



WEEP AND REJOICE

music for holy week from the convents
of 17th-century italy

cappella artemisia
candace smith

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Part I: Music for the Passion

Adriano Banchieri 1568–1634

- 1 O vos omnes (from *Messa solenne a 8 voci...*, Venice 1599) *tutti* 2'05

Claudia Francesca Rusca 1593–1676

- 2 Adoramus te, Christe (from *Sacri concerti a 1,2,3,4 e 5 voci...*, Milan 1630) 1'56
SV, PL, CS, EB, ME, MA, BH

Claudio Monteverdi 1567–1643 / **Aquilino Coppini** d.1629

- 3 Qui pendit in cruce 3'37
(Sacred contrafactum of *Ecco Silvio colei* from *Musica tolta da i madrigali di Claudio Monteverde e d'altri autori, ... e fatta spirituale da Aquilino Coppini*, Milan 1607)
FE, PL, CS, EB, ME, BH

Lucrezia Orsina Vizzana 1590–1662

- 4 O magnum mysterium (from *Componimenti Musicali...*, Venice 1623) 3'39
EB, MP, BH, MA

Anon. (Gregorian chant)

- 5 Lamentatione di Geremia (from *Canti delle Monache*, Bologna 1670) *voices* 3'39

Alessandro Della Ciaia c.1605–c.1670

- 6 Feria Quinta, Lamentatione Seconda 7'46
(from *Lamentationi sagre e motetti ad una voce col basso continuo*, Venice 1650)
CS, BH, MCC, MP, MA

Giovanni Legrenzi 1626–1690

- 7 Dialogo delle due Mariæ (from *Harmonia d'affetti devoti ...*, *libro primo*, Venice 1655) 5'13
SV, PL, MP, BH, MA

Maurizio Cazzati 1616–1678

- 8 Madrigale al Crocifisso 3'00
(from *Cantate Morali, e Spirituali a voce sola...*, Bologna 1659)
PV, MCC, BH

Lorenzo Agnelli 1610–1674

- 9 O vos omnes (from *Secondo Libro de Motteti*, Venice 1638) 3'52
CS, EB, BH, MCC, MP, MA

Giovanni Antonio Grossi 1615–1684

- 10 Adoramus te, Christe 1'59
(Ms. M.D.C. BUSTA 41/9, Milan, Archivio del Duomo)
FE, PL, SV, PV, CS, EB, ME, MP, BH, MA

Part II: Music for the Resurrection

Agostino Soderini fl.1598–1608

- 11 Dic nobis, Maria (from *Sacrae cantiones a 8–9*, Milan 1598) 3'23
FE, SV, CS, EB, ME, MP, BH, MA

Tiburzio Massaino before 1550–after 1608

- 12 Congratulamini mihi omnes 1'59
(from *Sacri cantus ... liber secundus*, Venice 1580)
FE, PL, PV, EB, CS, MP, BH, MA

Rosa Giacinta Badalla c.1660–c.1710

- 13 Silentio (from *Motetti a voce sola*, Venice 1684) 6'50
SV, MCC, BH, MA

Andrea Rota c.1553–1597

- 14 Alleluia, haec dies quam fecit Dominus 2'26
(from *Motectorum liber primus*, Milan 1588)
FE, PL, SV, PV, CS, EB, BH, MA

- Giulio Cesare Arresti 1619–1701
 15 *Quid mihi est in caelo* (from *Messe a tre voci...*, Venice 1663) 6'51
FF, SV, PL, PV, CS, EB, MCC, BH, MA
- Chiara Margarita Cozzolani b.1602 / 1676–8
 16 *Ave mater dilectissima* (Dialogo) 6'22
 (from *Concerti sacri...*, Venice 1642)
PL, EB, MP, MCC, BH, MA
- Claudia Francesca Rusca
 17 *Canzone francese seconda* 2'19
 (from *Sacri concerti a 1,2,3,4 e 5 voci...*, Milan 1630)
MA
- Giovanni Battista Strata fl.1609–51
 18 *Risorto hoggi è' il Signore* (from *Arie di musica ...*
per concertare con voci e strumenti..., Genoa, 1610) 3'11
SV, PV, EB, BH, MA, MP
- Domenico Massenzio d.1650
 19 *Alleluia – Surrexit Pastor* 3'31
 (from *Sacri mottetti a due, et a più voci*, Rome 1631)
PL, SV, FF, MP, BH, MA
- Maria Xaveria Perucona c.1652–after 1709
 20 *Cessate tympana* 5'29
 (from *Sacri concerti dei motetti a 1, 2, 3 e 4 voci...*, Milan 1675) *tutti*



