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# Lacrime Amare

Bianca Maria Meda  
Motets



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Cappella Artemisia  
Candace Smith

## Bianca Maria Meda 1661?–1732/33

### Motets

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|------------------------------------------------------------------------------------------|-------|-----------------------------------------------------------------------------------------------|-------|
| 1. Jesu mi clementissime<br>(A 3, <i>due Canti e Basso</i> ,<br><i>per ogni Tempo</i> )  | 9'21  | 6. O lacrime amare<br>(A <i>quattro voci</i> , <i>per</i><br><i>ogni Tempo</i> )              | 10'10 |
| 2. Vibrare<br>(A <i>quattro voci</i> , <i>per</i><br><i>ogni Tempo</i> )                 | 7'50  | 7. Volo vivere<br>(Basso solo, <i>con Violini</i> )                                           | 8'57  |
| 3. Anime belle<br>(A 3, <i>Canto, Alto e Basso</i> ,<br><i>per ogni Tempo</i> )          | 8'03  | 8. No non tentate<br>(A 3, <i>Canto, Alto e Basso</i> ,<br><i>per la Beata Vergine</i> )      | 7'18  |
| 4. O quante contra me<br>(A 2, <i>Canto e Basso</i> , <i>per</i><br><i>ogni Tempo</i> )  | 8'01  | 9. Spirate vos zeffiri<br>(A 3, <i>Canto, Alto e Basso</i> ,<br><i>per la Beata Vergine</i> ) | 8'10  |
| 5. In foco ardentissime<br>(A <i>quattro voci</i> , <i>per</i><br><i>il Santissimo</i> ) | 10'52 |                                                                                               |       |

Recording: 12-15 September 2017, S. Cristina della Fondazza, Bologna

Sound engineer and producer: Luca Ricci

Assistant: Luca Tironzelli

Cover: St. Catherine of Siena c.1746 by Giovanni Battista Tiepolo (1696–1770)

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## Cappella Artemisia

*Voices* Elena Bertuzzi (EBer), Elena Biscuola (EBis), Arianna Lanci (AL), Pamela Lucciarini (PL), Candace Smith (CS), Sara Tommasini (ST), Patrizia Vaccari (PV), Silvia Vajente (SV), Barbara Zanicelli (BZ)

*Violins* Davide Monti (DM), Elisa Bestetti (EBes)

*Violoncello* Bettina Hoffmann (BH)

*Dulcian* Elena Bianchi (EBia)

*Theorbo and Baroque guitar* Fabio Merlante (FM)

*Baroque harp* Maria Christina Cleary (MCC)

*Harpsichord* Maria Luisa Baldassari (MLB)

*Organ and harpsichord* Miranda Aureli (MA)

*Director* Candace Smith

**Order** (solo voices in arias are underlined in order of appearance)

- Jesu mi clementissime (AL, EBer, SV, BZ, PL, PV, ST, CS, EBis, DM, EBes, BH, EBia, MCC, MLB, MA)
- Vibrate (AL, SV, ST, BZ, PV, EBis, PL, CS, BH, EBia, MCC, MLB, MA)
- Anime belle (CS, PL, SV, BH, FM, MCC, MA)
- O quante contra me (AL, BZ, BH, EBia, MCC, MA)
- In foco ardentissimo (PL, EBis, AL, ST, BH, EBia, FM, MLB, MA)
- O lacrime amare (PV, AL, ST, BZ, PL, EBis, SV, CS, BH, EBia, MCC, MA)
- Volo vivere (EBis, DM, EBes, BH, EBia, MCC, MA)
- No non tentate (EBis, EBer, CS, BH, FM, MCC, MA)
- Spirate vos Zeffiri (EBis, SV, ST, PL, PV, CS, EBia, FM, MLB, MCC, MA)

In 1691, the Bolognese editor Pier Maria Monti published the only known compositions by Donna Bianca Maria Meda: her *Mottetti a 1, 2, 3, e 4 voci, con violini, e senza*. With this collection, Meda became one of the last nun composers in Italy to see her work in print in the 17th century; she was followed only by Isabella Leonarda, an Ursuline nun from Novara and the most prolific of all women composers of the Seicento. This recording brings to life Meda's remarkable compositions for the first time in over 3 centuries.

