# THE FLORENCE LAUDARIO

An Edition of Florence, Biblioteca Nazionale Centrale, Banco Rari 18

Music Edited by Blake Wilson Texts Edited and Translated by Nello Barbieri



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# Abbreviations

### List of Manuscript Sigla

Ambr Milan, Biblioteca Ambrosiana, Z.94.

Antw Antwerp, Museum Mayer van der Bergh, 303.

Aret Arezzo, Biblioteca Comunale, Fraternita dei Laici 180. Published

in vol. 2 of Laude cortonesi.

Ars Paris, Bibliothèque de l'Arsenal, 8521. Published in Eric Staaff,

ed., "Le Laudario de Pise du ms. 8521 de la Bibliothèque de l'Arsenal de Paris. Etude linguistique," Skrifter utgivna av K. Humanistika Vetenskaps-Samfundet i Uppsala 27 (1931–32): 1–296.

Ashb<sup>3</sup> Florence, Biblioteca Medicea Laurenziana, Ashburnham 423.

Bamberg, Staatsbibliothek, Lit. 115 (olim Ed. IV. 6). Publisher

Bamberg, Staatsbibliothek, Lit. 115 (olim Ed. IV. 6). Published in Gordon A. Anderson, ed., Compositions of the Bamberg Manuscript, Bamberg Staatsbibliothek, Lit. 115, Corpus Mensurabilis Mu-

sicae 75 (American Institute of Musicology, 1977).

Bergamo, Biblioteca Civica Angelo Maj, Δ.VII.15. Published in

Giuseppe Mazza, ed., Il laudario jacoponico Δ-VII-15 della biblioteca

civica "Angelo Maj" di Bergamo (n.p., n.d.). London, British Library, Add. Ms. 18196.

BL London, British Library, Add. Ms. 18196 Bologna, Biblioteca Universitaria, 2845.

Cam Cambridge, Fitzwilliam Museum, 194 (catal. James).
Cas<sup>1</sup> Rome, Biblioteca Casanatense, 1432 (olim VI.I).

CB Florence, Carlo Bruscoli Collection.

Chant Chantilly, Bibliothèque du Musée Condé, 1361.

Chig Vatican City, Biblioteca Apostolica Vaticana, Chigiano

L.VII.266.

Copenhagen, Royal Library, 8628.

Cort Cortona, Biblioteca Comunale, 91. Texts published in vols. 1\*

and 1\*\* of Laude cortonesi. Critical edition in Anna Maria Guarnieri, ed., Laudario di Cortona (Spoleto: Centro Italiano di Studi sull'Alto Medioevo, 1991). Texts, music, and facsimiles pub-

lished in Liuzzi, vol. 1.

Em<sup>1</sup> Rome, Biblioteca Nazionale Centrale, Vittorio Emanuele 352.

Em<sup>5</sup> Rome, Biblioteca Nazionale Centrale, Vittorio Emanuele 350. Em<sup>13</sup> Rome, Biblioteca Nazionale Centrale, Vittorio Emanuele 941. Ferrara, Biblioteca Comunale Ariostea, I.307 (olim 307 ODI).

Published in Giuseppe Ferraro, ed., Raccolta di sacre poesie popolari fatta da Giovanni Pellegrini nel 1446 (Bologna: Romagnoli, 1877). Reprinted in Poesie popolari religiose del secolo XIV, Scelta di curiosità letterarie inedite o rare dal secolo XIII al XIX, vol.

152 (Bologna: Forni, 1968).

Fer<sup>3</sup> Ferrara, Biblioteca Comunale Ariostea, II.211 (olim 211 NBI). Fer<sup>4</sup> Ferrara, Biblioteca Comunale Ariostea, I.409 (olim 3409 ND). Fior Florence, Archivio della Curia Arcivescovile, without call num-

ber. Published in Eugenio Cecconi, ed., Laudi di una compagnia

fiorentina del sec. XIV (Florence, 1870).

Fr Perugia, Biblioteca Comunale Augusta, 1238. Published in Gia-

como Oddi, Del beato frate Jacopone da Tode. Vita e laude contenute nella "Franceschina," codice inedito del sec. XV, Nicola Cavanna, ed. (S. Maria degli Angeli: Tipografia Porziuncola, 1926).

Gen<sup>2</sup> Genoa, Biblioteca Civica Berio, D.I.3.19. Burgos, Monasterio de Las Huelgas. Published in Higini Anglès, Hu ed., El Còdex Musical de Las Huelgas, 3 vols. (Barcelona: Institut d'Estudis Catalans, 1931; reprint, New York: AMS Press, 1977), vol. 3: transcriptions. Lawrence, University of Kansas, Kenneth Spencer Library, Kansas D.113. Kr New York, Hans P. Kraus Collection. Lucca, Archivio di Stato, pergamena. L Longiano (Forlì), Biblioteca Comunale, 47. Long Luc1 Lucca, Archivio di Stato, 93. Madrid, Biblioteca Nacional, 10077. Mad Marc4 Venice, Biblioteca Nazionale Marciana, IX.77. Marc<sup>5</sup> Venice, Biblioteca Nazionale Marciana, IX.182. Florence, Biblioteca Nazionale Centrale, BR 18 (olim Magl. Mgl<sup>1</sup> II.I.122). Texts, music, and facsimiles published in Liuzzi, vol. Mgl<sup>2</sup> Florence, Biblioteca Nazionale Centrale, BR 19 (olim Magl. II.I.212). Texts published in Concetto Del Popolo, ed., Il laudario della compagnia di San Gilio, vols. 1\* and 1\*\* of Laude fiorentine (Florence: Olschki, 1990). Mgl<sup>10</sup> Florence, Biblioteca Nazionale Centrale, Magliabechiano II.I.202. Mgl<sup>11</sup> Florence, Nazionale Centrale, Magliabechiano Biblioteca II.VI.63. Mgl<sup>12</sup> Florence, Biblioteca Nazionale Centrale, Magliabechiano II.IX.58. Mil1 Milan, Biblioteca Nazionale Braidense, A.D.IX.2. Mil<sup>2</sup> Milan, Biblioteca Nazionale Braidense, A.C.IX.27. Mil<sup>3</sup> Milan, Biblioteca Ambrosiana, B.94 suss. Mil4 Milan, Biblioteca Ambrosiana, Y 3 sup. Mo Montpellier, Faculté de Médecine, MS H.196. Published in Hans Tischler, ed., The Montpellier Codex, with translations by Susan Stakel and Joel C. Relihan, Recent Researches in the Music of the Middle Ages and Early Renaissance, vols. 2-8 (Madison: A-R Editions, 1978 and 1985). Modena, Biblioteca Nazionale Estense, Congregazione della Mod Carità 3. Published in Giulio Bertoni, ed., Il laudario dei Battuti di Modena (Halle a. S.: Niemayer, 1909). Molt Milan, Biblioteca Ambrosiana, Carte E. Molteni Z.267 sup. fasc. NY New York, Pierpont Morgan Library, M. 742. Venice, Biblioteca Nazionale Marciana, IX.153. 0 Pal<sup>2</sup> Florence, Biblioteca Nazionale Centrale, Palatino 168. Pal6 Florence, Biblioteca Nazionale Centrale, Palatino 331. Par<sup>2</sup> Paris, Bibliothèque Nationale, It. 559. Parm Parma, Biblioteca Palatina, Palatino 37. Todi, Biblioteca Comunale, 195 "Manoscritto Petti." Petti Pis<sup>1</sup> Pisa, Archivio di Stato, Comune di Pisa, Div. A, n. 11. PRLo Princeton, private collection of Prof. Elias Avery Lowe, Missale Bugellense. Published in PMFC XII, 125-8. Red<sup>2</sup> Florence, Biblioteca Medicea Laurenziana, Laurenziano-Rediano

Florence, Biblioteca Riccardiana, 1119.

Florence, Biblioteca Riccardiana, 1666.

Florence, Biblioteca Riccardiana, 1294 and 2760.

Ricc1

Ricc9

Ricc14

Sen Siena, Biblioteca Comunale degl'Intronati, I.VI.9. Sen<sup>i</sup> Siena, Biblioteca Comunale degl'Intronati, I.II.4.

Sep Borgo San Sepolcro, Biblioteca Comunale, without call number.
Published in Ermanno Cappelletti, ed., Laude di Borgo San Se-

polcro (Florence: Olschki, 1986).

Sp Spithöver codex (location unknown).

Triv Milan, Biblioteca Trivulziana, 535. Published in vol. 3 of Laude

cortonesi.

Tud Todi, Biblioteca Comunale, 194.

Udine, Biblioteca Comunale, without call number (olim Ospe-

dale, olim Confraternita dei Battuti).

Uda Udine, Biblioteca Comunale, 172.

Urb Rome, Biblioteca Nazionale Centrale, Vittorio Emanuele 849.

Published in Bettarini.

Vat<sup>14</sup> Vatican City, Biblioteca Apostolica Vaticana, Vaticano Latino

4433.

Vatican City, Biblioteca Apostolica Vaticana, Vaticano Latino

11251.

Viti-M Modena, Biblioteca Estense, Archivio Viti-Molza.

W New York, Robert Lohman Collection (olim Frank C. Smith Col-

lection, Worcester, MA).

Wa Washington, D.C., National Gallery of Art, Rosenwald Collec-

tion, B-15.393.

Waa Washington, D.C., National Gallery of Art, Rosenwald Collec-

tion, B-22.128.

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rence, 1490.

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urgischen Musik des Mittelalters. Paleographie der Musik 1/4. Co-

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1981-85.

Mone

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einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts," in Handbuch der Musikgeschichte, ed. G. Adler. Rev. ed. Frankfurt am Main, 1961.

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vols. Freiburg im Breisgau, 1853.

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PMFC XII Kurt Von Fischer and F. Alberto Gallo, eds. Italian Sacred Music.

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ZiinoC Ziino, Agostino. "Con humiltà di core: Ipotesi su un caso di adat-

tamento musicale," Quadrivium 12 (1971): 71-9.

ZiinoF Ziino, Agostino. "Frammenti di laudi nell'Archivio di Stato di

Lucca," Cultura Neolatina 31 (1971): 295-312.

# Introduction to the Music

#### Background

Of the hundreds of laudarios generated by the lauda-singing confraternities of late-medieval Italy, there survive only two with musical notation. The oldest is from late thirteenth-century Cortona (Cort), while the early fourteenth-century Florence Laudario (MgI1; Florence, Biblioteca Nazionale Centrale, Banco rari 18) is the sole musical witness to the rich tradition of monophonic lauda singing in the vernacular that thrived in the confraternities of late-medieval Florence. Like its Mediterranean neighbor, the cantiga, the lauda is a vernacular, religious song employing choral refrains in alternation with soloistic strophes, and the involvement of instruments from the secular sphere of music-making point to the origins of both repertories in the forms of choral dance. But unlike the courtly, aristocratic environment of the cantiga, the lauda was cultivated primarily by laudesi and disciplinati confraternities in the mercantile cities of Tuscany and Umbria, and the lauda functioned as a kind of vernacular chant within the confraternities' paraliturgical services.

The Florence Laudario belonged to the Company of Santo Spirito (also called della Colomba, or del Piccione, after the company's symbol, the dove of the Holy Spirit), one of the twelve laudesi companies that were founded in Florence during the late thirteenth and early fourteenth centuries. The laudesi companies sponsored ferial services every evening of the week around the time of Compline, as well as festal services on the important feast days throughout the liturgical year. These services were conducted at an altar in the host church, which the company oversaw in the dual role of chaplain and patron. Company members gathered on benches arrayed before the altar, on which was situated a devotional image to which the lauda singing was directed. According to a 1621 inventory, the oldest images of the Company of Santo Spirito were an Annunciation and two paintings of the Madonna "al'antica." Candles, dossals, lecterns, and other liturgical paraphernalia were selected to reflect the liturgical solemnity of the service, and besides lauda singing, the service also included prayers, readings, a candle procession and offering, a brief sermon by the company prior (usually a cleric of the host church), and, following lauda singing, confession. Prior to the service, a company sacristan was to set out the appropriate lectern and laudario and was to select and mark the laude for the service

(a peg or chalk board was used to indicate incipits), and it was from here that the laudese soloist (or perhaps more laudesi on feast days) would sing the strophes in alternation with a congregational performance of the refrains. If the sixteenth-century location of the company's altar is any indication of where it conducted services in prior centuries, then that altar would have been the third to the right in the west wall of the transept's west wing.

The Company of Santo Spirito met in the church of Santo Spirito, the largest convent of the Tuscanbased Augustinian (or Austin) friars. The "Sotietas Laudum Sancti Spiritus de Florentia" is first mentioned in a city Provvissione of 1322,2 but it was probably founded during the last two decades of the thirteenth century along with most of the other Florentine laudesi companies. The company was modest by Florentine standards, with assets of 285 florins in 1427, compared to the 14,947 florins of the city's wealthiest confraternity, Orsanmichele.3 The company was one of three smaller laudesi companies (including Sant' Agnese and San Frediano) located in a quarter across the Arno River from the main section of the city. These maintained a relatively conservative and insular lauda-singing practice, retaining unaccompanied, monophonic performances by single soloists well into the fifteenth century at a time when the larger companies across the river had begun to adopt polyphonic performance. That the modest Company of Santo Spirito would own such a sumptuous manuscript is evidence that these books were as essential an item of liturgical paraphernalia to the laudesi companies as were decorated chant books to the Latin liturgy.

## The Manuscript

The Florence Laudario (Mgl¹) is an elegant codex of 153 folios (30 × 72 cm), bound in a brown leather binding (probably from the seventeenth century) on the cover of which is inscribed the company's insignia, a descending dove. The codex is profusely decorated with illuminations, which decorate the first initial of every lauda. It contains ninety-seven Italian laude and ten Latin works—hymns, sequences, motets—written (with the exception of the last piece, the lauda *Da l'alta Luce*) in a careful gothic hand.<sup>4</sup> The music is notated on four-line staves inked in red, and it employs a quadratic, nonmensural (although this has been disputed) notation like that used in

contemporary chant manuscripts.<sup>5</sup> Art historians generally agree in dating the decorations to ca. 1340–50, and a *terminus ante quem* is provided by the inclusion of a lauda to St. Augustine of Siena, who was canonized in 1309 or 1310.<sup>6</sup> Inventories of the Florentine companies describe two kinds of laudarios (with lecterns to match): small ferial books of "laude for singing every evening" that lacked music and decoration, and larger, illuminated books with music, intended for use on feast days.<sup>7</sup> Mgl<sup>1</sup> is clearly a festal laudario, the index of which begins "This is the table of the laude for the major feasts throughout the Lord's year" (fol. 1r).

The laude are arranged in the manuscript according to hierarchy: the trinitarian Godhead (nos. 1-5), a temporal cycle (6-25), a Marian cycle (26-45), and a large sanctoral cycle (46-97) with sub-cycles devoted to the Apostles (47-61), Martyrs (62-9), and Confessors both male (71-89) and female (90-96).8 The larger miniatures serve to articulate these divisions, while the many decorated initials serve to visually enhance and clarify the narrative sequence in the temporal and Marian cycles and are evidence of the care with which the entire decorative and narrative scheme of the collection was planned.9 The local character of the laudario is most clearly revealed in the sanctoral cycle, which includes laude in honor of local Florentine saints like Reparata and Zenobius, and the confessor cycle opens with a large illumination and two elaborate laude in honor of St. Augustine, who was a special patron of both the church and Company of Santo Spirito. The sanctoral cycle is also distinguished by a large number of highly florid laude, which may represent a local style of Florentine singing, 10 and which provide evidence for the proliferation of saints' day feasts in early trecento liturgy that contributed to increasing numbers of bequests for lauda vigils and thus to the expansion of the repertoire. Many of these sanctorale laude are unique either to Mgl1 or to trecento Florentine sources of lauda texts (Mgl<sup>1</sup>, Mgl<sup>2</sup>, Fior).

The Latin hymns and motets (fols. 136r–151v) are organized into a fascicle of monophonic works (nos. 98–101) and a fascicle of polyphonic works (nos. 102–7). Though this section of the manuscript generally has been ignored on the assumption that it is a later addition outside the original scheme of the codex, the style of decoration, text, and music is identical to that of the first 135 folios. Moreover, the oldest account books dating from the early decades of the fourteenth century indicate that the Florentine laudesi companies were already engaged in the copying and performing of such works, and it is very likely that Mgl¹ would have included a Latin section at the time of its preparation during the second quarter of the fourteenth century.

The manuscript has suffered some loss and damage over the centuries. Folios 3 and 10, the first and last pages of the first complete fascicle, were removed at some point; an independent folio 3 (containing the middle of lauda no. 1) was sewn back in, but folio 10 was not restored and lauda number 7 remained a fragment. Thereafter the manuscript consists of an uninterrupted series of eight-folio fascicles (except for fols. 130r-135v, comprising only six folios, but without a missing page) until the Latin collection. The monophonic hymns and sequences (136r-143v) and the polyphonic motets (144r-151v) each fill complete fascicles, but there may have been another fascicle between these since the last piece of the monophonic fascicle (no. 101) and the first piece of the polyphonic fascicle (no. 102) are incomplete. The last lauda (no. 108) and the index at the beginning of the manuscript (which is not a reliable guide to the contents) occupy independent folios outside the nineteen fascicles that contain folios 3-151.

Sometime between the original compilation and the sixteenth or seventeenth century, the top and outside edge of every folio was trimmed (approximately five centimeters off the top and seven centimeters off the side), at which time the top portion of many miniatures was mutilated, and the top staff of nearly every folio lost or mutilated. Within this same time frame, the parchment was carefully restored (and bears sixteenth- or seventeenth-century marginalia that provides a terminus post quem for both the mutilation and the restoration), the missing portions of the miniatures feebly recopied, and the staff lines, music, and text recopied on most but not all of the folios. The unreliability of these musical and textual restorations poses the single greatest problem in the editing of Mgl<sup>1</sup> and is discussed below under Editorial Methods.

For eight of the laude in Mgl<sup>1</sup> (nos. 12, 13, 23, 38, 42, 43, 76, and 78), the text, decoration, and staff lines were entered, but the music was never copied. Number 70, Ave Maria, gratia plena, was begun but abandoned after a blank staff and a single line of text; the next folio (96r) was left blank when it became apparent to the scribe that the piece would not fit in a space limited by the large miniature of the next lauda that necessarily occupied all of folio 96v.

#### The Music

The musical content of Mgl<sup>1</sup> varies greatly in style, reflecting the eclectic, urban environment in which the laudesi companies conducted their activities. Though the two- and three-voice motets are in a conservative, ars antiqua style, they nonetheless are found rubbing shoulders with the vernacular lauda repertory. The laude range freely in style and char-

acter from chant to popular song. The presence of two laude devoted to a single saint often demonstrates this dichotomy (and perhaps the need to stylistically update the repertory from time to time). Of the two laude dedicated to St. Dominic (nos. 85 and 86), number 85 is syllabic, narrow in range, and sounds like an austere processional song with its tendency to gravitate toward a reciting tone on the dominant (a). Number 86 is characteristic of many of the new sanctorale laude: it demands control of a much wider range, engages in an effusive and florid virtuosity, and shows overall formal regularity as well as great tonal clarity within individual melodic lines. The florid nature of the Mgl<sup>1</sup> laude is particularly evident when compared with the simpler versions of certain melodies transmitted also in the late thirteenth-century Cortona laudario (Cort). 13 Still, it must be admitted that Cort generally transmits more stable readings of these melodies (e.g., compare the Cort versions against Mgl<sup>1</sup> nos. 22, 28, 34, 90, and 93). Though the vast majority of these laude exploit the tenor singing range between d and g', six Mgl<sup>1</sup> laude required transcription with a bass clef (nos. 21, 32, 47, 60, 79, and 81), and four of these extend down to G (nos. 21, 47, 60, 81).

The great majority of these laude possess extremely regular overall musical structures that match the ballata structures of the poems, which generally contain a refrain of two to four lines and a strophe of four to twelve lines (with piedi of two to eight lines and a volta).14 Melodic repetition is generally found among the piedi and between the volta and the refrain, which are usually related by rhyme and syllable count as well. There are, of course, numerous variations on the musico-poetic structure of the ballata: a double piedi with no volta (e.g., no. 37), a double volta with no piedi (no. 47), a volta split by piedi (nos. 50, 80), piedi lines alternating with volta lines (no. 62), or the complete absence of a refrain (nos. 4, 19, 20). Particularly among what appears to be the older corpus of laude in the Marian and temporal sections, there are more irregular melodies that lack formal repetition and tonal clarity (e.g., no. 41), and a small group of laude are constructed of two or three melodic cells strung together throughout the work without regard for the poetic structure (nos. 55, 79). A few laude exhibit refrains that are melodically, though rarely tonally, independent of the strophes (nos. 37, 55, 93), but in number 26 the melodic independence extends to tonality and range: the refrain is based on a C tonality and authentic range, while the strophe moves in an authentic F tonality. In general, the protus and tritus modes (mostly requiring a Bb) dominate the modal structure of the Mgl<sup>1</sup> melodies. Cellular structure of a different sort is evident in the newer, florid laude, the melismas of which are often

built of melodic formulae (most involving upper and lower neighbor note turns) that are strung together in long, descending octaves and gravitate to the pitches of the tonic triad.

#### Notes on Performance

Outside of Mgl<sup>1</sup>, the oldest extant records of the Company of Santo Spirito date from the early fifteenth century and indicate an enduring and conservative tradition of unaccompanied, monophonic lauda singing. In 1421 the company had engaged Antonio di Petro at the rate of two lire per month to sing laude every evening in the company's services. Antonio was an experienced laudesi who had freelanced among the larger companies in the city for at least thirty-eight years (including a long stint during 1383-1415 at the Company of Orsanmichele, the city's largest and wealthiest confraternity), so he was qualified to handle the large and diverse collection of laude in Mgl<sup>1</sup>, which was still in the company's possession at that time. The company's 1427 tax report indicates that it was paying three to six florins for "un chantatore delle laulde," and the earliest records of payments to more than one singer begin only in 1434. It is clear from the many textual concordances in Mgl<sup>2</sup> (owned by the slightly larger Company of San Gilio) and Fior that most of the Mgl1 repertory circulated throughout the city (thanks in part to freelancers like Antonio). At the city's largest companies the lauda performances might have included not just one but up to ten singers, with the participation of instruments including the rebec, lute, vielle, harp, and organ. While it is certain that these instruments participated directly in the performances of laude, one can only speculate that they were variously deployed to play drones, preludes, interludes, and postludes, to double the melody (perhaps heterophonically), or to play simple types of improvised polyphony. 15

The refrain form of the lauda, in conjunction with what we know about performing forces, suggests several performance possibilities. The oldest, thirteenth-century practice, applicable to the Cortona melodies and continued well into the fifteenth century by smaller and more insular companies like Santo Spirito, was an alternation between congregational singing of the refrains and performance of the strophes by one or a few amateur singers drawn from the company ranks. In Florence, at least, lauda singing became something of a business and profession in the early fourteenth century as the devotion grew in popularity and increasing numbers of bequests were made for lauda vigils. The companies began to hire their musicians, draft contracts, and lauda "schools" were established to polish congregational refrain singing. Whether a company hired one or

more singers, the paid laudesi performed the strophes, which are generally more technically demanding, with wider ranges, more florid passages, and longer, more complex phrases. The refrains, often notated with F-clefs, tend to be narrow in compass and within the range of most male voices. Those refrains that are as technically demanding as the strophes (e.g., in nos. 86 and 89) were surely performed by soloists as well and probably represent the tendency in late fourteenth-century Florence for lauda singing in the larger companies to pass entirely into the hands of professional laudesi. Here too, instruments may have played a role, reinforcing the choral refrains and being deployed more soloistically in the strophes, since singer and player were often the same person.

The variability among extant multiple versions of certain laude, as well as the constant, flexible recycling of stereotyped melodic formulae, reveal a repertory strongly shaped by oral and improvisatory traditions. A performer is probably closest to the spirit of this repertory when stock melodic gestures (which include incipits and cadential formulae as well as ornaments and melodic cells) are familiar enough to be spontaneously applied and varied in performance. This melodic flexibility is also essential in the performance of successive poetic strophes of a given lauda, where not only frequent differences in syllable count and accentuation must be accommodated, but where rhetorical shifts in the poem must be delivered as persuasively as in a mendicant sermon. 16 These same considerations require a flexible approach to the rhythm as well, which in the manuscript is notated in the same non-mensural, quadratic notation used in contemporary chant books. Given the distinctly nonliturgical character of all but a few of the lauda melodies, however, it would be difficult to defend the use of any of the various rhythmic interpretations devised for modern chant performances; rather, rhythmic solutions might be worked out keeping in mind that there is a natural, but often asymmetrical, ebb and flow to the melodic movement created by text accents and by the strong pull of the tonic and the notes of the tonic triad. Finally, all aspects of a given lauda performance would have been conditioned by the historical circumstances of liturgical solemnity and season, company resources, local traditions, and the ability and availability of singers and instrumentalists. 17

#### **Editorial Methods**

In an effort to preserve and transmit the integrity of Mgl<sup>1</sup> as a confraternity service book, every piece of music has been transcribed, and every text, whether or not it has been provided with a musical

setting, has been edited and translated, all in the order of the original manuscript. Each piece, no matter how incomplete in the manuscript, has been numbered in order as it appears in the codex, from 1 to 108.18 The obviously inferior or incorrect readings of the source have been improved or corrected with recourse to, when available, other Florentine or Tuscan sources. These changes and additions have been documented for each piece in the Commentary on the Music or in the Critical Notes on the Texts and Translations. The overall result is a critical performing edition of the laudario. It presents the first English translations of a significant corpus of Italian laude, and the first modern transcription and serious reevaluation of the musical contents of Mgl1 since the publication of Fernando Liuzzi's facsimile edition and problematic rhythmic transcriptions in 1934/5. Most of the Latin works, which Liuzzi left out of his edition, are edited here for the first time.

In the musical transcriptions, all significant editorial additions and alterations are bracketed, or are reported in the Commentary, or are both bracketed and explained in the Commentary. The exceptions to this are the modern clef signs, the range finders, the folio numbers, and the numbering of each work, none of which appear in the source but which are editorial additions throughout the transcriptions. With respect to the laude in particular, these have been transcribed line by line, with line numbers, corresponding to the verse numbers in the Texts and Translations, added to the left of each staff. In addition, "Refrain" and "Strophe" indications have been provided, and when a lauda text has more than one strophe, the first strophe is numbered even if it is the only one set to music. In the polyphonic Latin works, measure numbers, meter signatures, and Roman numerals indicating repetitions of the tenor melody are all editorial additions, as are barlines and strophe numbers which have also been added in the monophonic Latin works. Manuscript ligatures are indicated by brackets in the polyphonic works but not in the monophonic works, though quadratic notation employing various ligature forms is found throughout the manuscript. Plicae, also found throughout, have been notated with slurs covering the primary note and the secondary, cue-sized, note. With the exception of the last piece (no. 108), accidentals are entirely absent from the manuscript; accidentals indicating editorial musical ficta have been added above notes or entered as a signature in brackets, especially in the large number of tritus-mode laude, in order to avoid augmented or diminished intervals. These added accidentals, however, have been disregarded in marking the range finders.

Each monophonic work and each voice in the polyphonic works is preceded by an incipit showing the

initial manuscript clef and note. Since the manuscript uses four-line staves, placement of the clef and note has been determined based on having the bottom line in the manuscript be equivalent to the bottom line in the transcription. With regard specifically to the incipit notes of the monophonic works, most are single notes with stems in the manuscript, though the stems are variously light or dark, short or long, and sometimes are absent; others form part of a ligature, and one is part of a plica (in no. 71). In the edition, no attempt has been made to exactly reproduce the various shapes of incipit notes met with in the monophonic works; instead, these notes are set as basic square notes without stems. The edition does reflect, however, the shapes of incipit notes in the polyphonic works, including those that have not been scored (nos. 102 and 107).

In some instances the scribe of Mgl<sup>1</sup> has provided a pair of repeated pitches for a diphthong like lau-(dare) or noi, in which case these pitches have been tied in the transcriptions (e.g., no. 69, ll. 1 and 8). On other occasions, the diphthong has been treated as two syllables but two or more different pitches have been assigned to either or both of the two syllables. In such cases, when the diphthong is a "falling" diphthong (a stressed long vowel followed by a short unstressed vowel, such as noi, voi, lui, cui), the transcription follows the manuscript in dividing the diphthong into two syllables (vo-i, lu-i, etc.); when the diphthong is a "rising" diphthong (with emphasis on the second vowel of the diphthong, as in ciel, gia, fior, buon, pien), the diphthong has been treated as a single syllable, and all the pitches pertaining to the diphthong have been slurred together in the transcription. An exceptional category of rising diphthongs are those involving -ia- and -io-, which by virtue of their latinity at this time were treated as two syllables in the manuscript (e.g., celestiale, imperiale, pretioso, glorioso), and the manuscript reading of these has been retained. In a few instances a single note has been provided for the two-syllable words mio (no. 10, 1. 4; no. 24, 1. 6), dio (no. 30, 1. 6; no. 92, 1. 8), and suo (no. 18, l. 4). Though these words are set as two syllables elsewhere in the manuscript, these single-note versions have been left intact in accordance with the occasional practice of Italian poets and composers at various times. Among the transcriptions of the monophonic works, the slurs above notes merely indicate which note groups are to be sung to a given syllable, and do not necessarily represent the ligature patterns of the original source (which might employ two or more ligatures for a melisma above a single syllable). Angle brackets enclose redundant or erroneous words and phrases that are found in the underlay but cannot be removed without altering the musical notation. For nearly half of the laude in Mgl1 the scribe has provided incomplete music for the beginning of a second or even third strophe, and where that music leaves off at the end of a folio or staff, a custos sometimes provides an additional pitch. This custos, along with the text syllable to which it applies, has been transcribed in parentheses (e.g., no. 21). The remainder of any word that is only partially set to music is also provided in parentheses.

The rhythmic transcriptions of the polyphonic pieces must be regarded as viable but tentative, due to the ambiguous, pre-mensural notation employed, which proved to be an insurmountable barrier with regard to the transcription of number 107. The method of diplomatic transcription used in the monophonic pieces follows current practice and departs significantly from the mensural transcriptions of Liuzzi's edition.

