

75-23,269

CAMBON, Elise Murray, 1917-
THE ITALIAN AND LATIN LAUDA OF THE
FIFTEENTH CENTURY.

Tulane University, Ph.D., 1975
Music

Xerox University Microfilms, Ann Arbor, Michigan 48106

© 1975

ELISE MURRAY CAMBON

ALL RIGHTS RESERVED

THIS DISSERTATION HAS BEEN MICROFILMED EXACTLY AS RECEIVED.

THE ITALIAN AND LATIN LAUDA
OF THE FIFTEENTH CENTURY

A DISSERTATION

SUBMITTED ON THE FOURTH DAY OF APRIL, 1975

TO THE DEPARTMENT OF MUSIC

OF THE GRADUATE SCHOOL OF

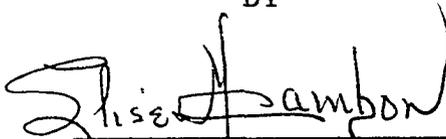
TULANE UNIVERSITY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

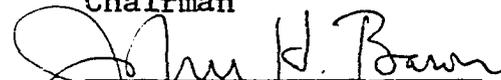
DOCTOR OF PHILOSOPHY

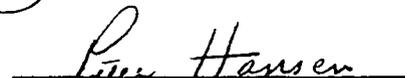
BY


Elise M. Cambon

APPROVED:


Robert E. Preston
Chairman


John H. Baron


Peter Hansen

ACKNOWLEDGEMENTS

Now that the opportunity presents itself to express my appreciation and gratitude to the many who have assisted me in making this study possible, I find it difficult to know where to begin. First, let me express my thanks to Dr. Charles Hamm for having acquainted me with Ven 145 some years ago when he was a member of the faculty at Tulane University. Several summers later at the University of Illinois Dr. Hamm called my attention to the notational problems contained in Part II of Ven 145.

I would like to thank the Marciana Library in Venice and the librarian in charge of the rare bookroom for having made accessible to me the manuscript Ven 145. As a result of this direct contact with the manuscript I was able to reproduce on my personal photostat reproduction of the microfilm the red notes contained in Part II of Ven 145, the color of which could not be determined on either the microfilm or its photostat reproduction.

Further, I wish to thank the Interlibrary Loan Department of Tulane University for its assistance in making accessible to me early printings and other rare books, and many articles, some of which were from foreign periodicals and proved difficult to locate in this country. I would like to thank especially Mrs.

Cristina Fowler for her many efforts in assisting me in obtaining this material. I wish to offer a sincere vote of gratitude to those libraries who so generously loaned their rare holdings and would like to mention one in particular, the Yale University library and express my appreciation to Mr. James A. Braswell, Director of Interlibrary Loan, for the loan of Laudi spirituali del Bianco da Siena povero gesuato del secolo XIV, Codice Inedito. My warmest thanks I now express to Mrs. Knud Andersson for making accessible to me all of the holdings of the music library of Newcomb College, Tulane University and for her encouragement and loyal devotion to the cause of research and to me personally.

To Mrs. Freda Faber I express my deep appreciation for her stenographic assistance in the typing of this paper, and to Mrs. Sam Burguieres my warm thanks for her many valuable suggestions and for her expertise in typing the final draft of this dissertation. I would like to thank the Southern Microfilm Corp. and especially Mr. John Clark for reproducing the silver prints of the facsimiles from Ven 145 contained in this study and Aldo Company for reducing the general inventory to the size required.

I thank my dear sister, Marie, and Mrs. Dudley R. West and my faithful servant Beulah Dyer, for their love, encouragement and belief in the potential of this study; and to my colleague and dear friend Dr. Regina

Chauvin I express my deep appreciation for her interest and warm encouragement.

To Loyola University and in particular to the Very Reverend James C. Carter, S.J., President, I wish to express my gratitude for a sabbatical and a leave of absence which facilitated my work on this dissertation and to Dr. Joe B. Buttram, Dean of the Loyola College of Music, may I express my warm appreciation for his constant encouragement in my pursuit of this research.

To members of my committee, Dr. Peter Hansen and Dr. John Baron I express my sincere appreciation for the hours devoted from their busy schedule in reading this dissertation. I appreciate their comments and suggestions which have been considered carefully and used when possible.

Finally, I would like to pay the greatest tribute of all to the chairman of my committee, Dr. Robert Preston, without whose help this dissertation would never have come to fruition. Dr. Preston helped me to assimilate the vast amount of material which I had obtained during my earlier research and guided me in unifying it into its present form as it appears in this dissertation. To him, for his advice, direction, encouragement and loyal devotion, I will always be indebted.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	ii
LIST OF FACSIMILES AND TRANSCRIPTIONS	vi
LIST OF ABBREVIATIONS	vii
INTRODUCTION	1
CHAPTER	
I HISTORICAL SURVEY	7
The <u>Lauda</u> of the Middle Ages	7
The <u>Lauda</u> of the 'Ars Nova' (1325-1425)	75
II THE MANUSCRIPT <u>VEN</u> 145	113
General Description	113
<u>Ven</u> 145 Earlier Research	121
Other Related Manuscripts	128
Manuscript <u>Pa</u> Ald 361	128
Manuscript <u>Bu</u> 2216	133
Manuscript <u>BI</u> Q15	137
III THE MANUSCRIPT <u>VEN</u> 145 GENERAL INVENTORY	145
Explanation	145
General Inventory	
Part I	150
Section 1	150
Section 2	154
Part II	161
IV <u>VEN</u> 145 GENERAL INVENTORY NOTES	170
Part I	170
Section 1	170
Section 2	197
Part II	245
V NOTATION, FACSIMILES AND TRANSCRIPTIONS	329
VI SUMMARY	411
VII CONCLUSIONS	421
BIBLIOGRAPHY	424

FACSIMILES AND TRANSCRIPTIONS

Nos.		Page
1.	Zacheus arboris ascendit stipitem Inv. 91, fol. 90r-90v	362
2.	Puer nobis nascitur Inv. 92, fol. 90v-91r	365
3.	Benedicamus Domino Inv. 94, fol. 93r	368
4.	Verbum patris hodie Inv. 111, fol. 102v	371
5.	Qui nos fecit ex nichilo Inv. 112, fol. 103r-103v	375
6.	Ave fuit prima salus Inv. 117, fol. 108r	380
7.	Verbum caro factum est Inv. 113, fol. 104r-104v	384
8.	Verbum caro factum est Inv. 1, fol. 1r	388
9.	Verbum caro factum est Inv. 121, fol. 116r	394
10.	El nome del bon yhesu Inv. 133, fol. 138r-138v	399
11.	Laudiamo yhesu e la sua sancta madre Inv. 119, fol. 110 bis v-111r	402
12.	Pange lingua gloriosi Inv. 93, fol. 91v-92r	406

LIST OF ABBREVIATIONS

Abbreviations are seldom used in a doctoral dissertation. The nature of the present dissertation is such that it has seemed advisable to use a number of abbreviations, most of which are commonly found in scholarly books and journals. The list below will give a brief identification of each abbreviation. In the case of books, pamphlets and dictionaries, the complete bibliographical information will be found in the bibliography.

<u>AfMW</u>	<u>Archiv für Musikwissenschaft</u>
Ant.	Antiphon
bi.	bilingual
Cattin ₁	"Contributi alla storia della lauda spirituale."
Cattin ₂	"Laudi quattrocentesche del Cod. Veneto Marc. It. IX 145"
<u>CHM</u>	<u>Collectanea Historiae Musicae</u>
<u>CMM</u>	<u>Corpus Mensurabilis Musicae</u>
<u>DTÖ</u>	<u>Denkmäler der Tonkunst in Österreich</u>
fol.	folio
Galletti-Molini	<u>Laude spirituali di Feo Belcari . . .</u>
H.	Hymn
<u>HD</u>	<u>Harvard Dictionary</u>
Inv.	General Inventory
It.	Italian
l.	line
La.	Lauda
Lat.	Latin
<u>LU</u>	<u>Liber Usualis</u>
<u>MD</u>	<u>Musica Disciplina</u>
<u>MGG</u>	<u>Musik in Geschichte und Gegenwart</u>
ms.	measure

mss.	measures
Mu.	Music
Mu. La.	Musical Lauda
Ord.	Ordinary
<u>Qu.</u>	<u>Biblioteca di 'Quadrivium'</u>
r	<u>rectus</u>
Rb.	rubric
s.	system
seq.	sequence
ss.	systems
tro.	trope
txt.	text
v	<u>versus</u>

INTRODUCTION

The origin and development of the lauda is obscure, even though scholars in a number of related fields have made valuable contributions to lauda research. Philologists have been perhaps the most productive but scholars of Italian literature and historians as well have made important contributions. Musicologists have provided some excellent studies on the lauda of one historical period or another but there are still many unanswered questions concerning the origin and musical evolution of the lauda.

The lauda in the musical life of the Italian people represents much more than the comparatively few surviving musical compositions, contained in a handful of manuscripts, would indicate. If one considers that the origin of the Italian vernacular is sought in the earliest known lauda text; if one considers that the folk music of Italy makes its appearance through the free improvisational utterances of the lauda; and finally if one considers that many of the secular songs, popular in Italy during the fourteenth and early fifteenth century were preserved in common usage for almost two centuries through their disguise as religious laude-- then it becomes apparent that the origin and development

of the lauda cannot be sought only in the handful of extant musical sources but must be looked for elsewhere: among sources of a much broader scope that relate to the activities and religious life of the Italian people.

The research and a large number of studies on Italian lyrical lauda poetry came to my attention through the comprehensive "Bibliographia della laude," catalogued by G. M. Monti and printed as early as 1924.¹

¹Gennario Maria Monti, "Bibliografia della laude," in La Bibliofilia, seven articles in six vols., Vol. 21, 1919-1920, pp. 241-257, #1-95 [these entries and all succeeding ones will be introduced by the following sign, #]:
 Vol. 22 (1920-1921), pp. 288-299, #96-182;
 Vol. 23 (1921-1922), pp. 260-267, #183-248;
 Vol. 24 (1922-1923), pp. 29-40, #249-346;
 Vol. 25 (1923-1924), pp. 71-75, #347-395, and 256-265, #396-480;
 Vol. 27 (1925-1926), pp. 38-46 [no entry numbers, only indexes and appendixes included].

This impressive bibliographical survey consists of an annotated inventory of some 500 entries, which proceeds in chronological order. The bibliography includes in its scope the earliest printed editions ca. 1474, later printings of the sixteenth century, early criticisms beginning with the third decade of the 1700's, single publications of collections of laude in the form of appendixes or as part of a biography (1800's), historical studies later in the same century of ancient religious literature, a study of the lauda as a genuine expression of the people, and finally (1870-90), numerous critical and literary research contributions on the origin of the lauda including early documentaries on the origin of the Italian theatre, the sacre rappresentazione, the lyrical poetry of St. Francis, Jacopone da Todi and others, and additional publications of newly exhumed unedited laude of the nineteenth century and the first decade and a half of the twentieth century.

Cf. Giulio Cattin, "Contributi alla storia della lauda spirituale," Biblioteca di 'Quadrivium', Serie Musicologica 2, Bologna, 1958, p. 5, fn. 2, where the years and volume numbers are incompletely given as 1919-1923 and Vol. nos. as 21-24. Cattin's use of arabic numerals to designate the volumes of the Monti work has

German philological research begun by Feist² toward the end of the nineteenth century was continued by Heinrich Schneegans in "Die italienischen Geisslerlieder" (1900).³ This short monograph consisting of some forty pages came to my attention through the recent appearance of the reprint of a larger work, Die Lieder und Melodien der Geissler des Jahres 1349, edited by Paul Runge, to which this monograph was originally appended. Schneegans herein

prompted the present writer to do likewise in the body of this dissertation. However, the conventional roman numerals are used in the bibliography.

²A. Feist, "Mitterlungen aus älteren Sammlungen italienischer geistlicher Lieder," Zeitschrift für romanische Philologie, Vol. XIII (1889), 115-185. This is an early bibliographical study of lauda poetry in which thirty-eight fifteenth-century manuscripts and eleven collections of laude printings are surveyed for their lauda content. Feist reports a finding of one thousand three hundred and eighty-one lauda poems which he compiles alphabetically with the name of the author included when known. In some instances not only the opening incipit of the poem is given but as many as its opening five lines may be included. Concordances with other manuscripts and printed sources are included with each title entry. See Monti, "Bibliographia della laude," La Bibliofilia, Vol. 23 (1921-1922), p. 265, where this article is listed under entry #225.

³Heinrich Schneegans, "Die italienischen Geisslerlieder," in Die Lieder und Melodien der Geissler des Jahres 1349, ed. Paul Runge (Hildesheim: Olms; Wiesbaden: Breitkopf & Härtel, 1969); a reprint of 1900 edition (Leipzig: Breitkopf & Härtel), pp. 44-85; see Monti, "Bibliografia della laude," La Bibliofilia, Vol. 24 (1922-1923), p. 36, #312. This monograph and a second described as "Beiträge zur Geschichte der deutschen und niederländischen Geissler" by Hans Pfannenschmid are appended to Runge's edition of Die Lieder. . . .

expands the limited horizon presented earlier by Feist, through the addition of thirty-three printed lauda sources of a later date. Fourteen of these newly added sources he designates by a cross-mark [+] and incorporates into his illuminating study of the lauda. This study may be described as a history of the origin and development of the lauda as viewed and recorded through its poetic sources, in contemporary chronicles and as described in the original statutes and laudarii (collections of laude) of the confraternities. During the early part of this study frequent reference will be made to Schneegans' monograph in order to establish contact with original source materials closely associated with the early beginnings of the lauda.

Annibale Tenneroni's Inizii di antiche poesie italiane religiose e morali . . . , described as a sequel to Feist's investigation, extended the scope of manuscript sources from a bare thirty-eight included by Feist to a total of two hundred and one, with fifty-two manuscripts ascribed to the thirteenth and fourteenth centuries, none of which had been included in the 1889 study by Feist. A short introduction gives a brief history of the lauda from its origin through the sixteenth century. Each manuscript entry describes the content of the manuscript including music, text, name of composers, poets, important historical data, rubrics on performance,

chronicle reports, the name of the confraternity in which the laudarii originated, name of library where the manuscript was housed in 1309, bibliographical data and research.⁴

Lodovico Frati in "Guinte agli 'Inigii di antiche poesie italiane religiose e morali' a cura di Annibale Tenneroni" continues the earlier research of Feist and Tenneroni by extending the number of printed sources of lauda repertoire to include ninety-four, of which seventy-six belong to the fifteenth, sixteenth and seventeenth centuries and eighteen to the eighteenth and nineteenth centuries. These printed sources include both original ones as well as reprints.⁵ Many of the manuscripts

⁴Annibale Tenneroni, Inizii di antiche poesie italiane religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali' (Florence: Leo S. Olschki, 1909) presents an inventory of the lauda content of a total of two hundred and one manuscripts, ranging in time from 1275 to the beginning of the sixteenth century, and eleven early printed editions. A list of two thousand, eight hundred (2,800) laude and morality poems, arranged in alphabetical order, appear in the second larger section of the book, each annotated with their manuscript concordances. The opening section which is in three parts contains a description of the manuscripts, arranged in accordance with their importance and chronology.

See Monti, "Bibliografia della laude," La Bibliofilia, Vol. 25 (1923-1924), p. 257, #409.

⁵Lodovico Frati, "Giunte agli 'Inizii di antiche poesie italiane religiose e morali a cura di Annibale Tenneroni," Archivum Romanicum, I (1917), pp. 441-480; II (1918), pp. 185-207, and pp. 325-343; III (1919), pp. 62-94. Frati's study includes a publication of the index of cards compiled by Pietro Bilancioni begun in 1888 on the lauda repertoire. The latter is drawn from

included by Frati are omitted by Tenneroni and are from the fifteenth and sixteenth century.⁶

The present dissertation includes references to many citations in earlier research. Such references have been included only when this writer has had an opportunity to check the citation to assure its accuracy. When this has not been possible this fact will be mentioned. References which are inaccurate or which have not been verified will be omitted.

This study will present a history of the lauda from its origin through the first half of the fifteenth century, followed by a detailed study of the most important lauda manuscript of the fifteenth century (Ven 145).

manuscripts and bibliography containing some of the earliest and rarest printed collections. Also included are reprints which are described with relationship to the original source.

⁶Ibid., I, p. 442, fn. 1.

CHAPTER I
HISTORICAL SURVEY

THE LAUDA OF THE MIDDLE AGES

The lauda is not a musical form or a style; it is not confined to one language or to a specific kind of a text, but is rather a free expression by the Italian people of a deep-rooted faith in God. It moves through space and time, borrowing now from the religious and now from the secular, first in one dialect then in another; its raison d'être is to fulfill man's inner need to communicate with his Creator. Its life span begins with the first quarter of the thirteenth century and ends in the middle of the nineteenth century when its special function was no longer needed by the Italian people.¹

Scholars have attempted to define the lauda, assigning to it a certain spelling,² description,

¹Willi Apel, "Lauda," Harvard Dictionary of Music, 2nd ed. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1970), p. 463.

²Ibid., Lauda It., (sing.) laude (plur.), less correct forms laude (sing.), laudi (plur.) are defined as hymns of praise and devotion in the Italian language; Knud Jeppesen, "Laude," Die Musik in Geschichte und Gegenwart, VIII, 313. Lauda, Laudo, Lalda, plur., -e, -i, -e is described as a religious style of non-liturgical poetry, predominantly folklike in character in the Italian or (less frequently) in Latin; W. S. Rockstro, "Laudi Spirituali," Grove's Dictionary of Music and Musicians, 5th ed. (1954), V, 85, "This is the plural usually adopted by Italian writers, although the singular being lauda, it should normally be laude (feminine plural). The reason for this anomaly is that laude also appears as a singular form." Ibid., 85, "The poetry of the

language, origin, antecedent, musical form, poetic organization, and subject matter, but the number of divergencies

laudi, some ancient specimens of which are attributed by Crescentini [Crescimbeni] to St. Francis of Assisi (d. 1226), was originally written entirely in Italian and bears no trace of classical derivation"; Giovanni Mario Crescimbeni, L'Istoria della volgar poesia, 2nd ed. (Venice, 1731) [n.p.], quoted in Laude spirituali di Feo Belcari. . . ed di altri (Florence: Molini e Cecchi, 1863) [reprint of G. C. Galletti, (Florence, 1480?, 1485, 1489?, 1510 and 1514). p. vi.

Le Laude, che anche Lalde furon chiamate e Cantici, sono componimenti in lode d'Iddio o de'suoi Santi e, l'istesso che gl'inni in quanto alla materia o soggetto, ma non già in quanto al carattere; perchiocchè gl'inni sono di carattere greco o latino, e le Laudi non escono dal carattere proprio italiano; e comechè noi brasimeremmo chi alcun inno intitolasse Lauda, nondimeno nè anche il loderemmo. Or delle Laude vecchissimo è l'uso, essendo a Firenze memorie di parecchie antichissime Compagnie e Confraternite, che dal cantar Laude furono dette di Laudesi secondo il Cionacci, che ne reca fin dal 1310. Oltre a che ve ne sono del B. Jacopone, che fiori intorno al detto anno, ancorchè elle vadano con nome di Cantici. [Notice two different spellings of the plural of lauda ("Laudi" and "Laude") within the same source.]

Translation: The laude, which were also called lalde and cantici [songs] composed in praise of God and of the saints, are much like the hymns in regard to content and subject, but indeed are not the same with respect to character, because the hymns are Greek and Latin in character and the laudi are not because of their own Italian character. While we do not censure one for referring to some particular laude as a hymn, we do not commend him for this practice. The oldest use of the term laude is that existing in Florence [during the late thirteenth and early fourteenth centuries] and described in the early memoirs [statutes, archives, laudarii] of this city. From the custom of singing laude by these Florentine associations, the groups themselves were so-called laudesi according to Cionacci, who ascribed the name laude to such compositions written at the end of 1310. Laude composed by B. Jacopone at the beginning of 1310 were still referred to as cantici (songs) rather than as laude.

among historians, musicologists and philologists is proof in itself that the lauda will not and cannot be shackled nor pigeonholed into a categorical description.

As a point of departure, we can define the lauda as a religious lyrical expression usually in the Italian language (or dialects) originally intended to be sung by the people. Its origin has been associated generally with Saint Francis of Assisi [d. 1226], but documents survive from as early as the second half of the eleventh century which indicate that sacred songs were sung by lay members of religious fraternities in Italy. A group entitled Fraternita del popolo di S. Maria in Gradi appeared in Arezzo in 1068,³ while similar religious organizations of laymen were known in Venice in 1142 under the name of scole.⁴ In Florence the Compania di Santa Maria

Cf. Don Piero Damilano, "Laudi latine in un Antifonario bobbiese del Trecento," Collectanea Historiae Musicae, III (1963), 15-16, fn. 1-5. Damilano believes that certain types of Latin religious song and poetry are related generically to the lauda; these he refers to as Latin laude.

³[Enrico] Betazzi, Notazia di un [d'un] Laudario del sec. XIII (Arezzo: Ballotti [Bellotti?], 1890), 13, quoted in Heinrich Schneegans, "Die italienischen Geisslerlieder" in Die Lieder und Melodien der Geissler des Jahr 1349, ed. Paul Runge (Hildesheim: Olms; Wiesbaden: Breitkopf & Härtel, 1969), a reprint of 1900 edition (Leipzig: Breitkopf & Härtel), p. 47. For inserts made in the above title, see Gennero Mario Monti, "Bibliografia della laude," in La Bibliofilia, Vol. 23 (1921-1922), pp. 266, #235.

⁴For a definition of scole see Fernando Liuzzi, La lauda e i primordi della melodia italiana, 2 vols. (Rome: La Libreria dello Stato, 1935), I, 8-9. Here

was founded in 1183, and of special importance is the fact that its members were called Laudesi di Santa Maria.⁵

scole appears as scuola and is defined as corporations of craftsmen, tradesmen and artisans; associations of religious laymen, which were active between the tenth and twelfth centuries in various centers of the peninsula including Rome, Venice, Verona, Ravenna, Bologna, and others. For additional information on the early confraternities, companies and corporations, see also Liuzzi, Lauda, I, 23, fn. 4, where Liuzzi cites L[udovico] A[ntonio] Muratori, Dissertazioni sopra le Antichità italiane già composte e pubblicate in latina . . . (Milan: G. B. Pasquale, 1751), Vol. 3 Dissert. LXXV, "Delle pie Confraternità de Laici e dell'origine d'esse de' Flagellanti e delle sacre Missioni, p. 592 and ff., as the source for a passage quoted by him in Lauda, I, 8, from which this following excerpt is derived:

Non v'ha città in Italia, terra, o castello anzi villa, che non abbia una o più di queste pie congregazioni, tutte instituito per culto divino, per cantare le lodi di Dio e dei Santi, ad escercitarsi in altre di pieta e di misericordia; e tutte fornite de leggi e vesti particolari riunendosi ciascana alla sua propria chiese le feste e in altre occasioni. . . .

Translation: Nor was there a city in Italy, an estate or castle, or even a summer house, which did not have one or more of these religious associations, all created for divine worship through the singing of the praises of God and of his saints, and through the practice of other acts of piety and mercy; and all confraternities were provided with statutes and a special robe, each assembling in its own church on feast days and on other occasions. . . .

⁵See Schneegans, "Italienischen Geisslerlieder," p. 47. For other descriptions of laudesi as singers of laude, see Crescimbeni, in L'Istoria della volgar poesia quoted in Laude spirituali di Feo Belcari. . . , p. vi. In Grove's Dictionary, V, 85, no mention is made of laudesi but "Laudisti" is defined as religious confraternities instituted at Florence in 1310; also mentioned is "a company of 'Laudisti'" at Florence. Cf. Friedrich Ludwig, "Die Geistliche nichtliturgische und weltliche einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts," in Handbuch der Musikgeschichte, ed. Guido Adler (Frankfurt am Main:

About the same time an association entitled Servi della Vergine appeared in Bologna and by 1211 the group already had erected a church.⁶

Liuzzi hypothesizes that the early religious acclamations were simple adaptations of older church forms, that these were either sung or recited in the Latin language or in the "primitive volgare" (primitive vernacular); that their style resembled that of the litany or the sequence with a single or double cursus and that the method used for their performance was antiphonal or responsorial, involving two groups, or a leader answered by one large group.⁷

In the first quarter of the thirteenth century, the earliest preserved Italian lauda⁸ appeared in a work

Frankfurter Verlags-Anstalt A.-G., 1924), p. 176, where "Companie de 'Laudesi' oder 'Laudisti'" are synonymous.

⁶Gerardini [first name omitted], Storia di Bologna ([Bologna], 1596), I, Book VII, quoted in Schneegans, "Italienischen Geisslerlieder," p. 47.

⁷Liuzzi, Lauda, I, 9.

⁸Schneegans, "Italienischen Geisslerlieder," p. 48; see also Alessandro D'Ancona, in La poesia popolare italiana, 2nd enlg. ed. (Livorno: Raffaello Giunti, 1906), 14-15, fn. 7; who quotes sources which substantiate the fact that the Cantico del sole was originally written in the Italian language and that it was not a translation from the French, which language had been used initially by Saint Francis for his earlier songs of praise: "Laudes domini cantabat lingua francignina."

Translation: "He sang praises of the Lord in the French language."

of Saint Francis: Cantico del sole.⁹ This song of praise is a paraphrase of verses, drawn from Psalm 148,¹⁰ one interpolated verse from the Sermon on the Mount, and some newly composed verses, all of which embody the beliefs and teachings of the Saint.¹¹ The Italian text, as given by Schneegans, translates as follows:

(Verses 1-9): Highest and almighty good sir, yours is the praise, the glory and the honor and all blessing. To you alone is it proper [to give praise, etc.] and no man is worthy to call your name. Praise be to you, my sir, with all of your creation, [and] especially needed, my brother sun, who illuminates the day and through it, us; he is beautiful and radiant with great splendor; and of you, most

⁹For complete Italian text with German translation see Schneegans, "Italienischen Geisslerlieder," pp. 48-49 and fn. 2; cf. Ludwig, "Geistliche nichtliturgische . . . Musik des Mittelalters," in Adler, Handbuch, p. 175 and fn. 1; for additional bibliographical references on the Canticle of the Sun and Saint Francis, see Monti, "Bibliografia della lauda," in La Bibliofilia, Vol. 27 (1925-1926), pp. 38 and 40.

¹⁰Psalm 148 is sung at Lauds on Sundays and feast days throughout the church year; for the Latin text see The Liber Usualis, ed. by the Benedictines of Solesmes (New York: Desclée, 1952), 222; for an English translation see A Short Breviary for Religious and the Laity, ed. by William G. Heidt, O.S.B. (Collegeville, Minn.: Liturgical Press, 1953), 16; for the origin of the word "Lauds" and its relation to the Divine Office see p. 16, fn. 1: "The hour of Lauds [the second of the Canonical hours] derives its name from the constant repetition of the word 'laudate' (praise ye) in three psalms 148-150, which originally were sung daily."

¹¹The textual themes of the Canticle of the Sun may be summarized as follows: (Verses 1-9) man's praise of God through all of his creation; (Verse 10) forgiveness of sin through our love for God; (Verse 11) peace and its reward in heaven, a paraphrase of a beatitude from the Sermon on the Mount; (Verses 12 and 13) spiritual and corporal death; finally (Verse 14) an invitation to all men to praise the Lord with acts of thanksgiving and humble service.

high, he is the symbol. Praise be to you, my sir, for my sisters, the moon and the stars, . . . for brother wind, . . . for sister water, . . . for brother fire, . . . for sister earth, our mother, . . . (Verse 10): Praise be to you, my sir, from whom we receive forgiveness by our love for you and from whom we receive support in trials and tribulations. (Verse 11): Blessed are those who suffer for peace, for by you, o most high, shall they be crowned in heaven. (Verses 12-13): Praise be to you, my sir, for our sister corporal death, from whom no living man can escape. Woe to those who die in mortal sin . . . Blessed are they who at death find themselves in the performance of your holy will . . . (Verse 14): Let us all praise and bless my sir and thank him, and serve him with great humility.¹²

The customary triple-alleluia antiphon which generally accompanied the performance of this psalm¹³ may well have been included in the performance of the Cantico;

¹²Schneegans, "Italienischen Geisslerlieder," pp. 48-49. (Verses 1-9): Altissimu omnipotente bon signore tue son le laude la gloria e l'oncre e onne benedictione. A te solu se confano e nullo omo è dignu te mentovare. Laudatu sii, mi signore, cun tutte le tue creature, specialmente miser lu frate sole lu quale jorna e allumini noi per lui et illu è bellu e radiante cun grande splendore, de te altissimu, porta significatione. Laudatu sii, mi signore, per sora luna e le stelle, . . . per frate ventu, . . . per sor'aqua, . . . per frate focu, . . . per sora nostra matre terra, . . . (Verse 10): Laudatu sii, mi signore per quilli che perdonan per lo tu amore, e sustenen infirmitate e tribulatone. (Verse 11): Beati quilli che le sustenerano in pace, ca da te, altissimu, serano incoronati. (Verses 12-13): Laudatu sii, mi signore, per sora nostra morte corporale de la quale nullo omo vivente po scampare. Guai a quilli che morrano in le peccata mortali . . . Beati quelli che se travarano in le tue santissime voluntati . . . (Verse 14): Laudate e benedicite mio signore e regratiate, e servite a lui cun grande umilitate.

¹³Heidt, Breviary, 17, see Ant. [Antiphon]: "Alleluia, alleluia, alleluia."

the music of which is no longer extant.¹⁴ According to Frate Egigio's life of the Saint, Francis instructed his frati (brother-monks) to travel together preaching and singing praises to God;¹⁵ and after having introduced their sermons with a lauda, they announced to the faithful:

We are the minstrels of the Lord and on this account we wish to present again clearly to you in this [sermon] that you remain steadfast in true penance.¹⁶

The Canticle of the Sun has been described as the point of departure for religious folk-poetry. Its form furnishes a source-model upon which many later laude were patterned and afterwards expanded.¹⁷ According to

¹⁴Ludwig, "Geistliche nichtliturgische . . . Musik des Mittelalters," in Adler, Handbuch, p. 175, ". . . auch die Melodie sollte in einer wichtigen Franziskus-Handschrift des 14. Jahrhunderts (Assisi 338) Ueberliefert worden; leider blieb der Platz für die Noten leer."

Translation: . . . the melody too should have been handed down to posterity in an important Franciscan manuscript of the 14th century (Assisi 338); but, unfortunately, the space for the notes remains empty.

¹⁵Fioretti di S. Franc[esco], "Vita di Frate Egigio," I, cited in Liuzzi, Lauda, I, 23, fn. 12 and p. 11; cf. D'Ancona, Poesia popolare, 15, fn. 1.

¹⁶Liuzzi, Lauda, I, p. 11.

Nos sumus ioculatores Domini e propterea volumus in hoc remunerarsi a vobis videlicet ut stetis in vera poenitentiam.

¹⁷Schneegans, "Italienischen Geisslerlieder," p. 49; for an opposite point of view see Annibale Tenneroni, Inizii di antiche poesie italiane religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali' (Florence: Leo S. Olshki, 1909), x:

D'Ancona the presentations and paraphrasing of prayers and of the liturgy in general as seen in the Decalogue and in the Salve regina (1253),¹⁸ in the prayers to the Virgin by the Servi di Maria in Bologna (1281),¹⁹ and in particular the laude of the disciplinati,²⁰ have their roots in the work of Saint Francis.

. . . Il famoso Cantico del sole, o delle Creature, perifrasi biblica in gran parte, cominciato a dettare de Francesco d'Assisi verso il 1225 in prosa rimita, è propriamente a considerarsi anche rispetta alla viva questione sul suo testo primigenio, un componimento tutto a sè e per sè, mirabile quale sfogo della poetica di lui passione di carità, ma che non esercitò alcun visibile influsso sul cammino della laudi.

Translation: The famous Canticle of the Sun or of Creation is for the most part a biblical paraphrase. It was begun by Saint Francis ca. 1225 and is rightly considered to be in rhymed prose. In regard to the existing question of the source of its text, it is a work belonging entirely to the Saint; and though an admirable poetic expression by the Saint of his passion for charity, it nonetheless exercised no visible influence on the course of the lauda.

¹⁸G. Rosa, Dialetti costumi e tradizioni delle Province di Bergamo e Brescia (Bergamo: Pagnoncelli, 1858), 197, quoted in D'Ancona, Poesia popolare, 14, fn. 4.

¹⁹Regola dei Servi della Reina gloriosa ordinata e fatta in Bologna nell'anno 1281, publ. by G. Ferraro (Livorno: Vigo, 1875), 31, quoted in D'Ancona, p. 14, fn. 5.

²⁰Name ascribed to the members of a penitential movement which originated in Umbria 1258; so-called because of the use of self-imposed scourging; members of this movement were also known as flagellanti, battuti, scopatori; see Schneegans, "Italienischen Geisslerlieder," p. 46.

Though no musical settings have survived, Francis' poetic texts, imbued with the spirit of asceticism, the concept of peace and love among men, and the necessity of penance for the forgiveness of sin, had a strong appeal to the common man and to the uneducated folk. These laude adopted by the devoti (the faithful who participated in the religious functions of the confraternities) were incorporated into the prayer meetings of the confraternities, and as a result spread throughout the entire Italian peninsula.

Saint Francis had a profound influence on later Italian poets such as Jacopone da Todi²¹ [d. 1306] and Bianco da Siena²² [d. 1390?]²³ who dedicated their talents to the creation of religious lyrics. Einstein

²¹See D'Ancona, Poesia popolare, 15, and Liuzzi, Lauda, I, 11.

²²G. Volpi, "Il trecento," Storia letteraria d'Italia [n.d.] quoted in Luigia Cellesi, "Il lirismo musicale religioso in Siena nel trecento e quello profano nel cinquecento." Bullettino Senese di Storia Patria, Nuova Serie, Anno V (1934), 97. "Il Volpi chiama Bianco da Siena, l'Jacopone della Toscana. . . ." 'egli ha l'ardore e le estasi del Tudertino', . . . "

Translation: Volpi calls Bianco da Siena the Jacopone of Tuscany [for] . . . he had the ardor and the ecstasy of the Tudertino. . . .

²³Tenneroni, Inizii . . . antiche poesia . . . prospetto dei codici, p. xvii: "Bianco dell'Anciolina o da Siena, laudografo di mistici sensi, tra il 1367 e il '90, riconosciuto il migliore e più fecondo nel ciclo dei poveri Gesuati, . . .

Translation: Bianco from Anciolina or from Siena, writer of tender mystical laude between 1367 and 1390 [was] recognized as the best and most prolific [poet] in the circle of the poor Jesuits, . . .

attributes to the work of Saint Francis the early roots of humanism and identifies him as the precursor of the Renaissance,²⁴ while Westrup describes the Saint's activities as the mainspring for the massive religious movement which spread over Europe during the middle of the 14th century,²⁵ culminating in the Bianchi movement of 1399.

Italy during the second quarter of the ducento found herself in a disconsolate and demoralized state. Disheartened by the continuous strife between the Church and the Holy Roman Emperor, the widespread disagreement between the two party camps of Guelfs and Ghibellines and the frequent outbreak of epidemics and famines which claimed thousands of lives, the Italian folk concluded that God had abandoned them. To appease his vengeance, Italian people banded together under the leadership of such pious men as Giovanni da Vincenza and Benedictus from Umbria and dedicated themselves to lives of prayer and penance. The religious mania culminated in the fanatical movement of the disciplinati led by Ramiera Fasani beginning in 1258. Precursors of the disciplinati movement appear prior to 1233 in the work of a

²⁴Alfred Einstein, The Italian Madrigal, 3 vols., trans. Alexander K. Krappe, Roger H. Sessions and Oliver Strunk (New Jersey: Princeton University Press, 1949), I, 23.

²⁵Jack A. Westrup, "Medieval Song," Early Medieval Music up to 1300, ed. Dom Anselm Hughes. Vol. II of The New Oxford History of Music (London: Oxford University Press, 1954), 266-67.

Dominican monk from Vincenza, whose rousing sermons on peace in the family and in the community kindled strong religious feelings among the young and the old, the rich and the poor. Spirited religious songs enlivened the marching crowds who, barefoot with cross and banner, followed him throughout the streets of Bologna and Lombardy in procession.²⁶

During the Alleluia Year [1233]²⁷ religious activities reached a peak in Florence with the founding of

²⁶Schneegans, "Italienischen Geisslerlieder," p. 47.

²⁷For a description of the Alleluia Year see Vincenzo De Bartholomaeis, Origini della poesia drammatica italiana, 2nd ed. enlg., Vol. VII of Nuova biblioteca Italiana, ed. by Carlo Calcaterra (Turin: Società Editrice Internazionale, 1952), pp. 198, 199 and 247 fn. 14, wherein the author quotes an excerpt from the Salimbene, Chronica, p. 70 and ff. A short summary of the information obtained from these combined sources follows:

The year of 1233 was one dedicated to prayer for peace and thanksgiving for an end to the devastations of war. Solemn processions were frequent in various cities of Italy and were organized by Franciscan and Dominican preachers who summoned the people to assemblies in the church and on the streets by the sound of the trumpet. Cantilenas [monotonous refrain-songs] and laudes divinas [songs of divine praise] were sung everywhere without cessation and one word Alleluia! rang out from the voice of every Italian; and so it was that the year became known as l'annum Devotionis Alleluia [the year consecrated to the Alleluia]--A truce to arms: [and] all genuflected and raised their voices to heaven in one invocation: Alleluia! which had become the symbol of peace.

For the source of Salimbene, Chronica see Tenneroni, Inizii . . . antiche poesie . . . prospetto dei codici, p. 7, No. 2, therein identified as the manuscript Vaticano 7260 (Chronica fratris Salimbene 'de Adam,' Ord. Min.)

a new order, l'Ordine dei Servi, dedicated to the singing of laude in honor of Mary.²⁸ The group affiliated with the Confraternita dei Laudesi della Vergine [1183].²⁹

in Mon. Germ. Histor.--Script., XXXII, p. 1, ed. O. Helder-Egger. Hannoverae, 1905.

²⁸See Poccianti, Chronicon totius sacri ordinis Servorum (Florence, 1567) quoted in Liuzzi, Lauda, I, 23 fn. 17; for description of the founding of the order of the Servants as reported in the Chronicon see Liuzzi, p. 12, which may be summarized as follows:

The Virgin appeared to seven of the most prominent and noble citizens of Florence (1233) urging them to abandon the world and dedicate themselves to a life of prayer and penance and to the singing of laude in her honor. Whether these religious songs should be sung in Italian or Latin was not specified in the request. In response to the Virgin's wishes which included other specified recommendations, the group adopted the community life and joined the Confraternita dei Laudesi della Vergine in Florence (1233) and dedicated themselves to the singing of laude in praise of Mary.

See also De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg. 1952, 207, where the members of the order of Servants are described as laymen rather than priests" "Confraternite beninteso di laici, come laici furono, ancor per lungo tempo i'Serviti."

Translation: Confraternities, of course of laymen, since laymen remained indeed for a long time the Servants.

²⁹For additional information on the origin of the Florentine societies of laudesi see Gennario Maria Monti, La Confraternite medievale dell'Alta e Media Italia (Venice: "La Nuova Italia," 1927), 2 vols., cited and evaluated in De Bartholomaeis, Origini . . . poesia drammatica, 246 fn. 1; other bibliography on the topic is also herewith included. For a viewpoint opposed to that of Schneegans, presented earlier in this study (see p. 4, fn. 5), regarding the association of the word laudesi with the Compania dei Laudesi di Santa Maria founded in 1183 see Monti, I, 33 and ff. quoted by De Bartholomaeis, 249, fn. 43, where the former points out that laudesi is an expression associated with the singing of laude in the

Religious fanaticism intensified under the leadership of Benedictus from Umbria, known as the Roman or the "frate della cornetta." In the Alleluia Year Benedictus preached in the streets and in the church of Parma. Many young boys joined him in procession, some carrying branches and lighted candles. His sermons contained the Franciscan themes of brotherly love, peace and penance.³⁰ In imitation of Francis and his disciples he introduced his preaching with a song of praise. From Salimbene's description the text may be reconstructed as follows:

Laudato e benedetto e glorificato sia lo patre!
 Laudato e benedetto e glorificato sia lo fiijo! [fiio]
 Laudato e benedetto e glorificato sia lo spiritu sancto!
 Alleluia, Alleluia, Alleluia.³¹

Italian vernacular, of which there were none in 1183; and that Latin was the only language used for sacred functions and for the songs of the brotherhood of the confraternities. In 1233 when the order of Servants joined the Compania de Laudesi di Santa Maria founded in 1183 a new title appears: Confraternita dei Laudesi della Vergine; refer to p. 5, fn. 5, in this study for opposing and supporting views on the origin of laudesi and their affiliation with the Compania di Santa Maria.

³⁰Schneegans, "Italienischen Geisslerlieder," p. 47.

³¹For a description of Laudato e benedetto e glorificati sia lo patre! by Benedictus see Salimbene Cronica in Holder Egger, Monum. Germ. Hist. Script. XXXII, 71, quoted in Liuzzi, Lauda, I, 23-24, fn. 18 as follows:

Venuto a Parma nel 1233 (é Salimbene dice d'averlo conosciuto) il frate fermandosi su le piazze, in vulgari dicebat: 'Laudato e benedetto e glorificato sia lo patre!' Et pueri alta voce quod dixerat repetebant. Et postea eadem verba repetebat: addendo: 'sia lo fiijo!' Et pueri resumebant et eadem verba cantabant. Postea tercio eadem verba repetebat addendo: 'sia lo spirito sancto!' Et postea 'Alleluia, Alleluia, Alleluia.' Deinde buchabat . . . ecc.

According to Salimbene in his Chronica [or Cronica] [of 1248?] each line of the stanza was said by the "frate" (monk), to which the boys responded with their high voices, repeating in song the entire verse in the style of a litany, after which followed a threefold "alleluia"; thereupon he [Benedictus] played his "cornetta."³²

Translation: Having arrived at Parma in 1233 (and Salimbene said that he knew him), the monk stopped on the square and in the vernacular said: 'Praise and blessing and glory be to the Father!' And the boys with [their] high voices repeated what he had said. And thereafter he repeated the same words adding: 'be to the Son!' And the boys resumed and sang the same words. Thereafter a third time he repeated the same words adding: 'to the Holy Spirit!' And thereafter: 'Alleluia, Alleluia, Alleluia.' Then he played his "cornetta" . . . etc.

Cf. De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 250, fn. 47 quotes the same passage from Salimbene, Chronica, 70, 71, but adds this introduction: "Et inchoabat [Giovanni da Schio] laudes suas hoc modo et in vulgari dicebat: . . ." And he began [Giovanni da Schio] his songs of praise in this manner, and in the vernacular he said: . . .

For conflicting opinions as to the authorship of this text see Liuzzi, Lauda, I, 13 and De Bartholomaeis, Origini . . . poesia drammatica, 2nd. ed. enlg. 1952, p. 199, both of whom ascribe the authorship to Giovanni da Vincenza or da Schio; cf. Schneegans, "Italienischen Geisslerlieder," p. 47 and Tenneroni, Inizii . . . antiche poesie . . . prospetto dei codici, p. 7, No. 2 wherein the 13th century manuscript Vat 7260 containing Salimbene, Chronica is described. Both Schneegans and Tenneroni attribute the authorship to Benedictus from Umbria or "Benedictus della cornetta."

³²For a description of Benedictus see Schneegans, "Italienischen Geisslerlieder," p. 47 of which the following is a translation:

. . . with a long beard, robed in a garment which reached his feet [Benedictus] had [wore] a large cross on the front and back and carried a metal trumpet ["cornetta"] in his hand.

Benedictus closed his sermons with Latin verses to the Virgin.³³

A similar text attributed to the Alleluia Year by Liuzzi³⁴ and De Bartholomaeis appears in the Chronica of Riccardo da San Germano who introduces the text with an explanatory caption as follows:

This same month [May] at that certain time "frate"
I . . . coming [came] to San Germano together
with his horn with which he assembled the people,
and after the third [sound of the horn] in a high
voice he sang "Alleluia" and all responded:
"Alleluia!" and he himself said:

Let us bless, praise and glorify the Father
Let us bless, praise and glorify the Son
Let us bless, praise and glorify the Holy Spirit!
Alleluia, glorious Lady!³⁵

³³See Schneegans, "Italienischen Geisslerlieder," p. 47.

³⁴Liuzzi, Lauda, I, 23, fn. 18 and p. 13 where he ascribes the piece to Giovanni da Vincenza or to Giovanni da Schio, interpreting the "I" which follows the word "frate" as "J" and therefore Giovanni.

³⁵See De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg. 250, fn. 47:

Sulle laude dell'anno Alleluia, Riccardo da San Germano (Chron., p. 370) scrive: "Eodem mense [maggio] quidam frater I, . . . ad Sanctum Germanum veniens cum cornu quodam convocabat populum, et alta voce cantebat tertio 'Alleluia!' Et omnes respondebant: 'Alleluia!' Et ipse dicebat:

Benedictu, laudatu et glorificatu lu Patre,
benedictu, laudatu et glorificatu lu Fillu,
benedictu, laudatu et glorificatu lu Spiritu Sanctu!
Alleluia, gloriosa Donna!

The original autograph of Chronica Rycchardi de Sancto Germano, the content of which is described by Tenneroni as follows: "Lauda dell'a[nno] dell' Alleluja: 1233," is housed in the Biblioteca di Montecassino and has been given the siglum Cass by Tenneroni.³⁶ A comparison of the two laude (ca. 1233) with the Cantico del sole, of which a description was presented earlier in this study (see pp. 6-7) is of interest with respect to the following: for the use of the words laudatu, laudato, laudate; for the use of the words benedictu, benedicto, benedicte; and for the frequent re-echoing of the word Alleluia, which at this time (1233) had become identified with songs of praise and had been acknowledged as the symbol of peace. It appears that the two laude in question, attributed to Giovanni da Vincenza and Benedictus from Umbria are one and the same; that each is in a different Italian dialect; that Mary has now been added to the praises addressed to the Holy Trinity; that the lyrical lauda in its simplest form has made its appearance; and finally that the roots of the earliest known laude attributed to the forebearers of the disciplinati had their roots in the work of Saint Francis.

³⁶Tenneroni, Inizii . . . antiche poesie . . . prospetto dei codici . . . p. 7, No. 1.: Cass. = cod. membran. della Bibliot. di Montecassino: Autografo della 'Chronica Rycchardi de Sancto Germano'. See Liuzzi, Lauda, I, p. 23, fn. 18: Riccardo da San Germano, Chronica in Monum. Germ. Hist., Script. XIX, p. 370.

Between 1235 and 1250 the politico-religious situation between Frederic II and the papacy became increasingly more acute, ending with Frederic's excommunication by the pope and the complete discrediting of the papacy throughout the whole of Christendom. The latter reduced Italy and its people to a complete loss of spiritual dignity.

It was in the light of these events that an old Franciscan monk by the name of Ramiero Fasoni recognized that the time had come for him to begin his mission. Believing himself to have been sent by God to reveal a mysterious vision and to announce an awful judgment, Fasani left his hermitage and suddenly appeared in Perugia in 1258 where he established a brotherhood of laymen known as the disciplinati of Jesus Christ.³⁷ A source of the time describes the origin of the movement as follows:

This man of God, clothed in a sack, girt round with a rope and [carrying] a whip in his hand began in the square to beat himself and with his preaching and through his example with such violence [he began] to admonish the people [to beat themselves), that he established a very large brotherhood of laymen who gave themselves the name of disciplinati of Jesus Christ, all of whom wore a white sack and wandered through [the streets of] the city beating themselves and shedding their blood in remembrance of the Passion of Christ, and imploring God's help, and they traveled through the entire district of Perugia and spread out to Rome, Imola, and Bologna.³⁸

³⁷Schneegans, "Italienischen Geisslerlieder," p. 45.

³⁸English translation of a quotation cited by Schneegans, on p. 45, the original source of which is

The disciplinati movement, which had its origin in Umbria, the homeland of Saint Francis, continued its march throughout Italy, gathering momentum as it traveled from village to town, from countryside to mountaintop. Its influence is said to have extended almost over the entire peninsula, awakening people of all social strata and stirring up within them great religious fervor and enthusiasm. A colorful description of the activities of this movement has been provided for posterity by a contemporary medieval chronicler, the Monk of Padua. An excerpt from the Chapter entitled "De mirabili modo poenitentiae quod habuit initium in italia" from Chronicor. de factis in Marchia Tarvisiana per Monacum Paduanum (Venet. MDCXXXV, p. 32) follows.³⁹

given as Costituzioni e Capitoli generali della Confraternita di s. Agostino s. Domenico e s. Francesco di Perugia reformate l'anno MDCLI (Perugia Zeccheri MDCLI, p. 10). Schneegans's translation from the original source:

Dieser Mann Gottes, mit einem Sack bekleidet, mit einem Seil umgürtet, mit einer Geißel in her Hand, begann auf den Plätzen und mit seinem Predigten und durch sein Beispiel mit solcher Leidenschaft das Volk zu ermahnen, sich zu geißeln, dass er eine sehr zahlreiche Brüderschaft von Laien gründete, die sich den Namen der Disciplinati di Gesù Cristo beilegte, die alle einen weissen Sack trugen, und durch die Städte wanderten, sich geißelten, und in Erinnerung an die Leidenszeit Christi ihr Blut vergossen, die göttliche Hülfe anflehten, durch das ganze Gebiet von Perugia gingen und sich dann über die Romagna, Imola, Bologna verbreiteten.

³⁹See Schneegans, "Italienischen Geißlerlieder," p. 45 for the Latin reference given above of which the

During the course of the foregoing years, when the whole of Italy was polluted by shameful crimes and profaned by guilt, at a time unheard of in the century, a sudden prick of conscience invaded first the Perugians, soon after the Romans, and afterwards the entire people of Italy. On account of this, the fear of God hovered over them and the good like the bad, the young and the old, and in some cases even children only five years of age, marched [almost] naked in procession two by two throughout the streets of the city disgracefully clad, abandoning all feeling of shame, each holding a whip containing sharp-edged spurs, and with sighs and cries, lashing themselves sharply on the shoulders and on the back until the blood poured forth, and with great outpouring of tears and supposing that they were seeing with their own eyes the Passion itself of the Savior. They implored the mercy of God and the help of his mother, humbly entreating that he may be appeased by their numerous acts of penance and that he may deign to spare them, knowing their own injustices [unworthiness]. Thus not only during the day but also at night with lighted candles [and] in the roughest winter, hundreds, thousands, tens of thousands surrounded that place where the citizens assembled, and before the altar they humbly prostrated themselves, with the ministers preceding them with crosses and banners. In like manner both in the villages and in the towns they made their voices resound, crying out to God so that their voices appear to have been heard from countryside to mountain-top.⁴⁰

following is a translation: Monk of Padua, "Concerning the extraordinary manner of doing penance which had its origin in Italy . . .," a chapter in The Chronicle of the March of Treviso (Venice, 1635), p. 32.

⁴⁰For the Latin excerpt which follows, of which the English translation appears in the text above, see Edward J. Dent, "The Laudi Spirituali in the XVIth and XVIIth Centuries," Proceedings of the Musical Association, Vol. 43 (1916-1917), pp. 64, 65, fn. 7, quoting G. Galli, "I disciplinati dell' Umbria del 1260," Giornale Storico della Letteratura Italiana, Turin, 1909. Cf. Schneegans, "Italienischen Geisslerlieder," pp. 45-46 where this Latin excerpt is only partially quoted:

The overt activities of the disciplinati movement of 1260, so vividly described by the chronicler of Padua, were in some respects a rebellion by the Italian people against the Church for her inability to carry on her evangelical functions. In other respects it was an open attack on the hierarchy of the Church and on the clerics for their total incompetence to administer the religious affairs of the Church or even perform properly their own ministerial duties as priests, owing to their personal involvement in mundane affairs.

Sub precedenti annorum curriculo, cum tota Italia multis esset flagitiis et sceleribus inquinata, quaedam subitanea compunctio et a seculo inaudita invasit primitus Perusinos, Romanos postmodum, deinde Italiae populos universos. In tantum itaque timor domini irruit super eos, quod nobiles pariter et ignobiles, senes et juvenes, infantes etiam quinque annorum, nudi per plateas civitatum, opertis tantummodo pudendis, deposita verecundia, bini et bini processionaliter incedebant, singuli flagellum in manibus de corrigiis continentes et cum gemitu et ploratu se acriter super scapulas, usque ad effusionem sanguinis, verberantes; et effusis fontibus lacrimarum, ac si corporalibus oculis ipsam Salvatoris cernerent Passionem, misericordiam Dei, et Genitricis auxilium implorabant, suppliciter deprecantes, ut qui in innumeris poenitentibus est placatus, et ipsis, iniquitatibus propriis cognoscentibus, parcere dignaretur. Non solum itaque in die sed etiam in nocte, cum cereis accensis, in hieme asperrimo centeni, milleni, deceni milleni quoque, per civitates ecclesias circuibant, et se ante altaria humiliter prosternebant, precedentibus eos sacerdotibus cum crucibus et vexillis. Similiter in villis et in oppidis faciebant, ita quod a vocibus clamantium ad Dominum resonare videbantur simul campestria et montana.

Conflicts between the ecclesiastical hierarchy and the confraternities were reflected earlier (1255) in the decrees of the Council of Bordeaux in which the hierarchy attempted to curb the laymen's intervention into Church affairs.⁴¹

Confraternities had established their own Offices in imitation of the Divine Office to which only the clergy could gain admittance. The growing power of such organizations as the Servi della Vergine entirely

⁴¹De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 197. The Council of Bordeaux forbade confraternities to appoint their own officials without the proper authorization from the chaplain of the particular church with which the said confraternity was affiliated. As to the responsibilities of the confraternities to the affiliate church see the following quotation:

Ed è notevole l'elenco che vi leggiamo degli uffici propri alle Confraternite. Ad esse era devoluto l'obbligo di provvedere alla fabbrica e alla illuminazione della chiesa, alla fattura e alle riparazione de' libri, degli arredi e de' vestimenti sacri, agli uffizi de' defunti e delle vigilie, . . .

Translation: And the following, which we read regarding the duties of the confraternities [to its affiliate church] is noteworthy. To these [confraternities] was transferred the obligation of providing for the construction and for the illumination of the church, the making [binding] and repairing of books, the making of fine robes and of sacred vestments, [of providing for] the Office for the dead and the Offices for vigils. . . .

See also "Il Concilio di Bordeaux," Mansi, Concilia, Vol. XXIII, col. 865; Raynaldi, Annales Ecclesiastici, sotto l'anno 1260 as quoted by de Bartholomaeis in Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 246, fn. 12.

administered by laymen began to pose a problem to the totalitarianism of the Church. Heresies erupted, one of which was directed against the very orders of monks, the Franciscans and Dominicans, who had initiated the early reforms within the Church itself.⁴² Through the efforts of the Dominican, Ramiero Fasani and the disciplinati movement, peace and calm were restored eventually and the confraternities, many of which had been reorganized under the leadership of the disciplinati, continued to perform their important work among the people.

There is much to be learned from the poetic sources and chronicles of the time, regarding the kind of songs sung by the disciplinati during their processions and their marches.

Salimbene reports that "they composed songs of praise to God and to the blessed Virgin as they marched

⁴²De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 249, fn. 34, . . . Raynaldi Annales Ecclesiastici, XXII, ccl. 56, 57) . . . In oltre pare che, secondo alcuni di essi, la confessione potesse essere scambiata mutuamente tra gli associati, anche se non ordinati sacerdoti; che, con la semplice preghiera, si potessero redimere le anime de' fratelli defunti, condannati all'inferno, ecc.

Translation: Moreover it appears that, according to a few of these [flagellants], they were able to exchange confessions among their associates, even though they were not ordained ministers [and] that by simple prayer they were able to redeem the souls of their dead brethren condemned to hell, etc.

beating themselves,"⁴³ and Muratori reports that in Bologna alone by the end of October 1260 more than 20,000 persons appeared with flags and scourges as they sang "Laudes divinas et incondita carmina" (songs of praise and songs which were not previously composed),⁴⁴ and that all sang together, each in his own dialect and language, some of which were related while others were entirely foreign to one another.⁴⁵ Musical instruments

⁴³See D'Ancona, Poesia popolare, 14, fn. 6, where the author quotes the following from Fra Salimbene, Chronica, p. 239: "Laudes divinas ad honorem Dei e. b. Virginis componebant, dum, se verberando, incedebant."

Cf. De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 250, fn. 48, for a slightly different version of the same quotation from Salimbene, Chronica, p. 465 [a different page number is herein referred to].

⁴⁴[Ludovico Antonio] Muratori, Annali d'Italia, VI, 492, as cited by Schneegans, "Italienischen Geisslerlieder," p. 46.

⁴⁵De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 250, fn. 48 cites: Longino, Hist. Poloniae, VII, and Raynaldi, Ann. Ecclesiastici, XXII, col. 57 as sources for the following quotation referred to in the text.

Agebant (i Flagellanti) in super stationes, varias genuflexiones mirabiles, canendo carmen, quilibet juxta distinctionem suae linguae, inconditum, cum variis linguis et nationibus colluvies ipsa concreta esset.

Translation: "The flagellants moved about, regardless of their stations [in life], in diversified and extraordinary genuflexions, singing a song, any you will, uncomposed with close differences in their [own] languages, because the collected group [the assembly of people] itself was composed [of people] from nations [speaking] in various languages.

were banned and popular love tunes were forbidden.⁴⁶

"Only penitential mournful songs were heard everywhere."⁴⁷

The music and the poetry were relatively unimportant and the emphasis was placed on the expressiveness of the text. Salimbene describes the pieces as cantilena, and divinae spirais,⁴⁸ and Schneegans speaks of

⁴⁶See Chronicor. de factis . . . per Monacum Paduanum, quoted by Schneegans, "Italienischen Geisslerlieder," pp. 45-46:

"Silverunt tunc temporis omnia musica instrumenta et amatoria cantilena."

Translation: Silent at that time were all musical instruments and love songs.

Cf. De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 209 describes these amatoria cantilena as canzoni a ballo or secular dance songs, sung on the streets, in the workshops and everywhere by the young people, the musical tunes of which had been adapted earlier to the religious poetic text of the laude by the process of contrafactum.

⁴⁷See Chronicor. de factis . . . per Monacum Paduanum, quoted by Schneegans, "Italienischen Geisslerlieder," pp. 45-46:

Solo cantio poenitentium lugubris audiebatur
ubique"

⁴⁸De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 247, fn. 14 quotes Salimbene Chronica, p. 70, and ff.

Et cantilenas cantabant et laudes divinas. . .

the monotonous monorhyme of the poetry resembling that of the oldest extant lauda to the Virgin: Rayna potentissima,⁴⁹ in which each verse ends in the same vowel sound and syllable 'ta'. Laude in honor of Mary had become increasingly popular as the result of the work of the Servi della Vergine and Bartholomea Scriba reports that in the city of Perugia men were seized with anger by the naked citizens, who beat themselves to the limit of endurance and cried out: "Holy Mary queen [of heaven] accept us sinners and entreat [your son] Jesus Christ to spare us."⁵⁰

The themes of the new laude were centered around the elaborations of the Passion of Christ and the sorrows

⁴⁹Schneegans, "Italienischen Geisslerlieder," pp. 82-83 where Rayna potentissima sorra el cel siti asaltata is quoted in its entirety. For another lauda resembling the monorhyme and irregular metric organization of the poetic verses of Rayna . . . see Alleluia Alleluia alto re di gloria, folio 29r contained in the manuscript Magliabechiano II.I.122, Biblioteca Nazionale Centrale, Florence (Fn II.I.122). This manuscript and its content will be discussed later in this study. See Liuzzi, Lauda, II, 84, plate XVIII, where the complete Italian text, a musical transcription and a reproduction of the facsimile are given.

⁵⁰De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 250, fn. 48, quotes Bartholomeo Scriba, Ann[ales] Januenses [Monum. Germ. Hist., Script XVIII.], p. 241 as follows:

In civitate Perusii ceperunt homines ire per civitatem nudi verberando se cum flagellis, a maximo usque ad parvum, et clamando: 'Domina sancta Maria, recipite peccatores, et rogetis Jesum Christum ut nobis parcere debeat.'

See Liuzzi, Lauda, I, p. 24, fn. 22 for the bibliographical data enclosed in above bracket.

of Mary, the inducement to penance through Mary's intercession and the exaltation of the sweetness of Divine love calling to the weak and to those who were lukewarm of heart,⁵¹ and later the glorification of the saints.

In 1268 a group of disciplinati, known as the brotherhood of Gonfalone is reported to have presented the Passion of Christ in Rome,⁵² and another group in Treviso, according to the archives of the Church wherein the confraternity assembled is said to have presented the scene of the Annunciation from the life of Mary. Of special interest with regard to the latter presentation, was the use of two trained musicians, both of whom were clerics especially trained in the art of singing and who were brought in on special feast days to sing the more difficult roles and on this occasion those of Mary and the Angel.⁵³

⁵¹De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 211.

⁵²Schneegans, "Italienischen Geisslerlieder," p. 46; see also Statuti della archiconfraternita del Confalone [Gonfalone], Rome, 1584 as quoted herein.

⁵³Schneegans, "Italienischen Geisslerlieder," p. 46.

In den Bestimmungen der Disciplinati di Treviso, liest man, dass die Canonici der Kirche, in welcher sie sich vereinigten, liessern sollten 'in anno quodlibet dicte scole duos Clericos sufficientes pro Maria et Angelo et bene instructos ad Canendum im festo fiendo more solito in die Annuntiationis' und dass die Gastaldi sollten 'providere dictis Clericis qui

Musical settings of laude from the second generation of Franciscans have survived in Codex 91 of the Biblioteca Comunale e dell' Accademia Etrusca in Cortona (Cn 91).⁵⁴ Of the forty-eight musical settings of thirteenth-century laude contained in this manuscript, Madonna Santa Maria appears to be related in a very special way to the flagellant movement of 1258-1260 because it embodies in its opening stanza a paraphrase of the verbal plea of the Perugian penitents to Mary quoted earlier in this study.⁵⁵ Other features of interest with

fuerint pro Maria et Angelo de indumentis'--

Translation: In the statutes of the disciplinati of Treviso the reader is referred to the archives of the church, where the confraternity assembled, for the following description: 'every year on the feast of the Annunciation, said confraternity was accustomed to entrust to two clerics, who were qualified [performers] and were instructed in the art of singing, the roles of Mary and the Angel.' It is also mentioned that it was the responsibility of the head steward 'to provide said clerics who were to perform the roles of Mary and the Angel with the proper costumes.'

Schneegans quotes as his source [Ernesto] Monaci, Riv. di fil, romanza I, p. 249 ff.

⁵⁴For a more detailed discussion of this manuscript refer to pp. 56-57 in this study.

⁵⁵For the complete Italian text, a musical transcription and a reproduction of the facsimile of this lauda see Liuzzi, Lauda, I, 270-273, plate IV, Cn 91, fol. 8v-9r, of which the text for opening stanza is given as follows:

Madonna santa Maria
 mercé de noi peccatori
 faite prego al dolçe Cristo
 ke ne degia perdonare

respect to this lauda include: its wearisome concentric tune, its occasional bilingual mixture of French and Italian, its omission of what appears to be the text and music for the ripresa, which may well have been "inconditum" (improvised), and performed as a refrain "quili-bet" (anything you will) by the penitents,⁵⁶ and its final cadence on the raised seventh which appears to imply that something had to follow.⁵⁷ The overall rhyme

Translation: Our lady, holy Mary have mercy upon us, sinners and make our request known to sweet Christ, that he may forgive us [though we are] unworthy [of his pardon].

See p. 32, fn. 50 in this study for a quotation of the original source of this paraphrase.

⁵⁶Cf. pp. 30-31, fn. 44-46 in this study.

⁵⁷Cf. Liuzzi, Lauda, I, 271.

Probabilmente la melodia si ripeteva identica in tutte le quartine, ma la cadenza terminale è aperta, né si vede se e come si dovesse chiudere.

Translation: The melody probably was repeated identically for all of the quatrains (4 line stanzas); but the final cadence is open, nor is it evident how it will come to a close.

For an opposite view see Clemente Terni, "Per un'edizione critica del 'Laudario di Cortona' Codice 91 dell'Accademia Etrusca di Cortona," Chigiana, XXI (1964), 119, fn. 15, wherein Terni describes the opening four lines of Madonna Santa Maria as the ripresa and for the following reason:

La vera lauda incomincia della seconda strofa, la prima strofa e la libera traduzione della invocazione usata dai flagellanti perugini: 'Domina Sancta Maria, recipite . . .' Refer back to p. 32, fn. 50 of this study for the rest of this quotation from chronicler Bartholomeo Scriba.

scheme of this lauda is maintained through the final syllable of the last verse of each of its four line stanzas, all of which end on the syllable 're'--a notable feature if compared to the poetic rhyme stanza to stanza chain scheme of the secular canzone a ballo.⁵⁸

Despite the variety of opinions regarding the musical and poetic organization of this lauda it is the opinion of this writer that Madonna Santa Maria stands as evidence to the fact that the refrain, omitted from the musical setting contained in Cn 91 must have been improvised. This observation becomes increasingly more valid if we bear in mind the final cadence of this lauda terminating on the raised seventh as designated earlier in this discussion.

After 1260 some of the well-established companies of laudesi changed themselves into companies of disciplinati. Had this not occurred the lauda of the laudesi would have remained the ejaculatory and litany type song established by the early Franciscans. The confraternities now under the leadership of the disciplinati changed the form of the lauda, adapting it to the secular canzone a ballo which developed into the early

Translation: The true lauda begins with the second stanza, the first stanza is the free translation of the invocation used by the Perugian flagellants: 'Holy Mary, queen of heaven accept' Refer to p. 50 in this study for the rest of the English translation of this quotation.

⁵⁸Refer to p. 31, fn. 46, and fn. 59 which follows for a description of canzone a ballo.

Italian ballata minore shortly thereafter.⁵⁹ This innovation, which took place in the Italian poetry during the second half of the thirteenth century, thanks to the flagellants, resulted in transforming the popular secular ballata into the popular religious ballata. The poetic content of the ballata changed but the form

⁵⁹ De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 209. Canzoni a ballo are described earlier in this study (refer to p. 30, fn. 45) as amatoriae cantilena (love songs). Though forbidden to the penitents during the movement of 1260, their usage came back into vogue shortly thereafter when many of the companies of disciplinati adapted the tunes of these dance songs to religious poetic text. According to De Bartholomaeis the canzone a ballo was the only poetic and musical form universally known and accepted by all of the Italian people, regardless of class or rank. Because of the uniformity of the rhyme of the last verse of each of its stanzas, the canzone a ballo was easily memorized, which was another reason for its popularity. It derives from the French virelai and at a later point in time is known as the ballata.

See Gustave Reese, Music in the Middle Ages (New York: W. W. Norton and Co.), 1949, p. 237 in which the author describes the literary form of the early lauda as being closely related to that of the ballata (the Italian equivalent of the French virelai). Because of the variables involved Reese refers to the lauda as a general type rather than as a specific form which outer features represents a tri-partite design: a ripresa (refrain), a middle section (stanza) consisting of two piede and a volta and a repetition of the ripresa. Often the melody of the volta (return) was related to the ripresa; see ibid., fn. 3, where Reese quotes as his sources Enciclopedia italiana, V, 982, when he describes piedi and volta as terms derived from round-dance figures. In music and literature they represent only outer musical and poetic divisions but do not refer to the structure of these divisions.

remained the same.⁶⁰ The general musical structure consisted of two musical parts, one of which was used for the ripresa and the volta, and a second of which was used for the setting of two piedi or stanzas. The number of verses included in each of these sections appears to vary from lauda to lauda as does the poetic structure of the verse and the pattern of the rhyme scheme.

The lauda reproduced the ballata in all of its varieties and like the ballata it could be lyrical or dramatic. These two main style distinctions could borrow from one another so that semi-lyrical and half-dramatic structures resulted, all of which may be summarized as follows:

(1) Lyrical laude include songs of prayerful contemplation.⁶¹

⁶⁰De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 209.

⁶¹For the first example of lyrical lauda, see Liuzzi, Lauda, I, pp. 292-295, plate IX, Cn 91, fol. 22r-23r; herewith follows the opening two lines of the lauda which includes the entire ripresa:

O Maria / d'omelia / se ' fontana,
fior e grana: / de me aia pietança.

Translation: O Mary, you who are the fountain of discourse, the rare blossom, the lofty one, have pity on me [a sinner].

Theme: The praises of Mary, our advocate, sung in a language rich in imagery, by a penitent sinner.

Poetic organization: 2-line ripresa [R], six 4-line stanzas consisting of two piedi [P₁ P₂] each, one line long and a volta [V], two lines in length; lines vary

(2) Epic laude or narrative laude exhibit episodes from the lives of Christ, Mary, the saints and the

from 11 to 12 syllables in content, lines 1-2 have the same rhyme scheme, and chain-connected stanzas, unified by the same final syllable 'ça' which appears throughout.

Musical organization:

	stanza							
<u>R</u>	<u>ripresa</u>	<u>P₁ P₂</u>		<u>piedi</u>	<u>V</u>	<u>volta</u>	<u>R</u>	<u>ripresa</u>
AB		c	c		a'b'		AB	

Comments: range, B-f' or a diminished twelfth; tonality oriented around the tones of C and G as follows: R opens on the tone G and closes on the tone C, both P₁ and P₂ have an identical new melody, beginning on the tone E and cadencing on G, V duplicates the melody of R a fifth above, beginning on the tone D and ending on the tone G.

Form: 4-line stanzas, descendant of the canzone a ballo. This design will be referred to now and later as a ballata piccola minore. Cf. De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, pp. 215, 221, 223 where the author describes the ballata minore as one which stanza contains less than eight lines, further as a type of ballata which preceded the 8-line stanza of the ballata maggiore, and the stanza of which he signals out as the "sestina ottonario" (a six-line stanza, containing verses of eight syllables). He assigns "la Lauda in forma di ballata minore" (the lauda in the form of a minor ballata) to the type composed "all principio del secolo XIV" (at the beginning of the fourteenth century) and to "la Lauda del tipo che diremo Jacoponico-Urbinate" (the lauda of the kind which we attribute to Jacopone and to the Confraternity of Santa Croce in Urbino).

For a second example of lyrical lauda sometimes attributed to Garzo but more probably in its original version belonging to Jacopone see Liuzzi, Lauda, I, pp. 459-460, plate XLIV, Cn 91, fol. 117v-118r; herewith follows the opening two verses of this lauda or the ripresa:

Amor dolce sença pare
se' tu Cristo per amare.

Translation: Gentle love beyond compare is yours O
Christ for us.

apostles.⁶²

(3) Epic-dramatic or dialogue laude are those in

Theme: A tender and ardent praise of Divine love by Garzo whose name appears in the last verse of the text.

Poetic organization: 2-line R, nineteen 4-line stanzas consisting of P₁ P₂ each one verse long and a V of two verses each containing 8 syllables, verses 1-3 same rhyme scheme, chain-connected stanzas unified throughout by the same repeated ending: 're'.

Musical organization:

	stanza				
<u>R</u>	┌───────────┐			<u>R</u>	
	<u>P₁</u>	<u>P₂</u>	<u>V</u>		
AB	a	c	a'b'	AB	

Comments: ranges g-a', or a ninth; tonally oriented around the tone G. Form: ballata piccola minore.

As to the authorship of this lauda see Jacopone da Todi, Le laudi, 4th ed. rev. (1st ed. edited by Bonaccorsi and reprinted by Ferri, Società Filologia Romani, Rome, 1910) edited by Luigi Fallacara (Florence: Libreria Editrice Fiorentina, 1953), pp. 290-291 wherein is contained a lauda by the same title attributed to Jacopone and of which eight stanzas are in concordance with the text of Amor dolce senza pare as they appear in Cn 91. Cf. Liuzzi, Lauda, I, pp. 460-463 (stanzas 7, 4-7 and 12-14). It appears that Garzo borrowed eight of his nineteen stanzas from Jacopone and in the final stanza included his name in the poetic text so that his partial contribution would not go unnoticed. See also Le satire di Jacopone da Todi, edited by Biordo Brugnoli (Florence: Leo S. Olschki, 1914), p. 399, no. 9 where Amore dolce senza pare [sic] is included in the table of the authentic works by Jacopone.

⁶²For the first example of an epic or narrative lauda see Liuzzi, Lauda, I, pp. 280-283, plate VI, Cn 91, fol. 14v-15r; herewith follows the opening two lines of the lauda or the ripresa:

Da ciel venne messo novello
ciò fo l'angel Gabriello.

Translation: From heaven came a messenger with news
this was the Angel Gabriel.

Scene: The Annunciation. Dialogue between Mary and the Angel Gabriel in which each character is introduced by

which the main themes of the story are related in dialogue fashion with the use of narrative elements to relate

the narrator. A narrative passage opens the lauda and the latter ends with a prayer of gratitude to Mary our intercessor and to God that we may emulate her humility.

Poetic organization: 2-line R, fourteen 4-line stanzas, 8-11 syllable lines, but the majority of lines contain 8 syllables, lines 1-3 have same rhyme scheme, chain-connected stanzas related by means of the same final syllable which appears at the end of each stanza: 'lo'.

Musical organization:

	stanza				
<u>R</u>	<u>P</u> ₁	<u>P</u> ₂	<u>V</u>	<u>R</u>	
AB	a	a	cb'	AB	

Comments: concentric melody, range c-a' or that of a sixth, in the dorian mode; final d, dips down to natural seventh degree of scale.

Form: ballata piccola minore.

For a second example of an epic-narrative lauda see Liuzzi, Lauda, I, pp. 362-365, plate XXV, Cn 91, fol. 55r-55v; herewith follows the opening two lines of the lauda or the ripresa:

Onne homo ad alta voce
laudi la verace croce.

Translation: O men in a low [humble] voice praise the true cross.

Theme: Glorification of the true Cross. Dialogue between Jesus and Mary at the foot of the Cross; each character is introduced by the narrator, who also interpolates narrative material before and after the dialogues.

Poetic organization: 2-line R, fourteen stanzas, 4-lines each, 8-syllable lines, lines 1-3 same rhyme scheme, chain-connected stanzas unified by the final word of each stanza: "croce" (cross).

Musical organization:

	stanza				
<u>R</u>	<u>P</u> ₁	<u>P</u> ₂	<u>V</u>	<u>R</u>	
AB	c	d	e b	AB	

Form: ballata piccola minore.

minor episodes.⁶³

(4) Dramatic laude are those in which the epic or narrative elements have been replaced by strict dialogue. The following lauda attributed to Jacopone and of which only the ripresa and four of its eighteen stanzas are contained in Fn II.I.122 is quoted from Liuzzi as follows:

[The Angels]

O Cristo nipotante, dove siete inviato,
che si poveramente gite pellegrinato?

[Christ]
Una sposa piglai
che, datol ' il mio core,
di gioie l'adornai
per averne honore;
lasciommi a dis[o]nore
fami gire penato.

[Christ]
[E]t io si l'adornai
di gioie et di' norança,
a mia forma l'asembrai
et alla mia simigliança.
Ammi facto fallança
à facto grar peccato.

⁶³For an example of an epic-dramatic lauda see Liuzzi, Lauda, I, pp. 434-443, plate XXXIX, Cn 91, fol. 100v-101r; herewith follows the opening 2-line ripresa:

Magdalena degna da laudare,
Sempre degge Dio per noi pregare.

Translation: Magdalen, worthy to praise him, ever deign to pray to God for us.

Theme: True repentance as seen in the example of Mary Magdalen, who only after sorrow and long years of penance regained her worthiness to sing the praises of the Lord. Short but important direct dialogue passages occur between Christ and Simon the Pharisee, p. 438, lines 50-62, and between Mary Magdalen and the messenger sent by God, p. 448, lines 190-205. Both occur in the midst of long narrative passages.

Poetic and musical organization: Fifty-four stanzas long, but in other respects this lauda is much like those described above. Form: ballata piccola minore.

[Christ]

[D]ite a la mio sposa
 Che degia rivenire,
 Che pena dolorosa
 [non mi faccia partire]
 per lei volli: soffrire
 [sì ne so' enamorato].

[The Angels]

[Signor, se le trovamo
 e vole] ritornare,
 volete che le diciamo
 che le vuli perdonare,
 se lla possiamo ritrare⁶⁴
 del duo pessimo istato?

⁶⁴See Liuzzi, Lauda, II, pp. 96-99 for Italian text quoted above for which an English translation follows:

Translation: [The Angels]: O almighty Christ where have you been that you wander meanly as a pilgrim?