The collection contains twelve motets: two for solo voice (soprano and bass, respectively, with paired obbligato violins); two duets (both for soprano and bass); four trios (three for soprano, alto and bass, and one for two sopranos and bass); and four quartets (all for soprano, alto, tenor and bass). All the motets are with organ and basso continuo. (In addition to the organ partbook, the collection includes one labeled *Violone*, identical in its contents to that for the organ.) This recording presents all but three of these motets, two of which have been previously recorded: *Cari musici* for soprano and two violins (available on various recordings); *Ardete* for 4 voices, heard on Cappella Artemisia's own recording, *Rosa Mistica: Musiche delle Monache Lombarde del Seicento* (Tactus 600003); and *In tribunal borendo*, a remarkably difficult duet for soprano and bass which is unfortunately not included here for reasons of length.

Little is known about Meda other than the scant details printed on the title page of her 1691 edition: her name; her title: *donna* (indicating her position as *professa* in a Benedictine convent); and the name of the monastery where she lived: San Martino del Leano, in Pavia. Any additional information is the fruit of research conducted many years ago by the musicologist Emily Wilbourne, who dedicated her undergraduate thesis to Meda and edited two of the composer's motets for Artemisia Editions in 2002. I'd like to thank Dr. Wilbourne for generously allowing me to reprint her findings here, drawn from both her dissertation and her introductory notes for the 2002 edition.

The female monastery designated San Martino del Leano was formed in 1570

when a papal decree of 22 April ordered the union of two monasteries: the very small community of Angeliche at San Martino in Pietra Lata and the Benedictine San Salvatore detto *il Leano*. The resulting Benedictine monastery was located in the parish of Sant'Eusebio, on the corner of Strada Nova and Contrade di San Martino in Pietra Lata, detto del Leano (now via Mentana), and went variously by the names of San Martino del Leano and San Salvatore del Leano. The church buildings and cloister were later incorporated into the University of Pavia. (Pavia, though a small city, was also home to another nun composer nearly a century earlier, Caterina Assandra, c. 1590 – after 1618.)

In 1668 the number of nuns allowed to reside at "il Leano" was set at 48, although throughout Meda's lifetime the average population was closer to 40. Of Meda's profession no record has yet been located, but her name first appears in monastery documents between 13 August 1677 and 14 February 1678, a window of six months, when Meda was presumably 16 years old. There are also no specific records concerning her death, and her name disappears from the records between 23 August 1732 and 11 September 1733, by which stage she must have been at least 70. This reckoning calculates Meda's dates as 1661?-1732-3 and would make her approximately thirty years old when the motet collection was published.

Following common practice, Meda was not the only member of her family to profess vows at "il Leano." Maria Isabella Meda entered the monastery two years or so before Bianca Maria, and was presumably her sister. Maria Isabella and Bianca Maria were followed by four other Medas (to consider only Meda's paternal relatives) who established an unbroken Meda presence in the monastery from 1676 until 1792. The long association between the paternal Meda family and "il Leano" may have been strongly influenced, perhaps even instigated, by the perpetual lease of a monastery house and land in Sabbione – a small Pavian town not far from the city – to Signore Tomaso Meda, on 7 February 1660, for 60 lire a year.

Unfortunately, no documents have come to light specifically relating to music during Meda's lifetime, or relating to the publication of her motets. However, in

correspondence discussing the daily visits of a male French teacher in 1733, the then Abbess D. Maria Teresa makes an interesting comment. In a letter dated August 3, she writes “that one man already comes for the *canto figurato*, also for the *canto fermo*, unfortunately all too necessary.” (“Che già viene uno x il canto figurato, p[i]ù, x il canto fermo pur troppo troppo necessario”). This comment establishes a double musical tradition of both *canto fermo* (plainchant) and *canto figurato* (polyphony), which was obviously, however, not at its peak. Interestingly, this complaint about the presence of external teachers in the *parlatori* comes just as Bianca Maria Meda’s name disappears from the monastery records. Although perhaps no more than coincidence, it may have been her death that made the presence of an external teacher “all too necessary.”

