

## CRITICAL COMMENTARY

### The Source

A print housed in the Westminster Abbey in London (*GB-Lwa*: 19 CF10) serves as the source for this edition.

### Title page:

(Canto Primo Choro, Alto Primo Choro, Tenore Primo Choro, Basso Primo Choro, Canto Secondo Choro, Alto Secondo Choro, Tenore Secondo Choro, Basso Secondo Choro, Organo)/ LETANIE,/ E QUATTRO ANTIFONE/ DELL' ANNO,/ À otto voci piene, e brevi/ CON UNA LETANIA/ parimente à otto concertata./ *DI CARLO DONATO COSSONI*/ Primo Organista in S. Petronio di Bologna, Accademico Faticoso./ OPERA UNDECIMA./ CON PRIVILEGIO./ AL MOLTO REVERENDO PADRE MAESTRO/ OTTAVIO GARUTTI SERVITA/ Teologo Collegiato di Bologna./ (Printer's device depicting a violin with the motto: UT RElevet MIsenum FATum SOLitosq.[ue] LABores)/ single rule/ In Bologna, per Giacomo Monti. 1671. Con licenza de' Superiori.

### Collation:

The original publication consists of sixteen printed partbooks in 4<sup>o</sup>: [1]–[16].

### Signatures:

Canto Primo Choro: [A]-A4; Alto Primo Choro: [B]-B4; Tenore Primo Choro: [C]-C4; Basso Primo Choro: [D]-D4; Canto Secondo Choro: [E]-E2[4]; Alto Secondo Choro: [F]-F4; Tenore Secondo Choro: [G]-G4; Basso Secondo Choro: [H]-H2[4]; Organo: [I]-I2[4].

### Signature line:

Letanie & Antifone, à otto voci. Del Cossonio. Opera XI.: Canto Primo Choro: A3; Alto Primo Choro: B3; Tenore Primo Choro: C3; Basso Primo Choro: D3; Canto Secondo Choro: E3; Alto Secondo Choro: F3; Tenore Secondo Choro: G3; Basso Secondo Choro: H3; Organo: I3.

**Dedication:** On the second page of each part-book there is a letter in a style typical of the period dedicated to Father Ottavio Garutti, Collegiate Theologian in Bologna:

MOLTO REVERENDO PADRE/ Mio Sig.[nore] e Padrone Colendissimo./ Consacro al Nome di V.[ostra] P.[aternità] M.[olto] R.[everenda] queste mie poche/ fatiche Musicali. E non senza ragione à lei, che è/ parziale di tal virtù era dovuto un parto di questa no-/ bil'Arte, e servirà se non d'altro, d'argomento al/ Mondo, e del suo merito, e dell'ossequio mio. So-/ no Musiche Note: faran pertanto contrapunto, e al suono della sua/ Fama, e all'Armonia delle sue Virtù. Il di lei Nome, che stà registra-/ to nel riverito Catalogo de' Teologi Collegiati di questa sua Patria,/ non dovrà haver per male di vedersi collocato in fronte à questa mia/ opera; ricordandosi, che anche Salomone, gran Prodigio de gl'In-/ gegni, e versò dal Trono gli Oracoli della Sapienza, e regolò, nel/ Tempio le forme dell'Armonia. La stima, che d'alcune di queste/ mie Compositioni fà già in

Milano, facendo io la Musica nella/ Chiesa Ducale di Nostra Signora della Scala, il Governator Carace-/ na, gran Guerriero di Spagna, m'assicura del gradimento, che n' / è per havere V.[ostra] P.[aternità] M.[olto] R.[everenda] già prudentissimo Priore di questo suo In-/ signe Monastero, e sì virtuoso Cittadino di Felsina. Il Sig.[nore] Iddio/ conservi longamente l'armonia in lei di tante prerogative, per fare/ longo concerto con l'armonia delle mie ammirationi: mentre resto[.]/  
 Di Vostra Paternità Molto Rever.[enda]/  
*Devotiss.[imo] & Obligatiss.[imo] Serv.[itore]/*  
*Carlo Donato Cossoni.*

[Most Reverend Father, My Lord and most Honorable Master.  
 I consecrate these few Musical labors of mine to the Name of Your Most Reverend Fatherhood. And it is not without reason that a work of this art was due to you, who are favorable to such virtue; and it will serve, if nothing else, as an argument to the world of your merit and my homage. These are Musical Notes: they will therefore make a counterpoint both to the sound of your fame, and to the harmony of your Virtues. Your name, which is recorded in the revered Catalog of the Collegiate Theologians of your homeland, need suffer no harm by being placed in front of my work, if we remember that Solomon, that great prodigy of intellect, both poured out from his Throne the Oracles of Wisdom, and ruled in the Temple the forms of Harmony. The esteem, which some of these compositions of mine have already enjoyed in Milan (where I am making music in the Ducal Church of Nostra Signora Della La Scala) from Governor Caracena, Great Warrior of Spain, assures me of the approval that they will have from Your Most Reverend Fatherhood, most wise Prior of this your distinguished monastery [i.e., S. Maria dei Servi, Bologna] and so virtuous a citizen of Felsina [i.e., Bologna]. May the Lord God long preserve the harmony in you of your many qualities, to remain long in consort with the harmony of my admiration;  
 I remain,  
 Of your most Reverend Fatherhood  
*Most Obligated & Devoted Servant*  
*Carlo Donato Cossoni.]*

