

Benedetto Rè (fl.1607–1629)

Lilia convallium

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.

*Lilia convallium, vernantes rosae,
aeterni flores nascuntur tibi,
o pulcherrima Maria.
Exultet caelum, laetatur terra,
o Mater dei gloriosa.
Tu Rosa sine spina,
Tu Virgo sine macula,
Tu Imperatrix et Regina,
Tu Flos campi,
Tu Gloria Paradisi,
Tu Mater Dei unigeniti,
de quo triumphans et laeta canit Ecclesia.*

Lilies of the valley, roses in bloom,
eternal flowers blossom for You,
O sweetest Mary.
Heavens rejoice, and earth be glad,
O glorious Mother of God.
You, thornless Rose,
You, immaculate Virgin,
You, Empress and Queen,
You, Wildflower,
Glory of Heaven,
You, only begotten Mother of God,
for whom the Church sings, triumphant and happy.

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; ae 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: No figuring in first violin sinfonia, bars 15-33; figures supplied by analogy with repeated music, 49-67.



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Lilia convallium

Benedetto Rè

Violino 1

Violino 2

Canto 1

Canto 2

Basso per l'organo

Li - li - a con - val - li - um,

Li - li - a con - val - li - um, ver - nan - tes

6

ver - nan - tes ro - sae, ae - ter - ni flo - res nas - cun - tur ti - - - bi, o pul

ro - sae, ae - ter - ni, ae - ter - ni flo - res nas - cun - tur ti - - - bi, o pul

12

cher - ri - ma, pul - cher - ri - ma Ma - ri - a,

cher - ri - ma, pul - cher - ri - ma Ma - ri - a.

6 #

19

cher - ri - ma, pul - cher - ri - ma Ma - ri - a,

cher - ri - ma, pul - cher - ri - ma Ma - ri - a.

6 # 6

27

6

34

Ex-ul-tet cae-lum, lae - ta - tur__ ter - ra, o Ma-ter De - i

Ex-ul-tet cae-lum, lae - ta - tur__ ter - ra, o Ma-ter De - i

39

o Ma-ter De - i glo-ri - o - sa. Tu Ro-sa si-ne spi - na,

o Ma-ter De - i glo-ri - o - sa. Tu Ro-sa si-ne spi - na, Tu Vir-go si-ne

#

44

Tu Vir-go si-ne ma - cu - la, Tu Im-pe - rat-rix et Re-gi - na,

ma - cu - la, tu Im-pe - ra-trix et Re-gi - na,

6 # #

50

6 # 6 #

58

6 # #

66

Tu Flos cam - pi, Tu Glo - ri - a Pa - ra - di - si,
Tu Flos cam - pi, Tu Glo - ri - a Pa - ra - di - si,

6 # # 6

73

si, Tu Glo - ri - a Pa - ra - di - si,
Tu Glo - ri - a tu glo - ri - a Pa - ra - di - si,

6 #

80

Tu Ma-ter De-i u-ni-ge - ni-ti,
Tu Ma-ter De-i u-ni-ge - ni-te,

6

87

de quo tri-um-phans et lae - - ta, lae-ta
de quo tri-um-phans et lae - - ta, lae-ta

6

6

6

94

ca-nit Ec-cle-si-a,
ca-nit Ec-cle-si-a,

de quo tri-
de quo tri-um-phans et

6

6

6

101

um-phans et lae - ta, de quo tri - um-phans et lae - ta, lae-ta ca - nit Ec - cle - si -
 lae - ta, de quo tri - um-phans et lae - - ta, lae-ta ca - nit Ec - cle - si -

6 6 6

108

a, de quo tri - um-phans et lae - ta,
 a, de quo tri - um-phans et lae - ta, lae-ta ca - nit Ec - cle - si -

6 6 6 6 6

115

de quo tri - um - phans et lae - ta, lae - ta ca - nit ca - nit Ec -
 a, de quo tri - um - phans et lae - ta, lae - ta ca - nit Ec -

6 6 6

120

cle - si - a, et lae - ta, lae - ta ca - nit Ec - cle - si - a.

cle - si - a, et lae - ta, lae - ta ca - nit Ec - cle - si - a.

6 #