Meda’s motets are sacred but not liturgical. The grammatical structure, spelling and lexicon of their texts strongly reflect the Italian language and betray a familiarity with, rather than a mastery of, Latin. The most common error is the use of Italian endings and spellings, effectively replacing Latin words with their equivalent in Italian. Numerous typographical errors may also be found in the print, and sometimes the same words appear more than once with different spellings. The texts are written in the first person feminine and express an intimate relationship between the speaker and Christ that suggests that the female subject might be identifiable with a cloistered nun. The language is highly personal and often directly addresses the figures of Mary, Jesus or the congregation. Common themes are the renunciation of worldly pleasures, an ardent love for Jesus the bridegroom, and requests for intercession by Mary, the Queen of Heaven. There are several vivid examples of *imitatio Christi* – the desire to suffer the same pains as Christ as a path to salvation. It is likely that these texts were written by a nun from “il Leano,” and quite possibly by Meda herself.

The wide range of the vocal lines, as well as the sheer difficulty of the vocal and instrumental parts, indicate that both singers and instrumentalists in Meda’s convent were highly skilled. Structurally, these motets share a basically similar form. They are divided into distinct sections with contrasting vocal forces, meters, tempos and

keys. Sections for all the voices, whether they be 2, 3 or 4, contrast with short arias intended for each of them, almost all of which follow a written-out *da capo* form. The tutti sections appear at the beginning, middle and end of the motets, and the last section is in all but two cases a short and vivacious *alleluia*.

In order to bring out the greatest variety among these pieces, we have employed a large ensemble of 9 voices, offering both diverse vocal timbres in the solos and allowing for the doubling, and even tripling of voices (in the case of *Jesu mi dulcissime*). The two violins in *Volo vivere* have also been called into service, again in *Jesu mi dulcissime*, to double or alternate with the voices. In addition, we have sought a great variety of timbres through a large basso continuo group consisting of organ and harpsichord (both together and separately), harp, dulcian, cello, theorbo and guitar.

Like the great majority of music composed by or dedicated to cloistered nuns, Meda’s works includes parts not only for treble voices but also for tenors and basses. This fact unquestionably reflects market demands rather than the musical situation within the convent, for publishers were interested in selling their prints to the largest possible public, including non-cloistered musicians. Yet, in these pieces, as in any others performed within the convents, the nuns would have adapted the music to the female forces available, and in this they had a number of options. When the soprano part is not particularly high, the entire piece might be transposed upward, and this was definitely a practice in earlier convent repertoire. Here, however, the soprano parts consistently go up to g” and a”, making such a transposition impractical. The transposition of bass parts up an octave to be sung by an alto, however, was well documented and has been consistently followed on this recording. Indeed, Meda may have had such a transposition in mind, since she invariably shied away from pairing the bass voice with the tenor to avoid awkward voice-crossing.

It is, in fact, the tenor voice that often presents the most difficulties when arranging convent works for women. If the part descends too low, it falls below the range of an alto, whereas if it ascends too high, an upward transposition of the octave would make it the highest voice in the ensemble. Meda herself was undoubtedly aware

of the problem, for in all the duets and trios in her collection, none call for tenors. Tenor parts appear only in the quartets, and in two of these, (the aforementioned *Ardete*, and *In foco ardentissimo*, included here) the tenor line never descends below g, fitting comfortably within an alto range. The vocal ensemble thus becomes SAAA. In the remaining two quartets – *Vibrate* and *O lacrime amare* – both the tenor and bass parts have been transposed up the octave, and are thus sung by sopranos and altos, respectively. The latter motet in particular glorifies the high soprano voice as it ascends to b<sup>6</sup>”.

