

LEONARDA

A PORTRAIT OF
ISABELLA LEONARDA



CAPPELLA ARTEMISIA
CANDACE SMITH

Isabella Leonarda 1620-1704

1. **Gloriosa Mater Domini à 4** 7'34
(from *Sacri concerti a 1, 2, 3, et 4 voci*, Op.3, Milan 1670)
2. **Memento rerum à 4 a cappella** 2'46
(from *Sacri concerti a 1, 2, 3, et 4 voci*, Op.3, Milan 1670)
3. **Salve regina for solo soprano and 2 violins** 9'08
(from *Motetti a 1, 2, e 3 e 4 voci, parte con istromenti*, Op.7, Bologna 1677)
4. **In caelis gloria à 4** 9'57
(from *Motetti a una, due, e tre voci, con Violini e senza*, Op.13, Bologna 1687)
5. **Sonata No.9 for 2 violins** 4'15
(from *Sonate a 1,2,3, e 4, Istromenti*, Op.16, Bologna 1693)
6. **O flammæ for solo soprano** 9'50
(from *Mottetti a voce sola, parte con due violini, e parte senza*, Op.6, Venice 1676)
7. **O dulce sonare for 3 voices and 2 violins** 7'32
(from *Motetti a 1, 2, e 3 e 4 voci, parte con istromenti, e parte senza* Op.7, Bologna 1677)
8. **O anima mea** 6'47
(from *Dresden Mus. 1737-E.500 & Uppsala Mus: bs.28:1*, arranged for 2 altos and 4 viols by Daniel Speer, *Philomela Angelica*, Venice 1688)
9. **Dialogo: Quo pergis anima à 4** 7'43
(from *Sacri concerti a 1, 2, 3, et 4 voci*, Op.3, Milan 1670)
10. **Dixit Dominus for 4 voices and 2 violins** 8'35
(from *Salmi Concertati a 4 voci con strumenti*, Op.19, Bologna 1698)

Cappella Artemisia

Elena Bertuzzi (soloist in tr.4 & 6), Floriana Fornelli (soloist in tr.4 & 9), Pamela Lucciarini (soloist in tr.4, 7 & 9), Silvia Vajente (soloist in tr.3) *sopranos*
Elena Biscuola (soloist in tr.4, 7 & 9), Mya Fracassini (soloist in tr.4 & 8), Arianna Lanci (soloist in tr.7 & 9), Candace Smith (soloist in tr.8) *altos*
Victoria Melik, Claudia Combs *violins*
Claudia Pasetto, Claudia Del Bello*, Silvia Lovicario* *viola da gambas*
* Only in *Memento rerum and O Anima mea*
Maria Christina Cleary *Baroque harp*
Miranda Aureli *organ*

Candace Smith *director*

Suor **Isabella Leonarda** holds the distinct honor of being the most prolific woman composer of the 17th century. She published no fewer than 20 collections of motets and other sacred music, nearly 200 compositions spanning virtually every genre of sacred music of her time, as well as the only complete collection of instrumental works by an Italian woman in the 1600s. This recording is a tribute to her artistry.

Born and baptized as Anna Isabella Leonardi on 6 Sept. 1620, she belonged to one of the most illustrious families of Novara. She studied at home before entering the Congregazione delle Vergini di S. Orsola at age 16. She took her vows three years later and remained in this convent until her death on February 25, 1704, at the age of 84. During her long life, Isabella served in all capacities: *mater discreta et cancellaria*, *magistra musicae, superiora*, and finally *Consigliera*. She was clearly a woman of robust constitution and an iron will.

In the convent, she may have studied music with Elisabetta Casata, 22 years her elder and an organist in her own right. She also probably studied with Gasparo Casati, *maestro di cappella* at the Cathedral of Novara (1635-1641). Casati included two of her works in his 3^o *libro di sacri concerti* of 1640.

Leonarda's output has survived in 16 volumes printed between about 1640 and 1700 (four collections are now lost). These compositions include liturgical works (Masses, psalms, Magnificats, responsories, hymns, antiphons and litanies) as well as non-liturgical pieces. She may have also written the texts of at least some of her non-liturgical works.

