

# Quaerens dilectum

(manuscript version)

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Quae-rens di - le-ctum quem cor - de co-le - bat, quae-rens, *quae-rens*, in

# # #

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7  
sil - vas um-bro - sas, quae-rens, *quae-rens* in val - les a-moe-nas, in flo-res et

7 6 # # 5#

12  
ro-sas, in col-les a - pri-cos, ar - do - re con - sum-pta di - le-cta, di - le-cta per -

5# # 5# 6# 5# 5# 6 #

18  
- ge-bat et qua - si, qua-si de - fun-cta haec ver-ba, haec ver-ba di-ce - bat:

# # 6 # 4 3

**Allegro**

24

“O au - rae su - a - ves, sic-ca - te su - do - res. O gar - ru-lae

This system contains measures 24, 25, and 26. The music is in 6/4 time with a key signature of one sharp (F#). The vocal line begins with a whole rest in measure 24, followed by a half note G4 in measure 25, and continues with quarter and eighth notes in measure 26. The bass line provides a steady accompaniment with quarter and eighth notes.

27

a - ves, in-fer - te so - po - res, et hi - la-res can - tus pro-fer - te fe -

This system contains measures 27, 28, and 29. The vocal line continues with quarter and eighth notes. The bass line follows with a similar rhythmic pattern.

30

- li - ces, su-bli - mes in plan-ctas ven - ti-la - te, ven - ti - la - te per di - es,

This system contains measures 30, 31, and 32. The vocal line features a half note in measure 30, followed by quarter notes in measure 31, and a half note in measure 32. The bass line includes a 5/4 and 3/4 time signature change in measure 32.

33

o au - rae su - a - ves, sic -

This system contains measures 33, 34, and 35. The vocal line starts with a whole rest in measure 33, followed by a half note in measure 34, and continues with quarter notes in measure 35. The bass line provides accompaniment with quarter and eighth notes.

36

- ca - te su-do - res, o gar - ru-lae a - ves, in - fer - te so-po - res, et

This system contains measures 36, 37, and 38. The vocal line continues with quarter and eighth notes. The bass line follows with a similar rhythmic pattern.

39

hi - la-res can - tus pro - fer - te fe - li - ces, su - bli - mes in plan - ctas ven - ti -

7 # # # 6# 5# # # # 6#

42

- la - te, ven - ti - la - te per di - es.

# 6# # 4 5# # # # 6# # 3#

45

Vos, ca - stae ca - me - nae, can - ta - - - te, vos, ca - stae ca -

# # 6# #

48

- me - nae, can - ta - - - te, can - ta - te, can - ta - te, can - ta - te lae -

# # # 3#

51

- tan - tes."

53 **Presto**

Musical score for measures 53-56. The system consists of a vocal line in treble clef and a basso continuo line in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are: "In sil-vas um - bro-sas, in val-les a - moe-nas, in flo-res et ro-sas, in col-les a -". The basso continuo line includes figured bass notation: ♭, 3#, 7#, #, 7#.

Musical score for measures 57-61. The system consists of a vocal line in treble clef and a basso continuo line in bass clef. The lyrics are: "- pri-cos, ar-do-re con - sum-pta di - le-cta per - ge - bat et qua - si, qua-si de - fun-cta, et". The basso continuo line includes figured bass notation: 3, 7, ♭, 3#, #, 4, 3, #.

Musical score for measures 62-67. The system consists of a vocal line in treble clef and a basso continuo line in bass clef. The lyrics are: "qua - si, qua-si de - fun-cta haec ver-ba, haec ver-ba, haec ver - ba di - ce-bat,". The basso continuo line includes figured bass notation: #, #, #.

68 **più presto**

Musical score for measures 68-71. The system consists of a vocal line in treble clef and a basso continuo line in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are: "in sil-vas um - bro-sas, in val-les a - moe-nas, in flo-res et ro-sas, in col-les a -". The basso continuo line includes figured bass notation: ♭, 7, 3#, 7#, #, 7#.

Musical score for measures 72-76. The system consists of a vocal line in treble clef and a basso continuo line in bass clef. The lyrics are: "- pri-cos, ar-do-re con - sum-pta di - le-cta per - ge - bat et qua - si, qua-si de - fun-cta, et". The basso continuo line includes figured bass notation: 3, 7, ♭, 3#, #, #.

77

qua-si, qua-si de-fun-cta haec ver-ba, haec ver-ba, haec ver-ba di-ce-bat:

4 3 # 6# #

83

O, o, o lu-mi-na cla-ra,

*tr* *tr*

88

fre-na-te, fre-na-te, fre-na-te, *fre-na-te* ri-go-res. Mors

# # # # # # # # # # # # # # 6# 7#

94

mi-hi est ca-ra, sunt gra-ti do-lo-res.

*tr*

6 # 5# 5# # #

101 **Presto**

Nar-ra-te, nar-ra-te di-le-cto, vos con-ca-va

**Adagio adagio**

105

sa - xa, nar - ra - te, vos con - ca - va sa - xa, di - le - cto nar - ra - te quod il - lum ex -

109

- pe - cto sub um - bra re - la - xa, ex - pe - cto, ex - pe - cto sub um - bra re - la - xa.

**Allegro**

114

A - ge, a - ge, pro - pe - ra. Rum - pe, rum - pe

118

mo - ras. Ve - ni, ve - ni, di - le - cte, ve - ni, ve - ni, mi Je - su, quas re - spi - cis ho -

122

- ras. A - ge, a - ge, pro - pe - ra, rum - pe, rum - pe

126

mo - ras, ve - ni, ve - ni di - le - cte, ve - ni, ve - ni, mi Je - su. Quas re - spi - cis ho -

130

- ras? Te so - lum, te so - lum a - do - ro, te so - lum, te so - lum ad -

134

- mi - ro, te so - lum, te so - lum ex - plo - ro, a - do - ro, ad -

138

- mi - ro, ex - plo - ro, te so - lum, so - lum su - spi - ro, su -

143

- spi - ro, te so - lum, te so - lum a - do - ro, te so - lum, te so - lum ad -

147

- mi-ro, te so-lum, te so - lum ex - plo-ro, a - do-ro, ad - mi-ro, ex -

152

- plo-ro, te so-lum, so-lum su - spi - ro, su - spi-ro, su - spi-ro.

*p*

158

Iun - ga - mus dex - te-ras, iun - ga - mus gau - di-a, di - ca - mus iu - gi-ter:

# 4 3 #

164

vi - vant, vi - vant, vi - vant, vi - vant a - mo - ris gau - di-a,

#

170

# # # # # #



178

iun - ga - mus dex - te-ras, iun - ga - mus gau - di - a, di - ca - mus iu - gi-ter:

# 4 3

184

vi - vant, vi - vant, vi - vant, vi - vant a - mo - ris gau - di - a.''

# 3# #

190 **Adagio adagio**

Sic quae - rens di - le - ctum quem cor - de co - le - bat ar -

# # 6# #

194

- do - re con - sum-pta di - le-cta, di - le-cta, di - le - cta di - ce - bat.''

5# 5# 6 # #