This CD is the ninth recording by Cappella Artemisia, and shines yet a brighter light on the vibrant world of music in Italian convents of the Seicento. In this task, we are delighted to be able to provide testimony to the excellence and uniqueness of the music of Donna Bianca Maria Meda, a singularly inventive and unjustly forgotten composer.

#### Recording in Santa Cristina della Fondazza

Once again, Cappella Artemisia has enjoyed the great privilege of recording in what was unquestionably the most important musical convent in Bologna: the Camaldolese house of Santa Cristina. Numerous composers dedicated their works to its nuns, one of whom was Donna Lucretia Orsina Vizzana (1590-1662) who, as the author of a collection of *Componimenti musicali* of 1623, was the only Bolognese nun to see her music in print. The wealth of this convent, the excellence of its music, and the downright obstinacy on the part of the noble “inmates” at Santa Cristina made of this monastery a *cause célèbre*. Cappella Artemisia is proud to revive this glorious legacy of music-making in the convents, and would like to thank the Fondazione Carisbo for generously allowing us to make our recording in this magnificent and historically meaningful venue.

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**Cappella Artemisia** is an ensemble of female singers and instrumentalists dedicated to performing Italian convent music of the 16th and 17th centuries. Its repertoire includes forgotten works composed by nuns themselves, as well as music written by celebrated male composers and intended for performance in the convents. Moreover, despite the complex polyphony of the repertoire which frequently includes parts for tenors and basses, this music is presented here for perhaps the first time as it would originally have been heard: without male voices.

The musicians are all established performers in the field of early music and actively collaborate with other ensembles such as Il Concerto Italiano, L'Accademia Bizantina, Hespèrion XXI, Mala Punica, La Reverdie, Cantar Lontano, ModoAntiquo, Concerto Palatino, L'Accademia degli Invaghiti, La Risonanza, L'Orchestra Barocca di Bologna,



Les Arts Florissants, L'Accademia Strumentale, Il Tempio Armonico and many others. The founder and director of Cappella Artemisia, Candace Smith (originally from California but now living in Europe since 1975), has been involved for many years with historical music written by women (in addition to her interests in contemporary music, musical theatre and cabaret). Since its inception in 1991, Cappella Artemisia has received critical and popular praise, both for the rarity and originality of its repertoire, and also for the high quality of its performances. It has appeared at some of the most prestigious festivals of early music, and its concerts have been broadcast on the radios of Europe and North America. Though the heart of its repertoire lies in the Seicento, the ensemble has ventured into the 18th century with performances of the oratorio 'Jahel' by Baldassare Galuppi, composed for the girls of the Venetian Ospedale dei Mendicanti (in collaboration with the Orchestra Barocca di Bologna), and a modern staging of Purcell's 'Dido and Aeneas' in an all-women's performance recalling that of 1689 at a fashionable boarding school in Chelsea for 'Young Gentlewomen'. Future plans include a new theatre work recounting demonic possession in an Italian convent, commissioned specifically for the ensemble.

Cappella Artemisia has currently eight recordings available: *Canti nel chiostro: Musiche nei monasteri femminili del '600 a Bologna*; *I Vespri Natalizi di Chiara Margarita Cozzolani (1650)*; *Rosa mistica: musiche delle monache lombarde del '600*; *I Mottetti Spirituali di Sulpitia Cesis (1619)*; *Soror mea, sponsa mea: il Cantico dei Cantici nei Conventi*; *Raphaella Aleotti e le Monache di San Vito*; *Scintillate amicæ stellæ: il Natale nei Conventi tra Cinquecento e Seicento*, and *Weep and Rejoice: Music for Holy Week from the Convents of 17th-century Italy*. This is its second recording for Brilliant Classics.

Cappella Artemisia takes its name from the painter, Artemisia Gentileschi, a striking figure in 17th-century Italy whose artistic accomplishments have finally begun to be recognised. We hope, under her auspices, to bring this same recognition to the neglected musical achievements of her forgotten contemporaries within the convent walls.

