From Concerti Spirituali, op. 3. Rome: Vitale Mascardi, 1682.

Alessandro Melani 1639–1703



























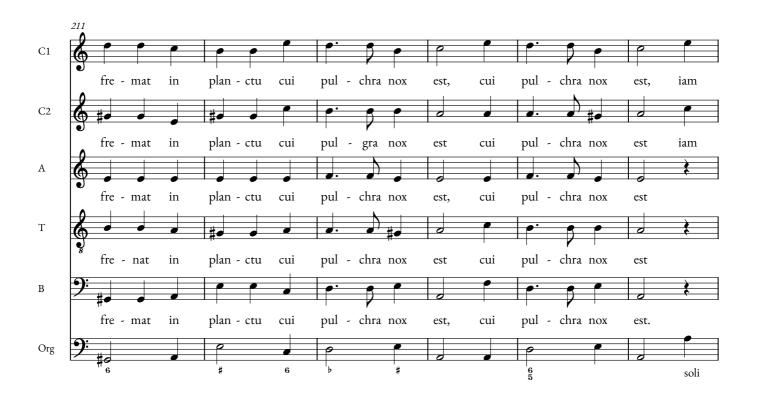


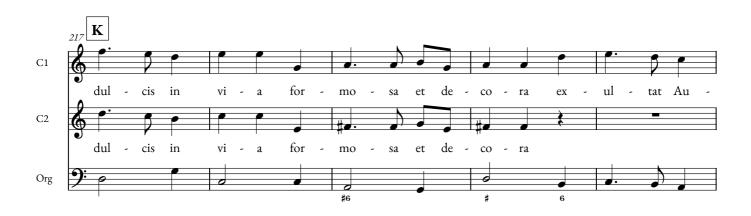


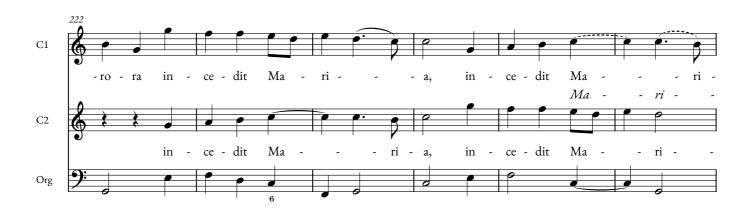


















Text & translation

Note that the source uses no interpunction except full stops and question marks. All other interpunction is added, spelling has been standardized and the text is divided in stanza's follow musical sections.

Quae est ista novi luminis aurora consurgens, quae progreditur aeternis irradiata fulgoribus, quae tanta laetitia, qui tantus nitor, quae nam ista est? Who is this dawn of new light arising, who advances bathed in eternal splendors, what joy so great, what brilliance so bright, who indeed is this?

Coeli de super rorate prata floribus ridete novae lucis et beatae gaudete, novi luminis gaudete. Heavens above, drop your dew, meadows, gleam with flowers. Delight in the new, blessed dawn, rejoice in the new light.

Haec est Maria quae pulchra, quae pia diffundit in ortu coelestes nitores, date rosas, date flores, tantae Virgini favete. This is Mary, so fair, so devout, who spreads at dawn her celestial splendor offer roses, offer flowers, honor a Virgin so great

Coeli de super rorate prata floribus ridete. Quae nox dispergitur oritur, quae dies. Heavens above, drop your dew, meadows, gleam with flowers. How the night is scattered, how the day is born!

Augustis facibus telluris incole aeterno lumini, coelorum ordines, plaudite With august torches, dwellers of the earth, the Eternal Light, ranks of heaven, applaud!

exultat in cantu cui grata lux est et fremat in planctu cui pulchra nox est. Rejoice in song who welcome the light, and groan in grief who cherish the night.

Iam dulcis in via, formosa et decora, exultat aurora, incedit Maria. Now, sweet in her ways, lovely and graceful, the dawn exults, Mary comes forth.

Source

This is not a critical edition, but a diplomatic edition of a single source: scans available via IMSLP of Museo internazionale e Bibl. della musica, Bologna (I-Bc): RISM A/I: M-2214.

Editorial conventions

Spelling has been standardized: & \rightarrow et, & \rightarrow ae, u \rightarrow v (e.g., nou& \rightarrow novae). Modern hyphenation has been used (e.g. plau-de-te instead of pla-ude-te). Comma's have been inserted after repeated words (there are no comma's in the source). The word 'Maria' always appears capitalized in the source, otherwise capitalization is retained. The placement of the text is sometimes ambiguous. In particular, 'gaudete' and 'ridete' are consistently placed so that 'de' lands on the first beat of a bar.

Editorial comments

C1, m. 24, note 2: $F \rightarrow E$

C1, m. 38: the slur is unclear, but consistent with the text.

C1, m. 47, note 1: $F \rightarrow D$

C1, m. 59: $F \rightarrow F#$.

C1, m. 68: text placement is unclear.

C1, m. 174–176: suggested alternative text placement.

C1, m. 226–228: suggested alternative text placement.

C2, m. 29: 'te' placed on last note instead of first (cf. C1)

C2, m. 119, last note: $G\# \to G$.

C2, m. 141: the slur and the text placement in the source seem inconsistent. Alternatively, drop the slur and use the same text placement as in the other voices.

A, m. 180, note 2: $F \rightarrow F\#$ ficta.

A, m. 179: the slur to m. 180 appears a bar too early in the source. Added a slur between 180 and 181 for consistency with other voices.

T, m. 80, note 2: $F \rightarrow E$.

B, m. 216: last note is a minim in the source, replaced with a semibreve

Org, m. 102: the flats in the continuo are transcribed as naturals.