[Christ]: I took to myself a bride, to whom I had given my heart, I adorned her with jewels to gain her esteem; she abandoned me in dishonor, and caused me to live in suffering. I adorned her with gems and with tribute [praise] and I made her to my image and likeness. She hurt me by committing grave sin. Go tell my spouse that she may condescend to return to me, that the painful anguish [which] she has caused me has not made me abandon her [as it is] for her that I wish to suffer because [it is] of her that I am enamored.

[The Angels]: Lord, if we find her and [if she] wishes to return, do you want us to tell her that you wish to forgive [her], should we be able to drag her away from her sinful state.

See also Liuzzi, Lauda, II, pp. 96-98 for facsimile reproduction and a musical transcription of this lauda as it appears in Fn II.1.122, fol. 35v-36v. For the entire text of O Crist 'nipotente by Jacopone see Jacopone-Fallaraca, Le laudi, pp. 126-128, wherein eighteen stanzas are contained instead of only four as found in Fn II.I.122 - Liuzzi, Lauda, II.

Theme: "How the angels marveled at the wanderings of Christ on earth" is a translation of the caption, which introduces this lauda in the Jacopone-Fallaraca edition, pp. 126-128 wherein the complete text is included. The participants in this strict dialogue lauda as observed in this source include: Christ, the Soul of a sinner and a host of angels. The lauda opens with a dialogue between Christ and the angels after which follows a second dialogue between the angels and the sinner who closes the lauda with a short one stanza monologue in which she holds herself responsible for the death of Christ. However, in Fn II.I.122 only a part of the dialogue between the angels and Christ appears, and of

The form of the lauda now described as a ballata minore appears to be constructed on a larger scale; its ripresa has been doubled in size to include four verses; and its two piedi have each doubled the number of their verses to include a total of four verses; the volta appears to have remained the same in length, and the general structure of the ballata appears to resemble that of a well-balanced tripartite form. The ripresa, because of its ornamented melody and its length, no longer can be considered the property of the devoti but appears to have moved into the realm of the trained musician, to be

which only a few selected stanzas are included.

Poetic organization: 4-line R, eighteen stanzas, 6-lines each, and a 7-syllable line throughout. Only four stanzas are contained in Fn II.I.122. Each stanza consists of P₁ and P₂, each of which are two lines in length and a 2-line V. The rhyme scheme of the piedi is paired (cd, cd) and the first line of the V (line 5) rhymes with the last line of each of the piedi (lines 2 and 4). Verse six or the last line of V and the last line of the stanza ends in the syllable 'lo' throughout, and the stanzas are once again chain-connected as seen in all previous laude discussed from Fn II.I.122 and Cn 91 repertoire. The ballata piccola minore and the ballata minore are essentially the same with the exception that the latter as seen in O Cristo 'nipotente has extended both its text and musical content. The rhyme scheme and musical organization may be summarized as follows:

Rhyme scheme:	<u>R</u>	<u>P₁</u>	<u>P₂</u>	<u>V</u>	<u>R</u>
	abab	cd	cd	da	abab

Musical organization: ABCA dc dc eb' ABCA

Form: ballata minore.

performed either by duo devoti⁶⁵ (two soloists) homo devotus (one cantor), or by melioribus cantoribus (a group selected from the better singers).⁶⁶

Schering speaks of the narrative lauda as a composition resembling the general design of a church hymn and intended to be sung by one voice or in unison (da cantare univocamente) by the congregation as opposed to the

⁶⁵See De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 224. "La recitazione fu svincolata dal Coro che, nel periodo precedente, ripetava, dopo ciascuna stanza pasquale, la ripresa, e fu resa libera. Molte volte, anzi, la ripresa fu del tutto soppressa... In luogo di tutto il Coro, ossia di tutta l'assemblea questo canto fu affidato, a volte, a due soli cantori e anche a un cantore solo. Le didascalie de' codici fanno precedere in fatti a quelle stanze, l'indicazione 'Devoti,' ovvero 'duo Devoti' ovvero 'Homo Devotus' così come nella Laude liriche....La stanza, già riserbata a un'unica interlocuzione, fu spezzata in due o più inter locuzioni, restando intatta l'unità del verso."

Translation: The recitation was taken away from the choir, which in the preceding period repeated the ripresa after every one of the stanzas of the laude pasquali, (see De Bartholomaeis, 223 wherein the term is used to apply to lyrical laude in general and to certain dramatic laude of the joyful seasons of the Church year); now [the ripresa] was rendered free. Many times on the contrary, the ripresa was entirely suppressed... In the place of the whole choir or the entire assembly, this song was entrusted in turn to two singers or to a soloist. The captions in the codice introduced the stanzas with the following directive cues [regarding who was to perform the individual stanza]: 'devoti' [the whole assembly] or 'duo devoti' (two soloists) or 'homo devotus' (one soloist), as appears early in the lyrical laude... (refer to pp. 51-52 fn. 74 later in this study for verification of this statement]. The stanza formerly reserved for only one question was fractured into two or more questions retaining only the unity of the verse intact.

⁶⁶Refer later in this study to p.53, fn. 78.

dialogue lauda which was designed to be recited by individual characters or soloists in alternation (da recitar alternamente) and the organization of which resembled that of a gospel lesson.⁶⁷ The dialogue lauda appears in two forms: the one, as a strict dialogue throughout, sometimes referred to as contrasto,⁶⁸ the other, as dialogue passages alternating with connecting narrative passages. The strict dialogue lauda, the more archaic of the two, is encountered again in the oratory of St. Philip Neri (d. 1595) while the narrative lauda, which in its early appearance relates to a series of events in monologue style, developed into the kind of lauda which Schering describes as the historiche lauda or oratorio (storico lauda), and which combines both the narrative and dialogue elements into its form.⁶⁹ Questions and answers are introduced to replace many of the narrative passages.⁷⁰

The manner of performing lyrical laude was the same as that used for the performance of the ballata: the verses were divided between a soloist and a choir of

⁶⁷Arnold Schering, Geschichte des Oratoriums (Leipzig: Breitkopf & Härtel, 1911), 19, 20.

⁶⁸Schering, Oratoriums, 21. The term constrato implies a conversation in dialogue fashion between two diametrically opposed characters such as life and death, body and soul, Christ and the sinner.

⁶⁹Schering, Oratoriums, 22.

⁷⁰Refer to pp. 42-44, fn. 63 and 64 in this study.

which the first took the stanza and the second the ripresa. The manner of performing lyrical laude in the Oratorio (oratory) is described in a rituale Assisiense and in the rituale della Fraternite de Santo Stefano as follows:

The statutes, after having related that the fellow-members [each] robed in a sack, assisted in the singing of the lesson and said various prayers, continued as follows: 'Firmly the minister (who on this occasion was the prior) with the assembly of the entire brotherhood, recited completely: 'Our Father . . . And lead us not into temptation.' 'But deliver us from evil.' Thereupon this prayer was repeated again in silence; at the sound of the bell or at some other signal the assembly (or all of those present) were silent. And immediately he who was supposed to sing the popular laude in the vernacular, arose, and with devotion he sang the laude, so that he moved the hearts [the conscience] of his brothers [so that they began] to beat their breasts and were moved to tears. He [the singer] directed greater attention to the words than to the voice. Moreover laude of this kind [for a soloist] were arranged in the following order: On days of veneration [worship] or on whatever days dedicated to the Passion, laude, concerning the Passion of our Lord [and] Savior Jesus [Christ] and the sorrows of his mother were sung. But on Sundays and on feast days and for whatever the feast or the time [of the year], the [appropriate] lauda for the day was sung [by the soloist]. If the assembly was concerned with the feast, whatever [the feast may be], [these special laude] followed the devotions [of the day] for whatever the solemnity of the feast or for whatever the time [of the year] and in the regular order. With regard to the song, whosoever sang the stanzas or the ripresa, if the assembly vested in white robes was concerned [involved], after the final stanza or ripresa was finished, it [the whole assembly] made its penance. But if the cantor sang the laude, at the signal [sound] of the bell, or at any other signal, he [the cantor] arose [while] the assembly remained quiet [in their places] and thus the cantor proceeded and performed laude until all the prescribed laude were completed by him. When the praises had been truly complete, the cantor of these [songs of praise] returned to his place and made his penance, in the time it took

to say an Our Father, which in silence was recited by all.⁷¹

⁷¹See De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 220-221 for a description of a ritual Assisiate, the source of which is not mentioned by the author. Cf. this description with another given on pp. 285-286, fn. 17 wherein De Bartholomaeis quotes a passage cited by G. Galli in Giorn. stor. della Letter. Ital. Suppl. n. 9, pp. 28-29 and p. 107, entitled "una specie di rituale della Fraternita di Santo Stefano" from a "codicetto" of which the exact provenance is not given by Galli but which quotations came to the latter's attention in Assisi. An English translation of the passage cited by Galli is given in the text above, for which the original Latin text quoted by De Bartholomaeis in fn. 17 follows with a brief Italian introduction supplied by the latter:

Gli Statuti, dopo aver detto che i Confratelli, vestiti del sacco, assistevano al canto di una lezione e facevano diverse preghiere, continua: "Statim Minister (cioè il Priore) cum Disciplina omnium Fratrum absolute dicat: 'Pater noster. Et ne nos inducat [sic] in tentationem.' 'Sed libera nos a malo.' Quo dicto in silentium, ad sonum campanelle [sic] vel aliud signum, Disciplina (ossia tutti gli astanti) quiescat. Et immediate surgat, debens Laudes vulgares cantare, qui cantando illas ex devotione moveat corda Fratrum ad planctum et lacrimas intendentium magis ad verba quam ad vocem. Laudes autem huiusmodi tali ordine disponantur: quia, diebus Veneris vel aliis diebus quibus de Paxione ageretur vel despositis Passioni, canentur Laudes de Paxione Salvatoris Domini nostri Yhesus et mestissime Matrius eius. Sed diebus Dominicilibus et festivis et quocumque alio tempore, cantetur Laus diei vel festi, si de festo agitur Disciplina, vel alias, secundum diei devotionem vel solemnitatem festi vel temporis dispositionem. Et in cantu cuiuslibet stantie sive versus, si Disciplina agitur in vestibus sacci, finita stantia sive versus fiat disciplina. Sed dum Cantor cantaverit Laudes, ad signum campanelle [sic], vel aliud signum surgens, Disciplina quiescat, et sic prosequatur et fiat donec Laudes predictae complete fuerint per Cantorem. Laudibus vero completis, Cantor ipsarum ad suum locum revertatur et disciplina fiat spatio unius Paternoster, in silentio dicendi per omnes."

Several observations come into focus from the study of the Statutes of this Umbrian Fraternity of Santo Stefano. The lyrical lauda, now in the form of the ballata, was shared by the assembly who responded with the ripresa to the stanzas sung by the soloist. The assembly may have performed the entire lauda as a choir since the specific manner in which the assembly was to perform the lauda is not mentioned. The soloist, on the other hand, was entrusted with the performance of certain prescribed laude which he should sing in a declamatory style paying great attention to project the text in a meaningful and expressive way. The text was of primary importance and therefore was not to be hampered by vocal display. Further the liturgical seasons and special feasts of the Church year were to be observed in keeping with the nature of their solemnity and the time of their occurrence. Nor were these to be superseded by the individual or special celebrations of the particular assembly.

As to the rappresentazione (a term used to describe the presentation of dramatic laude),⁷² we learn

⁷²Schering, Oratoriums, 22, fn. 1, quotes Alessandra D'Ancona, Origini del Teatro italiano (Palermo, 1900), 2 vols., I, 184 and ff. as the source for the following statement:

Freilich entkeimte der Lauda schon um 1300 ein wirkliches Bühnen-Drama, die sog. Devozione, . . . and Schering adds . . . die in Italien die

from another rituale that it took place after the celebration of the liturgical function and that in between the former and the latter la disciplina (penance) was inserted;⁷³ and though everyone was required to attend the liturgical function and to participate alla disciplina (in the penance), attendance at the rappresentazione was not mandatory. On Sunday the rappresentazione followed the Mass and on Holy Thursday it followed the Washing

Stelle des lateinischen Dramas Galliens vertrat und alsbald in der noch umfangreichen Rappresentazione sacra aufging;

Translation: To be sure the lauda already in 1300 had given birth to a real stage drama, the so-called devozione, and Schering adds, devozione which in Italy took the place of the Gallic Latin drama, developed and soon was transformed into the more elaborate rappresentazione sacra;

⁷³La disciplina originally was a term used to describe flagellation, a self-imposed penance performed by the disciplinati. After the movement of 1260 ended and the mania subsided the term fare la disciplina became associated with certain prayers which were substituted for the former fanatical penance of self-flogging; the term was extended to apply to the entire devozione or religious function of the confraternity.

Refer to the "rituale Assisiense" in De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. engl., 1952, p. 221 where the saying of the one Our Father is described as "faceva la disciplina" (to do penance). Refer to pp. 47-48 and fn. 71 in this study where the same is described in a Latin source as "disciplina fiat spatio unius Paternoster"; see also De Bartholomaeis, Origini, p. 221, for the following quotation:

E poiché fare la disciplina si diceva 'fare la devozione'

Translation: And because to do penance was said to participate in the religious function

of the Feet.⁷⁴

⁷⁴De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 221. See Schneegans, "Italienischen Geisslerlieder," p. 65 and Schering, Oratoriums, p. 25, fn. 2. Both authors appear to be quoting E. Monaci, Riv. di fil. rom. p. 242 in their description of events which took place on Good Friday (not Holy Thursday as reported by De Bartholomaeis) after the Washing of the Feet.

Nach den 1327 bestätigten Statuten der Compania die S. Stefano in Assisi vereinigten sich die Brüder, derselben am Abend des Karfreitags im Oratorium (!) und verbrachten, nach dem der Prior ihnen die Füße gewaschen, die Nacht mit Absingen frommer Lauden. [from Schering] who quotes E. Monaci, on p. 242, footnote 2 as follows:

. . . S' adunino i Fratelli nell' Oratorio il Priore lavi loro i piedi, e si passi la notte in devote Laudi.

Translation of excerpt from Schering: According to the 1327 stipulations of the Company of S. Stephen, the brothers themselves assembled on the evening of Good Friday in the oratory (!). After the Prior had washed their feet, they spent the entire night singing 'devote Laudi'.

The quotation from E. Monaci is accurately given by Schering except there is no mention by either of the day. According to the Liber Usualis, 1952, pp. 660-665, the Washing of the Feet takes place at the solemn Mass for Holy Thursday and not on Good Friday. Schneegans (1900) and Schering (1911) both quote E. Monaci as their source. Apparently all three appear to be in error regarding the day of this particular ritual. In addition, Schneegans quotes the text for the oldest extant lauda of the disciplinati of Perugia: Levati gli occhie e resguardate morto e Xpristo oggie per noje.

Translation: Life your eyes and behold Christ who died for us today.

Cf. with the Gradual of the Solemn Mass for Holy Thursday on p. 665 in Liber Usualis, No. 801, 1952, a translation which follows:

Christ became obedient for us unto death even unto death on the Cross. Therefore God also has exalted him and has given him a name above all others.

The term devozione was used in 1233 to refer to the procession and all the religious functions of the confraternities. The peregrinations of the flagellants of 1260 were referred to as devozioni and those who participated in these religious functions were called devoti. As the religious activities of the confraternities were extended to include dramatic presentations, so was the scope of the term devozioni extended to describe both the rappresentazione drammatica and the devozione--two genres but both included under the general term Laus.⁷⁵

The general custom of singing laude daily had been incorporated into the statutes of many of the confraternities as a result of a decree issued by Gregory IX which recommended that the confraternities spend several hours a day in the praiseworthy and healthy practice of singing laude.⁷⁶ In the Statuti della Congregazione della beata

The lauda text quoted by Schneegans of Levati contains five stanzas each of which is introduced by the word devoti: (members of the company or brotherhood).

Schneegans interprets this caption to imply that the strophes of the lauda were exchanged by various groups of the brotherhood. But he also conjectures the possibility that we may be looking at only that part of the lauda intended to be sung by the entire company in choral style --and that between the stanzas, a few of the brothers may have spoken or played the role of one or another person out of the new Testament, in which case we would be looking at the shape of a dramatic lauda.

⁷⁵De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 221, 251, fn. 57.

⁷⁶Ibid., p. 207.

Vergine Maria de' Battuti di Bologna (1260), the obligation of singing laude is explicitly mentioned as well as the method of performing them.⁷⁷

We stipulate and ordain that as often as possible said congregation should go through the city performing penance [but] that none of the members of said congregation should sing litanies and laude unless [and] only if [these members] are chosen by the captains and the governor. . . , who . . . , before they leave the house of said confraternity should remember to appoint those who ought to sing said laude and litanies. And they should be [selected] from the better singers of the said confraternity, and should be told in what manner they were obligated to say laude and litanies: with great reverence and sincerity.⁷⁸

From these remarks and those appearing in the "rituale Assisiense" and in the rituale della Fraternita

⁷⁷See De Bartholomaeis, Origini . . . della poesia drammatica, 2nd ed. enlg., 1952, 250, fn. 53.

Esplícita menzione dell' obbligo di cantar Laude si fa negli Statuti della Congregazione della beata Vergine Maria de' Battuti di Bologna, detta anche Congregatio Devotum civitatis Bononiae, fatti e composti 'tempore generalis Devotionis', ossia nel 1260, al cap. XXVI: . . . See fn. 78 which follows in this study for explicit mention of the obligation of singing laude.

⁷⁸Ibid. Original Latin text of English translation follows:

Statuimus et ordinamus quod, quandocumque dicta Congregatione iverit per civitatem operando eius penitentiam, quod nullus de dicta Congregatione debeat canere letanias et laudes, nisi solum, electi per Guardianos et Rectorem . . . , qui . . . , antequam se reparent de domo dicte Congregationis, teneantur elligere illos qui debent canere dictas laudes et letanias. Et sint de mellioribus cantoribus de dicta Congregatione qui dicere debeant dictas laudes et letanias cum magna reverentia et honestate (ediz. Guadenzi, Statuti della Società del popolo ecc. cit., Vol. II, p. 423).

di Santo Stefano it would appear that the manner of performing lyrical laude in the procession differed from the manner of performing these same kinds of laude during the Office;⁷⁹ in the latter case a soloist and choir, or only the choir or only a soloist appear to have been used while for the procession, a small choir of select voices sang the stanza while the brotherhood responded with the refrain.

Similarly the frequency of performing laude was variable among the various confraternities and this was especially true in the case of the newly founded ones in which the frequency of performance depended upon their needs and resources. Some companies sang laude during Holy Week, others sang laude only on special feasts; and there were those confraternities which limited their repertoire to lyrical laude while there were others who combined lyrical laude with dramatic rappresentazioni.

The Office originally patterned after the old liturgy of the Divine Office was reorganized by the disciplinati, and a new liturgy in the vernacular was established to which appropriate ceremonies and suitable melodies were adapted. These were re-elaborations of

⁷⁹Refer to pp. 44-45, and fn. 71 in this study.

the popular canzone a ballo.⁸⁰ However, it is to the province of Umbria and to the city of Perugia in particular that we owe the codification of the exercises of the Office. The new directives included: the Office should extend the year round without interruption, the laudario should be a composite book containing all of the prayers and songs required at the devozione for the entire year, organized in the same manner as the Latin liturgical books and thus in accordance with the liturgical calendar; certain days should be dedicated to the singing of lyrical laude while others to the recitation of dramatic laude and in equal proportion; the laude to be sung or recited on feast days and Sundays proper to the time as well as those to be used for the Common of the Saints should be so designated, and the official Office for the dead should be established.⁸¹ The codification of the

⁸⁰De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 220.

⁸¹See Schneegans, "Italienischen Geisslerlieder," p. 64 for a lauda in memory of a deceased brother the opening verse reads as follows:

Per fatiga non lasaste || Che non fecesse
disciplina

Here again each stanza is introduced by the caption, devoti; and the poem is introduced by the title: Laus pro defunctis. See also Liuzzi, Lauda, II, pp. 399-402, plate LXXXVIII, Fn II.1.122, fol. 134v-135r; and Lauda, I, pp. 414-417, plate XXXV, Cn 91, fol. 88v, 89r, for two different musical settings of the same text, the subject of which is death:

Chi vole lo mondo despreçcare sempre la morte
dea pensare.

exercises of the Office had a profound and lasting effect on the composition of future laude.⁸²

Of the two important manuscripts which have been referred to during this study for their musical examples of medieval laude,⁸³ Cn 91 housed in Biblioteca Comunale e dell' Accademia Etrusca at Cortona is the earliest.⁸⁴ Cn 91 is in two parts: part one contains forty-six monophonic settings of Italian laude, while part two contains lauda poetry (text only). The musical content of Cn 91 has been ascribed generally to the last thirty years of

⁸²De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 222.

⁸³See pp. 38-42, fn. 61, 62, 63 for earlier references made to this codex in the present study.

⁸⁴The Cortona Library housing Cn 91 has been frequently referred to by musicologists by one or the other of its titles. In Jeppesen, "Laude," MGG, VIII, 314, only the Biblioteca Comunale is mentioned, while in Clemente Terni, "per una edizione critica del 'Laudario di Cortona' Codice 91 dell' Accademia Etrusca di Cortona," Chigiana, XXI, 1964, 111 only its second title is mentioned. Girolamo Mancini in I Manoscritti della Libreria del Comune e dell' Accademia Etrusca di Cortona (Cortona: Bimbi, 1884), xxvi-xxviii describes the merging of the two libraries. The dual library title used above appears in compiler and editor Rita Benton's preliminary edition of Part III, Spain, France, Italy in Directory of Music Research Libraries, 3 parts in 3 vols., to date, 1967-72, International Association of Music Libraries Commission of Research Libraries (Iowa City: University of Iowa, 1972), 170. Included in the entry is an up-to-date bibliography of the most recent research pertaining to Cn 91.

the duecento (1270-1297).⁸⁵ The second and largest of the two manuscripts containing both monophonic and polyphonic compositions is the fourteenth-century manuscript Magliabechiano II.I.122 presently housed in the Biblioteca Nazionale Centrale at Florence (Fn II.I.122) and which Liuzzi dates ca. 1350.⁸⁶

The laude contained in both manuscripts are for the most part anonymous; and only three composers are mentioned by Liuzzi in connection with certain specific laude contained in Cn 91 and Fn II.I.122. These include: Garzo (d. after 1266) and two Franciscans, Jacopone da Todi (d. 1306) and Ugo Panziera da Prato (d. 1322? or 1325?).⁸⁷

⁸⁵Liuzzi, Lauda, I, 30, ascribes the entire repertoire to a span of years beginning with 1270 and extending through 1297; Schneegans, "Italienischen Geisslerlieder," pp. 58-60, assigned the content of Cn 91 to 1266-1297, but comments that the repertoire belongs to Tuscany rather than to Umbria or specifically to Florence rather than Perugia. For an opposite view see Mancini, I Manoscritti, p. 51, No. 91, who assigns part one of Cn 91 to a point in time prior to 1250 and the poetic text of part two to a period shortly thereafter.

⁸⁶Liuzzi, Lauda, I, 79-81. After considering the chronological facts surrounding the individual laude and the saints which they honor, the miniatures and the artists to whom they are ascribed, the style of the writing and the quality and technique of many of the melodies, Liuzzi places Fn II.I.122 chronologically not earlier than 1310 nor later than 1330-40 with a possible extension of one decade to include the opening miniature which he ascribes to 1350. For earlier references made in this study to Fn II.I.122 see p. 32, fn. 49, and pp. 63-65.

⁸⁷Liuzzi, Lauda, I, 127-172; Tenneroni, Inizii . . . antiche poesia . . . prospetto dei codici, p. xvii, where the date of Ugo Panziera's death is given as (1322?); while in Liuzzi, Lauda, I, 164 it is ascribed to the middle of the third decade of the fourteenth century.

Garzo (spelling in the lauda text appears as Garço) mentions himself by name in four laude contained in Cn 91, one of which has been attributed to Jacopone. In another lauda, Altissima luce, his name is followed by the title of "doctore."⁸⁸ Liuzzi ascribes seven compositions to Jacopone, of which only three are authenticated in other sources;⁸⁹ while two other laude settings are related to Panziera because of a rubric appearing in the Codex Palatino 168 of the Biblioteca Nazionale Centrale in Florence (Fn Pal 168).⁹⁰ The work of the three composers has been

⁸⁸See Liuzzi, Lauda, I, 127, nos. VII Altissima luce ..., XIII Ave vergene gaudent, XXIX Spirito Santo glorioso, XLIV Amor dolce sença pare, attributed to Jacopone. In the text of no. VII, p. 287 line 41 the poet includes his own name in the text as follows: "Garço doctore di voi donna, canta,"

⁸⁹The three authenticated laude include: O Cristo 'nipotente.... refer to pp. 42-44, fn. 64 in this study; Amor dolce sença pare, refer to pp. 38-40, fn. 61 in this study; and Troppo perde 'l tempo chi non t'ama in Liuzzi, Lauda, I, 394-403, plate XXXII, Cn 91, fol. 72r-73r. Cf. Jacopone, Le Laudi, 4th ed. rev. Bonaccorsi-Fallacara, 1953, 359-367, 30 stanzas included in both Liuzzi and Bonaccorsi-Fallacara. Among the 102 laude text by Jacopone included in Bonaccorsi-Fallacara, only three of the seven attributed to Jacopone by Liuzzi, Lauda, I, 143-144 are contained therein. See Satire . . . Jacopone, ed. Brugnoli where Troppo perde 'l tempo is included as No. 93 in the table of the authentic works of Jacopone.

⁹⁰See Liuzzi, Lauda, I, 164, 165 who quotes the rubric as it appears, in Fn Pal 168 on fol and as follows: "Qui comincia le laude de frate Ugo Panziera"; see also Giulio Cattin, "Contributi alla storia della lauda spirituale," Biblioteca di 'Quadrivium', Serie Musicologica 2, Bologna, 1958, p. 8, fn. 2.

evaluated by Liuzzi with Garzo as the imitator,⁹¹ Jacopone as the free spiritual model, "die Personification der ganzen Gattung,"⁹² and Panziera the disciple who brought to the lauda a greater sense of form and balance.⁹³ The

⁹¹Liuzzi, in Lauda, I, 137 renders a rather harsh evaluation to Jacopone's imitator Garzo as follows:

Hanno musicato maestri diversi codeste laude?
 O piuttosto, musicata e cantore ~~ma~~ senza forte
 personalità, eclettico e disinvolto, si compiaceva
 egli stesso, il Garzo dottore e rimatore, d'imitare
 e contaminar virtuosamente forme melodiche familiari
 e grate al suo orecchio?

Translation: Have these laude been composed by different composers? Or rather are they the work of a performer and singer who was without strong personality, and who was eclectic and self-possessed? [Was this musician] the same Garzo the doctor [of music] and rhymster, who humored himself by imitating and virtually corrupting melodic forms [of other composers] which were pleasing and familiar to his ears.

⁹²See Schneegans, "Italienischen Geisslerlieder," p. 54. "Schon hier muss ich aber den hervorragendsten Verfasser von derartigen Gedichten besonders hervorheben, den berühmten Fra Jacopone da Todi. Er ist gewissermassen die Personification der ganzen Gattung geworden."

Translation: But here undoubtedly I must point out in particularly the outstanding composer of such poetry, [namely of the lyrical and dramatic lauda], the famous Fra Jacopone da Todi. He was without a doubt the personification of the entire genre (species, form).

⁹³Cattin, "Contributi alla storia della lauda spirituale," Qu 2, p. 8:

Il pratese U. Panziera, portò nella lauda una più attenta cura formale ed un maggior equilibrio interiore.

Translation: U. Panziera of Prato brought to the lauda a more attentive formal treatment and a greater internal

poetry attributed to these men is imbued with the gentleness and warmth of the early Franciscans and often appears to glow with mystical ardor and a fervent love for Christ and Mary. Expressed in a language of descriptive imagery and lofty hyperboles this kind of poetry anticipates the laude of Bianco da Siena.

It is not known whether Jacopone was a member of a company of disciplinati, but it is the consensus among literary scholars and musicologists that he was one of the principal figures who contributed to the transformation of the ballata into the lauda and the lauda into drama.⁹⁴ He had a strong influence upon poets and composers of lesser rank. Poets such as Garzo freely imitated his style, while others like Panziera, who possessed a certain personality and individuality of their own, were able to incorporate new style elements into the developing form. Many poems attributed to Jacopone are still considered today spurious because of this reason, and, according to Cattin, there is still the need for a definitive edition of his works.⁹⁵

equilibrium. For the two laude by Panziera contained in Fn II.I.122 see Liuzzi, Lauda, II, p. 79, no. XVII, Davanti a una colonna; and p. 160, no. XXXVII, Dolce regina Maria.

⁹⁴De Bartholomaeis, Origini . . . poesia drammatica, 2nd ed. enlg., 1952, 213.

⁹⁵Cattin, "Contributi alla storia della lauda spirituale," Qu 2, p. 8, fn. 1.

Active as a poet for many years prior to his entering the Franciscan order at the age of 48 (1278), Jacopone brought to the religious ballata, the pen of a seasoned poet and the musical experience of a professional.⁹⁶

The Jacopone laudario is not a rituale like the rituale Assisiense, nor does it resemble the laudario, Fn II.I.122, the repertoire of which is arranged so as to include in its first half the feast days honoring God in the three persons of the Blessed Trinity and Mary in accordance with the Liturgical year. Its second half, containing laude honoring a large number of saints, in turn is followed by several lesser groups devoted to the apostles, martyrs, and patron saints, including Mary, for whom the Confraternity of Santa Maria⁹⁷ and later the Compania dello Spirito Santo in Florence had a special reverence and devotion.⁹⁸ The Jacopone laudario is not an anthology like Cn 91, which is ascribed to the second generation of Franciscans, and which largely consists of some few songs of praise to canonized Franciscan saints, a large number of Marian laude and laude commemorating certain important events associated with the lives of Jesus and

⁹⁶Jacopone-Fallacaro, Le laudi, p. ix.

⁹⁷Liuzzi, Lauda, I, 77.

⁹⁸Tenneroni, Inizii . . . antiche poesie . . . prospetto dei codici, p. 10, no. 17.

Mary such as the Nativity, the Passion, and the Resurrection.⁹⁹

The laudario of Jacopone, on the other hand, is a very personal collection of individual works, resembling the diary or the confessions of a man. It is an intimate expression of the inner feelings and deep convictions of only one person, Jacopone. Every line of its content reveals the personal and human element which now appears to have intruded the realm of the divine. The laude reveal a man's passion for asceticism resulting from his complete disgust for "mirabile odio" and total renunciation of the pleasures of the world.¹⁰⁰ Ignited by a mystical love for Christ "amante e amato" (the lover and the beloved) the poet's asceticism extends so as to encompass a longing for moral perfection for himself and for all men but in particular for the decadent papacy and the clergy, whose moral code Jacopone attacks with biting satire and stern condemnation.¹⁰¹

To Jacopone has been attributed generally the Latin sequence, Stabat Mater,¹⁰² but of much greater

⁹⁹Liuzzi, Lauda, I, p. 56 ff.

¹⁰⁰Jacopone-Fallacara, Le laudi, p. x.

¹⁰¹Jacopone-Fallacara, Le laudi, p. ix and p. 194 lauda LVIII: Jacopone's third letter to Pope Boniface VIII, by whom he had been imprisoned.

¹⁰²For an opposite view see Curt Sachs, Our Musical Heritage, 2nd ed. (New York: Prentice-Hall, Inc., 1955), 50, where the author states that the Stabat Mater restored

importance in the history of music is his Italian version of the sorrows of Mary and the Passion of Christ. The latter, a dramatic lauda, has been described by Schneegans as the "Übergang zur Entwicklung des Dramas" (the transition to the development of the drama).¹⁰³

While both manuscripts described thus far are important for their lauda texts and melodies, Fn II.I.122 is also recognized by historians and musicologists for its content of Latin sequences and hymns, which appears in quadratnotation (square notation) in its final section.¹⁰⁴ These Latin compositions, some of which are accompanied by

to the Roman liturgy in 1727 as the fifth sequence, today is ascribed to Saint Bonaventura (1221-1274) rather than Jacopone da Todi.

¹⁰³See Schneegans, "Italienischen Geisslerlieder," pp. 71-73 where the entire text is included and which opens with the following 3-line ripresa:

Donna del Paradiso
Lu tu figlio è priso,
Jesu Cristo beato.

Translation: Queen of Heaven your own blessed Son Jesus Christ has been seized.

¹⁰⁴For an explanation of the term quadratnotation see Willi Apel, "Monophonic notation," 539; "Square notation," 805; and "Notation," iii, 579; in HD, 2nd ed., 1970. For Latin sequences and hymns contained in Fn II.I.122 (fol. 136-151) see G[iuseppe] Mazzanti, Inventari dei Manoscritti delle Biblioteche d'Italia, Vol. VIII: Firenze Biblioteca Nazionale Centrale (Forli, 1898), p. 46 in which a description of Fn II.I.122 reads as follows:

"Laude, num.96, musicate . . . fol. 2-135.
Sono scr. di seguito a modo di prosa.--
Inni latini (fol. 136-151).--Lauda 'Per s.
Miniato' (fol. 152 e sg.).
. . . . sec. XIV in fol., ff. 153 (manco il
fol. 10)."

instrumental tenors, although mentioned by Liuzzi,¹⁰⁵ are not among the facsimiles and transcriptions included by the editor in his handsome two-volume edition of Cn 91 and Fn II.I.122.¹⁰⁶ This omission was noticed by the noted musicologist Higinio Anglés and described as "una lástima" (a pity).¹⁰⁷

¹⁰⁵Liuzzi, Lauda, I, 78-79.

¹⁰⁶In a review by Jacques Handschin of the Liuzzi edition, "Über die Laude," Acta Musicologica, X (1938), 14-31, the reviewer criticizes Liuzzi on several counts: errors in transcriptions, a dogmatic application of Riemann's theory of Vierhebigkeit to the more melismatic melodies found in Fn II.I.122, and a disregard for earlier philological and musicological research in relating the lauda to other secular and religious melodic forms of the Middle ages.

¹⁰⁷See Alfonso X el Sabio, La música de las Cantigas de Santa María, with facsimiles, transcriptions and a critical study, ed. by Higinio Anglés (Barcelona: Biblioteca Central publicaciones de la Sección Música 15-18-19, 3 vols., in 4, 1943-1964), Vol. III, part 2 (III,2) Las melodías Hispanas y la monodía lírica Europea de los siglos XII-XIII, No. 18, parts 1 and 2, 1958), 485, in which Anglés expresses the following opinion:

Fué una lástima que su editor no publicara en facsímil las diversas secuencias a una y a dos voces contenidas en los códices de la B.N. de Florencia; B[anco] R[aril] 18 (olim II,1,122) y B.R. 19 (olim II,1,212); la notación algunas veces perfectamente mensural podría orientarnos algo sobre la técnica musical de sus amanuenses.

Translation: It was lamentable that this editor did not publish in facsimile the various sequences for one and two voices included in the codice of the National Library of Florence; rare section 18 (olim II,1,122) and rare section 19 (olim II,1,212); the notation, at times perfectly mensural, could help to teach us something about the musical technique of its creators.

See also Cantigas, III₂, 483-489, where Anglés reviews much of the research done prior to 1958 on the

A third manuscript reported by Ludwig to be entirely related in repertoire to Fn II.I.122 is the manuscript Magliabechiano II.I.212 (Fn II.I.212) also of the Biblioteca Nazionale Centrale in Florence.¹⁰⁸ Ludwig ascribes this manuscript to the fourteenth century, while Becherini extends its date to include the early fifteenth century, though most of its repertoire is from an earlier point in time. Becherini describes the content of Fn II.I.212 as follows: one hundred Italian laude text without music and a large number of sequences in square notation, some having instrumental tenors.¹⁰⁹ One of the compositions contained in this manuscript has been transcribed by Wolf.¹¹⁰

medieval lauda, and 489-520 for an exposition of a new approach regarding the rhythmic interpretation of medieval monophonic mensural notation. For a summary of Anglés's theory of nonmodal mensural notation, see Higinio Anglés, "The Musical Notation and Rhythm of the Italian Laude" in Essays in Musicology: a birthday offering for Willi Apel, ed. Hans Tischler (Bloomington, Inc.: School of Music, Indiana University, 1968), 51-60. Herein are included two transcriptions from each of the manuscripts, Cn 91 and Fn.II.1.122.

Cf. Armand Machabey, Notations musicales non modales, 3rd ed., rev. and enl. (Paris: Librairie musicale, E. Ploix-musique, 1957).

¹⁰⁸Friedrich Ludwig, "Geistliche nicht liturgische . . . Musik des Mittelalters," in Adler, Handbuch, 177. Cf. Liuzzi, Lauda, I, 39 for an opposite point of view where the latter disagrees with Ludwig and states that only twenty laude have concordances of text, and of these only ten have partially related melodies.

¹⁰⁹August Buck and Bianca Becherini, "Florenz," MGG, V, 394-95.

¹¹⁰Johannes Wolf, Handbuch der Notationskunde, 2 vols. (Leipzig: Breitkopf & Härtel, 1913-1919), I, 1913,

The three manuscripts mentioned thus far are laudarii (collections of laude) containing Italian laude with some Latin compositions appearing in the subordinate section of the manuscript, but the invasion of Latin compositions described as laude into liturgical books was mentioned by Jeppesen in reference to the Antiphonale, Codex Bobbio F.1.4 of the Biblioteca Nazionale in Turin (Tn 4).¹¹¹ This Antiphonale,¹¹² containing Latin laude in mensural notation and in the style of the sequence,¹¹³

267-268. Reproduction of facsimile and transcription of Nato est in Bethlehem, Fn II.I.212, fol 73.

¹¹¹Jeppesen, "Laude," MGG, VIII, 314.

¹¹²Don Piero Damilano, "Laudi latine in un Antiphonario bobbiense del Trecento," Collectanea Historiae Musicae, III (1963), 15-41. Damilano herein describes the content of the Antiphonale Tn 4, transcribes the thirteen monophonic compositions with Latin strophic texts which are contained on fol. 334^v-336^v, and includes photographic reproductions of their facsimiles (plates I-VI). He comments that Tn 4 is one of many liturgical books of the period, including Graduali, Antiphonali, Sequentiarii, etc. which contain Latin laude but which still remain buried and unexplored.

¹¹³International Inventory of Musical Sources, Handschriften mit mehrstimmiger Musik des 14., 15., und 16. Jahrhunderts, B IV/3-4 Mehrstimmige Musik in italienischen, polnischen und tschechischen Quellen des 14. Jahrhunderts, described and inventoried by Kurt von Fischer and edited jointly with Max Lustolf, published by the International Musicological Society and the International Association of Music Libraries (Munich-Duisburg: G. Henle, 1972) B IV/4, p. 1041. A description of Tn 4 follows: date, first half or middle of the fourteenth century; content, 343 pages; principal part, pp. 1-333; Antiphonale belonging to the Congregation of St. Justin following the usage of the Monastery of St. Columbani of Bobbio; Quadratnotation: fol. 334^r-336^v, facsimile in another hand containing Latin laude in the style of the sequence; only one polyphonic composition is included in the principal part: fol. 329, Benedicamus Domino.

was first noticed by Vecchi for its content of sequentiae-laudes.¹¹⁴ Later these Latin compositions in the musical form of a ballata and in a poetic style resembling that of the sequence are described by Damilano as laudes-festivae.¹¹⁵ Vecchi mentions a relationship between the Latin repertoire contained in Fn II.I.112 and Tn 4.¹¹⁶

From the early trecento to the first half of the quattrocento there appears to be a dearth of musical sources containing settings of laude. Whether the supposedly missing manuscripts are now lost forever,¹¹⁷

¹¹⁴ Giuseppe Vecchi, "Tra monodia e polifonia appunti da servire alla storia della melica sacra in Italia nel secolo XIII e al principio del XIV," Collectanea Historiae Musicae, II (1957), 453-456. Cf. with Damilano, "Laudi latine," 36-38; and Anglés, Cantigas, III₂, 487.

¹¹⁵ Damilano, "Laudi latine," 16; for Damilano's disagreement with Vecchi regarding the appellation of these pieces "sequentiae-laudes" see page 17, footnote 6. Cf. with Anglés, Cantigas, III₂, 487, and with De Bartholomaeis, Origini . . . poesia drammatica, pp. 206-208.

¹¹⁶ See Vecchi, "Tra monodia," Collectanea Historiae Musicae, II (1957), 453, for concordance; 455, for transcription of Vernans rosa, Fn II.I.112, fol 95^r. Cf. Damilano, "Laudi latine," facsimile of Vernans rosa, fol. 336^v, Tavola, XIII, as contained in Tn 4; see ibid., 57, transcription and footnote 1.

¹¹⁷ Bianca Becherini, "Poesia e musica in Italia al primi del XV secolo," Les Colloques de Wégimont, II L'Ars nova, September 1955 (Paris: Société d'Édition "Les Belles Lettres," 1959), pp. 252-254.

whether they still exist and are presently concealed in dusty choirlofts,¹¹⁸ or whether they are housed in unknown private or public libraries remains to be seen.¹¹⁹

Historians, musicologists, and philologists have individually explored certain areas of the problem, but still needed is a comprehensive study comparable to that of Liuzzi for the early lauda,¹²⁰ or to the research of Jeppesen for the last quarter of the fifteenth century and the first years of the sixteenth century.¹²¹

¹¹⁸Damilano, "Laudi latine," CHM, III, 1963, 15.

¹¹⁹Jeppesen, "Laude," MGG, VIII, 315.

Eine ital. Pergamenths., angeblich um 1400 (aus Besitz Guglielmo Libri, Kat. Sotheby and Wilkinson Nr. 694: Quadragesimale in Musica sive Hymnorum Liber 141 Bl.), 1859 in London versteigert, ist z.Z. verschollen; die Hs. hat ausser zwei-bis vierst. lat. Hymnen auch ital. Lauden enthalten, von denen der Kat. (s.o.) 22 Incipits angibt.

Translation: An Italian manuscript in parchment said to belong around 1400 (in the possession of Guglielmo Libri, catalogue of auction, Sotheby & Wilkinson No. 694: Quadragesimale in Musica sive Hymnorum Liber [Lenten texts in music or a book of hymns] containing 141 leaves [folios]) - was sold by auction in London in 1859 [and] at the time disappeared. The manuscript contained besides Latin hymns à 2-4 voices also [had within its contents] Italian laude, of which the catalogue mentions 22 incipits.

For a recent discovery of this manuscript see Giulio Cattin, "Nuova Fonte Italiana della Polifonia intorno al 1500" (MS. Cape Town, Grey 3.b.12), Acta Musicologica, XLV (1973), pp. 165-221 in which appears an inventory of this manuscript.

¹²⁰Liuzzi, Lauda, I, II.

¹²¹Knud Jeppesen, Die mehrstimmige italienische Laude um 1500 (Leipzig: Breitkopf & Härtel, 1935), a

Summary

The lauda in the opening pages of this study was described very generally as a religious expression, lyrical in style and intended to be sung by the Italian people. Originating in the work of Saint Francis, the earliest laude were Italian paraphrases of old Latin Church forms. The early Franciscan theme centered around love: Divine love and man's need to do penance so that he may become worthy of his redemption and thereby obtain salvation; human love, or man's love for all God's creation with an emphasis on Christian charity and a deep affection for peace among all men. During the Alleluia Year (1233) songs of praise, ejaculatory in style and performed in the manner of a litany were sung on the streets and in the squares. Their manner of performance, borrowed from the method of singing Latin Church forms, was responsorial or antiphonal in style.

Confraternities already active in the eleventh century intensified their activities in 1233. In Florence

scholarly edition of Lauda Book II by Ottaviano Petrucci (1507) in combination with a selection of polyphonic laude from Book I by Petrucci (1508) and from various contemporary manuscripts; with the poetry revised and with a glossary provided by the philologist Dr. Viggo Brøndal. Transcriptions of poetry and music, a survey of important sources and research, a brief history of the lauda, and an analysis of both the music and the poetry by Jeppesen. The total number of laude included in this study is ninety-six.

with the establishment of a lay organization, known as l'Ordine dei servi della Vergine, the devotion to Mary was popularized and the daily practice of singing laude was propagandized among the various confraternities in Florence and elsewhere.

The only positive reference made by contemporary sources to the use of instruments in the performance of the medieval Italian laude occurs in 1233, from which we learn the following: The "cornetta" was played to assemble the people together in the square, after which it introduced the lauda and supplied interludes and a postlude during and after the performance of the lauda.

The disciplinati movement of 1260 led by Fasani spread over the entire countryside. Self-flagellation and woeful ejaculatory refrain-song in wearisome monorhyme replaced the early concept of penance and laudatory laude. The individual penitents improvised their own refrains during the long marches in whatever dialect or language they knew. The new themes of the lauda centered around the Passion of Christ, the sorrows of Mary, man's sinful guilt, Mary as man's intercessor before the throne of God and the need of performing physical penance to obtain forgiveness of sin. Popular secular tunes earlier adapted by the Franciscans to lauda texts were now specifically forbidden as well as the use of instruments. The very existence of The Chronicle by the Monk

of Padua is in itself proof that instruments besides the "cornetta" under normal conditions were being used in the performance of laude, and that secular popular tunes, following the tradition of the early Church Fathers, were adapted by way of contrafactum to lauda texts.

After the mania of 1260 subsided, the disciplinati took over many of the already established confraternities and introduced a new kind of lauda, the form of which was borrowed from the secular dance song, the canzone a ballo. The musical and poetic form was soon expanded into that of the ballata minore, which was composed of a 2-line ripresa and a 6-line stanza, chain-connected one to the other by the same final syllable which appeared at the end of each of the stanzas. An irregular number of syllables per line and a variety of rhyme schemes appear in these new laude; however 7-, 8- and 11-syllable lines or a combination of 5- and 6-syllable lines seem to be more commonly used in the laude texts examined during this period in this study. The texts, metaphorical and with elaborate word-pictures and superlatives, were at the same time fervent, warm, intimate and deeply expressive of man's love for God and for other celestial spirits. The musical form consisted of two main sections with the ripresa at first about half the length of the stanza. Gradually the poetic and musical structure of the ripresa was extended in length, and the lauda acquired the

physiognomy of a tri-partite form.

The disciplinati also presented didactic episodes from the lives of Jesus and Mary for the edification of the devoti to which episodes from the lives of the saints were later added. Penance was now referred to as la disciplina and was performed at the vernacular Office, which during the last decades of the century was organized into an orderly format, emulating the design of the Divine Office and following its liturgical calendar. A new lauda repertoire was now needed to accommodate the various days of the Church year upon which laude were prescribed to be sung.

The lauda, originally intended for the performance of the faithful, appears ca. 1260 to move progressively away from its original function and purpose. Around 1260, during the penitential processions, the performance of its stanzas was entrusted to a choir composed of the better singers of the confraternity, to which the devoti responded with the ripresa. After the establishment of the vernacular Office, certain laude were performed by homo devotus (one cantor), while at least one lauda was assigned to the devoti for performance. At the turn of the century the ripresa, now taken away from the devoti, was performed by one or two soloists. On some occasions the ripresa was entirely eliminated.

The Italian medieval lauda appears to have been monophonic but from some of the complex melodies observed in Fn II.1.122, both the stanza and the ripresa could only have been performed by a trained soloist.

Prior to 1260 and shortly thereafter, most laude had either been improvised spontaneously or their poetic text had been adapted to pre-existing secular tunes or to older Church forms and melodies. During the last quarter of the century the demand for a new repertoire to accommodate the new ballata form of the lauda found its answer in the work of Jacopone, who is credited with the transformation of the ballata into the lauda and the lauda into drama. Both the lyrical lauda and dramatic lauda by Jacopone were organized after the same poetic and musical form of the ballata minore. After the turn of the century, the latter's stanza was expanded to include eight lines instead of six. The form was then described as the ballata maggiore.

The dramatic lauda of which there were two kinds, strict dialogue and epic-dramatic, developed into the sacre rappresentazione. The former is met again in the oratory of St. Philip Neri while the latter known as the historische lauda developed into the oratorio.

The purely lyrical lauda, on the other hand, remains within the confines of the confraternity continuing its important role in the prayer life of the Italian people. The changes which take place in this type of

lauda during the next centuries will be the primary concern of the remaining portion of this study.

Thus far in this study our attention has been centered on the vernacular Italian lauda. Latin compositions termed laude have been noticed as they appear in two laudarios in Fn II.I.122 and Fn II.I.212 and in the Antiphonale, Tn 4. Schneegans mentions the presence of Latin religious poetic texts which he describes as Latin laude, side by side with Italian laude, in many laudarii of the various confraternities of disciplinati. Damilano describes the Latin compositions appearing in Tn 4 as laudes-festivae. As this study progresses an effort will be made to determine the role of the so-called Latin lauda in the prayer life of the people, its relation to the Italian lauda, as well as the "how" and the "why" these pieces came to be described by twentieth-century historians and musicologists as Latin laude.

THE 'LAUDA' OF THE 'ARS NOVA' (1325-1425)

The opening of the trecento witnessed the final medieval political conflict of the northern secular political powers with the papacy. Boniface VIII did not heed the warnings and satirical attacks of Jacopone,¹²² nor did he notice the sign posts of the time. He failed to appreciate the growing sense of nationality in England and in France. He aggressively reasserted his papal power over kings and kingdoms to fill his treasury and in the papal edict Unam Sanctam (1302) he decreed that salvation was possible only through the Church. In response to these actions, the Estates General of France voiced a protest against the pope. Boniface was accused of heresy, tyranny and unchastity. An appeal in 1302 was presented by the Estates General of France to the general council of the Church to have the pope tried. Seized by the French emissary of Philip IV, Boniface VIII finally escaped these conspirators and his death a few years later marked the end of the political power of the papacy. In 1309 the papacy was moved to Avignon and came under a strong French influence. Through the efforts of Saint Catherine of Siena, the papacy was brought back to Rome

¹²²Refer to p. 62 in this study.

in 1376. The residence of the papacy in Avignon (1309-1377) is generally referred to in history as the "Babylonian captivity."

Musicologists have called attention to the large number of extant trecento lauda poetry for which almost no musical settings are known. Cattin's reports on this lacuna in the mid-trecento at Florence may be paraphrased as follows:

Among the very large number of lauda texts [written by poets who came shortly after Jacopone, these laude and] those composed by Francheschino degli Albizi are noted for their simple elegance. Although nearly all of the fourteenth-century lauda melodies have disappeared and only a few examples have survived, it may reasonably be assumed that both monophonic and polyphonic laude were in use at this time.¹²³

Tenneroni describes "Franceschino degli Albizi" as a disciple of Petrarch,¹²⁴ and in the preface to the

¹²³Giulio Cattin, "Contributi alla storia della lauda spirituale," Qu 2, p. 8.

... tra la moltitudine dei testi anonimi, si distinguono per la semplice eleganza anche le laudi di Franceschino degli Albizi. Quasi tutte le melodie di queste laudi trecentesche andarono perdute, ma possiamo legittimamente supporre che non si allontanassero, monodiche o polifoniche che fossero, dai moduli delineati poco sopra.

¹²⁴See Tenneroni, Inizii . . . antiche poesie . . . con prospetto dei codici, p. xvii, where the date of the poet's death is given as 1350, and his poetic style described:

il bene affecto al Petrarca, Franceschino degli Albizi (m. 1350) di semplice eleganza.

Translation: Franceschino degli Albizi (d. 1350) [his style] of simple elegance had a strong similarity to Petrarch's.

1863 Molini reprint of the Galletti editions of laude, this same poet is identified as Francesco D'Albizo.¹²⁵ One hundred and one laude, attributed to the poet, are contained in the Galletti reprint of 1863, two laude appear in Levi's book on Italian lyric poetry, and one hundred and three title-entries are included in Tenneroni's inventory of Italian religious poetry.¹²⁶

¹²⁵See Laude spirituali di Feo Belcari . . . e di altri, Molini, 1863 [reprint of Galletti, 1480?, 1485, 1489, 1514], p. xii:

Francesco d'Albizo sembra non esser altri, che Franceschino degli Albizi, dall' Ammirato nelle 'Famiglie Fiorentine' detto il giovine, e del quale due Ballate, accennate già del medesimo e dal Mazzuchelli, leggonsi nel secondo volume delle Poesia raccolte dal Trucchi, che si esprime: 'per esse, tolto il Petrarca, non saprei a qual poeta questo Francesco possa dirsi secondo.' Molte di lui Laude vider la luce nella raccolta 1485, più altre nella successiva, e dopo Feo ve ne ha più d'ogni altro.

Translation: Francesco D'Albizo appears to be none other than Franceschino degli Albizi, known among the Florentine families by whom he was admired, as the youth to whom two ballate [were] formerly ascribed. According to Mazzuchelli we read in the second volume of poetry collected by Trucchi 'It is known, [if] Petrarch is excluded, the poet Francesco is second to none.' Many of his laude came to light in the collection of 1485, [while] several others in the consecutive publication, and after Feo [Belcari] in every succeeding publication, other laude appear.

¹²⁶For other spellings of the poet's name see the title page of the 1863 reprint of the Galletti editions of laude (1480, 1485, 1489, 1510), Laude spirituali di Feo Belcari . . . e di altri where the final name of the poet appears with two "z's," d'Albizzo, also p. 284 for the page index to the poet's works and where the latter's name appears with one "z," and Eugenia Levi, Lirica italiana antica, 2nd ed. 1908 (Florence: Presso R.

Two important Italian poets whose lyrics influenced trecento lauda poets are Dante (1265-1321) and Petrarch (1304-1374). The sonnets by Dante in the "dolce stile nuovo" (the new gentle mode of expression) were essentially intended to be sung. It was the lyric poetry of Dante and not his Divine Comedy which influenced the laude of the trecento poets. In his De vulgari eloquentia, II, 4, Dante describes the difference between rhetoric and lyrical poetry as follows:

in lyrical poetry (music and poetry) nothing is laid down as are the fixed [rules] of rhetoric.¹²⁷

Boccaccio reports that Dante, in his youth, was exceedingly fond of both instrumental and vocal music. He was a friend and companion of all the best singers and players of his time. Because of his fondness for music he often composed poems which he later set "to pleasant and skilful

Bemporad & F^o. E Successori B. Seeber), p. vi, where Francesco Albizo (without an introductory d') is chronologically placed in the second half of the fifteenth century. Concordances among the works of the poet exist in all three of the above mentioned sources. Tenneroni, Inizii . . . antiche poesie . . . con prospetto dei codici, p. xvii was either in error when he gave the date of death for the poet as "m. 1350," or Franceschino degli Albizi and Francesco Albizzi are two different poets (see Tenneroni, p. 267).

¹²⁷For original Latin text of this quotation, see Leonard Ellinwood, "The Fourteenth Century in Italy," Ars Nova and the Renaissance (1300-1540), ed. by Dom Anselm Hughes and Gerald Abraham, Vol. III of The New Oxford History of Music (London: Oxford University Press, 1960), 40 which follows: "nihil aliud est quam fictio 'rhetorica' in musica posita."

tunes."¹²⁸ No musical settings of Dante's poetry have survived. However, one lauda poem entitled Vergine Madre, figlia del tuo figlio, is attributed to Dante by Tenneroni and is quoted by Levi.¹²⁹ The new terza rima created by Dante and associated with lyrical poetry appears throughout.¹³⁰

¹²⁸Ibid., where the author quotes an excerpt from Chapter 8 of Boccaccio's Vita di Dante. The quotation is given in an English translation by Ellinwood.

¹²⁹Tenneroni, Inizii . . . antiche poesie . . . con prospetto dei codici, p. xvi.

Egli è ben questo delle laudi spirituali il genere poetico più lungamente vissuto, in che provaronsi adunque presso che tutti i nostri dialetti, multiforme e multanime col precipuo e bel carattere della spontaneità e schiettezza di sentimenti universali, onorato da Dante con la lauda sublime di s. Bernardo alla Vergine, e con la famosa Vergine bella dal Petrarca, tentato dal Poliziano . . .

Translation: It is well to do this with respect to the religious laude, [namely] to make a more in depth examination regarding the poetic genere rather than to exercise oneself [in the study] of all of our many dialects of many forms and types, and [to preoccupy ourselves] with the main and beautiful traits of the spontaneity and sincerity of the universal sentiment, paid tribute by Dante with the sublime lauda of S. Bernard to the Virgin and by Petrarch with the famous Vergine bella [and the one] attempted by Poliziano . . .

See also Eugenia Levi, Lirica italiana antica, 2nd ed., 1908, p. 330, for the lauda by Dante: Vergine Madre figlia del tuo figlio; and see also p. 331, for the legend associated with St. Bernard and his writing of the Latin song of which Dante's version must be an Italian paraphrase.

¹³⁰Terza rima was invented by Dante and may be described as follows: for a 3-line stanza with each line consisting of eleven syllables the rhyme scheme, terza rima is applied, aba, bcb, cdc, etc. . . , thus each 3-line group forms one unit or a stanza.

Francesco Petrarch, born two years before Jacopone's death, is described by Einstein as both a medieval man and a humanist, struggling between the God of Christianity and pagan cupid.¹³¹ A priest and a member of the papal court at Avignon, a lover and the father of an illegitimate child, Petrarch battles with two dividing conflicts: sensuality and asceticism. A realist and at the same time a sentimental poet, Petrarch is important for his lyrical verse: sonetti and canzoni, of which one, Vergine bella che di sol vestita has been described by Tenneroni as "canzone lauda alla Vergine."¹³² Though no musical settings of this text appear in the trecento, one has been provided by Dufay in the mid-quattrocento.¹³³

Concurrent with the dearth of musical lauda composition in Italy during the trecento was the rapid unfolding of the ars nova movement. Like the "stile nuovo," its flowering was sudden. Its maturation was brief. In its embodiment, all that which had preceded it, appears

¹³¹Einstein, Italian Madrigal, I, 24.

¹³²Tenneroni, Inizii . . . antiche poesie . . . con prospetto dei codici, p. xvii, and p. 14, No. 40, where the original poetic source of Vergine bella is given as manuscript Vaticano 3195. Refer also to p. 79, fn. 129 in this study. See Eugenia Levi, Lirica italiana antica, 1908, pp. 326-329 for the Italian text.

¹³³For a discussion of the lauda, Vergine bella refer to Ven 145, Inv. 45 later in this study.

to have been abandoned. It was narrow in its scope and was concerned only with a select group of poets. Li Gotti's description of the music of the ars nova may be paraphrased as follows:

Thus the ars nova, like the stilnovo is a sudden unexpected flowering of a new style, which left behind it centuries of preparation. It is the first to call attention to the independence of national Italian music with definitive characteristics, bound by certain limits and almost self-styled, and rightfully so, resisting all of the models which had preceded it, either literary in style or popular in character.¹³⁴

The ars nova movement originated in France in the works of Machaut (ca. 1300-1377), who represents the transition from the rigid Church style of the motet to the freer secular style of the ballade. In Italy, the movement began a half century later with the works of Jacopo de Bologna (fl. 1360) and ended with those of Landini (d. 1397). The Italian ars nova appears to represent the reverse of the French movement, namely a transition from the free folklike improvisational style

¹³⁴ Ettore Li Gotti, La poesia musicale italiana del sec. XIV (Palermo: G. B. Palumbo, 1944), p. 17. Herein the original description for the above paraphrase is quoted as follows:

L' 'Ars nova' è dunque, come lo 'stilonovo', un' improvviso fiorire che lascia dietro di sè secoli di preparazione: il primo affermarsi autonomo della musica nazionale italiana con caratteri definiti e per vie che solo entro certi limiti e direi quasi, a buon diritto, risentono sia delle forme letterarie precedenti, sia di quelle popolareggianti.

of the canzone a ballo and the lauda to a more highly organized secular art music: caccia, madrigale, ballata (now under French influence).

The almost total lack of musical settings of laude during the trecento may be explained partially by the widespread use of contrafactum verified in the sources of the period and in subsequent printings.

D'Ancona's Tavola dei principj di canzoni del secolo XV e XVI citati nelle raccolte di laudi spirituali furnishes a long list of secular songs of the trecento period which survived two centuries later through their disguise as laude. Ancona's list is compiled from the laude texts contained in the earliest printed edition of lauda poetry. Therein the caption "Cantasi come" introduces many of the lauda texts, after which follows the name of the particular melody to which the individual lauda should be sung.¹³⁵

¹³⁵See D'Ancona, Poesia popolare, pp. 475-495 for "A Table of song incipits belonging to the fifteenth and sixteenth century as cited in the collections of religious laude." For a description of the content see p. 475, fn. 1, from which the following excerpt is quoted:

Ciò che in questa Tavola si contiene è tolto dalle antiche Raccolte di Laudi Spirituali, del 1480, del 1485, del 1489 e del 1510 ristampate in Firenze presso il Molini dall'avv, G. C. Galletti nel 1863. Sul principio o alla fine di quasi ogni Lauda sta scritto, per indicar la notazione musicale: 'Cantasi come'; e qui seguono il titolo del canto, o le prime parole di esso; la qual cosa giova a farci note non poche delle Canzoni popolari del secolo decimoquinto e dei primordj del successivo. Avremmo voluto registrare qui i principj

D'Ancona in his Tavola provides primarily the names of the secular songs which have survived as a result of their disguise by lauda texts.¹³⁶ Federico Ghisi, on

delle sole Canzoni profane; ma poichè in certi casi da sole codeste poche parole era difficile indovinare la natura dell'intera poesia, e poichè anche le Canzoni sacre furono popolarmente note e diffuse in que'tempi, abbiamo preferito uno spoglio compiuto di siffatte indicazioni musicali e poetiche. È inutile dire che ci siamo rigorosamente uniformati alla dicitura delle antiche stampe; i principj di Canzoni non italiane segnammo in corsivo. Qua e là abbiamo aggiunto qualche schiarimento; ed altri potranno ancora aggiungersi in seguito.

Paraphrase: That which is contained in this table is taken from the early G. C. Galletti printed collections of 1480, 1485, 1489 and 1510, reprinted in Florence by Molini in 1863. To indicate the appropriate musical setting, the inscription: 'Sing in this manner' appears at the beginning or at the end of almost every lauda poem, after which caption follows the title of the song or the opening words of the melody. Calling attention to this practice, and to these particular tunes is useful in pointing out the many songs which were popular during the fifteenth and at the beginning of the sixteenth century. We [D'Ancona] originally intended to include incipits of only secular songs, but because in certain cases the nature of the whole poem was difficult to guess from the few opening words of its text, and also because sacred songs were popular and well-known at the time, we have preferred to use a complete selection of musical and poetic titles. And, needless to say we have maintained strict conformity with respect to the wording as it appears in the early printed editions. The incipits of the songs which are not in Italian will be signaled out in italics. Here and there we have added some explanation; and other elucidating remarks we will be able to add after the title of the entry [such as manuscript, date of early printing, name of composer or poet or both, reference to lauda poems to which the melody was to be adapted, modern edition, bibliography, etc. . . .].

¹³⁶The growing popularity of Latin laude is indicated by the inclusion of Verbum caro, p. 495, Cum autem, p. 479.

the other hand, in his two studies of 1953 and 1962 attempts to match some of the secular melodies with their respective lauda texts.¹³⁷ The Italian musicologist calls attention to two important sources: codex Chigiana LVII. 266 also mentioned by Tenneroni and Anglés (Chig LVII, 266) and the manuscript Riccardiano 2871 (Riccard 2871).¹³⁸ According to Ghisi, these manuscripts offer

¹³⁷ Federico Ghisi, "Strambotti e laude nel travestimento spirituale della poesia musicale del Quattrocento," Collectanea Historiae Musicae, I (1953), pp. 45-78; and a second study, Federico Ghisi, "Gli aspetti musicali della lauda fra il XIV e XV secolo, prima metà," Natalicia Musicologica Knud Jeppesen Septuagenario, ed. Bjørn Hjelmborg and Søren Sørensen (Copenhagen: Wilhelm Hansen, 1962), pp. 51-57.

¹³⁸ Ghisi, "Gli aspetti musicali della lauda," p. 51, calls attention to the recent research of Giuseppe Corsi, where the effective union of poetry and music and the adaptation of religious texts to secular ars nova musical setting is demonstrated and amply documented with a complete bibliography; see also p. 51, fn. 1 for the reference to the research: Giuseppe Corsi, "Madrigali e ballate inedite del Trecento," Belfagor, Anno XII, Firenze, 1959. Corsi's findings supplement those recorded earlier by D'Ancona in his Tavola. See also Tenneroni, p. xvii, who describes the contents of Chig LVII.266 as 660 laude and on p. 29, No. 127 adds:

Laudario lirico-dram. de'Bianchi di Siena
'che ebbero chominciamento nel 1397.' Contiene
laudi coi modi di cantare in molte, ascrittevi
a Bianco Gesuato, Feo Belcari, Giov. Colombino,
fra Ugo Panziera, Jacopone da Todi. . . .

See also Don Piero Damilano, "Fonti musicali della lauda polifonica, intorno alla metà del sec. XV," Collectanea Historiae Musicae, III (1963), p. 59 where this manuscript is described as L.VII.266 della Biblioteca Chigiana di Siena.

an inexhaustible content of lauda texts many of which are introduced by the caption "Cantasi come." Anglés points out that sometimes two or more different melodies are suggested for the same lauda text.¹³⁹ Two important advantages of the above listed manuscript sources over D'Ancona's Tavola are the appearance side by side of both lauda text and the title of the opening lines of the musical tune to which the lauda was to be adapted and the enormity of the repertoire contained within these sources.

Kurt von Fischer in his Studien zur italienischen Musik des Trecento und frühen Quattrocento reports a finding of only three original lauda compositions with Italian religious texts from a total number of six hundred and twenty-three compositions contained in eight manuscripts, recognized as the most important musical sources for the Italian ars nova madrigale, ballata and caccia.¹⁴⁰ Von Fischer describes these compositions as

¹³⁹See Anglés, Cantigas, III₂, pp. 508-509, where the author quotes from Chig LVII 266 (L,VII,266, and which Anglés describes as "cod. Vaticana") twenty-eight laude by folio number, subject, title or the opening lines of the text. After the caption "Cantasi come," the title or opening lines of the melody to which the lauda text is to be sung follows. Sometimes the melody referred to is that of another lauda with Latin or Italian text; often the melody suggested is that of a secular canzone but on other occasions, two or even more melodies are recommended.

¹⁴⁰See Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento, published by the Swiss Society of Musicology, Series II, Vol. 5

"geistlichen Ballaten"¹⁴¹ and includes them among the four hundred twenty ballate which appear in his inventory

(Bern/Stuggart: Paul Haupt, 1956) for the inventory of ars nova "I. Madrigale," see Nos. 1-178, pp. 18-34; "II. Caccien und kanonische madrigale," see Nos. 1-35, pp. 34-38; "III. Ballaten," see Nos. 1-420, pp. 38-73. For the three geistlichen Ballaten see ibid., "III. Ballaten," No. 7, pp. 38-39, Alta regina de virtute by Gratosus de Padua; No. 118, pp. 48-49, Dio mi guardi by Nicolò [no last name given]; No. 361, pp. 60-61, Nel mio parlar by Jacopo [no last name given]. For more recent research see Giulio Cattin, "Contributi a la storia della lauda spirituale," Qu 2 (1958) in which No. 118 (attributed to Nicholas Praepositus de Perusio) and No. 261 (to Jacopo da Bologna) appear in modern transcriptions. For a transcription of No. 118 Dio mi guardi in Cattin see No. 3 and "nota", p. 17, where the composition is described as a lauda-ballata with an original religious text. Cf. Der Squarcialupi Codex Pal. 87, ed. by Johannes Wolf (Lippstadt: Kistner & Siegal & Co., 1955), p. 136, No. 16 (Sq 87) from which manuscript Cattin transcribed his composition. In both Wolf and Cattin the ripresa has only one line of text: "Dio mi guardi di peggio." Cf. Federico Ghisi, "Gli aspetti musicali della lauda fra il XIV e il XV secolo, prima metà," Natalicia Musicologica Knud Jeppesen Septuagenario, ed. By Bjørn Helmborg and Søren Sørensen (Copenhagen: Wilhelm Hansen, 1962), p. 51 where this same lauda is attributed to Nicolò del Proposto and where the ripresa appears with two lines. The first is the same quoted by Wolf and Cattin, the second line is given as "Questo perch'attri veggio." See also Ettore Li Gotti, La poesia musicale del sec. XIV (Palermo: G. B. Palumbo, 1944), p. 73 for further identification of this composer.

Nicolò del Proposto, da Perugia, il musicista di Franco Sacchetti . . . d'um period dell' Ars nova tra Jacopo e Bartolino.

Translation: Nicolò del Proposto da Perugia the composer for Franco Sacchetti . . . from the period of the ars nova [living during the time] between Jacopo and Bartolino.

¹⁴¹For a transcription of Nel mio parlar which appears in Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento, on pp. 60-61, No. 261, see Cattin, "Contributi alla storia della lauda spirituale," transcription No. 2 and p. 17 "nota" wherein this composition, attributed to Jacopo da Bologna is described by Cattin as

without further identification.¹⁴² He designates an

incomplete but in the form of a ballata. In the manuscript source of the transcription which is given as Panciatichi 26 of the Biblioteca Nazionale in Florence (Fn 26) this lauda appears with two tenors, the second of which has been omitted in Cattin. Cf. transcription in Polyphonic Music of the Fourteenth Century, Vol. VI: Italian Secular Music, ed. W. Thomas Marrocco, p. 110 where this lauda appears with two tenors, "Tenor iste concordat cum tribus ipso numerato"; see fn. 1: "This tenor is to be sung with both upper voices." For a more recent transcription see Corpus Mensurabilis Musicae 8, The Music of Fourteenth Century Italy, Vol. IV, ed. by Nino Pirrotta, publ. by American Institute of Musicology, 1963. Herein the name of Jacopo da Bologna appears as Jacobus de Bononia. "Nel mio parlar (Lauda)" is signaled out as a lauda in the title. For the text of this lauda which appears incomplete in both Cattin and Marrocco, see Pirrotta, p. xi, No. 33, pp. 38-39 for the musical transcription in which the ripresa and two lines of the stanza are contained in two fifteen-measure sections totalling together thirty measures. The text includes a 2-line ripresa and a 6-line stanza of which only two lines are given in section two of the music.

¹⁴² See von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento, p. 4 for this quotation:

Lauden wurden mit Ausnahme des drei auch als geistlichen Ballaten zu bezeichnenden B7, 118 und 261, nicht in die Tabelle aufgenommen. Hingegen sind in Kolonne 14 [sic] diejenigen werke bezeichnet, die zu Lauden umgedichtet worden sind.

of which a paraphrase follows:

Laude with the exception of three religious ballati labeled B7, 119 and 261 will not be included in this table. There opposite in column 14 [this is an error as this column in the von Fischer Inventory is numbered 15], those works will be designated as laude because later these compositions were thus remodeled [when new lauda texts were adapted to their pre-existing musical settings].

additional group of compositions including one madrigal¹⁴³ and twenty-five ballate¹⁴⁴ all of which appear with their Italian secular incipits in his inventory. These he identifies as laude.¹⁴⁵ Von Fischer clearly explains the reason for this designation. He applies the term lauda to describe the texts only which later disguised these secular melodies. Instead of citing the source for each lauda text von Fischer for reasons of economy chose to refer the reader to the table of D'Ancona and to the list by Ghisi so that he may observe for himself the necessary concordances. The reference in every case

¹⁴³See ibid., pp. 18-19, No. 6.

¹⁴⁴Ibid., Section III. "Ballaten", pp. 38-73, Nos. 14, 37, 48, 79, 82, 87, 97, 115, 121, 126, 147, 198, 213, 247, 269, 291, 300, 311, 332, 342, 361, 391, 404, 414 and 417.

See Cattin, "Contributi alla storia della lauda spirituale," Qu 2, pp. 9-10 for a review of the research made by von Fischer. An error appears in Cattin as follows: von Fischer inventory No. 21 reported by Cattin on p. 9 for fn. 6 appears in the von Fischer table as 121. Composers of laude either original or secular compositions later disguised as laude are correctly enumerated by Cattin as follows: First generation composers: Giovanni da Cascia, Jacopo da Bologna, Nicolò del Proposto da Perugia, Gratoso da Padova, Bartolino; second generation (b. 1325-d. 1397) composers: Francesco Landini, Jacopo Pianellaio, Andrea da Firenze, Guilielmus de Francia; third generation composers (1420-1432) Johannes Ciconia and later Dufay.

¹⁴⁵See von Fischer, Studien zur italienischen Musik . . . where all of these twenty-five ballate are labeled lauda in column 15 of the inventory, pp. 38-73.

nevertheless refers to the poetic text. As for the musical identity this still remains an open question in most cases for further investigation and examination.¹⁴⁶

The designation of secular compositions as laude and of religious laude as ballate in the von Fischer inventory was confusing at first to this writer and for this reason space has been given in this dissertation to clarify the research of this eminent musicologist in relation to the lauda. It must also be noted here that the secular strambotti listed in Ghisi's study of 1953 and the songs appearing in D'Ancona's Tavola do not appear in sources disguised as laude until almost a century later at which time both their melodies and texts underwent a change in the process of readaptation.¹⁴⁷

¹⁴⁶See ibid., p. 11 for a description of the content of column 15 entitled "Tabulaturen Kontrafakten, Laudén." Under "Laudén (La)" appears the following information paraphrased above in the body of the text:

Laudén (La): An stelle eines Quellenzitates wurde der Platzersparnis wegen nur der Vermerk La gesetzt. Hierzu sind die Verzeichnisse von D'Ancona (Anca, 475ff.) and von Ghisi (Ghi SL, 68ff.) heranzuziehen. Da es sich jedoch in allen Fällen stets nur um Textzitate handelt, muss oft die Frage der musikalischen Identität der Stücke offen bleiben.

¹⁴⁷See Ghisi, "Strambotti e laude nel travestimento spirituale . . .," CHM, II (1956), pp. 68-78, "Tavola delle canzoni e strambotti laude nelle loro fonti musicali (Dalle antiche raccolte di Laude del 1480-85-89-1510-12)"; see D'Ancona's Tavola in Poesia popolare, pp. 485-499 and refer to pp. 82-83, fn. 135 in this present study.

During most of the fourteenth century and the first half of the fifteenth century, the whole of Europe was plagued by war and internal conflict and disasters. England and France were engaged in a war which lasted for over one hundred years (1338-1453), but from which the countries emerged strong nations. Enlightened monarchs joined the people against the feudal lords and nobles and a strong central government soon replaced medieval feudalism. A new middle working class emerged. The serf was replaced by the working man who now was paid for his labors. But Italy still remained a mere geographical location and during the quattrocento was by no means moving toward becoming a nation-state as were her northern neighbors. Although normally considered part of the Holy Roman Empire, emperors were out-dated and were no longer respected. They continued their visit to Rome to receive the imperial crown but they had no part in the government.¹⁴⁸ The papacy, which insisted that

¹⁴⁸See Salvatore Bongi, ed., Le croniche di Giovanni Sercambi lucchese pubblicate sui manoscritti originali (Rome: Istituto Storico Italiano, 1892), Parts I and II in 3 vols. Fonti per la storia d'Italia, Nos. 19-21. (The volumes will be referred to in this study as follows: I, II, and II₂ because Part II is itself in two separate parts each of which is contained in two separate volumes.) See I, chap. CXXXVI, 98-101 "Come morì lo' imperadore e come Messer Karlo venne in Ytalia per prendere le corone dello' mperio" which relates how the emperor, King John of Bohemia, died and how his son, Carlo, elected his successor, came to Italy in 1354 to accept the crown of the emperor; "le corone" implies more than one crown. See I, chap. CXXXVII, pp. 101-102,

the emperor be elected (Golden Bull of 1356) instead of permitting an hereditary empire to develop, contributed to the weakness of the emperors.

The Italian cities completely dominated Italy during the fourteenth and fifteenth century and they often treated the emperor with contempt.¹⁴⁹ The large cities fought among themselves for supremacy and the smaller ones fought for their independence. Many of the cities had been republics during the twelfth and thirteenth century. They possessed a fine spirit of liberty and enjoyed an unusual degree of prosperity. Eventually

"Come lo' mperadore fu coronato della corona del ferro in Milano," which tells of the emperor's coronation with a crown made of iron in Milan. See I, chap. CXL, pp. 104-105. "Come lo' mperadore andò a Roma, e quine fu coronato della corona dell' oro dello imperio" which describes how the emperor went to Rome and was crowned with the imperial crown of gold.

