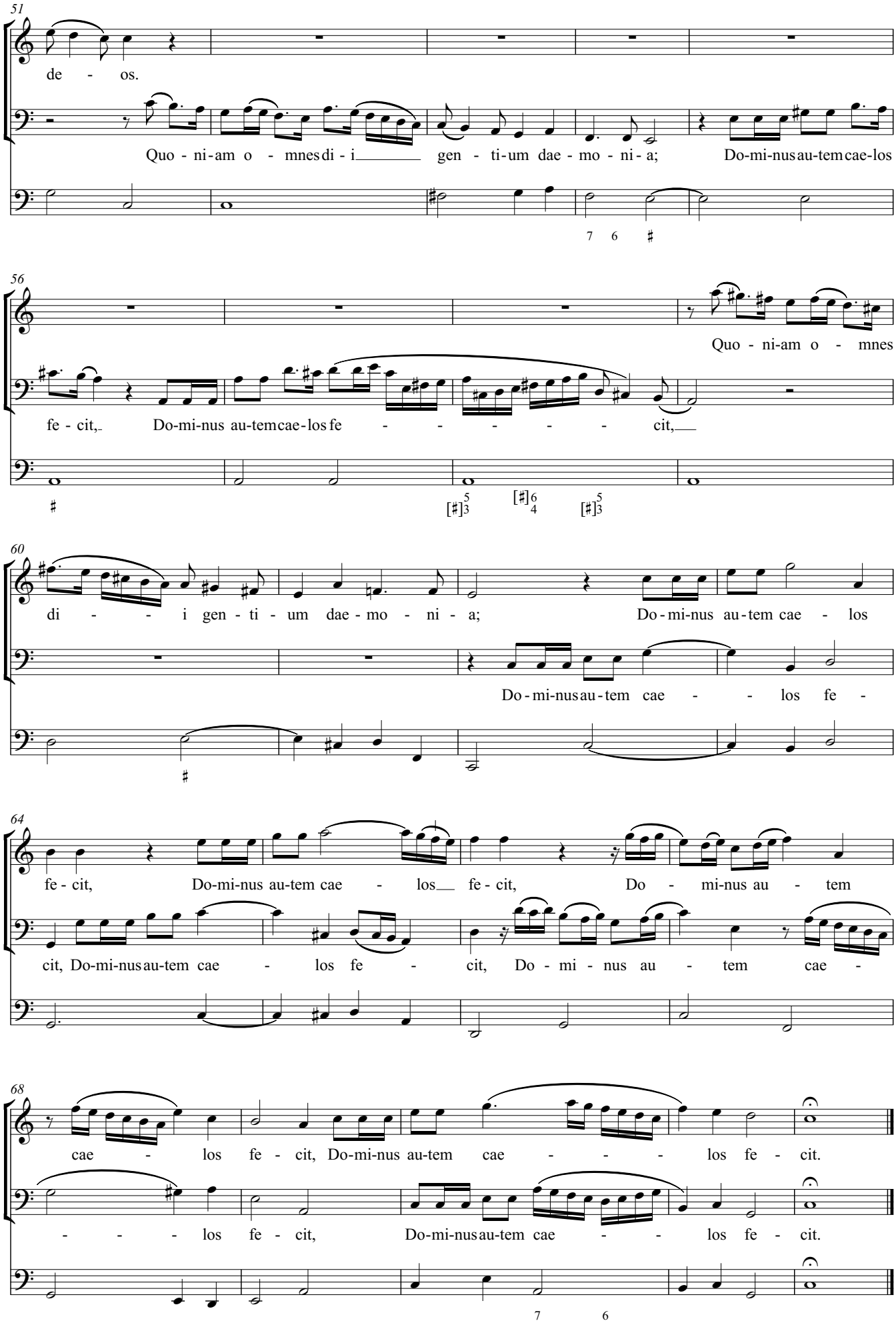

[𝅝 = 𝅗𝅥]
40
- sae tu - ae.
Ec - ce, ec - ce sic be-ne-di - ce - tur ho - mo
45
qui ti - met Do - mi - num, qui ti - - - met Do - mi-num.
50
Cho[rus]
Be - ne-di - cat ti - bi Do - mi-nus ex Si - on, be - ne-di - cat ti - bi Do - mi-nus ex Si-
Be - ne-di - cat ti - bi Do - mi-nus ex Si - on, be - ne-di - cat ti - bi Do - mi-nus ex
Be - ne di - cat ti - bi Do - mi-nus ex Si - on, be - ne-di - cat ti - bi Do - mi-nus ex
55
[𝅗𝅥 = 𝅝]
- on, et vi - de - as bo - na Je - ru - sa-lem o - mni - bus
Si - on,
Si - on,


61
die - bus_ vi - tae_____ tu - - ae.
Et vi - de - as fi - li - os
67
[𝅝 = 𝅗𝅥]
pa - cem su-per Is - ra-el,
pa - cem su-per Is - ra-el,
fi - li - o - rum_ tu - o - - rum:
pa - cem su-per Is - ra-el,
7 [♯]6
73
pa - cem, pa - cem su - per Is - ra - el, su - per Is - ra - el.
pa - cem, pa - cem su - per Is - ra - el, su - per Is - ra - el.
pa - cem, pa - cem su - per Is - ra - el, su - per Is - ra - el.

2 Cantate Domino canticum novum



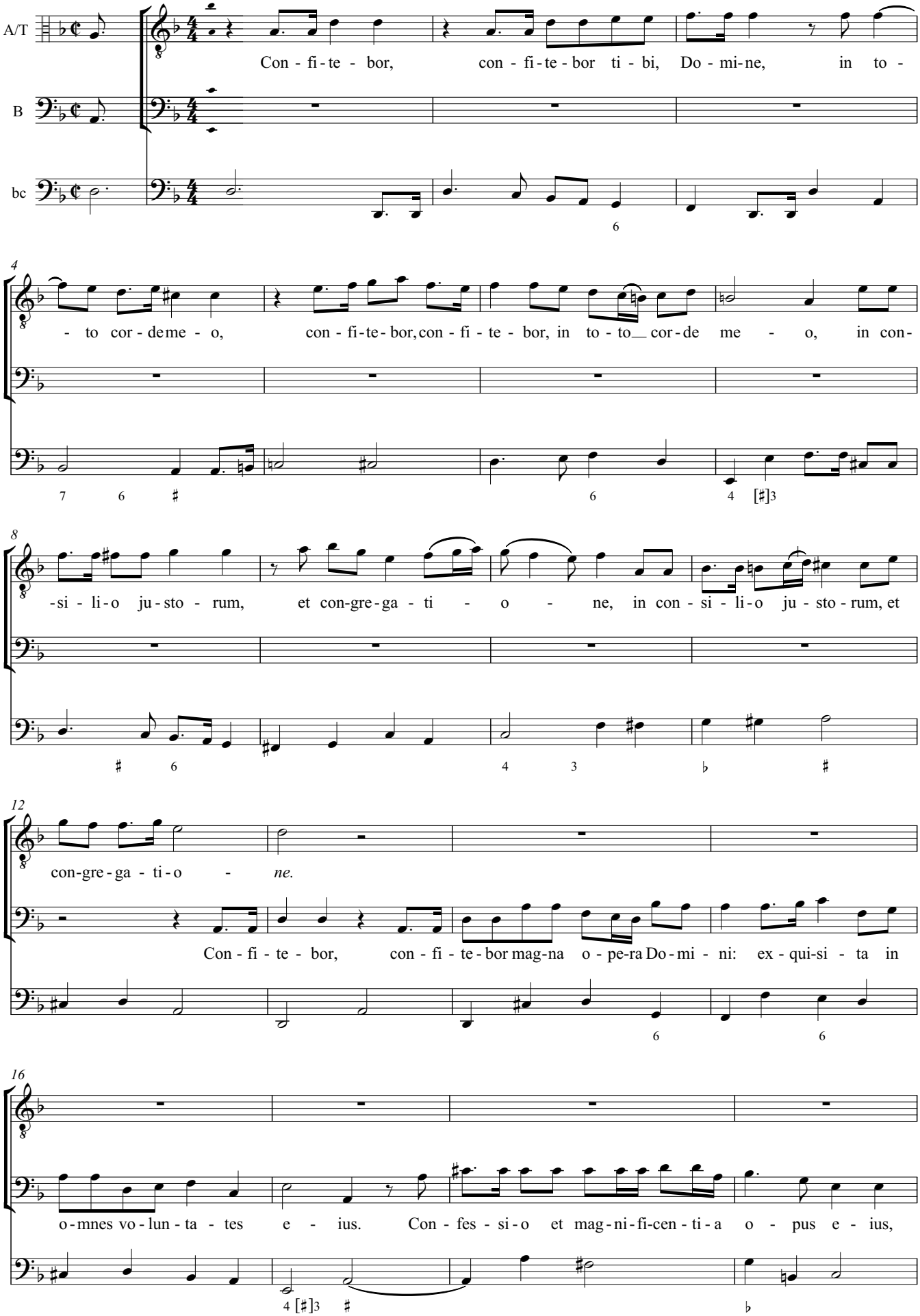

24
-a - te in - ter_gen - tes glo - ri-am e - ius, an-nun-ti - a - te in - ter gen-tes glo - ri-am
An-nun - ti-a - te in-ter gen-tes glo - ri-am e - ius, an-nun-ti - a - te in - ter gen-tes glo - ri-am
29 [𝅗𝅥 = 𝅝.]
e - ius; in o - mni - bus_ po - pu-lis, in o - mni - bus_ po - pu-lis mi - ra - bi - li - a,
e - ius; in o - mni-bus po - pu-lis, in o - mni-bus po - pu-lis mi - ra - bi - li - a,
36 [𝅝. = 𝅗𝅥]
mi-ra-bi - li - a e - ius. Quo - ni-am ma - gnus, ma - gnus_____ Do - mi-nus,
mi-ra-bi - li - a e - ius.
41 [𝅗𝅥 = 𝅝.]
et lau - da - bi - lis__ ni - mis,_ et lau - da - bi - lis__ ni - mis:_ ter -
47 [𝅝. = 𝅗𝅥]
-ri - bi-lis est su-per o - mnes de - os, ter - ri - bi-lis, ter - ri - bi-lis est su-per o - mnes

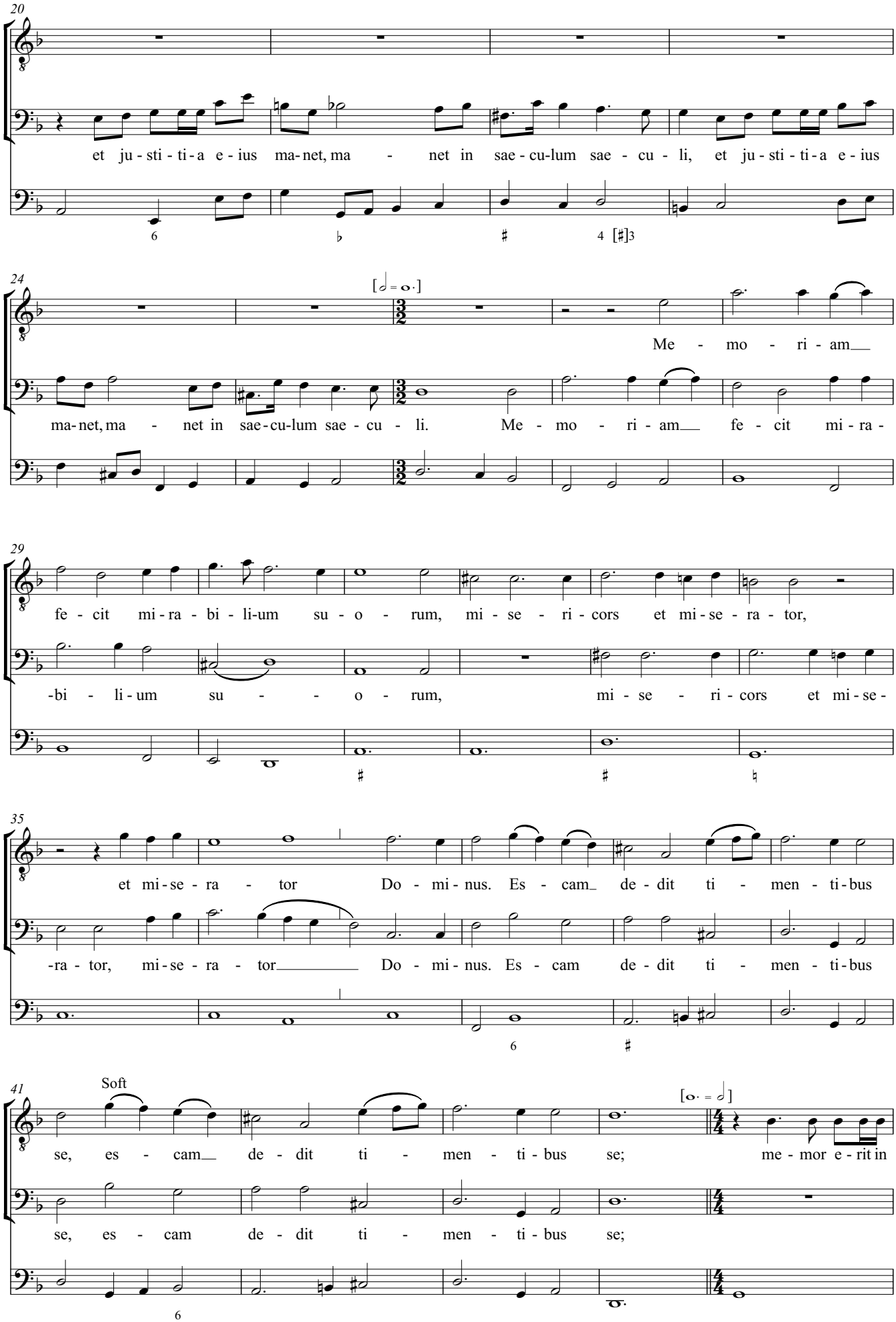

51
de - os.
Quo - ni-am o - mnes di - i gen - ti-um dae - mo - ni - a; Do-mi-nus au-tem cae-los
56
Quo - ni-am o - mnes
fe - cit, Do-mi-nus au-tem cae-los fe - cit,
60
di - i gen - ti - um dae - mo - ni - a; Do - mi-nus au - tem cae - los
Do - mi-nus au - tem cae - los fe -
64
fe - cit, Do-mi-nus au-tem cae - los fe - cit, Do - mi-nus au - tem
cit, Do-mi-nus au-tem cae - los fe - cit, Do - mi - nus au - tem cae -
68
cae - los fe - cit, Do-mi-nus au-tem cae - los fe - cit.
- los fe - cit, Do-mi-nus au-tem cae - los fe - cit.

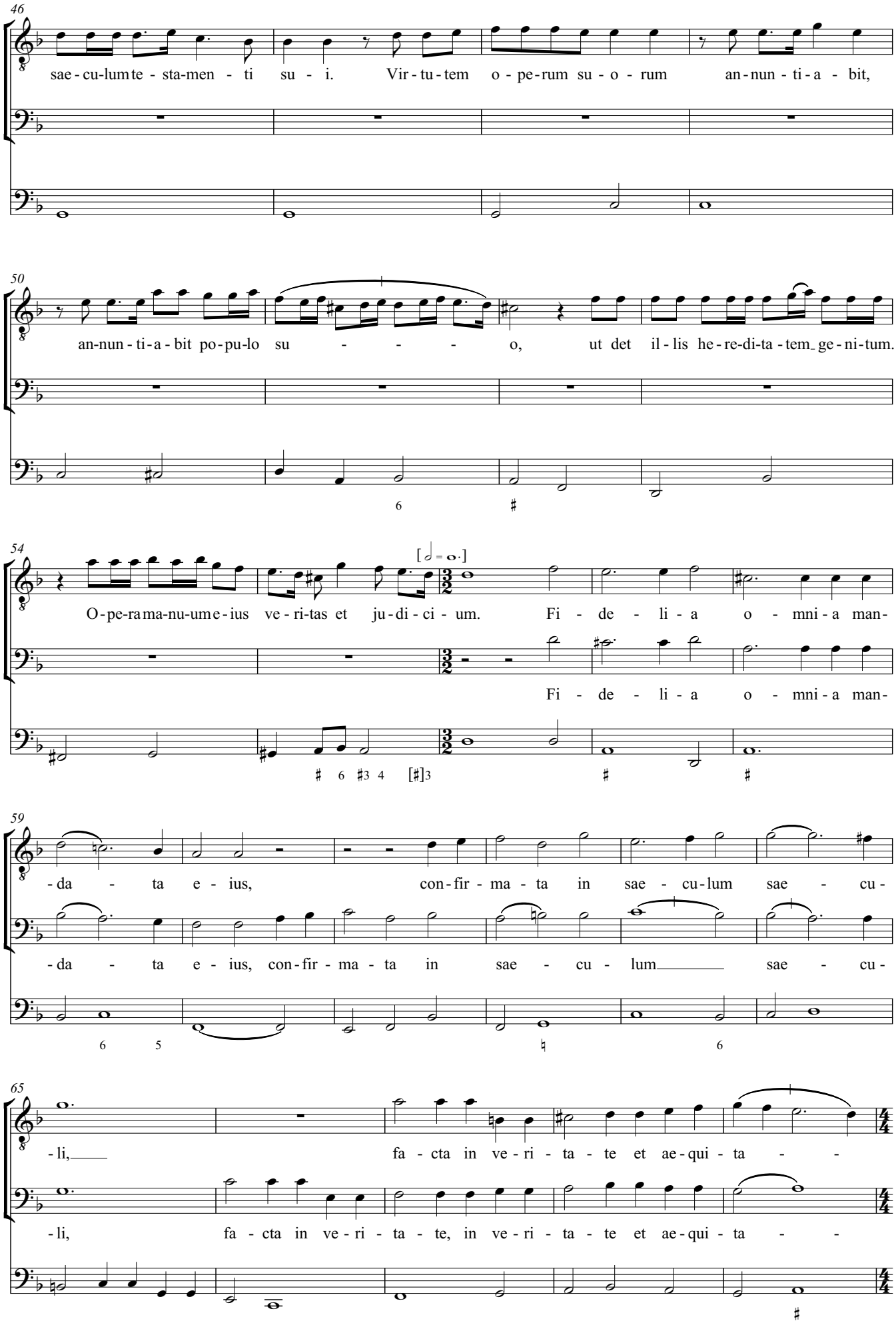
3

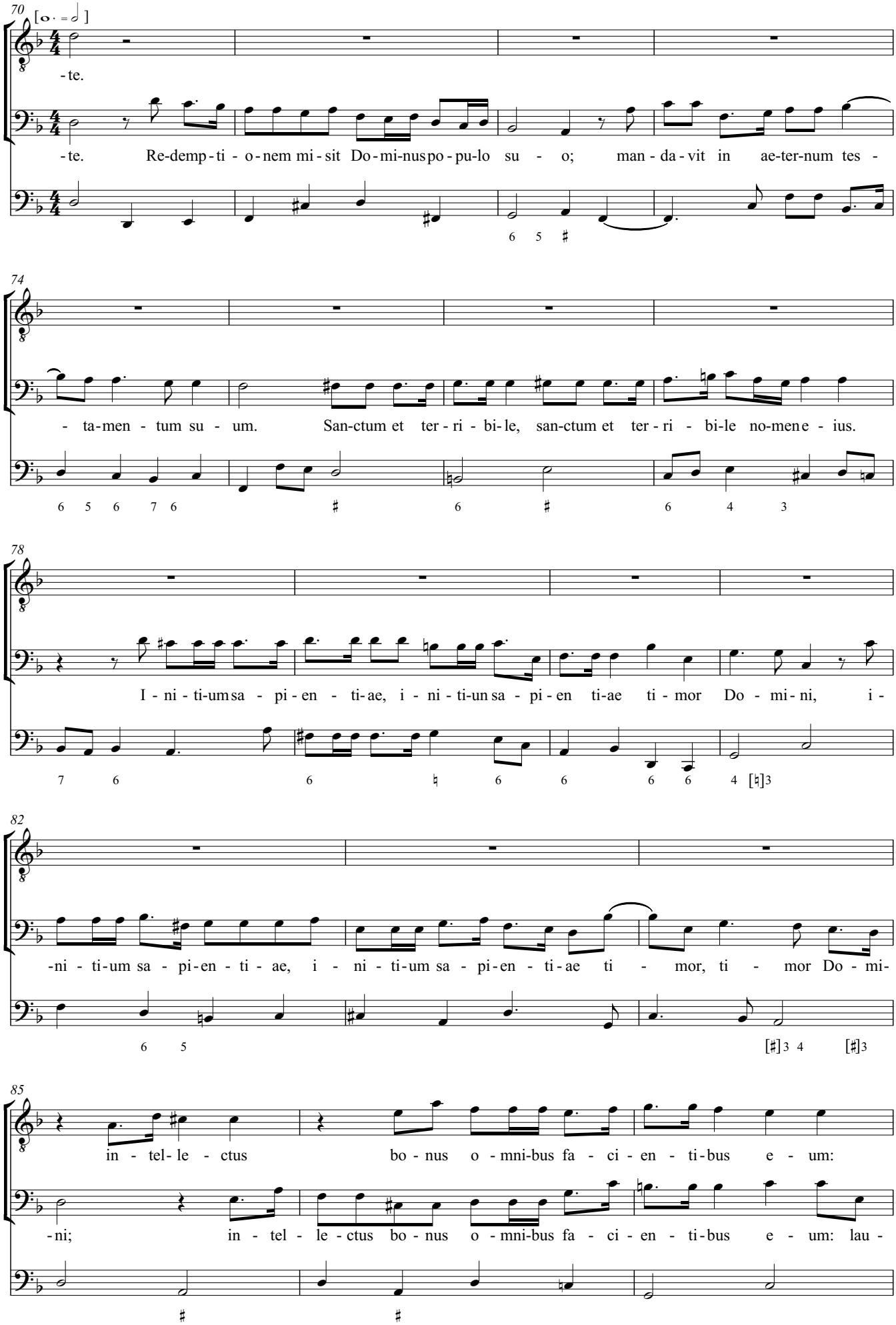
Confitebor tibi, Domine

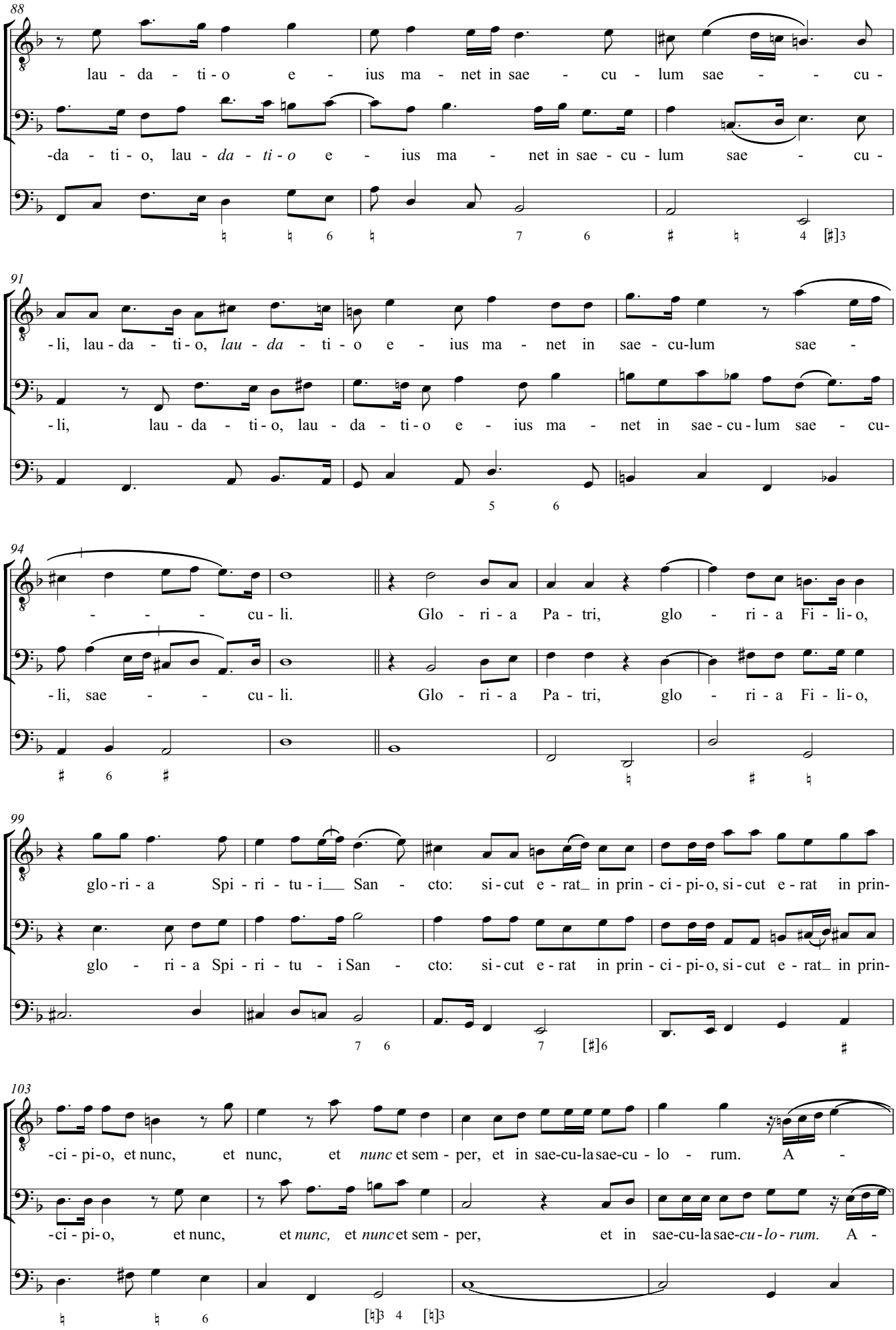
[Matthew Locke?]

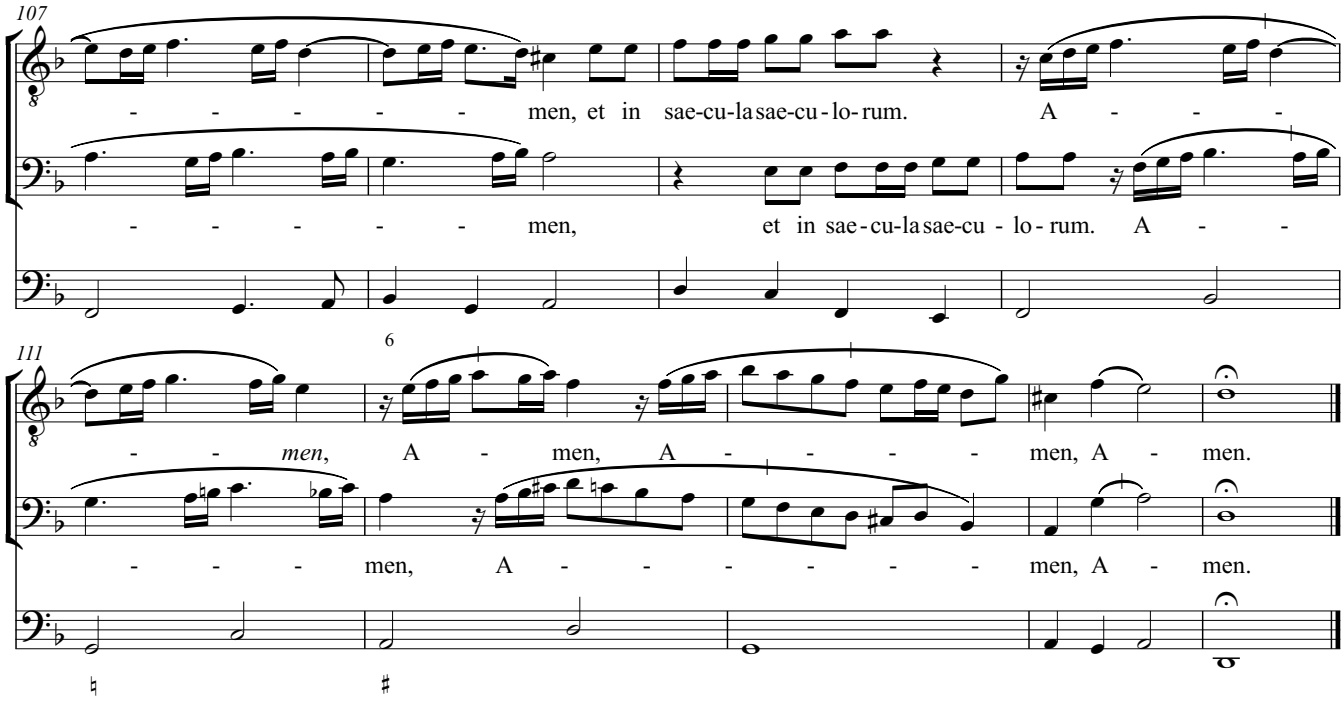



20
et ju - sti - ti - a e - ius ma - net, ma - net in sae - cu - lum sae - cu - li, et ju - sti - ti - a e - ius
24
[𝅗𝅥 = o·]
Me - mo - ri - am
ma - net, ma - net in sae - cu - lum sae - cu - li. Me - mo - ri - am fe - cit mi - ra -
29
fe - cit mi - ra - bi - li - um su - o - rum, mi - se - ri - cors et mi - se - ra - tor,
-bi - li - um su - o - rum, mi - se - ri - cors et mi - se -
35
et mi - se - ra - tor Do - mi - nus. Es - cam de - dit ti - men - ti - bus
-ra - tor, mi - se - ra - tor Do - mi - nus. Es - cam de - dit ti - men - ti - bus
41
Soft
se, es - cam de - dit ti - men - ti - bus se;
[o· = 𝅗𝅥]
me - mor e - rit in
se, es - cam de - dit ti - men - ti - bus se;


46
sae - cu-lum te - sta-men - ti su - i. Vir - tu - tem o - pe-rum su - o - rum an-nun - ti - a - bit,
50
an-nun - ti-a - bit po-pu-lo su - - - - o, ut det il - lis he - re-di-ta - tem_ ge - ni-tum.
54
O-pe-ra ma-nu-um e-ius ve - ri-tas et ju - di - ci - um. Fi - de - li - a o - mni - a man-
Fi - de - li - a o - mni - a man-
59
-da - ta e - ius, con-fir - ma - ta in sae - cu-lum sae - cu-
-da - ta e - ius, con-fir - ma - ta in sae - cu - lum sae - cu-
65
-li, fa - cta in ve - ri - ta - te et ae-qui - ta - -
-li, fa - cta in ve - ri - ta - te, in ve - ri - ta - te et ae-qui - ta - -


70
-te.
-te. Re-demp-ti-o-nem mi-sit Do-mi-nus po-pu-lo su-o; man-da-vit in ae-ter-num tes-
74
-ta-men-tum su-um. San-ctum et ter-ri-bi-le, san-ctum et ter-ri-bi-le no-men e-ius.
78
I-ni-ti-um sa-pi-en-ti-ae, i-ni-ti-un sa-pi-en ti-ae ti-mor Do-mi-ni, i-
82
-ni-ti-um sa-pi-en-ti-ae, i-ni-ti-um sa-pi-en-ti-ae ti-mor, ti-mor Do-mi-
85
in-tel-le-ctus bo-nus o-mni-bus fa-ci-en-ti-bus e-um:
-ni; in-tel-le-ctus bo-nus o-mni-bus fa-ci-en-ti-bus e-um: lau-


88
lau - da - ti - o e - ius ma - net in sae - cu - lum sae - - cu -
-da - ti - o, lau - da - ti - o e - ius ma - net in sae - cu - lum sae - cu -
91
-li, lau - da - ti - o, lau - da - ti - o e - ius ma - net in sae - cu-lum sae -
-li, lau - da - ti - o, lau - da - ti - o e - ius ma - net in sae - cu - lum sae - cu-
94
- - - - cu - li. Glo - ri - a Pa - tri, glo - ri - a Fi - li - o,
-li, sae - - - cu - li. Glo - ri - a Pa - tri, glo - ri - a Fi - li - o,
99
glo - ri - a Spi - ri - tu - i San - cto: si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin-
glo - ri - a Spi - ri - tu - i San - cto: si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin-
103
-ci - pi - o, et nunc, et nunc, et nunc et sem - per, et in sae-cu-la sae-cu - lo - rum. A -
-ci - pi - o, et nunc, et nunc, et nunc et sem - per, et in sae-cu-la sae-cu - lo - rum. A -


107
men, et in sae-cu-la sae-cu-lo-rum. A -
men, et in sae-cu-la sae-cu-lo-rum. A -
6
111
- men, A - men, A - men, A - men.
men, A - men, A - men.