Cappella Artemisia

Elena Biscuola (EB), Floriana Fornelli (FF), Mya Fracassini (MF),
 Pamela Lucciarini (PL), Candace Smith (CS), Patrizia Vaccari (PV),
 Silvia Vajente (SV), Federica Di Leonardo (FDL) *voices*
 Bettina Hoffmann (BH) *viola da gamba, baroque cello, lirone*
 Maria Christina Cleary (MCC) *baroque harp*
 Monica Paolini (MP) *theorbo, baroque guitar*
 Miranda Aureli (MA) *organ, harpsichord*
with

Elisabetta Ferri *viola da gamba* (14)
 Silvia Moroni (11, 18), Gianna Lazzari (11) *renaissance traverso*
 directed by **Candace Smith**

Weeping and Rejoicing:

Music for Holy Week from the convents of 17th-century Italy

In the fabulous musical world of Italian convents of the 16th and 17th centuries, the Passion of Christ and the celebration of his Resurrection held particular importance. For these cloistered 'brides of Christ', the suffering of their bridegroom was the inspiration for prayers, meditations and even self-inflicted acts of pain and asceticism, while the festivities of Easter Sunday gave rise to joy and celebration.

The convent of San Vito in Ferrara was a spectacular example of nuns' music, with its 23 women playing 'with great beauty and harmonic sweetness cornets, trombones, violins, *viole bastarde*, double harps, lutes, crumhorns, flutes, harpsichords and voices all at one time.' The Concert Mistress was Raffaella Aleotti, the first nun to have ever published music (in 1593). She was praised by Frescobaldi, Gesualdo and Wert, and in 1638 the composer and monk **Lorenzo Agnelli** dedicated a collection of motets to her. It was certainly conceived with these nuns in mind, for it calls for a wide range of instruments in addition to purely vocal works such as the intricate duet *O vos omnes*.

Another setting of the same text by **Adriano Banchieri** was dedicated to Donna Emilia Grassi, director of the choir, poly-instrumentalist and singer at the Bolognese convent of S. Cristina, unquestionably the most important musical convent of the city. Banchieri praises 'the harmonious ensemble of voices, organs and various musical instruments' led by Donna Emilia. Moreover, S. Cristina had the unique distinction of being home to the only Bolognese nun to have published music: **Lucrezia Orsina Vizzana**, whose 1623 collection of motets was dedicated to the nuns of her own convent. The music of another Bolognese composer, **Andrea Rota**, reached the convents of Lombardy, for the 1588 reprint of his first book of motets was dedicated to the musical nuns at S. Vittore in Meda.

One of the most fascinating mysteries surrounding convent repertoire is the fact

that they often contain parts for tenor and bass voices. 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. Yet composers occasionally conceived their music specifically for women's voices. An example is **Tiburzio Massaino**, whose *Sacri cantus* of 1580, dedicated to Eugenia de Navi at Santa Trinità in Como, consists exclusively of motets for five treble voices. The Roman composer **Domenico Massenzio** specifically intended his 1631 collection 'to be sung both by ordinary voices and by nuns', and indeed, many of the pieces are scored for high voices (as many as five sopranos).

The liturgy of Holy Week included the Lamentations of the prophet Jeremiah. The first verses are contained in a small chant book that was used by Bolognese nuns during the mid-17th century. This print calls for an antiphonal treatment between solo and tutti (*recitamento* and *risposta*) and notates the chant rhythmically in specific note values. The Sienese nobleman **Alessandro Della Ciaia** also composed monodic Lamentations at the behest of his friends in order to provide music for their noble daughters in the convents. These heart-rending texts, expressively set with chromaticism, dissonance and word painting, recall the long folk tradition of widows wailing and mourning the death of their husbands.

