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Matthew Locke's Copies of Italian Music in British Library Add. MS 31437

Edited by Jonathan P. Wainwright

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The School of Arts and Creative Technologies (Music)
University of York
York
YO10 5DD

E-mail: jo.wainwright@york.ac.uk
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Abbreviations and Library Sigla

Abbreviations

DBI	*Dizionario biografico degli italiani* (Rome: Istituto della Enciclopedia Italiana, 1960–) http://www.treccani.it/biografico
NG2	*The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols. London: Macmillan, 2001
ODNB	*Oxford Dictionary of National Biography: From the Earliest Times to the Year 2000*, ed. H. C. G. Matthew and Brian Harrison, 60 vols. Oxford: Oxford University Press, 2004
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

DRc	Durham, Cathedral Library
Lbl	London, British Library
Ob	Oxford, Bodleian Library
Och	Oxford, Christ Church Library
D-GD	Gaesdonck über Goch, Collegium Augustinianum
D-KA	Karlsruhe, Badische Landesbibliothek
F-Pn	Paris, Bibliothèque Nationale de France
I-Bc	Bologna, Museo internazionale e biblioteca della musica (formerly Civico Museo Bibliografico Musicale)
PL-Kj	Kraków, Uniwersytet Jagielloński, Biblioteka Jagiellońska
PL-WRu	Wrocław, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
S-Uu	Uppsala, Universitetsbiblioteket

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INTRODUCTION

This edition of Matthew Locke's copies of Italian music in his autograph manuscript British Library (*Lbl*) Add. MS 31437 began life as an intended Appendix to a forthcoming edition of Locke's small-scale sacred music.[1] However, it soon became apparent that the quantity of Locke's small-scale sacred music precluded the possibility of an additional Appendix. There are, though, reasons why an edition of Locke's copies of Italian music should be published separately: 1) the sheer quality of the music which Locke chose from printed sources available to him while he was resident in the Low Countries in *c.*1648; 2) the information that the copies offer to scholars for the study of the influence on, and the development of, Locke's own *concertato* style of writing (for example, the vocal textures; the melodic figurations; use of triple metre; and harmonic procedures); and 3) the fact that Locke's manuscript contains unique music by Francesco Costanzo da Cosena copied from his now lost second book of motets.

THE COPYIST: MATTHEW LOCKE (*c.*1622–1677)

Matthew Locke was born, most likely in Exeter, in *c.*1622 (inferred from the inscription 'aetat 40 | anno domini 1662' on the portrait of Locke given to the Oxford Music School and now in the Faculty of Music, Oxford).[2] He was a choirboy at Exeter Cathedral and it is likely that he was taught by the master of the choristers, Edward Gibbons (the elder brother of Orlando), by the organist John Lugge, and by William Wake, a lay vicar.[3] Locke left his mark at the cathedral with two carved inscriptions on the organ screen: 'MATHEW LOCK | 1638' and 'ML | 1641'. In 1640 he was paid 31s and 10s 6d for 'pricking services' – the same year that he and Richard Carter were censored by the dean and chapter for fighting.[4] Locke's whereabouts during the Civil War is unknown but he probably remained in Exeter and it may therefore be significant, given Locke's later conversion to Catholicism, that in 1644, during the period when the city had returned to Royalist control, Charles I's Roman Catholic Queen, Henrietta Maria, was present in the city (where she gave birth to her ninth child, Henrietta Anne). We next hear of Locke in the Low Countries where he joined the exiled English royal household: a section of Locke's autograph manuscript *Lbl* Add. MS 31437 bears the annotation: 'A Collection of Songs [made] when | I was in the Low = | = Countreys 1648',[5] and contains the Italian motets and sacred songs that are the subject of this edition. Lynn Hulse has suggested that Locke may have been with Prince Charles at The Hague in 1648 and accompanied the Duke of Newcastle to Antwerp in early 1649.[6] It seems that it was while Locke was in the Low Countries that he converted to Catholicism.

Locke probably returned to England in the early 1650s and appears to have been based in Herefordshire. Around 1655 he married Mary, daughter of the Catholic recusant Roger

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1 Jonathan Wainwright ed., *Matthew Locke: Small-Scale Sacred Music* (forthcoming).

2 The portrait is reproduced in Robert Thompson, 'Locke, Matthew (*c.*1622–1677)', *ODNB*, xxxiv, pp. 231–4, and in Peter Holman, 'Locke [Lock], Matthew', *NG2*, xv, pp. 44–52. See, too, Peter Holman, 'Locke, Matthew (1622–1677)', in Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, *A Biographical Dictionary of English Court Musicians, 1485–1714*, 2 vols (Aldershot, 1998), ii, pp. 731–8.

3 Anthony Wood, 'Notes on the Lives of Musicians', f. 86v (*Ob* Wood MS D. 19 (4). In his autograph scorebook *Lbl* Add. MS 17801, f. 26v, Locke wrote: 'The End of the Little Consort, | made att the request of Mr Wm. Wake | for his Schollars 1651…'.

4 Exeter Cathedral Chapter Act Book (29 August 1640); see Murray Lefkowitz, 'Matthew Locke at Exeter', *Consort*, xxii (1965), pp. 5–16 (at p. 11).

5 *Lbl* Add. 31437, f. 29.

6 Lynn Hulse, 'Matthew Locke: Three Newly Discovered Songs for the Restoration Stage', *Music & Letters*, lxxv (1994), pp. 200–13 (at p. 212).

Garnons of Herefordshire, and John Aubrey wrote that there was 'a great friendship' between Locke and the antiquary and amateur musician Silas Taylor, who was a Commonwealth sequestrator in Hereford.[7] In Spring 1654 a number of depositions cite Locke as 'being a papist' and having been involved in an affray in Hereford (another example of Locke's bellicose behaviour!)[8] It seems that Locke moved to London sometime in the middle of the 1650s, and in 1656 John Playford published *Matthew Locke his Little Consort of Three Parts* (a revised version of music composed in 1651). Also in 1656, Locke composed some of the music for William Davenant's *The Siege of Rhodes*, in which he performed the part of the Admiral of Rhodes, and he appears to have contributed music to Davenant's *The Cruelty of the Spaniards in Peru* (?25 July 1658) and *The History of Sir Francis Drake* (?16 June 1659).[9] Locke also composed music for a performance of James Shirley's masque *Cupid and Death* (first performed in 1653) in Leicester Fields in 1659 where he appears to have set a number of the original speeches to recitative.[10]

By the time of the Restoration Locke was acknowledged as one of the country's leading composers and, perhaps as a result of his Royalist contacts whilst in the Low Countries in the late 1640s, his advancement at court was impressive: in June 1660 he was appointed Composer for the Violins with a salary of £46 10s 10d p.a. and Composer in the Private Musick for which he was paid £40 p.a.[11] As a Catholic he could not hold an official position in the Chapel Royal (although he wrote music for it in the 1660s) but, in 1662, he was appointed Organist in the (Catholic) chapel of Catherine of Braganza (which was based until 1671 at St James's Palace and thereafter at Somerset House) with a salary of £100 p.a.[12] As composer in the Private Musick Locke's duties were to provide music for the specialist group of musicians who played in the royal chambers at Whitehall, and his two Broken Consort suites (chamber music which mixed violins, bass viol and continuo instruments) typify his instrumental music in the early 1660s. His sacred vocal music was written for devotional contexts, for the Queen's chapel, or for the Oxford Music School. In 1665, due to the plague in London, Locke went with the court to Oxford and there composed a 'Prelude for 2 Violins and Bass Violl' and a 'Gloria Patri' which were added to an already existing Jubilate, and the motet *Ad te levavi oculos meos* which were performed in the Music School on 9 and 16 November respectively;[13] and the two odes 'All things their certain periods have' ('A New Yeares Song') and 'Come loyal hearts' were performed before the king in Oxford on 1 January 1666.[14] Locke maintained a link with the Oxford Music School for the rest of his life (most likely through his court colleague Edward Lowe who, as well as being one of the three organist to the Chapel Royal, was Heather Professor of Music at Oxford 1661–82); in 1673 Locke was paid £5 for composing the ode *Descende caelo cincta sororibus* for the Oxford degree ceremony (the 'Act').[15]

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7 '*Brief Lives', Chiefly of Contemporaries, Set Down by John Aubrey, Between the Years 1669 &1696,* ed. Andrew Clark (Oxford, 1898), ii, p. 254.

8 Herefordshire Record Office, Depositions vol. 5, ff. 7–8.

9 'The Apes Dance' and 'The Symerons Dance' in the Locke section of Playford's *Courtly Masquing Ayres* (1662) appear to come from the sixth entry of *The Cruelty of the Spaniards in Peru* and the second entry of *The History of Sir Francis Drake* respectively (Holman, *NG2*).

10 Locke's autograph score (*Lbl* Add. MS 17799) is headed: 'The Instrumentall and | Vocall Musique in | the Morall representation | att the Millitary Ground | In Lescester Fields | 1659'.

11 Holman, 'Locke, Matthew (1622–1677)', *Biographical Dictionary of English Court Musicians*, ii, p. 731.

12 For further information, see Peter Leech, 'Musicians in the Catholic Chapel of Catherine of Braganza, 1662–92', *Early Music*, xxix (2001), pp. 570–87.

13 *Ob* Mus. Sch. MS C.44 ff. 146v–147 and ff. 4–5 (autograph scores).

14 *Och* MS Mus. 14 ff. 90v–93v (in the hand of John Blow) and *Ob* MS Ashmole 36/37 f. 167 (words only).

15 *Och* MS Mus. 619 ff. 16–19 (in the hand of Edward Lowe).

On his return to London, and following a disastrous performance in the Chapel Royal of his setting of the Responses to the Ten Commandments (which, unusually, consists of ten separate settings rather than the usual repetitions of the same music), Locke published his *Modern Church-Musick Pre-accus'd, Censur'd, and Obstructed in its Performance before His Majesty, Aprill i. 1666. Vindicated by the Author Matt. Lock, Composer in Ordinary to His Majesty.* The publication included the music for the Responses and a rather defensive retort to the unfair criticism that his music was difficult. His reputation did not suffer, however, for later that year (on 14 August) his most adventurous symphony anthem, *Be thou exalted*, was performed in the Chapel to celebrate Albemarle's naval victory over the Dutch[16] and was proclaimed by Pepys as 'a special good Antheme'.[17]

Locke was also a music theorist, and his writings often revealed his quarrelsome nature. The objections to Thomas Salmon's proposed reform of notation[18] in Locke's *Observations upon a Late Book, Entituled, an Essay to the Advancement of Musick* (London, 1672) and *The Present Practice of Musick Vindicated* (London, 1673) were somewhat overstated, but his *Melothesia, or, Certain General Rules for Playing upon a Continued-Bass* (London, 1673), a publication that also included keyboard works by Locke and eight fellow composers, was of far more value, it being, according to Sir John Hawkins, 'the first book on the subject of thorough-bass published in England'.[19] Outside of his court activities, Locke was also involved with London's commercial theatres. He was the main house composer for the Duke of York's Company (at Lincoln's Inn Fields and, after 1671, at Dorset Garden), which was run by Sir William Davenant, and music by Locke survives for at least twelve productions, the most important being the self-contained Masque of Orpheus and Euridice for Elkanah Settle's *The Empress of Morocco* (3 July 1673), instrumental music for Thomas Shadwell's version of *The Tempest* (1674), and vocal and instrumental music for Shadwell's *Psyche* (27 February 1675). Locke's music for *The Tempest* and *Psyche* was published as *The English Opera* in 1675.

Locke died shortly before 10 August 1677 and his post as composer to the 24 Violins was taken by Henry Purcell. In the words of Robert Thompson, 'Locke's importance to English music in the generation before Purcell cannot be overestimated',[20] and, although there is no direct evidence that Locke taught the young Purcell, the influence of the older composer is not in doubt. On Locke's death Purcell composed the elegy *What hope for us remains now he is gone?* (Z.472). Locke made a distinct contribution to every genre of music: his consort music represents some of the glories of the English instrumental contrapuntal tradition, he excelled in the new expressive *concertato*-style of vocal writing in his declamatory songs and anthems, and his theatre works, and his large-scale anthems and motets blend elements of English and Italian *stile antico* and *stile moderno*.

16 *Ob* MS Mus. c.23 ff. 25–34 (autograph).

17 14 August 1666: Robert Latham and William Matthews (eds.), *The Diary of Samuel Pepys*, 11 vols. (London, 1970–83), vii, p. 245.

18 Thomas Salmon, *An Essay to the Advancement of Musick by Casting Away the Perplexity of Different Cliffs* (London, 1672) and *A Vindication of an Essay to the Advancement of Musick, from Mr. Matthew Lock's Observations* (London, 1672).

19 *A General History of the Science and Practice of Music, Volume the Fifth* (London, 1776), p. 171. William Penny's *Art of Composition, or, Directions to Play a Thorow Bass* (*c*.1670), mentioned by Henry Playford in a catalogue of 1690, may actually be the first continuo treatise, but no copy is known to have survived and it is possible that the volume was never published; see Thurston Dart, 'A Hand-List of English Instrumental Music Printed before 1681', *Galpin Society Journal*, 8 (1955), pp. 13–26 (at p. 25).

20 'Locke, Matthew, (*c*.1622–1677)', *ODNB*.

BRITISH LIBRARY ADDITIONAL MANUSCRIPT 31437

Matthew Locke's highly accurate copies of Italian motets and sacred songs appear in the third section (ff. 29–43) of the composite autograph scorebook *Lbl* Add. 31437. The first section (ff. 1–19) contains three-voice English anthems/sacred songs and the second section (ff. 20–28) contains Latin motets, all by Locke. The paper of the Italian section (ff. 29–43) is larger than that of most music books of the time (*c*.310 x 199 mm), the staves are not rastrum ruled and the paper was probably ruled after it was originally bound. The watermark of the paper in this section of the manuscript is a paschal lamb (probably Angoumois) and is comparable to watermarks in Dutch sources dating from *c*.1648.[21] Comments written in the score by Philip Hayes (1738–97) confirm that in his time the Italian music was a separate manuscript. On the first folio Hayes wrote:

> This manuscript is an original | of Matthew Lock, and contains | many of his own productions – | which were given by himself | to the Musick School

and on the first folio of the Italian section (f. 29) he wrote:

> This Musick Book is in the hand writing of | Mr Mathew Lock, and seems to have | been selected from various printed works | of many excellent musicians, whose fame | first began in the Low Countries, | where music in a great measure | had its Birth; and from thence reach'd | Italy &c.

Hayes is correct that the motets and sacred songs were copied from printed sources (this is confirmed by Locke's annotations at the top of his transcriptions; all noted in the Textual Commentary), but he is incorrect that the point of origin of the music was the Low Countries and the music then made its way to Italy. It was the opposite: the music copied by Locke was all originally printed in Venetian publications which were then exported and often reprinted by the Phalèse printing house in Antwerp.[22]

THE PRINTED SOURCES

Pieces **1–5** are identified by Locke as 'Ex Opus tertium, liber primus, Galeatio Sabbatino', his copy source likely having been the Phalèse edition of 1642, the first edition of which was originally printed in Venice by Alessandro Vincenti in 1626. The next piece (**6** 'Salve meum salutare') was originally published in Sabbatini's *Sacrarum Laudum Musicis Conceptibus ... Liber Secundus, Opus Septimum* (Venice: Alessandro Vincenti, 1637) with Locke's source likely to have been the Phalèse reprint of 1641. Giovanni Rovetta's 'Dulcis Christe, ad te venio' (**7**) was first published in *Motetti Concertati ... Opera Terza* (Venice: Alessandro Vincenti, 1635) but Locke's annotation 'Ex Libro Quautor [*sic*] Joannem Rovetta' clearly indicates that this was copied from Ioannem Rovetta, *Gemma Musicalis Diversis Cantionibus Sacris ... Liber Quartus* (Antwerp: heirs of Petri Phalesii, 1641).[23] The other three pieces by Rovetta were first printed in *Motetti Concertati ... Opera Quinta* (Venice: Alessandro Vincenti, 1639) (**8**) and *Motetti Concertati ... Libro Terzo ... Opera Decima* (Venice: Alessandro Vincenti, 1647) (**9–**

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21 The first two sections of *Lbl* Add. MS 31437 were copied on paper that appears to be later than 1648; see Robert Thompson, 'English Music Manuscripts and the Fine Paper Trade, 1648–1688' (PhD thesis, King's College, University of London, 1988), pp. 387–94.

22 On the Phalèse printing house, see Susan Bain and Henri Vanhulst, 'Phalèse', *NG2*, xix, pp. 545–9; and Maria Schildt, 'The Music Printers Madeleine and Marie Phalèse in Antwerp, 1629–1675', in Andrea Lindmayr-Brandl and Grantley McDonald (eds), *Early Printed Music and Material Culture in Central and Western Europe* (Abingdon and New York, 2021), pp. 176–203.

23 *RISM* lists only an edition of 1649 (Antwerp: Magdalenam Phalesiam and co-heirs). The Cantus partbook of a 1641 edition (Antwerp: heirs of Petri Phalesii) appears in Google Books https://play.google.com/store/books/details/Giovanni_Rovetta_componist_Gemma_mvsicalis_diversi?id=VcXfab0B3SsC&hl=en_US&gl=US; enquiries were unsuccessful in revealing a provenance. The 1641 edition is not listed in Schildt, 'The Music Printer Madeleine and Marie Phalèse in Antwerp, 1629–1675'.

10) with Locke's copy sources most likely being Ioanne Rovetta*, Motetta Concertata … Opus Quintum* (Antwerp: heirs of Petri Phalesii, 1640) and Ioanne Rovetta, *Manipulus e Messe Musicus* (Antwerp: heirs of Petri Phalesii, 1648) respectively. 'Anima mea liquefacta est' by Costanzo da Cosena (**11**) is, according to Locke, 'Di F. Buonaventura di Rogliano alias Francesco Costanzo [da Cosena]. Lib: Sec.[d]' but no copy of this printed source survives[24] and the version in *Lbl* Add. MS 31437 is therefore unique. It seems likely that the following piece, 'O Jesu mi dulcissime' (**12**), is from the same lost collection. Locke's copies of Italian music conclude with three solo-voice motets (**13–15**) from Galeazzo Sabbatini's *Sacre Lodi Concerto a Voce Sola … Opera Nona* (Venice: Alessandro Vincenti, 1640); this publication was not reprinted in the Low Countries, and it is therefore likely that Locke had access to the 1640 Venetian print. It should also be noted that pieces **1**, **4**, **7** and **8** were published in Ambrosius Profe's Leipzig anthologies (1641–2),[25] but a comparison of readings indicates that these were not the sources for Locke's transcriptions.

THE COMPOSERS

Galeazzo Sabbatini (1597–1662) was a canon of Pesaro Cathedral from 1626 to 1630, and from 1630 to 1639 was *maestro di cappella* at the court of the Duke of Mirandola, before returning to Pesaro Cathedral in 1641. Between 1639 and 1641 he may have lived in Bergamo, and it is known that he visited Rome in 1652–3 and 1657–9. He composed both sacred and secular music in the new *concertato* styles and he was also a theorist, publishing a manual on continuo playing: *Regola facile, e breve per sonare sopra il Basso Continuo nell'Organo, Manacordo, ò altro simile stromento* (Venice, 1628).[26]

Giovanni Rovetta (1595/7–1668) appears to have spent his entire life in Venice as a musician at S Marco. He may have been a choirboy at S Marco (where his father was a violinist between 1614 and 1641) but the first documentary evidence of his career dates from 7 December 1614, when he was appointed to the permanent staff of instrumentalists. On 22 November 1627 he succeeded Alessandro Grandi as Monteverdi's assistant *maestro di cappella* and became *maestro* on 21 February 1644 in succession to Monteverdi. Although in the shadow of Monteverdi (who may well have been his teacher), Rovetta's works, both sacred and secular, do show a distinctive voice.[27]

Francesco Costanzo da Cosena / F. Buonaventura di Rogliano (*fl.* 1621) is known only as the composer of *II Primo Libro delli Mottetti à Due, à Tre, & à Quattro. Con un Vespero, Hinni, Compieta, e Messa à Quattro, con il suo Basso Continuo* (Naples: Costantino Vitale, 1621). Locke's copies in *Lbl* Add. 31437 add one or possibly two more works to the composer's output.[28]

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[24] This should not be a surprise as the number of known lost printed sources or sources that survive as single examples is extensive: see Rudolf Rasch, 'How Much Is Lost, or Do We Know What We Don't Know? Observations on the Loss of Printed Music from the Seventeenth and Eighteenth Centuries', in Giacomo Fornari (ed.), *Album amicorum Albert Dunning in occasione del suo LXV compleanno* (Turnhout, 2002), pp. 461–94.

[25] See Mary E. Frandsen, 'The Anthologies of Ambrosius Profe (1589-1661) and Lutheran Spirituality', in Ralph P. Locke, Johan Norrback and Joel Speerstra (eds), *A Festschrift for Kerala J. Snyder,* GOArt Research Reports 4 (Gothenburg University, https://gupea.ub.gu.se/bitstream/handle/2077/54932/gupea_2077_54932_1.pdf?sequence=1&isAllowed=y).

[26] Gregorio Moppi, 'Sabbatini, Galeazzo', *DBI*, lxxxix (2017) https://www.treccani.it/enciclopedia/galeazzo-sabbatini_%28Dizionario-Biografico%29/; Jerome Roche, 'Sabbatini, Galeazzo', *NG2*, xxii, p. 63.

[27] Paolo Alberto Rismondo, 'Rovetta, Giovanni', *DBI*, lxxxix (2017) https://www.treccani.it/enciclopedia/giovanni-rovetta_%28Dizionario-Biografico%29/; Jerome Roche and John Whenham, 'Rovetta, Giovanni', *NG2*, xxi, pp. 814–15.

[28] Unattrib., 'Costanzo da Cosena, Francesco', *The New Grove Dictionary of Music and Musicians*, 1st edn (London, 1980), iv, p. 236.

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. Tied notes in the basso continuo (e.g., two tied minims rather than a semibreve), where they may represent an indication to change chord, are retained. Dots required in modern notation to indicate perfection are added tacitly. 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. Original ligatures are identified by closed horizontal brackets above the relevant notes, and coloration is indicated with open horizontal brackets.

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

The music copied by Matthew Locke in the third fascicle of *Lbl* Add. MS 31437 was originally composed in Italy where it would have been performed in churches, cathedrals and devotional settings; it was then disseminated to the Low Countries where much of it was reissued to be performed devotionally and, in Catholic circles, in church services. Locke made his scores from printed partbooks in the Low Countries and then took them back to England where the music may have been performed by the musicians of the Catholic queen, Catherine of Braganza, in devotional contexts. The performance opportunities for the repertoire in this edition were thus varied and comments on performance practice can therefore only be general. However, I would suggest that the manner of performance, wherever, would have been dominated by Italianate methods.

Given the soloistic lines of the motets, 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) – indeed, the ubiquitous 't.' sign appears in a number of pieces indicating ornamentation. The singers who performed this music were virtuosi who probably sang in a far lighter and more flexible way than operatically trained singers today.[29] 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.[30] 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.[31] 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
MARCH 2024

29 See Richard Wistreich, 'Reconstructing Pre-Romantic Singing Technique', in John Potter (ed.), *The Cambridge Companion to Singing* (Cambridge, 2000), pp. 178–91; and Wistreich, 'Vocal Performance in the Seventeenth Century', in Colin Lawson and Robin Stowell (eds), *The Cambridge History of Musical Performance* (Cambridge, 2012), pp. 398–410.

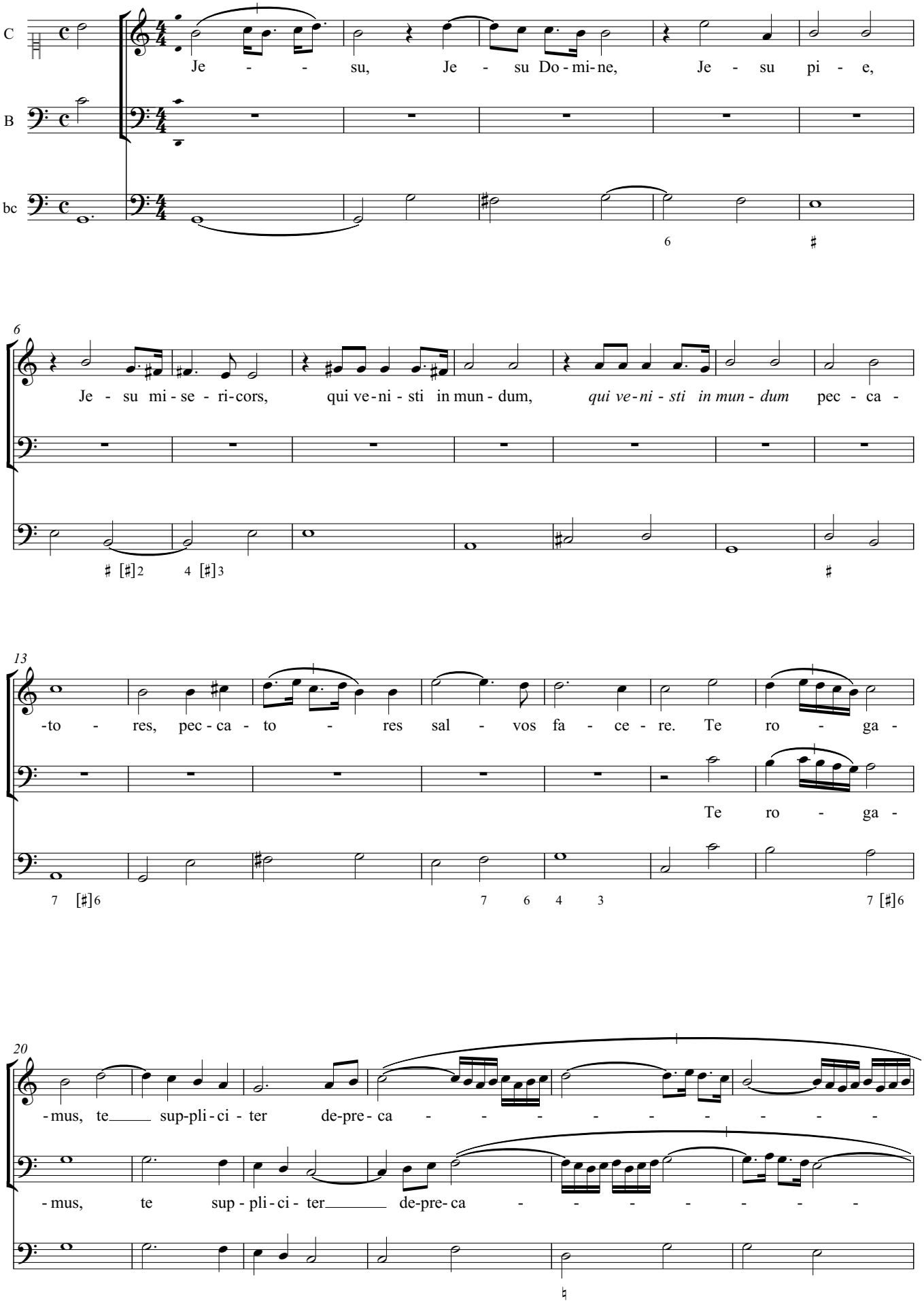
30 See, *inter alia*, Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music*, Studies in Musicology 90 (Ann Arbor, 1987), and Nigel North, *Continuo Playing on the Lute, Archlute and Theorbo* (Bloomington, 1987).

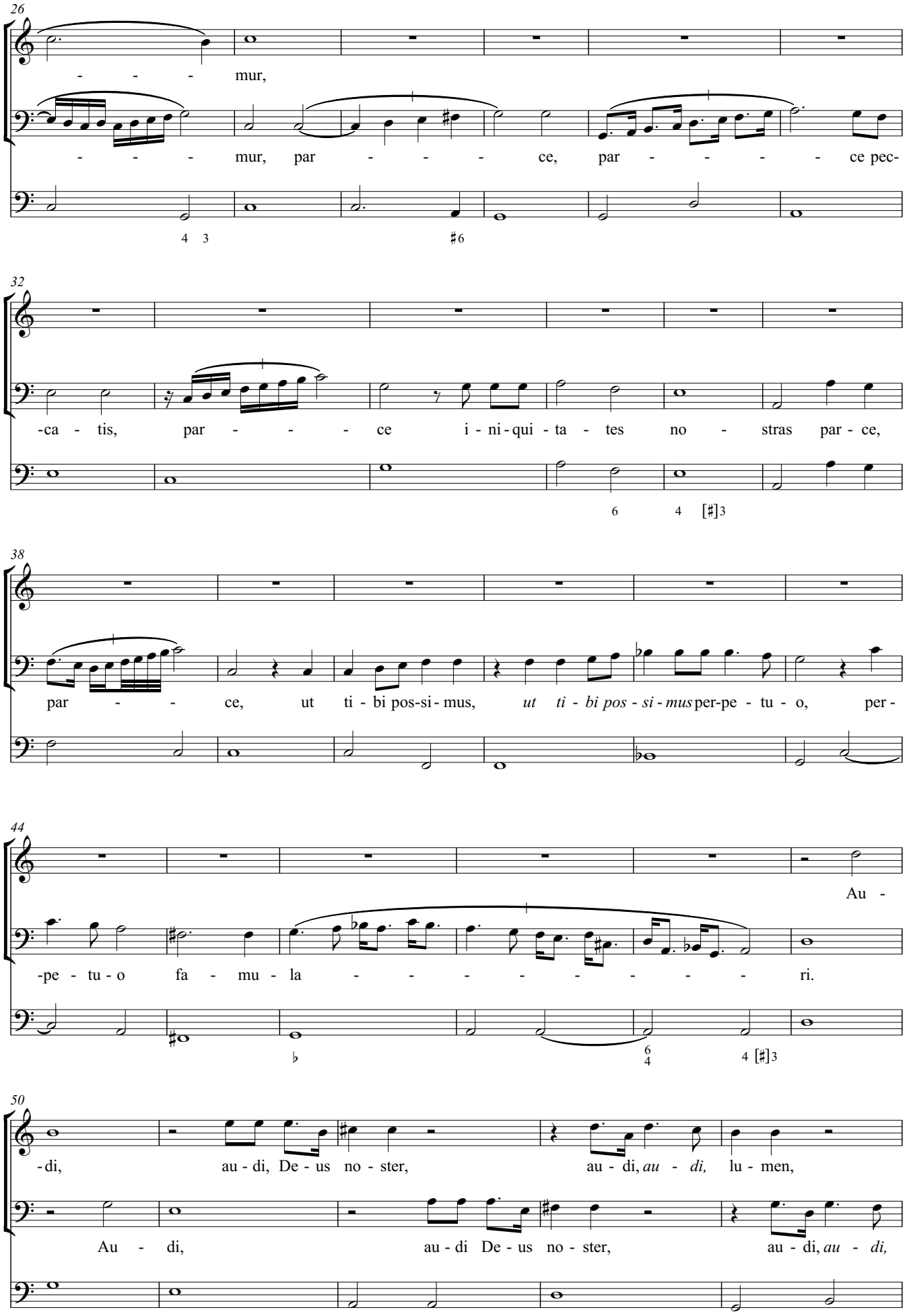
31 For an introduction to the issues see chapter 1 of George Houle, *Meter in Music, 1600–1800: Performance, Perception, and Notation* (Bloomington, 1987); and Jeffrey G. Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance* (Oxford, 1999), pp. 443–54.

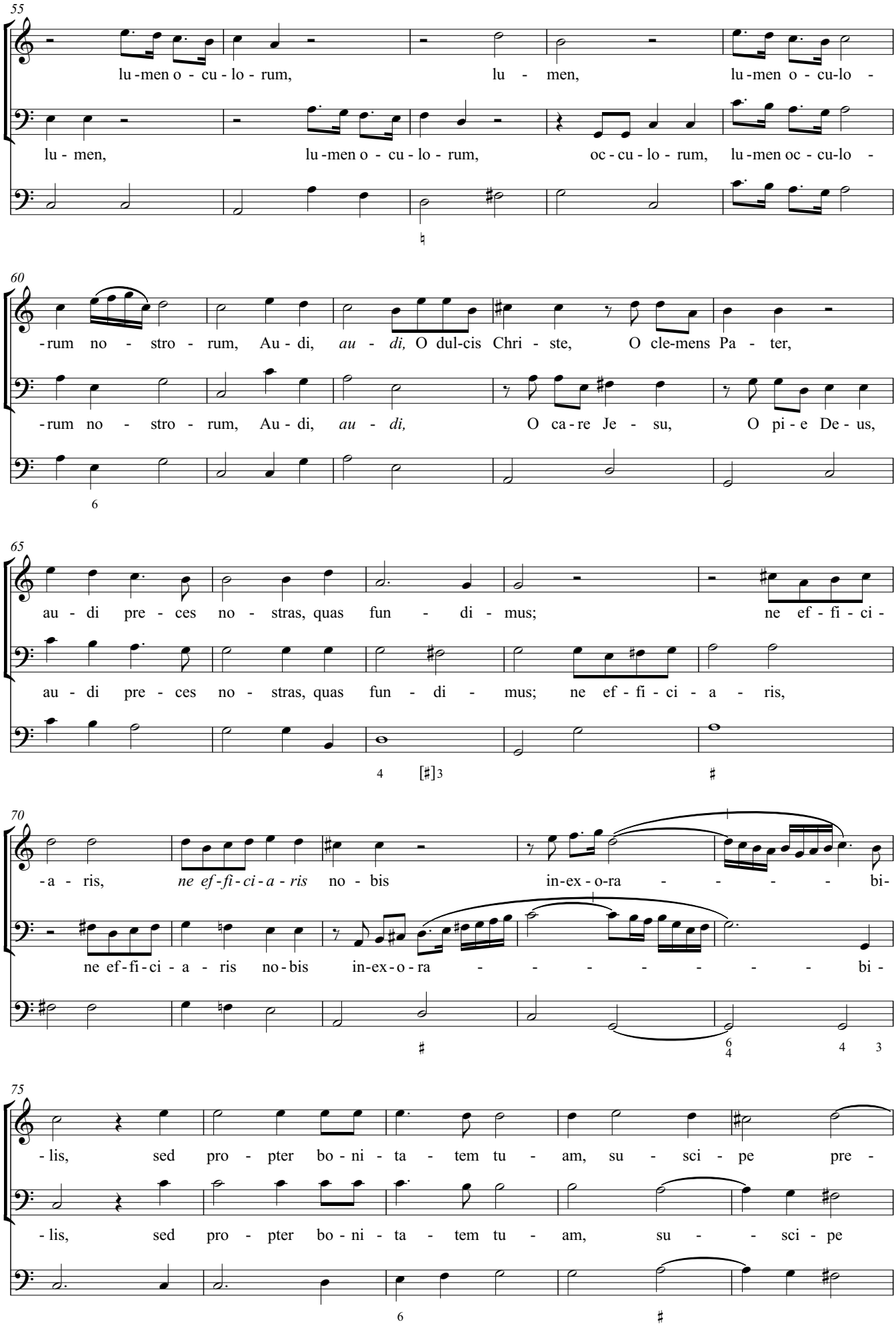
1

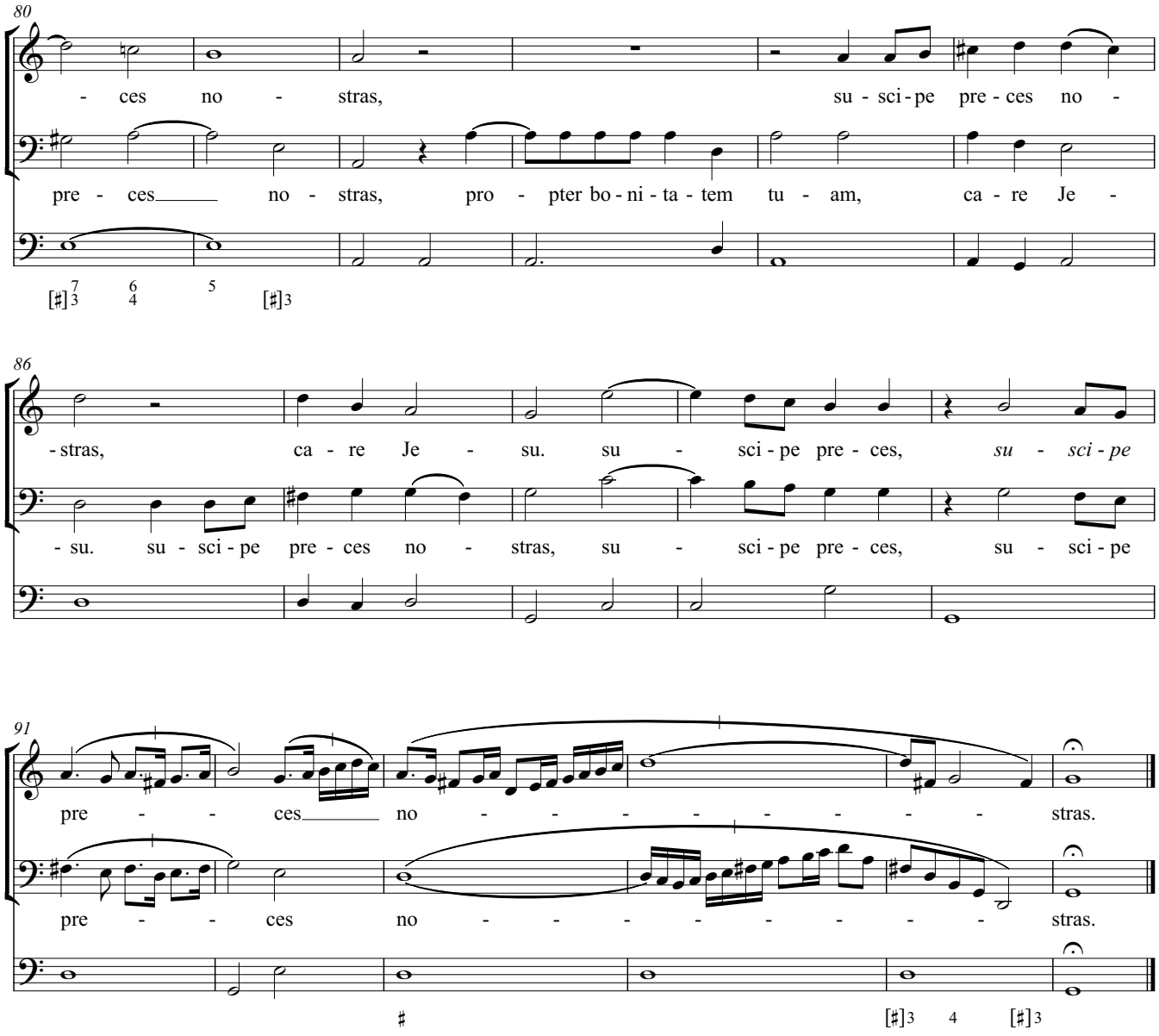
Jesu Domine, Jesu pie

Galeazzo Sabbatini




26
- - - - mur,
- - - - mur, par - - - - ce, par - - - - - ce pec-
32
-ca - tis, par - - - - ce i - ni - qui - ta - tes no - stras par - ce,
38
par - - - ce, ut ti - bi pos-si - mus, *ut ti - bi pos - si - mus* per-pe - tu - o, per -
44
Au -
-pe - tu - o fa - mu - la - - - - - - - - - ri.
50
-di, au - di, De - us no - ster, au - di, *au - di,* lu - men,
Au - di, au - di De - us no - ster, au - di, *au - di,*

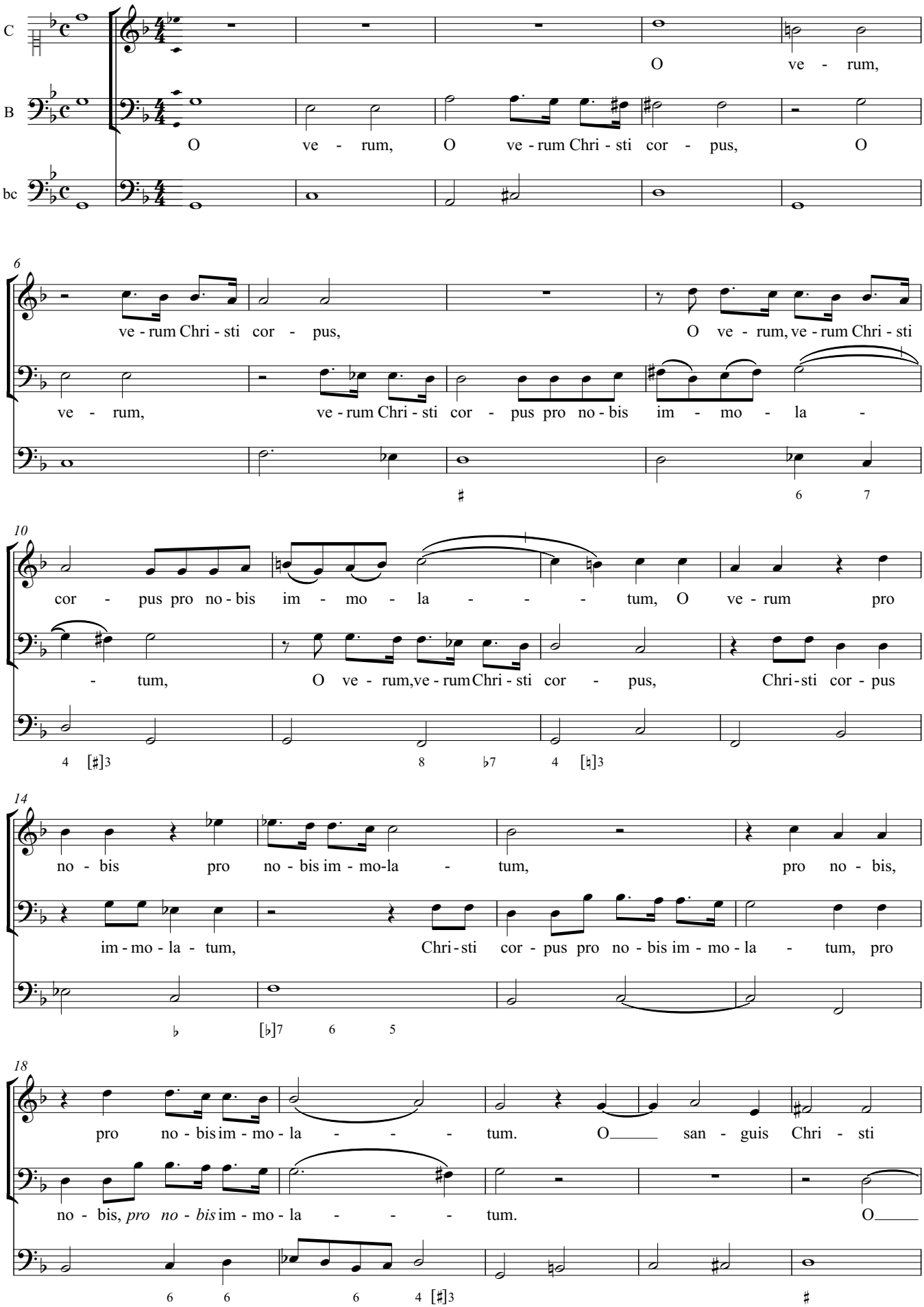

55
lu-men o - cu - lo - rum, lu - men, lu-men o - cu-lo -
lu - men, lu-men o - cu - lo - rum, oc - cu - lo - rum, lu-men oc - cu-lo -
60
-rum no - stro - rum, Au - di, au - di, O dul-cis Chri - ste, O cle-mens Pa - ter,
-rum no - stro - rum, Au - di, au - di, O ca-re Je - su, O pi - e De - us,
65
au - di pre - ces no - stras, quas fun - di - mus; ne ef - fi - ci -
au - di pre - ces no - stras, quas fun - di - mus; ne ef - fi - ci - a - ris,
70
-a - ris, ne ef-fi-ci-a-ris no - bis in-ex - o-ra - - - - bi-
ne ef-fi-ci - a - ris no-bis in-ex-o-ra - - - - - - - bi -
75
-lis, sed pro - pter bo - ni - ta - tem tu - am, su - sci - pe pre -
-lis, sed pro - pter bo - ni - ta - tem tu - am, su - - sci - pe

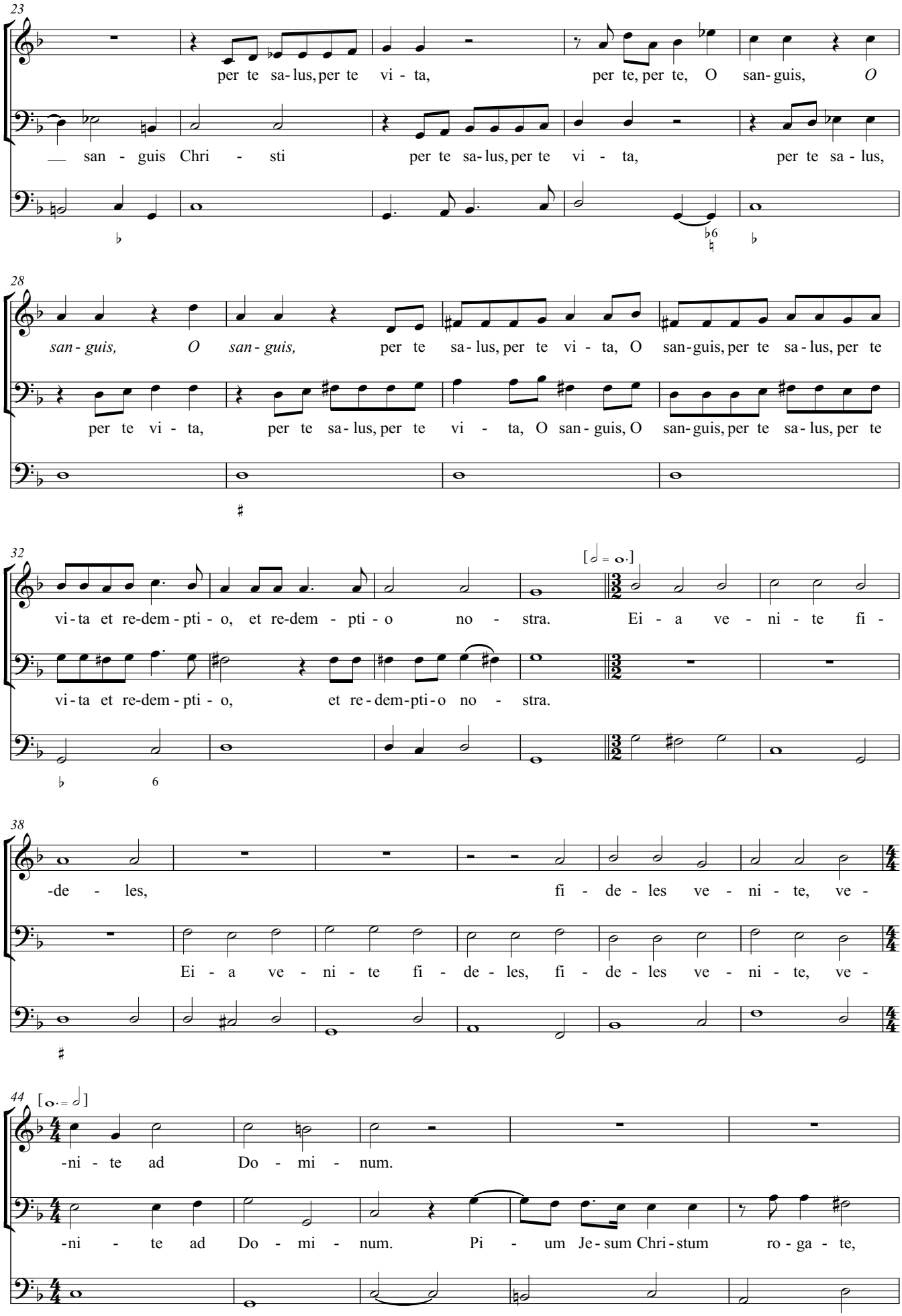

80
- ces no - stras, su - sci - pe pre - ces no -
pre - ces no - stras, pro - pter bo - ni - ta - tem tu - am, ca - re Je -
86
- stras, ca - re Je - su. su - sci - pe pre - ces, su - sci - pe
- su. su - sci - pe pre - ces no - stras, su - sci - pe pre - ces, su - sci - pe
91
pre - - ces no - - - - - - - - stras.
pre - - ces no - - - - - - - - stras.