The various lacunae in the manuscript, ranging from single notes to entire pieces, have been filled wherever corroborative materials have made this possible. An appendix containing two laude from Cort provides complete musical settings for texts shared by the two laudarios, but for which Mgl<sup>1</sup> provides fragmentary music (no. 7) or no music at all (no. 12). Mgl<sup>1</sup> contains a great number of scribal errors with regard to the music: wrong clefs, clefs copied on the wrong line, erroneous custodes, and melodic passages ranging from several pitches to several lines copied often a third or a fifth too high or too low. The greatest difficulty posed by this manuscript, however, stems from the mutilation and subsequent restoration suffered by the laudario sometime between the fourteenth and seventeenth centuries. On all but a very few of the folios throughout the entire manuscript, the top musical staff was mutilated or entirely removed when the laudario was trimmed, and the subsequent restoration (virtually undetectable in Liuzzi's trimmed facsimile edition) runs the gamut from blank parchment (92r) to complete restorations of staff, music, and text. Sometimes new staves were recopied but no music entered (27v), or when the top half of a staff was cut off, leaving original texts and notes below, the upper half was either not recopied (121v) or new staff lines and notes were recopied so carelessly that the relationship between old and new music was obscured (130r). But most numerous and problematic of all are those complete and apparently careful restorations where the restoring scribe has skillfully matched the original hand in both text and music, and the disruption to the parchment is clearly visible only with access to the original manuscript. After consulting the original manuscript in Florence, and after long and careful study of these works, and of the many anomalies introduced into the larger musical structure by these particular passages, it has become clear that these recopied passages are, with few exceptions, arbitrary and corrupt. This is most apparent in those works where other, reliable versions are available for comparison. Number 103, for instance, Amor vincit omnia/Marie preconio/[Aptatur], is a double motet transmitted in stable readings by Mo, Ba, and Hu (two-part versions without the triplum are also transmitted in two other sources); the version contained in Mgl<sup>1</sup> is virtually identical to these others with the glaring exception of precisely and only those passages that fall on the reconstructed top staves of each folio, where the departure is radical and utterly disruptive to the harmonic framework. The same situation obtains with melodies preserved in both Mgl<sup>1</sup> and Cort (e.g., Mgl<sup>1</sup> nos. 22, 34) and with those melodies that appear as contrafacta within Mgl1 (e.g., no. 45, which diverges significantly from the same melody in both no. 96 and Cort only with respect to those notes of no. 45 that fall on the reconstructed top staves of fols. 62r and 62v). Laude numbers 32 and 79 employ the same melody, which is constructed from three short melodic cells that are repeated, in order, throughout the refrain and strophe (ABC, ABC, ABC, etc.); the intended melodic structure is absolutely clear, but the sections in both pieces that significantly diverge from the melodic content of each cell correspond precisely and only to the reconstructed top staves of folios on which these pieces fall.

Eventually all of those passages occupying reconstructed top staves were identified and marked in drafts of the transcriptions and were then analyzed in relation to the rest of the given piece. Time and again the anomalous passages within the structure of the piece, i.e., those passages where one would expect melodic repetition between volta and refrain or among the piedi but instead found no or only partial repetition, were introduced by just those reconstructed passages. In number 21, for example, the music provided for the first two lines of strophe 2 is almost identical to that of the refrain; strophe 1 begins with the same music, and after eleven pitches, where the top of folio 30v begins, diverges through the end of the manuscript staff, then resumes melodic identity in the second two lines of strophe 1, also mostly identical to the refrain. The transmission of the same melody in number 47 confirms that the passage at the top of folio 30v is a corrupt reconstruction. The suspect nature of these passages grows when one also considers that they involve the great majority of the erroneous clefs, often introduce anomalous cadence pitches and awkward, musically unconvincing passages, and tend to contradict the custos at the end of the previous folio. In the manuscript version of number 53, the first eleven notes are followed by an awkward and abrupt leap into the upper register, an eventual cadence on d' (on fervore) in contrast to the f on which every other line in the piece cadences, and the only portion of the four-line refrain that is not recapitulated in the volta. The offending passage corresponds to the top of folio 71v, which according to the previous custos should begin not with d' but with the a with which the analogous passage in the volta in fact begins.

Whenever some combination of the above signs has pointed to the corrupt nature of reconstructed melodic passages, revisions have been undertaken with priority given to corroborative versions as well as to analogous passages within the same piece. All such emendations have been explained in the Commentary, and throughout the transcriptions the location of the top staff of every manuscript folio has been indicated by folio number and has been framed by small vertical marks in the top staff line. Occasionally, editorial intervention has not been necessary or possible, either because a folio top was undamaged by the trimming (nos. 87 and 92), or the restorations seem to be accurate (nos. 30, 31, and 92), or because parallel passages in a piece were both affected by reconstructions that made assessment of those reconstructions impossible (nos. 4, 82). It should be mentioned that in the three cases where emendations alter the first pitch of a piece or voice (see nos. 4, 103, and 105), the incipit notes reflect the manuscript readings, not the readings of this edition.

The picture of Mgl<sup>1</sup> that emerges from these revisions is necessarily quite different from what has been posited up to now, namely that the laude were characterized by more marked melodic variations than would have been expected between sections normally marked by repetition, between refrain and volta and among the piedi. 19 Instead, real melodic variation outside of the reconstructed passages is indeed relatively uncommon, and where it is found it is usually brought on by the presence of an irregular line length (e.g., no. 37, l. 6) or by melodic embellishment and the filling in of intervals with passing tones. The wholesale variation of entire melodic passages between sections of a piece where one would expect repetition is thus revealed to be much less characteristic than the expected exact, or nearly exact, melodic repetition.<sup>20</sup>

It is in light of these numerous corrupt reconstructions that we may reexamine a unique and perplexing feature of Mgl<sup>1</sup>. For forty-nine of the ninety-seven laude in this codex (including no. 108), musical notation is provided for the beginning of a second strophe (from a single note to several lines), or occasionally for all of a second strophe and the beginning of a third strophe. Of these forty-nine laude, twenty-two present music for an additional strophe or strophes that is identical, or nearly identical, to that of the first strophe.<sup>21</sup> (One fragmentary lauda

[no. 7] preserves music for a second strophe, but not for the analogous portion of the first which was copied on the missing folio 10.) The remaining twentyseven laude transmit music for a second or third strophe that differs significantly from that of the first, and these varied strophes have posed a number of questions, the most urgent concerning the implications for performance practice.22 It now becomes clear, however, that in twenty-one of these twenty-seven laude, the melodic differences have been generated by corrupt reconstructions that affected either an additional strophe or the beginning portion of a first strophe with which the additional strophe is supposedly in conflict. Of the six remaining laude, conflicting strophic music in four of them appears to have been the result of scribal error (see the Commentary on the Music for details): the discrepancies in numbers 50 and 59 were created by transposition errors (involving the interval of a third in both cases), while that in number 11 was caused by a clef error, and that in number 33 by the probably erroneous modelling of music of strophe 2 on the first line of the refrain rather than on the first line of strophe 1. The other two laude are special cases. Number 1 contains music for an entire second strophe with discrepancies caused in part by reconstructed folio tops and transposition errors, some of which nonetheless appear to be authentic, yet most of this lauda occupies a folio (fol. 3) that was removed from the codex, possibly recopied, and then reattached (see Commentary). Only number 19 presents significantly different music for a second strophe that is clearly authentic, and these discrepancies are a result of this lauda's unusual modular construction (see Commentary). Where the strophic music of these multi-strophic laude is untouched by the trimming and reconstruction of the codex, the melodic repetition is exact; even among the twentyseven laude with strophic discrepancies created by reconstruction, the discrepancies obtain only for those sections affected by reconstruction, and among the remaining analogous portions of the strophes untouched by the reconstruction (as in nos. 4, 8, 15, 20, 21, 29, 44, 62, 68, 80, and 81) that music is always identical. This suggests, once again, that melodic repetition, rather than variation, is the norm in the Mgl<sup>1</sup> laude. Nearly all of the variant music in the multistrophic laude thus turns out to be unreliable, and the greater part of that was almost certainly not a part of the original version of these melodies as they were copied into Mgl<sup>1</sup>. Therefore, there is no secure basis for posing much less answering questions of performance practice regarding the variant strophes.

## Commentary on the Music

Each commentary begins with the foliation and topic of the work under consideration. It then pro-

vides a full account of any significant corrections or alterations made to the original version. Where relevant, brief analytical notes and references to modern editions are also included. References to other manuscripts and to modern editions employ sigla and shortened forms which are given full citations in the lists of manuscript sigla and works cited at the beginning of this volume. Among the editions cited, Liuzzi's edition is not cited for each of the ninetyeight laude, since it provides a facsimile and transcription of every lauda in Mgl1; Liuzzi's numbers, which differ from those used here, are listed in parentheses after each lauda title below. The following abbreviations are used in the commentary: fol. (fols.) = folio (folios); l. (ll.) = line (lines) (with reference to the numbered lines of the lauda transcriptions); MS = manuscript (Mgl<sup>1</sup>). Pitches are designated according to the usual system, with middle C as c'.

## 1. Spirito Sancto glorioso (1)

Fols. 2v-4r: Pentecost.<sup>23</sup>

Editions: Barr, 113-14; ZiinoF, 307.

Complete but varied music provided for the first two strophes.

Lines 7, 8, and 9 (note 1): MS reads a third lower; emended with reference to analogous passage in strophe 1 (ll. 3–5). The custos on d before the second note of line 9 (f) indicates the mistake.

Lines 6 (last 7 notes) and 10 (last 29 notes) may not be stable readings since both occupy the top staves of folios that here (and throughout the MS) were cut off and reconstructed. In fact, the end of line 6 occupies only the first half of the staff at the top of fol. 3v, while, unusual for this MS, the rest is left blank, suggesting perhaps that line 6 originally ended with a longer, melismatic passage like that of line 10, its analogous phrase in strophe 2.

The beginnings of the first lines of strophes 1 and 2 (ll. 3 and 7) differ significantly and are unaffected by reconstruction, but suspicion is aroused by the otherwise exact melodic repetition that is maintained in the unreconstructed portions of this piece, and the fact that fol. 3, which embraces both lines 3 and 7, was at one point removed form the MS. Fol. 10, once connected to fol. 3, was lost, and it is not clear whether the reattached fol. 3 is original or not.

Cort (see Liuzzi, vol. 1, no. XXIX) preserves a similar melody for the refrain but not for the strophes. The fragment in Luc<sup>1</sup> preserves music for the last word of the refrain and a close, if incomplete, version of the strophe melody, while the refrain fragment in Kr is unrelated to the Mgl<sup>1</sup> melody.<sup>24</sup>

2. *Spirito Sancto, da' servire* (2) Fols. 4v–5v: Gifts of the Holy Spirit.

The first 10 notes of line 1 may be corrupt since they occupy the reconstructed top of fol. 4v and differ significantly from the analogous line in the volta (l. 5). The last 6 notes of line 6 and the music for strophe 2 (l. 7) similarly occupy the top of fol. 5r and may be corrupt, but the lauda is too short and inherently irregular to judge the authenticity of these passages.

Cort (Liuzzi, XXX) transmits a different melody for this text.

#### 3. Alta Trinità beata (3)

Fols. 5v-6r: Holy Trinity.

Edition: comparative transcription of Mgl<sup>1</sup>, Cort,

and Burney versions in Wilson, 268.

Lines 3 (last 6 notes) and 4 (first 5 notes): MS reads a third higher due to an erroneous clef; correct reading is indicated by the previous custos and supported by Burney's transcription of the melody at this point (c' bag a a, gf bg f).<sup>25</sup>

In line 4, unità repeated in MS without music.

Lines 4 (last 6 notes) and 5 (first 11 notes) may be corrupt since they occupy the reconstructed top staff of fol. 6r and only at this point depart significantly from the Burney version.

Cort (Liuzzi, XXXI) transmits a roughly similar version of this melody, which is notated a fourth lower in the refrain and volta.<sup>26</sup>

4. A voi, gente, facciam prego (4)

Fols. 6v-8r: Jesus as Judge.

One of the few laude in the MS cast in a purely

strophic form without a refrain.

Line 1 (first 3 notes): MS reads g g g (A voi gen-[te]). A corrupt restoration of the top staff on fol. 6v, emended to accord with beginnings of strophes 2 (l. 8) and 3 (l. 15).

In line 1, gen-repeated in MS without music.

All of strophe 2 is provided with a varied version of music for strophe 1. The passages beginning at the top of fol. 7r (through the first 8 notes of l. 6) and fol. 7v (through the first 6 notes of l. 13) may be corrupt since they are later reconstructions, but their authenticity cannot be evaluated since they occupy analogous positions within their respective strophes.

## 5. Del dolcissimo Signore (5)

Fols. 8r-8v: Jesus as Savior.

Cort (Liuzzi, XLIV) preserves is roughly similar melody with a different text (Amor dolze senza pare).

In Mgl<sup>1</sup>, there is no clear piedi/volta structure to the strophe; lines 4 and 6 are variations of line 2, but there is no repetition of line 1, which in Cort is very similar and is the basis of both piedi as well as the first line of the volta.<sup>27</sup>

The reconstructed top staff of fol. 8v (through the first 6 notes of l. 6) may be corrupt and may contribute to the irregularity of the Mgl<sup>1</sup> melody.

## 6. Gloria in cielo e pace in terra (6)

Fols. 9r-9v: Nativity of Christ.28

Editions: HAM I, 19; Anglès, 58-9; Jammers, 90.

The end of line 4 may be corrupt since it occupies the reconstructed top staff of fol. 9v; judging from the identical beginnings of lines 3 and 4, these at one time may have been identical piedi (as, for example, in nos. 28 and 29).

The beginnings of lines 1 (first 6 notes) and 5 (first 3 notes) similarly are dubious reconstructions, since otherwise the volta (ll. 5–6) is an almost exact repetition of the refrain.

Cort (Liuzzi, XIX) transmits the same text with a different melody.

#### 7. Cristo è nato et humanato (7)

Fols. 11r-11v: Nativity of Christ.

Fol. 10, containing the first part of this lauda, is missing from the MS.

Lines 8 (the 2 remaining notes) and 9 (first 11 notes) are a corrupt reconstruction of the top staff of fol. 11r; except for this passage, the Cort version of this melody (Liuzzi, XVIII), though a fifth higher, is otherwise very similar to the surviving portion of the Mgl<sup>1</sup> melody. No emendation has been undertaken here, but a transcription of the Cort version has been provided in the appendix.

Line 13 (note 4): MS lacks pitch for è.

An incipit preserved in an extant folio is nearly identical to that of Cort, but is in the C tonality of Mgl<sup>1</sup> rather than the G tonality of Cort.<sup>29</sup>

### 8. Sovrana sì ne' sembianti (8)

Fols. 11v-13r: Redemptive role of B.V.M.

Line 2 (starting at note 10): MS reads e d fg a b ag f g (-tan-za. Con più par-la et più); the preceding custos is on f, followed by e for the first note. A corrupt restoration of the top staff on fol. 12r, emended to bring the refrain cadence and strophe 1 incipit into melodic accord with analogous phrases in lines 4, 6–7, and 10.

Line 8: MS reads a a gf g a b ag c'baga b (*Di-o et ho-mo*, *tu la-ta-sti*). A corrupt reconstruction of the top staff of fol. 12v. The phrase is completely anomalous in a lauda that otherwise maintains strict repetition between the two strophes as well as between the voltas and the refrain. Emended to accord with analogous phrase in strophe 1 (l. 4).

Both of the above emendations restore an obvious, and typical, original structure consisting of almost identical piedi (ll. 3–4, 7–8).

## 9. Lamentomi et sospiro per più potere amare (9)

Fols. 13r-15v: Passion lament/Prayer.30

The clef is missing from the beginning of the lauda but can be deduced from the custos at the end of the line.

Line 2 (starting at note 2): MS reads e f b ag f g a a c'bag (gran-de de-si-de-ri-o l'a-mor). A corrupt reconstruction of the top staff on fol. 13v, emended to accord with its intended repetition in lines 4 and 6.

Line 5 (starting at note 2): MS reads a gf g a b ag f g a a (al-mi' gran-de a-mo-re pi-e-tà). A corrupt reconstruction of the top staff on fol. 14r, emended to accord with its intended repetition in lines 1 and 3.

With the exception of the two anomalous phrases reported above, lines 3–4 and 5–6 are slightly varied repetitions of the refrain.

## 10. Tutor dicendo, di lui non tacendo (10) Fols. 15v-17r: Supplication/Praise of Jesus.

The staff at the top of fol. 16r was left blank. The end of line 2 is modeled on the end of line 5, the first two pitches of line 3 are provided by the start of line 6, and the music for the remaining seven syllables is taken from Liuzzi's reconstruction (see 2:46–50).

Each two-line strophe concludes with a return to the one-line refrain beginning  $les\grave{u}$  (1. 3).

## 11. Nova stella apparita (11)

Fols. 17r-19r: Epiphany/Magi.

Line 2 (starting at note 6): MS reads a a g f ga bag a bagfga (par-ti d'O-ri-en-te, per mo-[strar]). A corrupt reconstruction of top staff on fol. 17v, emended to accord with analogous phrase in volta (ll. 10–11).

Line 5 (before note 1): mid-staff C-clef in MS placed a third too high; as a result, MS reads a third lower through the end of line 6. Lines 5 and 6 have been emended to bring the first piede of strophe 1 into agreement with both the second piede of strophe 1 and the first piede of strophe 2.

Line 6 (note 13): MS lacks pitch for con.

Blank staff at top of fol. 18r; music reconstructed based on parallel phrase in first piede (ll. 5 and 13).

Line 11 (starting at note 8): MS reads e' d'c' d' e' e' f'e'd' c' d' e' e' (pi-glia-re di quel ven-tre be-a-to). A corrupt reconstruction of top staff on fol. 18v, emended to accord with analogous phrase in refrain (ll. 3–4) and to restore a refrain/volta structure in which the middle two lines range widely (and within) the c to c' octave, while the last line recapitulates the first.

## 12. Ben è crudele et dispietoso (11bis)

Fols. 19v-21r: Passion.

Text and miniature entered; blank staves throughout.

Cort (Liuzzi, XXII) transmits a complete melody for this text, which has been provided in the appendix.

## 13. Ogne mia amica et ben vogliente (11ter) Fols. 21r–22v: Passion/Lament of Mary.

Text and miniature entered; blank staves throughout.

### 14. Piange Maria cum dolore (12)

Fols. 22v-23v: Passion/Lament of Mary.

Line 2 (starting at note 14): MS reads g a c' d' c'ba gf e f g g (-re. Fu-e cum gau-di-o sa-lu-ta-[ta]). A corrupt reconstruction of the top staff on fol. 23r. This is the only phrase in this chant-like lauda that does not revolve around a reciting tone of a, and the identity between the incipit of strophe 2 and the second line of strophe 1 indicates an original structure of identical piedi for the first two lines of the strophe, followed by the volta. Line 3 has been emended to accord with line 4.

### 15. Iesu Cristo redemptore (13)

Fols. 23v-24v: Passion.

Line 2 (starting at note 1): MS reads f e fg a b ag fe d a c (glo-ri-o-so sal-va-to-re, che per). A corrupt reconstruction of the top staff on fol. 24r. As in no. 9, the intended structure of this lauda is a four-line strophe in which each pair is a varied repetition of the refrain; only the reconstructed portion interferes with this structure. Line 2 has been emended to accord with lines 4 and 6; start of strophe 1 emended to accord with start of strophe 2.

## 16. Ogne homo ad alta boce (14)

Fols. 25r-25v: Holy Cross.

Line 1 (starting at note 1): MS reads a a agf g a b agf (*O-gne ho-mo ad al-ta*). A corrupt reconstruction of the top staff on fol. 25r, where all pitches above f were cut off; emended according to the otherwise nearly identical version of this melody in Cort (Liuzzi, XXV) and the fragment in CB.<sup>31</sup>

Line 1 (notes 13-14): pitches are ed in Cort and CB.

Outside of line 1, Mgl<sup>1</sup> appears to present the most stable reading of this melody, which reveals that line 5 is probably a genuine transposition of the emended line 1, for both Cort and CB transmit corrupt passages beginning at the words *da laudare* (Cort was copied a third high through *la ve-[race]*, and CB a fifth high through *pensare* [a clef error obvious in the facsimile] and a third high to the end of the fragment at *può* in line 5).<sup>32</sup>

#### 17. Voi ch'amate lo Criatore (15)

Fols. 25v-26v: Passion/Lament of Mary.

Line 2 (at note 7): unnecessary letter *o* added to *al* at later date and not provided with music.

Line 4 (starting at note 8): MS reads e fg aba g agf g a b a (per fi-gli-uol Cri-sto: la spe-me). A corrupt restoration of the top staff on fol. 26r. End of line 4 emended according to otherwise identical piede in line 3; beginning of volta (1. 5) emended according to beginning of refrain.

## 18. Or piangiamo, ché piange Maria (16) Fols. 26v–28r: Passion/Lament of Mary.

Line 2 (starting at note 9): MS reads ga b agfe d e e a c' d' (sov-r'o-gna do-len-te. Sì do-lo-[ros'a]); the preceding custos is on e, followed by g for the first note. A corrupt reconstruction of the top staff on fol. 27r. End of line 2 emended according to end of volta (l. 8); beginning of line 3 emended according to beginning of second piede (l. 5).

Blank staff at top of fol. 27v; music reconstructed using analogous passages in first piede (l. 4) and first

line of refrain.

#### 19. Davanti a una colonna (17)

Fols. 28r-29r: Passion/Lament of Mary.

Line 3 (starting at note 12): MS reads g ab agf e g g fed c d d (pian-ges-se et nel pian-to di-ces-se). A corrupt restoration of the top staff on fol. 28v; end of line 3 emended according to end of line 5, and line 4 emended according to line 1 (see analysis below).

One of the few laude in the MS cast in a purely strophic form without a refrain. Like nos. 55 and 79, this lauda is constructed of three melodic modules that are repeated without regard for poetic structure: line 1 = A; line 2 = B; line 3 = C; line 4 = A; line 5 = C (the B module is skipped here presumably because the longer C module is better suited to the eleven-syllable count of line 5); line 6 = a fragment of C and most of B; line 7 = C. It is not clear exactly how the rest of the poem would be sung, but it is constructed primarily of seven- and eleven-syllable lines, and the A and B modules seem designed for the shorter lines while the C module is suited to the longer lines.

## 20. Alleluya, alleluya, alto re di gloria (18) Fols. 29r–30r: Crucifixion/Resurrection.

Simple, repetitive melody and archaic text without refrain. The end of line 2 (notes 13–25) may be corrupt, since it occupies the reconstructed top staff of fol. 29v, and varies from its analogue in line 1 in a lauda that otherwise maintains strict repetition among the two lines.

#### 21. Co la madre del beato (19)

Fols. 30r-31r: Resurrection/Appearance to B.V.M. and Magdalene.

Line 3 (starting at note 12): MS reads d c d B c de f a gfed e e ef (-ta Vi-ta, Ie-su, man-na sa-vo-ri-ta; al-[la]);

the preceding custos is on c, followed by d for the first note. A corrupt reconstruction of top staff on fol. 30v, emended to accord with analogous phrases in the refrain and strophe 2 (as in nos. 9 and 15, each strophe consists of two pairs of lines, both of which are repetitions of the refrain) and with the nearly identical version of this melody in no. 47.

#### 22. Giso Cristo glorios (20)

Fols. 31v-33r: Resurrection/Road to Emmaeus.

Lines 3 (last 9 notes) and 4: MS reads a third lower. The stronger reading in Cort (Liuzzi, XXVI), though generally a fifth higher, preserves the leap of a fourth here (at l. 3, notes 5–6) as well as in the parallel passage in the volta (l. 11). 33 This not only brings the last two lines of the refrain into accord with the parallel passages in the volta (ll. 11–12), but emends the otherwise anomalous cadence pitches of e and A to the prevailing tonality of G and C, and maintains the authentic range of the melody.

Line 6 (first 8 notes): MS reads a third higher; emended to accord with second piede (l. 8) and with reading in Cort.

Line 6 (starting at note 9): MS reads f d e e b agf fg a c'ba (-re-xi-men-to. Per un-ger le tre). A corrupt reconstruction of top staff on fol. 32r; end of line 6 emended to accord with end of line 8, and beginning of line 7 emended to accord with beginning of line 5. Both emendations supported by parallel passages in Cort version.

Line 12 (note 4): MS damaged; missing note supplied from beginning of line 4.

## 23. Or se' tu l'amore per cui io moro amando (20bis)

Fols. 33r-35r: Resurrection/Hortulanus. Miniature, text, and blank staves.

#### 24. O Cristo nipotente (21)

Fols. 35v–36v: Christ as Bridegroom Editions: Yudkin, 296 (facsimile), 299–301; Besseler, 154.

Line 1 may be corrupt, since it occupies the reconstructed top of fol. 35v and differs from its counterpart in the volta (line 9), but the two lines also look like plausible variations of one another.

Line 7 (first 5 notes): MS reads d' d' c'ba (di gio-ie). There seems to be a missing mid-staff clef sign here; emended according to following custos.

Line 8 (before note 11): custos is on a, but clef calls for f.

The refrain-strophe relationship is unusual in this lauda. Line 3 of the four-line refrain recurs as lines 6 and 8 of the piedi, while in the truncated, two-line volta, line 9 recapitulates a varied form of line 1, and line 10 recapitulates lines 2 and 4 (which are virtually identical).

#### 25. Laudate la surrectione (22)

Fols. 36v-37v: Resurrection/Ascension.34

This lauda, with its large and elaborate miniature (Plate 1), marks the end of the Temporal Cycle.

Line 1 (note 6): MS reads e'; emended to f' in light of the more normative octave spans achieved by both the Cort version of this melody (Liuzzi, XXVII)<sup>35</sup> and the incipit preserved in W.<sup>36</sup>

Line 3 (starting at note 1): MS reads c' d' (Di Ge-[so]). Part of the corrupt reconstruction at the top of fol. 37r; emended according to the beginning of strophe 2 and the Cort melody in which two of the piede-like lines in the strophe descend from the upper octave of the final. Most of line 2 may be corrupt since it occupies the top staff of a reconstructed folio and diverges from its analogue in the volta (l. 6), but the inherent melodic irregularity of this lauda, especially in comparison to the Cort version, argues against emendation.

## 26. Ave Maria, stella diana (23)

Fols. 37v-39r: Nativity of Mary.37

This lauda opens the Marian Cycle.

Last four notes of line 1 added in later hand.

Line 2 (before note 1): custos is on g, but clef calls for e. Line 2 is probably corrupt, since most of it occupies a reconstructed top portion of a folio, it presents descending melodic figures that are anomalous in comparison with the bowl-shaped turns that dominate the rest of the lauda, and since the last 13 pitches are an exact transposition (a fourth lower) of the end of the strophe (l. 6), where one might reasonably expect a volta-like return to the melodic material and tonality of line 2. But this lauda is somewhat irregular in its melodic and tonal construction: there is no clear refrain/volta relationship, and one distinctive feature seems to be a clear tonal and registral contrast between the refrain (an authentic range based on C) and the strophe (an authentic range based on F).

Line 3 (before note 1): mid-staff C-clef omitted from MS, but deduced from following custos.

## 27. Nat'è in questo mondo (24)

Fols. 39r-40v: Nativity of Mary.

Line 4: MS reads ef aga b bagf ga b b (di no-stro sal-va-men-to). A corrupt reconstruction of the top staff on fol. 39v. The cadence on b is improbable in light of the prevailing F tonality, and the Bb demanded by the preceding melodic context sets up a tritone relationship with the first pitch of the strophe. The phrase has been reconstructed using the analogous melody from the strophe (l. 16, the final line of the volta).

Line 10 (starting at note 2): MS reads c' d' c'bag a b b b d' c' (gien-t'à li-be-ra-ta; la qual fu-[e]). An unlikely

reconstruction of the top staff of fol. 40r, emended in accordance with the previous piedi (ll. 6–7).

## 28. Da ciel venne messo novello (25)

Fols. 40v-41v: Annunciation.

Lines 1 (last 4 notes) and 2 (first 10 notes): MS reads a third lower. The error originates on the reconstructed top staff of fol. 41r, and the emendation is supported by the superior reading of this melody in Cort (Liuzzi, VI), which otherwise closely resembles the Mgl<sup>1</sup> melody.

### 29. Ave Maria, gratia plena (26)

Fols. 42r-43r: Annunciation.

The first 12 notes of line 1 and the last 18 notes of line 6 (plus the first note of l. 7) occupy the top staves of reconstructed folios and therefore may be corrupt, but since the unusual structure of the strophe consists of repeating, one-line piedi (lines 3–5) without any clear relationship to the refrain, it is not possible to judge the authenticity of these phrases, and the transcription follows the MS reading. Originally, line 1 may have resembled one of the piedi, and line 6 may have resembled line 2, so that lines 5–6 were a voltalike repetition of the refrain.

## 30. *Altissima luce col grande splendore* (27) Fols. 43r–44v: Praise of Mary.

The initial clef is a C-clef; emended according to custos at end of line.

Line 2 (last note): MS reads a; emended to f in light of Mgl<sup>1</sup> no. 40, Regina sovrana (a contrafactum using this melody), and the Cort versions of Altissima luce (Liuzzi, VII) and Regina sovrana (Liuzzi, X), all of which preserve a tonic cadence at the end of the refrain. 38 Though all three versions also transmit a tonic cadence at the end of the strophe (line 6) as well, the g cadence in this lauda is defensible as an open cadence on a logical secondary tonality (cf. no. 35, l. 6). In laude nos. 30 and 40, the same basic melody has been adapted to the different structures of the two poems: hendecasyllabic quatrains in no. 30, and hexasyllabic quatrains in no. 40. It is an interesting point of contact between the two laude that the beginning provided for strophe 2 of no. 30 more closely resembles the triadic opening of strophe 1 in no. 40 than the step-leap beginning of strophe 1 in no. 30; both are used in each of the two Cort versions.

## 31. Sancto Symeom beato (28)

Fols. 44v-45v: Purification.

Line 2 (last 6 notes): MS reads a third lower; emended according to the analogous phrase in the volta (l. 6).

#### 32. Altissima stella lucente (29)

Fols. 45v-46v: Praise of Mary.

Melody identical to no. 79, but the modular division and deployment of the melody without regard for the text in no. 79 suggests that it may be a later adaptation of no. 32, where the close fit between text and melody points to this as the prior, perhaps original, setting.

Line 1 (starting at note 12): MS reads ag fef g c c c e dcd c d c (*lu-cen-te*, *di no-i sem-pre vi ste-a*). A corrupt reconstruction of the top staff on fol. 46r, emended according to analogous phrases in the strophe, which simply states the refrain music twice, and the B and C modules in no. 79 (see commentary on no. 79).

## 33. Con umil core salutiamo cantando (30)

Fols. 47r-48r: Praise of Mary.

Line 1 (starting at note 3): MS reads agf g f (-mil co-re). A corrupt reconstruction on the top staff of fol. 47r, where pitches above g were cut off; emended according to volta, line 8, and beginning of strophe 2 (which has the same textual incipit).

Line 5 (starting at note 7): MS reads c' bab c' c' bag f f ga b c'ba a g (-ti-a-mo ad o-gn'o-ra: "O fi-no a-mo-[re]). A corrupt reconstruction of the top of fol. 47v; line 5 emended to accord with line 7; line 6 emended to accord with line 4.

Line 10 (starting at note 1): MS reads c' b agf e f ga c' bagf f (in cu-i sguar-dar è ne-gli an-ge-[li]). A corrupt restoration of the top staff on fol. 48r; melodic materials preceding and following this passage recapitulate the refrain in the usual manner of a volta. Emended to correspond with line 3 of refrain.

## 34. Ave, donna sanctissima (31)

Fols. 48v-49v: Assumption of Mary.

Edition: comparative transcription of Cort and Mgl<sup>1</sup> melodies in Wilson, 262.

Line 1 (before note 7): MS clef entered a third too high; previous and following custodes indicate correct placement.

