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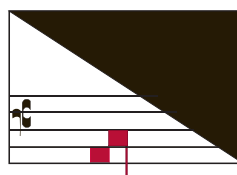
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JEFFREY KURTZMAN, *Editor Generalis*  
DENNIS COLLINS, ROBERT KENDRICK,  
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*Concilium Editorum*

*2. Il secondo libro de motetti a due, tre, e quattro voci  
con il basso continuo per sonar nell'organo (1613)*

Edidunt  
Steven Saunders & Anne Schnoebelen



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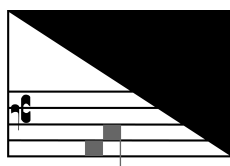
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## Introduction

Steven Saunders

### The Composer (Rodolfo Baroncini and Steven Saunders<sup>1</sup>)

Few composers' biographies have been plagued by gaps and misunderstandings for such a long time as that of Alessandro Grandi. This is particularly true if we consider that, despite the several studies dedicated to him, there has been until now no clarity even on the basics of his biography, such as the place and date of his birth—information that is indispensable for contextualizing his training and output. Thus the scholarly literature on Grandi cites birthdates of 1575, 1577<sup>2</sup>, or perhaps more likely, 1586.<sup>3</sup> Similarly, his birthplace was supposedly Ferrara, or perhaps an unspecified part of Sicily.<sup>4</sup>

James H. Moore was the first scholar to provide information beyond what can be gleaned from the composer's title-pages, countering many of the often implausible hypotheses regarding Grandi and establishing some fixed points in the composer's tormented biography. The first documentary sources on Grandi were found by Moore: two documents from the *Procuratoria de supra* about St. Mark's Basilica demonstrating that the composer (the son of a certain "Augustin di Grandi"), while still a "puttazzo" (older boy), was in the service of Venice's Cappella Ducale as a "giovane di choro."<sup>5</sup>

This job description was intermediate between the "zaghi" (clerics of the Basilica age 12–18) and adult singers. Its wide-ranging duties included the doubling of the adults in performances for the major feasts, and the plainchant intonation of the "Evangelio," "Lettioni," and "Profettie la notte di Nadal" (the Gospel, Lessons, and the prophecies of the Christmas Vigil).<sup>6</sup> This information, peculiar to the Venetian milieu of San Marco, serves as a starting point for our historiographical reconstruction. Such a reconstruction, taking into account several newly discovered documents, allows us not only to place the composer in the appropriate historical context, but also to flesh out his character by recovering the network of interpersonal relationships with musicians and patrons he had to establish to pursue his career. The (surely imperfect) execution of this task has been complicated by the sheer volume and desultory nature of Venetian sources, as well as falsifications of personal records, motivated by the extraordinary musical and intellectual precocity of the young Alessandro and the practical necessity of speed-tracking his training.

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1. Our first biography of Grandi appeared in *Alessandro Grandi: Opera Omnia*, vol. 1: *Il primo libro de motetti a due, tre, quattro, cinque, & otto voci*, ed. Dennis Collins and Steven Saunders, *Corpus Mensurabilis Musicae* [hereafter CMM] 112–1 (American Institute of Musicology, 2011). It was substantially expanded in *Alessandro Grandi: Opera Omnia*, vol. 5: *Il quatro [sic] libro de motetti a due, tre, quattro, cinque, et sette voci*, ed. Dennis Collins and Robert Kendrick, CMM 112–5 (American Institute of Musicology, 2015) thanks to a number of new documents uncovered and generously shared by Rodolfo Baroncini, whose contribution was translated by Tommaso Sabbaini and edited by Jeffrey Kurtzman. Corrections and updates as well as substantial additional information have been added by Kurtzman in the present volume.

