

QUIS AUDIVIT

Salmi a Otto Voci concertati (Venice, 1650)



biblioteca della musica - Salmi a Otto Voci concertati

Vis audiuit vnquā tale quis audiuit

quis audiuit vnquā tale quis audiuit

quis audiuit

Chiara Margarita Cozzolani

Source: Museo internazionale e biblioteca della musica - Catalogo Gaspari.htm

1602-c.1677

Canto Primo

Canto secondo

Basso

Bass

9

C1

C2

B

BC

17

C1

C2

B

BC

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26

C1 Ob - stu - pe - sce, ob - stu - pe - sce cæ - lum ad - mi - ra - re, ad - mi -

C2 Ob - stu - pe - sce, ob - stu - pe - sce cæ - lum ad - mi - ra - re, ad - mi -

B Ob - stu - pe - sce, ob - stu - pe - sce cæ - lum ad - mi - ra - re, ad - mi -

BC Ob - stu - pe - sce, ob - stu - pe - sce cæ - lum ad - mi - ra - re, ad - mi -

7 6

34

C1 ra - re ter - ra sus - pi-ce or - bis, sus - pi-ce or - bis, sus - pi-ce or - bis u -

C2 ra - re ter - ra sus - pi-ce or - bis, sus - pi-ce or - bis, sus - pi-ce or - bis u -

B ra - re ter - ra sus - pi-ce or - bis, sus - pi-ce or - bis, sus - pi-ce or - bis u -

BC ra - re ter - ra sus - pi-ce or - bis, sus - pi-ce or - bis, sus - pi-ce or - bis u -

7 6

6

7

6

7

42

C1 ni - ver - se, sus - pi - ce or - bis, sus - pi - ce or - bis u - ni - ver - se.

C2 ni - ver - se, sus - pi - ce or - bis, sus - pi - ce or - bis u - ni - ver - se.

B ni - ver - se, sus - pi - ce or - bis, sus - pi - ce or - bis u - ni - ver - se.

BC ni - ver - se, sus - pi - ce or - bis, sus - pi - ce or - bis u - ni - ver - se.

6 4 3

6

7

6

4 3

51

C1 Ca - ro us-que ad De-um a - - scen-

C2 Ca - ro us-que ad De-um a - - scen-

B De - us, us-que ad car-nem de-scen - - dit.

BC De - us, us-que ad car-nem de-scen - - dit.

6 5

7 5

7

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57

C1
dit, Ver - bum ca - - - ro fac - tum est.
C2
dit, Ver - bum ca - - - ro fac - tum est.
B
Ver - bum ca - - - ro fac - tum est.
BC

5 6 7 6 7 5

63

C1
Vir - go quem ge - nu - it, quem ge - nu - it a - do - ra - vit, Vir - go quem
C2
Vir - go quem ge - nu - it, quem ge - nu - it a - do - ra - vit, Vir - go quem
B
Vir - go quem ge - nu - it, quem ge - nu - it a - do - ra - vit, Vir - go quem
BC

4 3

71

C1
ge - nu - it, quem ge - nu - it a - do - ra - vit,
C2
ge - nu - it, quem ge - nu - it a - do - ra - vit,
B
ge - nu - it, quem ge - nu - it a - do - ra - vit, o de - scen - - -
BC

b 4 3

79

C1
o a - scen - - - sum su - bli - mis - si - mum, o a - - -
C2
o a - scen - - - sum su - bli - mis - si - mum, o a - - -
B
- sum pro - fun - dis - si - mum, o de - scen - - -
BC

6 5 4 3

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87

C1
C2
B
BC

scen - - - sum, o a - scen - - - sum, o a -
scen - - - sum, o a - scen - - - sum, o a -
- sum, o de - scen - - - sum, o de - scen - - - sum pro - fun - dis - si -
sum, o de - scen - - - sum, o de - scen - - - sum pro - fun - dis - si -

95

C1
C2
B
BC

scen - - - sum, o a - scen - - - sum su - bli - mis - si - mum.
scen - - - sum, o a - scen - - - sum su - bli - mis - si - mum.
mum.

6 5 4 3

102

C1
C2
B
BC

Ia - cet su-per fe-num in præ-se - pi - o, qui su-per tro-num glo-ri - æ se - det in cæ - lo.
So-ci-a-tur bru -

108

C1
C2
B
BC

Ob-mu-te-scit in si - nu Ma-tris, qui sem-per lo-qui-tus
- tis a - ni - man - ti - bus qui co - li - tur ab an - ge - li - cis cho - ris.

6 5 5

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114

C1 in gre-mi-o Pa - tris.