Line 4 (last 2 notes): MS reads b b (-na-le). Part of reconstructed top of fol. 49r; cadence emended in light of superior reading in Cort. Passage beginning with the fifth note of line 4 through the seventh note of line 5 may be corrupt since it is a later reconstruction at the top of fol. 49r and is the only part of this lauda to depart significantly from the otherwise close version of this melody in Cort (Liuzzi, III).<sup>39</sup>

## 35. *O humil donzella che 'n ciel se' portata* (32) Fols. 50r–50v: Assumption of Mary.

The last 12 notes of line 4 and first 4 notes of line 5 are probably corrupt since they constitute a recon-

structed top staff on fol. 50v and depart significantly from analogous passages in the lauda (ll. 3–4, the two piedi, are identical up to the folio shift in l. 4; in l. 5, the beginning of the volta fails to recapitulate the beginning of the refrain). The case for emendation is weakened, however, by the longer syllable count in line 4, which justifies the melodic variation and extension, and the convincing cadence structure created by the MS reading (the open-closed cadences of ll. 3–4 match those of the refrain). It is uncertain that this lauda preserves its original opening, since the beginnings of both lines 1 and 5 are later reconstructions on the top staves of fols. 50r and 50v respectively.

### 36. Regina pretiosa (33)

Fols. 51r-52v: Praise of Mary.

Line 10 (starting at note 4): MS reads g f g agfg (al-la re-gi-[na]). Top half of staff at top of fol. 52r was cut off and later reconstructed, with the result that the notes below g are original, but those above were lost. The analogous phrase in the refrain (middle of l. 3), to which line 10 is otherwise identical, indeed ascends above g and probably represents more accurately the lost portion of line 10. Line 10 emended to accord with line 3, with the descending ligature broken to accommodate the extra syllable in line 10.

### 37. Vergine donzella imperadrice (34)

Fols. 52v-53v: Praise of Mary.

Line 3 (starting at note 14): MS reads b c'b c'bc' b fg a b b b d (-sca-do fi-no, tu che tra-e-sti Cri-[sto]). Preceding custos indicates this passage should begin on c', like the analogous passage in the second piede (l. 5). A corrupt reconstruction on top staff of fol. 53r, which also transmits an unlikely cadence pitch at the end of line 3. End of line 3 emended according to end of line 5.

Melody of refrain similar to refrain of no. 93, Vergine donzella da Dio amata; in both laude the refrain is musically independent of the strophe.

## 38. Ave, virgo Maria (34bis)

Fols. 53v-54v: Praise of Mary.

Text, decorated initial, and staves entered, but music never copied.

#### 39. Die it salvi, regina (35)

Fols. 54v-55v: Redemptive role of Mary.

Line 10 (starting at note 5): MS reads f de e (*fallen-za*). Top portion of staff at top of fol. 55v was cut off and later restored, so that notes above e were lost. The analogous phrase in the refrain (end of l. 1), to which line 10 is otherwise identical, indeed ascends above e and probably represents more accurately the lost portion of line 10. Line 10 emended to accord with line 1.

40. Regina sovrana di grande pietade (36) Fols. 55v-56v: Praise of Mary.

See notes to no. 30, *Altissima luce*, which is based on the same melody. Both  $Mgl^1$  laude and their melodies are preserved in Cort ( $Mgl^1$  40 = Cort X;  $Mgl^1$  30 = Cort VII).

Both the Cort and Mgl<sup>1</sup> versions of *Regina sovrana* preserve the same interesting melodic adaptation to the short final line of text; in adapting the music of the longer refrain text to the shortened text of the volta (ll. 5–6), the volta melody telescopes the refrain music by eliminating the second half of line 1 and joining the first half of line 1 to all of line 2 (there is an overlap on the pitch f at this point).

No. 30 and the two Cort melodies preserve melodic identity between the end of their refrain and volta (ll. 2 and 6), but since both portions of no. 40 are part of reconstructed folios (56r and 56v), it is difficult to judge their authenticity.

Line 7: MS reads c' d' c' b ag f (O so-le lu-cen-te). A corrupt reconstruction of the top staff on fol. 56v, which was cut off above e; emended according to line 3.

## 41. Dolce vergine Maria (37)

Fols. 57r-58r: Praise of Mary.

One of the older chant-like melodies in Mgl<sup>1</sup>, with its narrow range, lack of formal melodic repetition, sense of organic, irregular melodic growth, and reciting-tone quality. This lauda's tonal ambiguity stems from the unusual combination of a Mode II final at the end of the refrain with a reliance upon e as a reciting tone and frequent cadential pitch. The inherent melodic irregularity of this lauda makes it difficult to assess the reconstructions on the tops of folios 57r and 57v.

## 42. Laudata sempre sia (37bis)

Fols. 58r-59r: Praise of Mary.

Decorated initial; text under blank staves.

43. Venite adorare, per pace pregare (37ter)

Fols. 59v-60r: Prayer to Mary for peace.

Decorated initial; text under blank staves.

## 44. Vergen pulzella, per merzé (38)

Fols. 60v-61v: Praise of Mary.

The top of fol. 60v (the first 8 notes of l. 1) are a later reconstruction and may be corrupt, especially in light of the different melody in the analogous first line of the volta (l. 5, and incipit of 1.9). However, it is unusual in Mode I melodies for the first phrase to rapidly ascend beyond the fifth, as does line 5, so it may not represent a more reliable version of line 1, but might be considered a viable performance alternative.

Strophe 2 (first 6 notes): MS reads a third lower; emended according to analogous passage in strophe 1 (l. 3).

### 45. Exultando in Ieso Cristo (39)

Fols. 61v–63r: Praise of the Angels and Archangels. Melody adapted from the lauda *Facciam laude a tuct'i sancti*, but with many errors. The more stable version of this melody—set to the text *Facciam laude*—is transmitted in nearly identical versions in Mgl<sup>1</sup> (no. 96, a fifth lower) and Cort (Liuzzi, XLI).

Line 3 (starting at note 2): MS reads g g a f g a b b b agf (-ti-an lau-de di bon co-re a' sant' an-[geli]); the preceding custos is on a, followed by g for the first note. The entire passage is a corrupt reconstruction of the top of fol. 62r, which agrees with neither the analogous passage in the volta (ll. 11–12) or the readings in Mgl<sup>1</sup> 96 and Cort XLI (in both of which the volta recapitulates the refrain). <sup>40</sup> Passage emended to agree with analogous passage in lines 11–12 (as is the case in the Facciam laude versions).

Line 9 (starting at note 1): MS reads c' a g ba g f fg a a a g f (et li ar-chan-ge-li lau-da-ti sian co-gl'al-[tri]). A corrupt restoration of the top of fol. 62v. Though this is the first line of the volta, the other two versions of the melody reveal that the analogous passage is actually the first line of the strophe rather than the first line of the refrain (a reading supported by the custos); the two are essentially the same except for the beginning of the refrain. A distinctive feature of this melody is the derivation of the piedi (ll. 5-6, 7-8) from the first two lines of the refrain (minus its opening), so that a nice ambiguity obtains in lines 9-10 as they sound like a repetition of the piedi as well as the beginning of the volta. Line 9 has been emended according to line 5, while the beginning of line 10 has been emended to conform to the normal shape of this line, with a leap of a third after the second note.

Line 12 (first 10 notes): MS reads a second lower; emended according to analogous phrase in line 4. The *Facciam laude* versions contain slight variants but confirm a passage beginning on a.

## 46. Sancto Iovanni Baptista, exempro della gente (40)

Fols. 63r-63bisv: St. John the Baptist.

Though the two piedi are essentially the same, the refrain/volta relationship is problematic: it is not clear whether the two diverge so because both involve reconstructed top staves of folios, or because the sharp difference in poetic structure between refrain and volta required or suggested varied melodic material.

## 47. Pastor principe beato (41)

Fols. 63bisv-64v: The Call of St. Peter.

In line 1, the MS transmits *pastore*, but with no note for the final syllable; this syllable is unnecessary since it need not be pronounced and disrupts the eight-syllable count of the line.

Line 4 (starting at note 1): MS reads G A B c d edC d e e (*pe-scan-do con san-cto An-dre-a*). A corrupt restoration of the top staff on fol. 64r, emended to accord with analogous phrase in lines 2 and 6 and in the nearly identical version of this melody in no. 21. In both nos. 21 and 47, the strophe consists of two pairs of lines both of which are repetitions of the refrain.

#### 48. Con humiltà di core (42)

Fols. 64v-65v: The Conversion of St. Paul. Edition: ZiinoC, 71-9.

At the top of fol. 64v, above this lauda, there is a blank staff and a few lines of text that appear to be unrelated to the surrounding material.

In line 5, the MS has no notes above *La* and the ligature above *di-vi-* is incomplete; the passage to the end of the staff reads c'bc' d' c' ba gfe (*di-vi-na sa-pi-lentia*]). All pitches above d' were cut off and never rewritten when the top of fol. 65r was reconstructed. Emended according to the analogous line in the second piede (l. 7).

49. Andrea beato laudi tutta la gente (43) Fols. 66r–67r: St. Andrew, Apostle.<sup>41</sup> No commentary.

#### 50. San Giovanni amoroso (44)

Fols. 67r-67v: St. John the Evangelist.

The musical structure of this lauda is unusual in that the two lines of the volta (II. 3 and 6) are split by the piedi (II. 4–5). Line 4 may be corrupt since it occupies the top of a reconstructed folio (67v) and diverges significantly from the otherwise very close version of this melody in no. 80, Sancto Bernardo amoroso. Unfortunately, the same line in no. 80 also occupies a reconstructed top portion of a folio and may also be unreliable; the music for strophe 2 indicates that the piedi are not identical.

Line 3 (note 11): MS reads g; emended to accord with analogous phrase in lines 1 and 7, as well as identical versions in no. 80 (ll. 1, 3, and 7).

Lines 6 (last 12 notes) and 7 (first 6 notes): MS reads a third higher; correct reading supported by following custos and analogous phrase in line 2, as well as same phrase (see Il. 6–7) in no. 80.

In lines 7–8, missing text has been provided and an extra f added.

#### 51. Di tutto nostro core (45)

Fols. 68r-69v: St. James the Greater, Apostle.

Line 4 (starting at note 9): MS reads f ga c'ba g g a a a c' c'd' (di Ze-be-de-o na-to. Di-vo-ta-[mente]). A

corrupt restoration of the top of fol. 68v. End of line 4 emended in accordance with the analogous phrase in the volta (l. 12); beginning of line 5 emended in accordance with analogous phrase in the second piede (l. 7); both emendations corroborated by the more stable reading of this melody in no. 52, *Appostolo beato*.

#### 52. Appostolo beato (46)

Fols. 69v-71r: St. Bartholomew, Apostle.

The end of line 7 falls on the reconstructed top of fol. 70v and all notes above g were cut off and never recopied, so the last four notes have been added in accordance with the analogous passage in the first piede (l. 5). Though the version of the melody used in no. 51 diverges at this point, it corroborates the identity between the first two lines of each piede and the use of matching melismas at the ends of the lines. In the version of the melody in no. 52 in particular, the two-line piede is a variation, in reversed order, of the first two lines of the refrain (e.g., ll. 5 and 7 correspond to l. 2; ll. 6 and 8 correspond to l. 1); the emendation restores and clarifies this structure.

## 53. Ciascuna gente canti cum fervore (47) Fols. 71r–73r: St. Phillip, Apostle.

Line 1 (starting at note 12): MS reads c'd' d' c'b-abc'bc' d' d' e' d'c'b (-ti cum fer-vo-re al glo-[rioso]). Custos at end of fol. 71r indicates first note of this phrase should be a. The phrase is probably corrupt, since it occupies the reconstructed top of fol. 71v, begins by leaping awkwardly and abruptly into the upper register, contains an anomalous cadence (on fervore), and diverges significantly from its analogue in lines 9–10. The custos indication of a also seems to point to the end of line 9 (though it too is a reconstruction) as a more accurate reading for the end of line 1. Emended in accordance with lines 9–10.

Line 5 (starting at note 15): MS reads ed cd fe dc f ga gfed c (-ven lau-da-re san-cto Phy-lip-[po]); the preceding custos is on a, followed by e for the first note. This phrase occupies the reconstructed top staff of fol. 72r and is certainly erroneous since only this portion of the first piede diverges from its otherwise exact repetition in the second piede (ll. 7–8). Emended according to analogous phrase in lines 7–8, which begins, as required by the custos, on a.

## 54. Apostol glorioso, fratel del Salvatore (48) Fols. 73r–74v: St. James the Lesser.

Line 2 (before note 5): custos is c', but clef calls for a.

Line 5 (starting at note 12): MS reads d' c'ba g c' d e' c' d' ba g (-ta-to-re, per-che ri-ce-ve-sti gran-[de]). The entire phrase occupies the reconstructed top staff of fol. 74r and diverges significantly from analogous

phrases in lines 4 and 7. The preceding custos points to the correct phrase beginning on c', as at the end of line 7 (note 14), while the beginning of line 6 has been emended according to the beginning of line 4, with some adaptations to allow for the fewer number of syllables in line 6.

Line 6 (last 7 notes): MS reads c'agbc' ba (-man-za); mid-staff custos just after this phrase indicates that it should be transcribed down a third to match the analogous figure in the first piede (l. 4).

Line 9 (notes 4–10): MS records these seven pitches a fifth too high; the F-clef at the beginning of the next staff (rather than the C-clef indicated by the custos) shows that these pitches should be read a fifth lower.

Line 10: MS reads a third lower (all part of a reconstructed folio top); the custos at the end of the previous staff is on c', followed by an F-clef notated a third lower. A continuation of the C-clef placement from the previous staff yields a correct reading that accords with the analogous phrase at the end of line 1.

#### 55. O alta compagnia (49)

Fols. 75r-76r: SS. Simon and Jude, Apostles.

Line 6 (starting at note 17): MS reads g fed d f ga ba g b ag f (Sy-mo-ne, in ciel sie-te glo-ri-fi-[cati]). This phrase occupies the reconstructed top staff of fol. 75v and is completely anomalous in the context of this lauda's unusual modular structure. The entire strophe is based on three phrases: A =first seven pitches of line 4; B = remainder of line 4; B' = first seven pitches of line 5 (a truncation of B); C = remainder of line 5. This sequence begins to repeat in the second piede (l. 6 repeats A, begins B, and presumably would have finished B, B', and C through the end of 1. 7, but was interrupted at the top of fol. 75v). Line 8 resumes with A, but is short on text so B is bumped down to the beginning of line 9, B' to the end of line 9, and C becomes a phrase of its own in line 10. In other words, the strophe is assembled from these phrases by simply going through them in order three times: once for each of the two piedi, and a third time distributed over the final three lines which are linked to the refrain by the rhyme scheme, but musically constitute a third piede. The refrain is completely independent of the strophe's musical structure. The anomalous phrase has been emended to complete B, B', and C. No. 79 makes use of a similar kind of modular construction.

## 56. Di Iesu Cristo dolce glorioso (50)

Fols. 76r-77v: St. Matthew, Apostle.

MS clef for the first staff of the lauda (l. 1, notes 1–10) is an F-clef, and the notes read a third lower than in the edition. The next two staves, filling out the rest of fol. 76r (through I. 3, note 8), have C-clefs,

and the notes read a third higher than in the edition. That this situation should be reversed (with the C-clef on the first staff and F-clefs on the second and third) is confirmed by the analogous passage covering the last two lines of strophe 1 (ll. 7–8) and the incipit of strophe 2 (l. 9).

Line 3 (starting at note 9): MS reads d' b ag f g a g ga b (con gran cu-ra sta-va, la su-a). A corrupt restoration of the top staff of fol. 76v, emended with reference to analogous phrase in second piede (l. 5). MS reading for the start of line 4 has been retained as a viable elaboration on the start of line 6.

### 57. Novel canto, dolce sancto (51)

Fols. 77v-78v: St. Thomas, Apostle.

Preceding this lauda in the MS is a blank staff at the top of fol. 77v with the annotation "deficit."

Line 4 (before note 9): custos is e, but clef calls for d.

Line 5 (starting at note 2): MS reads d d f g ag f ga a (*Cri-sto fo-sti in er-ran-do*). A corrupt reconstruction on top staff of fol. 78r, which was cut off above d. The phrase has been emended to conform to the otherwise regular melodic repetitions among the three piedi of strophe 1 (ll. 3–4, 5–6, 7–8) as well as the incipit of strophe 2.

## *58.* <*A*> sancto Mathia appostolo benigno (52) Fols. 78v–80r: St. Matthias, Apostle.

Line 1 (before note 5): F-clef placed one line too high; preceding and following custodes indicate correct placement.

Line 2 (note 3): note missing in MS, but indicated by preceding custos. The custos also indicates that the F-clef entered at the start of the staff, before the missing note, should be a C-clef.

Line 11 (starting at note 5): MS reads a b c' ba g f g a c'b a (-o-ne fa-ce-sti se-gno che llui do-[vessero]). A corrupt reconstruction of top staff on fol. 80r, and the only portion of the volta to vary significantly from its analogue in the refrain. The preceding custos indicates that the phrase should begin with a c', as does its counterpart in the refrain (l. 3, beginning with note 5), which is the model for the emended transcription.

## 59. Sancto Luca da Dio amato (53)

Fols. 80r-81r: St. Luke, Evangelist.

The passage at the top of fol. 80v (last 13 notes of I. 3 through first 9 notes of I. 4) may be corrupt, but there is too little melodic repetition in this short lauda for comparison. The identity between pitches 10–15 in lines 3 and 4, the only shared portion not affected by the top of fol. 80v, suggests that the two lines at one time may have been melodically identical, one-line piedi.

Line 4: in MS, syllable *ti*- mistakenly copied beneath previous ligature.

Strophe 2 (first 3 notes): MS reads a third higher; emended with reference to start of strophe 1.

#### 60. Sancto Marco glorioso (54) Fols. 81r–82r: St. Mark, Evangelist.

Line 3 (starting at note 10): MS reads a gfe f g f ec de dc (-to, lau-di di cor a-mo-ro-so). A corrupt reconstruction of top staff on fol. 81v, which varies significantly not only from the analogous phrase in the volta (ll. 11–12) but also from lines 3–4 in the nearly identical version of this melody in no. 81, *Novel canto*, tucta gente. Emended to accord with lines 11–12.

Line 9 (starting at note 17): MS reads e f e f dc de f ef g gfed (-te van-ge-li-sta del Si-gno-re: di-[strugesti]). A corrupt reconstruction of top staff on fol. 82r, which varies significantly not only from the analogous phrase in the refrain (ll. 1–3) but also from nearly identical passages in no. 81 (ll. 1–3, 9–11). Emended to accord with lines 1–3.

## 61. Lo Signore ringrazando (55)

Fols. 82v-84r: All the Apostles.

Line 1: MS reads d df e d (*Lo Si-gno-re*). A corrupt reconstruction of top staff on fol. 82v, emended to accord with analogous phrase in the volta (l. 12).

Line 5 (starting at note 3): MS reads a bag f g a gfd e c d d (-trum, Pau-lo, Sy-mo-ne et Tha-de-o). A corrupt reconstruction of top staff on fol. 83r; the preceding custos indicates the phrase should begin with e, rather than leaping a fifth to a, and so was intended to proceed in the stepwise manner of its analogue in line 7, which is the model for the emended transcription.

## 62 Stephano sancto, exemplo se' lucente (56) Fols. 84r–85r: St. Stephen, Protomartyr.

Lines 1 (last 12 notes), 2, and 3 (first 11 notes): MS reads a third lower. The preceding custos indicates correct pitch level, but the C-clef on the second staff was entered before the illumination, and the decorated initial crowds the top of the staff and forced the scribe to begin copying too low.

Line 3 (starting at note 12): MS reads a b c' ff g ge e g b (l'u-ma-na gen-te sem-pre de' fa-[re]). Phrase occupies the reconstructed top staff of fol. 84v, and exactly this portion of lines 3–4 varies significantly from analogous phrases in strophe 2 (l. 7) and the refrain (l. 1). Emended according to end of line 7 and beginning of line 1.

In the strophe the two lines of the volta (Il. 4 and 6) alternate with the two lines of the piedi (Il. 3 and 5). The pattern is repeated in strophe 2, all of which is set to music that is nearly identical to that for strophe 1.

## 63. Sancto Lorenzo, martyr d'amore (57)

Fols. 85v-86v: St. Lawrence, Martyr.

Editions: *HAM I*, 19; Anglès, 59; Jammers, 91–2; Ludwig, 211–12.

Line 3 (starting at note 23): MS reads agfg a a b agfed fe d d (*Pa-dre fo-sti u-bi-dien-te*). This phrase occupies the reconstructed top staff of fol. 86r, and exactly this portion of the first piede varies significantly from its analogue in the second piede (II. 5–6), which is the model for the emended transcription.

Line 8 (starting at note 21): MS reads fed c defgffedc d a c'ba gfe (-len-te flo-re. Cri-sto be-[ato]). Phrase at end of line 8 occupies the reconstructed top staff of fol. 86v and departs significantly from its analogue in line 2, of which line 8 is otherwise an exact repetition. Emended to accord with end of line 2. The incipit for strophe 2 differs significantly from that of strophe 1 and is suspect since it is also part of the reconstructed top of fol. 86v.

## 64. Martyr glorioso, aulente flore (58)

Fols. 86v-87v: St. Lawrence, Martyr.

The end of line 2 differs significantly from its counterpart in the volta (l. 6), but since both fall on the top staves of reconstructed folios, namely fols. 87r and 87v, it is impossible to determine a stable reading. The incipit of strophe 2, which differs from that of strophe 1, falls on the reconstructed top staff of fol. 87v.

## 65. Martyr valente, san Piero, d'amare (59) Fols. 88r-88v: St. Peter of Verona, Martyr.

Line 4 (starting at note 15): MS reads ded gfe f f f f g a gf fedc (pren-de-sti, o-ve 'l don ce-la-to dal). Phrase occupies the reconstructed top staff of fol. 88v and is both musically unconvincing and anomalous with respect to analogous phrases at the end of line 3 and beginning of line 1; emended to accord with these.

## 66. Sancto Vincentio, martire amoroso (60) Fols. 89r–90v: St. Vincent, Martyr.

Line 1 (starting at note 2): MS reads g gfe (-cto Vin-[centio]). All pitches above f cut off of top of fol. 89r and inaccurately restored. Reading emended according to analogous phrase in volta (l. 8), which is the normal opening for Mode I melodies like this one.

Line 9 (starting at note 8): MS reads g a g gfe g a gfe d fed f g (a-ve-sti in Gie-su Cri-sto tut-t'o-ra). A corrupt reconstruction of top staff on fol. 90r, which varies significantly from the analogous phrase in the refrain (ll. 2–3), where the melodic repetition between the second and third lines of the refrain (and volta) is an essential aspect of this lauda's structure. Emended according to lines 2–3.

67. O sancto Blasio, martyre beato (61) Fols. 90v–92v: St. Blaise, Martyr.

In line 1, MS has no note for decorated initial O. Line 7 (starting at note 11): MS reads e' f' e'd' c' d' d' d' e' c' d'e' f' (-ma be-ni-gni-ta-de a-iu-ta cia-scun). A corrupt reconstruction of top staff on fol. 91v; end of line 7 and beginning of line 8 emended according to parallel passages in the first piede (ll. 5 and 6).

Line 12 (starting at note 5): the end of the volta was lost when the top staff of fol. 92r was cut from the MS and never restored; melody provided from analogous phrase in refrain (l. 4).

68. Sancto Giorgio, martyr amoroso (62) Fols. 92v-94r: St. George, Martyr.

Line 4 (starting at note 3): MS reads g a b g f f e d c ef (-sti da te o-gne lai-do-re i di ver-[tudi]); the preceding custos is on b, followed by g for the first note. A corrupt restoration of the top of fol. 93r. The end of line 4 should be a repetition of the previous piede (l. 3), as is the case in the first two lines of strophe 2 (ll. 7–8), and as indicated by the custos; emended to accord with these phrases. The MS reading for the start of line 5 has been retained since it matches its analogue in line 1.

69. Laudia lli gloriosi martyri valenti (63) Fols. 94v–95v: All Martyrs.

Lines 2 (last 2 notes) and 3 (first 2 notes): MS reads a third higher; emended to accord with lines 9–10.

Line 4 (starting at note 3): MS reads ed e f g g ga bag f f e dfed c (vic-to-ri-o-si li mar-tyr gra-ti-o-si). A corrupt restoration of the top staff of fol. 95r, though the last 5 notes do match the emendation made in accord with analogous phrase in second piede (l. 6).

Line 8 (starting at note 6): MS reads f ed ede f agf e d f g f (-ler di-sdi-re lo no-me di Cri-sto); the preceding custos is on e, followed by f for the first note. A corrupt restoration at top of fol. 95v, emended to accord with analogous phrase in line 1, which begins in accordance with the custos.

70. Ave Marie, gratia plena (-) Fol. 95v: Ave Maria.

Only a blank staff and the first line of text entered; fol. 96r blank. Apparently it was omitted from the MS because it could not be fitted onto fols. 95v and 96r; the decorative scheme of fol. 96v necessarily occupied a complete folio (see next commentary).

## 71. Gaudiamo tucti quanti (64)

Fols. 96v-97v: St. Augustine of Hippo.

Edition: Wilson, 263–7 (a comparative transcription of all five melodies mentioned below, though without the emendations of the Mgl<sup>1</sup> melodies made in this edition).

This lauda begins the confessor cycle within the Sanctorale section of the laudario. It opens with a large miniature of St. Augustine, a special patron saint of the Augustinian church and confraternity of Santo Spirito in Florence.<sup>42</sup>

Line 3 (notes 4–6): MS reads a third lower; transcription follows previous MS custos at end of fol. 96v.

Line 6 (starting at note 13): MS reads e' f' e'd'c' b a gfefgagf ga b c' (ec-cel-len-ti-a, dan-ne lu-me-[ra]). A corrupt restoration of the top staff of fol. 97v; end of line 6 emended according to end of line 4, and beginning of line 7 emended according to beginning of line 5.

There are five extant versions of this melody: two attached to the text *Ciascun che fede sente* in honor of St. Anthony of Padua, one in Cort (Liuzzi, XXXVIII) and one in Mgl<sup>1</sup> (no. 77); *A tutt'or dobbiam laudare* in honor of St. Andrew, in Luc<sup>1</sup>; and Mgl<sup>1</sup> nos. 71 and 72, both in honor of St. Augustine. 43 No. 71 is the most elaborate version of this melody, and the only one to contain significant variants from the model provided by the other four laude. Of the above emendations, those made to lines 3 and 7 are confirmed by the other versions of this melody, while the emendation of line 6 involves a reading that diverges sharply from the other four.

72. Sancto Agostin, doctor (65)

Fols. 98r–99r: St. Augustine of Hippo. Editions: Wilson, 263–7; ZiinoF, 311.

The beginning of this lauda diverges significantly from the descending scale presented by three of the other versions of this melody (Mgl<sup>1</sup> 77, Luc<sup>1</sup>, Cort XXXVIII; see previous commentary) but is confirmed by the beginning of Mgl<sup>1</sup> 71. The volta of no. 72 (l. 10), however, preserves the descending scale and suggests the possibility that when the start of line 1 was cut off (the top of fol. 98r was removed above the pitch g), it was incorrectly recopied.

Lines 2 and 3: MS reads a fifth lower to the end of the refrain; the custos at the end of the refrain indicates the correct pitch level.

Line 6 (starting at note 12): MS reads c' bac' d' a ba ga b d' c'ba a (-da-to-re col-la san-cta doc-tri-na); the preceding custos is on a, followed by c' for the first note. A corrupt restoration of the top of fol. 98v, which presents the only anomalous pitches in the otherwise strict repetition maintained among the three piedi of this lauda; emended according to analogous passages in the first (ll. 4–5) and third (ll. 8–9) piedi.

Lines 11 (last 6 notes) and 12: MS reads a third lower to the end of the strophe. Though line 12 diverges from the analogous line 3 and includes what

may be a corrupt reconstruction of the top staff on fol. 99r, it agrees with a similar gesture in line 10 of no. 71.

The incipit of strophe 2 appears to be derived from the second lines of the refrain and volta (Il. 2 and 11), or possibly the second line of strophe 1 (I. 5), but it is part of a reconstructed folio so it is probably not a reliable reading in light of its strong divergence from the beginning of strophe 1.

## 73. A la grande valenza (66)

Fols. 99v-100v: St. Ambrose.

Line 4 (first 8 notes): MS reads a third lower; following custos indicates correct pitch level.

Line 7 (starting at note 1): MS reads a c' d'c'ba (ne-mi-co). A corrupt restoration of the last part of staff at top of fol. 100r, emended according to analogous passage in first piede (l. 5).

Line 12 (starting at note 12): MS reads g ag g gfe d e egfgabagfagfef (cre-sce su-a po-ten-za); the preceding custos is on b, followed by g for the first note. A corrupt restoration of the top staff of fol. 100v, emended according to end of line 4.

## 74. Alla regina divoto servente (67)

Fols. 100v-101v: St. Peter Pettinagnolo.

Line 1 (before note 14): custos is a, but clef calls for c' (a reading supported by the analogous phrase in the volta, I. 9).

Line 3 (starting at note 19): MS reads a a g (-te co-re). A corrupt restoration on the top staff of fol. 101r, which was cut off above f. Emended according to identical cadences in the second and third piedi (ll. 5 and 7).

Line 8 (starting at note 9): MS has blank staves from this point to the end of this lauda; restored according to analogous passage in line 4 and the entire refrain (ll. 1–2).

## 75. Da tucta gente laudato (68)

Fols. 101v-103r: St. Nicholas of Bari.

Line 2 (before note 8): F-clef mistakenly entered at start of the top staff of fol. 102r; custos at end of staff indicates correct reading with C-clef.

Line 4 (last 9 notes): MS reads a third higher; emended with reference to analogous line 12.

Line 7 (first 5 notes): MS reads a third lower; following custos indicates correct pitch level.

Line 9 (starting at note 1): MS reads f g agf a a b (di no-bil gen-te na-[to]); a corrupt reconstruction of the top staff on fol. 102v, where the pitches above f were cut off. Since this is the first line of a four-line volta in which the other lines more or less correspond to their counterparts in the refrain, this line has been emended according to the first line of the refrain, the

high pitches of which would have been completely eliminated by the trimming of fol. 102v.

76. Con divota mente, pura ed agechita (68bis) Fols. 103r–106r: St. Paul the Hermit.

Illumination and text entered; blank staves throughout.<sup>44</sup>

## 77. Ciascun che fede <et> sente (69) Fols. 106r–107r: St. Anthony of Padua.

Editions: Wilson, 263-7; ZiinoF, 309.

Line 4: MS reads f' e' d' c'bc' d' d' a g f g (*Ciascu-no lau-da-re ed a-ma-re*). Entire line is a corrupt restoration of the top staff on fol. 106v. Emended according to analogous phrases in the second and third piedi (ll. 6 and 8) and the incipit for strophe 2, which otherwise maintain strict melodic repetition, as well as the versions of this melody preserved in Cort (Liuzzi, XXXVIII, though a third lower), Luc<sup>1</sup>, and Mgl<sup>1</sup> 72 (see commentaries for nos. 71 and 72).

Line 10 (starting at note 1): MS reads c' bag f b a g a a b ba g (po-tes-se, d'U-lix-bo-na si par-tì-o). A corrupt restoration of the top staff on fol. 107r, emended according to analogous phrase in the refrain (ll. 1–2), which is corroborated by the nearly identical readings of this phrase in the other versions of this melody.

## 78. Sancto Allexio, stella risplendente (69bis) Fols. 107v–109r: St. Alexis.

Illuminations and text entered; blank staves throughout.

#### 79. A sancto Iacobo (70)

Fols. 109r-110r: St. James the Greater.

Like no. 55, this lauda is constructed from three melodic modules that are repeated in order throughout without regard for the poetic construction. The three modules constitute the refrain: A = line 1; B = first 12 notes of line 2; C = last 13 notes of line 2. In the strophe: line 3 = A + B; line 4 = C + A; line 5 = B + first half of C; line 6 = second half of C + second half of B + C; only in the last line is the orderly recycling of the melodic material disrupted.