*Cappella Artemisia would like to thank the following people whose generous support has made this recording possible:*

*Emily Wilbourne, for sharing her early but fundamental research into the life and works of Bianca Maria Meda;*

*Shawna Farrell, director of the Bernstein School of Musical Theater in Bologna, for graciously providing us with rehearsal space;*

*Massimo Privitera for his assistance with the difficult Latin texts;*

*Maria Luisa Baldassari for generously offering us the use of her harpsichord for the recording;*  
*the video maker Fiodor Fieni for documenting this world premiere recording;*  
*and to all the wonderful musicians whose talents and hard work are heard here.*

*This recording is dedicated to the beloved memory of Alene Smith.*

1) Iesu mi clementissime

<p>Jesu mi clementissime  amor mi suavissime  verum gaudium dulcis risus  animarum paradisus.</p> <p>Charitatis tue catenis,  illigata sum beata,  et in pænis cæli gaudiis cumulata.</p> <p>Tui jaculis transfixa  no non suspiro sed respiro  dum afixa cruci tecum in te spiro.</p> <p>Eia ergo mecum læte  omnes congaudete,  dicite canite amantis anime o cara sors,  felicior vita, o dulcis mors.</p> <p>Animæ amate Jesu dulcissimum,  et ei gratissimum cor dedicate.  Vanos amores mundi que sequitur  veros consequitur stulta dolores.</p> <p>Alleluia.</p>	<p>Oh my most merciful Jesus,  My most gentle love,  True joy, sweet laughter,  Paradise of souls.</p> <p>Bound by your chains of mercy,  I am blessed,  And in pain I am filled with the joys of heaven.</p> <p>I am pierced by your dart,  No, I do not sigh but rather breathe  For I breathe in you, pierced on the cross with you.</p> <p>Thus rejoice with me,  Everyone, rejoice,  Speak, sing to the lover of souls, o dear fate,  O sweet death, happier than life.</p> <p>O souls, love sweet Jesus  And dedicate your grateful hearts to him;  Vain loves which follow the world  Foolishly result in true pain.</p> <p>Hallelujah.</p>
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## 2) Vibrate

<p>Vibrate fulmina, o cæli, rigide ferite, o stellæ penas preparate,            inferni vulnerate lacerate rebellum.</p> <p>Arma sunt sagittæ rebelles Omnes stelle sunt comete Conjurate sunt planete in peccantem servientes.</p> <p>Pene sunt eterni ardores mille flammæ cruciantes; et serpentes lacerantes cor errantis sint dolores.</p> <p>Anima times dilecti rigores; doloris sunt voces, non ire minantis spera in terrore et vive in timore.</p> <p>Dulcis terror Christi amantis sint timore tenet me; carus honor castigantis</p>	<p>Flash with lighting, o heavens, Injure harshly, o stars, Prepare pains, o abysses, Wound and lacerate the rebel.</p> <p>The arms are rebel arrows, All the stars are comets, The planets conspire As the servants of sinners.</p> <p>Punishments are eternal ardor, A thousand torturing flames; And may the pains of an errant heart Be lacerating serpents.</p> <p>My soul, you fear The severity of your beloved, Voices are pains, not menacing angers; Hope in terror And live in fear.</p> <p>May the sweet terror Of the beloved Christ Be the fear which holds me; Dear chastising honor</p>
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si mirando terret te.	Frightens you if you gaze upon it.
Jubila cor spera gaudere	Rejoice, my heart, hope and be glad,
fuga terrores	Flee from your fears,
hanella suspiria	Breathe the sighs
divinos amores	Of divine love
si vis vivere felicissima.	If you want to live most happily.
Alleluia.	Hallelujah.

