

Chiara Margarita Cozzolani (1602–c.1677)

SCHERZI DI SACRA MELODIA

(Venice, 1648)

Edited and reconstructed by Lucas Harris

General Introduction by Robert L. Kendrick

Motet Translations and Textual Notes by John Pepper

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Acknowledgments – Lucas Harris

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Figure 1: Chiara Margarita Cozzolani, *Scherzi di sacra melodia* (1648), title page.

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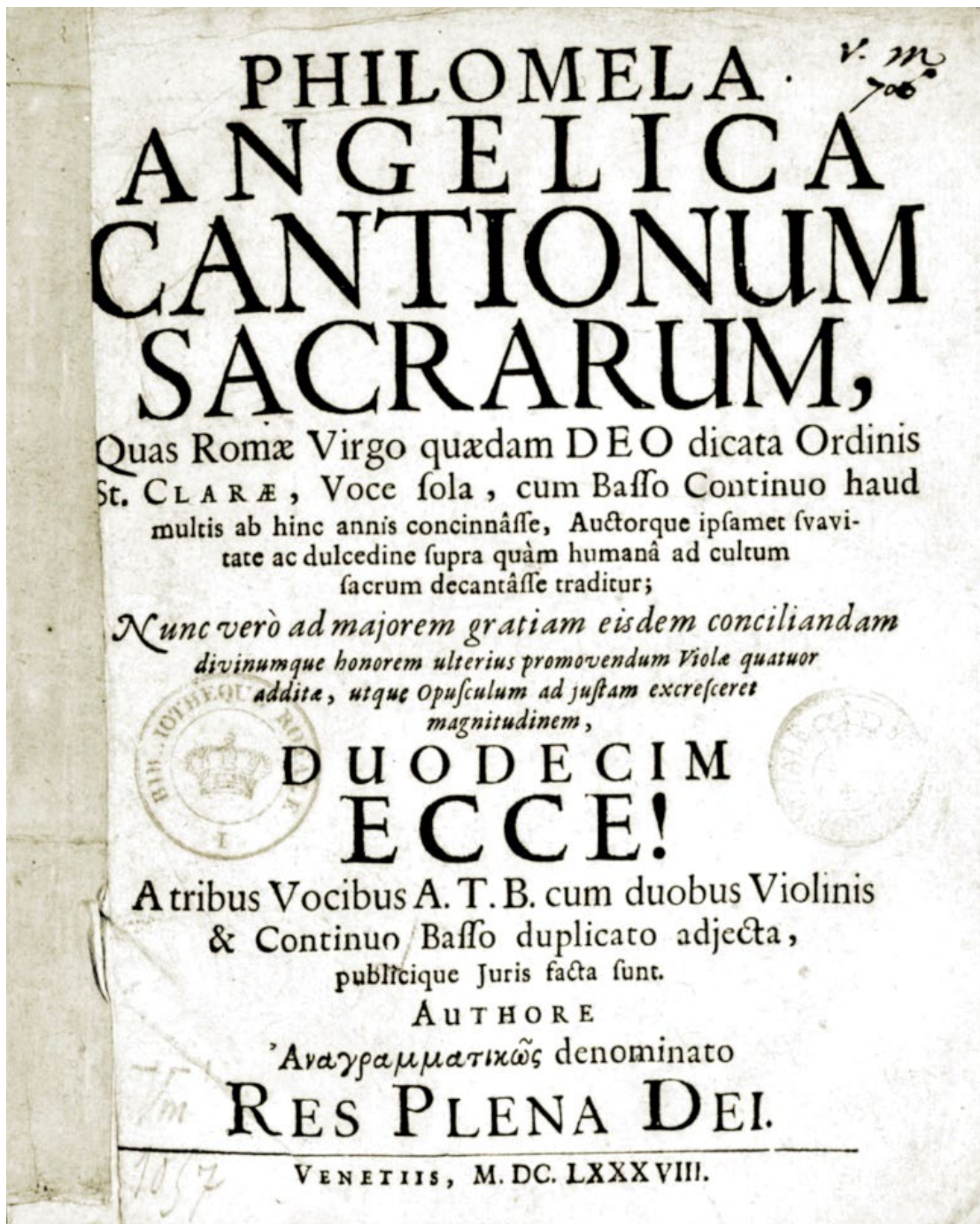


Figure 2: Daniel Speer, *Philomela angelica cantionum sacrarum* (1688), title page.

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INTRODUCTION

General Introduction – Robert L. Kendrick

Chiara Margarita Cozzolani (1602–c. 1677) was a musical Benedictine nun in the convent of Santa Radegonda, an institution in the center of Milan. Her first book of motets (1640) seems irretrievably lost, while her prints of 1648 and 1650 survive complete. For a long time, it seemed that only the vocal part, not the basso continuo, of her solo motets (1648), had survived. But several recent discoveries have changed that picture, as discussed here.

In 2016, Jana Bartová noted that the opening contents of Daniel Speer’s sacred music collection *Philomela angelica* (1688) could have been taken from the works of Chiara Margherita Cozzolani and followed this up in 2018 with an identification of six solo motets that Speer had taken from the Benedictine nun’s *Scherzi di sacra melodia* (Venice, 1648), which survives with only its vocal part-book extant. Since Speer had added string parts but made only minor modifications to the original vocal line, it was thus obvious that Cozzolani’s pieces—half of the twelve motets in her 1648 collection—could thus be “deconstructed” by simply using the continuo line as given in Speer’s print, although some broader philological issues have been raised by Marina Toffetti.¹

This Web Library edition gives Harris’s deconstruction of the six motets in Speer and, in a different category, his reconstruction of the continuo line for the other six, not present in Speer. In terms of the former, Speer added sinfonias and accompaniments for a five-part string band, along with composing some new bars of phrase extensions and echoes for the strings. But apart from these, he was generally respectful of Cozzolani’s vocal lines, as a comparison of the surviving voice part-book in Bologna and Wrocław shows.²

Cozzolani’s print contains both Eucharistic/Christological works (which were the items selected by Speer for what he must have envisioned as a Lutheran public for his print), along with pieces for Marian and sanctoral feasts (these ignored by Speer).³ The German organist and schoolteacher probably had his edition printed in Ulm, although the title-page both gives “Venice” as its place of publication and ascribes the first twelve items to an anonymous Franciscan nun composer in Rome.

1. We would like to emphasize the original insights found in Jana Kalinayová-Bartová, “Philomela angelica Daniela Speera—k neznámému dielu známeho hudobníka (Philomela Angelica by Daniel Speer—an Unknown Work of a Well-known Musician),” *Musicologica Brunensia* 51 (2016) (online at: <http://www.phil.muni.cz/journals/index.php/musicologica-brunensia>, accessed February 2020; originally positing Speer’s source as Cozzolani’s lost *Primavera di fiori musicali* from 1640) and then Kalinayová-Bartová [with the correct source], “Italian Sacred Monody North of the Alps. From Chiara Margarita Cozzolani’s *Scherzi di sacra melodia* (1648) to Daniel Speer’s *Philomela angelica* (1688),” *Musicologica Brunensia* 53 (2018); and Marina Toffetti, “Deconstructing Daniel Speer’s *Philomela angelica* (1688) to Reconstruct Chiara Margarita Cozzolani’s *Scherzi di sacra melodia* (1648),” *Musicologica Brunensia* 53 (2018).

2. RISM A/I C 4361. Copies are held in the Museo internazionale e biblioteca della musica di Bologna (*I-Bc Z. 31*) http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z031/ and the Biblioteka Uniwersytecka, Wrocław (*PL-WRu 50370 Muz*) <http://www.bibliotekacyfrowa.pl/dlibra/docmetadata?id=22181>.

3. On Cozzolani’s collection, its dedication, contents, and style, see R. L. Kendrick, *Celestial Sirens: Nuns and their Music in Early Modern Milan* (Oxford: Clarendon Press, 1996), 378–388, and Harris/Kendrick, “Of Nuns Fictitious and Real: Revisiting *Philomela angelica* (1688),” *Recercare* XXXII (2020), the latter of which also considers the German printing of the 1688 volume. <https://www.lim.it/it/recercare/5982-recercare-xxxii12-2020-9788855430531.html>.

Whether Speer did this to hide his tracks or to capitalize on the general fascination with Italian nuns' music-making is unclear. He also "borrowed" motets by Maurizio Cazzati (*Terzo libro de' motetti a voce sola* [Venice, 1651], one of which, a Marian motet, he retexted in a Christological vein) and Isabella Leonarda (no surviving printed source) for his first group of pieces with his string-band accompaniment (Leonarda's piece is actually a duet); he himself may have composed the final two items in this section. Speer's 1688 edition ends with twelve sacred concerti, all beginning with the word "Ecce" (taken from various Biblical verses), for a different ensemble of ATB plus two violins; these the title-page states as being by the author, whose name is given only as an anagram ("Res plena Dei" = "Daniel Speer") in the edition.

We have gone into greater detail elsewhere concerning Speer's evidently more explicit continuo figuration compared to the original (as Cazzati's print survives intact and thus can be compared with the 1688 volume, the 1651 pieces give a clue as to Speer's procedures).⁴ In several places, Speer simplified and modernized Cozzolani's vocal lines; this Web Library edition takes its vocal part from the 1648 original, with only the continuo derived from Speer (see the Critical Notes below for details).⁵

Although reading seventeenth-century dedications is often an exercise in vacuity, there is some suggestion that Cozzolani's inscription of her edition to the president of the Cassinese Congregation of Benedictine monks, Claudio Benedetti OSB (?c.1585–post 1650), actually includes some musical references. In the case of *Venite qui esuritis*, we have attempted to give some possible allusions; certainly few dedications of motet books are so explicitly musical in their metaphors. Benedetti had been the dedicatee of Vincenzo de' Tuzzi's *Missa cum tribus vocibus* (Venice: Vincenti, 1628, a far more somber print than Cozzolani's) and thus may have had some musical expertise. Here, for the first time to our knowledge, we translate the dedication to Benedetti plus the three sonnets in praise of Cozzolani that preface the 1648 edition.⁶

As for Cozzolani's motets not present in Speer's edition, we presume that they were also originally written at roughly the same time as the others. There were four of these in the 1642 *Concerti sacri*; those of 1648 are roughly as long but perhaps more virtuosic in their vocal demands. The extrovert Marian piety in four of the 1648 pieces is very much on a par with Cozzolani's other texts and with her surroundings. As has been noted before and repeated in the edition, the name of the female saint honored in *Venite populi, accurrite gentes*, given in the edition as "N.", is set musically to four pitches with a stress on the penultimate syllable; hence "Radegundam" could easily be inserted here to make the patron saint of Cozzolani's convent into the text's subject.⁷ Whether or not the links suggested below are valid, Cozzolani's dedication to Benedetti does suggest that she was self-aware of her own tendencies to writing difficult vocal lines, punctuated by sometimes unexpected internal cadences.

4. Harris/Kendrick, "Of Nuns Fictitious and Real".

5. Cozzolani's 1648 edition is online at

http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z031/, with a link to the copy in Poland; Speer's print can be seen at <https://gallica.bnf.fr/ark:/12148/btv1b9062553f/f54.item.r=philomela> (both accessed June 2020). The two copies ([I-Bc](#) and [PL-WRu](#)) of Cozzolani's voice-partbook seem identical.

6. On other issues in the dedication, see Harris/Kendrick, "Of Nuns Fictional and Real," and Kendrick, *Celestial Sirens*, 139. The only similarly "musical" dedication of a solo motet book seems to be that of Giovanni Felice Sances (1638) to the Emperor-musician Ferdinand III. The sonnets could have been written by another nun in Cozzolani's house of S. Radegonda or by one of the male Cassinese literati, such as Agostino Lampugnani OSB (c.1586–1666).

7. Other possibilities include "Catherinam" or "Margaritam", although the textual references to her "flight from the world" with no mention of martyrdom suggest a nun like Radegund.

With this set of motets, essentially all the surviving works of Cozzolani are available in modern editions (the psalm and Magnificat settings from her 1650 book can be obtained from <http://cappella-artemisia.com/artemisia-editions/>). It is a great pleasure to present Harris's reconstructions here on the Web Library.

Vossard. P. Argentinens. Partes.

Continuum.

Sonata.

O Jesu.

A a a a a a 1

Figure 3: “O Jesu meus amor” basso continuo part from from Speer’s *Philomela angelica cantionum sacrarum* (1688).

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EDITORIAL REPORT

Editorial Policies – Lucas Harris

The goal of this project has been to present an edition of Cozzolani's *Scherzi di sacra melodia* which is readily usable for performers but also makes the best possible speculation of how the complete collection originally appeared with all parts intact.

For numbers 1, 6, 7, 8, 9, and 11, there are no known sources for the missing continuo parts, and so I have composed parts from scratch. I have done my best to write in Cozzolani's idiom, though I would encourage performers familiar with the style of the period to experiment with alternatives to what I have set down here.

In the case of numbers 2, 3, 4, 5, 10 and 12, I have reconstructed them using the arrangements from Speer's *Philomela*. The crucial part of this work was extracting the additional music Speer inserted for his added five-part string ensemble, mostly sinfonias and phrase extensions.⁸

We have studied the *Philomela* canto parts to cross-check Cozzolani's accidentals, rhythms, spellings, and other details but as a rule have avoided adopting Speer's changes except where his spelling of a particular word seemed preferable. We have no such luxury to treat the *Philomela* continuo parts with such casual disregard, on the other hand, as they are the only historical source material available to suggest what Cozzolani's parts might have looked like.

We can never know for certain how much Cozzolani's original continuo parts might have been changed in *Philomela*. However, the works by Cazzati and Leonarda mentioned above provide a useful guide, since those works survive in other sources with their continuo parts intact. What we see is that, outside of the new material for the string group, Speer did not introduce many changes except to add extra figures. For this reason, we have largely reproduced the basso continuo from *Philomela*, resisting the temptation of making changes where they did not seem essential.