Line 1 (notes 5–7): MS reads a second lower; emended to accord with the other two identical statements of the A module (in Il. 3 and 4) as well as the thematically related triadic motion in the second half of the B module.

Line 5 (starting at note 1): MS reads a bgfg (*Cri-sto*). A corrupt reconstruction on the top of fol. 109v, where all pitches above a were cut off; emended according to the two other identical statements of the B module (in Il. 2 and 3).

Identical melody in no. 32, Altissima stella lucente, where the melody is arrayed not as modules but in

longer phrases that match the poetic structure; no. 79 may have been adapted from no. 32.

### 80. Sancto Bernardo amoroso (71)

Fols. 110r-110v: St. Bernard.

Line 3 (at note 6): MS reads d d with incorrect underlay of *tu-o*; second syllable and second d omitted from edition.

The passage from the last note of line 3 to the second note of line 5 may be corrupt since it occupies the reconstructed top staff on fol. 110v. The passage is musically viable, however, and the musically dissimilar piedi (ll. 4 and 5) provide no corroborative material, while the same passage (through the end of l. 4) in the otherwise identical melody of no. 50 also occupies a reconstructed folio top. The first two notes of line 5 (MS reading b b; d'a-mo-[re]) have been emended according to no. 50, where line 5 is not part of a reconstruction.

Line 8 appears to be an erroneously transposed version of line 4. Notwithstanding the possibly corrupt versions of line 4 in nos. 50 and 80, both lines as well as line 8 in no. 50 begin on f and ascend to a cadence on a, in strong contrast to line 8 of no. 80. Thus an authentic version of the second line of the strophe seems impossible to determine.

### 81. Novel canto, tucta gente (72)

Fols. 111r-112r: St. Zenobius.

This melody is nearly identical to the melody of no. 60.

Line 6 (starting at note 4): MS reads a gfed B d dcB c c cB d fe d (-sì san-cto con-fes-so-re; di lu-i cia-[scum]); the preceding custos is on f, followed by a for the first note. A corrupt restoration of the top staff of fol. 111v. Line 6 has been emended according to its analogue in the second piede (l. 8) and to lines 6 and 8 of no. 60, which match line 8 of no. 81. The MS reading for the start of line 7 has been retained since it is quite close to its analogue in line 5.

Line 9 (notes 3–7): MS reads a second higher; emended according to line 1 and to line 9 of no. 60.

Line 9 (last 6 notes): MS reads a third lower; preceding custos indicates correct pitch level, as do line 1 and line 9 of no. 60.

Line 12 (starting at note 3): MS reads b b (stel-la); preceding custos indicates c' for first note. A corrupt restoration of the top staff on fol. 112r, where the notes above a were cut off. Emended according to analogous phrase in line 4 and in line 12 of no. 60.

## 82. Ogn'omo canti novel canto (73)

Fols. 112v-113v: St. John the Evangelist.

The reconstructed staves in the refrain (top of fol. 112v) and volta (top of fol. 113r) make it difficult to assess the authenticity of the refrain/volta section of

this lauda, which in any case seems doubtful. The two piedi (ll. 3–4), free of reconstructions, are virtually identical, and the only shared portions of the refrain and volta that are free of reconstructions, namely the last five notes of both sections, are also identical, suggesting that at one time there may have been greater melodic identity between refrain and volta.

The incipit for strophe 2, which diverges from the start of strophe 1, is also part of the reconstructed top of fol. 113r (where the top two staves, excepting the notes above *pastore*, were damaged) and is probably corrupt.

### 83. Vergine sancta Maria (74)

Fols. 113v-114v: Prayer to the Virgin.

The MS employs an F-clef throughout the strophe, but the refrain uses a C-clef, and the custos at the end of the refrain indicates that a C-clef should continue to be used into the strophe. All of the strophe has been transcribed with the substitution of a C-clef.

The volta presents an extremely varied version of the refrain, conditioned perhaps by differences in line lengths and the fact that the piedi already recapitulate the music of the refrain.

## 84. Salve, virgo pretiosa (75)

Fols. 114v-116r: Praise of Mary.

Line 3 may be corrupt since it occupies the reconstructed top staff of fol. 115r, is the only unrepeated melodic phrase in a strophe otherwise based on the economical repetition of the refrain's phrases, and is melodically out of character with the rest of this lauda's chant-like phrases.

#### 85. San Domenico beato (76)

Fols. 116r-117v: St. Dominic.

Edition: Wilson, 260.

Line 3 (first 2 notes): MS reads f f but following custos indicates d d.

## 86. Allegro canto, popol cristiano (77)

Fols. 117v-119r: St. Dominic.

Editions: Barr, 120-23; Wilson, 261.

Line 7 (starting at note 1): MS reads a c'bc'd'c'ba a b b c'ba (e fu de li mi-glior). A corrupt restoration on the top staff of fol. 118v, which was cut off above the pitch a. Emended according to analogous phrase in first piede (l. 4); the repetition among the two three-line piedi (ll. 4–6, 7–9) is otherwise strict.

Line 12 (first 6 notes): MS reads a third higher; following custos and analogous passage in line 3 indicate correct pitch level.

#### 87. Sia laudato san Francesco (78)

Fols. 119r-120v: St. Francis of Assisi.

Cort (Liuzzi, XXXVII) transmits a nearly identical version of this melody, but a fifth higher.

Lines 5 (last 2 notes) and 6: MS reads a third higher; emended to accord with the otherwise identical melody in Cort as well as with analogous phrases in lines 1 and 4.

The music of the entire strophe of this lauda is linked to the melodic material of the refrain.

#### 88. Radiante lumera (79)

Fols. 120v-121v: St. Francis of Assisi.

Line 5 (starting at note 1): MS reads d g (*Ma-ne-[ra]*). Part of a corrupt reconstruction on the top staff of fol. 121r. Emended according to matching piede in line 7.

Line 5 (notes 6–18): MS reads a third lower; emended according to analogous phrase in line 7.

Line 8 (notes 13 and 22–24) and line 9 (note 1): MS cut off above e on the top staff of fol. 121v and never recopied. Notes added with reference to the preceding custos and to the analogous phrases in lines 6 and 1.

#### 89. Lo 'ntellecto divino (80)

Fols. 122r–124v: St. Augustine of Siena. 45 Edition: *OAM*, 76–7.

Line 5 (starting at note 1): MS reads d' e' f' f'g' (*De no-bel-tà*). A corrupt reconstruction at top of fol. 122v, where all original pitches above a were cut off. First note emended according to analogous passage (l. 8) in the second of the two three-line piedi; other notes in MS reading retained as viable variation of line 8.

Lines 5 (last 3 notes) and 6 (first 9 notes): MS reads a third higher; following custos and lines 8–9 indicate correct pitch level.

Line 9 (starting at note 15): MS reads c' g g f e g a c'd'e' (-ne, d'ap-pe-ti-to d'o-nor sem-[pre]); MS has F-clef, but preceding custos indicates C-clef. A corrupt restoration of the top staff on fol. 123r, emended according to analogous passage in lines 6–7.

Line 14 (notes 3–14): MS reads a third lower since F-clef entered one line too high. Notes 3–4 were cut off the top of fol. 123v and were added with reference to preceding custos and to analogous passage in line 4.

#### 90. Peccatrice nominata (81)

Fols. 124v-125v: Mary Magdalene. 46

Line 1 (before note 8): custos is a, but clef calls for g.

A more melodically irregular and tonally unfocussed musical setting of this text than the one preserved in Cort (Liuzzi, XVII).<sup>47</sup> The refrain is similar to that in Cort, though line 2 in Cort is a fourth lower. Cort presents identical piedi in lines 3–4 that resemble line 4 in Mgl<sup>1</sup>, and a volta that repeats the refrain, while Mgl<sup>1</sup> presents a split volta (Il. 3 and 6), surrounding an unclear piedi structure in which line 4 resembles the Cort piedi, while line 5 is a variation of line 1.

## 91. A sancta Reparata (82)

Fols. 125v-126v: St. Reparata.

Line 5 (note 6): note cut off from top of fol. 126r and never recopied, but tail visible in original MS.

Line 9 (starting at note 11): MS reads b g f (viven-te). A corrupt reconstruction of the top staff on fol. 126v, which is blank except for these three notes; emended according to line 3 of refrain, which the volta otherwise recapitulates exactly.

#### 92. A tutta gente faccio prego e dico (83)

Fols. 126v-128r: St. Margaret.

Edition: HAM I, 19.

One of the few laude with musical notation untouched by trimming and reconstruction.

## 93. Vergine donzella da Dio amata (84)

Fols. 128r-129r: St. Catherine of Alexandria.

The end of line 1 and beginning of line 2 may be corrupt since they occupy the top staff of fol. 128v, which was cut off above f and reconstructed. The authenticity of the refrain cannot be determined, however, for it is melodically unrelated to the strophe (though similar to the refrain of no. 37) and differs from the refrain transmitted in Cort (Liuzzi, XVI). A viable performance alternative for this lauda might involve the substitution of the stronger Cort reading of the refrain for the problematic one in Mgl<sup>1</sup>.

Lines 5–6: MS reads a fifth higher. Cort transmits the same error in a melodically identical strophe, but there the original pitch level can be deduced from the refrain, which is melodically identical to the emended volta.<sup>48</sup>

#### 94. Sancta Agnesa da Dio amata (85)

Fols. 129v-130v: St. Agnes.

In reconstructing the top of fol. 130r, the scribe copied new staff lines inaccurately over the old ones, but the melodic identity between refrain and volta in this lauda confirms the correct pitches.

A single, illuminated folio in the British Library (BL) preserves an identical incipit.<sup>49</sup>

## 95. Canto novello et versi co laudore (86)

Fols. 130v-133r: All Virgins.

Line 3 (starting at note 2): MS reads f'e'd'e'd'e' f' c'b g c' d' e' f' e'd' e' (*Cri-sto spo-se, ver-gi-ne be-a-te*); the preceding custos is on c', followed by f' for the

first note. A corrupt restoration of the top staff on fol. 131r, which calls for an unlikely final cadence on e' and bears no resemblance to any other melodic material in a lauda that otherwise maintains a close identity between the refrain and volta. Emended according to the analogous phrase in the volta (l. 12).

Lines 7 and 8 (first 12 notes): MS reads a third lower; emended with reference to analogous lines

4-5.

The top of fol. 131v is badly damaged, but enough of the notes are visible in the original to indicate that the passage in lines 8–9 is nearly identical to the analogous phrase in the first three-line piede (II. 5–6).

Line 12 (last 3 notes): MS reads e d d.

## 96. Facciam laude a tuct'i sancti (87)

Fols. 133r-134v: All Saints (see Plate 2).

Line 4 (notes 10–12): notes cut off above d; restored according to analogous phrase in volta (l. 12).

Line 11 (notes 4–6): MS damaged; reconstruction based on analogous passage in refrain (l. 3).

A nearly identical version of this melody, though a fifth higher, is preserved in Cort (Liuzzi, XLI),<sup>50</sup> and no. 45 transmits a less stable version of the melody with the text *Exultando in Iesu Cristo*. An extant folio (Wa<sup>a</sup>) with an elaborate miniature preserves a nearly identical incipit, but at the pitch level of the Cort version.<sup>51</sup>

#### 97. Chi vuol lo mondo disprezare (88)

Fols. 134v–135v: A solemn, chant-like lauda on the subject of death.<sup>52</sup>

Line 4 (before note 7): custos is g, but clef calls for f. From here through the end of line 5 may be corrupt since custos and clef do not agree, and the passage occupies the reconstructed top of fol. 135r, which was cut off above the pitch f. Assessment of authenticity is difficult since both piedi (ll. 4–5, which split the volta) are involved in the reconstruction and there is no basis for comparison. Cort (Liuzzi, XXXV) transmits a different melody for this text.

## 98. Veni creator Spiritus

Fols. 136r-138v: Pentecost.

The Mgl<sup>1</sup> setting of this popular hymn is essentially identical to that in the *Liber Usualis*.

## 99. Victime pascali laudes

Fols. 138v-140v: Easter.

Strophe 6 (before note 22): scribe entered C-clef instead of F-clef.

The Mgl<sup>1</sup> version of this popular sequence includes extra interpolations of the "Dic nobis Maria" phrase at the ends of strophes 4 and 5 and the addition of strophe 6; otherwise this version is identical to that in the *Liber Usualis*.

#### 100. O dulcis fons letitie

Fols. 140v-152r: Prayer to Mary.

Mgl<sup>1</sup> appears to be the unique source of this hymn. Strophe 1 (notes 51–52): lacuna in MS; notes modelled on similar figures elsewhere in the piece, with note 51 provided by previous custos.

Strophe 4 (notes 1–5): MS damaged above first

syllable (Au-[di]); transcription tentative.

### 101. Verbum bonum et suave

Fols. 142r-143v: Prayer to Mary.

A hymn text of six strophes set in the musical form of a sequence (AA BB CC), where strophes 1-2 = AA, 3-4 = BB, and 5-6 = CC. The melody of the A phrase is similar to that of the sequence *Lauda Sion salvatorem* in the *Liber Usualis*.

Strophe 1 (starting at note 21): MS reads f fef g a a agf g (-sti fit con-cla-ve vir-go). A corrupt restoration of the top staff of fol. 142v, emended according to melodic repetition in strophe 2.

Strophe 3 (starting at note 5): MS reads c' b ag a g g a b b (-ri Sa-lo-mo-nis ma-ter, vel-lus). A corrupt restoration of the top staff of fol. 143r, emended according to melodic repetition in strophe 4.

Strophe 4 (note 33): MS reads g.

Strophe 6 (starting at note 6): the folio containing the end of this piece is missing from the MS. The music for the remainder of strophe 6 is borrowed from the analogous phrase in strophe 5, while the music of the "Amen" is from Hu.

A nearly identical version of this melody, which confirms the above emendations, is transmitted in Hu, fols. 36v–38r, as the tenor of a two-voice motet (no. 54 in Anglès's edition).

## 102. . . . in partu nove prolis/Tenor Fol. 144r.

Edition: Gallo-Vecchi, plate 66 (facsimile).

A motet fragment, including the end of an upper voice, and the complete, but unidentified, tenor (of unusual range). Since rhythm and alignment have proved impossible to determine, a diplomatic transcription of the separate parts has been provided.

## 103. Amor vincit omnia/Marie preconio/ [Aptatur]

Fols. 144v–146v: Marian prayer and praise. Edition: Gallo-Vecchi, plates 67–9 (facsimiles).

Triplum, m. 1 (starting at note 1): MS reads f' e' d' c' d' f' e' g' f' (*A-mor vin-cit o-mni-a po-ten-[tia]*). A corrupt restoration of the top staff of fol. 144v, emended according to Mo.

Triplum, m. 12 (notes 5-6): MS reads a second lower, emended according to Mo.

Triplum, m. 14 (starting at note 1): MS reads d' e'd'c' d' e' d'c' b c' d' c'b a b (Fit hoc per con-tra-ri-a

*mi-ste-ri-a*); the preceding custos is on e', followed by d' for the first note. A corrupt restoration of the top staff of fol. 145v, emended according to Mo.

Duplum, m. 1 (starting at note 1): MS reads a gf e d e f g a gfg a b (*Ma-ri-e pre-co-ni-o de-vo-it-o*). A corrupt restoration of the top staff of fol. 145r, emended according to Mo.

Duplum, m. 12 (starting at note 1): MS reads e f a gfe f gfg a d' c'ba bc' (su-per-no-rum ci-vi-um le-ta-tur). A corrupt restoration of the top staff of fol. 146r, emended according to Mo.

Duplum, m. 20 (note 3): MS reads a second lower, emended according to Mo.

Duplum, mm. 23–27: MS has a blank staff on top of fol. 146v. The last five measures of the duplum have been reconstructed according to Mo, and the first three notes of m. 27 have been moved up a step according to Ba.

The stability of the Mo readings (fols. 319v–320v; no. 283 in Tischler's edition) used in the above emendations is corroborated by the versions of this motet preserved in Hu (fols. 116v–117r; no. 127 in Anglès's edition) and Ba (fol. 36v; no. 59 in Anderson's edition).

## 104. Ortorum virentium/Virga Yesse/[Victimae paschali laudes]

Fols. 146v–148r (triplum: fol. 146v, continuing on 148r; duplum: fol. 147r, continuing on 147v): Prayer to Mary.

Editions: *PMFC XII*, 116–17; Gallo-Vecchi, plates 69–70 (facsimiles).

Tenor text and melody is drawn from the first stanza of the famous Easter sequence (cf. Mgl<sup>1</sup>, no. 99), which is stated four times. Since this motet appears to be unique to Mgl<sup>1</sup>, there is no basis for evaluating the (probably corrupt) reconstructions of the top staves of fols. 147v and 148r.

#### 105. Dulcis Iesu memoria/Tenor

Fols. 148v-149v: Ascension/Whitsuntide.

Edition: Gallo-Vecchi, plates 71-2 (facsimiles).

Duplum, mm. 1–9: MS reads b c' d' e' d'c' ba b c' d' (*Dul-cis le-su me-mo-ri-a, dans*). A corrupt reconstruction of top staff on fol. 148v, emended according to PRLo.

Duplum, mm. 59–71: MS reads a b c' ba g a bab c' b a (quam Ie-sus De-i Fi-li-us. Ie-su). A corrupt reconstruction of top staff on fol. 149r, emended according to PRLo.

Duplum, mm. 113–22: MS reads c' d'c' d' e' f'e'd'c'b d' e' c' b (-do cor-di-um, fons vi-te, lu-mi-[num]). A corrupt restoration of top staff on fol. 149v, emended according to PRLo.

The tenor is stated three times and overlaps with the four-strophe poetic structure of the upper voice. PRLo (fols. 4v-5r) preserves a three-voice version of this motet with the duplum text "Jesu nostra redemptio."<sup>53</sup>

#### 106. Dulcis Iesu memoria/Tenor

Fol. 150r: Ascension/Whitsuntide.

Edition: Gallo-Vecchi, plates 73-4 (facsimiles).

A simple musical setting of only the first strophe of this popular hymn; additional strophes, already written out in no. 105, were very likely performed to the music provided here for the first strophe.

Duplum, m. 7: missing note supplied with reference to m. 20.

#### 107. Ave Maria, gratia plena/Tenor

Fols. 150v-151v: Annunciation (troped).

Edition: Gallo-Vecchi, plates 73-4 (facsimiles).

Music for the duplum is complete, but for the tenor incomplete. Since the rhythmic notation of this motet is indecipherable, a diplomatic transcription of the two separate parts has been provided.

The top staves of all three folios occupied by this piece (150v-151r, and 151v) have all been trimmed and reconstructed, but the irregular melodic structure of the cantus makes their authenticity difficult to judge. On fol. 150v, the clef signs for all but the top staff have been erased, and the F-clef on the top staff is part of a reconstructed folio. Transcription with F-clefs (gauging placement from the custodes at the end of each line) results in a melody of extraordinary and unlikely range (G-f') that frequently must cross over the static, drone-like tenor, and which tonally does not appear to fit the c-d-e pitches of the tenor. Transcription with C-clefs on fol. 150v yields a more convincing melody with respect to the tenor and range, though the static character of the melody still makes rhythmic transcription difficult.

Duplum, last two notes set to regina: MS damaged; pitches added by analogy with similar cadential figures on mulieribus, creator, pro nobis, and Amen.

Tenor, notes 4–9 counting back from the final custos-note: MS damaged, pitches recopied.

## 108. Da l'alta Luce fu dato sovente (89)

Fols. 152r-153v: St. Miniatus.

Edition: Gallo-Vecchi, plates 74-6 (facsimiles).

A monophonic lauda in honor of a specifically Florentine saint, added to the MS in a different hand. This is the only piece in the MS which contains written accidentals (on B-flat). These are indicated in the transcription just as they appear in the MS, though an editorial B-flat has been placed in the signature throughout.

Line 5 (first 10 notes): The notes above per nobil at the top of fol. 152v were cut off when the MS was trimmed; reconstructed according to the repetition of this line in the second piede (l. 7) as well as the music provided for the first line of strophe 2.

Line 13 (in strophe 2) compresses the music of lines 5-6 (in strophe 1), thereby disrupting the ABAB musical structure of the piedi in the first strophe.

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## Notes

1. Blake Wilson, Music and Merchants: The Laudesi Companies of Republican Florence (Oxford: Clarendon Press, 1992), 210; for a detailed discussion of the structure and activities of the Company of Santo Spirito, see pp. 132-9.

2. Florence, Archivio di Stato, Provvisione 26, fol. 8bisr [20 July 1322].

- 3. Florence, Archivio di Stato, Catasto 291, fol. 71v.
- 4. This does not take into account the Ave maria fragment, number 70, which falls among the laude in the manuscript but which may instead have been meant to be a motet. Fernando Liuzzi (in La lauda e i primordi della melodia italiana, vol. 1 [Rome: Libreria dello Stato, 1934/5], 79) believes that this might have been the beginning of the Latin motet, number 107, written out completely on folios 150v-151v. Though the final syllable of the fragment, mat-, after the traditional invocation, does indicate continuation in Latin and matches that of number 107, common Latin words and phrases do occur in lauda texts, and no other Latin work in Mgl<sup>1</sup> was entered outside of the Latin section at the end of the manuscript (fols. 136r-151v). In any case, there is too little of the text of this piece to resolve this

5. Liuzzi's mensural transcriptions in La lauda e i primordi della melodia italiana are no longer generally accepted as viable. For a review of the history of this controversy, see Cyrilla Barr, The Monophonic Lauda and the Lay Religious Confraternities of Tuscany and Umbria in the Middle Ages (Kalamazoo, MI: Medieval Institute Publications, 1988), 115-23.

6. On the dating of the manuscript, see Barr, The Monophonic Lauda, 96; and Vincent Moleta, "The Illuminated Laudari Mgl<sup>1</sup> and Mgl<sup>2</sup>," Scriptorium 32 (1978): 29–50.

7. Wilson, Music and Merchants, 63-4.

8. For a more detailed discussion and table of the manuscript contents, see Barr, The Monophonic Lauda, 95-106.

- 9. This is discussed in detail by Moleta, "The Illuminated Laudari," 29-43.
- 10. Discussed by the author in an unpublished study, "Madrigal, Lauda, and Local Style in Trecento Florence.
- 11. The polyphonic pieces are discussed in Agostino Ziino, "Una ignota testimonianza sulla diffusione del mottetto in Italia durante il XIV secolo," Rivista italiana di musicologia 10 (1975): 20-31; and Wilson, Music and Merchants, 159 - 62.
- 12. Wilson, Music and Merchants, 135-6. The Company of San Piero Martire owned a collection of motets in 1323 (see pp. 159-60) and in 1325 paid for the copying of a motet in honor of St. Thomas Aquinas (pp. 109-10). At the publication of this book in 1992, I expressed the opinion that these motets were not a part of the original plan for the manuscript (see p. 159, n. 56), an opinion I have since changed after having carefully examined the original manuscript in June 1994.

13. For comparative transcriptions of Mgl<sup>1</sup> nos. 3, 34, 71, and 72, see Wilson, Music and Merchants, 262-8.

14. Among the various forms of the ballata structure, refrain + strophe (piedi + volta), the most common is that of the ballata minore: 2 + 4 (2 + 2). Also common among the laude of the sanctoral cycle, however, are the longer stanzaic forms: 2 + 6 (4 + 2) or 2 + 8 (6 + 2); 3 + 6 (3 + 4)+ 3), 3 + 7 (4 + 3), 3 + 9 (6 + 3); and 4 + 8 (4 + 4). There is also one example each of 4 + 10 (6 + 4) and 4 +12 (8 + 4). Barr charts these forms with respect to the contents of Mgl<sup>1</sup> in The Monophonic Lauda, 107-9, though her specific analyses of the melodies are not based on the revisions proposed in this edition.

15. This last possibility is investigated in the context of links between the city's polyphonic and lauda composers in Wilson, "Madrigal, Lauda, and Local Style in Trecento

Florence."

- 16. The varied music presented in Mgl<sup>1</sup> for the beginnings of second, and occasionally third, strophes is a unique feature of this codex, but it is, as it turns out, more of an editorial problem than a performance problem. This issue is discussed in Editorial Methods.
- 17. Among the most convincing modern performances of this repertory available on compact disc, which explores some of these performance possibilities, are those by the Indiana University Early Music Institute, *Laude: Medieval Italian Spiritual Songs*, directed by Thomas Binkley, Early Music Institute, Focus 912, 1991; and La Reverdie, *Laude di Sancta Maria*, Arcana 34, 1994.
- 18. The numbers differ from those used in Liuzzi, *La lauda e i primordi della melodia italiana*, vol. 2 (which are given in parentheses after each lauda title in the Commentary on the Music) but agree with those used by Barr in *The Monophonic Lauda*, 97–100. However, neither Barr nor Liuzzi, whose studies were concerned more with the Italian lauda than with Mgl<sup>1</sup> *per se*, dealt with the Latin works in Mgl<sup>1</sup>, so the numbers assigned in the present edition (98–107) are new.

19. See, for example, the discussion in Barr, The Mono-

phonic Lauda, 106-15.

- 20. Theodore Karp has reached a similar conclusion with respect to Cort, that is, assuming melodic repetition to be the norm and using parallel passages as a basis for assessing and emending some of the Cort melodies; see "Editing the Cortona Laudario," *Journal of Musicology* 11 (1993): 73–105, especially 84.
- 21. Nos. 5, 6, 10, 17, 30, 31, 34, 36, 37, 41, 47, 49, 52, 53, 54, 56, 57, 60, 65, 85, 90, and 93.
- 22. Barr discusses these variant strophes in *The Monophonic Lauda*, 110–15. The twenty-seven laude are nos. 1, 2, 4, 8, 11, 14, 15, 19, 20, 21, 25, 29, 33, 40, 44, 50, 59, 62, 63, 64, 68, 72, 77, 80, 81, 82, and 108.
- 23. The first two folios of this lauda, including the full-page illumination on fol. 2v, are reproduced in Moleta, "The Illuminated *Laudari*," plate 4, and discussed on pp.
- 24. The Luc<sup>1</sup> fragment, along with the Mgl<sup>1</sup> and Cort melodies, are discussed and transcribed in Agostino Ziino, "Frammenti di laudi nell'Archivio di Stato di Lucca," *Cultura Neolatina* 31 (1971): 306–7. For a transcription and facsimile of the Kr fragment, see idem, "Laudi e miniature fiorentine del primo trecento," *Studi musicali* 7 (1978): 81, plate 7.
- 25. Charles Burney, *A General History of Music*, ed. Frank Mercer, 2 vols. (London: G. T. Foulis, 1935; reprint, New York: Dover Publications, 1957), I:630–1; transcribed in Ziino, "Laudi e miniature," 83. An incipit identical to both the Mgl<sup>1</sup> and Burney versions is preserved on a single illuminated folio, New York, Pierpont Morgan Library, MS M 742; transcription and facsimile in Ziino, "Laudi e miniature," 82, plate 9b.
- 26. For a discussion and emended version of the Cortona melody, see Karp, "Editing the Cortona Laudario," 93–5, which contrasts with the more conservative transcription in Agostino Ziino, Strutture strofiche nel Laudario di Cortona (Palermo, 1968), 49.
- 27. The Cort melody is transcribed in Ziino, Strutture strofiche, 51.
- 28. Discussion and facsimile of the miniature in Moleta, "The Illuminated *Laudari*," 34, plate 5a.
- 29. Transcription and facsimile in Ziino, "Laudi e miniature," 80, plate 2b.

- 30. The illumination is discussed and reproduced in Moleta, "The Illuminated *Laudari*," 35, plate 5b.
- 31. Transcription and facsimile in Ziino, "Laudi e miniature," 81, plate 3.
- 32. Karp also concludes that the Mgl<sup>1</sup> version is superior and edits the Cortona melody accordingly; see "Editing the Cortona Laudario," 82–5. Ziino accepts the MS reading of this passage in Cort; see *Strutture strofiche*, 50.

33. The Cort version has been recently edited by Ziino

in Strutture strofiche, 60–1.

- 34. The miniature is discussed and reproduced in Moleta, "The Illuminated *Laudari*," 37–8, plate 5c.
- 35. Edited and emended by Karp in "Editing the Cortona Laudario," 80.
- 36. Transcription and facsimile in Ziino, "Laudi e miniature," 81, plate 5.
  - 37. The miniature is discussed and reproduced in Mo-
- leta, "The Illuminated Laudari," 38, plate 6a.
- 38. The inferior Cort readings of these melodies are discussed and transcribed in emended versions by Karp in "Editing the Cortona Laudario," 79–83, and may be compared with Ziino's more conservative transcriptions in *Strutture strofiche*, 46–7.

39. The Cort version of this melody is edited and dis-

cussed by Ziino in Strutture strofiche, 33-4.

40. Karp presents a slightly emended version of the Cort melody in "Editing the Cortona Laudario," 98. An illuminated folio containing the incipit *Exaltando in Gesù* is preserved in London, the British Library, MS Add. 35, 254 B; transcription and facsimile in Ziino, "Laudi e miniature," 82, plate 10.

41. A decorated folio in Paris, Musée du Louvre, Cabinet des Dessins, N. 9828, preserves a nearly identical reading through the first eleven notes of line 3; transcription and facsimile in Ziino, "Laudi e miniature," 81, plate 1b.

42. The miniature is discussed and reproduced in Mo-

leta, "The Illuminated Laudari," 40, plate 6c.

- 43. All but Mgl<sup>1</sup> 71 are transcribed and discussed by Ziino in "Frammenti di laudi," 308–11; all five are given a comparative transcription in Wilson, *Music and Merchants*, 263–7.
- 44. The miniature is discussed and reproduced in Moleta, "The Illuminated *Laudari*," 41, plate 6b.
- 45. The miniature is discussed and reproduced in Moleta, "The Illuminated *Laudari*," 41, plate 7a.
- 46. The miniature is discussed and reproduced in Moleta, "The Illuminated *Laudari*," 41–2, plate 7b.
- 47. Transcribed with emendations by Karp in "Editing the Cortona Laudario," 92.
- 48. The Cort melody is transcribed with emendations by Karp in "Editing the Cortona Laudario," 91.
- 49. Transcription and facsimile in Ziino, "Laudi e miniature," 83, plate 13; there is another facsimile of this folio in Barr, *The Monophonic Lauda*, plate 14.

50. Transcribed with slight emendations by Karp in "Ed-

iting the Cortona Laudario," 98.

- 51. Transcription and facsimile in Ziino, "Laudi e miniature," 83, plate 14b; another facsimile in Barr, *The Monophonic Lauda*, plate 13.
- 52. For a facsimile of fol. 134v, with its vivid illumination, see Barr, *The Monophonic Lauda*, plate 10; also Moleta, "The Illuminated *Laudari*," plate 7c. This lauda is discussed in ibid., 42–3, and Wilson, *Music and Merchants*, 53–4.