### 3) Anime belle

Anime belle, venite jubilando ridete et in superno gaudio contemplate dilectam amante Maria.	Beautiful souls, come rejoicing, Laugh and in celestial joy Contemplate the beloved, the loving Mary.
Rosæ æternæ belli flores, mille in cælo germinate et Maria coronate paradisi veri, veri amores.	Eternal roses, beautiful flowers, May you blossom by the thousand in heaven And crown Mary In the true garden of true love.
Lauri palme florecentis pompas vestras explicate et dilectam non negate stelle honores resplendete.	Palms of flowering laurels, Display your pageantry, And do not deny your beloved, But shine with the honors of the stars.
O lux cordis mea divina, Splendor care resplende pro me;	O divine light of my heart, Dear splendor, shine for me;

<p>O lux ad me veni</p> <p>Et aures inclina ad me;</p> <p>Si electa gaudebo</p> <p>Si adiuva me.</p>  <p>Angeli ad vera gaudia nos invito</p> <p>tota est in Virgine gloria,</p> <p>tota anime consolatio.</p> <p>Mille luces gratie belle</p> <p>in te o cara sunt unite,</p> <p>no, non despero gaudia vite;</p> <p>tanta luce nites clara</p> <p>vera sponsi eterni solis</p> <p>in te jubila sunt vera</p> <p>o divine Mater prolis.</p>  <p>Alleluia.</p>	<p>O light, come to me</p> <p>And incline your ears to me;</p> <p>If chosen, I shall rejoice</p> <p>If you will help me.</p>  <p>I invite us to share the true joy of angels;</p> <p>All glory is in the Virgin,</p> <p>All consolation of souls.</p> <p>The thousand lights of fair graces</p> <p>Are united in you, O beloved;</p> <p>No, I do not despair of life's joys;</p> <p>You shine with the bright light</p> <p>Of the eternal sun and spouse,</p> <p>True joys are within you,</p> <p>O divine Mother of your offspring.</p>  <p>Hallelujah.</p>
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#### 4) O quante contra me

<p>O quante contra me dure procelle,</p> <p>ah cessate me ferire,</p> <p>no, non donate feri venti</p> <p>unde crude irate stelle.</p>  <p>Vado timida in alto mare,</p> <p>venti barbari non spirare,</p> <p>cæli turbidi non tonate,</p>	<p>O how many terrible storms are against me,</p> <p>Ah, cease to wound me,</p> <p>No, do not bestow wild winds,</p> <p>Cruel waves, irate stars.</p>  <p>I go timidly into the high seas,</p> <p>Barbarous winds, do not blow,</p> <p>Turbid skies, do not thunder,</p>
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ah cessate, procelle amare.	Ah, cease, bitter storms.
Quali naufraga gemo	Shipwrecked, I moan,
Sudando gelando, suspiro,	In a cold sweat I sigh,
hanelo tremo	I gasp, I tremble,
e lacrimando dico:	And weeping I say:
crudi venti, unda ceca	Cruel winds, blind waves,
ignote arene fide stelle	Unknown ands, faithful stars,
ave infide atre sirene,	Farewell, treacherous dark sirens,
ah cessate me ferire.	Ah, cease to wound me.
Splendete aridete, benigne tranquille,	Shine, smile, kindly and calmly,
in tanto terrore, divine pupille;	In so much terror, divine eyes;
amene sirene, adeste micate,	Lovely sirens, stay here and shine,
et ibo sicura, o stelle adorate.	And I shall go safely, o beloved stars.
Alleluia.	Hallelujah.

### 5) In foco ardentissimo

In foco ardentissimo,	In the burning fire,
O anime fælices,	O happy souls,
ardete jubilate,	Be consumed and rejoice,
in immensa letitia	With immense happiness
gaudentes festinate	Hasten with joy
et Jesum adorate.	And adore Jesus.
O spes dulcissima,	O sweetest hope,