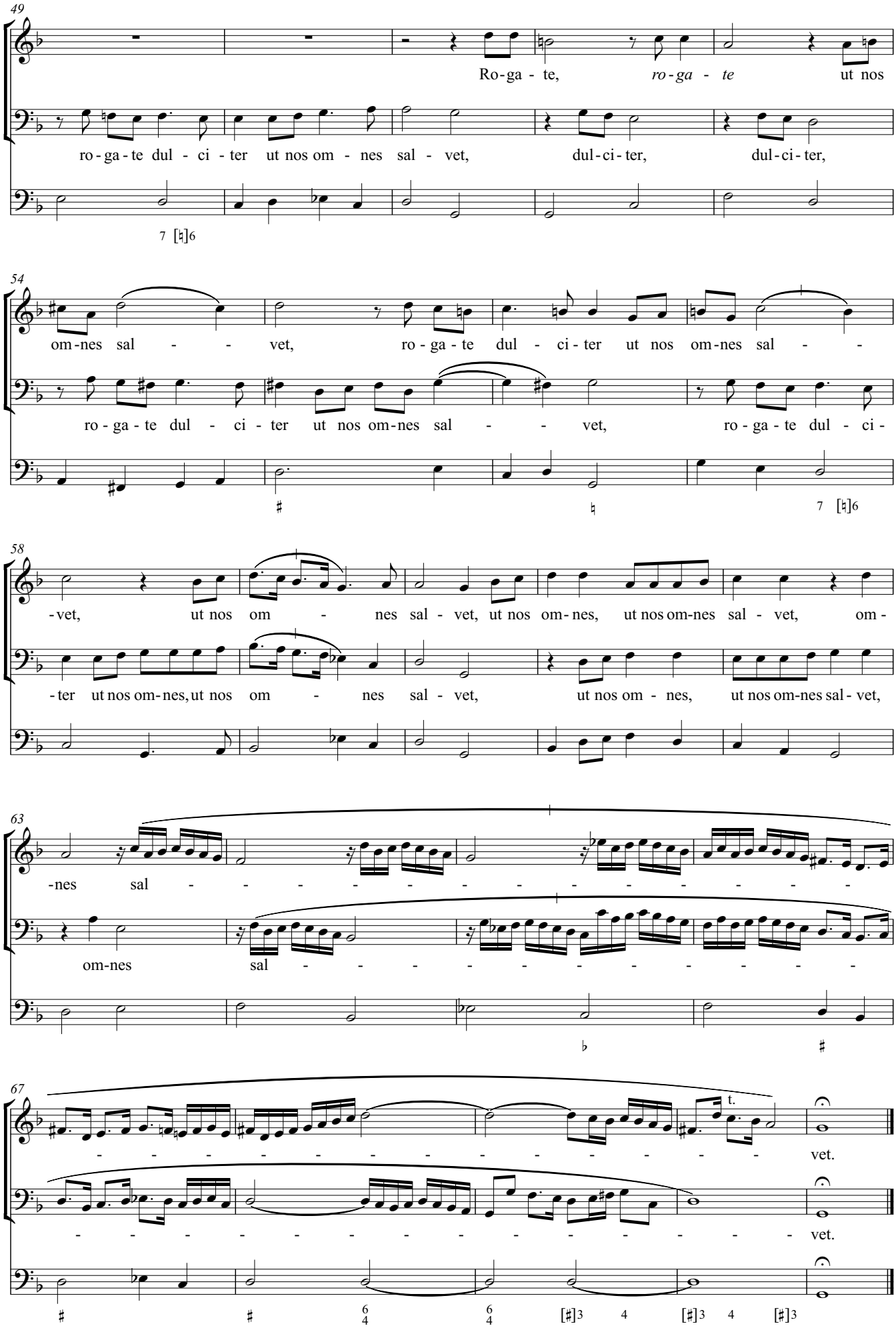
2

O verum Christi corpus

[Galeazzo Sabbatini]



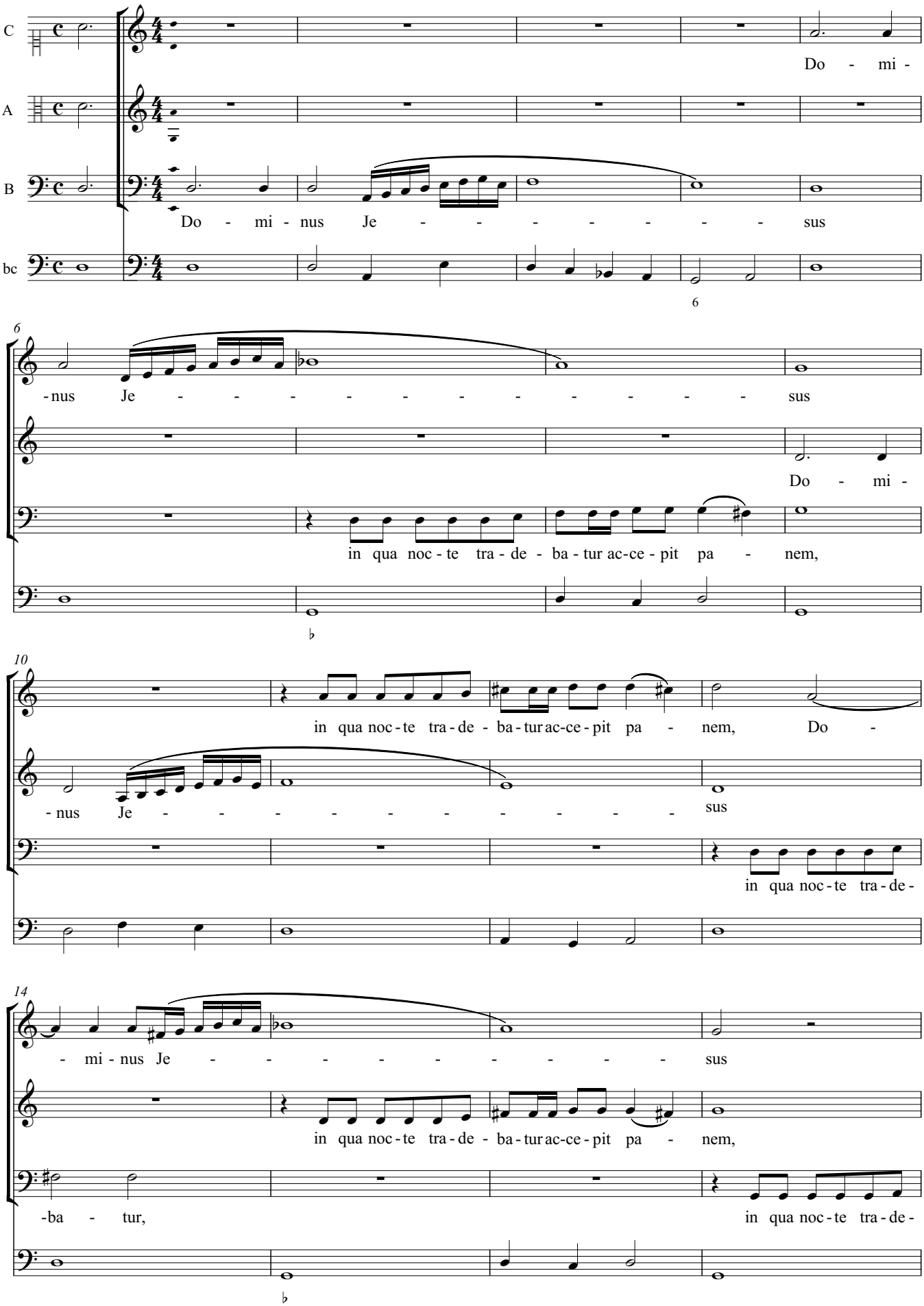

23
per te sa- lus, per te vi - ta, per te, per te, O san- guis, O
san - guis Chri - sti per te sa- lus, per te vi - ta, per te sa - lus,
28
san - guis, O san - guis, per te sa - lus, per te vi - ta, O san-guis, per te sa - lus, per te
per te vi - ta, per te sa - lus, per te vi - ta, O san - guis, O san-guis, per te sa - lus, per te
32
vi - ta et re-dem - pti - o, et re-dem - pti - o no - stra. Ei - a ve - ni - te fi -
vi - ta et re-dem - pti - o, et re - dem-pti - o no - stra.
38
-de - les, fi - de - les ve - ni - te, ve -
Ei - a ve - ni - te fi - de - les, fi - de - les ve - ni - te, ve -
44
-ni - te ad Do - mi - num.
-ni - te ad Do - mi - num. Pi - um Je - sum Chri - stum ro - ga - te,

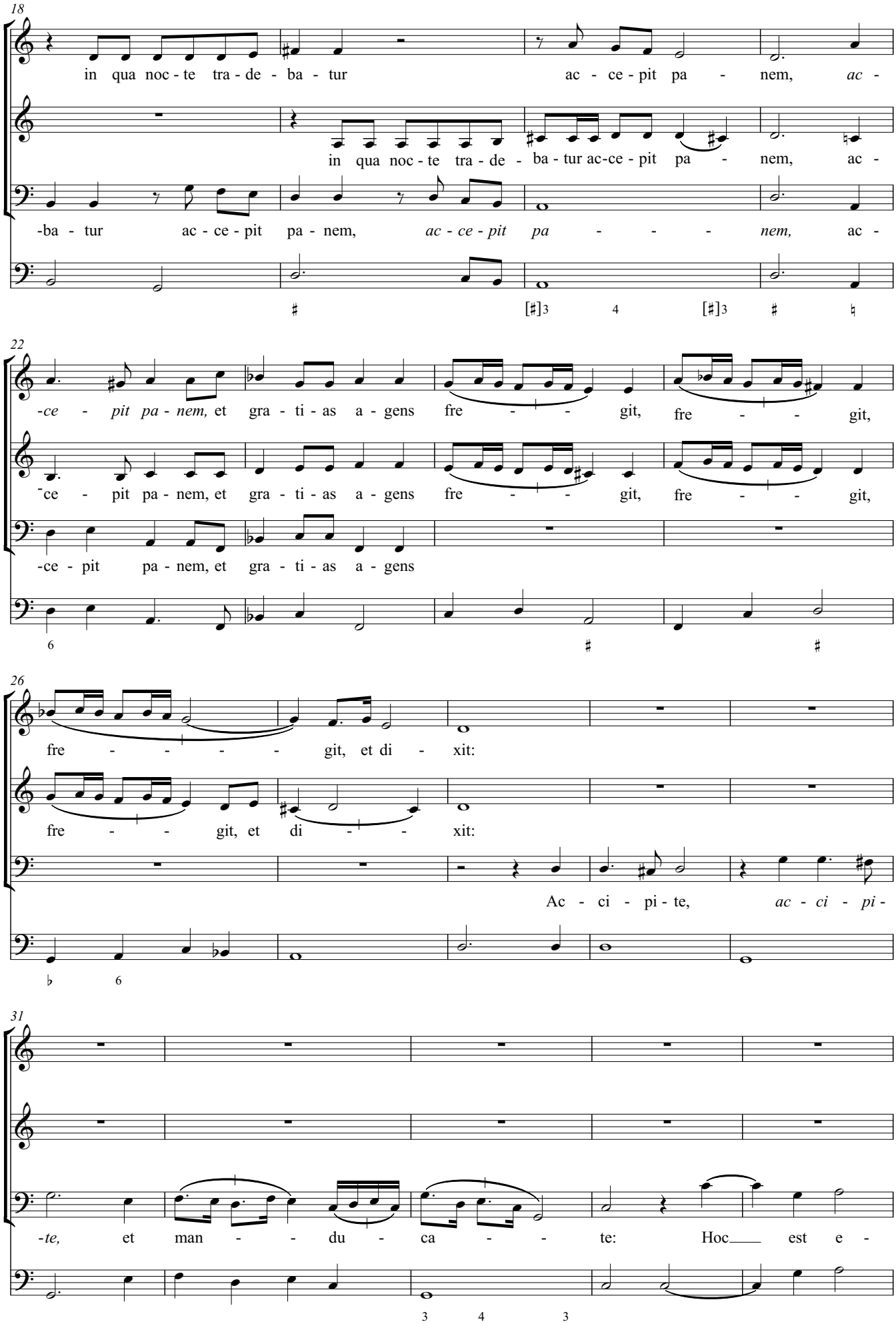

49
Ro-ga - te, ro-ga - te ut nos
ro - ga - te dul - ci - ter ut nos om - nes sal - vet, dul-ci-ter, dul-ci-ter,
54
om-nes sal - - vet, ro - ga - te dul - ci - ter ut nos om-nes sal - -
ro - ga - te dul - ci - ter ut nos om-nes sal - - vet, ro - ga - te dul - ci -
58
-vet, ut nos om - nes sal - vet, ut nos om-nes, ut nos om-nes sal - vet, om -
-ter ut nos om-nes, ut nos om - nes sal - vet, ut nos om - nes, ut nos om-nes sal - vet,
63
-nes sal - - - - - - - - - - - - - -
om-nes sal - - - - - - - - - - - - -
67
- - - - - - - - - - - - - - vet.
- - - - - - - - - - - - - - vet.

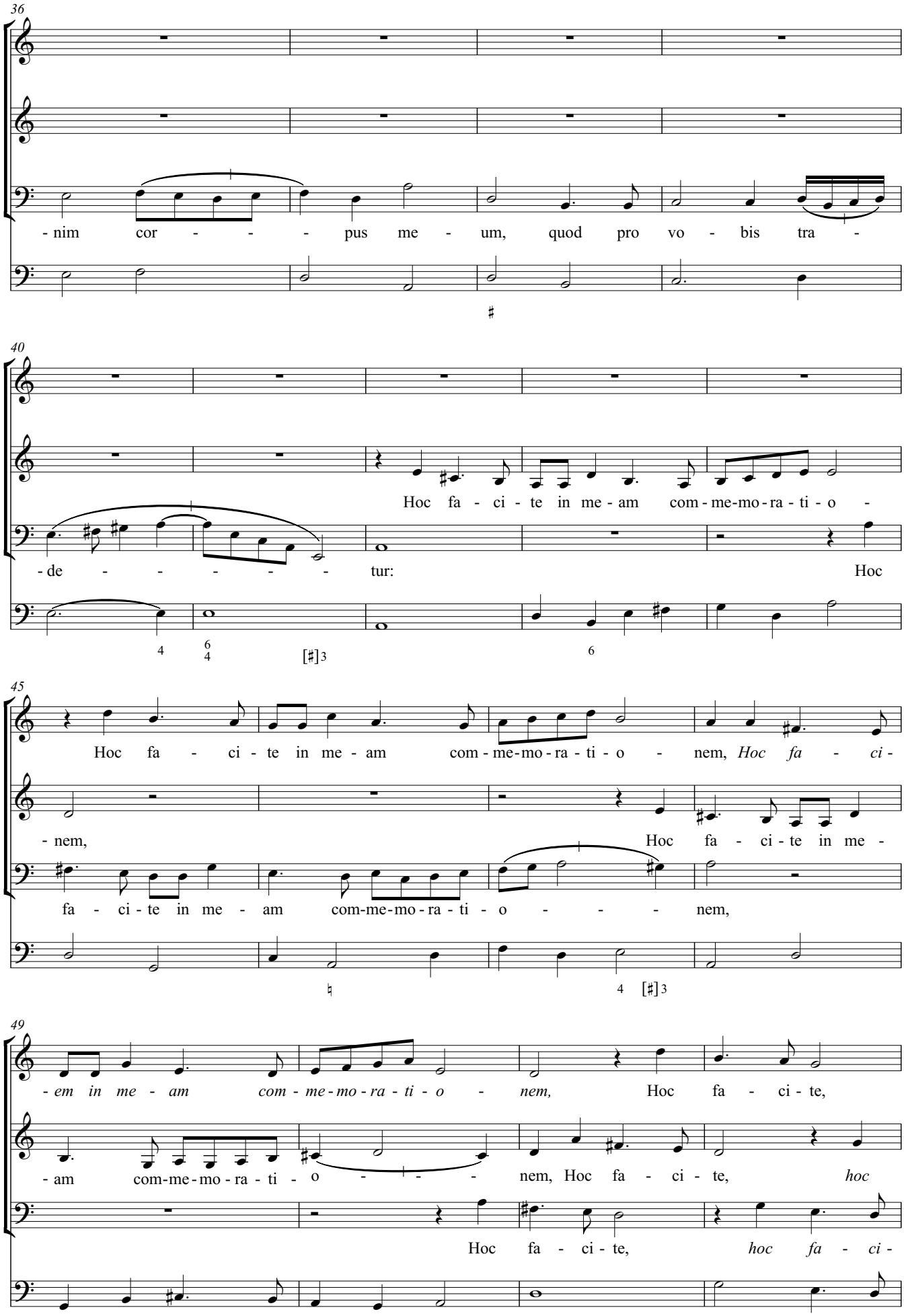
3

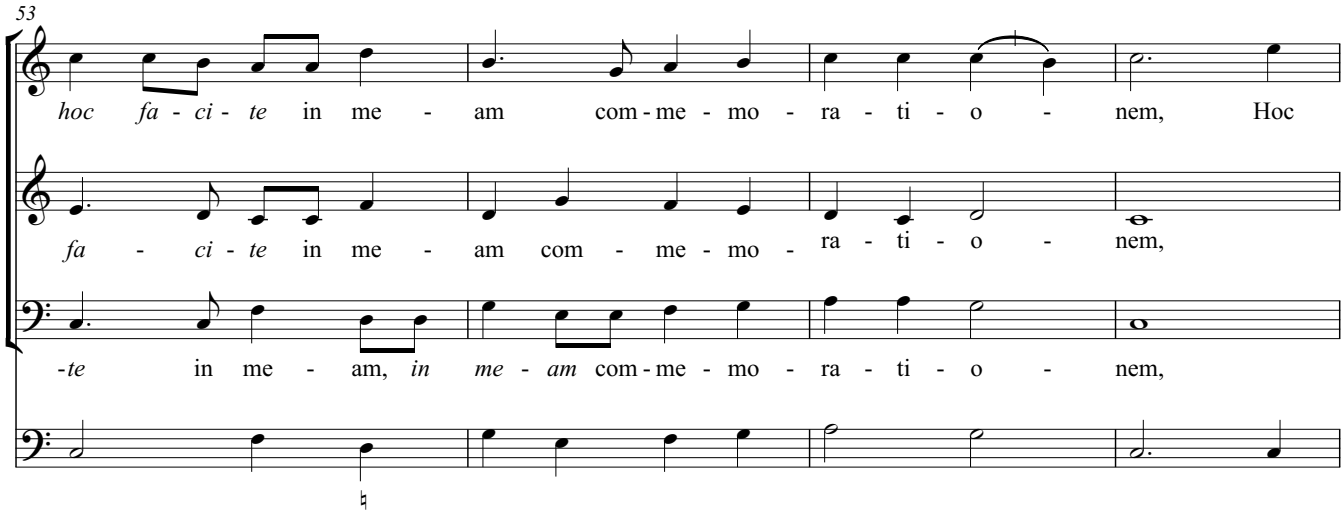
Dominus Jesus in qua nocte tradebatur accepit panem

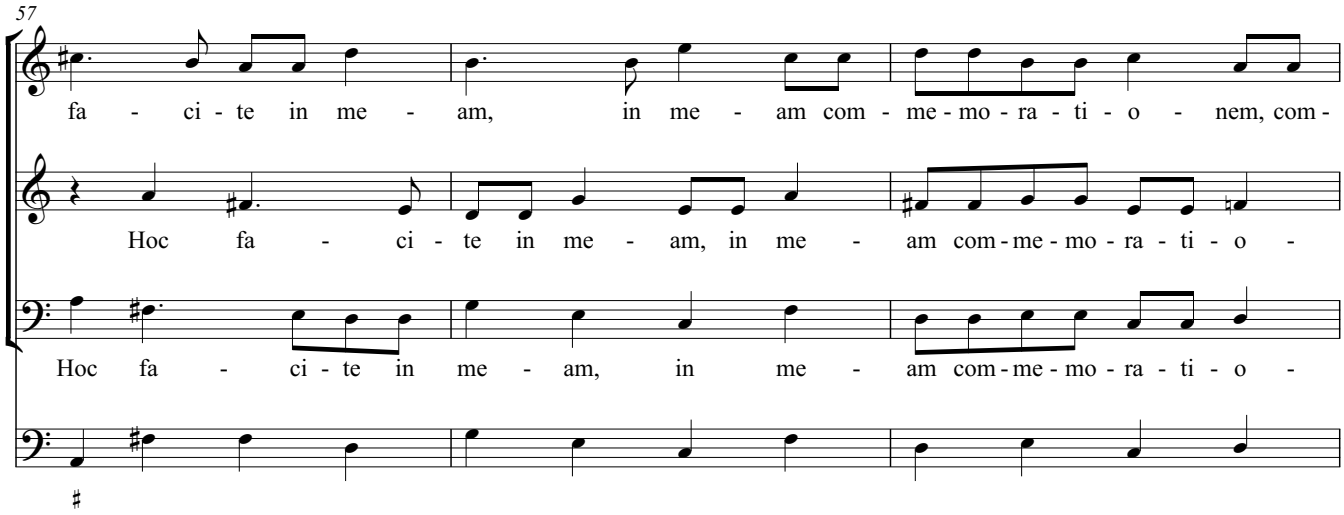
[Galeazzo Sabbatini]

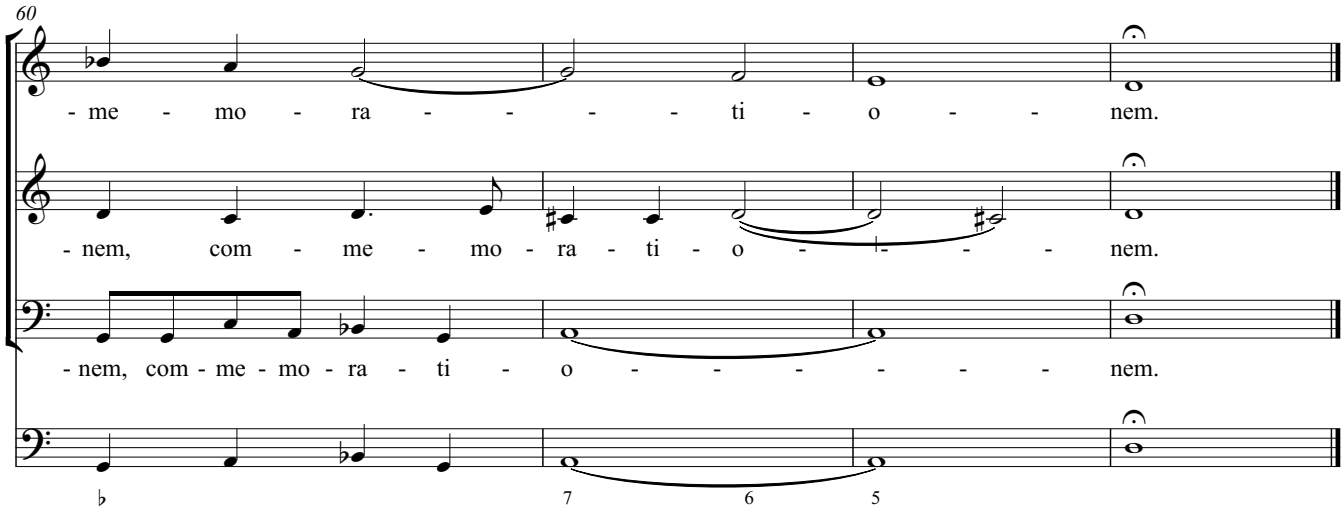



18
in qua noc - te tra - de - ba - tur ac - ce - pit pa - nem, ac -
in qua noc - te tra - de - ba - tur ac-ce - pit pa - nem, ac -
-ba - tur ac - ce - pit pa - nem, ac-ce - pit pa - - - nem, ac -
22
-ce - pit pa - nem, et gra - ti - as a - gens fre - - git, fre - - git,
-ce - pit pa - nem, et gra - ti - as a - gens fre - - git, fre - - git,
-ce - pit pa - nem, et gra - ti - as a - gens
26
fre - - - - - git, et di - xit:
fre - - git, et di - - xit:
Ac - ci - pi - te, ac - ci - pi -
31
-te, et man - - du - ca - - te: Hoc est e -


36
-nim cor - - - pus me - um, quod pro vo - bis tra -
40
Hoc fa - ci - te in me - am com - me-mo - ra - ti - o -
-de - - - - - tur: Hoc
45
Hoc fa - ci - te in me - am com - me-mo - ra - ti - o - nem, Hoc fa - ci -
- nem, Hoc fa - ci - te in me -
fa - ci - te in me - am com-me-mo - ra - ti - o - - - - nem,
49
- em in me - am com - me-mo - ra - ti - o - nem, Hoc fa - ci - te,
- am com-me-mo - ra - ti - o - - - - nem, Hoc fa - ci - te, hoc
Hoc fa - ci - te, hoc fa - ci -


53
hoc fa - ci - te in me - am com - me - mo - ra - ti - o - nem, Hoc
fa - ci - te in me - am com - me - mo - ra - ti - o - nem,
-te in me - am, in me - am com - me - mo - ra - ti - o - nem,

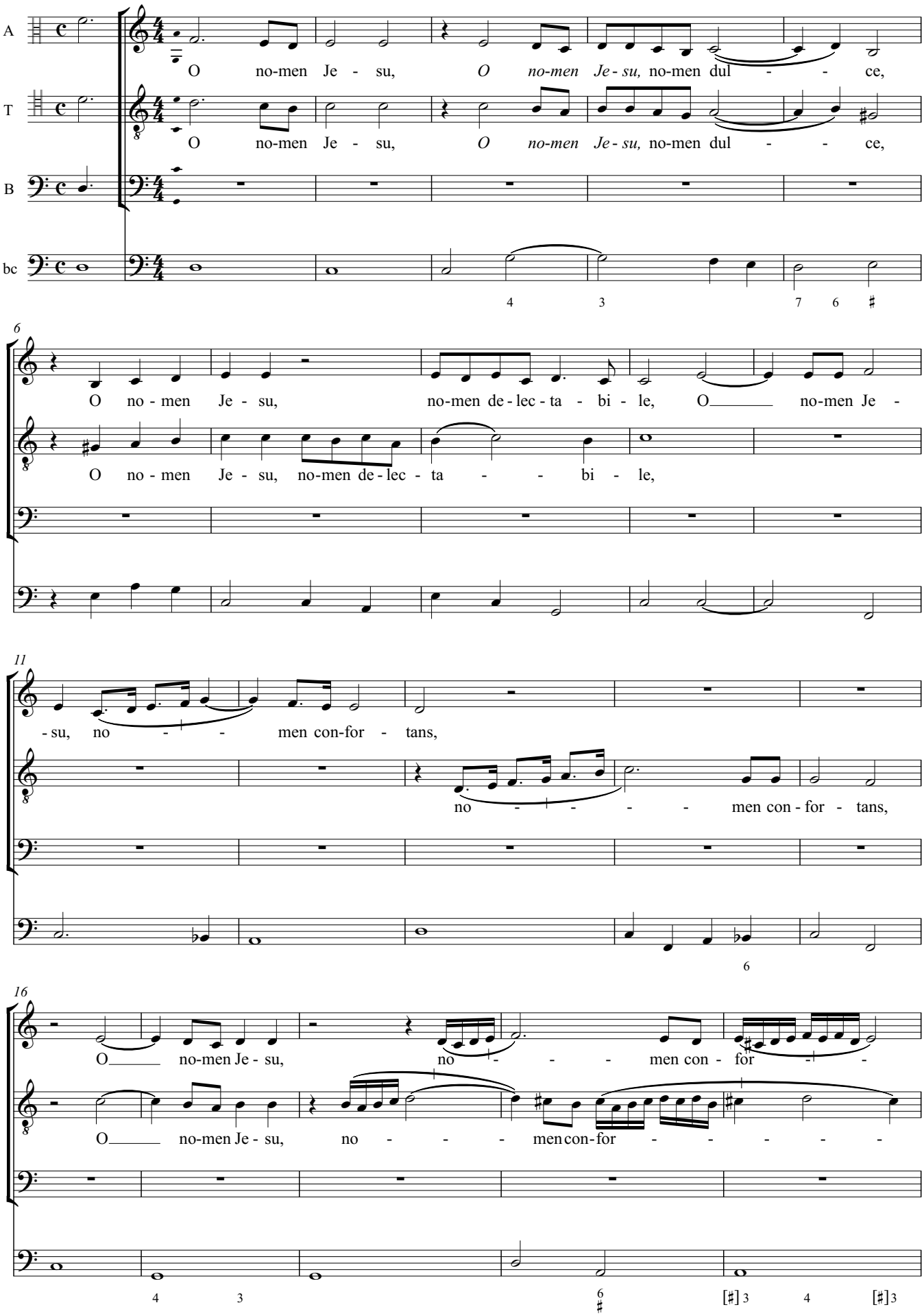

57
fa - ci - te in me - am, in me - am com - me - mo - ra - ti - o - nem, com -
Hoc fa - ci - te in me - am, in me - am com - me - mo - ra - ti - o -
Hoc fa - ci - te in me - am, in me - am com - me - mo - ra - ti - o -

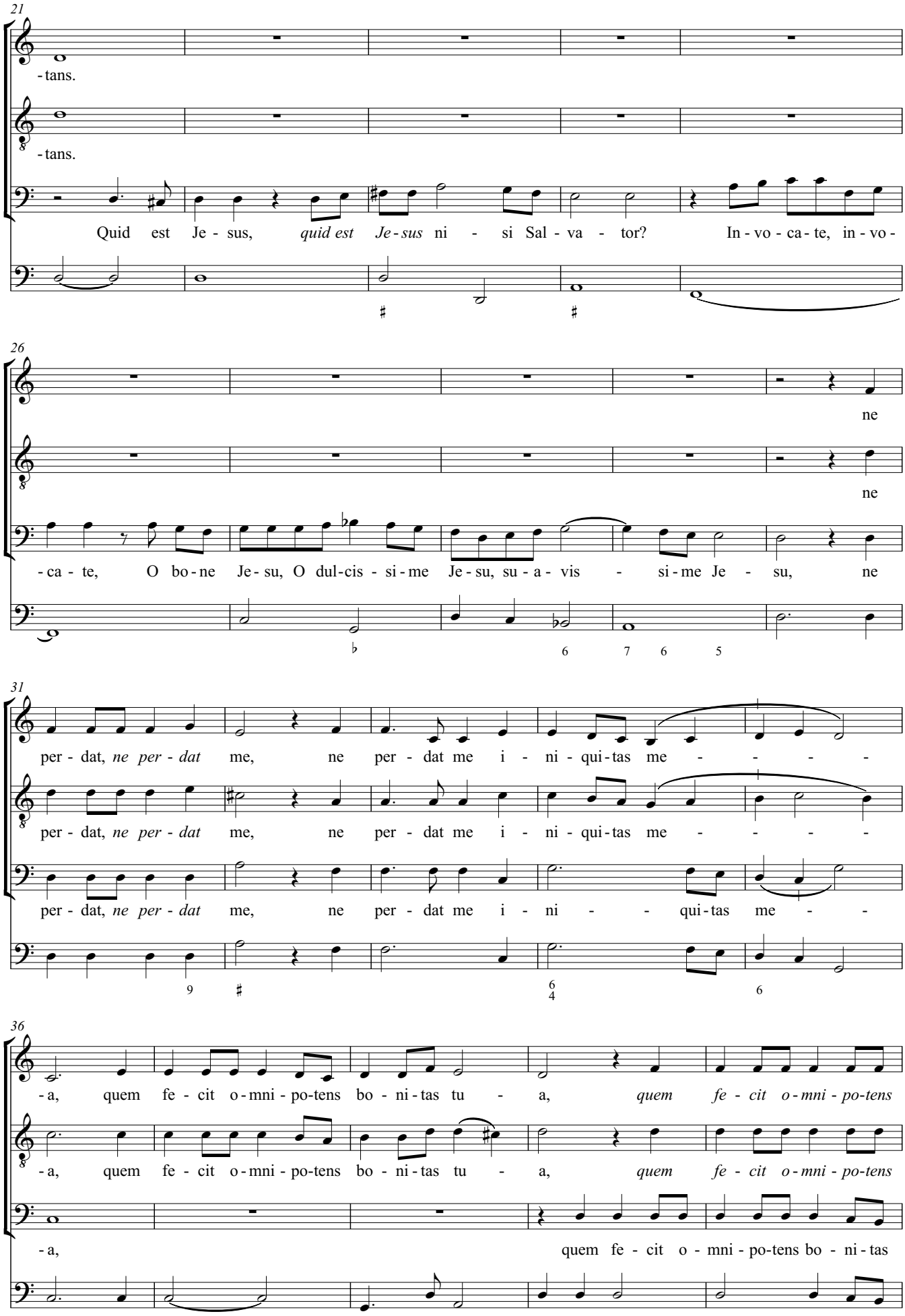

60
- me - mo - ra - - - - - ti - o - - nem.
- nem, com - me - mo - ra - ti - o - - - - nem.
- nem, com - me - mo - ra - ti - o - - - - - - nem.
7
6
5