Although the nuns were strictly admonished to sing only sacred music, this restriction was circumvented by the device of the *contrafactum*, whereby sacred Latin verses were set to secular pieces. The theoretician Aquilino Coppini published three such volumes containing madrigals by **Claudio Monteverdi**, the second of which was dedicated to Bianca Lodovica Taverna at the Milanese convent of S. Marta. Also popular in the convents was the ancient genre of the *lauda*, which enjoyed a resurgence during the Counter-Reformation thanks to the increased intelligibility of the vernacular texts and the simple musical language. The organist and priest **Giovanni Battista Strata** dedicated his *Arie di musica* based on *Laudi Spirituali* to the Genoese noblewoman Bannetta Raggia and her sister Giovanna Battista Fiesca, a nun

at S. Leonardo. The dedicatees were clearly chosen for their lofty family name rather than their musical talents, and indeed the collection was intended for untrained rather than virtuosic singers, as Strata himself instructs: 'Those who would like to sing the said Arias in Music in the Christian Doctrine, where one ordinarily does not know music, should always be taught the Aria of the first Soprano, and all should sing that line in unison.'

In the mid-1600s, a furious musical battle raged in Bologna between two noted composers, **Giulio Cesare Arresi** and **Maurizio Cazzati**, both of whom dedicated works to nuns. Arresi dedicated his collection of masses and motets to Giulia Maria Vittoria Malvezzi at S. Maria Nuova, whom he praised for her musical and instrumental skills; Cazzati dedicated numerous works

to various nuns, in particular Domitilla Ceva, a singer at the renowned musical convent of S. Radegonda in Milan.

The convent was also home to two nun composers. **Rosa Giacinta Badalla** published a single collection of solo motets for high voices that are remarkable for their scope, complexity and originality. In her notes to the reader, Badalla reveals her fear of reproach as a woman composer: 'God only knows what greeting these compositions of mine shall have at their first appearance? Who knows if, after the cries of the Press, which they felt upon being printed, they shall also feel those of evil tongues upon being published?' **Chiara Margarita Cozzolani**, one of the most significant of all nun composers of the 17th century, published four collections of sacred music (unfortunately not all extant), containing a number of sacred dialogues. *Ave mater dilectissima* is an Easter duet for the Risen Christ (alto) and his mother (soprano).

Sacred dialogues already appear in the earliest collections dedicated to S. Radegonda. **Agostino Soderini's** *Dic nobis Maria* of 1598 (with the rubric *In die Resurrectionis D.N. Iesu Christi Dialogismus*) takes its text from the Easter sequence *Victimæ paschali laudes*, and the 'dialogue' consists of small ensembles singing the words of Mary Magdalene juxtaposed against *tutti* sections in response. The theatrical nature of such pieces clearly held a great attraction in the depersonalised

world of the monastery, and dialogues featuring the Virgin Mary, Mary Magdalene or even the 'three Marys' at the tomb were extremely popular – a particularly beautiful example is **Giovanni Legrenzi's** *Dialogo delle due Marie*. While not specifically written for nuns, Legrenzi dedicated a collection of solo motets to another outstanding singer at Santa Radegonda (and, indeed, the rival of Ceva): Antonia Francesca Clerici.

The excellence and fame of the singing nuns at S. Radegonda led to internal strife and fierce competition between two rival musical factions, led by the nuns Clerici and Ceva. In a fascinating description of the visit by the Florentine Grand Duke Cosimo de' Medici in 1664, the chronicler writes:

In this convent of more than a hundred nuns, music is cultivated as a profession, and there are fifty nuns counting singers and instrumentalists of utter perfection, divided into two ensembles, with two maestre di cappella, who seek daily to make themselves more skilled, not conceding to each other. The first group of Signora Ceva sang a motet for full choir, the second, that of Signora Clerici (for these are the two maestre), sang alone so well as to amaze everyone.

Apparently these two 'divas' occasionally collaborated, for in the surviving manuscript of **Giovanni Antonio Grossi's** remarkable *Adoramus te Christe*, scored for six treble voices and bass, the top two parts specifically name 'Signora Clerici' and 'Signora Ceva'. (Though the warring factions must have produced some astonishing music, the results of this rivalry were devastating: in 1665, polyphony was formally prohibited in the church and parlatories, and not until 1690 was the ban on music at S. Radegonda officially rescinded.)