Leonarda began publishing her own collections sometime after 1640, though Op.1 and 2 have not survived. A manuscript in Solothurn (Switzerland) discovered in 1997 claims to contain six solo motets from her Op.1 of 1641. Her next surviving opus is her *Sacri Concerti 1-4 voci*, Op.3, published when she was 50 years of age. This fact is both striking and mysterious: one cannot help but wonder why she failed to publish anything between 1642 and 1670. (Her productivity might possibly reflect the support, or lack thereof, for music in the convents from ecclesiastical authorities during her lifetime.)

In the following years, Isabella made up for lost time, publishing a collection nearly

every year. In 1693, she broke further ground by printing her *Sonate a 1-4 strumenti*, Op.16. Her last publication, *Motetti a voce sola con violini*, Op.20, appeared in 1700, when she was 80 years old. She died four years later.

Lazaro Agostino Cotta, the author of *Museo Novarese* (Milan, 1701), included, in his compendium of the most celebrated citizens of Novara, Isabella Leonarda "who for the singular merit which she holds in the art of music, could be rightly called, *par excellence*, the 'Muse of Novara'. For in her there concur peregrine inventions, universal genius, felicity in the expression of the affects, fecundity of ideas, adornment of fundamental theories, and finally everything that one might desire in the perfection of that art."

The theorist and music collector Sébastien de Brossard had three of her prints sent to France. In his opinion, "All the works of this illustrious and incomparable Isabella Leonarda are so beautiful, so charming, so brilliant, and at the same time so knowledgeable and so wise ... that my great regret is not to have them all."

One might wonder how Isabella found the time or energy for such an abundant output of music. In the dedication of her *Mottetti a 4 voci*, Op.10 (1684) to the poetess Giulia Rangoni, Marchesa Ariberta, she explains that she never placed her musical activities before her duties, instead "giving up hours of sleep to write these musical compositions of mine, so as not to be found wanting in the obligations of government."

Among monastic orders, the Ursulines were unique: as a teaching order, the nuns were possibly not subject to the rigid restrictions of *clausura* (enclosure). This greater freedom allowed them to occasionally leave the convent, as witnessed by two of Leonarda's dedications signed from Milan, as well as a number of individual pieces dedicated to nuns outside her own convent. It thus seems likely that this, together with her aristocratic family connections, furthered her opportunities to practice her art as a composer.

The relative independence enjoyed by these nuns predictably led to resistance from the church authorities who sought to curtail their music-making. In 1591, the *vicario generale* wrote in a letter to all the nuns of the city and diocese of Novara:

“We command and expressly forbid as unlawful for any nun to possess or play any kind of instrument except the clavichord or violone da gamba used for the bass, nor to sing any song, madrigal or motet of secular and worldly things, but only of things ecclesiastical and pious. Nor may they sing in any place where they would be heard by outsiders, except in the church, where they may only sing a few motets during the Mass, and during Vespers the Magnificat or other things of the office; at other times, and at other hours, it will not be lawful to sing polyphony even in the church, but only plain chant [...] And in the execution of the said orders, we command to the abbess that at the end of three days she must remove from the monastery any instrument except the clavichord and the above mentioned violoni, and any book that deals with vain and useless subjects, both musical and any other sort.”

Three years later, bishop Carlo Bascapé complained that the nuns of S. Agostino practiced music on “extremely secular” (*profanissime*) viols. The following year, an entire consort of viols was sequestered from S. Agnese, despite entreaties by the nuns to have them returned. And during an inspection at S. Agata, Bascapé reported that “in these three days, while the prohibitions were in force, those nuns never ceased to play violins at all hours.” Yet these restrictions seem to have been relaxed some sixty years later: in 1658, S. Agostino reportedly owned an organ, violins, viols, lutes and harpsichords, and sister Serafina Domitilla Guidotta was listed as a violone player.