53. Transcribed in PMFC XII, 125-8.

# Introduction to the Texts

#### The Italian Lauda Texts

The laude comprise ninety-seven texts (nos. 1–69, 71–97, and 108), of which twenty-two seem to be unica. The remaining seventy-five are present in other sources, mostly in six laudari of Tuscan origin: two from Florence (Mgl<sup>2</sup> and Fior), one from Pisa (Ars), and three from Cortona (Cort, Aret, Triv). Some laude can also be found in other manuscripts from central and northern Italy. The sources for each lauda are listed in the Critical Notes.<sup>1</sup>

Most of the poems are, as the name lauda suggests, songs that praise the Lord, the Virgin Mary, or the saints. They often begin with an exhortation to the members of the confraternity to come join their voices in a song of praise, as if in anticipation of the joy of singing and dancing with the angels and the saints in paradise (as described in nos. 5, 36, and 95).

There are, however, laude whose subject is not praise. Several might be better classified as penitential songs. Number 4, for example, is an invitation to repent before the final judgment. In number 36, another song that summons all people to do penance in order to gain paradise, the verb scoriando seems to call up images of self-flagellation; was this a song passed from the flagellanti movement to the laudesi companies? A nucleus of songs (nos. 13-19) deal with the passion of Jesus Christ. Of these, numbers 13, 14, 17, 18, and 19 portray Mary's sorrow at the foot of the cross (as does no. 84). Other themes appear more rarely. One lauda (no. 43) is a prayer to the Lord and to Mary for peace; the same request is repeated in number 83, which is an appeal for mercy. Number 97 reminds us that death comes for everyone. A few poems, once thought to be by Iacopone da Todi but no longer attributed to him (nos. 9, 10, 23), express an intense desire to unite with Jesus, called "Love"; one (no. 23) makes use of expressions which may be interpreted erotically. Number 24, a beautiful song by Iacopone, shortened and mangled in our manuscript, is a dialogue between Jesus and a choir of angels concerning Jesus' bride, the unfaithful human Soul.<sup>2</sup>

The authors of the songs took their inspiration from a variety of sources. Some laude relate events from the New Testament and are directly inspired by the Scriptures (nos. 1, 4, 12, 15, 22, 25, 28, 29, 31, 42, 50, 51, 56, 58). Others are clearly indebted to liturgical texts. The wording of number 2 invites comparison to both the sequence *Veni Sancte Spiritus* and the hymn *Veni Creator Spiritus*, while number 11 recalls

the texts of the Mass and Offices on Epiphany. The authors of some of the laude which recount episodes from the lives of the saints were probably inspired by the "best-seller" of the time, *The Golden Legend*. See number 21 (the appearance of the risen Jesus to his mother first); number 54 (the resemblance of the apostle James to the Lord); number 67 (Saint Blaise curing sick animals); number 68 (Saint George and the dragon); and number 76 (the meeting of Saint Paul and Saint Anthony in the desert).

Our laudario is a collection of poems from different regions. Several of the laude come from the Umbrian tradition, and some are transmitted by the Cortona laudario.4 Other songs, present only in manuscripts from Florence, were probably composed locally, if not specifically for this laudario, then certainly for the use of the laudesi companies of that city. Three laude (nos. 81, 91, and 108) deal with Florentine patron saints: Zenobio, Reparata, Miniato. Number 65 is dedicated to Saint Peter martyr, a Veronese with strong links to Florence. Lauda number 2, which explicitly mentions Florence in verse 25, was already present in the Cortona laudario; evidently it was adjusted for local use when it was brought to Florence. Three laude (nos. 73, 74, and 89) are dedicated to Sienese holy men (beati) upon whom was never officially bestowed the title of saint: Ambrogio Sansedoni, Pier Pettinaio, and Agostino Novello. Their cults obviously reached beyond purely Sienese circles, since number 73 states that Saint Ambrose's fame "resounds far and wide, and his power increases day by day." Number 89 praises not only blessed Agostino but also the city of Siena (vv. 4 and 35-40); it is surprising to find in a manuscript of Florentine origin such praise for a city that had always been at odds with Florence. Common expressions in the songs suggest that these three poems might have been composed by a single author.

The laude collected in the codex were composed in different times. Some are thought to be very old (e.g., no. 20, which lacks a refrain and clear rhyme scheme).<sup>5</sup> Several were already transmitted in the more ancient Cortona laudario. In contrast, the "Sienese" laude mentioned above are more recent, since they could have been written only after the deaths of those praised, in 1286, 1289, and 1309 respectively.

The poetic form of most of the songs is the *lauda-ballata*, loosely derived from the ballade. The essential element of the lauda-ballata is the presence of a refrain (*ripresa*) connected with the strophes (stanzas)

by the rhyme which unites the last verse of the refrain with the last verse of each strophe.7 For the rest, it seems that there are no limits on the number of strophes, on the number of verses for each strophe, and on the length of the verses. Most commonly found is the ballata minore, with a two-verse refrain, strophes of four verses, and verses of eight syllables. Sometimes, but not necessarily, a word or a set of words at the end of a stanza is repeated at the beginning of the following one. This connection, called coblas capfinidas (see nos. 12, 22, 41, 60, 66, 76, 86, 88), might have served as a clever device to aid in the memorization of the poem. Two laude are not in the form of a lauda-ballata: number 4 has the structure of a hymn and number 20 consists of a series of verses not organized in strophes. Missing or imperfect rhymes as well as hypermetric and hypometric verses are very frequent in these laude, attributable in part to the fact that the composers were indeed not poets and in part to the fault of the scribe.

The laude are, for the most part, devotional songs of popular origin. This is apparent in details such as the ingenuous anachronism of number 1, verse 16, where the French language is thought to be spoken at the time of the apostles, and in number 85, in which the author, with his repetitious attempts to explain simple concepts, seems to be a notary more than a poet (as in vv. 4–5: "blessed, that is, holy man"; and v. 9: "forever, that is, without end"). On the other hand, there are laude that seem to be anything but popular poetry. Numbers 48, 89, and 108 are difficult and full of dense concepts. Their texts are badly corrupt in several places, perhaps because the scribe did not understand their meanings.

The poetic quality of the laude varies greatly. Some feature the boring repetition of the same trite expressions, such as "fresh lily," "white lily," "fragrant flower," and "fragrant rose." The lack of originality of some laude is also evident in those cases where one poem has a full phrase copied from another (compare no. 78 with no. 94 and no. 89 with no. 108). Poetic quality reaches its nadir in lauda number 61, which essentially consists of an arid list of the apostles.

In contrast, there are laude characterized by fine poetry. Number 30 exhibits various and lively attributes of the Virgin Mary in a light, dance-like rhythm of double *senari*. Number 97 describes the arrival of death in words that are strikingly, almost brutally expressive. Number 92 has long, well-interwoven sentences, original images, and even a play on words.

There are no indications of who composed the texts in Mgl<sup>1</sup>, except for two marginal notes added in the seventeenth century which attribute numbers 9 and 44 to Iacopone da Todi and make reference to the collection published by Tresatti in 1617.8 Neither

lauda was written by the Franciscan brother, however, and ironically, no marginal note ascribes number 24 to Iacopone, the only lauda in this collection that is certainly his.<sup>9</sup>

Laude numbers 1, 5, 15, 30, 34, and 50 can be attributed to a minor poet named Garzo, who inserted his name in the last stanzas of the longer versions of these works found in other laudari, such as Mgl<sup>2</sup>, Cort, Aret, and Triv. These stanzas are lacking in Mgl<sup>1</sup>, which was a performing laudario and thus rarely gave the poems in their entirety. We do not know whether Garzo was the sole creator of these laude or whether he took preexistent poetry and added some stanzas, including his "signature." Lauda number 19 has been attributed to Ugo Panziera, and number 41, variously to Panziera, Iacopone, and Giovanni da Terranova. 12

#### The Latin Texts

There are eleven Latin texts in Mgl<sup>1</sup>, if we include number 102, a fragment. Most of them are well-known hymns or sequences from the Catholic liturgy (e.g., *Veni Creator Spiritus* and *Victimae paschali laudes*). For information about their many sources and their authorship, see such easily accessible collections as *Analecta Hymnica* and Mone's *Lateinische Hymnen des Mittelalters*. <sup>13</sup>

Four of the Latin texts are unique to our laudario: one is a trope of the *Ave Maria* (no. 107); two form a double motet in honor of the Virgin (no. 104); and the fourth (no. 100) is a hymn to Mary, not much different in style and imagery from the many Marian hymns of the Middle Ages (note, however, the syntactical construction in v. 18 that denotes a transition from Latin to a romance language).

#### **Editorial Methods**

This is the first complete publication of all the texts contained in the codex B.R.18 of the Biblioteca Nazionale Centrale in Florence (Mgl¹). Even Fernando Liuzzi, in volume 2 of his monumental work, *La lauda e i primordi della melodia italiana*, did not take into consideration the Latin texts, which form an appendix to the Italian laude.

Each text has been numbered in progressive order as it appears in the codex, from 1 to 108. It should be noted, however, that number 70 is a fragment, probably the incipit of the poem transmitted in its entirety as number 107, and number 102 is another fragment, consisting of the last four words of a motet. Number 106 repeats the first stanza of number 105. Motets numbers 103 and 104 contain two texts each.

I transcribed the texts from a microfilm of the manuscript and later checked difficult passages against the splendid original in Florence. My efforts were made easier by Liuzzi's transcriptions which are, in general, very accurate, although not without errors. Since this is not intended as a critical work for linguistic purposes, but as a practical edition for performers, I tried, as far as possible, not only to respect the original texts but also to present them in a form that is easy to read for the modern user.

Words that were run together in the codex (e.g., calamadre) have been separated in the transcription (c'a la madre). Texts, originally organized only in stanzas, have been given individual verse structure, and verses have been numbered consecutively; in some poems, verses have been further subdivided into half-verses. Punctuation and capital letters have been added in the Latin texts. In the lauda texts, punctuation, capitals, and stress marks have been added according to the rules of modern Italian. All abbreviations have been tacitly resolved (note that ihu and xpo have been rendered respectively as Iesu and Cristo). A distinction has been made between u and v according to modern usage, and c has always been transcribed as z, as we are dealing with Tuscan texts. I did not attempt to standardize different spellings of the same syllable (for example, the sound [ki] may appear as ki or chi) except in one case: the group of letters corresponding to the sound  $[\Lambda]$  is always tacitly rendered as gli, whether the i was present or missing. Emendations to the spelling, deemed necessary to avoid confusion, are indicated in the critical notes (in lauda number 17, for example, the word cappelli, meaning "hair," has been transcribed as capelli). Italics are used to indicate Latin words appearing in Italian texts or to set off phrases cited literally from biblical and liturgical sources.

There are several lacunae in the codex, attributable to damage in the parchment or to carelessness on the part of the scribe. When possible, I have filled in these gaps by turning to other manuscripts, by consulting microfilms and publications of manuscript sources,14 or by relying on Liuzzi's sensible reconstructions. Major editorial additions are indicated by square brackets. However, in order to avoid a cluttered text, minor additions of a letter or a syllable that are self-evident have been integrated without the use of brackets. In many cases we are dealing with the missing first letter of a stanza, where the scribe left a blank space for the illuminator (who failed to complete the work), or where the text was rewritten without colored initials after the restoration of the codex. All additions, major and minor, are indicated in the critical notes. Lacunae that I was not able to fill in any way have been indicated by a series of dots which cover the approximate length of the missing text.

I have emended the text, making use of other sources or educated guesses, when it was clearly corrupt and meaningless. These passages are often the result of mechanical errors on the part of the scribe. Once again, all emendations are cited in the critical notes. In a few cases, redundant or erroneous words and phrases have been enclosed in angle brackets; they do not belong with the text but cannot be removed without altering the musical notation.

In my translations I strove for simple, understandable prose, without attempting to improve or embellish the low-quality laude. I kept the repetition of words and the mixture of different tenses in the same phrase, as well as the unexpected shifts of subject in a single stanza. When the text was ambiguous, I tried to maintain the ambiguity of the original, but in some cases I had to choose between two possible meanings or give my own interpretation to obscure, probably corrupt sentences. Punctuation in the translation may differ from that in the edited original; for instance, sometimes I broke a long Italian phrase into two shorter English sentences. Similarly, the order of the verses in the translation may diverge from that in the original because of the differences between Italian and English syntax. I decided to translate anew the few Latin songs for which English translations are already available, mostly because the Mgl<sup>1</sup> versions of these songs have their own peculiarities.

#### Critical Notes on the Texts and Translations

Each title entry is followed by the foliation of the text under consideration and by a list of other sources (cited using the sigla given at the beginning of this volume) in which the text is found. The bracketed abbreviation [Mgl<sup>2</sup>] indicates that a lauda, originally present in that manuscript, is now missing; [Sp] stands for the Spithöver codex, whose location is not known anymore. In the critical notes themselves, some significant variants from other sources are provided either to shed light on the meaning of difficult passages, or to show how the scribe might have erred in copying. Biblical, hagiographical, and liturgical sources are cited in only a few cases, when they can help to clarify the meaning of a phrase.

The following abbreviations are used: fol. (fols.) = folio (folios); v. (vv.) = verse (verses); MS = manuscript (Mgl¹). All critical reports are made with reference to the numbered verses of the transcriptions. In dealing with a variant listing of only a word or two, the report begins with the reading as found in the present edition, followed by any variant or variants found elsewhere, including in Mgl¹ itself. In dealing with a variant listing of an entire verse or more, the text as found in the edition is usually not included.

#### 1. Spirito Sancto glorioso

Fols. 2v-4r.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Triv, Ars, Pis<sup>1</sup>, Luc<sup>1</sup>, Kr, Antw.

Text attributed to Garzo; see the last stanza in the longer version of Mgl<sup>2</sup> (and Cort): Garzo co la gran speranza / a te, Cristo, per pietanza / tu n'ai facti a tua semblanza / prego che ne dea riposo. 1. Initial S is lacking in Mgl<sup>1</sup>. 8–9. del gran son che fu repente / lo splendore venne ardente in Mgl<sup>2</sup>. 10. pauroso: pauuroso in Mgl<sup>1</sup>. 13. converto in Mgl<sup>1</sup> and Mgl<sup>2</sup>; coverto in Fior and Ars; con coverto in Cort. 16. francesca (French language): note the ingenuous anachronism; same in Ars, where we also find tedesca (German) for gracesca (Greek). 18. tenebroso: timoroso in Mgl<sup>2</sup> and Cort: temoroso in Ars.

### 2. Spirito Sancto, da' servire

Fols. 4v-5v.

Other sources: Cort, Aret, Triv.

1. Illuminated initial lost in Mgl<sup>1</sup>; a smaller *S* added after restoration. 10. *seguire: segnire* in Mgl<sup>1</sup>. 13. Missing in Mgl<sup>1</sup>, without blank space or other sign of lacuna; bracketed text taken from Cort. 24. *forteza: forteteza* in Mgl<sup>1</sup>. 25. *la tua compagnia:* the confraternity of the Holy Spirit in Florence, to which the laudario belonged.

#### 3. Alta Trinità beata

Fols. 5v-6r.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Triv, NY, Mad, Marc<sup>4</sup>.

3. *Trinità* in Mgl<sup>1</sup> and Fior; *Trinitade* in Mgl<sup>2</sup> and Triv; in Cort, the suffix *de* was added later above *Trinita*. 4. *unità* written twice in Mgl<sup>1</sup>.

# 4. A voi, gente, facciam prego

Fols. 6v-8r.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Aret, Triv, Ars.

1. Top half of illuminated initial lost in Mgl¹; a smaller A added after restoration. 1. gente: gen gente in Mgl¹. 6. farà nella in Mgl¹ and Ars; faranne la in Mgl² and Fior; daranne la in Cort; ne farà la in Aret; ne darà la in Triv. 15. raunati in Mgl¹ and Mgl²; raunate in Cort and Ars. 17–18. Missing without lacuna in Mgl¹; bracketed text taken from Mgl². 19. quanto okio: in quant'occhio in Mgl². 24–28. See Matt. 22:1–14.

### 5. Del dolcissimo Signore

Fols. 8r-8v.

Other sources: Mgl<sup>2</sup>, Fior, Aret.

Text attributed to Garzo; see the last stanza in the longer version of Aret: Garçom co' le dolçe laude / canta del bene che tu gaudi. 1. Below the illuminated initial

there is a partially covered annotation: . . . ura come a maiestà. It was probably written for the illuminator, indicating the subject of the miniature, but he failed to erase or cover it. See also lauda no. 47. 5. tu: te in  $Mgl^2$ , Fior, Aret. 7. Initial L missing in  $Mgl^3$ ; space left blank for the illuminator. 11. et: etd in  $Mgl^3$ .

## 6. Gloria in cielo e pace in terra

Fols. 9r-9v.

Other sources: Fior, Cort, Aret, Triv.

1. pace in terra: pacem in terra in Mgl1.

#### 7. Cristo è nato et humanato

Fols. 11r-11v.

Other sources: Fior, Cort, Ars, Wa, [Mgl<sup>2</sup>].

1–8. Folio 10, which contained the first eight verses of this lauda, is missing in  $Mgl^1$ ; since there is a gap in numeration, the folio was cut away after the restoration of the MS. The verses in brackets are taken from Cort. 21. Initial L missing in  $Mgl^1$ ; space left blank for the illuminator.

#### 8. Sovrana sì ne' sembianti

Fols. 11v-13r.

Other sources: none.

5. partorette: the rhyme would require partorisce.
9. portasti might be an error of the scribe, in place of posasti.
19. Initial A missing in restored MS.

# 9. Lamentomi et sospiro per più potere amare Fols. 13r-15v.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Aret, Urb, Tud, Pal<sup>2</sup>,

Em<sup>13</sup>, Fr, O, Red<sup>2</sup>, Petti, Ashb<sup>3</sup>, [Sp].

A note added in margin after the restoration of the codex reads, Del Beato Iacopone da Todi. Libro 6º, Cantic. 36.35, referring to Tresatti's edition; but critics agree that this lauda, although in the style of Iacopone, cannot be ascribed to him. For a complete textual analysis of the poem, see Bettarini, 183-204. 10. si ben: se ben in Mgl<sup>2</sup> and Ars. 15. affeso in Mgl<sup>1</sup> and Aret; offeso in Mgl<sup>2</sup> and Ars. 24. vollio was added later in margin. 26. di sé mi faccia [degno]: di se mi faccia ragione in Mgl1; this, however, does not make sense and is also hypermetric; emended according to Tud and other MSS. 32. comperra: compra in Mgl2; ricomperra in Ars; conpera in Aret. 33. cotanto: cotanta in  $Mgl^1$ . 35. Initial D missing in restored MS. 37. piangon: piangor in Mgl<sup>1</sup>; piangeno in Ars. 37. daume: donne in Ars. 39. dami: deam' in Mgl<sup>2</sup>. 39-41. Stanza of three verses in Mgl1, Mgl2, Tud.

# 10. Tutor dicendo, di lui non tacendo Fols. 15v-17r.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Tud, Pal<sup>2</sup>, Red<sup>2</sup>, Ashb<sup>3</sup>, O, Fr, Petti, [Sp].

1. The initial *T* is not illuminated, as if these stanzas were a continuation of the lauda Lamentomi et sospiro; in Ars, Lamentomi et sospiro and Tutor dicendo are written as a single poem; in Mgl2, Tutor dicendo is inserted in the middle of Lamentomi et sospiro. For these reasons Liuzzi (1:152-9) argues that these are two parts of a single lauda; Bettarini (pp. 193-7) comes to the opposite conclusion after a study of the manuscript sources. 5. fami: et fammi in Mgl<sup>2</sup>; e fammi in Fior; et famme in Tud. 7. de' mi' gran: del mio gran in Mgl<sup>2</sup>. 8-9. Missing in Mgl<sup>1</sup>, with annotation deficit in margin; bracketed text taken from Mgl<sup>2</sup>. 10. Vòi: Vo' in Mgl<sup>2</sup> and Ars. 14. degna è d'amor dare in Mgl<sup>1</sup>, which makes no sense; dégiecte d'amor dare in Tud; dèggialati in Ars. I emended the verse using Mgl<sup>2</sup>. 16. K'i' son: Rison in Mgl<sup>1</sup>. 31. amore in Mgl<sup>2</sup>, Ars, and Tud; aire in Mgl<sup>1</sup>. 31–33. Bracketed text missing from MS after restoration, but added at the foot of the page in a later hand. 34. Bracketed text missing without lacuna in Mgl<sup>1</sup>; taken from Mgl<sup>2</sup>.

#### 11. Nova stella apparita

Fols. 17r-19r.

Other sources: none.

2–3. parti d'Oriente | per mo: these words and related music were written by a third hand. The second scribe, who rewrote the top line or lines throughout the codex after the restoration, left a blank space and the usual annotation deficit in the margin. 6.  $\grave{e}t=\grave{e}$ . 7. e lume per mostrare al: words added by a third hand, music missing; marginal note, deficit. 15. cominciaro: coninciaro in Mgl<sup>1</sup>. 23–26. The text is lost and not retrievable from other sources; annotation deficit in margin. The word guida is written at the bottom of fol. 18v as a guide word to the following fascicle. 27. The re of adorare added in pencil by another hand. 40. ov'eraci: ov'erarci in Mgl<sup>1</sup>. 43–44. Most of text missing in Mgl<sup>1</sup>.

## 12. Ben è crudele et dispietoso

Fols. 19v-21r. Text under empty staves.

Other source: Cort.

11. podestade: podesta in Mgl<sup>1</sup>. 16. humiltagio: humultagio in Mgl<sup>1</sup>. 22. d'o' non à' abenza: d'om non ai' sabença in Cort; sabença derives from the Provençal sabensa (knowledge).

# 13. Ogne mia amica et ben vogliente Fols. 21r–22v. Text under empty staves. Other source: Urb.

3. pianger Maria: la pena mia in Urb. 7. Missing in Mgl<sup>1</sup>, without sign of lacuna; bracketed text taken from Urb. 15. languia: languire in Mgl<sup>1</sup>, corrected using Urb.

## 14. Piange Maria cum dolore

Fols. 22v-23v.

Other sources: Mgl<sup>2</sup>, Fior, Aret, Triv, Ars, Sen, Kansas, Vat<sup>21</sup>, Em<sup>1</sup>, Em<sup>5</sup>, Fer<sup>2</sup>, Fer<sup>3</sup>, Fer<sup>4</sup>, Gen<sup>2</sup>, Long, Ambr, Mil<sup>3</sup>, Mil<sup>4</sup>, Mod, Par<sup>2</sup>.

5. di te sola: di te son sola in Mgl<sup>2</sup>. 11. Initial P missing in restored Mgl<sup>1</sup>; a small p added later. 11. con gran canto: co gra cato in Mgl<sup>1</sup> (abbreviations for n missing). 13. ritornato: ritonato in Mgl<sup>1</sup> (abbreviation for r missing). 24. vi' = vidi.

### 15. Iesu Cristo redemptore

Fols. 23v-24v.

Other sources: Mgl<sup>2</sup>, Fior.

Text attributed to Garzo; see the last stanza in Mgl<sup>2</sup>: Garzo fa presente / ricchi versi con laudore. 9. fecie: fecier in Mgl<sup>1</sup>. 9–10. quando fece lo saluto / lo fel Giuda traditore in Mgl<sup>2</sup>. 11–14. Another possible translation: "His human nature, that was genuine, doubted and felt great fear; for the obscure darkness, it quivered with dread." (See Matt. 26:36–46.) 22. figliuol: figlul in Mgl<sup>1</sup>.

## 16. Ogne homo ad alta boce

Fols. 25r-25v.

Other sources: Fior, Cort, Aret, Triv, Ars, Vat<sup>21</sup>,

 $[Mgl^2].$ 

7. Initial Q missing in restored MS. 7. legno: lengno in Mgl<sup>1</sup>. 8. segno in Fior and Ars; segnor in Mgl<sup>1</sup>.

#### 17. Voi ch'amate lo Criatore

Fols. 25v-26v.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Aret, Triv, Kansas, Vat<sup>21</sup>, Sen, Urb, Chig, Em<sup>5</sup>, Fer<sup>2</sup>, Fer<sup>4</sup>, Gen<sup>2</sup>, Long, Mod, Ud, Ud<sup>a</sup>, Mil<sup>1</sup>, Mil<sup>2</sup>, Mil<sup>3</sup>, Ambr.

2. *al: alo* in Mgl<sup>1</sup>, but the *o* was added by another hand. 3. *co* can also be read *c'ò*, as Liuzzi suggests. 13. *capelli: cappelli* in Mgl<sup>1</sup>. 15. Initial *C* missing in restored MS. 20. *assetata: assettata* in Mgl<sup>1</sup>; *serrata* in Mgl<sup>2</sup>. 21. *abeverata: abeverato* in Mgl<sup>1</sup>.

# 18. Or piangiamo, ché piange Maria Fols. 26v–28r.

Other sources: Fior, Ars, Aret, Sen; Mgl<sup>2</sup> has a portion of this lauda, but lacks the stanzas in Mgl<sup>1</sup>.

The last two stanzas appear in reverse order in Fior, Ars, Aret, and Sen, and that is the logical sequence, as evident in the verbal connections *vegente* / *Vegiomi* and *rimanente* / *A cui rimango*. 9. The internal rhyme with v. 11 requires *rimango*, not the *rimagno* in Mgl<sup>1</sup>. 11. *saluto*: *salulto* in Mgl<sup>1</sup>. 12. *annuntiato*: *ch'ho ricevuto* in Fior, which rhymes with *saluto* of v. 11. 15. Initial V missing in restored MS. 15. *madre* in Fior, Ars, Sen; *dolce padre* in Mgl<sup>1</sup>,

an error of the copyist, prompted by *dolce padre* in v. 17. 17. Bracketed text missing in Mgl<sup>1</sup>, restored here.

#### 19. Davanti a una colonna

Fols. 28r-29r.

Other sources: Sen, Ars, Pal<sup>2</sup>, Tud, O, Viti-M, [Sp]. Attributed to Ugo Panziera (see Liuzzi, 1:164–5). V. 10 begins on a new line and with a colored initial, as if it were the beginning of a new stanza. However, from the rhyme scheme (ababccddx) we may infer that vv. 6–14 form a single stanza, as in Ars, Pal, Sen. 3. piangesse: piange in Mgl<sup>1</sup>, but the text is corrupt; Sì fortemente mi parea piangesse in Ars. 12. figliuol: figlul in Mgl<sup>1</sup>. 13. mi soccorre in Sen; ai lo core in Mgl<sup>1</sup>, corrupt and meaningless.

20. Alleluya, alleluya, alto re di gloria Fols. 29r–30r.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Aret, Triv, Ars.

Very archaic poem without *ripresa* and without division in stanzas. Rhyme is also lacking, but every verse ends with an *a*. (See *Laude Cortonesi*, 1\*\*:371; Liuzzi, 1:96–8.) 5. Verse of difficult interpretation; text probably corrupt; *et adiunge*: *Che n'agiunge* in Mgl<sup>2</sup>; *Chi t'agiunge* in Fior.

#### 21. Co la madre del beato

Fols. 30r-31r.

Other sources: Fior, Ars, Aret, Triv, Cam, [Mgl<sup>2</sup>].

The idea that Jesus appeared first to his mother, notwithstanding the silence of the Gospels (vv. 11–14), can be found in *Golden Legend*, 1:221–2. For vv. 19–30, see John 20:11–15. 9. [alla madre] is missing in Mgl<sup>1</sup>, without lacuna; taken from Ars. 14. né in vangelio nominato in Ars. 17. nodrice in Ars and Aret; radice in Mgl<sup>1</sup>, an error of the scribe, induced by radice in v. 15. 25. piangea in Ars; piangeva in Aret and Triv; pian gra in Mgl<sup>1</sup>. 27. Quella: Qulla in Mgl<sup>1</sup>.

#### 22. Giso Cristo glorioso

Fols. 31v-33r.

Other sources: Cort, Ars, [Mgl<sup>2</sup>].

1. Giso in Mgl¹ (Liuzzi reads Geso); Oison in the table of contents, fol. 1v. 12. proceda: precede in Ars; precederà in Cort. 19. gite alli in Ars; Git'ad li in Cort; gia tra gli in Mgl¹. See Matt. 28:7. 21. Desiose lor contaro in Cort; Disioso et lor contato in Mgl¹. 24. credàn: crediano in Cort. 26–28. The text is corrupt and does not respect the rhyme; à duo discepoli fe' cena / al castel d'Emau: apena / l'avisar, lo' fo nascoso in Cort. 29–31. Most of text missing in restored MS with annotation deficit in margin; [vi] is Liuzzi's addition. This stanza is not present in other MSS.

23. Or se' tu l'amore per cui io moro amando Fols. 33r–35r. Text under empty staves.

Other sources: Mgl<sup>2</sup>, Ars, Tud, Pal<sup>2</sup>, Viti-M.

Ars bears the title Lauda del Singnore; Mgl², Lauda di sancta Maria Magdalena. 1. Ars and Mgl² begin with Languisco. 5. cantian: canto et an in Mgl¹, corrected above the line to cantian by another hand; cantiam in Mgl² and Ars. 8. gloriando: glororiando in Mgl¹. 21. "White lilies" and "fresh roses" refer to the saints 24. et tengnalo in braccio con fior dilectando in Ars. 25. Initial O missing in restored MS.

#### 24. O cristo nipotente

Fols. 35v-36v.

Other sources: Ars, Sen, Ricc<sup>14</sup>, Mgl<sup>11</sup>, Mgl<sup>12</sup>, Em<sup>13</sup>, Fr, Berg<sup>2</sup>, Viti-M, Chant, Cop. Published in Bonaccorsi.

Author: Iacopone da Todi. 1. Initial *O* almost completely lost in damaged MS. 11. Initial *E* missing. 17–28. In Mgl<sup>1</sup>, vv. 23–28 appear before vv. 17–22. I reversed the order of the two stanzas, following Ars and Bonaccorsi, to restore the correct sequence of the dialogue between Christ and the angels. 17–18. Bracketed text, missing in Mgl<sup>1</sup>, is taken from Ars. 23. Initial *D* missing. 27–28. Most of text missing, as Mgl<sup>1</sup> is damaged here. Other sources differ from Mgl<sup>1</sup> even before the lacuna, making the integration difficult: vv. 26–28 in Ars read *per lei volsi patire | per lei volsi morire | tant'amor li ò portato*; and in Bonaccorsi, *non me faccia patire | per lei voglio morire | sì ne so' enamorato*.

#### 25. Laudate la surrectione

Fols. 36v-37v.

Other sources: Fior, Ars, Cort, Aret, Triv, Ambr, W,

Mgi-J.

6. See Mark 16:15–19. 7. A veggente: A voi gente in Mgl<sup>1</sup> and Triv; Ad veggente in Ars; Poi gente dice a li suoi frati in Cort.

### 26. Ave Maria, stella diana

Fols. 37v-39r.

Other sources: Mgl<sup>2</sup>, Fior, Aret, Sep, Mod, Fer<sup>2</sup>, Fer<sup>4</sup>, Parm, Ambr, Vat<sup>14</sup>.

1. The *na* of *diana* was added in small letters by a later hand. 7. Initial D missing in restored MS. 9. *andavamo*: *adavamo* in Mgl<sup>1</sup>.

#### 27. Nat'è in questo mondo

Fols. 39r-40v.

Other sources: none.

17–19. Missing in damaged MS; annotation deficit in margin.

28. Da ciel venne messo novello

Fols. 40v-41v.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Cort, Aret, Kansas,

Vat<sup>21</sup>, Sen<sup>i</sup>, Mgl<sup>10</sup>.

6. quel fior novello: quel sole bello in Mgl<sup>2</sup>; lo suo libello in Cort, Ars, Fior, Seni. 7-8. Bracketed text missing in restored MS, with annotation deficit in margin; taken from Mgl<sup>2</sup>. 11. turbata: turba in Mgl<sup>1</sup>. 12. quella: qulla in Mgl<sup>1</sup>. 18. te con: teco con in Mgl<sup>1</sup>.