4

Diligam te, Domine

C

Di - li-gam te, Do - mi - ne, for - ti - tu - do me - a, for - ti - tu -

bc

8

-do me - a, di - li-gam te, di - li-gam te, Do - mi-ne, for - ti - tu -

16

-do me - a. Do - mi - mus fir-ma-men - tum me - um, et re - fu - gi - um,et re -

22

- fu - gi - um,re-fu - gi-um me - um, et re - fu - gi - um,re-*fu - gi-um*

27

me - um. Li - be - ra - tor ad - ju - tor pro -

35

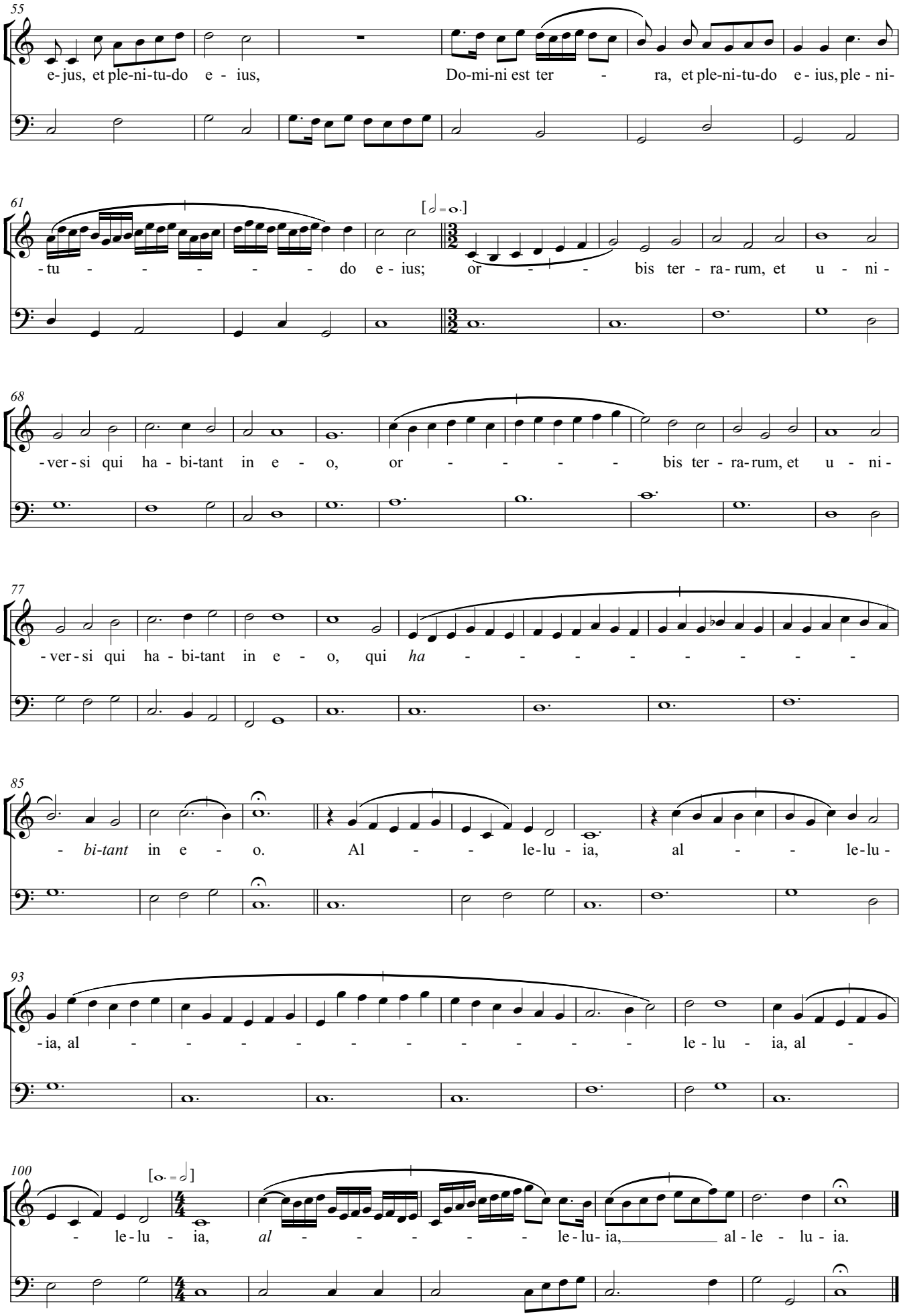
- tec - tor me - us, li - be - ra

42

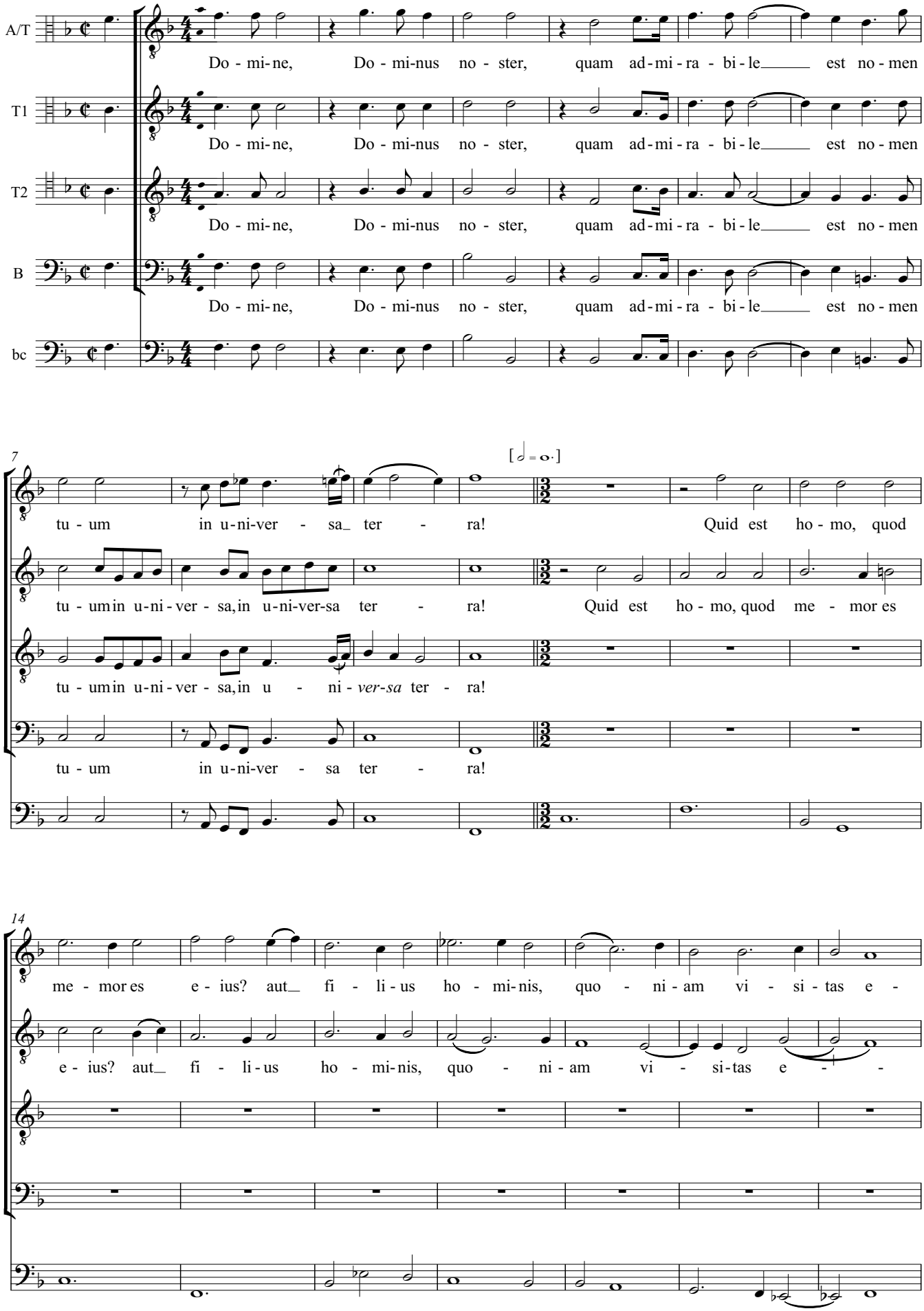
- tor me - us, ad - ju - tor me - us, pro - tec

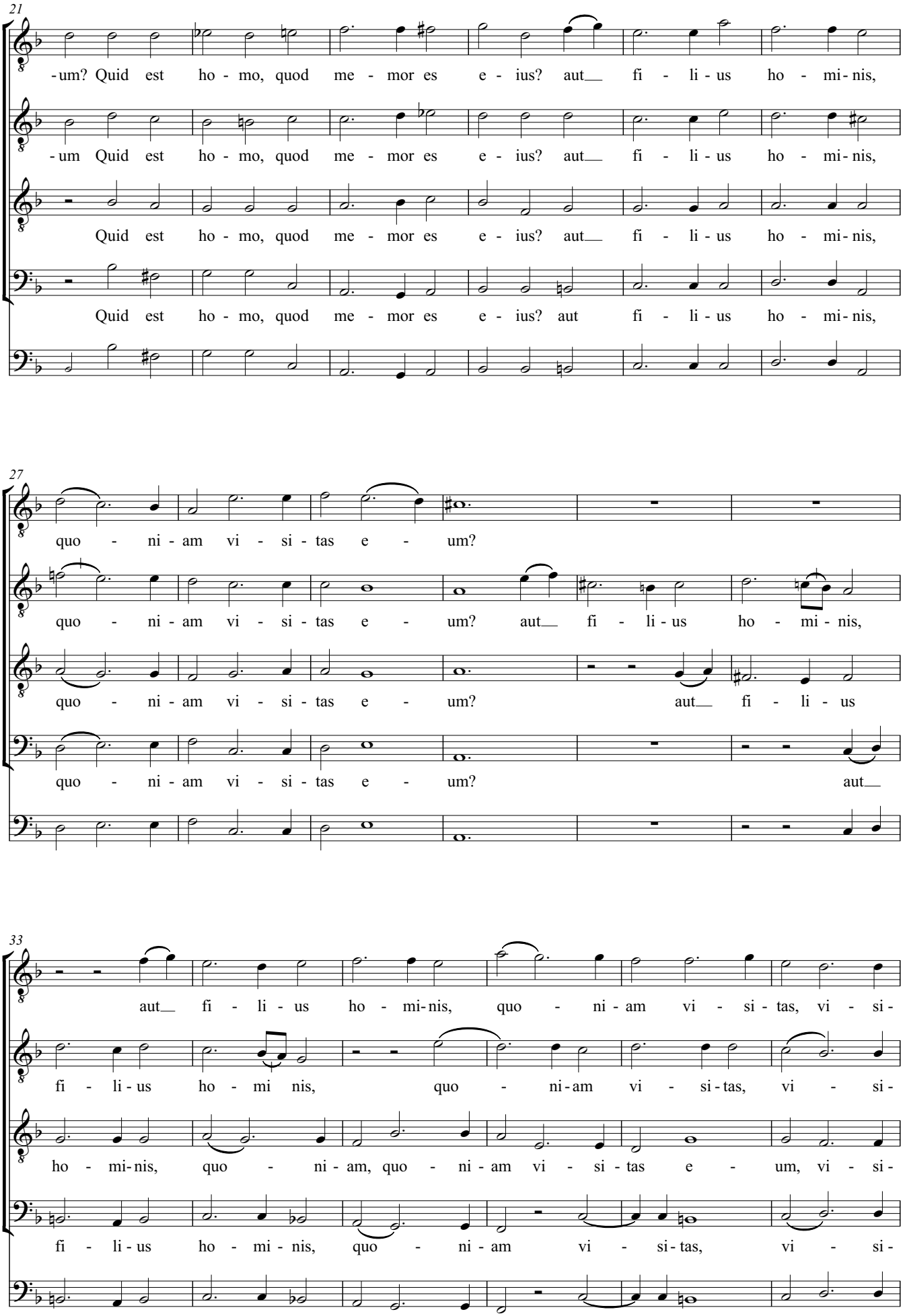
49

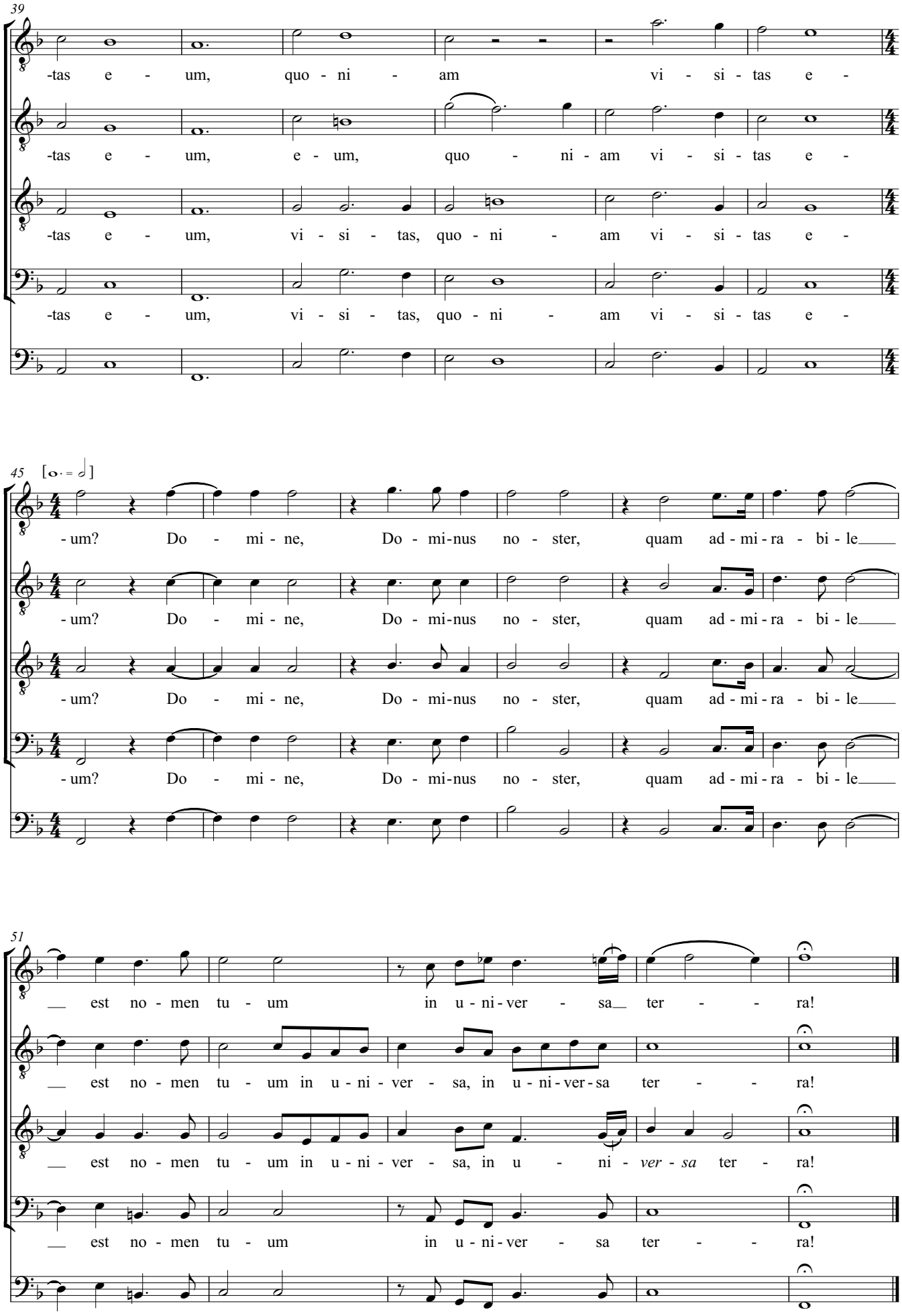
- tor me - us. Do-mi-ni est ter - ra, et ple-ni-tu-do


55
e-jus, et ple-ni-tu-do e - ius, Do-mi-ni est ter - ra, et ple-ni-tu-do e - ius, ple - ni-
61
[𝅗𝅥 = 𝅝.]
-tu - - - - - - do e - ius; or - - - bis ter - ra - rum, et u - ni -
68
-ver - si qui ha - bi-tant in e - o, or - - - - - bis ter - ra-rum, et u - ni -
77
-ver - si qui ha - bi-tant in e - o, qui *ha* - - - - - - - - -
85
- *bi-tant* in e - o. Al - - le-lu - ia, al - - le-lu -
93
-ia, al - - - - - - - - - - - le - lu - ia, al -
100
[𝅝. = 𝅗𝅥]
- le-lu - ia, *al* - - - - - - le-lu-ia, al - le - lu - ia.

5 Domine, Dominus noster



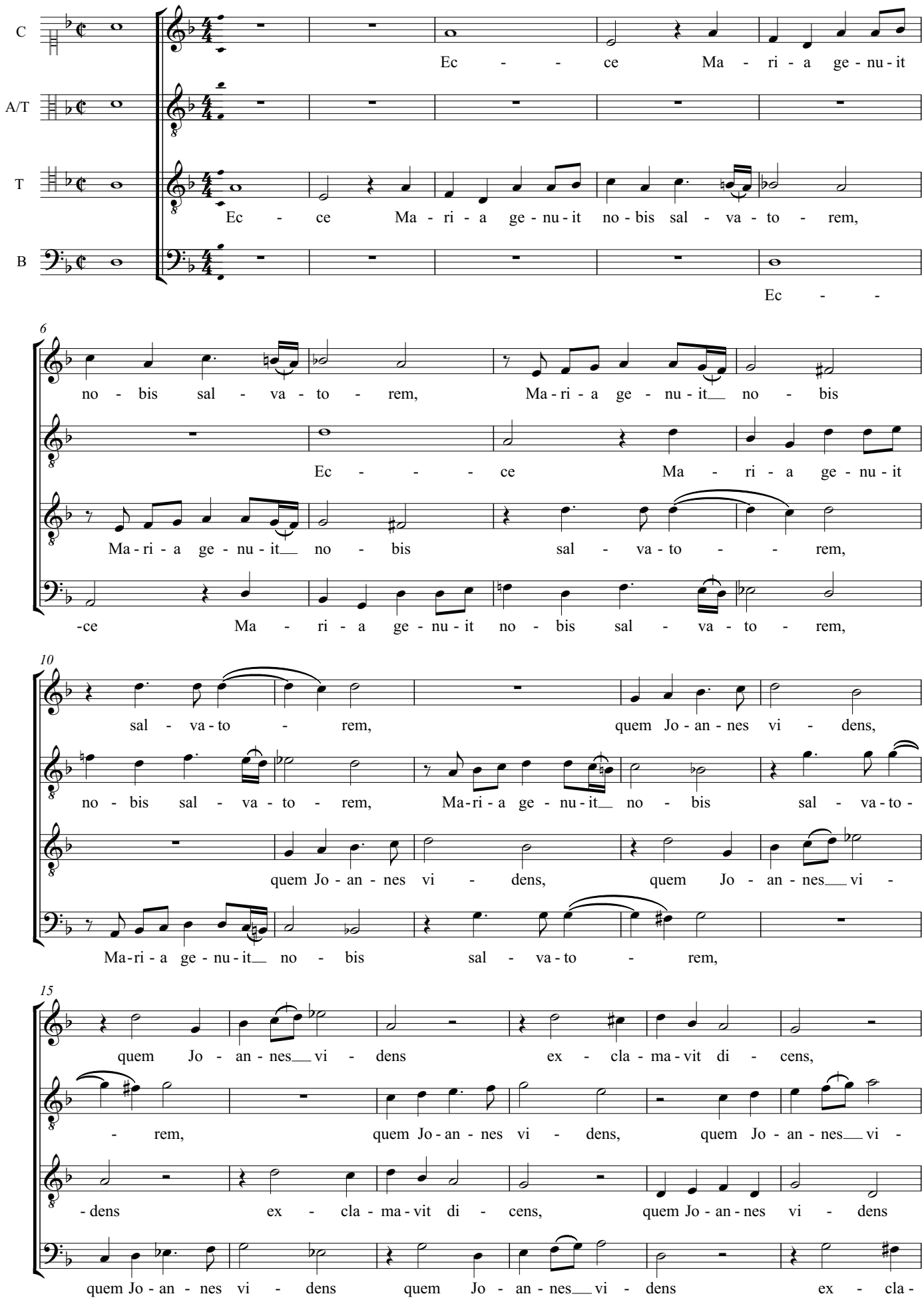

21
-um? Quid est ho - mo, quod me - mor es e - ius? aut fi - li - us ho - mi - nis,
-um Quid est ho - mo, quod me - mor es e - ius? aut fi - li - us ho - mi - nis,
Quid est ho - mo, quod me - mor es e - ius? aut fi - li - us ho - mi - nis,
Quid est ho - mo, quod me - mor es e - ius? aut fi - li - us ho - mi - nis,
27
quo - ni - am vi - si - tas e - um?
quo - ni - am vi - si - tas e - um? aut fi - li - us ho - mi - nis,
quo - ni - am vi - si - tas e - um? aut fi - li - us
quo - ni - am vi - si - tas e - um? aut
33
aut fi - li - us ho - mi - nis, quo - ni - am vi - si - tas, vi - si -
fi - li - us ho - mi nis, quo - ni - am vi - si - tas, vi - si -
ho - mi - nis, quo - ni - am, quo - ni - am vi - si - tas e - um, vi - si -
fi - li - us ho - mi - nis, quo - ni - am vi - si - tas, vi - si -

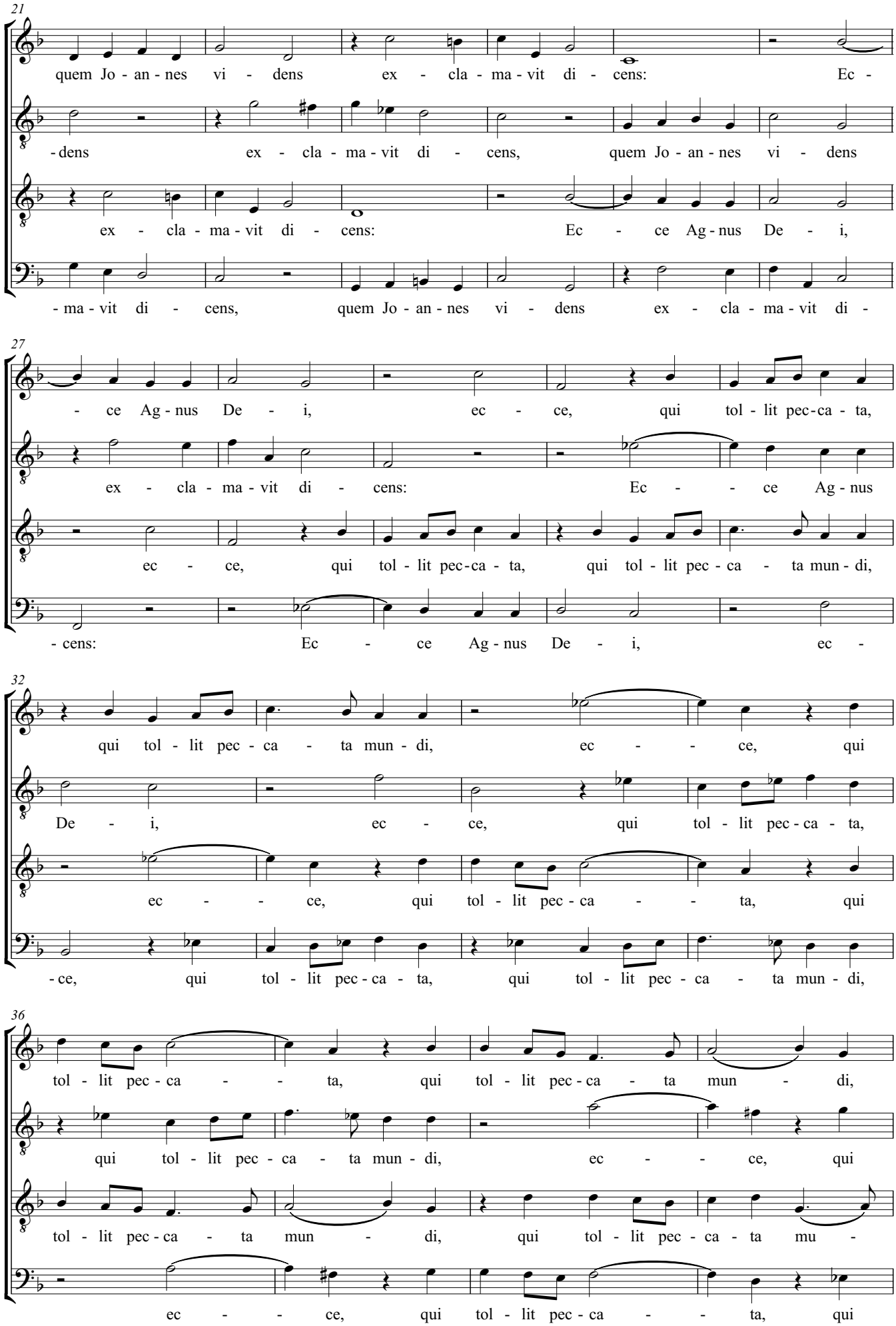

39
-tas e - um, quo - ni - am vi - si - tas e -
-tas e - um, e - um, quo - ni - am vi - si - tas e -
-tas e - um, vi - si - tas, quo - ni - am vi - si - tas e -
-tas e - um, vi - si - tas, quo - ni - am vi - si - tas e -
45 [𝅝 = 𝅗𝅥]
- um? Do - mi - ne, Do - mi-nus no - ster, quam ad - mi - ra - bi - le
- um? Do - mi - ne, Do - mi-nus no - ster, quam ad - mi - ra - bi - le
- um? Do - mi - ne, Do - mi-nus no - ster, quam ad - mi - ra - bi - le
- um? Do - mi - ne, Do - mi-nus no - ster, quam ad - mi - ra - bi - le
51
est no - men tu - um in u - ni - ver - sa ter - - ra!
est no - men tu - um in u - ni - ver - sa, in u - ni - ver - sa ter - - ra!
est no - men tu - um in u - ni - ver - sa, in u - ni - *ver - sa* ter - ra!
est no - men tu - um in u - ni - ver - sa ter - - ra!

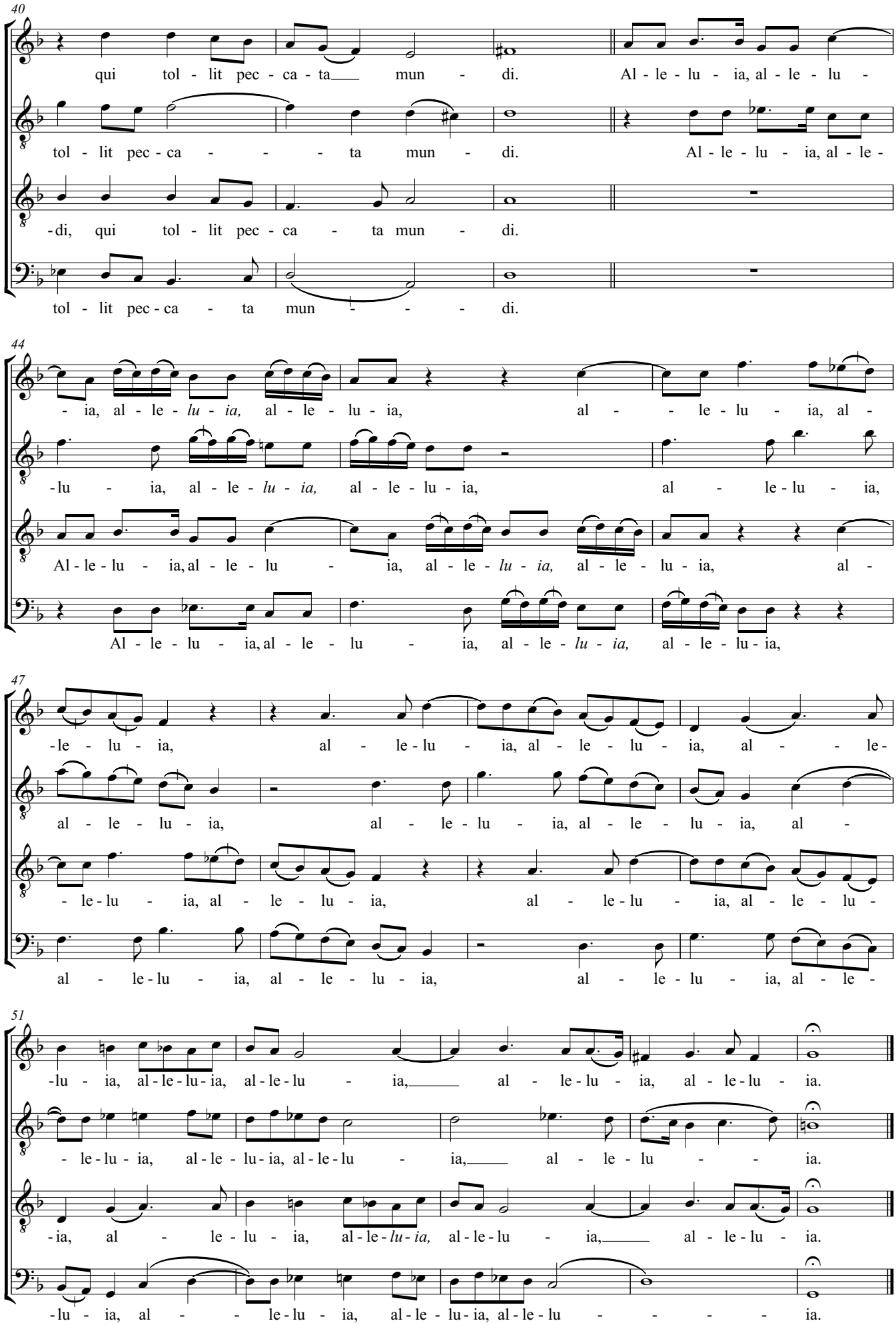
6

Ecce Maria (Canon 4 in 1)

[Matthew Locke?]