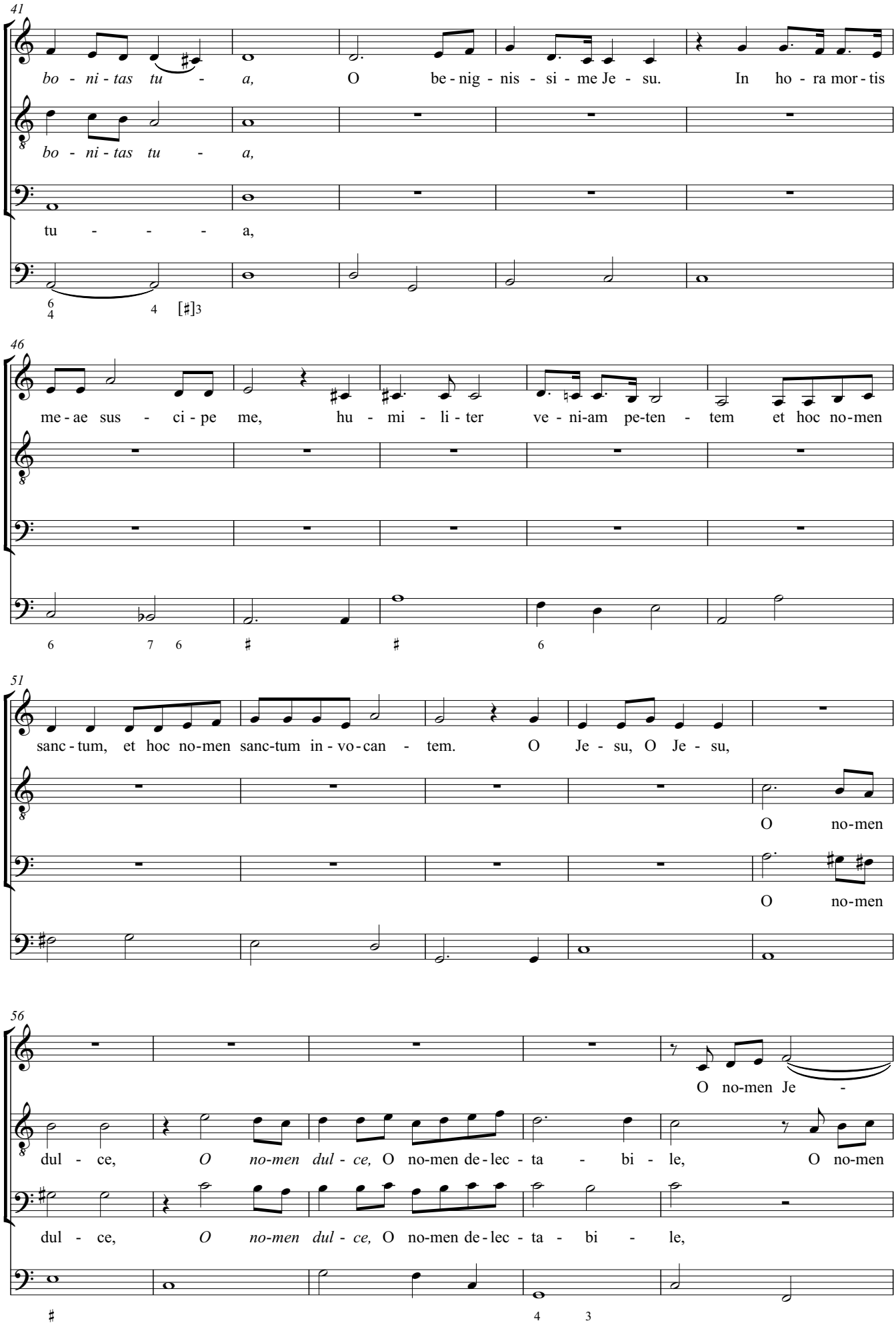
4

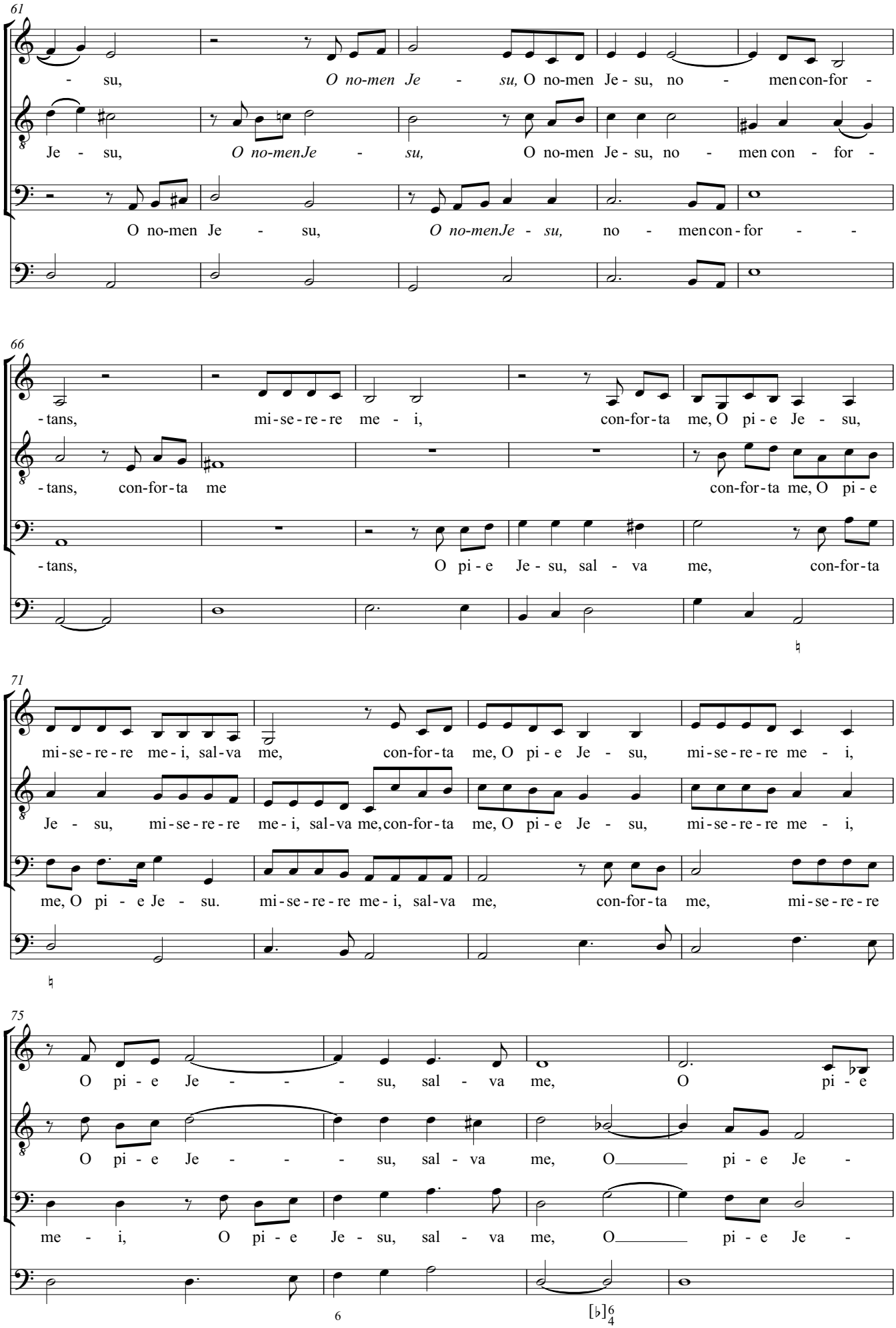
O nomen Jesu, nomen dulce

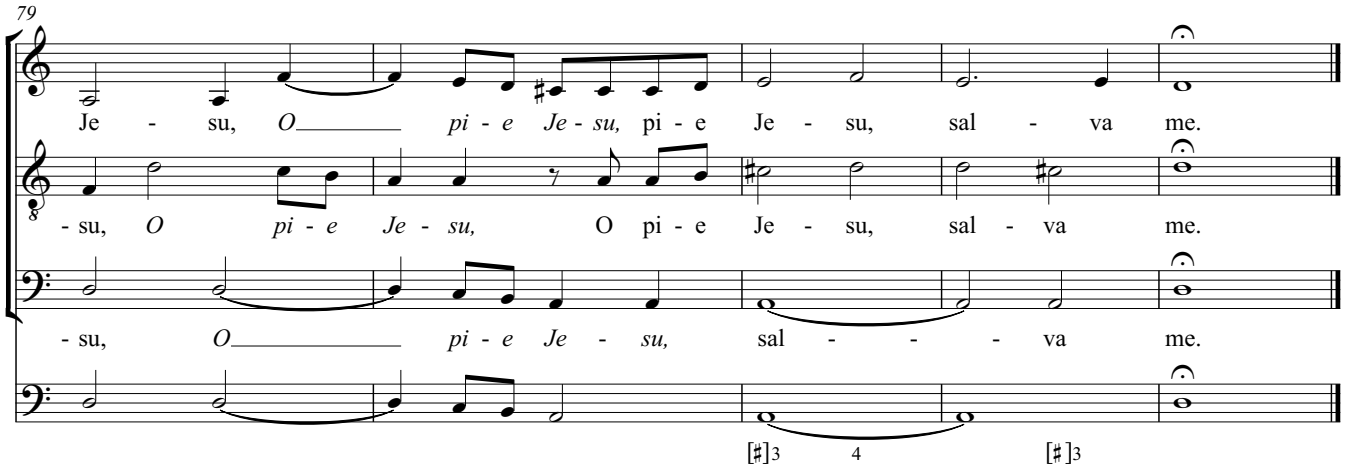
[Galeazzo Sabbatini]




21
-tans.
-tans.
Quid est Je - sus, quid est Je-sus ni - si Sal - va - tor? In - vo - ca - te, in - vo -
26
ne
ne
-ca - te, O bo - ne Je - su, O dul-cis - si - me Je - su, su - a - vis - si - me Je - su, ne
31
per - dat, ne per - dat me, ne per - dat me i - ni - qui - tas me - - - - -
per - dat, ne per - dat me, ne per - dat me i - ni - qui - tas me - - - - -
per - dat, ne per - dat me, ne per - dat me i - ni - - qui - tas me - -
36
-a, quem fe - cit o - mni - po-tens bo - ni - tas tu - a, quem fe - cit o - mni - po-tens
-a, quem fe - cit o - mni - po-tens bo - ni - tas tu - a, quem fe - cit o - mni - po-tens
-a, quem fe - cit o - mni - po-tens bo - ni - tas


41
bo - ni - tas tu - a, O be - nig - nis - si - me Je - su. In ho - ra mor - tis
bo - ni - tas tu - a,
tu - - - - a,
46
me - ae sus - ci - pe me, hu - mi - li - ter ve - ni - am pe - ten - tem et hoc no - men
51
sanc - tum, et hoc no - men sanc - tum in - vo - can - tem. O Je - su, O Je - su,
O no - men
O no - men
56
O no - men Je -
dul - ce, O no - men de - lec - ta - bi - le, O no - men
dul - ce, O no - men de - lec - ta - bi - le,

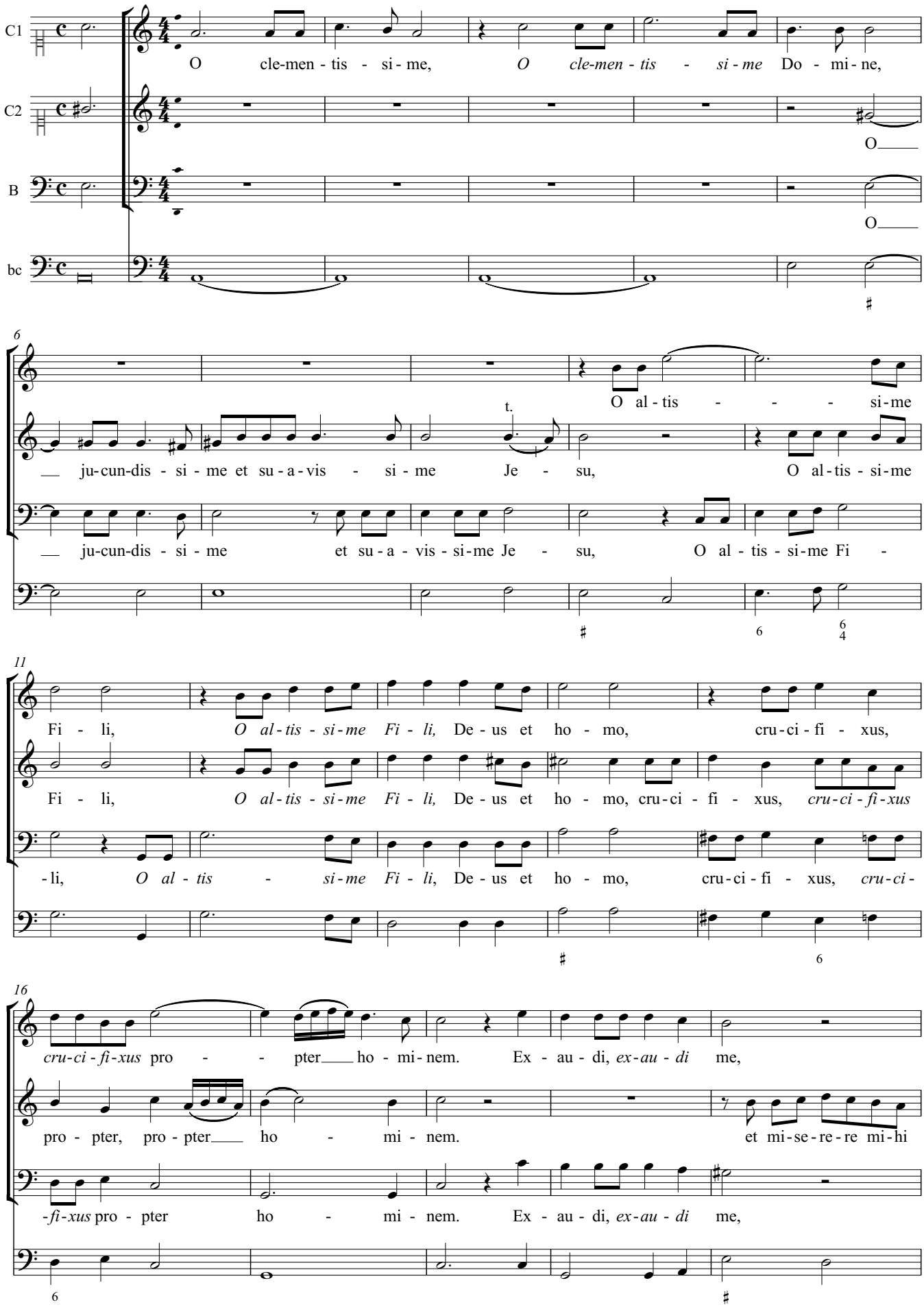

61
- su, O no-men Je - su, O no-men Je - su, no - men con-for -
Je - su, O no-men Je - su, O no-men Je - su, no - men con - for -
O no-men Je - su, O no-men Je - su, no - men con - for - -
66
-tans, mi-se-re-re me - i, con-for-ta me, O pi - e Je - su,
-tans, con-for-ta me con-for-ta me, O pi - e
-tans, O pi - e Je - su, sal - va me, con-for-ta
71
mi-se-re-re me - i, sal-va me, con-for-ta me, O pi - e Je - su, mi-se-re-re me - i,
Je - su, mi-se-re-re me - i, sal-va me, con-for-ta me, O pi - e Je - su, mi-se-re-re me - i,
me, O pi - e Je - su. mi-se-re-re me - i, sal-va me, con-for-ta me, mi-se-re-re
75
O pi - e Je - - - su, sal - va me, O pi - e
O pi - e Je - - - su, sal - va me, O pi - e Je -
me - i, O pi - e Je - su, sal - va me, O pi - e Je -

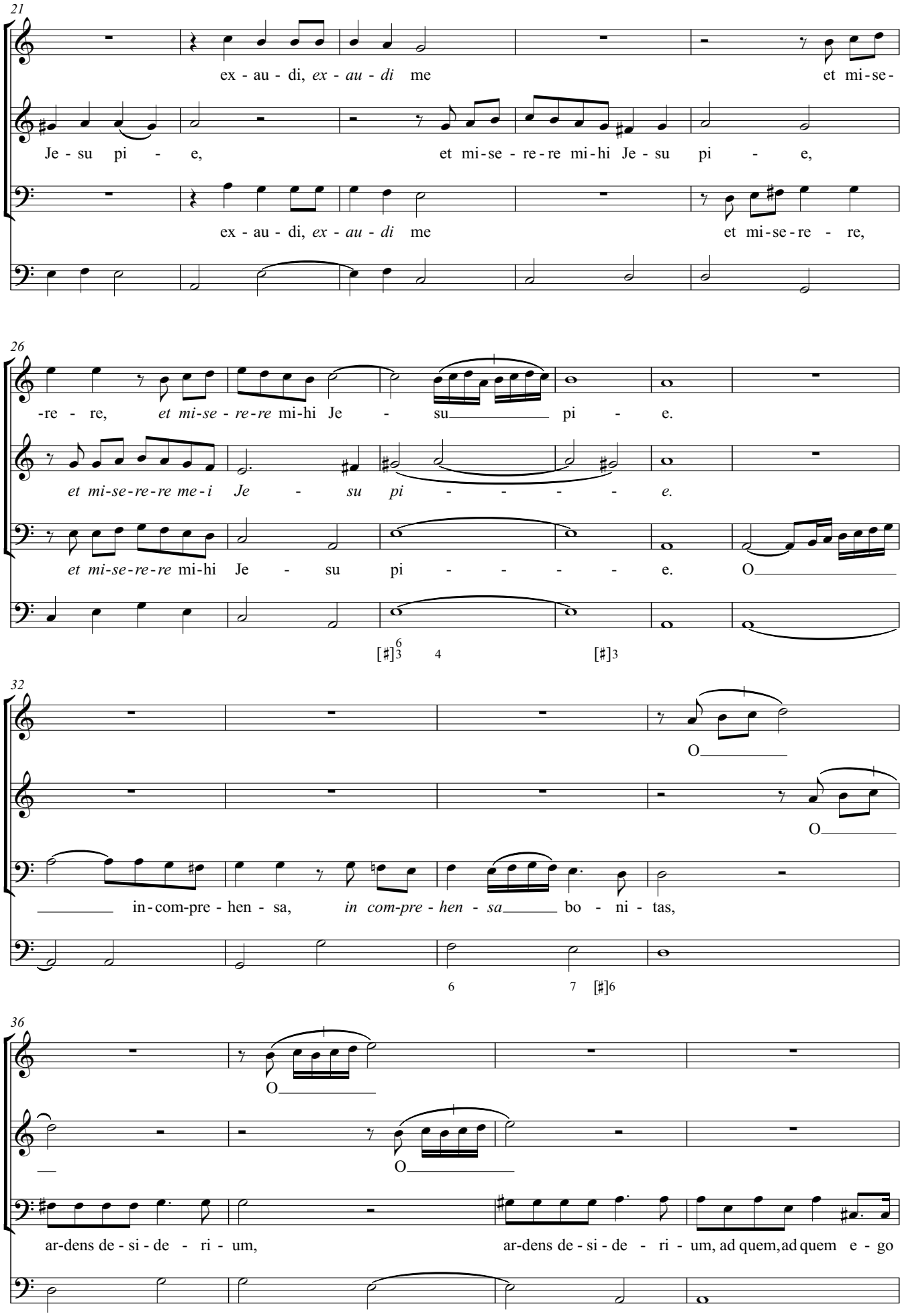

79
Je - su, O pi - e Je - su, pi - e Je - su, sal - va me.
- su, O pi - e Je - su, O pi - e Je - su, sal - va me.
- su, O pi - e Je - su, sal - va me.

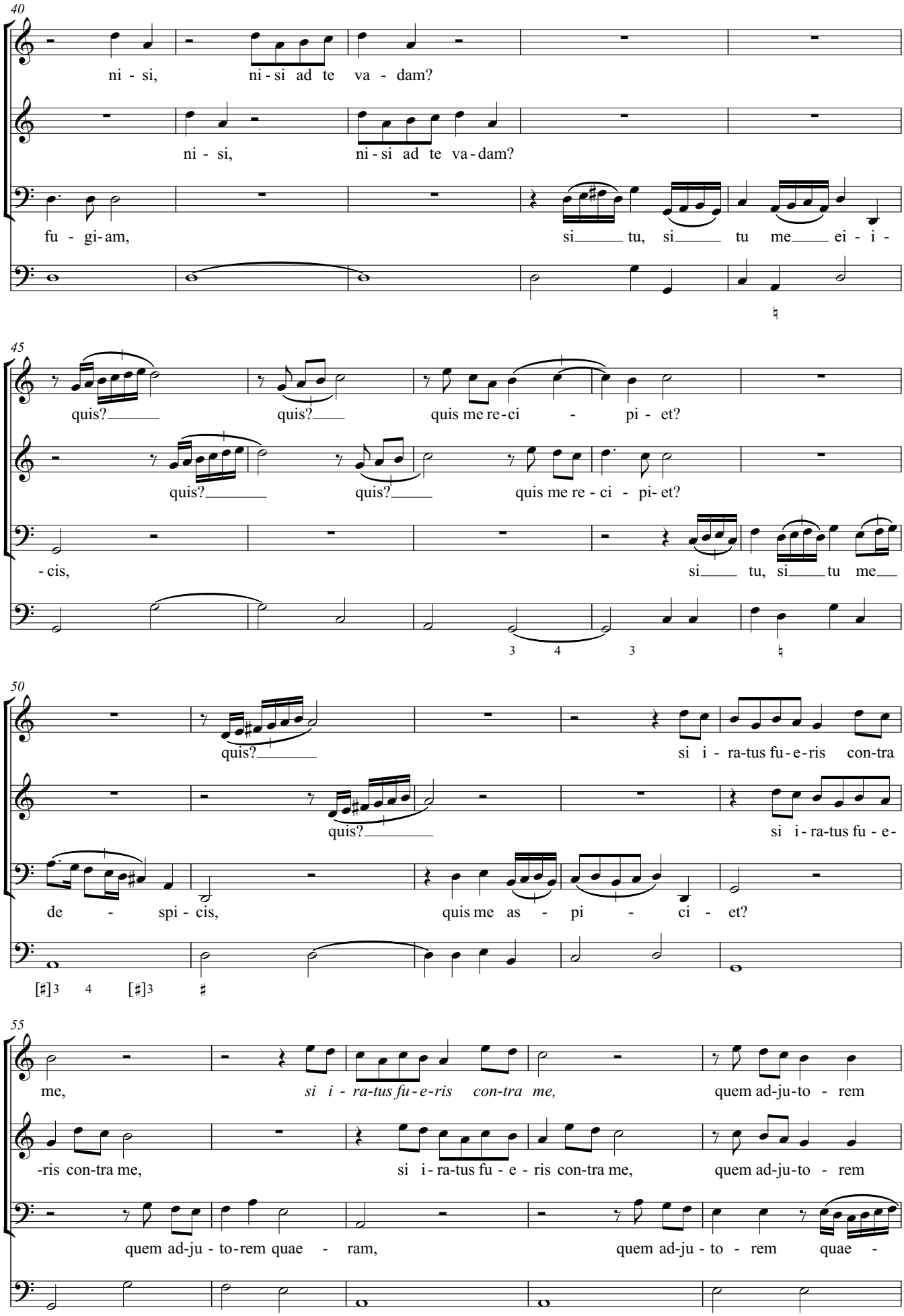
5

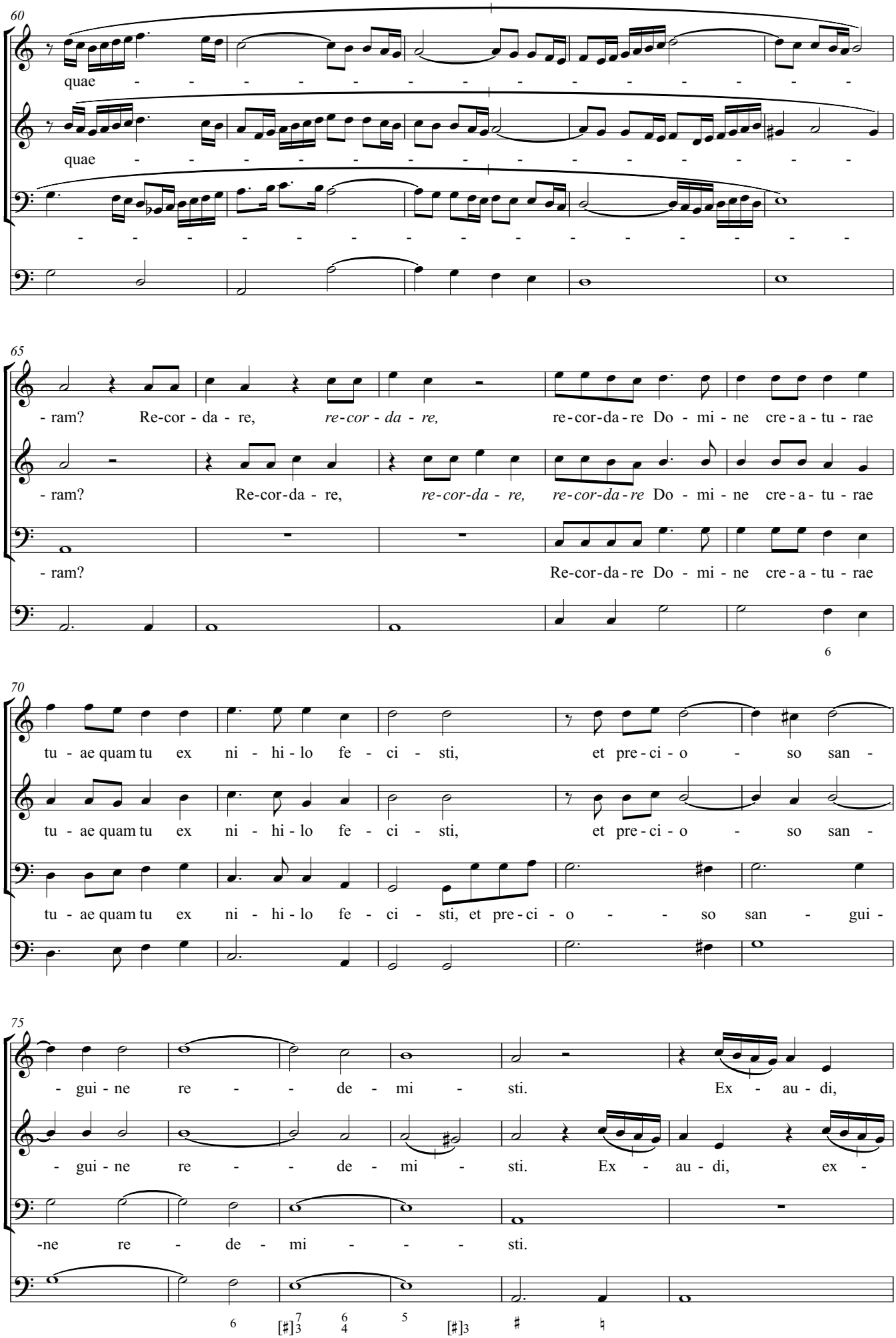
O clementissime Domine

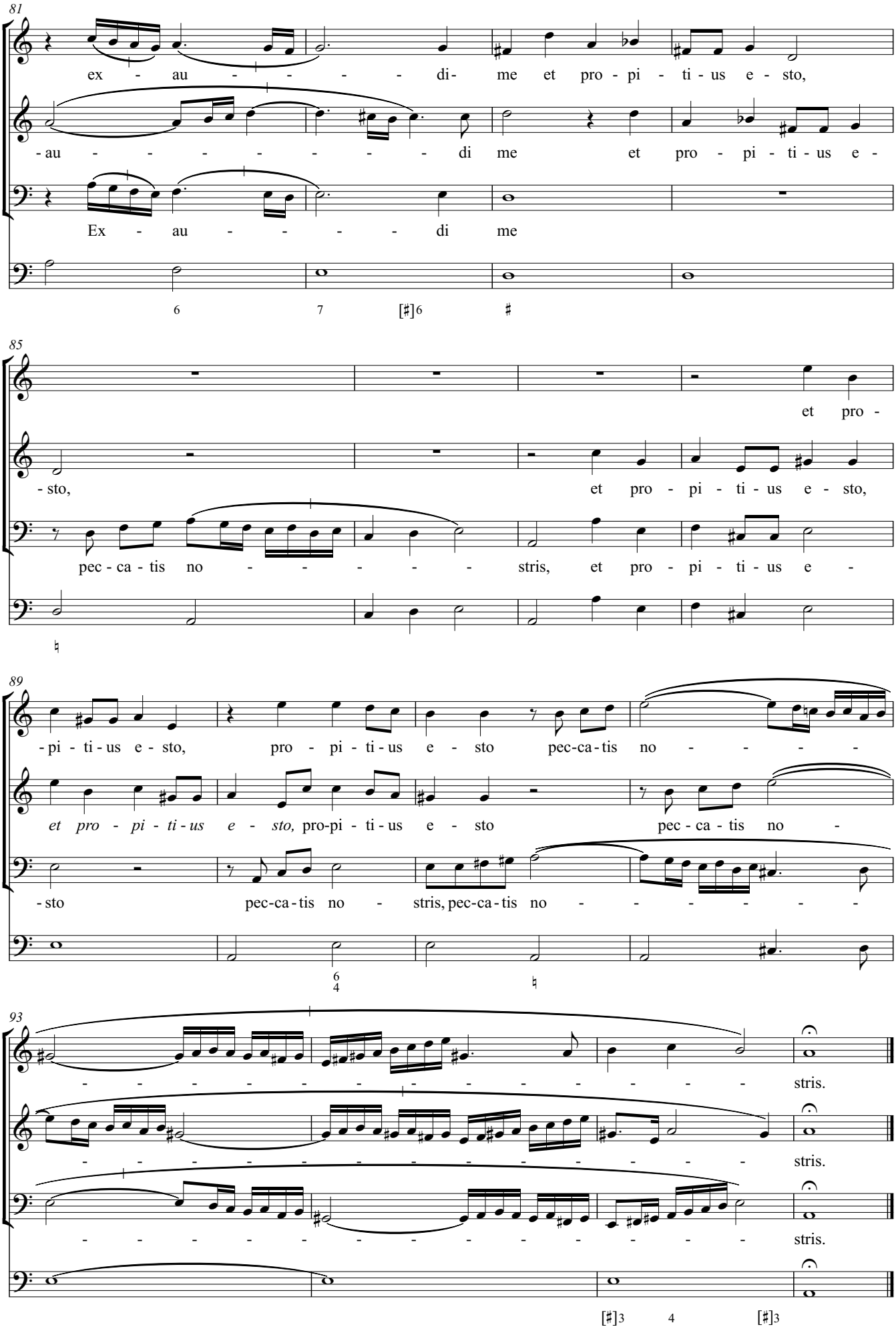
[Galeazzo Sabbatini]




21
ex - au - di, ex - au - di me
et mi-se-
Je - su pi - e,
et mi-se - re-re mi-hi Je - su pi - e,
ex - au - di, ex - au - di me
et mi-se-re - re,
26
-re - re, et mi-se - re-re mi-hi Je - su pi - e.
et mi-se-re-re me-i Je - su pi - e.
et mi-se-re-re mi-hi Je - su pi - e. O
[♯]6 3 4 [♯]3
32
O
O
in-com-pre - hen - sa, in com-pre - hen - sa bo - ni - tas,
6 7 [♯]6
36
O
O
ar-dens de - si - de - ri - um,
ar-dens de - si - de - ri - um, ad quem, ad quem e - go

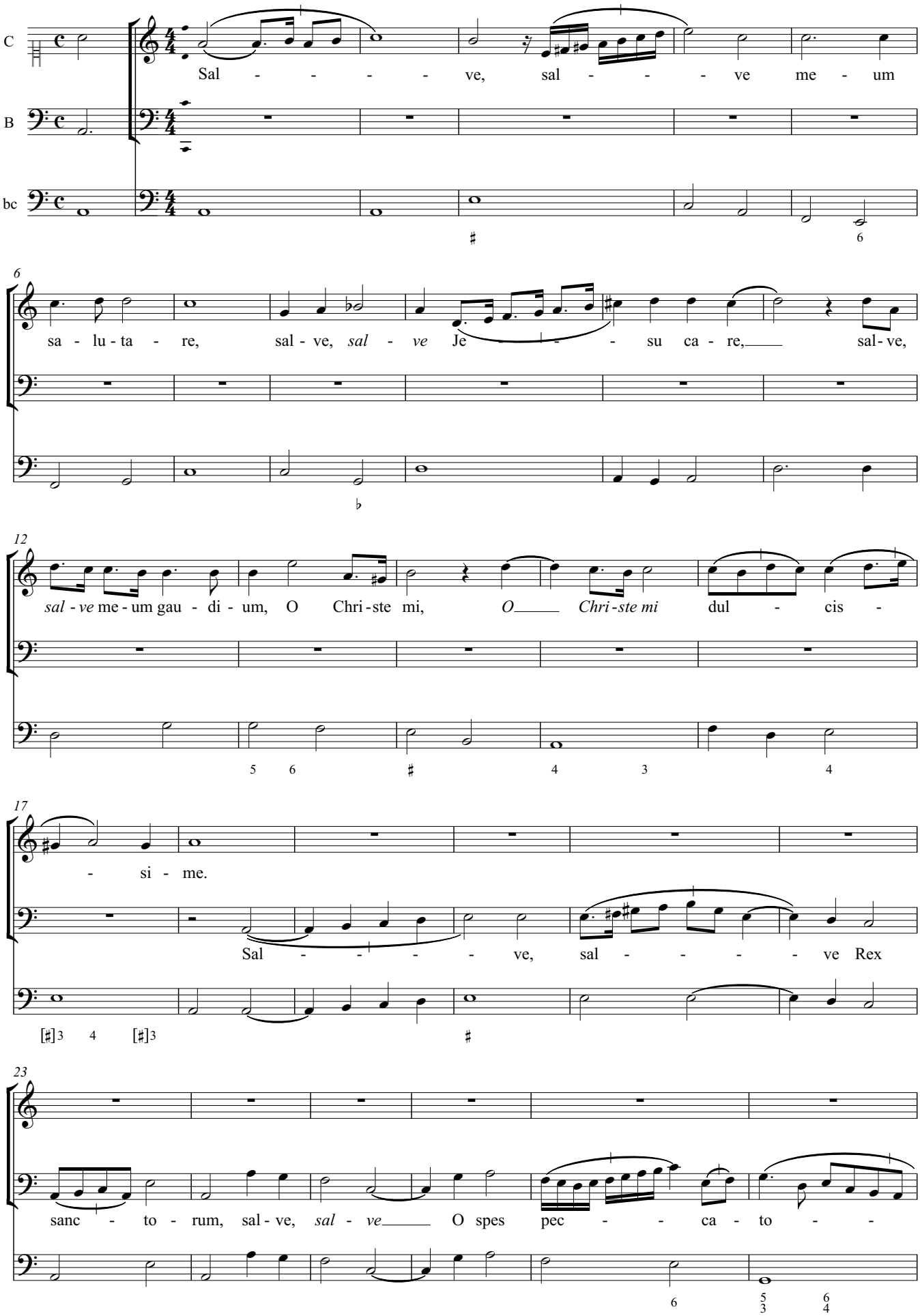

40
ni - si, ni - si ad te va - dam?
ni - si, ni - si ad te va - dam?
fu - gi - am, si tu, si tu me ei - i -
45
quis? quis? quis me re - ci - pi - et?
quis? quis? quis me re - ci - pi - et?
- cis, si tu, si tu me
3 4 3
50
quis? si i - ra - tus fu - e - ris con - tra
quis? si i - ra - tus fu - e -
de - spi - cis, quis me as - pi - ci - et?
[♯]3 4 [♯]3 ♯
55
me, si i - ra - tus fu - e - ris con - tra me, quem ad - ju - to - rem
- ris con - tra me, si i - ra - tus fu - e - ris con - tra me, quem ad - ju - to - rem
quem ad - ju - to - rem quae - ram, quem ad - ju - to - rem quae -

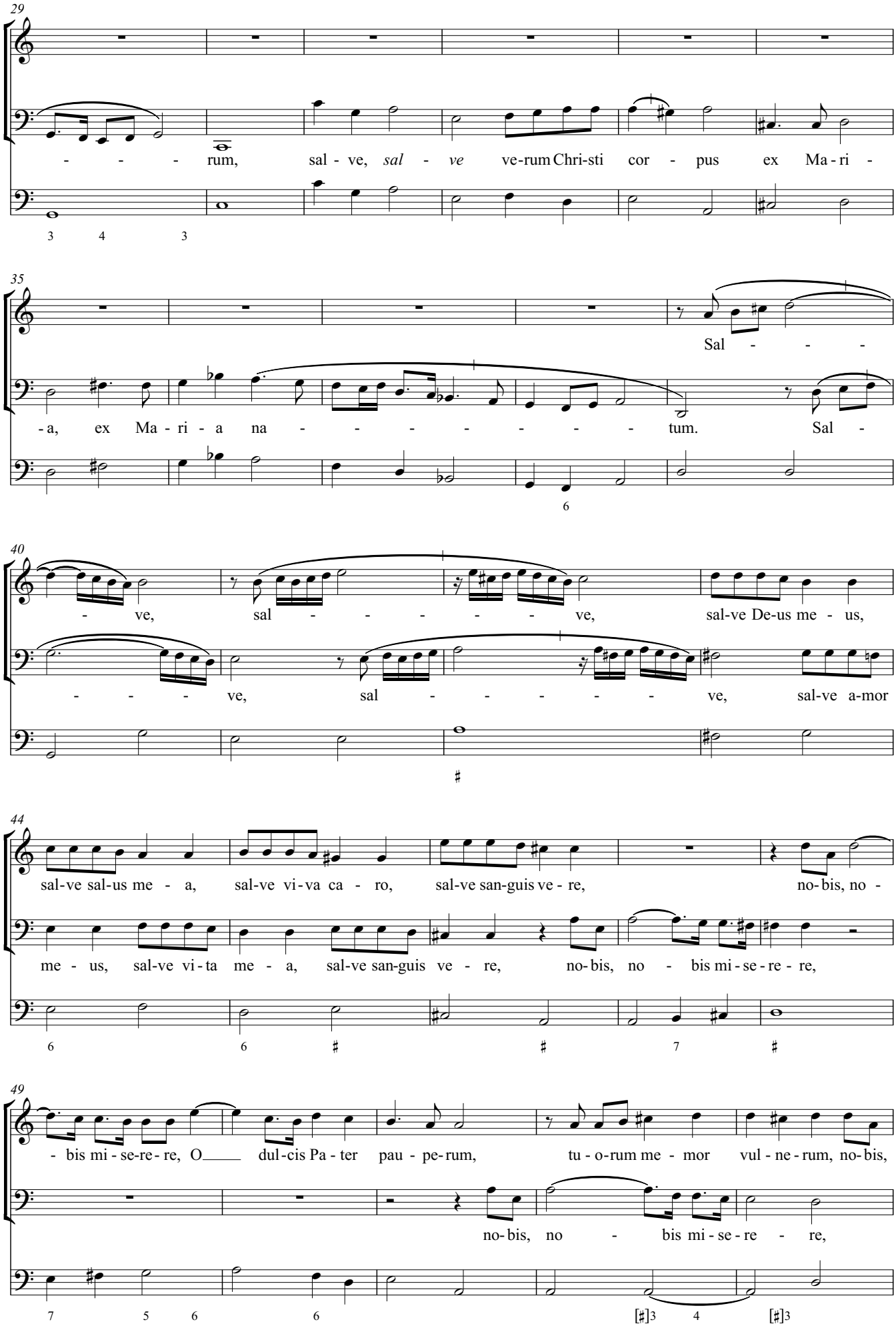

60
quae - - - - - - - - - - - - - - - - - -
quae - - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - - - -
65
- ram? Re-cor - da - re, re-cor - da - re, re-cor-da-re Do - mi - ne cre - a - tu - rae
- ram? Re-cor-da - re, re-cor-da - re, re-cor-da-re Do - mi - ne cre - a - tu - rae
- ram? Re-cor-da-re Do - mi - ne cre - a - tu - rae
6
70
tu - ae quam tu ex ni - hi - lo fe - ci - sti, et pre - ci - o - so san -
tu - ae quam tu ex ni - hi - lo fe - ci - sti, et pre - ci - o - so san -
tu - ae quam tu ex ni - hi - lo fe - ci - sti, et pre - ci - o - - so san - gui -
75
- gui - ne re - - de - mi - sti. Ex - au - di,
- gui - ne re - - de - mi - sti. Ex - au - di, ex -
-ne re - de - mi - - - sti.
6 [♯]7/3 6/4 5 [♯]3 ♯ ♮

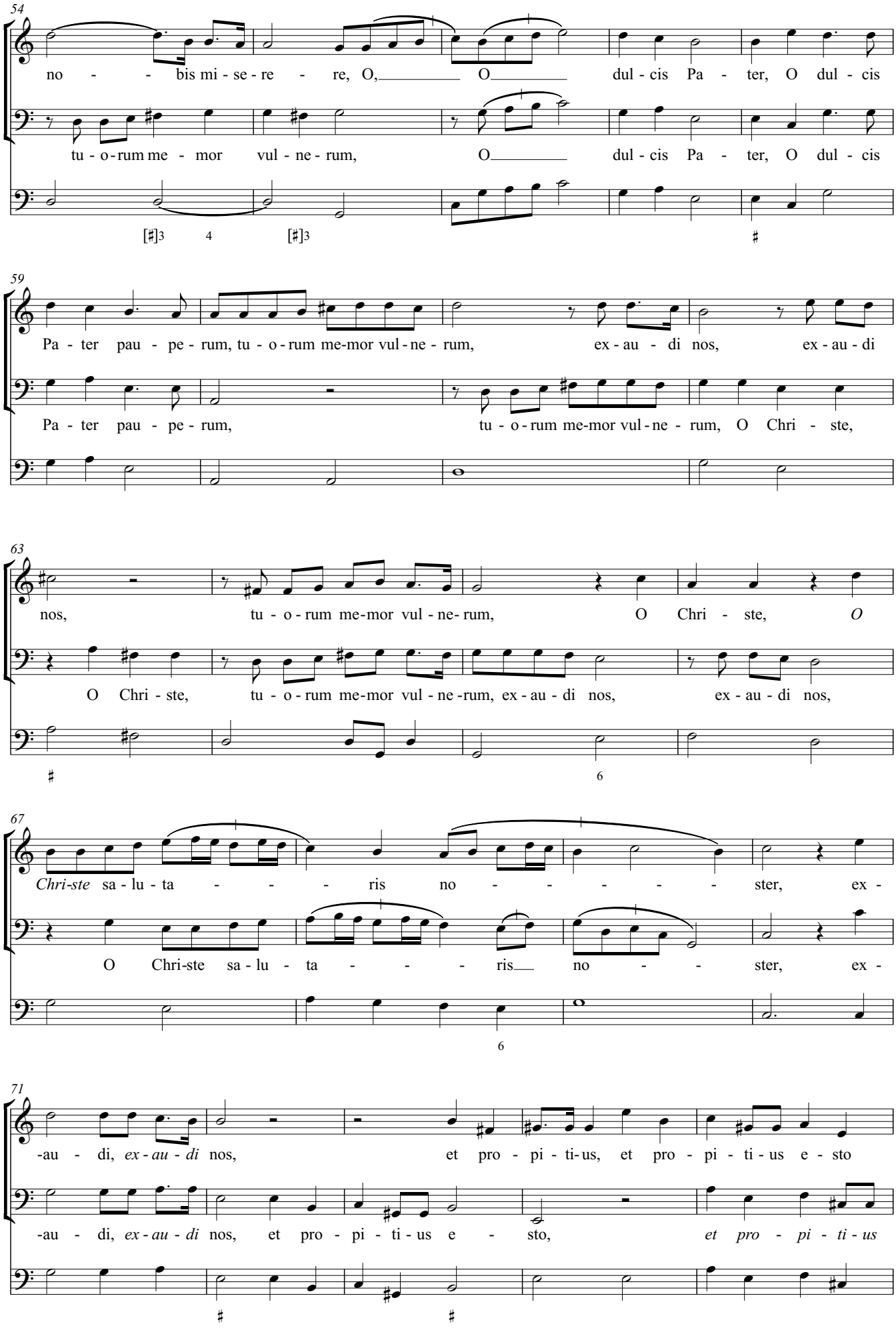

81
ex - au - - - - - di- me et pro - pi - ti - us e - sto,
- au - - - - - - - - di me et pro - pi - ti - us e -
Ex - au - - - - di me
6 7 [♯]6 ♯
85
et pro -
- sto, et pro - pi - ti - us e - sto,
pec - ca - tis no - - - - - stris, et pro - pi - ti - us e -
♮
89
- pi - ti - us e - sto, pro - pi - ti - us e - sto pec-ca-tis no - - - - -
et pro - pi - ti - us e - sto, pro-pi - ti - us e - sto pec - ca - tis no -
- sto pec-ca-tis no - stris, pec-ca-tis no - - - - - -
6 4 ♮
93
- - - - - - - - - - - - - - - - - stris.
- - - - - - - - - - - - - - - - - stris.
- - - - - - - - - - - - - - - - - stris.
[♯]3 4 [♯]3

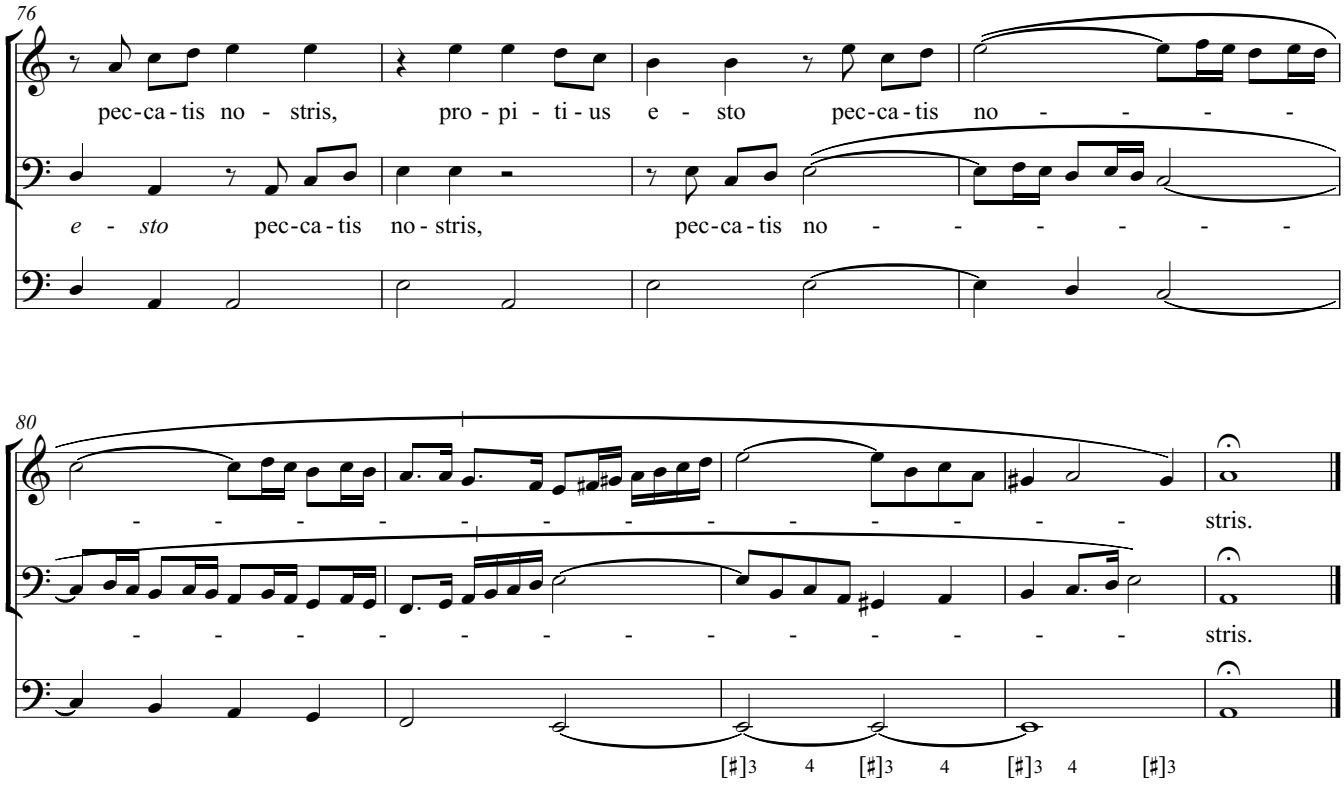
Salve meum salutare

Galeazzo Sabbatini




29
- - - rum, sal - ve, sal - ve ve-rum Chri-sti cor - pus ex Ma-ri -
35
Sal - - -
-a, ex Ma - ri - a na - - - - - - - - tum. Sal -
40
- ve, sal - - - - - - ve, sal-ve De-us me - us,
- - - ve, sal - - - - - ve, sal-ve a-mor
44
sal-ve sal-us me - a, sal-ve vi-va ca - ro, sal-ve san-guis ve - re, no-bis, no -
me - us, sal-ve vi-ta me - a, sal-ve san-guis ve - re, no-bis, no - bis mi-se-re - re,
49
- bis mi - se-re - re, O dul-cis Pa - ter pau - pe-rum, tu - o-rum me - mor vul - ne - rum, no-bis,
no-bis, no - bis mi - se - re - re,