Italian sources from this time are notoriously underfigured, and Speer was not the only contemporary German composer who felt the need to provide continuo players with a more complete set of figures, as is evidenced in Heinrich Schütz's preface to the continuo partbook of his *Symphoniae Sacrae III* (Dresden, 1650).⁹ I have followed Schütz's example in the Speer motets by adding some extra figures for convenience, even beyond what appears in *Philomela*, which I assume contains more figures than the missing *Scherzi* partbook.

By the same token, I occasionally suspected that Speer might have overfigured certain passages. This might be a result of Speer "updating" Cozzolani's harmonic idiom to what was more typical in 1688, but I think more often these figures reflect additional harmonic changes that grew out of his new

8. See Marina Toffetti, "Deconstructing Daniel Speer's *Philomela angelica* (1688)," for a detailed elucidation.

9. "I have had the figures indicated with all possible care above the bass for the organ. A good many Italians are accustomed today to employ no numbers, professing that experienced organists would have no need of them and without them would know well to play in accordance with the counterpoint, whereas the inexperienced [organist] would not find the musical concordance or harmony, even if one did put the figures right above it [i.e., the bass] for them. This in itself is indeed doubtless true: it is not such a simple thing to play properly from the basso and to satisfy a musical ear with it, despite what many a man might suppose. That I, however, make use of the aforementioned figures in my published compositions up to now follows the precept: *Abundans cautela non nocet* (Abundant caution does not harm)." Translation by Gregory S. Johnston, *A Heinrich Schütz Reader* (Oxford University Press, 2013), 179–180.

string parts. Performers should feel free to simplify the figures in such passages to reflect what might have been more typical of Cozzolani's publication. There are also places where Speer's figures are confused or incorrect. In the edition, parentheses appear around any figures that modify or supplement those from *Philomela*, and any passages where I felt the *Philomela* material had to be adjusted are listed in the critical notes.

Original note values and time signatures have been retained throughout. Bar lines have been added, and colored notation has been modernized. Where Cozzolani indicates a *da capo* repetition of an opening section (in nos. 1 and 11) we have chosen to write it out. Fermatas are original though performers should note that they only indicate the conclusion of a section.

Accidentals have been adjusted to modern usage, carrying through each bar. Natural symbols are used in place of original flat or sharp symbols which cancel out an accidental. *Musica ficta* symbols suggest accidentals not present in the original. In the basso continuo part, these *ficta* have parentheses around them to avoid mistaking them for figures.

Continuo figures follow the convention of using # for a major third and b for a minor third, even if the indicated pitch is a natural.

In a few recitative-like passages, we have suggested ties between two equal bass notes by using a dashed slur.

Repeated text indicated by an "ij" marking has been written out in italics.

Dynamics are original except when bracketed. Cozzolani does enjoy echo effects (in numbers 2 and 11) but is not always consistent about indicating a *piano* for each of them nor about cancelling them out with a *forte*.

Vocal slurs are original. It is not always obvious whether Cozzolani intended the slur markings to be articulations or lyric slurs, and some could be either or both. It is also sometimes unclear visually where slurs or brackets were meant to begin and end, and we have erred on the side of what seems logical. Note that some sort of portamento is likely intended in highly expressive passages where chromatic semitone alterations occur under a slur (i.e., no. 6, m. 12; no. 8, m. 122).

Note on the Texts – John Pepper

We aimed to present a readable and practical text that stays as close as possible to Cozzolani's original. In the Speer motets, there are some differences between the texts of the two versions. For several words we chose the diction or spelling that appears in *Philomela* rather than *Scherzi*, but, in general, wherever it was possible to adhere to the original, we did so. Consideration of the rhetorical patterning characterizing these texts usually makes it clear which of two variants is preferable; the same principle applies to passages requiring emendation in the *Scherzi* motets that do not appear in *Philomela*. In any case, every significant variation between our text and the Cozzolani original and/or the Speer version is listed in the critical notes.

The notes explain our reasons for adopting a particular reading and also mention the possible attractions of readings that we have not adopted. The purpose of textual editing and the comparison of variants is not to choose our favorites, but, if possible, to restore the text as it was originally intended. My only misgiving about the choices we have made is lest, by being biased in favor of the first edition, we might have occasionally defeated that purpose. So, we encourage the performer to consult the notes and to experiment with the variant readings.

We have mostly modernized the punctuation and capitalization. Much of this is a matter of adding punctuation marks for the sake of clarity; note, however, that Latin, because of its grammatical inflections, tends to need less punctuation than English.

Scherzi mainly adheres to the classical standard of Latin spelling, and we have brought all the spelling into conformity with that standard as far as possible (exceptions are noted in the critical notes). The original text has a few spellings that seem Italian rather than Latin, and these may be the work of the print compositor, but we cannot rule out the possibility that they are the composer's and that they reflect the way she expected these words to sound. With that idea in mind, we mention these cases in the notes for the information of singers who may want to experiment with them.

The original edition displays numerous archaic spelling conventions, not all of them used consistently: the substitution of & for *et*; the substitution of *ę* (*e* with an "ogonek") for the ligatures *æ* and *œ*; a straight line over a vowel to indicate the omission of a following *m* or *n*; presenting the interjection *o* as *ò*; the invariable use of *i* for both the vowel *i* and the consonant represented by *j* in modern standard spelling, except that *ii* is always spelled *ij*, regardless of which sound is which (*gaudijs* for *gaudiis*, but also *reijcis* for *reijcis*); the invariable use of *v* in initial position and *u* in every other position for both the vowel *u* and the consonant represented by *v* in modern standard spelling. These are not significant variations, and all have been silently standardized.

Many singers will approach these pieces with the assumption that Latin texts must be sung using the modern Italianate ecclesiastical system of pronouncing Latin. And as that system depends on the standard classical spelling, those singers will find no difficulty in using the texts in this edition.

But there is one word that requires special comment here, leading to a larger issue of interest to those performers who would like to experiment with the historical pronunciation of early vocal music. The word *annuntiemus* (no. 12, mm. 103–105) is spelled *annunciemus* in both *Scherzi* and *Philomela*. If we had left it spelled that way, the singer of modern church Latin would mispronounce this one word. This spelling, which implies that *-ntie-* and *-ncie-* are interchangeable, is a clue suggesting that Cozzolani had in mind the local Latin pronunciation that would have been used in her native Milan. That system requires that every *c* before a front vowel (*æ, e, i, œ, y*) and not preceded by *s* or *x* be pronounced

[ts], not [tʃ]. This and some other characteristic features differentiating the Milanese pronunciation of Latin in Cozzolani's time from the standard ecclesiastical system are outlined in the following chart, along with a few additional guidelines in order to define the differences more clearly.¹⁰

Selective sound-chart for Cozzolani's Milanese Latin

Spelling	Pronunciation (IPA symbols)	Word examples
<i>au</i>	[au]	<i>pauper, gaudeo</i>
<i>c</i>	[k] before <i>a, o, u</i> , a consonant, or final	<i>cantemus, sacro, fac</i>
	[ts] before <i>æ, e, i, æ, y</i>	<i>dulcis, respice, cælum</i>
	See also <i>sc</i> and <i>xc</i>	
<i>cc</i>	[kk] before <i>a, o, u</i>	<i>peccata, accurrite</i>
	[tts] before <i>æ, e, i, æ, y</i>	<i>ecce, accedant</i>
<i>eu</i>	[ɛu]	<i>heu</i>
<i>gn</i>	[ɲ] (not lengthened)	<i>regnat, pignus</i>
<i>ih</i>	[iki] or possibly [içi]	<i>mihi</i>
<i>sc</i>	[sk] before <i>a, o, u</i>	<i>esca, obstupescunt</i>
	[ʃ] (not lengthened) before <i>æ, e, i, æ, y</i>	<i>conscendunt, viscera</i>
<i>u</i>	[y] in open syllables	<i>alleluia, crucies, tuam</i>
	[u] in closed syllables	<i>lux, meus, mundum</i>
	[w] unstressed between <i>g</i> or <i>q</i> and a vowel	<i>sanguine, qui</i>
	See also <i>au</i> and <i>eu</i>	
<i>xc</i>	[kʃk] before <i>a, o, u</i>	(no example in these texts)
	[kʃ] before <i>æ, e, i, æ, y</i>	<i>excipiant, excelsis</i>

10. For further information, please consult Harold Copeman, *Singing in Latin, or Pronunciation Explor'd* (Oxford, 1992), 272–275, and Copeman, “Italian Latin,” Chapter 14 in *Singing Early Music*, ed. Timothy J. McGee (Bloomington and Indianapolis, 1996), 213–215.

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& annunciemus & annunciemus in vni-

ner fa ter-

ra in vniuer-

sa terra Verbum ij Ca ro fac-

tum Allelu ia alle luia alleluia al-

leluia al-

leluia alleluia ij al-

le lu ia.

The image shows a page of a musical manuscript with ten staves of music. The notation is a form of early modern mensural notation with square notes on a four-line staff. The lyrics are written below the staves. The number '59' is written at the top of the first staff. The lyrics include: '& annunciemus & annunciemus in vni-ner fa ter-ra in vniuer-sa terra Verbum ij Ca ro fac-tum Allelu ia alle luia alleluia al-leluia al-leluia alleluia ij al-le lu ia.' There are some markings above the notes, possibly indicating fingerings or ornaments.

Figure 4: Chiara Margarita Cozzolani, *Scherzi di sacra melodia* (1688), excerpt from No. 12, “O praeclara dies.”

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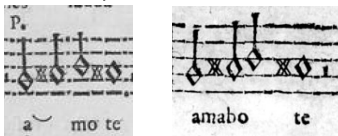
Critical Notes

Lucas Harris and John Pepper

2. O Jesu meus amor

m. 23 text: Cozzolani has *non*; Speer has *me*.

mm. 25, 27 text: Cozzolani has *amo* with a lyric slur; Speer has *amabo* in a syllabic underlay; his emendation of mm. 23–27 makes no sense, but the future tense is attractive for parallelism with mm. 17, 21.



m. 31 bc, beat 1: the F# has this confusing figure in Speer:



mm. 42–43 text: Cozzolani has *beatis* (a compositor's error?); Speer has *beabis me*. *Beabis* is clearly the right word; Speer's *me* is attractive for parallelism with mm. 32–35 but not necessarily preferable.

m. 43 bc, beat 1: Speer has A natural.

mm. 45–46 bc: Speer's figures are confusing but meant to indicate a simple B minor harmony. We've clarified this by putting (#)5.



m. 53 bc: Speer has # before both Gs, but the G natural at the end of the bar fits better with the G naturals in the voice in the following bar and may be what Cozzolani intended.

mm. 55–60 bc: Speer basso part and figures seem confused here:



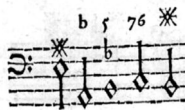
In m. 56 the # before the 6 has been disregarded. In m. 59 the 4 has been changed to 7 to produce a typical 7#6 cadence—likely an original 7 was mistaken for a 4 somewhere along the way.

One possible theory for mm. 55–56 is that the original bass had an A minor harmony all the way through both bars: an original A in the bc part might have been taken for C in a *Terzverschreibung* by Speer (or by Cozzolani's printer), and then Speer might have added the 5665 figures above the C in order to explain the A which appears in the canto.

mm. 68–69 text: Cozzolani has *Jesu mi*—we've used *mi Jesu* as it appears in every similar cadence as well as in Speer.

m. 76 canto: missing F# added.

m. 87 bc: Speer's figure is clearly a flat (natural 3rd), but we have changed it to a B major harmony which seems more likely in Cozzolani's idiom.



m. 79 bc: G corrected to A.

m. 117 bc: Speer's figure over F# is a flat, indicating a minor 3rd which is already in the key signature. Changed to (#)5 for clarity.

mm. 126–7 bc: Speer's figures changed: flat over E changed to sharp and 6 over F# changed to #5.



m. 138 bc: Speer's #4 corrected to 4#

mm. 166–167, 169–170 text: Cozzolani has *jocunditas*; Speer has *jucunditas*—the standard classical spelling, but *jocunditas* was a common alternative; see related notes at No. 4, mm. 48–49 and No. 6, m. 67.

mm. 181–194 bc: although the 6/4-5/3 suspensions in this section seem a bit late for Cozzolani's style, they have been left here. Possibly Cozzolani's original might have assumed a simple 5/3 chord on the downbeat, making the canto suspensions more expressive by being outside of the played harmony.

3. Venite qui esuritis

m. 9 text: Speer has *panem*; Cozzolani has *bonum*—clearly a mistake (a mishearing?).

m. 14 canto: F# appears only in Speer.

m. 23 canto, beat 1: sharp symbol before B rather than C (correct in Speer).

m. 29 canto, beat 3: sharp symbol before B rather than C (correct in Speer).

m. 36 canto & bc, beat 4: Speer has D# in both canto and bc on this beat, including the figure 6.



This is tonally awkward, so we have kept Cozzolani's D natural in the canto and imagined the original continuo part to have D natural as well.

m. 39 bc: composed (not present in Speer).

m. 41 text: Cozzolani has *carnem*; Speer has *panem*—a poor match for *sanguinem* in the next phrase.

m. 42 bc: Speer has figure 5-6 which we have simplified to 6.

mm. 47–58 bc: Speer has more figures here than would be typical of an Italian print of this time, including some that seem redundant or excessive:



We've simplified the figures to assume one harmony per bar.

m. 77 text: Cozzolani has *pavent*; Speer has *parent*—a compositor's error?

- mm. 77–78 bc: No sharp on G in Speer (and no sharp figure above E in bc).
 mm. 87–89 text: Speer has *transcendit*; Cozzolani has *trascendit*—incorrect but possibly what she intended (the Italian verb is “trascendere”).
 m. 101, 141 bc: composed (these bars not present in Speer).
 m. 142 bc: Speer has a flat figure above the D which we did not include.

4. Venite gentes

- mm. 48–49 text: Cozzolani has *jocundius*; Speer has *jucundius*. (See note to No. 2, mm. 166–167, 169–170.)
 mm. 90 text: Cozzolani has *splendor hic est*; Speer has *hic splendor est*—attractive for parallelism with mm. 66, 74, 82, 99–100.
 m. 100 bc: Speer’s figure 3-4 corrected to 4-3.