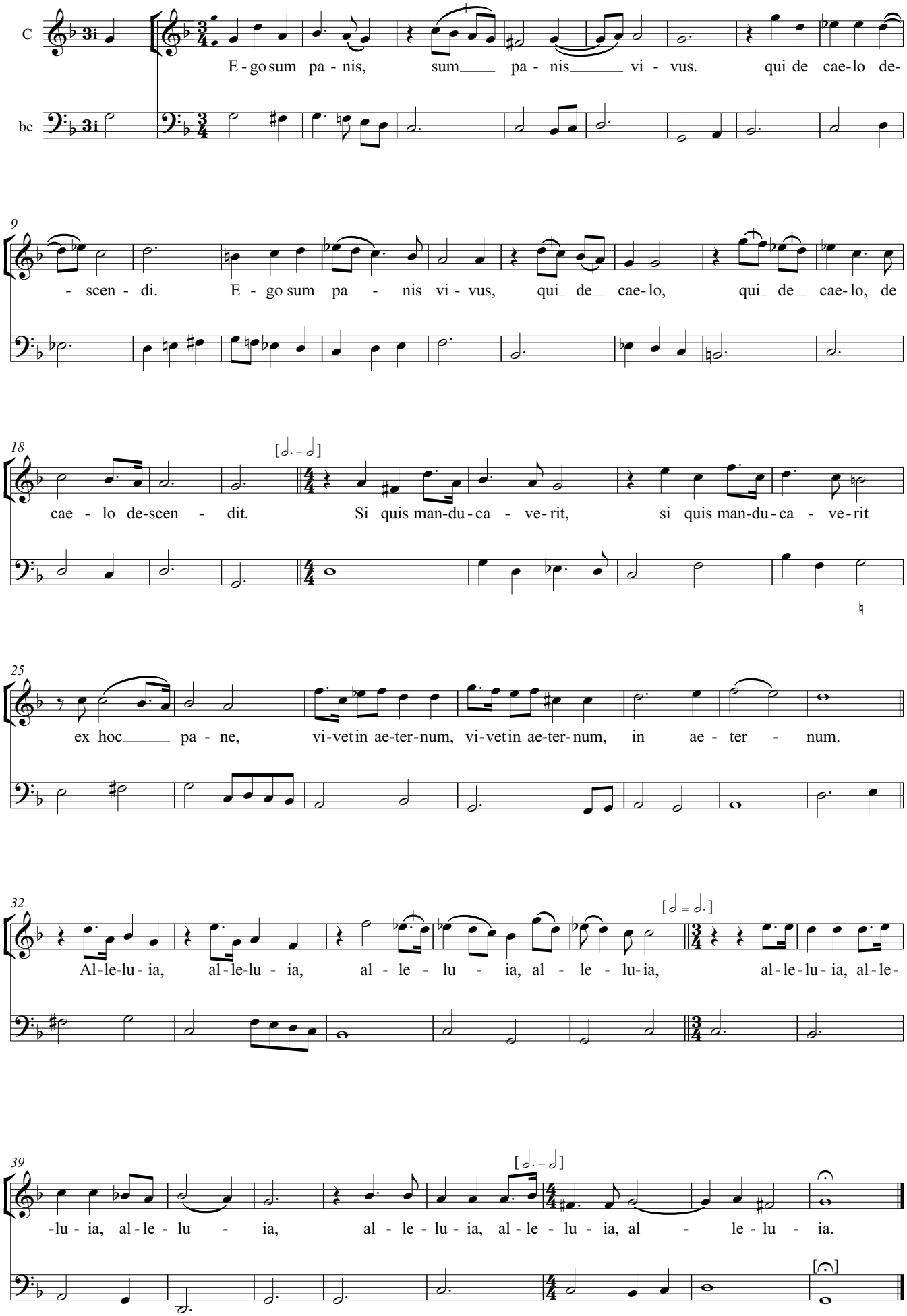



21
quem Jo - an - nes vi - dens ex - cla - ma - vit di - cens: Ec -
-dens ex - cla - ma - vit di - cens, quem Jo - an - nes vi - dens
ex - cla - ma - vit di - cens: Ec - ce Ag - nus De - i,
- ma - vit di - cens, quem Jo - an - nes vi - dens ex - cla - ma - vit di -
27
- ce Ag - nus De - i, ec - ce, qui tol - lit pec - ca - ta,
ex - cla - ma - vit di - cens: Ec - - ce Ag - nus
ec - ce, qui tol - lit pec - ca - ta, qui tol - lit pec - ca - ta mun - di,
- cens: Ec - ce Ag - nus De - i, ec -
32
qui tol - lit pec - ca - ta mun - di, ec - - ce, qui
De - i, ec - ce, qui tol - lit pec - ca - ta,
ec - - ce, qui tol - lit pec - ca - - ta, qui
- ce, qui tol - lit pec - ca - ta, qui tol - lit pec - ca - ta mun - di,
36
tol - lit pec - ca - - ta, qui tol - lit pec - ca - ta mun - di,
qui tol - lit pec - ca - ta mun - di, ec - - ce, qui
tol - lit pec - ca - ta mun - di, qui tol - lit pec - ca - ta mu -
ec - - ce, qui tol - lit pec - ca - - ta, qui


40
qui tol - lit pec - ca - ta mun - di. Al - le - lu - ia, al - le - lu -
tol - lit pec - ca - - - - ta mun - di. Al - le - lu - ia, al - le -
-di, qui tol - lit pec - ca - ta mun - di.
tol - lit pec - ca - ta mun - - - - di.
44
- ia, al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia, al -
-lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
47
-le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - - le -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -
51
-lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - - - ia.
-ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
-lu - ia, al - - le - lu - ia, al - le - lu - ia, al - le - lu - - - - - ia.

7

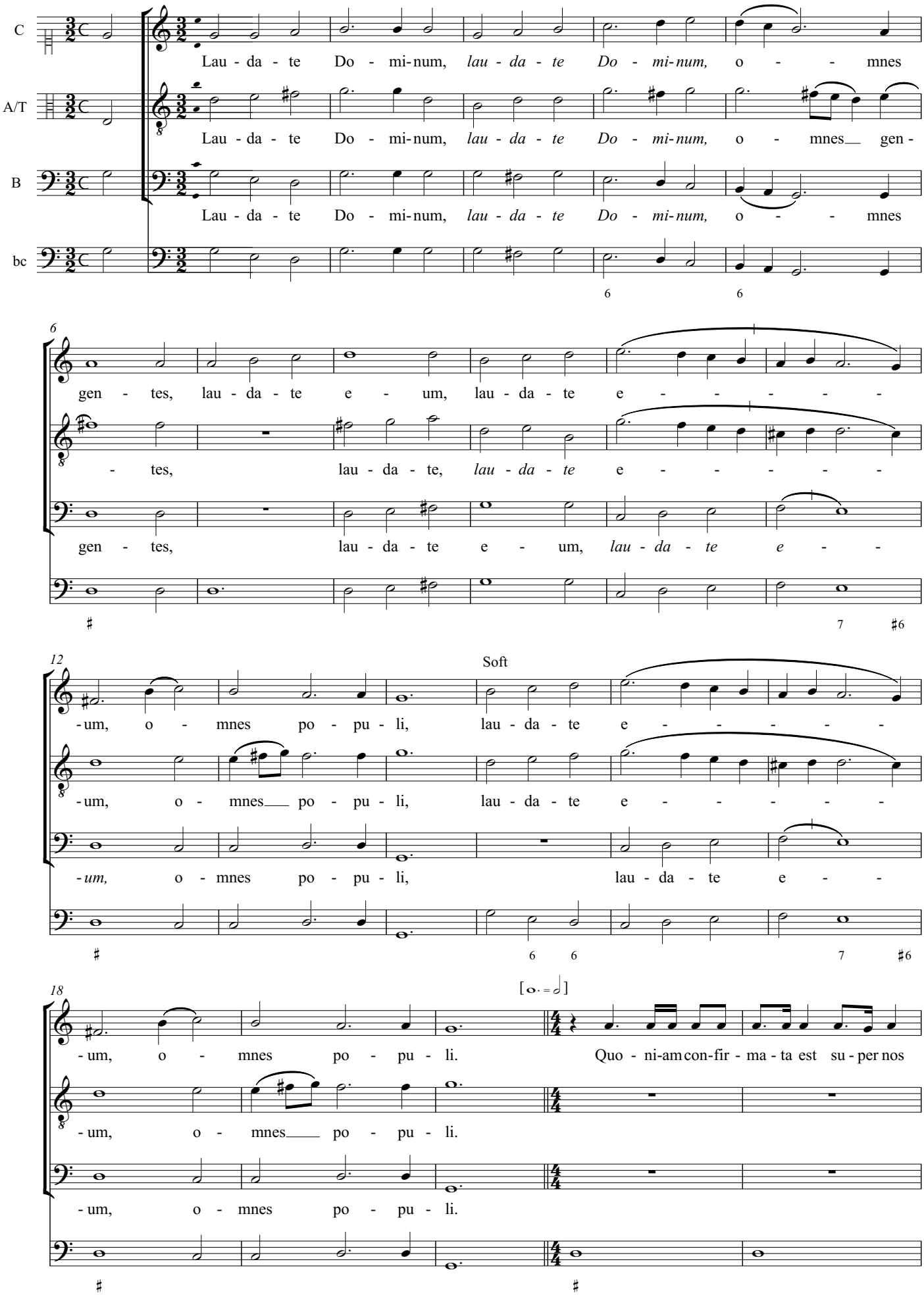
Ego sum panis vivus

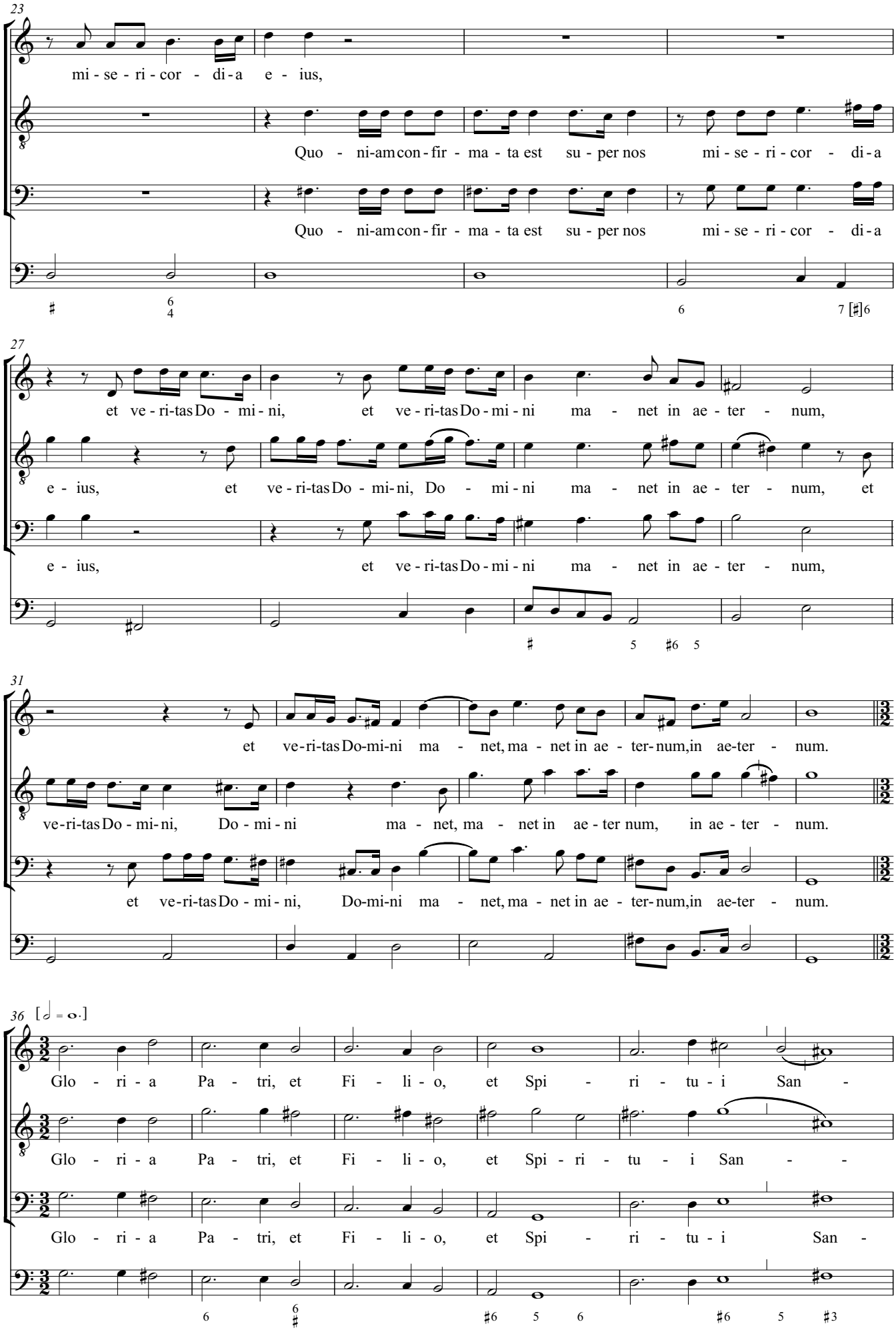


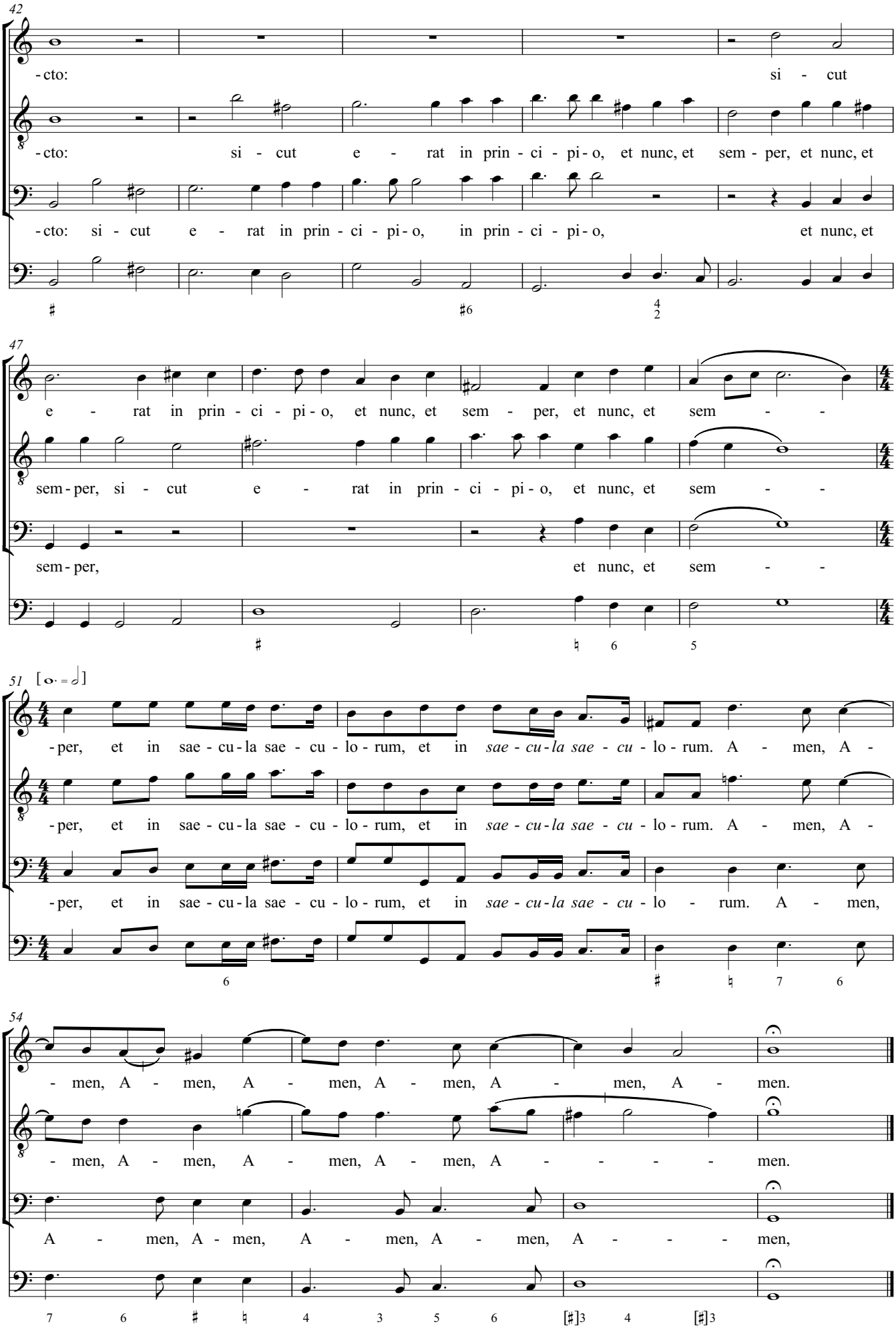
8

Laudate Dominum

[Matthew Locke?]



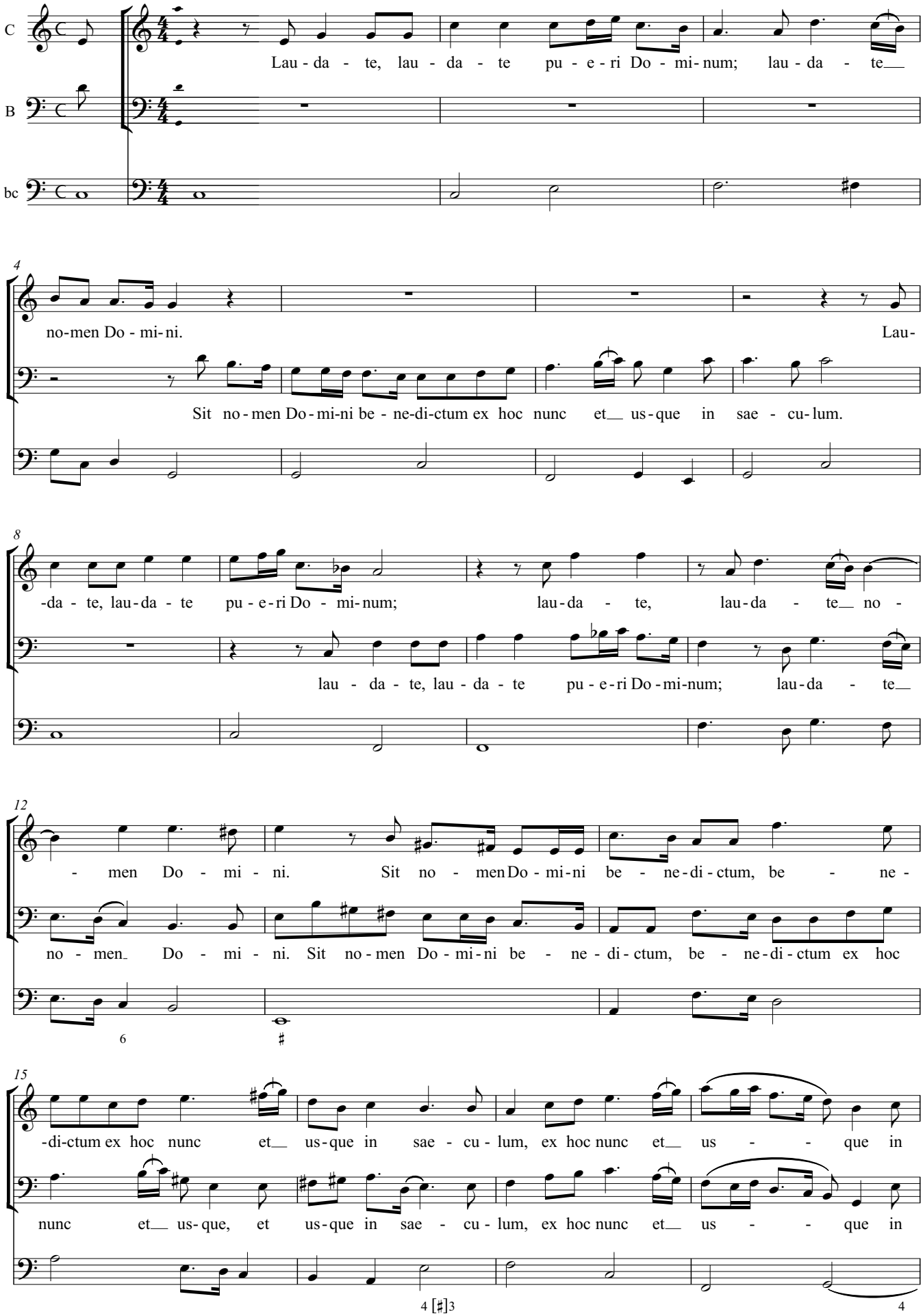

23
mi - se - ri - cor - di - a e - ius,
Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri - cor - di - a
Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri - cor - di - a
27
et ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni ma - net in ae - ter - num,
e - ius, et ve - ri - tas Do - mi - ni, Do - mi - ni ma - net in ae - ter - num, et
e - ius, et ve - ri - tas Do - mi - ni ma - net in ae - ter - num,
31
et ve - ri - tas Do - mi - ni ma - net, ma - net in ae - ter - num, in ae - ter - num.
ve - ri - tas Do - mi - ni, Do - mi - ni ma - net, ma - net in ae - ter num, in ae - ter - num.
et ve - ri - tas Do - mi - ni, Do - mi - ni ma - net, ma - net in ae - ter - num, in ae - ter - num.
36 [𝅗𝅥 = 𝅝.]
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - -
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

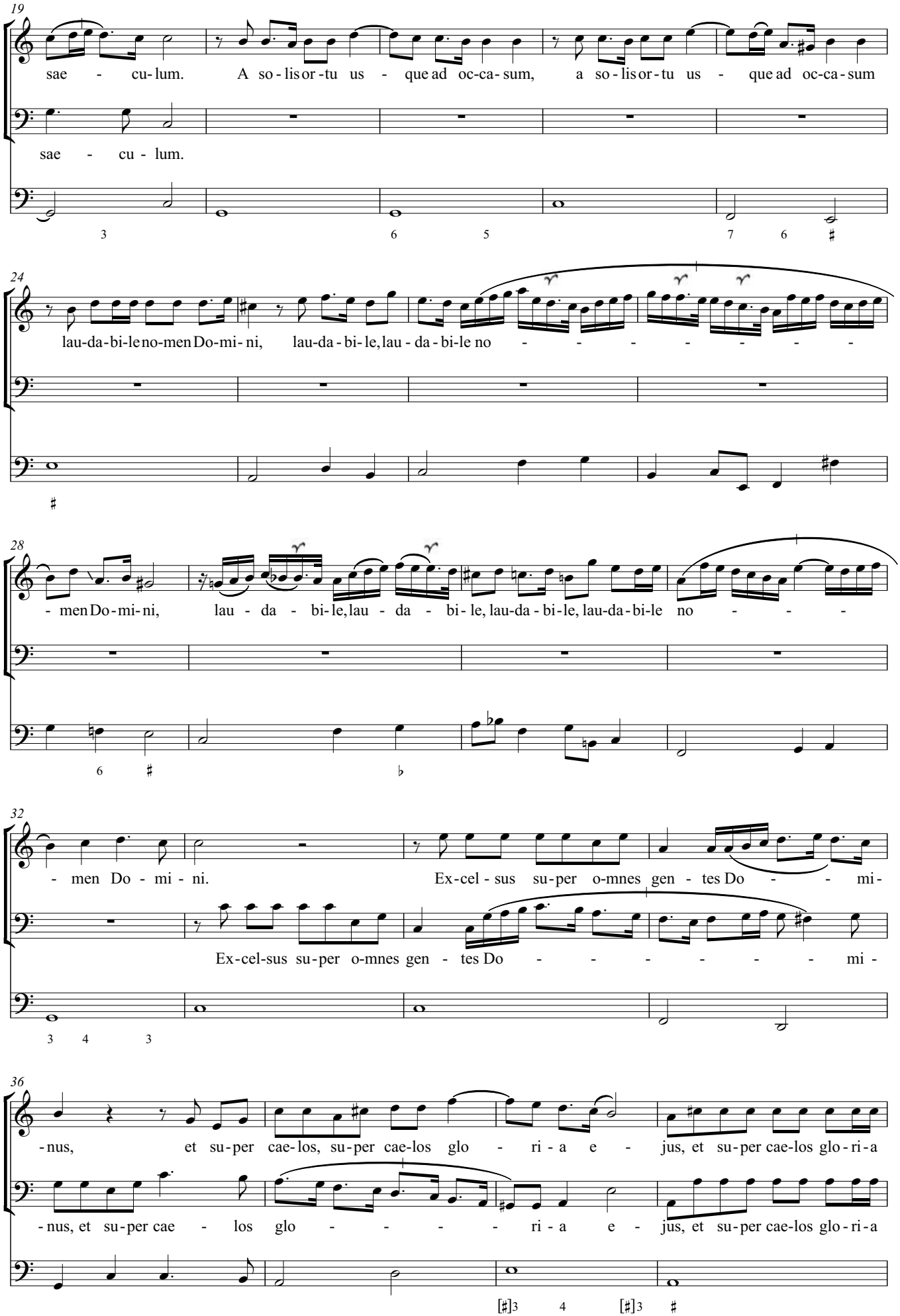

42
-cto: si - cut
-cto: si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per, et nunc, et
-cto: si - cut e - rat in prin - ci - pi - o, in prin - ci - pi - o, et nunc, et
47
e - rat in prin - ci - pi - o, et nunc, et sem - per, et nunc, et sem - -
sem - per, si - cut e - rat in prin - ci - pi - o, et nunc, et sem - -
sem - per, et nunc, et sem - -
51 [𝅝· = 𝅗𝅥]
- per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - men, A -
- per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - men, A -
- per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum. A - men,
54
- men, A - men, A - men, A - men, A - men, A - men.
- men, A - men, A - men, A - men, A - - - - - men.
A - men, A - men, A - men, A - men, A - - - men,

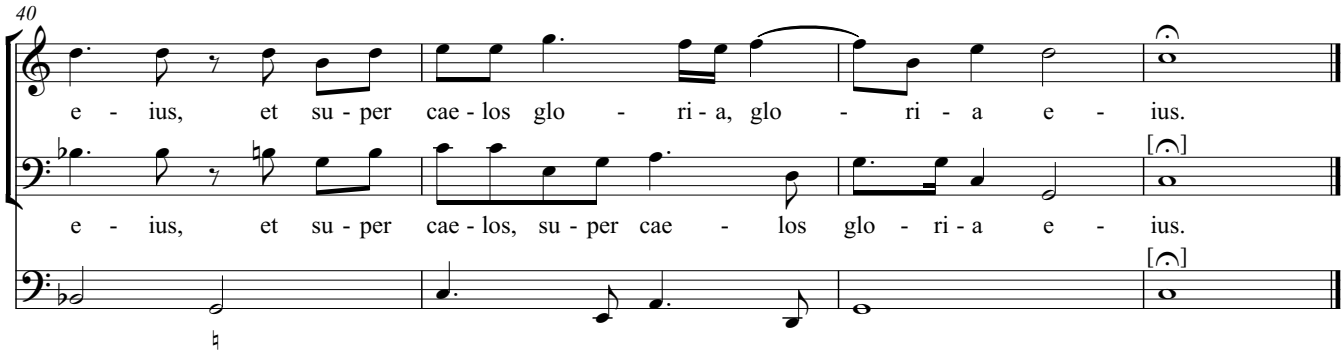
9

Laudate pueri Dominum

[Matthew Locke?]