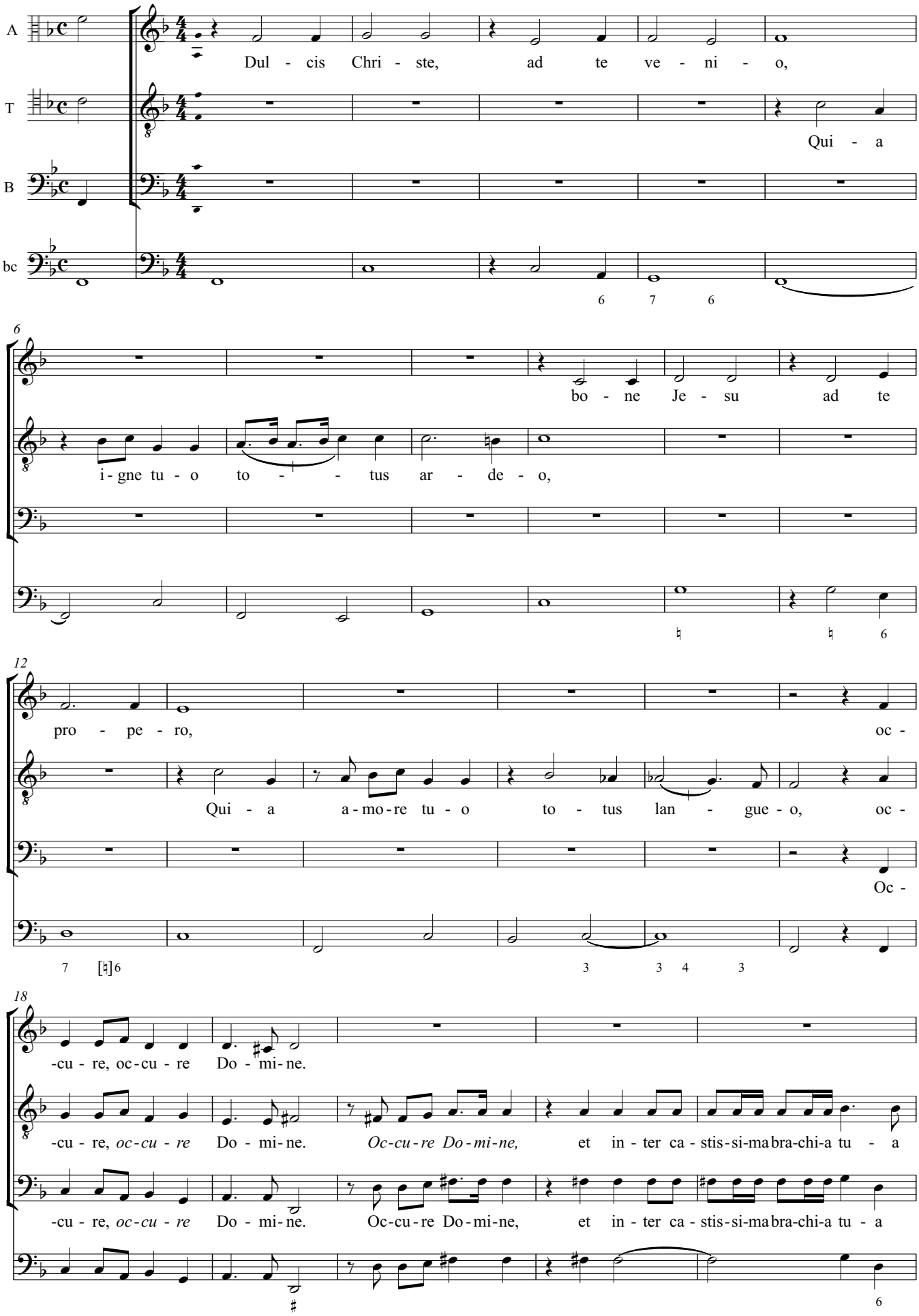

54
no - - bis mi - se - re - re, O, O dul - cis Pa - ter, O dul - cis
tu - o - rum me - mor vul - ne - rum, O dul - cis Pa - ter, O dul - cis
59
Pa - ter pau - pe - rum, tu - o - rum me-mor vul - ne - rum, ex - au - di nos, ex - au - di
Pa - ter pau - pe - rum, tu - o - rum me-mor vul - ne - rum, O Chri - ste,
63
nos, tu - o - rum me-mor vul - ne- rum, O Chri - ste, O
O Chri - ste, tu - o - rum me-mor vul - ne -rum, ex - au - di nos, ex - au - di nos,
67
Chri-ste sa - lu - ta - - - ris no - - - - - ster, ex -
O Chri-ste sa - lu - ta - - - ris no - - ster, ex -
71
-au - di, ex - au - di nos, et pro - pi - ti- us, et pro - pi - ti - us e - sto
-au - di, ex - au - di nos, et pro - pi - ti - us e - sto, et pro - pi - ti - us

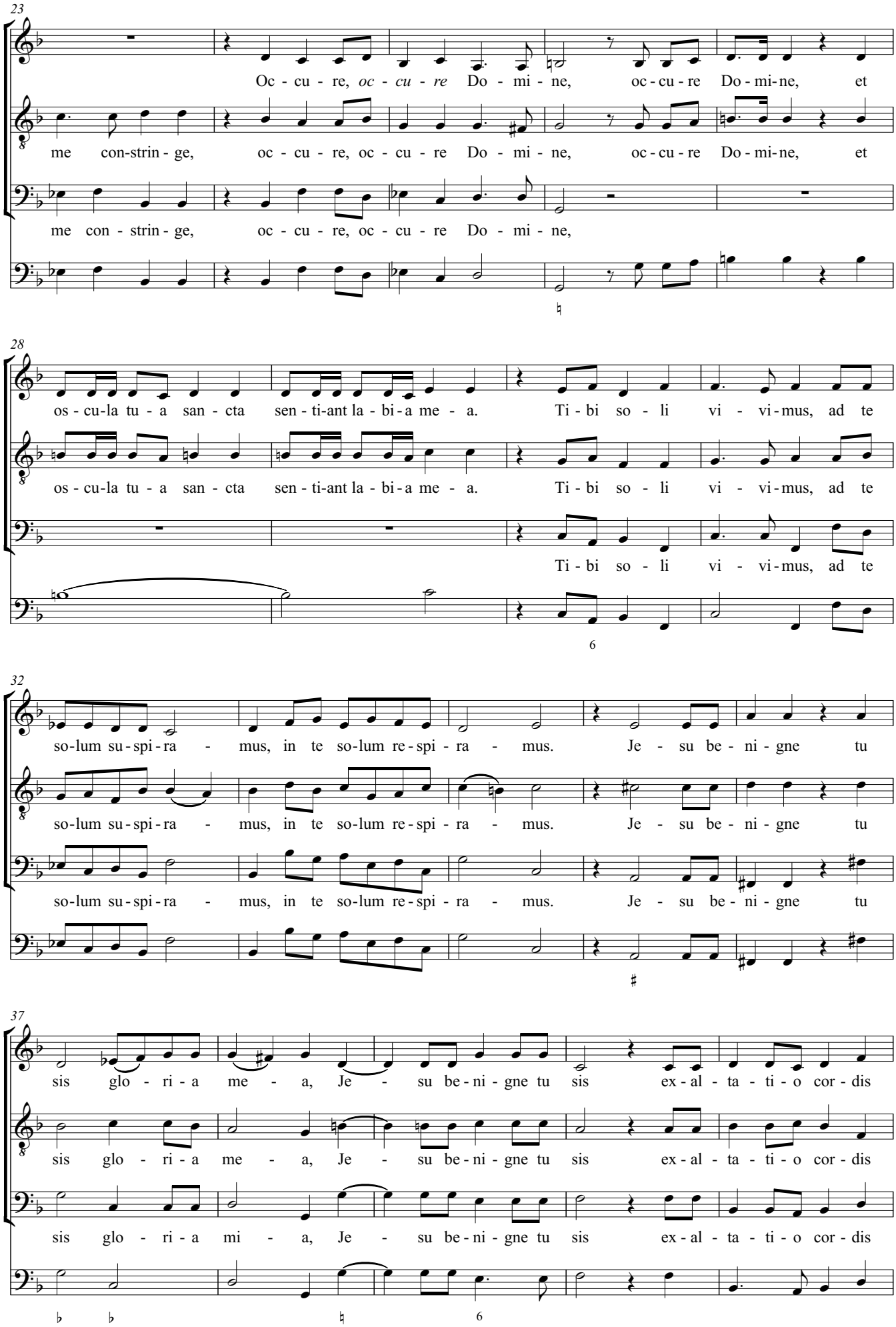

76
pec-ca-tis no - stris, pro - pi - ti - us e - sto pec-ca-tis no - - - - -
e - sto pec-ca-tis no-stris, pec-ca-tis no - - - - - - -
80
- - - - - - - - - - - - - - - stris.
- - - - - - - - - - - - - - - stris.
[♯]3 4 [♯]3 4 [♯]3 4 [♯]3

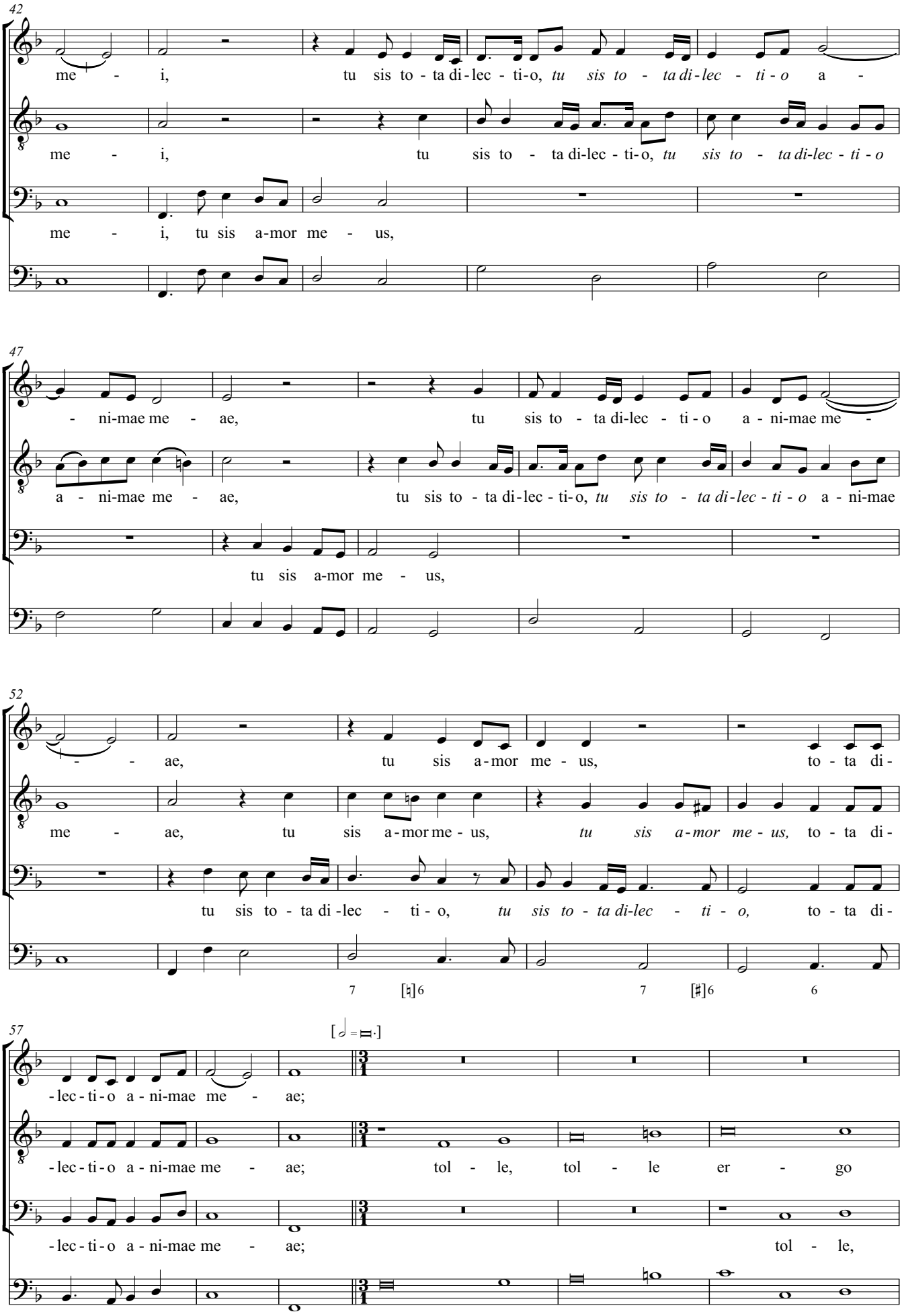
7

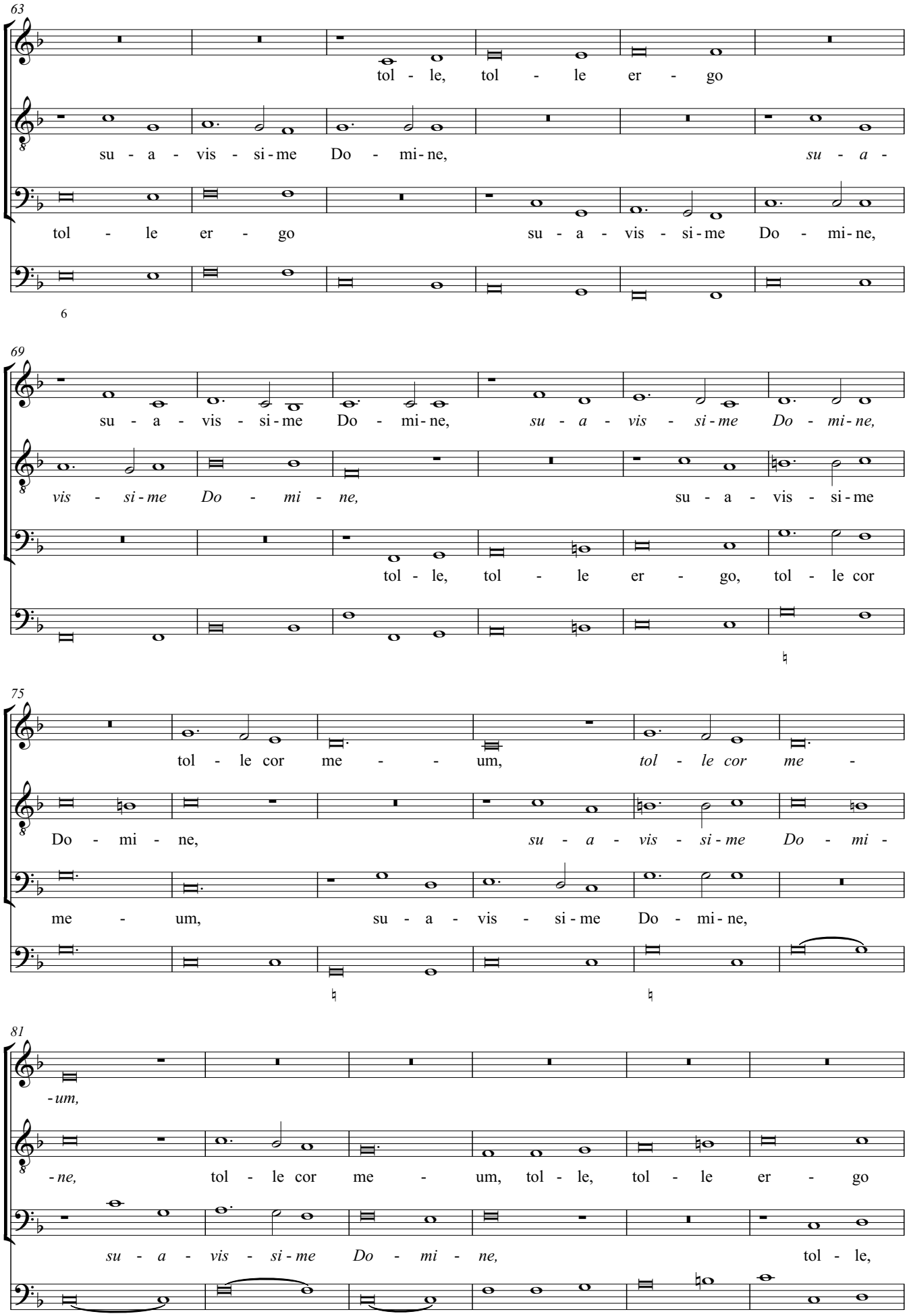
Dulcis Christe, ad te venio

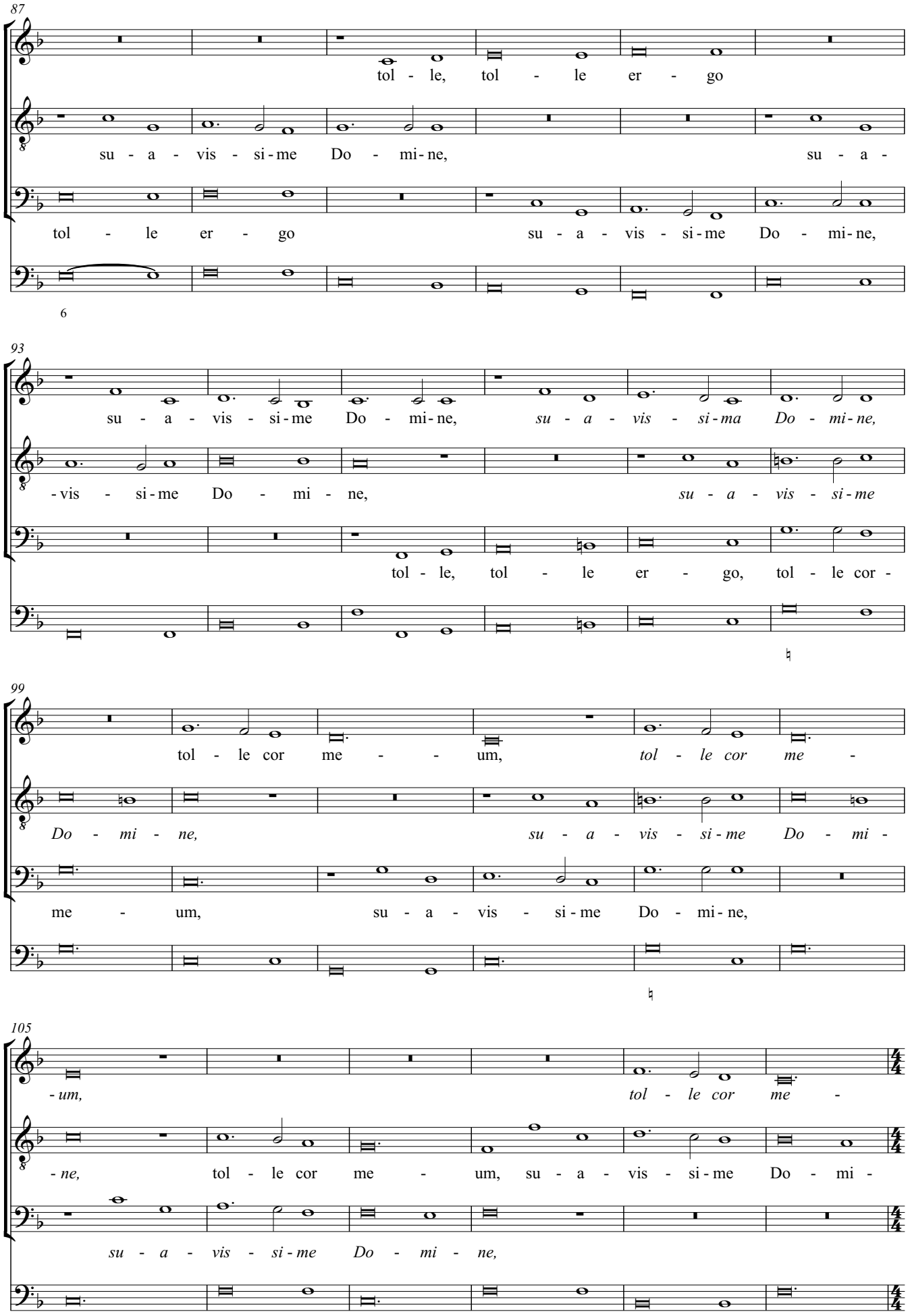
Giovanni Rovetta

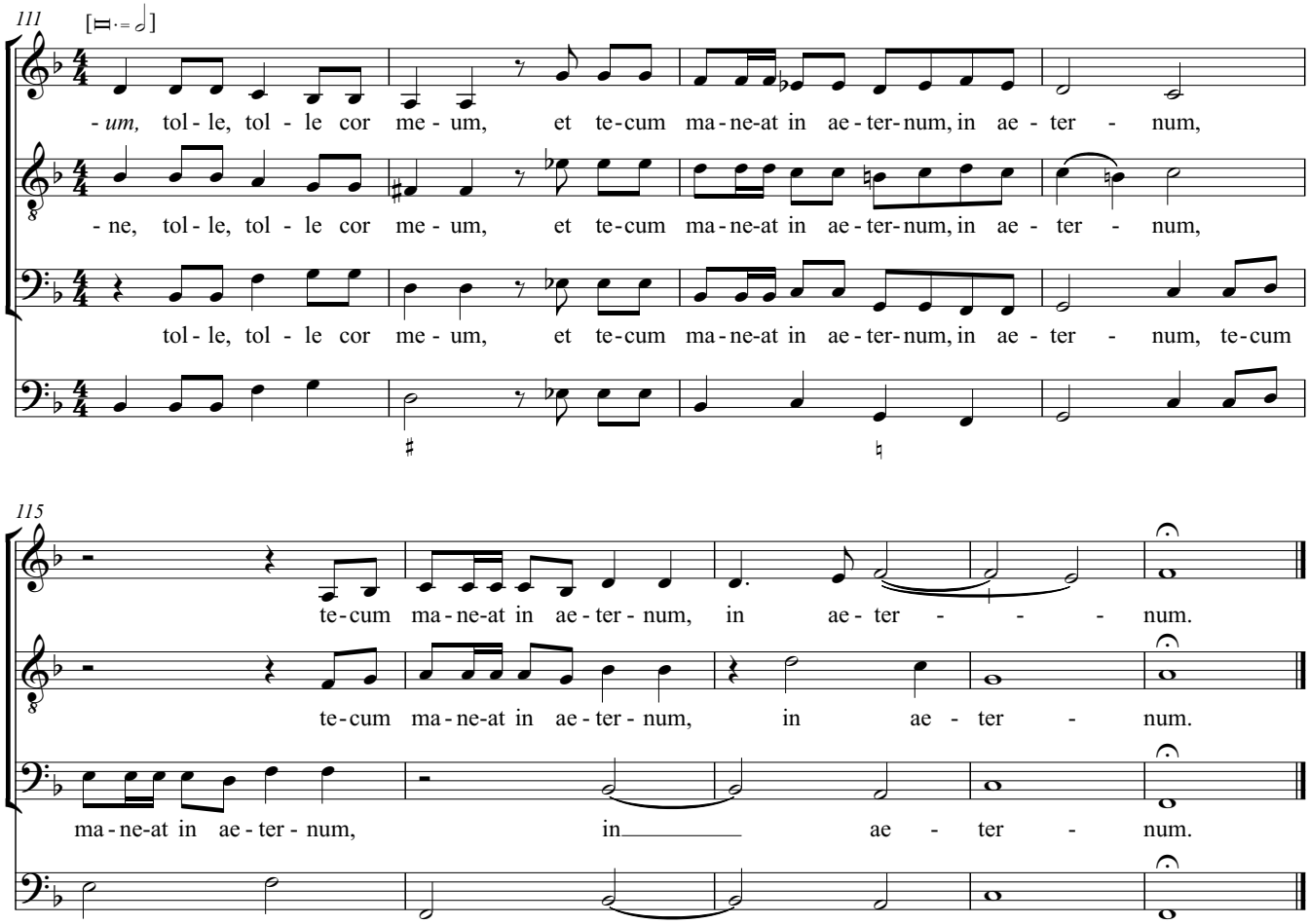



23
Oc - cu - re, oc - cu - re Do - mi - ne, oc - cu - re Do - mi - ne, et
me con-strin - ge, oc - cu - re, oc - cu - re Do - mi - ne, oc - cu - re Do - mi - ne, et
me con - strin - ge, oc - cu - re, oc - cu - re Do - mi - ne,
28
os - cu-la tu - a san - cta sen - ti-ant la - bi - a me - a. Ti - bi so - li vi - vi - mus, ad te
os - cu-la tu - a san - cta sen - ti-ant la - bi - a me - a. Ti - bi so - li vi - vi - mus, ad te
Ti - bi so - li vi - vi - mus, ad te
6
32
so-lum su - spi - ra - mus, in te so-lum re - spi - ra - mus. Je - su be - ni - gne tu
so-lum su - spi - ra - mus, in te so-lum re - spi - ra - mus. Je - su be - ni - gne tu
so-lum su - spi - ra - mus, in te so-lum re - spi - ra - mus. Je - su be - ni - gne tu
37
sis glo - ri - a me - a, Je - su be - ni - gne tu sis ex - al - ta - ti - o cor - dis
sis glo - ri - a me - a, Je - su be - ni - gne tu sis ex - al - ta - ti - o cor - dis
sis glo - ri - a mi - a, Je - su be - ni - gne tu sis ex - al - ta - ti - o cor - dis
6


42
me - i, tu sis to - ta di-lec - ti-o, tu sis to - ta di-lec - ti-o a -
me - i, tu sis to - ta di-lec - ti-o, tu sis to - ta di-lec - ti-o
me - i, tu sis a-mor me - us,
47
- ni-mae me - ae, tu sis to - ta di-lec - ti-o a - ni-mae me -
a - ni-mae me - ae, tu sis to - ta di-lec - ti-o, tu sis to - ta di-lec - ti-o a - ni-mae
tu sis a-mor me - us,
52
- - ae, tu sis a-mor me - us, to - ta di-
me - ae, tu sis a-mor me - us, tu sis a-mor me - us, to - ta di-
tu sis to - ta di-lec - ti - o, tu sis to - ta di-lec - ti - o, to - ta di-
7 [♮]6 7 [♯]6 6
57
[𝅗𝅥 = 𝅗𝅥.]
-lec - ti - o a - ni-mae me - ae;
-lec - ti - o a - ni-mae me - ae; tol - le, tol - le er - go
-lec - ti - o a - ni-mae me - ae; tol - le,

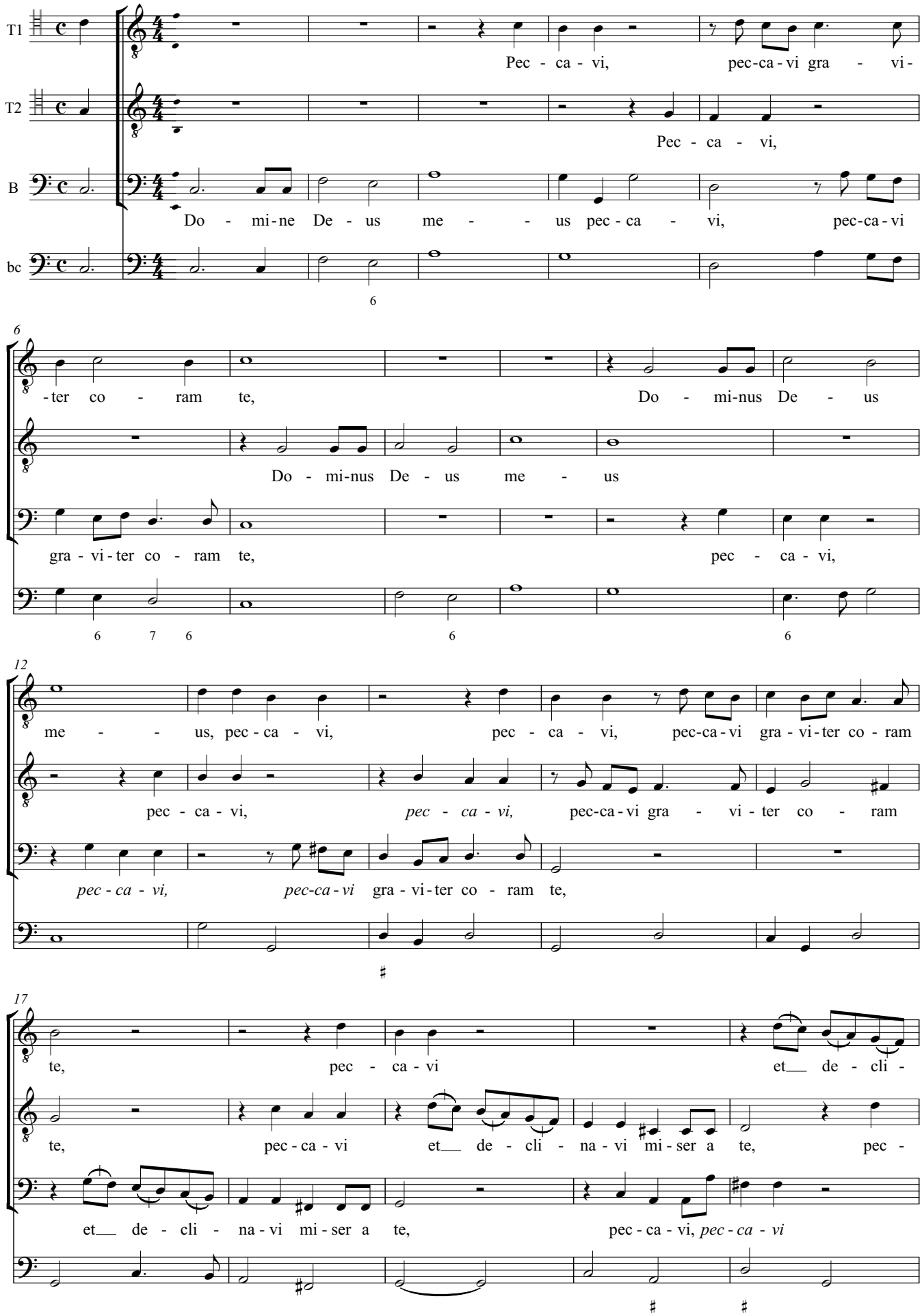

63
tol - le, tol - le er - go
su - a - vis - si - me Do - mi - ne, su - a -
tol - le er - go su - a - vis - si - me Do - mi - ne,
6
69
su - a - vis - si - me Do - mi - ne, su - a - vis - si - me Do - mi - ne,
vis - si - me Do - mi - ne, su - a - vis - si - me
tol - le, tol - le er - go, tol - le cor
75
tol - le cor me - - um, tol - le cor me -
Do - mi - ne, su - a - vis - si - me Do - mi -
me - um, su - a - vis - si - me Do - mi - ne,
81
- um,
- ne, tol - le cor me - um, tol - le, tol - le er - go
su - a - vis - si - me Do - mi - ne, tol - le,

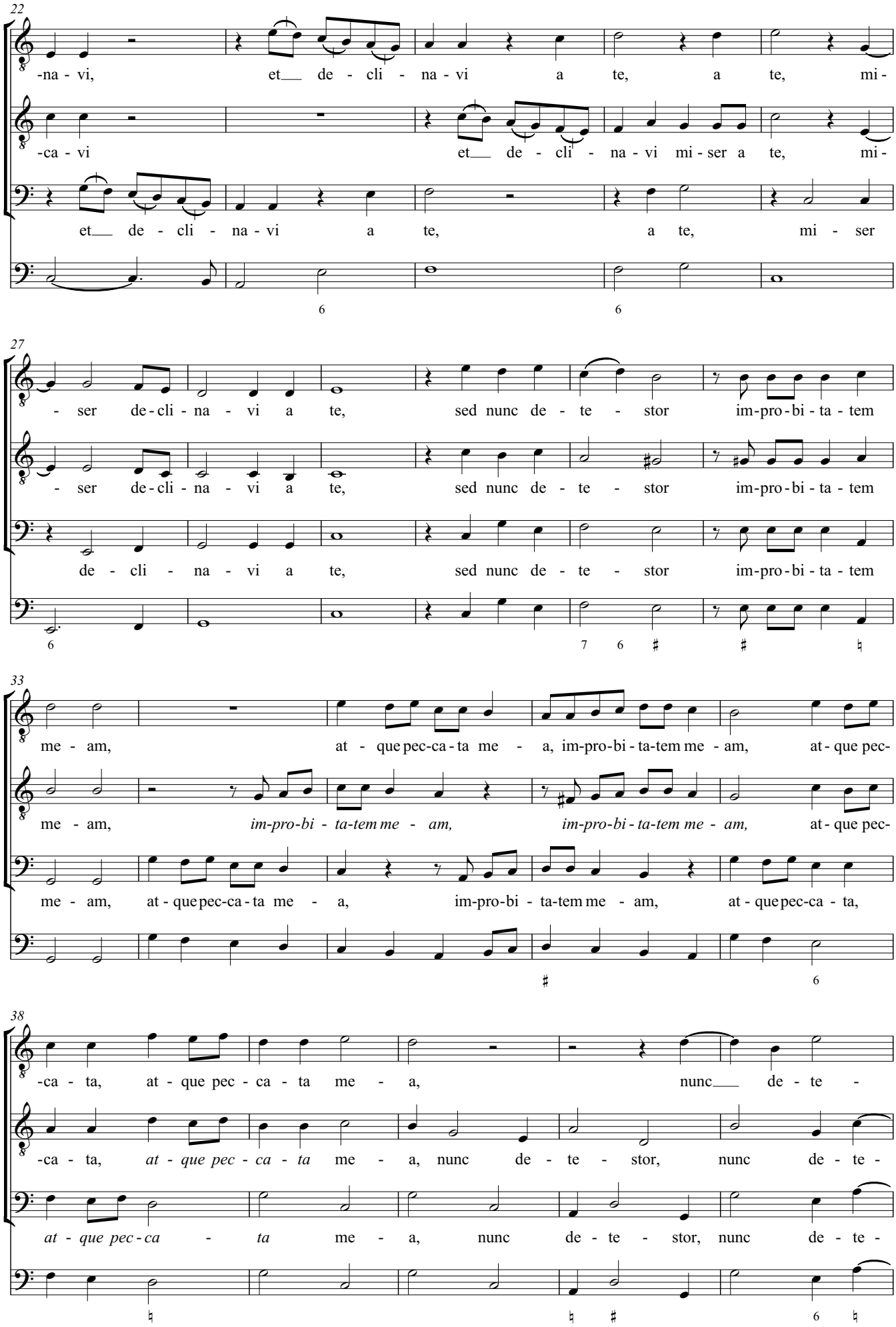

87
tol - le, tol - le er - go
su - a - vis - si - me Do - mi - ne, su - a -
tol - le er - go su - a - vis - si - me Do - mi - ne,
6
93
su - a - vis - si - me Do - mi - ne, su - a - vis - si - ma Do - mi - ne,
- vis - si - me Do - mi - ne, su - a - vis - si - me
tol - le, tol - le er - go, tol - le cor -
99
tol - le cor me - - um, tol - le cor me -
Do - mi - ne, su - a - vis - si - me Do - mi -
me - um, su - a - vis - si - me Do - mi - ne,
105
- um, tol - le cor me -
- ne, tol - le cor me - um, su - a - vis - si - me Do - mi -
su - a - vis - si - me Do - mi - ne,

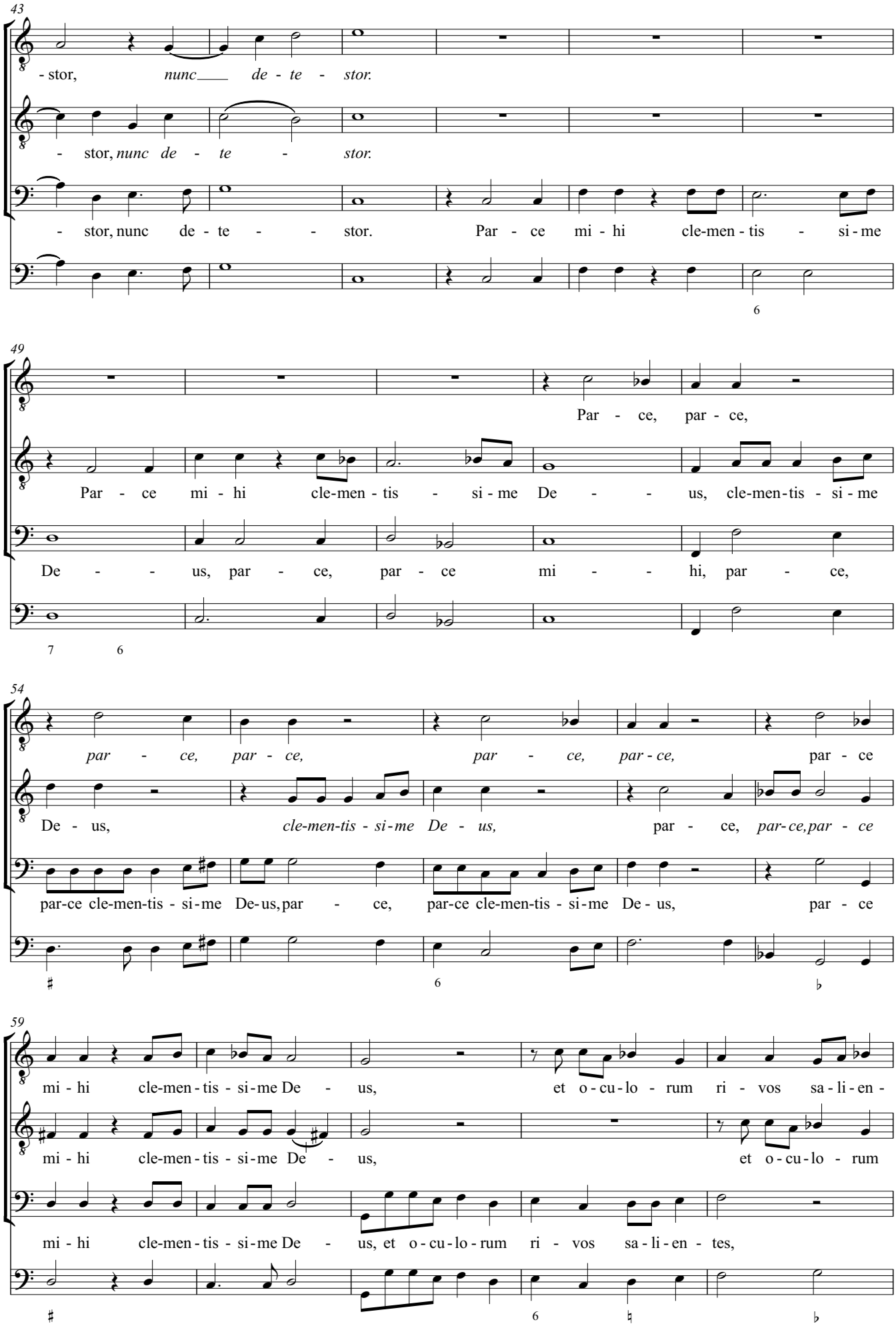

111
-um, tol - le, tol - le cor me - um, et te-cum ma-ne-at in ae-ter-num, in ae - ter - num,
- ne, tol - le, tol - le cor me - um, et te-cum ma-ne-at in ae-ter-num, in ae - ter - num,
tol - le, tol - le cor me - um, et te-cum ma-ne-at in ae-ter-num, in ae - ter - num, te-cum
115
te-cum ma-ne-at in ae-ter - num, in ae - ter - - - num.
te-cum ma-ne-at in ae-ter - num, in ae - ter - num.
ma-ne-at in ae - ter - num, in ae - ter - num.