In a letter by a nun at S. Caterina in Brera to archbishop Federigo Borromeo (a fervent believer in the benefits of music in the spiritual lives of the nuns), we read: 'there is a nun, and it is she who taught me to sing and play [...] This nun knows how to compose, and she has thus composed many motets, and her brothers will

have them published and want to dedicate them to Your Illustrious Lordship.’ The nun in question was **Claudia Francesca Rusca**, who composed her own *Adoramus te Christe*. Her collection also contains two instrumental canzonas, rare examples of instrumental works by a nun (perhaps a consequence of the severe regulations limiting or prohibiting instruments).

Prior to serving as *maestro di cappella* at the Milan cathedral (conveniently next door to S. Radegonda), G.A. Grossi worked in Novara, where he would have come into contact with two other nun composers. One was Isabella Leonarda, the dedicatee of one of his compositions and indeed the most prolific of all women composers in the 17th century. The second was his own pupil, **Maria Xaveria Perucona**, whom contemporary chronicles described as ‘excellent music teacher and admirable singer’. Perucona’s music is quite delightful, but unlike Leonarda she unfortunately left only a single collection of motets. We conclude our recording with her vivacious and pugnacious Easter motet, *Cessate tympana*, a veritable ‘battle cry’ for music in the convents.

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Recording in Santa Margherita

In addition to the better-known monastery of Santa Cristina, music was also alive and well among the Bolognese nuns of Santa Margherita. The first mention of music there dates to 1598, when the request was made to allow Maestro Fabrizio de Barbieri to instruct Suor Giacinta Maria Garzoni for four months in singing and playing the viol. (The request, unsurprisingly, was denied.) An inventory from 1613 lists a lute, chittarone, violin, guitar and trombone among their possessions. Music continued into the 18th century: in 1706 an opera entitled *Attilio Regolo* was performed in the presence of twelve ladies from the court of Modena.

The chapel houses a small church organ built by Traeri in 1712 (restored by Marco Fratti in 1991–92), and a plaque on the organ loft reads ‘Suor Maria Aldegonda Boccaferri Sagrestana Fece MDCLXXXIV’. Cappella Artemisia would like to thank Suor Antonella Vitolo and her sisters at the Istituto Suore Francescane Dell’immacolata Concezione for generously allowing us to make our recording with this beautiful instrument in such a lovely and historically meaningful venue.

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 *Jabel* 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 seven recordings available: *Canti nel chiostro: Musiche nei monasteri femminili del '600 a Bologna; I Vesperi 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; and Scintillate amicæ stellæ: il Natale nei Conventi tra Cinquecento e Seicento*. This is its first 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:

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Lorenzo Agnelli & Adriano Banchieri

O VOS OMNES

(Section in italics: Agnelli only)

O vos omnes qui transitis per viam,
attendite et videte si est dolor
sicut dolor meus

*Quoniam vindemiavit me
ut locutus est Dominus
in die iræ furoris sui.*

*Attendite ergo omnes et videte si est dolor
sicut dolor meus.*

O all of you that pass by the way,
attend and see if there be any sorrow
like my sorrow

*which is brought upon me,
wherewith Jehovah hath afflicted me
in the day of his fierce anger.*

*Thus attend and see if there be any sorrow
like my sorrow.*

Claudia Francesca Rusca & Giovanni

Antonio Grossi

ADORAMUS TE, CHRISTE

Adoramus te Christe et benedicimus tibi,
quia per sanctam crucem tuam,
redemisti mundum.

Te ergo quesumus, tuis famulis subveni,
quos pretioso sanguine redemisti
qui passus es pro nobis miserere nobis.

We adore Thee, O Christ,
and we bless Thee, who by Thy Holy Cross
hath redeemed the world.

We therefore pray thee, help thy servants :
whom thou hast redeemed with thy precious blood.
He who suffered death for us have mercy on us.

Claudio Monteverdi / Aquilino Coppini

QUI PEPENDIT

Qui pependit in cruce, Deus meus,
Liberat me potenter de persequentibus me
Ne quando rapiatur coelum mihi.
O miram charitatem & ardorem!
Qui nesciebat mortem subiit mortem
Ut me deduceret ad regna sua,
Regna coelis excelsi.