¹⁴⁹The unpopularity of the Sigmund, newly elected emperor of the Holy Roman Empire (1410-1438) is reported by Sercambi in his Croniche, II₂, chap. XXXIII, 44, "Come lo dugha di Milano misse a rimpetto al nuovo imperadore gran quantità di gente d'arme" (How the duke of Milan sent a large number of armed men to oppose the new emperor.); and II₂, chap. XXXV, 46, "Come le brigate del dugha ebbene vittoria contra le genti del dicto imperadore" (How the companies of the duke were victorious against the emperor's following). In Florence and in Venice, the people knew that the emperor was only looking for a place to settle or to claim. Having given him a warm reception, both cities soon invited him to leave. See II₂, chap. XLII, 51 and XLVI, 53.

they fell into the hands of despots.¹⁵⁰ By the early fifteenth century only a few cities retained republican governments: Florence, Venice and Genoa. The remaining free towns were conquered by Milan which was under the rule of the emperor.¹⁵¹ Private wars were carried on constantly among the petty states, but the powerful city-states such as Florence developed a culture and an affluence comparable to any period before or after. This respect for wealth for its own sake has been mentioned by historians as an important factor in the early flowering of the Renaissance in Italy.

Among the more serious disasters which overtook Europe during the fourteenth century was the "Black Death" also referred to as the bubonic plague.¹⁵² This

¹⁵⁰The history of the town of Lucca, described by Sercambi in his Croniche is a good example of how a smaller town which once had been a republic in the thirteenth century lost her liberty in the fourteenth century to despots (1314-1338), I, chap. CXXIII, 84. In 1368 Lucca regained her freedom, I, chap. CLXXIII, 141-142, but was constantly threatened by greedy lords and neighboring cities and towns, I, chap. CCXIX, 191, 192.

¹⁵¹See Sercambi, Croniche, II₂, chap. CCCXV, 280 "Come lo duga [sic] di Milano ebbe la ciptà di Brechia e altre terre in Lombardia," (How the duke of Milan acquired the city of Brescia and other lands in Lombardy.); see II₂, chap. CCCXXVI, 286; II₂, chap. CCCXXVIII, 287; and II₂, chap. CCCXXXIII², 291, as to how the duke of Milan acquired Genoa (but not for long) Saona and Furli.

¹⁵²Heino Pfannenschmid, "Die Geissler des Jahres 1349 in Deutschland und den Niederlanden mit besonderer Beziehung auf ihre Lieder," in Die Lieder und Melodien der Geissler des Jahres 1349, ed. Paul Runge (Hildesheim:

horrendous disease originated in China, Central Asia and is supposed to have been transported by ship to Sicily (1347).¹⁵³ Early devastating reports of its appearance in Europe come from Tuscany, which, among others, includes the cities of Florence, Pisa and Lucca.¹⁵⁴ From

Olms; Wiesbaden: Breitkopf & Härtel, 1969), A reprint of the 1900 edition (Leipzig: Breitkopf " Härtel), p. 104.

In Deutschland trägt die Seuche den Namen 'das grosse Sterben, der grosse Tod, der jähle Tod' . . .

Translation: In Germany the epidemic bore the name of 'the great dying, the great death, the sudden death'

. . .

Pfannenschmid, p. 104 quotes as his source Karl Lechner, Das grosse Sterben in Deutschland in den Jahren 1348-1351 (In[n]sbruck, 1884), p. 18; see also p. 19ff. for Germany and the bordering countries. In Germany, Austria and Northern Italy the plague was not referred to as the "Black Death" until much later. But in France, Russia and in other European countries "Schwarzer Tod" ("Black Death") is used to refer to the dreaded disease.

¹⁵³Ibid., p. 103.

¹⁵⁴See Pfannenschmid, "Die Geissler des Jahres 1349," p. 109, fn. 1 where the author refers the reader to Lechner, p. 443 and Haupt in RE³, 1899, p. 437. The complete bibliographical date for these two references is given in Pfannenschmid as follows:

For the first references see ibid., p. 108, fn. 2; Karl Lechner, "Die Grosse Geisselfahrt des Jahres 1349" in historischen [sic] Jahrbuch des Görres Gesellschaft, Vol. V, 1884.

For the second reference see Pfannenschmid, p. 90, fn. 1 and p. 99, fn. 1:

Hermann Haupt, "Geisselung, kirchliche und Geisslerbruderschaften," Real-Encyclopädie [or Realencyklopädie] für protestantische Theologie und Kirche, VI, 3rd edition, ed. by Hauck, 1899, pp. 432 ff. (abbreviated by Pfannenschmid as RE³).

Italy its path was traced by Pfannenschmid through Dalmatia (1347) to Hungary and Vienna.¹⁵⁵ By 1349 it had reached Germany and the Netherlands; it then invaded almost every country of Europe as far east as Russia, as far west as the British Isles and as far north as Norway and Sweden. In Novgorod (1353) it claimed its last victims. The dreaded scourge, which added to the horrors of war, left only panic and grief in its wake

¹⁵⁵See Sercambi, Croniche, I, chap. CXXXIII, pp. 95-96 "Come fu moria grande," wherein the chronicler describes the landing in Pisa of two galley ships from Rome carrying sailors from Genoa. All the men who were on these ships arrived in the "Piassa de'Pesce" (Fish Market Square) in Pisa, all were suddenly no longer ill but dead, and so it was at the beginning of January in the year MCCCXLVIII (1348). And it was then that "la moria" (the pestilence) began on a large scale in Pisa and afterwards in Lucca. It was at that time on February XVIII (18th) in the district of Santo Christofano, and in the house of Sir Santo Falabrina that Sercambi reports his birth. . . . The chronicler further relates that during the pestilence more than eighty percent of the population died. . . . Everyone believed the end of the world was at hand. In some parts of Tuscany the plague lasted over a year.

The original quotation for the above paraphrase follows:

Chè essendo venute di Romania due galee di Genovesi e sposate a Pisa, li homini che in su quelle galee erano, essendo corrotti da pestilenza, e giunti in Pisa alla Piassa de' Pesci . . . subitamente funno amalati e morti; e tal venuta fu all' entrata di gennaio in. MCCCXLVIII. E così la moria cominciò grande in Pisa, e poi si sparse per tucto Toscana e maximamente in Luccha. E im quel tempo, cioè a di .XVIII. ferraio dicto anno, naqui io Johanni Sercambi in nella contrade di santo Christofano, in nelle case di messer Santo Falabrina; in nella quale moria moriono più di 80 per centonaio. . . . E per ciascuno fu stimato essere la fine del mondo. E tal moria durò in nelle parti di Toscana più d'uno anno.

and a death toll estimated at some twenty-five million persons.¹⁵⁶

Not only Christians but also Jews from many parts of Europe flocked to Avignon (1348) to implore the spiritual help and consolation of the pope. Clement IV then in residence at Avignon issued his blessing and granted a general absolution to all who had been victimized by the epidemic. Under his ordinance, penitential processions were begun in Avignon during which self-flagellation was practiced by all participants. From Avignon the religious movement under the leadership of the northern Italian disciplinati crossed the Alps and spread throughout the northern European countries.¹⁵⁷

Pfannenschmid describes the activities of a Geissler (flagellant) group upon entering a city, town, or village: The entrance took place in the form of a procession in which the members of the brotherhood marched two by two one after the other, and at the sound of the bell, there appeared a large and enthusiastic following of townspeople. The sincere flagellants displayed

¹⁵⁶See Pfannenschmid, "Die Geissler des Jahres 1349," p. 104, fn. 3 where the author quotes as his source Lechner, Das Grosse Sterben in Deutschland in den Jahren 1348-1351, In[n]sbruck, 1884, p. 18; and for Germany and countries on its borders, p. 19ff.

¹⁵⁷Ibid., pp. 107-115 for a complete description of the numerous towns and countries visited by the "Geissler" during their activities of 1348-53.

dejected eyes and sad faces. Every penitent carried in his right hand a whip. Leading the procession were penitents carrying very costly items: an ample number of crosses dyed purple, flags made of velvet and of silks from Baghdad, and adorned with paintings, six to ten in number and next to these were torches and twirling candles. Flags, torches and candles were carried by members of the brotherhood who moved in pairs, side by side. In this manner the flagellants made their entrance into the city, and in the same way [in the manner of a processional] they appeared when they wished to thrash themselves.¹⁵⁸

According to Closener, the brotherhood withdrew to the forest when it wished to perform the discipline, "büssen." The Geissler formed a procession at the sound of the bell and as they proceeded to the neighboring

¹⁵⁸See ibid., pp. 138, 139 for the following quotation of which the above is a paraphrase.

Der Einzug der Brüder in eine Stadt, in einen Flecken, oder in ein Dorf, geschah processionsweise, je zwei nebeneinander, unter Glockengeläut, Gefang und grossen Zulauf von Menschen. Niedergeschlagene Augen und traurige Mienen sollten den Ernst der Büsser anzeigen. Ein jeder Büsser trug in her Rechten die Geissel. Vorne am Zuge sah man kostbare, mit Kreuzen versehene, purpurfarbige und mit Malereien geschmückte Fahnen von Sammet und von Bagdader Seidenzeug, sechs bis zehn an der Zahl, und daneben Fackeln und gewundene Kerzen. Fahnen, Fackeln und Kerzen wurden von je zwei nebeneinander gehenden Brüder getragen. In diese Weise hielten sie ihren Einzug; in gleicher Weise zogen sich auch aus, wenn sie sich geisseln wollten.

forest they sang "Leise" (litanies or lais). When they had beaten themselves and one another they formed a circle and the best singers sang the "Leis": Nu tretent herzu, die btissen wellen in the manner in which one performs Tanz Vor = und nachsang.¹⁵⁹ During this performance the members of the brotherhood moved two by two in a circle beating one another. Among other songs sung by the Geissler during the discipline Hugo von Reutlingen mentions Nu ist die btfahrt so here and Maria mter unde Maek.¹⁶⁰

As to the musical activities of the Geissler, Heinrich von Herford reports that when the Geissler brotherhood entered a village they went directly to the church singing with great devotion their lyric poem, "Lied" to a sweet melody "cum cantu devoto dulcique

¹⁵⁹See Pfannenschmid, pp. 140-141. This manner of performance is the responsorial method in which the leader or leaders leads the dance or song and the group imitates, mimics or copies exactly the leader's movements or his singing. The responsorial manner of singing was used in the performance of the early laude by the followers of St. Francis and by Giovanni da Vincenza during the Alleluia year. Refer to pp. 18-22 earlier in this study. Precise bibliographical data is not provided by Runge in this footnote and since the writer has not had an opportunity to locate the original sources the reader is referred back to Runge for additional information.

¹⁶⁰Pfannenschmid, "Die Geissler des Jahres 1349," p. 142.

melodia" (with a devout poem and a sweet melody).¹⁶¹

The language used for the singing appears to have to depend upon the native tongue of the individual. Li Muisis relates that the Flemish and the inhabitants of Brabant sang in Flemish while the French people sang in French.¹⁶² von Herford relates the manner of performing a spiritual song after the discipline: When all had arisen and had arranged themselves in pairs, as they were accustomed to do for the procession, two Geissler rose in the middle of the street and with a loud voice first sang one verse of a religious song "cantonem unam devotiam" to a sweet melody, which the entire procession repeated; and in the same manner of performance the song continued until it came to an end. Frequently in one section of the song the Passion of Christ was mentioned. Thereupon the entire brotherhood hurled themselves down upon whatever happened

¹⁶¹See Pfannenschmid, "Die Geissler des Jahres 1349," p. 140:

Nach Heinrich von Herford zogen die Geisselbrüder bei ihrem Einzuge in einem Ort direct zur Kirche, voller Andacht ihr Lied nach lieblicher Melodie singend (cum cantu devoto dulcique melodia).

and see *ibid.*, fn. 1, "Heinrich von Herford, a.O.S.281." It is difficult to determine which of the two sources by von Herford mentioned in this study the author is referring to without checking both original sources; therefore the reader is again referred back to Pfannenschmid for additional information.

¹⁶²Refer to fn. 158 in this study.

to be beneath them--clean earth, mud, thorns, thorny weeds, sting nettles or stones. The movement was sudden without any intermediate motions of kneeling or stooping. They lay flat below in the form of a cross reciting a prayer. Frequently, they sang the so-called song three times through and each time they hurled themselves to the ground at the mention of Christ's Passion.

According to Pfannenschmid the oldest information on the songs which were sung by the Geissler across the Alps is that these songs originated in Italy where the entire movement began ca. 1231.¹⁶³ Then in 1260 the disciplinati movement departing from Perugia in Umbria crossed the Italian countryside of Lombardy and infiltrated into Germany. During their march the Geissler sang the Geissler song or "buozliet."¹⁶⁴ From Poland

¹⁶³See Pfannenschmid, "Die Geissler des Jahres 1349," p. 157, for the following quotation of which a paraphrase appears in the body of the text above:

Die Ältesten Nachrichten über Lieder, welche von Geisslern gesungen wurden stammen aus Italien, von wo die ganze Bewegung der selben ausgegangen ist.

See Förstemann, Die christl. Geisslergesellschaften, Halle, 1828, first cited by Pfannenschmid on p. 90, fn. 3, wherein the title is given; see Pfannenschmid, p. 157, fn. 1 wherein only the author's name appears and where the reader is referred to p. 18; see Annales S. Justinæ Patavini = Monachus Patavinus, ed. Jaffé, in Pertz, Mon. [Germ. Hist.] Ser. XIX, p. 173 and cited by Pfannenschmid, p. 157, fn. 2; for additional bibliographical data see ibid., p. 105, fn. 2; refer also to this present study pp. 24 ff. for information on the disciplinati movement in Italy.

¹⁶⁴See Pfannenschmid, "Die Geissler des Jahres 1349," p. 157 for the following quotation for which a paraphrase appears in the body of the text above:

it is reported that in 1260 the Geissler led by two bearers of flags and candles, twice a day on the first and ninth hour marched in procession singing a well-known song.¹⁶⁵ In 1348 after the outbreak of the "Black Death," a religious movement under the leadership of the Northern Italian disciplinati crossed the Alps and spread throughout northern Europe.¹⁶⁶ Without doubt they brought with them their rich traditions of popular laude. Of interest is the appearance of a Latin lauda entitled Ave Mater o maria pietatis in a Polish

Als die Geisslerbewegung zu Ende des Jahres 1260 aus der Lombardei sich nach Deutschland wandte "sunge die Geissler ir buozliet."

See Ottokars, "Österreichische Reimchronik," in Mon. germ.hist., deutsche Chroniken V, p. 124, verse 9441; also see Försteman, "Die christl. Geisslergesellschaften," p. 40, both of which are cited in Pfannenschmid on p. 157, fn. 3.

¹⁶⁵See Pfannenschmid, "Die Geissler des Jahres 1349," p. 157 for the following quotation, the paraphrase of which is given in the body of the text above:

Aus Polen wird uns zum jahre 1260 berichtet, dass die Geissler, unter Vorauftritt von zwei Fahnen- und Kerzenträgern, zweimal des Tages, um die erste und die neunte stunde einem gewissen Gesang vorgesungen hätten.

See Förstemann, p. 48, according to Baczko von Posen in Sommersberg Silesiacarum Script, Leipzig, 1729, II, 74, cited in Pfannenschmid, p. 157, fn. 4.

¹⁶⁶Refer to pp. 95-96 earlier in this study.

manuscript Kras,¹⁶⁷ and in Austrian source Wo B,¹⁶⁸

¹⁶⁷For a description of Kras see Johannes Wolf, Handbuch der Notationskunde (Leipzig: Breitkopf & Härtel, 1913), 2 vols., I, p. 353 as follows:

Warschau, Majoratobibl. des Grafen Krasinski Ms.52 . . .
aus der ersten Hälfte des 15. Jahrhunderts mit
Kompositionem von Nicola de Radom, Ciconia, Egardus,
Zacharia, M. Anthony. (Kwartalnik Muzyczny Rok 1
Zeszyt 1 [1911], S.6.)

See H. Feicht, "Polen," MGG, X, 1392 in which "Hs 52
der Krasinski-Bibl" is described as containing:

36 Werks, u.a. von Nikolaus Radom (der "sich mit
der fortschrittlichsten Technik vertraut" zeigt,
F. Ludwig) Ciconia, Zacharias, Antonius de Civitate,
Grossin de Parisiis, Egardus (Eugardus) so wie fremde
und poln. Anonyma. Einige der Kompos. sind
unmittelbar mit Krakau verbunden: mit dem Königshof
(Nicholaus' Kompos. zur Geburt eines Königssohnes,
1426), mit der Univ. (Studentenlied "Breve regnum")
und mit der Bürgerschaft der Stadt ("Cracovia
civitas") für eine Vokalst. und zwei Instr.).

See Heinrich Bessler, "Studien zur Musik des
Mittelalters 1. Neue Quellen des 14. und beginnenden 15.
Jahrhunderts," AfMW, VII (1925), p. 234, fn. 1 where
this manuscript is identified by the siglum Kras.

¹⁶⁸For a description of Wo B see International
Inventory of Musical Sources, Handschriften mit mehr-
stimmiger Musik des 14., 15. und 16. Jahrhunderts,
Vol. BIV₃₋₄, Mehrstimmige Musik in italienischen,
polnischen und tschechischen Quellen des 14. Jahrhundert,
described and inventoried by Kurt von Fischer and edited
jointly with Max Lütolf, published by the International
Musicological Society and the International Association
of Music Libraries (Munich: G. Henle, 1972), Vol. BIV₃,
p. 80; Wo B, now located in Universitätsbibliothek of
Innsbruck, is described as Wolkenstein but without a
siglum.

See ibid., p. 89, No. 37, fol. 44v-45r for the
incipit of "Ave Mater o Maria pietatis tota pia. . .".
For a transcription of the text and music of this com-
position see Oswald von Wolkenstein, Geistliche und
weltliche Lieder, ed. by J. Schatz (text) and O. Koller
(music) in DTÖ, Vol. 18 (Jg. IX/1). For the text see
No. 125, pp. 82-83; for the music see No. 116, pp. 205-
6. For notes see p. 231.

both belonging to the first half of the fifteenth century. In the latter, the Latin text underlays the tenor only. Appended are two contrafacta texts in German, Ave mueter kuniginne . . . and Ave mueter fraue magt

These two Latin laude not only are closely related to each other but also are concordant with two other musical settings of this same text. The latter are contained in the manuscript 2216 della Biblioteca Universitaria di Bologna, the codex It.Cl.IX.145 (collazione 7554) della Biblioteca Marciana di Venezia (Bu 2216)¹⁶⁹ and (Ven 145),¹⁷⁰ both of which will be discussed later in this study.

The continuing influence of Italian laude on popular song on the continent and in Great Britain reveals itself in the various contrafacta of the Latin lauda, Verbum caro factum est and in the use of its refrain as a burden

¹⁶⁹ Refer to p. 135, fn. 60 of this study.

¹⁷⁰ See Ven 145 Inv. 21, "Notes," pp. 181-183.

The Ave maria in Kras bears the closest resemblance to the setting contained in Bu 2216. Both are à 4 and a difference of only an occasional pitch appears here and there between the two.

In Wo B à 3 the superius, tenor and contratenor are closely related to these same voices as they appear in Kras and in Bu 2216 except for a much more ornamental superius.

In Ven 145 à 3 tenor = tenor and superius - superius of Bu 2216, and Kras; in Wo B the superius is similar to that of Ven 145 but is ornamented.

for early fifteenth century carols.¹⁷¹

During the middle of the fourteenth century Giovanni Colombini (b. 1304) founded a new company of Jesuits in Siena. Imbued with the same mystical fervor of the early Franciscans, Colombini was possessed of a fervent desire to do good, of a great love for peace and of a strong faith in the mercy of God. According to Cellesi, Colombini introduced the lauda to the Sienese circle of Jesuits, and for a century and a half some thirty poets of spiritual lyrics flourished. Among the "Gesuati" of Siena the most celebrated poet was Bianco da Siena.¹⁷² Colombini was known as the great propagator of the lauda and on occasions has been compared to both St. Francis and Philip Neri in his taste and inclination for music.

Like the early Franciscans, Colombini and his companions sang laude together and sometimes to the instrumental accompaniment of a "viola."¹⁷³ Unlike the

¹⁷¹Refer to Ven 145, Inv. 121 and to "Notes," pp. 265-269 in this study.

¹⁷²See Luigia Cellesi, "Il lirismo musicale religioso in Siena nel trecento e quello profano nel cinquecento," in Bullettino Senese di Storia Patria, Nuova Serie, Anno V, 1934, p. 102, and p. 98.

¹⁷³See ibid., p. 100 for the following quotation:

Assistono il Colombini alcune compagni tra cui il Boccia che suona la viola e canta le laudi insieme al Maestro. Finita la teatrale cerimonia, il Colombini, come preso da ebrezza musicale insieme al Boccia intona la famoso laude che è

"stille lagrime e sanguine" (the style of tears and blood) of the laude of the disciplinati, the subjects of which centered around the Passion of Christ and the sorrows of Mary, the laude of the Sienese "Gesuati" had a remarkably intimate lyricism:

. . . tutta affocata, avvanpante d'amore,
 tenera, dolcissima, gaudiosa, anche
 in mezzo alle tribolazioni, alla più squallida
 povertà.¹⁷⁴

The "Gesuati" poets were more concerned with expressing their aspirations, and with giving free vent to the fantasy of their imagination than with the adherence to any specific form of verse or rhyme organization. Nor were they preoccupied with a prescribed musical setting but rather adapted their poetic text to the popular religious and secular melodies of the time.

tutta un grido d'amoroso entusiasmo:-Diletto
 Jesù Christo chi ben t'ama, avendoti nel
 cuore. . . .

Translation: Colombini is assisted by some of his companions among whom one by the name Boccia plays the viola and sings the laude with the Master. When the ceremony [the taking of the habit] by Nardusa was over Colombini gripped with musical intoxication, to the accompaniment supplied by Boccia sings the famous lauda which which is an outcry of loving enthusiasm: Diletto Jesù Christo chi ben t'ama avendate nel cuore. . . .

¹⁷⁴See ibid., pp. 97-98.

Translation: . . . consumed by a burning love, tender most gentle and joyful and also written in the midst of tribulation and in the depths of squalid poverty.

The leader of the "Gesuati" poets Bianco da Siena was born in Anciolina.¹⁷⁵ He joined the order of the "povero gesuati" in 1367 and came to Siena at the invitation of Colombini and to help the latter in his work. Later he became associated with the Bianchi penitential movement which was active in Italy in 1399. This group, which received its name because of the white robes worn by its members, originated in the bosom of an Italian confraternity established in the middle of the fourteenth century. From its inception this confraternity identified itself with the concept of penance.¹⁷⁶ The movement spread rapidly throughout Northern Italy and by the end of 1399, it had reached vast proportions. In 1400 its progress was truncated by the outbreak of the pestilence. Giovanni Sercambi in his Croniche furnishes much valuable information on the activities of the Bianchi. He describes the kinds of laude performed by this group, as well as where and how certain laude were performed.

Sercambi quotes the text for two Latin and five Italian "lalde" which were sung by the Bianchi during

¹⁷⁵Telesforo Bini, Laudi spirituali del Bianco da Siena povero Gesuato del secolo XIV, Codice Inedito (Lucca: G. Giusti, 1851), p. 7. See Monti, "Bibliografia della laude," La Bibliofilia, Vol. 21 (1919-1920), p. 254, #72.

¹⁷⁶Don Piero Damilano, "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," CHM, III, p. 59, fn. 1.

their weekly meetings. The Latin text includes the famous sequence Stabat Mater dolorosa and the second Signum crucis factum est. The Italian laude include Signor nostro omnipotente (All powerful Lord); Vergine Maria beata (O blessed Virgin Mary); Misericordia, eterno Dio (Have mercy on us eternal Father); Questo legno della crocie (This is the wood of the Cross) and Pecchatori tucti piangete (All sinners weep).¹⁷⁷ Each lauda is followed by the same invocation Misericordia, repeated three times and pacie repeated three times which was the theme of this fanatical movement.¹⁷⁸

As to the manner of performing the laude Sercambi describes how one group sang the opening three verses of the Stabat Mater to which the entire company responded by repeating the same three verses.

¹⁷⁷Salvadore Bongi, ed., Le croniche di Giovanni Sercambi lucchese pubblicate sui manoscritti originali, Vol. I-II₂ in three vols., in Fonti per la storia d'Italia, Nos. 19-21 (Rome: Istituto Storico Italiano, 1892), II, pp. 321-343.

¹⁷⁸Ibid., pp. 300-301.

. . . La vesta bianca assai devotamente
Gridando fortemente:
Misericordia, Idio misericordia,
Pace con gran concordia;

. . . Tucti gridano, aiuto, Dio,
Pacie, pacie, signor pio
Ed è nuovo cantico

and see also ibid., p. 313, 1. 34

. . . facedone✠,gridò tre volte: Pace
et misericordia . . .

After the first strophe was completed the next was then sung in like manner and similarly the singing continued until the "lalda" was completed.¹⁷⁹ The Sunday prayer, described as Oratione domenicale, is the Our Father. It was recited after the moment of silence which

¹⁷⁹Ibid., p. 321.

E denno tucti quelli che vesteno il bianco
& vanno a processione, andare appresso
al crocifisso overo , ordinatamente.
E quelli che vanno dinanti, denno cantare
una delle lalde dicendo:

Stabat mater dolorosa
Iuxta crucem lacrimosa
Dum pendebat filius;

e questo verso denno tucti i Bianchi
rispondere. E poi i primi denno dire l'altro
verso come segue & li altri rispondere,
e così succedendo, tanto che tucta la lalda
sia dicta. Et dapoi denno tucti gridare:
misericordia tre volte & tre volte pacie

Translation: And then all those who were robed in white and walked in the procession, followed in an orderly manner near indeed to the crucifix and those who went in front sang one of the laude saying: 'Stabat mater etc.' . . . to which all of the Bianchi responded. And then the first group said the next strophe to which the others responded in the same fashion, and in like manner the succeeding strophes followed until this entire 'lalda' had been said. And afterwards all cried out with a loud voice: 'mercy' three times and three times 'peace.'

Refer to the inventory of the manuscript Ven 145 later in this study and observe Inv. 10 Sanctus . . . Benedictus to which the invocation "miserere nobis" is appended. See also the textless fragment of Inv. 11.

followed the opening "lauda." The Our Father was followed by a second prayer of supplication for mercy and forgiveness.¹⁸⁰ Of interest is the fact that Latin sequences and hymns are described as "laudes" in the Marciana manuscript Ven 145 belonging to the first half of the sixteenth century,¹⁸¹ and that a setting of the Stabat Mater is included among the lauda repertoire of Petrucci of 1507-08.¹⁸²

The important sources for lauda poetry of the Bianchi movement include the manuscript 107 dell'Archivio di stato di Lucca, the codex 4061 della Biblioteca Casanatense di Roma, and the manuscript L.VII.266 della Biblioteca Chigiana di Siena as well as a few minor manuscripts. But all of these are without music.¹⁸³

¹⁸⁰See ibid., p. 321 for the instructions and p. 326 for the actual prayers.

E facto silentio quelli primi denno dire lo paternostro e poi quella oratione che comincia Oremus, come di socto udirete

Translation: And after a period of silence the first group said the Our Father and after this began the Oremus 'Let us pray' [another prayer] which was heard in a low voice.

¹⁸¹See Inv. 67, Rb. 19ff. for Latin hymns or sequences described as "laudes."

¹⁸²See Knud Jeppesen, Die mehrstimmige italienische Laude um 1500, p. LXX, No. 69 Stabat Mater, Petrucci: Laude libro primo, f. 20r; transcription, p. 118. This setting has the appearance of a short motet. See also Tenneroni, p. 246.

¹⁸³Don Piero Damilano, "Fonti musicali della lauda polifonica intorno alla metadel sec. XV," CHM, III (1963), p. 59. For a dearth of musical settings of laude

There were numerous confraternities of the fourteenth-century type which continued to flourish in Italy throughout the fifteenth century. The long-established practice of singing laude during devotions and the periodic compilation of laude into "collections" for the use of the cantor and for the edification of the faithful are attested to in the following source: The laudario of Borgo San Sepolcro,¹⁸⁴ and the collections contained in the manuscripts: 349 Biblioteca Vittorio Emanuele, Rome; Cl. IX.77, Biblioteca Marciana, Venice, Riccardiani 1110, 1332, 1666, 1671 Biblioteca Nazionale, Florence¹⁸⁵ and some minor collections of Northern Italy.¹⁸⁶

during the fourteenth century see Luigia Cellesi, "Il lirismo musicale religioso in Siena del trecento e quello profano nel cinquecento," Bullettino Senese di Storia Patria, Nuova Serie, Anno V (1934), p. 103 and 105 from which the following is quoted:

Vi è una profonda lacuna nella storia musicale senese di questo periodo che fu straordinariamente fecondo . . .

Translation: How can there be such a deep gap in the history of Sienese music for this period [fourteenth century] which was so extraordinarily fertile [in the field of lauda poetry].

Refer to p.82 , fn. 135 earlier in this study.

¹⁸⁴ Enrico Bettazi, "Laudi della città di Borgo San Sepolcro," Giornale storico della letteratura italiana, Vol. XVIII, Torino, 1891, pp. 242ff.; see Gennaro Maria Monti, "Bibliografia della laude," La Bibliofilia, Vol. 23 (1921-1922), p. 267, #244.

¹⁸⁵ Damilano, "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," CHM, III (1963), pp. 59-60.

¹⁸⁶ Fernando Neri, "Di alcuni laudari settentrionali," Atti della R. Accademia delle Scienze di Torino, Vol.

Though all of these manuscripts are without music, the persistence of polyphonic settings of laude is attested to about 1400 in the manuscript C. 152 della Biblioteca Marucelliana, Florence. The latter contains six laude (text only) by Andrea Steffani,¹⁸⁷ "cantore al tempo dei Bianchi" (singer at the time of the Bianchi). The following regarding the manner of performing these laude has been included by the author himself:

Tutte questa (laude) sono intonate a tre canti e figurate in su un quaderno di mia mano con tutte parole.¹⁸⁸

Translation: All of these laude are sung in three voices and are notated in a separate copy book by my own hand and with all of the words included therein.

Unfortunately no trace of this note book has been found. The musical settings of these laude appear to have been a private draft for the personal use of the composer,

XLIV, disp. 15^a (1909), pp. 1009-1033; see Gennaro Maria Monti, "Bibliografia della laude," La Bibliofilia, Vol. 25 (1923-1924), p. 256, #406.

¹⁸⁷See Damilano, "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," CHM, III, p. 60, fn. 6 for bibliographical data on Andrea Steffani and for the incipits of the six laude which are as follows: Su tutti peccatori (For all sinners); Padre pien di clemenza (Father full of clemency); Madre del salvatore (Mother of the saviour); Preghiam cristo salvatore (Let us pray to Christ our saviour); Riguardiamo dolcemente (Let us look humbly), and Rinnovelliamci in christo (Let us renew ourselves in Christ).

In Knud Jeppesen's article "Laude," MGG, VIII (1960), 314 the name of this composer, poet and singer is spelled with one "f" or "Stefani." Both spellings appear in various sources.

¹⁸⁸See Damilano, "Fonti musicali della lauda polifonica . . . ," p. 60, fn. 6.

Steffani. Similar occurrence may well be the explanation for the absence of musical settings for so much extant lauda poetry of the fourteenth and early fifteenth century for which relatively few musical settings remain.¹⁸⁹

The use of contrafacta and of "travestimento spirituale" has already been discussed earlier in this study. It is probable that the poet Leonardo Giustiniani (1388-1446) used this technique for all of his lauda poetry as no music accompanies his laude in the manuscripts in which the poetry is found. Often there appears in the printed lauda collections only the general instructions "Cantasi come gli strambotti." or "Cantasi come i verse misurati cioè strambotti."¹⁹⁰ It was during the later years of his life that Giustiniani composed laude and this was at the request of his brother the Patriarch of Venice. For the musical settings of this poetry it is believed he drew upon the well-known settings of his secular poetry.¹⁹¹

Manuscripts known for their musical settings of lauda made their appearance ca. 1430 and the most

¹⁸⁹Refer to pp. 85-88 in this study.

¹⁹⁰See Galletti-Molini, p. 218 quoted by Herman Springer, "Zu Leonardo Giustiniani und den Giustinianen," Quarterly Magazine of the International Musical Society (Internationale Musikgesellschaft), XI (1909), p. 31.

¹⁹¹See Damilano, "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," CHM, III (1963), p. 61, fn. 8.

important for the first half of the fifteenth century include the manuscripts: 2216 della Biblioteca Universitaria di Bologna, Q. 15 (olim cod. 37) della Biblioteca G.B. Martini di Bologna (BL Q15), It. Cl. IX.145 (collocazione 7554) della Biblioteca Marciana di Venezia (Ven 145), and Aldini 361 della Biblioteca Universitaria di Pavia (Pa Ald 361). The remaining part of this study will concentrate on the manuscript It. Cl. IX. 145 and its concordances with the three other contemporary manuscripts.

CHAPTER II
THE MANUSCRIPT VEN 145
GENERAL DESCRIPTION

Among the curiosities of the Marciana Library in Venice is a tiny parchment manuscript, containing minute writing, and with a format resembling that of a small prayer book and measuring a mere 4 x 3 inches.¹ This lauda-mass book consisting of 201 parchment leaves is contained in a dark brown pressed leather covering, upon which the following inscription appears: "22/Laudi sacre/ antiche" or 22 early sacred laude. Glued to its opening unnumbered fly leaf is a label which reads: MSS. Italiani Cl. 9 N^o. 145/Provenienza:/Somaschi/della Salute. 22/Collocazione/7554."² Though the label indicates this

¹The measurements of Ven 145 given above in inches were obtained through a direct contact with the manuscript. They correspond in centimetres to the format measurements, 6.5 x 10 cm. given by Knud Jeppesen in "Ein venezianisches Laudenmanuscript," Theodor Kroyer-Festschrift, ed. by Herman Zenck, Helmut Schultz, and Walter Gestenberg (Regensburg: Gustave Bosse, 1933), p. 70; see also Heinrich Bessler, "Studien zur Musik des Mittelalters," in Archiv für Musikwissenschaft, VII (1925), p. 326, wherein the measurements given for the format of this manuscript are identical with those given by Jeppesen. Bessler attributes the source of his information to Friedrich Ludwig.

²See Jeppesen, "Ein venezianisches Laudenmanuscript," p. 70, fn. 6 wherein the author relates information furnished to him regarding the provenance of the manuscript. This information is quoted as follows:

Zufolge freundlicher Mitteilung der Leitung der Marciana: ein Orden, welcher das Gebäude neben der venezianischen Kirche Santa Maria della Salute

manuscript was housed earlier in the "Biblioteca Somasche della Salute" the content and language of the text reveals that it must have originated with the Franciscans in Venice.³ The other numerical figures which appear above the label: "N22, XCIX.7" and on the opposite folio: "Classis IX Cod. CXLV" represent the new and old catalogue numbers of the manuscript.⁴

besass (das Ordenhaus ist jetzt patriarkalisches Seminar!), durch napoleonisches Dekret aber 1810 unterdrückt wurde, bei welcher Gelegenheit das Ms. in den Besitz der Marciana kam.

Translation: The director was kind enough to provide me with the following information: A religious order owned the building next to the Venetian church, "Santa Maria della Salute" (This order house is now a patriarchal seminary!). The order was suppressed by the Napoleonic decree of 1810. On this occasion the manuscript came into the possession of the Marciana library.

³Ibid., p. 70. See also in the present study Inv. 34, Mu.La. 19; Inv. 25, Mu.La. 10; Inv. 58, Txt. 24; Inv. 59, Txt. 25 for two musical settings and their texts in honor of St. Francis. Both contain the Saint's name in their contents and the scribe himself ascribes these two texts and compositions to St. Francis in Inv. 60, Rb. 16 and Inv. 53, Rb. 15. [For an explanation of the general inventory see pp.145-150 in this study.] For a poetic text in honor of St. Anthony of Padua, another first generation Franciscan saint, see Inv. 52, Txt. 19.

⁴See Inventory Catalogue of the Marciana library: "O", Appendice Codici Italiani, Vol. 5, p. 31 -Classi- 8-9 Classe IX - POETI wherein a description of Ven 145 appears as follows:

7554 XCIX.7 (Cl IX) Cod. CXLV. Membr. in 16^o
sec XV (Salute 22) 26 Jug. 1904

HYMNI, CANTICI LAUDES,
cum notis Musicis

LAUDI diverse senza nomi di Autori, alcune con
note Musicali adattate al canto. Fra queste v è

This manuscript has been assigned generally to the first half of the fifteenth century and is in two distinct parts.⁵ Part I contains folios 1-85, and Part II folios 86-198. An old pagination begins on the first page of the manuscript immediately following its opening fly sheet and extends through folio 36. At folio 37 a pagination, in what appears to be in a later hand, continues to the end of the manuscript except for two leaves 75 bis and 110 bis. Both of these leaves are paginated by a third hand. Part I, although it appears to be an integrated whole, is divided into two sections: section one (1r-41r) contains musical items, some of which are followed by additional text⁶ and section two (43r-85r) includes only texts. These two sections are separated from one another by three intervening folios (41v, 42r,

la Canzone del Petrarca: Vergine bella chi sol vestita ec. Alcune sono di fr. Jacopone da Todi

Translation: Hymns, songs, laudes with musical settings. Diverse laude and without the name of the author, some with musical notes adapted to singing. Among these is the Canzone by Petrarch: Vergine bella chi sol vestita etc. A few are by fr. Jacopone da Todi.

⁵Don Piero Damilano, "Fonti musicali della lauda polifonica intorno alla meta del sec. XV," in Collec-tanea Historiae Musicae, III (Florence: Lee S. Olschki, 1963), p. 63.

⁶See Inv. 17, Txt. 1; Inv. 19, Txt. 2; Inv. 20, Txt. 3; Inv. 21, Txt. 4; Inv. 29, Txt. 5 and Inv. 38, Txt. 6.

42v). The first two leaves (41v-42r) contain empty 5-line staves, while the third leaf is entirely blank. The musical compositions contained in section one include ten mass movements,⁷ twenty-two Italian, Latin and bilingual vocal compositions all religious in character,⁸ short refrain-like pieces,⁹ two settings of "Benedicamus Domino,"¹⁰ two textless compositions¹¹ and a number of rubrics pertaining to performance practice.¹²

The notation contained in section one of Part I is the black or the black-red notation of the first half of the fifteenth century. Compositions appear in one, two or three voices and each voice is individually

⁷For ten mass movements see Inv. 2, 3 (textless fragment), 4, 6, 10, 12, 13, 14, 15 and 16.

⁸For eight Italian religious vocal compositions see Inv. 23, 24, 25, 26, 27, 29, 30, 38; for eleven Latin religious vocal compositions see Inv. 1, 7, 20, 21, 22, 30, 31, 34, 35, 36 and 37; for three bilingual religious vocal compositions see 17-17a, 19 and 28.

⁹For three refrain-like compositions see Inv. 5, 8 and 11 (textless fragment).

¹⁰See Inv. 9 and 33, of which Inv. 9 appears to be part of the Ordinary.

¹¹See Inv. 18 and 32.

¹²For twelve rubrics pertaining to performance practice, see Inv. 5, 6, 7, 17a, 20, 21, 22, 26, 34, 35, 36 and 38.

notated in open-book style on consecutive five-line staves. Both sides of the folio are used. The text which makes use of numerous abbreviations is underlined without concern for performance. Syllables appear on rests and the final notes of phrases seldom carry the final syllable of the textual phrase. The textual script like the notation is generally thin and delicate and the music on occasions bespeaks stylistically that of a master of the Dufay generation.

Section two of Part I on the other hand contains only text: twenty-nine Italian, Latin, and bilingual religious poems,¹³ of which ten supply the complete text for musical compositions contained in section one.¹⁴

¹³For nine Italian texts see Inv. 39, Txt. 7; Inv. 40, Txt. 8; Inv. 41, Txt. 9; Inv. 45, Txt. 13; Inv. 47, Txt. 15; Inv. 54, Txt. 20; Inv. 55, Txt. 21; Inv. 57, Txt. 23; and Inv. 58, Txt. 24. For six bilingual texts see Inv. 42, Txt. 10; Inv. 43, Txt. 11; Inv. 44, Txt. 12; Inv. 46, Txt. 14 and Inv. 56, Txt. 22. For fourteen Latin texts see Inv. 48, Txt. 16; Inv. 49, Txt. 17; Inv. 51, Txt. 18; Inv. 52, Txt. 19; Inv. 59, Txt. 25; Inv. 63, Txt. 27; Inv. 65, Txt. 28; Inv. 68, Txt. 29; Inv. 70, Txt. 30; Inv. 72, Txt. 31; Inv. 74, Txt. 32; Inv. 76, Txt. 33; Inv. 78, Txt. 34 and Inv. 83, Txt. 36.

¹⁴See Inv. 39, Txt. 7; Inv. 46, Txt. 14; Inv. 47, Txt. 15; Inv. 51, Txt. 18; Inv. 54, Txt. 20; Inv. 55, Txt. 21; Inv. 56, Txt. 22; Inv. 57, Txt. 23; Inv. 58, Txt. 24; Inv. 59, Txt. 25.

Also contained in section two are fourteen rubrics,¹⁵ and one long work composed of a series of short Latin poems each introduced by a rubric.¹⁶ All rubrics in this section of Ven 145 are of special importance because they throw light on the definition of the lauda of the first half of the fifteenth century. These will be referred to in greater detail later in this study.

Part II which begins on folio 86 appears to be independent of Part I and was probably appended at a later date. The general content of Part II appears to concentrate on items used for the Office and for private devotions. This part of the manuscript appears to have been the property of a teacher and cantor in a monastery. Part II contains a number of liturgical rubrics,¹⁷ instructive prayers,¹⁸ solfège and theoretical items for the teaching of sight singing and liturgical music,¹⁹ a short treatise on phonetics,²⁰ prose

¹⁵See Inv. 39, Rb. 13; Inv. 50, Rb. 14; Inv. 53, Rb. 15; Inv. 60, Rb. 16; Inv. 62, Rb. 17; Inv. 64, Rb. 18; Inv. 67, Rb. 19; Inv. 69, Rb. 20; Inv. 72, Rb. 21; Inv. 73, Rb. 22; Inv. 77, Rb. 24; Inv. 82, Rb. 39 and Inv. 85, Rb. 40.

¹⁶See Inv. 81 for a series of ten short Latin poems, each of which is introduced by a rubric. For these rubrics see Inv. 80, Rb. 25 and Inv. 81, Rb. 26-38. The last poem is followed by a verse, a response, and a prayer.

¹⁷See Inv. 148, Rb. 56; Inv. 155, Rb. 58 and Inv. 156, Rb. 59.

¹⁸See Inv. 141, Txt. 59, 59a; Inv. 150, Txt. 64; Inv. 151, Txt. 65 and Inv. 154, Txt. 66.

¹⁹See Inv. 87, 88, 89, 90, 138.

²⁰See Inv. 157.

items on the religious life,²¹ and a calendar.²² Musical items include Gregorian chants,²³ and twenty-three Italian, Latin and bilingual religious vocal compositions,²⁴ of which some are related to those in Part I.²⁵ The Gregorian chants all with the exception of the "Ite Missa est" setting relate to the Office. Unlike Part I a large number of texts follow the religious vocal compositions though two are separated from their musical setting. Individual poetic texts not related to musical settings (as in Part I) are either Latin, Italian, or bilingual.

²¹See Inv. 127 and Inv. 163.

²²See Inv. 153.

²³See Inv. 106, 107, 108, 109 for the four Marian antiphons; Inv. 110 for a Latin hymn; Inv. 114 and 115 for 8-tone settings of two canticles, Inv. 116 for 8-tone settings of a psalm; Inv. 94, 95, 96 and 98 for four settings of the Benedicamus Domino; Inv. 99 for a Benedicamus domino with trope; Inv. 146 for the Litany of the Saints.

²⁴For twelve Italian religious songs see Inv. 118, 119, 120, 128, 129, 130, 132, 133, 134, 136, 149, 152 of which Inv. 132 and 149 have the same text and music. For ten Latin religious compositions see Inv. 91, 92, 93, 111, 112, 113, 117, 121, 122, 126, of which 113 and 121 are related in music and text. For one bilingual religious composition see Inv. 153. For a setting of the Benedicamus Domino à 2 see Inv. 94.

²⁵Cf. Inv. 112 with Inv. 7 and 20; Inv. 113 and 121 with Inv. 1 and Inv. 153 with Inv. 19.

The notation of the main scribes of Part II contained in folios 86r-165r and again later in folios 174r-180v, consists of uncouth notation, some of which is square and some of which is a poor imitation of mensural notation of the early fifteenth century. The notational figures appear in an open field with both voices aligned vertically. One, two, and sometimes three clefs are used to indicate the positions of do and fa. The notation is black when the music is a 1 and black and red when the music is a 2 with two exceptions.²⁶ The color is used to differentiate between the two voices which appear in an open field and which cross one another freely. The color is of no rhythmic significance. This notation will be discussed in greater detail later in this study.²⁷

²⁶See Inv. 132, Mu.La. 41 and Inv. 149, Mu.La. 45.

²⁷Refer to pp. 329-361 in this study.

VEN 145 - EARLIER RESEARCH

Ven 145 was first noticed by F. J. Mone in 1854.²⁸ Andrea Moschetti mentions it briefly in 1888 for its content of laude by Jacopone da Todi.²⁹ Moschetti's interest in this manuscript, like that of the philologist Feist in 1889,³⁰ was mainly philological. Ludwig on the other hand in 1902 was the first to recognize the musical importance of Ven 145,³¹ while Tenneroni in his Inizii di antiche poesie . . . of 1909 relegates this

²⁸See F. J. Mone, ed., Lateinische Hymnen des Mittelalters aus Handschriften (3 vols.; Freiburg: Herder, 1853, 1854, 1856), Vol. II, pp. 425-426 wherein the editor furnishes the text of Vergine benedeta and refers to Ven 145 as both the source of its melody and text; also ibid., II, pp. 80-82 where Mone quotes the text of Verbum caro and again refers the reader to Ven 145 for the original source of the text and melody.

²⁹Andrea Moschetti, I codici Marciana contenenti laude di Jacopone da Todi. Aggiunta un' appendice sui codici jacononiani di altre biblioteche Venete (Venezia: Ancora, 1888), p. 74 and ff. See Monti, "Bibliografia della laude," La Bibliofilia, Vol. 23 (1921-1922), pp. 262-263, #208; also Bessler, "Studien," AfMW, VII (1925), p. 236, fn. 4, and Jeppesen, "Ein venezianisches Laudenmanuscript," p. 69, fn. 2.

³⁰A. Feist, "Mitteilungen aus älteren Sammlungen italienischer geistlicher Lieder," in Zeitschrift für romische Philologie, Vol. XIII (1889), p. 118 where Ven 145 is referred to as Ven i. Many of the lauda contained in Ven 145 are included in Feist's alphabetical inventory of text incipits found on pp. 118-185.

³¹Friedrich Ludwig, "Die mehrstimmige Musik des 14. Jahrhunderts," Sammelbände der internationalen Musikgesellschaft, Vol. IV (1902), p. 21 and ff.

manuscript to that section of his inventory in which he presents only "Manoscritti minori" (unimportant manuscripts); Tenneroni describes the lauda content of Ven 145 as follows:

Anonymous lauda some newly composed and set to music by a monk of minor orders.³²

Later Johannes Wolf published one Latin lauda in his Handbuch der Notationskunde³³ and Lodovico Frati in his inventory (1917-1919) of lauda text incipits includes in his listings a number of text incipits of laude contained in Ven 145, providing new concordances not included in either Feist or Tenneroni.³⁴ These new sources provided by Frati include additional fifteenth- and sixteenth-century manuscripts as well as a large number of printed sources not previously recorded.

³² See Tenneroni, Inizii . . . antiche poesie . . . con prospetto dei codici, p. 36, No. 170.

Herewith follows the original quotation for the above translation:

Laude adesp. [adespote], alcune composte e musicate da un frate Minore.

³³ See Johannes Wolf, Handbuch der Notationskunde, 2 vols. (Leipzig: Breitkopf & Härtel, 1913-1919), I, 1913, pp. 317-320, for a facsimile and transcription of Ave Mater, o Maria pietatis tota. See Inv. 21 in this present study.

³⁴ Lodovico Frati, "Giunte agli 'Inizii di antiche poesia italiane religiose e morali' a cura di Annibale Tenneroni," Archivum Romanicum, Vol. 1, No. 4, 1917, pp. 441-480; Vol. 2, No. 1, 1918, pp. 185-207, and Vol. 2, No. 3, pp. 325-343; Vol. 3, No. 1, 1919, pp. 62-93.

In 1925 Bessler presented an inventory of the musical content of the opening forty-one pages of Ven 145. The emphasis was on the mass movements contained on folios lv-25r, and on three Latin compositions of which one is a three-voice setting of the Marian antiphon Ave regina celorum ascribed to Dufay by Bessler, and two are settings of Latin hymns with fauxbourdon tenors: Ut queant lapxis and Tibi christo splendor patris.³⁵

Jeppesen continues the investigations of the musical content of Ven 145.³⁶ In his article "Ein venezianisches Laudenmanuscript," he presents an inventory of all the musical compositions contained in Ven 145 with the exception of the mass movements and briefly describes the poetic and prose content of this manuscript. He also includes in his article a physical description of the manuscript, its organizational structure, its pagination and notational procedures.³⁷ Jeppesen

³⁵Bessler, "Studien," AFMW, VII (1925), 237; see fn. 7, 8, and 9; and in this study Inv. 22, 35 and 36.

³⁶See Knud Jeppesen, Die mehrstimmige italienische Laude um 1500 (Leipzig: Breitkopf & Härtel, 1935), p. XXII for a transcription of Padre del cielo omnipotente e sancto (Ven 145, Inv. 24 Mu.La. 9), and for a transcription of Alcando gli ochi (Ven 145, Inv. 25, Mu.La. 10); and see ibid., p. XXIV for a transcription of Laudiamo Jesù [sic] (Ven 145, Inv. 119, Mu.La. 33).

³⁷Jeppesen, "Ein venezianisches Laudenmanuscript," pp. 69-76.

reports that the manuscript's pages count up to one hundred and ninety-nine which number appears on its last page;³⁸ and he gives the figure 202 for its total content of parchment leaves.³⁹ For a different opinion see footnote 40 below.⁴⁰

More recent research on this manuscript has appeared in the work of Giulio Cattin. His article "Contributi alla storia della laudi spirituale" of 1958 furnishes a brief but enlightening survey of the research which had been done to date on the lauda.⁴¹ Appended to

³⁸Ibid., p. 70 for the following quotation: ". . . und auf dem letzten Blatt des Manuskriptes 199 z4hlt."

³⁹Ibid., "Das Manuscript besteht aus 202 Pergament-Blattern. . . ."

⁴⁰According to my personal microfilm produced in Laboratorio microfilm, Dr. G. B. Pineider, Via Ginori 16, Firenze, Italia, the manuscript Ven 145 counts to 198. Between pp. 75-76 and 110-111 two additional folios appear as 75bis and 110bis increasing the number of leaves to 200. If the opening unnumbered folio bearing the descriptive label is included, the total number of leaves will have the count of 201 as previously mentioned in this study on page 113.

⁴¹See Giulio Cattin, "Contributi alla storia della lauda spirituale," in Biblioteca di 'Quadrivium', Serie Musicologica, 2 (Bologna: Tamari, 1958) wherein transcriptions No. 1 El nome del bon Jhesù, and No. 12 Ognon m'entenda divotamente are both from Ven 145. In this study see Inv. 133 and Inv. 26. The above mentioned article will be referred to hereafter in this study as Cattin₁.

the article are sixteen transcriptions of Italian laude, two of which are from Ven 145. In the same year another article entitled "Laudi quattrocentesche del Cod. Veneto Marc.It.IX 145" by the same author appeared, containing transcriptions of six more Italian laude from Ven 145.⁴²

Giulio Cattin in 1960 contributed a fifty-seven page monograph containing an inventory of Ven 145. This study concentrates on a description of the content of the manuscript, but no poetic texts or musical settings are included in this study. Cattin comments on the compositions contained in Part II of Ven 145, describing the rhythmic interpretation of their notation as offering an insurmountable problem.⁴³ One of the principal

⁴²Giulio Cattin, "Laudi quattrocentesche del Cod. Veneto Marc. It. IX 145," in Biblioteca di 'Quadrivium', Serie Paleografica, 10 (Bologna: n.p., 1958), pp. 4-17. Herein the following laude from Ven 145 are transcribed: No. 1 Padre de cielo; No. 2 Alçando gli ochi; No. 3 Miserere mei, No. 4 Aquila magna; No. 5 Se gratia per gratia; No. 6, Madre che festi; No. 7 Misericordia altissimo dio, and No. 8 Vergene bella. In this study the above laude appear in the general inventory as follows: No. 1, Inv. 24, Mu.La. 9, Inv. 54, Txt. 20; No. 2, Inv. 25, Mu.La. 10, Inv. 58, Txt. 24; No. 3, Inv. 27, Mu.La. 12, Inv. 55, Txt. 21; No. 4, Inv. 28, Mu.La. 13, Inv. 56, Txt. 22; No. 5, Inv. 29, Mu.La. 14, Inv. 57, Txt. 23; No. 6, Inv. 23, Mu.La. 8, Inv. 47, Txt. 15; No. 7, Inv. 30, Mu.La. 15, Inv. 39, Txt. 7; No. 8, Inv. 38, Mu.La. 23, Inv. 85, Txt. 37. The above article will be referred to hereafter in the present study as Cattin₂.

⁴³See Giulio Cattin, "Il Manoscritto Venet.Marc. Ital. IX, 145," Biblioteca di 'Quadrivium', Serie Musicologica, Vol. 4 (1960), p. 7, for the following quotation for which a paraphrase appears above:

Nella seconda parte del ms. . . . la interpretazione ritmica della notazione costituisce talvolta

aims of the present dissertation is to present a convincing solution to the problems of transcribing the notation of Ven 145.

In 1963 Don Piero Damilano contributed an important article "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," in which he presents lists of laude contained in some eleven manuscripts contemporary with or slightly later than Ven 145.⁴⁴ Brief observations on poetic and musical texts include comments on some of the laude contained in Ven 145. Selected musical examples from Ven 145 are also included. The article closes with a table of musical incipits of the various laude contained in the eleven manuscripts, arranged in alphabetical order and according to title with some concordances made among the various laude. Bibliographical references to previous research and to modern transcriptions are included in the footnotes. Both Latin and Italian laude are included in the table of incipits and in the lists.

In 1966 Sylvia W. Kenney in her illuminating article "In Praise of the Lauda," refers to several

una difficoltà insormontabile.

Translation: In the second part of the manuscript . . . the rhythmic interpretation of the notation constitutes sometimes an insurmountable difficulty.

⁴⁴Don Piero Damilano, "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," in Collec-tanea Historiae Musicae, III (Florence: Leo S. Olschki, 1963), pp. 59-90.

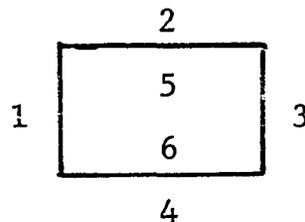
Latin compositions contained in Ven 145 and describes them as laude.⁴⁵ These include Dufay's Ave regina (Inv. 22), a setting of the Benedicamus Domino (Inv. 33), Binchois' Ut queant laxis, à faux bordon (Inv. 33), and in the later part of the manuscript another Benedicamus Domino (Inv. 94), a setting of the Pange lingua gloriosi (Inv. 93), two settings of Verbum caro factum est (Inv. 113 and 121), and Ave fuit prima salus (Inv. 117).

⁴⁵Sylvia W. Kenney, "In Praise of the Lauda," in Aspects of Medieval and Renaissance Music: a birthday offering to Gustave Reese, edited by Jan La Rue, associated editors Martin Bernstein, Hans Lenneberg and Victor Yellin (New York: W. W. Norton and Co., 1966), p. 496.

OTHER RELATED MANUSCRIPTS

Manuscript Pa Ald 361

A manuscript related to Ven 145 in its content of both Italian and Latin laude is the musical and theoretical codex of the university library in Pavia, manuscript number 361 from the Aldini collection. This manuscript, which will be referred to throughout this study as Pa Ald 361, contains eighty-one folios made of paper, some of which are blank. Its format measures 15 x 11 cm. or 5 7/8 x 4 3/8 inches, a size which recalls that of Ven 145. According to the university librarian this tiny manuscript was recently rebound and its new cover is of leather. Across the back of the binding is the title Miscellanea di Musica. Below this appears a square with the following inscription: 1) Biblioteca / 2) Manoscritti / 3) Universitaria / 4) Pavia / 5) Aldini / 6) 361.



Inside the cover may be seen: CXXX.A.26 numerals, which according to the librarian represent the catalogue or classification number of this particular manuscript.

The first folio contains an inscription which has faded with the years and is no longer decipherable. Below the latter appears the library stamp. A modern pagination appears at the upper right hand corner and begins with folio 2 and extends through folio 81.

Like Ven 145 the manuscript does not give the appearance of an integrated whole, but rather appears to be in two parts: Part I which extends from folio 1 through folio 35 is 5 mm. shorter than Part II which contains folios 36-81. The writing throughout is small though not illegible. It occupies an area varying in surface coverage from folio to folio. There is writing on both sides of the page. Blank pages include folios 24v, 29r, 31r, 35v and 52v.

Part I contains sixteen folios of music (1v-17r), almost exclusively in black notation with one exception, a textless composition à 1 on folio 6. Musical settings range from one to three voices and include Latin hymns and Latin and Italian laude, some of which have concordances with Ven 145.⁴⁶ Also included in Part I is a

⁴⁶ Laude contained in Pa Ald 361 which have musical and textual concordances with Ven 145 are as follows: L'amor ad mi venendo, Pa Ald 361, 2v-3r, in Ven 145 see Inv. 136, Mu.La. 44 and Inv. 144, Txt. 62; Virgine mater pya, Pa Ald 361, 5r-6r, in Ven 145 see Inv. 19, Mu. La. 4 and Inv. 46, Txt. 14; see also Inv. 153, Mu.La. 47 and Inv. 164, Txt. 68. Two texts contained in Ven 145 for which text and music appear in Pa Ald 361 are as follows: Canti giosi e dolce melodia, Ven 145, Inv. 140, Txt. 58, in Pa Ald 361, fol. 4r-4v as Canti gioiosi e dolce melodia; Jesus dulcis memoria, Ven 145, Inv. 124,

Kyrie in white notation on folio 29v-30r and a textless composition à 3 in black notation 23v-24r, with hollow white notational figures used to indicate a change in the note values. The remaining folios of Part I contain four theoretical articles on music, including a treatise by Marchetti de padua [sic]. Part II, folios 36r-81v, is entirely devoted to musical treatises, and the manuscript ends with an article entitled Practica mensurabilis cantus secundum magistrum Johannes di muris folios 71v-81v ("The mensural practice of singing according to the teacher Johannes di Muris").

The manuscript Pa Ald 361 was inventoried in 1894 by L. De Marchi and G. Bertolani.⁴⁷ Therein the latter

Txt. 48, in Pa Ald 361, fol. 13r. Of interest is the appearance of two settings of Ut queant laxis in Pa Ald 361, one à 3 on fol. 1v-2r and a second à 2 on fol. 3v. Cf. with Ven 145 Inv. 35, Mu.La. 20 and see Inv. 67, Rb. 19 and Inv. 71, Rb. 21 where this hymn in honor of St. John is included among a group of hymns and sequences described in the manuscript as "laudes."

⁴⁷ See L. De Marchi e G. Bertolani, Inventario dei Manoscritti della R. Biblioteca Universitaria di Pavia (Milan: M. Hoelpi, 1894), Vol. I, pp. 200-202), entry "361. Miscellanea di musica" and see ibid., p. 201 for a description of the musical content which follows:

Contiene:

c.1[-17] Raccolta di pezzi di musica sacre e profana nel seguente ordine: Inno a S. Giovanni (Ut queant laxis), Ballata (L'amor ad me uenendo si ma ferito el core), Inno a S. Giovanni su diverso canto, Inno a Maria Vergine (Canti gioiosi et dulce melodie), Altro Virgine mater pya onne seclina ad te devotamente), Altro (Matre de christo, virgine beata), Inno (Jesus promissus patribus), Canto ecclesiastico (Cum autem venisset ad locum ubi crucifigendus erat), Altro (In natali

described the musical content of this manuscript erroneously as sacred and secular, mistaking laude in the form of ballati for secular compositions.⁴⁸

De Marchi and Bertolani also failed to recognize the form of certain laude, listing single works in two parts as two separate compositions and misnaming others.⁴⁹

domini gaudete omnes), Ballata (Cantare e jubilar uoglio per tuo amore) due motivi sulla strofe Anima pellegrina che da morte senti el gelo tende l'ale al celo et di uolar non fina, Canto ecclesiastico (Surrexit christus hodie).

Translation:

It contains
f.1[17] A collection of sacred and secular pieces of music in the following order: a hymn to St. John (Ut queant laxis) a ballata (Love coming to me has wounded my heart), a hymn to St. John set to a different song, a hymn to the Virgin Mary (Joyous songs and sweet melodies), another (Holy Virgin Mother everyone bends to you devotedly), another (Mother of Christ Holy Virgin), a hymn (Jesus promised to our fathers), a church song (When, however he had come to the place where he was to be crucified), another (Rejoice everyone in the birth of the Lord), a ballata (I want to sing and rejoice for love of you), two motifs on the strophe, The pilgrim soul which feels the frost of death stretches out its wings to the sky and does not stop flying, a church song (Christ is risen today).

⁴⁸In the above inventory L'amor ad me uenendo, described as a ballata is an Italian lauda; see Inv. 136, Mu.La. 44 and Inv. 144, Txt. 62 in this present study. Cantare e jubilar uoghlio, also described as a ballata by de Marchi and Bertolani, is the text which underlays the second system of the cantus and tenor of the lauda Dilecto Yhesus Christo; see Pa Ald 316, fol. 10v, ss.2 and ss.4.

⁴⁹See ibid., in which Matre de christo, vergine beata is Part II of the lauda, Virgine mater pya and in the present study see Ven 145, Inv. 19, Mu.La. 4; Inv. 153, Mu.La. 46, and Inv. 164, Txt. 68 where these two titles are Part II and I of the same composition. See fn.47, Jesus promissus patribus which is not the title

Jeppesen in his article "Laude" in Die Musik in Geschichte und Gegenwart,⁵⁰ describes the content of Pa Ald 361 as consisting of hymns, prose texts, and laude. He relates the manuscript to Ven 145 indicating the existence of concordances between the two. A mention of Pa Ald 361 is made by Giulio Cattin in "Contributi alla storia della lauda" wherein appears a transcription of one lauda from this source.⁵¹ Damilano in "Fonti musicali della lauda polifonica intorno alla metà del sec. XV" numbers the lauda content of Pa Ald 361 as ten and includes this manuscript among the eleven sources of laude around the middle of the fifteenth century.⁵² Cattin completes his earlier work on this manuscript in "Le composizioni del ms. Pavia Aldini 361."⁵³

of a composition but the opening stanza of the Latin lauda, O crux fructus salvificus; refer to Pa Ald 361, fol. 6v for the text of the first stanza and to fol. 7r for the musical setting of O crux fructus salvificus. See also Ven 145, Inv. 31, Mu.La. 16 and Inv. 51, Txt. 18; Inv. 122, Mu.La. 36 and Txt. 46.

⁵⁰Knud Jeppesen, "Laude," Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume, VIII (1960), 316.

⁵¹See Giulio Cattin, "Contributi alla storia della lauda spirituale," p. 15; for a transcription of Virgine mater pya see No. 11; and for notes on this transcription see p. 18, No. 11.

⁵²For the lauda content of Pa Ald 361 described by Damilano in "Fonti musicali della lauda polifonica" see pp. 62-63 and for their musical incipits and concordances of laude by this title appearing in contemporary manuscripts see pp. 76-89.

⁵³See Giulio Cattin, "Le composizioni musicali del ms. Pavia Aldini 361" in L'Ars Nova italiana del Trecento, Vol. 2 (Certaldo, 1968), pp. 1-21.

Manuscript Bu 2216

The manuscript Bu 2216 of the Biblioteca Universitaria, Bologna, considered an important source for the Dufay period,⁵⁴ is also recognized as a source for Latin laude of the first half of the fifteenth century.⁵⁵ Unlike the small prayer book format of Ven 145 and the almost equally small theory manual Pa Ald 361, Bu 2216 has a format measuring 40 x 29 cm. Its origin has been traced to Brescia,⁵⁶ a town bordering the Alps in northern Lombardy. In the eighteenth century this manuscript became the property of Fr. Trombelli, General of the Regular Canons of the Convent of San Salvatore at Bologna. According to Besseler its content was copied and compiled by an Italian scribe.⁵⁷

The large format, the content and the organization of this manuscript indicate that it was copied for the chapel. Unlike Ven 145 and Pa Ald 316 each of which appears to have been copied for the personal use of one

⁵⁴See Heinrich Besseler, "Studien zur Musik des Mittelalters, I. Neue Quellen des 14. und beginnenden 15. Jahrhunderts," in Archiv für Musikwissenschaft, VIII (1925), 234-236.

⁵⁵Jeppesen, "Laude" in MGG, Vol. VIII, 316.

⁵⁶Heinrich Besseler, "The Manuscript Bologna Biblioteca Universitaria 2216" in Musica Disciplina, Vol. VI (1952), 46.

⁵⁷Ibid., p. 40.

individual music instructor or cantor, Bu 2216, with its worn leaves and mutilated condition must have been used frequently for church services. Bu 2216 contains only musical settings, some of which are followed by additional texts, while others are partially underlayed with two lines of text. The total number of compositions appearing in this manuscript is ninety-two of which five are Gregorian chants and eighty-seven are polyphonic compositions. All are in black notation with four exceptions, Nos. 22 and 68, which are polyphonic, and Nos. 79 and 80 which are Gregorian chant. These four compositions are notated in hollow notes.⁵⁸ The compositions contained in Bu 2216 include mass movements, compositions of a religious nature which may have been used for festive occasions, for performance in church or for private devotions, and recreational music--secular Italian ballate and French chansons.

Of interest to this study are those compositions contained in Bu 2216 which have concordances with Ven 145. These include two mass movements discussed later in this present study,⁵⁹ and four musical settings of

⁵⁸See ibid., p. 41.

⁵⁹Refer to Ven 145, Inv. 2 Kyrie leyson salvator noster and Inv. 16 Patrem omnipotentem and to "Notes," p. 171 in this present study for concordances with Bu 2216.

Latin laude, some of which are followed by additional text or partially underlayed by two lines of text.⁶⁰ Also contained in Bu 2216 is a musical setting of an Italian lauda for which the entire text appears in Ven 145.⁶¹

Heinrich Bessler in "The manuscript Bologna Biblioteca Universitaria 2216" calls attention to all

⁶⁰For concordances of musical settings of Latin laude contained in the two manuscripts see Ven 145, Inv. 1, Mu.La. 1 Verbum caro factum est, wherein the cantus firmus appears in the tenor and Bu 2216, No. 28, p. 37, fol. 19r à 3 wherein the cantus firmus moves from tenor to the superius and then back again to the tenor; several strophes of the text appear on fol. 36v of Bu 2216. See also Ven 145, Inv. 21, Mu.La. 6 Ave mater o maria à 3 and Bu 2216, No. 57, pp. 78-79, fol. 39v-40r à 4 where tenor = tenor, superius = superius of Ven 145 and the contratenor appears to be a variant of the corresponding voice in Ven 145; two lines of text underlay ss.2 and 4 on pp. 78-79 on the second s. of each of the four voices.

See Ven 145, Inv. 126, Mu.La. 37 Gaude virgo mater christi, in three voices and Bu 2216, No. 32, p. 43, fol. 22r: Gaude flore virginale à 3 in which the superius and tenor of the latter are almost identical with those appearing in Ven 145; fourteen strophes of text follow the musical setting in Bu 2216.

See Ven 145, Inv. 117, Mu.La. 31 Ave fuit prima salus à 2 and Bu 2216, No. 47, p. 65, fol. 33r à 3 in which the upper voice appears to begin in the same manner as the tenor of Ven 145 but continues with some variation. Ten strophes of text follow the musical setting in Bu 2216.

⁶¹See Ven 145, Inv. 45, Txt. 13 Vergine bella che di sol vestito for complete text and see Bu 2216, No. 52, pp. 70-71, fol. 35v-36r à 3 for musical setting by Dufay.

research made on this manuscript prior to 1952.⁶² In his inventory he lists ten Latin laude⁶³ which he describes as "Latin songs of a simple character which approximate the lauda form." He classified them as motets, a term which he interprets now to have a much broader meaning. Bessler includes in this group of compositions one Italian lauda,⁶⁴ antiphons, hymns, sequences, two settings of the Benedicamus domino, and of the Magnificat, motets and other Italian pieces of a religious nature.⁶⁵ All of these compositions appear together in the same general area of the manuscript. They are all religious and many were used interchangeably for both liturgical services and private devotions.

⁶²Bessler, "The manuscript Bologna . . . 2216," Musica Disciplina, VI (1952), p. 39.

⁶³See Bessler Inv. No. 28 Verbum caro factum est; No. 30 Ave preciosa gemma, No. 32 Gaude flore Virginali; No. 34 Ave verum corpus natum, No. 37 O quam suavis est; No. 43 Ave corpus vere natum; No. 47 Ave fuit prima salus; No. 55 Innietur regi melos; No. 67 Ave mater o maria; No. 92 In natali domini.

⁶⁴For the one Italian lauda reported by Bessler see ibid., Inv. No. 67 Con desiderio io vo cerchando, the text of which appears in Ven 145, Inv. 125, Txt. 49 as Cum desiderio e vo cercando. Vergine bella che di sol vestito is described as an Italian motet not a lauda in the Bessler study. For an opposite view refer to p. 135 fn. 61 and p. 80 in this present study.

⁶⁵Ibid., p. 50.

Giulio Cattin in his "Contributi alla storia della lauda spirituale" describes the lauda content of Bu 2216 as numbering eleven, of which one is Italian. He transcribes three of the Latin laude, none of which has concordances in the Ven 145.⁶⁶ Damilano in his study "Fonti musicali della lauda polifonica. . ." raises the lauda content of Bu 2216 to twelve,⁶⁷ quotes musical excerpts from several laude contained in this manuscript⁶⁸ and lists most of the musical incipits.

Manuscript B1 Q15

The manuscript B1 Q15 (olim cod. 37) della Biblioteca G. B. Martini also ascribed to the first half of the fifteenth century has been cited by Jeppesen as a source of early polyphonic laude.⁶⁹ Guillaume de Van in his inventory of 1948 records the total content of B1 Q15 as three hundred and twenty-eight items.⁷⁰ The general

⁶⁶See Cattin₁ for transcriptions No. 5 Ave preciosa gemma; No. 6 O quam suavis; No. 7 Innicietur regi melos. For corresponding number in the Besseler inventory see fn. 62 in the present study.

⁶⁷See Don Piero Damilano, "Fonti musicali della lauda polifonica intorno alla metà del sec. XV," CHM, III, pp. 61-62.

⁶⁸Ibid., pp. 71-73 excerpts include Verbum caro, O mater o maria and Con desiderio. See fn. 62 in this present study for Besseler inventory numbers.

⁶⁹Jeppesen, "Laude," MGG, Vol. VIII, 314-15.

⁷⁰In Guillaume de Van, "Inventory of Manuscript Bologna, Liceo Musicale Q15 (olim 37)," in Musica Disciplina, Vol. II (1948), pp. 231-257, see column 2 under

content is almost entirely sacred with a few secular French rondeaux and one French ballade interspersed throughout. The religious music includes mass suites and paired mass movements (Et in terra and Patrem), followed by a large group of compositions which resemble those contained in Bu 2216 described as motets by Bessler. These items include settings of the Magnificat, Marian antiphons, motets, laude both Latin and Italian, sequences and a large group of hymns. It appears to this writer that this manuscript is in two large sections--the first contains mass ordinaries and the second, religious music which may be used for liturgical functions or private devotions. Unlike Bu 2216 the recreational pieces are interspersed throughout and do not appear in a separate section.

The notation is black with the use of hollow notes to indicate changes in time values. One composition without text appears in white notes.⁷¹ Many of the

"Number as in codex" which records the items contained in the manuscript as inventoried by de Van rather than the number contained in the codex. Column 1 records the latter. See also Bessler, "The Manuscript Bologna . . . 2216," Musica Disciplina, VI (1952), p. 39, fn. 5 as follows: "Column 2 contains the list of items as prepared by the author," while "Number as in codex" is described as referring to only column 1.

⁷¹See B1 Q15 in which a text composition in white notation appears without a number between Nos. 142 and 143. See also de Van, Inventory, p. 242, col. 2, item 109.

compositions contained in this manuscript are introduced by the name of the composer. These include Dunstable, Dufay, Lymburgia, Arnold De Lantin, Reson, Brassart, P. Fontaine, Zacar [Zachara], Loqueville, H. de Salinis, Tapissier, Cordier, Ciconia and others. Besseler ranks this manuscript as the most important source of the Dufay period.⁷²

Concordances with Ven 145 include five mass movements of the Missa sine nomine by Dufay which in B1 Q15 appear as a mass suite rather than as single movements grouped together by the title of the individual movement as in Bu 2216 and Ven 145,⁷³ and one Et in terra, which in B1 Q15 is followed by a Patrem.

Only two settings of laude contained in B1 Q15 have musical concordances with Ven 145.⁷⁴ Three other settings of laude contained in Ven 145 have textual concordances with B1 Q15 but the music now is entirely

⁷²Besseler, "Studien zur Musik des Mittelalters, I. Quellen des 14. und beginnenden 15. Jahrhunderts," AfMW, VII (1925), pp. 234-236. See also Besseler, "The Manuscript Bologne . . . 2216," Musica Disciplina, Vol. VI (1952), p. 39.

⁷³See B1 Q15, No. 10 Kyrie à 3, G. Du Fay; Nos. 11-12 Et in terra pax hominibus à 3, G. Du Fay; Nos. 13-14 Patrem omnipotentem à 3 Du Fay; Nos. 15 Sanctus à 3 Du Fay; No. 16 [Agnus dei] Qui tollis in which the intonation is omitted. Cf. de Van Inventory, p. 234, col. 2, Nos. 9/2, 10, 12, 13, 14, 15 (the small number '2' placed above No. 9 indicates mass suite two). Cf. Ven 145, Inv. 2, 4, 10, 12 and 16 and refer to "Notes" in this present study, pp. 170-172.

⁷⁴Cf. B1 Q15, No. 207 and de Van Inv. No. 173 Ave fuit prima à 3 with Bu 2216, No. 47, p. 65, fol. 33r for

different and these particular compositions appear to be moving into the realm of a more difficult and complex compositional technique resembling that more commonly used for the motet.⁷⁵ One Marian antiphon contained in Ven 145 also appears in B1 Q15.⁷⁶ But of special interest to this writer are the musical settings of three hymns contained

an identical setting of this text. The superius of both of these settings has concordances with the tenor of Ven 145, Inv. 117. For a description of these concordances see fn. 60. See B1 Q15, No. 305 and de Van Inv. No. 283 Gaude flore virginali à 3 which is almost identical with Bu 2216, p. 43, fol. 22 and therefore has the same concordances with the superius and tenor of Ven 145, Inv. 126, Mu.La. 37 Gaude virgo mater christi. Nine strophes of blurred text follow the music in B1 Q15.

⁷⁵See B1 Q15, No. 304, de Van Inv. No. 283 Verbum caro factum est à 3 by Lymburgia; B1 Q15, No. 216, de Van Inv. 182 Ave mater o maria à 3 by Lymburgia where it is in the latter described by de Van as a motet; and Gaude virgo mater christi à 4 by Du Fay, B1 Q15 Nos. 227-228, de Van Inv. No. 193 wherein it is described by de Van as a sequence. For a transcription of this latter work, see Corpus Mensurabilis Musicae I. Guillelmi Dufay: Opera omnia, ed. by Heinrich Besseler, Vol. V, 1966, No. I, pp. ix-x and pp. 1-4.

⁷⁶See B1 Q15, No. 258, de Van Inv. No. 225 Ave regina caelorum à 3 by Du Fay described by de Van as an antiphon and Ven 145, Inv. 22, Mu.La. 7. See Sylvia Kenney, "In Praise of the Lauda" in Aspects of Medieval and Renaissance Music: a birthday offering to Gustave Reese, edited by Jan La Rue, associate editors: Martin Bernstein, Hans Lenneberg and Victor Yellin (New York: W. W. Norton, 1966), p. 496. For a transcription of this composition see CMM I, Guillelmi Dufay: Opera omnia, Vol. V, No. 49 Ave regina caelorum I, p. xli and p. 120.

in B1 Q15 to which new texts described as "laudes" in Ven 145 were to be adapted. The musical settings recommended in the rubrics for the text include Ut queant laxis,⁷⁷ Iste confessor⁷⁸ and Virginis proles.⁷⁹ However, the specific musical setting to be used for the contrafactum is not described in Ven 145. Three settings of these hymn texts contained in B1 Q15 may have been those the scribe had in mind for the adaptation of the new Latin texts which in Ven 145 are described as laudes, composed by a monk of minor orders. Also contained in B1 Q15 is the Dufay setting of Vergine bella che di sol vestita, for which the complete text appears in Ven 145.⁸⁰

⁷⁷See B1 Q15, No. 320, de Van Inv. No. 308 Ut queant laxis à 3 by Dufay; for transcription see CMM, I, Vol. V, No. 26. See also Ven 145, Inv. 71, Rb. 21, Inv. 72 and Inv. 67, Rb. 19 in this present study.