5. Venite ad me omnes

- m. 27 bc: re-composed (Speer’s voice and bc parts differ at this cadence).
 m. 40 bc: Speer has # above both Ds.
 mm. 49–52 bc: Figures in Speer all moved one note to the left.
 m. 57: Speer has F# in canto and figure #6, Cozzolani has F natural.
 m. 62 text: Cozzolani has *audet*; Speer has *audes*.
 m. 65 text: Cozzolani has *valet*; Speer has *vales*.
 m. 66 text: Cozzolani has *Ille*; Speer has *Iste*.
 mm. 68–69 text: Cozzolani has *ille extorsit*; Speer has *iste retorsit*.
 mm. 69–70 text: Cozzolani has *eduxit*; Speer has *reduxit*.
 m. 85 bc: composed. Speer’s continuo part works fine with his changed canto part but less well with Cozzolani.
 mm. 92–93, 98, 107 text: Cozzolani has *viscera*; Speer has *vulnera*.
 m. 116 bc: Speer has a D-minor harmony here for four beats (with the vocal coloratura extended), but we prefer Cozzolani’s original accompanied by the D-major harmony.

6. O quam tristis

- m. 47–48 text: Cozzolani has *sulpiria*, presumably a compositor’s error, which has been corrected to *suspiria*.
 m. 67 text: Cozzolani has *jocundor*. (See note to No. 2, mm. 166–167, 169–170.)

7. Ave Maria

- m. 76 text: *dæmones*—Cozzolani has *Demones*.
 m. 84 bc: composed.
 m. 94 text: *renovantur*—Cozzolani has *rennovantur*. This is incorrect but may be what she intended (the Italian verb is “rinnovare”).
 m. 145 canto: Sharp in Cozzolani is before the B, here moved to before the C.

8. Amate o populi

- m. 96 canto: last two notes in bar moved up a third to match m. 35.
 m. 110 canto: downbeat C# added to match parallel passage in m. 49.
 m. 120 text: Cozzolani's *reijcis* changed to *rejcis*, an acceptable variant of *reicis*.

10. Quis mihi det calicem bibere Domini?

- mm. 3–5 text: Cozzolani has *Calicem bibere Domini*, Speer has *bibere calicem Domini*.
 m. 42 text: *secer* is from Speer; Cozzolani has *sęcer*.
 m. 66 text: Cozzolani has *Pectines*; Speer has *bestiæ*.
 m. 67 text: *beluæ* from Speer; Cozzolani has *Belluæ*—incorrect but possibly what she intended (the Italian noun is “belva” but the adjective is “belluino”).
 mm. 70–73 text: Cozzolani has *trucidate*; Speer has *truditate*.
 mm. 80, 91 text: *pœnæ* is from Speer; Cozzolani has *penæ*.

11. Venite populi

- mm. 89–90 text: As mentioned in the introduction and the edition: the indication "N." was an invitation to substitute the name of different saints, which allowed the music to be used on various feast days. This poem would seem to describe a female saint known for rejecting earthly concerns, and one such saint is Radegund, the namesake of Cozzolani's Benedictine convent. Radegund's four-syllable Latin name "Radegunda" also fits the music nicely and would be sung here in the accusative form, "Radegundam."
 mm. 92–93 text: *aluit*—Cozzolani has *alluit*.
 m. 94 text: *mundum*—Cozzolani has *mundus*—possibly compositor's error repeated from m. 92, grammatically impossible, and *mundum* is confirmed by transposed but parallel mm. 100–103.
 m. 142 canto: an unclear symbol appears before the downbeat E.



We've taken it to be a redundant natural sign.

12. O præclara dies

- m. 12 text (twice): *felix* is taken from Speer; Cozzolani has *fēlix*.
 mm. 25–43, 52–70, 82–100, 116–134, 138–149: Speer uses a 3/2 time signature.
 mm. 31, 33 canto: note ligatures in Cozzolani have been transcribed as simple lyric slurs.



- mm. 47–48 text: *mysterium* is taken from Speer; Cozzolani has *misterium*.
 mm. 81–82 text: *regnans* is from Cozzolani; Speer has *regnat*.

- mm. 104–105 text: though both sources have *annunciemus*, we've used the standard *annuntiemus* (see the Notes on the texts).
- mm. 138–141, 144–147 text: *resonet* taken from Speer; Cozzolani has *ressonet*.
- m. 149 bc: Speer has no figure in bc but g-sharp in second viola (tenor).
- mm. 177, 185, 205, 219, 221 canto: again, two-note ligatures transcribed as simple lyric slurs.
- mm. 159–206, 210–237: Speer uses 6/4 time signature.

Texts and Translations

Dedication and Laudatory Sonnets – R. L. Kendrick

Dedication to Claudio Benedetti, OSB (c.1585–after 1650)

MOLTO ILL.re E REVER.mo PADRE MIO
COLENDISSIMO

Apena V.P. Reuerendissima si degnò accettare la Presidenza di Nostra Religione, carico ben' douuto à suoi gran' meriti, che tosto per tutto la sparse con mille plausi la fama. Ad auuiso si giocondo fiori vn'allegrezza indicibile ne' cuori di tutti; la onde, per darle anc'io qualche saggio del giubilo, che mi brilla nel petto, hò stimato conueneuole inuiar'alcuni SCHERZI DI SACRA MELODIA A V. P. REVERENDISSIMA, come quella, che partialissima dell'Arte, colle rare, e ben concertate qualità dell'animo suo forma sempre all'orecchie del mondo giocondissima armonia. Degni dunque con quella medesima gentilezza, colla quale, ambito Presidente di nostra Religione, reggerà, qual'Orfeo, i'Chori de'nostri cuori, accoglier' parimente questa indegna Operetta, che spera farsi illustre col'ombra de'suoi Splendori, e famosa colla sua fama. E mentre le [Benedetti] dedico nella seria Armonia vn riuerente ossequio, ne' trilli vn cuor' brillante à suoi cenni, ne' passaggi speditezza nel seruirla, nè gl'intrecci catene d'obliqui eterni, e nelle molte cadenze mille humilissimi inchini, le priego dal Cielo ogni bramata felicità. à di Primo Settembre. 1648.

Very Illustrious and Most Reverend, My Most Respected Father:

As soon as your most reverend Paternity deigned to accept the presidency of our Order, a post due to your great merits, Fame diffused this [event] everywhere with a thousand tributes.

Unspeakable happiness filled the hearts of all at such happy news; and thus, in order for myself too to give a sign of the joy sparkling in my heart, I decided to send some “Scherzi di sacra melodia” to your most reverend Paternity, as someone [i.e. Benedetti] who, most partial to the arts, brings most joyous harmony to the ears of the world via his rare and well-arranged qualities of spirit. So please deign to accept this unworthy little work—which hopes to be illustrious with the shade of your splendors, and famous with your fame—with the same courtesy with which you, great president of our order, will rule the choruses of our hearts like a new Orpheus. And, as I dedicate a reverent homage via my serious harmony, my heart sparkling to your instructions via my trills, my quickness to serve you in my *passaggi*, my chains of eternal obligation in my *intrecci* (possibly: “suspensions”), and a thousand humble bows in my many cadences,¹¹ I pray all desired happiness from heaven for you. September 1, 1648.

¹¹ A few possible parallels to Cozzolani's musical references here can perhaps be identified within *Venite qui esuritis* (Scherzi no.3):

- “seria Armonia”: m. 40; an unexpected modulation to E minor;
- “ne' trilli”: mm. 175–178 o *dulcissime* Jesu; three repeated written-out *trilli* on successively higher pitch levels;
- “ne' passaggi”: mm. 27–37 et *inebriamini*; three descending *passaggi* begin an eleven-measure melisma;
- “ne gl'intrecci”: mm. 72–75 o *mira clementia*; three suspensions followed by ornaments;
- “nelle mille cadenza”: 18 structural internal cadences in a 183-measure piece.

Di V.P. Molto Illustre, e Reuerendissima
Diuotissima, & Humilissima serua

The most devout and humble servant of your
very illustrious and most reverend Paternity,

D. Chiara Margherita Cozzolani

Donna Chiara Margherita Cozzolani.

Sonnets:

In lode della Compositrice.

In praise of the composer:

[1]

Dal casto petto d'amor sacro piena
Scoglie questa sì dolce i' dotti accenti,
Che qual del Tempio armonica Sirena,
Fà, che dormono al Mondo i' cori intenti.

This woman, full of divine love, brings forth from
her chaste breast her learned accents so sweetly that,
like a harmonious Siren of the temple, she makes the
hearts listening to her fall asleep to the world.¹²

Hor' con volo canoro, agguaglia i' venti,
Hor' con vezzoso suon' le voci affrena,
Hor' le piega, hor l'inalza, hor, l'incatena,
Hor' le rispinge hor' le sostien' cadenti.

Now, with her sweet flight, she quiets the winds;
now with her lovely timbre, she restrains voices;
now she bends them; now raises them; now enchains
them; now she repels them; now she supports them
as they fall.

Hor' tonante l'accresce, hor' dolce humile,
Le fà cader', hor' con garrir' tremante,
Sembra emular' de l'vssignuol' lo stile.

Now, thundering, she increases them; now sweetly
and humbly she makes them fall; now with
trembling chirps she seems to emulate the style of
small birds.

Così con varie tempre, e frà cotante
Dolcezze scopre in Musica gentile
Del' Paradiso vn picciolo sembante.

Thus with various graces, and among so many sweet
passages, a small image of Paradise is found in a
gracious female singer.

12. i.e., the attractions of the world.

[2]

In queste carte armoniche loquaci
 Questa, ch'è di virtù concorde cetra,
 Spiega gl'accenti, ond'i' macigni spietra,
 E ferma à suo voler' l'aure fugaci.

In these sounding harmonious pages, she who is a
 tuned lyre of virtue displays the phrases which clear
 the cliffs of their stones and stops the swift winds at
 her pleasure.

Altri ammolisce, altri di sacre faci
 Strugge, e per istupor' mill'altri impietra,
 D'altri guida il pensier' alzando al'Etra
 A gioie più sublimi, e più veraci.

She softens some; melts others with her sweet
 torches; wondrously turns others to stone, and
 guides others' thoughts, raising them to heaven and
 to more sublime and truthful thoughts.

Così lucido Sol' co' raggi ardenti
 Mille varie virtùdi à noi comparte,
 E'l suolo indura, e scioglie l'acque algenti.

Thus, like the sun with his shining rays, she brings a
 thousand different virtues to us, hardening the earth
 and melting the frigid waters;

Ma vince il Sol' di questa Saggia l'arte,
 Che move i corpi il Sol', questa le menti
 Aggira al suon' de la sue note sparte.

But the art of this wise woman outclasses the sun,
 for just as the sun moves bodies, she moves minds
 through the sound of her diffused notes.

[3]

Apres si dolce i' Zeffiri canori
 Questa di Sacro stuoll' sourana Musa,
 Ch'ogni Cigno appo lei vinto s'accusa,
 E l'invidian' di Pindo i' dotti Chori.

This sovereign Muse¹³ of a sacred flock
 opens the melodious south winds¹⁴ so sweetly, that
 any swan, compared to her, considers itself only
 moving air, and the learned choirs¹⁵ of the Pindus¹⁶
 envy her.

E sì leggiadra i' suoi Musici Fiori
 Contesse, che dal Ciel' rassembra infusa,
 L'arte, che per gl'inchiostri à noi difusa
 Le porge trà famosi eccelsi honori.

Thus she¹⁷ interweaves her musical flowers,¹⁸
 as if she were inspired by heaven;
 art, diffused among us by ink,¹⁹
 brings her highest honors among the famous.

Così di doi tesor' ricca, e feconda,
 A cui presente il canto vdir' non puote
 Co' le carte di gioia i' cori inonda.

Thus rich and fertile with two treasures,²⁰
 she fills the choirs with her pages of joy,
 for anyone who cannot hear her song live.²¹

13. i.e., Cozzolani.

14. "winds" = voices.

15. "learned choirs" = The Muses.

16. The Pindus mountains.

17. Cozzolani.

18. "Flowers" = the *Scherzi* motets.

19. "ink" = the print itself.

20. "two treasures" = her voice and her compositions?

21. "live" in person.

E con quel'or' de le pregiate note,
Ond'altri alletta, à sè d'allor' la fronda
Merca, cui fiero stral' non arde, o scuote.

D'incerto.

And with that gold of her highly-praised notes
with which she entices others, she obtains for herself
that laurel crown, which no proud arrows²² can burn
or strike.

Anonymous

22. "proud arrows" of criticism.

Motets – John Pepper**1. Alleluia, cantemus, exultemus**

*Alleluia, cantemus,
 exultemus, alleluia.
 Surrexit illæsus
 ab inferis Jesus.
 Surrexit Salvator:
 lætare peccator.
 Alleluia, cantemus,
 exultemus, alleluia.
 Hodie Salvator mundi
 mortem nostram moriendo destruxit
 et vitam resurgendo reparavit.
 O lux triumphalis!
 O dies vitalis!
 Jubilemus et lætemur in ea.
 Ubi mors victoria tua?
 Ubi inferne stimulus tuus?
 O mors, mors tua Christus est;
 Inferne, morsus tuus Jesus est.
 O lux triumphalis!
 O dies vitalis!
 Jubilemus et lætemur in ea.
 Consolamini flentes;
 lætamini gentes:
 peccata delevit
 et omnes redemit Salvator.
 Ne flete, ne flete,
 gaudete, gaudete!
 O lux triumphalis!
 O dies vitalis!
 Jubilemus et lætemur in ea.
 Alleluia, cantemus,
 exultemus, alleluia.*

Alleluia! Let us sing,
 let us exult, alleluia!
 Jesus is risen
 unhurt from hell.
 The Saviour is risen:
 rejoice, O sinner!
 Alleluia! Let us sing,
 let us exult, alleluia!
 Today the Saviour of the world,
 by dying, destroyed our death,
 and, by rising again, restored our life.
 Oh triumphal light!
 Oh day of life!
 Let us rejoice and be glad in it.
 O death, where is your victory?
 O hell, where is your sting?
 O death, Christ is your death;
 O hell, Jesus is your destruction.
 Oh triumphal light!
 Oh day of life!
 Let us rejoice and be glad in it.
 Let us comfort those who weep;
 let us be glad, O nations:
 the Saviour has blotted out
 sins, and redeemed everyone.
 Do not weep, do not weep,
 rejoice, rejoice!
 Oh triumphal light!
 Oh day of life!
 Let us rejoice and be glad in it.
 Alleluia! Let us sing,
 let us exult, alleluia!