In this same year, S. Orsola possessed an organ with 11 stops and a pedal, played by the *Maestra delle novizie*, Elisabeth Casata. Interestingly, this organ is described as having a loft (*cantoria*) to which “fixed barriers should be erected to prevent the singing nuns from being seen by bystanders in the church.” It would be surprising if these barriers were not already in place since the laws of *clausura* had dictated such practices for nearly a hundred years. As to the actual musical forces available to Leonarda, the same report lists about 30 pupils and 15 professed nuns, of which 10 supposedly knew polyphony well, one was praiseworthy (*laudabiliter*) and two

were *tolerabile*. Leonarda would thus have had 13 singers as her disposal. In 1687, she dedicated two motets to two nuns in her convent, both in their 50s at the time, praising each as *Musica Virtuosissima*. Might they have been instrumentalists, perhaps the violinists frequently called for in her works? As for the basso continuo instruments employed, in addition to the organ, her last prints (op. 16, 18 and 19) provide a separate partbook for *violone o tiorba*, while her last print of solo motets has separate partbooks for organ and “bassetto” (possibly a cello).

About the recording

This recording provides a portrait of Isabella Leonarda’s vast and varied output, ranging from solo motets to a large-scale Psalm setting for voices, obbligato violins and basso continuo. Numerous works exemplify her “concertato” writing in their alternation of meter, tempo and texture between florid soloistic passages and more homophonic choral treatment. Certain clues in her music, together with the number of voices available to her, suggest that these works could have been performed with solo or doubled voices, or both.

All of Leonarda’s works for four voices are scored for soprano, alto, tenor and bass, and of course raise the question of how this music would have been performed by a female ensemble. While an in-depth discussion of performance practice within the convents may be found in our previous recordings, let it suffice to say that the nuns resorted to numerous solutions to supplant the lack of male voices, including transposition of lower voices or entire pieces or the use of instruments. In all the works calling for bass voices here, we have transposed the vocal bass part up the octave, while the instrumental basso continuo playing at pitch prevents any problematic harmonic inversions.

The question of the tenor is rather more complicated, because an upward transposition sometimes puts it above the soprano. Reports concerning the Novarese convents of S. Agnese and S. Agostino list among their singers sopranos, altos and

tenors. It is thus conceivable that the tenor parts could have been sung as written by women with particularly low voices. On the other hand, soprano and tenor voices were also at times interchangeable, as is indicated, for example, in her collections of solo motets for *canto ò tenore*. On this recording we have generally transposed up the tenor parts, with the notable exception of *Dixit Dominus*, where low altos sing the tenor part at pitch.

Transposition has also been employed in the dramatic dialogue, *Quo pergis anima*. The characters are: the evil World (*Mondo*), a bass, sung here by an alto, who attempts to entice the Soul (*Anima*), a soprano, to renounce Christ (“the bridegroom”), a tenor but sung here by a soprano. The Soul is aided in her efforts to turn her back on the World by an Angel (*Angelo*), an alto. The holy trio triumphs in the end and the abject World joins them in praising the Lord, in a densely composed fugal finale in close harmony.

It is interesting to note that Leonarda, like numerous nun composers, was conscious of the problems created by women’s voices on tenor parts, and when possible avoided the question altogether. Of Leonarda’s 15 trios, with or without obbligato violins, all but one are scored for soprano, alto and bass.

More than half of Leonarda’s works are solo motets, a production exceeding that of almost all her contemporaries. Most are scored for soprano or alto, with or without obbligato violins. In light of the interchangeability of soprano and tenor, we have included the brilliant motet, *Salve regina*, composed for tenor and two violins but sung here by a soprano. The other solo motet on this recording is the remarkable *O flammae*, a highly expressive and sensual setting involving daring chromaticism and far-ranging tonalities.

A final composition heard here has an interesting history. Leonarda’s duet for two sopranos, “*O anima mea*”, exists in manuscripts in the libraries of Uppsala and Dresden. Thanks to the musicological investigative work on the part of Jana Kalinayová-Bartová, Robert Kendrick, Lucas Harris and myself, this same motet was discovered in a publication of 1688 by the Polish-German composer Daniel Speer.

(Speer claims that his works are arrangements of solo motets by an anonymous Clarissan nun from Rome, but most of them were actually composed by the Benedictine nun from Milan, Chiara Margarita Cozzolani.) Speer transposed the duet down a fourth for two altos and has added a quartet of viols, and this version appears on our recording.

