

Ignazio Donati (c.1570–1638)

Maria Virgo

Source: Lorenzo Calvi (ed.) *Quarta raccolta de sacri canti ... de diversi eccellentissimi autori* (Venice: Vincenti, 1629).

Edited by Jamie Savan for *Venice 1629*, a recording by the Gonzaga Band, March 2018.

*Maria Virgo assumpta est
ad aethereum thalamum,
in quo Rex Regum stellato sedet solio.
Gaudent angeli dicentes quae est Ista,
quae ascendit sicut aurora consurgens.
Mirantur archangeli canentes:
"Ave gratia plena, Maria Mater Dei!"
Gaudeamus omnes quia,
cum Christo, regnabit in aeternum,
Ipsa intercedat pro nobis, alleluia!*

The Virgin Mary has been taken
into the chamber on high,
where the King of Kings sits on a throne amid the stars.
The angels rejoice, saying that She is the one,
who has risen into the sky like the morning sun.
The archangels sing with wonder:
"Hail Mary, full of grace, Mother of God!"
Let us all rejoice because
She will reign for eternity with Christ,
and may She pray for us, alleluia!

Translation by M. Dalle Fratte

Editorial method for the *Venice 1629* project:

- Original note values and mensuration/time signatures are retained throughout.
- Final note longs are indicated by breve or semibreve with fermata.
- Clefs are modernised; original clefs and stave signatures are indicated in a prefatory stave.
- Beaming in vocal parts is modernised; beams are broken at change of syllable.
- Accidentals in the edition follow the modern convention of remaining in force throughout a bar unless cancelled.
- Redundant accidentals are tacitly omitted.
- Consequential accidentals are indicated in small type on the stave.
- Editorial accidentals are indicated in small type above the stave.
- Cautionary accidentals are indicated in round brackets.
- Figuring follows the format given in the source: # for major, b for minor chords.
- Coloration is indicated by corner brackets.
- Ligatures are indicated by horizontal brackets.
- Punctuation and other orthographical aspects of the Latin texts have been modernised (e.g. v for u; j for i; æ for æ); however, original spellings have been retained where they might materially affect pronunciation. Repeated text (indicated in the original source by *ij*) is italicised.

Critical notes for this edition: Tenore, bar 80, missing semibreve rest.



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Maria Virgo

Ignazio Donati

Canto primo

Terza parte si plac.
Voce, over Instr.

Alto: Quarta parte se piace.
Voce over Intromento

Tenore

Basso per l'Organo

Ma-ri-a Vir - go as - sump - ta

Ma-ri-a Vir - go As - sump - ta

#

4

est ad ae - the-re-um tha - la - mum, in quo Rex

est ad ae-the-re- um, ad ae-the-re-um tha - la - mum,

6 7 6 #

8

Re - gum stel-la-to se - det so - li - o

in quo Rex Re- gum stel-la-to se - det so - li - o

Ma-ri-a Vir - go, Ma-ri-a Vir - go as -

Ma-ri-a Vir - go as -

13

Gau-dent, gau-dent an-ge-li di
 sump-ta est ad ae-the-re-um tha-la-mum, in quo Rex Re-gum
 - sump-ta est ad ae-the-re-um tha-la-mum, in quo Rex

18

Gau-dent, gau-dent an-ge-li di-cen-tes quae est
 cen-tes, gau-dent, gau-dent an-ge-li di-
 -stel-la-to se-det so-li-o.
 Reg-num stel-la-to se-det so-li-o.

22

Is-ta, quae est Is-ta, quae as-cen-dit, quae as-cen-dit, quae as-cen-dit sic-ut au-
 cen-tes quae est Is-ta, quae est Is-ta, quae est is-ta, quae as-cen-dit, quae as-cen-dit

ro - ra con - sur - t.
 sic-ut au-ro - ra con - sur -
 Gau-dent, gau-dent an-ge-li di-

gens, gau-dent, gau-dent an-ge-li di - cen-tes,
 gens, quae est Is - ta quae as-
 cen - tes quae est Is - ta, quae est Is - ta quae as-cen-dit,
 Gau-dent, gau-dent an-ge-li di - cen - tes quae est Is - ta, quae est Is-ta quae as-

gau-dent, gau-dent an ge-li di-
 cen-dit, quae as-cen-dit sic - ut au ro - ra con - sur - gens,
 quae as - cen-dit sic - ut au - ro - ra con - sur - gens,
 cen-dit, quae as-cen-dit, quae as - cen-dit sic ut au - ro - ra con-sur - gens,