2. O Jesu meus amor

*O Jesu meus amor,
 mea vita, meum cor, et omnia,
 mea lux, mea sors, et omnia,
 amo te bone Jesu.
 Vel si me fugias sequar te;
 vel si me crucies laudabo te;
 vel si non diligas amo te.
 Ostende mihi faciem tuam et salvabis me;
 me respice et beabis.
 Quo fugis dilecte mi, o mi Jesu?
 Ne recedas, heu meum cor, vita fugit.
 En umbra mortis cæca venit nox,
 heu miserum me!
 Convertite faciem tuam o mi Jesu;
 revertere, heu mi Jesu, perimis me.
 Veni, veni, amo te.
 Mea felicitas, mea lux,
 redeas, redeas, amo te.
 Veni, veni meum cor,
 mea lux, mea sors, o veni.
 Bone Jesu, mea lux, mea sors,
 veni, veni, amo te.
 Mea jocunditas, mea felicitas,
 veni, veni, amo te.
 Bone Jesu, dulcis Jesu,
 care Jesu, amo te.*

O Jesus my love,
 my life, my heart, and all things,
 my light, my fate, and all things,
 I love you, good Jesus.
 Even if you flee me, I will follow you;
 even if you torment me, I will praise you;
 even if you do not value me, I love you.
 Show me your face and you will save me;
 look upon me and you will bless me.
 Whither do you flee, my beloved, O my Jesus?
 Do not go, ah my heart, my life is vanishing!
 Lo! in death's shadow, dark comes the night,
 ah, wretched me!
 Turn your face, O my Jesus;
 turn back, ah my Jesus, you are killing me!
 Come, come, I love you.
 My happiness, my light,
 return, return, I love you.
 Come, come, my heart,
 my light, my fate, oh come.
 Good Jesus, my light, my fate,
 come, come, I love you.
 My delight, my happiness,
 come, come, I love you.
 Good Jesus, sweet Jesus,
 dear Jesus, I love you.

3. Venite qui esuritis

*Venite qui esuritis,
 comedite panem vitæ et saturamini.
 Venite sitientes,
 bibite vinum lætitiæ et inebriamini.
 Comedite carnem Christi,
 bibite sanguinem ejus in Sacramento mirabili.
 O amoris prandium!
 O dulce convivium!
 Quis loquetur potentias Domini
 et mirabilia quæ fecit
 in hoc sacro convivio?
 Dum in cælis Christus regnat,
 hic se nobis totum donat:
 o mira clementia!
 Quem pavent angeli comedunt homines;
 quem timent fortes suscipiunt fragiles.
 Divitias cæli recipiunt pauperes;
 ad mensam Dei conscendunt humiles;
 vilis natura transcendit limites.
 O magna Dei bonitas!
 Fac te semper esuriam,
 te cibum vitæ comedam,
 te fontem vitæ sitiam
 et te nunquam fastidiam,
 o dulcissime Jesu.*

O come, you who hunger,
 eat the bread of life and be satisfied.
 O come, you who thirst,
 drink the wine of gladness and be intoxicated.
 Eat Christ's flesh,
 drink his blood in the marvellous Sacrament.
 Oh dinner of love!
 Oh sweet banquet!
 Who will tell the Lord's power
 and the wonders he has done
 in this sacred banquet?
 While Christ reigns in the heavens,
 here he gives all of himself to us:
 oh amazing kindness!
 Him at whom angels tremble, mortals eat;
 him whom the strong fear, the weak receive.
 The poor receive heaven's riches;
 the lowly climb up to God's table;
 for wretches, nature oversteps her boundaries.
 Oh the great goodness of God!
 Grant that I may always hunger for you,
 may eat you as the food of life,
 may thirst for you as the fountain of life,
 and may never despise you,
 O most sweet Jesus.

4. Venite gentes

*Venite gentes, properate populi,
 currite ad Agni nuptias.
 Ecce sacrum convivium
 in quo Salvator sumitur;
 æterni Patris Filius
 vinum hic bibitur,
 germinans virgines.
 Esurientes edite panem angelicum.
 Nihil est dulcius,
 nihil suavius,
 nihil jocundius.
 Sitientes bibite calicem Domini,
 divinum sanguinem.
 O quam amabilis,
 quam delectabilis*

Come, you nations, hurry, you peoples,
 run to the Lamb's wedding.
 Behold the sacred banquet
 in which the Savior is consumed;
 the Son of the everlasting Father
 is here drunk as the wine
 that makes the maidens flourish.
 You who hunger, eat the bread of angels.
 Nothing is sweeter,
 nothing more delightful,
 nothing more pleasing.
 You who thirst, drink the Lord's goblet,
 God's blood.
 Oh how lovely,
 how delightful

*hic potus est.
 Hoc bibe poculum si immundus es;
 cælorum puritas hic potus est.
 Hunc panem comede si pauper es;
 cæli thesaurus hic panis est.
 Hac esca pascere si tristis es;
 mundi lætitia hæc mensa est.
 Hunc cibum comede si cæcus es;
 æternæ gloriæ splendor hic est.
 Cælestes epulas gusta famelicus
 si venit mors;
 vita mortalium, vera immortalitas
 hic cibus est.
 Alleluia.*

is this drink!
 Drink this cup if you are unclean;
 this drink is the purity of the heavens.
 Eat this bread if you are poor;
 this bread is the treasury of heaven.
 Feed on this nourishment if you are sad;
 this table is the world's gladness.
 Eat this food if you are blind;
 this is the brightness of the everlasting glory.
 Enjoy heavenly dishes when you are famished
 if death comes;
 the life of mortals, the true immortality
 is this food.
 Alleluia.

5. Venite ad me omnes

*Venite ad me omnes,
 venite et videte.
 Venite et attendite fideles,
 attendite dolorem,
 attendite amorem:
 dolorem quo crucior,
 amorem quo ardeo.
 Ecce ego agnus innocens
 ductus ad patibulum,
 ductus ab amore
 et transfixus a dolore.
 Ecce morior, ecce spiro.
 O dolor! o amor!
 O dolor quantum audet!
 O amor quantum valet!
 Ille plagavit, iste sanavit;
 ille extorsit, iste eduxit spiritum.
 Nolite ergo flere,
 nolite plangere dolorem,
 sed celebrate amorem
 et dicite:
 O verbera salutifera!
 O plagæ plenæ gaudiis!
 O sanguis pignus gloriæ!
 O mors certe vivifica!
 O cara, cara viscera!
 O cara, cara vulnera,
 amoris Christi monumenta!*

Come to me, all of you,
 come and see.
 Come and consider, O faithful ones,
 consider the sorrow,
 consider the love:
 the sorrow by which I am tormented,
 the love with which I burn.
 Behold, I am the innocent lamb
 led to the gibbet,
 led by love
 and pierced by sorrow.
 Behold, I die; behold, I expire.
 Oh the sorrow! oh the love!
 Oh the sorrow, how bold it is!
 Oh the love, how strong it is!
 The one wounded, the other healed;
 the one wrenched, the other raised up the spirit.
 Do not weep, then,
 do not bewail the sorrow,
 but glorify the love,
 and say:
 Oh health-giving blows!
 Oh wounds full of joys!
 Oh blood, the pledge of glory!
 Oh death that assuredly gives life!
 Oh dear, dear entrails!
 Oh dear, dear wounds,
 reminders of Christ's love!

6. O quam tristis

*O quam tristis est anima mea
 dum recordor tui, o Mater Eva!
 Suspiro, lamentor, languero, doleo
 et plango amare dolorem meum.
 O Mater male cauta,
 o Mater nimis credula,
 serpens antiquus, pater mendacii
 decipiens te decepti nos;
 manducasti pomum
 et dentes filiorum obstupescunt;
 gustasti paululum dulcedinis
 et ecce nos morimur.
 O Eva, non Eva,
 non mater viventium
 sed mater morientium.
 Ecce nos crucias: ubique mæror,
 ubique dolor, ubique luctus,
 suspiria, languores,
 martiria, clamores,
 ærumnæ, miseriacæ,
 vulnera, mors.
 O Eva, non Eva,
 non mater viventium
 sed mater morientium.
 Consolatur sed anima mea
 dum recordor tui, o Maria.
 Respiro, jocundor,
 gaudeo, júbilo in canticis.
 O Virgo prudentissima,
 o Mater fidelissima,
 veritas Domini
 captivans te liberavit nos.
 Beata quæ credidisti,
 quia credendo beasti nos.
 Angelo Satanæ credidit Eva,
 angelo Domini tu Virgo.
 Eva credendo nos perdidit,
 tu credendo salvasti.
 Eva nos pauperes,
 Ave tuum divites fecit,
 Eva nos mæstos,
 Ave nos hilares,
 Eva dolentes,
 Ave gaudentes,*

Oh how sorrowful is my soul
 when I think of you, O Mother Eve!
 I sigh, lament, droop, grieve,
 and bitterly bewail my grief.
 O Mother unwary,
 O Mother too gullible,
 the old serpent, father of the lie,
 deceiving you, deceived us;
 you ate the fruit
 and your children's teeth are set on edge;
 you tasted a little bit of sweetness
 and behold, we die.
 O Eve, not Eve,
 not the mother of the living,
 but the mother of the dying!
 Behold, you torture us: everywhere mourning,
 everywhere grief, everywhere affliction,
 sighing, faintness,
 agony, shrieks,
 hardships, troubles,
 wounds, death.
 O Eve, not Eve,
 not the mother of the living,
 but the mother of the dying!
 Yet my soul is comforted
 when I think of you, O Mary.
 I breathe again, I celebrate,
 I rejoice, I sing songs out loud.
 O Virgin most wise,
 O Mother most faithful,
 the truth of the Lord,
 taking you captive, set us free.
 Blessed are you who believed,
 because, by believing, you blessed us.
 Eve believed Satan's angel—
 you, O Virgin, believed the Lord's angel.
 By believing, Eve ruined us;
 by believing, you saved us.
 Eve made us poor,
 your "Ave" made us rich;
 Eve made us gloomy,
 Ave made us merry;
 Eve, grieving;
 Ave, rejoicing;

*Eva damnatos,
Ave beatos.
Eva mortem dat æternam,
Ave vitam sempiternam.*

Eve, condemned;
Ave, blessed.
Eve gives eternal death,
Ave gives life everlasting.

7. Ave Maria

*Ave Maria!
Maria Mater Dei, Mater et Virgo,
tibi dico Mater Ave.
Quid mihi Domina dulcius tuo Ave?
O mirum Ave,
quod cælesti quadam dulcedine
inebriat cor devotum!
O mirabile et superadmirabile Ave,
ad quod dæmones effugantur,
peccatores liberantur,
filii delectantur,
angelus gratulatur,
Verbum incarnatur,
Virgo fœcundatur!
O dulcissimum et suavissimum Ave,
cujus fructu creaturæ renovantur,
homines redimuntur,
angeli reparantur!
Ergo tibi Ave
omnis creatura sine fine promat;
accedant omnes ad Mariam
qui volunt alligari amore.
Et cum salutaverint ex corde,
amplius fortiusque constringentur,
et quanto constringentur fortius,
libentius salutabunt,
et dicent Ave.*

Hail, Mary!
O Mary, Mother of God, Mother and Virgin,
to you, Mother, I say: Hail!
What is sweeter to me, Lady, than your Hail?
Oh wondrous Hail,
which by a kind of heavenly sweetness
inebriates the devout heart!
Oh wonderful and more than wonderful Hail,
whereat the devils are avoided,
the sinners are freed,
the children are delighted,
the angel rejoices,
the Word is made flesh,
the Virgin becomes fruitful!
Oh most sweet and charming Hail,
in consequence whereof creatures are revived,
human beings are redeemed,
angels are restored!
To you, therefore, "Hail!"
let every creature bring out endlessly;
let all those approach Mary
who wish to be bound by love.
And when they have greeted her from the heart,
they will be more strongly and firmly tied,
and by how much more firmly they are tied,
the more gladly will they greet her,
and say: Hail!

8. Amate o populi

*Amate o populi Mariam,
 Mariam Sponsam,
 Mariam Matrem:
 Matrem pietatis,
 Sponsam caritatis,
 Mare gratiarum
 populi amate.
 Hæc est Mare quod vos ducit,
 hæc est gratia quæ vos ditat,
 hæc est Sponsa quæ vos vocat,
 hæc est Mater quæ vos alit.
 O Mater, o Sponsa, o Mare,
 o Maria gratia plena,
 tu tota pulchritudo,
 tu tota gratiosa,
 tu tota plenitudo,
 tu tota speciosa.
 Amate o populi Mariam,
 Mariam Sponsam,
 Mariam Matrem:
 Matrem timoris,
 Sponsam dilectionis,
 Mare spei et fiduciæ
 populi amate.
 Hæc est Mare quod vos recipit,
 hæc est spes quæ vos erigit,
 hæc est Sponsa quæ vos adjuvat,
 hæc est Mater quæ vos liberat.
 O Mater, o Sponsa, o Mare,
 o Maria gratia plena,
 tu nullum respicis,
 tu nullum despicias,
 tu nullum rejicis, o benigna.
 Properate filii ad Matris brachia,
 venite flebiles ad Sponsæ gaudia,
 currite profugi ad Maris undas,
 confugite pauperes ad Mariæ gratias:
 gratias quæ vos sublevant,
 undas quæ vos salvificent,
 gaudia quæ vos lætificent,
 brachia quæ vos excipiant
 errantes amate;
 et ut foveant et firment
 et solident amantes, amate.*

O you peoples, love Mary,
 Mary the Spouse,
 Mary the Mother:
 the Mother of kindness,
 the Spouse of love,
 the Sea of graces,
 O you peoples, love.
 She is the Sea that guides you,
 she is the grace that enriches you,
 she is the Spouse that calls you,
 she is the Mother that nourishes you.
 O Mother, O Spouse, O Sea,
 O Mary, full of grace,
 you are all beauty,
 you are all gracious,
 you are all fullness,
 you are all fair to see.
 O you peoples, love Mary,
 Mary the Spouse,
 Mary the Mother:
 the Mother of fear,
 the Spouse of love,
 the Sea of hope and of trust,
 O you peoples, love.
 She is the Sea that rescues you,
 she is the hope that raises you up,
 she is the Spouse that sustains you,
 she is the Mother that sets you free.
 O Mother, O Spouse, O Sea,
 O Mary, full of grace,
 you look back upon none,
 you despise none,
 you refuse none, O kindly one.
 Hurry, children, to the Mother's arms,
 come, mourners, to the Spouse's joys,
 run, fugitives, to the Sea's waves,
 flee, you poor, to Mary's graces:
 the graces to support you,
 the waves to save you,
 the joys to gladden you,
 the arms to catch you,
 O you wandering ones, love;
 and, so that they may foster and support
 and strengthen those who love, love.