2. Renate Günther, "Motette und geistliches Konzert im Schaffen von Alessandro Grandi (ca. 1577–1630). Eine Studie zur Motettenkomposition in Italien zwischen 1600 und 1630" (Ph. D. diss., Freie Universität Berlin, 1958); Jerome Roche, "Music at S. Maria Maggiore, Bergamo, 1614–1643," *Music & Letters* 47 (1966): 296–312; Roche, "Liturgical Music in Northern Italy in the Early Seventeenth Century" (Ph. D. diss., Cambridge University, 1968), 113; Eleanor Selfridge-Field, "Alessandro Grandi," in *Dizionario Enciclopedico Universale della Musica e dei Musicisti* (Torino: UTET, 1986), vol. 3, *Le Biografie*, 297.

3. James H. Moore, *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta and Francesco Cavalli*, 2 vols. (Ann Arbor: UMI Research Press, 1981), i, 6.

4. Denis Arnold, "Alessandro Grandi, a Disciple of Monteverdi," *Musical Quarterly* 43 (1957): 171, who cites Antonio Mongitore, *Bibliotheca sicula sive de scriptoribus siculis* [...], *tomus primus e secundus*, Palermo, 1707–14, for Grandi's supposed Sicilian origins.

5. Moore, *Vespers at St. Mark's*, i, 6 and 231 (Documents 1 and 2).

6. I-Vas, *Procuratoria de supra*, Serie Chiesa, reg. 8, unpaginated folios, payments for the *giovani di coro* Antonio Valieri and Giacomo Strozzi, 11 August 1619 and 16 January 1624.

## Sources

Alessandro Grandi's *Second Book of Motets* (RISM G 3422) was published in 1613 by the Venetian publisher Giacomo Vincenti with a title page that reads:

[within a decorative frame]  
[part name]  
IL SECONDO LIBRO  
DE MOTTETI [sic]  
A DVE TRE ET QVATRO  
VOCI  
Con il Basso per sonar nell'Organo.  
DI ALESSANDRO GRANDI  
Maestro di Capella nello Spirito  
santo in Ferrara.  
*Nuouamente composti, & date in luce.*  
[Printer's device]  
IN VENETIA,  
[rule]  
Appresso Giacomo Vincenti. MDCXIII.

The collection was presumably issued in five partbooks (*Canto*, *Alto*, *Tenore*, *Basso*, and *Basso per sonar nell'organo*), of which only the vocal bass partbook has survived, preserved in I-Bc. Although the remaining four partbooks from the first edition are lost, a complete set of the second edition (Venice: Giacomo Vincenti, 1617; RISM G 3423) is preserved in D-Rp. In addition, the *Canto* and *Basso per sonar nell'organo* partbooks from this edition are found in I-Bc. Our transcriptions are based on these two editions (see below).

The dedication, present only in the first edition, is to Camillo Mori, (discussed above in the section on “*Book Two* and Its Context”). Its content is quite general:

Al Molto Illustre, e Reuerendiss. Monisg.  
IL SIG. CAMILLO MORI  
VESCOVO DI TERMOLI  
PATRON MIO COLENDISSIMO.

Apena io havea posto fine al secondo libro de miei Motetti per darlo come feci il primo alla Stampa, mentre udissi con allegrezza commune della Città la promotione al grado non di ora a suoi meriti dovuto di Vesovo. Parvemi gran mia ventura, che mentre io stava pensando alla persona, che collo splendore del nome che il libro dovea portare in fronte, illustrasse e l'Opera e l'Autore, mi vedessi spuntare come novo Sole dall'Oriente dell'Alma Città la persona di lei. Non mi rivolsi altrove, portando così il costume di mirar piu voluntieri al novo Sole, che nasce, che al Sole, che tramonta, sicuro di haver proveduta l'opera di una lumiera, che per qualunque mani ella sia per andare non debba mai andare in tenebre. Accolgala per tanto V.S. Reverendissima sotto la splendentissima sfera sua, per farne poi, andando freggiata e chiara del nome di lei, un'honorato dono alla sua novella Sposa. La quale stando d'ora in ora attendendo che Ella arrivi s'apparecchia di riceverla tra le altre feste & allegrezze con una bella salva di sacre e gratiose canzoni. Con che facendole humilissima riverenza le prego dal Signore buonissimo principio al regimento di cotesta sua nova Chiesa. Di Ferrara il dí 30 di Genaro 1613. D V. S. M. Illustre, & Reverendissima Servitore devotissimo Alessandro Grandi.