O clavos atroces sine pietate!
Vulnera tua sunt mihi medicina salutaris
Non ego fundam lacrymas amaras
Non ingemiscum, Deus meus,
qui sceleribus meis effici plagas tuas?

He who hung upon the cross, my God,
Frees me y his power from my persecutors
So that he may carry me away to heaven.
What a wonderful charity and ardor!
He who did not know death suffered death
So as to lead me to his kingdom
in high heaven.
O cruel and pitiless nails!
Your wounds are my saving medicine
Should I not shed bitter tears
or bewail, my God,
I whose sins caused thy suffering?

Lucrezia Orsina Vizzana

O MAGNUM MYSTERIUM

O magnum mysterium,
o profundissima vulnera,
o passio acerbissima,
o dulcedo deitatis,
adiuva me ad æternam felicitatem
consequendam.

Alleluia.

O great mystery,
o deepest wound,
o most bitter passion,
o sweetness of the Godhead,
help me to reach eternal happiness.

Hallelujah!

Canti delle monache

LE LAMENTAZIONI DI GEREMIA

Alessandro Della Ciaia

FERIA QUINTA: LAMENTAZIONE
SECONDA

Incipit lamentatio Ieremiae Prophetæ.

ALEPH. Quomodo sedet sola civitas plena
populo, facta est quasi vidua domina
gentium princeps provinciarum facta esta
sub tributo.

Here begins the Lamentations of Jeremiah
the Prophet:

ALEPH. How doth the city sit solitary that
was full of people. How is the mistress
of the Gentiles become as a widow: the
princes of provinces made tributary.

BETH. Plorans ploravit in nocte, et
lacrimæ ejus in maxillis ejus: non est qui
consoletur eam, ex omnibus caris ejus;
omnes amici ejus spreverunt eam, et facti
sunt ei inimici.

BETH. Weeping she hath wept in the night,
and her tears are on her cheeks: there
is none to comfort her among all them
that were dear to her: all her friends have
despised her, and are become her enemies.

GHIMEL. Migravit Judas propter
afflictionem, et multitudinem servitutis;
habitavit inter gentes, nec invenit requiem:
omnes persecutores ejus apprehenderunt
eam inter angustias.

GHIMEL. Judah hath removed her
dwelling place because of her affliction,
and the greatness of her bondage: she hath
dwelt among the nations, and she hath
found no rest: all her persecutors have
taken her in the midst of straits.

Ierusalem convertere ad Dominum Deum
tuum.

Jerusalem, return unto the Lord, thy God!

VAU. Et egressus est a filia Sion omnis decor eius; facti sunt principes eius velut arietes non inuenientes pascua et abierunt absque fortitudine ante faciem subsequenti.

ZAIN. Recordata est Ierusalem dierum afflictionis suae et praevaricationis, omnium desiderabilium suorum, quae habuerunt a diebus antiquis, cum caderet populus eius in manu hostili, et non esset auxiliator; viderunt eam hostes et deriserunt Sabbata eius.

HETH. Peccatum peccavit Ierusalem, propterea instabilis facta est; omnes, qui glorificabant eam, spreverunt eam, quoniam viderunt ignominiam eius: ipsa autem gemens conversa est retrorsum.

TETH. Sordes eius in pedibus eius, nec recordata est finis sui; deposita est vehementer, non habens consolatorem. Vide, Domine, afflictionem meam, quoniam erectus est inimicus!

Ierusalem convertere ad Dominum Deum tuum.

VAU. All the beauty of the daughter of Sion is away, her princes are become like wethers that find no pasture. They are driven away before their enemy, so that they have no more power.

ZAIN. Now Jerusalem remembers the time of her misery and disobedience, yea the joy and pleasure that she hath had in times past: seeing her people brought down through the power of their enemy, and there is no man to help her: her enemies stand looking at her and laughing her Sabbath days to scorn.

HETH. Jerusalem sinned ever more and more, therefore is she come in decay. All they that had her in honor, despise her: for they have seen her filthiness. Yea she sighs, and is ashamed of herself.

TETH. Her skirts are defiled, she remembered not what would follow: therefore is her fall so great, and there is no man to comfort her. O Lord, consider my trouble, for my enemy hath the upper hand.