9. Succurre o Diva clemens

Succurre o Diva clemens,
succurre o Dea cæli,
succurre misero perituro.
Audi Mater,
audi Virgo,
audi potens,
audi miserum clamantem,
audi miserum dicentem:
Tu mea spes,
tu mea sors,
tu mea vita,
tu meum cor.
Heu jam languedo,
heu jam doleo,
heu jam pereor.
Subveni Mater misericordiarum
et totius consolationis.
Porrige manum,
o Mater, o Diva, o Clemens,
o Mater heu cado,
sustine spiritum;
o Diva heu languedo,
sustine vitam;
o Clemens heu morior,
ama Mater,
ama Virgo,
ama Sponsa.
Tu vera salus,
tu vera vita,
tu verus amor peccatoris.

Help, O divine, merciful woman,
 help, O Goddess of heaven,
 help a wretch about to perish.
 Hear, Mother,
 hear, Virgin,
 hear, mighty one,
 hear a wretch who shouts,
 hear a wretch who says:
 You are my hope,
 you are my fate,
 you are my life,
 you are my heart.
 Ah, now I am drooping,
 ah, now I am grieving,
 ah, now I am perishing!
 Come to the rescue, Mother of mercies
 and of all comfort.
 Stretch out your hand,
 O Mother, O Divine, O Merciful,
 O Mother, ah, I am falling,
 uphold my spirit!
 O Divine, ah, I am drooping,
 uphold my life!
 O Merciful, ah, I am dying,
 love me, Mother,
 love me, Virgin,
 love me, Spouse!
 You are the true health,
 you are the true life,
 you are the true love of the sinner.

10. Quis mihi det calicem bibere Domini?

*Quis mihi det calicem bibere Domini?
 O bone Jesu, dulcis Jesu, care Jesu,
 cupio dissolvi pro te.
 O patiar, o urar, o secer, o moriar pro te.
 Vincla, catenæ venite, properate, sævite,
 ligate clamantem, amantem vos.
 Bone Jesu,
 o patiar, o urar, o secer, o moriar pro te.
 O aquæ submergite, flumina obruite,
 ignes incendite, cruces suspendite,
 lanceæ, gladii, fulmina
 figite, fodite, sternite me.
 Dulcis Jesu,
 o patiar, o urar, o secer, o moriar pro te.
 Pectines, unguæ, beluæ
 vulnerate, lacerate, trucidate hæc viscera.
 Care Jesu,
 o patiar, o urar, o secer, o moriar pro te.
 O dulces pænæ, tormenta mellea,
 felicia vulnera, beata mors.
 Sic fuso sanguine,
 solute corpore,
 emisso spiritu,
 volem ad te, te fruar, te satier,
 requiescam in te in æternum et ultra.*

Who will give me the Lord's cup to drink?
 O good Jesus, sweet Jesus, dear Jesus,
 I desire to be destroyed for you.
 Oh may I suffer, burn, be cut, die for you!
 Prison, chains, come, hasten, rage,
 tie up one who calls upon you and loves you.
 Good Jesus,
 oh may I suffer, burn, be cut, die for you!
 O waters, sink me; rivers, overwhelm me;
 fires, burn me; crosses, hang me;
 spears, swords, thunderbolts,
 pierce, stab, overthrow me.
 Sweet Jesus,
 oh may I suffer, burn, be cut, die for you!
 Combs, claws, monsters,
 Wound, mangle, massacre these entrails.
 Dear Jesus,
 oh may I suffer, burn, be cut, die for you!
 Oh sweet pains, torments of honey,
 happy wounds, blessed death!
 When thus my blood has been shed,
 my body broken,
 my spirit released,
 may I fly to you, enjoy you, be satisfied by you,
 rest in you for ever and beyond.

11. Venite populi

*Venite populi,
 accurrite gentes,
 canite omnes.
 Alleluia.
 Venite populi,
 accurrite gentes,
 canite omnes.
 O beatam, o felicem N.!
 Illam mundus peperit;
 mundus illam aluit.
 Illa mundum sprevit;
 mundum illa fugit;
 illa cælum dilexit.
 Sprevit illa mundum,
 a mundo damna patiens.
 Fugit illa mundum,
 a mundo mala referens.
 Dilexit illa cælum,
 a cælo bona expectans,
 bona æternum duratura.
 Hæc bona cælum obtulit,
 hæc bona illa tenet.
 Eia Diva, his bonis gaude,
 his bonis fruire sempiternis.
 Alleluia.*

Come, you people,
 hurry up, you nations,
 sing, all of you.
 Alleluia.
 Come, you people,
 hurry up, you nations,
 sing, all of you.
 Oh blessed, oh happy N.! [a female saint]
 The world gave birth to her;
 the world reared her.
 She rejected the world;
 she left the world;
 she prized heaven.
 She rejected the world,
 putting up with injuries by the world.
 She left the world,
 bringing back evils by the world.
 She prized heaven,
 looking for good things from heaven,
 good things that will last for ever.
 These good things heaven bestowed;
 these good things she possesses.
 Ah, divine woman! rejoice in these good things,
 enjoy these everlasting good things.
 Alleluia.

12. O praeclara dies

*O praeclara dies
quæ nobis illuxit,
o felix, o beata
in qua Virgo intemerata
protulit Deum et hominem!
Jubilemus, alleluia.
Tantum miraculum,
tam grande mysterium
et admirabile sacramentum
decantemus, alleluia.
En majestas infinita
in paupertate inaudita
jacens in præsepio
et in cælis regnans, alleluia.
Celebremus et annuntiemus
in universa terra
Verbum caro factum, alleluia.
Ut devotis concentibus
resonet turba fidelis
dum laudibus divinis
personat angelicus ordo dicens:
Gloria in excelsis Deo, alleluia.*

Oh splendid day
which has dawned upon us,
oh happy, oh blessed,
on which an undefiled Virgin
brought forth God and man!
Let us shout for joy, alleluia.
So great a miracle,
such a great mystery
and wonderful sacrament
let us sing repeatedly, alleluia.
Lo, the unbounded majesty
in unheard-of poverty,
lying in a manger
and reigning in the heavens, alleluia.
Let us glorify and proclaim
in all the earth
the Word made flesh, alleluia.
With devout harmonies
let the faithful crowd resound,
while with heavenly praises
the company of angels re-echoes, saying:
Glory to God in the highest, alleluia.



Figure 5: Engraving from Daniel Speer's *Philomela angelica cantionum sacrarum* (1688).

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<https://gallica.bnf.fr/ark:/12148/btv1b9062553f>

18

- - le - lu - ia, ex-ul-te - mus, can - te - mus, can - te - mus, ex-ul-

6

22

- te - mus, ex-ul-te-mus, can - te - mus, al-le-lu-ia, al-le - lu-ia, al-le-lu-ia, al-le - lu - ia, al -

b 6 b b b # b

26

- - le - lu - ia, ex-ul-te - mus, can - te - mus, can - te - mus, ex-ul-

b 6 b # b b

30

- te - mus, al-le-lu-ia, al-le - lu-ia, al-le - lu-ia, al-le - lu - ia, al - le -

6 b # 6

34

- lu - ia, al-le - lu - ia. Sur-re-xit il - læ-sus ab in - fe-ris

6 7 6

39

Je - sus. Sur - re - xit Sal - va - tor: læ - ta - re, læ - ta - re, læ - ta - re, læ - ta - re pec - ca -

6 #

42

- tor. Sur - re - xit Sal - va - tor, Sur - re - xit Sal - va - tor: læ - ta - re, læ - ta - re, læ - ta - re, læ -

6

45

- ta - re pec - ca - tor, læ - ta - re, læ - ta - re pec - ca - tor. Al - le - lu - ia, al - le -

b # 6 b 4 #

48

- lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, can - te - mus, can -

6 b # 6 #

53

- te - mus, can - te - mus, can - te - mus, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

6 #

78

- lu - ia, al - le - lu - ia, al - le - lu - ia.

83

Ho - di - e Sal - va - tor mun - di mor - tem nos - tram mo - ri -

88

- en - do de - stru - xit et vi - tam re - sur - gen - do, et vi - tam re - sur - gen - do, re - sur - gen - do re - pa -

92

- ra - vit. O lux tri - um - pha - lis! O di - es vi - ta - lis! Ju - bi - le - mus, ju - bi -

96

- le - mus, ju - bi - le - mus et læ - te - mur, ju - bi - le - mus et læ - te - mur in e - a, -

99

ju-bi-le - mus et læ - te - mur, ju-bi-le - mus et læ - te-mur in e - a.

b # 4 # #

103

U - bi, u - bi mors vic - to - ri-a tu - a? U - bi, u - bi in -

b 6 6 7 6 6

110

- fer - ne sti - mu-lus tu - us? O mors, mors tu - a

6 7 6 6

117

Chris - tus est; in - fer - ne, mor-sus tu - us Je - sus est.

6

124

O lux tri - um - pha-lis! O di - es vi - ta - lis! Ju - bi - le - mus, ju - bi -

#

127

- le - mus, ju - bi - le - mus et læ - te - mur, ju - bi - le - mus et læ - te - mur in e - a,

130

ju - bi - le - mus et læ - te - mur, ju - bi - le - mus et læ - te - mur in e - a.

134

Con-so-la - mi-ni flen - tes; læ - ta - mi-ni, læ - ta - mi - ni, læ - ta - mi - ni, læ -

138

- ta - mi - ni gen - tes: pec - ca - ta de - le - vit et om - nes re - de - mit, re - de - mit Sal - va - tor.

143

Ne fle - te, ne fle - te, gau - de - te, gau - de - te, gau - de - te, gau - de - te, gau -

149

- de - te, gau - de - te, gau - de - te, ne fle - te, om - nes, om - nes, om - nes re - de - mit, re -

155

- de - mit Sal - va - tor, om - nes, om - nes, om - nes, om - nes, om - nes, re - de - mit, ne fle - te, gau -

159

- de - te, gau - de - te, gau - de - te, gau - de - te, gau - de - te, gau - de - te, gau - de - te,

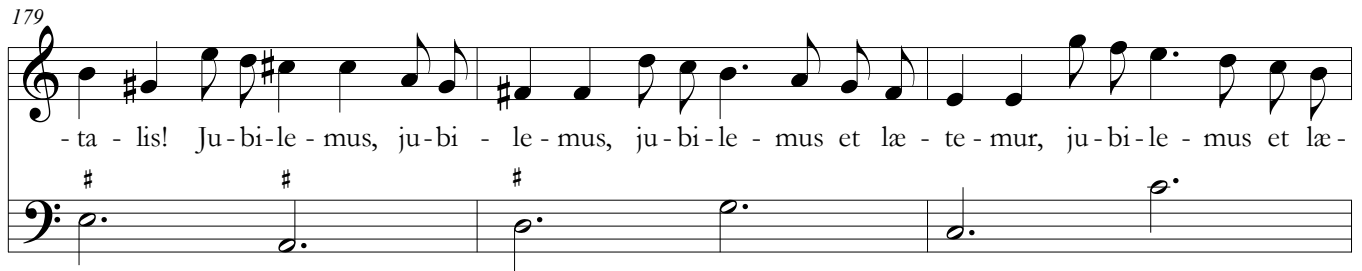
166

om - nes re - de - mit, ne fle - te, ne fle - te, gau - de - te, gau - de - te, gau - de - te, gau -

173

- de - te, gau - de - te, gau - de - te, gau - de - te! O lux tri - um - pha - lis! O di - es vi -

179



- ta - lis! Ju - bi - le - mus, ju - bi - le - mus, ju - bi - le - mus et læ - te - mur, ju - bi - le - mus et læ -

182



- te - mur in e - a, ju - bi - le - mus et læ - te - mur, ju - bi - le - mus et læ - te - mur in e - a.

187



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

191



- lu - ia, can - te - mus, can - te - mus, can - te - mus, can - te - mus, al - le - lu - ia, al - le -

195



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

199

ex-ul-te - mus, ex-ul - te - mus, can - te - mus, can - te - mus, al - le - lu - ia, al - le -

202

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

6 6

206

ex-ul-te-mus, can - te-mus, can-te-mus, ex-ul - te-mus, ex-ul-te-mus, can - te-mus, al-le-lu-ia,al-le-

b

210

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

6 b b b # b b 6 b # b

214

ex-ul-te-mus, can - te-mus, can-te-mus, ex-ul - te-mus, al-le-lu-ia,al-le - lu-ia,al-le-lu-ia,al-le-

b 6 b

218

-lu - ia, al - le - lu - ia, al - le - lu - ia.