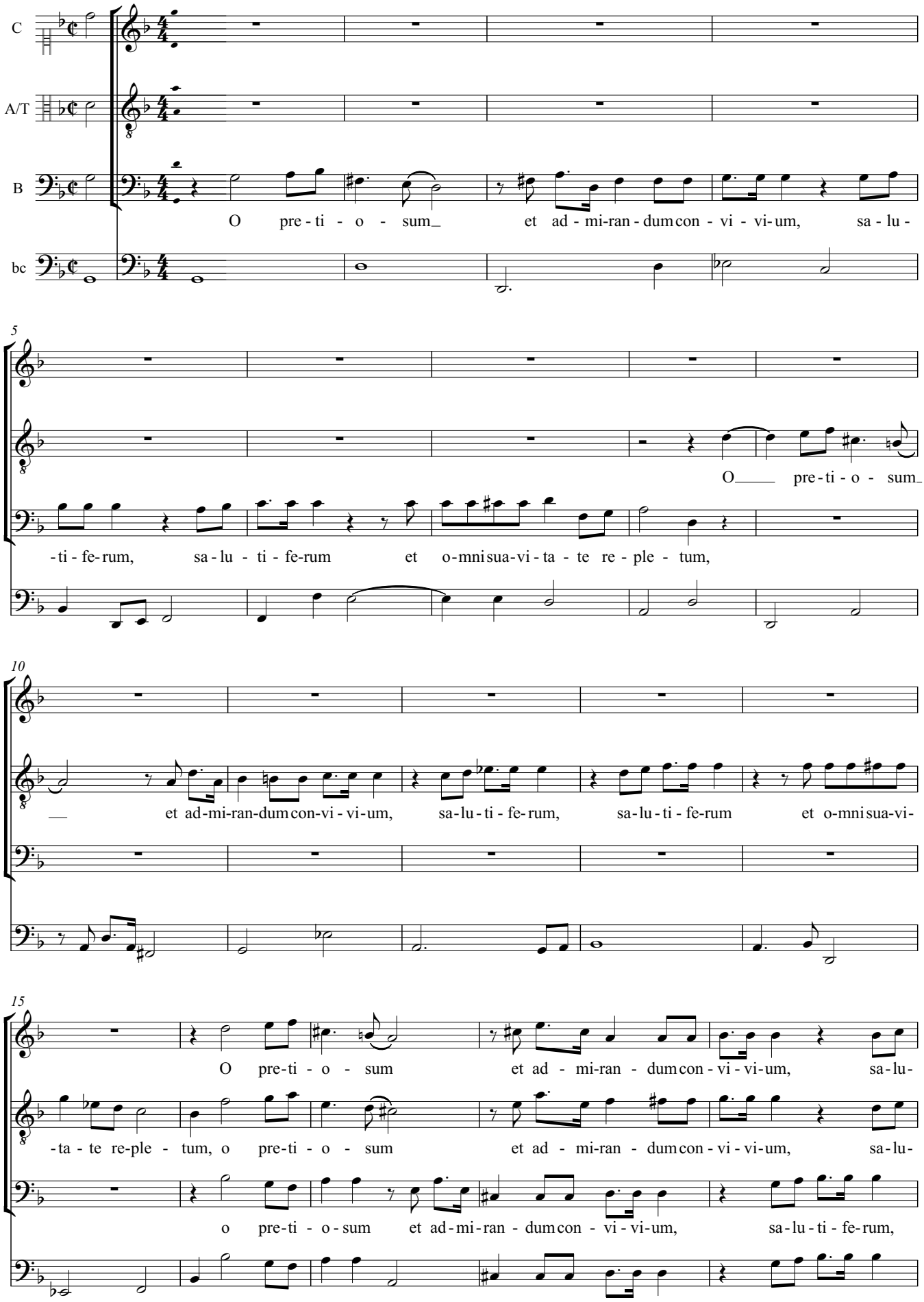


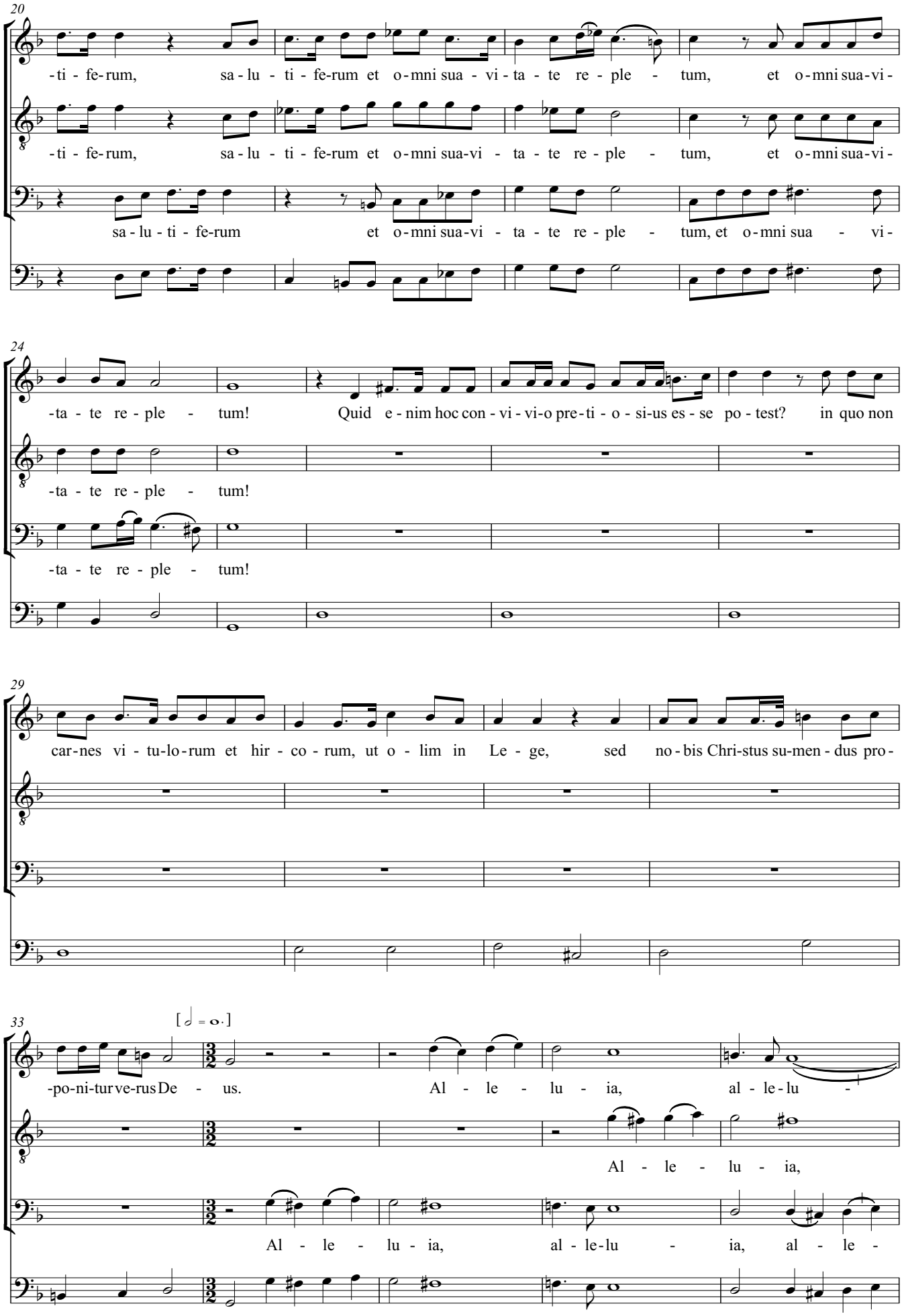

19
sae - cu- lum. A so - lis or - tu us - que ad oc-ca- sum, a so - lis or - tu us - que ad oc-ca- sum
sae - cu - lum.
24
lau-da-bi-le no-men Do-mi- ni, lau-da - bi- le, lau - da - bi-le no - - - - - - - -
28
- men Do-mi-ni, lau - da - bi- le, lau - da - bi- le, lau-da - bi-le, lau-da-bi-le no - - - -
32
- men Do - mi - ni. Ex-cel - sus su-per o-mnes gen - tes Do - - mi-
Ex-cel-sus su-per o-mnes gen - tes Do - - - - - - mi -
36
-nus, et su-per cae-los, su-per cae-los glo - ri - a e - jus, et su-per cae-los glo-ri-a
-nus, et su-per cae - los glo - - - - ri - a e - jus, et su-per cae-los glo-ri-a

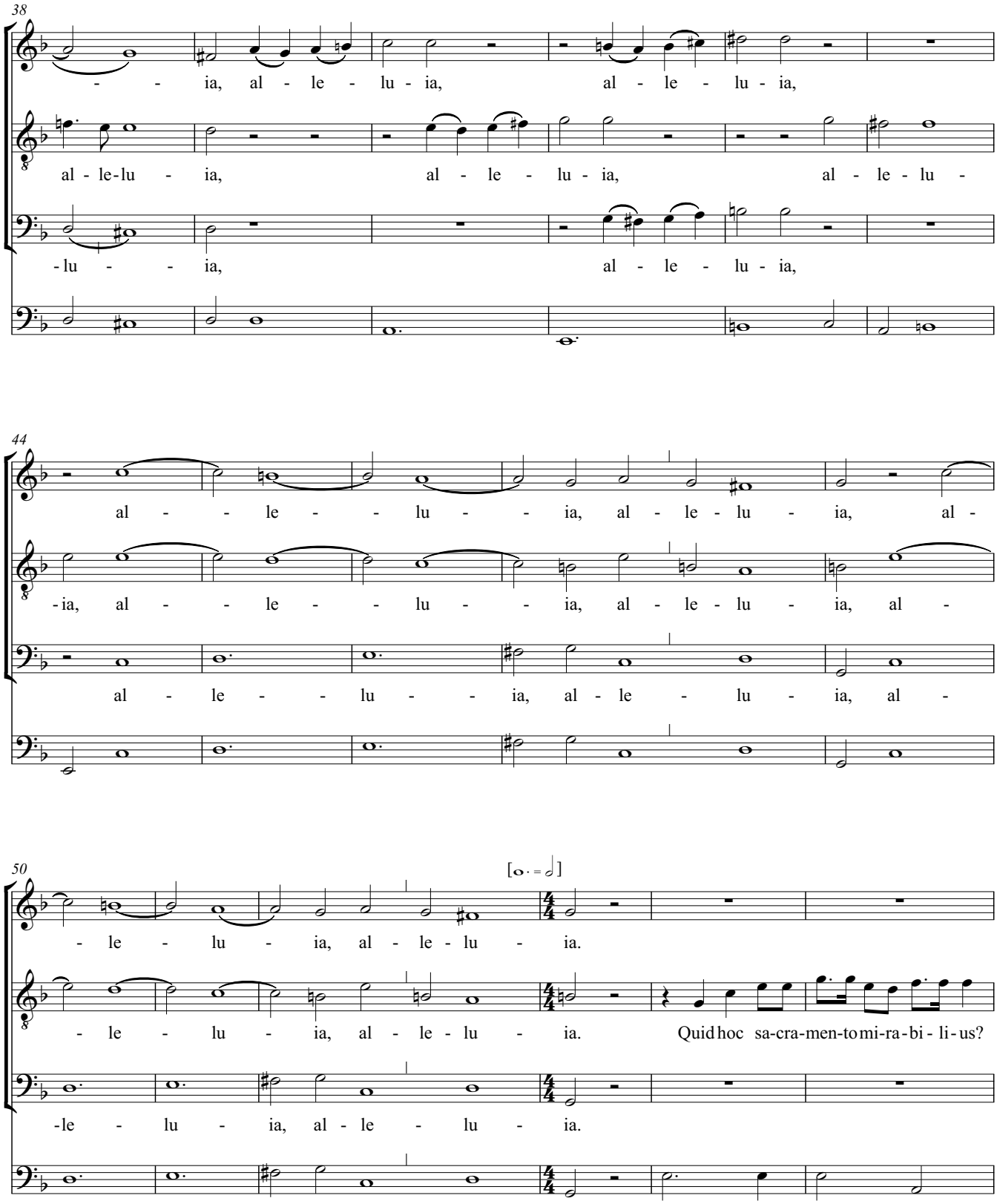

40
e - ius, et su - per cae - los glo - ri - a, glo - ri - a e - ius.
e - ius, et su - per cae - los, su - per cae - los glo - ri - a e - ius.

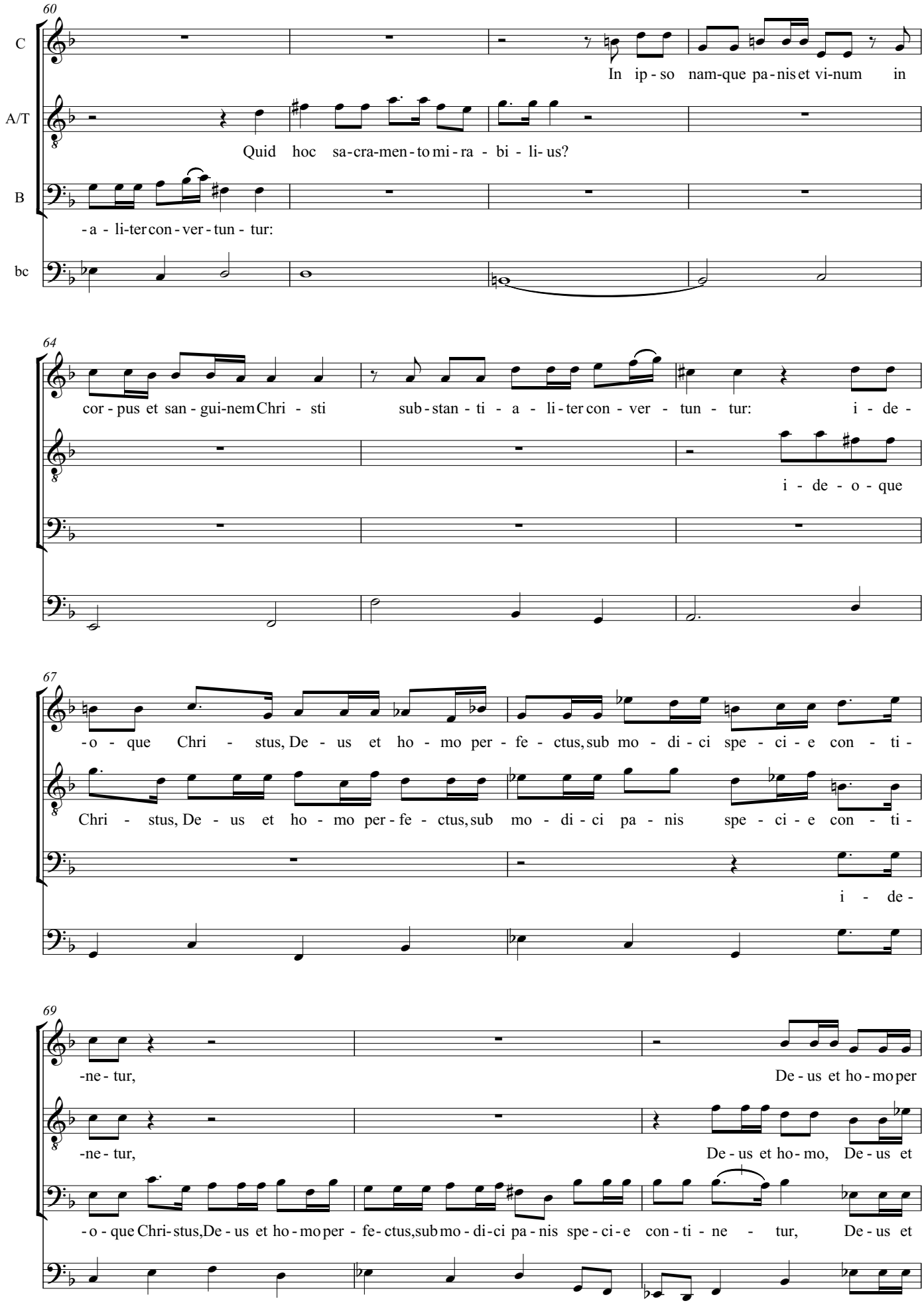
10 O pretiosum et admirandum convivium

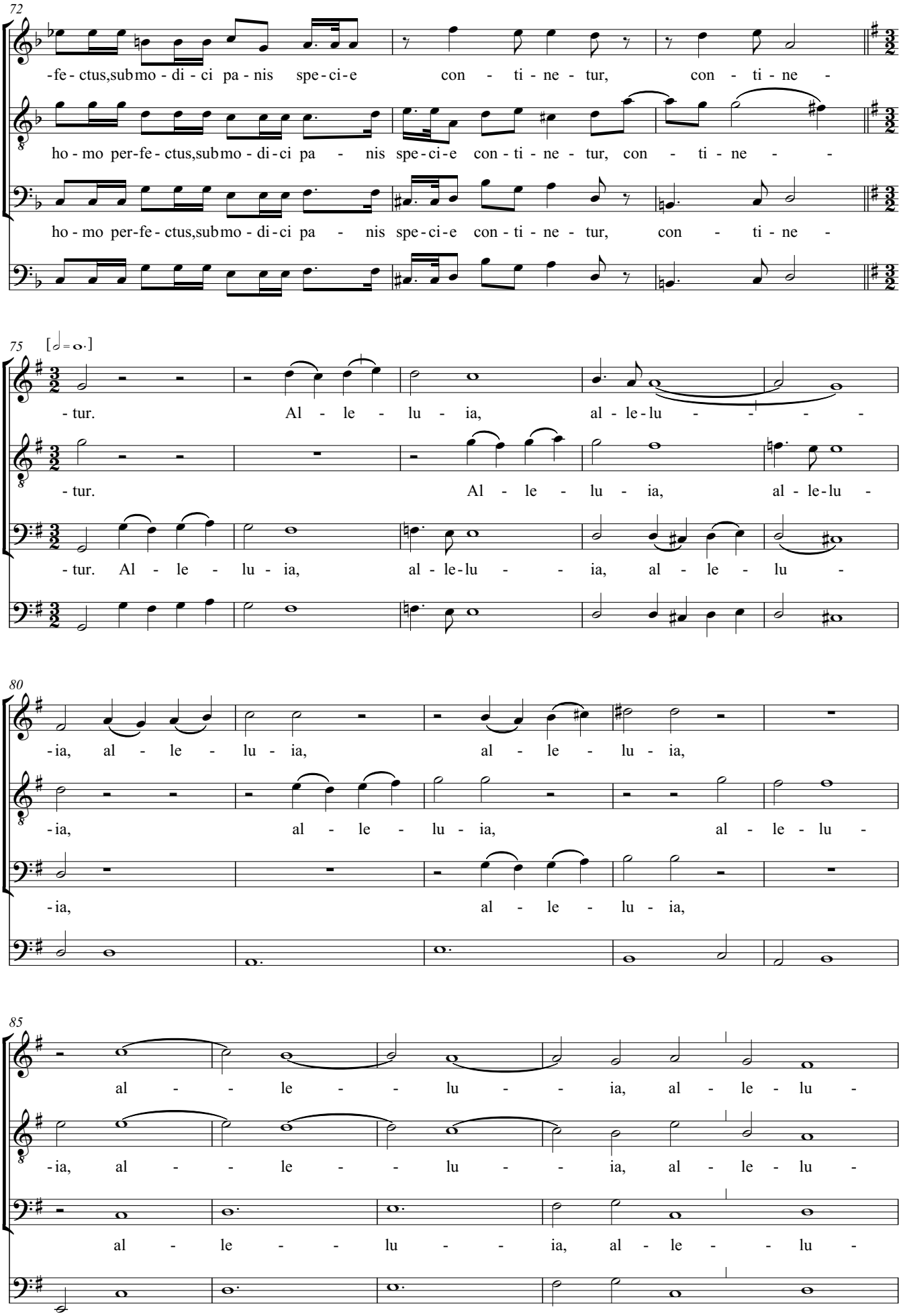
[Matthew Locke?]

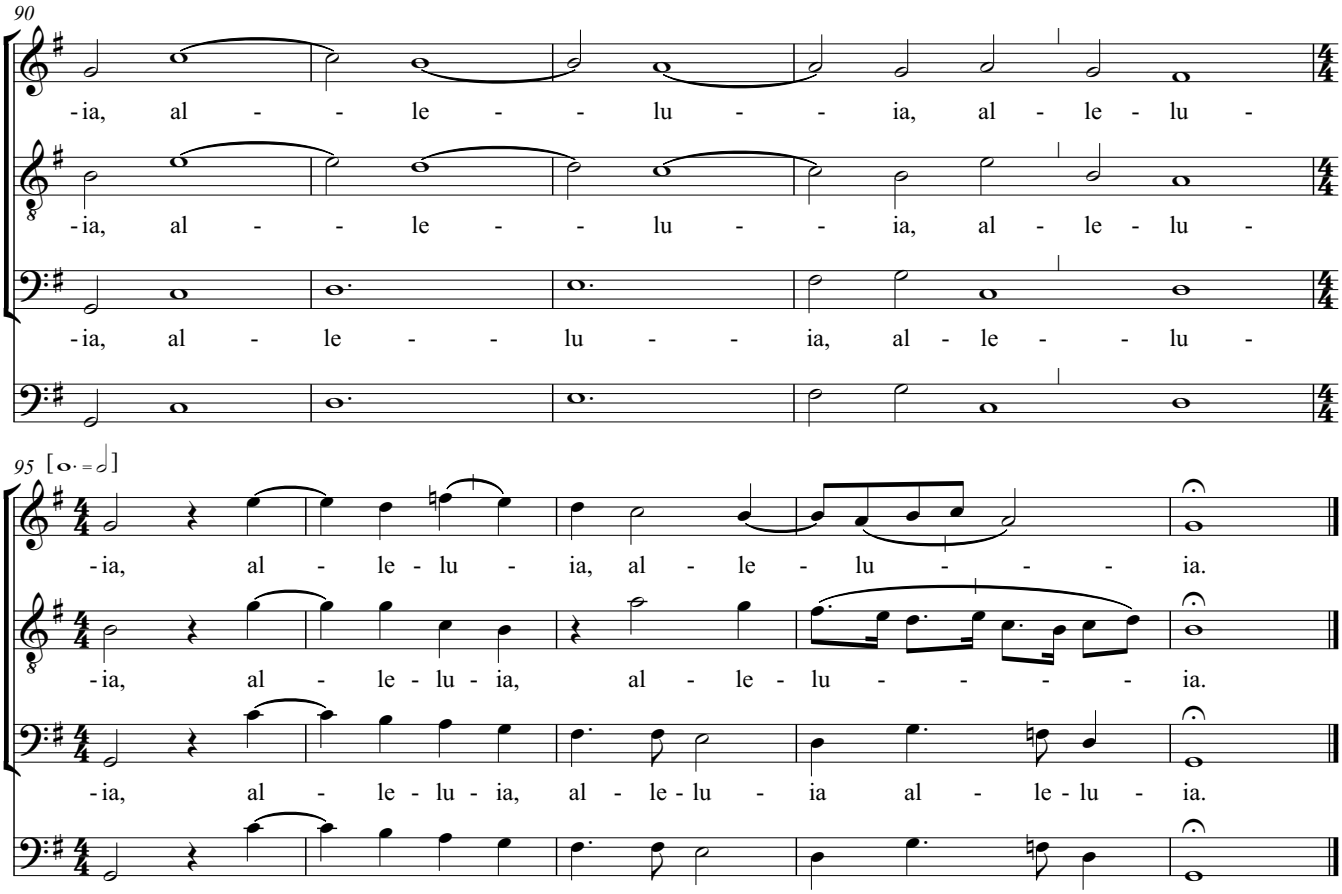



20
-ti - fe-rum, sa - lu - ti - fe-rum et o - mni sua - vi - ta - te re - ple - tum, et o - mni sua-vi -
-ti - fe-rum, sa - lu - ti - fe-rum et o - mni sua-vi - ta - te re - ple - tum, et o - mni sua-vi -
sa - lu - ti - fe-rum et o - mni sua-vi - ta - te re - ple - tum, et o - mni sua - vi -
24
-ta - te re - ple - tum! Quid e - nim hoc con - vi - vi-o pre-ti - o - si-us es - se po - test? in quo non
-ta - te re - ple - tum!
-ta - te re - ple - tum!
29
car-nes vi - tu-lo-rum et hir - co - rum, ut o - lim in Le - ge, sed no - bis Chri-stus su-men - dus pro -
33
[𝅗𝅥 = 𝅝.]
-po-ni-tur ve-rus De - us. Al - le - lu - ia, al - le-lu -
Al - le - lu - ia,
Al - le - lu - ia, al - le-lu - ia, al - le -


38
- - ia, al - le - lu - ia, al - le - lu - ia,
al - le-lu - ia, al - le - lu - ia, al - le - lu -
-lu - - ia, al - le - lu - ia,
44
al - - le - - lu - - ia, al - le - lu - ia, al -
-ia, al - - le - - lu - - ia, al - le - lu - ia, al -
al - le - - lu - - ia, al - le - lu - ia, al -
50
[𝅝 = 𝅗𝅥]
- le - lu - ia, al - le - lu - ia.
- le - lu - ia, al - le - lu - ia. Quid hoc sa-cra-men-to mi-ra-bi - li-us?
-le - lu - ia, al - le - lu - ia.
57
Bassus solus
B
In ip - so nam-que pa - nis et vi - num in cor - pus et san - gui-nem Chri - sti sub - stan - ti -
bc


60
C
In ip - so nam-que pa - nis et vi-num in
A/T
Quid hoc sa-cra-men - to mi - ra - bi - li- us?
B
- a - li-ter con - ver - tun - tur:
bc
64
cor - pus et san - gui-nem Chri - sti sub - stan - ti - a - li - ter con - ver - tun - tur: i - de -
i - de - o - que
67
- o - que Chri - stus, De - us et ho - mo per - fe - ctus, sub mo - di - ci spe - ci - e con - ti -
Chri - stus, De - us et ho - mo per - fe - ctus, sub mo - di - ci pa - nis spe - ci - e con - ti -
i - de -
69
- ne - tur,
De - us et ho - mo per
- ne - tur,
De - us et ho - mo, De - us et
- o - que Chri- stus, De - us et ho - mo per - fe - ctus, sub mo - di - ci pa - nis spe - ci - e con - ti - ne - tur, De - us et

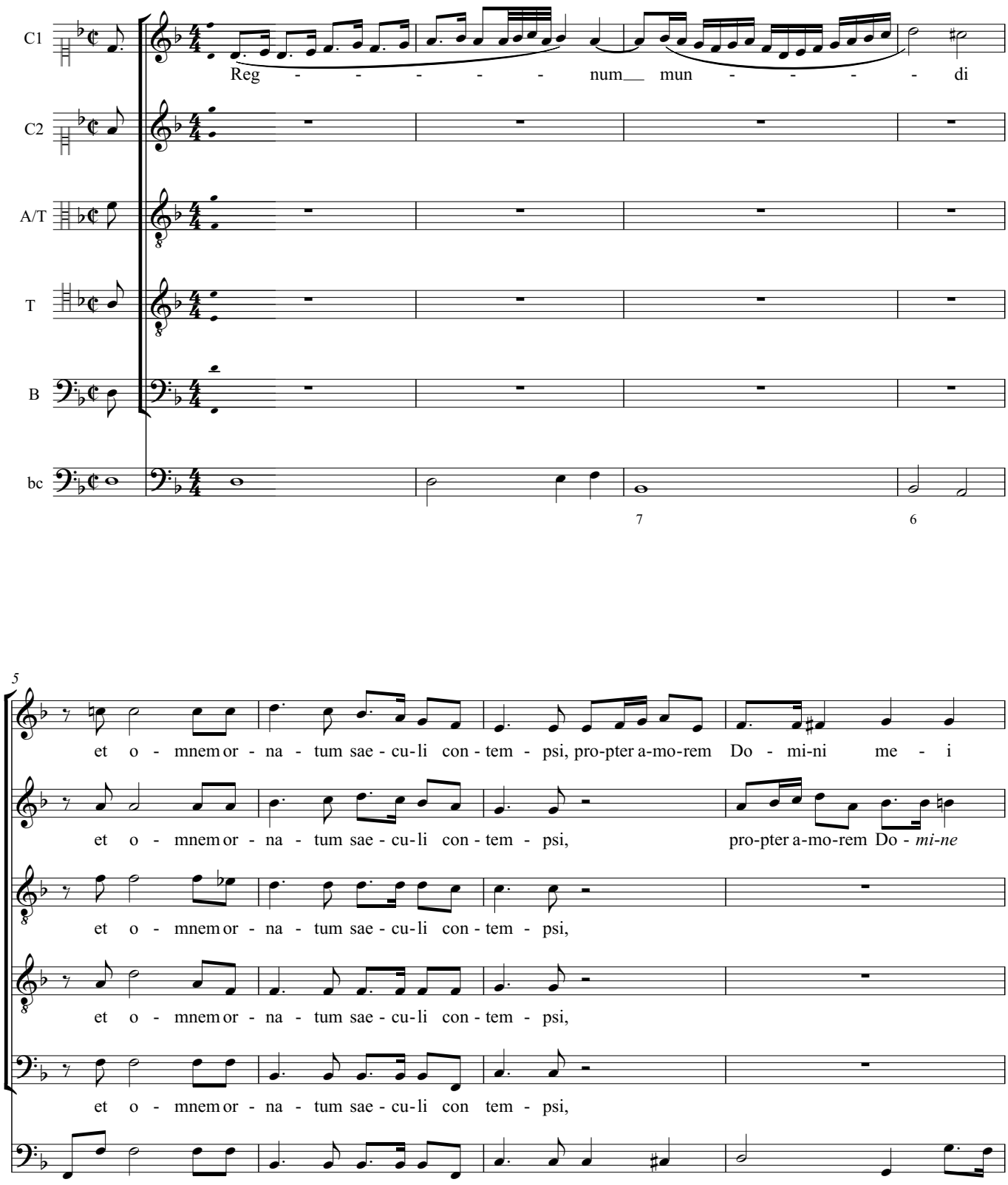

72
-fe - ctus,submo - di - ci pa - nis spe - ci - e con - ti - ne - tur, con - ti - ne -
ho - mo per-fe - ctus,submo - di - ci pa - nis spe - ci - e con - ti - ne - tur, con - ti - ne - -
ho - mo per-fe - ctus,submo - di - ci pa - nis spe - ci - e con - ti - ne - tur, con - ti - ne -
75
[𝅗𝅥 = 𝅝.]
- tur. Al - le - lu - ia, al - le - lu - - - - -
- tur. Al - le - lu - ia, al - le - lu -
- tur. Al - le - lu - ia, al - le - lu - - ia, al - le - lu -
80
- ia, al - le - lu - ia, al - le - lu - ia,
- ia, al - le - lu - ia, al - le - lu -
- ia, al - le - lu - ia,
85
al - - le - - lu - - ia, al - le - lu -
- ia, al - - le - - lu - - ia, al - le - lu -
al - le - - lu - - ia, al - le - - lu -

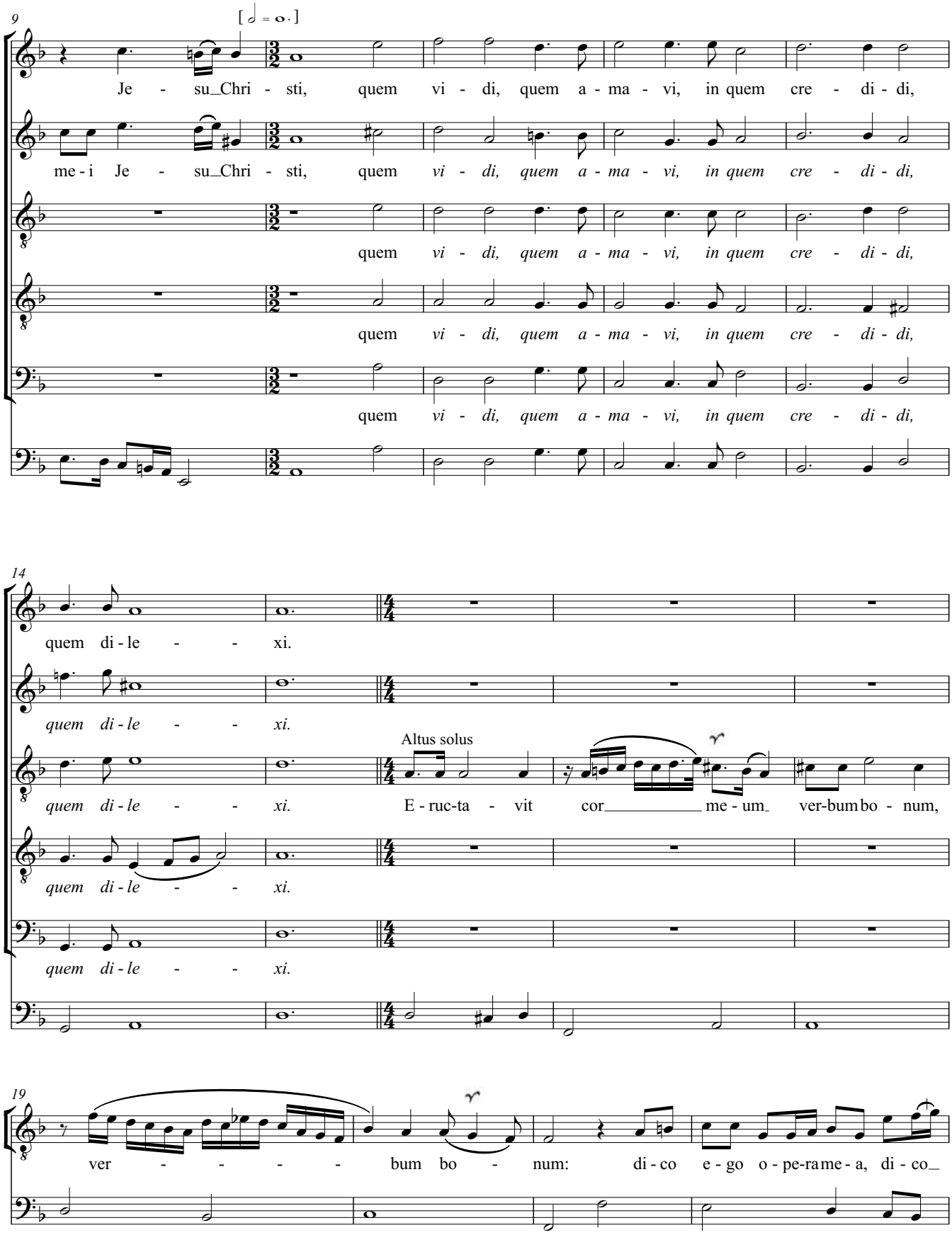

90
-ia, al - - le - - lu - - ia, al - le - lu -
-ia, al - - le - - lu - - ia, al - le - lu -
-ia, al - le - - lu - - ia, al - le - - lu -
95 [o· = 𝅗𝅥]
-ia, al - le - lu - ia, al - le - lu - - - ia.
-ia, al - le - lu - ia, al - le - lu - - - - ia.
-ia, al - le - lu - ia, al - le - lu - ia al - le - lu - ia.