Jerusalem, return unto the Lord, thy God!

Giovanni Legrenzi

DIALOGO DELLE DUE MARIE

Quam amarum est, Maria, esse sine Iesu!
Quam invitam duco vitam sine vita mea!
Quam amarem posse mori in hac morte sua!

O Iesu, Iesu, o dulcissime, clementissime, dilectissime Iesu.

Nullum bonum sine te,
omne malum absque te.

Immo sine te omne bonum est malum,
atque tecum omne malum est bonum.

Surge Christe, adiuva nos,
Redime nos, libera nos,
et ne amplius discedas a nobis.

O Iesu, o dulcissime, clementissime Iesu,
Et miserere nobis.

Maurizio Cazzati

MADRIGALE AL CROCFISSO

Di sangue asperso e tinto il mio Signor
rimiro, sospiro al sangue, al mio Signor
respiro, l'un e l'altro è tesoro; io l'uno e
l'altro adoro. L'uno mi dà terrore, l'altro
mi desta Amore. Tremo all' uno, Ardo all'
altro, e provo intanto di dolor, e d'Amor
dolcezza e pianto.

How bitter is it, Mary, to be without Jesus!
How reluctant do I lead my life without
my life!

How bitterly may I die in this his death!
O Jesus, o most sweet, most merciful, most
beloved Jesus.

Nothing good comes without you,
every evil is without you.

Indeed without you all good is evil,
and with you all evil is good.

Arise, Christ, come to our aid,
redeem us, liberate us,
and withdraw no longer from us.

O Jesus, o most sweet, most merciful Jesus,
And have mercy upon us.

I see the shed and colored blood of my
Lord, I sigh at the blood, I breathe before
my Lord, and one and the other are
treasures; I love one and the other. One fills
me with terror, the other awakens my Love.
I tremble at the one, I ardor for the other,
and meanwhile I feel the sweetness and the
weeping of pain and love.

Agostino Soderini

DIC NOBIS, MARIA

Dic nobis, Maria, Quid vidisti in via?
Sepulchrum Christi viventis,
et gloriam resurgentis.
Dic nobis, Maria, quid vidisti in via?
Angelicos testes sudarium et vestes.

Dic nobis, Maria, quid vidisti in via?
Surrexit Christus spes mea
praecedet vos in Galilea;
scimus Christum surrexisse
ex mortuis vere
tu nobis victor Rex miserere.
Alleluia.

Tiburzio Massaino

CONGRATULAMINI MIHI OMNES

Congratulamini mihi omnes qui diligitis
Dominum,
quia quem quærebam apparuit mihi
et dum flerem ad monumentum
vidi Dominum meum. Alleluia.

Rosa Giacinta Badalla

SILENTIO

Silentio, o care turbe, silentio, o populi
sacrate vos silentio.
Cum grato concentu, cum dulci armonia, a
vos notæ canore,
cum me resonate, cum metro soavi, cum
voce serena,
o musici chori, cantando intonate.
Osanna surrexit Dominus iubilemus,
cantemus,
osanna sicut dixit resurrexit in Coelis,
osanna in terris.
Dulcis amor Iesu care, surrexisti
triumphando,
ressurgendo triumphasti, care Iesu, gaudeo.

Debellato iam inferno, victa
morte te monstrasti.
Alleluia.

Tell us, Mary, what did you see in the way?
I saw the sepulchre of the living Christ,
and I saw the glory of the Resurrected one:
Tell us, Mary, what did you see in the way?
The Angelic witnesses, the winding cloth,
and His garments.

Tell us, Mary, what did you see in the way?
The risen Christ is my hope:
He will go before you into Galilee.
We know Christ to have risen truly from the
dead:
And thou, victorious King, have mercy on us.
Hallelujah.

Rejoice with me, all who love the Lord,

for he whom I sought appeared to me,
and while I wept at the tomb,
I saw my Lord, alleluia.