esca gratissima	O most welcome food,
immenso gaudio	With immense joy
cupio te.	I desire you.
O mensa celica dapes angelica	O celestial table, angelic banquet,
suavi pabulo satia me.	Delectable food, satiate me.
Saturare ergo anima mea	My soul, may you be filled
tanta suavitate	With such sweetness,
in convivio glorioso	In the glorious banquet,
in sanguine pretioso	In the precious blood,
lava cor auge spem purga crimen	Wash the heart, increase hope, purge reproach,
accede et gusta mel.	Approach and taste the honey.
O dilecte Jesu care	O beloved dear Jesus,
veni, veni consolare,	Come, come to console me,
me solare o vera sors.	And to comfort me, o true fate.
Sunt fugaces importune	The fortunes of these times
Huius sæculi fortune	Are fleeting and unwelcome,
vita mundi est pena est mors.	Worldly life is pain and death.
Ardenter te volo o manna celeste,	I desire you ardently, o celestial manna,
si cara dulcedo	If dear sweetness
si dulcis pinguedo	And sweet corpulence
refrigerat cor.	Restores the heart.
Terrena plus nolo	I no longer want earthly things;
sunt pene moleste	Worldly joys
mundane letitiæ	Are bothersome pains,
terrestres delitiæ	Earthly delights

concutiunt me.	Disturb me.
Te amando mi Jesu	By loving you, my Jesus,
gaudebo triumphabo,	I will rejoice and triumph,
et hilaris cantabo	And I will sing cheerfully,
cum te per fruar beata	To be happy and delight in you,
inter omnes fortunata	Fortunate among all
in æterna gloria.	In eternal glory.
Alleluia.	Hallelujah.

### 6) O lacrime amare

O lacrimæ amaræ,	O bitter tears,
et quando sperate	Even when you hope,
pensate fugere a me.	Think of fleeing from me.
In silva umbrosa in aqua undosa,	In the shady wood, in the watery waves,
in mare turbato sepulta nunc vivo.	In the rough sea, I now live buried.
Fugite catene longe tormenta,	Flee the chains of long torments,
pene cessate venite contenta,	Cease the pains and come happily;
candide rose et lilia grata	Pale roses and welcome lilies,
non state morose,	Do not dally,
pandite vaga.	Spread with beauty far and wide.
Jucunde stelle sidera amena,	Delightful stars, pleasant constellations,
splendete serena	Shine serenely,
fugate tormenta,	Chase away torments,

<p>vos oro fugite non date venena</p> <p>dum pandite vaga</p> <p>splendete serena.</p>	<p>I pray you to flee, do not dispense poisons,</p> <p>While you spread with beauty far and wide</p> <p>Shine serenely.</p>
<p>O me infælix</p> <p>dum vivo turbata</p> <p>in dura quiete,</p> <p>in pace molesta.</p>	<p>O wretched me,</p> <p>I live still perturbed</p> <p>In harsh tranquility,</p> <p>In troublesome peace.</p>
<p>Deh, porte gemmate</p> <p>ostia grata</p> <p>state aperta</p> <p>no, non state serrata,</p> <p>cæli stelle care faville</p> <p>splendete vos belle vaghe scintille.</p>	<p>Oh, bejeweled doors,</p> <p>Welcome host,</p> <p>Stay open,</p> <p>Do not close shut.</p> <p>Stars of the heaven, dear twinkles,</p> <p>Shine, you beautiful, lovely sparks.</p>
<p>Aule Paradisi,</p> <p>aure illibate,</p> <p>non consolete si me turbate,</p> <p>non estis grate si non amo te.</p>	<p>Courts of paradise,</p> <p>Pure breezes,</p> <p>You do not console me if you disturb me,</p> <p>You are not pleasing if I do not love you.</p>
<p>Candidi cæli zeffiri ameni</p> <p>spirate vos soli</p> <p>venite tranquilli,</p> <p>dum vivo respiro</p> <p>sperando non spiro.</p>	<p>Pale heavens, pleasant breezes,</p> <p>You sign alone;</p> <p>Come tranquilly,</p> <p>For as long as I live I breathe,</p> <p>In hope, I do not die.</p>