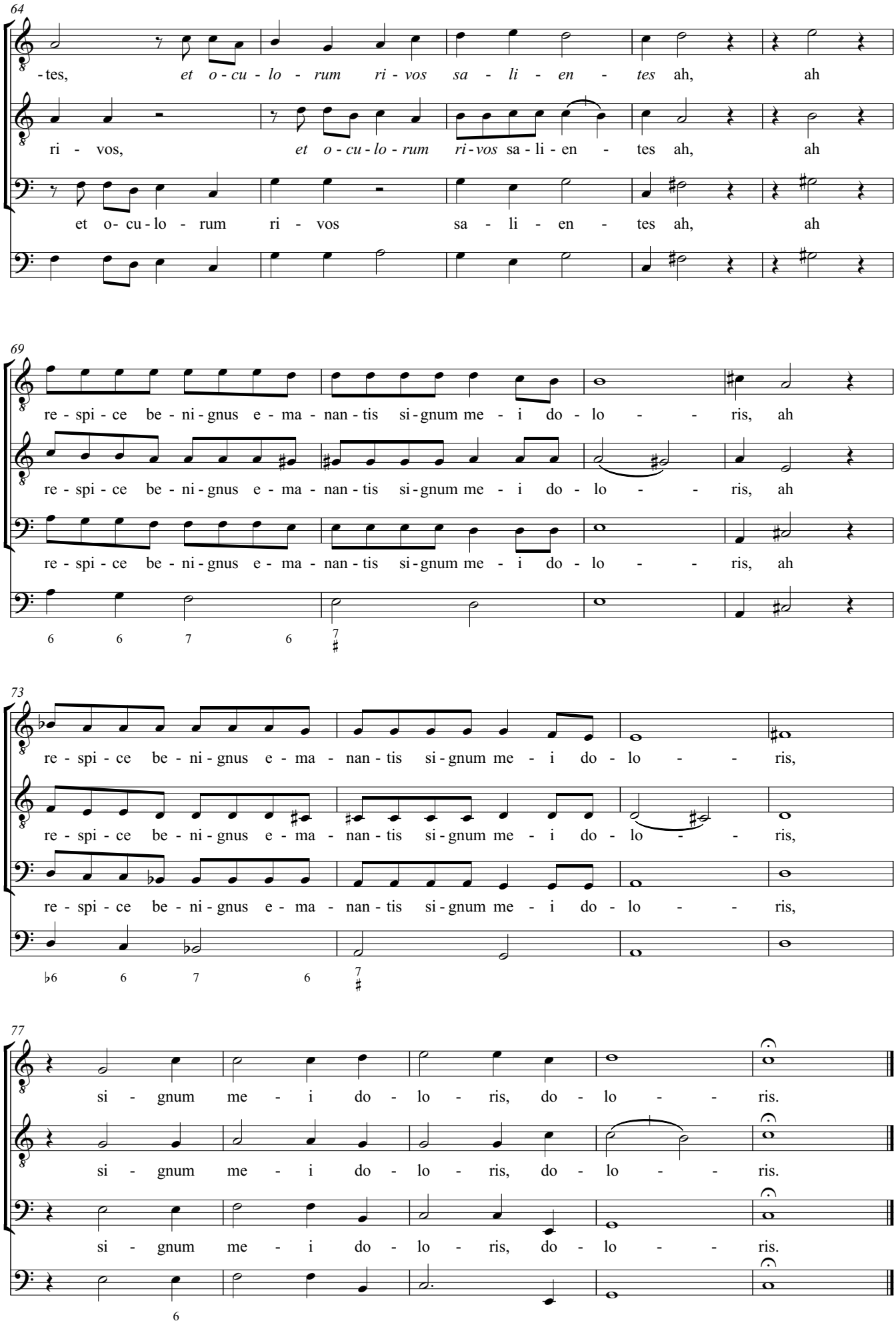
Domine Deus meus

Giovanni Rovetta




22
-na - vi, et de - cli - na - vi a te, a te, mi -
-ca - vi et de - cli - na - vi mi - ser a te, mi -
et de - cli - na - vi a te, a te, mi - ser
27
- ser de - cli - na - vi a te, sed nunc de - te - stor im - pro - bi - ta - tem
- ser de - cli - na - vi a te, sed nunc de - te - stor im - pro - bi - ta - tem
de - cli - na - vi a te, sed nunc de - te - stor im - pro - bi - ta - tem
33
me - am, at - que pec - ca - ta me - a, im - pro - bi - ta - tem me - am, at - que pec -
me - am, im - pro - bi - ta - tem me - am, im - pro - bi - ta - tem me - am, at - que pec -
me - am, at - que pec - ca - ta me - a, im - pro - bi - ta - tem me - am, at - que pec - ca - ta,
38
-ca - ta, at - que pec - ca - ta me - a, nunc de - te -
-ca - ta, at - que pec - ca - ta me - a, nunc de - te - stor, nunc de - te -
at - que pec - ca - ta me - a, nunc de - te - stor, nunc de - te -

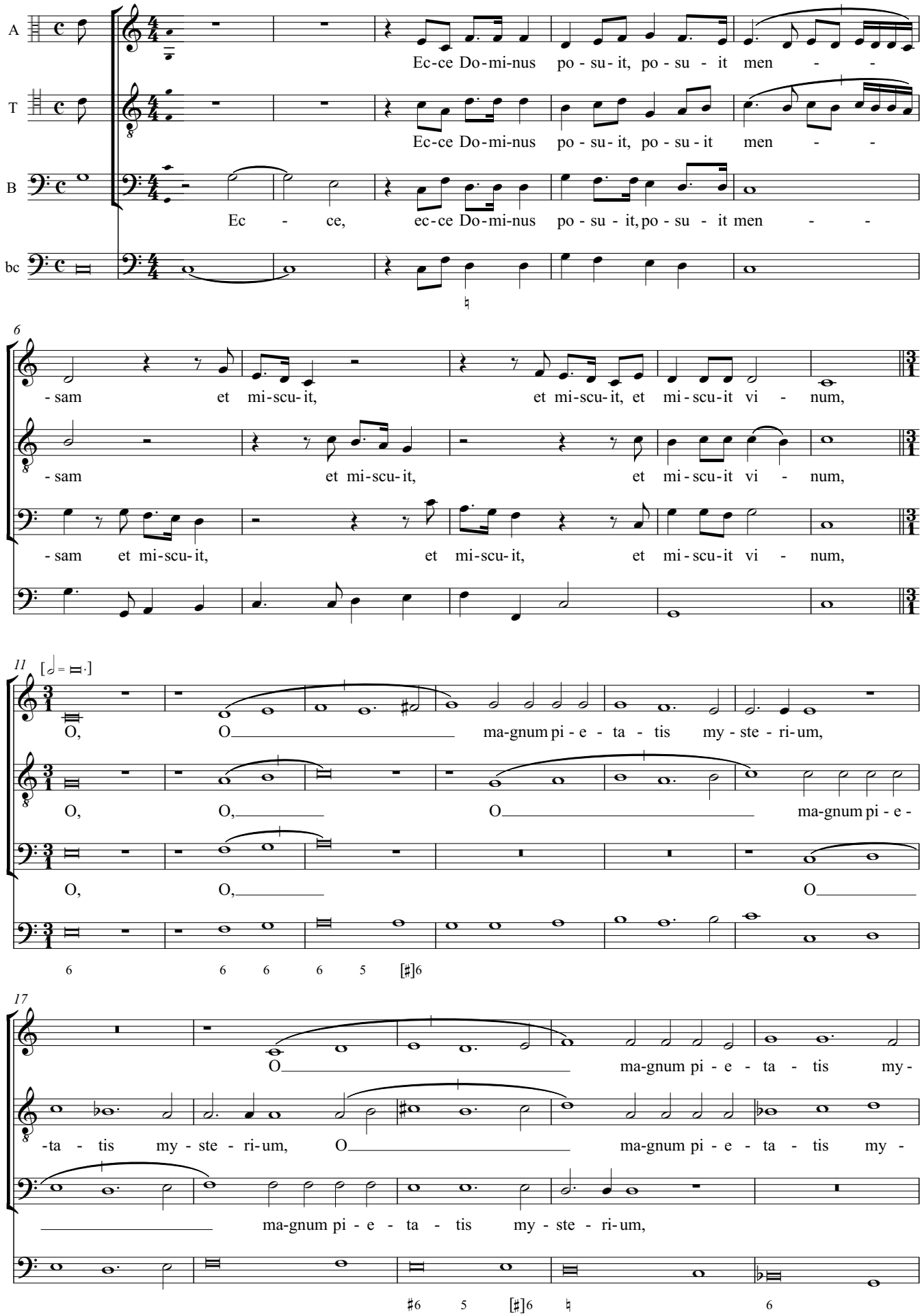

43
- stor, nunc de - te - stor.
- stor, nunc de - te - stor.
- stor, nunc de - te - - stor. Par - ce mi - hi cle-men - tis - si - me
6
49
Par - ce, par - ce,
Par - ce mi - hi cle-men - tis - si - me De - - us, cle-men-tis - si - me
De - - us, par - ce, par - ce mi - - hi, par - ce,
7 6
54
par - ce, par - ce, par - ce, par - ce, par - ce
De - us, cle-men-tis - si - me De - us, par - ce, par - ce, par - ce
par-ce cle-men-tis - si - me De-us, par - ce, par-ce cle-men-tis - si - me De - us, par - ce
6
59
mi - hi cle-men - tis - si - me De - us, et o - cu - lo - rum ri - vos sa - li - en -
mi - hi cle-men - tis - si - me De - us, et o - cu - lo - rum
mi - hi cle-men - tis - si - me De - us, et o - cu - lo - rum ri - vos sa - li - en - tes,
6

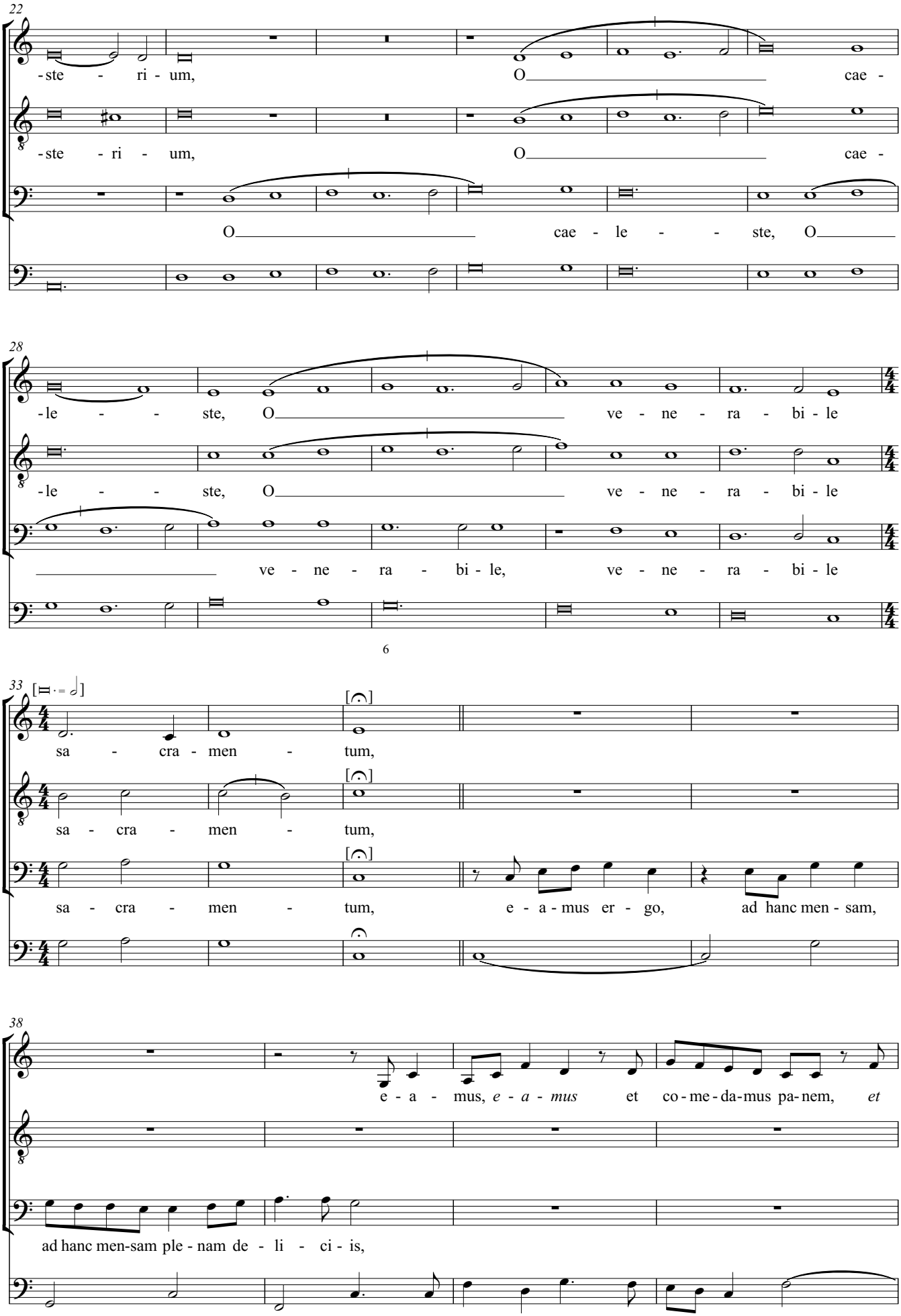

64
-tes, et o - cu - lo - rum ri - vos sa - li - en - tes ah, ah
ri - vos, et o - cu - lo - rum ri - vos sa - li - en - tes ah, ah
et o- cu - lo - rum ri - vos sa - li - en - tes ah, ah
69
re - spi - ce be - ni - gnus e - ma - nan - tis si - gnum me - i do - lo - - ris, ah
re - spi - ce be - ni - gnus e - ma - nan - tis si - gnum me - i do - lo - - ris, ah
re - spi - ce be - ni - gnus e - ma - nan - tis si - gnum me - i do - lo - - ris, ah
6 6 7 6 7
73
re - spi - ce be - ni - gnus e - ma - nan - tis si - gnum me - i do - lo - - ris,
re - spi - ce be - ni - gnus e - ma - nan - tis si - gnum me - i do - lo - - ris,
re - spi - ce be - ni - gnus e - ma - nan - tis si - gnum me - i do - lo - - ris,
6 6 7 6 7
77
si - gnum me - i do - lo - ris, do - lo - - ris.
si - gnum me - i do - lo - ris, do - lo - - ris.
si - gnum me - i do - lo - ris, do - lo - - ris.
6

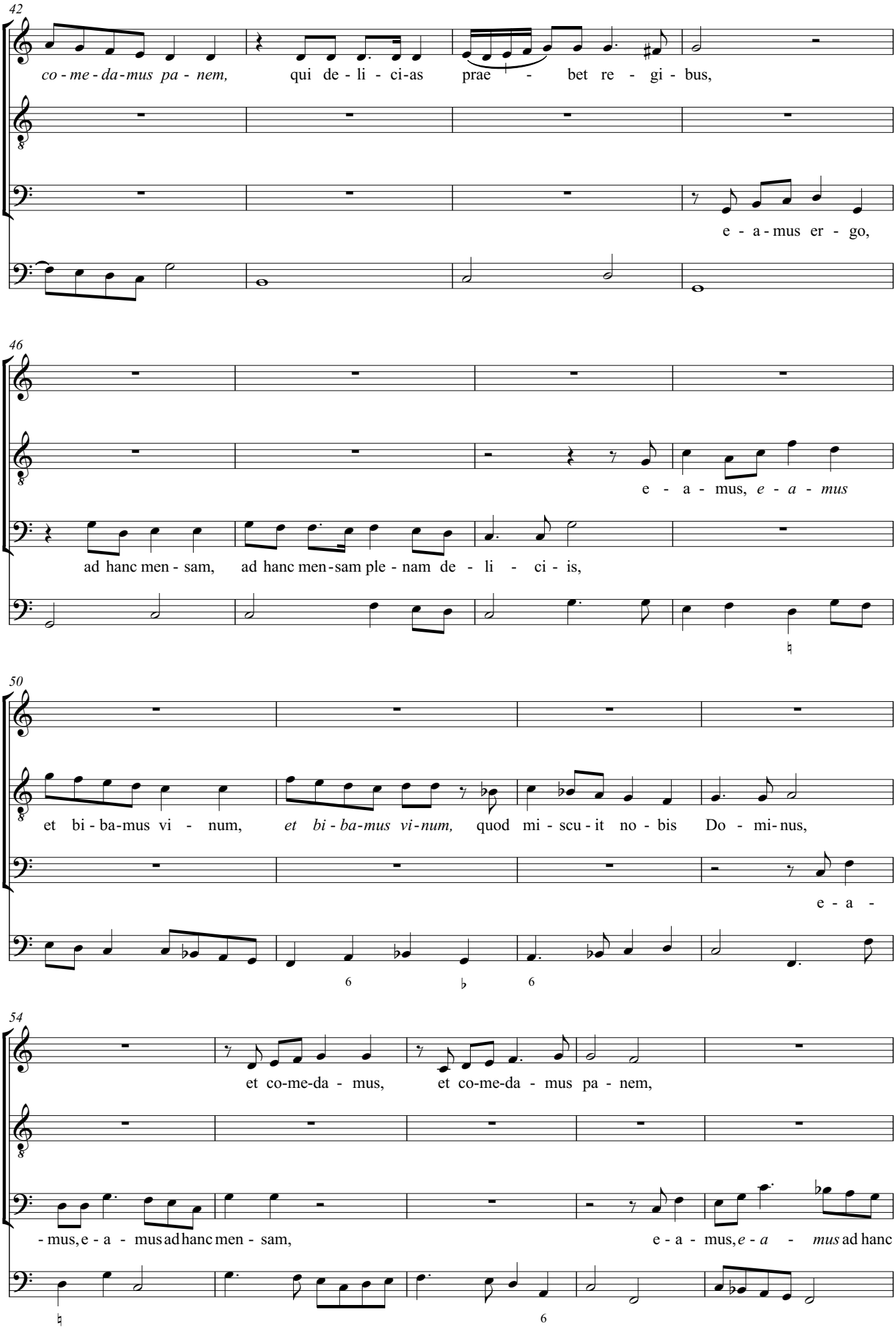
9

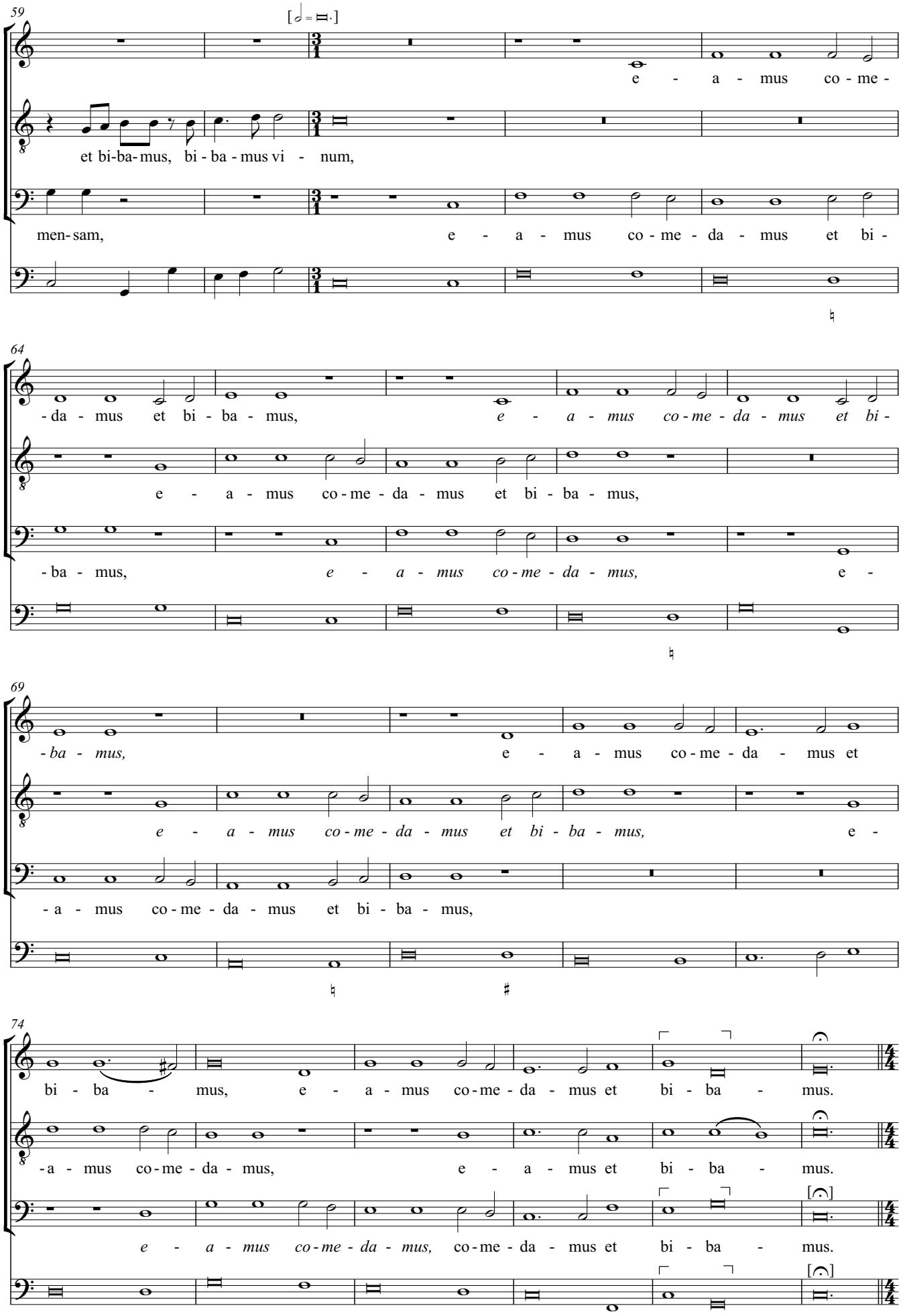
Ecce Dominus posuit mensam

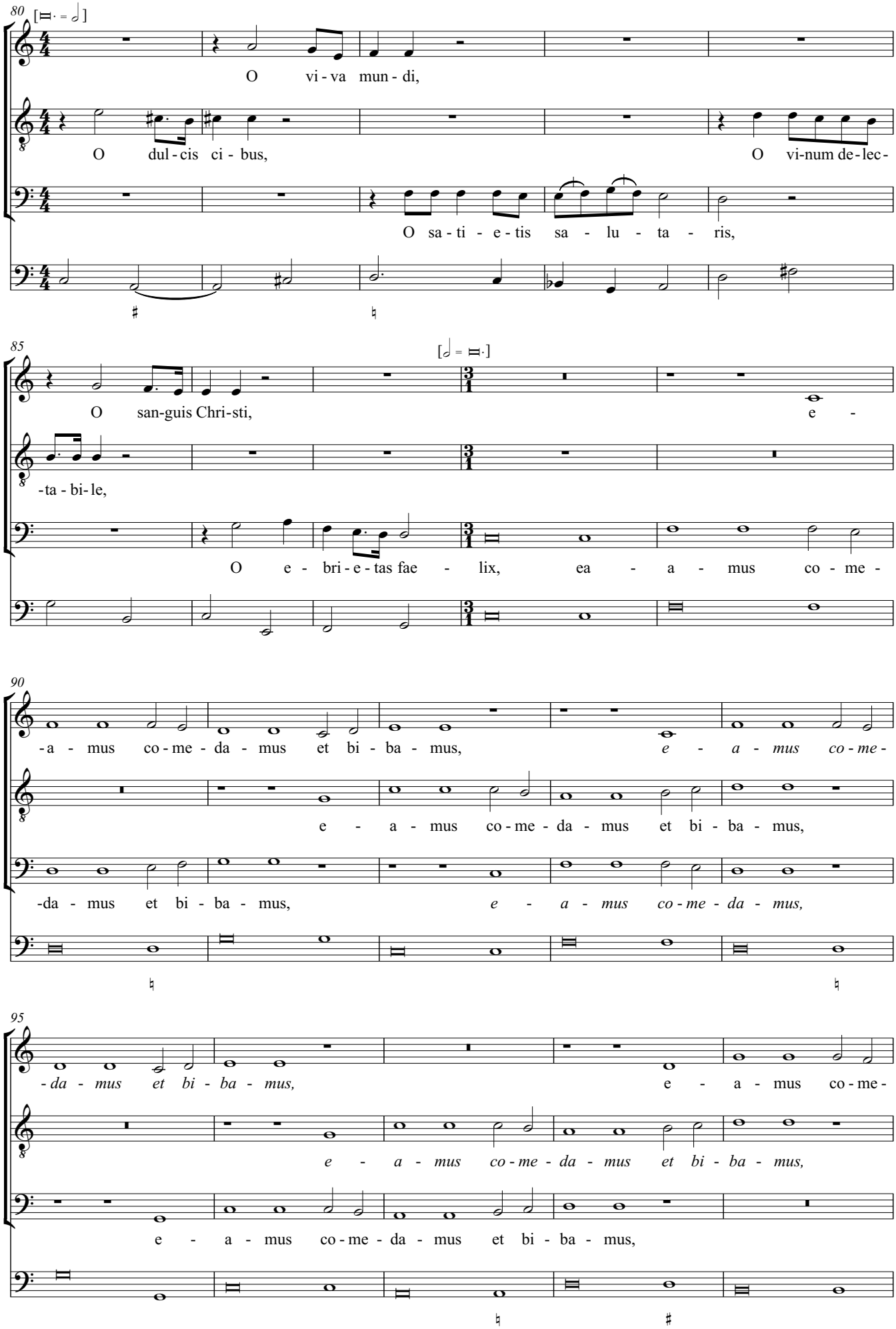
Giovanni Rovetta

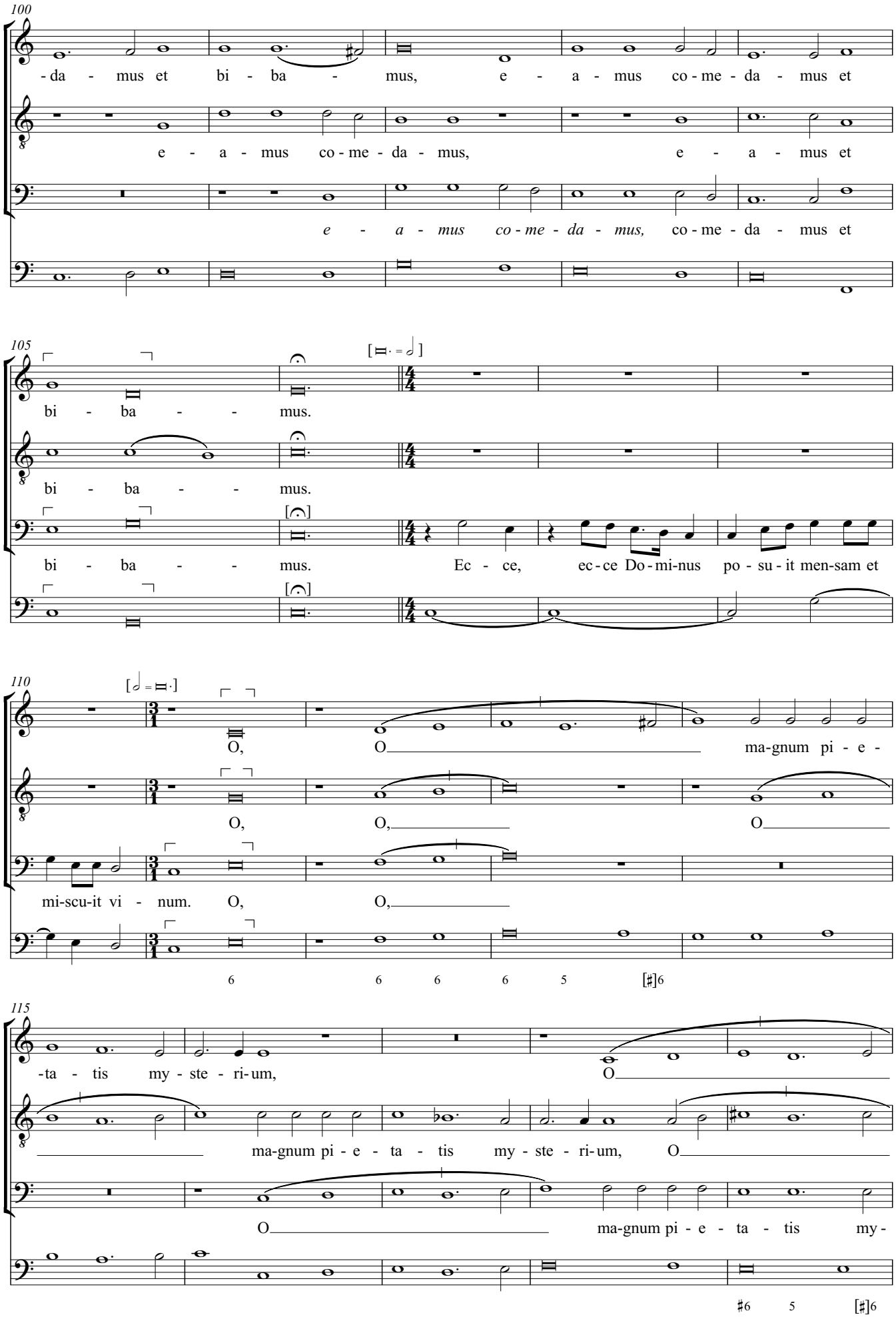


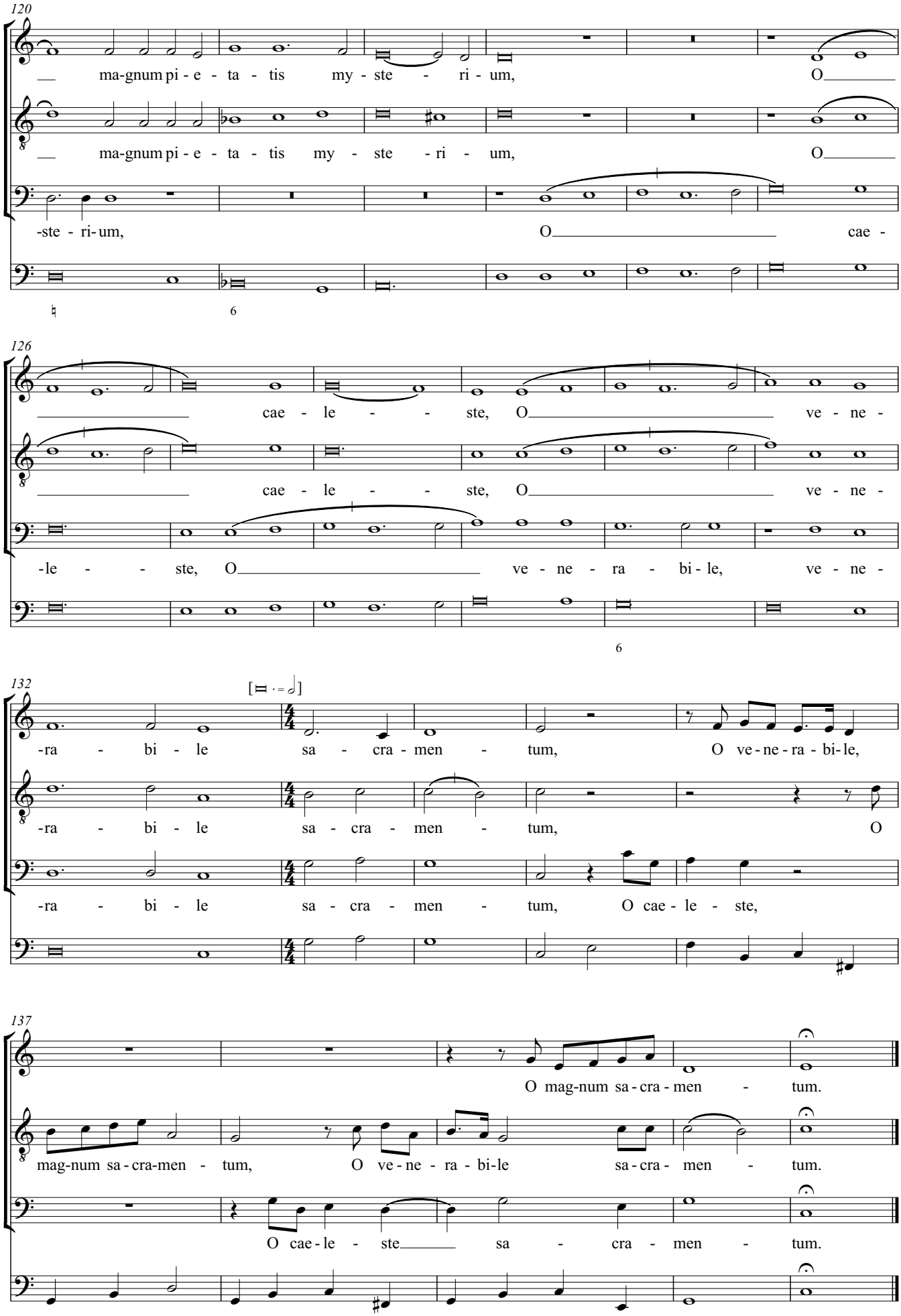

22
-ste - ri - um, O cae -
-ste - ri - um, O cae -
O cae - le - - ste, O
28
-le - - ste, O ve - ne - ra - bi - le
-le - - ste, O ve - ne - ra - bi - le
ve - ne - ra - bi - le, ve - ne - ra - bi - le
6
33
sa - cra - men - tum,
sa - cra - men - tum,
sa - cra - men - tum, e - a - mus er - go, ad hanc men - sam,
38
e - a - mus, e - a - mus et co - me - da - mus pa - nem, et
ad hanc men-sam ple - nam de - li - ci - is,


42
co - me - da - mus pa - nem, qui de - li - ci - as prae - bet re - gi - bus,
e - a - mus er - go,
46
e - a - mus, e - a - mus
ad hanc men - sam, ad hanc men - sam ple - nam de - li - ci - is,
50
et bi - ba - mus vi - num, et bi - ba - mus vi - num, quod mi - scu - it no - bis Do - mi - nus,
e - a -
54
et co - me - da - mus, et co - me - da - mus pa - nem,
- mus, e - a - mus ad hanc men - sam, e - a - mus, e - a - mus ad hanc


59
e - a - mus co - me -
et bi-ba-mus, bi - ba - mus vi - num,
men-sam, e - a - mus co - me - da - mus et bi -
64
-da - mus et bi - ba - mus, e - a - mus co - me - da - mus et bi -
e - a - mus co - me - da - mus et bi - ba - mus,
-ba - mus, e - a - mus co - me - da - mus, e -
69
-ba - mus, e - a - mus co - me - da - mus et
e - a - mus co - me - da - mus et bi - ba - mus, e -
-a - mus co - me - da - mus et bi - ba - mus,
74
bi - ba - mus, e - a - mus co - me - da - mus et bi - ba - mus.
-a - mus co - me - da - mus, e - a - mus et bi - ba - mus.
e - a - mus co - me - da - mus, co - me - da - mus et bi - ba - mus.


80
O vi - va mun - di,
O dul - cis ci - bus,
O vi-num de-lec-
O sa - ti - e - tis sa - lu - ta - ris,
85
O san-guis Chri-sti,
e -
-ta - bi-le,
O e - bri - e - tas fae - lix, ea - a - mus co - me -
90
-a - mus co - me - da - mus et bi - ba - mus,
e - a - mus co - me -
e - a - mus co - me - da - mus et bi - ba - mus,
-da - mus et bi - ba - mus,
e - a - mus co - me - da - mus,
95
-da - mus et bi - ba - mus,
e - a - mus co - me -
e - a - mus co - me - da - mus et bi - ba - mus,
e - a - mus co - me - da - mus et bi - ba - mus,

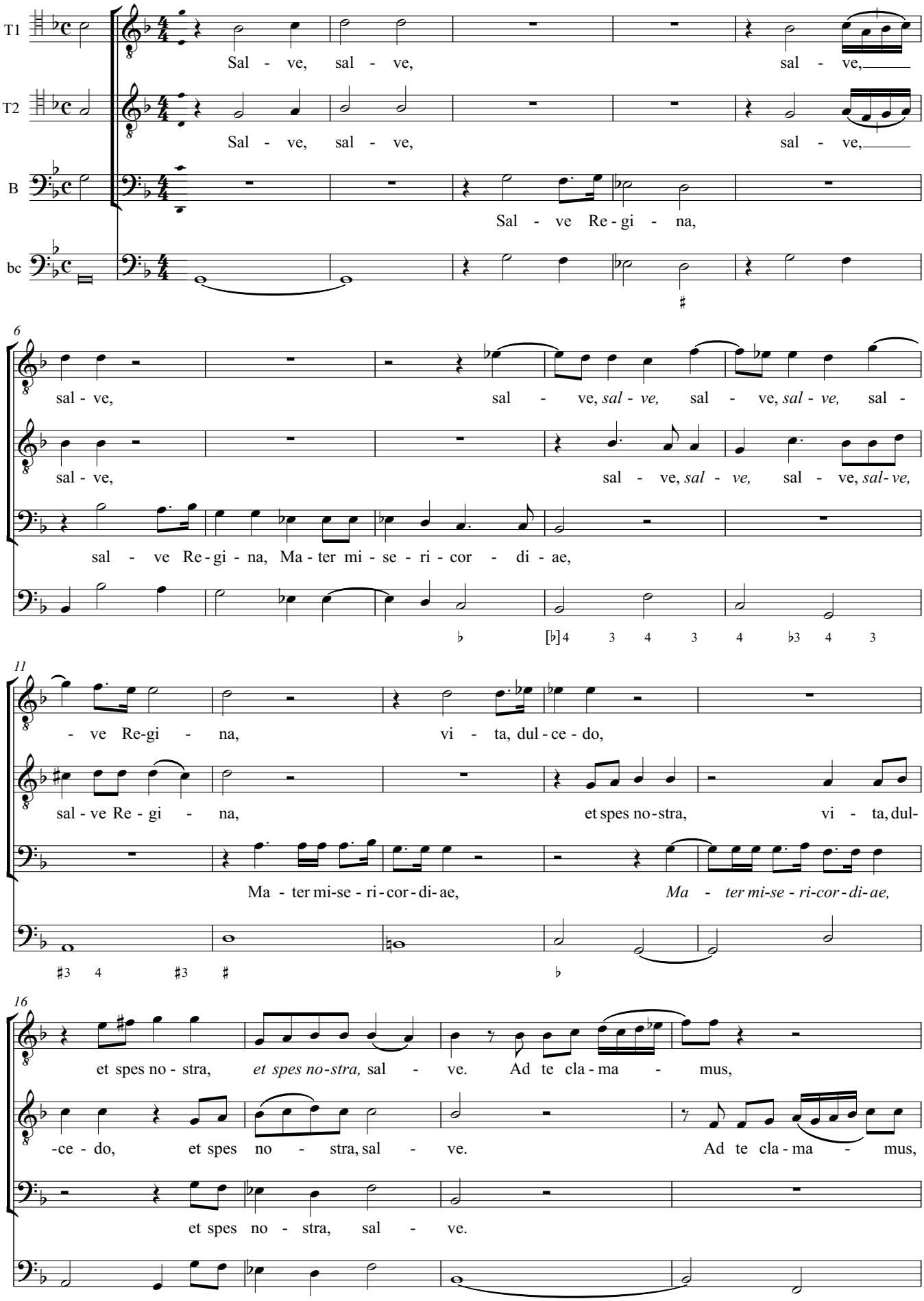

100
-da - mus et bi - ba - mus, e - a - mus co - me - da - mus et
e - a - mus co - me - da - mus, e - a - mus et
e - a - mus co - me - da - mus, co - me - da - mus et
105
bi - ba - - mus.
bi - ba - - mus.
bi - ba - - mus. Ec - ce, ec - ce Do - mi - nus po - su - it men - sam et
110
O, O ma - gnum pi - e -
O, O, O
mi - scu - it vi - num. O, O,
6 6 6 6 5 [♯]6
115
-ta - tis my - ste - ri - um, O
ma - gnum pi - e - ta - tis my - ste - ri - um, O
O ma - gnum pi - e - ta - tis my -
♯6 5 [♯]6

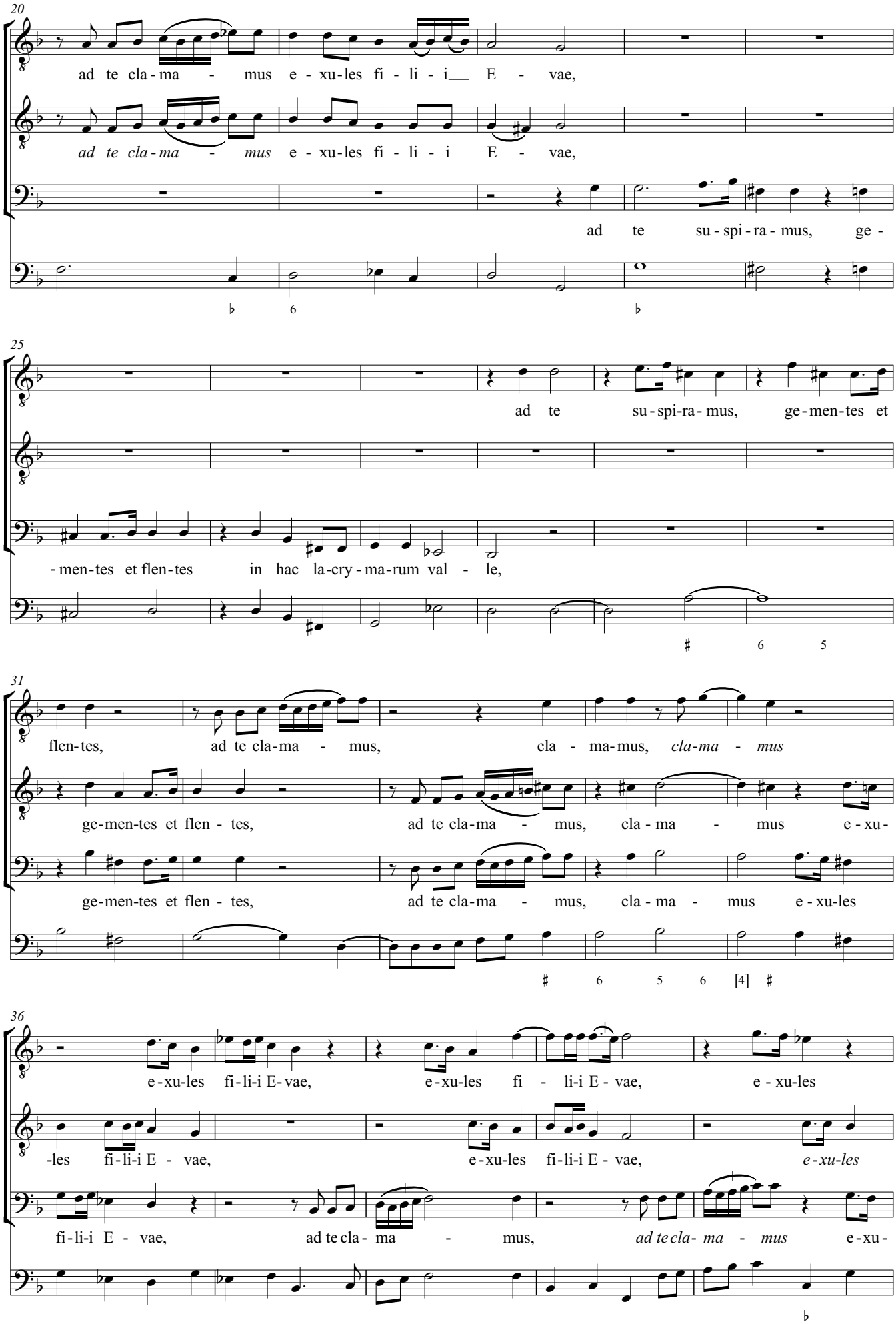

120
ma-gnum pi - e - ta - tis my - ste - ri - um, O
ma-gnum pi - e - ta - tis my - ste - ri - um, O
-ste - ri-um, O cae -
126
cae - le - - ste, O ve - ne -
cae - le - - ste, O ve - ne -
-le - - ste, O ve - ne - ra - bi - le, ve - ne -
132
-ra - bi - le sa - cra - men - tum, O ve - ne - ra - bi - le,
-ra - bi - le sa - cra - men - tum, O
-ra - bi - le sa - cra - men - tum, O cae - le - ste,
137
O mag-num sa - cra - men - tum.
mag-num sa - cra-men - tum, O ve - ne - ra - bi-le sa - cra - men - tum.
O cae - le - ste sa - cra - men - tum.