⁷⁸See B1 Q15, No. 332 bis [sic] where the musical setting is introduced by the caption "In natale confessorum," Iste confessor domini sacratus à 3 is by Dufay; for transcription see CMM, I, Vol. V, No. 31. See also Ven 145, Inv. 75, Rb. 23, Inv. 76 and Inv. 67.

⁷⁹See B1 Q15, No. 3213, de Van Inv. No. 314 where Virginis proles opifexque matris is introduced by the caption "in natale virginum." It is à 3 and by Lymburgia.

⁸⁰See B1 Q15, No. 234, de Van Inv. No. 201 and fn. 61 in this present study for concordances with Bu 2216 and Ven 145. For a musical setting see Heinrich Beseler's Zwölf geistliche u. weltliche Werke zu 3 Stimmen für Singstimmen u. Instrumente, in Das Chorwerk (Wolfenbüttel: Moselverlag, 1932), Vol. 19, No. 2, pp. 7-10. See also Giuseppe Lisio and Franz Xavier Haberl, "Una Stanza del Petrarca musicata da Guillaume Dufay" in Rivista Musicale Italiana, I, pp. 257-274, for one

Johannes Wolf mentions B1 Q15 in his Handbuch der Notationskunde among the sources of the ars nova period. He lists composers whose works are contained in this manuscript and refers the reader to earlier research.⁸¹ In his Geschichte der Mensural-Notation, he provides a facsimile and a transcription of a Latin lauda contained in B1 Q15.⁸² Bessler in "Studien zur Musik des Mittelalters" of 1925 reports also on earlier research and briefly describes the content of the manuscript.⁸³ As mentioned earlier, Guillaume de Van made a complete inventory of the manuscript in 1948 but unfortunately he failed to bring the research up-to-date or furnish a commentary or conclusions concerning the content of the manuscript, so that a definitive study is still lacking

stanza of Petrarch's Vergine bella cited by de Van in "Inventory of Manuscript Bologna . . . Q15 . . ." in Musica Disciplina, II (1948), p. 231 and p. 249.

⁸¹Johannes Wolf, Handbuch der Notationskunde, 2 vols. (Leipzig: Breitkopf & Härtel, 1913-1919), I, p. 353.

⁸²See Johannes Wolf, Geschichte des Mensural-Notation von 1250-1460, 3 vols. (Leipzig: Breitkopf & Härtel, 1904), II, p. 56 for facsimile of the Latin lauda, Salve mea deus à 3, B1 Q15, No. 205, de Van Inv. No. 170. For a transcription of this facsimile see Wolf, III, pp. 85-86, No. 35.

⁸³Bessler, "Studien zur Musik des Mittelalters, I, Quellen des 14. und beginnenden 15. Jahrhunderts," AfMW, VII (1925), pp. 234-236.

on this manuscript.⁸⁴ de Van describes eleven items as laude in his inventory of which two are Italian.⁸⁵ Many are settings of new Latin texts of which only a few have concordances with Ven 145 or Bu 2216 or Pa Ald 361.⁸⁶

⁸⁴See Guillaume de Van, "Inventory of Manuscript Bologna, Liceo Musicale, Q15 (olim 37)," in Musica Disciplina, II (1948), pp. 231-257. Refer to pp. 137-138, fn. 70 in this present study and see also Bessler, "The Manuscript Bologna Biblioteca Universitaria 2216," Musica Disciplina, VI, 1952, p. 39 where the author deplures the fact that the de Van Inventory is "without inquiry, and thus a thorough study of these two great manuscripts of Bologna (Bu 2216 and B1 Q15) is still missing."

⁸⁵The eleven laude labeled "Lauda" (La) in the de Van inventory are as follows: (1) B1 Q15 No. 201, de Van Inv. No. 166, fol. 188v-189r, Recordare frater pie à 3 by Lymburgia; (2) B1 Q15 No. 205, de Van Inv. No. 170, fol. 192v-193r, Salve salus mea à 3 by Lymburgia (for facs. and transcription see present study p. 142, fn. 82); (3) B1 Q15 No. 207, de Van Inv. No. 172, fol. 194v-195r, Ave fuit prima salus à 3; (4) B1 Q15 No. 214, de Van Inv. No. 180, fol. 201v-202r, In natali domini gaudent à 4; (5) B1 Q15 No. 228, de Van Inv. No. 194, fol. 9v-10r, Dilectoza cortesia à 2; (6) B1 Q15 No. 232, de Van Inv. No. 198, fol. 13v, Imnizabo [sic] regi meo dulce melos à 3 by Lymburgia; (7) B1 Q15 No. 291, de Van Inv. No. 266, fol. 266r, Salve virgo regia à 3 by Lymburgia; (8) B1 Q15 No. 293, de Van Inv. No. 269, fol. 267v-268r, Dilecto Yhesu Cristo à 2; (9) B1 Q15 No. 304, de Van Inv. No. 283, fol. 278v-279r, Verbum caro factum est à 3 by Lymburgia; (10) B1 Q15 No. 305, de Van Inv. No. 285, fol. 280r, Gaude flore virginali à 3; (11) B1 Q15 No. 306, de Van Inv. No. 287, fol. 280v-281r, In tua memoria virgo à ?

⁸⁶Cf. (8) of fn. 85 in this present study with Pa Ald 361, fol. 10v, Dilecto Yhesu Christo à 2 and refer back to p. 131, fn. 48 of this dissertation. Cf. (4) of fn. 85 with Pa Ald 361, fol. 9v-10r, In natali domini à 2 and Bu 2216, No. 92, p. 114, fol. 57v, In natali domini à 2. Refer also to pp. 130-131, fn. 47, 52 and 62 in this study.

Cattin in his "Contributi alla storia della lauda spirituale" describes the laude contained in B1 Q15 and Bu 2216 as "laus-cantilena" and "laus in volgari."⁸⁷ He includes transcriptions of two Latin laude from B1 Q15 in his study.⁸⁸ Damilano in "Fonti della lauda polifonica" increases the number of laude contained in B1 Q15 by two so that the lauda content of this manuscript now totals thirteen.⁸⁹

⁸⁷Giulio Cattin, "Contributi alla storia della lauda spirituale," p. 14.

⁸⁸See ibid., Cattin for transcriptions, No. 8 Recordare frater pie and No. 9 Salve virgo regia. For corresponding numbers in the de Van inventory see p.85,fn. 85 in this present study.

⁸⁹See Don Piero Damilano, "Fonti musicali della lauda polifonica intorno alla metà de sec. XV," CHM, III (1963), p. 62 for a list of laude contained in B1 Q15 of which not all of the folio numbers given are in concordance with the de Van inventory. Refer to pp. 73 and 75 in Damilano's study for two musical excerpts from laude contained in B1 Q15 and to pp. 76-89 for musical incipits of laude contained in B1 Q15 and their concordances with other manuscripts.

CHAPTER III
THE MANUSCRIPT VEN 145 GENERAL INVENTORY

EXPLANATION

The general inventory (Inv.) of Ven 145 which follows lists each item contained therein in the order of its appearance in the manuscript. A total of one hundred and sixty-four items are contained in Ven 145 of which eighty-six are contained in Part I of the manuscript. Part I, section one extends from Inv. 1-38 and section two from Inv. 39-86. Part II begins with Inv. 87 and ends with Inv. 164. The general inventory will contain ten columns extending from 0-9. In column 0, "Sg," six signs will be used to indicate the following:

* = Musical settings of Italian, bilingual and some few Latin laude in the popular style of the ballata or in the style of a litany.

Ⓟ = Texts for the above types of laude.

Ⓢ = Musical settings of Latin "laudes," sung on special feast days of the liturgical year for private devotion in the chamber or for evening devotions in the church and which are identified in later sources as "laude."

Ⓛ = Texts for the above types of lauda.

+ = rubrics

- = mass movements.

In column 1, "No," each item will carry its own numerical figure in the consecutive order of its appearance. Column 2, "Text Incipit," will present the textual

incipit of each item. When the composition or poetic text contains a trope, both the incipit and trope will be given as in the case of Inv. 4, 13, 14, 99, and 141, etc. A musical composition (Inv. 18) or a fragment without a text (Inv. 11) will be so designated. At least two full lines of a poetic text will be furnished and when considered necessary additional text will be included as in Inv. 26.

In the case of rubrics, prose texts introducing various poetic texts or furnishing information on "novas vulgaresque laudes" (Inv. 53) and "laudes vel ymnos seu sequentias" (Inv. 67) will be given a separate entry and all of the important material contained in each will be presented in column 2 (e.g., Inv. 50). Those rubrics pertaining to music theory, the Church tones, the Roman liturgy as well as all prose treatises, prayers and sacred writings contained in Ven 145 will be presented by the opening words of their texts in column 2.

On the other hand those rubrics referring to the performance practice of a particular musical setting will not be given a special inventory number but will carry the inventory number of the item in which they are contained. Therefore no incipit for these will appear in this column as seen in Inv. 6, 7, 17, 20, 21, 22, etc. A sufficient amount of text for all items will be included in column 2 so as to provide the reader with a generous outline of the content of the manuscript.

All incipits will reproduce the exact text spelled as it appears in the manuscript, with these exceptions: abbreviations will be interpreted and realized with the assistance of Dizionario di abbreviature latine ed italiane edited by Adriano Cappelli, 6th edition (Milan: Ulrico Hoepli, 1961); omissions which have not been interpolated will be indicated by a bracketed question mark [?] as in Inv. 129; mutilated texts or omissions in the manuscript, when supplied by the writer will be enclosed in brackets as in Inv. 135 and Inv. 149. Apostrophes will be provided when deemed necessary as in Inv. 58 (portaval = portava'l).

Column 3, "Folio," will give the folio number with the qualifications rectus (r) and versus (v) to indicate the side of the leaf front or back upon which the item appears. Column 4, "Description," will supply a general description of the items contained in Ven 145 which include: music, poetry, theory, and prose. The musical items include mass movements (Ord.) as in Inv. 2, 4, and 5; Marian antiphons (Ant. BVM.) as in Inv. 22; sequences (Seq.) as in Inv. 34; hymns (H.) as in Inv. 36 and 37; solemn and simple tone settings of canticles (Cant.) and of psalms (Ps.) as in Inv. 114, 115, and 160; short responses (sht.Resp.) as in Inv. 159; laude will be described as to language: Latin (Lat.), Italian (It.) and bilingual (bi.) which without exception implies a Latin text with Italian interpolation (see Inv. 161),

or an Italian text with Latin glossings as in Inv. 17, 17a and 19. Textless compositions will be identified as vocal (voc.) or instrumental (inst.) in accordance with the style of the individual composition as in Inv. 36 and Inv. 18. Gregorian chant compositions will also be identified in this column as well as those compositions written in uncouth black and red notation or all black or all red notation, pointed out by Jeppesen in his "Ein venezianisches Laudenmanuskript," p. 76. A distinction will be made between those compositions in square (sq.) notation and those whose notation appears to use shapes of a more distinct mensural character (mens.). See Inv. 94 (bk. & red. sq. not.); and Inv. 111 (bk. & red mens. not.).

In column 5, "Mu.La.No." all musical compositions believed to be laude will be given a number in the order of their occurrence in the manuscript.

Column 6, "Voc" will apply only to musical compositions. The first numerical figure is used to indicate the number of voices. The figures above and to the right indicate the numbers of voices which carry a text. In some pieces the number of voices varies from one section to another, and for these pieces the figure given will be that used in the section with the largest number of voices. See, for example, Inv. 14 which begins in three voices but includes a trope in two voices, or Inv. 12 which opens in one voice and continues in two.

Some compositions do not carry the full text in all the voices. See, for example, Inv. 17a in which one voice carries the complete text and the other two voices contain half of the text. The figures which indicate the number of voices with text will ignore the fact that the text may be incomplete in one or two voices. Hence Inv. 17a, mentioned above, is designated 3³ in the inventory. An indication of only one text will appear when two voices, written in an open field, are underlaid with a single text.

Column 7 "Txt. No." will report on poetic text in the same way as column 5 records numerically all musical settings of laude in the order of their appearance in the manuscript.

Column 8 "Txt.Other" will record all rubrics (Rb.) in the order of their appearance in the manuscript.

Column 9 "Remarks" will contain all cross references to other Inventory numbers related to the item in question including music, poetic texts, rubrics, etc. The names of composers and poets will be entered in the column of which all but three will appear in brackets since the entire content of the manuscript with the exception of Inv. 34, 35, 36 is of anonymous authorship. All chants which are contained in the Liber Usualis will be so identified by their page number in this book. Other pertinent descriptive details not included in column 4 will be included when space allows, as the identification of a trope or accretion within a given text or musical composition. See tro. "Ave Maria" in Inv. 42, 43 and 44; and "Benedicamus" in Inv. 91 and 92.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
		<u>PART I. Section 1</u>							
*	1	Verbum caro factum est/de virgine maria	1r	Lat.La.	1	3 ³			See Inv. 113, Mu.La.30, Inv. 121, Mu.La.35 & Txt.45.
-	2	Kyrie leyson salvator noster. Christe leyson emanuel nobiscum deus. Kyrie leyson Adonay magne deus	1v - 3r	Ord.		3 ³			[Dufay: Missa sine nomine with added tro.]
-	3	Textless fragment [Kyrie]	2v	Voc.Ord.		2 ⁰			[Dufay]
-	4	Et in terra pax homi- nibus . . . Amen Gloria sit semper tibi domine ihesu christe	3v - 5r	Ord.		2 ²			[Dufay: Missa sine nomine Amen with added tro.]
+	5	Et Alleluia cantate liber ut sic	5r			1 ¹		Rb.1	Rb.on 5r, s.5.
	6	Patrem omnipotentem	5v - 9r	Ord.		2 ²		Rb.2	Rb.on 6r, ss.4,5.
* T	7	Qui nos fecit ex nichilo/Patri eiusque filio	8r	Lat.Song	2	1 ¹		Rb.3	Txt.Refrain. "Benedica- mus." "Rb. on 7v,s.5; 8r,s.4. See Inv. 20, Mu. La.5, Txt.3; Inv. 112, Mu. La. 29
Keys to the symbols which appear throughout this Inventory in Column "0":									
* = musical settings of Italian, bilingual and some few Latin laude written in a popular style of the <u>pallaata</u> or in the style of a litany.									
T = texts for the above types of laude.									
[*] = musical settings of Latin "laudes": hymns, sequences and accretions to the liturgy such as "Benedicamus" tropes; newly composed Latin songs and conducti as well as simple musical settings of minor liturgical prayers, some of which were identified in later sources as "laude."									
[T] = texts for the above type of lauda ([*]).									
+ = rubrics									
- = mass movements.									

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
	8	Alleluia	8v			1 ¹			See Bv. s.5.
	9	Benedicamus domino	9r			2 ⁴			
-	10	Sanctus...Benedictus... Miserere nobis...	10r-11r	Ord.		2 ²			[Dufay: <u>Missa sine nomine</u> with tro. appended.
	11	Textless fragment [miserere nobis?]	11r			2 ⁰			See 11r, s.5.
-	12	Agnus dei	11v-12r	Ord.		3 ³			[Dufay: <u>Missa sine nomine</u>
-	13	Et in terra pax hominibus . . . Yhesu audi nos gementes	12v-15r	Ord.		2 ²			Tro. "Gloria"
-	14	Et in terra pax hominibus . . . Gloria jubilatio	15v-19r	Ord.		3 ³			Tro. "Gloria" [M. de Salinis]
-	15	Patrem omnipotentem	19v-22r	Ord.		2 ²			
-	16	Patrem omnipotentem	22v-25r	Ord.		2 ²			[Dufay: <u>Missa sine nomine</u>
*	17	Sancta Maria Regina celorum/Di patriachi e dei tribu regale	25v-26r	bi.La.	3 Pt. I	3 ³	1		
T +	17a	Plaque a dio padre/ ch'i suo eterno verbo	26v-27r	bi.La.	3 Pt. II	3 ³	1	Rb. 4	Rb. on 26v, s. 3 "da caput"
	18	Textless composition	26v-27r	Inst.		2 ⁰			
*	19	Vergehe madre pia/ Ognon s'enchine a te divotamente	27v-28r	bi.La.	4	2 ²	2		See Inv.46, Ixf.14; Inv. 153, Nu. La. 47; Inv.164, Ixf.68.
T	20	Qui nos fecit ex nichilo/Patri eiusque filii...benedicamus domino...deus [dicamus gratias].	27v-28r	Lat. song	5	2 ²	3		Ext. Refrain "Benedi- camus" See Inv. 7, Mu. La. 2; Inv. 112, Nu. La. 29.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
								Rb.5	Rb.on 27v, s.5.
*	21	Ave mater o maria pietatis tota pia	28v-29r	Lat.La.	6	3 ³	4	Rb.6	Tro. "Ave maria" Rb.on 29r, s.2, sign. 1. above word "data"
								Rb.7	[Dufay] Rb.on 30r, s.4.
*	22	Ave Regina celorum/ Ave domina angelorum	29v-30r	Ant. B.V.M.	7	3 ³			
*	23	Madre che festi colui che te fece/Vaso capace di tanto thesoro	30v	It.La.	8	2 ²			Txt.[L Giustiniani] See Inv.47, Txt.15
*	24	Padre del cielo omni- potente e sancto/ Se piu potesse il mesto cuor pensare	31r	It.La.	9	2 ²			Frater pauperculus. See Inv.53, Rb.15 and Inv.54, Txt. 20.
*	25	Alcando gli ochi Viddi nel oriente/ Uno angelo nuovo che portava el segno	31v	It.La.	10	2 ²			Frater pauperculus. See Inv.53, Rb.15 and Inv.58, Txt. 24.
*	26	Ognon m'entenda divota- mente/lo pianto che fece maria dolente/ del sud figliol tanto delicato	32r,31v	It.La.	11	2 ²		Rb.8	Sign  indicates that the tenor con- tinues on 31v at 
*	27	Miserere mei a te pur grido/Platoso re ch' al peccator non nieghi	32v	It.La.	12	2 ²			Frater pauperculus. See Inv.53, Rb.15 and Inv.55, Txt. 21.
*	28	O aquila magna che cum tue ale/La luna sole stelle e ancor pianiti	33r	bi.La.	13	2 ²			Frater pauperculus. See Inv.53, Rb.15 and Inv. 56, Txt. 22.

0 Sg	1 No	2 Text Incipit	3 Folio	4 Description	5 Mu La No	6 Voc	7 Txt No	8 Txt Other	9 Remarks
*	29	Se gratia per gratia render mi convieni/ Possa non sento in me anche ne ingegno	38v-34r	It.La.	14	2 ²	5		Frater pauperulus. See Inv. 53, Rb. 15 and Inv. 57, Txt. 23.
(T)									
*	30	Misericordia altissimo dio/Abi pieta di me ch' son si rio	34v	It.La.	15	2 ²			Txt: [Bianco de Siena] See Inv. 39, Txt. 7
*	31	O crux fructus salvi- ficus/vivo fonte ri- gatus	35r	Lat.La.	16	2 ²			See Inv. 51, Rb. 19 for author: S. Bonaventura. See Inv. 51, Txt. 18; Inv. 122, Mu. La. 36; Inv. 122, Txt. 46
*	32	Textless composition	35v-36r	Voc.La.	17	2 ⁰			
*	33	Benedicamus domino/ Deo dicamus gratia	35v-36r	Lat.La.	18	2 ²			See IU.p. 124.
*	34	O francisce pater pie/ Sanctitatis speculum	36v-37r	Lat.Seq.	19	2 ²			See Inv. 59, Txt. 25
+								Rb. 9	"2d" on 39r, s. 4
*	35	Ut queant lapxis ressonare fibris/ mira gestorum fami- tuorum	37v	Lat.H.	20	3 ³			Mu. by Binchois Txt. [Draco- nus]
+								Rb. 10	Rb. on 37v, s. 4 "Tenor faulx bordon." See Inv. 71- 72, p. 21.
*	36	Tibi christe splendor patris/vita virtus cordium	38r-38v	Lat.H.	21	3 ³			Mu. by Benedy.
+								Rb. 11	Rb. on 38r, s. 3, "Tenor faulx bor- don."

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
*	37	Quem terra pontus aethera/colunt ado- rant praedicant	38v-39r	Lat.H.	22	3 ³			Mu. by Binchois, Txt. V. Fortunatus
*	38	Vergene bella gratiosa e pura/Abi di me e di mia vita cura	39v-41r	It.La.	23	3 ³	6		Rb. 12 Rb. on 39v, s. 3; 40r, ss. 354. See Inv. 85, Txt. 37.
		Empty five line staves	41v-42r						
		Blank page	42v						
		PART I. Section 2							
T	39	Misericordia altissimo dio/Abi pieta dime ch'son si rio	43r-44v	It.La.			7		Txt. [Bianco da Siena] See Inv. 30, Mu. La. 15 Rb. 13 Rb. on 44v, "Miseri- cordia"
T	40	Per l'umilta che in te maria trovai/ l'incarnation de dio t'anuntiai	44v-45r	It.La.			8		
T	41	Dapoi ch'l salvatore e dipartito/Cerchi gli amanti elluogo dove egito	45r-46v	It.La.			9		
T	42	Ave di cieli imperatrice sancta/Maria exaltata nei divin conspecto	46v-47r	bi.La.			10		Tro. "Ave maria"
T	43	Ave regia di superni cieli/Maria volesti parturii qual fructo	47r-47v	bi.La.			11		Tro. "Ave maria"
T	44	Ave tempio de dio sacrato tanto/Vergene sancta immacolata e pura	47v-49r	bi.La.			12		Tro. "Ave maria"

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
(T)	45	Vergene bella che di sol vestito/Coronata di stelle al sommo sole	49r-52v	It.La.			13		Txt. Petrarch
(T)	46	Vergene madre pia/ Ognon s'enchina a te divotamente	53r-53v	bi.La.			14		See Inv.19, Mu.La.4; Inv.153, Mu. La.47; Inv. 164, Txt.68.
(T)	47	Madre che festi colui che te fece/Vaso capace di tanto thesoro	54r-55r	It.La.			15		Txt. Giusti- niani]. See Inv.23, Mu. La.8.
(T)	48	Ave plena gratia virgo fecundata/Mundi spes et gloria mater illibata	55r-56r	Lat.Seq.			16		Tro. "Ave"
(T)	49	Imperatrix gloriosa po- tens et imperiosa/ Yesu Christi generosa mater atque filia	56r-56v	Lat.Seq.			17		
+	50	In nomine domini nostri yhesu christi. Amen. incipit Arbor vite.. edita per Beatum patrem fratrem Bonaventuram..	56v					Rb.14	Rb.on 56v
(T)	51	O crux fructus salvi- ficus/vino fonte rigatus	57r-58r	Lat.La.			18		See Inv.31, Mu.La.16; Inv.50, Rb. 14; Inv.122, Mu.La.36 & Txt.46.
(T)	52	Verbum bonum et suave/ Cantet chorus dicat ave	58r-58v	Lat.Seq.			19		See Inv.83, Txt.36.
+	53	In nomine domini nostri yhesu christi. Has sequentes novas vulgaresque laudes ...composuit quidam frater pauperculus...	58v					Rb.15	

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
Ⓣ	54	Padre del cielo omni- potente e sancto/ Se piu potesse il nesto cuor pensare	59r-60v	It.La.			20		Frater pauperculus. See Inv.24, Mu.La.9; Inv.53,Rb. 15; Inv.73, Rb.22.
Ⓣ	55	Miserere mei a te pur- grido/Piatoso re ch'al peccator non nieghi	61r-62v	It.La.			21		Frater pauperculus. See Inv.27, Mu.La.12; Inv.53,Rb. 15.
Ⓣ	56	O aquila magna ch' cum tue ala/La luna sole stella e ancor pianiti	63r-65r	bl.La.			22		Frater pauperculus. See Inv.28, Mu.La.13; Inv.53,Rb. 15.
Ⓣ	57	Se gratia per gratia render me conveni/ Possa non sento in me ne anch' ingegno	65r-66v	It.La.			23		Frater pauperculus. See Inv.29, Mu.La.14; Inv.53,Rb. 15.
Ⓣ	58	Alçando gl'occhi vidde nell'oriente/Un angel nuovo ch' portava 'l segno	67r-68r	It.La.			24		Frater pauperculus. See Inv.25, Mu.La.10; Inv.53,Rb. 15.
Ⓣ	59	Gratuletur grex minorum/leta promens vota	68r-68v	Lat.Seq.			25		See Inv.34, Mu.La.19.
+	60	Plures alias et di- versas sequentias canit ecclesia ad honorem beati patris nostri francisci....	68v					Rb.16	See Inv.59, Txt.25, Inv.53, Rb.15.
Ⓣ	61	Se per speranza o per nullo exorare/Premio o mercede alcuna se raquista	69r-71r	bl.La.			26		See Inv.53, Rb.15.
+	62	Euisdem	71r					Rb.17	See Inv.63, Txt.27
Ⓣ	63	Gloriosus vir baptista dum in vita foret Ista	71r-71v	Lat.Seq.			27		See Inv.62, Rb.17.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
+	64	Hanc in honorem beati Johannis canit ecclesia sequentiam	71v					Rb.18	See Inv.65, Txt.28.
T	65	Helisabeth Zacharie/ magnum virum in hac die/gloriosa genuit	71v-72v	Lat.Seq.			28		See Inv.64, Rb.18.
	66	Oratio pulcherima beati Johannis baptiste	72v	Lat.prayer				Prose	
+	67	Sequentes laudes vel ymnos seu sequentias ad honorem Gloriosissimi Johannis baptiste composuit quidam frater minorum devotus eiusdem.	72v					Rb.19	See Inv.68- 78.
T	68	Gaudeat celi triumphator cetus/Orbis exultet laudesque deponat	73r-74r	Lat.H.			29		See Inv.67, Rb.19.
+	69	Sequitur in eiusdem beati Johannis bap- tiste scientitate ad nocturnum ymnus/Et cantatur in tono Virginis proles.	74r					Rb.20	See Inv.67, Rb.19; Inv. 70, Txt. 30; Inv.38, Mu. La.23; Inv.85, Txt. 37; Inv.53, Rb.15.
T	70	Plaudat nunc sacra popoles et omnis/longa permensus mobilisque cui	74v-75v	Lat.H.			30		See Inv.67, Rb.19; Inv. 69, Rb.20; Inv.38, Mu. La.23; Inv. 85, Txt.37.
+	71	Sequitur ad laudes eiusdem festi hymnus Et cantatur in tono Ut queant laxis	75v					Rb.21	See Inv.72, Txt.31; Inv.35, Mu. La.20.
	72	O decus patrum ba- ptistaque princeps/ Trinique nexus ange- lorum alga	75v-76r	Lat.H.			31		See Inv.71, Rb.21; Inv.35, Mu. La.20.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
+	73	In nomine domini ihesu. amen, incipit alius novus ymnus ad honorem decolationis beati Johannis baptiste. In eodem metro et ab eodem fratre compo- situs. Et cantatur in tono aureo ad trini- tas.	76r					Rb. 22	See Inv. 67; Inv. 53, Rb. 15; Inv. 24, Mu. La. 9; Inv. 54, Txt. 20.
T	74	Exultet orbis pariter- que polus/Astriger almi militis deponat	76r-77r	Lat. H.			32		See Inv. 73, Rb. 22; Inv. 53, Rb. 15; Inv. 24, Mu. La. 9; Inv. 54, Txt. 20.
+	75	Ad Nocturnum ymnus In decclatione euis- dem Johannis baptiste. In tono Iste con- fessor.	77r					Rb. 23	See Inv. 73, Rb. 22; Inv. 75, Txt. 33; LU, p. 1177.
T	76	O gemma nitens rosei candoris/cur sic fedam rables herodis	77r-78v	Lat. Hymn			33		See Inv. 75, Rb. 23.
+	77	Sequitur de eodem ymno ad laudes/Et cantatur in tono Virginis pro- les	78v					Rb. 24	See Inv. 69, Rb. 20; Inv. 78, Txt. 34; Inv. 38, Mu. La. 23; Inv. 85, Txt. 37.
T	78	Perge iam pater vi- siturus perge/Turbas lugubrem et quem prodidisti	78v-79r	Lat. Hymn			34		See Inv. 77, Rb. 24; Inv. 38, Mu. La. 23; Inv. 85, Txt. 37.
	79	Prephatio nova in nativitate eiusdem gloriosissimi Johannis baptiste christi preconis. O Eterne deus...dicentes. Sanctus. sanctus. Sanctus.	79v-80r	Lat. Pre- face				Prose	
+	80	Hanc sequentem laudes reperiti ego rome in ecclesia sancti Johannis lateranensis. ad Johannis honorem	80r					Rb. 25	

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
T	81	Ave gemma claritatis/ speculum tu sancti- tatis [stanza 1]	80r	Lat. Seg.			35		
+		Ad Johannem evangelis- tam item	80r					Rb. 26	
T		Ave virgo preelectus/ et prefeteris dilectus [stanza 2]	80r						
+		Ad utrumque simul	80v					Rb. 27	
T		O quam pulcre due rose/ et olive speciose [stanza 3]	80v						
+		Ad Johannem baptistam solum	80v					Rb. 28	
T		Gabriel te nuntiavit ipse christus praedi- cavit [stanza 4]	80v						
+		Ad Johannem evangelis- tem item	80v					Rb. 29	
T		Te custodem matri dedit mors cruenta te non ledit [stanza 5]	80v						
+		Ad Johannem iterato baptistam	80v					Rb. 30	
T		Plusque puer tu prophe- ta/firmans fidei decreta [stanza 6]	80v-81r						
+		Ad Johannem evangelista item	81r					Rb. 31	
T		Aquila figuravit/quis sanctorum sic volavit [stanza 7]	81r						
+		Ad utrumque simul nunc dicitur	81r					Rb. 32	
T		O olive speciose/ quorum vite gratiose [stanza 8]	81r						

0 Sg	1 No	2 Text Incipit	3 Folio	4 Description	5 Mu La No	6 Voc	7 Txt No	8 Txt Other	9 Remarks
	+	Ambos invocat oratio simul	81r					Rb.33	
	T	O vos virginalis gloria/martirum victoria [stanza 9]	81r						
	+	Utrumque alloquitur orans	81r					Rb.34	
	T	O vasa electiois/ sidera perfectionis [stanza 10]	81r						
		mementote miserorum/ in valle piculorum	81v						
	+	Versus . . . Amen.	81v					Rb.35	
		Verbum dei refferat/ Johannis evangelista/ Quod digito monstraverat /Johannes baptista	81v	Prayer					
		Responsus						Rb.36	
		Hoc petimus attentius/ cum huius sint nostri patroni/Ut nostre generosius ad sint orationi.	81v	Prayer					
	+	Oratio	81v					Rb.37	
	+	Eiusque	81v					Rb.38	
	+ 82	de beata virgine	81v					Rb.39	
	T 83	Verbum bonum et suave/ personeus illud ave	82r	lat. Seq.			36		See Inv.52, txt.19.
	+ 84	Ad virginem gloriosam pulcer laus.	82v					Rb.40	

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
	85	Vergene bella gratiosa e pura/Abi di me e di mia vita cura	82v-83v	It. La.			87		See Inv. 38, Mu. La. 23; Inv. 69, Rb. 20; Inv. 70, Txt. 30; Inv. 77, Rb. 24; Inv. 78, Txt. 34.
	86	Repperit Eutropius in Annalibus romanorum unam epistolam scriptam.	84r-85r	Prose epistle					Scripture reading
		PART II							
		Blank page	85v						
	87	Sancte nicolae doce me cantare/Sancte francise incite	86r	Solfège		1 ¹			Exercises in sight- singing
	88	Prima mutatio de b quadrum in naturalem (1)	86v	Theory hexachord on C		1 ¹		Rb. 41	Txt. + Rb.
		Secunda de naturalem in b molle. (2)		Theory hexachord on F		1 ¹		Rb. 42	Txt. + Rb.
		Tertia [mutatio] de b molle in b quadrum (3)	86v	Theory hexachord on G		1 ¹		Rb. 43	Txt. + Rb.
		Item alia mutatio de b molle in naturalem. (4)	86v			1 ¹		Rb. 44	Txt. + Rb.
		Item mutatio de b quadrum in naturalem (5)	86v-87r			1 ¹		Rb. 45	Txt. + Rb.
	89	Primus tonus sic incipit et sic flec- titur et sic mediat et sic finitur, eouae.	87r	Cr. ch. tone No. 1		1 ¹		Rb. 46	Txt. + Rb.

0 Sg	1 No	2 Text Incipit	3 Folio	4 Description	5 Mu La No	6 Voc	7 Txt No	8 Txt Other	9 Remarks
	90	Primus tonus sic incipit et sic flecti- tur et sic mediat et sic finitur. eouae. Octavus tonus sic incipit et flectitur et sic mediat et sic finitur. eouae.	87v-90r	Gr. ch. edne 1-8		1 ¹		Rb. 47- 54	See LU, pp. 113-117.
*	91	Zacheus arboris ascen- dit stipitem/Ut yhesum cerneret celorum hospitem dicamus deo gratias Amen	90r-90v	Lat. Song Bk. & rd. sq. not.	24	2 ¹	38		Txt. Refrain "Benedica- mus..."
*	92	Fuer nobis nascitur/ rector angelorum . . . benedicamus domino Amen	90v-91r	Lat. Song Bk. mens. not.	25	1 ¹	39		Txt. Refrain "Benedica- mus..."
*	93	Pange lingua gloriosi/ corporis mysterium	91v-92v	Lat. Hymn	26	2 ¹	40		Txt. [St. Thomas Aquinas] Cf. LU, p. 957 & 950.
*	94	Benedicamus domino	93r	Lat. La. Bk. & rd. sq. not.	27	2 ¹			See LU, p. 124. Ma- tro. "Benedica- mus domino"
	95	Benedicamus domino	93r	Gr. ch.		1 ¹			See LU, p. 125 at Lauds.
	96	Benedicamus domino	93v	Gr. ch.		1 ¹			See LU, p. 125.
	97	Ite missa est alleluia	93v			1 ¹			See LU, p. 19.
	98	Benedicamus domino	93v			1 ¹			
	99	Benedicamus in laude ihesu qui sue patri ... domino. bene- dicamus domino.	94r	Gr. ch. & tro.		1 ¹			See LU, p. 124.
	100	Ite missa est (1)	94v	Gr. ch.		1 ¹			

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
	101	Ite missa est (2)	94v	Gr. ch.		1 ¹			See LU, p.28.
	102	Ite missa est (3)	94v	Gr. ch.		1 ¹			See LU, p.40.
	103	Ite missa est (4)	94v	Gr. ch.		1 ¹			
	104	Ite missa est (5)	95r	Gr. ch.		1 ¹			
	105	Ite missa est (6)	95r	Gr. ch.		1 ¹			
	106	Salve regina miseri- cordie vita dulcedo et spes nostra salve	95v-97r	Gr. ch. Ant. B.V.M.		1 ¹			See LU, p. 276.
	107	Regina celi letare alleluia/quia quem meruiste portare alleluia	97r-98r	Gr. ch. Ant. B.V.M.		1 ¹			See LU, p. 275.
	108	Ave regina celorum/ Ave domina a[n]gelorum	98v-99r	Gr. ch. Ant. B.V.M.		1 ¹			See LU, pp. 274-275.
	109	Alma redemptoris mater/quae pervia celi porta manes	99v-99r	Gr. ch. Ant. B.V.M.		1 ¹			See LU, pp. 273-274.
	110	O. celorum cander splenduit/novum sydus emicuit	101v-102r	Gr. ch.		1 ¹			
*	111	Verbum patris hodie processit ex virgine ...[B]enedicamus domino.	102v	Lat.Song Bk.& rd. mens.not.	28	2 ¹			Txt.Refrain "Benedica- mus"
*	112	Qui nos fecit ex nichilo patri eiusque filio ... Benedicamus domino. ... deo dicamus gratias.	103r-103v	Lat.Song Bk.& rd. mens.not.	29	2 ¹			Txt.Refrain "Benedica- mus"

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
*	113	Verbum caro factum est/de virgine maria	104r-104v	Lat. La. Bk. & rd. mens. not.	30	2 ¹			See Inv. 1, Mu. La. 1; Inv. 121, Mu. La. 35, Txt. 45.
	114	Benedictus domine deus Israel/ quia visitavit et fecit redemptionem plebis sue [tones 1-8]	104v-106r	Gr. ch. Cant. Zachary		1 ¹			See LU, p. 213-218; LU, p. 223.
	115	Magnificat anima mea dominum [tones 1-8]	106r-106v	Gr. ch. Cant. B.V.M.		1 ¹			See LU, pp. 207-213; p. 216.
	116	Dixit dominus domino meo/ sede ad dextris meis	107r-107v	Gr. ch. 8 Ps. tones		1 ¹			Psalm 109. See LU, pp. 128-133.
ⓧ	117	Ave fuit prima salus/ qua vincitur hostis malus	108r-109v	Lat. La. Bk. & rd. mens. not.	31	2 ¹	41		Tro. "Ave."
ⓧ	118	Sempre te sia in dil- lecto/ che'l mundo anima mia/ T'abia in despecto	109r-110 bis v	It. La. Bk. & rd. mens. not.	32	2 ¹	42		[Bianco or Giustiniani]
ⓧ	119	Laudiamo yhesu/ E la sua sancta madre/ Lo humile francisco/ nostro de voto padre	110 ^{bis} v- 114v	It. La. Bk. & rd. mens. not.	33	2 ¹	43		[Jacopone da Todì]
ⓧ	120	Virgine benedeta/ madre del salvatore/ laude gloria et honore/ a te dona dilecta	114v-116r	It. La. Bk. & rd. mens. not.	34	2 ¹	44		[Bianco or Jacopone]
ⓧ	121	Verbum caro factum est/ de virgine maria	116r-118v	Lat. La. Bk. & rd. mens. not.	35	2 ¹	45		See Inv. 1, Mu. La. 1; Inv. 113, Mu. La. 30.
ⓧ	122	O crux fructus salvifi- cus/ vino fonte rigatus	118v-120v	Lat. La. Bk. & rd. mens. not.	36	2 ¹	46		[St. Bona- venture] See Inv. 31, Mu. La. 16; Inv. 51, Txt. 18
ⓧ	123	O amor de porvertade regno de tranq[ui]lita- tade	121r-123v	It. La.			47		Jacopone

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
(T)	124	Jesus dulcis memoria/ dans vera cordia guadia	123v-125r	Lat.H.			48		[St. Ber- nard]
(T)	125	Cum desidero e vo cercando/di trover quel ameroso	125v-127r	It.La.			49		[Bianco da Siena or Giustiniani]
*	126	Gaude virgo mater Christi/ quae per aurem concepisti	127r-128r	Lat.La. Bk. & rd. mens. not.	37	3 ²	50		
(T)	127	In obedientia contuma- ce/ Detentione pro- prietaria de cosse	128r-128v					Prose	
*	128	O dolce amor yhesu quando sero/ nela tua caritate	129r-131r	It.La. Bk. & rd. mens. not.	38	2 ¹	51		[Bianca]
(T)	129	[?]ytateme tute se voy possite/ che son feci nel core/ da yhesu redemptore	131v-134r	It.La. Bk. & rd. mens. not.	39	2 ¹	52		[Giustini- ani]
*	130	Amor yhesu dillecto/ ven dentro del mio core	134r-135v	It.La. Bk. & rd. mens. not.	40	2 ¹			
(T)	131	Dicha el mondo zo ch'el volc. fazi a mi pezo ch'el posa	135v-136v	It.La.			53		
*	132	Anima benedeta da l'alto creatore resguarda el to sig- nore che conficto t'aspecta	137r-137v	It.La. Rd. mens. not.	41	1 ¹			See Inv. 143 Txt. 61; inv. 149, Mu. La. 45.
(T)	133	El nome del bon yhesu/ Sempre sia laudato	138r-140r	It.La. Bk. mens. not.	42	1 ¹	54		[Bianchi]
(T)	134	O derata guarda el prezo se te voy inebriare	140r-142r	It.La. Bk. & rd. mens. not.	43	2 ¹	55		[Jacopone] See Inv. 154 Txt. 66 for additional text.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
(T)	135	[Yhesu faccio lamento/] a ti cum gran tor- mento/dolce consola- mento	142v-144r	It.La.			56		[U.Panziera]
*	136	L'amor a mi venendo./ Si ma ferito el core	144v	It.La. Bk.& rd. sq.not.	44	2 ¹			[Giustini- ani or Bianco da Siena] See Inv.144, Txt.62.
	137	Benedicamus domino	144v	Gr. ch.		1 ⁺			LU,p.124.
	138	Registro tonorum de intonationem	145r-146r	Theory treatise				Prose	
(T)	139	Laudiamo iesu el fiolo de maria/con tutti li sancti che etano in compagnia	146v-148r	It.La.			57		[Giustini- ani]
(T)	140	Canti giosi et dolce melodia/tutti gridiamo al humele maria	148r-149v	bi.la.			58		
	141	Expositio orationis dominicale camera.	149v-151r					Rb,55	
(T)		Aleo padre miy te preghepo/dhe ne dibi perdonare	149v	It.La.			59a		
		pater noster	149v-151r	Lat.pray- er			59b	Prose	
(T)		Padre vero che nay creati/et in lo bap- tesmo regenerati		It.La.			59c		Tro."Pater noster."
(T)	142	Laudiamo l'amor divino/ yhesu quel bel fatino/ ch'e nato picolino	151r-153r	It.La.			60		Jacopone
(T)	143	Anima benedeta/de l'altro creatore/res- guarda el to signore/ che in croce te aspetta	153v-154v	It.La.			61		See Inv.132, Mu.La.41; Inv.149, Mu.La.45.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
Ⓣ	144	L'amor a mi venendo/ si ma firito el core	154v-156r	It.La.			62		[Giustini- ani or Bianco da Siena]. See Inv.136, Mu.La.44.
Ⓣ	145	Ihesu nostro amatore/ prende li nostri core	156r-160v	It.La.			63		[Jacopone?]
	146	Kiri leyson. Christo	160v-161r	Litanv		1 ¹			LU, pp.835- 839.
	147	In nomine summe et in- dividue trinitatis patris et filii et spiritus sancti amen	161v	Lat. sh.t.bless- ing				Prose	
	148	Incipit ordo ad faci- endum aquam benedicam	161v-163v	Lat.Lit.				Rb.56	Liturgical Rb. and prayers
*	149	Anima benedeta/de l'altro] creatore/ resguarda el to segnore/che conficto t'aspeta	164r	It.La. rd.mens. not.	45	1 ¹			See Inv.132 Mu.La.41; Inv.143, Txt.61.
Ⓣ	150	Poy che sei fato frate o charo amico/fugendo el mondo a l'anima inimico	164v-165v	It.La.			64		[Calvaca]
Ⓣ	151	Per essa ad ogni beata e saltata	166r-169v	It.La.			65		
		Blank page	170r						
*	152	Ave maria maria gloriosa matre nostra vocata	170v-171r	It.La. Bk.mens. not.	46	2 ²			[Giustini- ani]. See Inv.161, Txt.67.
+		nota verbi $\bar{\tau}$ illud signi secunda puncti/de bis iterare bis secundo ...	170v					Rb.57	

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
*	153	Virgine madre pia/ Ognihom sirchina ad te devotamente	171v-173r	bi.La. Bk.mens. not.	47	2 ²			See Inv.164, Txt.68; Inv.19,Mu. La.4; Inv. 46,Txt.14.
		Blank page	173v						
(T)	154	O graz prezo senza lengua - viso audito in ogni core	174r	It.La.			66		Continua- tion of text of Inv.134, Txt.55.
	155	Le feste solemni che si debeno festare per commandamento de la chiesa	174r-175v					Rb.58	
	156	Le Jeunni che si debena obsevaré per commandamento de la chiesa	175v-176r					Rb.59	
	157	Ad inveniendum aurum mirum	176r-177v	It. treatise				Prose	
	158	A Cronare la septua- gesima quadragesima la pasca....	177v-179r	It. treatise				Prose	
	159	In manus tuas domine comendo spiritus meus. Alleluia (1)	179v	Gr. ch. sht.Resp.		1 ¹			See LU,pp. 270-271.
		In manus tuas domine comendo spiritus meus (2)	180r	Gr. ch. sht.Resp.		1 ¹			See LU,p. 270.
	160	In exitu Israel de egypto/dominus iachob de populo barbaro	180v	Gr. ch. Ps. 113		1 ¹			See LU,p. 160.
(T)	161	Ave maria gloriosa/ Madre nostra advocata	180v-182v	bi.La.			67		Trp. "Ave Maria" [Giustini- ani]. See Inv.152, Mu.La. 46.

0	1	2	3	4	5	6	7	8	9
Sg	No	Text Incipit	Folio	Description	Mu La No	Voc	Txt No	Txt Other	Remarks
+	162	Finit lauda virginis marie matris dei ac peccatorum inter- citricis omnibus	182v					Rb.60	
		Blank pages	183r-183v						
	163	Qui se contengone. C Jesu christe el salva- tor Matthaei 19 caput. se voli gia entrare ad vita sua	184r-193r	It. treatise				Prose	
Ⓟ	164	Vergene matre pia/Ogni hom sirchin'a te devotamente	193v-194v	bi.La.			68	Rb.61	See Inv.153. Mu.La.47; Inv.19,Mu. La.4,Txt.2.
		Blank pages	195r-197r						
		Indecipherable scribbles	197v-198r						

CHAPTER IV

VEN 145 GENERAL INVENTORY NOTES

PART I

Section 1

Inv. 1, Mu.La. 1 Verbum caro factum est

This latin lauda à 3 is in the musical form of the Italian ballata piccolo minore. It is based on a cantus firmus which appears in the tenor voice. The music and text for the opening four lines of the ri-presa and two piedi (one line each in length) and for the beginning of the fifth line or volta are given in the manuscript. The omitted part (music and text for the sixth verse) which is the same music and text as that of the last line of the ripresa "de virgine maria" were to be supplied from the latter by the performers. The text as it appears in the superius on folio lr of Ven 145 follows:

Verbum caro factum est
de virgine maria
In hoc anni circulo
Vita datur seculo
Nato nobis parvulo
[de virgine maria]

For two other musical settings of this text see Inv. 113, Mu.La. 30 and Inv. 121, Mu.La. 35. In the latter the complete text (Txt. 45) follows. For a facsimile and transcription of this composition see No. 8, pp. 388-394 in this study.

For concordances with another manuscript see p. 135, fn.60.
in this present study.

Musical form: ballata piccolo minore.

The following five pieces belong to Dufay's

Missa sine nomine:

Inv. 2, Kyrie leyson salvator noster

Inv. 4, Et in terra pax hominibus

Inv. 10, Sanctus . . . Benedictus

Inv. 12, Agnus dei

Inv. 16, Patrem omnipotentem

For recent research on and for a transcription of Missa sine nomine by Guillaume Dufay see Corpus Mensurabilis Musicae 1 Guillelmi Dufay: Opera omnia ed. by Heinricus Besseler (6 vols., Rome: American Institute of Musicology, 1947 -), Vol. II, 1962, pp. xviii-xx and pp. 1-4. Four of the five movements (Kyrie à 3 excepted) appear à 2 in Ven 145 and in this inventory are listed as Nos. 2, 4, 10, 12 and 16. These mass movements have concordances with several fifteenth-century manuscripts (see ibid., pp. xviii-xx) but of special interest to this study are their concordances with B1 Q15 and Bu 2216, the lauda content of which is discussed in this study. In both of these manuscripts the mass movements from Missa sine nomine are à 3. In addition to the tenor and superius which appear in the Ven 145 setting, a third voice is included and appears as a

contratenor. All five mass movements are contained in B1 Q15 but only the Kyrie and Credo appear in Bu 2216. Cf. Inv. 2 in this study Kyrie leyson salvator noster, folio 1v-3r and Patrem omnipotentem, folio 22v-27r with Bu 2216 No. 28, p. 37, folio 19; and Bu 2216, No. 29, pp. 38-41, folio 19v-21r. See also Bessler, Inv. Nos. 5, 6 and 29 in MD, Vol. VI (1952), p. 58 and p. 60. B1 Q15 is described by Bessler as the main source for this mass cycle, see ibid., pp. xviii-xx. The textual settings for the Ordinary of Missa sine nomine appear troped only in Ven 145 and as follows: in the Kyrie a short one-phrase interpolation follows each invocation (see Inv. 2): in the Gloria, Inv. 4, an ejaculatory utterance of praise to the Lord, Jesus Christ, follows the final Amen, see Ven 145 folio 4v, s.5; in the Sanctus Benedictus, Inv. 10, a musical and textual ejaculatory phrase "miserere nobis" follows the last "Osanna," see facs. folio 10v, s.5. The notation appears to be in a different hand and resembles the crude notation found in the closing musical phrase of the Italian lauda, L'Amor a mi venendo in Part II of this same manuscript (see Ven 145 folio 144v, s.2). The text "miserere nobis" which underlays the musical trope on folio 10v, s.5 is repeated three times altogether without new music above it.

Inv. 11, Textless fragment

On the opposite folio, 11r, s.5 a musical fragment à 2 (Inv. 11) without text follows the tenor in a third hand, which appears to be closely related to the initial hand. This textless fragment may be another setting for the same text "miserere nobis" inserted by the first scribe who also copied the Sanctus. For the popular use of this short ejaculatory response by the Bianchi movement see Sercambi, Cronica II, pp. 313 and refer to pp.105-106 in this study for the practice of a threefold repetition of the word "Misericordia" in connection with the performance of Latin and Italian laude.

The Agnus dei, Inv. 12 and the Credo, Inv. 16 from Missa sine nomine contained in Ven 145 are free from textual accretions. Noteworthy are the solo intonations which introduce the opening text Agnus dei of each of the three invocations. Therein are contained the germ motives of the musical content of the superius for the Kyrie, Sanctus, and Agnus dei; cf. Gustave Reese, Music in the Renaissance, rev. ed. (New York: W. W. Norton, 1959), p. 63. The melody of the superius for these three mass movements appears to be a paraphrase of the Benedicamus domino, solemn tone I for lauds (see Liber Usualis, No. 801, New York: Desclée, 1952, p. 124). Cf. the melody of Qui nos fecit ex nichilo à 1, Inv. 7.

Inv. 3, Textless fragment: [Kyrie]

This textless fragment à 2 contains the opening bars of the tenor and superius of a Kyrie à 3 which appears as the opening mass movement of a tripartite mass cycle, the main source of which is contained in B1 Q15 folios 151, 152, 153; see Corpus Mensurabilis Musicae, 1 Guillelmi Dufay: Opera Omnia, ed. by Henricus Besseler (6 vols.; Rome: American Institute of Musicology (1947-1964) Vol.IV, 1962, p. xii; see ibid for transcription of the Kyrie à 3 as it appears in B1 Q15.

Inv. 5, Alleluia and Rubric 1

This Alleluia appears with the rubric "and sing independently [of the Gloria] as follows." Cf. the use of the word "alleluia" as a short refrain in the laude of Benedictus "della cornetta" or of Giovanni da Vincenza; refer to pp. 20-22 of this study.

Inv. 6, Patrem omnipotentem and Rubric 2

This Credo contains a rubric in the tenor following the word "Genitum" on folio 6r, ss.3-5. In place of the proper text the scribe inserts the following:

Nota iste versus vacat.volve cartam et ibi vite
cantare memento. Sile ne dissonare placet. . . .

Translation: Notice here the missing verse. Turn the page over and there at the same place remember to sing quickly. It is well to observe the rests so as to avoid discords.

Inv. 7, Mu.La.2 Qui nos fecit ex nichilo and Rubric 3

Qui nos fecit . . . follows the text "per prophetas" of the Credo Inv. 16 but it is not an interpolation in this work. It is a separate composition, the melody of which relates to the Missa sine nomine. Refer to "Notes" for Inv. 16, pp.171-172 earlier in this study; only part of the text appears in this unicum setting obviously for lack of space.

Rubric 3 is the words "finis" on folio 7v and "sequere" on folio 8r indicating that the remaining part of the Credo continues on the following page and that Inv. 7 is not related to it. For two polyphonic settings of Qui nos fecit ex nichilo contained in Ven 145 see Inv. 20, Mu.La. 5, Txt. 3, and Inv. 112, Mu.La. 29.

Inv. 8, Alleluia

Another Alleluia, independent of the composition which precedes it, follows the superius of Patrem, Inv. 6.

Inv. 13, Et in terra pax hominibus . . . Yhesu audi nos gementes

The textual trope of this Gloria contains six strophes, of four lines each with the rhyme scheme of that of the oda aaab. The last three strophes repeat the music of the first three strophes, with variations mostly at cadences. The liturgical text appears to be notated in tempus perfectum with prolatio minor [0] and

may be transcribed in 3/4 time while those sections which contain what appears to be both a textual and musical trope appear to be in tempus imperfectum with prolatio maior [C] and may be transcribed in 6/8 time.

The litanic character of the text with its frequent invocation of the name of 'Jesu,' and its use of superlatives as the final word of each of its six stanzas recalls the early Latin hymns and Italian laude which at this time were designated as laudes. See O crux fructus salvificus, Ven 145, Inv. 31 Mu.La. 16; Inv. 51, Txt. 18 and Inv. 122, Mu.La. 36 and Txt. 46; see also Friedrich Ludwig, "Die mehrstimmige Musik des 14.Jahrhunderts," Sammelbände der internationalen Musik-Gesellschaft, IV (1902-1903), p. 22 for a description of this composition.

Inv. 14, Et in terra pax hominibus. Gloria jubilatio

This troped Gloria à 3 is concordant with one attributed to H. de Salinis in B1 Q15, 64-65. The latter composition is immediately followed in B1 Q15, 66-67 by a Credo ascribed to the same composer. Cf. Guillaume de Van, "Inventory of Manuscript Bologna, Liceo Musicale, Q15 (olim 37," Musica Disciplina, Vol. II (1948), p. 234 where the numbers in the codex appearing in column 2 of de Van's inventory are incorrectly given as "63/16" for the Gloria and "64/17" for the Credo. The textual trope which appears throughout the Gloria is à 2 in Ven 145 and begins as follows:

Gloria jubilatio uni deo et simplici,
 vero Christi vicario nostro summa pontifice . . .
 Laudet chorus ecclesie unum christi vicarium
 Benedicat, glorificat, adorat quem non dubium. . .

It celebrates the centralization of the papacy in the authority of one true pope: "vero esset pax et unio sub veri pape culmine," and the end of the Great Schism (1378-1418) during which time as many as three popes claimed the chair of St. Peter simultaneously. See Sercambi, Croniche, II₂, chap. CLXX, p. 159ff and chap. CCLXIII, p. 232ff for an account of the state of the papacy from 1409-1418.

Inv. 17, 17a, Mu.La.3, Txt. 1 Sancta maria Regina celorum, Part I; Plaque a dio padre, Part II.

As clearly indicated in the manuscript these two musical items are Parts I and II of the same musical composition. The clue is given in Rb.4 which appears in the sign Scā, an abbreviation for "da caput" (from the head or from the beginning) placed outside the four last bracketed verses, following the superius on folio 26v, s.3. These four verses or volta according to the rubric should underlay the music of Part I which opens the composition [ripresa] while the opening two verses of the added text on folio 26v, s.3 should underlay Part II supplying the text for piede two (P₂). The form is that of the ballata maggiore consisting of a 4-line R, two 2-line piede, P₂ P₂ and a 4-line V. A transcription of the text follows with all Latin text

underlined:

Sancta Maria Regina celorum
 Di patriachi e del tribu regale
 Nata per la salute universale
Mater et Virgo decus angelorum

Plaque adio padre ch'l suo eterno verbo 5
Spirito sancto filio simul operante
 Per destrutione del spirito superbo
Nasceretur de te virgine stante

In partu et post partum sicut ante *ſcã*
 O gloriosa e piena d'ogni gratia
 La tua speranza i peccatori facia 10
tuaque praesentio cetus supernorum.

See F. J. Mone, ed. Lateinische Hymnen des Mittelalters aus Handschriften, 3 vols. (Freiburg: Herder, 1853-1855), Vol. I, p. 422 for an edition of the text.

Musical form: ballata maggiore.

Inv. 18, Textless Composition

This instrumental bicinium exhibits some use of contrapuntal techniques. Imitation appears between the two voices as seen in measures five, ten, and twelve. Nineteen measures in length, this composition opens on A and closes on G and is in 6/8 time with the exception of measure eight which appears to be in 9/8. This textless composition may have served as an intrumental interlude between Parts I and II of Inv. 17,17a, both of which open and close on F and are in 2/4 time, or this instrumental bicinium may have served as an organ postlude to the entire composition. It is through-composed with overlapping cadences throughout except

for one where the voices come together on A in measure nine.

Inv. 19, Mu.La.4, Txt. 2 Vergene madre pia

The textual structure of this composition follows that of a ballata maggiore with the rhyme scheme abba, cd, cd, deed. Text for the 2-line second pie (P₂) and for the 4-line V follows the superius in the manuscript Ven 145 27v, s.4 as follows:

Vergen madre pia
 Ognon s'enchine a te divotamente
 Si ch'l cuore clamente
 Cum l'angiol sempre dica Ave Maria
 Madre de christo, vergen beata 5
 Immaculata stella matutina

Tu sei sopra gli angioli exaltata
 In te incarno la maiesta divina
 Tu sei di gratia piena
 Gabriel disse, quando fe grande Ave 10
 Porta del cielo e chiave
 Sopra ogni dona benedicta sia.

Cf. Mone, II, pp. 222-223 for slight variations in the text.

Musical form: ballata maggiore.

Inv. 20, Mu.La.5, Txt.3 Qui nos fecit ex nichilo and
 Rubric 5

This composition is one of several Latin laude found in Ven 145 in which the texts "Benedicamus domino" and "Deo dicamus gratias" or a variation of the same appear as the respective closing verse for the final two stanzas. Dréves refers to this type of composition

as "Rufe Lieder " or call songs because the texts "Benedicamus . . . " and "Deo dicamus . . . " act as ritornelli in a manner similar to that of the "Alleluia Alleluia . . . " used as a ritornello in such songs as Surrexit Christus hodie; see Analecta hymnica medii aevi, ed. by Guido Maria Dréves (Vols. 1-55, Leipzig: Fues (1862-1922), Vol. 1, pp. 35-58; and refer in this study to the lauda by Benedetto "della cornetta" and Giovanni da Vincenza, pp. 20-22.

The "Benedicamus domino" pieces or "Rufe Lieder" compositions were not interpolations of liturgical texts but rather processional songs or conducti which incorporated textual phrases or refrains drawn from the liturgy. According to Dréves, a conductus is a song not a trope "weil nicht ein liturgischer Text zum Substrat der Erweiterung gewählt ward" (because the liturgical text has been afforded not an expansion but a subtraction from its context). Leon Gautier in Histoire de la Poésie Liturgique, I, p. 181, speaks of these songs as chansons: "Le trope Benedicamus va tourner au cantique, j'allais dire à la chanson." See Aralecta, Vol. 20, p. 6, fn. 7 for this quotation. For two other settings of this text contained in Ven 145 see Inv. 7, Mu.La. 2 and Inv. 112, Mu.La. 29.

The tenor of this composition is underlaid by the text incipit and by a rubric (Rb.5) the latter of

which appears in an abbreviated form below the final notes of this voice. The rubric has been reconstructed as follows "domino vide notas," (see [above] the notes for "domino "). The tenor appears to be purely instrumental with the text incipit and Rb.5 providing the directions for fitting the two voices together. The scarcity of notes and the long values given to many of these notes seem to confirm this observation. The treble dominating superius carries the text and is not related to the two other musical settings of this same text contained in Ven 145. However the tenor melody with its octave range and general contour appears to have concordances with Inv. 7, Mu.La. 2 and Inv. 112, Mu.La. 29.

The text contained on folio 28r, ss.4-5 follows:

Qui nos fecit ex nichilo	1	Ad est nobis te trinitas	
Pater eiusque filio		Et preclara solemnitatis	
Sancto simul paraclito		Vere fulgida claritas	
Cum canore jubilo		Tibi o sacra maiestas	
Benedicamus domino.	5	Deo dicamus gratias.	10

Inv. 21, Mu.La.6, Txt. 4 Ave mater o maria and Rubric 6

The musical structure of this Latin lauda is that of the ballata maggiore. The manner of performing is indicated by the text supplied by the scribe on folio 28v, ss.4-5 immediately following the superius. A total of sixteen lines or four strophes appear including the 4-line R, two 4-line pedi, P₁ and P₂ and a 4-line V, after which the opening lines or ripresa may have been repeated. Of interest is the fact that this

particular text is a Latin trope of the Marian prayer "Ave maria gratia plena." Each of the 4-line strophes opens with a word extracted from the prayer and in the order of its appearance in the prayer (with the exception of strophes two and three in which the word "gratia" precedes "Maria"). See Oswald von Wolkenstein, Geistliche und Weltliche Lieder, in DTÖ, Vol. 18 (Jg. IX/1), No. 1252, pp. 82-83, for the complete text.

Musical form: ballata maggiore.

In Ven 145 the contratenor carries only the text incipit. The text as it appears in the superius and tenor follows:

Ave mater o maria
 pietatis tota pia
 Sine te non erat via
 Deploranti seculo

Gratia tu nobis data
 quam fidelis advocata
 celi tronis es prelata
 eterno solio

O maria tu solaris
 mirans phebus stella maris
 Christo rege cum letare
 Coruscanti solio

Plena dulci medicina
 tu es protegens a ruina
 Tu es portus tu carina
 In omni periculo.

For a facsimile and transcription of Inv. 21 see Johannes Wolf, Handbuch der Notationskunde, I, pp. 317-320. Rubric 6 is the sign ♪ which indicates a return to this place in the music for a second ending.

Wolf's failure to notice this led him into error in his transcription of this lauda. For musical concordances see pp. 100-102, 135, fn. 60, 140, fn. 75 in this study.

Inv. 22, Mu.La. 7 Ave Regina celorum and Rubric 7

A free and through-composed setting of the Marian antiphon, performed at Compline from February 2 till Wednesday of Holy Week. For the source of the melody which appears to be the simple-tone chant setting see Liber Usualis, p. 278. See B1 Q15, No. 258 (de Van Inv. No. 225, folio 232v-233r) where this composition appears with some slight variations and where it is ascribed to Dufay. For the most recent research and for concordances with four other manuscripts see Corpus Mensurabilis Musicae, I, Guillelmi Dufay, Opera Omnia, ed. Heinrich Besseler, Vol. V, Compositiones liturgicae minores (Rome: American Institute of Musicology, 1966), p. xli, No. 49. For musical transcriptions see ibid., p. 120, No. 49, and Guillaume Dufay, Ave Regina Coelorum, Two Motets, a cappella, ed. by M. F. Bukofzer, New York: Music Press, 1949. Notice rubric 7 "Respice sursum e rite cane," translation: "Look back, sing forward," and which underlays the contratenor on folio 30r, s.4, instead of the text. The Marian antiphons like the hymns during the fifteenth century began to invade the private devotions of the laudesi and by the end of the century had invaded the lauda repertoire of Petrucci.

Inv. 23, Mu.La.8 Madre che festi colui che te fece

The music for this lauda as it appears in Ven 145, folio 30v is through-composed. There are no divisions in this composition indicating a ripresa or a stanza. Each of the four lines of the text which underlays the music is carefully articulated with a rest and the cadences have carefully prepared suspensions. This is a new kind of lauda which appears to be influenced by the contemporary Dufay style and which anticipates the Petrucci lauda repertoire of the early 1500's. See Jeppesen, Die mehrstimmige italienische Laude um 1500, Leipzig/Copenhagen: Breitkopf & Härtel, 1935), p. 126, for another setting of this text. For a transcription of Inv. 23 see Giulio Cattin, "Laudi Quattrocentesche del Cod. Veneto Marc. It. IX 145," Biblioteca di 'Quadrivium,' Serie Paleografica 10 (Bologna, 1958), p. 13, No. 6. (This article will be referred to hereafter in this study as Cattin₂). For the complete text setting of this music see Ven 145, folio 54r-55r, Inv. 47, Txt. 15.

Inv. 24, Mu.La. 9 Padre del cielo onnipotente e sancto

Four musical phrases articulated by rests with carefully prepared dissonances at cadence points are contained in this work. Introduced by pseudo imitation the piece continues in note-against-note style and ends on an ornamental under-third cadence of the Dufay period. The music contained on folio 31r of Ven 145 is through-composed.

For a transcription of Inv. 24, Mu.La. 9 see Cattin₂, p. 9, No. 1. For the complete text which appears in Ven 145, folio 59r-60v see Inv. 54, Txt. 20.

For the rubric attributing this lauda and four succeeding ones to a "frater pauperculus" see Inv. 53, Rb. 15.

Inv. 25, Mu.La. 10 Alçando gli ochi

This lauda attributed to "frater pauperculus" is through-composed with pseudo imitation appearing above the text "del vivo idio." Like Inv. 24, Mu.La. 9 it is in the style of the Dufay period; see Inv. 53, Rb. 15 for its authorship; for the complete text contained in Ven 145, folio 67r-68v see Inv. 58, Txt. 24. For a musical transcription see Cattin₂, p. 9, No. 2.

Inv. 26, Mu.La. 11 Ognon mentenda divotamente and Rubric 8

This lauda appears to have no concordances. The melody according to Cattin₂ appears to be a contrafacta on the thematic material contained in the Italian ballata, Fuggir non posso, which appears in BU 2216, folio 97r. See Heinrich Bessler, "The Manuscript Bologna Biblioteca Universitaria 2216," Musica Disciplina, Vol. VI, p. 43, and see the inventory on p. 64 where this composition is listed as Fugir non posso dal tuo dolze volt[co], No. 70, p. 97, folio 49. In Ven 145 a heavy black vertical line separates the ripresa from the stanza in the superius in the manuscript. The text,

which underlays this musical setting in Ven 145 follows:

Ripresa Ognon m'entenda divotamente
lo pianto che fece maria dolente
del suo figliol tanto delicato

Stanza O yhesu christo bello mio figlio
O yhesu bello bianco e vermeglio
O dela trista madre el consiglio
Su nela croce, gia conficato.

Musical form: ballata

For a transcription of this lauda see Giulio Cattin, "Contributi alla storia della lauda spirituale," Biblioteca di 'Quadrivium,' Serie Musicologica 2 (Bologna, 1938), No. 12 and p. 17. This monograph will be referred to hereafter in the study as Cattin₁. For Rb.8, see column 9.

Inv. 27, Mu.La. 12 Miserere mei a te pur grido

This lauda attributed to "frater pauperculus" is in the new style first mentioned in Inv. 23, Mu.La. 8. On two occasions mensuration signs appear in the manuscript indicating a change in meter from 6/8 to 3/4 [0] and then again from 3/4 back to 6/8 [C]. See Inv. 53, Rb. 15 for the authorship of this lauda. For a transcription of Mu.La. 12 see Cattin₂, p. 10, No. 3. For the complete text contained in Ven 145, see folio 61r-62v and refer to Inv. 55, Txt. 21 in this study.

Inv. 28, Mu.La. 13 O aquila magna che cum tue ale

This lauda attributed to "frater pauperculus" is in six musical phrases, each articulated by a rest. Each phrase carries one line of the text and a black vertical

line separates this composition into two parts of three phrases each. The music as it appears in Ven 145 is through-composed with Part II stylistically related to Part I. Part I opens on A and ends on C; Part II begins on D and ends on G.

See Inv. 53, Rb. 15, and Inv. 56, Txt. 22. For a transcription of this lauda see Cattin₂, p. 11, No. 4.

Inv. 29, Mu.La. 14, Txt. 5 Se gratia per gratia render mi convieni

This lauda attributed to "frater pauperculus" is in the new style. Unlike Mu.La. 9, 10 and 12 but like Mu.La. 13, Aquila magna, it is in two distinct musical sections. The text which follows the superius on folio 33v, s.5 and the tenor on folio 34r, s.5 in Ven 145 is:

Se gratia per gratia render mi convieni
 Possa non sento in me ne anche ingegno
 A satisfar di tanti duoni e beni

Ma rengratiando al tuo piacer mi asegnò
 Chiamo vendeta del mio gran peccato 5
 Non fia yhesu per la virtu del legno

Nel qual per noi el tuo sangue sacrato
 Sparger volista e noi recompensare
 Den mal cognosco yhesu quanto so amato.

Quando non penso le tue pene amare 10
 Crudale e aspre e sopra ogni dolore
 E ancor dime non ti poi satiara.

The rhyme scheme of the poetic text is that of the capitolo--consisting of a number of 3-line stanzas, joined together by a chain rhyme scheme: aba, bcb, cdc, ded..... with each verse containing eleven syllables.

This recalls Dante's terza rima used in the Divine Comedy

and in earlier laude of the 14th century. Refer to p. 79, fn.130 in this study. See Inv. 53, Rb.15 and Inv. 57, Txt. 23. For a transcription of this lauda see Cattin₂, p. 12, No. 5.

Inv. 30, Mu.La. 15 Misericordia altissimo dio

This lauda is in the form of the Italian ballata minore. The music which appears in the manuscript consists of two musical parts, or a total of four musical phrases each of which is underlayed by one line eleven syllables in length of text. The ripresa, two phrases in length is followed by the music for the first 2-line piede. For the complete text see Ven 145, folio 43r-44v and Inv. 39, Txt. 7. For a transcription of this lauda see Cattin₂, p. 14, No. 7.

Musical form: ballata minore.

Inv. 31, Mu.La. 16 O crux fructus salvificus

This Latin lauda has the musical form of the Italian ballata. It is in two distinct musical parts with the last two phrases of Part II returning to the music of the opening phrases of Part I. The music for only the opening twelve measures of the tenor is provided in the manuscript. This lauda structured out of the melody of an old thirteenth-century church song has concordances with two other compositions by the same title but with varied text contained in Ven 145, folio 119v-120v, Inv. 122, Mu.La. 36, Txt. 46 and in Pa Ald

361, folios 6v-8r wherein the cantus firmus is carried by the tenor voice. In the case of Inv. 31, Mu.La. 16 the cantus firmus is migrant. For the authorship of the text of Mu.La. 16, see Inv. 50, Rb. 14 and for the actual text see Inv. 51, Txt. 18.

Musical form: ballata.

Inv. 32, Mu.La. 17 Textless composition

This textless composition is structured in two distinct sections which are separated from one another by a double bar. Part I of this work (mss. 1-11) opens and closes on the octave of D, while Part II (mss. 12-26) begins on the open fifth of A and like Part I closes on the octave of D.

Part I and II are musically related borrowing melodic fragments from one another. Both parts have identical cadences. The general structure of this composition resembles that of a lauda in the form of a ballata with the opening eleven measures furnishing the musical setting for the ripresa and Part II the music for the stanza.

Musical form: ballata.

Inv. 33, Benedicamus domino

The tenor, with its descending octave span from D to D and its cadence on G, recalls the tenor of Qui nos fecit ex nichilo (Inv. 7 and 20) while the superius is reminiscent of the melodic motives which appear in the superius of the preceding textless composition, Inv. 32.

See Liber Usualis, No. 801 (1952), p. 124, the second setting for lauds.

Inv. 34, Mu.La. 19 O francisce pater pie and Rubric 9

This composition is a setting of the last two stanzas of a sequence, in honor of St. Francis entitled Gratulemur grex minorum, the text of which appears in Ven 145, folio 68r-68v; see Inv.59, Txt. 25. For a rubric following the text see Inv. 60, Rb. 16 and Ven 145, folio 68v.

The last two stanzas which underlay this musical setting appear as follows in the manuscript:

O Francisce pater pie
Sanctitatis speculum
Presta natos tue vie
Pro sequi vestigium

Nostre favens melodie
da fervorem sedulum
Et assistens mortis die
educ ad vite bravium.

This composition is written in black and red notation of the Dufay period where red coloration in tempus imperfectum cum prolatio perfecta or $\text{C} = 6/8$. It is evident that this musical setting is the product of a skilled craftsman. No time signature is indicated at the beginning of either of the two voices but three changes in time are indicated throughout the work as follows: O or $3/4$, mss. 19-25; C or $6/8$, mss. 26-29; O or $3/4$, mss. 30-42. All four lines of each of the two stanzas underlay the superius while the last lines

of the final stanza are omitted in the tenor. The scribe nevertheless indicated with the sign  (Rb. 9) that the singer should supply the missing text.

The structure of the music appears to be through-composed with four distinct sections. This work opens with a richly ornamented superius which makes some attempts at musica reservata on the words "natos," "drifting," and "vestigium," "footsteps," mss. 1-15. Its soloistic character is set in relief by a contrasting slow-moving tenor, with numerous ligatures which do not afford a sufficient number of suitable notes per phrase to insert the text. Therefore it appears that the tenor was conceived as an instrumental accompaniment. Sections two, mss. 15-25, and three, mss. 25-30, achieve a better balance between the two voices and may have been performed by two soloists. The final section, mss. 30-42, which ends with a double "Amen" is in 3/4 time and is in a straightforward note-against-note style. It supplies a setting for the last line of the final stanza which is repeated a second time with a slightly varied melody. The superius of this final section may well have been performed by the assembly with or without instrumental assistance in the tenor. For a similar earlier performance practice see pp. 44-48 in this study. For the entire text see Ven 145, folio 68r-68v and Inv. 59. For a transcription of the entire text see Mone, III, pp. 308-309. See also Joseph Kehrein,

ed., Lateinische Sequenzen des Mittelalters aus Handschriften und Drucken (Mainz: Florian Kupferberg, 1873), p. 389, No. 567.

Inv. 35, Mu.La. 20 Ut queant lapxis ressonare fibris
and Rubric 10

This is a Latin hymn in honor of St. John the Baptist; see Liber Usualis, No. 801 (1952), pp. 1504-1505 for the original source of the melody. See Willi Apel, Gregorian Chant, p. 424 wherein the text is ascribed to Paulus Diaconus (d. 799). Transcriptions of the Binchois setting of this hymn are published in Jeanne Marix, Les Musiciens de la cour de Bourgogne aux XVe siècle . . . Messes, motets, chansons (Paris, 1937), p. 226; and Johannes Wolf, ed. Music in Earlier Times (New York: Broude Bros., n.d.), p. 38, No. 13. See also Manfred Bukofzer, "Fauxbourdon revisited," Musical Quarterly, Vol. XXXVIII, No. 1 (1952), p. 34. This composition is written for tenor and contratenor and is unique in the type of voices for which it is written. Fauxbourdon compositions are usually written for the tenor and superius with the middle voice supplied by the performer. In the case of the Binchois hymn the third voice was to be supplied at the fourth above the contratenor, not in the customary middle voice but in the treble. If so added the treble presents the ornamental plainsong in its original mode transposed an octave higher.

This hymn according to Bukofzer is an altogether
┌ "unprecedented" kind of fauxbourdon and may anticipate ─┐

what Heinrich Besselr has described in Bourdon und Fauxbourdon, Studien zum Ursprung der niederländischen Musik (Leipzig, 1950), p. 7 as the first fauxbourdon piece on record, namely Dufay's Communion, Vos qui secuti estis from the Missa Sancte Jacobi. Bukofzer further hypothesizes that Binchois' hymn could have provided the basic idea to Dufay "who then developed fauxbourdon in its classic form."

In the case of the Binchois hymn the tenor moves in fifths and thirds beneath the given contratenor, which has the plain song transposed a fifth above and the plain song in the discantus or fourth above the contratenor appears an octave above the original pitch of the plain song. Brian Trowell in "Faburden and Fauxbourdon," Musica Disciplina, Vol. XIII (1959), p. 76, fn. 91 points out that Binchois' unusual way of writing down the voices for Ut queant laxis clearly indicates that the latter hymn setting had "its precedent in the original form of English Faburden." This hymn is described with other hymns and sequences as "laudes" on folio 72v of Ven 145, Inv. 67, Rb. 19. See also Inv. 71, Rb. 21 and Inv. 72 for its use in contrafactum.