C2

B Ab-scon - di - tur in vi - li sta - bu-lo, sed pro - di-tur ra-di - an -

BC

118

C1

C2

B Pan-nis a - gres - ti - bus in - vol - vi - tur, sed a
(an) - - - (an) te si - de-re.

BC

6

124

C1 Va - gi - tus et la - chri - mas fun - dit qui ri - sus est, qui ri - sus

C2 re - gi - bus vi - si - ta - tur.

B

BC

129

C1 est et gau - - - (au) - - - di - um Pa - ra - di - si.

C2

B

BC

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133

C1
C2
B
BC

Proh, proh, quan-ta ma-jes-tas,
Proh, proh, quan-ta ma-jes-tas,
Proh, proh, quan-ta ma-jes-tas,

141

C1
C2
B
BC

proh, quan-ta hu-mi-li-tas.
proh, quan-ta hu-mi-li-tas.
proh, quan-ta hu-mi-li-tas.

145

C1
C2
B
BC

in-tus the-sau-ri di-vi-ni
in-tus ma-jes-tas, fo-ris hu-mi-li-tas,

151

C1
C2
B
BC

ta-tis fo-ris pau-pe-ri-es hu-ma-ni-ta-tis, o,
o, o, o,

Cozzolani - Quis audivit

156

C1
o, o ve-re par - tum, o ve-re par - tum De-o hu - mi-ne di - gnis - si - mum.

C2
o, o ve-re par - tum, o ve-re par - tum De-o hu - mi-ne di - gnis - si - mum.

B
o ve-re par - tum, o ve-re par - tum De-o hu - mi-ne di - gnis - si - mum.

BC
4 3 4 3

162

C1
Quis au - di - vit un-quam ta - le? quis au - di - vit,

C2
Quis vi - dit hu - ic si - mi - le? quis

B

BC
7 7

170

C1
quis au - di - vit un - quam ta - le, quis au - di - vit,

C2
vi - dit, quis vi - dit hu - ic si - mi - le, quis vi - dit,

B

BC
7 7

178

C1
quis au - di - vit un - quam ta - le? Quis vi - dit hu - ic si - mi - le?

C2
quis au - di - vit un - quam ta - le? Quis vi - dit hu - ic si - mi - le?

B

BC
7 7

Cozzolani - Quis audivit

185

C1 Nos quo-que de - vo - ti et hu-mi - les a - do - re-mus cum pas-to - ri-bus. Lau-de-mus, lau - de-mus cum an - ge-lis, lau-

C2 Nos quo-que de - vo - ti et hu-mi - les a - do - re-mus cum pas-to - ri-bus. Lau-de-mus, lau - de-mus cum an - ge-lis, lau-

B Nos quo - que de-vo-ti et hu-mi - les a - do - re-mus cum pas-to - ri-bus. Lau-de-mus, lau - de-mus cum an - ge-lis, lau-

BC Nos quo - que de-vo-ti et hu-mi - les a - do - re-mus cum pas-to - ri-bus. Lau-de-mus, lau - de-mus cum an - ge-lis, lau-

4 5 b 7

191

C1 de-mus, lau-de-mus, lau-de - mus, lau - de-mus, lau - de-mus, lau-de-mus cum an - ge-lis, lau-de-mus, lau-

C2 de-mus, lau-de-mus, lau-de - mus, lau - de-mus, lau-de - mus, lau - de-mus, lau-de-mus cum an - ge-lis, lau-de-mus, lau-

B de-mus, lau-de-mus, lau de - - - - (e) - - - - mus, lau-de-mus cum an - ge-lis, lau-de-mus, lau-

BC

196

C1 de-mus, lau de - - - - (e) - - - - mus, lau - de-mus cum an - ge-lis, lau-

C2 de-mus, lau de - - - - (e) - - - - mus, lau - de-mus cum an - ge-lis, lau-

B de - mus, lau - de-mus cum an - ge-lis, lau-

BC

b 6 #6 6

200

C1 de-mus, lau-de-mus re - gem Sa - lo - mo - nem, in di - a - de - ma-te car - ne-o, quo il - lum co - ro - na - - -

C2 de-mus, lau-de-mus re - gem Sa - lo - mo - nem, in di - a - de - ma-te car - ne-o, quo

B de-mus, lau-de-mus re - gem Sa - lo - mo - nem, in di - a - de - ma-te car - ne-o, quo il - lum co - ro -