#### 29. Ave Maria, gratia plena

Fols. 42r-43r.

Other sources: Cort, Aret, Triv (all three have only

the ripresa in common with Mgl<sup>1</sup>).

16. camperàe: Liuzzi reads camperà / e. 17. This verse is shorter than the others, as if the scribe left out something; the rhyme is incorrect. 19. Missing in restored MS, with annotation deficit in margin. *Prese* is written at the bottom of the previous page as a guide word to the next fascicle. 20. Text badly damaged, almost illegible; può avenire is Liuzzi's reading

# 30. Altissima luce col grande splendore

Fols. 43r-44v.

Other sources: Mgl2, Fior, Cort, Aret, Triv, Kansas,

Sep, Ricc<sup>1</sup>, Mod, Em<sup>5</sup>, Mad.

Text attributed to Garzo, according to the last stanza in Cort, which transmits a longer version of this lauda. 8. di: da in Mgl<sup>2</sup>. 15. ornata: plantata in Mgl<sup>2</sup> and Cort. 17–18. Bracketed text missing in restored MS, with annotation deficit in margin; taken from Mgl<sup>2</sup>. 20. fervori: colori in Mgl<sup>2</sup> and Cort.

### 31. Sancto Symeom beato

Fols. 44v-45v.

Other sources: Fior, Triv, [Mgl<sup>2</sup>].

5. Tu: tuo in Mgl<sup>1</sup>. 17. fia: sia in Mgl<sup>1</sup>. 18. infiamato (inflamed) in Mgl1, but one would expect inficcato (run through) or something similar. See lauda no. 14, vv. 9-10: or son tremilia coltella / che mi son ficte nel core.

#### 32. Altissima stella lucente

Fols. 45v-46v.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Aret, Triv, Vat<sup>21</sup>, Mod, Ambr.

7. Initial I missing in restored MS. 7. sovr'ogn'altra: sovrana sovr'ogn'altra in restored Mgl<sup>1</sup>, but sovrana is a mechanical error of the copyist and is not present in Mgl<sup>2</sup>, Aret, Triv. 14. quando: quado in Mgl<sup>1</sup>.

#### 33. Con umil core salutiamo cantando Fols. 47r-48r.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

5. et ringratiamo dicend'ad ongn'ora in Ars; dicend' would be necessary to preserve the meter, but there are no notes for it in Mgl<sup>1</sup>. 7. buona: buna in Mgl<sup>1</sup>. 10. in cui squardare li angeli desia in Mgl<sup>2</sup> and Ars. 11. canta tu che canti in Mgl<sup>2</sup>; canti tu che canti in Mgl<sup>1</sup>, an error of the copyist. 12. insegni: insegna in Mgl<sup>2</sup>. 15. e vegna: avegna in Mgl<sup>1</sup>; e ritegna in Mgl<sup>2</sup>.

#### 34. Ave, donna sanctissima

Fols. 48v-49v.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Cort, Aret, Triv, Molt, Seni.

Text attributed to Garzo, according to the last stanza in Mgl<sup>2</sup>. 9–10. Mgl<sup>2</sup>: ch'è sanza corruptione / in te, donna dolcissima; Ars: ch'è senza corruptione / di te, donna dolcissima; Cort: k'è sença corruptione / de te, donna sanctissima. The scribe of Mgl<sup>1</sup> probably copied v. 6 twice in error. 15-17. Bracketed text missing in restored MS, with annotation deficit in margin; taken from Mgl<sup>2</sup>. 17. dischiuse: dischuse in Mgl<sup>1</sup>. 19. pietanza: petanza in Mgl<sup>1</sup>. 21. tua in Cort and Ars; mia in Mgl<sup>1</sup>.

## 35. O humil donzella che 'n ciel se' portata Fols. 50r-50v.

Other sources: none.

12-13. -te nel is given at the bottom of fol. 50v as a guide word to the next fascicle. 13-14. Missing in restored MS, with annotation deficit in margin.

#### 36. Regina pretiosa

Fols. 51r-52v.

Other sources: Mgl<sup>2</sup>, Fior.

4-5. [e] missing in Mgl<sup>1</sup>, but necessary for a meaningful sentence; A voi facciam preghero / e a l'alto re in Mgl<sup>2</sup>. 6. chiera: chiara in Mgl<sup>2</sup>. 17. scoriando: scuriando in Mgl<sup>2</sup> and Fior. 24. lasàti: lasciate in Mgl<sup>2</sup>. 24. vostra: vostro in Mgl<sup>1</sup>.

## 37. Vergine donzella imperadrice

Fols. 52v-53v.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

In Mgl<sup>1</sup> large initials divide the lauda into a ripresa (vv. 1-2), two four-verse strophes (vv. 3-6, 7-10), and a final eight-verse strophe (vv. 11-18). According to the rhyme scheme (abababcx), vv. 3-10 should be considered a single strophe, as in Mgl<sup>2</sup> and Ars. However, vv. 7-10 repeat the same music as vv. 3-6. 2. et: missing in Mgl<sup>2</sup> and Ars. 7-8. On top of fol. 53v, above the words -na del savere divino quando, written after the restoration, identical words, presumably written by the original scribe, are still visible, although faded. 12. gratioso: gratiosa in Mgl<sup>2</sup> and Ars (rhymes with nascosa and spatiosa). 14. era: eri in Mgl<sup>2</sup> and Ars.

#### 38. Ave, virgo Maria

Fols. 53v-54v. Text under empty staves.

Other sources: none.

9. *questo* in restored MS. In an attempt to give meaning to an obscure sentence, Liuzzi changes it to *guasto*, but in doing so he loses the rhyme. 14. *tegnon: tegno* in Mgl<sup>1</sup>. 20. *aulore: aulorore* in Mgl<sup>1</sup>.

39. Die ti salvi, regina

Fols. 54v-55v.

Other source: Fior.

8. siano: siamo in Mgl<sup>1</sup>. 9. in pravo stato in Fior; fragostati in Mgl<sup>1</sup>, emended by Liuzzi to trangosciati. 11. tornare: tornali in Fior.

# 40. Regina sovrana di grande pietade Fols. 55v-56v.

Other sources: Fior, Ars, Cort, Aret, Molt.

2. agem: age in Mgl¹; aggiam in Ars; agiam in Cort. 5. regi la: originally regina, but corrected, probably by the scribe himself. 5. c'a tutte: c'a tte tutte in Mgl¹: tte is a mechanical error of the copyist, and is missing in Cort, Aret, Ars. 6. ti serrave leanza in Mgl¹ is nonsensical; t'inserva leanza in Fior; ti serviam con leansa in Ars; reservian leanza in Cort; noi serviam leanza in Aret. 10. grande: gran in Ars, Cort, Aret. 17. tu': tuo in Ars, Cort, Aret. 17. non può esser natura: non puose natura in Ars; pose in Cort.

## 41. Dolce vergine Maria

Fols. 57r-58r.

Other sources: Mgl<sup>2</sup>, Ars, Pal<sup>2</sup>, Em<sup>13</sup>, Tud, O, Marc<sup>5</sup>, Cas<sup>1</sup>, Chig, Fr, Viti-M, Bol<sup>4</sup>, Chant, [Sp].

Attributed variously to Ugo Panziera, Iacopone da Todi, and Giovanni da Terranova (see Liuzzi 1:163–4). 10–11. *k'a ciascuno che imparte viene | che sì l'aggia in sua balìa* in Mgl<sup>2</sup>; *ch'a ciascun che parte riede | elli l'aggia in sua balìa* in Ars. 21. *nudrice: nudruce* in Mgl<sup>1</sup>.

## 42. Laudata sempre sia

Fols. 58r–59r. Text under empty staves. Other sources: Mgl<sup>2</sup>, Fior, Chig, Fer<sup>2</sup>, Fer<sup>3</sup>.

29. et myrra: e smyrra in Mgl<sup>1</sup>. 38. ché vedere lo volea: occider li volea in Mgl<sup>2</sup>. 41. con esso: the scribe was probably induced into error by the same expression con esso in the next line; col suo in Mgl<sup>2</sup>.

# 43. Venite adorare, per pace pregare Fols. 59v-60r. Text under empty staves.

Other sources: Mgl<sup>2</sup>, Ars, Ricc<sup>9</sup>, Mod.

The MS is badly damaged here; text in brackets, not readable in Mgl<sup>1</sup>, is taken from Mgl<sup>2</sup>. 3. Initial V missing. 7. ricordare: a ricordare in Mgl<sup>2</sup>. 10. conceduto: conceduta in Mgl<sup>2</sup>. 14. trageci: Liuzzi reads traora in damaged MS and changes it to traela; e traine in Ars; tradene in Mod; che non viva in tanta resia in Mgl<sup>2</sup>. 15. con': con in Mgl<sup>1</sup> and Mgl<sup>2</sup>; com in Ars.

44. Vergen pulzella, per merzé

Fols. 60v-61v.

Other sources: Fior, Tud, Mod.

Annotation in margin: Del Beato Frate Jacopone da Todi, Libro 3º, Oda 30, a reference to Tresatti. Critics agree, however, that this lauda cannot be ascribed to Iacopone. 3–4. The text is damaged; in brackets are Liuzzi's integrations. 6. the n of nova is not readable in damaged MS. 6. novel aulle]: novella aulente in Fior; novellalem in Mod. 19. palmes honesta: cf. tu palmes honestatis in the Latin sequence Ave gloriosa virginum regina (AH, 10:89). 20. conqueser: the second half of the word has been rewritten by another hand; Liuzzi hypothesizes that the original was conquesta. 23–26. The MS is badly damaged here.

#### 45. Exultando in Ieso Cristo

Fols. 61v-63r.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

4. angeli: ageli in Mgl<sup>1</sup>. 7. ministero in Mgl<sup>1</sup> and Ars; ministerio in Mgl<sup>2</sup>. 9. laudati in Mgl<sup>2</sup> and Ars; beati in Mgl<sup>1</sup>, a mechanical error of the copyist induced by beati in v. 6. 12. canti in Mgl<sup>1</sup>; cantian in Mgl<sup>2</sup> and Ars. 17. fellore: fallore in Mgl<sup>2</sup> and Ars. 28. ligati in Mgl<sup>2</sup>; legati in Ars; liga in Mgl<sup>1</sup>. 30. medicine a ti pellato in Mgl<sup>1</sup>: nonsense. I used the version in Mgl<sup>2</sup>.

# 46. Sancto Iovanni Baptista, exempro della gente

Fols. 63r-63bisv.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

11. [te] missing in Mgl¹, but present in Ars; Santificòti in Mgl². 15. exaltasti: exultasti in Mgl². 20. figlio: figla in Mgl¹, clearly an error of the scribe, since John the Baptist, not Mary, was the child of Zachary; vv. 19–20 of Mgl² read: Nutrice tua sancta maria / fu filgluolo di çacharia. 23. gratioso in Mgl²; grosso in Mgl¹.

# 47. Pastor principe beato

Fols. 63bisy-64v.

Other sources: Mgl<sup>2</sup>, Fior, Ars, Chig.

Below the illuminated initial, which depicts Peter with Andrew in a boat gazing up at Christ, there is a partially covered annotation: . . . scando e Dio li apparve. It was probably written for the illuminator, indicating the subject of the miniature, but he failed to erase or cover it. See also lauda no. 5. 1. Mgl¹ has Pastore, but there is no musical note over the syllable re. 15–17. Missing in Mgl¹, with annotation deficit in margin; this strophe is not present in other sources. Note that the remaining verse does not end in -ato, as the rhyme would require.

#### 48. Con humiltà di core

Fols. 64v-65v.

Other sources: none.

6. on'or riluce: onor di luce in Mgl<sup>1</sup>. 7. [nza] is not in Mgl<sup>1</sup>, but there are notes for it and it is required for both the meter and the meaning. 7–8. The text is corrupt here. Liuzzi eliminates adduce and moves produce to v. 7, but in doing so he eliminates three notes. 9. Solar: Sole in Liuzzi. 19–22. There are two verses more than in the previous stanza. Moreover, according to the rhyme scheme, v. 19 should be the last of the stanza. Here is a possible reconstruction of the original vv. 19–20 (not completely satisfactory, because avocato and Paulo do not rhyme): dinanti a Cristo sie nostro avocato, / o sancto Paulo di Dio ardente. Liuzzi's reconstruction: o sancto Paulo sie nostro avocato / ne fa' preghiera, [tu] di Dio ardente.

## 49. Andrea beato laudi tutta la gente

Fols. 66r-67r.

Other sources: none.

5. The notation requires *dirictura*, despite the *drictura* in Mgl<sup>1</sup>. 6. Probable mechanical error of the scribe, who copied v. 4 twice. 11. In the original, there is an *o* between *gratie* and *delle* which has been struck out.

#### 50. San Giovanni amoroso

Fols. 67r-67v.

Other sources: Fior, Triv.

Text attributed to Garzo, according to the last stanza in the longer version of Triv. 2. *vangelista:* evangelista in Mgl<sup>1</sup>, but without note for the initial e. 7. [seco] missing in Mgl<sup>1</sup>, but present in Triv and necessary for rhyme and meter. 8. Viende co meco: vienne meco in Triv. 13–14. Bracketed text missing in restored MS, with annotation deficit in margin; taken from Triv.

#### 51. Di tutto nostro core

Fols. 68r-69v.

Other sources: Mgl<sup>2</sup>, Fior.

13–15. Bracketed text missing in restored MS, with annotation *deficit* in margin; taken from Mgl<sup>2</sup>. 16. *avea: l'avea* in Mgl<sup>1</sup>. 20. *Cristo beato: Cristo re beato* in Mgl<sup>2</sup>.

## 52. Appostolo beato

Fols. 69v-71r.

Other sources: Mgl<sup>2</sup>, Fior.

10. giettan: giettam in Mgl<sup>1</sup>; gittan in Mgl<sup>2</sup> and Fior. 19. [in] missing in Mgl<sup>1</sup>, but present in Mgl<sup>2</sup>.

## 53. Ciascuna gente canti cum fervore

Fols. 71r-73r.

Other sources: Mgl<sup>2</sup>, Ars.

7. nuovo canto concantare: novo cantico cantare in Mgl²; novi canti concantare in Ars. 8. de': de in Mgl² and Ars; di in Mgl¹. 12. nel mondo il Salvatore in Ars; nel modo del Salvatore in Mgl¹; nel mondo il Creatore in Mgl². 19. stando li puose mano in Mgl¹; standoli proximano in Mgl². 20. [stava] missing in Mgl¹; taken from Mgl².

# 54. Apostol glorioso, fratel del Salvatore Fols. 73r-74v.

Other sources: none.

10. avei: avea in Mgl<sup>1</sup>. 11. Liuzzi points out that a two-syllable word seems to be missing before podere. 12. Iacobo: Iaobo in Mgl<sup>1</sup>. 16. Perhaps giusto was the original reading rather than questo. The Golden Legend (1:272) reports that even the Jews who killed James used to call him "James the Just."

#### 55. O alta compagnia

Fols. 75r-76r.

Other sources: none.

5. exaltati: exultati in Mgl<sup>1</sup>. 19–21. Some text missing in restored MS, with annotation hoc deficit in exemplo in margin. 22. per: perc or pere in Mgl<sup>1</sup>; the word has been retouched.

## 56. Di Iesu Cristo dolce glorioso

Fols. 76r-77v.

Other sources: none.

1. Di: Da in Mgl<sup>1</sup>. 20. Missing in restored MS, with annotation deficit in margin.

### 57. Novel canto, dolce sancto

Fols. 77v-78v.

Other sources: none.

9. fallente: fallete in  $Mgl^1$  (abbreviation for n missing).

# 58. <A> sancto Mathia appostolo benigno

Fols. 78v-80r.

Other sources: none.

1. The MS bears a large, illuminated initial A that linguistically does not makes sense. 2. maligno: malingno in Mgl<sup>1</sup>.

#### 59. Sancto Luca da Dio amato

Fols. 80r-81r.

Other source: Triv.

11–14. Bracketed text missing in Mgl<sup>1</sup>, with annotation *deficit* in margin; taken from Triv. 18. *com'*: *con* in Mgl<sup>1</sup>.

## 60. Sancto Marco glorioso

Fols. 81r-82r.

Other sources: Mgl<sup>2</sup>, Ars.

7. canticon: cantico in Mgl<sup>2</sup>; canto in Ars. 13. Luminoso in Mgl<sup>1</sup> and Mgl<sup>2</sup>; Luminosa in Ars. 15. rictamente in Mgl<sup>2</sup>; rittamente in Ars; riccamente in Mgl<sup>1</sup>.

## 61. Lo Signore ringrazando

Fols. 82v-84r.

Other sources: Mgl<sup>2</sup>, Fior.

9. Giacomo Maggiore: giacocomo maggio in Mgl<sup>1</sup>.

# 62. Stephano sancto, exemplo se' lucente Fols. 84r–85r.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

6. Spirito: spiro in Mgl<sup>1</sup>, but there are notes for a trisyllabic word. 7. sostenesti: sofferisti in Mgl<sup>2</sup>. 9. A difficult verse to understand; schifaste ciena da fare in profondo in Mgl<sup>2</sup>; scifasti cena di fare in profondo in Ars. Liuzzi changes cena into pena.

# 63. Sancto Lorenzo, martyr d'amore Fols. 85v-86v.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

4. fosti u ubidiente in Mgl<sup>1</sup>. 5. laudare in Mgl<sup>1</sup> and Mgl<sup>2</sup>; laudore in Ars. 12. [t'à] missing in Mgl<sup>1</sup>, but necessary for the meter; taken from Mgl<sup>2</sup>.

#### 64. Martyr glorioso, aulente flore

Fols. 86v-87v.

Other source: Triv.

Annotation *note* in small characters on top of fol. 87v, where the manuscript has been restored and a line of music rewritten. 4. san: sanc in Mgl<sup>1</sup>.

# 65. Martyr valente, san Piero, d'amare Fols. 88r-88v.

Other sources: Mgl<sup>2</sup>, Fior.

1. d'amare: ad amare in Mgl². 4. ordine: the order of the Dominican Fathers. 4. ed: etd in Mgl¹. 6. ritenesti in Mgl²; ricevesti in Mgl¹, a mechanical error induced by ricevesti in the previous verse; ricidesti in Fior.

# 66. Sancto Vincentio, martire amoroso

Fols. 89r-90v.

Other source: Mgl<sup>2</sup>.

1. amoro[so]: the syllable so added in small letters by another hand; amoroso in Mgl<sup>2</sup>. 3. sovrente: sovente in Mgl<sup>2</sup>. 10. fo: fu in Mgl<sup>2</sup>. 12. delli grandi: de' gran in Mgl<sup>2</sup>.

## 67. O sancto Blasio, martyre beato

Fols. 90v-92v.

Other sources: none.

12. Most of text missing in restored MS, with annotation *hoc deficit in exemplo* in margin. In brackets, Liuzzi's reconstruction of the lost text, which seems logical, as the words are echoed at the beginning of

the following stanza. 15. vinìa' in: viniam in Mgl¹. 20. ciascun: ciascuo in Mgl¹. 25–27. Most of text missing in restored MS; in v. 25, clari[tade] is the logical integration by Liuzzi. 28. A difficult verse to read, because only the bottom part of the line is left. I rely on Liuzzi's transcription for the bracketed text.

# 68. Sancto Giorgio, martyr amoroso

Fols. 92v-94r.

Other sources: none.

24. rendesti: rendensti in Mgl<sup>1</sup>. 25. Silena: a city in Libya. 27. Initial *T* missing. 39. Datian: a prefect under Diocletian and Maximian, according to Golden Legend, 1:240–2.

# 69. Laudia lli gloriosi martyri valenti

Fols. 94v-95v.

Other source: Ars.

9. guarire in Ars; sofrire in Mgl<sup>1</sup>: the scribe mistakenly recopied sofrire from v. 7.

## 70. Ave Maria, gratia plena

Fol. 95v.

This text, written at the bottom of fol. 95v under an empty staff, does not continue on the following page, which is totally blank. 1. Initial *A* missing.

### 71. Gaudiamo tucti quanti

Fols. 96v-97v.

Other source: Fior.

4. The *O* with which the stanza begins is not a large, colored letter as in the other laude. The stanza is also atypical because its last verse does not rhyme with the last verse of the refrain.

## 72. Sancto Agostin, doctor

Fols. 98r-99r.

Other sources: Mgl<sup>2</sup>, Fior.

3. si': sia in Mgl<sup>2</sup>. 17. distruggesti: dististruggesti in Mgl<sup>1</sup>. 18. fallente: falsa falsaente in Mgl<sup>1</sup>; falsa should be deleted because it alters the meter; ogni resia fallente in Mgl<sup>2</sup>. 20. Missing in Mgl<sup>1</sup> without lacuna; taken from Mgl<sup>2</sup>. 27. tu in Mgl<sup>2</sup>; ti in Mgl<sup>1</sup>.

## 73. A la grande valenza

Fols. 99v-100v.

Other source: Ars.

Ars provides the title *Lauda di Santo Ambrogio dell'ordine di Fratri Predicatori*. The blessed Ambrogio Sansedoni from Siena, a Dominican, fits the description contained in this lauda: he studied in Paris with Thomas Aquinas and was known as a theologian, a teacher in Rome, and a mediator of peace for the pope. He died in 1286. See *Enciclopedia Italiana di Scienze*, *Lettere ed Arti* (Milan, 1929), 2:801. 2. *ch'è: ch'à* in Ars. 12. *cresce: crese* in Mgl<sup>1</sup>.

## 74. Alla regina divoto servente

Fols. 100v-101v.

Other source: Mgl<sup>2</sup>.

Mgl<sup>2</sup> provides the title *Lauda di sam Piero Pettina-gnolo*. In Mgl<sup>1</sup>, the music ends abruptly at the bottom of fol. 101r; there are empty staves on fol. 101v (vv. 8–10). The text is full of errors. 1. *divoto* in Mgl<sup>2</sup>; *divotao* in Mgl<sup>1</sup>: the scribe wrote *divota* first, then attached an *o* to the *a*. 5. *di tal presente ch'a noi* in Mgl<sup>2</sup>. 6. *stato et datore di dio di cortesia* in Mgl<sup>1</sup>. 7. *d'esto* in Mgl<sup>2</sup>; *di star* in Mgl<sup>1</sup>. 10. *ello* in Mgl<sup>2</sup>; *ella* in Mgl<sup>1</sup>.

#### 75. Da tucta gente laudato

Fols. 101v-103r.

Other source: Mgl<sup>2</sup>.

10. *Dio: cristo* in Mgl<sup>2</sup>, which rhymes with *amatisto* in the following verse. 15. *fulgente: fugente* in Mgl<sup>1</sup>. 22–25. Bracketed text missing in restored MS, with annotation *deficit in exemplo* in margin; taken from Mgl<sup>2</sup>. 27. *che l'accese* in Mgl<sup>2</sup>; *celatese* in Mgl<sup>1</sup>.

# 76. Con divota mente, pura ed agechita Fols. 103r–106r. Text under empty staves.

Other sources: none.

4. *vizi:* viti in Mgl<sup>1</sup>, with cedilla under t. 5. che de cioe crede le fere repente in Mgl<sup>1</sup>, a meaningless sentence corrected according to the story in Golden Legend (1:84) and Liuzzi's suggestion. 13. mezo: mzo in Mgl<sup>1</sup>. 18. carpita: this word, no longer used in Italian, is preserved in English as "carpet." 24. nio in Antonio added above the line in small, cursive letters. 25. et per lui in Mgl<sup>1</sup>; [sant'Antonio] is the integration proposed by Liuzzi. 55. Initial L missing. 62. clara in Mgl<sup>1</sup>, but it should be clarita, both for rhyme and meter.

# 77. Ciascun che fede <et> sente

Fols. 106r-107r.

Other sources::  $Mgl^2$ , Fior, Ars, Cort, Aret, Triv, BL. 1.  $<\!et>$  in  $Mgl^1$ , missing in all other sources. 2. *sovrente* in  $Mgl^1$  (as in no. 66, v. 3); *sovente* in all other

sources. 4. Ciascun: ciascuno in Mgl<sup>1</sup>; initial C missing, a smaller c added later. 6. isforzare: isfore in Mgl<sup>1</sup>; sforzare in Fior and Aret; soforçare in Cort and Triv; isforsare in Ars; esforçare in Mgl<sup>2</sup>.

# 78. Sancto Allexio, stella risplendente

Fols. 107v–109r. Text under empty staves.

Other sources: none.

2. et exemplo: et xemplo in Mgl¹. 3–7. Similar text in lauda no. 94, vv. 3–6. 19. Initial *Q* missing in restored MS. 21. Although the wording can imply carnal pleasure, the sources for this story clearly state that Alexis gave his bride spiritual joy by teaching her

the fear of God and the cult of virginity. See "Ritmo su Sant'Alessio," in Ernesto Monaci and Felice Arese, eds., *Crestomazia italiana dei primi secoli*, 2nd ed., (Rome, 1955), 28–31, and *Golden Legend*, 1:371. 36. servi tuoi: servi t tuoi in Mgl<sup>1</sup>.

#### 79. A sancto Iacobo

Fols. 109r-110r.

Other sources: none.

1. Liuzzi adds *maggiore* after *lacobo*, to restore meter and rhyme. 3–4. These two verses were copied in error from the next stanza. Here they do not make sense and do not follow the rhyme scheme. 11. *candidato: candido to* in Mgl<sup>1</sup>. 13. *vocato: vocacato* in Mgl<sup>1</sup>.

#### 80. Sancto Bernardo amoroso

Fols. 110r-110v.

Other source: Triv.

1. amoroso: amorso in Mgl<sup>1</sup>. 3. tu: tuo in Mgl<sup>1</sup>.

#### 81. Novel canto, tucta gente

Fols. 111r-112r.

Other sources: Mgl<sup>2</sup>, Fior.

10. della: da la in Mgl<sup>2</sup> and Fior. 20. ogne: ogn in Mgl<sup>1</sup>. 20. [è] missing in Mgl<sup>1</sup>, but present in Mgl<sup>2</sup>. 25. fu: tu in Mgl<sup>1</sup>.

## 82. Ogn'omo canti novel canto

Fols. 112v-113v.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Ars, Vat<sup>21</sup>.

7. Initial *O* missing in restored MS; a very small *o* added later. 8. *ti fece electo*: *ti fece lecto* in Mgl<sup>2</sup> and Fior; *ti si fece lecto* in Ars; *a te se fece lecto* in Cort; *de si te fice lecto* in Vat<sup>21</sup>. 14. *techera inconsolatore* in Mgl<sup>2</sup>; *de te, k'er' consolatore* in Cort; *quando cum vui era el consolatore* in Vat<sup>21</sup>. 17. [fuor] missing in Mgl<sup>1</sup>, but present in Mgl<sup>2</sup> and Cort. 19. Initial *S* missing in restored MS; a small *s* added in margin. 21–22. *ke null'uomo con tai pasti | trovai di tanto sapore* in Mgl<sup>2</sup>; *ke null'om cotai pasti | trovò de tanto sapore* in Cort; *no abe in si alcun tai pasti | che contenesse un tal savore* in Vat<sup>21</sup>. 23. Initial *D* missing in restored MS; a small *d* added later.

## 83. Vergine sancta Maria

Fols. 113v-114v.

Other source: Fior.

8. avedite: Liuzzi corrects to avete; aggiate in Fior. 9. Alto Dio in Mgl<sup>1</sup>.

## 84. Salve, virgo pretiosa

Fols. 114v-116r.

Other sources: Fior, Ars, Chig.

5. conpianto: conpiato in Mgl<sup>1</sup>. 8. altro in Mgl<sup>1</sup>, but see v. 28; altra in Ars and Fior. 24. figliuol: figliul in Mgl<sup>1</sup>.

85. San Domenico beato

Fols. 116r-117v.

Other sources: Mgl<sup>2</sup>, Fior, Ars.

Mgl², Fior, and Ars have an incipit, Domenico beato. 3. d'angelich'e: vangeli che in Mgl¹; d'angelicha e in Mgl². 7. se' incoronato: sen incoronato in Mgl¹. 12. lumera: lumiere in Mgl² and Ars. 14. e ffanno: e ffallo in Mgl¹; et fanno in Mgl² and Ars. 15. laidita: probably laudita in Mgl¹, but it is difficult to read, since the top of the line is missing; annotation deficit written in margin. In Mgl² it is laudata, and in Ars, laudato, but these two versions are erroneous; see Concetto Del Popolo, "Il laudario della Compagnia di Sant'Egidio," Studi e problemi di critica testuale 16 (1978): 9–10. 21. compiuta in Mgl¹ and Mgl²; conpita in Ars.

86. Allegro canto, popol cristiano Fols. 117v–119r. Other sources: none.

87. Sia laudato san Francesco

Fols. 119r-120v.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Aret, Triv, Ars, Pal<sup>6</sup>, L.

8. mandate: mandati in Mgl², Cort, Ars. 13. null'om privilegiato in Mgl². 14. corredato: corrredato in Mgl¹. 17. gran: gra in Mgl¹. 18. tornò in Mgl²; tornao in Mgl¹; torna in Cort and Ars.

#### 88. Radiante lumera

Fols. 120v-121v.

Other sources: none.

2. forte damando fresco in Mgl<sup>1</sup>. 7. che nai ri era levata in Mgl<sup>1</sup>; Liuzzi emends to che mai n'era levata. 12. en caritate vera in Mgl<sup>1</sup>.

89. Lo 'ntellecto divino

Fols. 122r-124v.

Other sources: none.

Marginal note in fol. 122r: Nacque questo beato in Termini di Sicilia fra il 1230 e 1235. Morì nel convento di San Leonardo di Siena dei Padri Agostiniani li 19 maggio 1309 o 1310. [This blessed Augustine was born in Termini, Sicily, between 1230 and 1235. He died in the Sienese monastery of San Leonardo of the Augustinian Fathers on May 19, 1309 or 1310.] 11-12. See Gen. 3:24 for the image of the cherubim guarding the tree of life in Eden. 15. Ahi: Ai in Mgl<sup>1</sup>. 16. fonte: apparently the scribe first wrote fonto and then corrected it to fonte. 25. respond'amoroso: respondaramoso in Mgl<sup>1</sup>, a syllabic inversion. 32. Podèsta: podestade in Mgl<sup>1</sup>, a corrupt version, written after the damaged MS was repaired; as Liuzzi points out, both rhyme and meter require Podèsta. 34. lo: la in Mgl1. 36. See Isa. 60:1. 37. vengon: vegon in Mgl<sup>1</sup>. 42. laudare in Mgl¹; Liuzzi changes it to *laudore* for the rhyme. 49. *potenzi'abonda* is Liuzzi's interpretation; *potençia bonta* in Mgl¹, a version written after the damaged parchment was repaired. 51. *gente: gete* in Mgl¹.

90. Peccatrice nominata

Fols. 124v-125v.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Aret, Ars.

4. nel castello: dal castel in Cort. 5. sora: sorore in Mgl², Cort, Ars. 10. poi ke at the bottom of fol. 125r, repeated as poi che at the top of the following page, in a restored line. 12. andasti: gisti in Cort. 14. Symeone: simon in Mgl² and Ars; symon in Cort. 14. The last two syllables of the verse were added in very small characters; spregiata in Mgl² and Ars.