Inv. 36, Mu.La. 21 Tibi christe splendor patris and
Rubric 11

A Latin hymn in honor of the angels for superius and tenor "faulx bordon" (Rb. 11) in which the top voice carries an ornamented paraphrase of the chant

melody and the tenor moves for the most part in parallel sixths below with the octave at cadences. The rubric "faulx bordon" implies that a contratenor should improvise a melody in parallel fourths below the cantus. Since both top voices (superius and contratenor) are a fourth apart, composers writing in this style were little concerned as to which of the two voices carried the cantus firmus chant melody. See Richard L. Crocker, A History of Musical Style (New York: McGraw-Hill Book Co., 1966), pp. 146-147. For the chant melody see Antiphonale Monasticum pro diurnis horis iuxta vota RR. DD. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti a Solesmensibus Monachis restitutum (Belgium: Desclée et Socii, 1934), pp. 1056-1057, where Tibi christe appears as a hymn for Vespers for the feast of Saint Michael, September 29. In Ven 145 only the superius is underlaid, with the text of the opening stanza as follows:

Tibi Christe splendor patris
vita virtus cordium
in conspectu angelorum
votis voce psallimus
alternantes concrepando
melos damus vocibus. Amen.

Though an "Amen" appears at the end of this stanza, this is not the termination of this text which consists of four 6-line stanzas with lines alternating between seven and six syllables. For the complete text see ibid. and Mone, I, pp. 440-441 where the stanzas are set up in 3-line units of fifteen syllables each. According

to Mone, it is indicated in manuscript No. 32 St. Peter, Karlsruhe that this "Lied" was written for a particular church which had as its patron the Archangel St. Michael. For another edition of the text see Thesaurus Hymnologicus sive hymnorum canticorum sequentiarum circa annum MD usitatarum collectio amplissima, ed. by Herm. Adalbert. Daniel, Vol. I (Halis: Edward Anton, 1841), p. 220, wherein the last three lines of the text are omitted.

Inv. 37, Mu.La. 22 Quem terra pontus ethera

This musical setting of the first stanza of an old church hymn, the text of which is attributed by Mone, I, p. 129 to Venantius Fortunatus (d. after 600), is in praise of Mary's purity and her immaculate conception. The text which underlays the superius in Ven 145, 39r, ss.1-2 follows:

Quem terra pontus ethera
colunt adorant predicant
trinam regentem machinam
claustrum Maria bajulat.

For manuscript sources and transcription of the entire text see Mone, II, pp. 128-129, No. 419 and for the second half of the poetic text of this same hymn, which according to Mone was sung at a different time "Tagzeit" see ibid., and pp. 129-131, No. 420. Another edition of the text is contained in Herm. Daniel, Thesaurus Hymnologicus . . . , Vol. I, pp. 172-174. See Heinrich Schneegans, "Die Italienischen Geisslerlieder," pp. 84-85

for an account of the many laude written in praise of
the virginity of Mary and her Immaculate Conception.

196

Inv. 38, Mu.La. 23, Txt. 6 Vergene bella gratiosa e
pura and Rubric 12

This Italian lauda has the poetic and musical structure of a ballata minore consisting of a 2-line ripresa and a 6-line stanza with all lines containing eleven syllables. The musical structure consists of two distinct parts of which Part I contains the music for the ripresa and the volta and Part II the music for the two piedi.

Rubric 12 gives the clue to the musical structure and manner of performing this text: "Secundam partem folium vertendo require"; translation: "to find Part II turn the page." This rubric follows the superius on folio 39v of Ven 145 and is repeated again after the contratenor on folio 40r. The sign of congruence  which precedes the tenor voice on folio 39v appears between ss.4 and 5 preceding the word "Vergene." This sign indicates a return to Part I of this composition but only after Part II has been sung twice. Part II which opens folios 40v-41r with the text "Regina del cielo" in the superius upon its completion and after double bar is followed by the word "Regina" (folio 40v, ss.4). This indicates a repetition of this musical segment with the text of a second piede before the return to the congruence sign of Part I. The text for the second piede and

for the volta has been supplied by the scribe below the superius on folio 40v, s.5. The text contained on folios 39v-41r has been reconstructed as follows:

Ripresa Vergene bella gratiosa e pura
Abi di me di mia vita cura

Piedi Regina del cielo e di beati luce
Che soprogn'altra stella il tuo splendore
R'aliegra il mondo ca peccator perduce
Ferma speranza pero per tuo amore

Volta Ciascun um laude e canti a te fa honore
Poi che maggiore, dite non a natura.

For the complete text of lauda see Inv. 85, Txt. 37. For a transcription see Cattin₂, pp. 15-16, No. 8.

Musical form: ballata minore.

Section 2

Inv. 39, Txt. 7 Misericordia altissimo dio and Rubric 13

The Bianchi theme of "Misericordia" is incorporated into the opening two lines of text of this Italian lauda, a translation of which follows:

Mercy Lord most high
Have pity on me who is wicked

For the Italian text see the incipit of Inv. 39 given in the general inventory. For information on the Bianchi movement see Sercambi, Croniche, II, p. 313ff. and refer to pp. 105-108 in this study. This lauda text in the form of a ballata minore contains a two-line ri-presa and a 6-line stanza, all eleven syllables in length. The stanza is composed of two 2-line piedi and a 2-line volta with the rhyme scheme ab, ab, bc with c equal to

the final syllable "io" of each of the two lines of the ripresa with two exceptions: the closing syllable of stanzas two and nine both of which end in "vo."

Following the tenth and final stanza the word "Misericordia" appears which is described in the inventory as rubric thirteen (Rb. 13), indicating a return to the ripresa only after the last stanza. For the musical setting of this text see Ven 145, folio 34v; and see Inv. 30, Mu.La. 15.

A transcription of the ripresa and opening stanza of the text as it appears in Ven 145 on folio 43r follows:

<u>Ripresa</u>	Misericordia altissimo dio Abi pieta dime ch'son sī rio
Stanza	Abi pieta carissimo signore Dime dolente ch' tanto to fallato Poi ch' son el maggior peccatore Ch'in questo mondo gia mai fosse nato Ma io ti prego signor mio beato Che tu perdoni al grande fallir mio.

For a transcription of the entire text see Telesforo Bini, Laude spirituali del Bianco da Siena (Lucca: G. Guinzi, 1851), pp. 175-176, No. LXXXII, line 1 where the word "dolcissimo" appears in place of "altissimo." See Tenneroni, Inizii . . . antiche poesie italiane . . ., p. 155 where both incipits are given: "Misericordia altissimo dio/agi piata de me che so ssi rio" and "Misericordia, dolcissimo dio/abbi pietà." The latter in a variety of sources is attributed to three different poets: Bianco Jacopone and Zuane du Terranova. See also Feist, p. 152,

adaptation of a "prosa" in honor of Mary's Immaculate Conception. See ibid., p. 49, No. 357 wherein Mone erroneously associates the word "Misericordia," the opening word of the ripresa of Inv. 39 with Inv. 40. For an early edition of this poem see Laude spirituali di Feo Belcari . . . ed di altri (Florence: Molini e Cecchi, 1863 [reprint of G. C. Galletti, Florence, 1480?, 1485, 1489, 1510, 1514]), p. 103, No. 233 where this lauda is followed by the caption "Cantasi come - O crocifisso - e come gli strambotti." See ibid., p. 88 for the text of O crocifisso which text is followed by the caption "Cantasi come - Che serve a Dio e come e rispetti." See Tenneroni, p. 212 for additional sources, one of which attributes this lauda to Bianco da Siena; refer to the manuscript 211.NBI della Comunale di Ferrara, Tenneroni, p. 26, #108. See also Feist, p. 170, No. 1063 for other manuscript sources and early printings. In one of the latter it is attributed to B. Giovanni Colombino.

Poetic form: ballata minore.

Inv. 41, Txt. 9 Dapoi ch'l salvatore e dipartito

A translation of incipit follows:

At that time when the Saviour had departed from them, the beloved came searching for the place to which he had traveled.

Following the incipit is an invitation to all those of fervent heart to follow Christ, singing the praises of the Saviour who is in heaven. The poetic text appears to have the same organization as that contained in

Inv. 39, 40, but its content is more in the form of a prayer or sermon spoken by one leader rather than by a group.

The opening eight lines follow:

<u>Ripresa</u>	Dapoi ch'l salvatore e dipartito Cerci gli amanti elluogo dove egito
Stanza	Venite amanti cum fervente cuore A seguitar yhesu le al amança Non viritenga el mondo traditore Ch' falla chi atende a sua speranza Cantando jubilemo uno va dança Col salvator chern ciel e capito

Nine 6-line stanzas of 11-syllable lines follow with the same rhyme scheme as Inv. 39-40. See Tenneroni, p. 93 and Feist, p. 133, No. 303 for manuscript sources.

Poetic form: ballata minore.

Inv. 42, Txt. 10 Ave di cieli imperatrice sarcta

The text is an Italian glossing of the Latin prayer "Ave maria gratia plena" in which the opening word of each line of the text is drawn from the Latin in the order of its appearance in the prayer. The complete text from the first half of the prayer is given in the opening three stanzas. Only the word "benedicta" is given its proper Italian spelling in the seventh line. The last or fourth stanza uses a few Latin phrases from the second half of the prayer in its opening two lines, while the two final lines are entirely in Italian.

The lines of the four, 4-line stanzas are of irregular length, varying from ten to twelve syllables

per line and have a unified rhyme scheme of abba throughout. The poetic form is that of the oda. The transcription of the opening two stanzas of the text follows:

Ave di cieli imperatrice sancta
Maria exaltata nel divin conspecto
Gratia secunda sança alcun difecto
Plena di carita sei tutta quanta

Dominus prese di te carne sancta
tecum del spirito sancto fu concepto
 benedecta e lacto del tu pecto
tu ci portasti gratiosa pianta

See Mone, II, pp. 93-94, No. 393, for the complete text.

Cf. with Inv. 30, 43, 44 for tropes of the Latin Hail Mary and see Inv. 21 for a Latin trope of this prayer.

Poetic form: oda.

Inv. 43, Txt. 11 Ave regina di superni cieli

This is another Italian glossing of the "Ave Maria" in which the words appear at the beginning of the lines either individually or in phrases. Omissions include "Mater Dei" and "nostrae." The last line is in Italian. Six 3-line stanzas have a rhyme scheme of aba throughout, with some stanzas related to one another by means of a chain scheme.

The opening two stanzas follow:

Ave regina di superni cieli
Maria volesti parturir qual fructo
gratia per dar a tutti noi fideli

Plena tu fusti dogni don perfecto
Dominus volse per tutti noi salvare
Tecum habitare nel tuo ventre electo

See Mone, II, p. 94, No. 393 for an edition of the

complete text.

Poetic form: capitolo.

Inv. 44, Txt. 12 Ave tempio de dio sacrato tanto

In Inv. 42 and 43, the individual Latin words, or short phrases such as "in mulieribus" are extracted from the Ave Maria to introduce each of the twenty-three 3-line stanzas of the text. The remainder of the text consists of Italian glossings of the Latin. The phrase "nunc et in hora mortis nostrae" is omitted from the Latin prayer.

Part of the text extracted from a fifteenth-century codex: Venice Cod. Ital. Cl. IX Cod 77 is transcribed in Mone, II, p. 100, No. 397. The following is a partial transcription from Ven 145:

Ave tempio de dio sacrato tanto
Vergene sancta imaculata e pura
Camera degna de spirito sancto

Maria ferma speranza alta e segura
De chi se fida sotto le tue braccia 5
Non tome de perir se tu nai cura

Gratia per noi a dimandar ti piaccia
Al tuo dolce figliuol vergene beata
Ch'volga a noi la sua piatosa faccia

Plena e secunda madre imaculata
Vergene al moneo Mata sença pare 10
Dal sommo padre electa obumbrata

Domine in to volse incarnare
Si come in logo imaculato electo
Discese nel tuo ventre ad habitare

The twenty-three stanzas are in terza rima and are related to one another by a chain rhyme scheme. The opening text of this poem was attributed to Dante by

Cattin₁, p. 18, note 11. See Tenneroni, p. 68, for manuscript sources and ibid., p. 24, No. 97; also Feist, p. 126, No. 150.

Poetic form: capitolo.

Inv. 45, Txt. 13 Vergene bella che di sol vestito

This text is by the fourteenth-century humanist, Francesco Petrarca d'Arezzo and is referred to earlier in this study on p. 80. It is described as an Italian lauda by Tenneroni, p. xvi; for manuscript sources see ibid., p. 259 and p. 14, No. 40, where it is described as "Canzone lauda della Vergine." See also Feist, p. 183, No. 1324 for additional manuscript sources. For a modern edition of the text see Eugenia Levi, Lirica Italiana Antica (Florence: R. Bemporad & F^oe Successori B. Seeber, 1908), pp. 326-329. The poem contains eleven stanzas, the first ten of which contain fourteen lines each, with the lines varying from five to eleven syllables in length, arranged in the following order and rhyme scheme:

	6 lines	4 lines	4 lines
Rhyme scheme	abc bac	c d d c	e f f e
No. of syllables	11 syllables each	11 7 7 11	11 7 5 7

The final or eleventh stanza contains eight lines and follows the organization of the last eight lines of each of the preceding stanzas.

Stanzas one and eleven as they appear in Ven 145 follow:

Vergene bella che di sol vestita
 Coronata di stelle al sommo sole
 Piacesti si che'n te sua luce ascose
 Amor me spengie a dir di te paro le
 Ad a non so cominciare sença tua aita
 E de colui ch' amando in te se pose
 Invoco lei ch' bem sempre rispose
 Ch'io la chiamo cum fede
 Vergene se a mercede
 Miseria extrema delle humane cose
 Gia mai te volse al mio prego t'inchina
 Succurri alla mia guerra
 Bem ch'io sia terra
 E tu del ciel regina

.....
 Vel di s'appressa e non puote l'esser longe
 Vergene unica e sola
 El cuor or conscienca or morte punge
 Ricomendami al tuo figliol verace
 Huomo e vero idio
 Ch' arcolga'l mio. Spirto ultimo in pace.

Amen. finio

For a musical setting of this lauda-canzone by Dufay
 see B1 Q15, No. 234, de Van, Inv. No. 201 and refer to
 p.141, fn. 80 of this study..

Poetic form: sonnet.

Inv. 46, Txt. 14 Vergene madre pia

This is an example of a bilingual lauda in which
 only an occasional Latin phrase or word such as "Ave
 maria," or "stella matutina," punctuates the Italian
 text. The text of this lauda appears to draw on earlier
 poetic texts. According to Cattin₁, p. 14, note 11, the
 text contained in lines 13-15 Ven 145, 53r "Ave tempio
 di Dio sacrato e sancto . . ." are the opening lines of a
 famous "ternario" at one time attributed to Dante; cf.
 the opening lines of Inv. 46 of this study and see

P. Fraticelli, Il Canzonieri di D. Alighieri (Florence, 1886), pp. 324-329 referred to in Cattin₁, p. 18, note 11.

Vergene madre pia appears to have been written after 1417. This observation is substantiated by the following lines, found in Ven 145, 53v, lines 5-8 and which allude to the end of the Great Schism.

Puni fine al'aspra guerra
 Concedendo a la chiesa el pater sancto
 Ch'l popul tutto quanto
 Salvar si possa sotto sua baglia.

For manuscript sources of the text see Tenneroni, p. 260 and Feist, p. 184, No. 1344. For modern transcriptions see Mone, II, pp. 422-423 wherein only the opening twelve lines are given and see Vincenzo De Bartholomaeis, Richerche Abruzzese, Roma: Forgani, 1889 in Estr. dal Bulletino dell' Istituto storico italiano, No. 8, 1889, in "Bibliografia della laude," described by Monti, La Bibliofilia, Vol. 23 (1921-1922), p. 264, #217 as containing the text of Vergene matre pia. See Tenneroni, p. 38, entry No. 182g, manuscript misc. XIX, Convent of Capecstrano, where the above reference is also given as a source for a modern text edition of this poem. The text of this lauda opens and closes with a 4-line ripresa which frames four 8-line stanzas. The lines of the ripresa alternate between seven and eleven syllables, while the stanzas contain two piedi, each composed of two 11-syllable lines. The latter are followed by a 4-line volta. In the volta a shorter

line containing seven or eight syllables alternates with an 11-syllable line. This lauda, in the form of a ballata maggiore, has the following rhyme scheme:

		stanza		
	<u>R</u>	<u>P</u> ₁	<u>P</u> ₂	<u>V</u>
Rhyme scheme	abba	ab	ba	abba

A transcription from Ven 145, 53r of the opening ripresa and stanza one follows:

<u>Ripresa</u>	Vergene madre pia Ognon s'enchine a te divotamente Si ch'el cuor e clamento Cum l'angiol sempre dica <u>ave maria</u>
Stanza	Madre de Christo vergene beata In maculata <u>stella matutina</u> Tu sei sopra gli' angiol exaltata In te incarno la maiesta divina Tu sei di <u>gratia plena</u> Gabriel disse quando fece grande <u>Ave</u> Porta del cielo e chiave Sopra ogni donna benedecta sia

For a musical setting of this lauda in Ven 145 see Inv. 19, Mu.La. 4, Txt. 2; for a second and almost identical musical setting in Ven 145 see Inv. 153, Mu.La. 47 and see Inv. 164, Txt. 68.

Poetic form: ballata maggiore.

Inv. 47, Txt. 15 Madre che festi colui che te fece

The text of this Italian lauda is attributed to Leonardo Giustiniani in a number of sources; see Cattin₂, p. 17, note 6 and Jeppesen, Die mehrstimmige italienische Laude um 1500, p. LXXXV where nine strophes are transcribed by Jeppesen from Laude Libro Primo (1508), 28v by Ottaviano Petrucci. The Danish musicologist furnishes

concordances with manuscript sources and early and later printings of the text as well as the variants of the text as they appear in some of these sources. For additional primary and secondary sources of this text see Feist, p. 150, No. 646, Tenneroni, p. 150, and Frati, Archivium Romanicum, II, p. 325. A transcription of the three strophes of the text appears in Galletti-Molini, p. 103, No. CCXXXIV followed by the caption "Questa lauda ha modo proprio, e puossi cantare come - J'a pris amour; e come - Mon seul plaisir." See D'Ancona's Tavola in La poesia popolare italiana (Livorno, 1906), p. 493 for the entry Se v' savè matre, which contains the following comment:

Il cod. Chig. 577 nota: "Cantasi come: Se vo' savè matre, canzona francese; o in su: Madre che festi ecc." A quel modo si cantava anche l'altra Lauda: Se vuoi ghustar el dolze amor Jesù.

See Jeppesen, Die mehrstimmige . . . Laude, p. XVIII for the adaptation of lauda poetry to French chanson melodies. In Ven 145 the thirteen 4-line strophes are unified by the rhyme scheme abba. The rhyme scheme resembles that of the oda, the difference being that in the oda the strophes are chain connected by the same final syllable abbc, cdde, effg . . . , see Willi Apel, "Oda," Harvard Dictionary of Music, 2nd ed., p. 589. In the lauda Madre che festi all strophes have the same rhyme scheme abba but the stanzas are not related to one another. The opening five strophes of the text as they appear

for two Latin texts which contain some or most of the text quoted in Ven 145 with some variants.

The text which appears in Ven 145 contains eight 8-line stanzas of alternating 7- and 8-syllable lines. One unified final vowel sound pervades each stanza but alternate rhyme schemes also appear through the stanza.

The opening three stanzas of the text from Ven 145 follow:

Ave plena gratia	1
virgo fecundata	
Mundi spes et gloria	
mater illibata	
Peccatorum venia	5
sponsa consecrata	
Sanctorum leticia	
regina beata	
Ave venerabilis	
mater pietatis	10
Mater admirabilis	
fona sanctitatis	
Fons incorruptibilis	
ortus voluptatis	
Splendor ineffabilis	15
templum deitatis	
Ave decus virginum	
speculum decoris	
Consolatrix hominum	
vinculum amoris	20
Provocatrix criminum	
medela langoris	
Verum lumen luminum	
mater redemptoris	

Poetic form: sequence.

Inv. 49, Txt. 17 Imperatrix gloriosa

This Latin text contains ten 4-line stanzas, three of which are eight syllables long and one, the final line

Inv. 50, Rubric 14

In nomine domini nostri Ihesu christi. Amen
 Incipit Arbor vite Inqua tota christi tesitur
 series. edita per Beatum patrem fratrem Bona-
 venturam ordinis minorum sacro sancte ecclesie
 romane Cardinalem:

Translation:

In the name of our Lord Jesus Christ. Amen.
 Here begins the tree of life in which the whole
 life of Christ is woven together in a succession
 of events, edited by blessed father, Brother Bona-
 venture of the order of monks [Franciscans] conse-
 crated cardinal of the Holy Roman Church.

For a brief life of Saint Bonaventure see Analecta,
 Vol. 50, p. 558, "Johannes Fidanza Bonaventura Cardinalis
 Episcopus Albanensis (1221-1274)."

Inv. 51, Txt. 18 O crux fructus salvificus

This text is a reworking of the original text com-
 posed by St. Bonaventure (1221-1274); see Analecta, Vol.
 50, p. 563. The original text contained alternating 2-
 syllable rhymes: "genitus," "caelitus"; "patribus,"
 "legibus"; "caelicus," "mirificus." For transcriptions of
 the original text see ibid., pp. 559-561 and Mone, I, pp.
 152-153, also Giuseppe Vecchi, Poesia latina medievale,
 2nd ed. rev. (Parma: Ugo Guana, 1958), pp. 400-403. The
 latter includes an Italian translation. In the reworkings
 of the text which appeared in many fifteenth-century manu-
 scripts ca. 1484, the year of St. Bonaventure's canoniza-
 tion, some lines of the original text appear but the rhyme
 scheme used by the Saint is not observed. The original
 rhyme scheme is also not used in the text which appears in

Ven 145, Inv. 51. The latter opens with a 4-line refrain. In sixteen of the eighteen stanzas which follow the refrain each line is introduced by the word "Jesus" and closed by the ending "-us." This ending is preceded by a variety of vowels or consonants. The lines alternate in length between eight and seven syllables. The general form of the stanzas appears to be litanic. As with the opening refrain, the final two stanzas of the text abandon the litanic invocation style. No longer does the word "Jesus" introduce each line of the text. The entire text as it appears in Ven 145 on folio 57r-58r follows:

O crux fructus salvificus vino fonte rigatus quem flos exornat fulgidus fructus secundat gratus	
Jesus rex regis filius Jesus de deo natus Jesus promissus patribus Jesus prefiguratus	5
Jesus afflatus genitus Jesus donis ditatus Jesus in lucem editus Jesus sol mundo natus	10
Jesus infans pauperculus Jesus mamma lactatus Jesus tener puerulus Jesus cultro plagatus	15
Jesus legi suppositus Jesus ulnis portatus Jesus ostensus regidus Jesus regno fugatus	20
Jesus plenus virtutibus Jesus vir baptizatus Jesus ferarum sotius Jesus hoste temptatus	

Jesus verbis veridicus	25
Jesus zelo flammatus	
Jesus signis mirificus	
Jesus transfiguratus	
Jesus pius affectibus	
Jesus illacrimatus	30
Jesus rex orbis agnitus	
Jesus asello latus	
Jesus suorum famulus	
Jesus panis sacratus	
Jesus iudeis proditus	35
Jesus orans prostatus	
Jesus turba circumdatis	
Jesus vinclis ligatus	
Jesus spretus ut reprobis	
Jesus ter de negatus	40
Jesus pilato traditus	
Jesus morte dampnatus	
Jesus flagellis lividus	
Jesus cruce levatus	
Jesus vinctus latronibus	45
Jesus selle potatus	
Jesus clamans et anxius	
Jesus exanimatus	
Jesus cruore madidus	
Jesus translacatus	50
Jesus sepulcro conditus	
Jesus mundo sublatus	
Jesus triumphans mortuus	
Jesus surgens beatus	
Jesus ductor exercitus	55
Jesus celo levatus	
Jesus hierarcha celitus	
Jesus orbis prelatus	
Jesus largitor spiritus	
Jesus laxans reatus	60
Jesus princeps pacificus	
Jesus sponsus ornatus	
Jesus iudex equissimus	
Jesus rex expectatus	
Jesus cunctorum dominus	65
Jesus desideratus	
Jesus alpha principium et o finis optatus	

Purga nos crux asordibus
 Perlustra cogitatus 70
 Perfectus fac virtutibus
 Sacrosque spira flatus

Defensa nos ab hostibus
 Nostrerque sis ducatus
 Quo per te sit mortalibus 75
 Eterne vite status. Amen.

For the musical setting of this text see Ven 145, Inv. 31, Mu.La. 16. For a second setting of a varied text see Ven 145, Inv. 122, Mu.La. 36, Txt. 46.

Poetic form: litany.

Inv. 52, Txt. 19 Verbum bonum et suave

This Latin text in honor of the Franciscan, St. Anthony of Padua, is an adaptation of another text (see Inv. 83) in praise of Mary. For transcriptions of the original Marian text and manuscript concordances see Mone, II, p. 75, No. 381, Daniel, 2, pp. 93-95, and Kehrein, Sequenzen, p. 205, No. 268. Only the opening line of the Marian text is preserved intact in the adaptation found in Inv. 52. Similarities between the latter and its model include the poetic organization of the text--six 4-line stanzas, with the pervading rhyme aab, and with the opening three lines of each stanza eight syllables in length and the final line seven syllables long. A musical setting \approx 2 of the original model in honor of Mary appears in the last section of the important fourteenth-century collection of laude, Fn II.1.122, folio 142 -145 , mentioned earlier in this study on pp. 63-64 and

Antoni flos sanctorum
 Spes solamen miserorum
 Sancte pater sis nostrorum
 Memor ante dominus. Amen.

Poetic form: sequence.

Inv. 53, Rubric 15

Rb. 15 which follows Verbum bonum et suave reads as follows:

In nomine domini nostri ihesu christi. Has sequentes novas vulgaresque laudes Ad honorem omnipotentis dei patris et filii. Et spiritus sancti. nuperime composuit quidam frater pauperculus ordinis minorum eisque suaves sotiavit cantus. Et sunt iste sequentes

Padre del cielo, etc. Ad honorem trinitis. 1^a [prima]

Miserere mei, etc. Ad misericordiam impetrandam.
 2^a [secunda]

O Aquila magna, etc. Ad honorem johannis evangeliste.
 3^a [tertia]

Se gratia per gratia, etc. [Ad] gratiarum actiones.
 4^a [quarta]

Alçando gli ochi, etc. [Ad] beatum franciscum.
 5^a [quinta]

ad donna. Vergene bella
 ad beata Johanne baptista. Se per speranza [sic].*

*sperança, see Ven. 145, 69r.

Translation:

In the name of our Lord Jesus Christ. These following new popular "laudes" (laude) in honor of Almighty God, the Father and the Son and the Holy Spirit were composed not long ago by a poor friar of minor orders and to which he added a sweet melody; and they are as follows: Father of heaven, etc. in honor of the Trinity. No. 1; Have mercy on me, etc. for obtaining forgiveness. No. 2; O great eagle, etc. in honor of John the evangelist. No. 3; If by giving thanks for graces, etc. in honor of blessed Francis. No. 5; to our Lady,

Beautiful Virgin; to blessed John the Baptist,
If through hope.

The poetic text for each of the seven laude enumerated in Rb. 15 are contained in Ven 145. See inventory numbers 54, Txt. 20; 55, Txt. 21; 56, Txt. 22; 57, Txt. 23; 58, Txt. 24; 85, Txt. 37; 61, Txt. 26. Musical settings for the first six laude are also contained in Ven 145. See inventory numbers 24, Mu.La. 9; 27, Mu.La. 12; 28, Mu.La. 13; 29, Mu.La. 14; 25, Mu.La. 10; 38, Mu.La. 23. Se per speranza appears to be without a specified musical setting. This text incipit and that of Vergene bella in a smaller script appear to have been added to Rb. 15 at a later date and by a different hand. For two different interpretations of Rb. 15 see Jeppesen, "Ein venezianisches Laudemanuscript" in which the Danish musicologist attributes both the music and texts of the first five laude to the "frater pauperculus" and Tenneroni, p. 36, No. 170 wherein the latter describes the content of Ven 145 as "Laude adesp., alcune composte e musicate da un frate Minore." See Cattin₂, p. 5, who assigns only the poetic text to the "frater." Cattin believes the musical settings to be a product of a well-trained composer of the Dufay generation. He conjectures that the music may have originally been composed for secular texts and that these laude settings are examples of contrafacta.

Inv. 55, Txt. 21 Miserere mei a te pur grido

This is the second lauda attributed to "frater pauperculus." It appears in Feist as No. 685, p. 152, with the caption "Amfang zweimal" where Ven 145 is given as the only source for its text. The text contained in Ven 145, 61r-62v is arranged in twenty strophes. The rhyme scheme throughout appears to be abba with each strophe having its own separate rhyme scheme. The opening three strophes of the text as they appear in Ven 145 follow:

Miserere mei a te pur grido
 Piatoso re ch'al peccator non nieghi
 El tuo favor pero ascolta i mie preghi
 Che porge a te il mio doglioso strido

O segnor yhesu a me tua forza vaglia 5
 Po ch'i giorni mei tutti se strugge
 In dogle e pene amare e piu se fugge
 Che non di fuoco in fiamma accesa paglia

Oime ch'i van disiri el cuor mi taglia 10
 Si come spada e pur ancor si stanno
 Nella coscienza dura e tanto affanno
 La mente a preso che gia s'abarbaglia.

Poetic form: oda.

Inv. 56, Txt. 22 O aquila magna ch' cum tue ale

The third lauda attributed to "frater pauperculus" is bilingual. It interpolates in its incipit the Latin title "O great eagle," the liturgical symbol so frequently appearing in medieval art to represent the Evangelist John. In line 12 the poet interpolates the Latin text "In principio erat verbum" (in the beginning was the word), the Latin incipit from the Gospel according to

St. John (see Ordinary of the Mass, Liber Usualis, No. 801 (1952), p. 7, in which is contained the mystery and revelation of the Incarnation. Ven 145 is the only manuscript source given by Mone, III, p. 121, and Tenneroni, p. 167, for this lauda. The latter is not included in Feist probably because of its Latin incipit and one other Latin interpolation.

The poetic text of this lauda is organized in the form of the capitolo which may be described as a sequence of terze rime with alternate rhymes, with one additional concluding line at the end of the poem. A sub-species of the frottola (see Harvard Dictionary, p. 134) the final stanza of the capitolo consists of four lines, the last of which was sung to a different melody functioning as a sort of coda. This particular lauda, ninety-one lines in length, contains twenty-nine 3-line stanzas ending with an additional 4-line stanza. Rhyme scheme: aba, bcb, cdc ; final stanza, yzyz.

The opening lines of this lauda as it appears in Ven 145 follow:

O aquila magna ch' cum tue ale
La luna sole stelle e ancor pianiti
Passi il sublimo ciel cum dritto cale

Li lumi incircumscripti e indiffiniti
In trinita veduti il summo eterno 5
Principio ch'e di deita uniti

Tu sopr'el sacro pecto se discerno
Di yhesu possando 'l tesor gustati
De gram secreti che son nel ciel superno

O quanto in alta sublimita volasti 10
 Quando a rivelare li misteri archani
In principio erat verbum cominciasti.

For a modern transcription of the complete text see Mone,
 IV, pp. 119-121.

Poetic form: capitolo.

Inv. 57, Txt. 23 Se gratia per gratia render me convieni

This Italian lauda is listed in Feist as No. 1177,
 p. 175 with the annotation "Amfang zweimal." Its incipit
 appears in Tenneroni on p. 236. In both of these inven-
 tories Ven 145 is the only manuscript referred to for this
lauda text. This lauda, in thanksgiving for graces
 received, contains twenty-five 3-line stanzas in terza
rima with alternate rhymes or a total of seventy-five
 verses. The poetic structure is that of the capitolo.
 Unlike Inv. 56 there is no added final line at the end of
 the poem. The continuous rhyme scheme is as follows:
 aba bcb cdc, etc.

The opening lines of this lauda as they appear
 in Ven 145 on folio 65r follow:

Se gratia per gratia render me convieni
 Possa non sento in me ne anch' ingegno
 A sodisfar di tanti duoni e bieni

Ma rengratiando al tuo piacer m'asegno
 Chiamo vendetta del mio gran peccato 5
 Non sia yhesu per la vertu del legno

Nel qual per noi el tuo sangue sacrato
 Sparger volesti e noi ricompensare
 Bem mai vegio yhesu quanto so amato

Quando non penso le tue pene amare 10
 Crudele et aspre e sopr'ogni dolore
 E ancor dime non ti puoi [?] [s]atiare.

Cf. Inv. 29, Txt. 5 and see ibid., Mu.La. 14 for a musical setting of this text.

Poetic form: capitolo.

Inv. 58, Txt. 24 Alçando gl'ochi vidde nell'oriente

This last of the five laude attributed to "frater pauperculus" appears in Tenneroni, p. 53, with the following incipit: "Alzando li occhi vidi ne l'oriente" and in Feist as No. 45, p. 120, with the incipit "Alçando gli ochi viddi nel oriente" and with the annotation "Anfang 2 Mal." In both inventories as in the case of the preceding four laude texts, Ven 145 is the only manuscript source given. The poetic form is again that of the capitolo and Feist, p. 120, No. 45, notes that the beginning should be repeated. See also Reese, Music in the Renaissance, 2nd ed. rev. (New York: W. W. Norton, 1959), p. 162, who states that the capitolo is without a ripresa and differs from the frottola, in that each tercet-line has its own music repeated in each stanza and that the final quatrain when present has its own music. According to Einstein, The Italian Madrigal, I, p. 97, the same tune was not repeated over and over again but was varied by the singer and ornamented with flourishes; further, only selected lyrical culminating points of the poem were set musically. The remaining portions were recited. Instrumental interludes separated the stanzas and also served for the setting of

the final quatrain, the music of which varied from that employed by the tercet stanza. The opening lines of this lauda in honor of St. Francis follow:

Alçando gl'ochi vidde nell'oriente
Un'angel nuovo ch' portava 'l segno
Del vivo idio e piu ch'al sol lucente

E li suoi raçi nel felice regno
Tanto splendor porgeva e tanto lume 5
Che tutto 'l ciel di cio pareva pregno

E gl'acti honesti cum li suoi custume
Eran conformi a buon senbianti e gesti
Del salvatore che e di tal fonte el fiume

Or se veder ormai te vesti 10
Intendrai che fu Francesco sancto
Se lo'ntellecto nel suo libro desti

For a modern transcription of this entire lauda see Franca Ageno, "Laudi in onore di S. Francesco e di S. Bernadino da Siena" in Miscellanea Francescana, XXXVI (1936), facs. I-11 (estratto), pp. 263-264.

Poetic form: capitolo.

Inv. 59, Txt. 25 Gratuletur grex minorum

For a transcription of this sequence in honor of St. Francis, see Kehrein, Sequenzen, p. 389, No. 567, and Mone, III, p. 308. The opening two stanzas as they appear in Ven 145 follow:

Gratuletur grex minorum
leta promens vota
cuius dux normaue morum
carnis mole mota
celis ecce datur.

Qui sigillo summi regis
carne consignatus
sub vexillo sue crucis
tres distinguit status
quibus quis beatur.

For a musical setting of the final two stanzas of this sequence refer to Inv. 34, Mu.La. 19, O francisce pater pie.

Poetic form: sequence.

Inv. 60, Rubric 16

Plures alias et diversas sequentias canit
ecclesia ad honorem beati patris nostri francisci
cuius meritis et precibus ad celorum regna perducatur
nos dominus ihesus christus.

Translation:

The assembly sings many other [songs] and various sequences in Church in honor of our blessed father Francis by whose merit and grace we are led to the kingdom of heaven through our Lord Jesus Christ.

The above remark immediately follows the sequence Gratuletur grex minorum, Inv. 59 in Ven 145, folio 68v and applies to both Inv. 58, a lauda in honor of St. Francis and Inv. 59, a sequence in honor of the Saint, a partial musical setting of which appears in Inv. 34 as mentioned above.

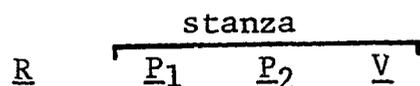
Inv. 61, Txt. 26 Se per speranza o per nullo exorare

This bilingual lauda, containing only one Latin phrase: "ecce agnus dei," Ven 145, folio 71r, line 7, is in honor of Saint John the Baptist. It appears listed on folio 58v of Ven 145, following the five laude ascribed to "frater pauperculus" at the very bottom of

the leaf (see Inv. 53).

This lauda opens with a 4-line ripresa which is followed by eleven 8-line stanzas--a total of ninety-two lines of text and for the most part eleven syllables in length. It is primarily a song of petition and only occasional reference is made to the events in the life of the Saint with the presumption that these are already well-known; see Mone, III, p. 53.

The poetic organization is as follows:



Poetic scheme: abba ab ab bccd

and it may be described as a ballata maggiore. The opening lines of this lauda as they appear in Ven 145 follow:

Se per speranza o per nullo exorare
Premio o mercede alcuna se raquista
Tu glorioso Giovanni baptista
Del servo tuo digna i preghi ascoltare

Or porgi a preghi il perspicace audito
E d' il mio pecto i ferventi sospiri
Ascolta e vedrai come son ferito
Si dolce fiama si che i mei desiri
In te son posti e non in altri viri
Adunche padre tu mio duca e guida
Dricci al mio ingegno el qual in te si fida
Si ch'io te sappia amando seguitare.

See Mone, III, pp. 54-55 for the complete text with the exception of one missing line; cf. Ven 145, folio 70v, line 8 "De te dilecto mai debba manchare," with Mone, III, line 68.

Poetic form: ballata maggiore.

Inv. 62, Rubric 17

Translation: The same

This remark follows the "Amen" of Inv. 61 and indicates that the poetic text which follows is also in honor of John the Baptist.

Inv. 63, Txt. 27 Gloriosus vir baptista

This Latin text in honor of St. John the Baptist contains eight stanzas of four lines each, the first three lines of which are eight syllables in length while the final line contains seven syllables.

The text for the opening sixteen lines as it appears in Ven 145 follows:

Gloriosus vir baptista
dum in vita foret ista
sit precusor agonista
et vates egregius.

Hic athleta vir propheta 5
Stans sub meta mente leta
que predixit sunt completa
patefacta numeris.

Ventre clausus exultavit
senxit christum quem amavit 10
in deserto predicavit
premonstravit digito

Abstinentio fuit vitae
non invite stans in vite
famulando christo rite 15
toto corde subdito.

For an edition of the complete text see Mone, III, pp. 51-52.

Poetic form: sequence.

Inv. 64, Rubric 18

Translation: The Church assembly sings this sequence in honor of Saint John.

This remark follows the "Amen" of Inv. 63 and has the appearance of introducing Inv. 65.

Inv. 65, Txt. 28 Helisabeth Zacharie

This Latin sequence according to Rb. 18, Inv. 64, was intended to be sung by the assembly in Church, supposedly in the place of the Italian "laudes vulgares" which were not permitted for liturgical services because their texts were in the vernacular. The opening four words of this text survive in an antiphon for Lauds and for the Hours for the Feast of the Nativity of Saint John the Baptist, June 24, Antiphonale Monasticum pro diurnis horis Ordinis Sancti Benedicti, 1934, p. 924. The opening twenty-seven lines of this sequence as they appear in Ven 145 follow:

Helizabeth Zacharie
magnum virum in hac die
gloriosa genuit

Qui virtutum vas sincerum
inter natos mulierum 5
principatum tenuit.

Nondum natum senex regem
nasciturum juxta legem
sine viri semine

Deum senex in hac die 10
tanquam nucleum in nuce
conditum in virgine.

O quam bonus puer natus
 salvatoris angelus.
 Incarnati nobis datus 15
 verbi vox et bajulus.

Non precedit fructus florem
 sed flos fructum juxta morem
 Agri pleni dans odorem
 mentibus fidelium. 20

Viam parat et ostendit
 ubi pedem non offendit
 qui per fidem comprehendit
 verum dei filium.

Lege vite sub angusta 25
 mel silvestre cum locusta
 cibum non abhoruit . . .

For an edition of the complete text see Mone, III, pp. 52-53 in which line 13 is omitted. Cf. with Kehrein, Sequenzen, p. 258, No. 359, for concordance with another manuscript. The text given in Kehrein is identical with that which appears in Mone III.

Poetic form: sequence.

Inv. 66, A Prayer in Prose

Translation: A most excellent oration (prayer) to blessed John the Baptist.

Inv. 67, Rubric 19

Translation: The following "laudes" either hymns or sequences in honor of the most glorious John the Baptist were composed by a devout "frater" of minor orders.

Inv. 68, Txt. 29 Gaudeat celi triumphator cetus

This Latin hymn contains a total of fourteen strophes in Sapphic verse--a type of verse used by Sappho

and described in the Webster Dictionary as follows:

"especially a logoaedic pentapody with a dactyl in the third place":

- u | - u | - || u u | - u | - u

The Sapphic strophe contains three lines with the above syllabic accentuation, followed by a line in Adonic verse which consists of a dactyl (- u u) followed by a spondee (- -) or a trochee (- u):

- u u | - - ; or - u u | - u

The opening lines of this hymn as they appear in Ven 145 follow. The scansion indicating the syllabic accentuation has been placed above each of the opening eight lines:

- u -	u -	u u - u	- u	
Gaudeat	celi	triumphator	cetus	
- u	- u -	u u -	u - u	
Orbis	exultet	laudesque	depromat	
- u	-	u -	u u -	u - u
Namque	per	lustris	natus est	Johannes
- u	u - u			
Vates	et	infans.		
- u -	u -	u u - u	- u	
Concinat	melos	angelorum	chorus	
- u -	u -	u u - u	- u	
Ceterum	omnes	celicique	cives	
- u	- u -	u u - u	- u	
Vultu	benigno	gratulentur	tibi	
- u	u - u			
Nate	formose.			

Jam jam natalis celebris illuxit
 Dies optate militis insignis
 Cuius in ortu iocundantur orbis
 Almi penates -

Felix o puer ablactatus nundum
 Jam qui collega superum effectus
 Hodie sacras vagis inter ulnas
 Matris excelsi -

.

and the final stanza:

Tibi rex Christe decus et potestas
 Honor et virtus sitque patri cum quo
 Semper et sancto flamine per cuncta [sic]
 Secular regnas. Amen:-

Poetic form: hymn.

Inv. 69, Rubric 20

Translation:

A hymn for evening worship for the solemnity of the Feast of St. John the Baptist, and it is sung to the musical setting, Virginis proles [a song in honor of the offspring of the Virgin].

This remark immediately follows the "Amen" of Inv. 68.

According to Apel"

The Office Hours were not instituted together at a given date but developed gradually during the first six centuries of the Christian era. The earliest was the Night Office called Virgils (vigilae, wakening), which had its origin in the custom of keeping watch the night before Easter in the expectation of the reappearance of Christ. Later this custom was observed weekly before each Sunday, though no longer as a continuous gathering during the entire night. In the fourth century we find it divided into three separate Prayer Hours: one at sunset, when lamps were lighted, and therefore called lucernarium (lux, light); one after midnight, and one at sunrise called laudes matutinae (morning praise). Eventually these received the names Vespers, Matins (subdivided into three Nocturns), and Lauds. Terce, Sext, and None originally had

the character of private Prayer Hours, held in the family or in small groups. The Rule of St. Benedict dating from c. 530 is the earliest document containing the complete course of all the eight Office Hours.

For this quotation see Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 14.

For the Divine Office established by the laudesi refer to p. 55 ff. in this dissertation; also see p. 27 ff. for the non-liturgical prayer meetings held by the laudesi. The Latin language was required at liturgical functions; however, these Latin laudes in honor of St. John the Baptist indicate an infiltration of newly composed Latin texts to be sung to previously composed musical settings as a substitute for the Italian popular laudes which were sung at non-liturgical services.

The musical setting referred to here as "Virginus proles," may be that used for the Italian lauda: O vergine bella gratiosa et pura, see Inv. 38 for the music and Inv. 85 for the text, and Inv. 53, Rb. 15.

For the use of Latin sequences, hymns and popular laudes by the Bianchi in their processions and prayer meetings held in the church, see Sercambi, Croniche, II, p. 320ff. and refer to pp. 105-107 in the present study. In the Croniche all three forms of songs are described as lalde.

Inv. 70, Txt. 30 Plaudat nunc sacra soboles et omnis

This Latin hymn in honor of St. John the Baptist

Hic puer omni peditus virtute
 Belliger uti animosus gigas
 Iter agressus yspidum tutavit
 posteris cunctum

.

and the final stanza:

Tibi rex christe decus et potestas
 Honor et virtus sitque patri cum quo.

Poetic form: hymn.

Inv. 71, Rubric 21

Translation:

A hymn of the feast of Lauds for the same [St. John the Baptist] follows, and it is sung to the musical setting of Ut queant laxis.

Inv. 72, Txt. 31 O decus patrum baptistaque princeps

This Latin hymn contains a total of 13 stanzas, of which the thirteenth and last is identical with the final stanza of Inv. 68 and Inv. 70. The entire four lines are written out here as in Inv. 68. The metric organization of this text is identical with that of Inv. 68 and 70. The text for the opening twelve lines and for the final stanza follows:

O decus patrum baptistaque princeps
 Trinique nexus angelorum alga
 Vite dux splendor redemptoris nostri
 Inclite prece -

O sator virgo o benigne pater
 Tibi ter triplex yerarchia pandit
 Laudes ymnos que armonia pari
 Neumate dulci -

O miles alme gloriose prolis
 Gaudium mundi patre pietatis
 Unica nostrum spes atque dulcedo
 Arbiter legum.

.

and the last stanza:

Tibi rex christe decus e potestas
 Honor et virtus sitque patri cum quo
 Semper et sancto flamine per cuncta
 Secula regnas. Amen.

According to Rb. 21, Inv. 71 O decus patrum should be sung to the musical setting of Ut queant laxis, but there is no indication as to which musical setting should be employed. It is of interest that the text of Ut queant laxis is organized into Sapphic strophes, and that a Gregorian chant setting appears in the Liber Usualis, p. 1504, where it is described as a hymn for the Feast of the Nativity of St. John the Baptist (June 24) to be sung at Second Vespers. See Inv. 35 for a polyphonic setting by Binchois in faulx . bordon style.

The opening two stanzas of this text as it appears in Liber Usualis follow:

- u| - u|| - u u| - u| - u
 Ut queant laxis resonare fibris
 Mira gestorum famuli tuorum,
 Solve polluti labii reatum
 Sancte Joannes

Nuntius celso veniens Olympo,
 Te patris magnum fore nasciturum,
 Nomen et vitae seriem gerendae
 Ordine promit.

Poetic form: hymn.

Inv. 73, Rubric 22

Translation:

In the name of the Lord Jesus. Amen. Another new hymn in honor of the decapitation of blessed John the Baptist begins here in the same meter and is composed by the same frater and it is sung to the musical setting of the hymn in honor of the Trinity.

See Inv. 53, Rb. 15 where Padre del cielo (Inv. 24 music, Inv. 54 text) is described as a hymn in honor of the Trinity.

Inv. 74, Txt. 32 Exultet orbis pariterque polus

According to Inv. 73, Rb. 22, this Latin hymn is organized in the same Sapphic strophe as the preceding ones. Perhaps this text was intended to be adapted to the musical setting of the oda, Padre del cielo. The twelfth and last stanza of Inv. 74 quotes the opening two lines of the same final stanza which appears at the end of the preceding Latin hymns composed in Sapphic strophes, Inv. 68, 70, and 72.

The opening lines of Exultet orbis as they appear in Ven 145 follow:

- u | - u | - || u u | - u | - u
 Exultet orbis pariterque polus
 Astriger almi militis depromat
 Exitus acta martiris baptiste
 Sancti Johannis -

Letus in laudes chorus angelorum
 Tonet amene ressonans in astris
 Seriem sacre passionis pandat
 Incliti natis -

Hic nam prelustris christi prothomartir
 Extat o felix ortus et occasus
 Quo tellus gaudet gaudentque celorum
 Turbe felices -

Poetic form: hymn.

Inv. 75, Rubric 23

Translation:

A hymn for night worship in honor of the beheading of the same John the Baptist to be sung to the music of Iste confessor.

Again there is no reference by the scribe to the specific musical setting. According to Apel, Gregorian Chant, p. 424, the text is organized in Sapphic meter as is the text of Inv. 76. The opening two stanzas quoted from the Liber Usualis, p. 1177, follow:

Iste Confessor Dómini, coléntes
 Quem pie láudant pópuli per órbe,
 Hac die laétus méruit suprémus
 Láudis honóres.

Qui piús, prúdens, húmilis, pudícus,
 Sóbriam dúxit sine lábe vítam
 Donec humános animávit áurae
 Spíritus ártus.

Iste confessor appears in the Liber Usualis as a hymn to be sung at Second Vespers for a confessor bishop.

Inv. 76, Txt. 33 O gemma nitens rosei candoris

The text for the opening lines and closing two lines of this Latin hymn follow:

O gemma nitens rosei candoris
 Cur sic fedaum rabies herodis
 Ut mollem sacri corporis invadat
 Predo crudelis.-

Actenus furens lactantes in fecit
 Alter herodes impius et alter
 Nunc sacrum fundit sanguinem fidele
 Christi preconis.-

Quid namque neque iudex ymo reus
 Properas vegnum temeraro num quod
 Foret pudori prophanare templum
 Censor infelix.-

.

and the last stanza

Tibi rex christe decus et potestas
 honor e virtus sitque patri cum quo [.]

Inv. 77, Rubric 24

Translation:

A hymn in honor of the same [St. John the Baptist]
 for Lauds, and sung to the musical setting
Virginis proles.

This text in honor of Mary may have been intended
 to be adapted to Vergine bella.

Inv. 78, Txt. 34 Perge iam pater visiturus perge

This Latin hymn, twelve stanzas long, ends with
 the same final stanza with which the preceding five
 Latin hymns end. All six texts, in Sapphic strophe, are
 composed by the same monk of minor orders and are in
 honor of Saint John the Baptist. Of interest is the fact
 that the final stanza of Inv. 78 contains four lines
 while that of Inv. 70 contains only the opening two lines
 yet Rb. 20, Inv. 69 and Rb. 24, Inv. 77, which precedes
 each of these two Latin poems, prescribes that both
 should be sung to the musical setting Virginis proles or

Vergine bella, a positive confirmation of how flexible the adaptation of a new text to a previously composed musical setting could be. The opening lines of this Latin hymn and the final stanza follow:

Perge iam pater visiturus perge
 Turbas lugubrem et quem prodidisti
 Nobis ostende patribus et illis
 Christi triumphum.-

Propera perco percuntatus diu
 Preuius belli nuntia tropheum
 Specu ploratus et solare plebis
 Tetro degentis.-

Iterum sonet tuba precursoris
 Revehat verbum virtutemque verbi
 Terrat et clara vox clamantis omnis
 Trenerum manes.-

.

Tibi rex christe decus et potestas
 Honor et virtus sitque patri cum quo.
 Semper et sancto flamine per cuncta
 Secula regnas. Amen.-

Poetic form: hymn.

Inv. 79, Preface in Prose.

Translation of text incipit:

New preface for the nativity of the same most
 glorious John the Baptist the precursor of
 Christ.

The text of the Preface opens and closes with the following words:

O Eterne deus . . . supplici confessione dicentes.
 Sanctus. sanctus. Sanctus.

Inv. 80, 81, A series of laude, Rubrics 25-38:

Rubric 25.

Translation: I found these following laudes in the

church of Saint John of Lateran at Rome in honor of John.

The succeeding laudes are in honor of both Johns-- John the Baptist and John the Evangelist. Some are in honor of the two Johns while others are dedicated to one or the other. See Mone, III, 55-57 for transcription of the text from the manuscript Karlsruhe, o. No. v, 1440. Bl. 68 and for the following annotation:

In diesem Liede sind die beiden Heiligen zusammengestellt, weil sie gleichen Namen haben, gewöhnlich werden Heilige in den Liedern verbunden, die gleichen Festtag haben, wie Petrus und Paulus, Simon und Judas u.s.

Translation:

In these songs the two saints are placed together because they have the same names; it is customary to join saints together in the same songs who have the same feast days as Peter and Paul, Simon and Thaddeus and others.

A total of eleven stanzas appear in Ven 145. A rubric introduces each of the first eight stanzas indicating the one, the other or both Johns to which the particular text is dedicated. Stanzas Nos. 1, 4, 6 are in honor of John the Baptist, see Rb. 25, 28, 30; stanzas Nos. 2, 5, and 7 are in honor of John the Evangelist, see Rb. 26, 29, 31; stanzas Nos. 3 and 8 are in honor of both Johns, see Rb. 27 and 32. These eleven stanzas appear to have been performed by two individual soloists who joined forces for the stanzas dedicated to both Saints, see Rb. 27.

Translation: "To both and at the same time."

Rb. 32 which introduces stanza No. 8 "in honor of both

now say" indicates specifically the recitation of this stanza as do Rb. 33 which precedes stanza No. 9, "together say the prayer at the same time," and Rb. 34 "to both appeal, praying [in speech]," which precedes stanzas Nos. 10 and 11.

Two 4-line stanzas follow. The first is described by Rb. 35, as "verse" and the second by Rb. 36 as "response." Both are in honor of the two Saints. This string of laude closes with Rb. 37 and 38 announcing an oration in honor of both Saints.

The opening three stanzas as they appear in Ven 145 with a translation of the rubrics which precede stanzas Nos. 2 and 3 follow:

No. 1

Ave gemma claritatis
speculum tu sanctitatis
dignitate sempiterna
mundi decus et lucerna
martir virgo simphonista
Johannes christi baptista.-

Rubric 26: "to the same John the Evangelist"

No. 2

Ave virgo preelectus
et preceteris dilectus
cui amoris multa signa
christus dedit laude digna
tibi ille dedit ista
Johannes evangelista.

Rubric 27: "to both Saints together"

O quam pulcre due rose
et olive speciose
O quam preclara lumina
[et] paradisi flumina
O celestes margarite
laude et honore vite.

Mone, III, p. 56 describes the entire sequence of stanzas, the verse and response as "Oratio de S. Johanne baptista et Johannes evangelista." There is no proof in Ven 145 that some of these Latin "laudes" were sung but it is the hypothesis of this writer that those not designated as prayers may have been sung by soloists. Refer to p. 53 in this study.

Inv. 82, Rubric 39

Translation: in honor of the Blessed Virgin.

Inv. 83, Txt. 36 Verbum bonum et suave

Refer to Inv. 52 in this study for a parody of this text. According to Mone, II, p. 75, this song was well known during the thirteenth, fourteenth and fifteenth centuries as is attested to by the numerous manuscripts in which it is contained. See Mone, II, pp. 75-76 for concordances with the manuscripts. For editions of the text see Mone, ibid., p. 75; Kehrein, Sequenzen, p. 206, No. 268, and Daniel, II, pp. 93-94.

The text as it appears in Ven 145 follows:

Verbum bonum et suave.
 personemus illud ave:
 per quod christi fit conclave
 Virgo mater filia

Per quod ave salutata
 mox concepit fecundata
 virgo david stirpe nata
 inter spinas lilia

Ave veri salomonis
 mater vellus gedeonis
 cuius magi tribus donis
 laudant puerperium.

Ave solem genuisti
ave prolem protulisti
mundo lapso contulisti
vitam et imperium.

Ave sponsa verbi summi
maris portus signum dumi
aromatus virga fumi
angelorum domina.

Supplicamus nos emenda
emendatus nos commenda
tuo nato ad habenda
sempiterna gaudia. Amen.

Inv. 84, Rubric 40

Translation: An excellent laus in honor of the
glorious Virgin.

Inv. 85, Txt. 37 Vergene bella gratiosa e pura

Refer to Inv. 38 for the musical setting of this
Italian lauda and to Inv. 53, Rb. 15, where the above
is listed as a popular Italian lauda. See also Inv. 69
and Inv. 77 where Virginis proles is interpreted as
referring to the musical setting of this laude.

The text of the opening lines as they appear in
Ven 145 follow:

Vergene bella gratiosa e pura
Abi di me e di mia vita cura

Regina del cielo e di beati luce
Che soprogn' altra stella il tuo splendore
Raliegra il mondo capeccator produce
Ferma speranza pero per tuo amore
Ciascun cum laude e canti a te fa honore
Poi che maggiore. dite non a natura

Magior di tutti e sopro gli angioli sei
Magnifica di cieli imperatrice
Dove te piaccia oldir i preghi mei
Che dogni gratia sei ferma radice
E soprogn' altro electo piu felice
Pero felice. A te la grande altura.

O magna donna che portasti il verbo
 Ch'el ciel caper non puo ne tutto'l mondo
 E questa summa laude io te riserbo
 Che soprogn' altro honore e il pui profondo
 E chi saper vuol l'altro io gli rispondo
 Che fu el secondo la tua castita pura.

.

Following the last stanza appears the text of the ripresa
Ven 145, fol. 84r as follows:

Vergene bella gratiosa e pura
 Abi demi [sic] e de [sic] mia vita cura.

Poetic form: ballata minore.

Inv. 86, Prose Reading

Repperit Eutropius in Annalibus romanorum unam
 epistolam scriptam: senatoribus rome per lentulum
 romanum se repperientem in partibus Judee
 Temporibus octaviani Cesaris cum ex diversis
 mundi partibus. Illi qui pre erant provincus
 scriberent senatoribus qui Rome erant Novitates
 que per mundi climata occurrebant. Quidam
 nomine lentulus habens officium impartibus Judee
 herodis Regis scripsit Senatoribus sic:

Apparuit temporibus istis et adhuc est homo magne
 virtutis nominatus christus Jhesus qui dicitur
 agentibus propheta veritatis quem euis discipuli
 vocant filium die Sussitans mortuos et fanans
 omnes Langores....

PART II

Inv. 87, Two sofège exercises

Sancte nicolae doce me cantare
 Sancte francisce inclite,
 duc nos ad gaudia in te

Translation:

Saint Nicholas teach me to sing;
 Saint Francis incline your ear, lead
 us to joy in thee

Two sofège exercises set to invocations, addressed to two Franciscan saints are followed by one textless sight-singing exercise based on intervallic skips.

Inv. 88, Theory and Rubrics 41, 42, 43, 44 and 45

The Guidonian hexachord and its system of mutation for the teaching of sight-singing was used during the Middle Ages and is still in use today except for a few minor changes. See Grout, A History of Western Music, rev. ed., 1973, pp. 59-61. An exposition of the Guidonian system of mutation is presented on folio 86v-87r of Ven 145. Musical illustrations appear above each of the theoretical statements which are quoted above in Inv. 88 and the translations of which follow:

1. Rb. 41: "The first mutation concerning  square [B-natural] is in natural."

The hexachord on C was known as "the natural," a natural sign  appears in s.1 before E to indicate that a half

step occurs between the third and fourth degrees (mi-fa) of the hexachord.

2. Rb. 42: "The second mutation of the natural [hexachord on C] in soft b [B flat]."

The hexachord on F, known as "soft" or molle uses the B-flat so that in this mutation a half step occurs between the third and fourth scale steps (la-ti).

3. Rb. 43: "The third [mutation] concerning soft b in b square."

The hexachord on G is known as durum or "hard" because it uses the B-natural.

4. Rb. 44: "Also a different mutation concerning soft b [or B-flat] in the natural [hexachord on C]."
5. Rb. 45: "Also a mutation concerning b square [or B-natural] in the natural [hexachord on C]."

In order to learn any melody which exceeded a six-note range it is necessary to change from one hexachord to another. This is done by the process of mutation whereby the same note, common to two different hexachords acts as a pivotal note in the same manner as a chord common to two different keys behaves in the process of modulating from one key to another. On the same note, one hexachord was abandoned and a new one pursued. For a more in-depth explanation see Grout, ibid., pp. 59-61.

Inv. 89, Rubric 46

Translation: First tone begins in this manner and has the above flex, and mediant and final and eouae.

Musical notations appear above this text for the various sections of the psalm tone described in the rubric. The endings underlayed by eouae furnish the notes for the setting of the text "in saecula saeculorum. Amen." Inv. 89 is the first of two settings of psalm tone 1 and it appears on folio 87v. The F-clef has been erroneously placed a third above the correct position for psalm tone 1.

Inv. 90, Rubrics 47-54.

Rb. 47 is a second corrected version of psalm tone 1 appearing on folio 88v with the F-clef appearing in its proper place. See Liber Usualis, p. 113.

Psalm tones 2 through 8 follow on folio 87v-90r with the musical notation for each of these tones under-scored by the same rubric which appears for psalm tone 1. See Liber Usualis, pp. 114-117 for a modern facsimile of the eight musical settings of these psalm tones.

Inv. 91, Mu.La. 24, Txt. 38 Zacheus arboris ascendit stipitem

For the complete text of this work see Dréves, Analecta Hymnica, Vol. 1, p. 149, No. 147.

Four strophes only are contained in Ven 145 of which the opening two strophes and the final one follow:

Zacheus arboris ascendit stipitem.
Ut yhesum carneret celorum hospitem

Yhesus dum transiens sursum respiceret
Zacheo imperavit ut descenderet

.

Laudetur deus ad quem sancta trinitas
 Uni trino dicamus deo gratias. Amen.

Eight pairs of lines, each line twelve syllables in length and each pair having its own rhyme appear in Analecta.

The eighth strophe which appears in this source (Vol. I, p. 149, No. 147) follows:

Laus tibi sit e honor sancta trinitas
 Deo dicamus infinitas gratias.

Dréves classifies the text as belonging to a large group of "Benedicamus domino . . . deo dicamus gratias 'Ruf Lieder'" (call songs) all of which end with some part of the text or the entire text of this short Latin verse and response interpolated into its final strophe. Cf. the final strophe which appears in Ven 145, Inv. 91. For a discussion of this type of composition refer to "Notes" Inv. 20, Mu.La. 5, Txt. 3 Qui nos fecit ex nichilo.

This is the first musical setting appearing in Ven 145 which makes use of black and red square notation to indicate two separate vocal lines; for a discussion of the musical style and the notation of Inv. 94, Mu.La. 27 see p. 250 in this study. For a facsimile and transcription of Inv. 91, see No. 1, pp. 362-364.

Poetic form: sequence.

Musical form: conductus.

Inv. 92, Mu.La. 25, Txt. 39 Puer nobis nascitur

This song in honor of the nativity of Christ is a "call song" the last stanza of which ends with the text "Benedicamus domino." Four 4-line stanzas appear in

Ven 145. Most of the lines are seven syllables in length with the exception of lines 2 and 10. The entire text as it appears in Ven 145 follows:

Puer nobis nascitur
 rector angelorum
 in hoc mundo pascitur
 dominus dominorum

In presepe ponitur 5
 sub feno asinorum
 cogoverunt dominum
 christum regem celorum

Hinc herodes timuit 10
 magno cum tremore
 infantes et pueros
 occidit cum dolore

Alpha o et o et o
 alpha o et o et o
 alpha o et o et o 15
 benedicamus domino Amen:.

For a slightly varied version of this text see Mone, I, pp. 64-65 wherein an additional stanza is also included. The musical setting of this text contains four musical phrases each four measures in length; the popular triple rhythm of Verbum caro appears almost without variation throughout this work. Refer to "Notes" Inv. 20, Mu.La. 5, Txt. 3 for a discussion of a "call song." For a facsimile and transcription of Inv. 92 see No.2, pp.365-367. Musical form: hymn.

Inv. 93, Mu.La. 26, Txt. 40 Pange lingua gloriosi

This is the second musical composition appearing in Ven 145 which makes use of black and red notation to indicate two separate vocal lines. The voice in black notation is the lower one; it moves in longer note values

and resembles a cantus firmus. The voice in red notation is the top one; it moves in faster note values and resembles an ornamented discantus. The entire text for this hymn follows on folio 92v of Ven 145. The text is the same as that which underlays the Gregorian chant setting in Liber Usualis, pp. 957-959, but there is little similarity between the Gregorian chant melody and the musical setting contained in Ven 145. In Liber Usualis, p. 957, the chant setting is described as a hymn to be sung at 2nd Vespers on the feast of Corpus Christi. See ibid., p. 950, where a second setting of this hymn follows the Mass and is appointed to be sung during the Procession on this feast. For a further discussion of the music refer to p. 358 in this study and for a facsimile and transcription of Inv. 93 see No. 12, pp.406-410.

Poetic form: hymn.

Musical form: cantus firmus elaboration ABCA'B' and Coda.

Inv. 94, Mu.La. 27 Benedicamus domino

This composition in black and red square notation carries the cantus firmus of the Benedicamus Domino sung "On Solemn Feasts at Lauds" in the black notated line. See Liber Usualis, p. 124. Refer to p.336 in this study. For a facsimile and transcription of Inv. 94 see No. 3, pp. 368-370.

Inv. 95, Benedicamus domino

This Gregorian chant setting is almost identical with the setting contained in Liber Usualis, p. 125, to

be sung "on Double Feasts at Lauds."

Inv. 96, Benedicamus domino

See Liber Usualis, p. 125, where it is introduced by the caption: "At 2nd Vespers."

Inv. 97, Ite missa est alleluia

This Dismissal for Mass is sung from Holy Saturday till Easter Saturday inclusive, see Liber Usualis, p. 19.

Inv. 98, Benedicamus domino

This Gregorian chant setting does not appear in the Liber Usualis, No. 801, 1952.

Inv. 99, Benedicamus . . . domino

The musical setting of this short verse appointed to be sung "On Solemn Feasts at 1st Vespers" appears in Liber Usualis on p. 124. The melismatic passage which separates the words "Benedicamus" from "domino" is interpolated with a textual trope in Ven 145 as follows:

Benedicamus [-] in laude ihesu qui sue
matri marie benedixit in eternum [-]
domino [.] Benedicamus domino

Translation:

Let us bless Jesus with songs of praise
for all eternity who blessed his own
mother Mary: let us bless the Lord.

Inv. 100 - 105, Ite missa est

Six settings of the short verse Ite missa est appear in Ven 145. Only two of these six settings appear in the Liber Usualis: Inv. 101 and 102. The former is

from Mass IV Cunctipontens Genitor Deus for Double Feasts, First Class. In Inv. 101 the first note of the incipit is omitted and this verse has a slightly different ending in Ven 145; cf. Liber Usualis, p. 25. Inv. 102, from Mass IX Cum Jubilo for Feasts of the Virgin, also has a slightly varied ending in Ven 145; see Liber Usualis, p. 43.

Inv. 106, Salve regina misericordie

This Marian Antiphon is sung at Compline "From the 1st Vespers of the Feast of the Blessed Trinity to None on Saturday before the 1st Sunday of Advent"; see Liber Usualis, p. 276. In Ven 145 the word "mater" is omitted in the opening phase and there are some melodic divergencies throughout; cf. Liber Usualis, p. 276.

Inv. 107, Regina celi letare alleluia

This Marian Antiphon to be sung "From Compline of Holy Saturday to None of Saturday after the Feast of Pentocost" (cf. Liber Usualis, p. 275), appears in Ven 145 with some slight notational and melodic variations.

Inv. 108, Ave regina celorum

This Marian Antiphon is sung "From Compline of Feb. 2nd until Compline of Wednesday in Holy Week"; see Liber Usualis, pp. 274-275. It appears in Ven 145 with some notational and melodic variations.

Inv. 109, Alma redemptoris mater

This Marian Antiphon is sung "From Vespers of Saturday before the 1st Sunday of Advent to 2nd Vespers of the Purification"; cf. Liber Usualis, pp. 273-274. It appears in Ven 145 with some variants.

Inv. 110, O celorum candor splenduit

This Latin hymn is in honor of Saint Francis. The text which underlays the musical setting in Ven 145 is as follows:

O celorum candor splenduit
novum sydus emicuit
sacer franciscus claruit
cui seraph apparuit

Signae cum caractere
in volis plantis latere
dum formans calicis gerere
ust [sic] corde opere

Inv. 111, Mu.La. 28 Verbum patris hodie

The Latin text which underlays this musical composition is a trope to the Benedicamus Domino. Vecchi describes it as a "prosa al Benedicamus. See Giuseppi Vecchi, "Tra monodia e polifonia" in Collectanea Historiae Musicae, Vol. II, 1957, p. 462. The text in Ven 145 appears to be closely related to that appearing in the Bolognese manuscript B1 Q11, folio 8v. A transcription of this setting is provided by Vecchi in ibid., p. 462. See ibid., p. 462, fn. 46 and 47 for other concordances. In Ven 145 only the text for the troped verse appears. For a setting of the response see the

Laudario manuscript Fn II.1.212, folio 73r, and for a facsimile and transcription of this response, see Johannes Wolf, Handbuch der Notationskunde (Leipzig: Breitkopf & Härtel, 1913), Vol. I, pp. 267-268.

The text for the verse which appears in Ven 145 follows:

Verbum patris hodie
processit ex virgine
virtutes angelice
cum canore iubilo.
[B]enedicamus domino.

and the text for the response which appears in Fn II.1.212:

Nato nobis hodie
de Maria virgine
externo regi gloriae
cum suavi iubilo
Deo dicamus gratias

Refer to pp. 65-67 in this dissertation for a description of Fn II.1.212. Cf. Inv. 20 wherein the fourth line of text is the same as the fourth line of text of Inv. 111. For a description of the music refer to pp.338-339 in this study. For a facsimile and transcription of Inv. 111 see No. 4, pp. 371-374.

Inv. 112, Mu.La. 29 Qui nos fecit ex nichilo

The text which underlays this musical setting appears to be another trope of the short verse and response: Benedicamus domino . . . Deo dicamus gratias.

The text which follows is a variant of Inv. 20:

Qui nos fecit ex nichilo 1
patri eiusque filio
sancto simul paraclito
Benedicamus domino.

Ad est nobis te trinitas
 et preclara solemnita[s] 5
 iam sol refulgit claritas.
 deo dicamus gratias.

Inv. 20 contains two 5-line stanzas of which line 4, "cum canore iubilo" and line 9, "tibi o sacra majestas" are omitted in Inv. 112 and line 8, "Vere fulgi da claritas" is a variant of line 7 of Inv. 112; for correct spelling of solemnita, line 5, see Inv. 20, line 8. Cf. also Inv. 7 for a unica setting of this text and refer to p. 175 in this study. For a facsimile and transcription of Inv. 112 see No. 5, pp. 375-379.

Inv. 113, Mu.La. 30 Verbum caro factum est

This is a second musical setting of the same text which underscores the opening Latin lauda contained in Ven 145 on folio 1r; see Inv. 1 and 121. Refer to pp. 170 and 265 in this study. For a facsimile and transcription of Inv. 113 see No. 7, pp. 384-387.

Musical form: ballata piccolo minore.

Inv. 114, Benedictus domine deus Israel

The opening verse of the Canticle of Zachary, "Blessed be the Lord God of Israel who visited his people and brought them redemption" (from Luke 1) underscores the same eight solemn tones used in the performance of the Canticle to the Blessed Virgin in Ven 145 (see Inv. 115). For the Gregorian Chant settings of the latter see Liber Usualis, pp. 213-218. For the text of the Canticle of Zachary see ibid., p. 223. This canticle is sung at the close of "Lauds of Feasts" and like a psalm it is usually

framed by an antiphon.

Inv. 115, Magnificat anima mea dominum

Eight settings of the opening verse of the Cantic of the Blessed Virgin Mary are contained in Ven 145. Seven are on the simple tones of the Magnificat, while the fourth setting is on the fourth solemn tone. The latter appears in Ven 145 on folio 106v, s.1. For the seven simple tones see Liber Usualis, pp. 207-213; for the fourth solemn tone see ibid., p. 216. Like the Cantic of Zachary, the Cantic of the Virgin My soul doth magnify the Lord (Luke 1:46-55) is a major cantic, assigned to Vespers which it closes and, when sung, it is similarly framed by an antiphon.

Inv. 116, Dixit dominus domino meo

This is the first verse of Psalm 109 set to the Gregorian chant psalm tones 1-8. See Liber Usualis, pp. 128-133. The use of diamond-shaped notes in conjunction with square shaped notes with both equal to each other in time value is of interest. For an example of this practice see Ven 145 folio 107v, s.1.

Inv. 117, Mu.La. 31, Txt. 41 Ave fuit prima salus

This Latin lauda is a Latin trope of the prayer Ave Maria gratia plena. Cf. Inv. 21, Mu.La. 6. For bilingual laude (texts only) with Italian glossings of this Latin prayer, see Inv. 42, 43, and 44. The text which follows the musical setting in Ven 145 contains seventeen

stanzas. All but two stanzas have four lines: stanzas ten and seventeen. In stanza ten the second line is omitted; see folio 109r, the space following the sixth line. See Mone, II, p. 99, line 42. Stanza ten follows as it appears in Ven 145 with the omitted line inserted from Mone.

Et post partum velut prius 41
 [virgo manens, te filius]
 descendit sicut pluvia
 in velus, ave Maria.

Only two lines appear in stanza seventeen, the opening and closing lines. See Ven 145, folio 109v, lines 2-3. Cf. Mone, II, p. 99, lines 65-68. The complete last stanza of the text follows as it appears in Ven 145 with the omissions quoted from Mone, II, lines 66-67:

Amen est finis salutis 65
 [aperiens vocem mutis;
 asperi nobis Maria]
 celi portas ad gaudia

Most of the lines contained in this text are eight syllables in length. The textual refrain Ave Maria closes each stanza with one exception--the last stanza. Stanza nine in addition contains a quote from the Marian Antiphon Salve regina; see Ven 145, folio 108v, the last line, and folio 109r, lines 1-2 and the refrain as follows:

In gentes movent prolium 33
 caro mundus demonium
 sed defende nobis o pia
O clemens ave Maria

Cf. Mone, II, ibid., line 35, wherein "nobis" equals "nos," which would give the line its correct number of syllables. For transcription of the text see Mone, II,

p. 99, in which a total of sixty-eight lines appears. In Ven 145 sixty-five lines, including those which underscore the musical setting, are contained. The musical structure of this lauda consists of four 4-measure phrases each set to one line of a 4-line stanza. Ave fuit moves in the popular triple rhythm of Verbum caro  with one difference: it opens on a pick-up beat. There is no refrain in this music, and each phrase contains an independent musical thought much the same manner as Puer nobis, Inv. 92, Mu.La. 25. Ave fuit is structured on a cantus firmus. For musical concordances with Bu 2216 and B1 Q15, see p. 135, fn. 60 in this study and p. 139, fn. 74. For a facsimile and transcription of Inv. 117 see No. 6, pp. 380-383.

Musical form: hymn.

Inv. 118, Mu.La. 32, Txt. 42 Sempre te sia in dillecto

The text of this Italian lauda is ascribed to Bianco Ingesuato in Laude spirituali di Feo Belcare e di altri (ed. Galetti, Florence: Molini e Cecchi, 1868), pp. 94-95, and by Feist, "Mitterlungen aus älteren Sammlungen italienischer geistlicher Lieder," Zeitschrift für romanische Philologie, Vol. XIII (1889), 176, No.

1192. See also Biordo Brugnoli, ed., Le satire di Jacopone da Todi (Florence: Leo S. Olschki, 1914), p. 407, No. 82 where this text is attributed to "del 'Giustiniani' (Ven. 1474) o del 'Bianco' (Giuntina)." Cf. Tenneroni, p. 238, wherein the incipit is given as follows: "Sempre ti

└ sie diletto / che'l mondo, anima mia ti sie in dispetto." ┘

In Ven 145 this lauda opens with a 2-line ripresa containing one 7-syllable line followed by an 11-syllable line divided into two phrases of 6 + 5 syllables with each phrase introduced by a capital letter in the manuscript. The two piedi reverse the order of the syllabic organization of the verses and open with an 11-syllable line, divided into two phrases of 7 + 5 syllables with each phrase introduced by a capital letter. The second line of the piedi contains seven syllables.

Ripresa Sempre te sia in dillecto
 Che'l mundo anima mia / t'abia in despecto

Piede 1 Se'l mondo te depresia anima mia.
 De zo habia leticia

Piede 2 Cristo cum li sui santi tenero questa via
 Fusendo sua amicia.

Volta Duncha senza pigrizia / Despresia el mundo
 Et ogni so dilecto

Following the music, text for two additional piedi appears as follows:

Piede 1 Se tu per cristo pati sei beata.
 godi se pena sente

Piede 2 essendo aFLICTA suelita e cazata
 da miei et da parinti [sic]

Each of the remaining seven groups of text contains six lines of text and appears to open with a 2-line volta and close with two 2-line piedi. The seventh or final group is the exception wherein the lauda ends with the opening line of the second piede.

The opening two groups of text which appear in Ven 145 on folio 110^{bis}r and the last group of text which

appears on folio 110^{bis} v follow, with the final lines of the poem quoted from Galletti, pp. 94-95, are as follows:

Volta Per che el demonio ti tempti
non te partiri dayhesu benedeto
Piede 1 se tuti gliomini ti regonno da nula
vile e in potente
Piede 2 como de ti pazo de ti si transtula
bene poy staze gaudente

Volta In nela vita presente
non voler esser grande ma abiecto
Piede 1 se uidicato sei per mal factor [sic]
seductore e falace
Piede 2 se apelato tu sey traditore
essendo tu verace

and the final text group

Volta Tormenti e passione
per amor de yhesu siano el tuo electo
Piede 1 richeza stato honor amici e fama
e sensual piacere
Piede 2 refutal tuto e ogni vilita a braza
[per liberta tenere:
Volta Se ti vuo' possedere
Tutta ti dona a Gesu benedetto.]