2. O Jesu meus amor

Chiara Margherita Cozzolani (1602–c. 1677)

Edited by Lucas Harris; continuo reconstructed after D. Speer (1688)

Canto

O Je - su, Je - su, Je - su, o Je - su me - us

[Basso Continuo]

5

a - mor, me - a vi - ta, me - a vi - ta, me - um cor, et om - ni - a, me - a lux, me - a

10

sors, et om - ni - a. a - mo te, a - mo, a - mo te bo - ne Je - su. Vel si me

16

fu - gi - as se - quar te; vel si me cru - ci - es lau - da - bo te;

23 *p* *[f]*

vel si non di - li-gas a - mo te, a - mo te. Os-ten-de,

♭ #6 # # 6 (#7) # #

30 *[p]*

os-ten-de mi-hi fa - ci-em tu-am et sal-va - bis me, sal-va - bis me,

3 4 ♭5 6 ♭ # ♭ # ♭

34 *[f]* *[p]* *[f]*

et sal-va - bis me, sal-va - bis me; me res - pi-ce, me res - pi-ce

♭ # ♭ ♭ # ♭ 6 # 6

38 *t*

et be - a - bis.

6 6 5 6 5 4 # 6 # 7(#6)

45

Quo fu-gis, quo fu-gis, *quo fu-gis* di-lec-te mi, quo fu - gis o mi Je-su, o di-lec-te

♭ ♭ #5 #5 6 (5 6)

49

mi, quo fu - gis? Ne re - ce - das, heu me - um cor, heu

53

me - um cor, me - um cor, vi - ta fu - git. En um - bra mor - tis cae - ca ve - nit

58

nox, heu mi - se - rum me! Con - ver - te, con - ver - te fa - ci - em

65

tu - am o, o mi Je - su, con - ver - te, con - ver - te, con -

72

- ver - te, con - ver - te fa - ci - em tu - am o, o mi Je -

79 *p*

-su, o, o mi Je - su; Re - ver - te - re, re - ver - te - re,

6 # 6 (#) (6) 4 # #

85 [*f*]

re - ver - te - re, re - ver - te - re, heu mi Je - su, pe - ri - mis me. Ve - ni,

b 5 (#) 7 6 # b

90 *p* **Allegro** [*f*]

ve - ni, ve - ni, ve - ni, a - mo te, a - mo te. Me - a fe -

b # 6 7

98

- li - ci - tas, me - a lux, re - de - as, re - de - as, a - mo te,

6 b (#) 6 # # (#) 6 (#)7

105

a - mo te. Ve - ni, ve - ni, ve - ni, ve - ni me - um cor,

6 # # (#)5 6

113

ve - ni, ve - ni, ve - ni, ve - ni, me - a lux, me - a sors, o, o,

♭5 # (#)5 6 # # (#)5 ♭5

121

o, o, ve - ni, ve - ni, o ve - ni, ve - ni,

6 # (#)5 (#) (#)5 ♭6 (#) (#)

128

ve - ni, ve - ni, ve - ni, ve - ni me - um cor, ve - ni, ve - ni,

(#)5 (#)7 6) 4 # # 6 (#)7 6 4 # # 6 (#)7

135

-ni me - a lux, ve - ni, ve - ni me - a sors, ve - ni, ve - ni, ve - ni,

6 4 # # 6 (#) (6) 5 4 # # 6 (#)7 5 6 4 #

142

-ni, o, o, o, o ve - ni, o ve - ni, ve - ni, ve - ni,

(#)5 (#)7 6) (#) (#)5

149 **Adagio**

ve - ni, ve - ni, ve - ni. Bo - ne Je - su, me - a lux, me - a

(#)5 4 # # # # #

157 ***p***

sors, ve - ni, ve - ni, ve - ni, ve - ni, a - mo te, a - mo

b #6 #6 b b #6 6 b #

164 **Allegro** [***f***]

te. Me - a jo - cun - di - tas, me - a fe - li - ci - tas, me - a jo - cun - di - tas,

6 # # # 6

171

me - a fe - li - ci - tas, ve - ni, ve - ni, ve - ni, ve - ni, a - mo

7 #6 # 6 b # #

178 **Adagio** [***f***]

p

te, a - mo te. Bo - ne Je - su, dul - cis Je - su, ca - re,

6 (#)7 # # # (#)4 5 3 6 4 (#)5 3

186

ca - re Je - su, bo - ne Je - su, dul - cis Je - su,

(#)6/4 5/3 5 #6 # # (#)6/4 5/3 6/4 (#)5/3

193

ca - re, ca - re Je - su, a - mo, a - mo, a - mo te,

(#)6/4 #5 # 6 # #

201

p *pp*

a - mo, a - mo, a - mo te, a - mo te.

6 # # # #

3. Venite qui esuritis

Chiara Margherita Cozzolani (1602–c. 1677)

Edited by Lucas Harris; continuo reconstructed after D. Speer (1688)

Canto

Ve - ni - te, ve - ni - te, ve - ni - te, ve -

[Basso continuo]

5

- ni - te, ve - ni - te, ve - ni - te qui e - su - ri - tis, ve - ni - te, ve - ni - te, co - me - di - te

9

pa - nem vi - tæ et sa - tu - ra - mi - ni, ve - ni - te, ve -

13

- ni - te et sa - tu - ra - mi - ni. Ve - ni - te, ve - ni - te, ve -

17

- ni-te si-ti-en-tes, bi-bi-te vi-num, bi-bi-te vi-num læ-ti-ti-æ,

21

bi-bi-te vi-num, bi-bi-te vi-num læ-ti-ti-æ et in-e-bri-a-mi-ni, et i-

25

- ne-bri-a-mi-ni, et i-ne-bri-a-mi-ni, et i-ne-bri-a-

28

31

35

mi - ni.

40

Co-me - di-te car - nem Chris - ti, bi - bi-te san - gui-nem e - jus in Sa-cra-

44

- men - to mi - ra - bi - li. O, o,

49

o, o, o a - mo - ris pran - di -

54

- um! O, o, o

59

dul - ce con - vi - vi - um! Quis lo-que-tur po - ten - tias Do-mi-ni

(6) (6) 4 # # # 7

64

et mi-ra-bi-li-a quæ fe-cit in hoc sa - cro con-vi - vi - o?

6 b 6 6 #

68

Dum in cæ-lis Chris-tus re-gnat hic se no-bis to - tum, to - tum, to - tum do -

b 6 b 4 #

72

-nat, o mi-ra, o mi-ra cle-men - ti - al

6 # 6 (6) 4

77

Quem pav-ent An-ge-li co-me-dunt ho-mi-nes, quem ti-ment for-tes su-

(#) # # #

81

- sci - pi - unt fra - gi - les. Di - vi - ti - as Cæ - li re - ci - pi - unt pau - pe - res;

84

ad men - sam De - i con - scen - dunt hu - mi - les; vi - lis na - tu - ra tran - scen - dit, tran -

88

- scen - dit, tran - scen - dit li - mi - tes. O ma - gna De - i,

92

ma - gna De - i bo - ni - tas!

97

Fac te sem - per e - su - ri - am,

103

te ci - bum vi - tæ co - me - dam, te fon - tem

♭ 6 4 3

108

vi - tæ si - ti - am et te,

6 # #

113

et te, et te nun - quam, *nun - quam* fas -

6 # 5 6 ♭ 6 5 6 5 6 ♭ 7

119

- ti - di - am, et te, et te,

4 # # # # 6 ♭5 6

125

et te nun - quam, *nun - quam* fas - ti - di - am,

5 #6 (#)5 6 5 6 ♭ 7 4 # ♭

131

fac te sem - per e - su - ri - am,

(6) 7 4 # b 4 # b

137

fac te sem - per e - su - ri - am,

(6) 7 (4) (6) b 4 #

143

te ci - bum vi - tæ co - me - dam, te fon - tem vi -

6 6 4 # 6 6

149

- tæ si - ti - am et te, et te,

4 # # 6 (5) 6

155

et te nun - quam, nun - quam fas - ti - di - am,

5 #6 (#)5 6 5 6 b 4 # #

161

et te, et te, et te

6 5 6 5 #6 (#)5 6

167

nun - quam, nun - quam fas - ti - di - am, o

5 6 b 4 # #

171

dul - cis - si - me, dul - cis - si - me Je - su, o

6 # 4 #

175

o dul - cis - si - me, o dul - cis - si - me Je - su

6 5 6 5 # (6) 5

179

o dul - cis - si - me, o dul - cis - si - me Je - su

b # 6 b 7 4 #

4. Venite gentes

Chiara Margherita Cozzolani (1602–c. 1677)

Edited by Lucas Harris; continuo reconstructed after D. Speer (1688)

Canto

Ve-ni-te gen-tes, ve - ni - te, ve-ni - te pro-pe - ra-te po - pu-li, pro-pe-ra -

(6) (6) (6)

[Basso continuo]

4

- te, pro-pe-ra - - - - te po - pu - li,

(6) (6)

7

ve-ni - te, ve-ni - te, ve-ni - te, ve-ni-te gen-tes, pro-pe - ra-te po - pu-li, pro-pe-ra -

6 # # (#) (6) # (6)

11

- te, pro-pe - ra - - - - te - po - pu -

(6)

13

- li, cur-ri-te, cur-ri-te, cur-ri-te, cur-ri-te ad A-gni nup-ti-as, cur-ri-te, cur-ri-te, cur-ri-te,

6 6 6 6 6

16

cur-ri-te ad A-gni nup-ti-as, ve-ni-te gen-tes, pro-pe-ra-te po-pu-li, cur-ri-te,

6 4 3 (#) (6) # # 6

19

cur-ri-te, cur-ri-te, cur-ri-te ad A-gni nup-ti-as, ad A-

6 6

22

- gni nup-ti-as, ve-ni-

6 3 4 3 6

26

-te, pro-pe-ra-te, cur-ri-te, cur-ri-te, cur-ri-te, cur-ri-te.

6 6

28

Ec - ce sa - crum con - vi - vi - um in quo Sal - va - tor su - mi - tur; ae - ter - ni

5 6 7 6

33

pa - tris, ae - ter - ni Pa - tris - Fi - li - us vi - num hic bi - bi - tur ger -

6 b b 4 # # 6 6

37

Presto

- - mi - nans vir - gi - nes. E - su - ri - en - tes

6 (6/5) 4 3 7

41

e - di - te pa - nem an - ge - li - cum.

7 # 6 b 4 # (#)

46

Adagio

Ni - hil est dul - ci - us, ni - hil su - a - vi - us, ni - hil jo - cun - di - us.

6 b # 6 b # 6 b b 4 # #

50 **Allegro**

Si-ti-en - tes bi - bi - te ca - li-cem Do - mi - ni, di - vi - num san - gui-

53

-nem, bi - bi - te, bi - bi - te, bi - bi - te, bi - bi - te.

6 6

56

O - quam a -

6 6 6 6

60

- ma - bi - lis, quam de - lec - ta - bi - lis hic po - tus est. Hoc bi - be

b 4 #

64

po - cu - lum si im - mun - dus es; cae - lo - rum pu - ri - tas hic po - tus

(6) 6

67

est.

71

Hunc pa-nem co-me-de si pau-per es; cæ-li the-sau-rus hic pa-nis

(#6) (6) #

75

est.

79

Hac es-ca pa-sce-re si tri-stis es; mun-di læ-

b b 6 #

82

- ti-ti-a hæc men-sa est.

(b) # (#) # #

86

Hunc ci-bum co-me-de si cæ-cus es; æ-ter-næ

90 **Adagio**

glo-ri-æ splen-dor hic est. Cæ-les-tes e-pu-las

94 **Allegro**

gu-sta fa-me-li-cus si-ve-nit mors; vi-ta mor-

98

-ta-li-um, ve-ra im-mor-ta-li-tas hic-ci-bus est.

102

Al-le-lu-ia, al-le-lu-ia,

105

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

108

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

111

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

115

al - le - lu - ia

118

al - le - lu - ia

121

le - lu - ia.

(6/5) 4 3

The image shows a musical score for two staves, treble and bass clef, in a minor key. The treble staff begins with a treble clef and a key signature of one flat. The melody starts with a series of eighth notes, followed by a half note, and then a quarter note. The bass staff begins with a bass clef and a key signature of one flat. The bass line consists of a series of eighth notes, followed by a half note, and then a quarter note. The lyrics 'le - lu - ia.' are written below the treble staff. Fingerings are indicated below the bass staff: (6/5) for the first measure, 4 for the second measure, and 3 for the third measure. The score ends with a double bar line and repeat dots.

5. Venite ad me omnes

Chiara Margherita Cozzolani (1602–c. 1677)

Edited by Lucas Harris; continuo reconstructed after D. Speer (1688)

Canto

Ve - ni - te, ve - ni - te, ve -

[Basso continuo]

The first system of music shows the beginning of the piece. The Canto part is in treble clef with a common time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Basso continuo part is in bass clef with a common time signature, starting with a whole note G3.

5

- ni - te ad me om - nes, ve - ni - te, ve - ni - te,

6 4 3 6 5

The second system continues the piece. The Canto part starts with a half note G4, a quarter note A4, and a quarter note B4. The Basso continuo part has a whole note G3, a half note A3, and a quarter note B3.

10

ve - ni - te, ve ni - te et vi -

6 5 (6) (7) 4 #

The third system continues the piece. The Canto part has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Basso continuo part has a whole note G3, a half note A3, and a quarter note B3.

15

- de - te, ve - ni - te, ve - ni - te et

6 6 5 6

The fourth system continues the piece. The Canto part has a whole note G4, a quarter note A4, and a quarter note B4. The Basso continuo part has a whole note G3, a half note A3, and a quarter note B3.

19

at - ten - di - te, at - ten - - - -

6 4 3

24

- - - - di - te - - fi - de - les,

7 6

29

at - ten - di - te do - lo - rem, at - ten - di - te a - mo -

#6 7 # 4 #

35

-rem: do - lo - rem quo cru - ci - or, a - mo - rem, a - mo - rem quo

b 6 (#6) # 6 # (6)

40

ar - de - o. Ec - ce, ec - ce e - go a - gnus in - no - cens, ec - ce

(4) # 6

45

duc-tus ad pa-ti - bu-lum, ec-ce duc-tus ab a - mo - re et trans - fi - xus a do-

6 (#) (#) 6 6

49

- lo - re. Ec - ce mo - ri - or, ec - ce spi - ro.

6 # # 7 6 (b)7 6 4 3

54

O do - lor! o a - mor! o a - mor! o do - lor!