91. A sancta Reparata

Fols. 125v-126v.

Other source: Mgl<sup>2</sup>.

92. A tutta gente faccio prego e dico

Fols. 126v-128r.

Other sources: none.

14. tocca was the original word, rhyming with rocca; an r added by later hand changed the word to toccar which is lectio facilior compared to tocca, a crack in the stone slab of a street. See Niccolò Tommaseo and Bernardo Bellini, Dizionario della lingua italiana (Turin, 1929), s.v. "tocca." 18. parli: parlo in Mgl¹. 29. Margarita: an untranslatable play on words: it means both Margaret and margarite (pearl). 32. per sosta: an obscure expression that I am not able to translate.

93. Vergine donzella da Dio amata

Fols. 128r-129r.

Other sources: Mgl<sup>2</sup>, Cort, Aret, Triv, Ars.

9. fosti: fue in Mgl<sup>2</sup>; fone in Aret and Triv; fusti in Ars. 12. prendesti in Mgl<sup>2</sup>, Cort, Aret, Triv; fadesti in Mgl<sup>1</sup>. 13. sappi: sappie in Mgl<sup>2</sup>; sapia in Cort; sappia in Aret and Triv. 14. rifiamare: rinfiammata in Mgl<sup>2</sup> and renfiammata in Cort, both of which maintain the rhyme. 15. pien: piene in Mgl<sup>1</sup>. 15. errore: errrore in Mgl<sup>1</sup>.

94. Sancta Agnesa da Dio amata

Fols. 129v-130v.

Other sources: Mgl<sup>2</sup>, Triv, BL.

2. et: et et in Mgl<sup>1</sup>. 3–7. Same wording in lauda no. 78, vv. 3–5, 7, 11. 12. fresca: fresaca in Mgl<sup>1</sup>.

95. Canto novello et versi co laudore

Fols. 130v-133r.

Other sources: none.

10. loro mente: lo cor mente in Mgl<sup>1</sup>. 13-14. Some text missing in restored MS. In v. 14 the e is re-

touched: perhaps the original reading was *di dio*, *maria*. 20. *partire*: *partirtire* in Mgl<sup>1</sup>. 22–24. Three verses are missing without a sign of lacuna. Insofar as the rhyme scheme is concerned, the missing verses might be either 22–24, 23–25, or 25–27. Although *Tant* has a colored initial, as if it were the beginning of a stanza, it forms, along with the following words, a well-constructed, uninterrupted sentence. Therefore I believe the gap to be at vv. 22–24. 28. *curaro*: *curarono* in Mgl<sup>1</sup>, emended in order to restore the internal rhyme with *andaro*. 34. *aveano*: *avano* in Mgl<sup>1</sup>. 38. Following Liuzzi, I add an ['n], which is necessary for the meaning of the sentence. 48. *sua*: *tua* in Mgl<sup>1</sup>. 56. Text missing in restored MS, with annotation *deficit* in margin.

96. Facciam laude a tuct'i sancti

Fols. 133r-134v.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Aret, Triv, Ars, Wa<sup>a</sup>, Mgl<sup>10</sup>.

1. a tuct'i: ac tucti in Mgl<sup>1</sup>. 17. nave: nava in Mgl<sup>1</sup>. 24. n'à vista: ra vista in Mgl<sup>1</sup>.

97. Chi vuol lo mondo disprezare

Fols. 134v-135v.

Other sources: Mgl<sup>2</sup>, Fior, Cort, Aret, Triv, Ars, Pis<sup>1</sup>, Ambr.

19–20. Bracketed text missing in restored MS; taken from Mgl<sup>2</sup>.

98. Veni creator Spiritus

Fols. 136r-138v.

Other sources: see Mone, 1:242.

9. septiformis: steptiformis in Mgl<sup>1</sup>. 11. promisso: promissum in other sources; see Mone, 1:242. 12. ditans guttura: dictans gutture in Mgl<sup>1</sup>. 16. perpetim: perpeti in other sources. 27. ac: a in Mgl<sup>1</sup>.

99. Victime pascali laudes

Fols. 138v-140v.

Other sources: see AH, 54:12-14.

1. Victime: Vitime in Mgl<sup>1</sup>. 11–20. Mgl<sup>1</sup> presents a division in stanzas that differs from other versions and that stresses the dialog between a chorus of the faithful and a solo (Maria). 20. vos: suos in other sources; see AH, 54:14. 20. Galilea: galileam in other sources.

100. O dulcis fons letitie

Fols. 140v-142r.

Other sources: none.

12. See 2 Kings 4:25–37. 17–21. Colored initials at vv. 17, 19, and 21 seem to divide these verses in three short stanzas; perhaps this was an indication for performers. I have kept the original division, although the unity of the text would suggest a single stanza of

five verses. 18. A grammatical construction more typical of a romance language than of Latin.

101. Verbum bonum et suave

Fols. 142r-143v.

Other sources: Mgl<sup>2</sup>, Hu; see also *AH*, 54:343–5, and Mone, 2:75–6.

3. quod: quo in Mgl<sup>1</sup>. 10. See Judg. 6:36–40. 11. Magi: magis in Mgl<sup>1</sup>. 21–24. The hymn is incomplete in Mgl<sup>1</sup> because a folio is missing; bracketed text taken from Mgl<sup>2</sup>.

102. . . . in partu nove prolis

Fol. 144r.

Other sources: unknown.

These are the final words of a motet. The folio containing the end of no. 101 and most of no. 102 has been missing at least since the codex was restored and numbered on top of recto folios, presumably in the seventeenth century.

103, triplum. Amor vincit omnia

Fols. 144v and 145v.

Other sources: Ba, Mo, Hu.

1. vincit: vincens in Mo and Hu. 2. potetia in Mgl<sup>1</sup>. 8. tristitia in Mgl<sup>1</sup>, which is grammatically wrong; tristia in the other sources. Perhaps it was understood as tristitiam by the users of the codex. 10. hoc: hec in Mgl<sup>1</sup>. 12. quia: originally qua in Mgl<sup>1</sup>, but a small i was added above the line. 17–18. et pro nobis Christum ora, gloriosa in other MSS.

103, duplum. Marie preconio

Fols. 145r, 146r, and 146v.

Other sources: as above.

Trope: words in italics from the first strophe of the sequence *Mariae preconio* (Mone, 2:404; *AH*, 54:391). 9. *legio: regio* in Mo and Hu. 12. Bracketed text missing in Mgl<sup>1</sup>, which is damaged here; taken from Mo. 14. *est: e* in Mgl<sup>1</sup>.

104, triplum. Ortorum virentium

Fol. 146v, continuing on 148r.

Other sources: none. Published in PMFC XII. 200.

5. tuum: tum in Mgl<sup>1</sup>. 8. decorda: I cannot find this verb in any dictionary. I assume it was modeled after the Italian accordare (to accord), with the prefix de specifying that the prize comes downward from a superior entity.

104, duplum. Virga Yesse, flos virginum

Fol. 147r, continuing on 147v.

Other sources: as above.

5. Nobis: vobis in Mgl<sup>1</sup>. 7. [Ro]ga: ega preceded by an unreadable letter in damaged and retouched MS; the correction to roga adopted in PMFC XII seems reasonable.

105. Dulcis Iesu memoria

Fols. 148v-149v.

Other sources: see Mone, 1:329–33, and PMFC XII, 201–2.

Mone has an incipit, Jesu dulcis memoria. 1. The illuminated initial D visible only in part and very faded; no colored initials at vv. 5, 9, 13. 4. presentia: presetia in Mgl<sup>1</sup>. 13. Iesus: Ihesus in Mgl<sup>1</sup>. 14. lumen: luminum in Mgl<sup>1</sup>.

106. Dulcis Iesu memoria

Fol. 150r.

Other sources: see no. 105.

1. Iesu: Ihesu in Mgl<sup>1</sup>.

107. Ave Maria, gratia plena

Fols. 150v-151v.

Other sources: none.

Trope: lines in italics from *Ave Maria*. 6. *mundi: mudi* in Mgl<sup>1</sup> (abbreviation for *n* missing after the damaged folio was repaired). 9. *regina:* last letter lost in damaged and restored MS. 14. *nobis:* first letter lost in damaged MS.

108. Da l'alta Luce fu dato sovente Fols. 152r-153v.

Other sources: none.

1–4. Similar concept in lauda no. 89, vv. 1–4. 15. Same wording as in lauda no. 89, v. 18. 16. nol: non in Mgl<sup>1</sup>. 21. The following was added later as an ending to the book: *Amen, in nomine Patri e Fingnilio ed Ispirito Santo*.

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For the interpretation of obscure passages, I am indebted to the volumes of Giorgio Varanini, Luigi Banfi, and Anna Ceruti Burgio and to the following people: the late Sonia Fineschi, director of the State Archives of Siena, Italy; Prof. Stefano Moscadelli, University of Siena; Dr. Neda Mechini; Prof. Daniel Williman, Binghamton University; Lyn Straka, Ph.D. Candidate, Princeton University. If my translations have a decent English form, all credit for that goes to my wife Colleen Reardon.

# Notes

1. In compiling the list of sources I relied heavily on the information transmitted in published editions of laudari, as I was not able to check the sources personally.

2. Another poem which takes the form of a dialogue is

3. Iacobus de Voragine, *The Golden Legend: Readings on the Saints*, trans. William Granger Ryan, 2 vols. (Princeton: Princeton University Press, 1993).

4. Giorgio Varanini, Luigi Banfi, and Anna Ceruti Burgio, eds., Laude cortonesi dal secolo XIII al XV (Florence:

Olschki, 1981-85), vols. 1\* and 1\*\*.

5. Ibid., 1\*\*:371. See also Fernando Liuzzi, La lauda e i primordi della melodia italiana, vol. 1 (Rome: Libreria dello Stato, 1934/5), 96–8; and Cyrilla Barr, The Monophonic Lauda and the Lay Religious Confraternities of Tuscany and Umbria in the Late Middle Ages (Kalamazoo: Medieval Institute Publications, 1988), 82–3.

6. Eric Staaff, ed., "Le Laudario de Pise du ms. 8521 de la Bibliothèque de l'Arsenal de Paris. Etude linguistique," Skrifter utgivna av K. Humanistika Vetenskaps-Samfundet i Uppsala 27 (1931–32): xxxiy–lvi; Liuzzi, La lauda, 1:17–21.

7. Nos. 39, 71, 80, and 89 have a refrain, but they do not feature the connecting rhyme. In the last case, that is certainly a sign of a more recent composition.

8. Francesco Tresatti, ed., Le poesie spirituali del B. Iacopone da Todi frate minore (Venice: Misserini, 1617).

9. For the latest complete edition, see Iacopone da Todi, Laude, ed. Franco Mancini (Bari: Laterza, 1974).

10. Lauda no. 76 seems to be complete, but it is written under empty staves and so perhaps was never performed.

11. On Garzo, see Varanini, Banfi, and Ceruti Burgio, Laude cortonesi, 1\*:42–50.

12. Liuzzi, La lauda, 1:163-5.

13. See the List of Works Cited under AH and Mone.

14. See Varanini, Banfi, and Ceruti Burgio, Laude cortonesi, 4 vols.; Staaff, "Le Laudario de Pise," 1–296; Rosanna Bettarini, Jacopone e il Laudario Urbinate (Florence: Sansoni, 1969); Eugenio Cecconi, ed., Laudi di una compagnia fiorentina del sec. XIV (Florence, 1870); and Giulio Bertoni, ed., Il laudario dei Battuti di Modena (Halle a. S.: Niemayer, 1909).

# Texts and Translations

## 1. Spirito Sancto glorioso

- 1 Spirito Sancto glorioso,
- 2 sovra noi sie gratioso.
- 3 Che con gran dolzor venisti,
- 4 la Pentecoste conpiesti,
- 5 et li discepoli riempiesti
- 6 del tuo amore gaudioso
- 7 co la tua virtù potente
- 8 dal gran suon che repente
- 9 et lo splendor che venne ardente
- 10 che fue molto pauroso.
- 11 Allora si fue tutto aperto,
- 12 ogne lingua parla certo,
- 13 ché lo Spirito converto
- 14 ciascun fece copioso.
- 15 Tutto 'I mondo sì rinfresca
- 16 lingua 'brea et francesca
- 17 et latina et gracesca:
- 18 ogn'omo era tenebroso.
- 19 Tutta gente s'asotiglia
- 20 della grande maraviglia,
- 21 che ciascuno s'asomiglia 22 suo linguagio proprioso.

# 2. Spirito Sancto, da' servire

- 1 Spirito Sancto, da' servire,
- 2 dan'al cor di te sentire.
- 3 Spirito consolatore
- 4 se' kiamato nelle Scripture,
- 5 in perciò ke 'I tuo savore
- 6 ogne pena fa patire.
- 7 Spirito di veritade
- 8 et fontana di bontade,
- 9 per la tua benignitade
- 10 la tua via ne fa' seguire.
- 11 Spirito Sancto di pietade,
- 12 flamma ardente et caritade,
- 13 [ben pò stare in securitade]
- 14 ki a te vuole obedire.
- 15 Dell'alto Dio se' donamento,
- 16 fonte viva et ungimento;
- 17 Spirito d'intendemento,
- 18 tu ne dege mantenere.

Glorious Holy Spirit, bring grace upon us.

You came with great sweetness, you fulfilled the Pentecost, and filled your disciples with your joyful love

through your powerful virtue from a sudden great sound and a blazing splendor that was most frightening.

Then everything was clear; every tongue spoke surely, because the Spirit, mysteriously, made everyone eloquent.

The Hebrew and French language, the Latin and the Greek tongue renewed all the world: every man was confused.

All the people are bewildered for the great miracle, because each hears spoken his own language.

Holy Spirit, let us serve you, let our hearts sense you.

You are called Comforting Spirit in the Holy Scriptures, because to savor you makes every pain bearable.

Spirit of truth and source of goodness, since you are benevolent help us follow your path.

Holy Spirit of mercy, burning flame, love, whoever wants to obey you certainly can be secure.

You are the gift of the high God, the living spring and the anointment; Spirit of understanding, you must sustain us. 19 Spirito consigliatore,

20 d'ogne verità doctore,

21 ki te lauda di bon core

22 mai non potrà perire.

23 Spirito di sapientia,

24 di forteza e di scientia,

25 la tua compagnia di Florentia

26 tu la debbie custodire.

#### 3. Alta Trinità beata

1 Alta Trinità beata

2 da nui sia sempre adorata.

3 Trinità gloriosa,

4 unità maravilliosa,

5 tu se' manna savorosa

6 a tutt'or desiderata.

7 Da' a nui, maiestade eterna,

8 deitate sempiterna,

9 la citade k'è superna

10 chiaramente illuminata.

11 Noi credemo sanza fallanza,

12 fermamente, cum speranza,

13 tre persone, una substanza,

14 dalli sancti venerata.

## 4. A voi, gente, facciam prego

1 A voi, gente, facciam prego

2 ke stiate in penitentia; 3 del forte rinproverio

4 agiatene temenza

5 ke l'alto Dio del cielo

6 farà nella sententia,

7 là ove tucti seremo.

8 Secundo ke 'I sole

9 apare in Oriente,

10 così il nostro Segnore

11 aparerà veracemente;

12 verrà con tal splendore

13 che 'l vedrà tutta gente;

14 ciascun n'averà tremore.

15 Fier raunati atorno

16 l'anime a' quatro venti;

17 [ad un suono di corno

18 seranno risurgenti];

19 quanto okio dà un crollo

20 fiervi tutte genti,

21 quelle di tutto 'l mondo.

22 Elli apparrà sul trono

23 della maestade

24 per iudicare coloro

25 ke vi fece invitare;

Counsellor Spirit,

teacher of every truth,

whoever praises you with pure heart

will never die.

Spirit of wisdom,

of fortitude and knowledge,

you must guard

your confraternity in Florence.

Let us always adore the blessed, high Trinity.

Glorious Trinity, admirable unity,

you are savory manna,

always desired.

Eternal majesty,

everlasting deity,

give us the celestial city,

brightly illuminated.

We believe without doubt,

firmly and with hope,

in three persons, one substance, worshipped by the saints.

People, we exort you

to be penitent;

be afraid

of the strong reproach

that the high God of Heaven

will make at the judgment

at which all of us will be present.

As the sun

appears in the Orient,

so will our Lord

in truth appear;

he will come with such splendor

that all people will see him

and everyone will tremble with fear.

Souls will be gathered around

from the four corners;

at the sound of a trumpet

they will rise again;

in the blink of an eye

all people will be there,

people from the world over.

He will appear on the throne of majesty

to judge those

whom he had invited,

26 quando udier lo suono

27 non vennero al mangiare

28 et manderalli in duolo.

# 5. Del dolcissimo Signore

1 Del dolcissimo Signore

2 tutto '1 mondo fa laudore.

3 Ché ciascuna criatura

4 sì cognosce per natura: 5 tu factore d'ogni factura,

6 tu principio creatore.

7 L'anima che in cielo è electa

8 ben à gloria perfecta;

9 sempre mai si dilecta

10 nel tuo dolcissimo amore.

11 Versi et afinati canti

12 fanno li angeli co sancti;

13 tutti sono isplendienti,

14 chiari sanza tenebrore.

## 6. Gloria in cielo e pace in terra

1 Gloria in cielo e pace in terra,

2 nat'è 'l nostro salvatore.

3 Nat'è Cristo glorioso,

4 l'alto Dio maraviglioso;

5 facto è om desideroso 6 lo benigno creatore.

7 Della virgine sovrana,

8 rilucente stella diana,

9 delli erranti tramontana,

10 puer nato della flore.

11 Pace 'n terra sia cantata,

12 gloria in ciel desiderata: 13 la donzella consecrata

14 parturit'à 'l Salvatore.

## 7. Cristo è nato et humanato

1 [Cristo è nato et humanato

2 per salvar la gente

3 k'era perduta e descaduta

4 nel primer parente.

5 Nato è Cristo per fare aquisto

6 de noi peccatori,

7 k'eràm partiti e dispartiti

8 dai suoi servi]dori

9 perché fallenti et non serventi

10 ma diservidori

11 eramo facti, da colui tracti

12 ch'è tutor fallente.

but who did not go to the banquet when they heard the call: he will send them to the place of sorrow.

All the world sings the praises of the sweetest Lord.

For every creature knows by nature

that you are the maker of all things,

the creative Principle.

The elect soul in Heaven experiences perfect glory and always takes delight

in your sweetest love.

The angels and the saints sing verses and fine songs; they are all resplendent. bright, without darkness.

Glory in Heaven and peace on earth, our Savior is born.

The glorious Christ is born, the marvelous high God; the benign Creator

has become man, long desired. A child is born from the f ower, born of the sovereign virgin,

polestar for the errant. Let us sing peace on earth, let us desire glory in Heaven;

gave birth to the Savior.

shining morning-star,

the sacred maiden

Christ is born; he became man to save humanity, that was lost and fallen with the first parent.

Christ is born to ransom us sinners, who were parted and separated

from his servants because we had failed; we were not good

but bad servants, lured by the one who always deceives. 13 In Belleem è nato Segnor beato

14 di virgine pura;

15 annuntiato, prefigurato

16 fu da la Scriptura;

17 mediatore et redemptore

18 diricto et verace,

19 re di gram pace c'a ciascun piace

20 chi à vera mente.

21 Lo fresco gillio bianco e vermiglio

22 nato è in questo mondo

23 per dar consillio di fugir pillio

24 di quel gran profundo;

25 degnò vinire, per noi sofrire

26 la morte dannosa,

27 la qual, gioiosa, era gravosa

28 a noi primieramente.

#### 8. Sovrana sì ne' sembianti

1 Sovrana sì ne' sembianti,

2 thesor pien di pietanza.

3 Con più parla et più abellisce

4 quella rosa che aulorisce;

5 con dolzor Dio partorette

6 c'aduce grande benenanza.

7 Gratiosa, che portasti

8 Dio et homo, tu latasti 9 et nel presepo lo portasti;

10 fue di povertà sembranza.

11 Ave, manna gaudio plena

12 ke soave aulor mena,

13 dolce canto di serena

14 sembra la tua ricordanza.

15 Pomer pieno di dolzora,

16 in ogne manu per noi òra;

17 se' exaudita sine mora

18 dinanzi ad re di pietanza.

19 A li pastor fue disegnato,

20 gaudio magno annuntiato,

21 il Segnor là ovi era nato 22 che sapesser la certanza.

23 L'uno a l'altro prese a dire:

24 "In Belleem volem transire,

25 ciò k'è decto invenire

26 di sì grande allegranza."

The blessed Lord is born in Bethlehem

of a pure virgin.

He was announced, prefigured

by the Scriptures.

He is the forthright and veracious

mediator and redeemer:

king of great peace, loved by all who have a true understanding.

The fresh lily, white and red,

is born in this world

to persuade us to avoid capture

by the deep abyss.

He deigned to come and suffer

for us a painful death,

which is joyous now, but weighed heavily

on us before.

Regal in her countenance, a treasure full of piety.

The more she speaks, the more pleasing

that fragrant rose becomes;

with sweetness she gave birth to God

who brings us great goodness.

O full of grace, you who bore

God and man, you nursed him

and put him in a manger; he was the picture of poverty.

Hail, manna full of delight,

emanating gentle fragrance; to remember you

is like hearing a siren's sweet song.

Orchard full of sweetness

pray for us resolutely:

the king of piety answers you

without delay.

The shepherds were given the joyous news

and they were shown

where the Lord was born

so that they knew with certainty.

They began to say to each other,

"We want to go to Bethlehem

and find out what has been said

that brings such great joy "

## 9. Lamentomi et sospiro per più potere amare

1 Lamentomi et sospiro per più potere amare, 2 con grande desiderio l'amor vorrei gridare.

3 Vorrei gridar tant'alto, tutto 'I mondo m'audisse,

4 et dentro 'n paradiso ogne sancto rispondesse,

I moan and sigh because I wish to love more; with great desire I would like to cry out my love.

I would like to shout so loud that all the world could

and, in paradise, every saint would answer me;

5 et al mi' grande amore pietà li ne venisse:

6 la sua benigna faccia mi degni rischiarare.

7 Va' gridando, cor meo, con caldo di fervore,

8 et passa sopr'a' cieli et vatten al mio amore,

9 et doventa prontissimo innanz'a lo 'mperadore 10 et e' tti farà doni si ben sai domandare.

11 Rispondami il mio amore et sì mi degni audire,

12 et gratia sì mi doni ch'i' faccia il suo piacere;

13 constringami in sue braccia l'altissimo meo sire,

14 non mi lasci perire, ké mi degnò creare.

15 Ben so ki abbo affeso et non agio obedito,

16 non son degno d'avere l'amore, no ll'ò servito;

17 ed el sì mi 'l perdoni k'io non sono assennito, 18 et io mi doglio forte del mio grande fallare.

19 Affligamissi 'l core nella forte amareza,

20 et viva in doloranza posandosi in aspreza.

21 Cristo mi faccia degno di sé, k'è mia riccheza;

22 non trovi 'l mio cor loco k'io possa rifinare.

23 Non debo aver mai posa né rifinar non vollio;

24 del mio dilecto sancto, ched'io 'l pur [vollio],

25 lamentomi per gioia, ed al mio amor mi dollio;

26 di sé mi faccia [degno] k'i'l possa guadagnare.

27 S'i' non t'avesse, amore, or perké me creasti?

28 S'io andasse a mortal pena, dolente or cui

29 Ramentatene, amore, ke tu mi pur plasmasti,

30 et destiti alla morte per me ricomperare.

31 Amor, fosti battuto, feruto ti fu 'l core;

32 sire di grande alteza, ki comperra tant'amore?

33 Ké tu per me ti desti a cotanto dolore,

34 alla più dura cosa: morir per me salvare.

35 Del mio amor sì mi dollio ke portò tanta pena,

36 el mirabile Iesu onde 'l mi' cor s'afina: 37 ke piangon le daume per gioia de la regina,

38 et li sancti le teste dipuoser per lui donare.

39 Dio ke mi fece et mi creòe dami a veder quell'ora;

40 in me sia tanta baldanza k'i' non agia paura

41 e io cum gioia mi mora per Iesu mia dolzura.

## 10. Tutor dicendo, di lui non tacendo

1 Tutor dicendo, di lui non tacendo,

2 laudandol cum cantare:

3 "Iesù, Iesù, Iesù, dolce ad amare."

and my great love would have pity on me, and deign to brighten his benign face for me.

Go crying out, my heart, hot with fervor,

cross over the skies and go to my love and be at your most eloquent before the emperor; he will give you gifts, if you know well how to ask.

Let my love answer me and deign to listen to me, and give me grace to do as he desires: let my most high Lord embrace me in his arms; let him not leave me to die, since he deigned to create

I know well whom I offended and whom I did not

I do not deserve to receive his love: I did not serve

let him forgive me because I was not wise; I strongly bewail my great sins.

Let my heart grieve in great bitterness. and live in sorrow, remaining in affliction; Let Christ, who is my wealth, make me worthy of

himself: let my heart never find a place to rest.

I shall never have rest, nor do I want to repose; I groan in joy for my holy beloved one

whom I truly desire, and yet I complain to my love; let him make me worthy of himself, so that I can reach him.

If I cannot have you, my love, then why did you create me?

If I were to go to a deadly punishment, woeful me whom you formed.

Remember this, my love, that you indeed shaped me and gave yourself over to death to ransom me.

My love, you were flogged, wounded in your heart; most high Lord, who could buy such great love, since for me you gave yourself to such suffering, to the most difficult thing, to death, in order to save

I am grieving for my love, who bore such pain, the wonderful Jesus by whom my heart is purified; for him the ladies wept, to the joy of the queen, and the saints gave their heads in sacrifice to him.

Let God, who made and created me, allow me to see that hour:

let so much strength be in me, that I will not be afraid, that I will die with joy for Jesus, my sweetness.

Always speaking, never silent about him, I praise him in song,

"Jesus, Jesus, Jesus, Jesus, sweet to love."

4 Sempre l'atendo col mio cor gaudendo:

5 fami rallegrare,

6 "Iesù, . . ."

7 Non mi ritegno de' mi' gran sostegno

8 [e volgliol pur chiamare:

9 "Iesù, . . ."]

10 Vòi ke mi dica, la mia dolce vita,

11 ke mi farà salvare;

12 "Iesù, . . ."

13 L'anima mia cattiva et mendica

14 dégel'a te, amor, dare,

15 "Iesù, . . ."

16 K'i' son dolente con molta fatica,

17 fami consolare,

18 "Iesù, . . ."

19 Amor dilecto, del mio cor se' vita;

20 or damit'a trovare,

21 "Iesù, . . ."

22 Tra'mi a te di questo gran tormento,

23 ké vivo in dolorare,

24 "Iesù, . . ."

25 K'io non ti perda per mio fallimento

26 cum falso tentare,

27 "Iesù, . . ."

28 Vivo in paura di te, mia dolzura;

29 come ne posso fare?

30 "Iesù, . . ."

31 Tu se' il mio amore, io son tua cre[atura:

32 non m'abandonare,

33 "Iesù, . . . "]

34 Tu sì m'ài decto [amor mio dilecto]

35 k'i' kegia, faràimi dare,

36 "Iesù, . . . "

37 Et io adimando Iesù benedecto:

38 di lui mi vo' pagare,

39 "Iesù, . . ."

40 Non averò povertà né difecto

41 et vo' con teco stare,

42 "Iesù, . . . "

## 11. Nova stella apparita

1 Nova stella apparita2 ne le parti d'Oriente

3 per mostrar tutta gente

4 lo Salvator ch'è nato.

5 Nova stella in parte d'Oriente

6 èt apparita con grande splendore,

7 e lume per mostrare alla gente

I always await him rejoicing in my heart:

he makes me happy;

"Jesus, . . . "

I do not restrain myself from seeking the one who is my great support, and indeed I want to call him, "Iesus, . . ."

I want him, who is my sweet life, to tell me that he will save me; "Jesus, . . ."

My soul is wicked and needy: I must give it to you, my love, "Jesus, . . ."

I am afflicted with great anguish: console me,

"Jesus, . . ."

Dearest love, you are the life of my heart: now let me find you,

"Jesus, . . . "

Draw me to you, away from this great torment, because I live in sorrow,

"Jesus, . . ."

Let me not lose you by my own fault through false temptation,

"Jesus, . . . "

I live in awe of you, my sweetness:

what can I do? "Jesus, . . ."

You are my love, I am your creation:

do not abandon me,

"Jesus, . . . "

You told me, my dear love,

to ask, and you would give to me,

"Jesus, . . ."

And I am asking for the blessed Jesus;

I want to be content with him;

"Jesus, . . ."

I will neither be poor nor lack anything;

I want to stay with you,

"Iesus, . . . "

A new star has appeared in the Orient to show all people the newborn Savior.

A new star in the Orient has appeared with great brightness and shines to show people 8 k'era nato Iesù lo Salvatore.
9 Discese per nostro amore,
10 vollesi humiliare,
11 la nostra carne pigliare
12 di quel ventre beato.
13 Li Magi si levaro per ubidire
14 a la stella c'avean veduta;
15 in fra loro cominciaro a dire
16 la meraviglia ch'era divenuta:
17 "La prophetia è compiuta
18 la qual aspectavamo:

19 che l'alto Dio sovrano 20 homo fosse 'ventato.''

25 . . . . . . [do]mandare,

27 ché voleano adorare

28 lo re incoronato.

29 Rivedendo la stella fuor gaudenti

30 ke lli mena diritti per la via;

31 venn'a stare ov'era Dio vivente 32 k'avea tutto 'l mondo in sua balìa.

33 Co llui trovaron Maria.

34 con amor sì l'adoraro;

35 e *thus* e myrre et auro 36 sì li ànno presentato.

37 In cotal die si fue battezato

38 lo nostro Redentore, amore sì fino. 39 Alle nozze si fue invitato

40 colli discepoli ov'eraci triclino:

41 fecevi dell'acqua vino 42 al prego della sua madre;

## 12. Ben è crudele et dispietoso

1 Ben è crudele et dispietoso 2 ki non si muove a gran dolore

3 della pena del Salvatore 4 che de noi fu sì amoroso.

5 Amoroso veramente

6 fu di noi con gran pietanza,

7 poi che l'alto Omnipotente 8 discese a nostra sembranza.

9 Or no fue grande disianza 10 per noi prendere humanitade

11 e darsi in altrui podestade 12 quel ch'è sovr'ogne poderoso?

13 Poderoso fe' discesa,

14 kiusamente fe' messagio

15 a quella amoros'apresa

that Jesus, the Savior, is born. He descended for our love, he wanted to humble himself, taking on human flesh from that blessed womb.

The Magi bestirred themselves to obey the star they had seen; and each to the other began to speak of the wonder that had occurred, "Fulfilled is the prophecy we were expecting, that the sovereign high God would become man."

They rejoiced when they once again saw the star that led them on the right path; it came to stop where the living God was, he who had all the world in his power. With him they found Mary; with love they adored him and offered him incense, myrrh, and gold.

On this day our Redeemer, our fine love,

was baptized.

He was invited with his disciples
to a wedding, where a banquet was given:
he changed the water into wine
at his mother's request;
the glory

Cruel indeed and without pity is the person not moved to great sorrow by the pain of our Savior who loves us so much.

He truly loved us with great compassion, since he, the Omnipotent, descended and took on our likeness. Did not the Almighty show great concern in taking on humanity for us and giving himself over to the mercy of others?