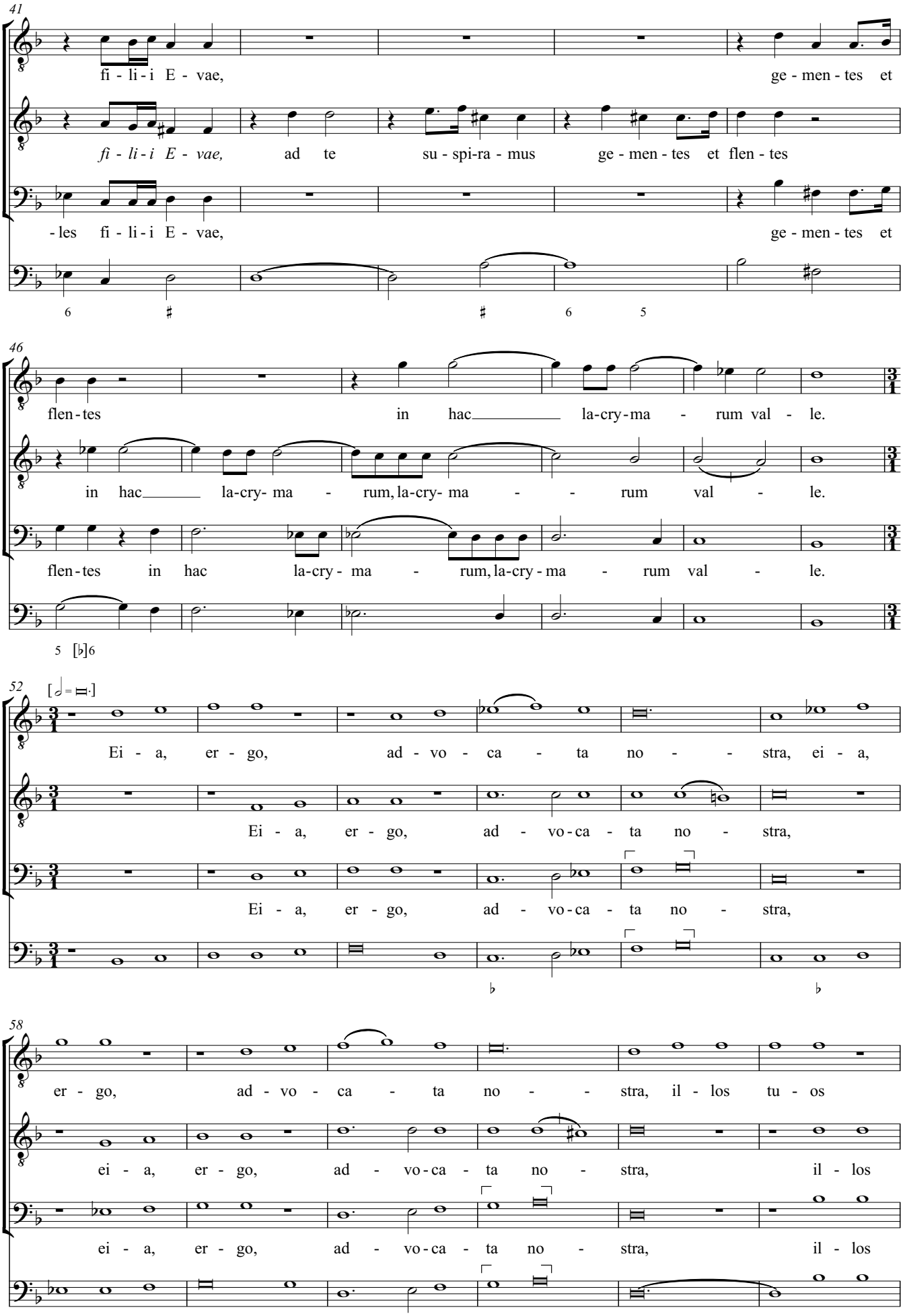
10

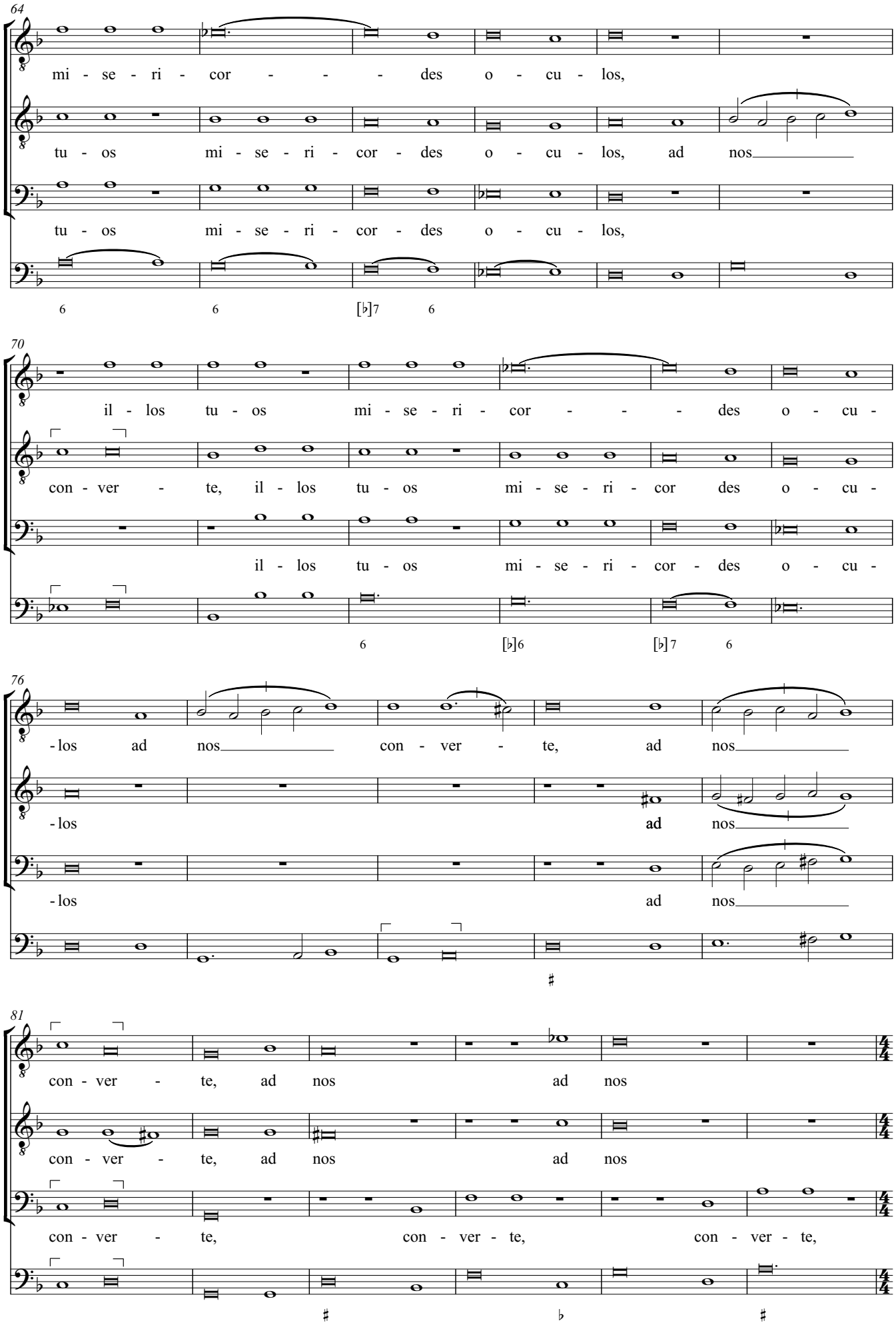
Salve Regina

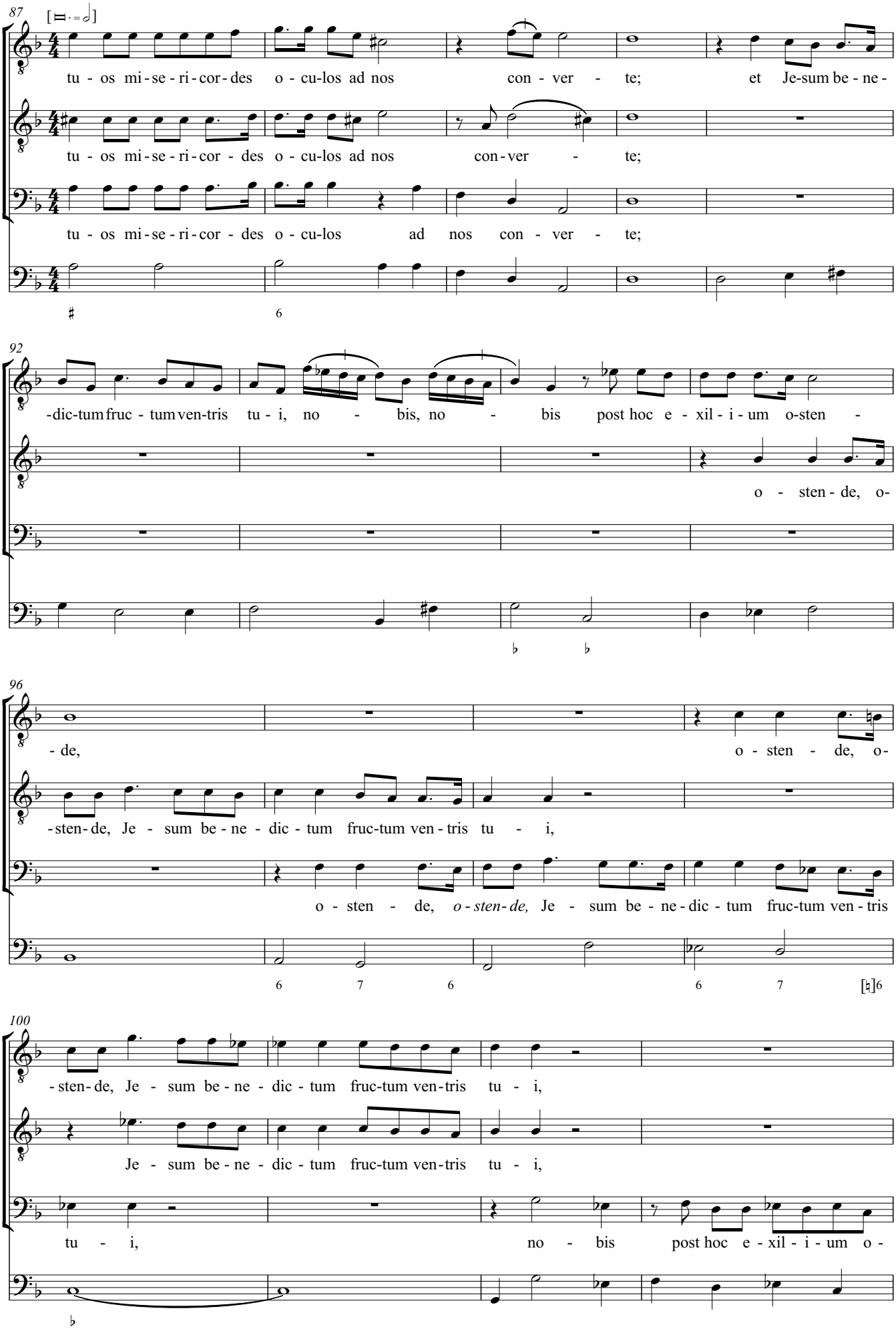
[Giovanni Rovetta]

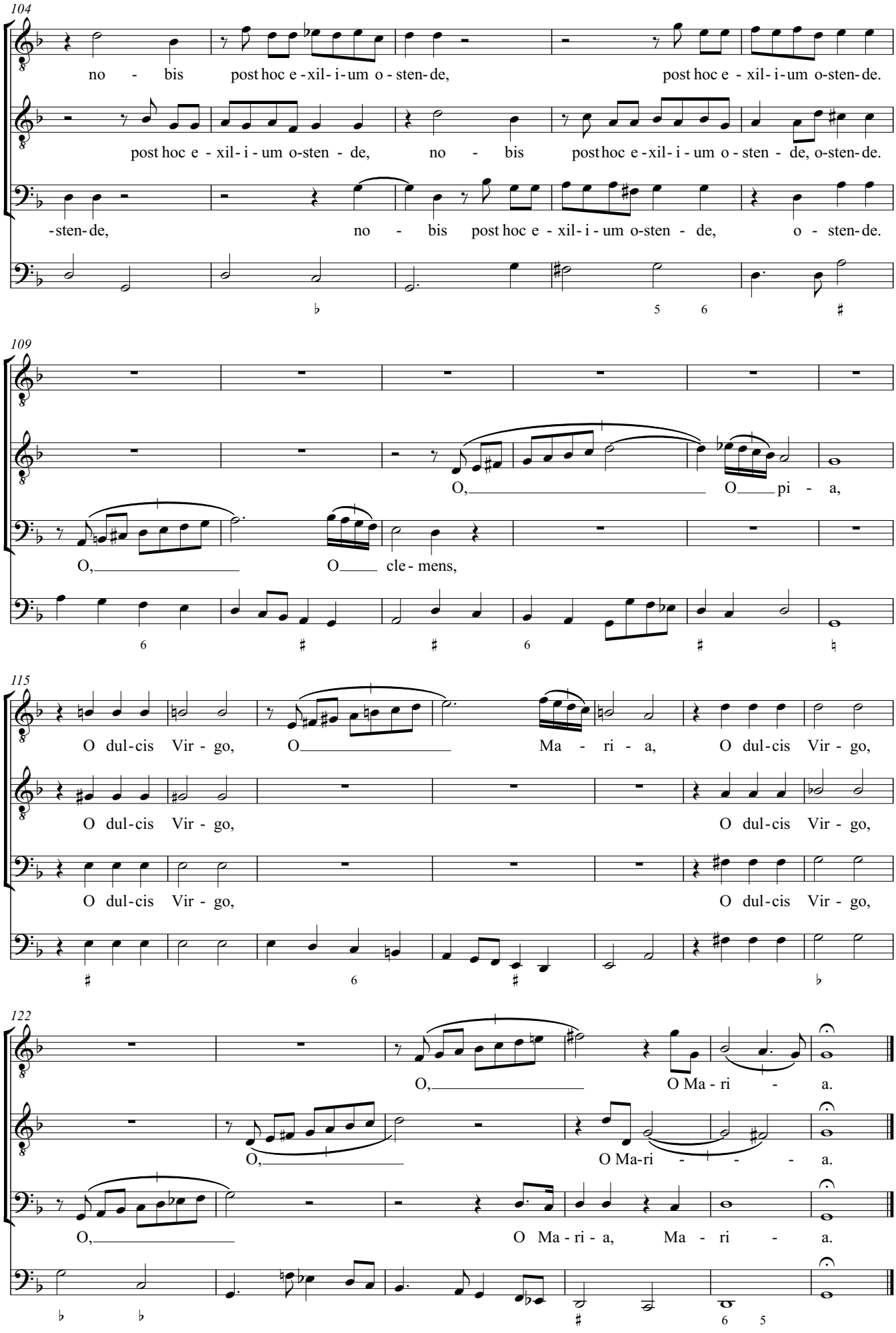



20
ad te cla-ma - mus e-xu-les fi-li-i E - vae,
ad te cla-ma - mus e-xu-les fi-li-i E - vae,
ad te su-spi-ra-mus, ge-
25
ad te su-spi-ra-mus, ge-men-tes et
-men-tes et flen-tes in hac la-cry-ma-rum val - le,
31
flen-tes, ad te cla-ma - mus, cla - ma-mus, cla-ma - mus
ge-men-tes et flen - tes, ad te cla-ma - mus, cla-ma - mus e-xu-
ge-men-tes et flen - tes, ad te cla-ma - mus, cla-ma - mus e-xu-les
36
e-xu-les fi-li-i E-vae, e-xu-les fi - li-i E - vae, e - xu-les
-les fi-li-i E - vae, e-xu-les fi-li-i E - vae, e-xu-les
fi-li-i E - vae, ad te cla-ma - mus, ad te cla-ma - mus e-xu-


41
fi - li - i E - vae, ge - men - tes et
fi - li - i E - vae, ad te su - spi-ra - mus ge - men - tes et flen - tes
- les fi - li - i E - vae, ge - men - tes et
6 ♯ ♯ 6 5
46
flen - tes in hac la-cry-ma - rum val - le.
in hac la-cry- ma - rum, la-cry- ma - - rum val - le.
flen - tes in hac la-cry - ma - rum, la-cry - ma - rum val - le.
5 [♭]6
52
[𝅗𝅥 = 𝅝.]
Ei - a, er - go, ad - vo - ca - ta no - - stra, ei - a,
Ei - a, er - go, ad - vo-ca - ta no - stra,
Ei - a, er - go, ad - vo-ca - ta no - stra,
58
er - go, ad - vo - ca - ta no - - stra, il - los tu - os
ei - a, er - go, ad - vo-ca - ta no - stra, il - los
ei - a, er - go, ad - vo-ca - ta no - stra, il - los


64
mi - se - ri - cor - - - des o - cu - los,
tu - os mi - se - ri - cor - des o - cu - los, ad nos
tu - os mi - se - ri - cor - des o - cu - los,
70
il - los tu - os mi - se - ri - cor - - - des o - cu -
con - ver - te, il - los tu - os mi - se - ri - cor des o - cu -
il - los tu - os mi - se - ri - cor - des o - cu -
76
- los ad nos con - ver - te, ad nos
- los ad nos
- los ad nos
81
con - ver - te, ad nos ad nos
con - ver - te, ad nos ad nos
con - ver - te, con - ver - te, con - ver - te,

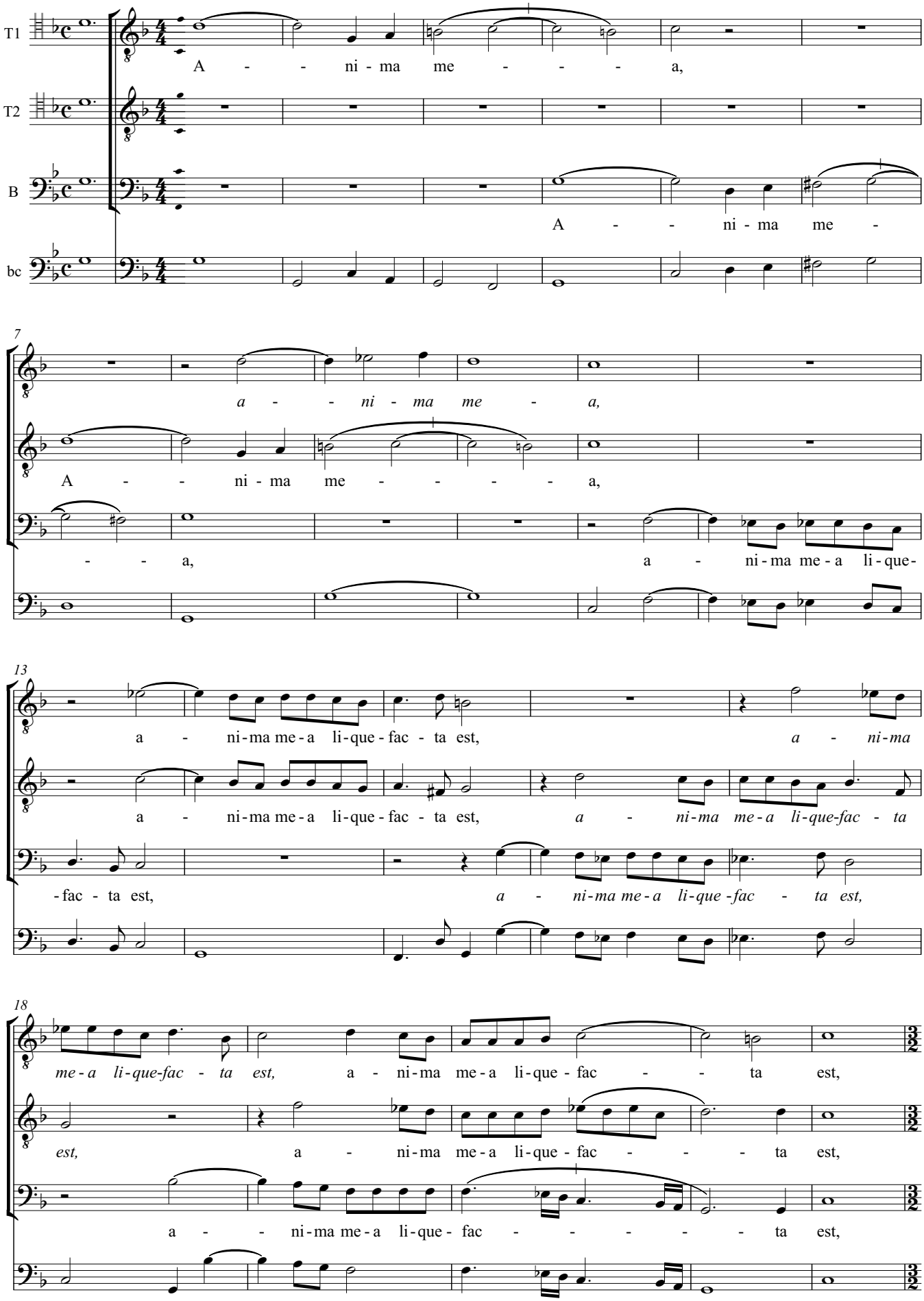

87
tu - os mi - se - ri - cor - des o - cu-los ad nos con - ver - te; et Je-sum be - ne -
tu - os mi - se - ri - cor - des o - cu-los ad nos con - ver - te;
tu - os mi - se - ri - cor - des o - cu-los ad nos con - ver - te;
92
-dic-tum fruc - tum ven-tris tu - i, no - bis, no - bis post hoc e - xil - i - um o-sten -
o - sten - de, o-
96
- de, o - sten - de, o-
-sten - de, Je - sum be - ne - dic - tum fruc-tum ven - tris tu - i,
o - sten - de, o-sten-de, Je - sum be - ne - dic - tum fruc-tum ven - tris
100
-sten - de, Je - sum be - ne - dic - tum fruc-tum ven-tris tu - i,
Je - sum be - ne - dic - tum fruc-tum ven-tris tu - i,
tu - i, no - bis post hoc e - xil - i - um o -

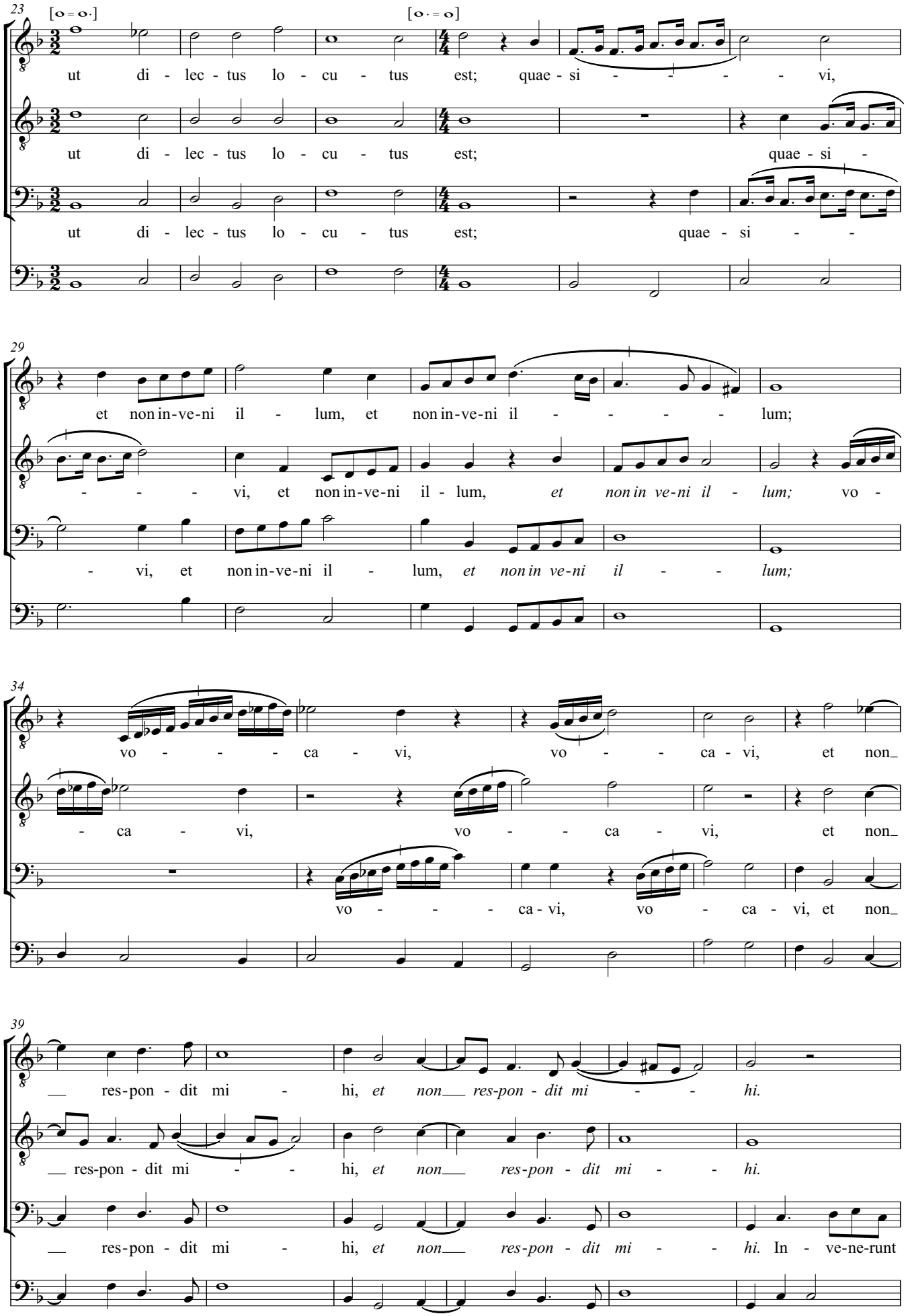

104
no - bis post hoc e - xil - i - um o - sten - de, post hoc e - xil - i - um o-sten - de.
post hoc e - xil - i - um o-sten - de, no - bis post hoc e - xil - i - um o - sten - de, o-sten - de.
- sten - de, no - bis post hoc e - xil - i - um o-sten - de, o - sten - de.
109
O, O pi - a,
O, O cle - mens,
115
O dul - cis Vir - go, O Ma - ri - a, O dul - cis Vir - go,
O dul - cis Vir - go, O dul - cis Vir - go,
O dul - cis Vir - go, O dul - cis Vir - go,
122
O, O Ma - ri - a.
O, O Ma - ri - - - a.
O, O Ma - ri - a, Ma - ri - a.

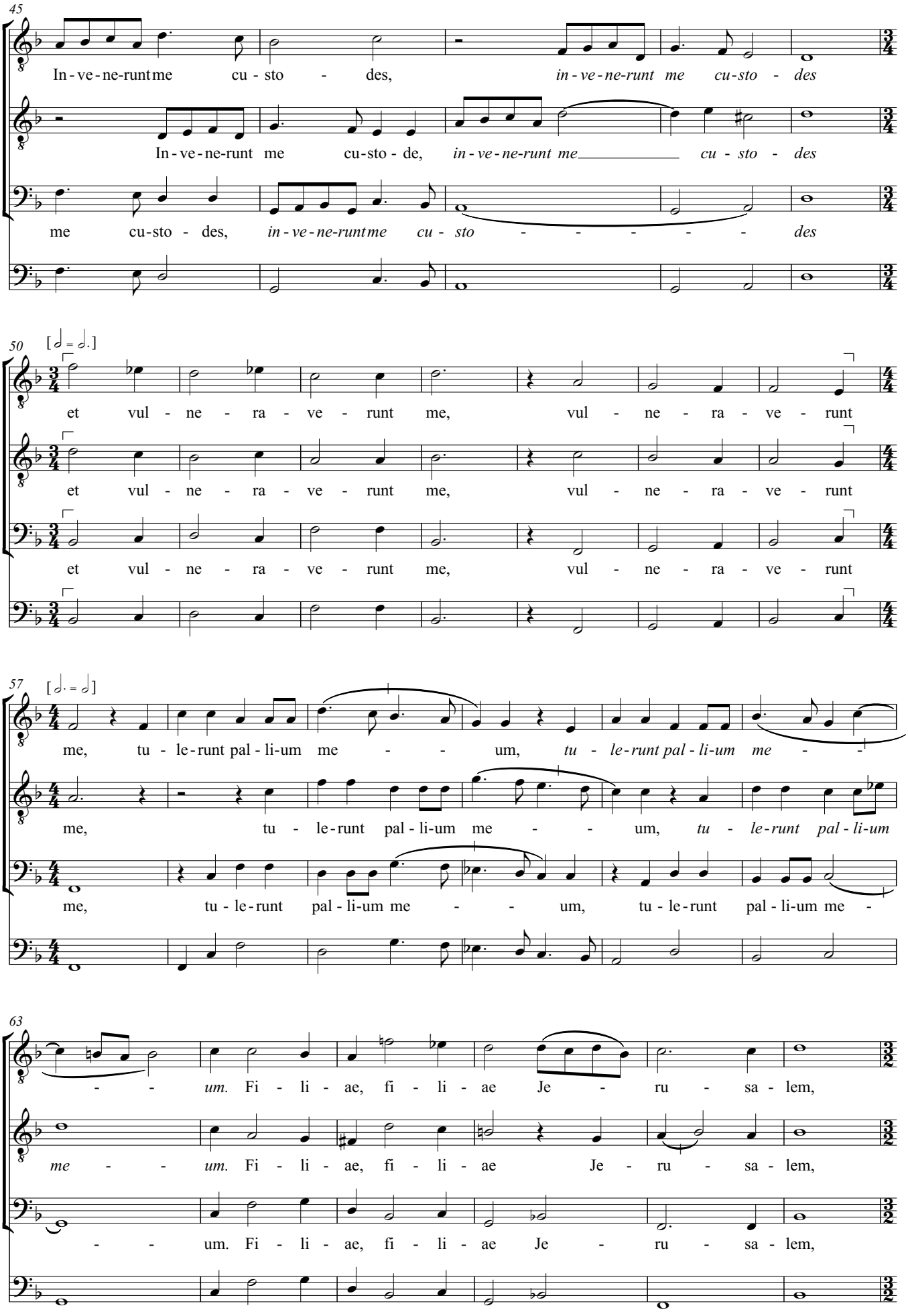
11

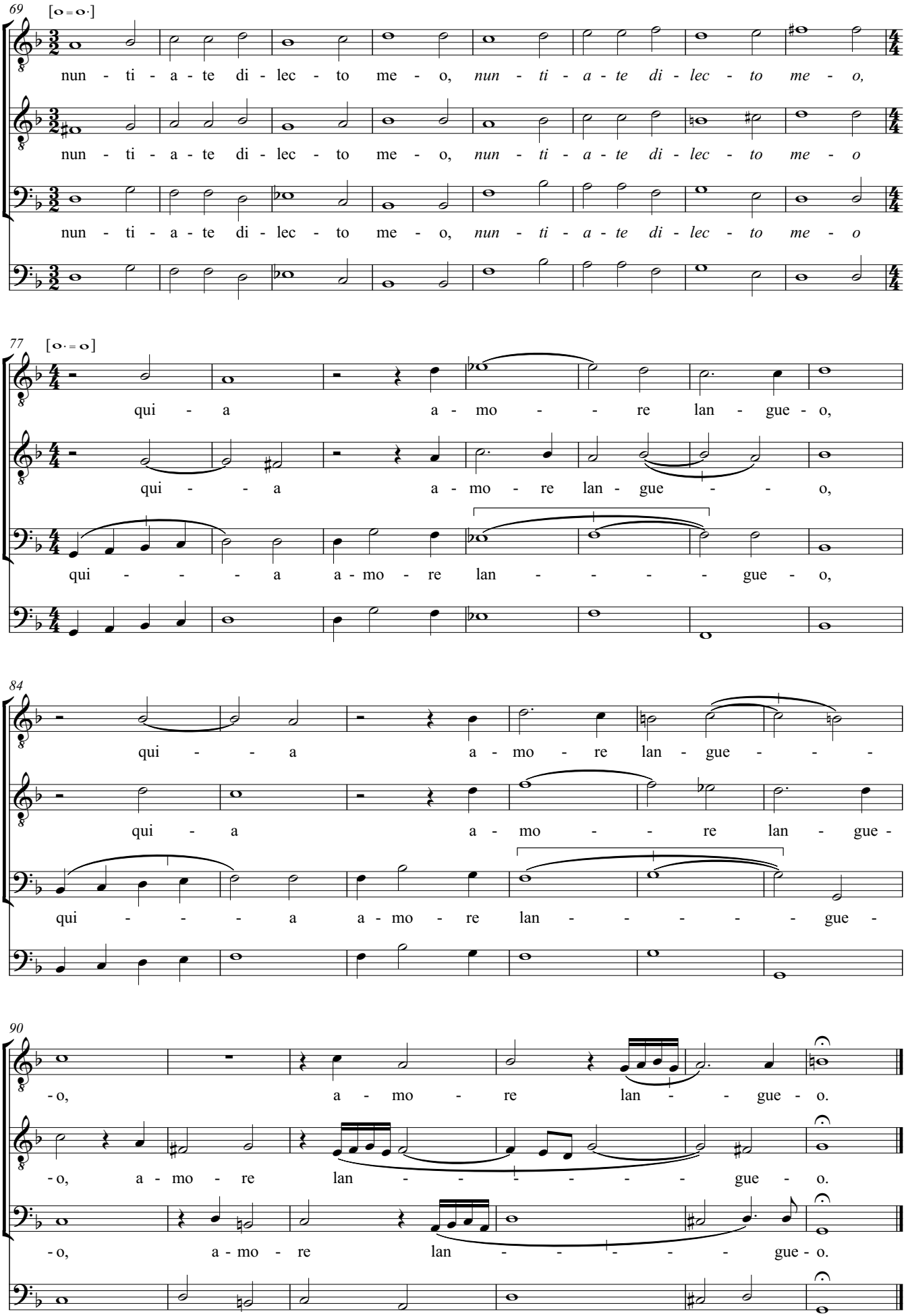
Anima mea liquefacta est

Francesco Costanzo
da Cosena




23
[o = o.]
[o. = o]
ut di - lec - tus lo - cu - tus est; quae - si - - - - - vi,
ut di - lec - tus lo - cu - tus est; quae - si -
ut di - lec - tus lo - cu - tus est; quae - si - -
29
et non in-ve-ni il - lum, et non in-ve-ni il - - - - - lum;
- - - - vi, et non in-ve-ni il - lum, et non in ve-ni il - lum; vo -
- vi, et non in-ve-ni il - lum, et non in ve-ni il - - lum;
34
vo - - - - ca - vi, vo - - ca - vi, et non_
- ca - vi, vo - - ca - vi, et non_
vo - - - ca - vi, vo - ca - vi, et non_
39
__ res-pon - dit mi - hi, et non__ res-pon - dit mi - - hi.
__ res-pon - dit mi - - hi, et non__ res-pon - dit mi - - hi.
__ res-pon - dit mi - hi, et non__ res-pon - dit mi - - hi. In - ve-ne-runt


45
In - ve - ne - runt me cu - sto - des, in - ve - ne - runt me cu - sto - des
In - ve - ne - runt me cu - sto - de, in - ve - ne - runt me cu - sto - des
me cu - sto - des, in - ve - ne - runt me cu - sto - des
50
et vul - ne - ra - ve - runt me, vul - ne - ra - ve - runt
et vul - ne - ra - ve - runt me, vul - ne - ra - ve - runt
et vul - ne - ra - ve - runt me, vul - ne - ra - ve - runt
57
me, tu - le - runt pal - li - um me - um, tu - le - runt pal - li - um me -
me, tu - le - runt pal - li - um me - um, tu - le - runt pal - li - um
me, tu - le - runt pal - li - um me - um, tu - le - runt pal - li - um me -
63
- um. Fi - li - ae, fi - li - ae Je - ru - sa - lem,
me - um. Fi - li - ae, fi - li - ae Je - ru - sa - lem,
- um. Fi - li - ae, fi - li - ae Je - ru - sa - lem,

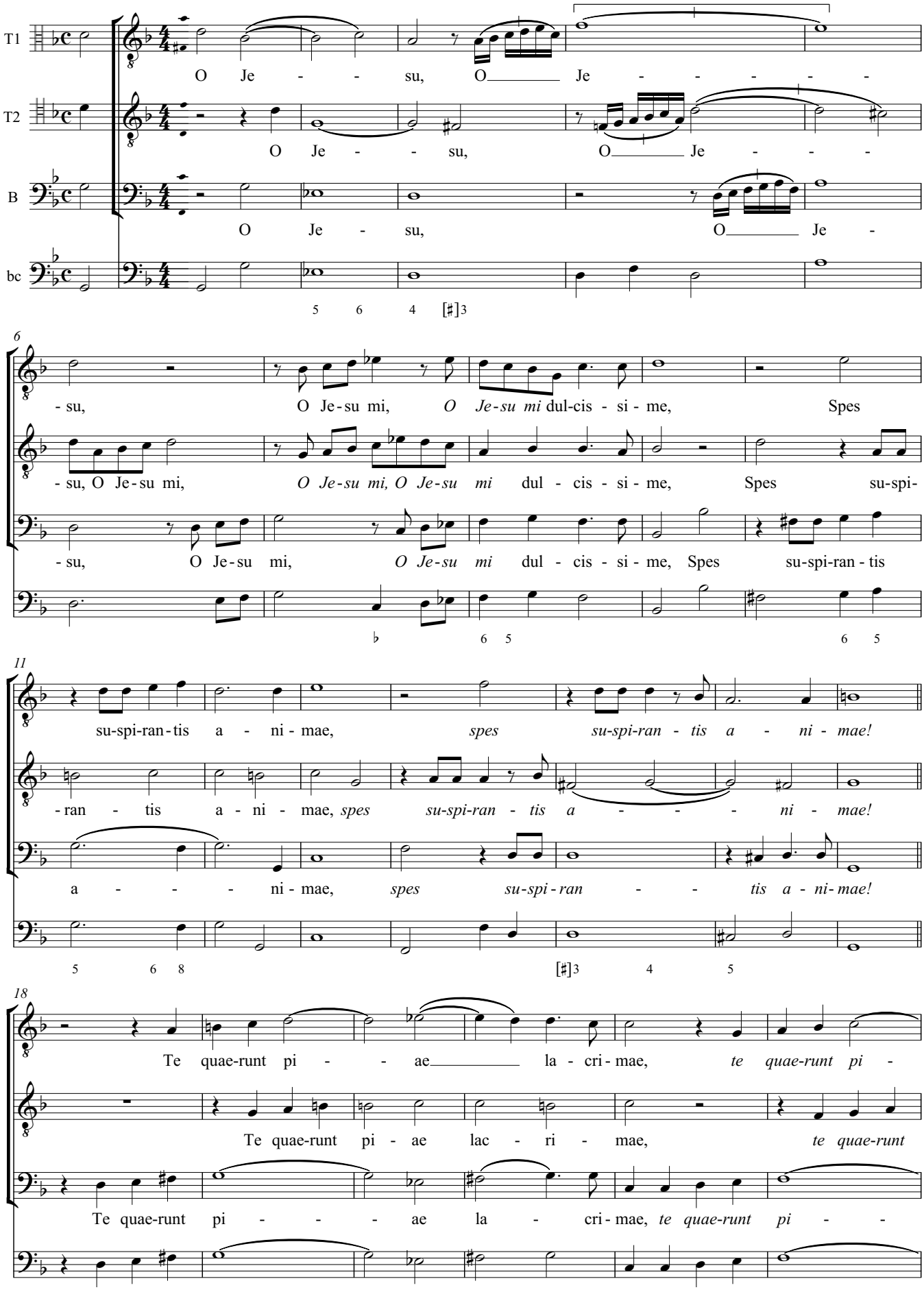

69
[𝅝 = 𝅗𝅥.]
nun - ti - a - te di - lec - to me - o, nun - ti - a - te di - lec - to me - o,
nun - ti - a - te di - lec - to me - o, nun - ti - a - te di - lec - to me - o
nun - ti - a - te di - lec - to me - o, nun - ti - a - te di - lec - to me - o
77
[𝅗𝅥. = 𝅗𝅥]
qui - a a - mo - re lan - gue - o,
qui - - a a - mo - re lan - gue - o,
qui - - - a a - mo - re lan - - - - gue - o,
84
qui - - a a - mo - re lan - gue - - -
qui - a a - mo - re lan - gue -
qui - - - a a - mo - re lan - - - - - gue -
90
- o, a - mo - re lan - - gue - o.
- o, a - mo - re lan - - - - - gue - o.
- o, a - mo - re lan - - - - - gue - o.