BC

#6 4 3

205

C1: - vit, quo il-lum co-ro-na - - - - vit, quo il-lum co-ro-na-vit, quo il-lum co-ro-na - - -
C2: il-lum co-ro-na - - - - vit, quo il-lum co-ro-na-vit, quo il-lum co-ro-na - - -
B: na - - - - vit, quo il-lum co-ro-na - - - - vit, quo il-lum co-ro-na-vit, quo
BC:

6 ♫

209

C1: - vit, co-ro-na - - - - vit, co-ro-na-vit Ma-ter su-a Vir-go Ma-ri - - - a.
C2: - - - - vit, co-ro-na-vit, co-ro-na-vit Ma-ter su-a Vir-go Ma-ri - - - a.
B: il-lum co-ro-na - - - - vit, co-ro-na-vit Ma-ter su-a Vir-go Ma-ri - - - a.
BC:

4 3 ♪

Quis audavit unquam tale?

Quis vidit huic simile?

Obstupesce, cælum; admirare, terra, suspice, orbis universæ.

Deus usque ad carnem descendit, caro usque ad Deum ascendit.
Verbum caro factum est.

Virgo quem genuit adoravit.

O descensum profundissimum, O ascensum sublimissimum!

Iacet super fænum in præsipio qui super tronum gloriæ sedet in cælo;
sociatur brutis animalibus, qui colitur ab angelicis choris;
obmutescit in sinu matris, qui semper loquitur in gremio Patris;
absconditur in vili stabulo, sed proditur radiante sidere;
pannis agrestibus involvitur, sed a regibus visitatur;
vagitus et lachrimos fundit qui risus est et gaudium Paradisi.

Proh, quanta majestas, proh, quanta humilitas;
intus majestas, foris humilitas,
intus potentia, foris infanta,
intus thesauri divinatis, fons pauperies humanitatis,
O vere partum, Deo homine dignissimum.

Nos quoque devoti et humiles adoremus cum pastoribus,
laudemus cum angelis, laudemus regem Salomonem
in diademate carneo quo illum coronavit
mater sua, Virgo Maria.

Wie heeft ooit zoets gehoord?

Wie heeft ooit zoets gezien?

Verbaas je, hemel, verwonder je, aarde, bewonder, univers.

God is tot vlees afgedaald, en vlees is opgestegen tot God.
Het woord is vlees geworden.

De maagd aanbid hem die zij baarde.

O diepste afdaling, o hoogste opstijging!

Hij ligt op hooi in een kribbe, die zit op de troon in hemelse glorie;
hij gaat om met wilde dieren die door engelenkoren wordt geprezen;
hij is stom aan zijn moeders borst die altijd praat op schoot bij zijn vader.
Hij is verstopt in een nederige stal, maar verschijnt aan de wereld
als een briljante ster; hij is gewikkeld in lappen, maar wordt door
koningen bezocht; hij weent en huilt die de lach en vreugde is in het paradijs.

Zie, welk een majestætit, zie, welk een nederigheid:
majestætit van binnen, nederigheid van buiten;
macht van binnen, zwak van buiten;
goddelijke rijkdom van binnen, menselijke armoe van buiten.
O ware geboorte, God en mens allerwaardigst.

Laten ook wij, devoot en nederig, hem aanbidden met de herders,
hem prijzen met de engelen, laat wij de Salomon-koning prijzen
in de lichamelijke diadeem waarmee de maagd Maria,
zijn moeder, hem heeft gekroond.

Who has ever heard of such a thing? Who has ever seen something like this? Marvel, O heaven; wonder, O earth; behold, O universe.

God has descended to flesh, and flesh has ascended to God. The Word has become flesh. The virgin adores Him whom she bore.

O deepest descent, O highest ascent! He lies on hay in a manger who sits on the throne of glory in heaven; He mingles with rough animals
who is praised by angelic choirs; He is quiet at His mother's breast who always speaks in the lap of His father.

He is hidden in a lowly stable, but is shown to the world by a shining star; He is wrapped in swaddling clothes but is visited by kings;
He cries and weeps who is the laughter and joy of Paradise.

Behold, what majesty, what humility: majesty inside, humility outside, power inside, infancy outside,
the riches of divinity inside, the poverty of humanity outside. O true birth, most worthy of God and man!

So let us, devoutly and humbly, adore Him with the shepherds, praise Him with the angels, let us praise the Solomonic King in the bodily diadem
with which the virgin Mary, His mother, has crowned Him.