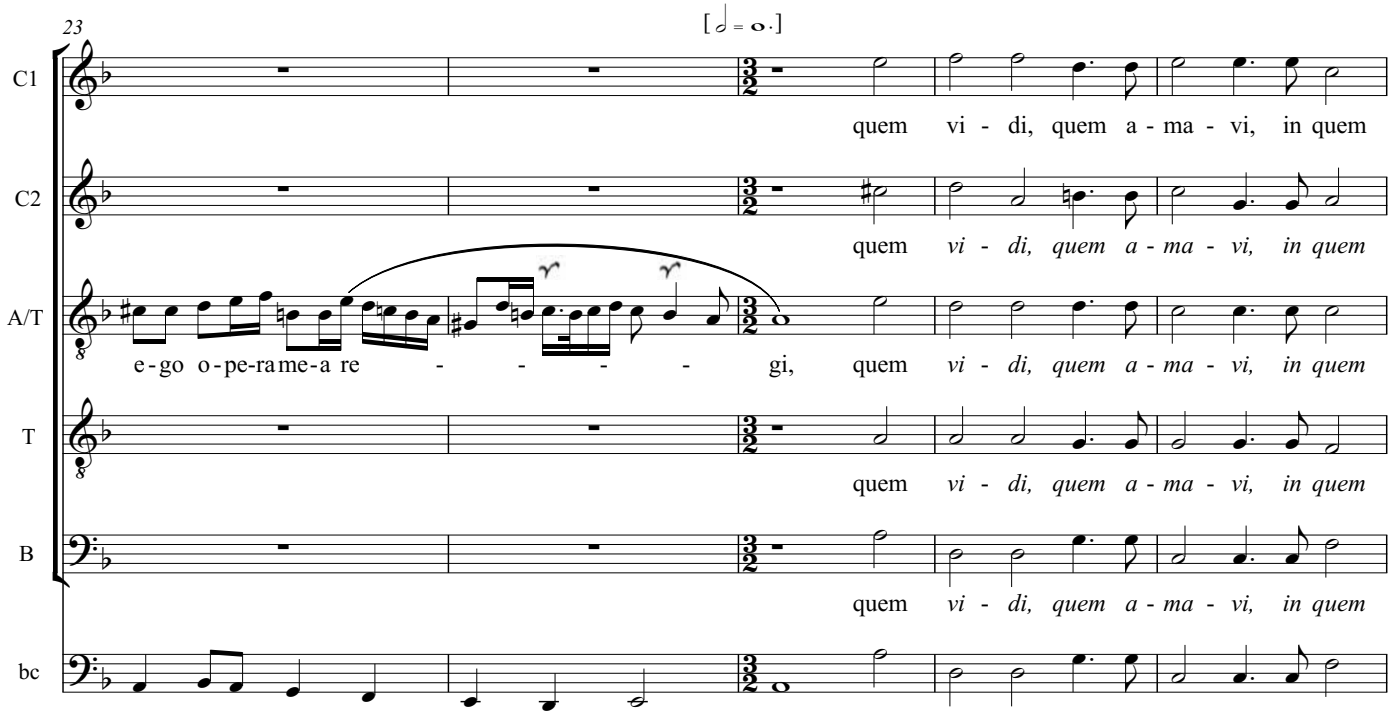
11

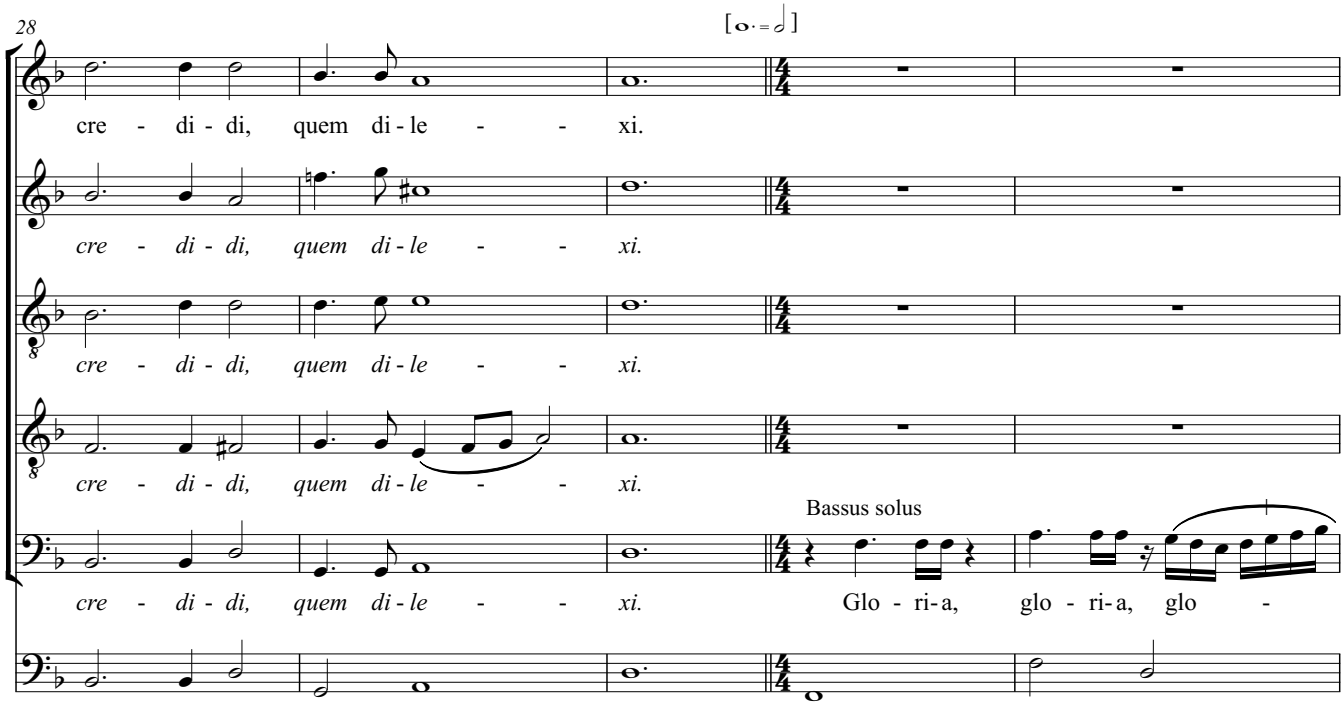
Regnum mundi

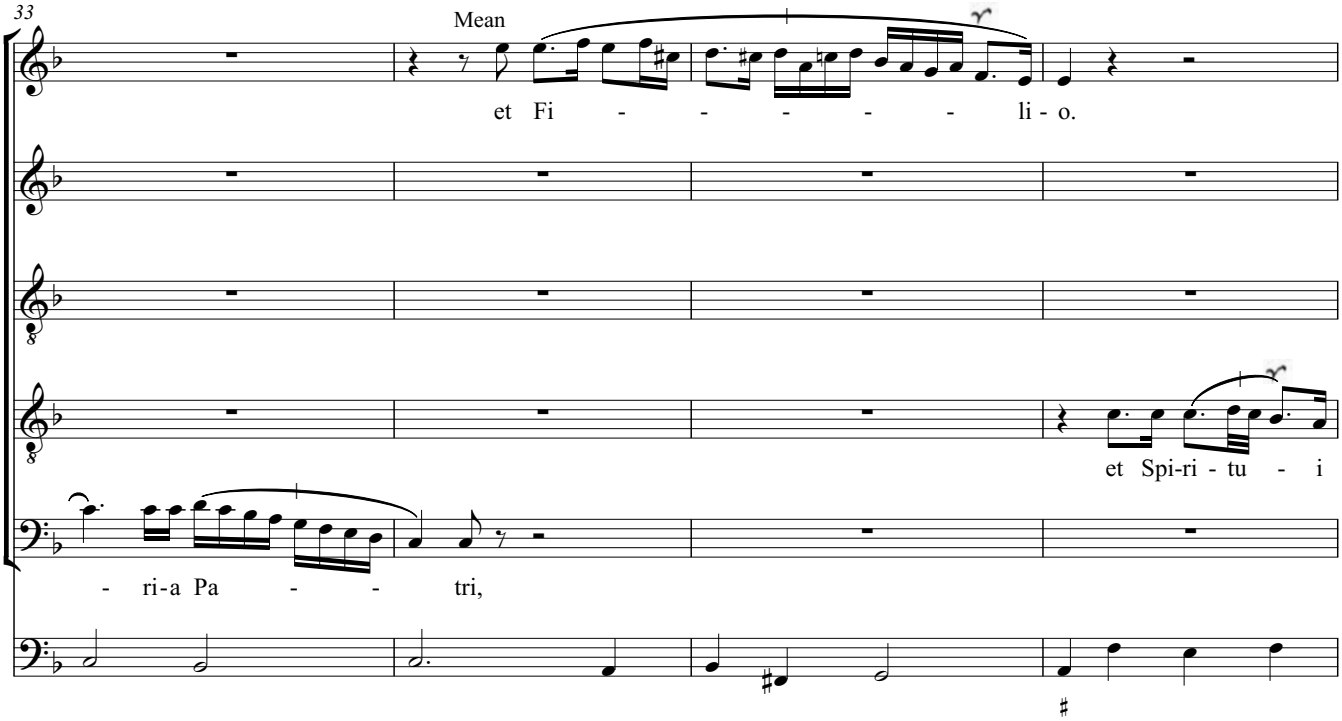
[Matthew Locke?]

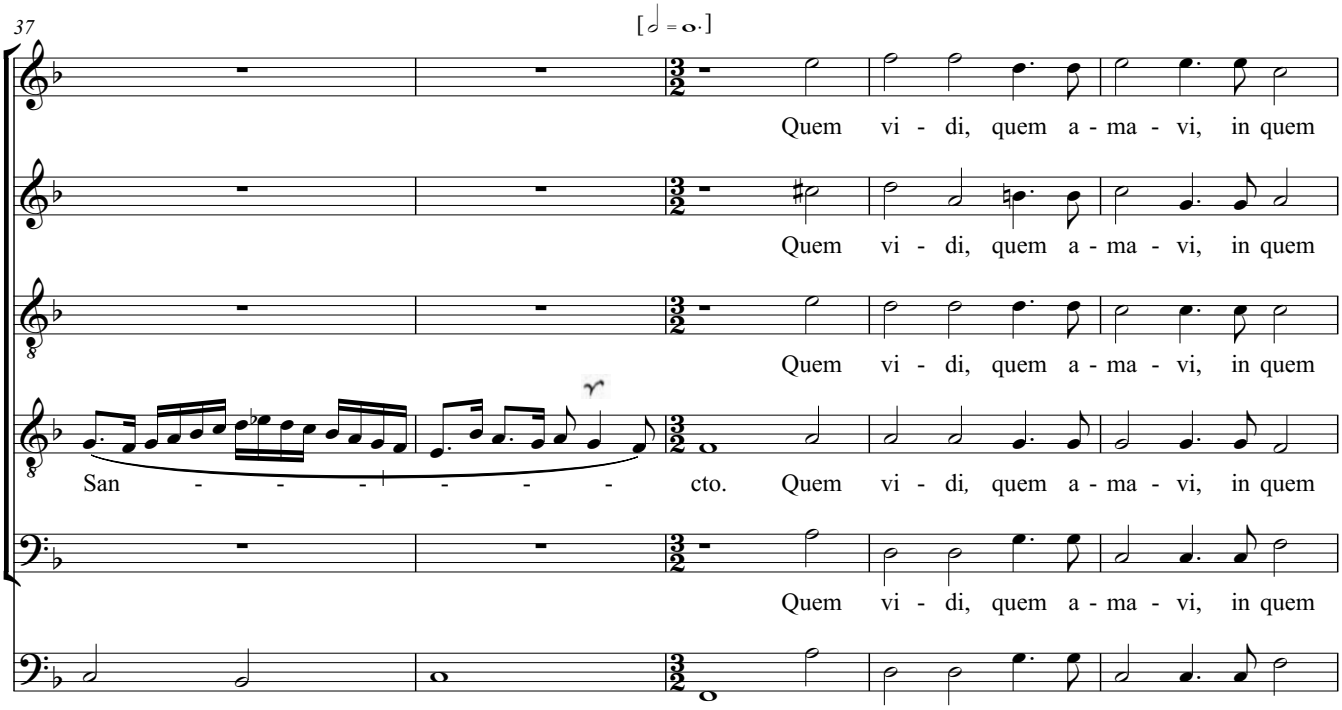


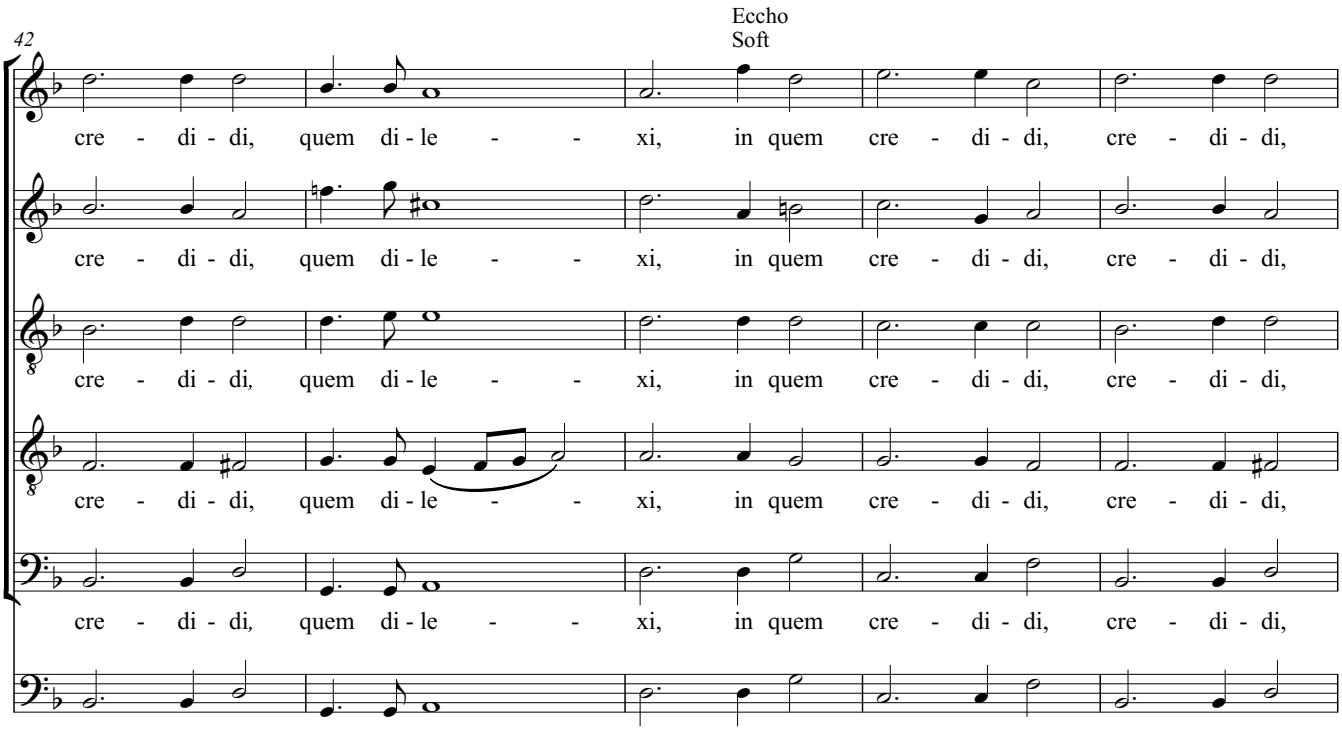

9
[𝅗𝅥 = 𝅝]
Je - su_Chri - sti, quem vi - di, quem a - ma - vi, in quem cre - di - di,
me - i Je - su_Chri - sti, quem vi - di, quem a - ma - vi, in quem cre - di - di,
quem vi - di, quem a - ma - vi, in quem cre - di - di,
quem vi - di, quem a - ma - vi, in quem cre - di - di,
quem vi - di, quem a - ma - vi, in quem cre - di - di,
14
quem di - le - - xi.
quem di - le - - xi.
quem di - le - - xi.
Altus solus
E - ruc-ta - vit cor me - um ver-bum bo - num,
quem di - le - - xi.
quem di - le - - xi.
19
A/T
bc
ver - - - - - bum bo - num: di - co e - go o - pe-ra me - a, di - co

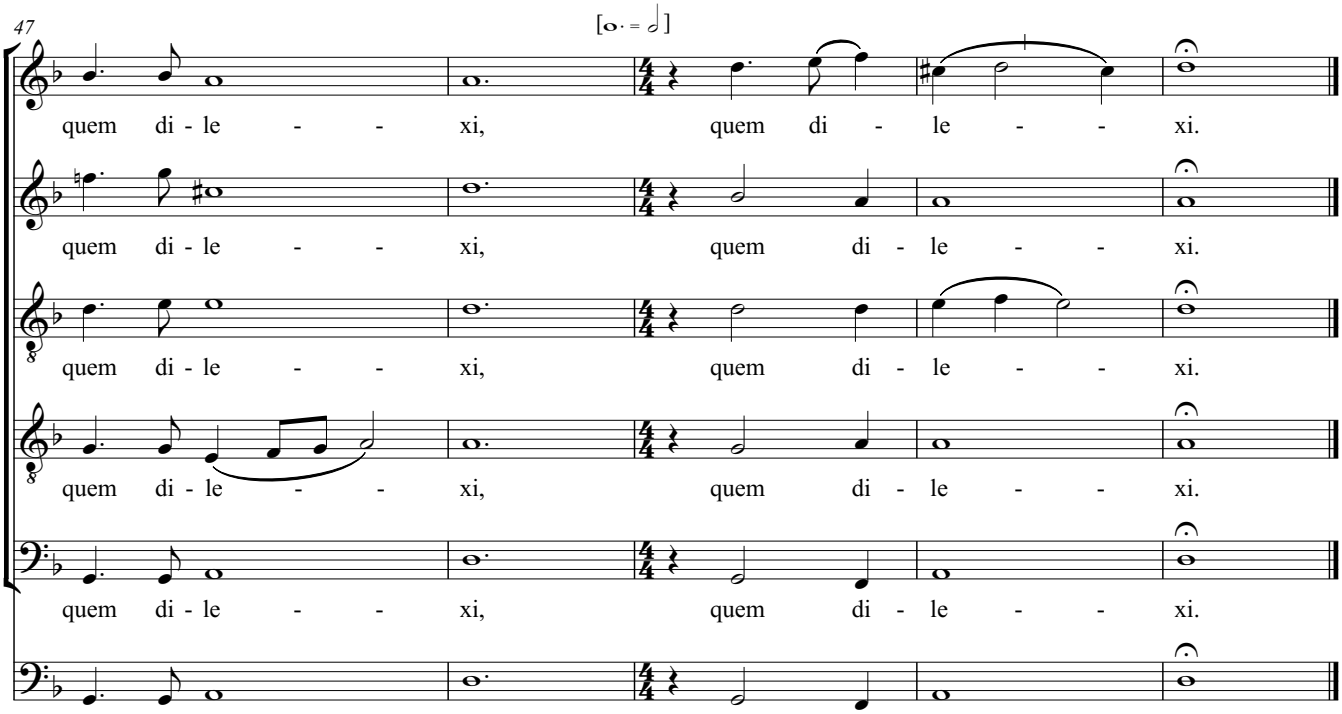

23
[𝅗𝅥 = 𝅝.]
C1
quem vi - di, quem a - ma - vi, in quem
C2
quem vi - di, quem a - ma - vi, in quem
A/T
e - go o - pe - ra me - a re - - - - - gi, quem vi - di, quem a - ma - vi, in quem
T
quem vi - di, quem a - ma - vi, in quem
B
quem vi - di, quem a - ma - vi, in quem
bc


28
[𝅝. = 𝅗𝅥]
cre - di - di, quem di - le - - xi.
cre - di - di, quem di - le - - xi.
cre - di - di, quem di - le - - xi.
cre - di - di, quem di - le - - xi.
Bassus solus
cre - di - di, quem di - le - - xi.
Glo - ri - a, glo - ri - a, glo -


33
Mean
et Fi - - - - - li - o.
et Spi-ri - tu - i
- ri-a Pa - - tri,

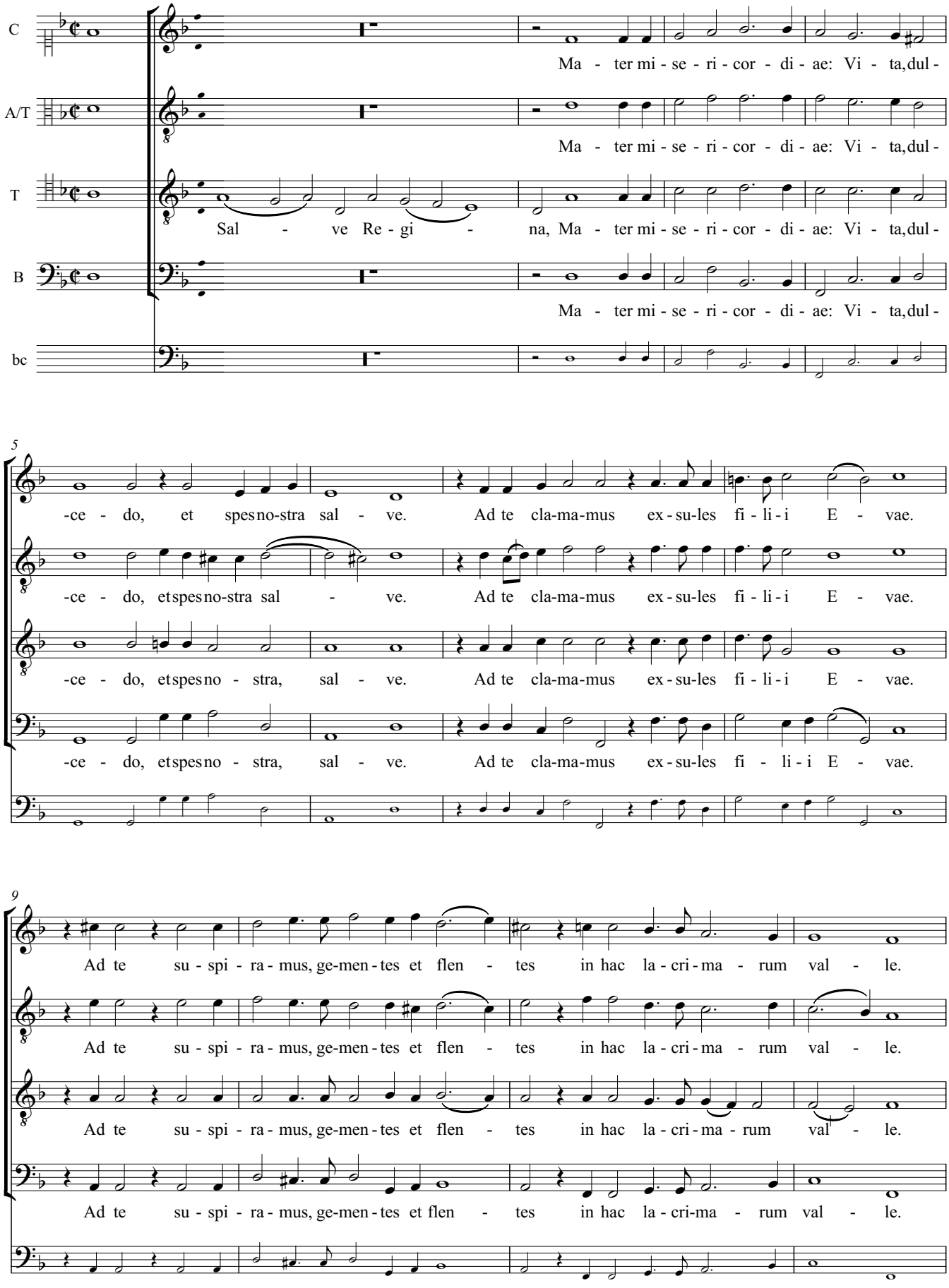

37
[𝅗𝅥 = 𝅝.]
Quem vi - di, quem a - ma - vi, in quem
Quem vi - di, quem a - ma - vi, in quem
Quem vi - di, quem a - ma - vi, in quem
San - - - - - - - cto. Quem vi - di, quem a - ma - vi, in quem
Quem vi - di, quem a - ma - vi, in quem

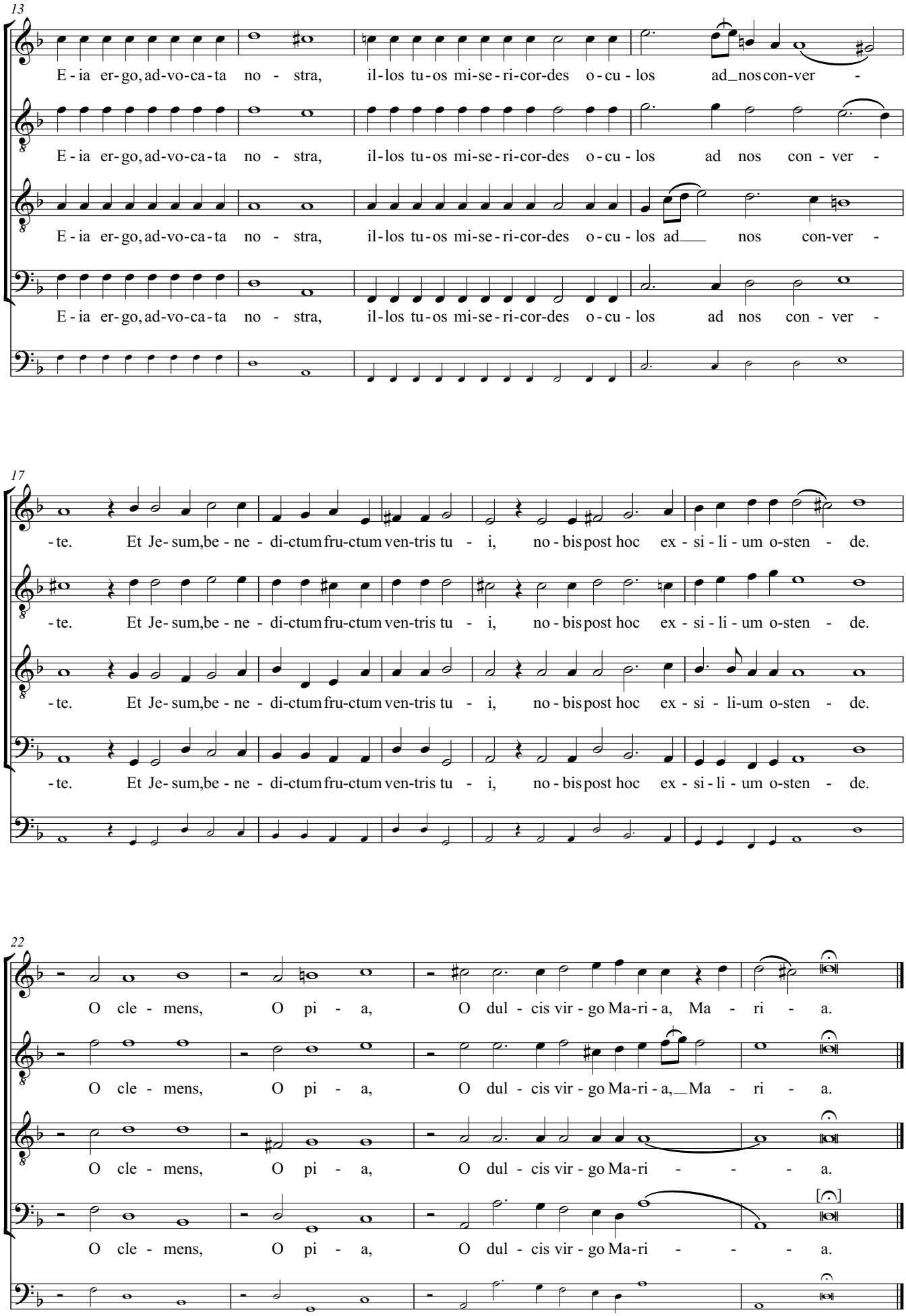

42
Eccho
Soft
cre - di - di, quem di - le - - xi, in quem cre - di - di, cre - di - di,
cre - di - di, quem di - le - - xi, in quem cre - di - di, cre - di - di,
cre - di - di, quem di - le - - xi, in quem cre - di - di, cre - di - di,
cre - di - di, quem di - le - - xi, in quem cre - di - di, cre - di - di,
cre - di - di, quem di - le - - xi, in quem cre - di - di, cre - di - di,


47
[𝅝· = 𝅗𝅥]
quem di - le - - xi, quem di - le - - xi.
quem di - le - - xi, quem di - le - - xi.
quem di - le - - xi, quem di - le - - xi.
quem di - le - - xi, quem di - le - - xi.
quem di - le - - xi, quem di - le - - xi.