Isabella Leonarda was a practical composer who offered great flexibility in the performance options of her works. She indicates that a piece might be performed by a single voice or full quartet, with or without violins, with sections repeated or not, with alternative texts to suit various liturgical situations, with soprano parts sung by tenors and vice versa. The phrases “se piace”, “ad libitum” and “a beneplacito” abound throughout her prints. As a woman composer, she was well aware that she was writing for limited ensembles in small religious houses, and the possibility of securing well-remunerated employment in a large religious institution was barred to her.

It is with great pleasure that we can revive Leonarda’s music today. The enormous wealth in both quantity and quality makes it exemplary in an entire repertoire of music composed by and for women. We are grateful to her for enriching our lives in these difficult times, and we will continue to turn to her music for inspiration and solace in the future.

© Candace Smith



Cappella Artemisia, founded by Candace Smith in 1991, is an ensemble of women dedicated to performing the music of Italian convents of the 16th and 17th centuries. The repertoire includes both forgotten works composed by the nuns themselves, and music intended for performance in the convents by male composers, but presented here as it would originally have been heard, i.e., without male voices. The musicians are all established performers in the field of early music and actively collaborate with other ensembles. Since its inception, the ensemble has received critical and popular praise both for the rarity and originality of its repertoire and for the high quality of its performances. This recording, dedicated to the works of Isabella Leonarda, is the ensemble's 10th recording.

Cappella Artemisia takes its name from the painter, Artemisia Gentileschi, a striking figure in 17th-century Italy whose artistic accomplishments are finally being recognized. 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 who helped make this recording possible.

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Cappella Artemisia

SUNG TEXTS

Gloriosa Mater Domini

Gloriosa Mater Domini,
In trono Caeli sedes,
Lucens aurora supplicium spes,
Pro nobis ora si Mater es.
Ad cantus, ad sonos,
Ad iubila, ad gaudia,
Adest lætissima
Dies faustissima
Gloriis Mariæ.
Applaudunt sydera Virgini Mariæ.
Occurrunt Caelites suae Reginæ
Et suspiciant miraculum Divinitatis,
O Virgo Genitrix, o Mater Filia,
O Sponsa es.
Decantet cælum,
Florida Virgo castissima,
Mater piissima Maria est,
O Maria Virgo pia,
Maris stella, cæli hortus,
Animarum felix Portus,
Tu sis nobis Dux in via.
Maria via est quæ ducit,
Ad cælum lætantes Animas.
Lucens aurora supplicium spes
Pro nobis ora si Mater es.
Alleluia.

Glorious Mother of God;
You who sit on the heavenly throne,
Shining dawn, hope to the supplicants,
Pray for us if you are our Mother.
To singing, to playing,
To jubilation, to joy,
Be here in happiness
On this lucky day
For the glory of Mary.
The stars applaud the Virgin Mary.
The inhabitants of heaven greet their Queen
And gaze up at the miracle of the Godhead.
O Virgin Mother, Oh Mother and Daughter,
O bride are you.
May a song descend from heaven:
Splendid and most chaste Virgin,
most pious Mother, Mary,
O Mary, pious virgin,
Star of the Sea, Garden of Heaven,
Felicitous port of the souls.
May you be our guide on the path,
Mary is the path to heaven
for joyful souls.
Shining dawn, hope to the supplicants,
Pray for us if you are our Mother.
Hallelujah.

Memento Rerum

1. Memento, rerum Conditor,
Nostri quod olim corporis,
Sacrata ab alvo Virginis
Nascendo formam sumpseris.
2. Maria Mater gratiæ,
Dulcis Parens clementiæ,
Tu nos ab hoste protege,
Et mortis hora suscipe.
3. Jesu tibi sit gloria,
Qui natus es de Virgine,
Cum Patre, et almo Spiritu
In sempiterna sæcula.