English translation adapted from music.magnificatbaroque.com

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Chiara Margarita Cozzolani

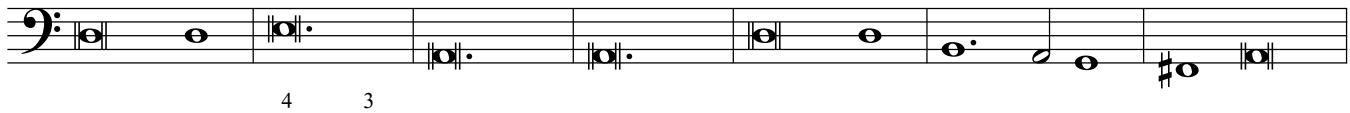
The musical score consists of ten staves of music for basso continuo. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. Measures 1 through 5 show a simple harmonic progression. Measure 6 introduces a melodic line with eighth-note patterns. Measures 7 through 11 continue this pattern. Measure 12 shows a change in harmonic rhythm with a bass note on the downbeat. Measures 13 through 17 show a continuation of the melodic line. Measure 18 shows another change in harmonic rhythm. Measures 19 through 23 show a continuation of the melodic line. Measure 24 shows a change in harmonic rhythm. Measures 25 through 29 show a continuation of the melodic line. Measure 30 shows a change in harmonic rhythm. Measures 31 through 35 show a continuation of the melodic line. Measure 36 shows a change in harmonic rhythm. Measures 37 through 41 show a continuation of the melodic line. Measure 42 shows a change in harmonic rhythm. Measures 43 through 47 show a continuation of the melodic line. Measure 48 shows a change in harmonic rhythm. Measures 49 through 53 show a continuation of the melodic line. Measure 54 shows a change in harmonic rhythm. Measures 55 through 59 show a continuation of the melodic line. Measure 60 shows a change in harmonic rhythm. Measures 61 through 65 show a continuation of the melodic line. Measure 66 shows a change in harmonic rhythm. Measures 67 through 71 show a continuation of the melodic line. Measure 72 shows a change in harmonic rhythm. Measures 73 through 77 show a continuation of the melodic line. Measure 78 shows a change in harmonic rhythm. Measures 79 through 83 show a continuation of the melodic line. Measure 84 shows a change in harmonic rhythm. Measures 85 through 89 show a continuation of the melodic line. Measure 90 shows a change in harmonic rhythm. Measures 91 through 95 show a continuation of the melodic line.