12

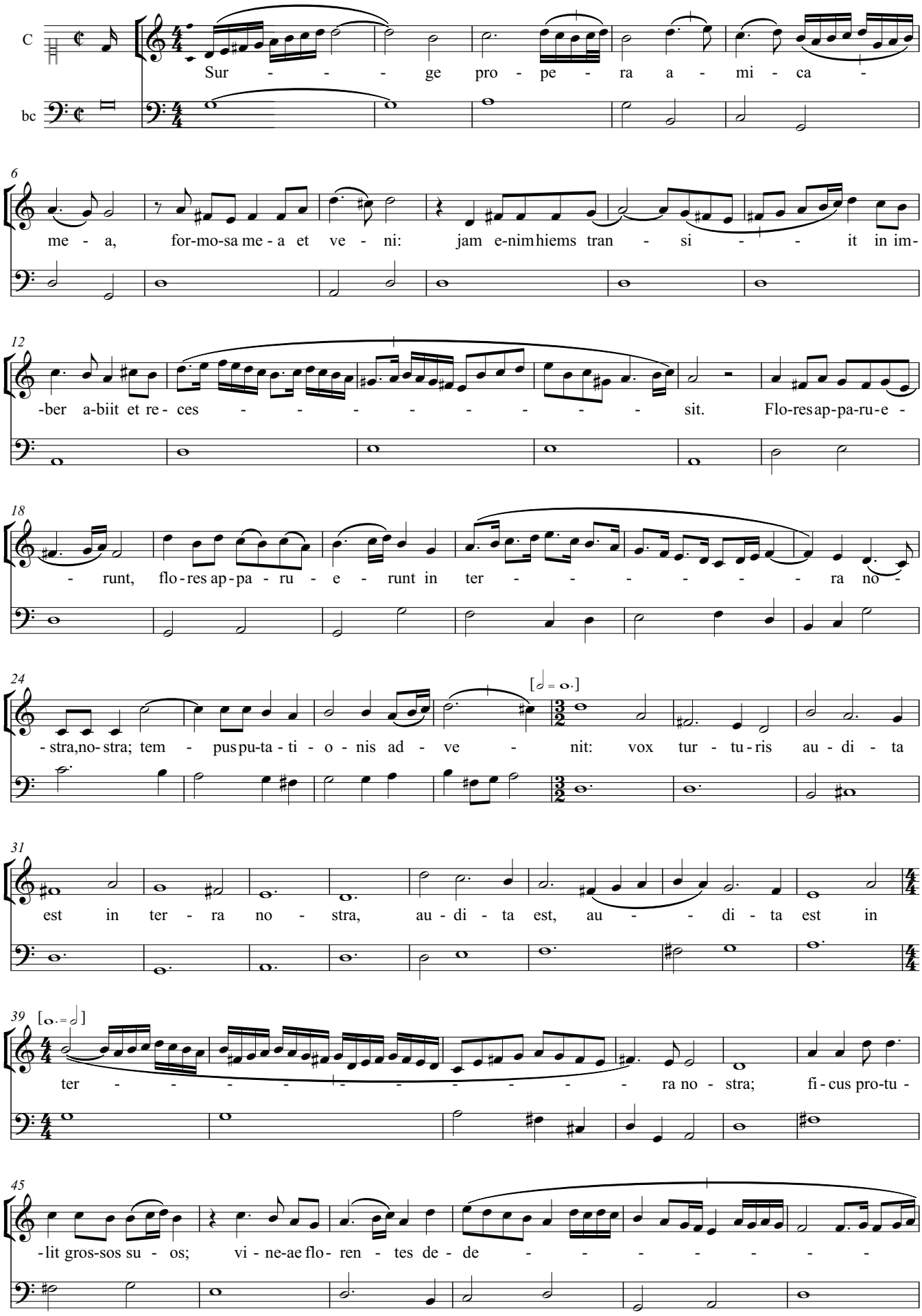
Salve Regina

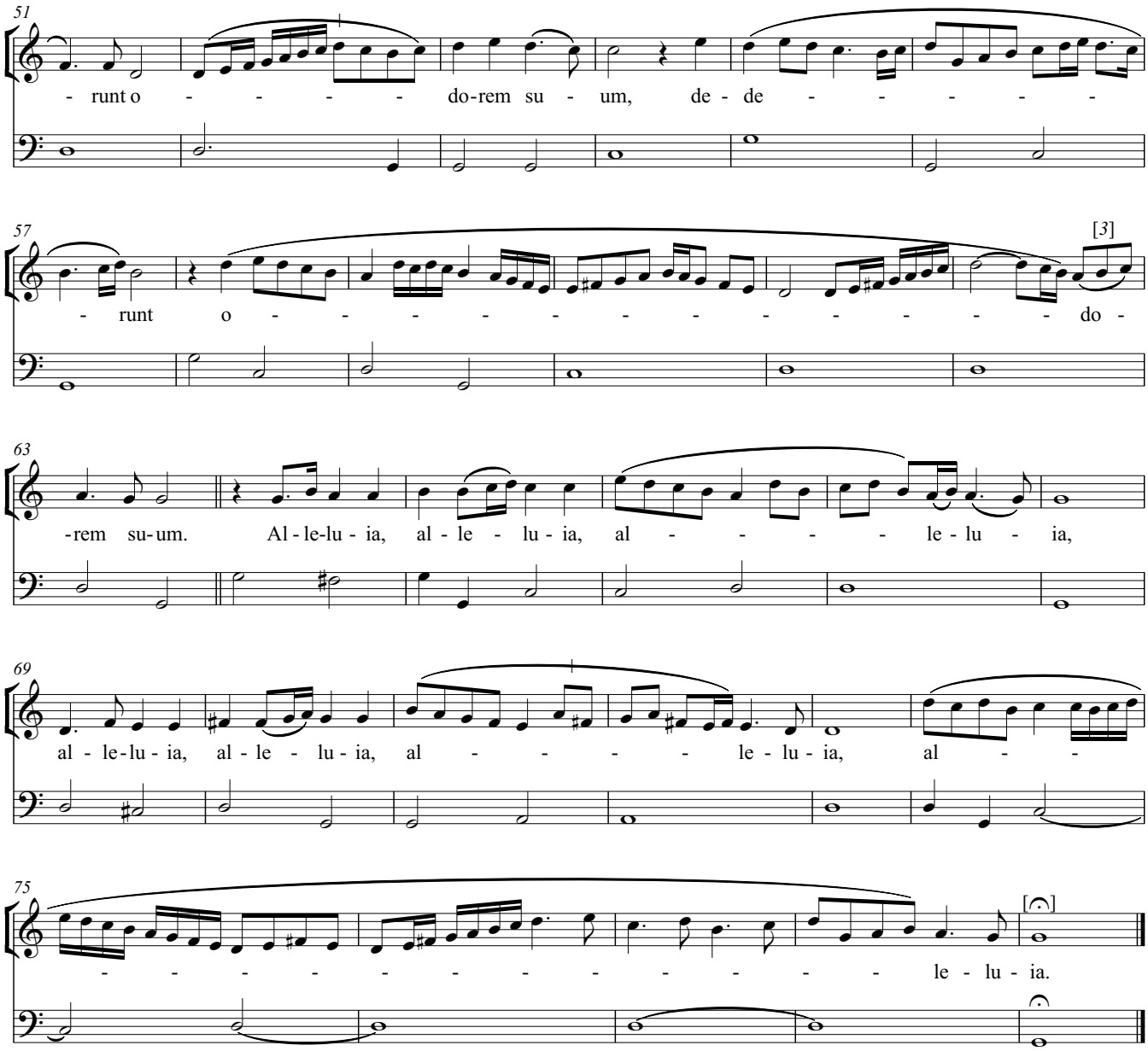



13
E - ia er - go, ad-vo-ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad_nos con-ver -
E - ia er - go, ad-vo-ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver -
E - ia er - go, ad-vo-ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad___ nos con-ver -
E - ia er - go, ad-vo-ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver -
17
- te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de.
- te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de.
- te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de.
- te. Et Je - sum, be - ne - di - ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de.
22
O cle - mens, O pi - a, O dul - cis vir - go Ma - ri - a, Ma - ri - a.
O cle - mens, O pi - a, O dul - cis vir - go Ma - ri - a,__Ma - ri - a.
O cle - mens, O pi - a, O dul - cis vir - go Ma - ri - - - - a.
O cle - mens, O pi - a, O dul - cis vir - go Ma - ri - - - - a.

13

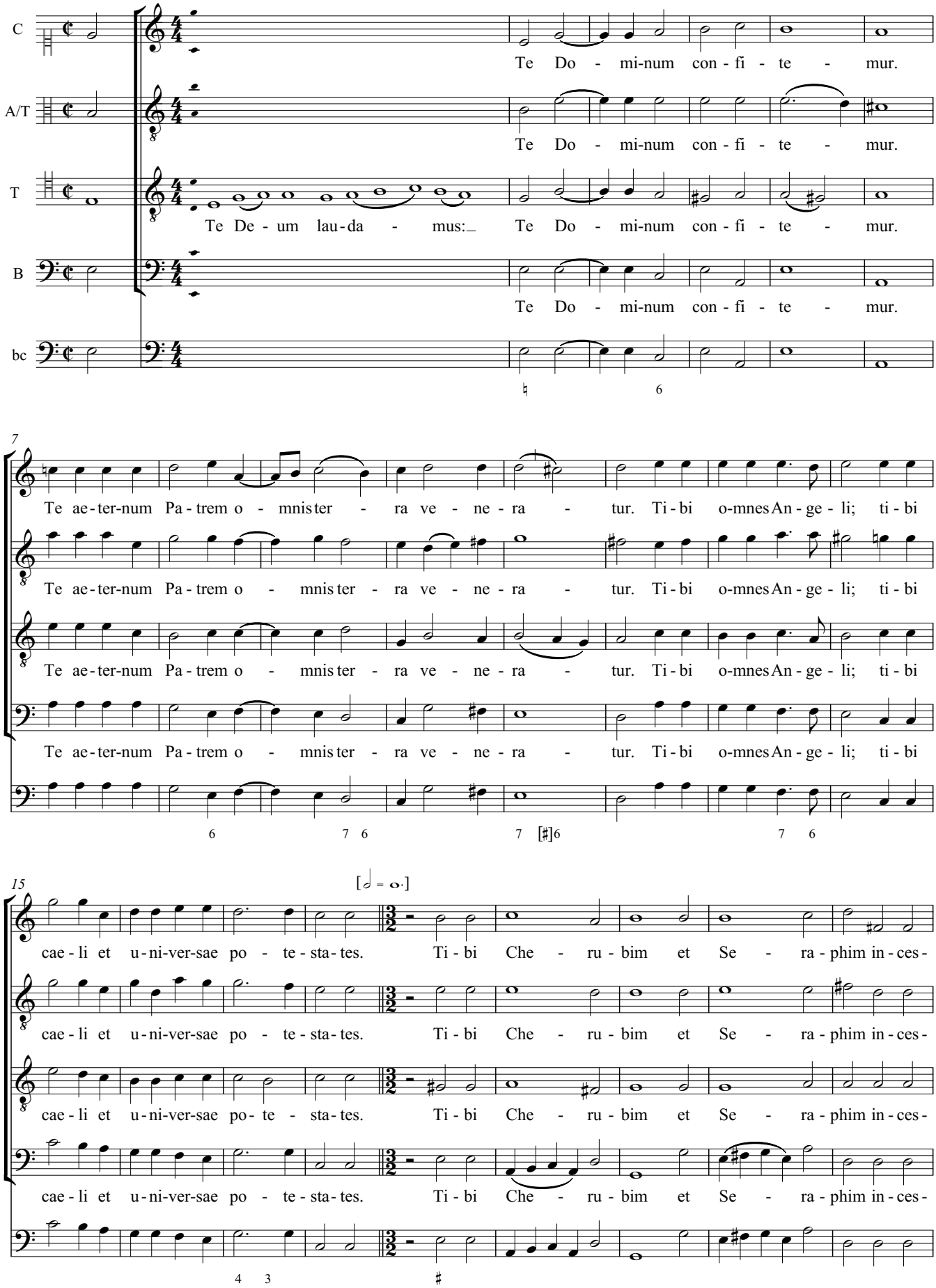
Surge propera amica mea

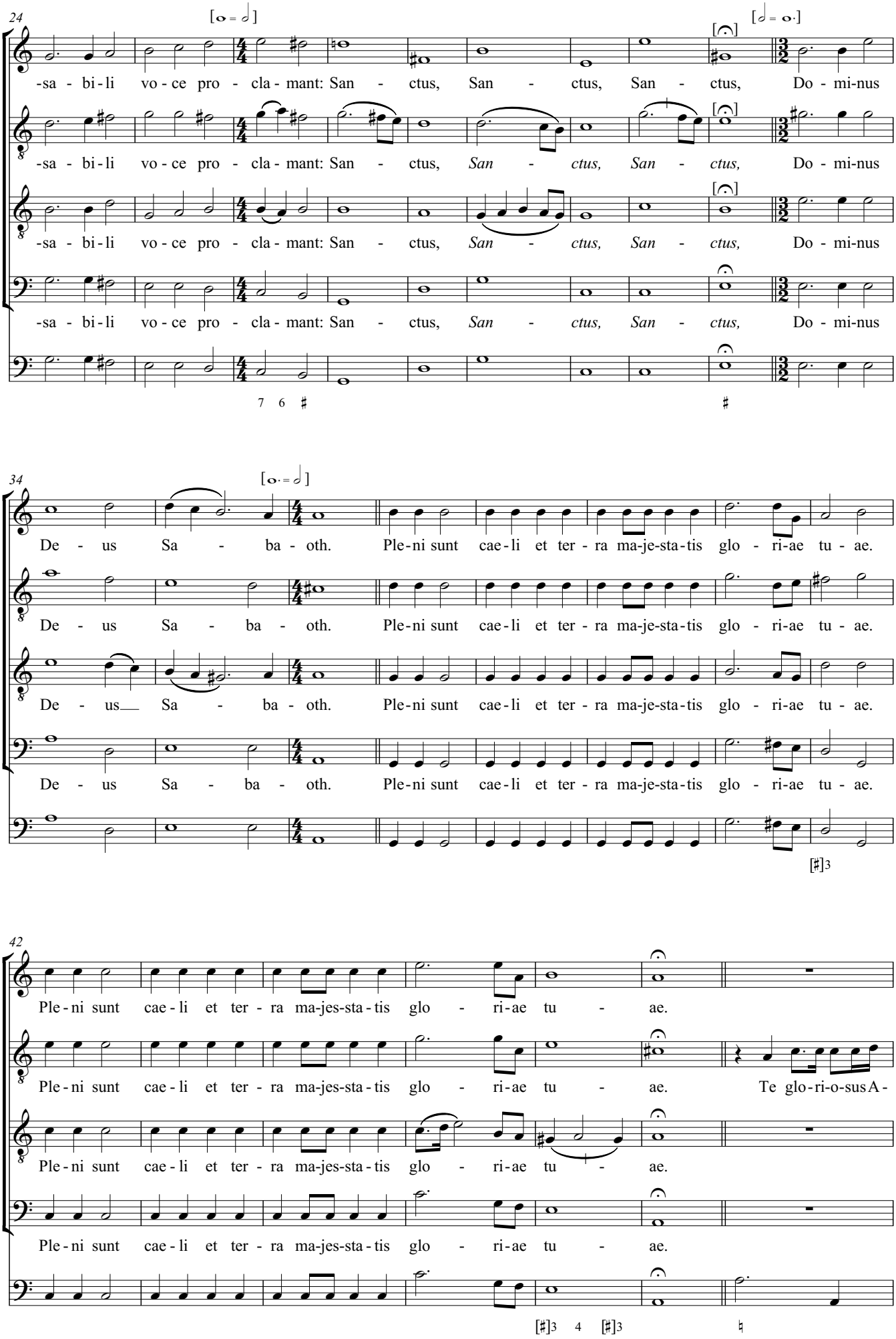


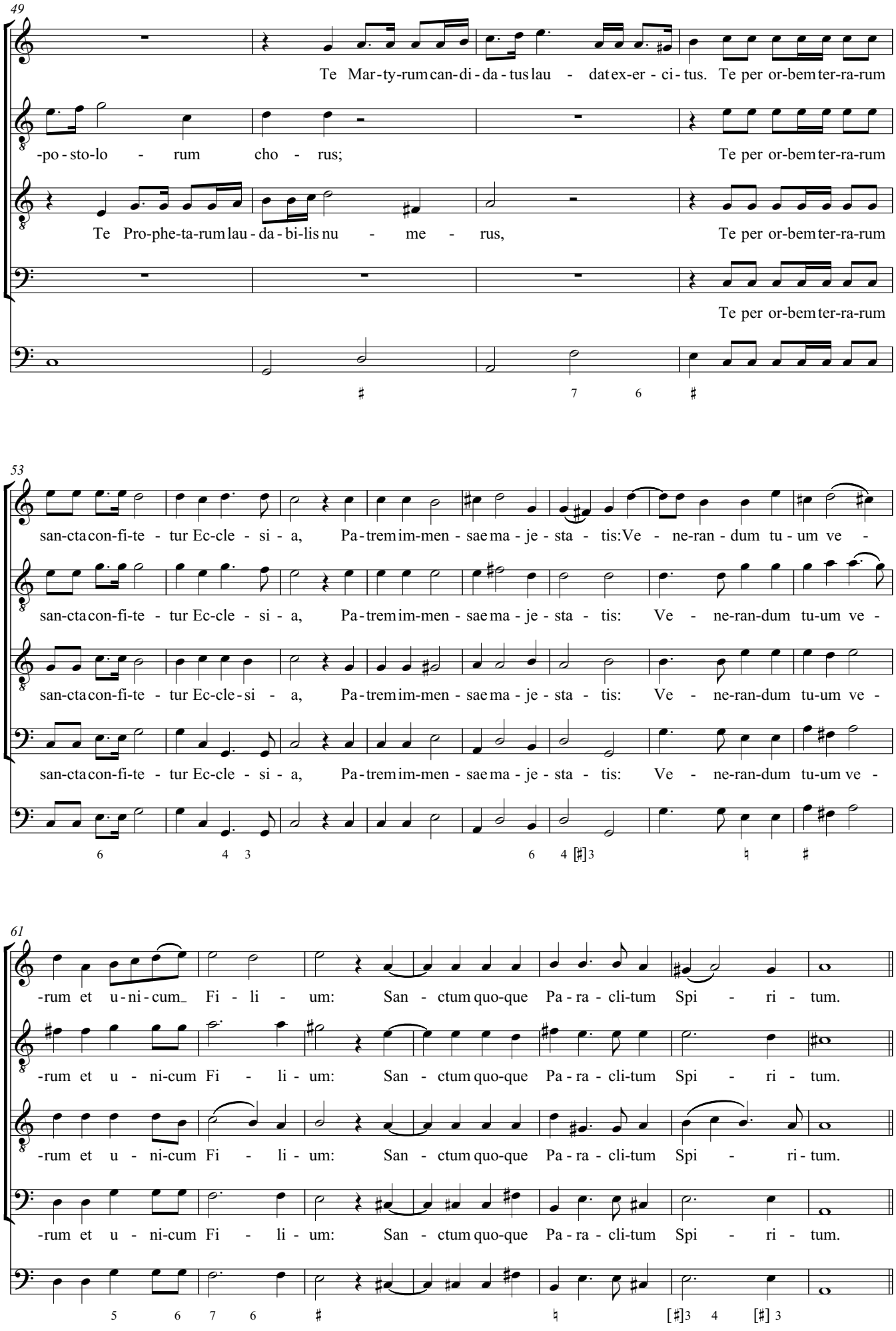

51
- runt o - - - - - do-rem su - um, de - de - - - - - -
57
[3]
- runt o - - - - - - - - - - - - - do -
63
-rem su-um. Al - le-lu - ia, al - le - lu - ia, al - - - - - le - lu - ia,
69
al - le-lu - ia, al - le - lu - ia, al - - - - - le - lu - ia, al - -
75
- - - - - - - - - - - - - - - le - lu - ia.

