Chiara Margarita Cozzolani
(1602 - 1678)

DIXIT DOMINUS A 8

1st edition, June 2025

Preface to the *Dixit Dominus a otto*

A short biography

Very few facts are known on Cozzolani's life. Born in 1602 from a wealthy merchant family in Milan, at the age of 18 she entered the Benedictine convent of St. Radegonda which, until the end of the 18th century, was in Milan right opposite the Duomo. This cloister appears to have had a rich musical life, and Cozzolani took an active part in it as a singer and a composer. Between 1640 and 1650, a great number of her compositions appeared in print. Some of these prints have been circulating in Germany and France, indicating that her importance as a composer had found recognition far beyond the walls of her own convent.

After 1650, no further publications were printed. Cozzolani then became prioress and abbess, and may have had to spend a considerable part of her time in defending the ways of life at St. Radegonda (including the allegedly sumptuous musical performances) against the conservative Milanese archbishop, Alfonso Litta. After 1676, no mention is being made of Cozzolani in the cloister's lists, so that it is assumed that she has died somewhere between 1676 and 1678. More information on Cozzolani can be found on Wikipedia[1] or in the interesting article by Robert Kendrick on the Millennium of Music website[2].

Source for this edition

The motet *Dixit Dominus* has been published in 1650 by the Venetian publisher Alessandro Vincenti, as part of the collection *Salmi a otto voci concertati e due Magnificat a otto (...)*, a large collection of vocal works, most of them for eight voices and basso continuo, published in part books. A set of copies has been preserved in the *Museo internazionale e biblioteca della musica* in Bologna. It is available on the internet for reference purposes[3], though it cannot be downloaded.

Dixit Dominus

From Dixit Dominus, as well as from other items in the collection *Salmi a otto voci*, it becomes apparent that Cozzolani is writing in a mature compositional style, owing a good deal to Monteverdi (1567-1643). The 8-part compositions in this collection typically have not been written for two choirs (instead, voices are often grouped in pairs of the same voice type). But *Dixit Dominus* is somewhat of an exception, in that it frequently contains passages that at least suggest a double choir structure (e.g. bars 3-10, the *Gloria* and *Sicut erat* in bars 34-42, repeated a couple of times later on, bars 45-51, 320-322). Yet, even of Dixit, it can be safely said that Cozzolani groupes the vocal part rather freely, without confining herself to a predefined structure.

The same can be said of the way Cozzolanis handles the psalm text. In many of her 8-part compositions, she intersperses the current verse with interjections from previous verses. In *Dixit*, she does something similar, yet different: after several verses, she jumps ahead to the text of the doxology (bars 34-44, 90-99, 152-161). It is innovative, something I have never seen other composers do. It seems a less rational, more intuitive approach to the text, as if the composer cannot wait until the end of the psalm to burst out into the *Gloria Patri*, but wants to express an urgent feeling to do so right in the middle.

One rather puzzling aspect to be discussed is the voicing. St. Radegonda was a women's convent. Even making allowance for the sometimes more liberal attitude that, in some Italian states, was maintained towards official catholic regulations, it is not likely that male singers, monks or otherwise, were engaged to

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[1] https://en.wikipedia.org/wiki/Chiara_Margarita_Cozzolani
[2] https://www.millenniumofmusic.com/playlist/chiara-margarita-cozzoloni-complete-works-part-1
[3] http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_Z/Z032

sing the lower parts, certainly not on a regular basis. Yet the part books of *Salmi a otto voci* are for *Canto*, *Alto*, *Tenore* and *Basso*, using the customary clefs for these parts. This means that at least the version of the *Salmi* as published by Vincenti must have been intended for the usual SATB voices. One can only wonder how it has been performed within the walls of the convent. Some women may have been able to sing the tenor parts at their original pitch. Were the bass parts sung an octave higher; and if so, would the resulting harmonic inversion not have been experienced as an imperfection? Or has Cozzolani reworked the original settings of the *Salmi* for SATB before publishing them?

Bearing in mind these questions, it is also interesting to note that the *Basso* parts are quite deep, more than once going down to D of the great octave.

June 2025
Walter Heeroma

Notes on the musical text

This edition of Cozzolani's *Dixit Dominus* follows the source from 1650 as closely as possible, with a couple of restrictions as documented below.

Accidentals

Accidentals in this edition follow the modern one bar - one accidental convention. Though in early baroque music the general rule was 'one note, one accidental', this rule was certainly not observed very consistently, and there has been a long transition period shifting towards the modern convention [1]. A principle often seen in baroque music is that an accidental applies to the note after it *and any of the same notes following immediately afterwards*. This also seems to be the convention followed by Cozzolani.

Clefs

All clefs have been changed into those customary in present-day notation.

Coloured notation

The source edition regularly contains instances of so-called 'coloured' or 'blackened' notation, consisting of notes that normally would be open (breve, semibreve). They were written in solid red (in manuscripts) or solid black (in print). This notational style is part of the mensural notation system, which was the standard musical notation system in the 14th, 15th and 16th centuries. It is still seen in the first half of the 17th century, often mixed with the more modern way of notation which is still being used today.

Coloured notation was used in triple time (tempus perfectum), to distinguish between notes divided in three and in two shorter notes. E.g, where ▯ was divided into ◇◇◇, ▮ was divided into ◇◇ [2]. This can frequently be seen in original printed editions by Monteverdi.