Cozzolani - Quis audavit

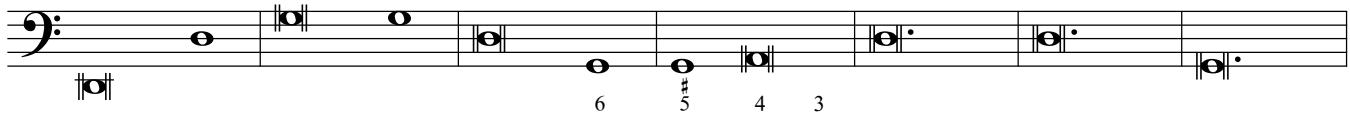
68



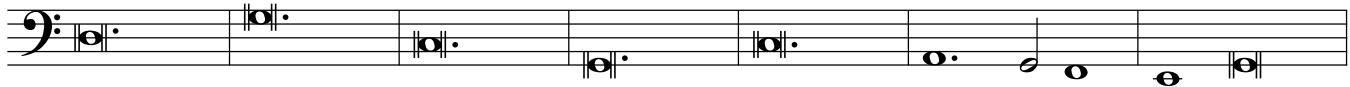
74



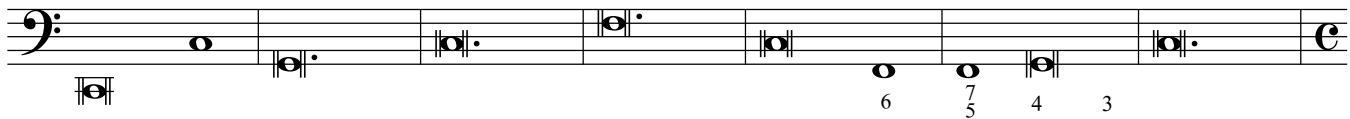
81



88



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115



121



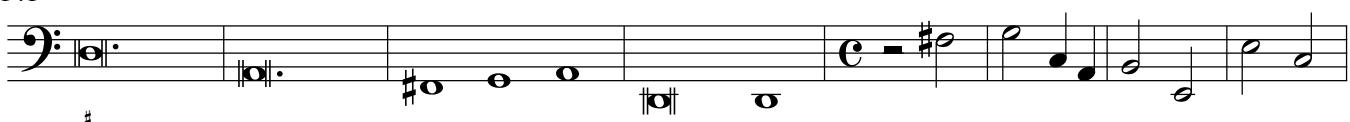
127



133



141

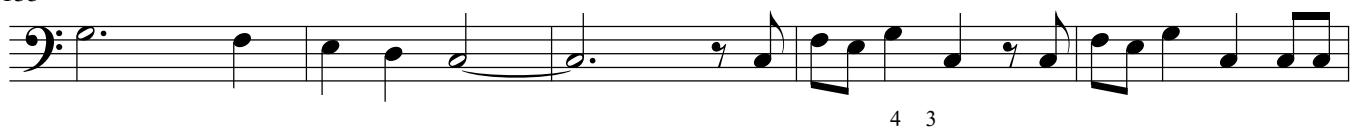


Cozzolani - Quis audavit

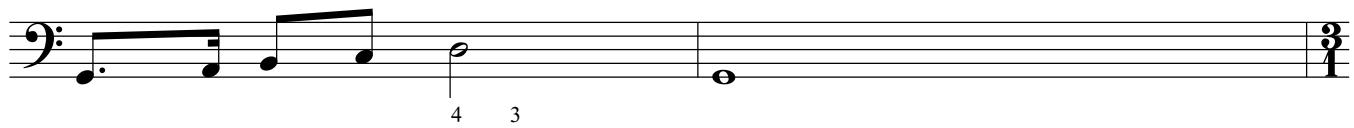
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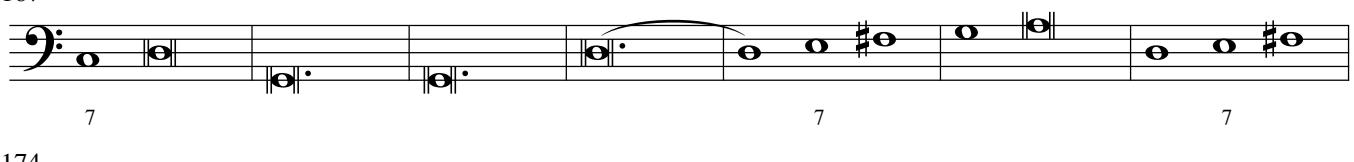
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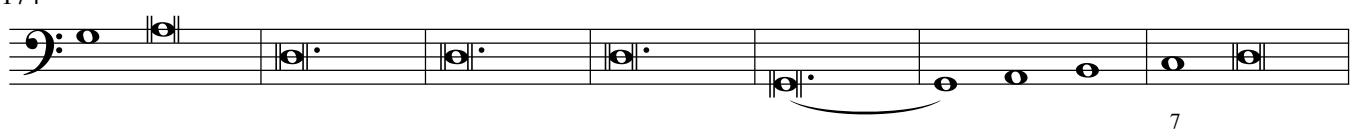
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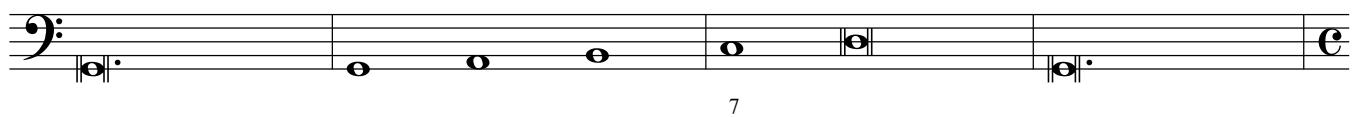
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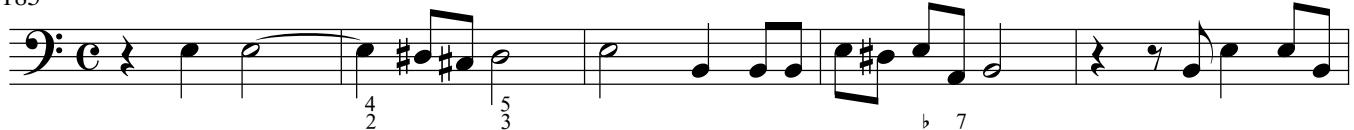
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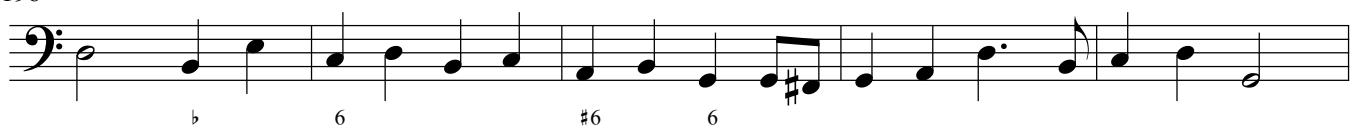
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