## Critical Report

Each critical note below begins with entries showing the part names, the partbook in which the music appears (in parentheses), followed by any rubrics and running heads from the partbook, for example:

C2 (A): A2. Doi Canti

These entries are followed by texts and translations and notes on the sources for the text. The critical notes themselves give readings in the primary source or copy text (see the section on “The Sources”) that differ from those of the edition, except for those changes discussed in the section on Editorial Methods. Pitches are given according to the Helmholtz system where middle C is *c'*. The following abbreviations are used to indicate part names: C=Canto, S=Soprano, Ms=Mezzo Soprano, A=Alto, T=Tenor, B=Basso, V=Violino, Ch=Chitarrone, and O=Organo.

### 1. O quam suave

#### *Rubrics and Running Heads*

C1 (C): A2. Doi Canti

C2 (A): A2. Doi Canti

O: A 2. Due Canti. Per l'Organo

#### *Text*

O quam suave est nomen tuum, Maria dulcis et pia, virgo ante partum, virgo in partum, virgo post partum.

O quam suave est nomen tuum, Maria dulcis et pia, gratissimum Dei templum, Spiritus Sancti sacrarium, janua regni caelorum.

O quam suave est nomen tuum, Maria dulcis et pia, esto advocata semper amata, semper rogata pro me servo tuo.

O quam suave est nomen tuum, Maria dulcis et pia.

O how sweet is your name, Mary, sweet and holy, a virgin before [Christ's] birth, a virgin during birth, a virgin after birth.

O how sweet is your name, Mary, sweet and holy, most grateful temple of God, sacristy of the Holy Spirit, gate to the kingdom of heaven.

O how sweet is your name, Mary, sweet and holy; be always a beloved advocate, ever praying for me, your servant.

O how sweet is your name, Mary, sweet and holy.

#### *Text Source*

Excerpts from the prayer “O intemerata,” (see motet no. 10, below) with free text.

#### *Critical Notes*

18, 63	C1: note 3 is <i>f'</i> (cf. mm. 2 and 41)
19, 42	C2: note 1 is a colored breve (cf. C1)
34	C2: note 2 is a quarter
35	C1, C2: “gni” appears beneath note 2

### 2. Venite filii

#### *Rubrics and Running Heads*

C1 (C): Doi Canti.

C2 (A): Doi Canti

O: A 2. Doi Canti. Per l'Organo





# 15. Salve radix sancta

**A** Sal - - - - -

**T** Sal - - - - - ve, sal - - - - -

**B** Sal - - - - -

**O** b # # b

7

- ve, sal - ve mun - di

- - ve, sal - ve ra - dix san - - - cta,

- ve, # # #

13

glo - ri - a, Sal - ve ra-dix san - cta, Sal - ve mun - di glo - ri -

sal - ve ra-dix san - cta, Sal - ve mun - di glo - ri -

sal - ve ra - dix san - cta, Sal - ve mun - di glo - ri -

# b

18

- a. O Ma -

- a. O Ma - ri - a, flos - vir - gi-num,

- a. O Ma-ri - a, flos - vir - gi-num,

## 21. Inter vestibulum

**C** 


**T1** 

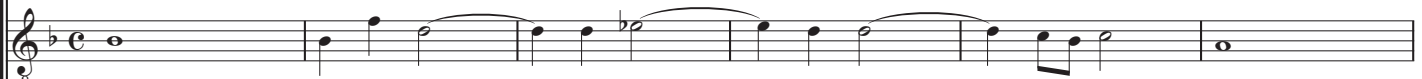
**T2** 


**B** 

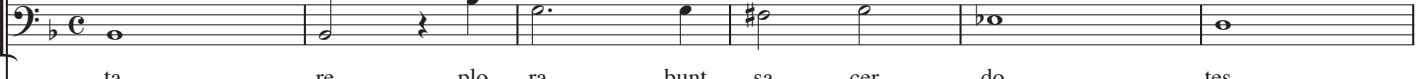
**O** 


**6**











**12**