5 6 5 6 (b)6 #

59

O do - lor, quan - tum au - det! O a - mor,

6 4 # 6 6

64

quan - tum va - let! Il - le pla - ga - vit, is - te sa - na - vit; il - le ex-

4 3 (b) 6 (4) 5 (#) (b)

69

-tor - sit, is - te e - du - xit Spi - ri - tum. No - li - te er - go _____

4 # 6

74

fle - re, no - li - te plan - ge - re do - lo -

7 4 #

78

-rem, sed ce - le - bra - - - te, ce - le - bra - te a - mo -

6 6 6 5

81

-rem, a - mo - rem, sed ce - le - bra - - - te, ce - le - bra - te a - mo -

6 #

84

-rem, a - mo - rem et di - ci - te, et di - ci - te: O ver - be - ra sa - lu - ti - fe - ra! O

6 4 3 (7 6)

88

pla - gæ ple - næ gau - di-is! O san - guis pi - gnus glo - ri - æ! O, o, o

91

mors cer - te vi - vi - fi - ca! O ca - ra, ca - ra vi - sce - ra! O ca - ra,

94

ca - ra vul - ne - ra, a - mo - ris Chris - ti, a - mo - ris Chris - ti mo - nu - men - ta! O ca - ra

98

vi - sce - ra, o ca - ra vul - ne - ra, o san - guis, o pla - gæ, o ver - be - ra,

101

O ver - be - ra sa - lu - ti - fe - ra! O pla - gæ ple - næ gau - di - is! O san - guis pi - gnus

104

glo - ri - ael O, o, o mors cer - te vi - vi - fi - ca! O ca - ra,

(#) 6 6 4 # 6 5

107

ca - ra vi - sce - ra! O ca - ra, ca - ra vul - ne - ra, a - mo - ris Chris - ti,

b #6 # b 6 5 6 # # # #

110

a - mo - ris Chris - ti mo - nu - men - ta, a - mo - ris Chris - ti, a - mo - ris Chris - ti, a - mo - ris

6 4 #

114

Chris - ti mo - nu - men - ta

6 (#)

117

nu - men - ta!

6 4 3

6. O quam tristis

Chiara Margherita Cozzolani (1602–c. 1677)
Edited and continuo reconstructed by Lucas Harris

Canto

O ——— quam tris - tis est a - ni - ma me - a, dum re - cor - dor

[Basso continuo]

4

tu - i, dum re - cor - dor tu - i, o Ma - ter E - va! Sus - pi - ro, la - men - tor, lan -

10

- gue - o, do - le - o et plan - go a - ma - re do - lo - rem me - um.

16

O Ma - ter ma - le cau - ta, o Ma - ter ni - mis

20

cre-du-la, ser-pens an-ti-quus, pa-ter men-da-ci-i de-ci-pi-ens te de-ce-pit nos;

25

man-du-cas-ti po-mum et den-tes fi-li-o-rum ob-stu-pes-cunt; gus-tas-ti pau-

30

- lu-lum dul-ce-di-nis et ec-ce nos mo-ri-mur.

35

O E-va, non E-va, non Ma-ter vi-

39

-ven-ti-um sed Ma-ter mo-ri-en-ti-um. Ec-ce nos

44

cru - ci - as: u - bi - que mæ - ror, u - bi - que do - lor, u - bi - que luc - tus, — su -

48

- spi - ri - a, lan - guo - res, mar - ti - ri - a, cla - mo - res, æ - rum - næ, mi - se - ri - æ, vul -

52

- ne - ra, — mors. O E - va, non E - va, non

56

Ma - ter vi - ven - ti - um sed Ma - ter mo - ri - en - ti - um.

61

Con - so - la - tur sed a - ni - ma me - a dum re - cor - dor tu - i, dum re - cor - dor tu - i, o — Ma -

66

- ri - a. Res - pi - ro, jo - cun - dor, gau - de - o, ju - bi - lo, ju - bi - lo in can - ti - cis.

71

O Vir - go pru - den - tis - si - ma, o Ma - ter fi - de - lis - si - ma, ve - ri - tas

75

Do - mi - ni cap - ti - vans te li - be - ra - vit nos.

80

Be - a - ta, be - a - ta quæ cre - di - dis - ti, qui - a cre - den - do, qui - a cre -

84

- den - do be - as - ti nos. An - ge - lo Sa - ta - næ cre - di - dit E - va, an - ge - lo

88

Do-mi-ni tu Vir - go. E - va cre-den - do nos per-di-dit, tu cre - den-do sal-vas -

93

- ti. E - va nos pau-pe-res, A - ve tu-um di - vi - tes fe - cit, E - va nos mas-tos, A -

98

- ve nos hi - la-res, E - va do - len - tes, A - ve gau - den - tes,

103

E - va dam - na - tos, A - ve be - a - tos. E - va mor - tem dat æ - ter - nam,

108

A - ve vi - tam sem - pi - ter - nam, E - va mor - tem, A - ve vi - tam, E - va mor - tem dat æ -

112

-ter-nam, A-ve vi-tam sem-pi - ter-nam, E-va mor-tem, A-ve vi-tam, E-va mor-tem, A-ve

116

vi - tam, E - va mor-tem dat æ - ter-nam, A - ve vi - tam sem - pi - ter - nam.

7. Ave Maria

Chiara Margherita Cozzolani (1602–c. 1677)
Edited and continuo reconstructed by Lucas Harris

Canto

[Basso continuo]

8

A - ve, A - ve, A - ve Ma - ri -

16

- a, A - ve, A -

22

ve Ma - ri - a!

29

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

7 6 # 6 7 6 #

36

- ter et Vir - go, ti - bi di - co Ma - ter A - ve, A - ve,

6 7 #6 6 7 #6

44

A - ve, A - ve, A - ve, A - ve.

4 # 6 #6 4 # # 7 6

51

Quid mi - hi Do - mi-na dul - ci-us tu-o A - ve? O mi-rum A - ve, o mi-rum

6 5 # 6 6

55

A - ve, quod cæ - les - ti qua - dam dul - ce - di-ne i - ne-bri-at cor de-vo - tum!

#7 4 #

60

O mi - ra - bi-le, o mi - ra - bi-le et su-per-ad-mi - ra - bi-le

6 # 6 5 6

66

A - - - - -

6 6 6

72

- - - - - ve, ad quod dæ-mones ef-fu-gan -

4 3

77

- tur, pec-ca - to-res li-be-ran - tur, fi-li-i de-lec-tan - tur, an-ge-lus gra-tu-la - tur, Ver -

5 #6 # 6 #

81

- bum in - car-na - tur, Vir - go fœ-cun-da - tur!

6 5 #6 4 # # 6 7 6

86

O

90

dul - cis - si - mum et su - a - vis - si - mum A - ve, cu - jus fruc - tu cre - a -

94

- tu - ræ re - no - van - tur, ho - mi - nes re - di - mun - tur, an - ge - li re - pa - ran - tur!

98

Er - go, er - go ti - bi A - ve, A -

104

- ve, A - ve om - nis cre - a - tu - ra si - ne fi - ne, si - ne

110

fi - ne, si - ne fi - ne pro - mat, A - ve, A - ve,

4 # 6 # 6 #

117

A - ve om - nis cre - a - tu - ra si - ne fi - ne, si - ne fi - ne, si - ne

6 # # 5 6 #5 #6 #5

123

fi - ne pro - mat, si - ne fi - ne, si - ne fi - ne pro - mat, si - ne fi - ne, si - ne fi - ne

4 # # 6 4 # 5 #6

129

pro - mat; ac - ce - dant om - nes ad Ma -

4 # # # 6 7 6 # 6 #6 4 # #

136

- ri - am qui vo - lunt al - li - ga - ri a - mo - re.

6 5 #6 6 # 7 6

141

Et cum sa-lu - ta-ve-rint ex cor - de, amp - li - us for - ti - us - que

6 # 6 # #6 # 6

146

con - strin - gen - tur, et quan - to con-strin-gen-tur for-ti-us, li -

6 # 4 # # # # 7 #6 #

152

- ben - ti-us sa-lu-ta - bunt, sa-lu-ta - bunt, et di - cent A - ve,

7 6

156

A - ve, A - ve, A - ve, A - ve, A - ve.

#6 4 # #6 4 # #

8. Amate o populi

Chiara Margherita Cozzolani (1602–c. 1677)
Edited and continuo reconstructed by Lucas Harris

Canto

A - ma - te o po - pu - li, a - ma - te o po - pu - li

[Basso continuo]

7

Ma - ri - am, po - pu - li, po - pu - li, po - pu - li a - ma - te, a -

14

- ma - te Ma - ri - am, a - ma - te, a - ma - te, a - ma - te o po - pu - li

21

Ma - ri - am, Ma - ri - am Spon - sam, Ma - ri - am Ma - trem: Ma - trem pi - e - ta - tis,

26

Spon-sam ca-ri - ta - tis, Ma-re gra-ti - a - rum po-pu-li a - ma - te.

6 # 6 # 4 # # 6 6 7 #6

32

Hæc est Ma-re quod vos du-cit, hæc est gra-ti-a quæ vos di-tat, hæc est Spon-sa quæ vos

36

vo - cat, hæc est Ma - ter quæ vos a - lit. O Ma - ter, o

41

Spon - sa, o Ma - ter, o Spon-sa, o Ma - - -

7 #6 # 6 6 6 7 #6

47

- re, o, o, o Ma - ri - a, o Ma - ri - a

6

54

gra - ti - a, gra - ti - a ple - na, tu to - ta pul-chri-

57

- tu - do, tu to - ta gra-ti - o - sa, tu to - ta ple-ni - tu-do, tu, tu to - ta, to - ta spe-ci - o -

60

- sa, tu to - ta, to - ta spe-ci - o - sa. A - ma - te o po - pu - li, a -

66

- ma - te o po - pu - li Ma - ri - am, po - pu - li, po - pu - li, po - pu - li

73

a - ma - te, a - ma - te Ma - ri - am, a - ma - te, a - ma - te, a -

80

- ma - te o po - pu - li Ma - ri - am, Ma - ri - am Spon - sam, Ma - ri - am

6 6 #7 4 # # 6 #6

85

Ma - trem: Ma - trem ti - mo - ris, Spon - sam di - lec - ti - o - nis, Ma - re spe - i et fi - du - ci - æ

7 6 4 # # 6 # #6

90

po - pu - li a - ma - te. Hæc est Ma - re quod vos re - ci - pit, hæc est

4 # # 6 6 7 #6 # #

95

spes — quæ vos e - ri - git, hæc est Spon - sa quæ vos ad - ju - vat, hæc est Ma - ter quæ — vos —

#

99

li - be - rat. O Ma - ter, o Spon - sa, — o Ma - ter, o Spon - sa, o

4 # 6 7 #6 # 6 6

106

Ma - re, o, o, o Ma -

112

- ri - a, o Ma - ri - a gra - ti - a, gra - ti - a ple - na, tu nul - lum

118

res - pi - cis, tu nul - lum des - pi - cis, tu nul - lum re - ji - cis, o be - ni - gna.

124

Pro - pe - ra - te fi - li - i, pro - pe - ra - te, pro - pe - ra - te, pro - pe - ra - te fi - li - i ad Ma - tris

129

bra - chi - a, ve - ni - te, ve - ni - te fle - bi - les ad Spon - sæ gau - di - a, cur - ri - te, cur - ri - te

134

pro - fu-gi, cur - ri - te, cur - ri - te pro - fu-gi ad Ma - ris

#5 # # 4

139

un-das, con-fu - gi-te pau - pe-res ad Ma - ri - æ, ad Ma - ri - æ gra -

6 6 6

145

t t

6 6 #

149

ti - as: gra - ti - as quæ vos sub - le-vent,

6 # 4 # # # #5

153

un-das quæ vos sal-vi-fi-cent, gau-di - a quæ vos læ-ti - fi-cent, bra-chi-a quæ vos ex-ci-pi-ant er-

#

156

-ran - tes a - ma - te, a - ma - te, a - ma - te, a - ma - te; et ut fo - ve - ant et fir -

4 # # # 4 # # # 6

161

- ment et so - li - dent a - man - tes, a - ma - te, a - ma - te, a - ma - te, a - ma - te.

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

9. Succurre o Diva clemens

Chiara Margherita Cozzolani (1602–c. 1677)
 Edited and continuo reconstructed by Lucas Harris

Canto

Suc - cur - re, suc - cur - re o Di - va

[Basso continuo]

6

cle - mens, suc - cur - re, suc - cur - re, suc - cur - re, suc -

12

- cur - re o De - a cae - li, suc - cur - re, suc - cur - re, suc - cur - re

18

mi - se - ro, suc - cur - re mi - se - ro pe - ri - tu - ro, suc -

24

- cur - re, suc - cur - re. Au - di Ma - ter,

6 4 3

30

au - di Vir - go, au - di po - tens, au - di mi - se - rum cla -

b #

36

- man - tem, au - di mi - se - rum di - cen - tem: Tu

b 6 # 6 5 b b 4 #

42

me - a spes, tu me - a sors, tu me - a

6 7 6 6

48

vi - ta, tu me - um cor,

6

54



tu me - a

6 6 4 3 6 7 6

60



spes, tu me - a sors, tu me - a vi - ta, tu

6

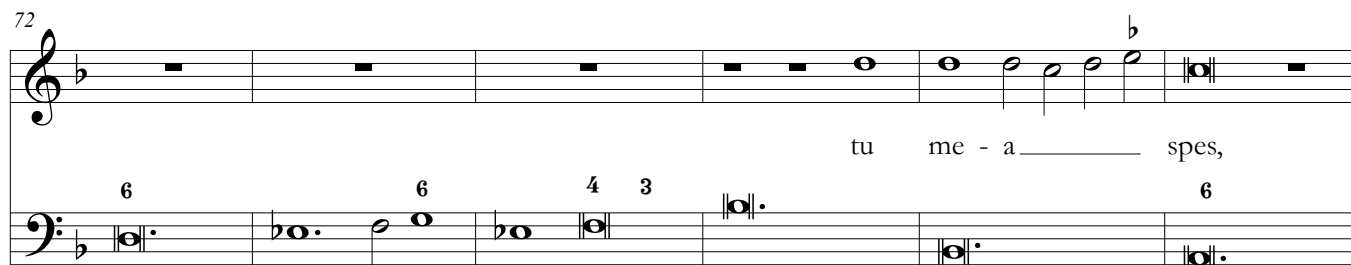
66



me - um cor,

4 3 5 6

72



tu me - a spes,

6 6 4 3 6

78



me - a sors, tu me - a vi - ta, tu me - um cor,

7 6 4 3

84

tu me - a vi - ta, tu me - um _____ cor. Heu ___ jam

4 3 6

89

lan - gue-o, heu ___ jam do - le-o, heu ___ jam pe - re-o. Sub - ve-ni,

6 # b b⁶ 7 6 4 # 6

95

sub - ve-ni Ma - ter mi - se-ri-cor-di-a - rum, sub - ve-ni Ma - ter mi - se-ri-cor-di-a - rum,

b⁵ 6 b⁵

99

et to-ti-us con-so-la - ti - o - nis. Por-ri - ge, por-ri - ge ma - num, O Ma - ter, o Di - va, o

b 4 # # 6

103

cle - mens, por - ri - ge, por - ri - ge ma - num, o Ma - ter heu ___ ca-do,

6 # # b 4 #

106

sus-ti-ne, *sus-ti-ne* spi-ri-tum, o Di-va, heu lan-gue-o, sus-ti-ne, sus-ti-ne,

6 4 # 7 4 # # 6

110

vi-tam; o cle-mens, heu mo-ri-or, a-

7 #6 # 7 4 # # b

115

- ma, a-ma Ma-ter, a-ma Ma-ter, a-ma Vir-go, a-ma Vir-go, a-ma

5 6 6 6

118

Spon-sa, a-ma Spon-sa, a-ma Vir-go, a-ma Vir-go, a-ma

6 6 6 6

120

Ma-ter, a-ma Ma-ter, a-ma Vir-go, a-ma Vir-go, a-ma Spon-sa.