Below is a transcription of the complete *tavola* in the Organo partbook (e.g., see Plate 1):

TAVOLA.

|                             |       |    |
|-----------------------------|-------|----|
| Letanie <i>piene</i> .      | Carte | 3  |
| Alma Redemptoris Mater.     |       | 6  |
| Ave Regina caelorum.        |       | 7  |
| Regina Caelorum.            |       | 8  |
| Salve Regina.               |       | 10 |
| Letanie <i>Concertate</i> . |       | 11 |

IL FINE.

## Editorial policy

The general principle underlying this edition of Cossoni's op.11 is that the original notational conventions should be preserved as far as practicable.

Prefatory staves show the original clefs, and time signatures. Clefs have been modernized where appropriate. The music is transcribed at its original pitch. The original “key” and time signatures of the source have been retained (e.g., see Plate 2). Regular barlines have been added in places where they are irregular or missing, in accordance with the time signatures. Original note values and slurs have also been retained. While all accidentals in the source are retained on the staff in the edition, editorial accidentals placed in parentheses are added where an inflection is called for by the conventions of the source, by the omission of the publisher, by the harmonic or melodic context, or by the adoption of modern conventions.

The figures in the source have all been retained in the edition. In the source, figures appear above the notes to which they apply (e.g., see Plate 3); here they are placed below the notes. Similarly, dynamic indications (*p*), and tempo indications have been placed above the passages to which they apply, while in the source they appear sometimes above and sometimes below the parts. Coloration is indicated by open horizontal brackets above the notes (generally semibreves) that were blackened in the source. Orthography and punctuation have been modernized following the conventions of the *Liber Usualis*. Text repetitions indicated in the source by *ij* are presented in full in the edition, and the added text is marked by enclosure in angle brackets (<>). Editorial additions to the text are enclosed in square brackets ([ ]). Beaming has been modernized and follows the practice of not beaming together notes that set separate syllables.

The order of presentation corresponds to that of the *TAVOLA* in the original edition.

## Critical Notes

In this edition, the Critical Notes report the text of the original print whenever the edition alters its reading. Changes resulting from the editorial policy of this edition are not included in these notes. The following abbreviations are employed:

A 1– First Alto, A 2 – Second Alto, B 1 – First Basso, B 2 – Second Basso,

C 1 – First Canto, C 2 – Second Canto, m. – measure, Org. – Organo, T 1 – First Tenor, and T 2 – Second Tenor.

### *Letanie piene*

5, A 1, notes 1–2, text is “parce.”

122, C 1, note 3 is *a*.

### *Alma Redemptoris Mater*

4–5, A 1, text reads “Alma.”

5–6, A 1, text reads “Alma.”

22–23, C 1, notes 1–3, text is “surgite.”

24, C 1, note 3 is a quarter note.

54–55, Org., notes are missing.

***Ave Regina***

20, A 2, note 1 is *a*´.

20, T 2, note 4 is *g*.

20, Org., note 3, figure 6 should be underneath note 4.

***Regina caeli***

15, C 1, C 2, note is dotted.

38, B 2, notes 1–2 are *F*.

67, C 1, T 1, A 2, note is not dotted.

***Salve, Regina***

1, T 2, note 1 is *d*.

21, C 2, note 2 is *c*´´-sharp.

24, A 2, note is not dotted.

42, C 2, note 1 is *g*´-sharp.

44, A 2, note is dotted.

70, T 1, notes 5–6 are *d*´.

85, C 1, notes 1–2, text is “dulcis.”

***Letanie concertate***

4, C 2, note is not dotted.

12, C 1, A 2, note is not dotted.

19, Org. the figures 4 and 3 should be underneath note 1.

20, B 1, C 2, note is not dotted.

24, A 2, note is not dotted.

39, B 1, T 2, note is not dotted.

62, T 1, T 2, final syllable beneath note 2.

70, T 1, final syllable beneath note 2.

80, C 2, final syllable beneath note 2.

82, B 2, note is not dotted.

88, B 1, final syllable beneath note 2.

123, C 1, C 2, T 2, note is not dotted.

146, B 1, syllable “ra” beneath note 2 in m. 147.

153, T 1, B 1, C 2, A 2, note is not dotted.

204, C 2, A 2, T 2, note is not dotted.

236, A 1, T 1, note is not dotted.

240, C 2, note is not dotted.

242, C 1, syllable “fir” beneath note 3.

261, T 1, syllable “flic” beneath note 3.

281, C 1, syllable “ge” beneath note 3.

340, C 1, T 1, note is not dotted.

376, T 1, C 2, T 2, note is not dotted.

428, T 1, note is not dotted.

449, Org., note 2 is *A*.

468, A 1, final syllable beneath note 2.

484, T 1, note is dotted.

489. Org., figure applies to the note in m. 488.