Salve Regina

Salve, Regina,
Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Evæ,
Ad te suspiramus, gementes et flentes
In hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
Misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris
tui,
Nobis post hoc exilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

1. Remember, O Creator Lord,
That in the Virgin's sacred womb
Thou wast conceived, and of her flesh
Didst our mortality assume.
2. Mother of grace, O Mary blest,
To thee, sweet fount of love, we fly;
Shield us through life, and take us hence
To thy dear bosom when we die.
3. O Jesus, born of Virgin bright,
Immortal glory be to Thee;
Praise to the Father infinite,
And Holy Ghost eternally.

Hail, holy Queen,
Mother of Mercy,
Hail our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
To thee do we send up our sighs,
Mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
Thine eyes of mercy toward us;
And after this our exile,
Show unto us the blessed fruit of thy womb,
Jesus.
O clement, O loving, O sweet Virgin Mary.

In caelis gloria (per il Santo Natale)

In Caelis Gloria in terris pax.

Presepe in vili apparuit flos,
In terra humili stilatus est ros,

In Caelis Gloria in terris pax.

Quanti chori armoniosi,
Suavissimo cantare
Nos invitat iubilare,
Dum est nata amoris fax.

In Caelis Gloria in terris pax.

Dormi in cara spe,
Hic cum me, hic cum me,
Sum tua Mater, dormi vita mea, dormi si
lesu mi Somno me bea.

In Caelis Gloria in terris pax.

Care pupille, non dormite,
State aperte me beare nam
Scit vestra amorosa fax.

In Caelis Gloria in terris pax.

Obstupesce
Verbum caro factum est
Homo pro te,
Et exemplo amoris raro,
Pro te pænis dedit se.

In Caelis Gloria in terris pax.

Ergo iubilo non fallaci
O turbæ dilecte, festivæ cantate,
Venit risus replicare
Gloria et vivat pace.

In Caelis Gloria in terris pax.

Glory in heaven, peace on earth.

In a common stall there appeared a flower,
The dew dripped on the humble ground.

Glory in heaven, peace on earth.

How many harmonious choirs,
With sweetest singing
Invite us to rejoice,
For there is born a torch of love.

Glory in heaven, peace on earth.

Sleep in dear hope,
Here with me, here with me,
I am your mother. Sleep, my life,
Yes, sleep, Jesus, My sleep is blessed.

Glory in heaven, peace on earth.

Dear eyes, do not sleep,
Stay open, for your loving light
knows how to render me blessed.

Glory in heaven, peace on earth.

Be astounded,
the Word was made flesh,
O Man, for you,
and as a rare example of love,
he suffers his pains for you.

Glory in heaven, peace on earth.

Thus, O chosen people,
Sing festively with unfeigned joy,
May laughter come to replicate joy;
Long live glory and peace.

Glory in heaven, peace on earth.

O flamme

O flammæ, o auræ beatæ

Accendite, refrigerate
Languentem animam meam.

O niveus ardor divi amoris

Ure inflamma cor meum

Et ardores et amores

Extingue terrestres.

Tuas flammæ tuas nives desidero quæro.

Ah, ne ultro tardes

Amatissime Iesu

Nam sine ardore et refrigerio,

Amoris tui

Me urent terreni languores

Me extinguent languores

Me urent terreni ardores

Me extinguent mundani languores.

Veni igitur,

Veni consolare meum cor.

Nam mihi sine te

lucundum nihil est,

Sine te ipsa vitæ dura spes,

Nam mihi sine te

lucundum nihil est.

O flames, o blessed breezes,

Alight, cool

My soul which languishes.

O ardor of snow of divine love,

Burn, inflame my heart

And extinguish loves

And earthly ardors.

I want and desire your flames, your snows.

Ah, delay no longer,

Beloved Jesus,

For without the ardor and the cooling

Of your love,

The earthly languors consume me,

the languors extinguish me,

the earthly ardors burn me,

the worldly languors extinguish me.

Come then,

Come and console my heart.

For without you, for me

Nothing is joyful,

Without you the very hope of life is hard,

For without you, for me

Nothing is joyful.