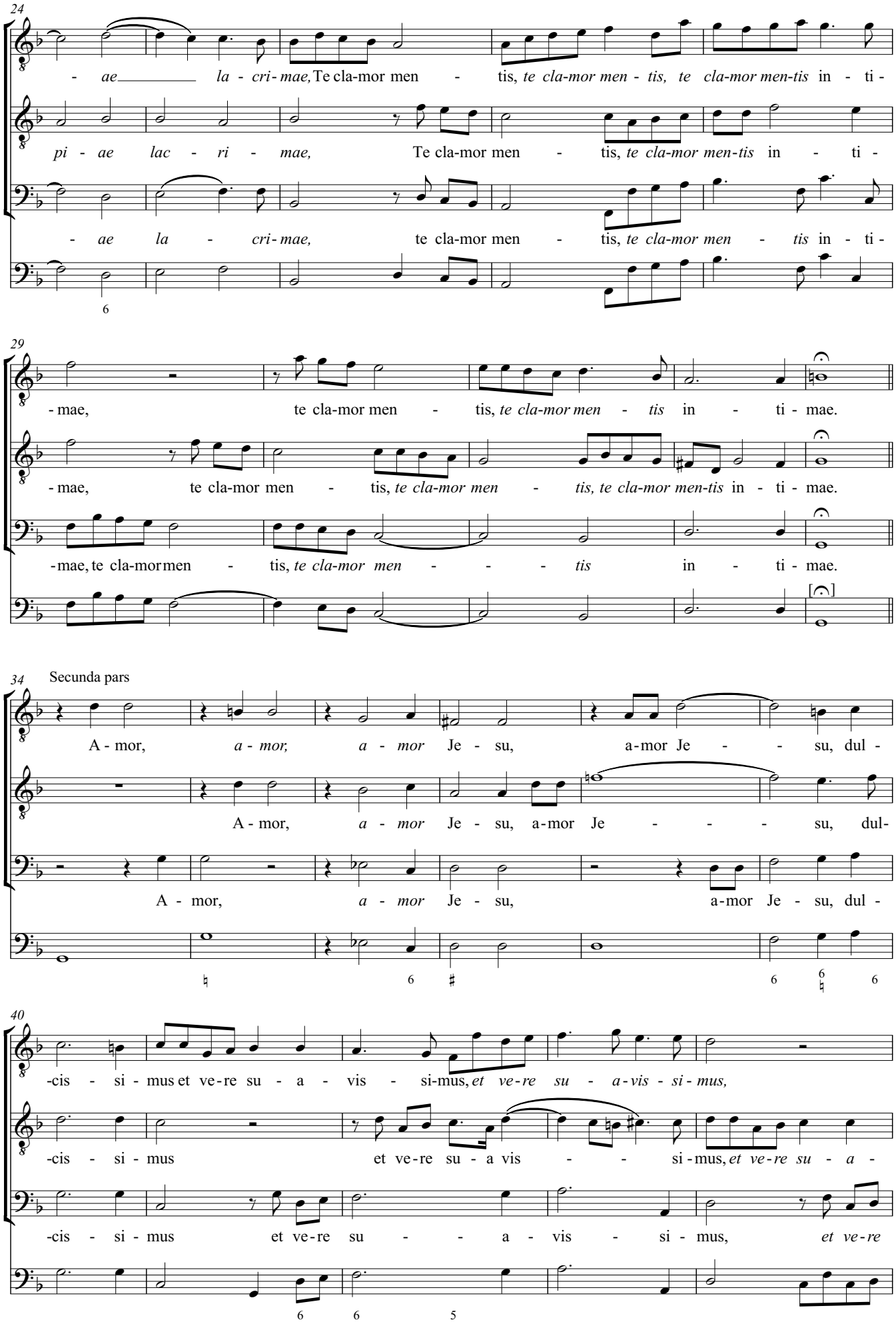
12

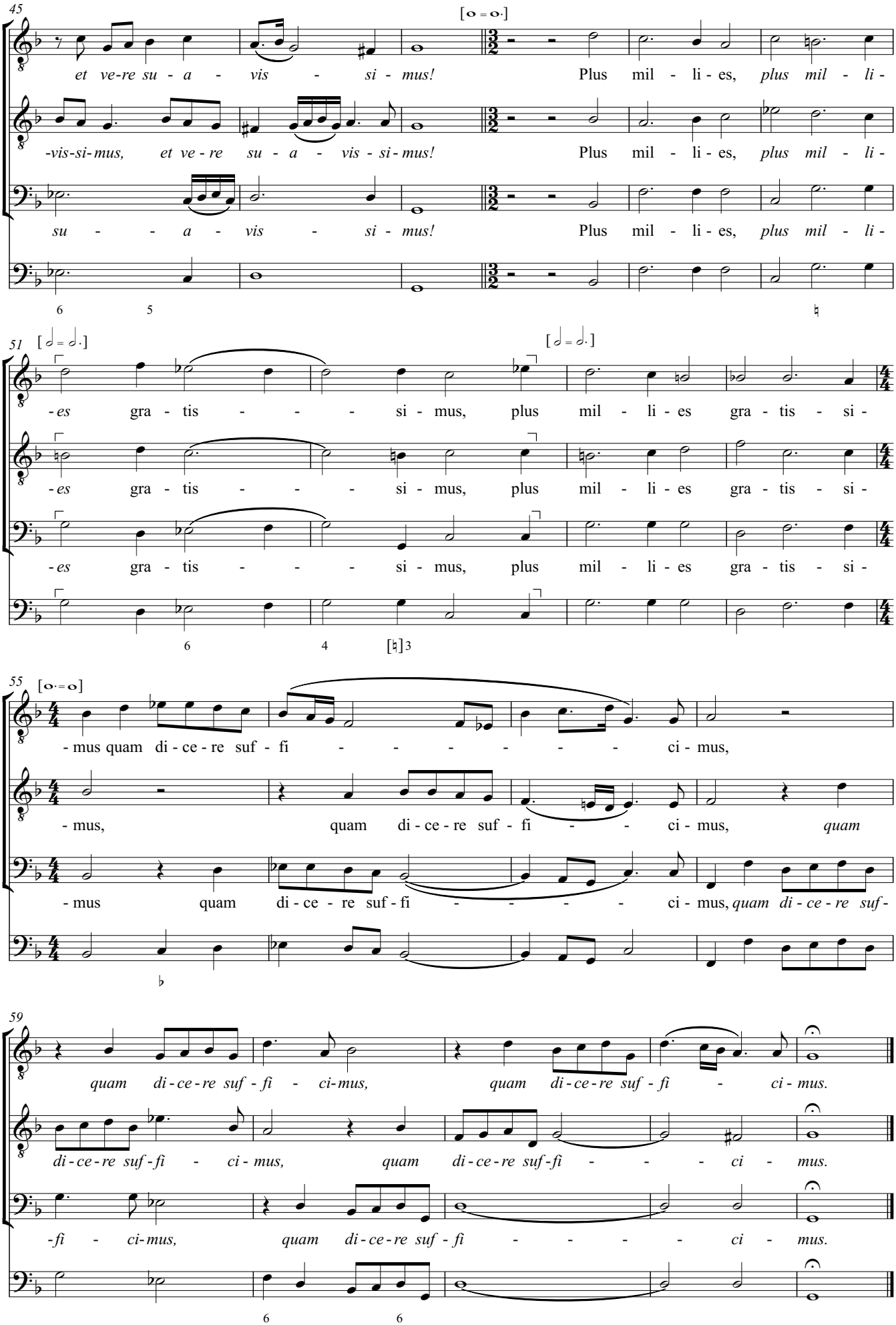
O Jesu mi dulcissime

[?Costanzo da Cosena]

Secunda pars: Amor Jesu, dulcissimus



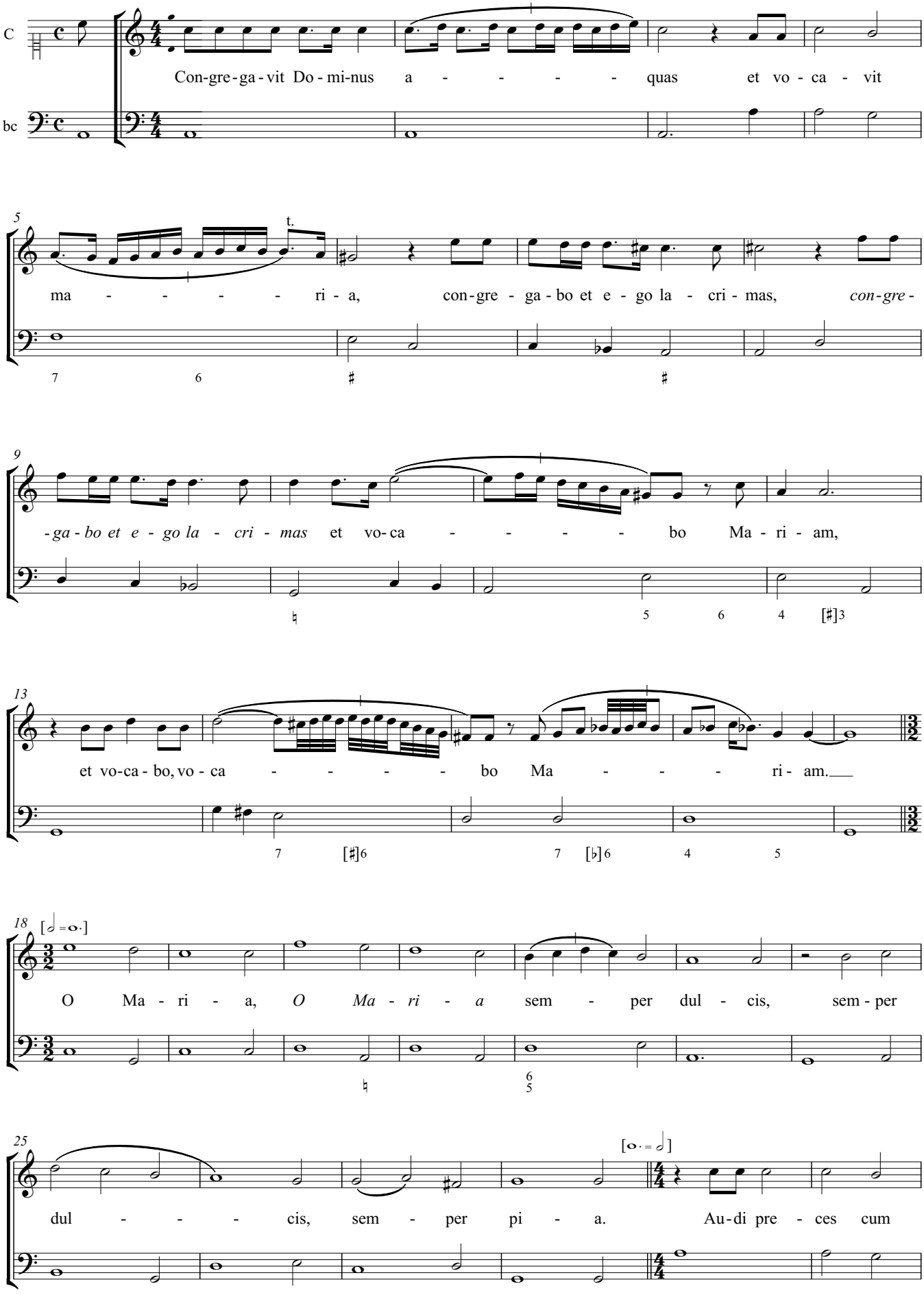

24
- ae la - cri - mae, Te cla-mor men - tis, te cla-mor men - tis, te cla-mor men-tis in - ti -
pi - ae lac - ri - mae, Te cla-mor men - tis, te cla-mor men-tis in - ti -
- ae la - cri - mae, te cla-mor men - tis, te cla-mor men - tis in - ti -
6
29
- mae, te cla-mor men - tis, te cla-mor men - tis in - ti - mae.
- mae, te cla-mor men - tis, te cla-mor men - tis, te cla-mor men-tis in - ti - mae.
- mae, te cla-mor men - tis, te cla-mor men - - - tis in - ti - mae.
34
Secunda pars
A - mor, a - mor, a - mor Je - su, a-mor Je - - su, dul -
A - mor, a - mor Je - su, a-mor Je - - - su, dul-
A - mor, a - mor Je - su, a-mor Je - su, dul -
6 6 6 6
40
-cis - si - mus et ve - re su - a - vis - si-mus, et ve - re su - a-vis - si - mus,
-cis - si - mus et ve - re su - a vis - - si - mus, et ve - re su - a -
-cis - si - mus et ve - re su - - a - vis - si - mus, et ve - re
6 6 5

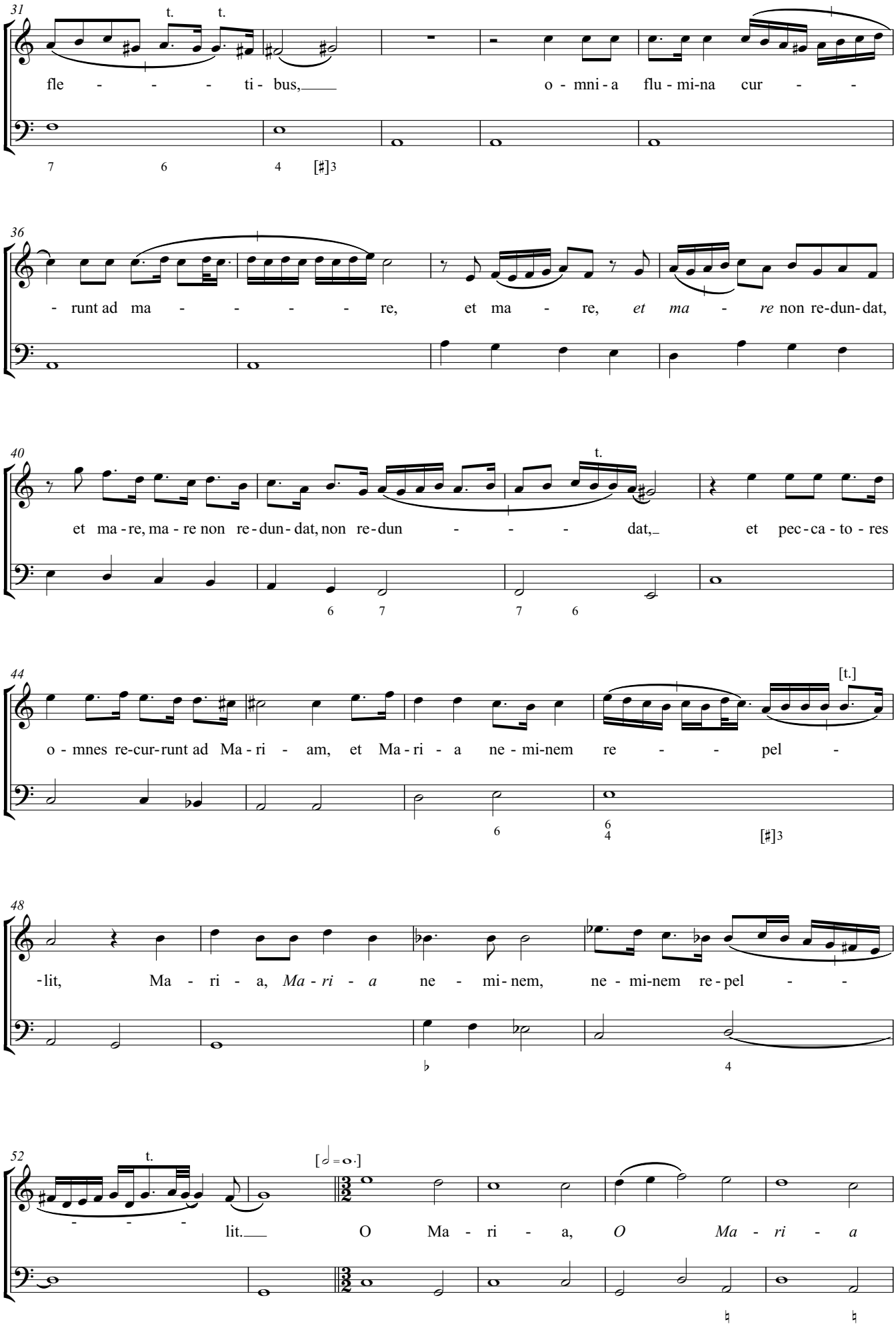

45
et ve-re su - a - vis - si - mus! Plus mil - li - es, plus mil - li -
-vis-si-mus, et ve - re su - a - vis - si - mus! Plus mil - li - es, plus mil - li -
su - - a - vis - si - mus! Plus mil - li - es, plus mil - li -
51
-es gra - tis - - - si - mus, plus mil - li - es gra - tis - si -
-es gra - tis - - - si - mus, plus mil - li - es gra - tis - si -
-es gra - tis - - - si - mus, plus mil - li - es gra - tis - si -
55
- mus quam di - ce - re suf - fi - - - - - - ci - mus,
- mus, quam di - ce - re suf - fi - - ci - mus, quam
- mus quam di - ce - re suf - fi - - - - ci - mus, quam di - ce - re suf -
59
quam di - ce - re suf - fi - ci - mus, quam di - ce - re suf - fi - ci - mus.
di - ce - re suf - fi - ci - mus, quam di - ce - re suf - fi - - - - ci - mus.
- fi - ci - mus, quam di - ce - re suf - fi - - - - ci - mus.

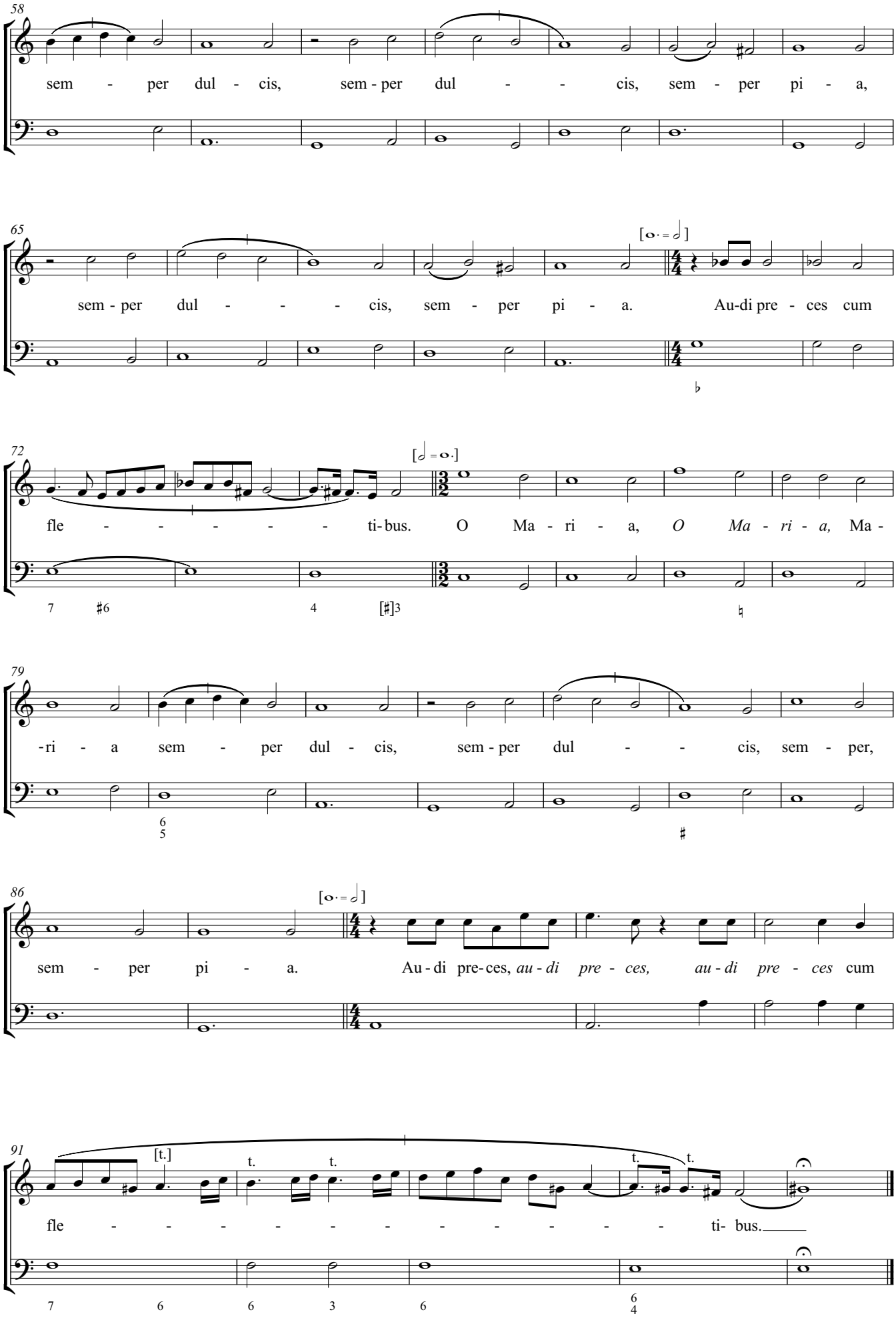
13

Congregavit Dominus aquas

Galeazzo Sabbatini



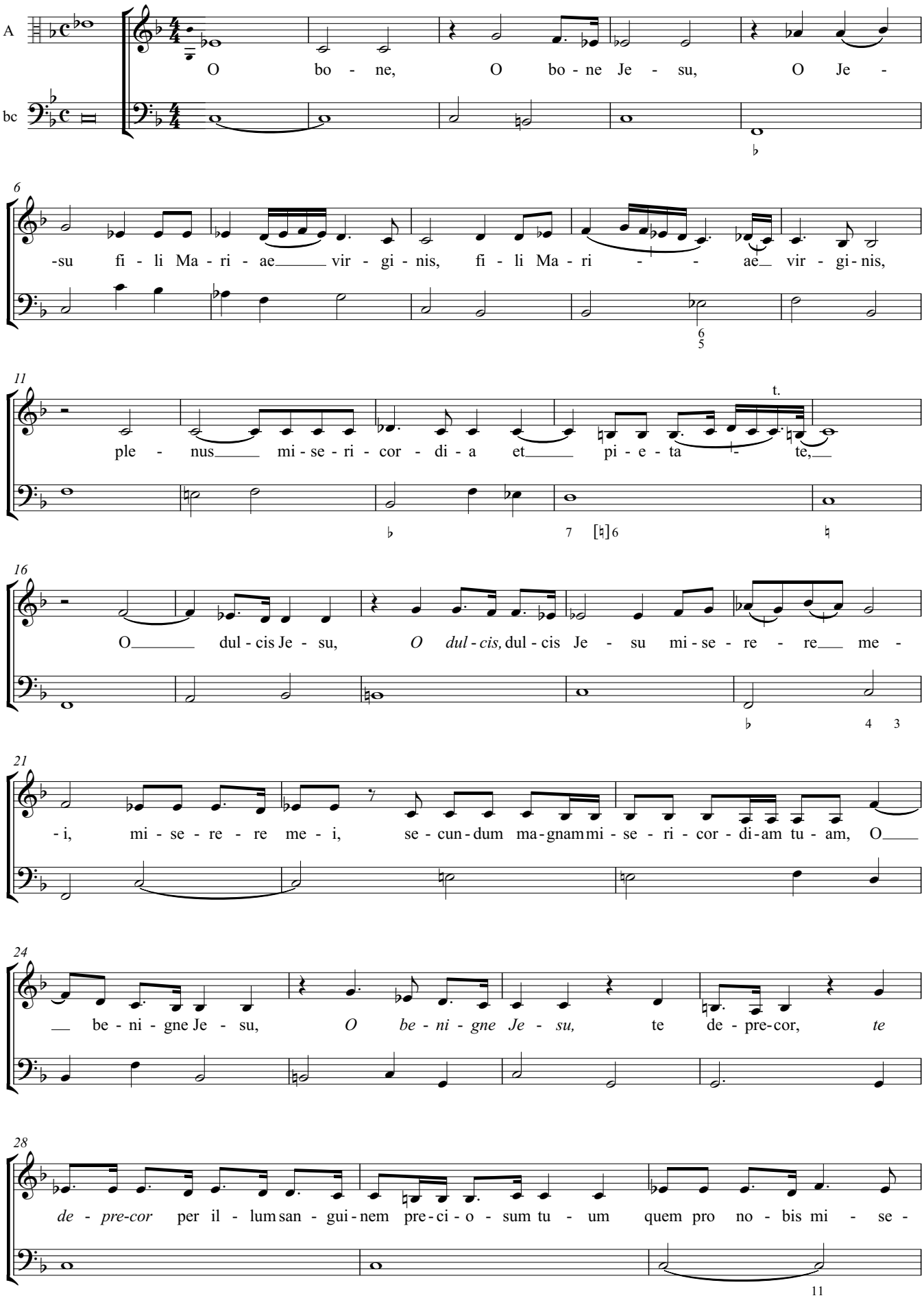

31
t.
t.
fle - - - - ti - bus,
o - mni - a flu - mi-na cur - -
7 6 4 [♯]3
36
- runt ad ma - - - - - re, et ma - re, *et ma - re* non re-dun-dat,
40
t.
et ma - re, ma - re non re - dun - dat, non re - dun - - - dat, et pec - ca - to - res
6 7 7 6
44
[t.]
o - mnes re-cur-runt ad Ma - ri - am, et Ma - ri - a ne - mi-nem re - - pel -
6 6/4 [♯]3
48
-lit, Ma - ri - a, *Ma - ri - a* ne - mi - nem, ne - mi-nem re - pel - -
♭ 4
52
t.
[𝅗𝅥 = o·]
- - - lit. O Ma - ri - a, *O Ma - ri - a*
♮ ♮

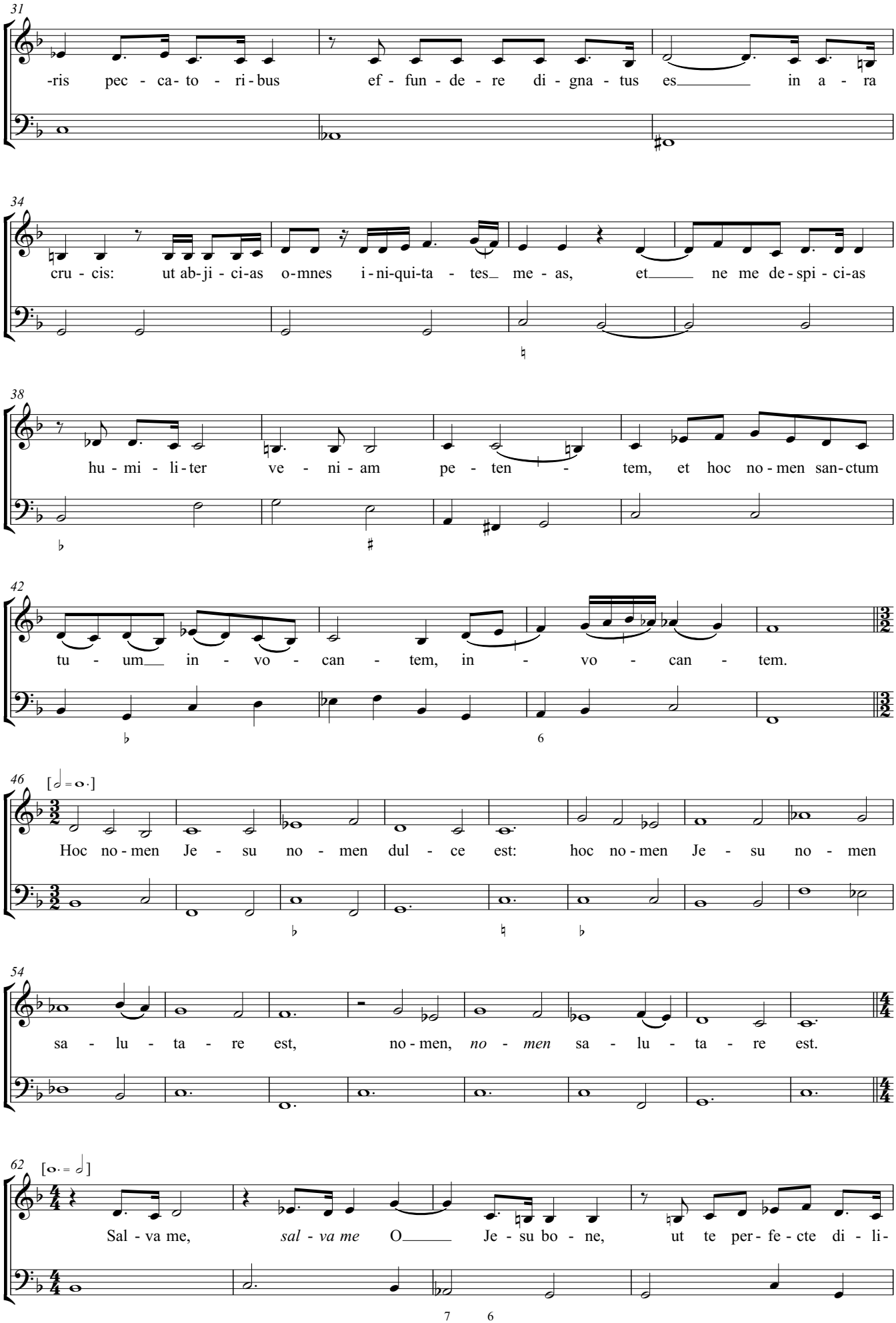

58
sem - per dul - cis, sem - per dul - - cis, sem - per pi - a,
65
sem - per dul - - - cis, sem - per pi - a. Au-di pre - ces cum
72
fle - - - - - ti- bus. O Ma - ri - a, O Ma - ri - a, Ma -
79
-ri - a sem - per dul - cis, sem - per dul - - cis, sem - per,
86
sem - per pi - a. Au - di pre- ces, au - di pre - ces, au - di pre - ces cum
91
fle - - - - - - - - - - - ti- bus.

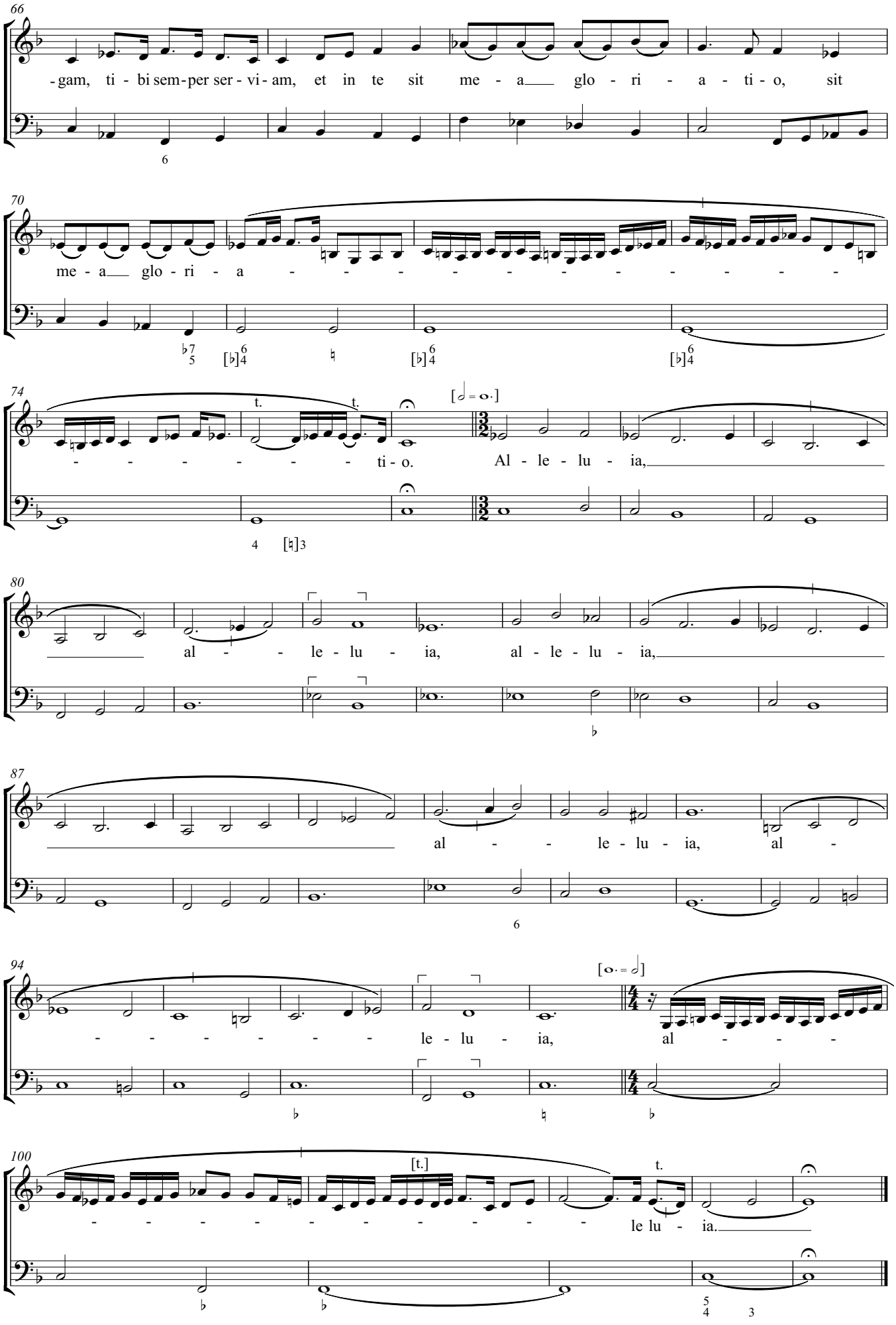
14

O bone Jesu, O Jesu fili Mariae virginis

[Galeazzo Sabbatini]



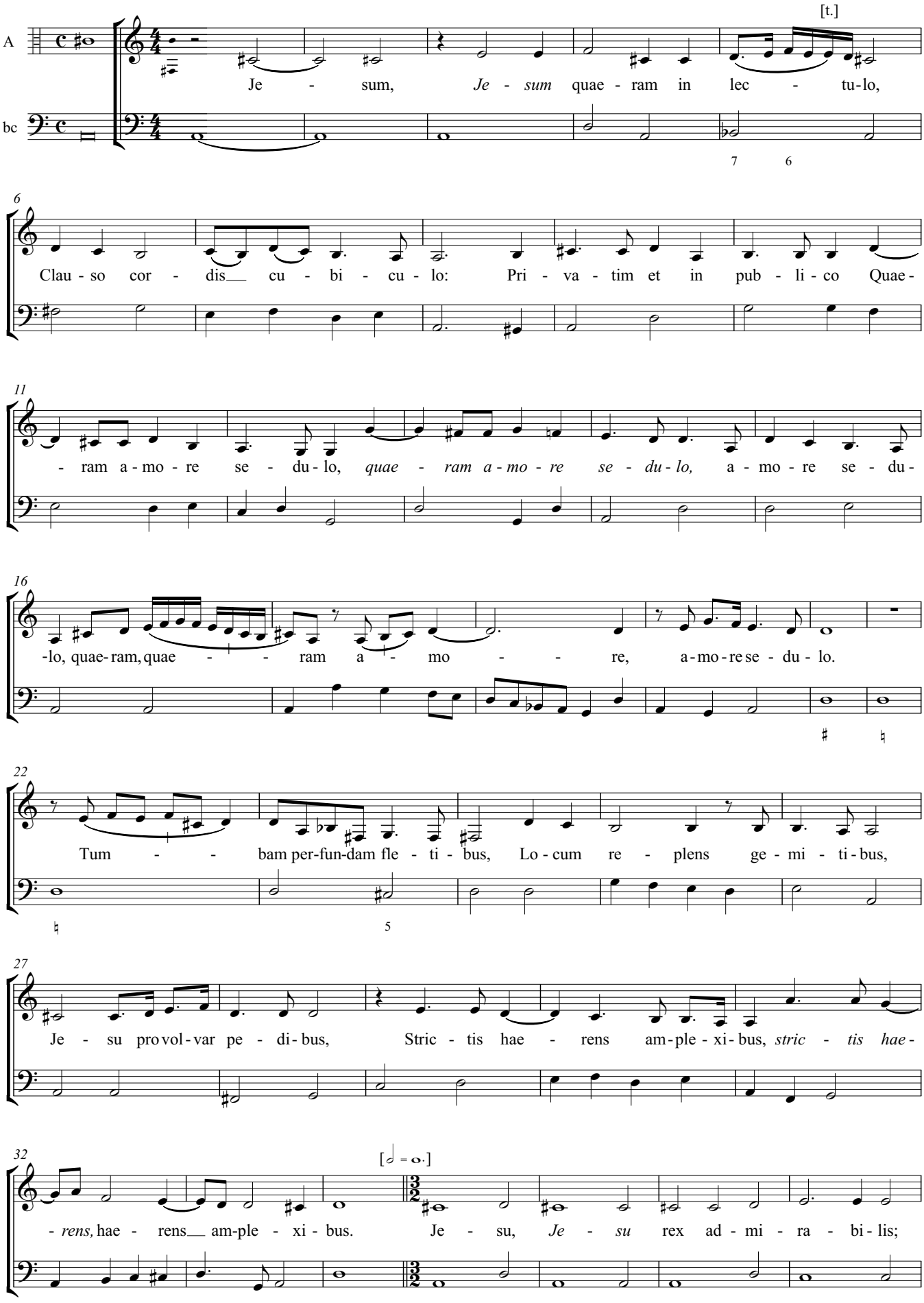

31
-ris pec - ca- to - ri - bus ef - fun - de - re di - gna - tus es in a - ra
34
cru - cis: ut ab-ji - ci-as o-mnes i-ni-qui-ta - tes me - as, et ne me de-spi - ci-as
38
hu - mi - li-ter ve - ni - am pe - ten - tem, et hoc no-men san-ctum
42
tu - um in - vo - can - tem, in - vo - can - tem.
46
[𝅗𝅥 = 𝅝.]
Hoc no-men Je - su no - men dul - ce est: hoc no-men Je - su no - men
54
sa - lu - ta - re est, no-men, *no - men* sa - lu - ta - re est.
62
[𝅝. = 𝅗𝅥]
Sal - va me, *sal - va me* O Je - su bo - ne, ut te per-fe-cte di - li-

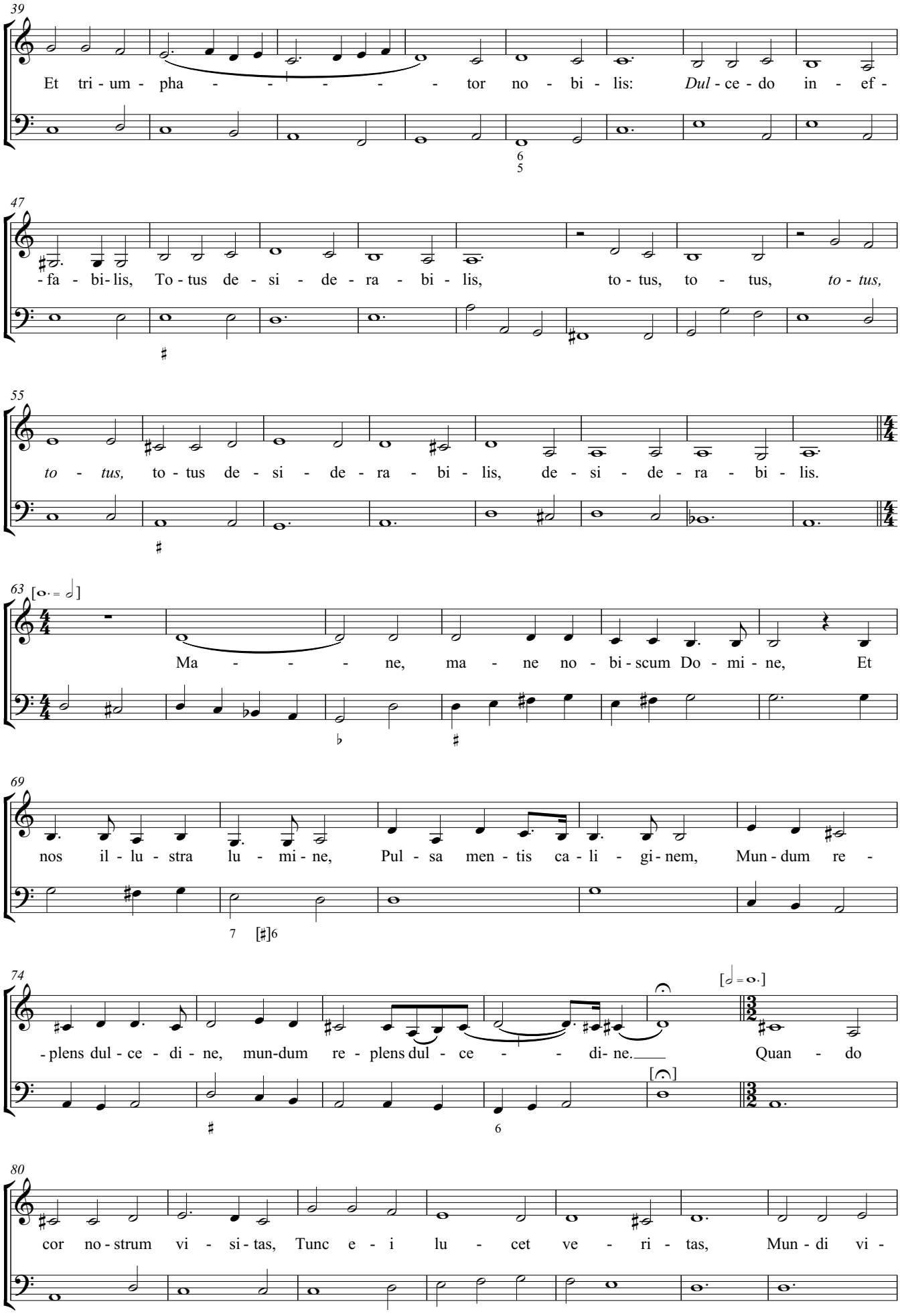

66
-gam, ti - bi sem-per ser - vi - am, et in te sit me - a glo - ri - a - ti - o, sit
70
me - a glo - ri - a
74
- - - - - - - - ti - o.
[𝅗𝅥 = o.]
Al - le - lu - ia,
80
al - - le - lu - ia, al - le - lu - ia,
87
al - - le - lu - ia, al -
94
- - - - - - - le - lu - ia,
[o. = 𝅗𝅥]
al - - - -
100
- - - - - - - - - - - - le lu - ia.
[t.]
t.

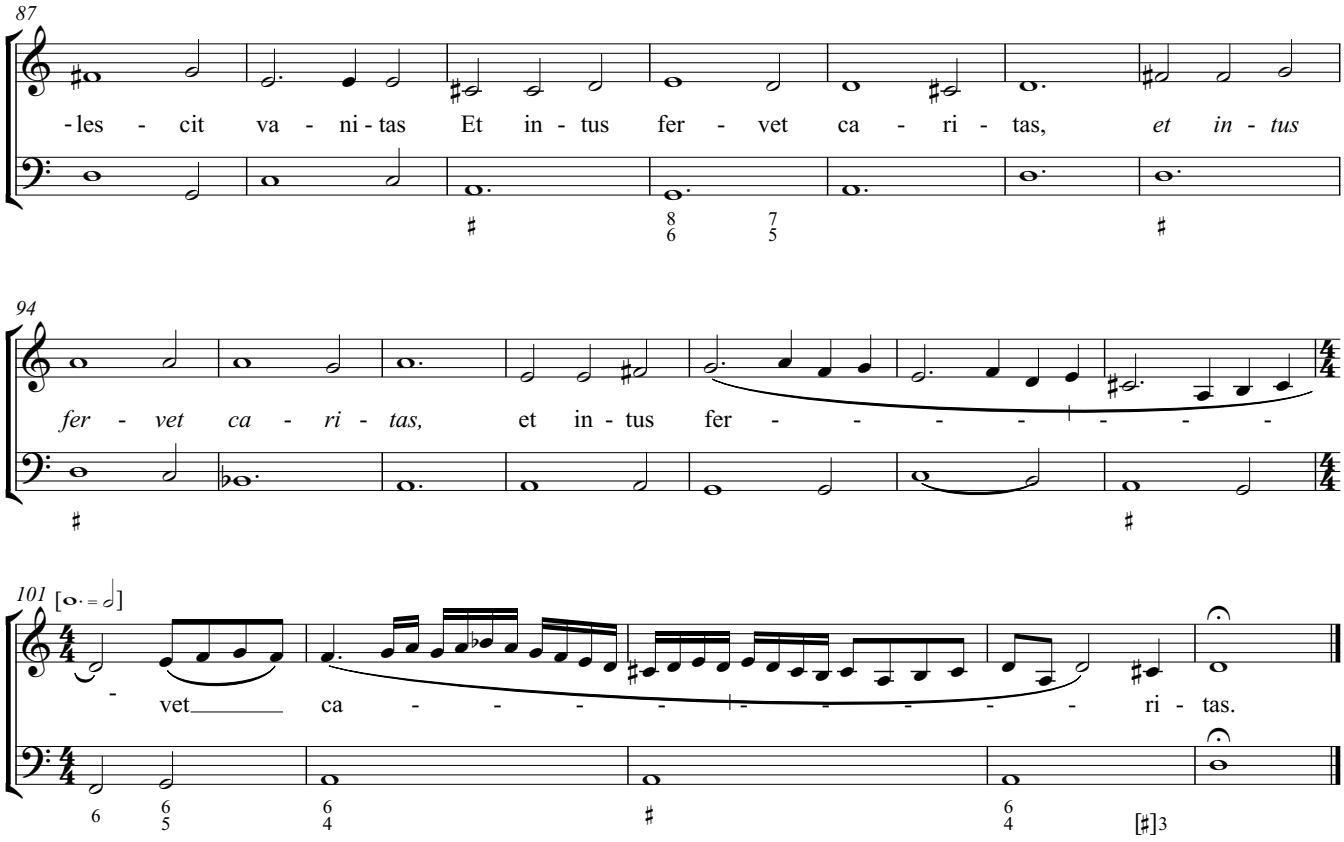
15

Jesum quaeram in lectulo

[Galeazzo Sabbatini]




39
Et tri - um - pha - - - - - - tor no - bi - lis: *Dul* - ce - do in - ef -
47
-fa - bi - lis, To - tus de - si - de - ra - bi - lis, to - tus, to - tus, *to - tus,*
55
to - tus, to - tus de - si - de - ra - bi - lis, de - si - de - ra - bi - lis.
63
[𝅝 = 𝅗𝅥]
Ma - - - - ne, ma - ne no - bi - scum Do - mi - ne, Et
69
nos il - lu - stra lu - mi - ne, Pul - sa men - tis ca - li - gi - nem, Mun - dum re -
74
-plens dul - ce - di - ne, mun-dum re - plens dul - ce - - di- ne.___ Quan - do
[𝅗𝅥 = 𝅝]
80
cor no - strum vi - si - tas, Tunc e - i lu - cet ve - ri - tas, Mun - di vi -


87
-les - cit va - ni - tas Et in - tus fer - vet ca - ri - tas, et in - tus
94
fer - vet ca - ri - tas, et in - tus fer - - - - - - - - -
101
- vet ca - - - - - - - - - ri - tas.