Silence, o dear crowd, silence, o people,
consecrate yourselves to silence.
With pleasing concord, with sweet harmony,
with your melodious notes,
resound with me, with sweet measure, with
serene voice,
o choir of musicians, intone with singing.
Hosanna, the Lord has risen, let us rejoice, let
us sing,
for it is said that he has risen, hosanna in the
heavens as on earth.
Sweet beloved and dear Jesus, you have risen
triumphantly,
you have triumphed by arising, dear Jesus, I
rejoice.
Now that hell is vanquished, you have shown
yourself through vanquished death.
Hallelujah.

Andrea Rota

**ALLELUIA, HAEC DIES QUAM FECIT
DOMINUS**

Alleluia.
Haec dies quam fecit Dominus
Exultemus et laetemur in ea.
Alleluia.

Giulio Cesare Arresti

QUID MIHI EST IN CAELO

Quid mihi est in caelo
et a te quid volui super terram
mi bonæ Deus, mi care Deus.
Deficit care mea et cor meum Deus cordis
mei
et pars mea Deus mea in eternum Deus
cordis mei.
Tu gaudium, tu vita, tu gloria mea.
Confige cor meum iaculo tui amoris
suavissimo
ut langueam pro te dulcedo mea.
A mentis delectatio, a cordis iubilatō,
o amoris consumatio.

Benedicant te cæli terra et mare
et omnia quæ in eis sunt,
mi bonæ Deus, mi care Deus,
miserere mei et salva me.
Et te semper laudabo
et glorificabo nomen tuum in sæcula.
Alleluia.

Hallelujah.
This is the day that the Lord made:
Let us be glad and rejoice in it.
Hallelujah.

Whom have I in heaven but thee?
And there is none upon earth that I desire
besides thee,
My good Lord, my dear Lord.
My flesh and my heart fail,
But God is the strength of my heart and my
portion for ever.
You are my joy, my life and my glory.
Pierce my heart with the sweetest darts
of your love
So that I may languish for you, my sweet one.
By delightful reason, by rejoicing of my heart,
I am consumed with love.

May you be blessed by heaven,
earth and sea
And all that is in them,
My good Lord, my dear Lord,
Have mercy upon me and save me.
And I shall always praise you
And glorify your name. Hallelujah.

Chiara Margarita Cozzolani
AVE MATER DILECTISSIMA

[Christo Risorto]: Ave mater dilectissima, ave mater pietatis, iam cessa mærerere, iam cessa dolere. Post flagra, post crucem devicta morte, ecce quam amas factus immortalis; iam cessa mærerere, iam cessa dolere.

[Maria] Salve, unigenite dilecte mi, fili mi, in auribus meis! Iam læta vivam, iam læta moriar, quia te video triumphantem. Valete, lachymæ, venite, gaudia; quia quem diligit anima mea apparuit mihi. Valete, lachrymæ, venite, gaudia.

[Christo] Te salutant et venerantur sanctorum patrum animæ quas mecum vides, mater, virgo, et sponsa, Maria. Lætantur tecum et gaudent et mecum dicunt: “Cara mater, iam cessa mærerere, iam cessa dolere.”

[Maria] O amanda societas, O felix cætus, O nobilis corona, avete; congaudio vobis, congratulor mihi de triumpho unigeniti.

[a 2] Dicamus omnes: “Valet, lachrymæ, venite, gaudia.”
Alleluia.

[Risen Christ] Hail, most beloved mother, hail, mother of devotion, now cease to mourn, now cease to grieve. After the whips and the cross, death has been overcome, behold Him Whom you love made immortal. Now cease to mourn, cease to grieve.

[Mary] Hail, my only-born, my beloved, my Son, hail. O how sweet, how soft is Your voice, my Son, in my ears! Now I shall live happy, now I shall die happy, for I see You in triumph. Farewell, tears; come, joys, for He Whom my soul sought has appeared to me. Farewell, tears; come, joys.

[Risen Christ] The souls of the holy fathers whom you see with me, greet and honor you, mother, virgin, and wife, Mary. They are glad and rejoice with you, and say with me: “Dear mother, now cease to mourn, cease to grieve.”

[Mary] O loving consort, O happy assembly; O noble circle, hail; I rejoice with you, and call myself happy for the triumph of my only-born Son.

[a 2] Let us all say: “Farewell, tears; come, joys.”
Hallelujah.