6 6

123

Tu ve - ra sa - lus, tu ve - ra vi - ta, tu ve - rus a - mor

6 7 6

129

pec - ca - to - ris, ve - rus a - mor pec - ca - to -

4 3 4 #

135

- ris, tu ve - ra sa - lus, tu ve - ra vi - ta, tu ve - rus

b 6

141

a - mor pec - ca - to - ris, ve - rus a - mor pec - ca -

7 6 4 3

147

- to - ris, ve - rus a - mor, ve - ra sa - lus, ve - ra

4 # 5 b

153

vi - ta, ve - rus a - mor, ve - rus a - mor pec - ca -

5

159

- to - ris, ve - rus a - mor ve - rus a - mor pec - ca -

4 # 6 7 6

165

- to - ris, ve - rus a - mor pec - ca - to - ris.

4 3 6 7 6 3 4 3

10. Quis mihi det calicem bibere Domini?

Chiara Margherita Cozzolani (1602–c. 1677)

Edited by Lucas Harris; continuo reconstructed after D. Speer (1688)

Canto

Quis mi-hi det, quis, quis mi-hi det ca - li - cem bi - be-re

[Basso continuo]

5

Do-mi-ni? O bo - ne Je - su, dul - cis Je - su, ca - re

11

Je - su, cu-pi-o dis-sol - vi, cu - pi - o dis - sol - vi, dis - sol - vi, dis - sol -

15

- vi pro te. O pa - ti - ar, o u - rar, o se - cer, o

20

mo-ri-ar, o mo - ri-ar pro te. Vin - cla, ca-te-næ ve - ni - te, ve - ni - te, ve -

24

- ni - te, pro-pe - ra - te, pro-pe - ra - te, pro-pe - ra - - -

26

- te, sæ - vi - te, li - ga - - - te cla-man -

32

- tem, *cla-man - tem*, a - man - tem ___ vos, a -

36

- man - - - tem vos. Bo-ne Je-su, o pa - ti - ar, o

41

u - rar, o se - cer, o mo - ri-ar, o mo - ri-ar pro te. O a -

46

quæ sub-mer-gi - te,

49

flu - mi-na, flu - mi-na ob - ru - i - te, i - gnes in - cen-di-te, cru-ces

55

sus-pen - di-te, lan - ce-æ, gla-di-i, ful - mi-na fi-gi-te, fo-di-te, ster -

60

- ni-te me. Dul-cis Je - su, o pa - ti-ar, o u - rar, o se - cer, o mo - ri-ar, o

64

mo - ri-ar pro te. Pec - ti-nes, un - gu-læ, be - lu-æ vul-ne - ra - te, la-ce-

69

- ra - - - te, tru-ci - da - - - te, tru-ci-

73

- da - te hæc vi - sce - ra. Ca - re Je - su, o pa - ti - ar, o u - rar, o se - cer, o

77

mo-ri-ar, o mo - ri-ar pro te. O dul-ces pœ - næ, tor-men-ta mel - le-a,

83

fe - li - ci-a vul - ne-ra, be - a - ta mors.

90

O dul-cis pœ - nã, tor-men - ta mel - le-a, fe - li - ci-a vul - ne-ra,

b 6 7 6 # 6 b

97

be - a - ta mors, fe - li - ci-a vul - ne-ra, be - a - ta mors.

4 # # 6 7 b 4 # # b 6

104

Sic fu - so san - gui-ne, so - lu - te cor - po-re,

b 7 b 4 # # 6 # 6 #

111

e - mis - so spi - ri-tu, vo - lem ad te, sic fu - so

(6) (6) b 4 # # 6

117

san - gui-ne, so - lu - te cor - po-re, e - mis - so spi - ri-tu, vo -

6 # # b (6)

123

- lem ad te, vo - - -

7 4 # b (6) (7) (#) (6)

127

- lem ad te, te fru-ar, te sa-ti-er, re-qui - es - cam in te, in æ-ter-num, in æ-

(7) (#) # 6 # # 4 #

132

- ter - num et ul - tra, in æ - ter - num, in æ - ter - num et ul -

4 3 4 3

135

- tra, in æ - ter - num, in æ - ter - num et ul - tra, in æ - ter - num, in æ -

b 4 # # b

138

- ter - num et ul - tra, et ul - tra, et ul - tra.

b 4 # b 4 # b 4 # *p*

11. Venite populi

Chiara Margherita Cozzolani (1602–c. 1677)
Edited and continuo reconstructed by Lucas Harris

Canto

Ve - ni - te po - pu - li, ve - ni - te, ve - ni - te, ve -

[Basso continuo]

5

- ni - te, ve - ni - te, ac - cur - ri - te gen - tes, ac - cur - ri - te, ac -

10

- cur - ri - te gen - tes, ve - ni - te, ve - ni - te, ac - cur - ri - te, ac -

15

- cur - ri - te, ca - ni - te om - nes, ca -

20

ni - te om - nes, ca - - - - -

6

25

ni - te, ca - ni - te

6 6 6 6

30

om - nes, ca - ni - te, ca - ni - te om - nes.

4 3 6 6 4 3

36

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

40

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

44

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

48

- lu-ia, al-le-lu - ia, al-le-lu-ia, al-le - lu-ia, al-le-lu - ia. Ve - ni - te

53

po - pu - li, ve - ni - te, ve - ni - te, ve - ni - te, ve - ni - te, ac -

58

- cur - ri - te gen - tes, ac - cur - ri - te, ac - cur - ri - te gen - tes, ve -

63

- ni - te, ve - ni - te, ac - cur - ri - te, ac - cur - ri - te, ca -

68

ni - te om - nes, ca - ni - te

73

om - nes, ca -

77

ni - te, ca - ni - te

81

om - nes, ca - ni - te, ca - ni - te om - nes.

87

O be - a - tam, o fe - li - cem, o be - a - tam, o fe - li - cem N!*

* The indication "N." was an invitation to substitute the name of different saints, which allowed the music to be used on various feast days. This poem would seem to describe a female saint known for rejecting earthly concerns, and one such saint is Radegund, the namesake of Cozzolani's Benedictine convent. Radegund's four-syllable Latin name "Radegunda" also fits the music nicely, and would be sung here in the accusative form, "Radegundam."

91

Il - lam mun - dus pe - pe - rit; mun - dus il - lam a - lu - it. Il - la mun - dum spre -

94

-vit; mun - dum il - la__ fu - git; il - la cae - lum di - le - xit. Spre - vit__

97

il - la, spre - vit, spre - vit il - la__ mun - dum, a mun - do dam - na__ pa - ti - ens.

100

Fu - git, fu - git, fu - git il - la mun - dum, fu - git, fu - git,

103

fu - git il - la mun - dum, a mun - do ma - la re - fe - rens. Di - le - xit il - la

107

cæ - lum, di - le - xit, di - le - xit cæ - lum a cæ - lo__ bo - na__ ex - pec -

111

- - tans, bo - na æ - ter - num, æ - ter - num, æ - ter - num du - ra - tu - ra.

116

Hæc bo - na cæ - lum ob - tu - lit, hæc bo - na il - la, hæc bo - na il - la te - net,

119

hæc bo - na cæ - lum ob - tu - lit, hæc bo - na il - la, hæc bo - na

121

il - la te - net, hæc bo - na il - la hæc bo - na il - la te - net. E - ia,

125

e - - - ia, e - ia Di - va, his bo -

7 6 # # #

130

- nis gau - de, his bo - nis fru - e - re,

6 4 #

134

gau - de, gau - de

6 6 6 6 #6 6

137

- de, gau - de, gau - de, gau - de, gau - de, gau - de, fru - e - re

6 4 3 6 4 3 # 6

140

sem - pi - ter - nis, gau - de, gau - de

6 4 3 6 #6 6 #6 # 6

143 *p* *f*

- de, gau - de, gau - de, gau - de, gau-de, gau-de, gau-de, gau-de fru-e-re

6 # 6 6 4 # # 6

146

sem-pi - ter - nis, gau-de, gau-de, gau-de, gau-de, fru - e-re sem-pi - ter - nis, fru-e-re

6 4 # # 6 6 4 # 6

149

sem-pi - ter - nis, gau-de, gau-de, gau-de, gau-de, gau-de, gau-de, gau-de, gau-de, fru-e-re

6 4 3 6 6 6

152

sem-pi - ter - nis. Al-le-lu-ia, al-le - lu-ia, al-le - lu-ia, al-le - lu-ia, al-le-lu-ia,

6 4 3

157

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

6

161

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

165

- lu-ia, al-le-lu-ia, al-le - lu-ia, al-le-lu - ia, al-le-lu-ia, al-le - lu-ia, al-le-lu - ia.

12. O praeclara dies

Chiara Margherita Cozzolani (1602–c. 1677)

Edited by Lucas Harris; continuo reconstructed after D. Speer (1688)

Canto

O, o, o prae-cla-ra di-es, prae-cla-ra

[Basso continuo]

6

di-es quæ no-bis il-lu-xit, o prae-cla-ra di-es, prae-cla-ra di-es quæ

10

no-bis il-lu-xit, quæ no-bis il-lu-xit, o fe-lix, o fe-lix, o be-a-

14

-ta, o

17

be-a - ta in qua Vir-go in-te - me-ra - ta

6 7 (4 3) 6 7 #6

22

pro - tu-lit De-um et ho - mi - nem! Ju - bi - le - mus,

4 # 6 (6) (6)

28

ju - bi - le - mus, al - le - lu - ia, al - le - lu - ia,

(6) 6 6

34

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

(#) (6) (6) (5) #6

39

- lu - ia, al - - - - le - lu - ia.

(6) 6 (6) 4 3

45

Tan - tum mi - ra - cu - lum, tam gran - de mys - te - ri - um et ad - mi - ra - bi - le, et ad - mi -

50

- ra - bi - le sa - cra - men - tum de - can - te - mus, de - can -

55

- te - mus, al - - - - - le - lu -

60

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

65

- ia, al - - - - -

70

- le - lu - ia. En, en ma-jes-tas in - fi - ni - ta in pau-per-

4 3 # # 7 6 # #

76

- ta - te in - au - di - ta ja - cens in præ - se - pi - o, ja - cens in præ - se - pi - o et in

7 6 # (b) 6 (#5 6)

80

cæ - lis, et in cæ - lis re - gnans, al - le - lu - ia, al - le -

6 4 # (6) (6)

86

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

6 6 6

91

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

(6) (6) (5 #6)

96

- lu - ia, al - le - lu - ia.

6 7 4 3

102

Ce - le - bre - mus, ce - le - bre - mus et an - nun - ti - e - mus, et an - nun - ti - e - mus in u - ni -

6 (5 #6) 6

106

- ver - sa - ter - ra, in u - ni - ver -

6 (#) 6 # (6) 4 # 6

110

- sa - ter - ra Ver - bum, Ver - bum ca - ro fac -

6 # (#6) 4 # 6 # 6 # 6 7 4 #

116

- tum, al - le - lu - ia, al - le - lu - ia, al - le - lu -

^b 6 7

121

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

6 5 #6 6

126

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

6

131

- - - - - le - lu - ia.

6 4 3

136

Ut de - vo - tis con - cen - ti - bus re - so - net, re - so - net, re - so - net,

6

141

re - so - net tur - ba fi - de - lis, re - so - net, re - so - net,

6

146

re - so - net, re - so - net tur - ba fi - de - lis

(#5) # # (#)

150

dum lau - di - bus di - vi - nis per - so - nat, per - so - nat an - ge - li - cus or -

155

Allegro

do - di - cens:

162

Glo - ri - a, glo - ri - a,

169

glo - ri - a, glo - ri - a in ex - cel - sis, in ex -

174

-cel - sis, — in — ex - cel - sis De -

179

- o, glo - ri - a, glo - ri - a, glo - ri - a,

184

glo - ri - a in — ex - cel - sis, glo - ri - a

189

- - - - ri - a, glo - ri - a, glo - ri - a,

194

glo - ri - a in ex - cel - sis,

199

in ex - cel - sis,

205

in ex - cel - sis De - o, in ex - cel - sis De -

210

- o, al - le - lu - ia, al - le - lu - ia,

215

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

220

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

224

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

6

228

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

6 (6) 4 3

233

- - - le - lu - ia.

6 4 3