### 7) Volo vivere

<p>Volo vivere fortunata, spero stare in pace beata.</p> <p>In peccato detestato non est gaudium sed tristitia, solo in Deo vera letitia.</p> <p>Abite gaudia mundi, abite voluptates, vos non curo, vos non nolo, Deum volo.</p> <p>In mundo o quante spine, quante insidie funeste, quante machine infeste, quante ruine.</p> <p>In peccato detestato non est gaudium sed tristitia, solo in Deo vera letitia.</p> <p>Alleluia.</p>	<p>I want to live in good fortune, I hope to dwell in blessed peace.</p> <p>It is not joy but rather sadness To dwell in detested sin; Only in God is there true happiness.</p> <p>Depart, worldly joys, depart, sensual pleasures, I care not for you, I do not want you, I desire God.</p> <p>How many thorns are in the world, How many evil snares, How many hostile plots, how many ruins.</p> <p>It is not joy but rather sadness To dwell in detested sin; Only in God is there true happiness.</p> <p>Hallelujah.</p>
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### 8) No, non tentate

<p>No, non tentate, o cure moleste, mentite fortune, terrene sirene, cessate, tacete.</p>	<p>No, do not tempt me, o troublesome concerns, False fortunes, Earthly sirens, cease, be silent.</p>
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<p>In sequela profana non obligate me pompe mondane quasi larve dolose rea forte et penosa contra me, no, non tentate, contra me no, non venite.</p> <p>In mundo fallace fortune sunt pene, sunt spine catene terrene delitie sæcure ruine.</p> <p>Tacete, tacete, non volo in culpa triumphare.</p> <p>Sphere lucide stelle clare fortunata me in dolore lacrimando, suspirando in fede odorata spero vivere beata.</p> <p>Alleluia.</p>	<p>Do not force me to follow profane things, Worldly pomp, like larvæ, Guilty of fraudulent and pitiful crimes; Do not tempt me against my will, Do not come against me.</p> <p>In the deceitful world fortunes are pains, They are chains of thorns, Earthly delights are certain ruin.</p> <p>Be silent, be silent, I do not wish to triumph in sin.</p> <p>Shining spheres, bright stars, I am fortunate in pain, Weeping, sighing, In scented faith, I hope to live blessed.</p> <p>Hallelujah.</p>
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### 9) Spirate vos Zeffiri

<p>Spirate vos zeffiri ameni vos cæli sereni, vos aures suaves, sufflate, venite, volate, spirare.</p>	<p>Blow, you pleasant zephyrs, You serene heavens, you gentle breezes Blow, come, fly, sigh.</p>
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<p>In tanto refrigerio cor meum non languebit sed respirans imperantis Mariæ amores suspirabit.</p> <p>O mundi fallaces tiranni contentus vos fugo, vos nolo, relinquitte me.</p> <p>O cæli beanti amantes adores Mariæ splendores reficite cor.</p> <p>Sì sì, vos o stelle scintillate vos facelle risplendete et amores et splendores semper semper spirate.</p> <p>In te quiesco o gloriosissima Cæli Regina, in tuo desiderio mens mea vigilat ut tecum possit sociari solum, solum aspirat.</p> <p>Gaudebit certabit cor meum o spes ridebit plaudebit, sì sì mecum tu es.</p> <p>Volate vos ergo vagantes o venti volate, spirate.</p>	<p>My heart will not languish in such coolness But sighing, will yearn for the love Of the reigning Mary.</p> <p>O falacious worlds, content with tyrants, I flee you, I do not want you, release me! O blessed heavens, loving and adoring The splendors of Mary, restore my heart.</p> <p>Yes, yes, O stars, twinkle! You, little torches, shine! And always breathe loves and splendors.</p> <p>In you I find rest, O most glorious Queen of Heaven, In your desire My mind keeps vigil, And aspires only To be united with you.</p> <p>My heart will rejoice and strive, o hope. Yes, it will laugh and applaud If you are with me.</p> <p>Therefore, fly you fleeting breezes, Fly, blow.</p>
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