But Cozzolani writes more than a generation later than Monteverdi, and from her editions it appears that the function of blackened notation has shifted. For a breve to be divided into three semibreves, she uses a dotted breve ▯. She therefore does not really need blackened notation. Yet, she is still using it in two specific situations:

• if a 'syncopic' rhythm ◆▮ occurs in between 'normal' ▯◇ ▯◇ rhythms,

• for hemiolas: ▮ ▮ ▮ instead of ▯. ▯.

In both situations, note values would not have been any different, should they have been printed in white. The blackened notation is only serving as a visual warning for an atypical rhythm. This in fact greatly enhances the music's readability, for a reader who is used to this convention. But as most today's users would rather be confused by the blackening, and as there is no interpretational meaning in it, in the present edition all blackening has been omitted.

Fermatas

In the manuscript, final notes of a section are marked by a fermata, though not always consistently in all parts. Where this inconsistency exists, fermatas have been added for those parts where the fermata is missing.

Texts

Texts between [] have been added by the editor.

Lyrics

The text has been copied from the source without any corrections (thus reading *seculum* instead of *saeculum*).

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[1] Robert Donington, The Interpretation of Early Music (London, 1974), 131-132 and 613-616.

[2] See e.g. Roger Bowers, "Some Reflection upon Notation and Proportion in Monteverdi's Mass and Vespers of 1610", *Music and Letters*, 73 nr. 3 (1992), 347-398, in particular 353-358.

Specific notes

- Bar 65, C2 3rd quaver: b → b flat.
- Bar 147, C2 first note and A1 last note: f → f sharp (cf. A2).
- Bar 167, A1 last three notes: *"in di-e"* → *"con-fre-git"*.
- Bar 173, C2 last quaver: f → f sharp.
- Bar 178, C2 3rd quaver: g → g sharp.
- Bar 196, B2 all notes: b → b flat.
- Bar 246, T2 first and 3rd minim: b → b flat.
- Bars 258-260, T2: in the source, the order of the notes and rests has been mixed up. Moved the final note *a* (*"put"*) from bar 260 to 258.
- Bar 292, A1 last note: f → f sharp (cf. A2 bar 293).
- Bar 294, T1 2nd minim: b → b flat.
- Bar 307, T2 last note: c → c sharp.
- Bar 308, T1 last note: c → c sharp.
- Bar 314, T1 3rd minim: b → b flat.
- Bar 315, T1 3rd minim: c → c sharp.
- Bar 326, C1 last note: f → f sharp.
- Bar 327, C2 last note: f → f sharp.
- Bar 328, A1 last note: f → f sharp.
- Bar 329, T2 last note: b → b flat.
- Bar 332, T2 2nd semiquaver: b → b flat.

Dixit Dominus

Chiara Margarita Cozzolani
(1602 - 1678)

1

po-nam i - ni - mi-cos   tu - os, do-nec   po-nam i - ni - mi-cos   tu - os sca-bel·lum   pe-dum, sca-bel·lum

pe - dum, sca - bel - lum   pe - dum tu - o - - - - -

41

-ci - pi - o, si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

-ci - pi - o, si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

-ci - pi - o, si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

si - cut e - rat in prin-ci - pi - o, si - cut e - rat in prin - ci - pi - o.

Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi - o.

45

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi -

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi -

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet

i - ni - mi - co - - - rum tu - o - - - rum.

i - ni - mi - co - - - - - rum tu - o - rum.

i - ni - mi - co - - rum tu - o - - - rum.

i - ni - mi - co - - rum tu - o - - - rum.

i - ni - mi - co - - - rum tu - o - - - rum.

i - ni - mi - co - - rum tu - o - - - rum.

i - ni - mi - co - - rum tu - o - - - rum.

i - ni - mi - co - - rum tu - o - - - rum.

Solo

Te cum prin - ci - pium in di - e vir - tu - tis_____ tu - ae, vir - tu - tis_____ tu - ae, in di - e, in di - e vir - tu - tis_____

74

tu-ae, vir-tu-tis___ tu-ae   in splen-do - - - ri-bus sanc-to-rum: ex u-te-ro, ex

6

80

u-te ro,   an-te lu-ci-fe-rum, ge-nu-i   te,   in splen-do - - - ri-bus sanc-

6   5

-to-rum: ex u-te-ro, ex u-te-ro, an-te lu-ci-fe-rum, ge - nu-i te, an-te lu - ci-fe-rum, ge-nu-i

6 5 ♭ 6 5

Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a,

Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a Fi - li-

Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a Fi - li-

[Tutti]

te. Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a,

Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a Fi - li-

Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a,

Glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a, glo-ri - a Fi - li-

Iu - ra - vit, iu - ra - vit, iu - ra - vit, iu -

Iu - ra - vit, iu - ra - vit, iu -

Iu - ra - vit, iu -

-ra - vit, iu - ra - vit Do - mi-nus,

-ra - vit, iu - ra - vit Do - mi-nus,

-ra - vit, iu - ra - vit Do - mi-nus,

Et non pe-ni - te - bit, non pe-ni - te - bit, non pe-ni - te-bit e -

Et non pe-ni - te - bit, non pe-ni - te - bit, non pe-ni - te-bit e -

Et non pe-ni - te - bit, non pe-ni - te - bit, non pe-ni - te-bit e -

6 5   4 3

12

265

put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

269

Glo-ri-a, glo-ri-a Pa - tri,

Glo-ri-a, glo-ri-a Pa - tri,

Glo - ri-a, glo-ri-a, glo-ri-a,

Glo - ri-a, glo-ri-a, glo-ri-a,

Glo-ri-a, glo-ri-a Pa -

Glo-ri-a, glo-ri-a Pa -

Glo - ri-a, glo-ri-a, glo-ri-a,

Glo - ri-a, glo-ri-a, glo-ri-a,