O dulce sonare

O dulce sonare, suave cantare
Si note devote sunt Domino care.
Tacete, cessate, o venti importuni,
O aure ingratae, tacete, cessate.
In muto silentio, in dulce quiete
Cessate o venti, o aure tacete.
Date vivacem spiritum,
Ut possit Deum meum
Cum armonica voce salutare.
Sublevate meam mentem
Ut possim Iesum meum
In altari elevatum humili
Cum puro obsequio adorare.
Dulcis Iesu vera quies
In te solum quando vivo,
In te solum quando vivo
Mundo afflictata me conforto,
Et me consolo.
Solo in te mi Iesu care si suspiro
Possim semper respirare.
Alleluia.

O sweet sound, o sweet song,
If the devout notes are dear to God.
Be silent, cease, o unwelcome winds,
O ungrateful winds, be silent, cease.
In mute silence, in sweet restfulness,
Cease o winds, breezes be silent.
Give me lively breath
So that I may greet my God
With a harmonious voice.
Elevate my mind
So that, With pure veneration,
I may adore Jesus
Raised upon a humble altar (the Cross).
Sweet Jesus, I find true rest
Only when I live in you;
Only when I live in you,
Afflicted in the world, I find comfort
And consolation.
Only in you, my dear Jesus, if I sigh
May I always be able to breathe.
Hallelujah.

O Anima mea

O anima mea,
Suspira, arde, desiderata,
Arde ardentem,
Suspira suspirantem, desiderantem desiderata,
Saucia suspirantis viscera,
Crucifixa desiderantis brachia,
Te quaerunt, te desiderant.
Ah! meum cor durum,
Cor saxum non ardes, non amas,
Non suspiras, non desideras.
Eja propera curre festina,
Ad vulnera, apprehende brachia
Beata vulnera, beata brachia, beata viscera,
Beata vulnera beabunt te.
Stringe latus Redemptoris,
Prende manus Salvatoris,
Gusta, gusta cor amoris,
Vulneratum in patibulo.
Eja curre, eja propera,
Eja anima festina.
Stringe crucem, stringe arborem,
Stringe Iesum in patibulo.
Dic amanti, suspiranti
Te amabo, suspirabo,
Meum suspirium
Inter brachia Salvatoris,
Inter vulnera Redemptoris.
Volo vivere, volo amori mori.

Oh, my soul,
Sigh, burn, desire,
Burn for one who burns,
Sigh for one who sighs,
Desire for one who desires:
The wounded flesh of one who sighs,
The crucified arms of one who desires
Yearn for you [and] desire you.
Ah! My hard heart,
My heart of stone: you do not ardor,
you do not love,
you do not sigh, you do not desire.
O Make haste, run quickly
Toward the wounds, embrace those arms.
Blessed wounds, blessed arms, blessed flesh!
Embrace the flanks of the Redeemer,
grasp the hands of our Savior,
taste, taste the heart of love,
wounded on the cross.
O Run, go quickly,
O Soul, make haste!
Embrace the cross, embrace the tree,
Embrace Jesus on the cross.
Say to him who loves you and sighs for you,
"I will love you, I will sigh,"
My sigh in the arms of the Savior,
In the wounds of the Redeemer.
I want to live, I want to die of love.

Quo Pergis Anima

(Dialogo tra Il Mondo, L'Anima, L'Angelo e lo Sposo)

(Dialogue between the World, the Soul, the Angel and the Groom)

Mondo: Quo pergis Anima,
quo celer properas,
quo læta festinas,
siste gradum siste.

World: Where are you going, Soul?
Where are you hurrying to?
Where are you hastening to so happily?
Stop your step, stop.

Anima: venio festino propero, ad Iesum,
carum Iesum.
Amare optare, si te volo Deum
quam dulce est pænare, si te vult
cor meum.

Soul: I come quickly and hastily to Jesus,
dear Jesus.
To love, to choose if I want you, God;
how sweet it is to suffer, if my heart
desires you.

Anima: Ad Dominum pergo hæc sistere
volo in Domino solo stat,
positum cor.

Soul: I am hastening to God, I wish to stop
there: only in God does my heart find its
place.

Angelo: veni, fuge Mundum, veni
Anima, est iucundum servire
Domino, dabit lætities si Iesum vis.

Angel: Come, flee the world, come Soul, it is
joyful to serve God, he gives joy if you
live in Jesus.