Poetic and musical form: ballata minore.

Inv. 119, Mu.La. 33, Txt. 43 Laudiamo yhesu/E la sua
sancta madre

The musical setting of the first strophe of this Italian lauda in honor of St. Francis is followed by thirty-five 4-line strophes (144 lines in all). See Feist, p. 148, No. 615, for manuscript concordances. In Ven 230 this lauda is introduced by the following incipit: "Laudemo yhu xpo. e la etc." See Tenneroni, p. 142, where the incipit is given as follows: Laudiam Jesu Christo ela so sancta madre. See ibid., and p. 22, No. 85, where the

authorship of this lauda is attributed to Jacopone da Todi. See Brugnoli, p. 407, No. 47 where this lauda is included among the spurious laude attributed to Jacopone. Most of the lines of this poem appear to contain or by the process of elision may be reduced to seven syllables. The lauda opens with a 5-syllable line, but if the word "christo" is added the length would be increased to the normal seven. The text of this lauda appears to lack a well-defined unified rhyme scheme. The opening fifty-seven lines as they appear in Ven 145 follow:

Laudiamo yhesu E la sua sancta madre Lo humele francisco Nostro devoto padre	
O spechio relucento seraficho in fiamato o canales valente san francesco beato	5
El mundo hav illuminanto per la tua humilitade la sancta caritade in te volse habitare	10
Benedeto francesco naso de dio electo tu solo porto el vanto senza alcuno difecto	15
Che guarda el to aspecto O templa el crucifixo como de ti fu dicto da quello grazia prophetare	20
Quando san johanne vide quel angelo volare in le tue carne scripti li signi de dio padre	
Quel fu un sevelare A la humana natura la eterna genitura. si te deveva signare.	25

O claro sancto lume de la gloria superna in quello superno fiume de la vita eterna	30
Sul monte de la vna siando ti levato el seraphico in fiamato gente vene a parlare	35
Et tuo tu in fiamato de tale visione in te fu transformato. la sancta passione	40
Cne per di redemptione sul legno de la croce christo portare la volfe per nuy tuti salvare	
O dolce padre mio a lora che sentisti qu'il signi de dio tu sili comprendiste	45
El sangue si vidisti como fonte venire. per cinque parte usire per ti santificare	50
Partita la visione del seraphim splendente uno in focato amore sentisti a la tua messie. . .	55

For a facsimile and transcription of Inv. 119 see
No. 11, pp. 402-405.

Poetic form: ballata maggiore.

Inv. 120, Mu.La. 34, Txt. 44 Virgene benedeta madre
del salvatore

The complete text of this lauda appears in Ven
145, folios 114v-116r and is as follows:

Virgene benedeta
 madre del salvatore
 Laude gloria et honore
 a te dona dilecta
 O dilectosi madre 5
 del cielo coronata

O delectosa madre
 de lo spirito sancto
 per ti candida rosa
 toito fu el nostro pianto 10
 per ti fan sempre canto
 li angeli tuquanti
 tute le sancte e sancti
 ciachun per ti dilecta

Per ti ciaschuno gaude 15
 in quel celesto regno
 per ti redendo laude
 al to figliol begnigno
 per cui ciaschuno e degno
 de veder sempre dio 20
 lo qual cum gran desiderio
 li peccator expecta

Expecta tuti qu'il
 che voglio retornare
 lo qual volse per elli 25
 lo so figliol mandare
 nel mondo ad incarnare
 de ti fontana viva
 de gli peccato monda
 tu fosti solamente 30

O regina iocundo
 d'ogni virtu lucente
 tu sey quela piacente
 a cui me recomanda
 prego trae de bando 35
 l'anima mia infecta
 [two lines are missing in Ven 145;
 a space appears in their p̄lace].

L'anima mia sbandita
 de la corte beata
 per ti sia rebandita
 dolce mia advocata 40
 per ti sia colocata
 per la bonta divina
 per ti alta regina
 l'amor in cor mi menta

L'amor mi sia donata per ti dona ioconda che me faccia infiamato de cor e menta monda l'anima site bonda	45
sempre sia ad amare quelo amor senza pare A qual sempre sto subiet[a]	50
Subiecto sto a quello amor consolatore et al divino agnelo et l'al padre factore al qual a tute hore laude e gloria sia et a ti madre pia	55
sopra ogni benedeta.	60
Benedeta et laudata sey tu alta regina per cui la gloria e data de la bonta divina l'anima mia se inchina a te con tuto el cor[e] desiderando amore e carita perfecta	65
Perfecta carita[de] Concede a tuti quanti gli electi in veritade i quili superne canti Si cum gli triumfanti laudiano senza falanza la divina substantia in trinita perfecta. Amen.	70 75

For another transcription of the text see Mone, II, pp. 425-426. For a variant of the text see Telesforo Bini, Laudi spirituali del Bianco da Siena (Lucca: G. Guisti, 1851), pp. 72-73, No. XXVI. For concordance with other manuscripts see Feist, p. 183, No. 1327 where the incipit is given as follows: "Vergene benedetta / Madre del salvatore." Cf. Tenneroni, p. 260 for the uncertainty of the authorship: in the Rossi manuscript, ibid., p. 17, No. 54, this lauda is

ascribed to Bianco da Siena; in the manuscript Par. 1037, Tenneroni, ibid., p. 18, No. 58 it is ascribed to Jacopone da Todi.

Musical form: ballata maggiore.

Inv. 121, Mu.La. 35, Txt. 45 Verbum caro factum est

Three musical settings of this Latin lauda appear in Ven 145, see Inv. 1 and 112 but only Inv. 121 includes additional text which follows the musical setting of the opening six lines. The complete text as it appears in Ven 145 follows:

Verbum caro factum est de virgine maria. In hoc anni circulo. Vita datur seculo. Nato nobis parvulo de virgine maria	5
Quos vetusta suffocat hos ad vitam revocat cum deus collocat. In virgine Maria.	10
Stelam solem protulit sol salutem contulit nichil tamen abstulit A virgine Maria.	
Fons de suo rivulo nascitur pro populo fracto mortis vinculo A virgine Maria	15
Ex divino munere non humano opere oritur in tempore De virgine Maria	20
Summi regis filius patris unigenitus nobis datur celitus A virgine Maria.	25

Ex puella regia. david regis filia nova surget pantula De virgine Maria	30
Sene viri copula florem dedit virgula, qui manet in secula. Cum virgine Maria	
De hac sacratissima omnium dignissima proles datur optima A virgine Maria	35
O beata femina cuius ventris sarcina in mundi lavit crimina Per virgine Maria	40
In praesepe ponitur natur lacte pascitur plaudit plorat geritur A virgine Maria	45
Joseph nato fruitur et abruptis noscitur verbum velo tegitur A virgine Maria	50
Ab angelus psalitur gloria pax dicitur a pastoribus quaeritur Cum virgine Maria	
Tres reges de gentibus yhesum cum muneribus adorant flexis genibus Cum virgine Maria	55
Aurum segnatur thusque sacerdoti puro miram dant morituro Cum virgine Maria	60
O pastores currite gregem vestrum finite deus vestrum petite. Cum virgine Maria	65

Octava circumditur
sacrum nomen in ponitur
yhesus christus dicitur
A virgine Maria 70

O prompta humilitas
illibata castitas
quam abstraxit caritas
De virgine Maria

Ex hac virga regis 75
sumi regis filia
in plena datur gratia
De virgine Maria

In bethlehem qui natus est
ierusalem de latus est
in templo praesentatus est. 80
A virgine Maria

A parentibus regitur
et in templo sistitur
senis brachiis ponitur 85
A virgine Maria

In humano corpore
vestium [de] purpore
descendit cum robore
A virgine Maria

The popularity of this lauda is attested to by its many appearances in manuscripts and printed collections of the fifteenth and sixteenth centuries. For two variants of this text see Mone, I, pp. 65-66 and ibid., II, pp. 80-82. For a Latin-Italian version see Mone, II, pp. 82-83, the opening text of which follows:

Verbum caro factum est
de virgine Maria

In questo anno gratioso
nel mondo pericoloso
nasce el signor vigoroso
de virgine Maria.

O beata sancta sposa
 madre de jesu gratiosa
 nasce la virtu nascosa
de virg[ine Maria]

and the last stanza

Semper sia laudato
 benedetto e rengratiato
verbum caro factum est
de virgine Maria.

See Fn II.XI.18, folios 171r-173v, for a text all in Italian with the exception of the opening refrain.

Strophes one, four and the final strophe follow:

Verbum caro factum est
de virgine maria.
 Della destra de dio padre
 verne el filglio ad incarnare
 Et de dio se fece madre
 La virgine maria.

In behtlehem [sic] quel gran signore
 pien de humiliatide
 nate picculo garçone
 della virgine maria.

Ad colui sia laude et gloria
 honor grande et victoria
 El quel vive in secula
 Colla virgine maria.

For an Italian trope of the opening two words see the incipit: "'Verbum caro,' dolce Maria, In altare dico osanna" in Tenneroni, p. 258.

For a German adaptation of the text see Mone, II, pp. 83-84. For the use of the opening Latin refrain of Verbum caro as the burden of a cantilena in the Anglo-Irish text collection, The Red Book of Ossory, see Manfred Bukofzer, Studies in Medieval and Renaissance Music (New York: W. W. Norton, 1950), p. 149, fn. 59; for the

entire cantilena see Robbins, "The Earliest Carols and the Franciscans," in Modern Language Notes, LIII (1938), p. 241.

Mone, II, p. 82, attributes the form of Verbum caro to that of the Italian lauda. Like the early form of the lauda the structure of Verbum caro consists of a 2-line ripresa, two 1-line piedi and a 2-line volta, the closing words of which echo the final text of the ripresa. The early form of the lauda has been described earlier in this study as a ballata piccola minore (see pp.39 and 44 in this dissertation). In the Oxford manuscript (O) folio 16 three stanzas are performed before the opening text of the ripresa returns, while in the Latin-Italian text version the opening text returns only after the final strophe. For an early edition of the text see Galletti-Molini, p. 110. For the adaptation of a new Italian lauda text to the Verbum caro musical setting, see ibid., p. 105, No. CCXL, wherein Facciam festa e guilleria by Feo Belcari is followed by the caption "Cantasi come - Se non mi pare, e come - Verbum caro, e a ballo." See also D'Ancona, Tavola, p. 495 wherein this Latin lauda appears.

Musical form: cantus firmus composition in the form of an Italian ballata piccola minore. For a facsimile and transcription of Inv. 121, see pp.394-398. For two other musical settings of this lauda contained in Ven 145 see Inv. 1, Mu.La. 1 and Inv. 113, Mu.La. 30.

Inv. 122, Mu.La. 36, Txt. 46 O crux fructus salvificus

The text which underlays a second musical setting
of this Latin lauda contained in Ven 145 follows:

O crux fructus salvificus vino fonte rigatus. Quem flos exornat fulgidus fructus desideratus	1
yhesus ex patre genitus yhesus liber signatus yhesus cuntorum dominus yhesus desideratus	5
yhesus promissus patribus yhesus prefiguratus yhesus emissus celitus yhesus ex[matre] natus	10
yhesus redemptor parv[u]lus yhesus infans fugatus yhesus puer proficiens yhesus vir baptizatus	15
yhesus panis exuriens yhesus victor temptatus yhesus nobis compatie[n]s yhesus nobis laxatus	20
yhesus pro nobis indigens yhesus in honoratus yhesus miranda faciens yhesus viris sensatus	
yhesus pecata diluens yhesus transfiguratus yhesus unguento redolens yhesus asselo latus	25
yhesus subditus serviens yhesus agnus oblatus yhesus amore fervidens yhesus amaricatus	30
yhesus cruore maduitus yhesus angustiatu yhesus avida venditus yhesus percusus gravitem	35

yhesus a turba valatus	
yhesus ter denegatus	
yhesus contemptus tirpitem	
yhesus vultu velatus	40
yhesus percussus gravitem	
yhesus coloficatus	
yhesus contemptus inlitem	
yhesus morte dampnatus	
yhesus illusus nequitem	45
yhesus false acusatus	
yhesus astrictus vinculis	
yhesus dure plagatus	
yhesus crucem banilans	
yhesus in naculatus	50
yhesus ferre egrediens	
yhesus veste nudatus	
yhesus altro se offerens	
yhesus in cruce levatus	
yhesus orbem cumcuciens	55
yhesus planctu rigatus	
yhesus matri opatiens	
yhesus fele potatus	
yhesus clamando moviens	
yhesus translacceatus	60
yhesus emitens spiritum	
yhesus cruce in molatus	
yhesus in fernum adiens	
yhesus in tumulatus	
yhesus captivos eruciens	65
yhesus resuscitatus	
yhesus ad patrem rediens	
yhesus glorificatus	

For two variants on this text see Mone, I, pp. 150-153.

Cf. Inv. 31 for the first musical setting and see Inv.

51 for another text setting contained in Ven 145. The

only similarity between these two texts appears in the opening three lines of the refrain which are identical.

See Fn II, XI.18, folio 74r-74v wherein another variant

of this text is introduced as follows: "Incipit laus et perfiguratis domini nostri Jesus Christe." The refrain is omitted in this text setting. The text appears to be set up in the style of a litany.

The text of O crux fructus has been attributed to Saint Bonaventure, see Inv. 50, Rb. 14. The original version of this poem contained a double-syllable rhyme scheme throughout. In the variant contained in Inv. 122 only certain strophes adhere to this rhyme scheme.

For concordances with this musical setting and text see Ven 145, Inv. 31, Mu.La. 16 and Inv. 51, Txt. 18 and Pa Ald 361, folio 7v-8v. The latter is more concordant with Inv. 122, Mu.La. 36 than the setting appearing earlier in Ven 145, Inv. 31.

Inv. 122 is organized into two distinct musical parts, each containing four musical phrases with each phrase set to one line of text. Part I is underlayed by the text of the refrain while Part II contains the text for the litanic invocation.

The cantus firmus in the tenor is organized as follows: A B C B D A'B in which A' is a variation of A. The superius furnishes an ornamental elaboration. This composition resembles a hymn with a refrain but also a ballata in that the stanza could assume the role of a 2-line piedi with the third stanza of text returning to the opening four phrases of the music for the setting of the volta.

Poetic form: litany.

Musical form: hymn structured on a cantus firmus in the musical form of a ballata maggiore.

Inv. 123, Txt. 47 O amor de porvertade

The incipit for this Italian lauda text is given in Feist, p. 121, No. 56, without the introductory "O" and as follows:

Amor de povertade
Regno de tranquillitate
Povertade mia segura

It is attributed to Jacopone da Todi in Ven cod. 182, see Feist, pp. 121 and 118. For other manuscript concordances see Tenneroni, p. 165. It is included in the list of authentic laude by Jacopone in Brugnoli, Le satire di Jacopone da Todi, p. 400, No. 44. See Jacopone da Todi, Le Laude, edited by Luigi Fallacara (Florence: Liberia Editrice Fiorentina, 1955), pp. 200-202, for a transcription of a text with some few variants.

Inv. 124, Txt. 48 Jesus dulcis memoria

This Latin text is attributed to Saint Bernard of Clairvaux and appears in his works according to Mone, I, p. 331, under the title: "jubilus in commemorationem dominicae passionis" (jubilus in commemoration of Passion Sunday). In Daniel, I, p. 227, wherein it is also ascribed to Saint Bernard, this poetic text is introduced by the following incipit: "Jubilus rhythmicus de nomine Jesu." For concordances and a

transcription of the text see Mone, I, p. 329, in which certain verses of the text are appointed to be sung at the various hours of the Divine Office. See Daniel, I, pp. 227-232, for a transcription of the entire text of which only a part appears in Ven 145. For polyphonic settings of this text see Laudario Fñ II.1.122, folios 148v-150r, Pa Ald 361, folio 13r, and Petrucci, Laude Libro Primo, folio 9v-10r, in Jeppesen, Die Mehrstimmige italienische Laude um 1500, p. 104, No. 60, pp. IXX and LXXXI. For a Gregorian chant setting of this text see Antiphonale Monasticum pro diurnis horis . . . Ordinis Sancti Benedicti, No. 818 (Rome: Desclée, 1934), p. 278, where it is described as a hymn for the 1st Vespers for the Sunday between the Circumcision and the Epiphany, celebrating the Feast of the Most Holy Name of Jesus.

Poetic text: hymn.

Inv. 125, Txt. 49 Cum desidero e vo cercando

This Italian lauda text contains seventeen 4-line strophes of text of which the opening one appears to be the ripresa. Each of the succeeding pairs of strophes form 8-line stanzas with each line eight syllables long. These stanzas are composed of two 2-line piedi and a 4-line volta. The text for the ripresa and the first two stanzas as it appears in Ven 145 follows:

Cum desidero e vo cercando
 di trovar quel amoroso
 yhesu christo dilectoso
 per cui amor vo suspirando

Stanza I	Suspirando per amore vo cercando el mio dilecto possa non trova il mio core tant' e per amor constreto	5
	Cum desiderio pur aspecto di trovar da lui mercede data gli' o il cor e la fede e sempre a lui mi recomando	10
Stanza II	Recomandoli el cor mio pcy che d'amore la infiamato prego lui che mio desio non li sia dimenticato	15
	Quando ello desiderato no'l dico in questo canto ma piu volte cum gran pianto per amor el vo chiamando	20

For transcriptions of this lauda see Bini, Laudi . . .
Bianco da Siena, pp. 179-180, No. LXXXV; and see Gal-
letti-Molini, pp. 128-129. In Feist, p. 131, No. 253
the incipit is given as

Con desiderio uo cerchando
Di trouare quello

In Ven cod. 182 it is attributed to M. Lonardo. See
Feist, p. 118 and p. 131. In Tenneroni, p. 85, the
incipit is given as "con desiderio io vo cercando di
trovare quell'amoroso" wherein confusion appears to
exist among manuscript sources as to the authorship of
the poetic text. Bianco, Jacopone, and Giustiniani all
vie for authorship in one or another manuscript. For
additional manuscript concordances consult Lodovico
Frati, "Giunti agli 'Inizii di antiche poesie italiane
religiose e morali' a cura di Annibale Tenneroni,"
Archivium Romanicum, Vol. 1, p. 476.

Poetic form: ballata maggiore.

Gaude quod deo plena
peperisti sine pena
cum pudoris lilio

Ubi fructus ventris tui
per te detur nobis tui
in perhenni gaudio. Amen.

The source of this lauda is the fourteenth-century codex of the disciplinati of Gubbio, see Schneegans, p. 58, No. III. The second strophe of the above text appears to have been borrowed from the opening stanza of another Latin lauda. See Galletti-Molini, p. 145. Refer to p. 135, fn. 60 for concordances with Bu 2216 and to pp. 139-140, fn. 74 for B1 Q15.

Inv. 127, In obedientia contumace

Translation: Disobedience, stubbornness, inability to remain steadfast . . .

These and other rules are enumerated in the prose narrative for the separation and the reception of a novice into the cloister.

Inv. 128, Mu.La. 38, Txt. 51 O dolce amor yhesu quando sero

This Italian lauda is in two parts. Part I contains the ripresa and two piedi. Part II, introduced by the text: "La luce tua illumine me," contains the volta. The notation is open-field black and red notation. See Feist, p. 157, No. 801, where this lauda is attributed to Don Clemente Pandolfini. See Scelta de Laudì Spirituali di diuersi eccellentiss.e deuoti autori antichi, e moderni, nuouemente ricorrette e messe insieme (Florence:

Giunti, 1578), in Feist, p. 157 and p. 117. See Tenneroni, p. 173, for the various poets to which this lauda is attributed including Bianco da Siena, Jacopone da Todi and the above-mentioned Pandolfini. For transcriptions of the text see Galletti-Molini, pp. 128-129 and Bini, pp. 37-38, No. XI. Seven stanzas of text which combine 7- and 11-syllable lines follow the musical setting in Ven 145 on folios 130v-131r.

Ripresa O dolce amor yhesu quando sero
 nela tua caritade
 fermato in veritade
 afaza afaza quando te vederò.

Piede 1 O dol[c]e amor yhesu. vedro giamai 5
 affaza affaza te

Piede 2 E quale in gloria del to padre stay
 sopra alteza se.

Volta La luce tua illumine me
 per grazia in questa vita. 10
 Si che poy la partita
 io vegna a te dal quale salutata son:-

Saluta son per ti yhesu dilecto
 per la tua caritade
 morendo in croce per lo mio difecto 15
 O divina bonta
 ma tanto e grand' la mia manita
 che de niente penso
 nel tuo amor in menso
 dal qual amor partita me son 20

Partita me son da te sumo bene
 per lo to mio gran falire
 dove se degna gir
 ma per tuo gratia voli far venir
 l'anima mia smarita 25
 ad te fonte de vita
 e poy da ti non me partiro:-

Non te partir giamay. anima mia
 dal to signor yhesu
 el qual e vita verita e via 30
 e mia non desobidire piu

se voy in gloria con luy gir la ssu [sic]
 non gir cercando fama
 ma cum tutto lo cor a mia
 dicendo amor yhesu a ti me do: 35

A ti me do con tuto el core e la mente
 e con tuta l'anima
 e tute le potentie te invento
 sopra ogra cossa amare
 amando te de amar non stemar 40
 sempre el desio s'acende
 [E per amore ascende]
 ad te de chi in amorata su.

In amorata a te o dolce sposo
 l'anima mia tante 45
 ch'senza te nullo trova riposo
 ma si lo in te
 el to amor cha si assumpto
 al infinito amor
 yhesu amor amor 50
 del qual el cor ferito so

Amor yhesu amor yhesu di amor
 tu may ferito si che tuto pare
 che se me struga el core
 per la tua gratia qui 55
 quando quando quando vedero quello di
 che del corpo mi la si
 e con teco mabrazi
 altro desio che questo non ho.

Desidero che zascadin io t'abia amato 60
 sequando el to piazere
 o vero dio ihesu verbo incarnato
 per gratia possedere
 affaza affaza ti sempre vedere
 con l'amor pia foto
 laud'e gloria sia
 a ti trino solo uno dio vivo.

Poetic form: ballata maggiore.

Inv. 129, Mu.La. 39, Txt. 52 [?] ytateme tute se voy
possite

This Italian lauda is in open-field black and red notation. The opening vowel of the incipit has been omitted in Ven 145. In Feist, p. 119, No. 17, the

opening incipit appears as "Ajutatime tuti se uni posi/
 Che sum feri nel core." The text in Ven 182 is attributed
 to Jacopone, see ibid., p. 118. See Jeppesen, "Ein
 venezianisches Laudemanuscript," in Theodore Kroyer-
Festschrift (Regensburg: Gustav Bosse Verlag, 1933), p.
 74, wherein the opening two words of this lauda are given
 as "Oytateme tute." In Tenneroni, p. 47, the incipit is
 given as follows: "Ajutatimi tutti, se vui possite."
 See also A. Moschetti, I codici Marciani contenenti laudi
di Jacopone. Aggiunta un'Appendice sui Codici Jacoponiani
di altre Biblioteche Venete (Venice, 1888), mentioned by
 Tenneroni, p. 25, with the complete reference given
 on pp. 20-21, No. 74. See also "Marc⁵ CL IX 182 della
 Marciana" in ibid., p. 25, No. 103, and see ibid., p. 30,
 No. 181: "Ham = cartac. Hamilton 348 nella R. Bibliot.
 di Berlino," wherein according to Tenneroni this lauda
 is attributed to Leonardo Justiniano of Venice; see
ibid., p. 47. The text which combines generally 11- and
 7-syllable lines appears in Ven 145 as follows:

[?]ytateme tu te voy possite
 che son feri nel core
 da yhesu redemptore
 Stando in croce el ma ferito si:-
 In croce sta yhesu 5
 molto visa to como miy.

E quando el ma fortamente feri
 so mago finarito.
 e como sbagutito.
 trabucando e vo que e coli. 10

Trabuco stando non so che me fare.
 ai lasso mi.
 correndo falto como basbotato.
 che ogniomo se nari.

E molti sono che fano besse de mi. 15
 perche non sente el trato
 che yhesu atizato.
 e pero perdono alor mi.

Perdono alor perche non san del fato. 20
 como stia el mio core.
 che dentro e tropo maior el barato
 ch' quello de fori.

E le si grande el spirito del fervor,
 ch' non fo may caldera.
 boire in tal may nera. 25
 Quando al foco e stato tuto el di.

Quando quel foco del divino amore
 aronre al anima.
 conven pur ch'el se spandi di fori
 atuto so mal gra

Po che tuta la sua falculta. 30
 in si l'amor la presa
 non po piu far deffesa.
 non voia el mondo non e voia si

El mondo testo non priliare. 35
 quanta e la carita
 de yhesu christo e venuto altare
 su la croce in fica

E quando l'anima e humiliata
 vede vo sangue santo
 spandersse tuto quanto 40
 non so como tacere possa qui

Or chi pori tacere questo punto.
 ch'non eridasse oyme
 a vedere christo come le ronto
 ancora pur oyme 45

Oyme yhesu oyme yhesu oyme
 non so altro che dire.
 a veder te morire
 e per mi tanta crudelita usarate.

O quanta crudelita tu ussasti 50
 da stolto e da in potente te monstrasti
 yhesu in uniso de ti
 soura mirati qui

E vedo quello che da la luce
 essere obtenebrato. 55
 e si desfigurato.
 che como iniquo reputato fi

Iniquo el visto sie reputato
 ora che diro.
 che lo nocente porti el mio peccato 60
 non so che io fazo

Ma fortemente io pianrero.
 vedendo el mio signore.
 constricto per amore
 in si turpissima morte aver fine 65

Fini in croce yhesu amoroso
 per la sua caritade
 O mansueto agnello gratioso
 O divina bonta.

Per la tua profunda humilita 70
 che non se po stimare
 fame si abbrassare
 che altro ch'el peccato non vegna in mi:-
 Amen

Poetic form: ballata maggiore.

Inv. 130, Mu.La. 40 Amor yhesu dillecto

This Italian lauda appears in open-field black and red notation in Ven 145. In Feist, p. 122, No. 63, the incipit of this lauda is given as "Amor Jesu diletto/Vien dentro," while in Tenneroni, p. 56, it appears as "Amcr Jesù diletto,/ven dentra dal mio core," and according to two sources listed in Tenneroni, this text is attributed to Jacopone. For a varied transcription of this text see Galletti-Molini, p. 236, wherein three additional stanzas are contained. The text which underlays the musical setting in Ven 145 combines 7- and 11-syllable lines. No additional text follows the musical setting. The text underscoring the music is as follows:

Ripresa Amor yhesu dillecto
 ven dentro del mio core
 Empil del to calore
 Si che sempre ardi del to amor perfecto

<u>Piede</u> 1	Or or veno e non tardare	5
	i maestro de l'amore	
<u>Piede</u> 2	prego ti no[n] indusiare	
	ch'io mi moro d'amore	
<u>Volta</u>	De vene dolce signore	
	prendime in to brace.	10
	Si che basito faza	
	nel cui resgardo e sumo dillecto:-	
	Amen	

Poetic and musical structure: ballata maggiore.

Inv. 131, Txt. 53 Dicha el mondo zo ch'el vole

The incipit of this Italian lauda is given in Feist on p. 135, No. 336 as "Dicha el mondo ço che el uole/Facame el peço." Its authorship is listed as anonymous. The text as it appears in Ven 145 follows:

Dicha el mondo zo ch'el vole.
fazi a mi pezo ch'el posa.
pur che abia lo mio signore.
stretamite in nel mio cor

Vene yhesu mio dilecto	5
dentro dal mio cor conspecto	
eterna luce e vero spégio.	
qui glorifica lo mio cor	

[space appears in the manuscript for a
two-line omission]
a la cruce da gli bevère
felle e azeto de quello sapore 10

Vede questa anima che
vede che l'amore de fame
satial de vero sangue.
se la [omission]

Quela corona mi dilecta.	15
la qual portasti in testa.	
o me la dona o me la pesta	
che sia fit in nel mio cor	

Fame venire ale fiade	
a bevère a quele fontane.	20
zoe sono le zingue piage.	
che portasti per nostra amore.	

Fame guardare in quello fianco.
 che lo mio cor pianga tanto
 che io posse dire al quanto. 25
 de la morte del mio signore

se no me day de quello cibo
 per lo qual tuto ma fligo.
 partirome dal cruscifixo.
 andaro cercare al true 30

Andaro al presepio sancto.
 trovare dilecto tanto
 yhesu christo piccolo fante
 metarome azugare con lin

Piarolo per la fasola 35
 per lo qual tuto ma foga
 non ne [omission]
 adamare christo yhesu

Non ne fato ne factura
 nato d'una virgene pura
 o fiolo de fuma altura 41
 uno eterno creatore

Amen -

Inv. 132, Mu.La. 41 Anima benedeta da l'alto creatore

This unicum appears in open-field red notation. The low register of the composition presupposes a tenor with black notes but such a tenor does not appear in this instance. Cf. Jeppesen, "Ein venezianisches Laudemanuscript," p. 74, fn. 17. For another similar setting à 1 of this same lauda see Ven 145, Inv. 149, folio 164 wherein the opening eight measures have been omitted. There are some divergencies between these two settings; for a different opinion see Damilano, "Fonti musicali della lauda polifonica," in Collectanea Historiae Musicae, III (1963), p. 76, No. 5, fn. 5. See Fn Palat 472, folio 22 for a totally different musical setting à 2

but with only slight variants of the text; see Frederico Ghisi, "Strambotti e Laude nel travestimento spirituale della poesia musicale del Quattrocento," Collectanea Historiae Musicae, Vol. I (1956), p. 51 for a partial musical transcription of Fn Palat 472. See also Galletti-Molini, pp. 104-105 for another variant of the text.

The text which underlays the musical setting in Ven 145, folio 137r-137v contains a 4-line ripresa and two 2-line piedi repeat the same melody. All lines of the text contain seven syllables. The text as it appears in Ven 145 follows:

<u>Ripresa</u>	Anima benedeta da l'alto creatore resguarda el to signore che conficto t'aspecta
<u>Piede 1</u>	Resguarda y pie forati conficto dum chiavello.
<u>Piede 2</u>	Si forti tormentati de quello gran fragello.

The text for the volta the music for which is probably the same as that of the refrain has been omitted in this setting. The incipit of this Italian lauda is given in Feist on p. 122, No. 76, as:

Anima benedetta
Dell' alto Creatore

It is attributed in one source to Don Clemente Pandolfini. Its popularity is attested by the number of early printings and manuscripts in which it appears. Poetic and musical form: ballata maggiore.

Inv. 133, Mu.La. 42, Txt 54 El nome del bon yhesu

The incipit of this lauda text appears in Feist on p. 144, No. 512. In Temmeroni, p. 123, it is given as "Il nome del bon Giesù/sempe cia laudata." See ibid., p. 29, No. 127 for a description of manuscript Chigiano LVIII. 266 in which this lauda text is contained. Although the text is described herein as anonymous it appears to have belonged to the patrimony of the Bianchi; see Cattin, "Contributi alla storia della lauda spirituale," Biblioteca di 'Quadrivium', Serie Musicologica, 2 (Bologna: Tamari, 1958), p. 17, note 1 as follows:

Il testo poetico adesp., a guidizio del Monti e del Borghesio (vedi per quest' ultimo "Giornale Stor.d. Letter.Ital." LXXXV (1921) 120), appartenne al patrimonio del Bianchi, lo si può leggere in "Miscell. Francesc.", IV (1888) 150-151.

This lauda contains a 2-line ripresa and fifteen 4-line strophes of iambic settenari (7-syllable verses) with a rhyme scheme ab aaab, which conforms to the rhythmic structure of the Greek ode. See Alfred Einstein, The Italian Madrigal, Vol. I (New Jersey: Princeton University Press, 1949), pp. 91-92 for a description of oda. The melody is that of the Verbum caro. It appears in black open-field notation. The text which underlines the melody includes that of the 2-line ripresa, two 1-line piedi and a 2-line volta. The entire text as it appears in Ven 145 follows:

El nome del bon yhesu
 Sempre sia laudato.
 El nome del bon yhesu
 Sempre gratia aquista piu
 Chi leva la mente su. 5
 Aquel regno beato

Siamo aduncha tuti quant.
 de yhesu christo veri amant.
 fazendol dolzi cant.
 al so nome beato. 10

Quel signor ch' vero duce.
 yhesu christo vera luce.
 che mori in sula croce.
 per lo nostro peccato.

Yhesu christo se conven seguir. 15
 che per miy vorse morir
 se voremo in cel salir
 aquel regno beato.

Se miy ncn feremo in grat.
 tuti li nostri peccat. 20
 ci serano perdonat
 in el so nome beato.

O yhesu ferma speranza.
 chi nel to nome affidanza.
 posta cum vera constança,
 quel e ben liberato. 25

O yhesu per nostra erra.
 venisti del cel in terra.
 a tor ma laspera guerra.
 del nostro gran peccato. 30

Pensando quarto fo l'amor.
 che tu avisti al peccator.
 che te ha si passat el cor
 per lo vero peccato.

Chi vol de yhesu amor.
 de li peccati ne esca for.
 el dentro porti nel cor.
 el so nome beato.

O signor mio gracioss.
 yhesu per dar me riposs. 40
 del to sangue percioss.
 may tu recompacto.

Tuti li spiriti beati.
 eteristi siano prostrati.
 de lonferno anchora dampnati 45
 Al so nome beato

O yhesu fiol de dio.
 laude gracie et honore.
 io te rendoy signor mio.
 che may cosi creato. 50

Yhesu speranza mia
 de volge per cortesia.
 li ochn uniso l'anima mia.
 che sta nelo peccato.

Signor nela to a vita. 55
 loberame bone yhesu.
 fame gratia che may piu.
 non torna nel peccato.

El qual e sommo bontat.
 sommo amor e charitat. 60
 ele fonte de pietat.
 che perdona el peccato: - - - -

Poetic form: oda.

Musical form: ballata piccolo minore.

For a facsimile and transcription of Inv. 133, see
 No. 10, pp. 399-401.

Inv. 134, Mu.La. 43, Txt. 55 O derata guarda el prezo

This Italian lauda set in open-field black and
 red mensural notation has been attributed in several
 sources and inventories to Jacopone da Todi; see Feist,
 p. 157, No. 792 where the incipit is given as:

O derata guarda el preçço
 Se te uol inebriare

In Tenneroni, p. 172, the incipit appears as: "O der-
 rata guard' al preçço,/si te voli ennebriare"; cf.

Frate, Archivium Romanicum, Vol. II (1918), p. 331.

In Brugnoli, Le satire di Jacopone da Todi, p. 400,

No. 55, the incipit is included among the "Laude di piu certa autenticità" as follows: "O derrata avar'd' al prezzo." For a reconstruction and transcription of the text see ibid., pp. 38-49. Cf. Jacopone da Todi, Le Laude, edited by Luigi Fallacara (Florence: Libreria editrice Fiorentina, 1955), pp. 253-255, No. LXXIII.

The musical setting of this lauda is underscored by a 4-line ripresa, two 2-line piedi and a 2-line volta. Eight stanzas of text follow the musical setting in Ven 145. All lines of the text are eight syllables long with the final line of the ripresa and of all the stanzas ending in the syllable "re"; a variety of rhyme schemes appears throughout the stanzas. The text contained in Ven 145 follows:

<u>Ripresa</u>	O derata guarda el prezo se te voy inebriare. Che lo prezo e'nebriato per lo tuo inamorare.	
<u>Piede 1</u>	Lo to prezo e'nebriato. de cielo in terra e descreso.	5
<u>Piede 2</u>	pui ch' a stolto reputato lo re de lo [paradiso]	
<u>Volta</u>	A che comparar se misso si gran prezo voler dare:.. --	10
	O confidera sto mercato. che dio padre sia in vestito. angeli troni e principato. obstupiscon del audito. lo verbo de dio infanto. darse a morte per me trare.	15
	Obstupisce celo e terra. mare ed omme creatura. per finir meco la guerra dio ha preso mia natura. e la superbia in altura. se vergogna da bassare.	20

O in ebrianza d'amore
 como volisti venire. 25
 per salare mi peccatore.
 ey te misso al moriè . . .
 non sazo altro che in sanire.
 ch' niel volusti mostrare.

Poy ch'lo saver de dio.
 e impazito de l'amore. 30
 que farai o saver myo
 non voy tu gire po'l to signore.
 non poy aver maior honore.
 ch'a in sua pazia conventare.

O celesto paradiso. 35
 coronato stay de spina
 saguinato pisto aliso
 per darte concupito medeceni.
 grave [estata?] mia maglina
 tanto costa el medigare. 40

Nulla mebro ce par bello.
 soto lo capo spinato.
 che non senta lo flagello.
 de lo capo tormentato.
 veggio lo mio sire empecato 45
 et io volerme consolare

O signor mio stay nudo.
 et io habendo del vestire.
 non par bello questo ludo. 50
 io satollo e tu affamire.
 tu vergogna soffrire.
 ed io honore aspectare.

Segnore povero e mendico.
 per mi molto affaticato
 et io peccatore unico
 richo grasso e repossato.
 non par bello sto vergato.
 io reposito e tu in penare.

Amen.

The text of this lauda as it appears in Ven 145 is incomplete; cf. Brugnoli, Le satire di Jacopone da Todi, pp. 45-49 and Jacopone da Todi, Le Laude, edited by Fallacara, pp. 254-255. For two additional stanzas of the text contained on folio 174 in Ven 145 see Inv. 154.

Musical and poetic form: ballata minore.

Inv. 135, Txt. 56 [Yhesu faccio lamento]

The incipit of this lauda text, mutilated in Ven 145, has been reconstructed through the assistance of Feist, p. 140, No. 449 where it appears as:

Gesu faccio lamento
A ti cum gran tormento
Dulce [consulamento]

Cf. Frati, p. 199. In one textual source mentioned in Frati, this lauda is attributed to Jacopone.

This lauda, as it appears in Ven 145, contains eighty-four lines of text with twenty-one 4-line stanzas structured in the form of an oda. Each stanza opens with the word "Yhesu" and closes with the syllable "to." The 7-syllable, 4-line stanzas have the rhyme scheme aaab. Cf. Inv. 132 with Inv. 134. The latter appears to be without a 2-line ripresa. See Einstein, The Italian Madrigal, I, pp.92 for a description of this type of the oda "which renounces the refrain altogether, linking stanza to stanza, the end rhyme of each stanza becoming the connecting link for the following."

[Yhesu faccio lamento]
a ti cum gran tormento.
dulce consolamento.
tropo me fe tardito.

Yhesu speranza una.
di me per cortesia
fi le primia folia
che tanto to aspestato

5

Yhesu per ti languissco. amor per ti perisco. si forte in debilisco. par ch'el meschal el flato.	10
Yhesu de tanto ardore. sento per lo to amore. tanto si marde el core. si sta de ti inflamato.	15
Yhesu to io sentito amor si favorito. pero to o capito. de ti fui saciato	20
Yhesu amor perfecto. fontana di dilecto lo cor may preso e stretto. e teco may ligato.	
Yhesu vita da more. fuime de gran dolore. fornace de calore. el cor ma in flamato	25
Yhesu luce splendente. e lume relucente salute de lamente la qual si to abrazato.	30
Yhesu christo amor fino ardor del seraphino. luce de cerubino. de troni sumo stato.	35
Yhesu de pode state. dolce tranqlitade. de beatude benitade. ordo del principato.	40
Yhesu dominatione tu ey los guiderdone. in revelatione. ad archangelli ei dato	
Yhesu de angelli santi. corona de tuti quarti. de ti se fano canti. sancto sancto sancto clamato	45
Yhesu tu ey factore. del mundo cantore. et ey reparatore. de lomo cavea pecato.	50

Yhesu fo reparata. quella ruina data. gran tempo era stata. in suo ordine desformato.	55
Yhesu per ti retorna. l'omo che reforma. quel ordine a sua forma. per ti e retornato.	60
Yhesu l'omo sbandito. che eca da dio fugito. per ti sie salito. a vita suscitato.	
Yhesu per ti le parte rocte son de la morte. a perta ne la corte. de quello regno beato.	65
Yhesu l'anima perita. per ti recepe vita. sanasti ogra ferita. in la croce clavato.	70
Yhesu l'omo caduto. dal peccato habatuto. per ti ha cognosento. e retornato a vero stato.	75
Yhesu pacificasti. e l'omo a dio menasti. lo regno ritrovasti del qual era privato.	80
Yhesu tanto amoroso. che ei si gracioso. fino delizioso. lume desiderato.	84

Poetic form: oda.

Inv. 136, Mu.La. 43 L'amor a mi venendo

The setting of this Italian lauda is in black and red open-field square notation. In a number of early printed editions and manuscript sources the text is attributed to "Biancho Iniesuato" (Bianco da Siena), see Feist, p. 146, No. 572. In Tenneroni,

p. 137, the incipit is given as L'amore a me venendo/si m'à ferit' el core. The authorship of this Italian lauda is attributed in some sources to Jacopone, in another to Giustiniani and in a third to Bianco. In Frati on p. 204, Archivium Romanum, II in Bl. Univ. 2845 it is attributed to Bianco Gesuato. See Brugnoli, Le satire di Jacopone da Todì, p. 406, wherein the authorship is ascribed to Giustiniani or to Bianco. See the Tavola by D'Ancona in La poesia popolare italiana, p. 481, for the musical history of this lauda in which the melody of a secular strambotto appearing in the Galletti edition of 1485 with the text "Donna sti mie lamenti" becomes in the 1512 edition also the melody used for the lauda L'amore a me venendo. This lauda is described thus in the Tavola by D'Ancona:

Donna sti mie' lamenti

Nella ed. 1485 è pur citata come: 'Donna questi lamenti.' E nel cod. 1502 Riccardiano: 'Donna questi mie' lamenti.' Nella ed. 1489 si trova con questa nota: 'Cantasi come: Donna esto mio lamento: Vinitiana.' E nell'ed. 1512: 'Cantasi come: L'amore a me venendo' et come: 'Donna questi lamenti.' E del Giustinian, ediz. Wiese, p. 159. Vedi anche Canzoni a ballo, n. 87. La riproduce sec. il Gadd. Laurenz. 61, l'Alvisi, p. 59, e così pure il Morpurgo in Bibl. Lett. pop., II, 56.

Translation:

In the 1485 [Galletti] edition it is cited still as: Donna questi lamenti, and in the Riccardiana Codex 1502 as Donna questi mie' lamenti. In the [Galletti] edition of 1489, one finds the note: "Sing to the melody of Donna esto mio lamento: Vinitiana," and in the [Galletti] edition of 1512: "Sing to the melody of L'amore a me venendo and to the melody of Donna questi lamenti. It is

attributed to Giustinian in the Wiese edition, p. 159. See also Canzoni a ballo, No. 87. A second reproduction appears in Gadd. Laurenz. 61, L'Alvisi, p. 59 and again the same Morpurgo in Bibl. Lett. pop., II, 56.

See the Tavola by D'Ancona in ibid., p. 485 for the entry l'amore a me venedo. See Laude spirituali di Feo Belcari . . . et de altri (Florence: Molini e Cecchi, 1863) [reprint of G. C. Galletti, Florence, 1480, 1485, 1489, 1510 and 1514 and referred to earlier throughout this dissertation as Galletti-Molini], p. 50, where the lauda, Dolce madre Maria is followed by the caption "Cantasi come--L'amore a me venendo - Donna questi lamenti." In ibid., p. 99, appears the text of L'amore a me venendo [sic] with its authorship ascribed to Bianco Ingesuato. Following the text appears the caption "Cantasi come - Donna stil mie' lamenti." See ibid., p. 101, a lauda attributed to "Antonio di Mariano, Musi notaio" entitled Dir pur cosi vorrei is followed by the note "La detta lauda ha modo proprio: e puossi dire come L'amore a me venendo."

The original melody of this lauda appears to have been that of the secular strambotto, Donna sti mie' lamenti, see Galletti-Molini, ibid., p. 50 and p. 99. The authorship of the text appears from the above research to lean more convincingly toward Bianco da Siena. Cf. Federico Ghisi, "Di una lauda nel codice pavese Aldini," in Essays in Musicology in

honor of Dragan Plamenac on his 70th birthday, edited by Gustave Reese and Robert Snow (Pittsburg: University of Pittsburg Press, 1969), wherein is contained a transcription of the text and music of L'amor ad me venendo [sic] as it appears in Pa Ald 361, folio 2v-3r. The melody according to Ghisi is unmistakably that of Giustinian.

The text which underscores the musical setting of Ven 145 includes only the 4-line ripresa and is as follows:

L'amor a mi venendo.
 Si ma ferito el core.
 Si ch' cum gran fervore.
 struzome no laguendo.

For the complete text see Inv. 144.

Musical form:

Inv. 137, Benedicamus domino

Short verse and response in the Gregorian chant setting to be sung "On Solemn Feasts, at 1st Vespers," see Liber Usualis, p. 124.

Inv. 138, Registro tonorum de intonacionem

Translation: "A register of the church modes and concerning the intonation of the [psalm] tones." This short treatise describes the church tones in both the authentic and plagal modes and comments on the musical structure of each of the psalm tones.

Inv. 139, Txt. 57 Laudiamo iesu el fiolo de maria

See Feist, p. 148, No. 616 wherein Ven 145 is listed as a source for this lauda text. In Tenneroni, p. 142, the incipit appears as "Laudiam Jesù, lo figliuol di Maria/con tutti li santi in questa compagnia." Ven 145 is included among the sources for this incipit; see Tenneroni, p. 36, No. 170. For other manuscript sources of this text, see ibid., p. 18, No. 63: "Berg². = membr. 7.15 della Civica di Bergamo," described as "Laudario di Jacopone, XV [secolo]"; see Tenneroni, p. 33, No. 146, "G = cartac. misc. 4061 Casanatense, XV [secolo]," with the content of this source described as "Laudi e sequenza adesp. con l'indicazione al dorso dei 'Bianchi di Assisi'," and ibid., p. 34, "L² = cartac. misc. 2336 della Civica di Venezia, XV [secolo] (1420-1430," the content of which is described as "Laudi adesp. e il poema di Cristo di Nicolò de Mino Cicerchia." See Frati, Archivum Romanum, II, p. 205 for additional manuscript and printed sources of this text. For transcriptions of the text see Galletti-Molini, p. 46 and Mone, III, p. 6. In the latter source this lauda text is attributed to Jacopone da Todi. In Brugnoli, Le satire di Jacopone . . ., p. 406, No. 48, this lauda is listed among the spurious works of the Saint. See Knud Jepsen, Die mehrstimmige italienische Laude um 1500 (Leipzig: Breitkopf & Härtel, 1935), p. lxxxi-lxxxii,

No. 63, for additional sources and concordances of texts.

The text as it appears in Ven 145 follows:

Laudiamo iesu el fiolo de maria.
con tutti li sancti che stano in compagnia.
O figlolo piacente.
de la dolce madre.
nelo cui puro ventre.
volesti habitare.

Per noi salvare. 5
gran pena portasti.
et noy recomparasti.
iesu vita mia.

Regina pietosa. 10
piena de humilitade.
stella matutina.
che nel aurora appare.

Per tua bonitade. 15
o vergen beata.
nostro advocata.
a dio sempre sia.

Meser san michele 20
con san gabriello
cavaliere fedele
con san raphaella.

Nel regno bello -
tosto cemenate -
da noy scaociate -
omme gente via -

Giovanni baptista - 25
con grande fervore -
et tu evangelista -
perfecto d'amore -

Con somme honore -
in cello coronati - 30
nostri advocati -
a dio sempre sia -

San piero e san paolo -
simone e tadeo -
iacobo e philippo - 35
con san bartolomeo -

Andrea e matheo -
con toma beato -
numero sacrato -
con sancto mathya - 40

Steffano valente - primo cavaliere - lorenzo piacente - mori volentiere -	
Confaloniere - di martiri sancti - de sangue tincti - monstraron vigoria -	45
Meser san gregore - con gli altri doctore - Santo nicolae - perffecto pastore -	50
Dei conffessore - ne san benedecto - col cure perfectio - l'amo tutta via -	55
Franscesco fruenta - lodovico sancto - antonio lucente - glorioso canto -	60
Con sommo canto - a dio humelmente - tutti devotamente - facciamo melodia -	
Maria magdalena - cecilia e agnese - sancta caterina - donçella cortese -	65
De ihesu sposa - con beata chiara - compagna cara - de santa lucia: - - - -	70

Amen.

Quando te partisti dal tenebroso modo.
 contra te venne/el graz re iocondo.
 tutti l'inimici/fugendo vano al fondo.
 pero che vedeno, compire la profetia.

O devoti amanti de maria gioconda. 15
 presto curriti in nanti che la gionga.
 et anumptiate a quella turba monda
 che se apparachieno a laudare maria.

Eli stano attenti con aliegre faccie. 20
 tutti stano prompti et aspectando tace.
 como te vedereno, gridavano pace pace
 a te beato. virgine maria.

Angeli archangeli. et le virtude sante 25
 fone le prime schiere. che te fuodono d'ante
 humel mente s'enchinavano tute quante.
 dicendo viva. humele maria.

Dominatione e potesta beate. 30
 con li principati in uno amore legate.
 che veduto havebbe quanto erano abrasciate.
 in benedir te, may non cessaria.

Per li troni sancti, passa la regina,
 fra li cherubini, va la cherubina.
 gratie dolce. questa donna divina.
 con quella turba, al creatore rendea.

O voi seraphini. in amore somersi. 35
 per la seraphina. mutasti i vostri versi
 de sanctus sanctus. sancta sancta dicesti.
 pero che piaque. al alta signoria

Per li piaççe larghe. de quello splendente celo 40
 tutto focoso curina gabriel.
 como imp . . . diceva a questo e quello
 a costei fece l'alta ambasciaria.

Ma li prophete scanti/facevano solenne festa
 che s'enchivana/et che salutava questa.
 david cantava/che questa dona honeste. 45
 tratti glavea fora de pregionia.

Ma li patriarci/tutti ad una schiera.
 stavano chiusi/sotto sua bandiera.
 et como vedereno/quella gran lumera
 presto ciascuno/de sua posta usiva 50

Poy da tutto lo stuolo fo circumdata
 con suave voce. presto e sollevata.
 [presso al tuo figlio t'ebbe collocata]
 et honorate, como eterna dea

O maria dolce/o clemente/o pia. 55
 o rengratiata. fra tanta compagna.
 ch' non te lauda smarriata ha la via.
 de perveniria l'alta psalmodia.--

Amen.

Inv. 141, Rubric 55 Expositio orationis . . . and

Pater noster with Italian glossing

Translation: An exposition of a Sunday prayer for the chamber.

Aleo padre miy te preghemo -
 che ne dibi perdonare -
 sancti christo filioli de dio -
 che per miy dibi fatelfare -
 e ti spiritu sancto amore -
 che de dimi ne dibi ornare -

Translation: I pray to you Father . . . and to holy Christ, the Son of God . . . and to the Holy Spirit . . .

Following this exposition an Italian troped version of the Latin Our Father ensues. Each phrase of the text is interpolated with a strophe of poetic verse as follows:

: -pater noster: -

Padre vero che nay creati -
 et in lo baptesmo regenerati -
 e per pieta recomperasti -
 et in speranza sublenati -

: -qui est in celis: -

Qui es in li sancti governado -
 per sapientia illuminando -
 per potentia dricçando -
 et per gloria sublimando -

: -santificetur nomen tuum:-

Sia lo to nome sanctificato -
 da miy per honesta vita -
 in miy per monda consientia -
 de miy per bona fama -
 sopra miy per representatio angelica -

: -ad veniat regnum tuum:-

Lo to regno fa venire -
 la celestiale patria prevelatione -
 la sancta ecclesia per assumptione -
 la fedel anima per iustificatione -
 et la sancta scriptura per eruditione.

: -fiat voluntas tua sicut in celo
 et in terra:-

Como da gli angeli in celo -
 cossi da miy in terra sia facta -
 lotta la voluntate tua -
 si ch'in lo core sia simplicitate
 in lo corpo castitate:-
 in la bocca veritate -
 et in le opere santitate -

: -panem nostrum cotidianum da
 nobis hodie:-

Et a nui da sempre -
 el nostro panem cotidiano -
 pane du mana necessitate -
 pane de hostia salutare -
 et pane de superna societate -

: -Et dimitte nobis debuta nostra
 sicut et nos dimittimus debitoribus
 nostris:-

Et cossi perdona a nuy -
 con nui perdonemo -
 al nostri debitore -
 non retenendo mal el core -
 non remproperando in parole -
 non rendando mal per male -
 et non partandone da lor benfare.

: -Et ne nos inducas in temptationem

Et non permettere ch' e fiamo -
 superati da temptatione
 fradulente che va a denghannare
 molenta ch'a ad inclinare
 subitanca che prenene
 un portuna che per mane -

: -sed libera nos a malo. Amen:-

Ma liberave da omne male -
 da mundana adversitate -
 da humana inimistate -
 da diabolica maglignitate -
 e da infernal calamitate -

Segnor piaççate de fare -
 quel che vai facto domandare -
 la nostra vita far ben termenare.
 e teco in celo sempre regnare.- - -

Amen: - - -

For the recitation of the Our Father during the Sunday prayer service of the Bianchi see Sercambi, Croniche, Part II, p. 326, and see pp. 107-108 in this study.

Inv. 142, Txt. 60 Laudiamo l'amor divino

In Feist, p. 148, No. 618, the incipit for this lauda is given as:

Laudiam l'amor divino
 Jesu quel bel fantino

In Tenneroni, p. 142, the incipit appears as "Laudiam l'amor divino/Jesu, quel bel bambino." In two sources it is attributed to Jacopone. In "Ed. Ven. 1474 al Giustiniani", and in Laudi Spirituali di Giesu C., della Madonna, di diversi Santi et Sante . . . reprint, Bologna: Pellegr. Bonardo, 1579 to

Antonio da Siena. See also Galletti-Molini, pp. 123-124 for a transcription of the text. See Brugnoli, p. 406, No. 49 where this lauda appears among the list of spurious laude attributed to Jacopone and wherein it is attributed to Giustiniani instead of Jacopone. The text as it appears in Ven 145 follows:

Laudiamo l'amor divino. yhesu quel bel fatino. ch'e nato picolino.	
Laudiamo cum tutta mente - yhesu che, qui al presente morto e chi non lo sente. quelo foco divino -	5
D'amore tuto m'acende - et tutto lo cor mi prende poy che vento mi rende - maria el to figliolo -	10
El to figliolo maria - che sey chiamata dia - facta ha l'anima mia - ebria dum caldo vino -	15
Io sum inebriato - d'uno vivo caldo asagiato - che me ha si inebriato - che non dormo et si inclino.	
E non dormo per sompno - ma fuori de mi si sono - vedendo in questo corno - nato el verbo divino -	20
Ogi e nato el signore - quel gran in peratore - yhesu nostro signore e facto bambolino -	25
In fante e diventato - el verbo de dio incarnato - infeno e reclinato - quello dolce mamolino -	30

Audiamo con li pastori -
 ogni fui amatore -
 vediamo cum gran stupore -
 dio facto picolino - 35

O dio in amorato -
 incarne abreviato -
 amore sinefurato -
 ardore del seraphino -

Io ardo como foco - 40
 e gia non trovo loco -
 consumo apoco apoco -
 como legne in camino.

Pensando amor verace -
 yhesu che e nostra pace - 45
 in mia fornace -
 como oro mafino.

Quando vedo in fasciata -
 la dicta in carnata -
 tuto torno in focato - 50
 per ti bello picollino -

Venite tuta gente -
 ingrata et scognoscente:-
 a recevere quello presente -
 cridando dio mio - 55

Correte inamorate -
 da dio illuminate -
 cum li cori infocati -
 laudiamo el picolino -

Laudiamolo cum tuta mente - 60
 ogni anima fervente -
 non entri negligente -
 in quello giardino -

In uno giardino - vi vo io menare
 la dove ogni hom' debia gridare
 nullo ce debia entrare. 65
 Che senta amor meschino -

D'amore purificato -
 ogni hom' sia inamorato -
 senza nullo peccato
 cantara sexta e[mattitino?] -

O vergene donçella -
 rosa fiorita et bella -
 de ti fo facta cela -
 a dio pelegrino.

Resguarda ay piedi forati - 5
 conficti de mio chavello -
 si forte tormentati -
 de cosi gran fragello -

Pensa che l'era bello -
 sopra ogni creatura - 10
 la sua carne pura -
 era piu che perfecta -

Resguarda quella piaga
 che del lato dritto -
 vidi uscire el sangue 15
 che paga el to delito -

Pensa che lera ferito -
 de mia lanza crudelle -
 per çaschadun fedele - 20
 passo al core la saicta -

Resguarda quelle mane -
 che te fece e plasinarono -
 vederay como quei cani -
 videi ho conficaronno

Alora cum pianto amaro - 25
 crida al signore veloce
 per mi corresti in croce -
 morire cum gran freta -

Resguarda lo santo capo
 che era si delectoso - 30
 vidil tuto forato -
 de spine sanguenose -

Anima ele el to sposo -
 donqua per che non piangi
 di che piangedo bagni 35
 ogni tua colpa in feta -

Vedel tuto piagato -
 per ti nel duro legno -
 pagando el to peccato
 mori el signore begnino 40

Per darte el so bello regno
 volsse esser crucifixo -
 anima guardalo fsico [sic]
 et de lui te dillecta -

: - Amen: - - - - -

Inv. 144, Txt. 62 L'amor a mi venendo

For a musical setting of this Italian text see Ven 145, folio 144v (and Inv. 136). For additional textual concordances see Knud Jeppesen, Die mehrstimmige italienische Laude um 1500, p. XCIII, No. 88. See Fn II.XI.18, 91r-91v for another variant of this text. The text as it appears in Ven 145 follows:

L'amor a mi venendo - si ma firitto el core - si che cum gran fervore - struome e vo languendo -	
Languisco per dilieto - che tu ma fa sentiri - o iesu benedeto - fame da more morire -	5
E non posso sostenere - amor costal ferita - yhesu tuo me la vita - che io me vo stuendo -	10
Struome pur pensando - el to infinito amor - che andando ti scampando - tu ma ferito el core -	15
Non poto piu allora - a ti far resistentia - per che la tua clementia - me fece andare cantando -	20
Cantando vo un canto - che li angeli fan festa - che tornato me in pianto - ogni mundana tresca -	
Amor cum che balestra - geti le to sagite. sento le to feriti - et nome consumando.	25
Consumamisse el core. non so como e vemito che mi gran peccatore - l'amor me agia vestito	30

E voglia cavar fructo -
 de la mia fetitade
 Questo e la caritade - 35
 che pur me va cercando -

Cercato me ai amore -
 esse pien de errore -
 a sença el mio volere -
 a me voste venire - 40

Or che potrey tacere -
 che non credasse amore -
 si che li crepi el core -
 a che ti va fugiando -

Fuçito taço amore. 45
 per la mia cecitade -
 et in le cose de fuore -
 pusi mia felicitade -

Pien de vanitade -
 a la morte coreva - 50
 e non me ve a vedeva -
 como io andava saltando -

Saltando io andava.
 a la eterna morte -
 e mai non me pensava. 55
 le meie che tant toste

Ma messo tu ai forte -
 che io [?] mar sia çitato -
 et tuto el mio peccato -
 se lava piangendo. 60

Piangendo per amore.
 ti si mi nol purgare.
 or chi sum io signore
 che tu me vuol amare. 65

Pregote non indusiare -
 fa che io sia soterato.
 nel aperto costato -
 che dentro io stia dormendo:- - - -

:-. Amen: - - -

Inv. 145, Txt. 63 Ihesu nostro amatore

See Feist, p. 141, No. 465, where the incipit is given as:

Gesu nostro amatore
Tu ne prendi i nostri cuori

In two sources this lauda is attributed to Jacopone. See Brugnoli, p. 404, No. 28, wherein it is listed among those laude which are "quasi certamente non attribuibili a Jacopone" (nearly certain not attributed to Jacopone). See Frati, Archivum Romanicum, Vol. II, p. 200 for one additional manuscript source of this text and Fn II.XI.18, folio 97r-10lv for a varied setting of the text. The text as it appears in Ven 145 follows:

Ihesu nostro amatore
prende li nostri core
Or auditi sta balata.
che per amore fo trovata -
l'anima sera in paçata 5
se la sente de l'amore

Or auditi sta novela.
che diro de vita eterna.
una laude tanto bella.
tutta piena de l'amore. 10

Ona rota se fa in cielo -
de tutti li sancti in quel giardino -
la mide sta l'amor divino.
che l'infiamma de l'amor.

In quella ruota balani li sancti. 15
et li angli tutti quanti.
a quello sposo stan divanti.
et tutti dançan per so amore.

In quella corte e una alegrança
de mi amore de sine surança. 20
tutti van ad una dança.
per amore del salvatore.

- Bon vestiti de vigato.
bianco rosso e tranneçato -
le girlande a meço el capo 25
ben me pareno auratore
- Tutti hay lo volto bello.
son legiere como ucello -
cantano ananci l'agnello -
omme cosa per amore. 30
- De girlande son fioriti.
piu che inauro son schiarite.
ornate son de magarite
dimsate de colori.
- David propheta e lo çoglolaro - 35
si dolcemente sa sonare -
par che li faça adormentare -
tanto son dolce quelli canti -
- San johano quel baptista -
pesso a lui lo evangelista - 40
son in capa de la tresca -
tutti doi son guidatore -
- Tutti doi son li san Johanni -
son vestiti a novi in tagli.
lui girlande belle e magne - 45
per ch'i fon/graz amatore -
- Santo pietro e Santo paulo -
in quella dança van a paro -
ian non so se abia veduto
mai si belle ballatore - 50
- Che vedesse sancto pietro -
ch'el paria che fosse antico -
le tanto recovenuto -
ch'el par essere un garçone -
- Santo paulo amoroso - 55
na in quel ballo si çogioso -
per tutt'ol mondo apreso el fogo
tanto fo pien de l'ardore.
- Tuti li apostoli in quel convento
a yhesu christo stan in circho - 60
pero che so començamento
lo spirito sancto l'infiamente -

- Li propheti e li patriachi -
tutti son li a dançare.
in quello coro e allegrança. 65
*e de amore de sine furança
non se po trovar maiore.
- Chi vedesse li evangeliste.
quanto portan belle veste.
tutte sum pien de spechi - 70
a omne homo dan splendore.
- Presso loro stan li dotore -
che al mundo han dato splendore -
sempre cantano cum amore -
tutti li sancti fan alegrare 75
- In quello ballo/e sancto lorenço
sancto staphano e sancto vincenço -
per lo martirio ch'portono tanto acerbo
per amor de so signore -
- L'ordenò de li martiri e cossi bello - 80
de rosso vestiti davanti a la quello.
son morti per el lo -
che mori per so amore -
- In quel ruguleto e sancto francesco -
che fo segnato e le segne de christo - 85
Si forte l'infiamo yhesu crucifixo -
de la santa passione -
- In quella riolta e sancto benedeto -
sancto gregorio e sancto silvestro -
O gran dolçore vedere quele convento 90
de tutti quanti li confessore -
- Tutti li angeli fano uno canto -
de l'amore son a prisi tanto -
tutti decono sancto sancto sancto -
per amor del salvatore. 95
- De la vergine maria -
tanto/e bella la sua schiera -
in capo va la madalena -
quella che ave lo grande ardore -
- In quella riolta e sancta agnese 100
la quala bala lo tanto cortese -
a lei son date le represe -
le quale cominçano per amore -

*extra line

La vergene sancta chaterina -
ben glie balla como regina - 105
tanto e bella la sua schiera -
porta ghirlanda de viole.

L'altra era sancta chiara -
che pareva una stella diana -
e va si bella quella compagnia 110
che aya/piacca e a la vergene madre.

Le altre virgine tutti quarte -
portam veste tanto bianche -
al so sposo stan davante -
al qual glie da li gran dolçore 115

Che vedesse quela riolta.
la qual via tanta amorosa
l'anima seriarsi gelosa
non voria pensare altre cose -

Or chi vedesse quella tresca - 120
como dolce mente la se pelta -
aneria tanta alegreça
che la spandelina defore -

Sempre glie nova alegreça
et omne tempo se [renfresieri?]* 125
reguardando la bel teça -
de quel gran signore.

Tutti li sei de quel regina -
son signate d'un sigello -
del sangue pitioso de quella agnello - 130
che morire nolse per nostro amore -

Tutti li sancti che son çonti -
e cossi per amore con unicti -
tutti stano como re e conti -
a vedere el grande in patore - 135

Tutti quanti stano in giro
reguardando quel bel viso.
li/e/tutto lo paradiso -
aver quela visione -

Tutti vedando quel spechio - 140
quelli da lonçi/e/quelli da pesso -
tutti giaseno intro labisso -
perche i sono pievi dentro e de fore.

De quel lume che/e/divino -
che na piu e chi va meno - 145
ma çascadun ne tanto pievo -
che ça mai piu non ve vole.

*illegible.

- Questo exempio se po dare -
 chi iacessi in meço el mare -
 che seria adomandare - 150
 a tu de la quanto tu vole -
- In quel mare sincsurato -
 omne sancto gli e anegato -
 de sopra e de sotto in omne lato -
 e/circumdato da l'amore. 155
- Tutti stano in quel convinto -
 vegiando quel spechio pollito -
 cascadun e/bello e chiarito -
 sette tanto piu ch'al sol -
- In quella corta se canta - 160
 aleluya in alegrança -
 tutti d'una concordança -
 perche i son conuniti d'amore -
- E da poi che tutti li sancti -
 avaran le stole bianche - 165
 farano tanto dolce canti -
 che sempre pasera che le sian nove -
- In quella corte si se trova -
 ogni di belleça nova -
 el non passa mai una hora - 170
 chi non canteno per amore -
- Quella corte/e tutta piena -
 li omne tempo e fior de grana -
 a chi/e pesso e lontana -
 chi gli e va per via di more - 175
- Dio ne faça lui amare -
 per che cum si possiamo andare -
 che ne digna de ricomperare.
 e si lasso per nui morire .-
- E nui che semo pregrini - 180
 dio ne faça citadini -
 in la corte de quel re -
 che pago per nui el bando.

Inv. 146, Kiri leyson. Christo [sic] leyson

The Litany of the Saints in an incomplete and abbreviated form appears in Ven 145 on folios 160v-161r. For the complete setting see Liber Usualis, pp. 756-759, where it appears as part of the liturgy for the Paschal Vigil. See also ibid., pp. 835-839 where it is contained in the liturgy for Rogation days and is to be sung before the procession which precedes the Mass.

Inv. 147, In nomine summe

This is a short blessing, resembling that which is said while making the sign of the cross.

Translation: In the name of the whole and undivided Trinity of the Father, the Son and the Holy Spirit.

Inv. 148, Rubric 56 Incipit ordo ad faciendum aquam benedicam

Translation: Here begins the liturgy for the blessing of the water.

In this prose text is contained the rubrics to be followed by the ministers and the prayers to be recited for the blessing of the Holy Water on the first Sunday of Advent and on all Sundays throughout the year as well as during Holy Week.

Inv. 149, Mu.La. 45 [Anima benedeta de l'altro] creatore

For the text of this lauda see Inv. 143 and Galletti-Molini, pp. 104-105 wherein this lauda is followed by the caption "Cantasi come - O Virgine Maria a come - Donna questi lamenti." See Inv. 132 for the first

musical setting of this lauda text appearing in Ven 145. See Inv. 136 and 144 for the musical and textual settings of L'amor a mi venendo. The relationship of the latter to Donna questi lamenti indicates a relationship of Anima benedeta to L'amor a mi venendo and the possibility that the cantus firmus of L'amor a mi venendo may have been used as the second missing voice, the voice which is implied by the use of red mensural notation.

Inv. 150, Txt. 64 Poy che sei fato frate

See Feist, p. 171, No. 1092, where the incipit is given as:

Poichè se' fatto frate, caro amico
Fuggendo

Concordances with six manuscripts including Ven 145 appear in Feist. In one source the opening word is spelled "Perche". See Tenneroni, p. 217, and Frati, Archivum Romanicum, Vol. II, p. 351, for additional concordances. Jacopone, S. Gregorio and Cavalca are listed in at least one manuscript or printed source as author of this text. See Brugnoli, Le satire di Jacopone da Todi, p. 407, No. 77, where the incipit is given as "Perchè sei fatto frate" and appears in the list of spurious laude attributed to Jacopone.

This lauda is in the form of an oda with the chain rhyme scheme aaab, bbbc, cccd in which the final

and shorter line of each stanza introduces the rhyme of the succeeding strophe.

This lauda is in a slightly different hand and the text as it appears in Ven 145 follows:

Poy che sei fato frate o charo amico.
Fugendo el mondo a l'anima inimico
or pensa ben chio che io te dico.
che dei fi[re]

Non basta in verita viam imitare. 5
via conviente e tuo lo'l volere mortificare.
et per amore de cuore ob sunt vare.
quelo ch'ai pie[ssu]

La consientia tua ricerca spesso.
El beneficio cognifice a ti concesso. 10
Et piange ciascun fallo che ha comesso.
De bon cuore.

Recusa e fuge sempre essere imazore.
Studia cum humilita essere minore.
Per che cussi t'ensegno el signore 15
A cui dei sunt viere.

De cuor perfecto studia de obedire.
Ai toy prelati a ciascun servire -
Domestichera studia de fugire -
Estatu in cela - 20

Et quanto tu men poy favella
Non portare may dentro ne fo fuore novella.
Che veramente el tacere appella
A' cuore dio:- -

Risguarda in ciascun el ben che face. 25
Se nullo mal ne vede fuge plange e tace.
Questa e la ma de venere a verace.
Sanctitade:- -

Se studiare voy per havere bontade -
Penza de cuore la puritade - 30
Che senza essa milla cum veritade
che a dio piacia:- - -

Ancora de cuore humilita precacia
che omne iminico et culpa cacia.
Et in laverita como chiara facia. 35
So destende

Quando l'uomo per essa pui basso descende -
 Tanto piu alto a christo si ascende.
 Piu li dona alteza e piu el defende
 da ogni male. 40

Pero fradelo se denprendere tui calla.
 Humilita procura pero che la vale.
 Et per essa li negnerai spirituale.
 ma non senza.

Questo vediamo per vera experientia 45
 Per essa li sui veneron astinentia
 Et li peccatori camparon la senentia
 al paradiso

Inv. 151, Txt. 65 Per essa ad ogni beata e saltata

This lauda is in an entirely different handwriting. The poem appears to be in the form of an oda, and like Inv. 149, each of the strophes is connected in chain-like fashion--the final syllable of the last line of each stanza ends with the same syllable as does the opening three lines of the succeeding stanzas: aaab, bbbc, cccd.

Inv. 152, Mu.La. 46 Ave maria maria gloriosa and Rubric 57

This Italian lauda à 2 is in the typical black mensural notation ca. 1450 (see Knud Jeppesen, "Ein venezianisches Laudenmanuscript," p. 75) with each voice having its own separate staff but from which the lines appear to have faded away. See Feist, p. 125, No. 135, where the opening of the poem is given as follows:

Ave maria gloriosa
 matre nostra vocata
 Sempre si tu laudata
 da ogni

In Tenneroni, p. 66, this lauda is attributed to Leon. 'Gustinian.' See ibid., p. 30, No. 131 "Ham = carac. Hamilton 348 nella R. Bibliot. di Berlino XV ex. oXVI^{inc.} [secoli]" for a description of the source in which the above-mentioned poet is named as the author of this lauda. See Frati, Archivum Romanicum, Vol. I, p. 463 where it is attributed to Giustiniani in two sources. Contained in the Ven 145 musical setting is rubric 57 which translates as follows: "Notice the words between this sign and the second [sign] with dots; repeat this twice. . . ."

Inv. 153, Mu.La. 47 Virgine madre pia

The musical setting of this lauda, like that of Inv. 152, is in black mensural notation ca. 1450. The lines of both staves if they ever existed are now faded beyond recognition. The incipit is given in Feist, p. 184, No. 1344 as follows:

Vergene madre pia
Ognon senchine a te divotamente

In Tenneroni, p. 260, the incipit appears as: "Vergine madre pia omne homo se inclina ad te devotamente."

For the related text see Inv. 164. For a second almost identical musical setting appearing earlier in this manuscript see Inv. 19; its related text is seen in Inv. 46.

Inv. 154, O graz prezò senza lengua

The text as it appears in Ven 145 follows:

O graz preso senza lengua -
 viso audito in ogni core -
 o ex mesuranza eterna.
 ai negato omne volere -
 lo intellecto sta de fora. 5
 cum l'amore sta ad pasquare -

Poy che lo intellecto e preso -
 da la grande ex mesuransa -
 l'amore vola adestesa.
 non a montando en defianza 10
 abracciando la miranza -
 el fa piliare:- - -

This Italian poetic text, two additional stanzas of O derata guarda el preso, Inv. 134, Mu.La. 43, Txt. 55, is a reflection on the immeasurable value of eternal reward in comparison to earthly gain. Woe to those who die in defiance of this realization and who embrace earthly pleasure which can only bring them to destruction. Compare the thoughts embodied in this text and those found in the Canticles of the Sun by Saint Francis. Refer to pp. 11-15 in this study.

Inv. 155, Rubric 58 Le feste solempni

Translation: The solemn feast days which should be observed according to the laws of the Church.

This prose rubric contains a list of solemn feast days of the Church year with the day and the month upon which each should be celebrated.

Inv. 156, Rubric 59 Le Jeunni

Translation: Days of fasting which should be observed according to the laws of the Church.

Inv. 157, Ad inveniendum aurum mirum

This prose treatise describes the way to discover extraordinary sound and appears to be a study in phonetics and pronunciation.

Inv. 158, A Cronare la septuagesima

Translation: To time [the occurrence of] septuagesima, Lent, Easter . . .

This prose treatise is a liturgical calendar based on the revolution of the earth around the moon.

Inv. 159, In manus tuas domine

This short responsory is sung at compline on Sunday throughout the Church year. This particular chant setting which appears in Liber Usualis, p. 270, is used during the season of Advent.

A second setting found in Liber Usualis, pp. 270-271 is sung during Paschal time.

Inv. 160, In exitu Israel de egypto

This psalm tone setting of the opening verse of Psalm 113 appears in Liber Usualis, p. 160, where it is identified as "Tonus Peregrinus." The setting of this Psalm occurs under the heading "Vesper Psalms Grouped in Tones" ; see Liber Usualis, p. 128.

Inv. 161, Txt. 67 Ave maria gloriosa

For a musical setting of this lauda text in Ven 145, see Inv. 152. The text is an Italian trope of the Latin Ave maria. For other Italian tropes of this text see Inv. 42, 43, 44. For a Latin trope of this Ave maria see Inv. 21.

The text of this Italian lauda as it appears in Ven 145 follows:

Ave maria gloriosa
Madre nostra advocata
Sempre sei tu laudata
Da ogni gente regina amarosa

Gratia plena fusti sempre maria 5
Pero te el l'esse i dio madre e sposa
E per levarci in dolorosi guay
Carne paese de ti tanto penosa
La mente tenebrosa
Nostra visita en poche 10
Accendita del focho
De la tua carita tanto preciosa -

Dominus Tecum madre benedecta
Tu sei la stella che illuminasti
El mondo tuto o virgina perfecta 15
Quando col gabriel tu parlasti
Allora tu ne donasti
Tanto infinito bene
Rompisti le chatene
Or la pregièn obscura e tenebrosa 20

Benedicta tu dona humele e alta
Piu ch'a nuvia che ma fosse al mundo
Per te l'humanita sempre se malça
Tu parivristi el buon iesu iocundo
De non voler secondo 25
El nostro error piugarci
Ma piacata advitarci
O imperatrice e Regina iocunda.

In mulieribus e dolçe madre
 Te disse el gabriel nei suo sermone 30
 Quando mandato fu dal sumo padre
 Cum angelicha salutatione
 Tu stavi in oratione
 Contemplando i dio
 Dissese iesu pio 35
 Nel sancto ventre tuo madre piacose.

Benedictus fructus o maria
 El qual sença dolor tu parturisti
 Vergene da puo el parto o madre pia
 Poi al gabriel tu respondesti 40
 Sia come tu dicesti
 Ecc home con amore
 Ancilla del signore
 Apparechiata so desser so sposa.