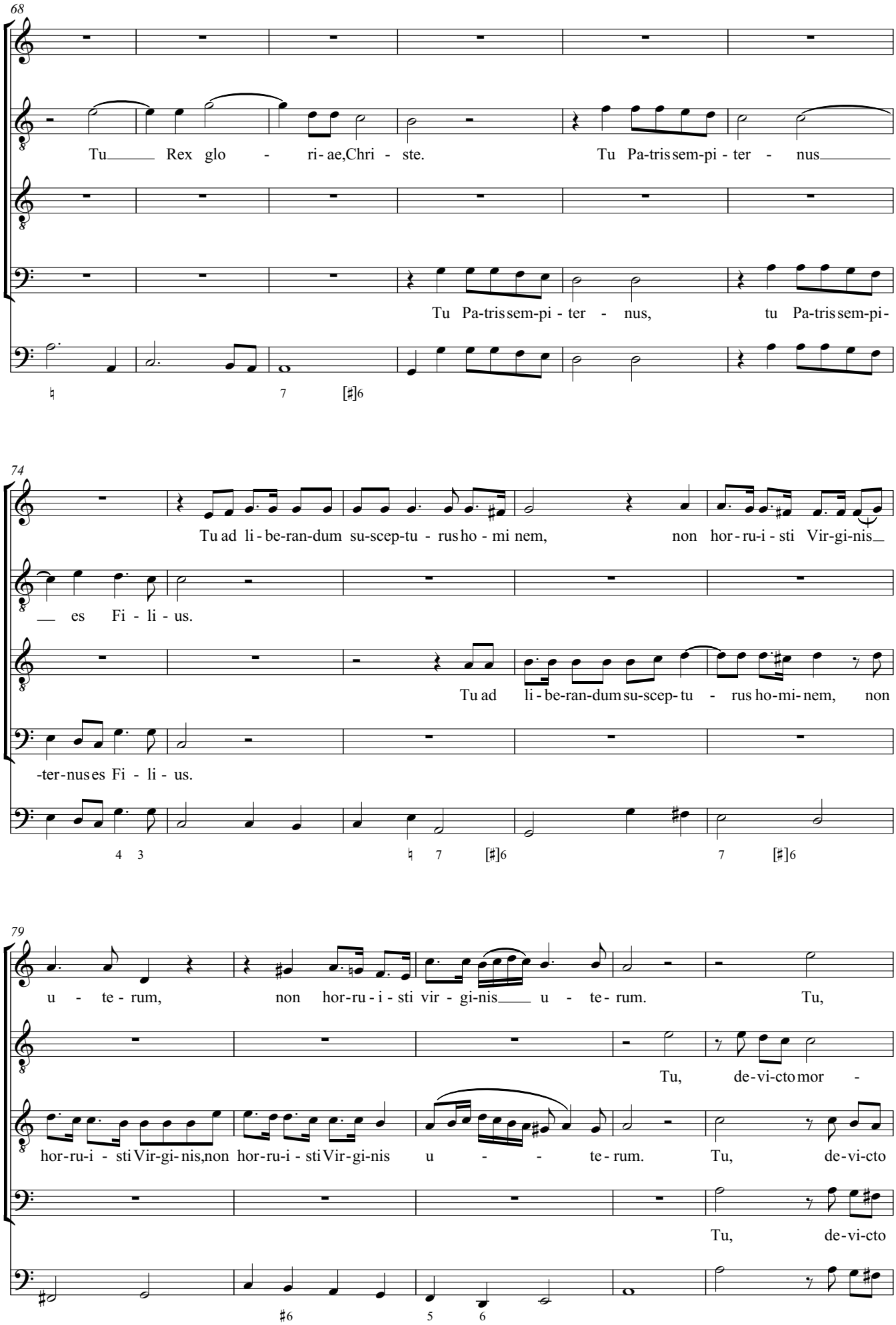
14

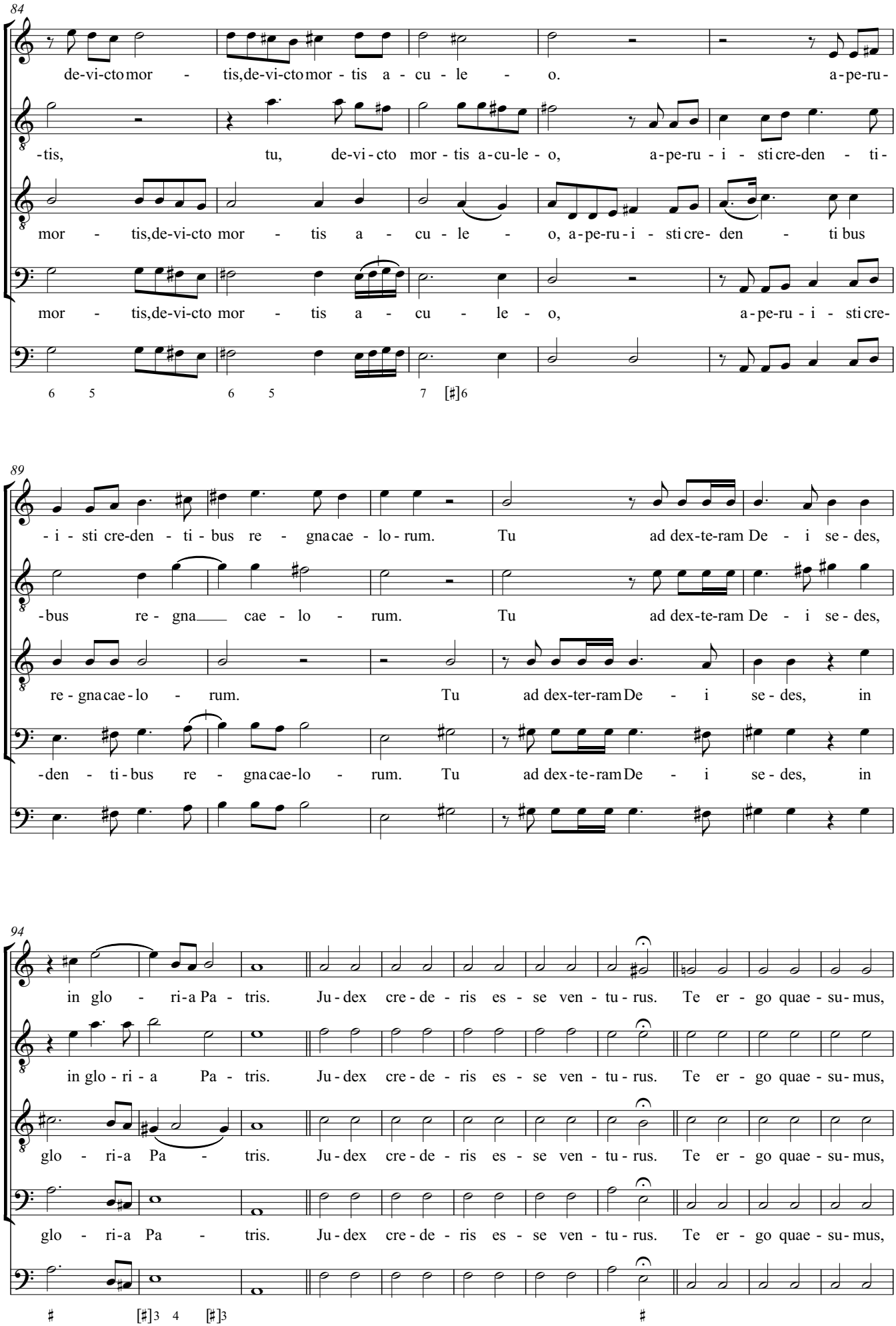
Te Deum laudamus

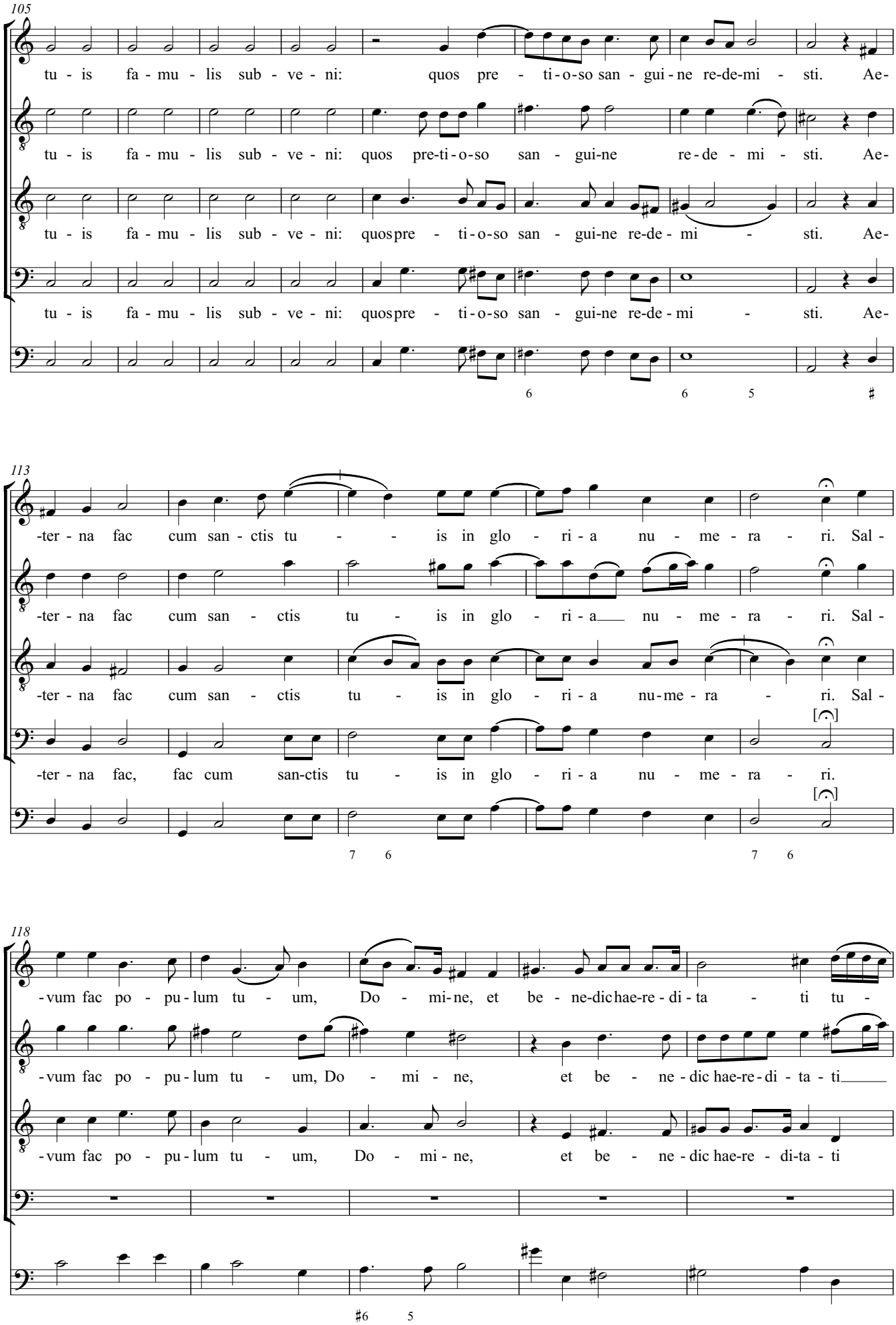


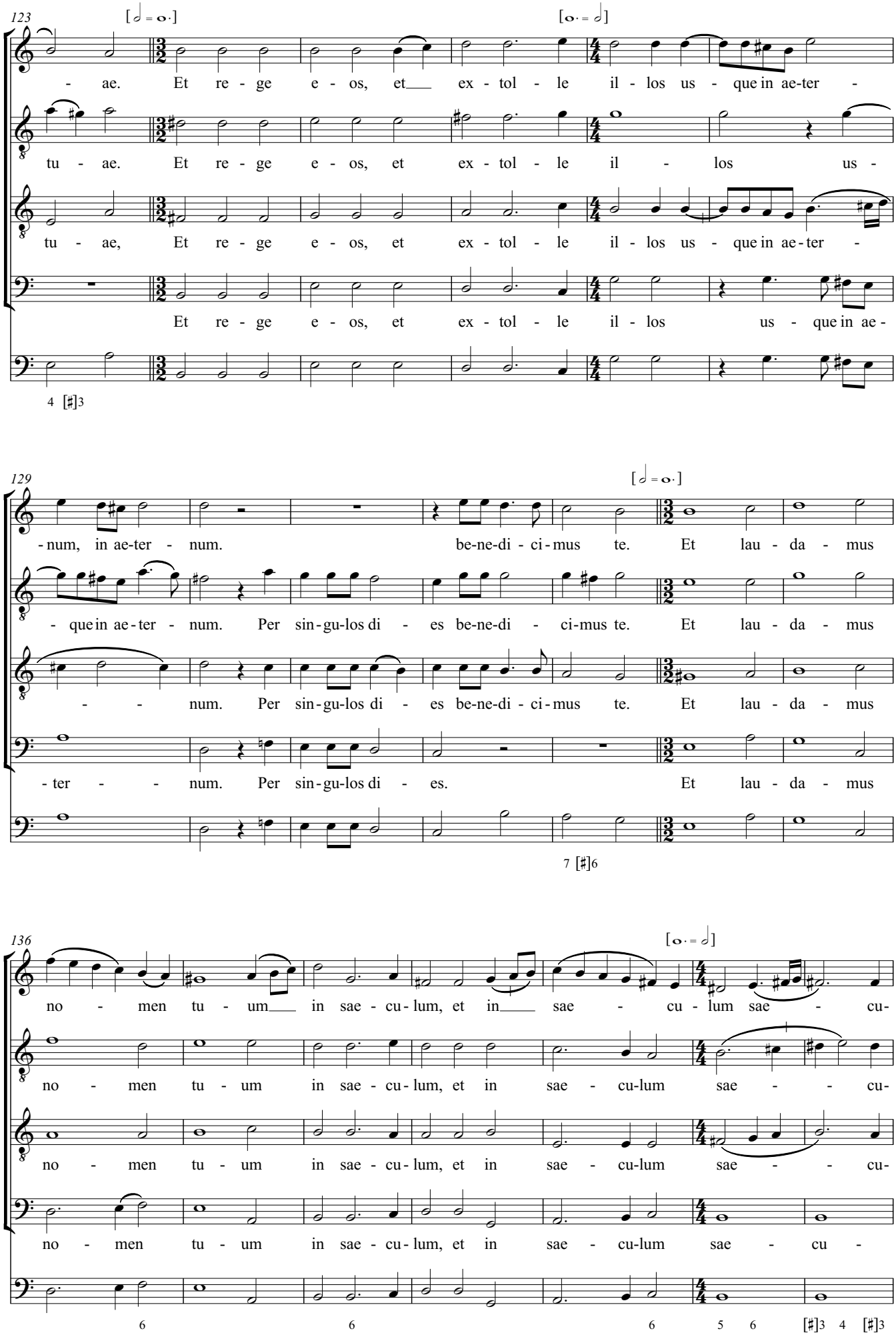

24
[𝅝 = 𝅗𝅥]
[𝅗𝅥 = 𝅝.]
-sa - bi - li vo - ce pro - cla - mant: San - ctus, San - ctus, San - ctus, Do - mi-nus
-sa - bi - li vo - ce pro - cla - mant: San - ctus, San - ctus, San - ctus, Do - mi-nus
-sa - bi - li vo - ce pro - cla - mant: San - ctus, San - ctus, San - ctus, Do - mi-nus
-sa - bi - li vo - ce pro - cla - mant: San - ctus, San - ctus, San - ctus, Do - mi-nus
7 6 ♯
♯
34
[𝅝. = 𝅗𝅥]
De - us Sa - ba - oth. Ple-ni sunt cae-li et ter - ra ma-je-sta-tis glo - ri-ae tu - ae.
De - us Sa - ba - oth. Ple-ni sunt cae-li et ter - ra ma-je-sta-tis glo - ri-ae tu - ae.
De - us Sa - ba - oth. Ple-ni sunt cae-li et ter - ra ma-je-sta-tis glo - ri-ae tu - ae.
De - us Sa - ba - oth. Ple-ni sunt cae-li et ter - ra ma-je-sta-tis glo - ri-ae tu - ae.
[♯]3
42
Ple - ni sunt cae - li et ter - ra ma-jes-sta - tis glo - ri-ae tu - ae.
Ple - ni sunt cae - li et ter - ra ma-jes-sta - tis glo - ri-ae tu - ae. Te glo-ri-o-sus A -
Ple - ni sunt cae - li et ter - ra ma-jes-sta - tis glo - ri-ae tu - ae.
Ple - ni sunt cae - li et ter - ra ma-jes-sta - tis glo - ri-ae tu - ae.
[♯]3 4 [♯]3
♮

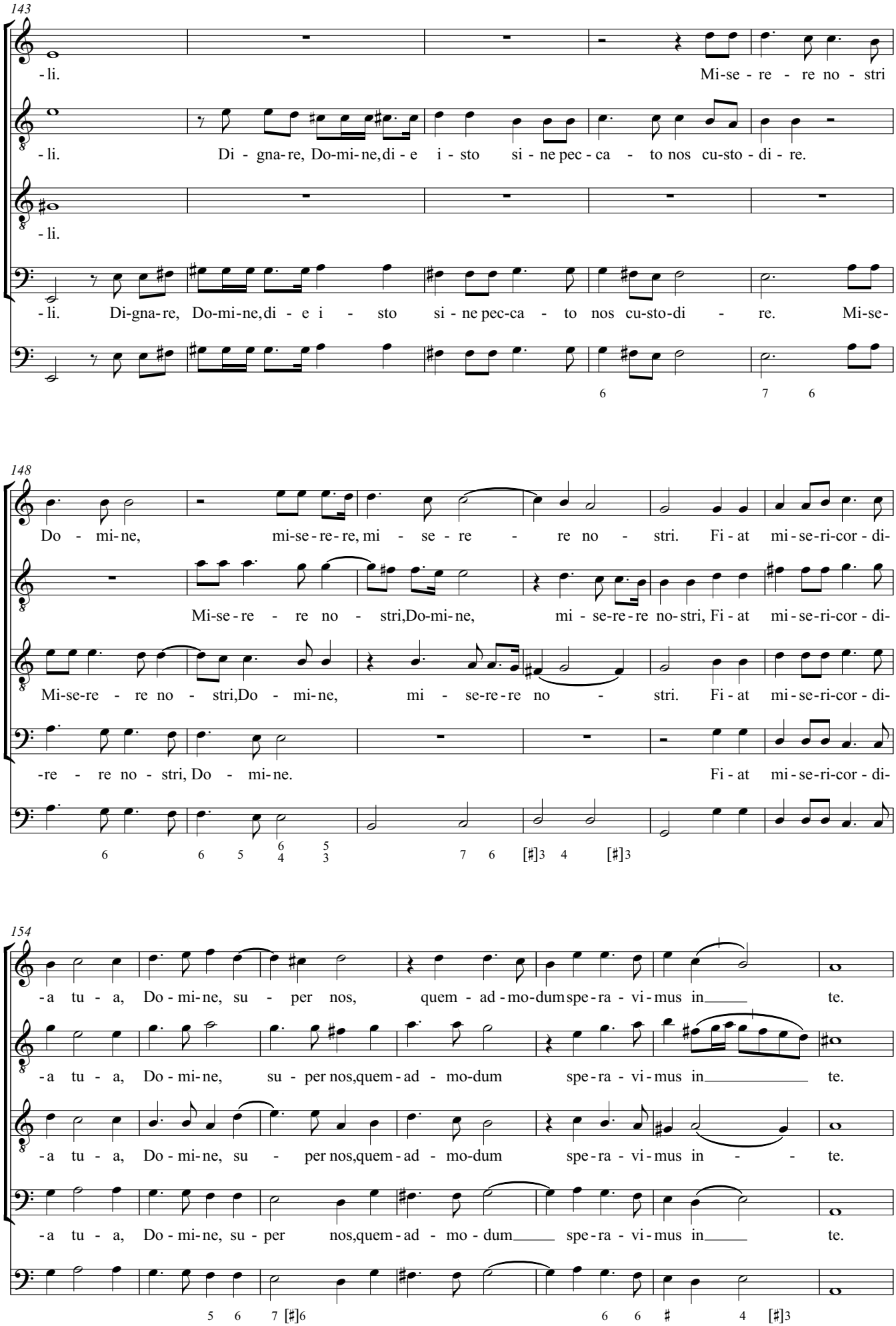

49
Te Mar-ty-rum can-di-da-tus lau - da tex-er - ci-tus. Te per or-bem ter-ra-rum
-po-sto-lo - rum cho - rus; Te per or-bem ter-ra-rum
Te Pro-phe-ta-rum lau-da-bi-lis nu - me - rus, Te per or-bem ter-ra-rum
Te per or-bem ter-ra-rum
53
san-cta con-fi-te - tur Ec-cle - si - a, Pa-trem im-men - sae ma - je - sta - tis: Ve - ne-ran - dum tu - um ve -
san-cta con-fi-te - tur Ec-cle - si - a, Pa-trem im-men - sae ma - je - sta - tis: Ve - ne-ran-dum tu-um ve -
san-cta con-fi-te - tur Ec-cle-si - a, Pa-trem im-men - sae ma - je - sta - tis: Ve - ne-ran-dum tu-um ve -
san-cta con-fi-te - tur Ec-cle - si - a, Pa-trem im-men - sae ma - je - sta - tis: Ve - ne-ran-dum tu-um ve -
61
-rum et u-ni-cum Fi - li - um: San - ctum quo-que Pa-ra - cli-tum Spi - ri - tum.
-rum et u - ni-cum Fi - li - um: San - ctum quo-que Pa-ra - cli-tum Spi - ri - tum.
-rum et u - ni-cum Fi - li - um: San - ctum quo-que Pa-ra - cli-tum Spi - ri-tum.
-rum et u - ni-cum Fi - li - um: San - ctum quo-que Pa-ra - cli-tum Spi - ri - tum.

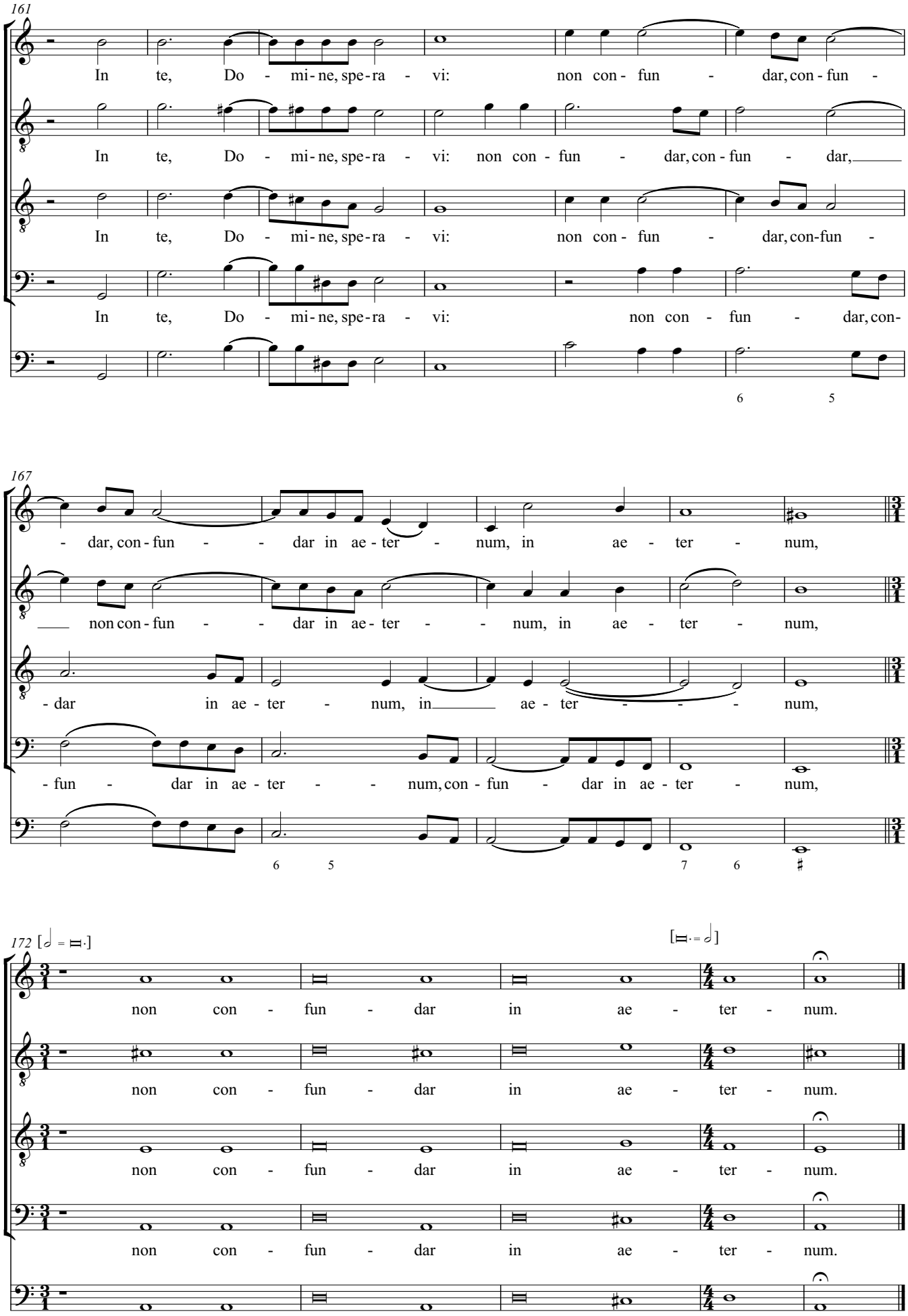

68
Tu Rex glo - ri - ae,Chri - ste. Tu Pa-tris sem-pi - ter - nus
Tu Pa-tris sem-pi - ter - nus, tu Pa-tris sem-pi-
74
Tu ad li - be-ran-dum su-scep-tu - rus ho - mi nem, non hor - ru-i - sti Vir-gi-nis
es Fi - li - us.
Tu ad li - be-ran-dum su-scep-tu - rus ho-mi-nem, non
-ter-nus es Fi - li - us.
79
u - te - rum, non hor-ru - i - sti vir - gi-nis u - te - rum. Tu,
Tu, de-vi-cto mor -
hor-ru-i - sti Vir-gi- nis,non hor-ru-i - sti Vir-gi-nis u - te - rum. Tu, de-vi-cto
Tu, de-vi-cto


84
de-vi-cto mor - tis, de-vi-cto mor - tis a - cu - le - o. a-pe-ru-
-tis, tu, de-vi-cto mor - tis a-cu-le - o, a-pe-ru - i - sti cre-den - ti-
mor - tis, de-vi-cto mor - tis a - cu - le - o, a-pe-ru-i - sti cre- den - ti bus
mor - tis, de-vi-cto mor - tis a - cu - le - o, a-pe-ru - i - sti cre-
6 5 6 5 7 [♯]6
89
- i - sti cre-den - ti - bus re - gna cae - lo - rum. Tu ad dex-te-ram De - i se - des,
-bus re - gna cae - lo - rum. Tu ad dex-te-ram De - i se - des,
re - gna cae - lo - rum. Tu ad dex-ter-ram De - i se - des, in
-den - ti - bus re - gna cae-lo - rum. Tu ad dex-te-ram De - i se - des, in
94
in glo - ri-a Pa - tris. Ju-dex cre-de - ris es - se ven - tu - rus. Te er - go quae - su - mus,
in glo - ri - a Pa - tris. Ju - dex cre - de - ris es - se ven - tu - rus. Te er - go quae - su - mus,
glo - ri-a Pa - tris. Ju - dex cre - de - ris es - se ven - tu - rus. Te er - go quae - su - mus,
glo - ri-a Pa - tris. Ju - dex cre - de - ris es - se ven - tu - rus. Te er - go quae - su - mus,
♯ [♯]3 4 [♯]3 ♯


105
tu - is fa - mu - lis sub - ve - ni: quos pre - ti - o - so san - gui - ne re - de - mi - sti. Ae-
tu - is fa - mu - lis sub - ve - ni: quos pre-ti - o - so san - gui-ne re - de - mi - sti. Ae-
tu - is fa - mu - lis sub - ve - ni: quospre - ti - o - so san - gui-ne re-de - mi - sti. Ae-
tu - is fa - mu - lis sub - ve - ni: quospre - ti - o - so san - gui-ne re-de - mi - sti. Ae-
6 6 5 ♯
113
-ter - na fac cum san - ctis tu - - is in glo - ri - a nu - me - ra - ri. Sal -
-ter - na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri. Sal -
-ter - na fac cum san - ctis tu - is in glo - ri - a nu-me - ra - ri. Sal -
-ter - na fac, fac cum san-ctis tu - is in glo - ri - a nu - me - ra - ri.
7 6 7 6
118
-vum fac po - pu - lum tu - um, Do - mi-ne, et be - ne-dic hae-re - di - ta - ti tu -
-vum fac po - pu - lum tu - um, Do - mi - ne, et be - ne - dic hae-re - di - ta - ti
-vum fac po - pu - lum tu - um, Do - mi - ne, et be - ne - dic hae-re - di-ta - ti
♯6 5


123
[𝅗𝅥 = 𝅝·]
[𝅝· = 𝅗𝅥]
- ae. Et re - ge e - os, et ex - tol - le il - los us - que in ae-ter -
tu - ae. Et re - ge e - os, et ex - tol - le il - los us -
tu - ae, Et re - ge e - os, et ex - tol - le il - los us - que in ae - ter -
Et re - ge e - os, et ex - tol - le il - los us - que in ae -
4 [♯]3
129
[𝅗𝅥 = 𝅝·]
-num, in ae-ter - num. be-ne-di - ci-mus te. Et lau - da - mus
- que in ae - ter - num. Per sin - gu-los di - es be-ne-di - ci-mus te. Et lau - da - mus
- - num. Per sin - gu-los di - es be-ne-di - ci - mus te. Et lau - da - mus
- ter - - num. Per sin - gu-los di - es. Et lau - da - mus
7 [♯]6
136
[𝅝· = 𝅗𝅥]
no - men tu - um in sae - cu - lum, et in sae - cu - lum sae - cu-
no - men tu - um in sae - cu - lum, et in sae - cu-lum sae - - cu-
no - men tu - um in sae - cu - lum, et in sae - cu-lum sae - - cu-
no - men tu - um in sae - cu - lum, et in sae - cu-lum sae - cu -
6 6 6 5 6 [♯]3 4 [♯]3

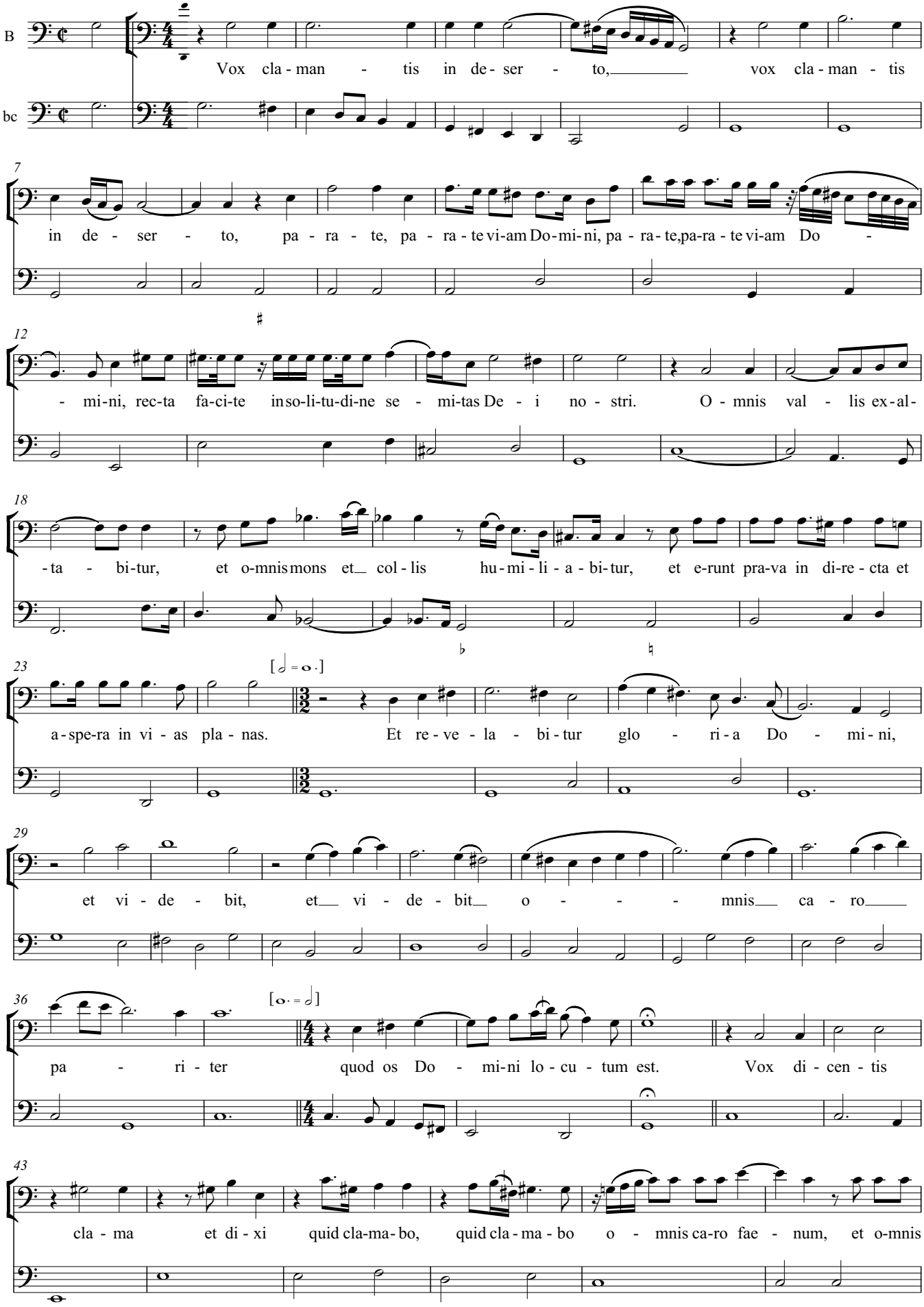

143
-li.
Mi-se - re - re no - stri
-li.
Di - gna-re, Do-mi-ne,di - e i - sto si - ne pec - ca - to nos cu-sto - di - re.
-li.
-li.
Di-gna-re, Do-mi-ne,di - e i - sto si - ne pec-ca - to nos cu-sto-di - re. Mi-se-
148
Do - mi-ne, mi-se-re-re, mi - se - re - re no - stri. Fi - at mi-se-ri-cor - di-
Mi-se-re - re no - stri,Do-mi-ne, mi - se-re-re no-stri, Fi - at mi-se-ri-cor - di-
Mi-se-re - re no - stri,Do - mi-ne, mi - se-re-re no - stri. Fi - at mi-se-ri-cor - di-
-re - re no - stri, Do - mi-ne. Fi - at mi-se-ri-cor - di-
154
-a tu - a, Do - mi-ne, su - per nos, quem - ad - mo-dum spe-ra - vi-mus in te.
-a tu - a, Do - mi-ne, su - per nos,quem - ad - mo-dum spe-ra - vi-mus in te.
-a tu - a, Do - mi-ne, su - per nos,quem - ad - mo-dum spe-ra - vi-mus in te.
-a tu - a, Do - mi-ne, su - per nos,quem - ad - mo - dum spe-ra - vi-mus in te.

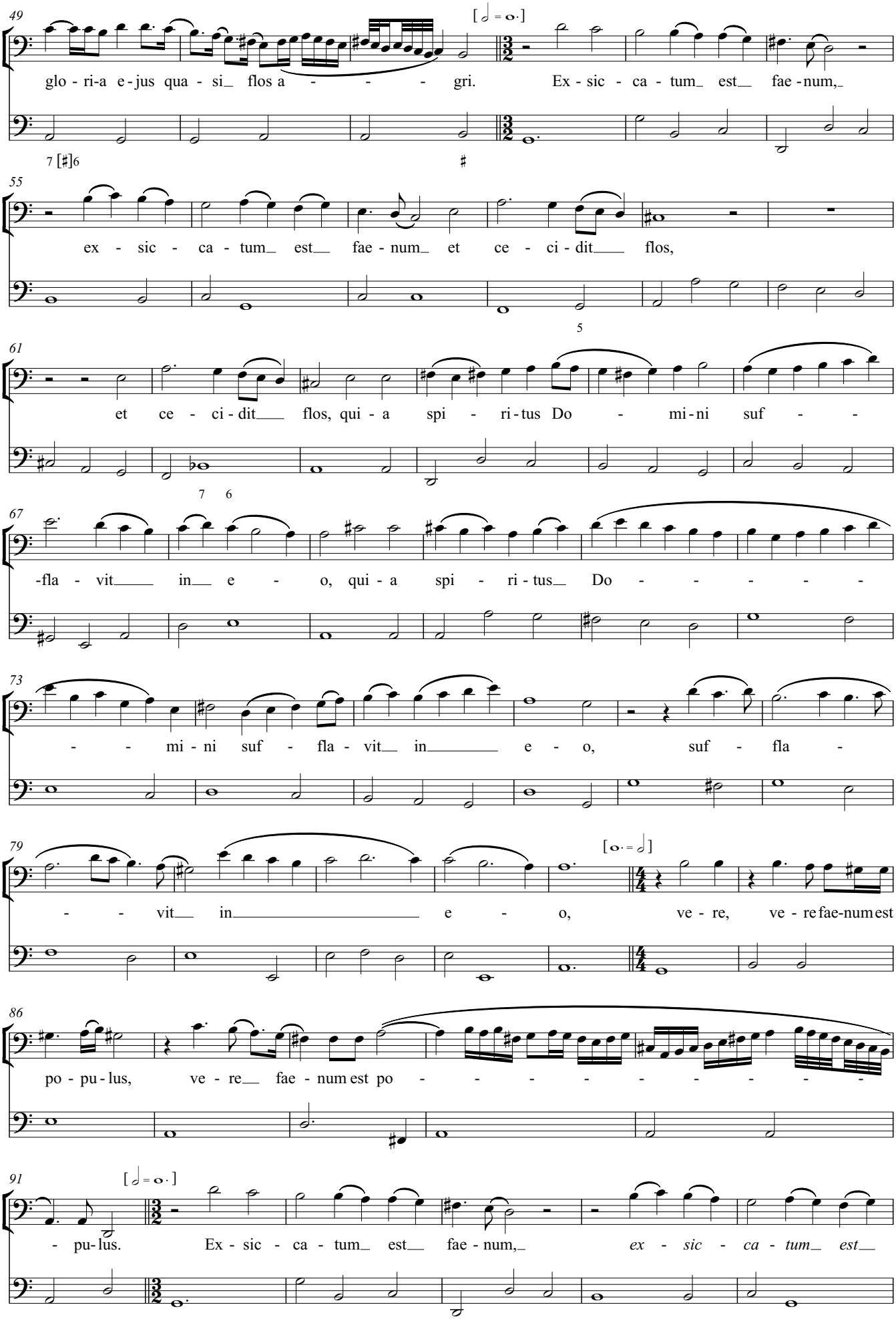

161
In te, Do - mi - ne, spe - ra - vi: non con - fun - dar, con - fun -
In te, Do - mi - ne, spe - ra - vi: non con - fun - dar, con - fun - dar,
In te, Do - mi - ne, spe - ra - vi: non con - fun - dar, con-fun -
In te, Do - mi - ne, spe - ra - vi: non con - fun - dar, con-
6 5
167
- dar, con - fun - - dar in ae - ter - num, in ae - ter - num,
non con - fun - - dar in ae - ter - - num, in ae - ter - num,
- dar in ae - ter - num, in ae - ter - - - num,
- fun - dar in ae - ter - - num, con - fun - dar in ae - ter - num,
6 5 7 6
172
non con - fun - dar in ae - ter - num.
non con - fun - dar in ae - ter - num.
non con - fun - dar in ae - ter - num.
non con - fun - dar in ae - ter - num.