SOURCES

PRIMARY SOURCE

London, British Library

***Lbl* Add. 31437** Additional MS 31,437: Matthew Locke's autograph scorebook (originally in three separate sections);[1] 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'. See Rosamond E.M. Harding, *A Thematic Catalogue of the Works of Matthew Locke* (Oxford, 1971), 3–6, 20–5; and Robert Thompson, 'English Music Manuscripts and the Fine Paper Trade, 1648–1688' (PhD thesis, King's College, London, 1988), 387–94. Contains nos. **1–15**.

SECONDARY SOURCES

MANUSCRIPT

Oxford, Christ Church

***Och* Mus. 8** Mus. 8: A composite manuscript of scores, copied in five layers; assembled and bound probably in the late seventeenth or early eighteenth century. Rovetta's 'Dulcis Christe, ad te venio' appears in the fourth layer copied by Francis Wity in the late seventeenth century and was probably copied from the printed copy of Rovetta's *Gemma Musicalis* (1649) now bound as *Och* Mus. 887–92(7). See John Milson, *Christ Church Library Music Catalogue* http://library.chch.ox.ac.uk/music/page.php?set=Mus.+8. Contains **7**.

PRINTED

Profius 1641-1 Ambrosius Profe ed., *Erster Theil Geistlicher Concerten und Harmonien* (Leipzig: Henning Kölern & Breslau [Wrocław]: Christoph Jacob, 1641) [*D-KA* copy consulted (lacking Tenor partbook)]. *RISM* B/I: 1641[2]. Contains **7**.

Profius 1641-2 Ambrosius Profe ed., *Ander Theil Geistlicher Concerten und Harmonien* (Leipzig: Henning Kölern, 1641) [*PL-Kj* copy consulted]. *RISM* B/I: 1641[3]. Contains **4**.

Profius 1642 Ambrosius Profe ed., *Dritter Theil Geistlicher Concerten und Harmoniem* (Leipzig: Henning Kölern, 1642) [*PL-Kj* copy consulted]. *RISM* B/I: 1642[4]. Contains **1** and **8**.

Rovetta 1635 Giovanni Rovetta, *Motetti Concertati ... Opera Terza* (Venice: Alessandro Vincenti, 1635) [*I-Bc* copy consulted]; 2/1640 (Venice: Alessandro Vincenti). *RISM* A/I: R 2964–5. Contains **7**.

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[1] The manuscript also includes, in an unidentified late seventeenth-century hand, parts for 'M[r] Disners Sonata' (ff. 44–51).

Rovetta 1639 Giovanni Rovetta, *Motetti Concertati … Opera Quinta* (Venice: Alessandro Vincenti, 1639) [*PL-WRu* copy consulted]; 2/1648 (Venice: Alessandro Vincenti). *RISM* A/I: R 2967 & 2970. Contains **8**.

Rovetta 1640 Ioanne Rovetta, *Motetta Concertata … Opus Quintum* (Antwerp: Haeredes Petri Phalesii, 1640 [*S-Uu* copy consulted]; 2/1648 (Antwerp: heirs of Petri Phalesii). *RISM* A/I: R 2968–9. Contains **8**.

Rovetta 1641 Ioannem Rovetta, *Gemma Musicalis Diversis Cantionibus Sacris … Liber Quartus* (Antwerp: heirs of Petri Phalesii, 1641 – not noted in *RISM*; a Cantus partbook is available on Google Books https://play.google.com/store/books/details/Giovanni_Rovetta_componist_Gemma_mvsicalis_diversi?id=VcXfab0B3SsC&hl=en_US&gl=US but enquiries were unsuccessful in revealing a provenance); 2/1649 (Antwerp: Magdalenam Phalesiam and co-heirs) [*Och* copy consulted]. *RISM* A/I: R 2977. Contains **7.**

Rovetta 1647 Giovanni Rovetta, *Motetti Concertati … Libro Terzo … Opera Decima* (Venice: Alessandro Vincenti, 1647) [*I-Bc* copy consulted]. *RISM* A/I: R 2973. Contains **9** and **10**.

Rovetta 1648 Ioanne Rovetta, *Manipulus e Messe Musicus* (Antwerp: heirs of Petri Phalesii, 1648) [*F-Pn* copy consulted (lacking Tenor partbook)]. *RISM* A/I: R 2974. Contains **9** and **10**.

Sabbatini 1626 Galeazzo Sabbatini, *Sacræ Laudes Musicis Concentibus … Opus Tertium. Liber Primus* (Venice: Alessandro Vincenti, 1626) [*Lbl* copy consulted; Bassus lacking]; 2/1637 (A. Vincenti); 3/1642 (heirs of Pierre Phalèse) (incomplete); 4/1656 (heirs of Pierre Phalèse) [*DRc* copy consulted]). *RISM* A/I: S 3–6. Contains **1–5**.

Sabbatini 1637 Galeazzo Sabbatini, *Sacrarum Laudum Musicis Conceptibus … Liber Secundus, Opus Septimum* (Venice: Alessandro Vincenti, 1637) [*I-Bc* copy consulted][2]; 2/1641 (Antwerp: heirs of Pierre Phalèse) [*D-GD* copy consulted]; *Lbl* (inc.; Tenor partbook only – which contains C part to no. 6)). *RISM* A/I: S 7–8. Contains **6**.

Sabbatini 1640 Galeazzo Sabbatini, *Sacre Lodi Concerto a Voce Sola … Opera Nona* (Venice: Alessandro Vincenti, 1640) [*PL-WRu* copy consulted]. *RISM* A/I: S 10. Contains **13–15**.

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[2] It has only been possible to consult the Cantus partbook of the 1641 edition in the Collegium Augustinianum, Gaesdonck über Goch. I record my thanks to Joseph Bölmer for his efforts in locating the publication for me.

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	*b*	breve
	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
	k-s	'key'-signature
	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(s) indicated. If no source is shown, the variant applies to all the relevant sources. 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(s) indicated.

1 JESU DOMINE, JESU PIE (Sabbatini)
Sources: *Lbl* Add. 31437 ff. 29v–30: 'Ex Opus tertium, liber primus, Galeatio Sabbatino'; Sabbatini 1626 (3/1642 was Locke's likely copy source); Profius 1642
Text: penitential prayer that incorporates phrases drawn from St Augustine of Hippo (attrib.), *Meditationes*, chapters 35–6
1^{1} C: *m*b' t *q*b'; and $1^{2–3}$ sl (*Lbl* Add. 31437)
$1^{1–5}$ C: *m*b' t *q*b' *sq*c" *sq*b' *q*c" *q*d" (Sabbatini 1626; Profius 1642)
$1^{2–3\ \&\ 4–5}$ C: sl (Sabbatini 1626)
6^{2}–7^{1} bc: figs 3 4 3 (Sabbatini 1626); figs om (Profius 1642)
7^{1} C: ♯ (Sabbatini 1626)
12^{1} bc: fig. om (Profius 1642)
13^{1} bc: fig. om (Sabbatini 1626; Profius 1642)
16^{2} C: ornament 't.' (Sabbatini 1626)
16^{2}–17^{1} bc: figs om (Profius 1642)
19^{2} bc: figs om (Profius 1642)
24^{1} bc: fig. om (Profius 1642)
24^{4} C: ornament 't.' (Sabbatini 1626)
$25^{1–2}$ C: t om (Profius 1642)
26^{2} bc: fig. om (Profius 1642)
28^{2} bc: fig. om (Profius 1642)
28^{4} B: o (Profius 1642)
35^{2}–36^{1} bc: figs om (Profius 1642)
48^{2} bc: figs om (Profius 1642)
48^{3} B: o (Profius 1642)
$54^{2–3}$ B: *q q* (Profius 1642)
60^{2} bc: fig. om (Profius 1642)
67^{1} bc: figs om (Profius 1642)
69^{5} C: o (Sabbatini 1626; Profius 1642)
70^{5} B: o (*Lbl* Add. 31437 & Profius 1642)
72^{2} bc: fig. om (Profius 1642)
$74^{1–2}$ bc: figs om (Profius 1642)
78^{2} bc: fig. om (Profius 1642)
80^{1}–81^{1} bc: t and figs om (Profius 1642)
$87^{3–4}$ B: sl om (Profius 1642)
$91^{4–5}$ C text: '-ces no-' (Profius 1642)
91^{6} B: o (*Lbl* Add. 31437 & Profius 1642)
92^{1} bc: fig. om (Profius 1642)
93^{8} C: o (*Lbl* Add. 31437; Sabbatini 1626)
94^{12} B: note om (Profius 1642)
95^{1} bc: figs om (Profius 1642)
95^{5} B: C (Profius 1642)

2 O VERUM CHRISTI CORPUS (Sabbatini)
Sources: *Lbl* Add. 31437 ff. 30v–31; Sabbatini 1626 (3/1642 was Locke's likely copy source)
9^{4} B: o (*Lbl* Add. 31437)
$11^{1–2}$ bc: figs ♯ (i.e., ♮) 8 7 (Sabbatini 1626)
11^{4} C: o (*Lbl* Add. 31437; Sabbatini 1626)
31^{8} B: o (*Lbl* Add. 31437)
36 t-s: ***3*** (*Lbl* Add. 31437; Sabbatini 1626)
39^{1} bc: fig. ♭ (i.e., ♮) (Sabbatini 1626)
44 t-s: **c** (*Lbl* Add. 31437; Sabbatini 1626)
65^{6} C: o (*Lbl* Add. 31437; Sabbatini 1626)
67^{4} C: o (*Lbl* Add. 31437; Sabbatini 1626)
68^{4} C: o (*Lbl* Add. 31437; Sabbatini 1626)

3 DOMINUS JESUS IN QUA NOCTE TRADEBATUR ACCEPIT PANEM (Sabbatini)
Sources: *Lbl* Add. 31437 ff. 30v–32; Sabbatini 1626 (3/1642 was Locke's likely copy source)
Text: 1 Corinthians 11 vv. 23–4
3^{1}–4^{1} B: ligature (Sabbatini 1626)
7^{1}–8^{1} C: ligature (Sabbatini 1626)
11^{1}–12^{1} A: ligature (Sabbatini 1626)
15^{1}–16^{1} C: ligature (Sabbatini 1626)
$26^{3\ \&\ 5}$ C: o (*Lbl* Add. 31437; Sabbatini 1626)
50^{3} A: o (*Lbl* Add. 31437)

4 O NOMEN JESU, NOMEN DULCE (Sabbatini)
Sources: *Lbl* Add. 31437 ff. 31v–33; Sabbatini 1626 (3/1642 was Locke's likely copy source); Profius 1641-2
Text: a widely distributed devotional prayer seemingly associated with texts by St Bernard of Clairvaux (especially Sermon 15 on the name of Jesus)
3^{2}–4^{1} bc: fig. 3 4 (Profius 1641-2)
5^{2} bc: fig. om (Profius 1641-2)
$8^{1–2}$ T: sl om; placing of '-bi-' unclear (Sabbatini 1626)
14^{4} bc: fig. om (Profius 1641-2)
17^{1} bc: fig. om (Profius 1641-2)
19^{2} bc: fig. 6 only (Profius 1641-2)
$19^{7\ \&\ 9}$ T: o (*Lbl* Add. 31437; Sabbatini 1626)
19^{9} T: o (Profius 1641-2)
20^{1} bc: figs om (Profius 1641-2)
20^{3} T: o (*Lbl* Add. 31437)

22^{1} bc: fig. ♯ (Sabbatini 1626)
23^{1} bc: fig. om (Profius 1641-2)
23^{5} B: o (*Lbl* Add. 31437)
24^{1} bc: fig. om (Profius 1641-2)
29^{1} bc: figs om (Profius 1641-2)
31^{4}–32^{1} bc: figs om (Profius 1641-2)
34^{1} bc: fig. 6 only (Profius 1641-2)
35^{1} bc: fig. om (Profius 1641-2)
$41^{1–2}$ bc: t om (Sabbatini 1626); t and figs om (Profius 1641-2)
46^{2}–49^{1} bc: figs om (Profius 1641-2)
50^{1} bc: fig. ♯ (Sabbatini 1626)
$55^{2–3}$ B: o (Profius 1641-2)
56^{1} bc: fig. om (Profius 1641-2)
59^{1} bc: fig. om (Profius 1641-2)
$66^{1–2}$ bc: t om (Profius 1641-2)
76^{1} bc: fig. om (Profius 1641-2)
$77^{1–2}$ bc: t om (Profius 1641-2)
79^{2} bc: fig. ♭ (i.e., ♮) (Sabbatini 1626; Profius 1641-2)

5 O CLEMENTISSIME DOMINE (Sabbatini)
Sources: *Lbl* Add. 31437 ff. 32v–34; Sabbatini 1626 (3/1642 was Locke's likely copy source)
42^{2} C1 & 42^{6} C2 text: '-dem' (*Lbl* Add. 31437)
64^{3} C2: o (*Lbl* Add. 31437)
84^{3} C2: o; 84^{4}: ♯ (Sabbatini 1626)
93^{9} C1: o (*Lbl* Add. 31437; Sabbatini 1626)

6 SALVE MEUM SALUTARE (Sabbatini)
Sources: *Lbl* Add. 31437 ff. 34v–35: 'Liber secundus, Opus septimum, ejusdem Athoris [Sabbatini]'; Sabbatini 1637 (2/1641 was Locke's likely copy source)
Text: some of the lines are taken from the openings of stanzas of the medieval hymn 'Membra Jesu nostri' once ascribed to St Bernard of Clairvaux but now thought to be by Arnulf of Leuven. 'Salve meum salutare, salve Jesu care' is one version, possibly the original, of the opening of *Ad pedes*, 'Salve Rex sanctorum' opens *Ad genua*; 'Salve Deus … amor meus' is *Ad pectus*
$9^{6–7}$ C: *q q* (Sabbatini 1637, 2/1641)
$16^{1–2\ \&\ 3–4}$ C: sl (Sabbatini 1637 [not 2/1641])
17^{3} C: o (*Lbl* Add. 31437)
42^{7} C: o (*Lbl* Add. 31437; Sabbatini 1637, 2/1641)
$64^{7–8}$ B: *q q* (Sabbatini 1637)
64^{8} B: o (*Lbl* Add. 31437)
81^{2}–82^{1} bc: t om (Sabbatini 1637)
83^{3} C: o (*Lbl* Add. 31437)

7 DULCIS CHRISTE, AD TE VENIO (Rovetta)
Sources: *Lbl* Add. 31437 ff. 35v–37: 'Ex Libro Quautor [*sic*] Joannem Rovetta'; Rovetta 1635; Rovetta 1641 [2/1649] (Locke's likely copy source); Profius 1641-1; *Och* Mus. 8 ff. 65–9 (attrib. 'Rovetta')
4^{1} bc: figs om (Profius 1641-1)
10^{1}–11^{2} bc: figs om (Profius 1641-1)
12^{1} bc: figs om (Profius 1641-1)
15^{2}–16^{1} bc: figs om (Profius 1641-1; *Och* Mus. 8)
16^{1} bc: first fig. is 4 (Rovetta 1635)
19^{3} bc: d and fig. om (Profius 1641-1)
20^{2} T: o; 22^{3}: ♯ (Rovetta 1641 [2/1649])
22^{3} bc: fig. om (Profius 1641-1)
26^{1} bc: fig. om (Profius 1641-1)
29^{1} bc: note om (Profius 1641-1)
30^{3} bc: fig. 6 (Rovetta 1641 [2/1649])
37^{1} bc: fig. om (Profius 1641-1)
38^{3} bc: fig. om (Profius 1641-1)
39^{3} bc: fig. 6 (instead of 33^{4}) (Rovetta 1641 [2/1649])
46^{4} T: c' (Rovetta 1635; Rovetta 1641 [2/1649]; *Och* Mus. 8)
54^{1} bc: figs om (Profius 1641-1)
$54^{2–3}$ bc: *m*c (Profius 1641-1)
55^{1} bc: fig. 7 6 (*Och* Mus. 8)
55^{2} bc: figs om (Profius 1641-1; *Och* Mus. 8)
56^{2} bc: fig. om (Profius 1641-1; *Och* Mus. 8)
$56^{2–3}$ bc: *c*A *q*A *q*A (Rovetta 1641 [2/1649]; *Och* Mus. 8)
$57^{3–4}$ bc: *c*. *q* (*Och* Mus. 8)
60 t-s: ***3*** (Profius 1641-1); $\overset{3}{i}$ (*Och* Mus. 8)
74^{1} bc: fig. om (Profius 1641-1)
77^{1} bc: fig. om (Profius 1641-1)
$77^{1–2}$ bc: t (Rovetta 1635)
79^{1} bc: fig. om (Profius 1641-1)
80–3 bc: t om x 3 (Profius 1641-1)
$87^{1–2}$ bc: t om (Rovetta 1635; Profius 1641-1)
98^{1} bc: fig. om (Profius 1641-1)
103^{1} bc: fig. om (Profius 1641-1; *Och* Mus. 8)

111 t-s: **c** (*Lbl* Add. 31437; Rovetta 1635; Rovetta 1641 [2/1649]; Profius 1641-1; *Och* Mus. 8)
112^{1} bc: fig. om (Profius 1641-1)
113^{3} bc: fig. om (Profius 1641-1)
$113^{7\,\&\,9}$ A: o (*Lbl* Add. 31437; Rovetta 1641 [2/1649]); *Och* Mus. 8)
117^{2} bc: fig. om (Profius 1641-1; *Och* Mus. 8)
118^{1} T: b(♭) (Rovetta 1641 [2/1649]); *Och* Mus. 8)
118^{1} bc: fig. 6 (error: should be on previous note) (*Och* Mus. 8)

8 DOMINE DEUS MEUS (Rovetta)
Sources: *Lbl* Add. 31437 ff. 36v–37v: 'Ex Opere Quinto ejusdem Authoris [Rovetta]'; Rovetta 1639; Rovetta 1640 (Locke's likely copy source); Profius 1642
2^{2} bc: fig. om (Profius 1642)
5^{6} T1: d' (Profius 1642)
$6^{2–3}$ bc: figs om (Profius 1642)
8^{2} bc: fig. om (Profius 1642)
11^{1} bc: fig. om (Profius 1642)
14^{1} bc: fig. om (Profius 1642)
20^{2}–21^{1} bc: figs om (Profius 1642)
21^{1} B: o (Rovetta 1640; Profius 1642)
21^{7} T1: ♯ (Rovetta 1639)
$22^{1–2}$ bc: t om (Profius 1642)
24^{1} bc: *m*f t *m*f (Rovetta 1640)
27^{1} bc: fig. om (Profius 1642)
31^{1}–32^{2} bc: figs om (Profius 1642)
36^{1} bc: fig. om (Profius 1642)
37^{1} T1: note unclear (*Lbl* Add. 31437)
37^{3} bc: fig. om (Profius 1642)
38^{3} bc: fig. om (Profius 1642)
41^{2} bc: fig. om (Profius 1642)
$43^{3–4}$ B: sl and text 'de-' (Profius 1642)
48^{1}–49^{1} bc: figs om (Profius 1642)
53^{3} bc: fig. ♯ (misplaced for 54^{1}) (Profius 1642)
58^{2} bc: fig. om (Profius 1642)
59^{1} bc: fig. om (Profius 1642)
62^{1} bc: fig. om (Profius 1642)
69^{3} bc: figs om (Profius 1642)
70^{1} bc: fig. 7 only (Profius 1642)
73^{1} bc: fig. ♭ only (Profius 1642)
73^{2}–74^{1}: figs om (Profius 1642)

9 ECCE DOMINUS POSUIT MENSAM (Rovetta)
Sources: *Lbl* Add. 31437 ff. 37v–39: 'Ex Manipulo ejusdem Authoris [Rovetta]'; Rovetta 1647; Rovetta 1648 (Locke's likely copy source)
$9^{2–3}$ B: *q. sq* (Rovetta 1647; Rovetta 1648)
19 bc: first fig. only (Rovetta 1647)
19^{3} T: o (all sources)
20 bc: 'adagio' (Rovetta 1648)
21^{1} bc: fig. om (Rovetta 1647; Rovetta 1648)
22^{2} T: o (Rovetta 1647; Rovetta 1648)
29^{1} bc: fig. 6 (misplaced for 30^{1}) (Rovetta 1647; Rovetta 1648)
33, 80, 107 & 133 t-s: **c** (all sources)
35^{1} A, T & B: *b* (Rovetta 1647)
35^{1} T & B: 𝅝 (Rovetta 1647)
$83^{1–2\,\&\,3–4}$ B: sl (Rovetta 1647; Rovetta 1648)
90^{1} bc: fig. ♭ (i.e., ♮) (rather than 90^{2}) (Rovetta 1647; Rovetta 1648)
91^{2} bc: G (Rovetta 1647; Rovetta 1648)
94^{1} bc: fig. ♭ (i.e., ♮) (rather than 94^{2}) (Rovetta 1647; Rovetta 1648)
97^{1} bc: fig. ♭ (i.e., ♮) (rather than 97^{2}) (Rovetta 1647; Rovetta 1648)
98^{1} bc: fig. ♯ (rather than 97^{2}) (Rovetta 1647; Rovetta 1648)
$105^{2–3}$ T: *s. m* and lacking sl (Rovetta 1648)
113^{1} bc: figs om (Rovetta 1647; Rovetta 1648)
119 bc: first fig. only (Rovetta 1647; Rovetta 1648)
119^{3} T: o (all sources)
120^{1} bc: fig.om (Rovetta 1647; Rovetta 1648)
121^{1} bc: fig.om (Rovetta 1647; Rovetta 1648)
$125^{1–2}$ bc: t (Rovetta 1647; Rovetta 1648)
125^{2} bc: fig. 6 (Rovetta 1647; Rovetta 1648)
$129^{1–2}$ bc: t (Rovetta 1647; Rovetta 1648)
130^{1} bc: fig. om (Rovetta 1647; Rovetta 1648)

10 SALVE REGINA (Rovetta)
Sources: *Lbl* Add. 31437 ff. 38v–40; Rovetta 1647; Rovetta 1648 (Locke's likely copy source)
Text: Marian antiphon
$17^{1–2\,\&\,3–4}$ T2: sl (Rovetta 1647; Rovetta 1648)
$21^{5–6\,\&\,7–8}$ T1: sl om (Rovetta 1647)
37^{3} T1: o (all sources)
40^{4} T1: o (Rovetta 1647)
55^{3} T1: o (all sources)

57^{2} T1: o (Rovetta 1647)
87 t-s: **𝐜** (all sources)
$87^{6–7}$ B: *q q* (Rovetta 1647; Rovetta 1648)
$89^{2–3}$ T1: sl (Rovetta 1647)
103^{7} B: o (all sources)
105^{7} T1: o (all sources)
115–19: no k-s (all sources)

11 ANIMA MEA LIQUEFACTA EST (Costanzo da Cosena)
Source: *Lbl* Add. 31437 ff. 39v–41: 'Di F. Buonaventura di Rogliano alias Francesco Costanzo [da Cosena]. Lib: Sec.^{d}.' (no copy survives)
Text: Song of Solomon 5, vv. 6–8
20^{7} T2: o
23 t-s: $\mathbf{c}\frac{3}{2}$
24^{1} T2: possibly c'
26, 57 & 77 t-s: **𝐜**
43^{4} T1: o
50 t-s: **𝟑** (50–56 are notated in black-notes)
63^{4} T1: o
69 t-s: $\mathbf{c}\frac{3}{2}$

12 O JESU MI DULCISSIME
Seconda pars AMOR JESU DULCISSIMUS (?Costanzo da Cosena)
Source: *Lbl* Add. 31437 ff. 40v–41: 'Fuottulo'
Text: Stanzas from 'Jesu dulcis memoria' attributed to St Bernard of Clairvaux
32^{4} T2: o
45^{4} B: o
48 t-s: $\mathbf{c}\frac{3}{2}$
51–52: notated in black-notes
55 t-s: **𝐜**
$56^{5–6}$ T1: e d

13 CONGREGAVIT DOMINUS AQUAS (Sabbatini)
Source: *Lbl* Add. 31437 ff. 41v–42: 'Op 9. Lib. 1. Galatio Sabatino'; Sabbatini 1640 (Locke's copy source)
Text: includes words adapted from Ecclesiastes 1, v. 7
6^{1} bc: fig. om (Sabbatini 1640)
7^{3} bc: fig. om (Sabbatini 1640)
14^{11} C: o (*Lbl* Add. 31437; Sabbatini 1640)
$15^{1–2}$ bc: t (Sabbatini 1640)
15^{2} bc: fig. $\frac{6\flat}{4}$ (Sabbatini 1640)
$15^{9\ \&\ 11}$ C: o (*Lbl* Add. 31437; Sabbatini 1640)
16^{1} bc: fig. $\frac{5}{4}\,3$ (Sabbatini 1640)
29, 70 & 88 t-s: **𝐜** (*Lbl* Add. 31437; Sabbatini 1640)
$31^{6–7}$ C: o (*Lbl* Add. 31437; Sabbatini 1640)
32^{2} C: 𝄐 (Sabbatini 1640)
47^{13} C: ornament 't.' (Sabbatini 1640)
51^{2} bc: fig. $\frac{6\flat}{4}$ (Sabbatini 1640)
51^{7} C: o (*Lbl* Add. 31437; Sabbatini 1640)
52^{4} C: o (*Lbl* Add. 31437)
63^{1} bc: fig. 4 [♯]3 (Sabbatini 1640)
73^{3} C: o (*Lbl* Add. 31437; Sabbatini 1640)
91^{5} C: ornament 't.' (Sabbatini 1640)
95^{1} bc: fig. $\frac{5}{3\sharp}$ (Sabbatini 1640)

14 O BONE JESU, O JESU FILI MARIAE VIRGINIS (Sabbatini)
Source: *Lbl* Add. 31437 ff. 41v–43; Sabbatini 1640 (Locke's copy source)
$14^{8–9}$ A: *sq sq* (Sabbatini 1640)
20^{4}A: o (*Lbl* Add. 31437; Sabbatini 1640)
27^{3}A: o (*Lbl* Add. 31437; Sabbatini 1640)
31^{3} A: o (*Lbl* Add. 31437; Sabbatini 1640)
54^{3} A: o (*Lbl* Add. 31437; Sabbatini 1640)
59^{3} A: o (*Lbl* Add. 31437; Sabbatini 1640)
62 & 99 t-s: **𝐜** (*Lbl* Add. 31437; Sabbatini 1640)
63^{4} A: o (*Lbl* Add. 31437; Sabbatini 1640)
64^{3} A: o and 64^{4}: ♭ (Sabbatini 1640)
$68^{3\ \&\ 8}$ A: o (Sabbatini 1640); and $68^{3,\ 5\ \&\ 8}$: o (*Lbl* Add. 31437)
$70^{3,\ 5\ \&\ 8}$ A: o (*Lbl* Add. 31437; Sabbatini 1640)
71^{9} A: o (*Lbl* Add. 31437; Sabbatini 1640)
$72^{4,\ 6\ \&\ 12}$ A: o (*Lbl* Add. 31437; Sabbatini 1640)
78^{3} A: o (*Lbl* Add. 31437; Sabbatini 1640)
86^{3} A: o (*Lbl* Add. 31437; Sabbatini 1640)
92^{1}–93^{1} bc: t om (Sabbatini 1640)
99^{2} bc: fig. ♭ (Sabbatini 1640)
100^{6} A: o (*Lbl* Add. 31437; Sabbatini 1640)
$101^{6–7}$ A: ornament 't.' (Sabbatini 1640)

15 JESUM QUAERAM IN LECTULO (Sabbatini)
Source: *Lbl* Add. 31437 ff. 42v–43; Sabbatini 1640 (Locke's copy source)
Text: Stanzas from 'Dulcis Jesu Memoria' attributed to St Bernard of Clairvaux
$1^{1–}2^{1}$ bc: t om (Sabbatini 1640)
$5^{4–5}$ A: ornament 't.' (Sabbatini 1640)

16^{10} A: o (*Lbl* Add. 31437; Sabbatini 1640)
17^{6} A: o (*Lbl* Add. 31437; Sabbatini 1640)
21^{1} bc: note and fig. om (*Lbl* Add. 31437)
23^{1} bc: fig. ♭ (i.e., ♮) (Sabbatini 1640)
23^{4} A: o and 23^{6}: ♯ (Sabbatini 1640)
56^{1} bc: fig. om and 56^{2} fig. ♯ (Sabbatini 1640)
63 & 101 t-s: 𝐜 (*Lbl* Add. 31437; Sabbatini 1640)
74^{4} A: o (*Lbl* Add. 31437); ♯ (Sabbatini 1640)
76^{5} A: o (*Lbl* Add. 31437; Sabbatini 1640)
100^{4} A: o (*Lbl* Add. 31437; Sabbatini 1640)
$103^{7\ \&\ 12}$ A: o (*Lbl* Add. 31437; Sabbatini 1640)

LATIN TEXTS AND TRANSLATIONS

The translations were kindly provided by Henry Howard.

1

Jesu Domine, Jesu pie, Jesu misericors,	Lord Jesus, loving Jesus, merciful Jesus,
qui venisti in mundum peccatores salvos facere.	who came into the world to save sinners;
Te rogamus, te suppliciter deprecamur,	we beg you, we humbly beseech you,
parce peccatis, parce iniquitates nostras,	spare our sins, spare our wickednesses,
parce ut tibi possimus perpetuo famulari.	spare us that we may serve you eternally.
Audi, Deus noster, audi, lumen oculorum	Hear, our God, hear, light of our eyes,
nostrorum, audi, O dulcis Christe, O care	hear, sweet Christ, dear Jesus, merciful
Jesu, O clemens Pater, O pie Deus,	Father, loving God,
audi preces nostras, quas fundimus;	hear our prayers that we pour out; do not
ne efficiaris nobis inexorabilis,	become deaf to our entreaties but for your
sed propter bonitatem tuam,	goodness' sake receive our prayers, dear
suscipe preces nostras, care Jesu,	Jesus, receive our prayers, receive our
suscipe preces, suscipe preces nostras.	prayers.

2

O verum Christi corpus pro nobis immolatum.	True body of Christ, sacrificed for us.
O sanguis Christi per te salus, per te vita,	Blood of Christ, by you is salvation, by
et redemptio nostra.	you is life and our redemption.
Eia venite fideles, fideles venite ad Dominum.	Come, come you faithful, come you faithful to the Lord;
Pium Jesum Christum rogate dulciter ut	sweetly beg the loving Jesus Christ that he
nos omnes salvet.	may save us all.

3

Dominus Jesus in qua nocte tradebatur	The Lord Jesus, in the night that he was
accepit panem, et gratias agens fregit, et	betrayed, took bread, and giving thanks he
dixit:	broke it, and said:
Accipite, et manducate:	Take, and eat:
Hoc est enim corpus meum, quod pro	for this is my body, which is given for
vobis tradetur:	you:
Hoc facite in meam commemorationem.	do this in recollection of me.

4

O nomen Jesu, nomen dulce, nomen delectabile, nomen confortans.

Quid est Jesus nisi Salvator?
Invocate, O bone Jesu,
O dulcissime Jesu, suavissime Jesu,
ne perdat me iniquitas mea, quem fecit omnipotens bonitas tua,
O benignissime Jesu.
In hora mortis meae suscipe me,
humiliter veniam petentem et hoc nomen sanctum invocantem.
O Jesu, O nomen dulce, O nomen delectabile, O nomen Jesu, nomen confortans, conforta me, miserere mei, O pie Jesu, salva me.

Name of Jesus, sweet name, name of loveliness, name that strengthens and consoles.
What is Jesus but our Saviour?
Call upon him: Good Jesus,
sweetest Jesus, gentlest Jesus,
let my wickedness not destroy me, whom your almighty goodness has created,
most kindly Jesus.
In the hour of my death receive me who humbly beg forgiveness and call upon this holy name.
Name of Jesus, sweet name, name of loveliness, name of Jesus, name that strengthens and consoles, strengthen and console me, have mercy on me, loving Jesus, save me.

5

O clementissime Domine,
O jucundissime et suavissime Jesu,
O altissime Fili, Deus et homo,
crucifixus propter hominem.
Exaudi me et miserere mihi Jesu pie.

O incomprehensa bonitas,
O ardens desiderium, ad quem ego fugiam, nisi ad te vadam? si tu me eiicis,
quis me recipiet? si tu me despicis,
quis me aspiciet? si iratus fueris contra me, quem adjutorem quaeram?
Recordare Domine creaturae tuae quam tu ex nihilo fecisti, et precioso sanguine redemisti.
Exaudi me, et propitius esto peccatis nostris.

Most merciful Lord,
most lovely and gentle Jesus,
most high Son, God and man,
crucified for mankind;
hear me and have mercy on me, loving Jesus.
Unfathomable goodness,
burning desire: to whom shall I flee if I do not come to you? If you cast me out, who will take me in? If you despise me, who will look at me? If you will be angry at me, whom shall I seek to help me?
Remember, Lord, your creature whom you made out of nothing, and redeemed with your precious blood.
Hear me, and be merciful towards our sins.

6

Salve meum salutare,
salve Jesu care,
salve meum gaudium,
O Christe mi dulcissime.
Salve Rex sanctorum,
salve O spes peccatorum,
salve verum Christi corpus ex Maria natum.
Salve Deus meus, salve amor meus,
salve salus mea, salve vita mea,
salva viva caro, salve sanguis vere,
nobis miserere, O dulcis Pater pauperum,
tuorum memor vulnerum, exaudi nos,
O Christe salutaris noster, et propitius esto peccatis nostris.

Hail, my salvation,
hail, dear Jesus,
hail, my joy,
my sweetest Christ.
Hail, King of the saints,
hail, hope of sinners,
hail, true body of Christ, born of Mary.

Hail, my God, hail my love,
hail my salvation, hail my life,
hail the living flesh, hail the blood in truth,
have mercy on us, sweet Father of the poor, be mindful of your wounds, hear us, Christ our salvation, and be merciful towards our sins.

7

Dulcis Christe, ad te venio, quia igne tuo ardeo, bone Jesu ad te propero, quia amore tuo langueo.
Occurre Domine, et in castissima brachia tua me constringe, et oscula tua sancta sentiant labia mea.
Tibi soli vivimus, ad te solum suspiramus, in te solum respiramus.
Jesu benigne tu sis gloria mea,
tu sis exaltatio cordis mei, tu sis amor meus, tu sis tota dilectio animae meae;
tolle ergo suavissime Domine cor meum, et tecum maneat in aeternum.

Sweet Christ, to you I come, for I burn with your fire; good Jesus, to you I hasten, for I am sick with your love.
Come to me, Lord, and hold me tight in your most chaste arms, and let my lips feel your holy kisses.
For you alone we live, to you alone we sigh, in you alone we recover our breath.
Kindly Jesus, may you be my glory, may you be the exaltation of my heart, may you be my love, may you be the whole delight of my soul; and so, sweetest Lord, take up my heart and let it remain with you forever.

8

Domine Deus meus peccavi graviter coram te, peccavi et declinavi miser a te, sed nunc detestor improbitatem meam, atque peccata mea.
Parce mihi clementissime Deus,
et oculorum rivos salientes
ah, respice benignus emanantis
signum mei doloris.

Lord, my God, I have sinned grievously in your sight, I have sinned and have like a wretch fallen from you, but now I forswear my wickedness, and my sins.
Spare me, most merciful God,
and look kindly on the flowing streams of my eyes, ah, the sign of my sorrow as it springs.

9

Ecce Dominus posuit mensam et miscuit vinum,	See, the Lord has laid a table and mixed wine;
O magnum pietatis mysterium,	great mystery of holy love, heavenly
O caeleste, O venerabile sacramentum,	sacrament and worthy of worship:
Eamus ergo ad hanc mensam plenam deliciis,	let us go then to this table full of delights,
eamus et comedamus panem,	let us go and eat the bread
qui delicias praebet regibus,	which brings joy to kings,
eamus et bibamus vinum,	let us go and drink the wine
quod miscuit nobis Dominus,	which the Lord has mixed for us,
eamus ad hanc mensam,	let us go to that table
et comedamus panem, et bibamus vinum.	and eat the bread and drink the wine.
O dulcis cibus,	Sweet food,
O viva mundi,	the world's living sustenance,
O satietis salutaris,	saving fullness,
O vinum delectabile,	delightful wine,
O sanguis Christi,	blood of Christ,
O ebrietas faelix,	blessed intoxication,
eamus comedamus et bibamus.	let us eat and drink.
Ecce Dominus posuit mensam et miscuit vinum.	See, the Lord has laid a table and mixed wine;
O magnum pietatis mysterium,	great mystery of holy love,
O caeleste, O venerabile sacramentum,	heavenly sacrament and worthy of
O magnum sacramentum.	worship, mighty sacrament.

10

Salve Regina, Mater misericordiae,	Hail, Queen, Mother of mercy,
vita, dulcedo, et spes nostra, salve.	our life, sweetness and hope, hail.
Ad te clamamus exsules filii Evae,	To you we exiled sons of Eve cry out,
Ad te suspiramus, gementes et flentes	to you we sigh, groaning and weeping
in hac lacrymarum valle.	in this vale of tears.
Eia, ergo, advocata nostra, illos tuos	Come then, our advocate, turn your
misericordes oculos ad nos converte;	merciful eyes towards us;
et Jesum benedictum fructum ventris tui,	and after this exile show us Jesus, the
nobis post hoc exilium ostende.	blessed fruit of your womb.
O clemens, O pia, O dulcis Virgo Maria.	Merciful, loving, sweet Virgin Mary.

11

Anima mea liquefacta est, ut dilectus locutus est;	My soul turned to water, when my beloved spoke;
quaesivi, et non inveni illum;	I sought him and did not find him;
vocavi, et non respondit mihi.	I called and he did not answer me.
Invenerunt me custodes et vulneraverunt	The watchmen found me and wounded
me, tulerunt pallium meum.	me, they took away my cloak.
Filiae Jerusalem, nuntiate dilecto meo quia	Daughters of Jerusalem, tell my beloved
amore langueo.	that I am sick with love.

12

O Jesu mi dulcissime,
Spes suspirantis animae!
Te quaerunt piae lacrimae,
Te clamor mentis intimae.

Jesus, my sweetest one,
hope of a sighing soul!
Holy tears seek you, and the crying of the inward mind.

Secunda pars

Amor Jesu, dulcissimus
et vere suavissimus!
Plus millies gratissimus
quam dicere sufficimus.

Love of Jesus, sweetest
and truly most delightful,
a thousand times more lovely
than we have ability to say.

13

Congregavit Dominus aquas et vocavit maria,
congregabo et ego lacrimas et vocabo Mariam.
O Maria semper dulcis, semper pia.
Audi preces cum fletibus,
omnia flumina currunt ad mare,
et mare non redundat,
et peccatores omnes recurrunt ad Mariam,
et Maria neminem repellit.

The Lord gathered the waters and called the seas;
I too will gather my tears and call on Mary.
Mary, ever sweet, ever loving, hear my prayers with tears.
All rivers run to the sea and the sea does not overflow,
and all sinners run back to Mary and Mary turns no one away.

14

O bone Jesu, O Jesu fili Mariae virginis, plenus misericordia et pietate.
O dulcis Jesu miserere mei, secundum magnam misericordiam tuam,
O benigne Jesu, te deprecor per illum sanguinem preciosum tuum,
quem pro nobis miseris peccatoribus effundere dignatus es in ara crucis:
ut abjicias omnes iniquitates meas,
et ne me despicias humiliter veniam petentem, et hoc nomen sanctum tuum invocantem.
Hoc nomen Jesu nomen dulce est:
hoc nomen Jesu nomen salutare est.
Salva me O Jesu bone, ut te perfecte diligam, tibi semper serviam,
et in te sit mea gloriatio.
Alleluia.

Good Jesus, Jesus son of the Virgin Mary, full of mercy and love.
Sweet Jesus, have mercy on me according to your great mercy;
kindly Jesus, I entreat you by your precious blood
which you deigned to pour out on the altar of the cross for the sake of us wretched sinners that you may cast away all my wickednesses and not despise me as I humbly seek forgiveness and call upon this your holy name.
This name, the name of Jesus, is sweet:
this name, the name of Jesus, is salvation.
Save me, good Jesus, that I may love you perfectly, may ever serve you, and that my glorying may be in you.
Alleluia.

15

Jesum quaeram in lectulo,
Clauso cordis cubiculo:
Privatim et in publico
Quaeram amore sedulo.

I will seek Jesus on my bed,
in the closet of my heart;
privately and in public I will seek him
with untiring love.

Tumbam perfundam fletibus,
Locum replens gemitibus,
Jesu provolvar pedibus,
Strictis haerens amplexibus.

I will cover his tomb with tears,
filling the place with sighs,
I will cast myself at Jesus' feet,
clinging to him in a tight embrace.

Jesu rex admirabilis;
Et triumphator nobilis:
Dulcedo ineffabilis,
Totus desiderabilis.

Jesus, wonderful king
and noble victor,
ineffable sweetness,
wholly to be desired.

Mane nobiscum Domine,
Et nos illustra lumine,
Pulsa mentis caliginem,
Mundum replens dulcedine.

Bide with us, Lord,
and enlighten us with light,
drive away the darkness of our heart and
mind, filling the world with sweetness.

Quando cor nostrum visitas,
Tunc ei lucet veritas,
Mundi vilescit vanitas
Et intus fervet caritas.

When you visit our hearts,
then does truth shine in them,
the world's vanity becomes worthless
and love burns within.