Ventris tui Jesu nostro signore 45
 El qual portasti con tanto dilecto
 Ptiegalo per nui e per lo nostro amore
 Perche el l'atasti col tuo sancto pero
 Che non guardi al defecto
 De miseri[christiani] 50
 Açonglieli le mani
 En eraudita madre preciosa

Sancta madre che illuminasti
 La sancta chiesa e per te canta e dice
 Benedecta madre che portasti 55
 El signore che te fece genitrice
 Fusti de lui felice
 E con esso in eterno
 Remani in sempiterno
 Vergene immaculata e gratiosa 60

Ora pro nobis maria sancta e pura
 El nostro redemptor iesu to figlio
 Tu illuminasti la santa scriptura
 Cussi illumina nui del tuo consiglio
 Cavaci del periglio 65
 Donaci pa tua gratia
 La nostre mente satia
 Che sença re çum u [sic] non te trova possa

Non poi ne gai maria che ni non sia
 De questo popo consiglio e temone 70
 Per ho che la cita in tua bailia
 A te se dia con gran devotione
 La mia benedictione
 Vi do in sempiterno
 Pregero el re eterno 75
 Che sia in versovui con sua mente piatoso.

Figlio iesu sia tanto benedecto
 Dal tuo omnipotente i dio
 Quante goçe de late dal mio peto
 Figlio trahesti caro mio desio 80
 O dolçe figlio mio
 Sianti recomandati
 Costor che si son dati
 A ti e me tua madre figlia e sposa

Inv. 162, Rubric 60 Finit lauda virginis marie

Translation:

Here ends a lauda in honor of the Virgin Mary, the mother of God and also of sinners, the mediatrix for all mankind.

Inv. 163, Qui se contengone

Translation:

That which is contained in Matthew Chapter 19:
 O Jesus Christ the Saviour. He who wishes to
 enter a life of Christ. . . .

This prose treatise pertains to rules to be followed by one who enters the life of Christ, namely the priesthood.

Inv. 164, Txt. 68 Vergene matre pia and Rubric 61

For two musical settings contained in Ven 145 see Inv. 19 and Inv. 153. For a second version of the text see Inv. 46. The text of this bilingual lauda as it appears in Ven 145 on folios 193v-194v follows:

Vergene matre pia
 Ogni hom sinchin'a te devotamente
 Si ch'el cuore e la mente
 Con l'angel dica sempre ave maria

	Madre de christo vergene beata. <u>Immaculata stella matutina</u> Tu sei sopra li angeli exaltata. In te incarno la maiesta divina.	5
Madre		
Vergene	Tu sei di gratia piena Gabriel disse quando fe el grande <u>ave</u> Porta del cielo e chiave Sopra ogni dona benedeta sia	10
Madre	<u>Ave</u> tempio de dio sacrato e sancto Securo porto de nostra salute Camera degna de spirito sancto Fonte de gratia piena de virtute.	15
Vergene	Sian per te recuvete Le nostre oratione ai fate digne De le orechio benigne Del to dolce figliolo vergene maria.	20
Madre	Regina de pieta madre de gratia Tu sei de peccatori firma speranza Refiena el malo che tanto in nui se spatia Per lo molto peccara che'l mundo avanza.	
Vergene	Da te vera constantia Che te possiamo seguire gloriosa alma Vittoriosa palma Tu ne driza tuti a la tua via.	25
Madre	Al prega per nui tuo figlio degno E tuti li faneti nostri advocati De quel che posto fo nel sancto ligno E de suo sangue cia recomparati	30
Vergene	Da lui siamo chiamati Venite benedicti dal mio padre A stare con la mia madre Nel regno mio con meco i compagnia	35
Madre	Alza li ochi pietosi alquanto et mira A li sancti priegiere de questa terra Con le mane ionte ogni hom a te suspira Manda pace a nui da cielo in terra	40
Vergene	Poni sine a la spera guerra Concedendo a la chiesa el pastor sancto Chel populo tuto quanto Saluare se possa. sotto sua bailia.	

Madre	O madre sancta piena de humilitade Pero in celo et in terra si laudata O summa et excelsa caritade L'anima et el corpo si e glorificata.	45
Vergene	Da tuti si adorata Che stai in celo con la deitade Piena de sanctitade Incoronata in quella compagnia	50
Madre	O gloriosa supra tuti li chori Con dolce canto et humile te pregamo Chel to dolce figliolo madona exori Per questa a ta e ogni suo ramo	55
Vergene	Pero ne nigeno chiamo Chel populo suo di peccato defendi La nostra prece intenda Pero dice cantiamo tuta via.	60

Amen

The musical section to which each of the strophes is sung is indicated by a rubric (Rb. 61) which contains the opening word of the 4-line ripresa "Madre" and the opening word of the first piede "Vergene." See Inv. 44, Txt. 12, for the opening text which is the same as that contained in line 13 of Inv. 164.

CHAPTER V
NOTATION AND TRANSCRIPTIONS

Most of the compositions that will be transcribed in this study will include problematic works contained in the second part of the manuscript. As noted earlier in this dissertation (p. 126), the rhythmic interpretation of the notation in Part II of Ven 145 poses an "insurmountable problem." In transcribing the music of Ven 145 I have attempted to achieve a logical and consistent method of transcription, which will be presented in a clear and hopefully convincing manner in the present chapter. At the same time I realize that a single definitive solution to the notational problems of Ven 145 is not possible. There are undoubtedly other possible rhythmic interpretations, equally valid with the ones I have found, and each transcription is offered with the understanding that it represents only one of several possible solutions.

The method used in interpreting the notation found in Part II of Ven 145 was derived from a study of non-modal mensural monophonic and polyphonic notation of the twelfth, thirteenth, and fourteenth centuries.¹ The

¹See Willi Apel, "Monophonic notation," in Harvard Dictionary of Music, 2nd ed. rev. (Cambridge: The Belknap Press of Harvard University, 1969), p. 538; A. Machabey, Notations musicales non modales (XII^e & XIII^e siècles)

notation used by the scribes in Ven 145, Part II appears to vary from composition to composition. In the transcriptions which follow an attempt has been made to show the progress of notation and the changes in notational procedures which are apparent in this manuscript. Only twelve pieces have been selected for transcription but each one exhibits notational progress, while retaining some of the old notational traits. With only a few exceptions all compositions in mensural notation contained in Part II of Ven 145 are in two voices.² The two voices are arranged vertically note-against-note, or several notes against one of longer value.³ The tenor is in black notation while the top voice, frequently ornamental in character, is in red. Either the lines of the staves have often been omitted entirely, or if they were included originally, they have faded away. The general

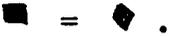
3rd ed. (Paris: E. Ploix-musique, 1959); and Higinio Anglés, "The Musical Notation and Rhythm of the Italian Laude," in Essays in Musicology: a birthday offering for Willi Apel, ed. by Hans Tischler (Bloomington: University of Indiana, 1968), pp. 51-60.

²See Ven 145, Inv. 92, Mu.La. 25 à 1; Inv. 126, Mu.La. 37 à 3; Inv. 132, Mu.La. 41 à 1; Inv. 133, Mu.La. 42 à 1, and Inv. 133, Mu.La. 42 à 1.

³For two exceptions see Ven 145, Inv. 152, Mu.La. 46 and Inv. 153, Mu.La. 47 where the notation is arranged in choir-book style and Inv. 126, Mu.La. 47 where two voices are arranged note-against-note and a third voice appears separately below.

impression is frequently that of an open field with one or more clefs used to indicate the pitches.

General procedures for notational interpretation:

1. The note-against-note notational figures used will be reproduced in modern notation as they appear in the manuscript.
2. Notes of varying shapes may be equal to one another, either when arranged vertically or horizontally:

3. Repeated notational patterns which occur throughout one or several compositions will be analyzed for rhythmic interpretation; a procedure will be established for interpreting the particular pattern; once established the same method of transcribing the pattern will be applied throughout.
4. Each composition will be treated as a separate entity with consistency observed throughout.
5. As notational practices appear to be in the process of evolution in the second half of this manuscript, innovations taking place from composition to composition will be considered and general principles will be adjusted to meet the needs of old and new notational practices.
6. Cadences: the final note is always long; precadential and cadential notes do not always have the same rhythmic meaning as those occurring in the body of a composition. These are frequently subject to

embellishment and their rhythmic interpretation must be adjusted to meet this need, depending on their shapes and position.

7. Notes contained in a ligature may vary in time value within a given time unit but they must fill the time space allotted to them as a unit symbol.

Method of Transcribing:

1. The music will be transcribed in modern clefs. Most of the pieces appear to have been written in campo aperto, with one, two, and sometimes three clefs used as guides to the pitches contained therein. To reproduce these clefs on a modern five-line staff would be misleading for pieces where lines are not apparent in the manuscript itself. For those compositions which appear to have been written with clefs on a staff, the original clefs will precede the modern clefs in the transcriptions. Regardless of the number of lines which appear on the staff in the manuscript, the original clefs will be reproduced in the transcriptions using the bottom line of the modern staff as the bottom line appearing in the manuscript.
2. The notational figures will be transcribed at the same pitch as they appear in the original.
3. The original notational figures as they appear in the manuscript will be reproduced as follows in the transcription: the red notational figures will be

reproduced as hollow-shaped figures above the staff upon which the top voice has been transcribed and the black notational figures as black ones below the lower staff.

4. The language of the text will underlay the musical setting as it appears in the manuscript but will be adjusted to the words so that syllables do not appear on rests and so that final syllables of phrases occur on final notes of musical phrases, with one exception --when the final syllable is ornamented. In this case the syllable will be placed on the note upon which the ornament is begun.
5. The text will appear between the two voices in the transcription rather than below the lower voice.
6. In the case of musica ficta the following rules will be observed generally: diminished fifths, octaves and twelfths that might originate in the current of voice progression must be made perfect; at cadence points, thirds opening into fifths, and sixths opening into octaves must be major; and thirds shrinking into unisons must be minor.⁴

The B-flat and the E-flat are compulsory to avoid the tri-tone as are the F-sharp and C-sharp. The leading tone was raised as early as the thirteenth century,

⁴See Curt Sachs, Our Musical Heritage, 2nd ed. (New York: Prentice-Hall, Inc., 1955), p. 99.

a practice which will be observed in the following transcriptions.

Notes on the Transcriptions:

Transcription No. 1

Inv. 91, Mu.La. 24, fol. 90r-90v, Zacheus arboris ascendit stipitem

Description: Half-way through this composition the two voices interchange thematic material presented in the first half. The upper voice opens with a melody which recalls the solemn tone setting of the Benedicamus Domino (see Inv. 94, Mu.La. 27, tenor voice).

Notation: Black and red square notation appears in an open field with the C-clef placed midway between the ranges of the two voices. A F-clef is added below the C-clef at the beginning of s.1, folio 90v.

Single notes:

■ = ■ = ♩ or ♪ (for the precadential notes and final notes of cadences.)

As mentioned previously, color has no special rhythmic significance. In the following explanation of the notation, all the original figures will be presented in black, with the understanding that similar red figures should be transcribed in a similar manner. Black notes and red (hollow) notes will be used individually only when the writer wishes to show how the values are aligned.

Ligatures: two notes organized in a composite unit



This figure resembles the podatus neume of the chant and like it is equal to two eighth notes.

Time signature: 2/4.

Text: The three strophes which follow this musical setting in Ven 145 on folio 90v have been included in the transcription.

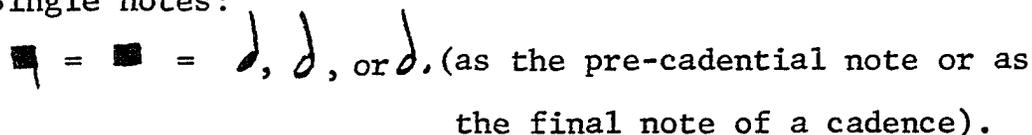
Transcription No. 2

Inv. 92, Mu.La. 25, fol. 90v-91r Puer nobis nascitur

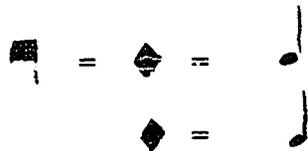
Description: one voice.

Notation: The F- and C-clefs now appear in an open field which at one time appears to have had lines. The notation is black mensural of the early fifteenth century.

Single notes:



or



Ligatures: none.

Time signature: 3/4.

Comment: This time signature was chosen on the basis of the frequent repetition of the pattern, breve,

semi-breve, or   or   . After establishing this pattern the scribe continues with a stream of five longs      which have been interpreted as      (ms. 10-12) to coincide with the rhythm of the opening phrase (ms. 2-4) of this work. Over the word "dominus" (ms. 13) the semi-breve, followed by two breves    is interpreted as    so as not to distort the uniformity of the structure and balance within this simple song. The free interchange of notational symbols by the scribe of this section of the manuscript is convincingly demonstrated within this composition.

Text: The three strophes which follow this musical setting in Ven 145 on folio 41r have been included in the transcription.

Transcription No. 3

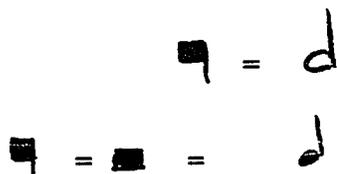
Inv. 94, Mu.La. 27, fol. 93r Benedicamus domino

Description: The melody of the cantus firmus is that of the solemn tone of the Benedicamus. The added melody which appears in the superius has a range of an octave, like the cantus. It crosses that voice freely and is repeated identically.

Notation: Black and red square notation appears in an open field in which the C-clef appears in the middle of the two voices. The notation resembles the nonmodal mensural notation which appears in Fn II.1.122 and

Cn 91.⁵

Single notes:



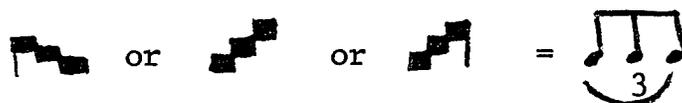
This figure resembles the punctum of the chant and represents the unit value of time or the quarter note in this form of notation.

Ligatures: two notes



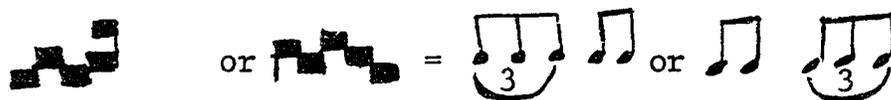
This ligature resembles the clivis neume in Gregorian chant and appears throughout this work in composite units of 2-note and 3-note groups.

Ligatures: three notes.



These figures resemble the scandicus neume of the chant. The triplet figure receives the count of one and therefore it must be performed faster than 2-note unit figures.

Ligatures: five notes:



⁵See also Higinio Anglés, "The Musical Notation and Rhythm of the Italian Laude," in Essays in Musicology . . . for Willi Apel, pp. 51-60.

Five-note figures usually combine a 3-note figure with a two-note figure such as torculus with a podatus or a clivis with a scandicus. The entire figure is equal to the value of two quarter notes.

Ligature: six notes



Six-note figures usually subdivide into two groups of three. On occasions the final note is separated from the group as in the second figure above. The entire figure is equal to the value of two quarter notes. The final note of a phrase is always long, therefore the final note of a ligature which occurs on the closing note of a phrase is long.

Time signature: 2/4; 3/4.

Transcription No. 4

Inv. 111, Mu.La. 28, fol. 102v Verbum patris hodie

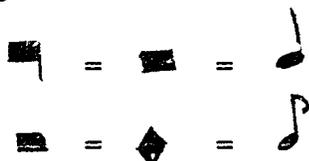
Description: The two voices exchange phrases and thematic material freely. Both voices repeat the opening phrase identically in the second to last musical phrase of this composition (mss. 13-16) and mss. 17 and 18 of the last phrase are almost identical with mss. 9 and 10.⁶

⁶See Giuseppe Vecchi, "Fra Monodia e Polifonica appunti da servire alla storia melica sacra in Italia nel secolo XIII e al principio del XIV," Collectanea Historiae Musicae, II (1957), pp. 462-464 for a discussion of tropes to the Benedicamus and for a transcription of a similar

Notation: A 4-line staff with two clefs is found at the beginning of the composition. The F-clef appears on the second line and the C-clef on the top or fourth line. After the first staff, the F-clef moves to the third line for the last three staves. The C-clef is dropped entirely after the first staff. Vertical lines separate notes into "cells," a term that will be used in this present study to describe units of division that resemble groups of measures, or complete phrases. These units are separated from one another by vertical lines. The scribe is not consistent in the insertion of the vertical lines. In the present composition, and in all other works where cells are apparent, every phrase ends at the conclusion of a cell, and hence vertical lines should appear at such points. Occasionally such vertical lines are omitted, and the present writer has assumed that the scribe omitted the vertical line inadvertently.

Black and red square notes appear throughout with one exception, a diamond-shaped black note in the tenor of the final cell.

Single notes:

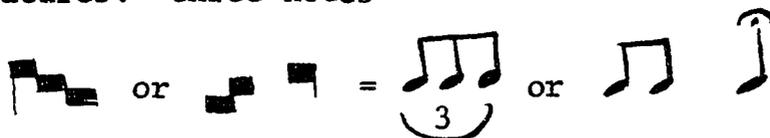


setting of Verbum patris as it appears in B1 Q11. Vecchi also mentions the musical setting of this text in Ven 145 (see p. 462, fn. 47).

Ligatures: two notes



Ligatures: three notes



Each of these figures usually equals one quarter note and receives the count of one beat but when they include the final note of a phrase they receive two counts with the last note of the ligature equal to a quarter note.

Time signature: 2/4.

Comment: In this eight-cell composition the time signature has been determined from the number of notes the scribe chose to include in the opening three cells which contain the first phrase of the composition. Having established the time pattern in the first two cells which is to be followed throughout the whole composition, the third cell closes the first phrase of the composition with three notes, the last of which is long and has been so transcribed. Each of the following three phrases (the fourth, fifth, and sixth) occupies one cell and each is separated from the other by a vertical line. The final two cells (the seventh and eighth) which underlay the text of "Benedicamus domino" consist of two phrases of three and two measures each, with each ending with a long note. In the final cell the figures  and 

are equal to each other, another example of the free interchange of notational symbols. The symbols are interpreted as equal to each other because they are placed note-against-note by the scribe. This procedure will, as stated earlier, always take precedence over all others in the application of notational procedures to the compositions contained in this part of the manuscript.

Transcription No. 5

Inv. 112, Mu.La. 29, fol. 103r-103v Qui nos fecit ex nichilo

Description: Two voices present an exchange of material every five measures, and the entire composition consists of only the material presented in the opening 5-measure phrase. For two other settings of this same text refer to Inv. 7, Mu.La. 2 and Inv. 20, Mu.La. 5 in this present study.

Notation: The music contained in the first four staves is repeated in its entirety for the second strophe of this Benedicamus trope. The F-clef appears on the second line of the staff and the C-clef on the top line. Black and red nonmodal mensural notation appears throughout in note-against-note style.

In this composition cells contain single square notes and ligatures of three and four notes. Four notational figures appear in each of the opening six cells of which every two cells combine to build a phrase. The

last cell, composed of seven notational figures, contains one entire musical phrase. On folio 103v the scribe furnishes the same musical setting that appears on folio 103r for a second stanza of the text. On occasions he omits the vertical lines that enclose the cells in one or the other stanza. For example, a vertical line is omitted after the word "filio" (fol. 103r, s.2) but later is included after the word "solemnita[s]" (fol. 103v, s.2).

Single notes:

■ =  or  at the end of a phrase.

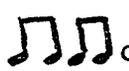
Ligatures: two notes

none.

Ligatures: three notes with or without a tail

 or  or  = 

Ligatures: four notes diamond-shaped or square, with or without a tail

 or  or  =  or 

Time signature: 2/4.

This composition could have also been transcribed in 4/4 time but a longer pause would have been required on the final note of each phrase in order to create the proper feeling of balance. This in turn would have delayed the quick rhythmic movement of the composition as a whole.

Transcription No. 6

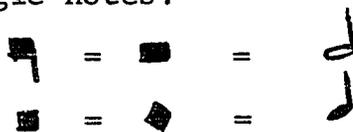
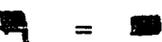
Inv. 117, Mu.La. 31, fol. 108r-109v Ave fuit prima salus

Description: Two voices move independently of one another. Cf. B1 Q15, No. 207, de Van Inv. No. 173, and fn. 74, p. 139 of this present study wherein the superius and tenor have partial concordance. See also Bu 2216, No. 47, p. 65, folio 33r and fn. 60, p. 135 of this study wherein the concordance appears to be the same.

Notation: Black and red notational figures appear in an open field. Two clefs, F and C, introduce the first three systems; for the last system only the F-clef is retained. The first two cells each contain four notational units instead of 2 + 3 as in Inv. 111 and 4 + 5 as in Inv. 112. An up beat is indicated in cell 4  over the word "hostis" and in the last cell three beats appear over the first two syllables of the final word

"maria" 

Single notes:

 =  = 
 =  = 

Ligatures: two notes

 or  = 

Time signature: 3/4.

This signature has been chosen because of the number of units in each cell. It appears also that the scribe is intentionally using diamond-shaped notes to

indicate notes of smaller time values. For the remainder of the pieces transcribed in this dissertation, the vertical lines do not designate "cells." They occur, rather, at the conclusion of phrases of varying length and have no notational significance.

Text: Strophes two, three and four of the complete text which follows this musical setting in Ven 145 on folio 108v-109v are included in the transcription.

Transcription No. 7

Inv. 113, Mu.La. 30, fol. 104r-104v Verbum caro factum
est

Description: Two voices, each containing its own material, move in two separate planes throughout this composition. They neither cross one another, nor do they resemble each other in character. The lower voice functions as a true cantus firmus and the top voice, faster in movement, furnishes an ornamental elaboration. A return to the music of the ripresa is indicated in the following manner. The scribe ends the composition with the words "nato nobis" set to music identical to that with which the composition opened. Clearly the work does not end with the word "nobis"; the music of the opening section is to be continued, but with the text of the volta. The scribe merely avoids writing out the music of the ripresa which is identical to that of the volta. The notes supplied in the transcription enclosed in brackets are the

same as those which underlay the text "Verbum . . . de virgine maria."

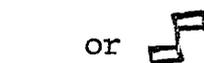
Notation: F- and C-clefs, used singly or in conjunction with one another, appear intermittently throughout this composition to furnish guides to the correct pitches, with a surprising total of three clefs on folio 104r, s.2.

Black and red mensural notation of an earlier period appear in the tenor and the discantus. Most of the staff lines have faded so that the notes give the impression of moving about in an open field, note-against-note and with groups of red notes versus single black notes moving in partitur style. Long vertical lines separate the large groups of notes into phrases rather than into small and larger cells. The notational figures are more complex and the scribe appears to have made some effort to depict the intended rhythm. Cadential and pre-cadential figures have been added. These figures receive a different interpretation when they so appear. These varied interpretations will be given below under the caption pre-cadential and cadential figures. Ligatures for the upper voice will appear with hollow notes and for the tenor in black notes. Single notes, black or red:

 =  = *d* or *d.*

 =  = 

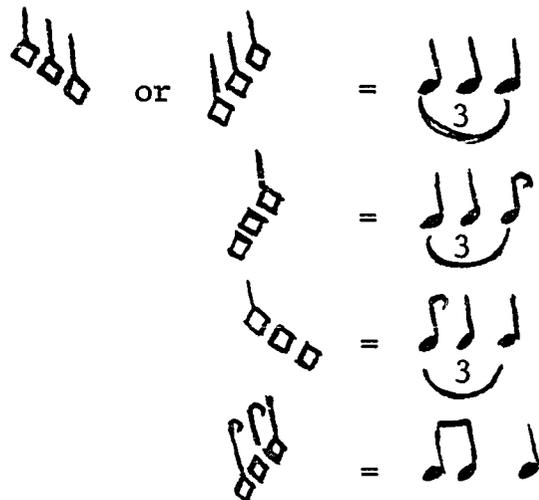
Ligatures: two note organized in a composite unit

 or  = 

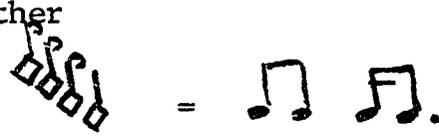
Ligatures: two single notes of varied shapes grouped together



Ligatures: three single notes of varied shapes grouped together



Ligatures: four single notes of varied shapes grouped together



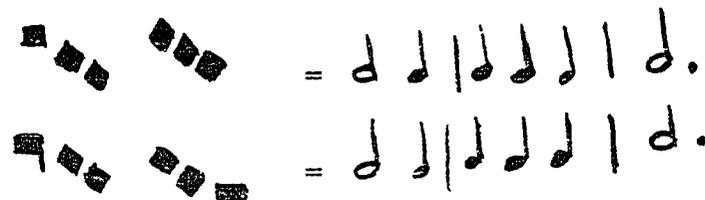
Pre-cadential and cadential ligatures and formulas:

1. Final note regardless of its shape is always long.

Two notes



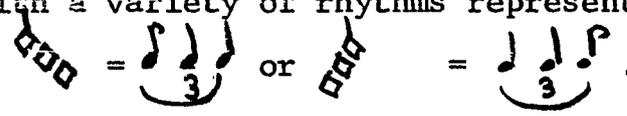
Six notes



Time signature: 3/4.

Comment: The individual notes which appear in ligatures have been interpreted rhythmically as follows:  and  =  in a 2-note group;  and  in a 3-note group can be  or  depending on the arrangement:  =  in a 2-note or 4-note group when followed or preceded by  and in a 3-note group  = . In this composition the scribe is still careless as to his use of notational symbols as demonstrated on folio 104r, s.1 in the last figure over the word "est" or on s.2 in the opening figure over the syllable "de." In both cases the semi-breve equals the breve  = . A more advanced notational technique is apparent (see Inv. 91, 92, 111 and 117). The ligatures ,  have replaced  or  and are now each equal to two quarter notes instead of two eighth notes; a new kind of ligature composed of varying note values has replaced the old square chant imitations of the neumes,  in which each member of the figure was represented by the eighth note, moving slower or faster in accordance with its two or three note content:  = slower,  = faster. Each group of two or three notes was equal to the count of one. Larger groups of four and six notes were broken down into two groups of two notes or three notes with each unit group receiving one beat. The new ligatures contained in Inv. 113 when composed of two figures are still equal to one count  or . However the three-note groups are now equal to two counts

with a variety of rhythms represented within each group



The ligatures are composed of single notes grouped together in varying shapes including , ,  and  in which stem, tail, and hook and in this order represent on many occasions faster note values.

Transcription No. 8

Inv. 1, Mu.La. 1, fol. 1r Verbum caro factum est

Description: This setting à 3, though belonging to Part I of the manuscript, is included among this group of transcriptions because of the close similarity between its two outer voices and the two voices which appear in Inv. 113. A return to the ripresa is indicated in the same manner as seen in Inv. 113, which contains a setting of this same text. The scribe ends the superius with the text "Nato nobis parvulo" (fol. 1r, s.2) and the tenor and contratenor with the single word "Nato" (fol. 1r, s.4 in the middle of the line and s.4 at the end of the line). This music to which the above text is set is identical to that which opened the composition. Obviously the work does not end with the single word "Nato" or the last of a three-word group "parvulo"; the music of the opening section is to be continued only with the text of the volta.

Notation: Five, 5-line staves, containing black notational figures of the early Dufay period appear on folio 1 of this manuscript where this composition appears. The

superius contained on ss.1-2 opens with the C-clef appearing on the second line of the staff. The latter moves to the first line for the second staff. Two clefs, F on the second line and C on the fourth line, are used for both the second and third voices throughout. The cantus firmus is carried by the tenor which in the transcription appears as the lowest voice. A B-flat appears on s.2 where the tenor begins but it disappears at the opening of s.3. In the superius a semi-breve is followed by a breve rest on s.1 (see notational figures 12, 13). Simultaneously there appears in the two lower voices a breve followed by a semi-breve rest (see s.3 last two figures and s.4 the fifth and fourth figures before the end of the line). Since normally a rest may not be imperfected, the notational figures which appear in the superius are interpreted to coincide with those figures, the breve and semi-breve rest which appear in the two lower voices. A congruence sign  appears at the end of s.5 and again in the middle of s.4 after the vertical black line which indicates that the music for the contratenor continues on s.4 after the black vertical line.

Time signature: 3/4.

In the transcription the time signature of mss. 4 and 22 is changed to 4/4 to accommodate this interpretation. Another possibility would be to interpret both breves in the tenor and contratenor as semi-breves to coincide with the semi-breve of the superius and to

interpret the breve rest in the superius as a semi-breve rest. In this case ms. 4 would appear with the following rhythm in all voices:



and there would be no need to alter the time signature.

Transcription No. 9

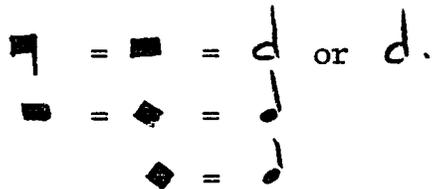
Inv. 121, Mu.La. 35, fol. 116r-118v Verbum caro factum
est

This setting à 2 opens with an unicum in the tenor wherein the opening phrase of the cantus firmus is stated. An ornamental discantus then joins the tenor for the rest of the composition. Unlike Inv. 1 and 113 the volta is written out by the scribe and is à 2 when it appears. The cantus firmus has a basic concordance with Inv. 1 and 113 except for the music which underlays the second piede "Vita datur seculo," (see transcription mm. 16-20 and facsimile fol. 116v, s.2). In those sections in which concordances appear, pitch and rhythm are frequently varied. The same general observations have been made regarding the discantus.

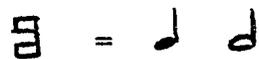
Notation: Black and red mensural notation appears in an open field note-against-note or in groups of notes against a single note or another group. F- and C-clefs used singly or in conjunction with one another appear intermittently throughout this composition. A total of three clefs appear on folio 116v, s.4 and on folio 117r, s.1.

Like Inv. 113, there are no crossings of voices between the tenor and discantus and the clefs merely act as a guide to the pitches of the individual voices (see fol. 116v, s.1).

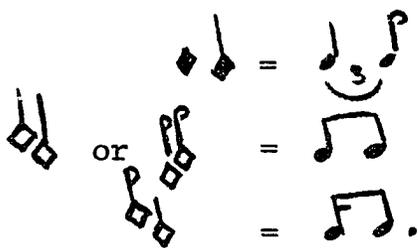
Single notes:



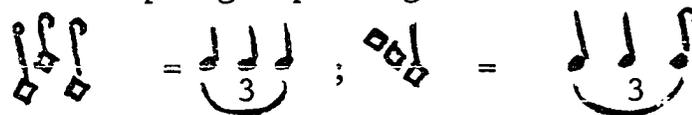
Ligatures: two notes organized in a composite figure



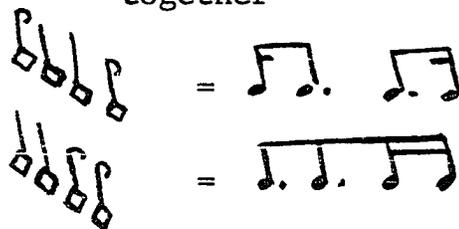
Ligatures: two single notes of varied shapes grouped together

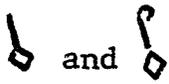
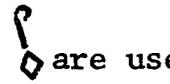


Ligatures: three single notes the same or of varied shapes grouped together



Ligatures: four single notes of varied shapes grouped together



 and  are used interchangeably. When a semi-minum is included in a group of two semi-breves , the semi-minum is equal to an eighth note, but when used in a group of minims it acquires the value of a semi-minum,

 = .  = 

On the other hand, when the semi-minum appears in a 3-note ligature composed of three semi-minims , the group is equal to a triplet of quarter notes  and the ligature receives the count of two. Here the scribe exchanges the value of the semi-minum for that of the minim (see mss. 22 and 23 of the transcription and the facsimile, fol. 116v, s.3, "nobis parvulo").

Cadential and pre-cadential formulas:

Four notes

 or  = 

  = 

Six notes

 = 

or

 = 

Time signature: 3/4.

Comment: It is of interest that 2-note ligatures organized in a composite unit are herein used as c.o.p. (cum opposita proprietate) ligatures which during the fifteenth century appeared in the following shapes  or  and were usually equal to two quarter notes. In its use in this composition this ligature has been placed against a perfect breve; as a result the ligature is altered to read as .⁷ Also worthy of observation are the ligatures composed of three individual notes which regardless of their shapes have been interpreted as equal to two quarter notes (unless they appear as cadential formulae), while the ligatures composed of two notes of the same or varied shapes receive the count of one, and groups of four notes receive two beats.

Transcription No. 10

Inv. 133, Mu.La. 42, fol. 138r-140r El nome del bon yhesu

Description: This unicum carries a cantus firmus closely related to the tenor of Verbum caro factum est, Inv. 121. The ornamental top voice appearing in the latter is omitted in Inv. 133, but the discantus of Inv. 121 with some few adjustments may have been used for this almost

⁷See Willi Apel, The Notation of Polyphonic Music 900-1600, 4th ed. rev. (Cambridge: The Mediaeval Academy of America, 1953), p. 114, rule 8.

identical cantus firmus. This supposition may explain the scribe's reason for omitting the discantus in Inv. 133. Four measures instead of five introduce the opening phrase of this composition (cf. Inv. 121). Some slight variance in rhythm and pitch occurs.

Notation: Black mensural notation of a very crude type appears in an open field wherein breves are occasionally interpreted as semi-breves and vice versa. The F-clef appears on s.1 of folio 138r; on s.2 the C-clef and F-clefs; on s.3 only the C-clef, and on folio 138v only the F-clef appears on the final two systems which close the musical setting. The ripresa is separated from the piedi by a black vertical line; the two one-line piedi are similarly separated from the volta. Each of the two lines of the latter are separated from one another by a vertical line. The appearance of a breve over the syllable "de" in Inv. 121 (see transcription mss. 6 and 26, and see facsimile fol. 116v, notational fig. 1 and fol. 117r, notational fig. 1) and over the syllables "Sem" of "Semper" and "A" of "Aquel" in Inv. 133 (see transcription mss. 3 and 25 and see facsimile, fol. 138r, s.2, notational fig. 1 and fol. 138v, s.2, notational fig. 4) has led this writer to believe that this breve was intended by the scribe to be interpreted as a perfect breve and not as the customary semi-breve which frequently appears in many versions of this

cantus.⁸

Single notes:

when occurring on the same pitch
and when underlaying the penultimate
syllable at a cadence

when appearing on two syllables in
the melodic flow of a phrase.

Ligatures: none

Cadential ligatures and formulae:

Four notes

Time signature: 3/4.

Transcription No. 11

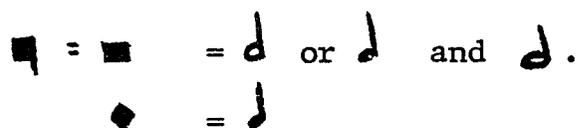
Inv. 119, Mu.La. 33, fol. 110^{bis}v-111r Laudiamo yhesu

Description: The melody presented in the upper voice of this work appears to be related to that of Verbum caro factum est. The former, however, has a narrower range of a seventh which extends from F to E instead of a ninth from D to E as seen in the cantus firmus of Inv. 1 and 113 or which includes an octave from D to D as seen in the cantus of Inv. 121 and of El nome del bon yhesu, Inv. 133. The lower voice also centers about the range

⁸For a different interpretation see Cattin, "Contributi alla storia della lauda," transcription No. 1.

of a seventh B-flat to A and only in ms. 15 dips down to low G thus extending its range to that of a ninth. The two voices, though they sometimes appear in unison, never cross. Notation: Knud Jeppesen in two sources, transcribes this composition without applying any metrical interpretation to the notational signs.⁹ Black and red mensural notation appears in an open field in Inv. 119 and F- and C-clefs appear throughout with one exception, the last system on folio 111r where only the F-clef is given.

Single notes:



Ligatures: a two-note composite figure



Ligatures: two single notes grouped together



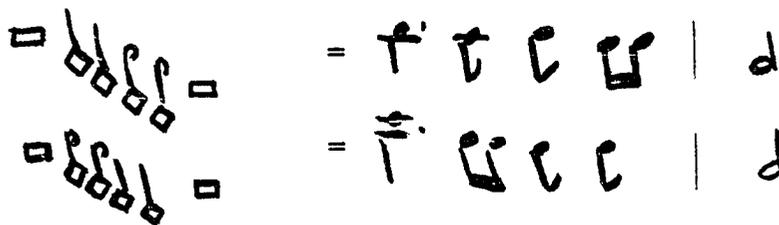
Pre-cadential and cadential formulae:

Four notes with the final note a breve



⁹See Knud Jeppesen, Die mehrstimmige italienische Laude um 1500 (Leipzig: Breitkopf & Härtel, 1935), p. XXIV, and "Laude" in MGG, VIII (1960), 315.

Six notes with the final note a breve

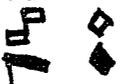


Six composite notational figures introduced and ended with a breve



This formation recalls the copula of Franco of Cologne.¹⁰

Time signature: 3/4.

This time signature was selected for this transcription for the following reasons: the note-against-note formation over the words "sancta," folio 111r, s.1  and the syllables "hume"... folio 111r, s.2 and "...voto", folio 111r, s.3; the pair of breves over "le fran" and over the text "E la sua"; and the opening melody of the upper voice which is reminiscent of Verbum caro, the meter of which is 3/4. In this composition the scribe is not always careful to distinguish between the notational figures of the breve  and semi-breve  because of the popular well-known character of the refrain of this melody which returns also in an ornamental

¹⁰ See Oliver Strunk, ed., Source Readings in Music History from Classical Antiquity through the Romantic Era (New York: W.W. Norton and Co., Inc., 1952), pp. 156-157.

version at the end. Throughout this composition old notational figures are used with new rhythmic meanings. Compare the cadential figures on the word "madre," folio 111r, s.1 and "francisco," folio 111r, s.2 with Verbum caro factum est in the manuscript Tn 4, folio CCCXXXIIII r.¹¹ Observe the notational figures which underlay the texts "maria," "circulo," and "populo" in Tn 4.

Transcription No. 12

Inv. 93, Mu.La. 26, fol. 91v-92v Pange lingua gloriosi

Description: Two melodies of varied ranges and pitches, independent of one another, never crossing but sometimes appearing at the unison are contained in this composition.

The tenor or lower voice looks like a cantus firmus.

However, only a fragment of the chant setting which appears in the Liber Usualis, No. 801, 1952 (see p. 957 of s.2) appears in the tenor of Inv. 93 (see mss. 17-21).

Herein the chant fragment underlays the text of verse 4 "Quem in mundi," instead of the text of verse 3 "Sanguisque . . ." as it does in the original chant setting. The melody of the opening two phrases of the top voice (mss. 1-11) is repeated identically a third below for the fifth and sixth phrases which precede the final

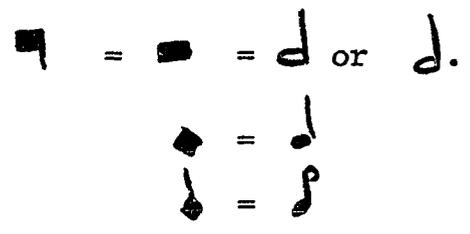
¹¹See also Don Piero Damilano, "Laudi latine in an Antifonario bobbiese del Trecento," Collectanea Historiae Musicae, III (1963), pp. 15-41, and Plate 1.

"Amen" of this composition (mss. 22-32). The formal structure of this composition is A B C D A'B' with a coda underlying the word "Amen."

Notation:

Black and red mensural notation with well-formed figures arranged in note-against-note style appear on what once seems to have been seven- and eight-line staves. Some of these lines, especially on folio 92r, appear to have almost faded away completely. Both the F- and C-clefs appear on all staves of Inv. 93, changing their positions to accommodate the changing pitches and ranges of the two voices. An error occurs near the end of the first system: the discantus, which began the composition with a C-clef on the top line, changes line over the third syllable "o" of "gloriosi". The C-clef drops to the line immediately below, but this change is not indicated in the manuscript. The custos of the discantus at the end of the first staff confirms this change in position but there is no indication in the facsimile to signal the change. The same adjustment has been made for the notes underscoring "generosi" (ms. 25). In this composition the notational figures are more consistent as to their meaning and with only one exception, the symbol is consistently equal to a breve, except for ms. 36, tenor notational fig. 1, where a breve has been transcribed as a semi-breve.

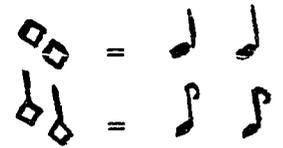
Single notes



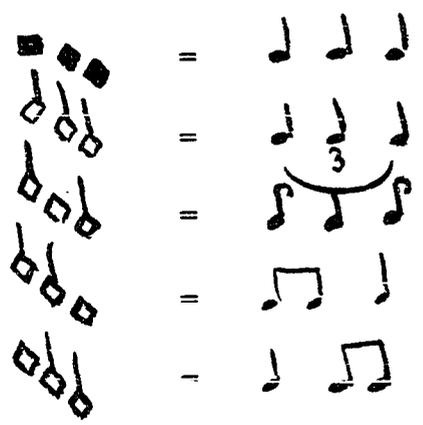
Ligatures: two notes organized in a composite unit



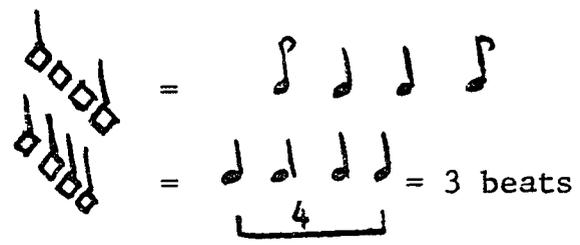
Ligatures: two notes of the same and of varied shapes and values grouped together



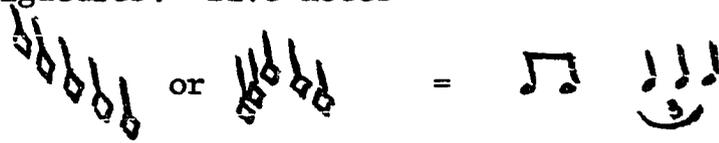
Ligatures: three notes



Ligatures: four notes of varied shapes and values

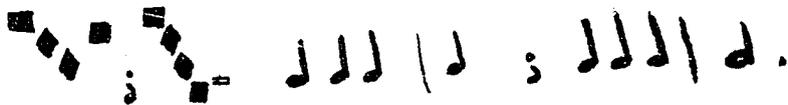


Ligatures: five notes



Pre-cadential and cadence formulae

Four notes

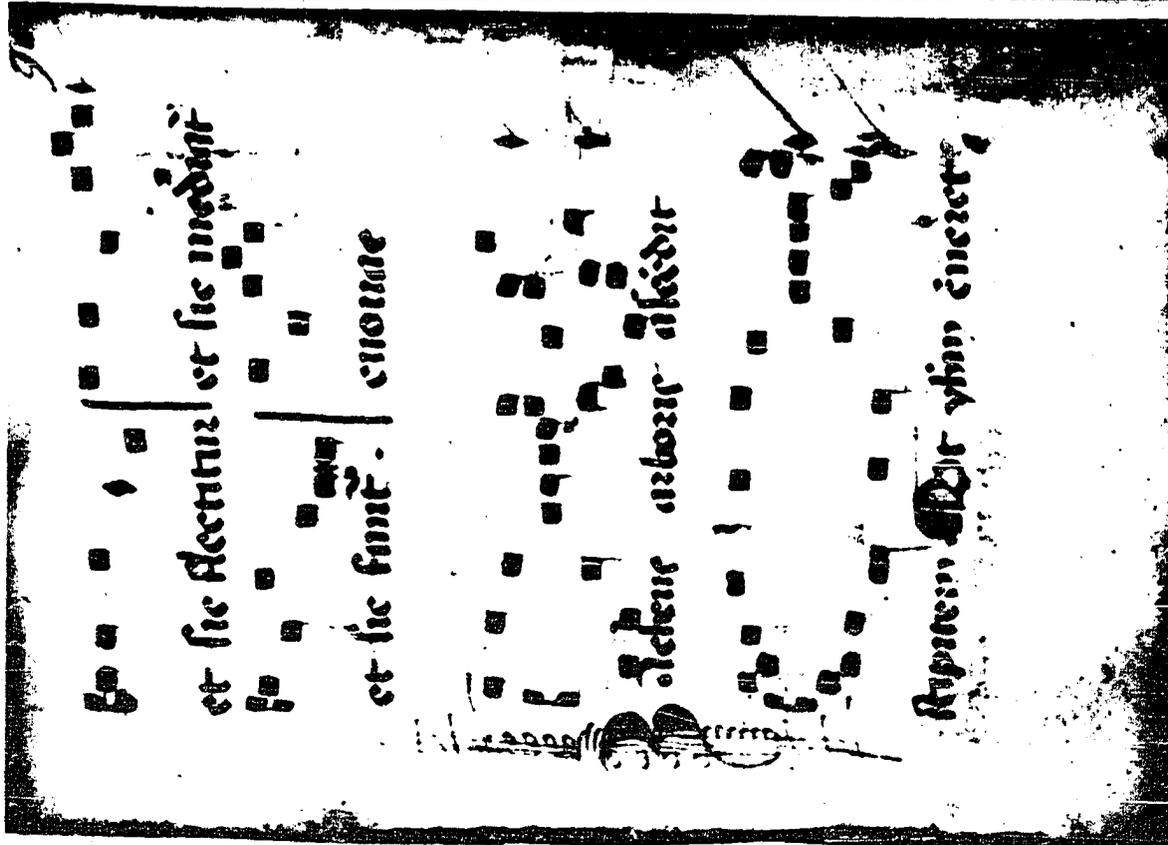


Time signature: 3/4, 2/4 and 3/4.

Comments:

It is worth noting that the notes contained in ligatures, composed of individual shapes and time values, appear to achieve values of their own in this composition.

Facsimile 1. Zacheus arboris ascendit stipitem
Inv. 91, fol. 90r-90v



Transcription 1

Zacheus arboris ascendit stipitem

Zacheus arboris ascendit stipitem

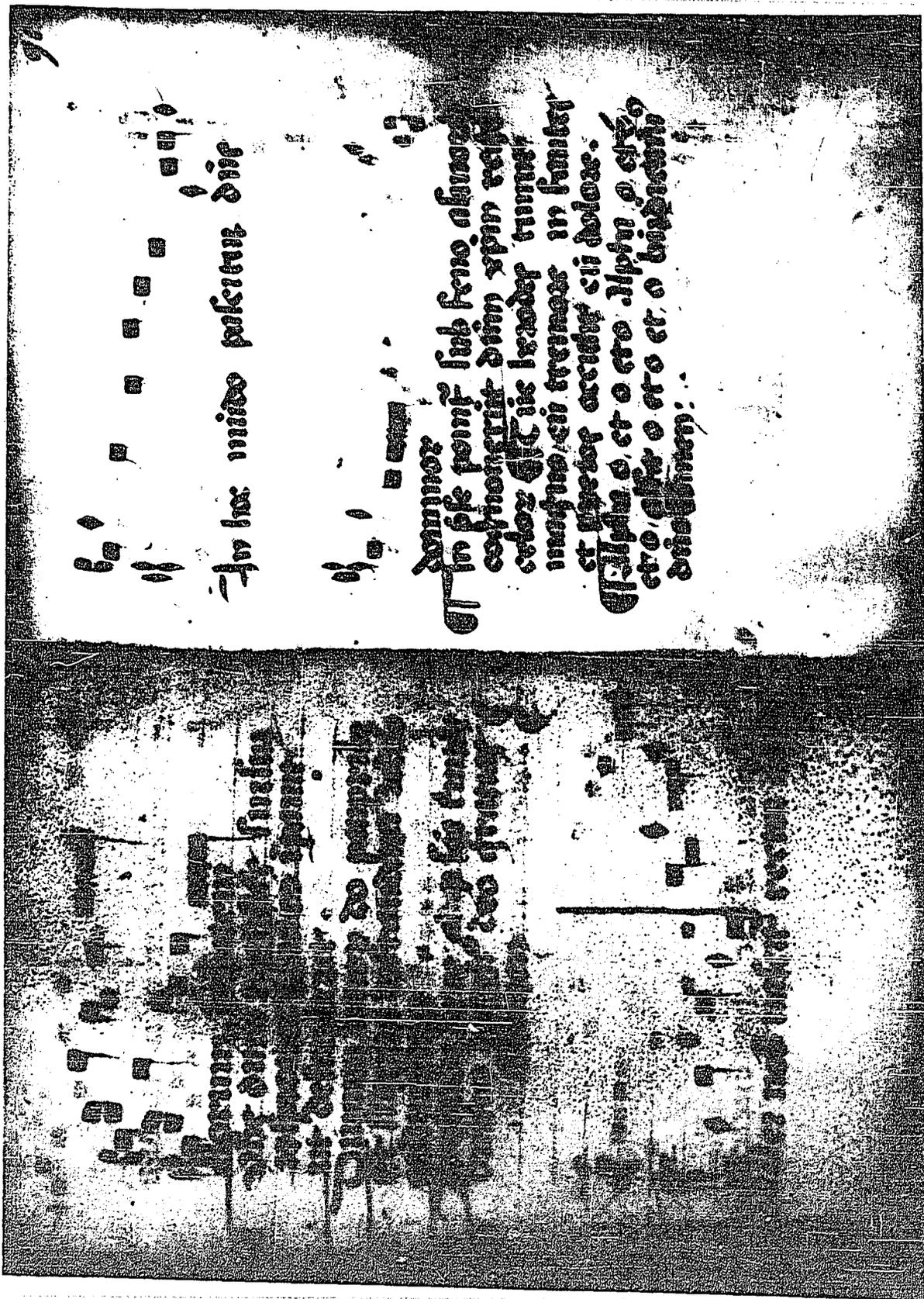
Ven 145 90x. 90v

1. Za-che-us ar-bo-ris a-scen-
 2. yhe-sus dum tran-si-ens sur-sum
 3. Di-mi... di-um bo-nor... um do-
 4. lau-do... tur de-us ad quem san-

dit sti... pi... tem. Ut yhe-sum cet-
 res-pi... ce... ret Za-che-ó in-
 pau-pe... ri... bus Et-si quem do-
 cta tri... ni... tas u-ni tri-no

ne-ret ce-lo-rum hos-pi... tem
 pe-ra... vit ut de-scen-de-ret.
 frau-da... vi reá-do qua-dru-plum
 di... ca... tus de-o gra... ti... as

A-men



Transcription 2

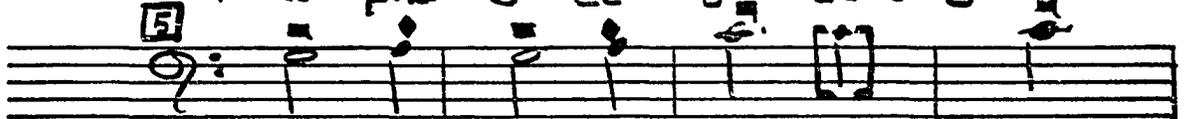
Puer nobis nascitur

Puer nobis nascitur

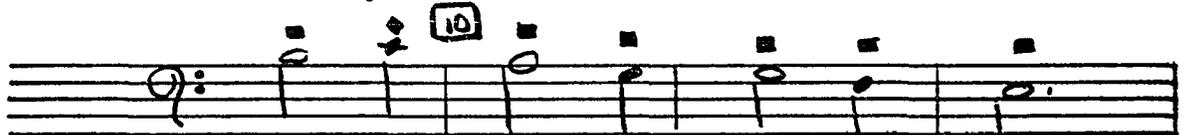
Ven 145 90Y-91



1. Pu... er no- bis nas- ci... tur
2. In pre- se- pe po- ni... tur sub
3. Hinc he- ro- dec ti- mu... it
4. Al- pha o et o et o



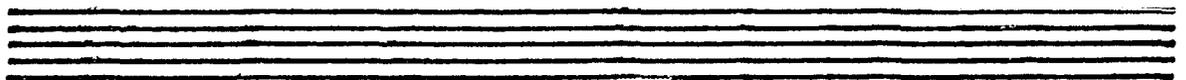
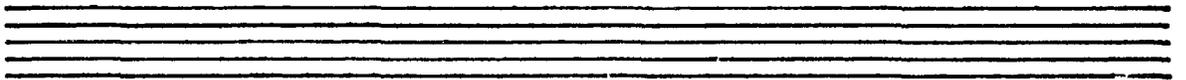
1. rec- tor an- ge- lo... rum
2. fe- no a- si no... rum
3. ma- gno cum do- lo- re
4. Al- pha o et o et o



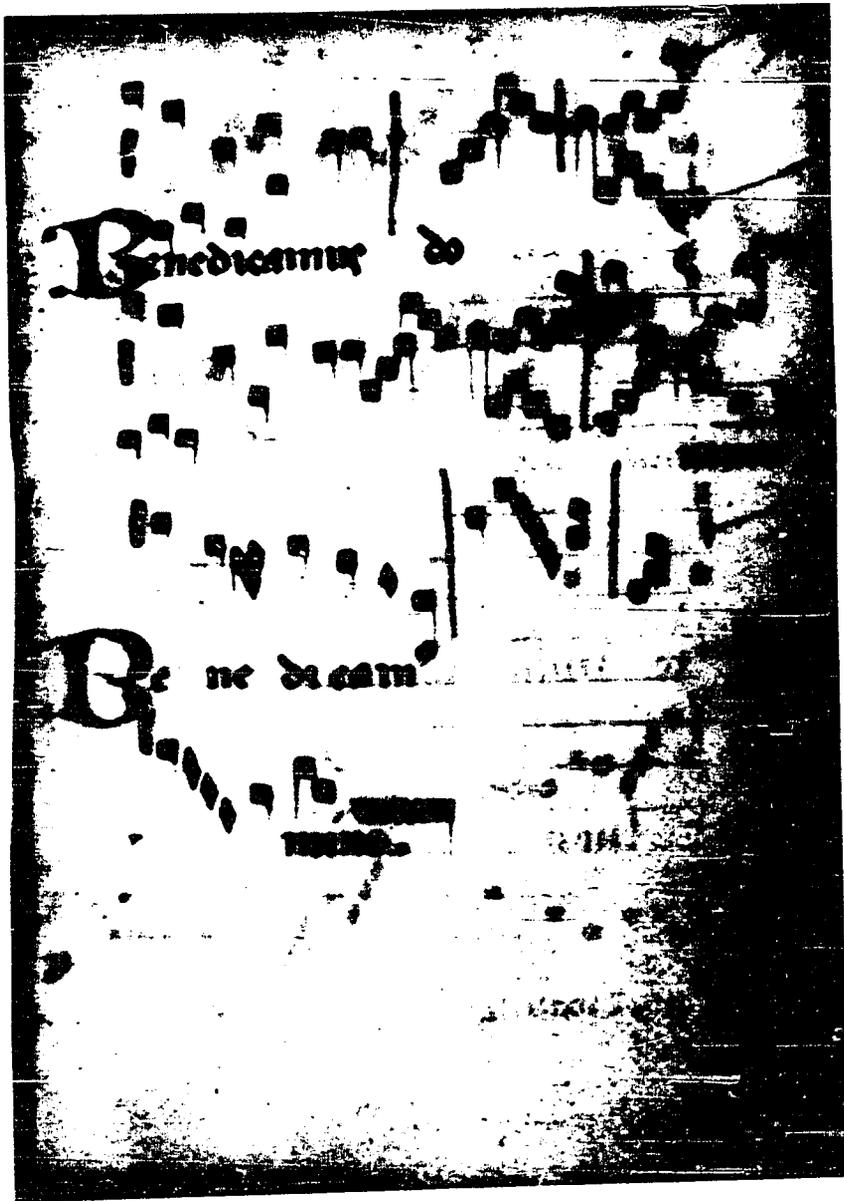
1. In hoc mun do pas- ci... tur
2. Co- mo- re- runt do- mi- num
3. In- fan- tes et pu- e- ras
4. Al- pha o et o et o



1. do- mi- nus do- mi- num
2. Chris- tum re- gem ce- lo- rum
3. Oc- ci- dit cum do- lo- re
4. Be- ne- di- camus do- mi- no Amen:-



Facsimile 3. Benedicamus Domino
Inv. 94, fol. 93r



Transcription 3

Benedicamus domino

Benedicamus Domino

Sen 145 93 K

Be. ne - di - ca - mus do - - -

[do] - - - - -

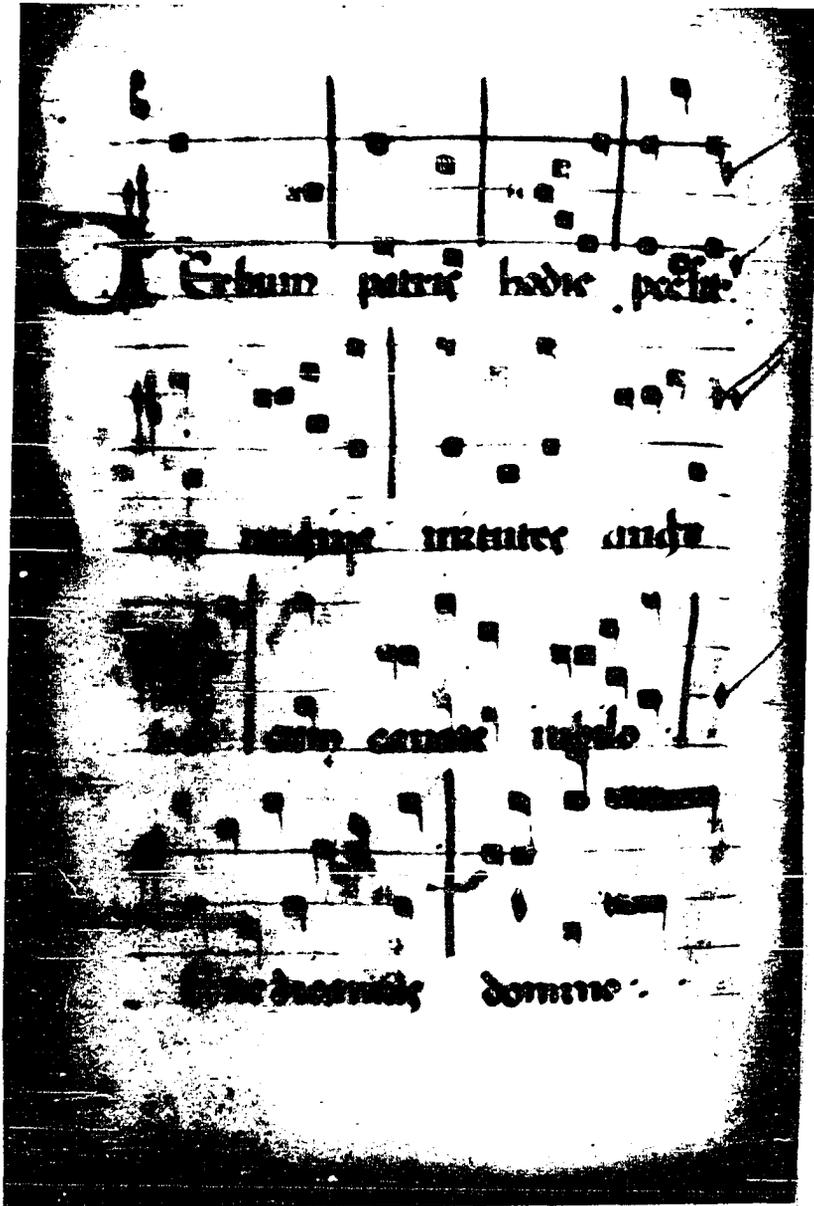
[do] - - - - - mi - no.

5

10

Handwritten musical score for 'Benedicamus Domino'. The score is written on six staves. The first two staves contain the vocal line with lyrics 'Be. ne - di - ca - mus do - - -'. The third and fourth staves contain a piano accompaniment with a box containing the number '5' above the first measure. The fifth and sixth staves contain another piano accompaniment with a box containing the number '10' above the first measure. The score includes various musical notations such as treble clefs, 2/4 time signatures, notes, rests, and dynamic markings like 'b' (piano) and 'f' (forte). There are also some handwritten annotations and a '3' indicating a triplet.

Facsimile 4. Verbum patris hodie
Inv. 111, fol. 102v



Transcription 4

Verbum patris hodie

Verbum patris hodie

Gen 145 102 v

Ver. bum pa. tris ho. di. ... e

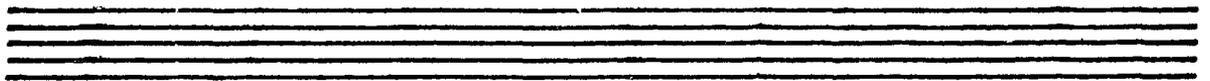
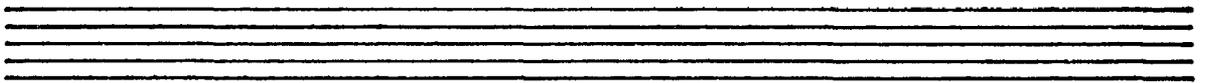
5 pro. ces. ... sit ex vir. gi. ... ne

10 vir. tu ... tes an. ... ge li. ... ce

The musical score is written in bass clef with a 2/4 time signature. It consists of four systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The fourth system has a treble clef on the top staff and a bass clef on the bottom staff. The lyrics are written below the staves. There are square boxes containing the numbers 5 and 10 above the staves. There are also square boxes above the notes in the first system. The notes are mostly quarter notes and eighth notes. There are some accidentals and slurs. The lyrics are: Ver. bum pa. tris ho. di. ... e, pro. ces. ... sit ex vir. gi. ... ne, vir. tu ... tes an. ... ge li. ... ce.

cum ca... no-re iu-bi... lo

[B]E-ne... di-ca-mus do-mi-no



Transcription 5

Qui nos fecit ex nichilo

Qui nos fecit ex nichilo

Venius 1031-1031

Handwritten musical score for the hymn "Qui nos fecit ex nichilo". The score is written in a single system with four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 2/4 time. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, beams, and slurs. There are also some square boxes containing numbers (5, 10, 15) which likely indicate measure numbers. The lyrics are: "qui nos fe...cit ex ni-chi.. lo pa-tris e.....ius que fi...li... o sancto si.....mul pa.....ra...cli...to."

qui nos fe...cit ex ni-chi.. lo

pa-tris e.....ius que fi...li... o

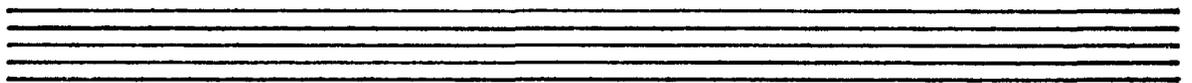
sancto si.....mul pa.....ra...cli...to.

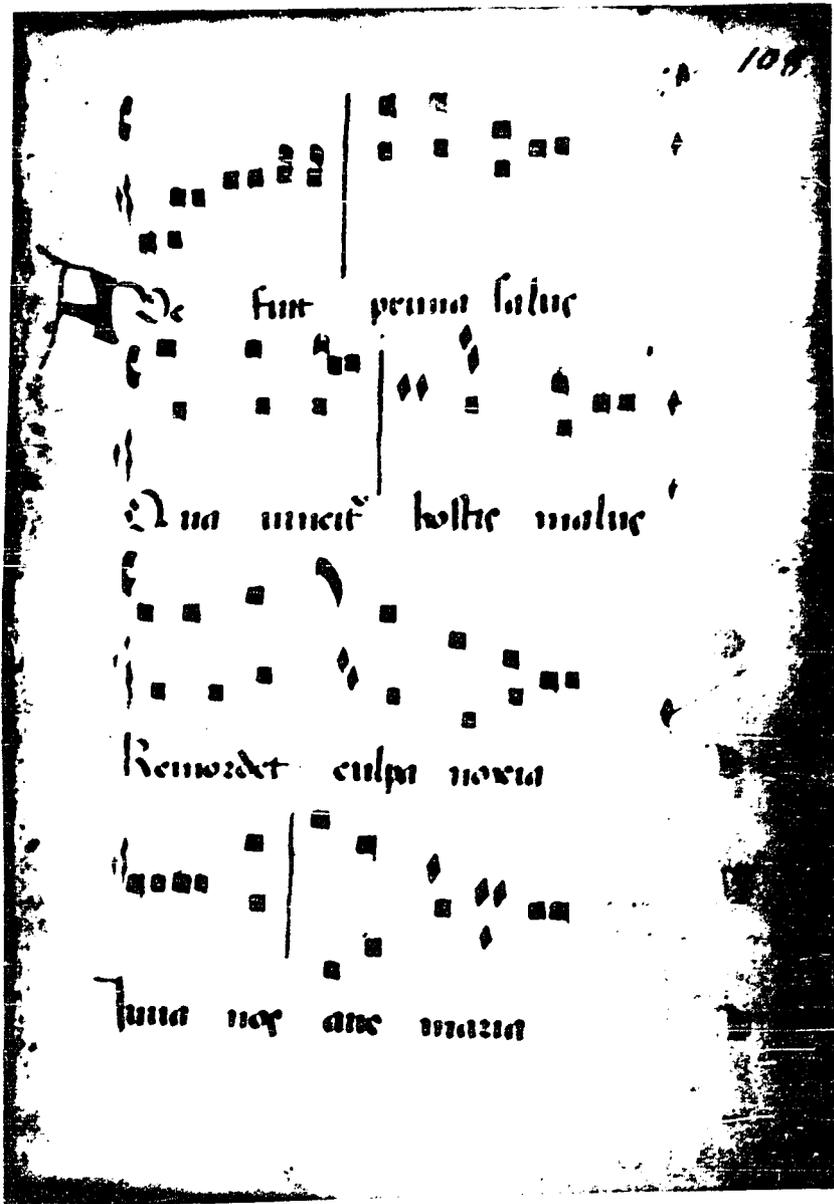
Be-ne-di...ca...mus do-mi...no

Ad est no...bis te tri-ni...tas

et pre...cla...ra so...tempni...tas

The image shows two systems of handwritten musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment line (bottom staff). The first system has the lyrics "iam sol re... ful-git... cla-ri-tas." with a measure number "35" in a box above the final measure. The second system has the lyrics "De-o di... ca-mus gra-ti-as" with a measure number "40" in a box above the final measure. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with some handwritten annotations like small squares and arrows.





Transcription 6

Ave fuit prima salus

Ave fuit prima salus

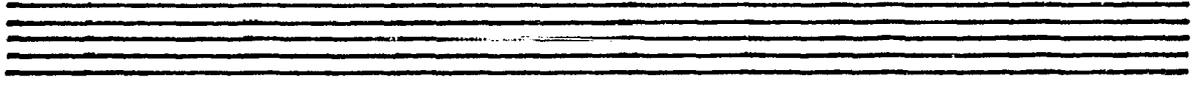
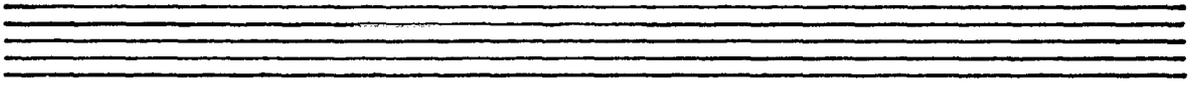
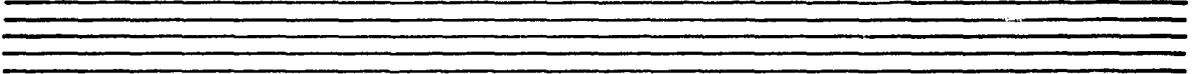
Ven 145 108m

1. A-ve fu-- it pri- ma. sal
 1. Na- ri... a dum sa- lu- ta-
 1. Gra- ti- a san- cti spi- ri-
 1. Ple- na tu ex vir- tu- ti-

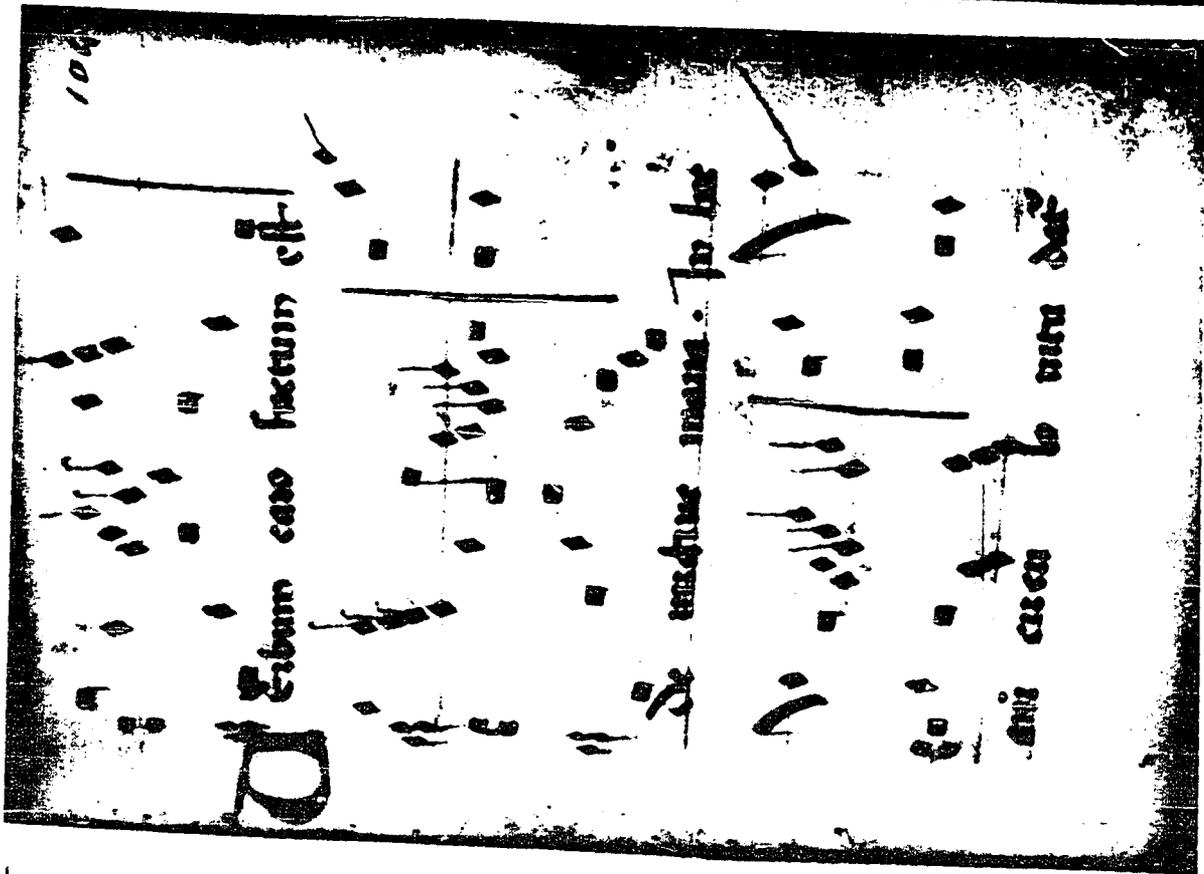
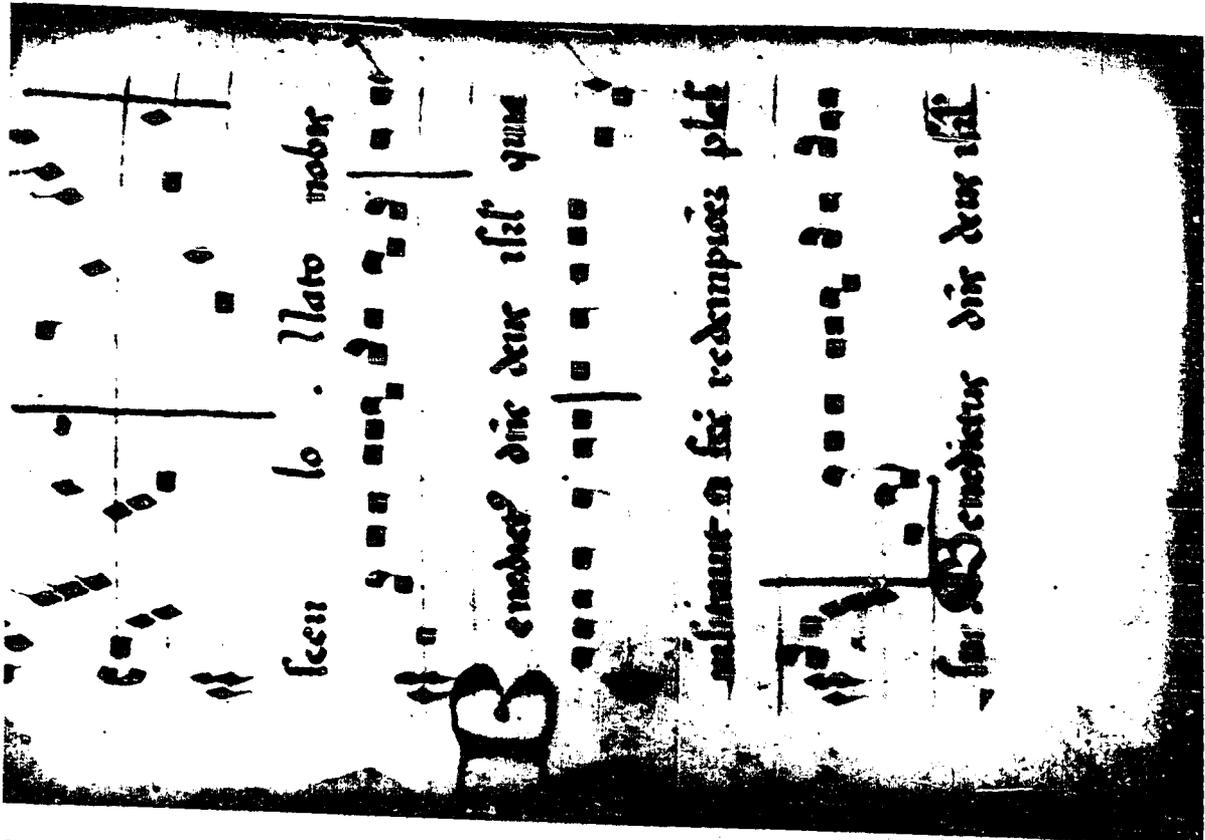
...us 2. Qui ven- ti- lus hos- tis mal- us 3. Re-
 ...ris 2. ab an- ge- lo sic vo- ca- ris 3. no-
 ...tus 2. se- cun- da- rit te pe- ni- tus 3. gra-
 ...bus 2. pre- con- tis ce- li ci- vi- bus 3. vir-

mor- det cul- pa no- xi- a 4. In- na nos
 - man tu- rum de- mo- ni- a- 4. re- bal- lit
 - ti- a- rum nunc pre- mi- a 4. da no- bis
 - tu- tes et au- xi- li- a 4. pre- sta nunc

Handwritten musical score for a vocal line and a piano accompaniment line. The vocal line has lyrics: "4... a... ve ma ri... a.", "u... a... ve ma ri... a.", "4... a... ve ma ri... a.", "4... a... ve ma ri... a.". The piano line has five chords marked with letters: "a", "a", "o", "oo", "a".



Facsimile 7. Verbum caro factum est
Inv. 113, fol. 104r-104v



Transcription 7

Verbum caro factum est

Verbum caro factum est

Ver 245 10411-1041

Ver - bum ca - ro fac - tum est de

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics are "Ver - bum ca - ro fac - tum est de". The piano accompaniment starts with a bass clef, a key signature of one flat, and a 3/4 time signature. The first measure of the piano part has a fermata over the first note.

5
vir gi - me ma - ri -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a boxed number "5" in the first measure. The lyrics are "vir gi - me ma - ri -". The piano accompaniment continues with a bass clef, a key signature of one flat, and a 3/4 time signature.

10
In hoc an - ni cir - cu - lo.

The third system continues the vocal line and piano accompaniment. The vocal line starts with a boxed number "10" in the first measure. The lyrics are "In hoc an - ni cir - cu - lo.". The piano accompaniment continues with a bass clef, a key signature of one flat, and a 3/4 time signature.

15

vi-ta da... tur se... cu-lo.