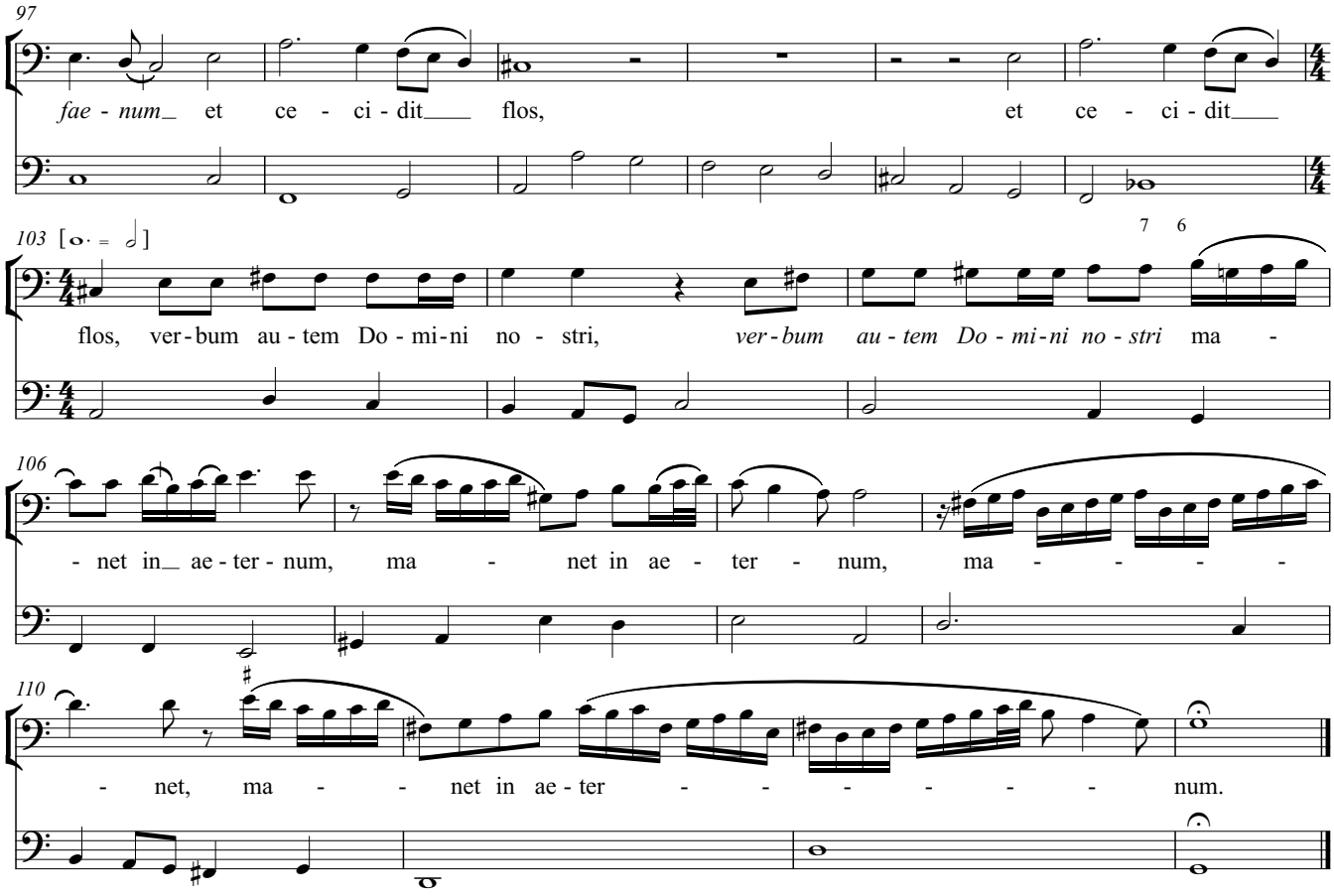
15

Vox clamantis in deserto

[Matthew Locke?]




49
glo - ri-a e-jus qua - si_ flos a - - - - gri.
[𝅗𝅥 = 𝅝·]
Ex - sic - ca - tum_ est__ fae-num,_
55
ex - sic - ca - tum_ est__ fae - num_ et ce - ci - dit___ flos,
61
et ce - ci - dit___ flos, qui - a spi - ri-tus Do - mi-ni suf - -
67
-fla - vit___ in__ e - o, qui - a spi - ri - tus__ Do - - - - -
73
- - mi - ni suf - fla - vit__ in___ e - o, suf - fla -
79
- - vit__ in___ e - o, ve - re, ve - re fae-num est
[𝅝· = 𝅗𝅥]
86
po - pu - lus, ve - re__ fae - num est po - - - - - - - - -
91
- pu-lus. Ex - sic - ca - tum_ est__ fae - num,_ ex - sic - ca - tum_ est__
[𝅗𝅥 = 𝅝·]


97
fae - num_ et ce - ci - dit____ flos, et ce - ci - dit____
103 [𝅝· = 𝅗𝅥]
7 6
flos, ver - bum au - tem Do - mi - ni no - stri, ver - bum au - tem Do - mi - ni no - stri ma -
106
- net in_ ae - ter - num, ma - net in ae - ter - num, ma - - - -
110
- net, ma - - net in ae - ter - - - - - - num.

SOURCE

London, Royal Academy of Music

***Lam* 108** MS 108: a late seventeenth-century lectern book, perhaps associated with the Catholic chapel of Catherine of Braganza, containing Latin motets and canticles by Du Mont, Merula, Gratiani, Casati and Locke. See Peter Leech, 'Music and Musicians in the Stuart Catholic Courts, 1660–1718' (Ph.D. thesis, Anglia Polytechnic University [now Anglia Ruskin University], 2003), pp. 147–56.

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES	C	Cantus
	A	Alto
	T	Tenor
	B	Bass
	bc	Basso Continuo
NOTE VALUES	*s*	semibreve
	s-rest	semibreve rest (etc.)
	m	minim
	m.	dotted minim (etc.)
	c	crotchet
	q	quaver
	sq	semiquaver

PITCH Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).
♯, ♭: if functioning as a natural, are shown in the Commentary as ♮.

OTHERS	fig./figs	figure/figures
	o	no accidental(s) in source
	om	omitted
	sl	slur(red)
	t	tie(d)
	t-s	time signature

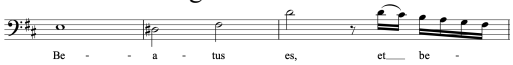
SYSTEM OF REFERENCE References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as [1] in the new bar), the part name (and if necessary the feature which is signalled), the error or variant in the source. Thus:

13^{2} T: o would indicate that the accidental is omitted on the second symbol of bar 13 of the tenor part in the source(s) indicated; and $5^{1–2}$ bc: *c*a *c*g♯ would indicate that the first two symbols of the fifth bar of

the basso continuo part are a crotchet 'tenor' A and a crotchet 'tenor' G-sharp in the source.

A superscript roman numeral indicates a particular beat of a bar: thus 31^{iii} means third beat of bar 31.

1 BEATI OMNES QUI TIMENT [Locke?]
Source: *Lam* 108 ff.95–6 (unattrib.)
Text: Psalm 127 (Vulgate)
2^{6} T & 7^{2} B text: '-mnis'
2$^{7–9}$ T: *q sq sq*
9, 28 & 56 t-s: 𝅗𝅥𝅗𝅥𝅗𝅥
12, 40 & 70 t-s: 𝅗𝅥
12^{2} B & bc: possibly g
12$^{3–4}$ T: *c c*
16–18 B: the following is written over the rests suggesting the possibility that the bass voice is to sing to the end of b. 22:



21^{3} C: *c*
28–37 T: c3 clef
43^{1} bc: *m*e *s*B *m*A – the *m*e and *m*A are undeleted errors (see next bar)
45^{3} & 48^{1} T text: 'te-'
50^{4} & 53^{4} all voices text: '-cut'
53^{2} B: *q*
58^{2} C text: '-ne'
60$^{3–4}$ C text: '-nis-'
69$^{1–2}$ bc: *m s*

2 CANTATE DOMINO CANTICUM NOVUM
Source: *Lam* 108 ff.111–112 (unattrib.)
Text: Psalm 95, vv.1–5 (Vulgate)
7, 12, 36 & 47 t-s: 𝅗𝅥
9 t-s: 𝅗𝅥𝅗𝅥𝅗𝅥
28^{2} C & B text: '-tis'
29 & 41 t-s: 𝅗𝅥𝅗𝅥𝅗𝅥
31^{3} C & B text: '-les'
50^{5} bc: e
52^{5} B text: '-nis'
64^{7}–65^{1} B: b
65^{4} B: o

3 CONFITEBOR TIBI, DOMINE [Locke?]
Source: *Lam* 108 ff.104–106v (unattrib.)
Text: Psalm 110 (Vulgate) and doxology
1^{1} bc: *m*
13^{1} A/T: om
16^{6} B text: '-tis'
26 & 56 t-s: 𝅗𝅥
35^{1} A/T: om
39$^{4–5}$ A/T: *c c*
45 & 70 t-s: 𝅗𝅥
45^{2} A/T: *c*
50^{9} A/T text: '-li'
54^{1} A/T: *q*-rest
65^{1} A/T: om
74$^{2–3}$ bc: fig 65 65
88^{2} B: *q*
92^{3} B: *c*
94$^{3–4}$ B: *q q*
101^{5} A/T: o

4 DILIGAM TE, DOMINE
Source: *Lam* 108 f.114r–v (unattrib.)
Text: Psalm 17, vv.2–3 and Psalm 23, v.1 (Vulgate) with 'Alleluia'
Title: 'Deligam te Domine'
5^{1}, 8^{1} & 16^{1} C text: '-e'
10^{1} C text: 'de-'
12^{3} C text: '-gem'
18, 51 & 101 t-s: 𝅗𝅥
30 & 64 t-s: 𝅗𝅥𝅗𝅥
53^{4} & 58^{4} C text: 'et'
55^{2} C: *q*
65^{2} C text: '-bus'

5 DOMINE, DOMINUS NOSTER
Source: *Lam* 108 ff.107v–108v (unattrib.)
Text: Psalm 8 vv.2a & 4 (Vulgate)
B & bc are often notated on the same stave
8$^{5–6}$ T2 text: '-ne-'
11 t-s: 𝅗𝅥𝅗𝅥
19^{2}–20^{1} A/T & 18^{2}–19^{3} T1 text: 'veritas'
21^{3} T1 & T2, B text: 'es'

27^{2} T1: f'
28^{2}–29^{1} all voices text: ‘veritas’
31^{3} T1: o
32^{1} T2 text: ‘fe-’
32^{4} T1 text: ‘-nes’
33^{3} B & bc: o
34^{1} A/T text: ‘fe-’
$34^{1–4}$ T1 text: ‘quoniam’
37^{2}–38^{1}, 38^{2}–39^{1}, 43^{2}–44^{1} A/T; $37^{1–3}$, 38^{1}–39^{1}, 43^{2}–44^{1} T1; 36^{2}–37^{1}, 38^{2}–39^{1}, 43^{2}–44^{1} T2; 36^{3}–37^{3}, 38^{1}–39^{1}, 43^{2}–44^{1} B text: ‘veritas’
37^{3} B & bc: *c*.B♮ *q*B♮
45 t-s: ¢
46^{3} all voices text: ‘-ni’
48–55: repeat of 3–10 not written out: indicated by directs

6 ECCE MARIA (Canon 4 in 1) [Locke?]
Source: *Lam* 108 f.117–118v (unattrib.)
Text: Antiphon to fifth psalm at second Vespers on the Feast of the Circumcision
8^{3} T, $8^{4–5}$ & 12^{3} B, 10^{3} C, $10^{4–5}$ & 14^{3} A/T text: ‘-vi’
$13^{1–4}$ C: *c. q c c*
14^{1} B: *c*-rest *m*e♭ *c*G with crossed-through text ‘quem Jo-‘
$14^{1–2}$ C: also has *m*b(♭)' *m*g' (uncorrected errors)
15^{3} A/T text: ‘-rum’
15^{3}–16^{2} B: also has *m*e♭ t *m*e(♭) *m*c (uncorrected errors)
17^{2}–19^{1} B text: ‘exclamavit dicens’
22^{2} B: om
32^{5} C: *c*
33^{2}, 37^{2}, 38^{5} & $41^{2–3}$ C; 35^{5}, 37^{2} & 41^{2} A/T; 35^{2}, 36^{5}, 39^{2}, 41^{2} T; 33^{5}, 35^{2}, 39^{2} & 40^{5} B text: ‘-te’
33^{4}, 39^{3} & 42^{1} C; 42^{1} A/T; 40^{1} & 42^{1} T; 35^{4} & 42^{1} B text: ‘-do’
34^{5} B: o
36^{5} A/T: o
37^{4} B: f(♯)
$46^{3–4}$ B: g f

7 EGO SUM PANIS VIVUS
Source: *Lam* 108 f.76v (unattrib.)
Text: Antiphon to the Benedictus at Lauds on the Feast of Corpus Christi
10^{1} C text: ‘-dit’
21 & 44 t-s: ¢
37 t-s: ***3i***

8 LAUDATE DOMINUM [Locke?]
Source: *Lam* 108 ff.96v–97 (unattrib.)
Text: Psalm 116 (Vulgate)
B & bc are notated on the same stave
17^{2} B text: ‘-um’
19^{i} all voices text: ‘-mnis’
21 & 51 t-s: ¢
$27^{1–2}$ C: om
28^{6} A/T text: ‘-ne’
32^{3} A/T: e'
33^{1} bc: *c*
34^{1} B & bc: accidental appears to be ♭ (i.e., ♮)
36 t-s: $\frac{3}{2}$
45^{2} bc: om
53^{iv} bc: fig. ♯6
55^{ii} bc: fig. 6
56^{3} A/T: o

9 LAUDATE PUERI DOMINUM [Locke?]
Source: *Lam* 108 ff.115v–116v (unattrib.)
Text: Psalm 112 vv.1–4 (Vulgate)
28^{2} C: e''
35^{8} B: *c*
$36^{5–6}$ B: *c c*
40^{6} B: o

10 O PRETIOSUM ET ADMIRANDUM CONVIVIUM [Locke?]
Source: *Lam* 108 ff.102–104 (unattrib.)
Text: opening section of Lesson V of First Nocturn for Feast of Corpus Christi
B & bc are notated on the same stave
$17^{1–3}$ A/T: *c*.g' *q*f' *m*e♯'
18^{4} C: o
29^{6} C text: ‘-rem’
34 & 75 t-s: $\frac{\mathrm{C}}{3}$
38^{2} B text: ‘-ia’

41^{4} C: o
54 & 95 t-s: ¢
$55^{2–3}$ A/T: b(♭) e'
67^{1} A/T: a'
$68^{6\ \&\ 11}$ C: o
$72^{9–10}$ C: *q. sq*
73^{4} A/T: om

11 REGNUM MUNDI [Locke?]
Source: *Lam* 108 f.90r–v (unattrib.)
Text: Respond and verse for Common of Holy Women (text used for the investiture of nuns in post-Tridentine convents)
B & bc are notated on the same stave
$6^{3}–7^{2}$ all voices text: 'saecula contempri'
$8^{4–5}$ C1 text: 'de-i'
$9^{1–2}$ C2 text: 'me'
10, 25 & 39 t-s: 𝅗𝅥 3
$14^{1–2}$ & $29^{1–2}$ B: *m*G
16, 31 & 49 t-s: ¢
17^{10} A/T: o
$22^{8–10}$ A/T text: 'dice'
$25^{iii}–30$: not written out; repeat of bb.$10^{iii}–15$ indicated by 'Quem vidi &[c] ut supra'
50^{3} C1: o

12 SALVE REGINA
Source: *Lam* 108 f.107r–v (unattrib.)
Text: Marian antiphon
7^{2} A/T: c'
$10^{2–3}$ C, A/T & T: t and text 'et' om
$10^{2–3}$ B: *m*c♯ and text 'et' om
10^{5} all voices text: '-tis'
10^{8} A/T: o
11^{4} all voices text: 'hoc'
12^{2} C: *m*
15^{9} C: *c*
24^{6} T: ♯ (misplaced intended for A/T)

13 SURGE PROPERA AMICA MEA
Source: *Lam* 108 ff.76v–77v (unattrib.)
Text: Song of Solomon 2 vv.10b–13a with Alleluia
$17^{4–5}$ C: sl
22^{3} bc: e
27^{1} C text: '-ves-'
28 t-s: 𝅗𝅥 3i
39 t-s: ¢
$40^{12\ \&\ 14}$ C: o
$44^{3}–45^{3}$ C text: 'portavit grossus'
$46^{2–4}$ C: text: 'vinde'
52^{1} bc: c
72^{5} C: o

14 TE DEUM
Source: *Lam* 108 ff.132–135v
Text: Ambrosian hymn
B & bc are often notated on the same stave
7^{4} A/T: f'
12^{3} A/T: o
$13^{1–2}$ bc: misplaced fig. 7 placed between the two notes
19 & 33 t-s: 3
20^{1} bc: fig. 7
26 & 36 t-s: ¢
41^{1} bc: fig. 3 4 3
46^{3} T: o
48^{1} bc: *m*
50^{5} C text: '-rem'
54^{1} all voices text: '-bar'
66^{1} B & bc: *m*
66^{3} C: o
80^{2} C: a'
$84^{3–5}$ T & B text: 'divisti'
84^{4} C: *c*
95^{3} T: o
109^{5} A, T & B, & 110^{4} C text: '-sa'
$110^{1–2}$ T: c' c'
110^{3} A text: '-na'; T & B text: '-nis'
111^{1} C text: '-ni'
111^{3} T: o
114^{3} C: *q*c' *q*d"
$115^{1–3}$ T: *q sq sq*
$115^{3}–116^{1}$ C: *c*e" *q*-rest *c*e"
$118^{1}–124^{2}$ B & bc: c4 clef
122^{1} bc: e♯'
122^{6} C: o
124 & 134 t-s: 3
127 t-s: ¢
$131^{iii}–132^{i}$ A, T & B text: 'deos'
141 & 175 t-s: 𝅝
144^{6} B & 145^{1} C text: 'e-'
146^{3} B & bc: o
151^{3} T: o
$156^{3}–157^{2}$ A/T: also includes *c*c' *c*d' *c*. f' *q*e'
156^{iv} A, T & B, & 157^{2} C text: 'quam-'
159^{3} T: o

165^{2} & 166^{2} A/T; 166^{2} & 167^{1} T; 166^{2} & 169^{3}
B text: -der'
$167^{1–3}$ B & bc: *c*.f t *q*f t *c*f
172 t-s: $\frac{\text{¢}}{32}$
175 t-s: c
175^{1} T: a
176^{1} all voices text: '-nam.'

15 VOX CLAMANTIS IN DESERTO
[Locke?]
Source: *Lam* 108 f.93r–v (unattrib.)
Text: 'Isaia Cap 40' (*Lam* 108); Isaiah 40 vv.3–8
13^{3} B: *c*
18^{4} B text: '-ter'
25, 52 & 92 t-s: ***3***
38, 84 & 103 t-s: c
39^{3} B text: '-ne'
$53^{2–3}$ B text: '-tam'
70^{6} B: o
$73^{5–6}$ B text: '-mini'
$74^{5–6}$ B: *c c*
88^{2} & 94^{3} B text: '-nam'
91^{3} B text: '-las'
101^{3} B: c
106^{1} bc: G

LATIN TEXTS AND TRANSLATIONS

The translations were kindly provided by Henry Howard.

1

Beati omnes qui timent Dominum, qui ambulant in viis eius.	Blessed are all who fear the Lord, who walk in his paths.
Labores manuum tuarum quia manducabis: beatus es, et bene tibi erit.	For you shall eat the works of your hands: you are blessed, and it shall be well for you.
Uxor tua sicut vitis abundans in lateribus domus tuae; filii tui sicut novellae olivarum in circuitu mensae tuae.	Your wife will be like a fruitful vine on the sides of your house, your children like olive shoots around your table.
Ecce sic benedicetur homo qui timet Dominum.	See how the man who fears the Lord will be blessed so.
Benedicat tibi Dominus ex Sion, et videas bona Jerusalem omnibus diebus vitae tuae.	May the Lord bless you from Sion, and may you see good in Jerusalem all the days of your life.
Et videas filios filiorum tuorum: pacem super Israel.	And may you see your children's children, and peace over Israel.

2

Cantate Domino canticum novum, cantate Domino omnis terra.	Sing to the Lord a new song: sing to the Lord, all the earth.
Cantate Domino, et benedicite nomini eius; annuntiate de die in diem salutare eius.	Sing to the Lord and bless his name: proclaim his salvation from day to day.
Annuntiate inter gentes gloriam eius; in omnibus populis mirabilia eius.	Proclaim his glory among the gentiles: among all the peoples proclaim his wonders.
Quoniam magnus Dominus, et laudabilis nimis: terribilis est super omnes deos.	For great is the Lord, and praiseworthy beyond measure: he is to be feared above all gods.
Quoniam omnes dii gentium daemonia; Dominus autem caelos fecit.	For all the gods of the gentiles are devils: but the Lord made the heavens.

3

Confitebor tibi, Domine, in toto corde meo, in consilio justorum, et congregatione.
Confitebor magna opera Domini: exquisita in omnes voluntates eius.

Confessio et magnificentia opus eius, et justitia eius manet in saeculum saeculi.

Memoriam fecit mirabilium suorum, misericors et miserator Dominus.

Escam dedit timentibus se; memor erit in saeculum testamenti sui.

Virtutem operum suorum annuntiabit populo suo, ut det illis hereditatem gentium.
Opera manuum eius veritas et judicium.

Fidelia omnia mandata eius, confirmata in saeculum saeculi, facta in veritate et aequitate.
Redemptionem misit Dominus populo suo; mandavit in aeternum testamentum suum.

Sanctum et terribile nomen eius.
Initium sapientiae timor Domini; intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi.
Gloria Patri, gloria Filio, gloria Spiritui Sancto:
sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

I will acknowledge you, Lord, with my whole heart, among the council of the righteous and in the assembly.
I will acknowledge the great works of the Lord: they are found in all the works of his will.
Confession and great works are his doing, and his righteousness endures forever and ever.
He has made his wondrous works to be remembered: he is the merciful and forgiving Lord.
He has given food to those that fear him; he will be mindful of his covenant to the world.
He will proclaim the power of his works to his people, that he may give them the inheritance of the gentiles.
The works of his hands are truth and judgment.
All his commands are faithful, and are established forever and ever, and are made in truth and justice.
The Lord sent redemption to his people; he has commanded his covenant for all time.
His name is holy and to be feared.
The beginning of wisdom is the fear of the Lord; all those who do this have good understanding: his praise endures forever and ever.
Glory to the Father, glory to the Son, glory to the Holy Spirit:
As it was in the beginning, is now and will be always and forever and ever. Amen.

4

Diligam te, Domine, fortitudo mea.
Dominus firmamentum meum, et refugium meum.
Liberator meus, adjutor meus, protector meus.
Domini est terra, et plenitudo eius; orbis terrarum, et universi qui habitant in eo.

Alleluia.

I will love you, Lord, my strength.
The Lord is my support and my refuge,

who sets me free, who helps me, who protects me.
The earth is the Lord’s and all its fullness; the whole globe of the earth and everyone that lives in it.
Alleluia.

5

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra!
Quid est homo, quod memor es eius? aut filius hominis, quoniam visitas eum?

Lord, our Lord, how wonderful is your name in the whole earth!

What is a man, that you think of him? or a son of man that you visit him?

6

Ecce Maria genuit nobis salvatorem,

quem Joannes videns exclamavit dicens:
Ecce Agnus Dei, qui tollit peccata mundi.

Alleluia.

See, Mary has given birth to a saviour for us,
whom John saw and cried out saying:
See the Lamb of God, who takes away the sins of the world.
Alleluia.

7

Ego sum panis vivus, qui de caelo descendi.
Si quis manducaverit ex hoc pane, vivet in aeternum. Alleluia.

I am the living bread, who has come down from heaven.
If any eat from this bread, he will live forever. Alleluia.

8

Laudate Dominum, omnes gentes, laudate eum, omnes populi.
Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto:

sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Praise the Lord, all nations, praise him, all peoples.
For his mercy is established over us, and the truth of the Lord endures for ever.

Glory to the Father and to the Son and to the Holy Spirit:
As it was in the beginning, is now and will be always and forever and ever. Amen.

9

Laudate pueri Dominum; laudate nomen Domini.
Sit nomen Domini benedictum ex hoc nunc et usque in saeculum.
A solis ortu usque ad occasum laudabile nomen Domini.
Excelsus super omnes gentes Dominus, et super caelos gloria eius.

Praise the Lord, you servants of his; praise the name of the Lord.
Let the Lord’s name be blessed from henceforth, now and forever.
From sunrise to sunset the name of the Lord is to be praised.
The Lord is high above all the peoples, and his glory above the heavens.

10

O pretiosum et admirandum convivium, salutiferum et omni suavitate repletum!
Quid enim hoc convivio pretiosius esse potest? in quo non carnes vitulorum et hircorum, ut olim in Lege, sed nobis Christus sumendus proponitur verus Deus.
Alleluia.
Quid hoc sacramento mirabilius?
In ipso namque panis et vinum in corpus et sanguinem Christi substantialiter convertuntur: ideoque Christus, Deus et homo perfectus, sub modici panis specie continetur.
Alleluia.

Precious and wondrous feast, bringing salvation and full of all sweetness!
For what could be more precious than this feast? In which the true God offers us to eat not the meat of calves and goats, as in the past in the Law, but Christ.
Alleluia.
What is more wonderful than this sacrament?
For in it bread and wine are changed in substance into the body and blood of Christ: and so Christ, God and perfect man, is contained in the appearance of a small piece of bread.
Alleluia.

11

Regnum mundi et omnem ornatum saeculi contempsi, propter amorem Domini mei Jesu Christi, quem vidi, quem amavi, in quem credidi, quem dilexi.

Eructavit cor meum verbum bonum: dico ego opera mea regi.
Gloria Patri, et Filio, et Spiritui Sancto.

Quem vidi, quem amavi, in quem credidi, quem dilexi.

I have despised the kingdom of the world and all the world's trappings, for the sake of the love of my Lord Jesus Christ, whom I have seen, whom I have loved, in whom I have trusted, in whom I have delighted.
My heart has brought forth a good saying: I tell my deeds to the king.
Glory to the Father and to the Son and to the Holy Spirit.
Whom I have loved, in whom I have trusted, in whom I have delighted.

12

Salve Regina, Mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Evae.

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis virgo Maria.

Hail, Queen, Mother of mercy:
Our life, our sweetness and our hope: hail!
To you we, the exiled children of Eve, cry out.
To you we sigh, groaning and weeping in this valley of tears.
Come then, our protectress, turn your merciful eyes to us.
And after this exile, let us see Jesus, the blessed fruit of your womb.
Merciful, loving, sweet virgin, Mary.

13

Surge propera amica mea,
formosa mea et veni:
jam enim hiems transiit;
in imber abiit et recessit.
Flores apparuerunt in terra nostra;
tempus putationis advenit:
vox turturis audita est in terra nostra;

ficus portavit grossos suos;
vineae florentes dederunt odorem suum.
Alleluia.

Arise, my own love,
my beautiful, and come.
For winter has passed now,
the rainstorm has ceased and gone away.
Flowers have appeared in our land;
the time of pruning has come,
and the sound of the turtle-dove can be heard in our country.
The fig has produced its young figs,
the flowering vines have given out their scent.
Alleluia.

14

Te Deum laudamus: te Dominum confitemur.	We praise you, God; we acknowledge you as Lord.
Te aeternum Patrem omnis terra veneratur.	The whole earth worships you, the everlasting Father.
Tibi omnes Angeli; tibi caeli et universae potestates.	To you all the angels, to you the heavens and all their powers,
Tibi Cherubim et Seraphim incessabili voce proclamant:	To you cherubim and seraphim cry out with unceasing voice:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.	Holy, Holy, Holy, Lord God of Hosts.
Pleni sunt caeli et terra majestatis gloriae tuae.	The heavens and earth are full of the majesty of your glory.
Te gloriosus Apostolorum chorus;	It is you that the glorious choir of apostles,
Te Prophetarum laudabilis numerus,	you that the praiseworthy throng of prophets,
Te Martyrum candidatus laudat exercitus.	you that the host of martyrs all in white praise.
Te per orbem terrarum sancta confitetur Ecclesia,	It is you the holy Church throughout the world acknowledges,
Patrem immensae majestatis:	Father of unbounded majesty:
Venerandum tuum verum et unicum Filium;	your true and only Son, worthy of worship,
Sanctum quoque Paraclitum Spiritum.	and also the Holy Comforter Spirit.
Tu Rex gloriae, Christe.	You, Christ, are the King of glory.
Tu Patris sempiternus es Filius.	You are the Father's everlasting Son.
Tu ad liberandum suscepturus hominem, non horruisti Vírginis uterum.	You, to take on the task of setting man free, did not shrink from the Virgin's womb.
Tu, devicto mortis aculeo, aperuisti credentibus regna caelorum.	You, when death's sting had been defeated, opened the realms of heaven to believers.
Tu ad dexteram Dei sedes, in gloria Patris.	You are seated at the right hand of God in the Father's glory.
Judex crederis esse venturus.	We believe you will come to be our judge.
Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemísti.	Therefore we beseech you, assist your servants whom you redeemed with your dear blood.
Aeterna fac cum sanctis tuis in gloria numerari.	Make them be counted with your saints in everlasting glory.
Salvum fac populum tuum, Domine, et benedic haereditati tuae.	Save your people, Lord, and bless your heritage.
Et rege eos, et extolle illos usque in aeternum.	And rule them and raise them up forever.
Per singulos dies benedicimus te.	Every day we bless you.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.	And we praise your name forever, and forever and ever.
Dignare, Domine, die isto sine peccato nos custodire.	Deign, Lord, to keep us free of sin this day.
Miserere nostri, Domine, miserere nostri.	Have mercy on us, Lord, have mercy on us.
Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.	Let your mercy be upon us, Lord, as we have hoped in you.
In te, Domine, speravi: non confundar in aeternum.	In you, Lord, I have hoped: may I not be put to everlasting condemnation.

15

Vox clamantis in deserto, parate viam Domini, rectas facite in solitudine semitas Dei nostri.
Omnis vallis exaltabitur, et omnis mons et collis humiliabitur, et erunt prava in directa et aspera in vias planas.

Et revelabitur gloria Domini, et videbit omnis caro pariter quod os Domini locutum est.
Vox dicentis clama et dixi quid clamabo omnis caro faenum, et omnis gloria eius quasi flos agri.
Exsiccatum est faenum et cecidit flos, quia spiritus Domini sufflavit in eo, vere faenum est populus.
Exsiccatum est faenum cecidit flos, verbum autem Domini nostri manet in aeternum.

The voice of one crying in the empty land, Prepare the Lord's path; make the paths of God straight in the desert.
Every valley will be raised up, and every mountain and hill brought down, and what is crooked will be straightened and what are rough will be made into smooth roads.
And the glory of the Lord will be revealed, and all flesh together will see that the mouth of the Lord has spoken.
The voice of one saying, Cry. And I said, What shall I cry? All flesh is as hay, and all its glory like the flower of the field.
The hay has dried up and the flower has fallen, for the spirit of the Lord has breathed on it: truly the people are as hay.
The hay has dried up, the flower has fallen, but the word of our Lord endures forever.