37

cen - tes quae est Is - ta, quae est Is - ta

gau-dent, gau-dent an - ge - li di - cen - tes quae est

gau-dent, gau-dent an - ge - li di -

Gau-dent gau dent An-ge - li di - cen - tes Quae est is - - ta quae est

40

quae as - cen - dit, quae as - cen - dit sic - ut au - ro - ra

Is - ta quae as - cen - dit quae as - cen - dit sic - ut au - ro - ra con-sur -

cen - tes quae est is - ta quae as - cen - dit, quae as - cen - dit sic -

is - ta quae as - cen - dit quae as - cen - dit sic - ut au - ro - ra con-

43

con - sur - - - gens. Mi - ran - tur, mi - ran - tur arch - an - ge - li ca -

gens con - sur - - - gens.

- ut au-ro - - - ra con-sur - gens.

sur - gens, con - sur - gens.

48

nen - - - - - tes: "A - - - - -

Mi - ran-tur, mi-ran - tur arch-an-ge-li can-en - - - - -

"A - - - - - ve gra - ti - a ple - na, Ma-ri - a Ma - ter

52

- ve gra-ti - a ple - na, Ma-ri - a Ma - ter De - i!

Mi - ran - tur, mi - ran - tur arch-an-ge - li can - en - tes: "A - - - - -

tes: "A - - - - - ve gra - ti - a

De - i!" Mi - ran - tur, mi-ran - tur arch

56

A - - - - - ve gra - ti - a ple - na, Ma-ri - a Ma - - - - -

- ve gra - ti - a ple - na, Ma-ri - a Ma - ter De - i,

ple - na, Ma - ri - a Ma - ter De - i,

an - ge-li can - en - - - - - tes: "A - - - - - ve gra - ti - a

60

- ter De - - - il'' Gau - de - a - mus, gau - de -

Ma - ri - a Ma - - - ter De - il'' Gau - de - a - mus, gau - de -

Ma - ri - a Ma - ter De - il''

ple - na, Ma - ri - a Ma - ter De - il''

64

a - - mus om - nes, gau - de - a - mus gau - de -

a - - mus om - nes, Gau - de - a - mus gau - de -

Gau - de - a - mus, gau - de - a - mus om - nes

Gau - de - a - mus, gau - de - a - mus om - nes

67

a - mus om - nes, gau - de - a - mus, gau - de - a - mus om -

a - mus om - nes, gau - de - a - mus, gau - de - a - mus om -

gau - de - a - mus, gau - de - a - mus om -

gau - de - a - mus, gau - de - a - mus om -

b

70

gau - de - a - mus gau - de - a - mus om - nes

Gau - de - a - mus gau - de - a - mus om - nes

nes, gau - de - a - mus, gau - de -

nes, gau - de - a - mus, gau - de -

73

qui-a, cum Chri - sto re - gna-bit in ae-ter-num in____ ae-ter-num,

qui-a, cum Chris - to reg-na - bit in ae - ter - num,

a - mus om - nes qui-a, cum

a - mus om - nes qui-a, cum

#

77

Ip - sa, Ip - sa in-ter ce - dat pro no-bis, al-le - lu - ia,

Ip - sa, Ip - sa in-ter-ce - dat pro no-bis, al - le-

Christo reg-na-bit in____ ae-ter-num,

Christo reg-na-bit in ae - ter - num, qui-a, cum

#

82

ip - sa, ip - sa in - ter - ce - dat pro no - bis, al - le -
lu - ia, qui - a, cum Chris - to reg - na - bit in ae - ter -
qui - a, cum Chris - to reg - na - bit in ae - ter - num,
Chris - to reg - na - bit in ae - ter - num,

86

lu - ia, qui - a, cum Chri - sto reg - na - bit in ae -
- num, qui - a, cum Chris - to reg
Ip - sa, Ip - sa in - ter - ce - dat pro no - bis, al - le - lu - ia, qui - a, cum Chris - to reg - na - bit in ae -
Ip - sa, Ip - sa in - ter - ce - dat pro no - bis, al - le - lu - ia, qui - a cum

91

ter - num, Ip - sa, Ip - sa in - ter - ce - dat pro no - bis,
na - bit in ae - ter - num, Ip - sa Ip - sa in - ter -
ter - num, Ip - sa, Ip - sa in - ter - ce - dat pro
Chris - to reg - na - bit in ae - ter - num, Ip - sa, Ip - sa

al - le - lu - ia, al - le - lu - ia!

ce - dat pro no - bis, al - le - lu - ia!

no - bis, al - le - lu - ia!

in - ter - ce - dat pro no - bis, al - le - lu - ia!