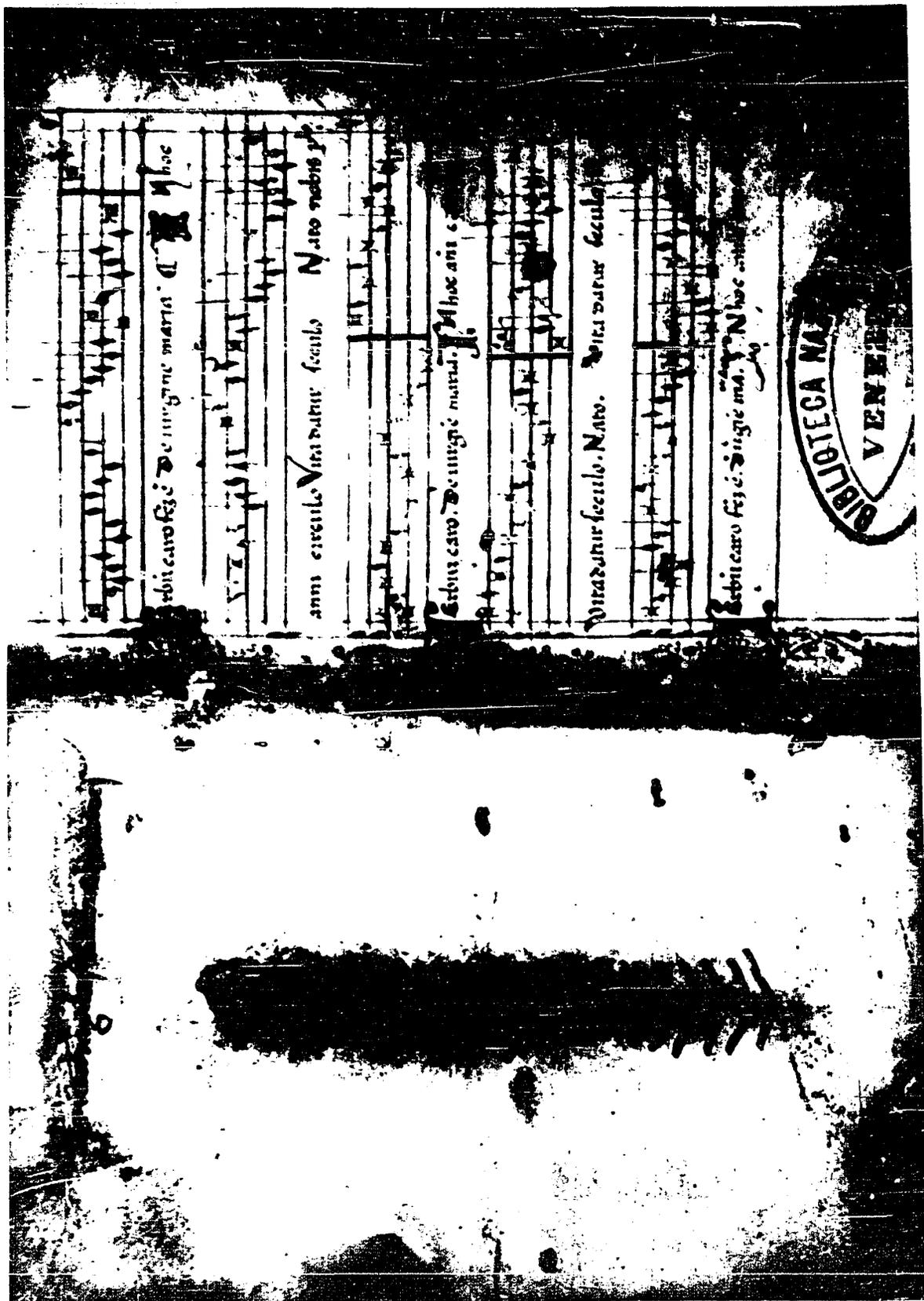
20

Na-to no... bis par-vu... lo de

35

vit gi-ne ma-ri...

Facsimile 8. Verbum caro factum est
Inv. 1, fol. 1r



Transcription 8

Verbum caro factum est

Verbum caro factum est

Verz 145 1/2

Handwritten musical score for the first system of "Verbum caro factum est". It consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The lyrics are: "Verbum ca...ro fac...tum".

Handwritten musical score for the second system of "Verbum caro factum est". It consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle staff is in bass clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The lyrics are: "est de vir...gi...ne ma...". A box containing the number "5" is positioned above the first measure of the top staff.

10

ri... a. In hoc an-ni

ri... a. In hoc an-ni

* Note C in manuscript

ri... a. In hoc an-ni

Detailed description: This block contains a musical score for three voices: Soprano, Alto, and Bass. The Soprano part is in treble clef with a key signature of one sharp (F#) and a common time signature. The Alto part is in alto clef with a key signature of one flat (Bb) and a common time signature. The Bass part is in bass clef with a key signature of one flat (Bb) and a common time signature. The lyrics are 'ri... a. In hoc an-ni' for all parts. A circled number '10' is in the top right. A note in the Alto part is marked with an asterisk and the text '* Note C in manuscript'.

cu... cu... lo

cu... cu... lo

cu... cu... lo

Detailed description: This block contains a musical score for three voices: Soprano, Alto, and Bass. The Soprano part is in treble clef with a common time signature. The Alto part is in alto clef with a common time signature. The Bass part is in bass clef with a common time signature. The lyrics are 'cu... cu... lo' for all parts.

15

Vi-ta da-tur se-cu-lo

Vi-ta da-tur se-cu-lo

Vi-ta da-tur se-cu-lo

20

[Lo] Na-to no-bis par-vu

[lo] Na-to no-bis par-vu

lo Na-to no-bis par-vu

Handwritten musical score for three voices (Soprano, Alto, Bass) with lyrics "lo de vir... si ne ma." The score is written in 4/4 time and features a 3/4 measure. The lyrics are: lo de vir... si ne ma.

Handwritten musical score for three voices (Soprano, Alto, Bass) with lyrics "ri... a." and a boxed number "25". The score is written in 4/4 time and features a 3/4 measure. The lyrics are: ri... a.

Per tuas virtutes quare i qd celestis iof
p ti redendo laude ad ro fidiol beatus
p cui euasuo e de q de veder sempda
lo qual euz qaz desido ligoato euz
Especta turti qul che uofio zozon
lo qual uolle p elli lo fo fidiol madi
nel modo ad i caritate de ti fotina ruz
de q peccato mada tu folti solambr
Oregina uorida dof uitu luente
tu sev qia piacente acm me zecomida
pfo ruz de bado laia mia i fecta

Laia mia sbaditu de la coate bepta
p ti su rebandem dolce mia aduozon
p ti su colozata p la bonta diuia
p ti al ta uofina lamoze i cor mi rita
Lamor mi su donata p ti dona uozda
ch mys facia i fiamato de cor e rita mado
laia hite bonda semp sia ad amoz
pfo amor ferua pace aquil sep ho fectoz
pfo bucto ho aqua amo colozoz
ut ad diuid aqruo 7 laa pie factoz

al qual acute hox laude 7 qlla sua
et ari mader puz sopra off bndeta
Bndeta et laudati sev tu alim zozina
p cui la fia e data da la bonta diuia
laia mia se i chima ate gromo el cor
desiderando amore 7 carita p fecta
Dicta carita ocede acuti quantu
qli electi i ueritate iquid supne cote
fici qli trinfanti ludiomo senza fectoz
la diuia sbstantia i trinita p fecta

Amen

Cerbus ea zo fue tu ebo

The image shows a facsimile of a medieval manuscript page, likely folios 116r and 117r from Inv. 121. The page is divided into two horizontal sections by a dark band. Each section contains musical notation on a four-line staff and Latin text in Gothic script. The text is written in a dense, black ink, and the musical notation consists of square neumes. The text is written in a Gothic script, and the musical notation is square neumes on a four-line staff. The text is written in a dense, black ink, and the musical notation is square neumes on a four-line staff. The text is written in a dense, black ink, and the musical notation is square neumes on a four-line staff.

Top Section:

De uirgine
Quae uictulorum sustinet
hos ad matris uentrem
cui se dixit colocat. In uirgine ad
Stellas solem preclit
sol salutem dedit
nichil tibi obkular. In uirgine ad
fonde suo uirgine
nascit p populo
facto morte uirgine. In uirgine ad
Ex diuino munde
no humanis ore
que in uirgine. De uirgine ad
Sumi recte fili
potere uirgine
nob datur edes. In uirgine ad

Bottom Section:

De uirgine
mama. In hoc
qui cunctis. bira datur secu
Uato nobis paulo

Transcription 9

Verbum caro factum est

Verbum caro factum est

Ver 145 116x-117x

Ver-bum caro factum est.....

de vir-gi-ne ma-ri.....

In hoc an-ni cir-cu-lo.

Vi-ta da-tur se-cu-lo

na-to no-bis pa-tri-u-lo

de vir-gi-ne ma-ri

aquista pui. Chi leua la
nere su. Aquel refno bo.
Quano adicha tuti quunt.
de xhu xpo uezi amant.
fuzidoz dolzi cant.
al lo nome beato.
Quel signoz ch nro duce.
xhu xpo ueza luce.

138v
El nome del bon xhu.
Semper sia laudato. El no
del dbon vbi. Semper dicit

Transcription 10

El nome del bon yhesu

El nome del bon yhesu

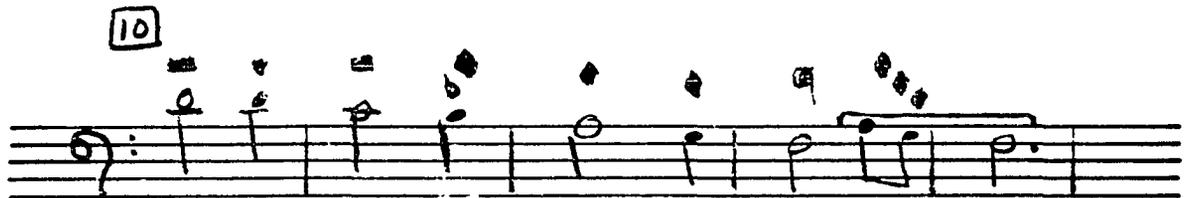
Ven 145 138 T. 138 V



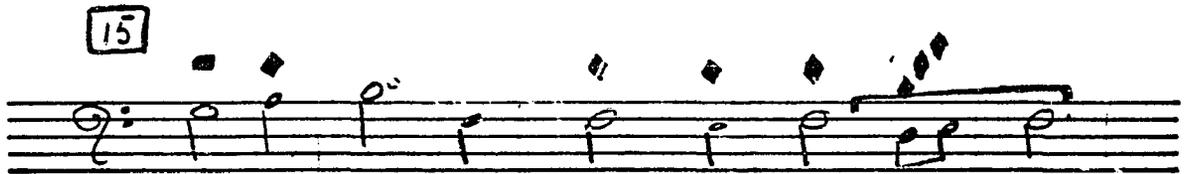
El no-me del bon yhe-su.



Sem--pre si-a lau-da...to



El no-me l' yhe-su.....



Sem-pre gratia ac-qui-sita piu.....



Chi le-va la men-te su.



A... quel re- gno be-a...to :.

Batuto et strazato: fu posto i cruce
 senza suo difetto ala cruce reore
 aia una doue vhu fu morto e o
 quia ad ista chandio te sia e la
 pena o forto

Patru lev o forto del crucifixo vhu
 bndeto e lesfete p parte aia ma.
 chm e pece e dolore e o fma ad
 ista chandio te sia iustitia e
 deservoz

Corinti e passione p amor de
 vhu siano el tuo electo rehera tu
 to honoz ammi i fima e sensua
 potere refutit tuto e vhu iustia
 a bapa

Amen

Laudiamo vhu

Et sua sancta ma
 re
 sco
 Dolo duto pa
 D' spechio relicento
 scalficho in fumato

Transcription 11

Laudiamo yhesu e la sua sancta madre

Laudiamo yhesu e la sua saneta madre

Ven 145 110bis v. 111a

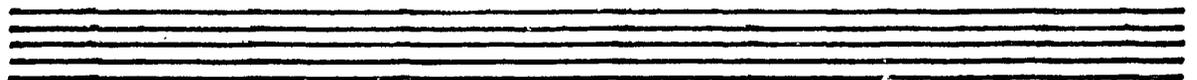
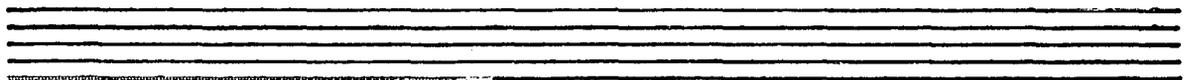
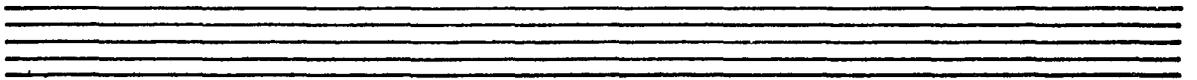
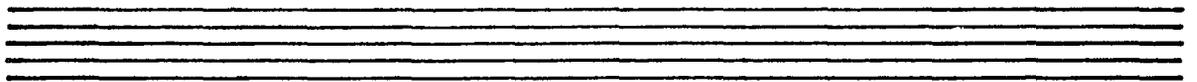
lau - di - a - mo yhe - su e la

su - a san - cta ma - dre lo

mi - le fran. sci - sco nos -

Handwritten musical score for two staves. The top staff is a vocal line with lyrics "-tro de-vo--to pa... are" and a circled "15" above it. The bottom staff is a piano accompaniment line with various notes and a final note marked with an asterisk.

* The final note of the tenor which appears to be an A has been transcribed as a B flat.





┌

┐

Transcription 12

Pange lingua gloriosi

└

┘

Pange lingua gloriosi

Ven 145 914-92R

Handwritten musical notation for the first system. The vocal line is in treble clef with a 3/4 time signature. The lyrics are: Pan... Se Lin-gua Glo...ri-o. Above the notes are various ornaments, including pairs of eighth notes and sixteenth notes. The basso continuo line is in bass clef with a 3/4 time signature, featuring a series of chords indicated by diamond-shaped symbols.

Handwritten musical notation for the second system. The vocal line is in treble clef with a 3/4 time signature. The lyrics are: si... su. Above the notes are various ornaments, including pairs of eighth notes and sixteenth notes. The basso continuo line is in bass clef with a 3/4 time signature, featuring a series of chords indicated by diamond-shaped symbols.

Handwritten musical notation for the third system. The vocal line is in treble clef with a 3/4 time signature. The lyrics are: cor... po ris my...ste-ri...um. Above the notes are various ornaments, including pairs of eighth notes and sixteenth notes. The basso continuo line is in bass clef with a 3/4 time signature, featuring a series of chords indicated by diamond-shaped symbols.

Sanguinis... que pre-ti... ti-o... si.

stem in mun-di pre... tu... um.

Fru... tus ven... tris ge... ne... ro...

Handwritten musical score for the first system. The top staff is a vocal line in G-clef with lyrics: "... [ro] - - - - - si - - - - - [si]". Above the staff are several groups of notes with vertical lines above them, and a flat symbol (b) is placed above the first group. The bottom staff is a piano accompaniment line in G-clef with notes and rests.

Handwritten musical score for the second system. The top staff is a vocal line in G-clef with lyrics: "rex ef...fun...dit senti - - - - - um. a - - - - -". Above the staff are several groups of notes with vertical lines above them. The bottom staff is a piano accompaniment line in G-clef with notes and rests.

Handwritten musical score for the third system. The top staff is a vocal line in G-clef with lyrics: "men - - - - - [men:]". Above the staff are several groups of notes with vertical lines above them, and a sharp symbol (#) is placed above the last group. The bottom staff is a piano accompaniment line in G-clef with notes and rests.

CHAPTER VI

SUMMARY

One significant fact which cannot be overlooked in the study of the ars nova lauda is the almost total lack of musical settings. Many modern sources report on the rich repositories of poetic texts, but only three musical settings of "geistlichen Ballaten" appear in the extensive inventory of Kurt von Fischer. The common practice of adapting lauda texts to previously composed secular and religious melodies is attested to by the Tavola by D'Ancona and by the familiar caption "Cantasi come" (indicating contrafacta) that introduces so many lauda contained in both manuscript sources and early fifteenth-century printings. Many secular vocal compositions of the period are preserved as a result of their adaptation to lauda poetry.

From examining earlier research and from studying the sources of the period, this writer is forced to conclude that improvisational techniques and the use of contrafactum were the musical methods used for performing Italian laude during this period.

The method of performing laude during the penitential processions both in the case of the "Geissler" songs of 1348 and during the Bianchi movement in 1399 is responsorial. A leader sang a group of verses or a strophe of a given song and the entire brotherhood

responded with the same melody and text.

The texts, as in the earlier penitential songs of the disciplinati, express the Passion of Christ, the sorrows of Mary, forgiveness of sin through Mary's intercession and particularly in the case of the Bianchi movement, the invocation of God's mercy ("misericordia") and prayers for peace ("pacie").

Latin laude including the sequence and the hymn appear side by side with Italian laude and are included under the general description of "lalde" in the Sercambi Croniche.

The poets of the early ars nova, Dante and Petrarch, contributed to the poetic style and rhyme scheme of the lauda rather than to its poetic repertoire. Only one known lauda survives from each poet. Bianco da Siena, the great poet of the "Gesuati," continued the tradition of Jacopone and wrote laude texts that were lyrical in style. He infused into these love songs to Christ a greater degree of fantasy and freedom of expression than his predecessor Jacopone. The poetic style of Leonardo Giustiniani, a later successor of Jacopone, was similar to that of Bianco. Frequently the works of these three poets are confused with one another as to authorship in the various poetic sources of the time. It is believed that Giustiniani wrote only poetic texts and that he adapted these lauda texts to his previously composed

secular vocal compositions; however, no musical settings are contained in any of the poetic sources of lauda texts attributed to Giustiniani.

Andrea Stefani composed polyphonic settings for six lauda texts which he wrote himself. Whether these musical settings were lauda adaptations of previously composed secular songs is not known, since the music is not extant.

The earliest and most important manuscript known for its content of polyphonic laude appeared in the first half of the fifteenth century: Ven 145. It is important not only for its polyphonic lauda settings but for its numerous poetic texts and rubrics all of which shed considerable light on the meaning of the word lauda during this period. Ven 145 is in itself an exposé and summary of the changes which had taken place in this species during the trecento and early quattrocento.

The rubrics describe two kinds of laude: "novas vulgaresque laudes" (new popular laude) and "laudes vel ymnos seu sequentias" (laude whether they be hymns or sequences). The first group contains five laude which are ascribed to a "frater pauperculus" of minor orders. Four are in Italian and one is bilingual. The second group is in Latin and includes six hymns composed in Sapphic strophe which are attributed to "quidam frater minor devotus" (a devout monk of minor orders). Musical settings and poetic texts are included in Ven 145 for

the laude attributed to the "frater pauperculus," but in the case of the Latin hymns ("laudes") only the texts appear and the use of contrafactum is designated by rubrics which direct the singer to the appropriate hymn melody to which each of the hymn texts ("laudes") should be adapted. Another rubric directs that the Latin sequences and hymns be sung in church ("ecclesia") while still another indicates that these Latin texts should be performed at the evening service ("ad nocturnum").

As to the musical settings of Italian and bilingual laude contained in Ven 145, most are in the musical form of the ballata and contain two musical parts with Part I furnishing the music for the ripresa and volta and Part II the music for the two piedi. In the case of three laude, rubrics interpolated within the music or indicated in the text testify to this performance practice (see "Notes" Inv. 38, Inv. 164, Inv. 39). In the case of Inv. 39, Txt. 7 the scribes indicate that the ripresa should be repeated only after the entire lauda text has been sung or recited. He indicates this performance practice by inserting the opening word of the ripresa, "Misericordia," after the final stanza of the text. Some laude appear in three musical sections, where the scribe inserts the entire text for both piedi before adding the third section or volta; when this occurs the volta is a variant of the music of the ripresa (see Inv. 152 and 118). Of genuine musical interest are three of the five laude

attributed to "frater pauperculus" and another, the text of which is attributed to Giustiniani (see Inv. 24, 25, 27 and 23). All four of these compositions appear to be through-composed and are no longer organized musically into the tri-partite form of ballata. The ends of musical phrases are well articulated by rests, and the use of repeated notes to accommodate the syllables of the text is especially characteristic of Inv. 24 and 23. Inv. 25 is more freely organized than the preceding two compositions, and there appears to be less concern on the part of the composer for equal balance among the musical phrases, since the phrases are freely interrupted by rests and some end on the weak beat of a measure. There is no uniformity among the lengths of phrases throughout. Inv. 24 is among the very few compositions in this manuscript which contains a semblance of imitation; the opening six notes of the lower voice of this composition are imitated three beats later by the upper voice at the unison. Inv. 27 is organized in three sections by changes in meter from $\frac{6}{8}$ [C], $\frac{3}{4}$ 0, $\frac{6}{8}$ C, the last two of which are indicated in the music.

As to the Latin "laudes" contained in Ven 145 there appears to be no doubt that musical settings of Latin hymns and sequences were now used in the evening church services and private devotions of the laudesi. Rubrics contained in Ven 145 testify to the fact that the melody of the hymn Ut queant laxis (Inv. 71) was

among the melodies used for one of the newly composed "laudes," hymns by "quidam frater minor devotus." A polyphonic setting of this same hymn à 3 in "faulx bordon" style appears in Inv. 35 of Ven 145.

In the historical survey of the lauda it was pointed out that the earliest Franciscan laude were paraphrases of liturgical prayers such as the Marian Antiphons, the psalms, canticles and the Decalogue. Accretions to the liturgy such as hymns and sequences appear side by side Italian laude in the manuscripts surveyed earlier in this study; now in Ven 145 these and a large variety of tropes, glossings and newly created Latin songs seem to have broadened the scope and meaning of the Latin lauda. Those compositions which have been described in the general inventory as Latin lauda and are there signaled out in Column "0" by a star * are compositions which have the same musical organization as the early Italian lauda and are in the popular style of the ballata or are in the form of a litany. Examples of this type include Inv. 1, 113 and 121 (three settings of Verbum caro), Inv. 31 and 132 (two settings of O Crux fructus salvificus) and 126. All of these compositions are organized on canti firmi.

Those Latin laude which have been signalled out in column "0" of the general inventory as [*] include musical settings of Latin accretions to the liturgy such as hymns and sequences for special feasts; refrain

or call songs which were either tropes of the short verse and response Benedicamus domino, or newly composed songs which incorporated the refrain into the final line of their last two stanzas; minor liturgical songs such as the Antiphons to Mary which had crept into the private devotions of the laudesi; and musical settings of troped prayers such as the Ave maria.

Musical examples of Latin hymns include Inv. 35, 36, 37 and 93. Two of these compositions are in "faulx bordon" style and three are attributed in the manuscript to composers of the Dufay period. A musical setting containing the text of the last four lines of a Latin sequence in honor of St. Francis is contained in Inv. 34. In the highly ornamental style of the ars nova this composition appears to have been conceived for performance by a soloist. Examples of Latin laude associated with the "Benedicamus domino" refrain include three settings of Qui nos fecit ex nichilo, Inv. 7, 20, 112, and four other settings of different texts: Inv. 33, 91, 92 and 111. All except Inv. 92 appear to be tropes of the "Benedicamus domino." Inv. 92 on the other hand resembles that type of newly composed song that evolved from the "Benedicamus domino," subtracting from it only the textual refrain for the final line of its last two stanzas. Puer nobis, Inv. 92, appears to have the musical structure of a hymn. Polyphonic settings of minor liturgical texts include Inv. 94 Benedicamus domino and Inv. 22 Ave regina celorum.

The latter is preceded in the manuscript by a bilingual lauda, Inv. 17, the opening phrase of which, "Sancta maria regina celorum," is a Latin paraphrase of the opening text of Inv. 22. Inv. 22 is through composed while Inv. 17, in two distinct musical parts, is structured in the form of a ballata. Musical settings of Latin glossings of Marian prayers may be seen in Inv. 21 and 117 in which the opening word of each strophe of the text is drawn from the popular prayer Ave maria. Both Inv. 21 and 117 have been described in column 4 of the general inventory of this study as Latin laude because of their popular style and widespread popularity and because of their musical and textual organization. Both structured on canti firmi, Inv. 21 is in two distinct musical parts and has the musical organization of a ballata while Inv. 117 resembles the form of a through-composed hymn with each of its strophes ending in the short salutary refrain "Ave maria."

Most of the texts which underlay the Italian and bilingual laude and for which additional text follows the musical setting or appears in another part of the manuscript are in the poetic form of the ballata maggiore. Examples of the latter may be found in Inv. 17, 19, 119, 120, 128, 129, 130, 134 and 152. Musical examples of Italian and bilingual laude in the poetic form of the ballata minore appear to be fewer in number and may be found in Inv. 30, 38 and 118. In both the ballata

maggiore and ballata minore the length of the poetic lines of text varies from seven to eleven syllables or a free alternation of the two (7 + 11 syllables). Of special interest is the appearance of the poetic forms of the capitolo as in Inv. 56, 57 and 58 and of the oda in Inv. 47, 54, 55 and 133, not previously encountered by this writer in earlier musical settings of Italian and bilingual laude.

A number of lauda texts for which there are no musical settings in Ven 145 are Italian glossings of Latin prayers as may be seen in the three textual tropings of the Ave maria (Inv. 42, 43 and 44), of which the first is in the poetic form of the oda and the last two in the form of the capitolo. An Italian lauda troping of the Pater noster may be found in Inv. 141, Txt. 59 a, b and c. (For the entire text see "Notes" pp. 303-305 in this study.) Other Italian poetic texts contained in Ven 145 deal with moral and spiritual topics related to the religious life as seen in Inv. 150 and 151, both of which appear in the poetic form of the oda and have been described in this study as Italian lauda.

The Italian texts contained in Ven 145 are all anonymous, but a few of these texts are identified in other sources, primarily as works of Jacopone da Todi, Bianco da Siena, or Leonardo Giustiniani. Often the same text is attributed to two or even all three of these poets.

The Latin laude texts without musical settings contained in Ven 145 are hymns and sequences in honor of St. John the Baptist, St. Francis, St. Anthony and Mary as well as a lauda service honoring the two Johns, the Baptist and the Evangelist.

CHAPTER VII

CONCLUSIONS

Some conclusions have been reached as a result of this investigation regarding the definition of the lauda.

The lauda is a song or a recited prayer which sprang from the natural religious impulses and feelings of the common man in Italy during the Middle Ages. The early laude were Italian paraphrases of the Latin Church prayers. Nurtured in the bosom of the confraternities of laudesi these religious expressions in honor of God and then of Mary and the Saints were in their beginnings ejaculatory and litanic in style. Some few Latin laude crept into the repertoire and these appear to have increased in number toward the end of the thirteenth and the beginning of the fourteenth century (see Fn II.I.122 and Tn 4 for its musical setting of Latin sequences).

In Perugia where the Divine Office was performed in the vernacular and in the church, the rituale Assisiati reports on the performing of laude by soloists on one occasion and then by the entire brotherhood on another.

The poetic form of Italian lauda in the hands of a well-trained poet Jacopone da Todi was transformed from the canzone a ballo into the poetic form of the popular Italian secular ballata. Because of the lack of musical sources we are forced to conclude that the lauda continued

its activity in the religious life of the Italian people during the ars nova by borrowing music from the secular ballata repertoire of the period.

During the first half of the fifteenth century a new Italian through-composed lauda with poetic texts in the form of the capitolo and the oda appears in Ven 145. In this manuscript many other Italian laude also appear in the poetic form of the ballata maggiore. Some few contained in Ven 145 are in the style of the ballata minore. Latin laude also appear in Ven 145 in the musical form of the ballata, but their poetic texts resemble the older Latin forms of the sequence, hymn and litany. Other musical settings of Latin hymns, sequences and tropes and settings of minor liturgical prayers are also contained in Ven 145. Some few compositions appear to be the work of well-trained composers while others, like many of the Italian laude contained in Part II, are the works of untrained musicians. According to the rubrics which appear in the manuscript the Latin hymns and sequence texts were sung in the church and at evening services. The close association between the Italian and Latin lauda was a matter of function and social usage. Both were recited or sung in the confraternities' processions and non-liturgical services of the laudesi. Both were related in that they evolved from the same church prayers. The two, however, had entirely separate lives because of the differences in language. The Italian lauda borrowed from

the popular poetic forms of the time including the ballata, the capitolo and the oda, whereas the Latin lauda borrowed from the old church forms of the sequences, hymns and also from other accretions to the liturgy (e.g., tropes and conducti) as well as from other minor liturgical prayers. Musically both the early Italian and Latin laude were influenced by the ejaculatory and litanic musical forms of the Church but as each developed the Italian lauda moved from the musical style of the canzona a ballo to the ballata to the through-composed form which appears in Ven 145.

Some Latin laude, particularly the earlier ones, adapted their Latin poetic forms to the musical ballata, but the majority of the compositions contained in Ven 145 use the cantus firmus technique or the musical form of the hymn. The Latin lauda in Ven 145 encompasses a large number of different styles and forms. A detailed study of the musical styles of these works is beyond the scope of this study but it is the hope of this writer to pursue this study further at another time when space will allow for the inclusion of the transcriptions of the entire Ven 145 manuscript.

BIBLIOGRAPHY

Many items in this bibliography have been annotated. Certain entries are cited in slightly different forms by various authors. The present writer has reproduced each entry in the exact form in which it was originally cited.

BOOKS

A Short Breviary for Religious and the Laity. Edited by William G. Heidt. Collegeville, Minn.: The Liturgical Press, 1953.

Alfonso X, el Sabio. La música de las Cantigas de Santa María, del rey Alfonso el Sabio, with facsimiles, transcriptions and critical study. Edited by Higinio Anglés. 3 vols. in 4 Pts. Vol. III₂: Las melodías Hispanas y la monodía lírica Europea de los siglos XII-XIII, 1943-1964.

Vol. III₂ contains transcriptions of thirteen laude from Cn 91 and Fn II.1.122.

Analecta hymnica medii aevi. Edited by Guido Maria Dréves and Clemens Blume. 55 vols.; Leipzig: Fues, 1886-1922. Dréves dates are given in the card catalogue of the Tulane University Library as 1854-1909 and Blume's dates appear as 1862-1932.

Anglés, Higinio. "The Musical Notation and Rhythm of the Italian Laude." Essays in Musicology: a birthday offering for Willi Apel. Edited by Hans Tischler. Bloomington, Ind.: School of Music, Indiana University, 1968, 51-60.

This article includes transcription of four laude from Cn 91 and Fn II.1.122.

Annales S. Justinae Patavini = Monachus Patavinus, ed. Jaffé, in Pertz Mon. [Germ. Hist.] Ser. XIX, 173. Cited by Heino Pffannenschmid, p. 157 fn.2. For additional bibliographical data on this entry see Pffannenschmid, p. 105 fn.2.

Antiphonale Monasticum pro diurnis horis juxta vota RR.DD. Abbatum Congregationum Ordinis Sancti Benedicti a Solesmensibus Monachis Confoederatarum restitium. Typis Societatis S. Joannis Evangelista, No. 818. Belgium: Desclée et Socii, 1934.

Apel, Willi. Gregorian Chant. Bloomington, Ind.: Indiana University Press, 1958.

Apel, Willi. "Lauda." Harvard Dictionary of Music. 2nd ed. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1970, 463-464.

Apel, Willi. "Monophonic notation." Harvard Dictionary of Music, 538-539.

Apel, Willi. "Square notation." Harvard Dictionary of Music, 805-806.

Apel, Willi. "Notation." Harvard Dictionary of Music, 579-580.

Becherini, Bianca. "Poesia e musica in Italia al primi del XV secolo." Les Colloques de Wégimont, II L'Arts nova. Paris: Société d'Édition "Les Belles Lettres," 1959.

Benton, Rita, ed. Directory of Music Research Libraries. III: Spain, France, Italy. 3 Parts in 3 vols. International Association of Music Libraries Commission of Research Libraries. Iowa City: University of Iowa, 1967-1972.

Betazzi [Enrico]. Notizia di un [d'un] Laudario del sec. XIII. Arezzo: Ballotti [Bellotti?], 1890, p. 13. Cited by Heinrich Schneegans in "Die italienischen Geisslerlieder." See Monti "Bibliografia della laude," in La Bibliofilia, XXIII (1921-1922), 266, #235.

Betazzi, Enrico. "Laudi della città [sic] di Borgo San Sepolcro," Giornale storico della letteratura italiana, XVIII, Torino (1891), 242ff. See Monti "Bibliografia della laude," La Bibliofilia, XXIII (1921-1922), 267, #244.

Bessler, Heinrich. Bourdon und Fauxbourdon. Studien zum Ursprung der niederländischen Musik. Leipzig, 1950. Cited by Manfred F. Bukofzer in "Fauxbourdon revisited." Musical Quarterly, XXXVIII (January, 1952), 34.

- Bini, Telesforo. Laudi spirituali del Bianco da Siena povero gesuato del secolo XIV. Codice Inedito. Lucca: G. Giusti, 1851. See Monti, "Bibliografia della laude," La Bibliofilia, XXI (1919-1920), 254, #72.
- Bongi, Salvatore. See entry: Le croniche di Giovanni Sercambi. . . .
- Brugnoli, Biordo, ed. Le satire di Jacopone da Todì ricostituite nella loro più probabile lezione originaria con le varianti dei MSS. più importanti e precedute da un saggio sulle stampe e sui codici Jacoponici. Florence: Leo S. Olschki, 1914.
- Buck, August and Techerini, Bianca. "Florenz." Die Musik in Geschichte und Gegenwart, IV (1955), 367-415.
- Bukofzer, Manfred F. "Holy-Week Music and Carols at Meaux Abbey," in Studies in Mediaeval and Renaissance Music. New York: W. W. Norton and Company, Inc., 1960, 113-175.
- Cappelli, Adriano. Dizionario di abbreviature latine ed italiane. Lexicon abbreviaturarum. 6th edition. Milan: Uirico Hoepli, 1961.
- Chronicor. de factis in Marchia Tarvisiana per Monacum Paduanum. Venice: MDCXXXV [1635], p. 32. Quoted by Heinrich Schneegans in "Die italienischen Geisslerlieder," 45-46.
- Congregatio Devotum civitatis Bononiae. cap. XXVI "tempore generalis Devotionis," 1260 in Gaudenzi Statuti della Società del popolo. II, 423. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, p. 250, fn. 53.
- Costituzioni e Capitoli generali della Confraternita di s. Agostino s. Lomenico e D. Francesco di Perugia reformate l'anno MDCLI [1661]. Perugia: Zeccheri, 1661, p. 10. Quoted by Heinrich Schneegans in "Die italienischen Geisslerlieder," p. 45.
- Crescimbeni, Giovanni Mario. L'Istoria della volgar poesia, 2nd ed. Venice, 1731. Quoted in the preface of [G. Galletti]. Laude spirituali di Feo Belcari . . . e di altri . . . Florence: Molini e Cecchi, 1863, vi-viii.
- Crocker, Richard L. A History of Musical Style. New York: McGraw-Hill Book Company, 1966.

- D'Ancona, Alessandro. La poesia popolare italiana. 2nd ed. enlg. Livorno: Raffaello Giunti, 1906.
A table of the principal songs from the fifteenth and sixteenth centuries, cited by G. Galletti in his collections of "Laudi spirituali" printed in 1480, 1485, 1489 and 1510 and reprinted by Molini in 1863 is appended to this work in alphabetical order on pp. 475-495.
- D'Ancona, Alessandro. Origini del Teatro italiano. 2 vols. Palermo, n.p., 1900, I, 184. Quoted by Arnold Schering in Geschichte des Oratoriums. Leipzig: Breitkopf & Härtel, 1911, 22, fn. 1.
- Dante, [Alighieri]. De vulgari eloquentia, II, 4. Quoted by Leonard Ellinwood, "The Fourteenth century in Italy," p. 40. See entry under Ellinwood.
- da San Germano, Riccardo. Chron[ica], p. 370. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, p. 250, fn. 47.
- da San Germano, Riccardo. Chronica in Monum. Germ. Hist., Script. XIX, p. 370. Quoted by Fernando Liuzzi in La lauda e i primordi della melodia italiana, I, 23, fn. 18.
- da Todi, Jacopone. Le laudi, ed. by Luigi Fallacara. 4th ed. rev. Florence: Libreria Editrice Fiorentina, 1963.
- de Adam, Salimbene. Chronica fratris Salimbene 'de Adam'. Ord. Min. in Mon. Germ. Histor., Script., XXIII, p. 1. Edited by O. Helder-Egger, Hannoverae, 1905. Cited by Annibale Tenneroni, Inizii di antiche poesie religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali'. Florence: Olschki, 1909, 7.
- De Bartholomaeis, Vincenzo. Origini della poesia drammatica italiana. 2nd ed. enlg. Vol. VII of Nuova Biblioteca Italiana. Edited by Carlo Calcaterna. Torino: Società Editrice Internazionale, 1952.
- De Marchi, L. and Bertolani, G. Inventario dei Manoscritti della R. Biblioteca Universitaria di Pavia. Milan: M. Hoelpli, 1894, I, 200-202. In this inventory, see entry "361 Miscellanea di Musica."

Einstein, Alfred. The Italian Madrigal. 3 vols. Translated by Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk. New Jersey: Princeton University Press, 1949.

Contained in Vol. I is a presentation of the antecedents of the madrigal in Italy which include the lauda and other early forms of Italian poetry and vocal music. Einstein furnishes a picture of the musical life in Italy during the trecento and quattrocento and also discusses the frottola, the most important antecedent of the madrigal in some detail, following which he presents the origins and rise of the madrigal.

Ellinwood, Leonard. "The Fourteenth Century in Italy," Vol. III of New Oxford History of Music. Edited by Dom Anselm Hughes and Gerald Abraham. London: Oxford University Press, 1960, 31-81.

Enciclopedia italiana, V, 982. Cited by Gustave Reese in Music in the Middle Ages, 237, fn. 3.

Fioretti di S. Franc[esco]. I, "Vita di Frate Egidio," Cited by Alessandro D'Ancona in La poesia popolare italiana, 15, fn. 1; and cited by Fernando Liuzzi in La lauda e i primordi della melodia italiana, I, 23, fn. 12.

Feicht, Hieronim and Lissa, Sofia. "Polen." Die Musik in Geschichte und Gegenwart, X (1962), 1385-1414.

Part III of this article entitled Die Mehrstimmigkeit in Mittelalter und Renaissance contains a description of Manuskript 52 of the Krasinski Library in Warsaw.

Fischer, Kurt von. See entry under International Inventory. . . .

Fischer, Kurt von. Studien zur italienischen Musik des Trecento und frühen Quattrocento. Published by the Swiss Society of Musicology, Series II, Vol. 5. Bern/Stuttgart: Paul Haupt, 1956.

Förstemann, [n.n.]. Die christl. Geisslergesellschaften. Halle, 1828. Cited by Heino Pfannenschmid in "Die Geissler des Jahres 1349," p. 90, fn. 3 and p. 157, fn. 1 and 3.

Fratricelli, P. Il Canzoniere di D. Alighieri. Florence, 1886, 324-329. Quoted by Giulio Cattin in "Contributi alla storia della lauda spirituale," 17, note 11.

[Galletti, G.] Laude spirituali di Feo Belcari di Lorenzo de Medici, di Francesco D'Albizzo di Castellano Castellani e di altri comprese nelle quattro più antiche raccolte con alcune inedite. Florence: Molini e Cecchi, 1863.

The collection above frequently referred to as "Laude spirituali di Feo Belcari . . . e di altri" (Ed. Galletti), Florence, 1863, Molini e Cecchi, is a new publication containing: (1) Laude di Feo Belcari. Firenze (1480?). (2) Laude fatte e composte da più persone spirituali . . . Impresso nella magnifica citta di Firenze per Ser Francesco Bonaccorsi a petitione di Jacopo di Maestro Luigi de' Morsi, nell' anno MCCCCLXXXV (1485). A di primo di marzo. (3) Laude composte da diversi, stampate . . . in Firenze per Antonio Miscomini nel MCCCCLXXXIX? (1489?) per cura e a spese de Magn. Lorenzo de' Medici . . . (4) Laude Vecchie e Nuove A petizione di Ser Piero Pacini da Pescia, Firenze MDX? (1510?). (5) Six unpublished laude by Feo Belcari. (6) Evangelii della Quaresima composti in versi per me Castellano di Pierozzo Castellani . . . Impresso in Firenze a di ultimo di Gennaio MDXIIII (1514). A petitione di Francesco di Jacopo detto el Conte Cartolaio.

The Galletti-Molini edition contains the Galletti printings as follows: (1) 1480?, 1-44; (2) 1485, 45-112; (3) 1489?, 113-208; (4) 1510, 209-284; (5) 285-88; and (6) 1514 [new pagination] i-xlvi. A table of contents follows on xlix-lix. Included is a sixteen-page preface (i-xvi) which contains a description of the early lauda as found in early printed sources, a mention of early lauda poets and short descriptions of printed editions of their works.

See Monti, "Bibliografia della laude," La Bibliofilia, XXII (1920-1921), 289, #102 where the title appears as follows:

[Galletti, G.] Laude spirituali di Feo Belcari di Lorenzo de' Medici, di Francesco d'Albizzo, di Castellano Castellani, Lucrezia Tornabuoni, Bianco da Siena, Girolamo Savonarola, Giovanni Dominici, Ugo Panziera, Jacopone da Todi e di altri, comprese nelle prime quattro edizioni. Florence: Molini e Cecchi, 1863. See also Monti, "Bibliografia della laude," La Bibliofilia, XXI (1919-1920), 245, #4, Laudi di Feo Belcari, Florence, 1480; p. 246, #7, Laude facte [sic] et composte da più persone spirituali . . . Florence, 1485; p. 246, #8, Laude facte et composte [sic] da più persone spirituali . . . Florence, 1489; p. 248, #22, Libro di laude composte da più persone spirituali . . . Florence, 1510.

- Galli, G. "I disciplinati dell' Umbria del 1260." Giornale Storico della Letteratura Italiana. Turin, 1909 [n.p.]. Quoted by Edward J. Dent in "The Laudi Spirituali in the XVIth and XVIIth Centuries," 64, 65, fn. 7.
- Galli, G. Giorn. stor. della Letter. Ital. Suppl., n. 9, pp. 28, 29 and 107. Cited by Vincenzo De Bartholomaeis, Origini della poesia drammatica italiana, 285-286, fn. 17.
- Gaudenzi, [?]. Statuti della Società del popolo ecc. cit., II, 423. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, 250, fn. 53.
- Gautier, Leon. Histoire de la Poesie Liturgique, I, p. 186. Cited in Analecta hymnica medii aevi, XX, 6, fn. 7.
- Gherardini [?]. Storia di Bologna. [Bologna], 1596. I. Book VII. Cited by Heinrich Schneegans in "Die italienischen Geisslerlieder," p. 47.
- Ghisi, Federico. "Gli aspetti musicali della lauda fra il XIV e XV secolo, prima metà." Natalicio Musicologica Knud Jeppesen Septuagenario collegis oblata. Edited by Bjørn Hjelmborg & Søren Sørensen. Copenhagen: Wilhelm Hansen, 1962, 51-57.
- Ghisi, Federico. "Di una lauda nel codice pavese Aldini." Essays in Musicology in honor of Dragan Plamenac on his 70th birthday. Edited by Gustave Reese and Robert Snow. Pittsburgh: University of Pittsburgh Press, 1969, pp. 61-64.
- Grout, Donald Jay. A History of Western Music. Revised Edition. New York: W. W. Norton and Company, Inc., 1973.
- Haupt, Hermann. "Geisselung, Kirchliche und Geisslerbruderschaften." Real-Encyclopädie [or Realencyklopädie] für protestantische Theologie und Kirche, VI, 3rd edition, ed. by Hauck, 1899, pp. 432ff. Cited by Heino Pfannenschmid, p. 90, fn. 1 and p. 99, fn. 1.
- International Inventory of Musical Sources, Vol. BIV 3-4. Handschriften mit mehrstimmiger Musik des 14., 15. und 16. Jahrhunderts: Mehrstimmige Musik in italienischen, polischen und tschechischen Quellen des 14. Jahrhunderts. Described and inventoried by Kurt von Fischer and edited jointly with Max Lütolf. Munich-Duisberg: G. Henle, 1972.

- Jeppesen, Knud. "Ein venezianisches Laudenmanuscript," Theodor Kroyer-Festschrift. Edited by Herman Zenck, Helmut Schultz and Walter Gestenberg. Regensburg: Gustave Bosse, 1933, 69-76.
- Jeppesen, Knud. "Laude." Die Musik in Geschichte und Gegenwart, VIII (1960), 313-323.
- Jeppesen, Knud. Die mehrstimmige italienische Laude um 1500. das 2. Laudenbuch des Ottaviano dei Petrucci (1507) in Verbindung mit einer Auswahl mehrstimmiger Lauden aus dem 1. Laudenbuch Petrucci's (1508) und aus verschiedenen gleichzeitigen Manuskripten. Leipzig: Breitkopf & Härtel, 1935.
A hundred transcriptions of musical settings of laude is appended to a sixty-four page study. The philological history is reviewed by Dr. Viggo Brøndal with a glossary of the text provided. Transcriptions of some texts are included.
- Kehrein, Joseph, ed. Lateinische Sequenzen des Mittelalters aus Handschriften und Drucken. Mainz: Florian Kupferberg, 1873.
- Kenney, Sylvia W. "In Praise of the Lauda." Aspects of Medieval and Renaissance Music: a birthday offering to Gustave Reese. Edited by Jan La Rue. Associated editors: Martin Bernstein, Hans Lenneberg and Victor Yellin. New York: W. W. Norton and Company, Inc., 1966, 489-499.
- Lechner, Karl. Das grosse Sterben in Deutschland in den Jahren 1348-1351. Innsbruck, 1884, p. 18ff.
Quoted by Heino Pffannenschmid in "Die Geissler des Jahres 1349," pp. 103 and 104.
- Le croniche di Giovanni Sercambi Lucchese pubblicate sui manoscritti originali. Edited by Bongi Salvatore. Vols. I-II₂: Fonti per la storia d'Italia, Nos. 19-21. Rome: Istituto Storico Italiano, 1892.
Vol. II contains two parts in two separate volumes. Part I is included in Vol. II and Part 2 in Vol. II₂. The entire work is contained in three volumes.
- Levi, Eugenia. Lirica italiana antica. Novissima scelta di rime dei secoli decimoterzo decimoquarto e decimoquinto. Illustrate con sessanta riproduzioni di pitture sculture miniature incisioni e melodie del tempo e con note dichiarative. 2nd ed. Florence: R. Bemporad and F. e Successori B. Seeber, 1908.

- Liber Usualis, The, with introduction and rubrics in English. Edited by the Benedictines of Solesmes, No. 801. Society of St. John the Evangelist. New York: Desclée & Cie, 1952.
- Li Gotti, Ettore. La poesia musicale italiana del sec. XIV. Palermo: G. B. Palumbo, 1944.
- Liuzzi, Fernando. La lauda e i primordi della melodia italiana. 2 vols. Rome: La Libreria dello Stato, 1935.
This study of early laude in Italy includes facsimiles and transcriptions of the contents of the two earliest extant manuscripts known to have musical settings of Italian laude: manuscripts Fn II.1.122 and Cn 91.
- Longino, [?]. Hist. Poloniae. VII. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana. 250, fn. 48.
- Ludwig, Friedrich. "Die Geistliche nichtliturgische und weltliche einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts." Handbuch der Musikgeschichte. Edited by Guido Adler. Frankfurt am Main: Verlags-Anstalt A.-G., 1924.
- Machabey, Armand. Notations musicales non modales, XII^e & XIII^e siècles, 3rd ed. rev. and enlg. Paris: Librairie musicale, E. Ploix-musique, 1959.
- Mansi, [?]. "Il Concilio di Bourdeaux." Concilia, Vol. XXIII, col. 865. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, 197 and 246, fn. 12.
- Mancini, Girolamo. I Manoscritti della Libreria del Comune e dell'Accademia Etrusca di Cortona. Cortona: Bimbi, 1884.
- Mazzanti, G[iuseppe]. Inventari dei Manoscritti delle Biblioteche d'Italia. VIII: Firenze Biblioteca Nazionale Centrale. Forli, 1898.
A description of the manuscript Fn II.1.122 is contained in this inventory.
- Monaci, [Ernesto]. Riv. di fil. romanza, I, 249ff. Quoted by Heinrich Schneegans in "Die italienischen Geisslerlieder," 46.
- Monaci [Ernesto]. Riv. di fil. rom. p. 242. Quoted in Arnold Schering, Geschichte des Oratoriums, 25, fn. 2.

- Mone, F. J., ed. Lateinische Hymnen des Mittelalters aus Handschriften. 3 vols. Freiburg: Herder, 1853-1856.
- Monti, Gennario Maria. La Confraternite medievali dell' Alta e Media Italia. 2 vols. Venice, 1927. Quoted in Vincenzo De Bartholomaeis, Origini della poesia drammatica italiana, 246, fn. 1.
- Moschetti, Andrea. I codici Marciana contenenti laude di Jacopone da Todi. Aggiunta un' appendice sui codici jacononiani di altre biblioteche Venete. Venice: Ancora, 1888. See Monti, "Bibliografia della laude," La Bibliofilia, XXIII (1921-1922), 262-263, #208.
- Muratori, [Ludovico Antonio]. Annali d'Italia, VI, p. 492. Cited by Heinrich Schneegans in "Die italienischen Geisslerlieder," 46.
- Muratori, L[udovico] A[ntonio]. Dissertazioni sopra Antichità italiane, già composte e pubblicate in latino ecc. G. B. Pasquali, Milan, 1751, Vol. III, Dissert. LXXV, Delle pie Confraternità de Laici e dell' origine d'esse de' Flagellanti e delle sacre Missioni, p. 592ff. Cited by Fernando Liuzzi in La lauda e i primordi della melodia italiana, I, 8.
- Ottokars, [n.n.]. "Österreichische Reimchronik," in Mon. Germ. Hist., deutsche Chroniken, V, p. 124, verse 9441. Cited by Heino Pfannenschmid in "Die Geissler des Jahres 1349," p. 147, fn. 3.
- Pfannenschmid, Heino. "Die Geissler des Jahres 1349 in Deutschland und den Niederlanden mit besonderer Beziehung auf ihre Lieder," in Die Lieder und Melodien der Geissler des Jahres 1349 nach der Aufzeichnung Hugo's von Reutlingen. Edited by Paul Runge. Hildesheim: Olm, Wiesbaden: Breitkopf & Härtel, 1969. Reprint of the edition of 1900, Leipzig: Breitkopf & Härtel.
- The above monograph is described as an essay on the history of the German and Netherland Geissler on the title page of this edition: "einen Betrage zur Geschichte der deutschen und niederländischen Geissler."
- Poccianti. Chronicon totius sacri ordinis Servorum. [n.p.]. Florence, 1567. Cited by Fernando Liuzzi in La lauda e i primordi della melodia italiana, I, 23, fn. 17.
- Raynaldi, [?]. Annales Ecclesiastici sotto l'anno 1260. Cited by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, 197 and 246, fn. 12.

- Raynaldi [?]. Annales Ecclesiastici, XXII, pp. 56-57. Cited by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, 249, fn. 34 and 250, fn. 48.
- Reese, Gustave. Music in the Middle Ages. New York: W. W. Norton and Company, Inc., 1949.
- Reese, Gustave. Music in the Renaissance. Revised edition. New York: W. W. Norton and Company, Inc., 1959.
- Regola dei Servi della Reina gloriosa ordinata e fatta in Bologna nell'anno 1281. Published by G. Ferraro. Livorno: Vigo, 1875, 31. Cited by Alessandro D'Ancona in La poesia popolare italiana, 14, fn. 5.
- Robbins, [Russell H.]. "The Earliest Carols and the Franciscans." Modern Language Notes, LIII (1938), 241, cited by Manfred F. Bukofzer in Studies in Medieval and Renaissance Music, p. 149, fn. 59.
- Rockstro, W. S. "Laudi spirituali." Grove's Dictionary of Music and Musicians, 5th ed. (1954), V, 85-86.
- Rosa, G. Dialetti costumi e tradizioni delle Provincie di Bergamo e Brescia. Bergamo: Pagnoncelli, 1858, 197. Cited by Alessandro D'Ancona in La poesia popolare italiana, 14, fn. 4.
- Runge, Paul, ed. Die Lieder und Melodien der Geissler des Jahres 1349 nach der Aufzeichnung Hugo's von Reutlinger. Hildesheim: Olm; Wiesbaden: Breitkopf & Härtel, 1969. A reprint of the edition of 1900, Leipzig: Breitkopf & Härtel.
Included in this edition is a study by Heinrich Schneegans on the Italian lauda: "Die italienischen Geisslerlieder" and an essay by Heino Pfannenschmid on the history of the German and Netherland Geissler entitled "Die Geissler des Jahres 1349 in Deutschland und den Niederlanden mit besonderer Beziehung auf ihre Lieder" but described on the title page as: "in einem Betrage zur Geschichte der deutschen und niederländischen Geissler." See Monti, "Bibliografia della laude," La Bibliofilia, XXIV (1922-1923), 36, #312.
- Sachs, Curt. Our Musical Heritage. 2nd ed. New York: Prentice-Hall, Inc., 1955.
- Salimbene, Fra. Chronica, p. 239. Quoted in Alessandro D'Ancona, La poesia popolare italiana, 14, fn. 6.

- Salimbene. Chronica, p. 465. Quoted by Vincenzo De Bartholomaeis, Origini della poesia drammatica italiana, 250, fn. 48.
- Salimbene. Cronica in Holder-Egger, Monum. Germ. Hist., Script. XXXII, 71. Quoted by Fernando Liuzzi in La lauda e i primordi della melodia italiana, I, 23, fn. 18.
- Salimbene. Chron[ica fratris Salimbene de Adam], p. 70 ff. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana.
- Scelta di Laudi Spirituali di diversi eccellentiss. e deuoti autori antichi, e moderni nuouemente ricorrette e messe insieme. Florence: Giunti, 1578. Quoted by Feist in "Mitterlungen aus älteren Sammlungen . . ." 157, No. 801. In the above reference this early printing is referred to in Feist as K. The full title of this collection is given in Feist on page 117 where K = Scelta di Laudi . . .
- Schering, Arnold. Geschichte des Oratoriums. Leipzig: Breitkopf & Härtel, 1911.
- Schneegans, Heinrich. "Die italienischen Geisslerlieder," in Die Lieder und Melodien der Geissler des Jahres 1349 nach der Aufzeichnung Hugo's von Reutlingen. Edited by Paul Runge. Hildesheim: Olm; Wiesbaden: Breitkopf & Härtel, 1969; reprint of the edition of 1900, Leipzig: Breitkopf & Härtel.
- Scriba, Bartholomeo. Ann[ales] Januenses [Monum. Germ. Hist., Script. XVIII]. Quoted by Vincenzo de Bartholomaeis in Origine della poesia drammatica italiana, p. 241 and 250, fn. 48 and cited by Fernando Liuzzi in La lauda e i primordi della melodia italiana, I, 24, fn. 22.
- Statuti della archiconfraternita del Confalone [sic] [Gonfalone]. Rome, 1584. Cited by Heinrich Schneegans in "Die italienischen Geisslerlieder," 46.
- Statuti della Congregazione della beata Vergine Maria de' Battuti di Bologna. Quoted by Vincenzo De Bartholomaeis in Origini della poesia drammatica italiana, p. 250.
- Strunk, Oliver, ed. Source Readings in Music History from Classical Antiquity Through the Romantic Era. New York: W. W. Norton and Company, Inc., 1952.

Tenneroni, Annibale. Inizii di antiche poesie italiane religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali'. Florence: Olschki, 1904.

This inventory contains a description of the content of two hundred and one manuscripts with bibliographical data and research to its date of publication, a list of some two thousand eight hundred laude incipits and incipits of other religious poems, contained within the sources which date from 1275 through the sixteenth century. See Monti, "Bibliographia della laude," La Bibliofilia, XXV (1923-1924), 257, #409.

Thesaurus Hymnologicus sive hymnorum canticorum sequentiarum circa annum MD usitatarum collectio amplissima. Carmina collegit, apparatu critico ornavit, veterum interpretum notas selectas suasque adiecit. Edited by Herm. Adalbert. Daniel. 3 vols. Halis: Eduardi Anton, 1841, I. Lipsiae: Ambr. Barthii, 1844-45, II and III.

The Red Book of Ossory. Cited by Manfred F. Bukofzer in Studies in Medieval and Renaissance Music, p. 149, fn. 59.

Vecchi, Giuseppe. Poesia latina medievale. 2nd ed. rev. Parma: Ugo Guanda, 1958.

Volpi, G. "Il trecento." Storia letteraria d'Italia [n.d., n.p.]. Quoted by Luigia Cellesi in "Il lirismo musicale religioso in Siena nel trecento e quello profane nel cinquecento." Bulletino Senese di Storia Patria. Nuova Serie, Anno V, 1934, 97.

Webster's New International Dictionary of the English Language based on The International Dictionary of 1890 and 1900. Revised 4th edition of the Merriam series. Edited by W. T. Harris and F. Sturges Allen. Springfield, Mass.: G. C. Merriam Co., 1915.

Westrup, Jack A. "Medieval Song." Early Medieval Music up to 1300. Edited by Dom Anselm Hughes. Vol. II of the New Oxford History of Music. London: Oxford University Press, 1954, II, 220-266.

Wolf, Johannes. Geschichte des Mensural-Notation von 1250-1460. 3 vols. Leipzig: Breitkopf & Härtel, 1904.

Wolf, Johannes. Handbuch der Notationskunde. 2 vols. Leipzig: Breitkopf & Härtel, 1913-1919.

ARTICLES

- Ageno, Franca. "'Inni, Laudi e Sequence Francescane'. Laudi in onore di S. Francesco e di S. Bernadino da Siena." Miscellanea Francescana, XXXVI (1936). facs. I-II estratto, 250-264.
- Bessler, Heinrich. "Studien zur Musik des Mittelalters 1. Neue Quellen des 14. und beginnenden 15. Jahrhunderts." Archiv für Musikwissenschaft, VII (1925), 167-262.
- Bessler, Heinrich. "The Manuscript Bologna Biblioteca Universitaria 2216." Musica Disciplina, VI (1952), 39-57.
- Bukofzer, Manfred F. "Fauxbourdon revisited." Musical Quarterly, XXXVIII (January, 1952), 22-47.
- Cattin, Giulio. "Nuova Fonte Italiana della Polifonia intorno al 1500 (MS. Cape Town Grey 3.b.12)," Acta Musicologica, XLV (1973), 165-221.
- Cellesi, Luigia. "Il lirismo musicale religioso in Siena nel trecento e quello profano nel cinquecento," in Buletino Senese di Storia Patria, Nuova Serie, V (1934), 93-113.
- Corsi, Giuseppe. "Madrigali e ballate inedite del Trecento." Belfagor, Anno XII (Florence, 1959). Cited by Federico Ghisi, in "Gli aspetti musicale della lauda fra el XIV e XV secolo prima metà," Natalicia Musicologica Knud Jeppesen, 51, fn. 1.
- Damilano, Don Piero. "Fonti musicali della lauda polifonica intorno alla metà del sec. XV." Collectanea Historiae Musicae, III (1963), 59-89.
- Damilano, Don Piero. "Laudi latine in un Antiphonario bobbiese del Trecento." Collectanea Historiae Musicae, III (1963), 15-57.
Appended to this study are thirteen transcriptions of Latin compositions à 1 described as laude and for which the facsimiles from the manuscript Tn 4 appear on six plates in the body of the text.
- Dent, Edward J. "The Laudi Spirituali in the XVI and XVIIth Centuries." Proceedings of the Musical Association, Vol. XLIII (1916-1917), 63-95.
- de Van, Guillaume. "Inventory of Manuscript Bologna, Liceo Musicale, Q15 (olim 37)." Musica Disciplina, II (1948), 231-257.

- Feist, A. "Mitterlungen aus älteren Sammlungen italienischer geistlicher Lieder." Zeitschrift für romanische Philologie, XIII, Halle, 1889, 115-185. See Monti, "Bibliografia della laude," La Bibliofilia, XXIII (1921-1922), 265, #225. This important bibliographical inventory of early lauda poetry contains one thousand, three hundred and eighty-one incipits drawn from a total of thirty-eight manuscripts and eleven early printings.
- Frati, Lodovico. "Giunte agli 'Inizii di antiche poesie italiane religiose e morali' a cura di Annibale Tenneroni." Archivum Romanicum, I (1917), 441-480, II (1918), 185-207; 325-343, III (1919), 62-94.
- Ghisi, Federico. "Strambotti e laude nel travestimento spirituale della poesia musicale del Quattrocento." Collectanea Historiae Musicae, I (1953), 45-78.
- Handschin, Jacques. "Über die Laude." Acta Musicologica, X (1938), 14-31.
- Lechner, Karl. "Die grosse Geisselfahrt des Jahres 1349," in historischen [sic] Jahrbuch des Görres Gesellschaft, V (1884), 443. Cited by Heino Pfannenschmid in "Die Geissler des Jahres 1349," p. 108, fn. 2 and p. 99, fn. 1.
- Lisio, Giuseppe and Haberl, Franz Xavier. "Una Stanza del Petrarca musicata da Guillaume Dufay," in Revista Musicale Italiana, I, 257-274. Cited by Guillaume de Van in "Inventory of Manuscript Bologna, Liceo Musicale, Q15 (olim 37).
- Ludwig, Friedrich. "Die mehrstimmige Musik des 14. Jahrhunderts." Sammelbände der Internationalen Musikgesellschaft, IV (1902), 16-69.
- Monti, Gennario Maria. "Bibliografia della laude." La Bibliofilia rivista di storia del libro e delle arti grafiche di bibliografia ed erudizione; seven articles in six vols., XXI (1919-1920), 241-257, #1-95. [These and all succeeding entries will be introduced by the sign, #]; XXII (1920-1921), 288-299, #96-182; XXIII (1921-1922), 260-267, #183-248; XXIV (1922-1923), 29-40, #249-346; XXV (1923-1924), 71-75, #347-395, and 256-265, #396-480; XXVII (1925-1926), 38-48 [no entry numbers, only indexes and appendixes included]. When possible, all items in this bibliography will be cross-referenced to Monti, "Bibliografia della laude," La Bibliofilia.

- Neri, Fernando. "Di alcuni laudari settentrionali." Atti della R. Accademia delle Scienze di Torino, XLIV (Torino, 1909), 1009-1033. See Monti, Bibliografia della laude, "La Bibliofilia", XXV (1923-1924), 256, #406.
- Springer, Hermann. "Zu Leonardo Giustiniani und den Giustinianen." Quarterly Magazine of the International Musical Society (Internationale Musikgesellschaft), XI (1909), 25-33.
- Terni, Clemente. "Per una edizione critica del 'Laudario di Cortona' Codice 91 dell' Accademia Etrusca di Cortona." Chigiana, XXI (1964), 111-119.
- Trowell, Brian. "Faburden and Fauxbourdon." Musica Disciplina, XIII (1959), 43-78.
- Vecchi, Giuseppe. "Tra monodia e polifonia appunti da servire alla storia della melica sacra in Italia nel secolo XIII e al principio del XIV." Collectanea Historiae Musicae, II (1957), 447-464.

MODERN EDITIONS OF MUSIC

In this category only collections of music will be included. Books, articles and pamphlets which contain transcriptions of laude have been appropriately annotated in this bibliography as they appear under their respective headings.

Der Squarcialupi Codex Pal. 87 der Bibl. Medicea Laurenziana zu Florenz. Edited by Johannes Wolf. Lippstadt: Kistner & Siegal & Co., 1955.

Dufay, Guillelmi. Opera Omnia in Corpus Mensurabilis Musicae 1. Edited by Guglielmus de Van and Henricus Besseler. 6 vols. Rome: American Institute of Musicology, 1947-1966.

The following volumes have been referred to in this study:

II Missarum pars prior 1-6, 1960.

IV Fragmenta missarum, 1962.

V Compositiones liturgicae minores, 1966.

Dufay, Guillaume. Zwölf geistliche und weltliche Werke, zu 3 Stimmen für Singstimmen und Instrumente. Edited by Heinrich Besseler. Das Chorwerk, Jahrg. 4, No. 19. Wolfenbüttel, 1932.

Dufay, Guillaume. Ave Regina Coelorum, Two Motets, a cappella. Edited by M.F. Bukofzer. New York: Music Press, 1949.

Marix, Jeanne, ed. Les musiciens de la cour de Bourgogne aux XV^e siècle (1420-1467) . . . Messes motets, chansons. Paris: Editions de l'Oiseau-lyre, 1937.

Pirrotta, Nino, ed. The Music of Fourteenth Century Italy, Vol. IV. Corpus Mensurabilis Musicae. 8. Amsterdam: American Institute of Musicology, 1963.

Polyphonic Music of the Fourteenth Century, Vol. VI: Italian Secular Music. Edited by W. Thomas Marrocco. Monaco: Editions de L'Oiseau-lyre, 1949.

Wolf, Johannes, ed. Music in Earlier Times. New York: Broude Bros., n.d.

Wolkenstein, Oswald von. Geistliche und weltliche Lieder. Edited by J. Schatz and O. Koller. Denkmäler der Tonkunst in Österreich, Vol. 18, Jahrgang IX/1, Vienna, 1902 and Graz, 1959.

PAMPHLETS

Cattin, Giulio. "Contributi alla storia della lauda spirituale." Biblioteca di 'Quadrivium'. Serie Musicologica 2. Bologna: Tamari, 1958, 1-19.
Transcriptions of sixteen laude are appended to the study. In the inventory "Notes" this item has been referred to as Cattin₁.

Cattin, Giulio. "Laudi quattrocentesche del Cod. Veneto Marc. It. IX 145." Biblioteca di 'Quadrivium'. Serie Paleografica 10. Bologna: n.p., 1958, 4-17.
Contained in this pamphlet are eight transcriptions of laude from Ven 145. In the inventory "Notes" this item has been referred to as Cattin₂.

Cattin, Giulio. "Il Manoscritto Venet. Marc. Ital. IX, 145." Biblioteca di 'Quadrivium'. Serie Musicologica 4. Bologna: n.p., 1960, 1-57.

Cattin, Giulio. "Le composizioni musicali del ms. Pavia Aldini 361." L'Ars Nova italiana del Trecento, II. Certaldo, 1968, 14-21.

Appended to this study are fifteen transcriptions of musical settings contained in Pa Ald 361.

MANUSCRIPTS

- Berg Bergamo. Civica di Bergamo
MS 7.15
Cited by Annibale Tenneroni in Inizii antiche poesie italiane religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali', p. 18, No. 63 wherein it is described as a "Laudario di Jacopone."
- B1 Q15 Bologna. Biblioteca G. B. Martini Liceo Musicale
MS Q15 (olim 37)
This manuscript is inventoried by Guillaume de Van in "Inventory of Manuscript Bologna, Liceo Musicale, Q15 (olim 37)," Musica Disciplina, II (1948), 231-257.
- Bu 2216 Bologna. Biblioteca Universitaria
MS 2216
This manuscript has been inventoried by Heinrich Bessler in "The Manuscript Bologna Biblioteca Universitaria 2216," Musica Disciplina, VI (1952), 39-57.
- Cass Montecassino. Biblioteca di Montecassino
Autograph of Chronica Rycchardi de Sancto Germano.
The content of this manuscript is described by Annibale Tenneroni in Inizii de antiche poesie religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali', p. 7, No. 1.
- Chig
L.VIII.266 Siena. Biblioteca Chigiana
This manuscript is described by Don Piero Damilano as an important source of lauda texts belonging to the patrimony of the Bianchi.
In Alfonso X, el Sabio, La música de las Cantigas de Santa María, del rey Alfonso el Sabio, Higinio Anglés refers to the library in which this manuscript is housed as "Vaticana" as does Annibale Tenneroni ("Vaticano") in Inizii di antiche poesie religiose e morali

con prospetto dei codici che le contengono e introduzione alla 'Laudi spirituali', p. 29, no. 127.

- Cn 91 Cortona. Biblioteca Comunale e dell'Accademia Etrusca
Fernando Liuzzi presents facsimiles and transcriptions of the poetic and musical content of Cn 91, with accompanying critical notes in La lauda e i primordi della melodia italiana, I.
- Fn II.I.122 Firenze. Biblioteca Nazionale Centrale MS Magliabechiano II.I.122
Fernando Liuzzi presents facsimiles and transcriptions of the poetic and musical content of Fn II.I.122 with accompanying critical notes in La lauda e i primordi della melodia italiana, II.
- Fn II.I.212 Firenze. Biblioteca Nazionale Centrale MS Magliabechiano II.I.212
This manuscript is referred to by Don Piero Damilano in "Laude latine in un Antifonario bobbiense del Trecento" for its musical concordances with Tn 4. The manuscript Fn II.I.212 is confused with Fn II.I.112 by Giuseppe Vecchi in "Tra monodia e polifonica appunti da servire alla storia della melica sacra in Italia nel secolo XIII e al principio del XIV." Its relation to the last part of Fn II.I.122 is described by Higinio Anglés in his edition of Alfonso X el Sabio, La música de las Cantigas de Santa María, del rey Alfonso el Sabio.
- Fn II.I.112 Firenze. Biblioteca Nazionale Centrale
Cited by Giuseppe Vecchi in "Tra monodia e polifonia appunti da servire alla storia della melica sacra in Italia nel secolo XIII e al principio del XIV" for its content of Latin texts described as "sequentiae-laudes." The author quotes the text of Vernans rosa, which appears on fol. 95r of this manuscript as an example.
- Fn 26 Firenze. Biblioteca Nazionale Centrale MS Panciatichi 26
Contained in this manuscript is the lauda, Nel mio parlar attributed to Jacopo da Bologna, transcribed by Giulio Cattin in "Contributi alla storia della lauda spirituale" as No. 2 with notes on p. 17. Other transcriptions of this lauda may be

found in Polyphonic Music of the Fourteenth Century, VI, Italian Secular Music, ed. W. Thomas Morroco, 110 and in Corpus Mensurabilis Musicae, 8, The Music of Fourteenth Century Italy, V, ed. by Nino Pirrotta, No. 33, p. xi and pp. 38-39. This manuscript is inventoried in International Inventory of Musical Sources, BIV 4, 835 ff.

Fn II.XI.18 Firenze. Biblioteca Nazionale Centrale
Cod II.XI.18

A general description of this manuscript is given in International Inventory of Musical Sources BIV 4, p. 834-835. This manuscript contains an Italian version of Verbum caro factum est.

Grey 3.6.12 Cape Town, South Africa. Public Library
MS Grey Collection 3.6.12

This manuscript described by Knud Jepsen in his article "Laude," in MGG as "Nr. 694 'Quadragesimile in Musica sive Hymnorum Liber' 141 Bl." and referred to as lost is inventoried by Giulio Cattin in "Nuovo Fonte Italiana della Polifonia intorno al 1500."

Kras Warchau. Biblioteka Krasinski
MS 52

This manuscript is presently housed in Biblioteka Narodowa according to Kurt von Fischer, in Studien zur italienischen Musik des Trecento und frühen Quattrocento, p. 13.

The content of Kras is described by Johannes Wolf in Handbuch der Notationskunde, I, 353 and by Hieronim Feicht in "Polen," MGG, X, 1392.

Pa ALA 361 Pavia. Biblioteca Universitaria
MS Aldini 361

This manuscript was first inventoried by L. de Marchi and G. Bertolani in Inventario der Manoscritti della R. Biblioteca Universitaria di Pavia, I, 200-202. Twelve compositions contained in the musical section of this manuscript are transcribed by Giulio Cattin in "Le compositioni musicali del ms. Pavia Aldini 361" in L'Ars Nova italiana del Trecento (Certaldo, 1968), II, 1-21.

- Par Paris, Bibliothèquc Nationale
MS 1057
Cited by Annibale Tenneroni in Inizii di antiche poesie italiane religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali', p. 18, No. 58. According to Tenneroni this manuscript formerly belonged to Luca di Simone della Robbia and is described by the former as "Liber Canticorum sanctissimi fr. Jacobi filii Benedicti de Tuderto."
- Ross This manuscript belongs to Fr. Francesco de Rossi and contains laude ascribed to Bianco da Siena. Cited in Annibale Tenneroni, Inizii di antiche poesie italiane religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali', 17, No. 54.
The content of this manuscript has been edited by Telesforo Bini in the collection Laudi spirituali del Bianco da Siena povero gesuato del secolo XIV, Codice Inedito, 1851.
- Sq. 87 Firenze. Biblioteca Medicea Laurenziana
Cod. Med. Pal 87 (Cod. Squarcialupi)
Johannes Wolf in Der Squarcialupi Codex Pal. 87 transcribes the entire manuscript. Giulio Cattin in "Contributi a la storia della lauda spirituale" includes Wolf's transcription, p. 136, No. 16 for the lauda, Dio mi guardi by Nicholas Praepositus de Perusio or Nicolò da Perugia.
This manuscript is inventoried in International Inventory of Musical Sources, BIV 4, 755 ff.
- Tn 4 Torino. Biblioteca Nazionale
Cod. Bobbiese F.1.4
Don Piero Damilano presents a study of the laudes festivaee contained in Tn 4 in "Laudi latine in un Antiphonario bobbiese del Trecento." He indicates a musical concordance between Tn 4 and Fn II.I.212.
- Vat 3195 Roma. Biblioteca Vaticano [Apostolica Vaticana]
The autograph section of Petrarch contained in this manuscript includes the "Canzone lauda alla Vergine," as described by Annibale Tenneroni in Inizii de antiche poesie religiose e morali con prospetto dei codici che le contengono e introduzione alle 'Laudi spirituali', p. 14, No. 40.

- Vat 7260 Roma. Biblioteca Vaticano [Apostolica
Vaticana]
Autograph of Chronica fratris Salimbene
'de Adam'. Ord. Min.
The content of this manuscript is de-
scribed by Annibale Tenneroni in Inizi de
antiche poesie religiose e morali con pros-
petto dei codici che le contengono e
introduzione alle 'Laudi spirituali', p. 7,
No. 2.
- Ven 145 Venezia. Biblioteca Marciana
Cod. It. Cl. IX. 145
- WO B Innsbruck. Universitätsbibliothek
MS Wolkenstein originally without siglum
This manuscript is inventoried in Inter-
national Inventory of Musical Sources BIV 3,
80-89, where it has the siglum WO B.

Codices and Manuscripts without sigla

The following codices and manuscripts appear without
a siglum in the sources from which they have been cited.
They are listed below alphabetically by the city of the
library in which they are presently housed.

MS C 152 Firenze. Biblioteca Marucelliana
Cited by Don Piero Damilano in "Fonti musicali
della lauda polifonica intorno alla metà del sec.
XV," p. 60 for its content of lauda texts by Andrea
Steffani, a singer at the time of the Bianchi.
The polyphonic settings à 3 for these texts are no
longer extant.

Cod. 1110, 1332, 1666, 1671. Firenze. Biblioteca
Nazionale
MSS Riccardiani 1110, 1332, 1666, and 1671
Cited by Don Piero Damilano in "Fonti musicali
della lauda polifonica intorno alla metà del sec.
XV," p. 60 for their content of lauda texts.

Cod. 107. Lucca. Archivio di Stato
Cited by Don Piero Damilano in "Fonti musicali
della lauda polifonica intorno alla metà del sec.
XV," p. 59 for its content of lauda texts.

Cod. 349. Roma. Biblioteca Vittorio Emanuele
 Cited by Don Piero Damilano in "Fonti musicali
 della lauda polifonica intorno alla metà del sec.
 XV," p. 60 for its content of lauda texts.

Cod. G [Roma]. [Biblioteca] Casanatense
 MS misc. 4061

Cited by Annibale Tenneroni in Inizii antiche
 poesie italiane religiose e morali con prospetto
 dei codici che le contengono e introduzione alle
 'Laudi spirituali', p. 33, No. 146 with the content
 described as "Laudi e sequenze adesp. con
 l'indicazione al dorso dei 'Bianchi di Assisi'."

This manuscript is also cited by Don Piero
 Damilano in "Fonti musicali della lauda polifonica
 intorno alla metà del sec. XV," p. 59 for its
 content of lauda texts.

Cod. Cl.IX.77. Venezia. Biblioteca Marciano

Cited by Don Piero Damilano in "Fonti musicali
 della lauda polifonica intorno alla metà del sec.
 XV," p. 60 for its content of lauda texts.

L² Venezia. Civica di Venezia
 MS misc. 2336

Cited by Annibale Tenneroni in Inizii antiche
 poesie italiane religiose e morali con prospetto
 dei codici che le contengono e introduzione alle
 'Laudi spirituali', p. 34, No. 152.

VITA

The author is a native New Orleanian born of French ancestry. She spent much of her young life in Paris, where her father was an attaché to our Embassy. There she began her musical training with Albert Levêque, an understudy of Cortot at the Paris Conservatory. Upon the author's return to the States she continued her study in piano with Mme. Eugenie Wehrmann Schaffner and attended the Sacred Heart Academy. Upon graduation from high school she was awarded a scholarship to Newcomb College, Tulane University where she majored in French and from which University she received a Bachelor of Arts degree. After graduating from Tulane, she continued her musical studies in the field of organ with Ferdinand Dunkley and shortly thereafter was awarded a music scholarship by the University of Michigan, Ann Arbor, Michigan, to pursue her studies in organ under Palmer Christian. In 1947 the author received a Master of Music degree from Michigan. From 1948-1953 she did post graduate work in organ at Syracuse University under Arthur Poister and in church music at Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, New York. She received a Fulbright Scholarship to Germany in 1953 and attended the Hochschule für Musik in Frankfurt a/M where she studied organ with Professor Helmut

Walcha, harpsichord with Maria Jaeger Jung and conducting with Kurt Thomas.

Upon the author's return to New Orleans in 1955 she was appointed to the music faculty of Loyola University where she is now professor of organ and music history. She is also music director at the St. Louis Cathedral in New Orleans.