Mondo: Ah siste, siste Virgo,
Inter dolores, inter rigores
nunquam quieta,
vives et nunquam læta,

World: Ah, stop, Virgin.
In pain and rigor you live
but never in happiness or tranquility.

Mondo: Ave Mundi effuge, siste,
Virgo, revertere,

World: See, the Virgin flees the world.
Stop, return.

Anima: Inter delicias, inter lætities cum
sponso meo vivam semper,
semper cum Deo.

Soul: In delight and in joy with my
bridegroom
I will live forever with God.

Anima: Recede, mendax.

Soul: Retreat, liar.

Angelo: Recede, fallax.

Angel: Retreat, treacherous one.

Mondo: Falleris anima cur me rebellis
effugis, cur amas Dei gratiam,
cur hæc recusas gaudia, cur
respis solatia, recede Anima,

World: You err, Soul, because you rebel and
escape from me, because you love the
grace of God, because you refuse joy,
because you reject solace, come back,
Soul.

Anima: Non te volo, Deum colo, recede.

Soul: I do not want you, I am devoted to God,
retreat.

[Sposo]: exulta Anima gaude, exulta
triumpha ego adsum sponsus
tuus, ego semper te amabo, ego
semper recreabo in æternum,

[Bridegroom]: Exult, Soul, rejoice, exult
triumphantly for I am to be your
bridegroom, I will love you always, I will
always live in eternity.

Anima: recede, Munde, non sistam, non
veniam,

Soul: Go back, World, I will not stop,
I will not come.

Anima: o quam dulcis amor meus si te
amo care Iesu, o amor meus,
o care Deus, abeat Mundus, abeat,

Soul: O how sweet is my love if I love you,
dear Jesus.
The World retreats,

Mondo: ah' siste, ah' venias.

World: Ah, stop, ah, come.

Angelo: Ah', ah', anima fælax, quæ
profuga a Mundo ad Deum veni,
veni fæstina, veni propera.

Angel: Ah, happy soul who flees the World as
you come to God,
come quickly, come hastily.

Mondo: abeo,

World: I retreat.

Anima: adsit Angelus,

Soul: The angel sits by

Angelo: adsum

Angel: I am nearby

Anima: veniat, Deus

Soul: The Lord comes.

[Sposo]: venio.

[Bridegroom]: I come.

Tutti: Dulce est eligere sponsum dilectum,
dulce diligere sponsum electum.
Alleluia.

All: How sweet it is to choose the beloved
bridegroom, how sweet it is to choose
the chosen bridegroom.
Hallelujah.

Dixit Dominus (Ps. 110 /109)

Dixit Dominus Domino meo: Sede a dextris meis,
donec ponam inimicos tuos scabellum pedum
tuorum.

The Lord said unto my Lord:
Sit thou at my right hand,
until I make thine enemies thy footstool.

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy strength
out of Zion: rule thou in the midst of thine
enemies. Thy people shall be willing in the day
of thy power, in the beauties of the holiness:
from the womb of the morning,
thou hast the dew of thy youth.

Tecum principium in die virtutis tuae in
splendoribus sanctorum: ex utero ante luciferum
genui te.

Iuravit Dominus et non poenitebit eum:
Tu es sacerdos in aeternum secundum ordinem
Melchisedech.

The Lord hath sworn, and will not repent:
Thou art a priest forever after the order of
Melchizedek.

Dominus a dextris tuis confregit in die irae suae
reges. Iudicabit in nationibus,
implebit ruinas: conquassabit capita in terra
multorum. De torrente in via bibet,
propterea exaltabit caput.

The Lord at thy right hand will strike through
kings in the day of his wrath. He shall judge
among the heathen, he shall fill the places with
the dead bodies; he shall wound the heads
over many countries. He shall drink of the
brook in the way; therefore shall he lift up the
head.

Gloria Patri et Filio et Spiritui sancto. Sicut erat in
principio et nunc et semper et in saecula
saeculorum. Amen.

Glory be to the Father, and to the Son, and to
the Holy Ghost. As it was in the beginning, now
and forever, world without end. Amen.