Giovanni Battista Strata
RISORTO HOGGI E' IL SIGNORE

Risorto hoggi è'l Signore,
Gioisca ogni buon cuore.
Risorto è'l nostro sposo
Splendente, e glorioso.

Risorto hoggi è'l Signore,
Gioisca ogni buon cuore.
Risuscitato è in Gloria
Doppo sua gran vittoria,
Havendo vint' il mondo,
La carne, e'l spirt'immondo.

Risorto hoggi è'l Signore...
Rallegrati Maria,
Madre sua santa e pia
Tanto gaudio habbi in cuore
Quanto prima dolore.

Risorto hoggi è'l Signore...
Marie di amore ardenti,
Deponete gli unguenti,
Perché è risorto vivo
Il vostro sommo Divo.

Risorto hoggi è'l Signore...
Non pianger Maddalena:
Ma deponi ogni pena,
Perché tuo sposo amato
E già risuscitato.

Risorto hoggi è'l Signore...
Lode, gloria ed honore
A Giesù Redentore,
Che doppo morte in vita
Tornò così fiorita.

Risorto hoggi è'l Signore...

Today the Lord has arisen,
let every good heart rejoice.
Our bridegroom has arisen,
shining and glorious.

Today the Lord has arisen,
let every good heart rejoice.
He is resuscitated in glory
After his great victory,
Having conquered the world,
the flesh and the unclean spirit.

Today the Lord has arisen...
Rejoice, Mary,
his saintly and pious mother,
may you have such joy in Ri-your heart
as you had pain before.

Today the Lord has arisen...
O Marys with ardent love,
Set down the ointments,
for your supreme God
has arisen alive.

Today the Lord has arisen...
Do not weep, Magdalene,
but give up every pain,
for your beloved bridegroom
has already arisen.

Today the Lord has arisen...
Praise, glory and honor
Be to Jesus the Redeemer,
who after his death
will return so floridly to life.

Today the Lord has arisen...

Domenico Massenzio

ALLELUIA- SURREXIT PASTOR

Alleluia.
Surrexit pastor bonus qui animam suam
posuit pro ovibus suis, Alleluia.
Et pro grege suo mori dignatus est,
Alleluia.
Et enim pascha nostrum immolatus est
Christus,
Alleluia.

Hallelujah.
The good shepherd has risen who laid down his
life for his sheep, Hallelujah.
And he did not disdain to die for his flock,
Hallelujah.
For truly was Christ the paschal lamb sacrificed
for us,
Hallelujah.

Maria Xaveria Perucona

CESSATE TYMPANA

Cessate tympana, cessate praelia, cessate.
Hodie organa triumphant. Alleluia!
Tubae omnes resonate, stellae pulchre
decantate.
Quia resurrexit mundi fax,
caeli dux qui nos dilexit.
O quam dulce mi Iesu videre tuos claros
triumphos amoris.
Possunt omnes mortales gaudere
dum tuere liber es apaena dolores.
In tanta faelicitate, in tanta iucunditate
portas empirei reserate.
O praeclarissimi, o nobilissimi caeli
habitatores.
Monstrate iubila spargentes flores
vertendos odores,
cantate gloria, cantate,
quia resurrexit vera vita,
quae nos dilexit.
Alleluia.

Stop the drums, stop the battle, stop!
Today the organ triumphs. Alleluia.
Let all trumpets resound, let all beautiful stars
sing.
For the light of the world has arisen,
the leader of the heavens who loves us.
O how sweet it is, my Jesus, to see your shining
triumph of love.
May all mortals rejoice
So that they may be free from pain and suffering.
In such happiness, in such joy
You carry unleashed fire.
O most shining, o most noble inhabitants of the
heavens,
Show jubilation by spreading the profume
and scattering flowers,
sing to the glory
for he that is risen is true life
who loves us.
Hallelujah.

Giulio Cesare Arresti

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Quid mihi est in caelo
et a te quid volui super terram
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Et te semper laudabo
et glorificabo nomen tuum in sæcula.
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And there is none upon earth that I desire
besides thee,
My good Lord, my dear Lord.
My flesh and my heart fail,
But God is the strength of my heart and my
portion for ever.
You are my joy, my life and my glory.
Pierce my heart with the sweetest darts
of your love
So that I may languish for you, my sweet one.
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