With power he descended and secretly sent a message to that most humble lady, 16 donna di grande humiltagio;

17 annuntiolla quel messaggio

18 l'angiel Gabriello beato

19 e disse: "Cristo à ordinato

20 in te, donna, venire rinkiuso."

21 "Rinchiuso? Questo con' seràe

22 poi ke d'o' non à' abenza?"

23 "Ispirito Sancto in te verràe

24 quel k'à in sé ogne potenza,

25 et agie questo per sentenza."

26 Allor disse la dolze pulzella:

27 "Dell'alto Dio mi tegno ancella,

28 sia di me com'ài risposo."

## 13. Ogne mia amica et ben vogliente

1 Ogne mia amica et ben vogliente

2 a me dolente degia venire,

3 se vole audire pianger Maria.

4 Chi avesse amore o karitade,

5 la voluntade non de' celare:

6 dello dolore ke Maria pate

7 [vorrìa sacçate parte pilliare];

8 se nne sentite, d'ora venite

9 et audirete pianger Maria.

10 Pianger voglio lo figliol mio

11 lo quale Idio m'avea mandato:

12 a gran cordoglio in croce morìo,

13 viddilo stare inkiavellato:

14 quello dolore mi passò il core

15 co tanto ardore tutta languìa.

## 14. Piange Maria cum dolore

1 Piange Maria cum dolore,

2 ché l'è tolto lo suo amore.

3 Fue cum gaudio salutata,

4 or sono trista et sconsolata:

5 di te sola rimasa.

6 lassa, con molto dolore.

7 Ricevetti la novella

8 di te, figlio, kiara stella;

9 or son tremilia coltella

10 ke mi son ficte nel core.

11 Partori'ti con gran canto,

12 piena di Spirito Sancto;

13 or m'è ritornato in pianto,

14 la letitia in gran tristore.

15 Notricaiti a gran diporto,

16 fresco giglio aulente d'orto;

17 or son nave senza porto

18 nel contristato dolore.

inflamed with love: the blessed angel Gabriel announced that message saying, "Lady, Christ has ordained that he be enclosed in you."

"Enclosed? How can this be, since I do not know man?"

"The Holy Spirit will come into you:

he is the all-powerful one, and this is his decree."

Then the sweet maiden replied,

"I consider myself the handmaid of the high God:

let it be done to me as you have said."

Everyone who is my friend and loves me must come to me, afflicted, if she wants to hear Mary weeping.

Whoever is filled with love and charity should not conceal her intention. I wish you could share the pain that Mary is suffering; if you feel it, come now and you will hear Mary weeping.

I want to grieve for my son who God had sent to me. With great anguish he died on the cross, I saw him nailed to it: that pain pierced my heart with such intensity that I was utterly prostrate.

Mary cries with sorrow because they took away her beloved.

I rejoiced at the salutation, now I am sad and inconsolable: without you, I am left, alas, with much sorrow.

I received the annunciation of you, my son, shining star; now three thousand knives pierce my heart.

I gave birth to you with great jubilation, I was filled with the Holy Spirit; now, for me, that has turned into tears, the joy into great sadness.

I nourished you with great delight, O fresh, fragrant garden lily; now I am a ship without harbor in my sorrowful grief.

19 Vidil preso et legato,

20 lo mi' figlio delicato.

21 per un bascio ke li à donato

22 lo fel Giuda traditore.

23 Oimé trista, adolorata.

24 vi' dar sì gran gotata

25 ke la carne è alividata 26 come di negro kolore.

15. Iesu Cristo redemptore

1 Iesu Cristo redemptore,

2 glorioso salvatore.

3 Che per noi degnò soffrire

4 forte pena da morire:

5 non la volse unque disdire,

6 per noi trar di tenebrore.

7 Per invidia fue traduto.

8 poi fue preso et battuto,

9 quando i fecie lo saluto

10 lo giudeo traditore.

11 L'umanità k'avea pura

12 dubitò con gran paura;

13 per la tenebre obscura

14 lo timore li fa tremore.

15 Li Giuderi per disdegno

16 fecerli portar lo legno

17 sovra 'l quale si vinse il regno

18 contra '1 nemico ingannatore.

19 Poi sì fue in croce messo.

20 sì gridaro molto spesso:

21 "O rispondi s'tu se' esso

22 figliuol de l'alto Signore."

23 Cristo disse in bassa boce:

24 "Figliuol son dell'alta Luce,

25 ke m'avete posto in croce

26 con ladroni per magior disnore."

# 16. Ogne homo ad alta boce

1 Ogne homo ad alta boce

2 laudi la verace croce.

3 Quant'è degna da laudare

4 core no llo può pensare,

5 lingua no llo può contrare,

6 la verace sancta croce.

7 Questo è legno pretioso

8 e segno virtuoso:

9 lo nemico è confuso

10 per la morte de la croce.

I saw my gentle son seized and bound because of a kiss that the wicked traitor Judas gave him.

Alas, poor sorrowful me, I saw his face hit with such blows that his flesh turned livid. as if black in color.

Jesus Christ, Redeemer, glorious Savior.

He deigned to suffer for us the agonizing pain of death. and never wanted to renounce it, in order to pull us out of darkness.

Out of envy, he was betrayed, then he was seized and beaten when the traitor Jew hailed him.

Mankind, who he had purified, doubted and felt great fear: because of the obscure darkness. men guivered with dread.

The Jews, in contempt, made him carry the cross upon which the kingdom was conquered against the deceiving enemy.

Then he was crucified: they often shouted at him, "Now, answer if you are the son of the high Lord."

Christ said in a soft voice. "I am the son of the highest Light, who you crucified between thieves to my greater shame."

Let every man praise the true cross in a loud voice.

Hearts cannot conceive and tongues cannot recount how worthy of praise is the true, holy cross.

This is a precious wood and a powerful sign: the enemy is confounded by the death on the cross.

#### 17. Voi ch'amate lo Criatore

- 1 Voi ch'amate lo Criatore
- 2 ponete mente al meo dolore.
- 3 Ch'io son Maria co lo cor tristo
- 4 la quale avea per figliuol Cristo:
- 5 la speme mia et dolce aquisto
- 6 fue crocifixo per li peccatori.
- 7 Figliuolo mio, persona bella,
- 8 manda consiglio alla poverella;
- 9 girònne laxa, taupinella,
- 10 k'agio perduto Cristo d'amore.
- 11 Capo bello et dilicato,
- 12 come ti vegio stare 'nkinato!
- 13 Li tuoi capelli di sangue intrecciati,
- 14 infin a la barba ne va i rrigore.
- 15 Chi mi consiglia? Chi m'aiuta?
- 16 La mia speranza aggio perduta;
- 17 in tant'angoscia l'anima è partuta
- 18 dal suo corpo pieno d'aulore.
- 19 Bocca bella et dilicata,
- 20 come ti vegio stare assetata!
- 21 Di fiele et d'aceto fosti abeverata;
- 22 trista et dolente dentr'al mio core.

## 18. Or piangiamo, ché piange Maria

- 1 Or piangiamo, ché piange Maria,
- 2 in questa dia sovr'ogna dolente.
- 3 Sì doloros'a la croce piange,
- 4 tutta s'infrange guardando lo suo amore;
- 5 e tempestosa battaglia la tange:
- 6 ben mille lance pare che senta al core.
- 7 Con grande dolore l'alta imperadrice
- 8 piangendo dice, lui così vegente:
- 9 "A cui rimango da ch'io t'ò perduto?
- 10 Al core venuto m'è sì grande coltello,
- 11 laxa, c'ora piango lo dolze saluto
- 12 annuntiato da san Gabriello;
- 13 sì grande flagello lo dolzore del parto!
- 14 Se mi diparto morrò di presente.
- 15 "Vegiomi sola, figliuolo, di te, madre,
- 16 confitto in quadre, di sangue vermiglio;
- 17 [spo]sa et figliuola di te, dolce pa[dre];
- 18 da gente ladre mi se' tolto, figlio.
- 19 A cui m'apiglio? Lassa, tapinella
- 20 una donzella così rimanente."

#### 19. Davanti a una colonna

- 1 Davanti a una colonna
- 2 vidi stare una donna3 et con grande dolore ve piangesse

You who love the Creator, turn your thoughts upon my grief.

For I am the heavy-hearted Mary; Christ was my son:

my hope and sweet asset was crucified for sinners.

My son, my handsome one, send advice to this poor lady; I will go away sorrowful and wretched, because I have lost the loving Christ.

O beautiful and delicate head, how I see you bowed! Your hair is entwined with blood, that flows down as far as your beard.

Who can advise me? Who can help me? I have lost my hope; with much anguish, his soul departed from his body full of fragrance.

O beautiful and delicate mouth, how thirsty I see you! They gave you bile and vinegar to drink; I am sad and afflicted in my heart.

Let us now weep, since Mary is weeping, on this day sadder than any other.

So sadly does she cry at the cross, she tears at herself looking at her love; and a stormy battle rages in her: it seems she feels a thousand spears in her heart. With great pain the high empress cries and says, as he looks on,

"To whom am I left, since I have lost you? Such a great knife penetrates my heart, that, alas, I now regret the sweet salutation announced by Saint Gabriel; the sweetness of giving birth was such a great calamity!

If I am parted from you, I will die immediately.

"I see myself a mother deprived of you, my son, nailed to the cross, red with blood; spouse and daughter I am to you, sweet father; by thieves, my son, you are stolen from me. To whom can I cling? Alas, miserable is a maid who is left like that."

In front of a column
I saw a woman standing
and crying with great sorrow

- 4 et nel pianto dicesse:
- 5 "Oimé, figliuolo, chi mi t'à legato?
- 6 "Come ladrone vegio se' legato,
- 7 oimé dolente, et ognun ti condanna;
- 8 se' da ogne amico abbandonato
- 9 se non da la figliuola di sancta Anna.
- 10 Et non ti posso atare
- 11 vederti tormentare;
- 12 or che farà la trista, figliuol mio?
- 13 Se non mi soccorre Idio,
- 14 starà il mio core sempre adolorato."

and saying through her tears, "Alas, my son, who tied you up?

"I see you bound like a thief, sorrowful me, and everybody condemns you;

you are abandoned by all your friends except the daughter of Saint Anne.

I see you tormented and I cannot help you;

what will this wretched one do, my son?

If God does not succor me

my heart will remain forever in pain."

## 20. Alleluya, alleluya, alto re di gloria

- 1 Alleluya, alleluya, alto re di gloria,
- 2 che venisti et descendisti a noi per tua gratia.
- 3 Dio, dolcissimo Signore, tu ne da' victoria,
- 4 ché vinciamo lo mondo, el corpo et tutta soperbia;
- 5 et adiunge la tua laude et fande lunga storia,
- 6 fande vivere in bontade et avere in te memoria,
- 7 ké possiamo teco regnare in sempiterna secula.
- 8 E lo dyavol sia sconficto e 'l peccato sia dimesso; ricevane 'n gloria.
- 9 Laudiam tutti Iesu Cristo ke per noi fu crucifisso, dolce re di gloria.

Alleluia, alleluia, high king of glory,

who came and descended to us because of your

God, sweetest Lord, give us victory;

let us win over the world, over the flesh and all pride,

and let those who also praise you, and do so at length,

live in righteousness and keep you in our thoughts, so that we can reign with you forever and ever.

Let the devil be defeated, let our sins be forgiven, receive us in glory.

Let us all praise Jesus Christ who for us was crucified, the sweet king of glory.

## 21. Co la madre del beato

- 1 Co la madre del beato
- 2 gaudiam, k'è risuscitato.
- 3 Suscitat'è l'alta Vita,
- 4 Iesu, manna savorita;
- 5 alla gemma, rosa aulita,
- 6 apparì glorificato.
- 7 Suscitat'è 'l Salvatore
- 8 che morìo per nostro amore;
- 9 [alla madre] virgo flore
- 10 apparit'è '1 gillio 'rnato.
- 11 Sanza alcuna dubitanza
- 12 alla madre di pietanza,
- 13 poi che non ne sia certanza
- 14 nel Vangelio nominato.
- 15 Perch'el'era la radice
- 16 della fe' conservatrice,
- 17 però prim'a la nodrice
- 18 apparì, viso smerato.
- 19 Poi apparve all'amorosa 20 quando stava dolorosa,
- 21 Magdalena gratiosa
- 22 con unguento apparecchiato.

Let us rejoice with the mother of the blessed one, who has risen.

The noble Life has risen, Jesus, savory manna; to the gem, the fragrant rose, he appeared in glory.

Our Savior has risen, he who died for love of us. To his mother, virgin flower, that splendid lily appeared.

Without any doubt he appeared to the mother of piety, although it is not mentioned with certainty in the Gospels.

Because she was the root of the faith that saves, that is why he appeared first to his nurturer, that radiant face.

Then he appeared to his beloved, the gracious Magdalene, as she was grieving, with ointment ready.

- 23 Apparì Cristo sovrano
- 24 quasi in forma d'ortolano;
- 25 perché piangea, 'n voce piano,
- 26 con dolceza l'à parlato.
- 27 Quella dixe: "Per amore
- 28 piango Cristo Redemptore;
- 29 se m'ài tolto lo mio dolzore
- 30 dimi dove l'ài portato."

## 22. Giso Cristo glorioso

- 1 Giso Cristo glorioso,
- 2 a te sia laude e giecchimento,
- 3 ché per noi surressimento
- 4 facesti, victorioso.
- 5 Vectorioso al terzo die
- 6 facesti surreximento.
- 7 Per unger, le tre Marie,
- 8 lo tuo corpo, al monimento
- 9 andar con pretioso unguento;
- 10 l'angel disse: "Non è qui:
- 11 in Galilea, ché surrexìo,
- 12 voi proceda 'l gratioso."
- 13 Gratioso essendo 'n via
- 14 aparv'a la Magdalena;
- 15 nell'orto disse: "Maria!"
- 16 po' raparve in altra mena.
- 17 A ttutti ischiarò la serena:
- 18 "Lo pide non si lasciò toccare."
- 19 "Gite alli apostoli contare
- 20 andar a llor son disioso."
- 21 Disiose lor contaro
- 22 ciòe ke Cristo dicto avea;
- 23 lo qual conto dispregiaro,
- 24 credàn ke fosse fantasia.
- 25 Poi rapparve in quella dia
- 26 a due discepoli nella via:
- 27 al castel d'Emaùs fe' cena,
- 28 stando a mensa fue sparito.
- 32 a la ronpigion del pane;
- 33 ciascun prese a lamentare
- 34 nella mente gran tormento;
- 35 alor diè notricamento
- 36 nel lor cor il diletoso.

The sovereign Christ appeared almost in the guise of a gardener; since she was crying, he spoke to her gently, with a soft voice.

She said, "Out of love,

I am mourning Christ the Redeemer; if you have deprived me of my sweet one

tell me where you have taken him."

Glorious Jesus Christ, laud and humble reverence to you, because for us you rose again, O victorious one.

Victorious you arose on the third day. The three Marys went to the tomb with precious oils to anoint your body; the angel said, "He is not here; the grace-giving one, who rose again, goes before you to Galilee."

The grace-giving one, while on the way, appeared to the Magdalene; in the garden he said, "Mary!" then he reappeared on another occasion. The serene woman explained to everyone, "He did not let me touch his foot." "Go tell the apostles that I desire to go to them."

Eagerly they recounted what Christ had said; the apostles disparaged this account believing it was fantasy.

Then he appeared on that day to two disciples on the road: he dined in the town of Emmaus and while they were at the table, he disappeared.

. . . . . they realized that he was Christ when he broke bread;

each began to feel great torment in his mind; then the delight-giving one gave nourishment to their hearts.

## 23. Or se' tu l'amore per cui io moro amando

- 1 Or se' tu l'amore per cui io moro amando,
- 2 et tu trapensando, chiamando et gridando,
- 3 languisco d'amore, dolcemente gustando;
- 4 gaudente è 'l mio core, ché e' di Dio va cercando.

You, then, are the love for whom I die loving! Ardently thinking of you, calling and crying for you, I languish with love, savoring sweetness; my heart is rejoicing, because it is seeking God.

- 5 Al nome di Dio, cantian dell'amore,
- 6 a llaude et a gloria dello Salvatore
- 7 et dell'amadore vergine flore:
- 8 cantiam dell'amore di Iesu, gloriando.
- 9 Ke fai, il mio amore, ke non prendi gioia
- 10 del più vago amore ke sia sanza noia?
- 11 Stami la mente sì pensosa et croia
- 12 ch'io piango et lamento et vo dimandando.
- 13 A te 'l dico, bella, et fa' meco un pacto,
- 14 k'io voglio il Signore al postutto intrafacto,
- 15 et mettermi ne voglio ad ogne baratto:
- 16 il ciel colla terra voglio ire invitando.
- 17 L'amor mi pon posta et sì mi saetta,
- 18 tremilia coltella nel quor sì mi ficca:
- 19 "Oi, amor Giesù, ke cosa è questa?"
- 20 Anderomine alli sancti così richiamando.
- 21 Fra li bianchi gigli et le freske rose
- 22 vegna il mio amore a fare le sue pose,
- 23 et vegnanci tucte l'anime amorose,
- 24 et tegnallo in braccio lo Segnor, iubilando.
- 25 O franchi cuori, de l'amor ke faremo,
- 26 ke sì cci combatte, che d'amor ci morremo?
- 27 Oi, anime sancte, or non goderemo,
- 28 c'averemo Ieso Cristo al nostro comando?
- 29 Venut'è l'amore et mettemi in caccia
- 30 et prende 'l mio core et stringe et abraccia,
- 31 ed ami rachiuso in fra le sue bracia
- 32 et colli suoi gran colpi mi va fracassando.
- 33 O Madalena c'andasti al sepolcro,
- 34 andasti a vedere Iesù ch'era morto;
- 35 andasti et trovastilo, parlotti ne l'orto:
- 36 gaudente è 'I tuo core ché di Dio va cercando.

In the name of God, let us sing about love, in praise and glory of the Savior, of the loving virgin flower; let us sing about the love of Jesus, with exultation.

What are you doing, my love, why are you not enjoying

the most beautiful love that never tires? My mind is so pensive and grief-stricken that I weep and lament and go imploring.

I say to you, beautiful one, make a pact with me, because I want the Lord totally and immediately; I am willing to engage in any fight for him; I am willing to challenge sky and earth.

Love is on the watch and shoots arrows at me; he thrusts three thousand knives into my heart; "Alas, Jesus, my love, what is this?"

Thus lamenting will I go to the saints.

Among the white lilies and the fresh roses let my love come to rest, and let all the loving souls come,

and let them embrace the Lord, with jubilation.

O noble hearts, what shall we do with this love which assaults us in such a way that we will die from love?

O blessed souls, will we not have joy when we have Jesus at our command?

Love has come and he is chasing me, he takes my heart and embraces it tightly; he has enclosed me in his arms and he is crushing me with his strong blows.

O Magdalene, who went to the grave, you went to see Jesus, who was dead; you went and found him: he spoke to you in the garden;

your heart is rejoicing because it is seeking God.

# 24. O Cristo nipotente

- 1 "O Cristo nipotente,
- 2 dove siete inviato,
- 3 che sì poveramente
- 4 gite pellegrinato?"
- 5 "Una sposa pigliai
- 6 che, datol'il mio core, 7 di gioie l'adornai
- 8 per averne honore;
- 9 lasciommi a disnore, 10 fami gire penato.
- 11 "Et io sì l'adornai
- 12 di gioie e di 'noranze, 13 a mia forma l'asembrai

"Almighty Christ, where are you heading, wandering in such a poor state, like a pilgrim?"

"I took a bride,
I gave her my heart
I adorned her with gems
so that she would honor me;
to my dishonor she left me,
she makes me wander in pain.

"I adorned her with gems and with honor, I shaped her to my form

- 14 et alla mia simiglianza;
- 15 ammi facto fallanza,
- 16 à facto gran peccato."
- 17 "[Signor, se la troviamo
- 18 et vuolel ritornare,
- 19 volete che le diciamo
- 20 che le vuli perdonare,
- 21 se lla possiamo ritrare
- 22 del suo pessimo istato?"
- 23 "Dite a la mia sposa
- 24 che degia rivenire;
- 25 che pena dolorosa
- 26 per lei volli soffrire;
- 27 no lla volli . . . . . . . . .
- 28 [tant'amor li ò portato]."

#### 25. Laudate la surrectione

- 1 Laudate la surrectione
- 2 et la mirabile ascensione
- 3 di Geso Cristo Figliuol di Dio,
- 4 c'al suo Padre sì ne gìo;
- 5 in cotal die in ciel sallìo,
- 6 san Marco 'l dice in suo sermone.
- 7 A veggente de' suoi frati
- 8 gli apostoli santificati
- 9 et nella fede fuoro confermati;
- 10 a llor disse et comandòe:
- 11 "Per tutto 'I mondo ve n'andate
- 12 et mio vangelio predicate
- 13 e nel mio nome baptezate
- 14 cum gratia et con benedictione."

## 26. Ave Maria, stella diana

- 1 Ave Maria, stella diana,
- 2 che sempre il tuo fior fructa et grana.
- 3 Benedicta si' e laudata,
- 4 dolce vergine beata,
- 5 ché tu fosti ingratiata
- 6 sovr'ogn'altra cristiana.
- 7 Davanti a lo tuo nascimento
- 8 non si trovava salvamento:
- 9 tutti andavamo a perdimento
- 10 per don'Eva che fue vana.
- 11 Mai non si potéo trovare,
- 12 insi lla tua nativitade,
- 13 di mantener verginitade
- 14 che fosse salda et pura et sana.
- 15 Madonna, tu fosti obediente,
- 16 ché ricevesti nel tuo ventre

and to my likeness; she was unfaithful to me, she sinned greatly."

"Lord, if we find her and she wants to come back. do you want us to tell her that you wish to forgive her, if we can turn her away from her horrible state?"

"Tell my spouse that she should return; that for her I wanted to endure grievous pain; I never wanted . . . . . her, so much did I love her."

Praise the resurrection and the wonderful ascension

of Jesus Christ, Son of God, who went to his Father: on that day he ascended to Heaven, as Saint Mark says in his account.

In the sight of their brothers, the apostles were sanctified and confirmed in their faith; he spoke and gave them this command,

"Go all over the world and proclaim my gospel, and baptize in my name with grace and blessing."

Hail Mary, morning star, your flower always yields fruits and ripens them.

Blessed and praised be you, sweet holy virgin, because you received more grace than any other woman.

Before your birth there was no salvation: we all were going to damnation because of lady Eve, who acted foolishly.

Never was it possible, until your birth, to maintain a solid, pure, and intact virginity.

Lady, you were obedient because you received into your womb

- 17 l'alto re del ciel potente,
- 18 quel ch'è la viva fontana.
- 19 Di te nacque un giglio d'orto
- 20 c'a' sancti padri fue conforto;
- 21 per lui siàn conducti al porto,
- 22 chiara stella tramontana.
- 23 Poi che fosti al mondo nata
- 24 d'umilità fosti adornata;
- 25 dall'angel fosti annuntiata,
- 26 donna della città sovrana.
- 27 Su le mani alte in palese,
- 28 prechiamo la vergine cortese
- 29 per color che le laude fece.
- 30 che sempre sia lor guardiana.

## 27. Nat'è in questo mondo

- 1 Nat'è in questo mondo
- 2 l'altissima regina
- 3 per dar a noi doctrina
- 4 di nostro salvamento.
- 5 La virgo inperiale
- 6 in questo mondo è nata,
- 7 prima sanctificata
- 8 da re celestiale.
- 9 Dalle pene infernale
- 10 la gient'à liberata;
- 11 la qual fue profetata
- 12 per lungo temporale,
- 13 ché l'alto Die eternale
- 14 l'avea proveduto
- 15 di mandarci saluto
- 16 al nostro perdimento.
- 17 . . . . . . . . . . . . . . . . 18 . . . . . . . . . . . . . . . . . 19 . . . . . . . . . . . . . . . . . .
- 20 per lo primo parente,
- 21 poi ven'el flore aulente 22 colla satisfatione:
- 23 prendé benedictione
- 24 da Dio nipotente.
- 25 O stella rilucente
- 26 k'ere tanta aspectata.
- 27 tuttor desiderata 28 lo tuo nascimento.

#### 28. Da ciel venne messo novello

- 1 Da ciel venne messo novello,
- 2 ciò fu l'angel Gabriello.
- 3 L'angelo fue messaggio a Dio,
- 4 ben cominciòe et ben finìo;

the high and mighty king of Heaven, who is the living fountain.

From you a garden lily was born who was the consolation of the holy fathers; through him we are guided to the harbor. O shining northern star.

After you were born into this world, you were adorned with humility; you received the annunciation from the angel, O lady of the celestial city.

Let us openly raise our hands on high, let us pray the courteous virgin for those who composed the lauds, that she always be their guardian.

The most high queen is born into this world to give us knowledge of our salvation.

The imperial virgin is born into this world; first she was sanctified by the heavenly king. She freed people from the pains of hell. She had been foretold for a long time, because the eternal high God had foreseen sending us salvation from our perdition.

. by the first parent. Then came the fragrant flower bringing reparation; she received blessings from the almighty God. O shining star so long awaited, your birth

was always desired.

. . . . . . . . . . . . . . . . . .

A new messenger came from Heaven; he was the angel Gabriel.

The angel was God's messenger; he began well and finished well;

- 5 saviamente, senza rio,
- 6 anuntiò quel fior novello:
- 7 "[Ave Maria, gratia plena,
- 8 Dio ti] salvi, stella serena;
- 9 Dio è teco che ti mena
- 10 nello paradiso bello."
- 11 La vergine fue turbata,
- 12 quella reina incoronata,
- 13 et fecesi gram mirata
- 14 di quel che disse Gabriello.
- 15 L'angel disse: "Non timere,
- 16 ché tu se' a Dio piacere;
- 17 altra madre non vuole avere
- 18 se non te con cu' favello."
- 19 La vergine pia puzella
- 20 a l'angiel dixe: "Etco l'ancella!"
- 21 Figliol de Dio venne 'n quella
- 22 nel suo ventre, homo novello.

## 29. Ave Maria, gratia plena

- 1 Ave Maria, gratia plena,
- 2 vergine madre beata.
- 3 Per humiltade che 'n sé avea
- 4 virginità et pura tenea,
- 5 in veritade le venne Messia
- 6 stando a Ioseppo sposata.
- 7 Messo le mandòe lo Creatore,
- 8 l'angel fue l'ambasciadore
- 9 che la trovòe pregar lo Signore;
- 10 ella lo vide, fue isgomentata.
- 11 In camera stava et priego facea
- 12 a Dio, contemplava quanto sapea;
- 13 l'angel le parlava come a Dio piacea,
- 14 sì l'ebe alor salutata.
- 15 E disse, "Ave, gratia, di te nascerà
- 16 virtù divina, lo qual camperàe
- 17 lo mondo di pene."
- 18 La vergine fue isgomentata.
- 19 Prese . . . . . . . . . . . . . . . .
- 20 "... [può avenire] in me questa cosa,
- 21 ch'i'ò 'n volere' disse la sposa,
- 22 "di non essere a uòn data?"
- 23 L'angel rispuse et disse a llei:
- 24 "Lo Spirito Sancto verrà in te."
- 25 Ella rispuose: "Or sia in me:
- 26 sua ancella son donicata."
- 27 Inmantenente lo Spirito Sancto
- 28 in lei veramente fue in quel tanto

wisely and without error he announced to that budding flower,

"Hail Mary, full of grace, God save you, serene star; God is with you and guides you to the beautiful paradise."

The Virgin, that crowned queen, was disturbed and became most astonished by what Gabriel had said.

The angel said, "Do not be afraid, because God is pleased with you; he wants no other mother but you, to whom I am speaking."

The pious virgin girl replied to the angel, "Behold the handmaid!" At that moment the Son of God, the new man, came into her womb.

Hail Mary, full of grace, blessed virgin mother.

Because she was humble, and maintained a pure virginity, in truth the Messiah came to her while she was married to Joseph.

The Creator sent her a messenger; an angel was the ambassador who found her praying to the Lord; she saw him and was frightened.

She was in her room saying prayers to God, contemplating what she knew; the angel spoke to her according to God's will and greeted her.

He said, "Hail, full of grace, from you will be born divine virtue, that will save the world from suffering." The Virgin was frightened.

"How can this happen to me," the bride replied, "since it is my wish not to be given to a man?"

The angel told her in reply,
"The Holy Spirit will come into you."
She answered, "Let it be done to me;
I am the servant of the Lord."

Immediately, the Holy Spirit truly came into her at the moment

29 che di presente s'umiliò tanto 30 che di Dio fue ingravidata.

## 30. Altissima luce col grande splendore

- 1 Altissima luce col grande splendore,
- 2 in te, dolce amore, abiam consolanza.
- 3 Ave regina, pulzell'amorosa,
- 4 stella marina che no stai nascosa,
- 5 luce divina, virtù gratiosa,
- 6 belleza formosa, di Dio se' sembranza.
- 7 Templo sacrato, ornato vasello,
- 8 annuntiata di san Gabriello;
- 9 Dio incarnato nel tuo ventre bello,
- 10 fructo novello con gran dilectanza.
- 11 Verginitade a Dio inpromettesti,
- 12 humanitade co llui coniungesti,
- 13 con puritade tu sì parturisti,
- 14 di lui avesti ogne gran diletanza.
- 15 O dolce radice, in ciel se' ornata,
- 16 madr'e nodrice a Dio desposata,
- 17 inperadrice nel ciel conferma[ta,
- 18 nostra avocata per tua pietanza].
- 19 Fresca rivera ornata di fiori,
- 20 tu se' la spera di tutt'i fervori;
- 21 guida la schiera di noi peccatori
- 22 con tuo' dolzori di tua benenanza.
- 23 Ave Maria, di gratia plena,
- 24 tu se' la via c'a vita ci mena;
- 25 di tenebria traesti et di pena
- 26 la gente terrena che era in gran turbanza.

# 31. Sancto Symeom beato

- 1 Sancto Symeom beato,
- 2 Cristo ti fue apresentato.
- 3 Ricevesti promessione
- 4 dallo mirabile Signore:
- 5 "Tu non morrai, Symeone,
- 6 ché tu vedrai Cristo nato."
- 7 Venne et nacque di Maria
- 8 virgo, sancta madre et pia;
- 9 poi, quando si convenia,
- 10 al tempio l'ebe regato.
- 11 Nelle tue braccia ricevesti
- 12 quel Iesù che tu aspectasti;
- 13 dolcemente l'abracciasti 14 co l'affecto innamorato.
- 15 Alla madre virgo Maria 16 tu prophetasti prophetia:

when she promptly humbled herself so much that she was impregnated by God.

Most high light, greatly resplendent, in you, sweet love, we have consolation.

Hail queen, loving maid, star of the seas that never hides, divine light, virtue full of grace, perfect beauty: you are the likeness of God.

Consecrated temple, ornate vessel, hailed by Saint Gabriel, in your lovely womb God became incarnate, new fruit bringing great delight.

You promised God your virginity, to him you conjoined mankind, you gave birth with purity, from him you had the greatest delight.

You are exalted in Heaven, O sweet root, mother and nurturer married to God, empress confirmed in Heaven, our advocate because of your piety.

Lush meadow adorned with flowers, you are a beam of light full of fervor, oh, lead the crowd of us sinners with the sweetness of your benevolence.

Hail Mary, full of grace, you are the path leading us to life; you pulled the people of the earth, who were in great distress, out of darkness and sorrow.

Blessed Saint Simeon, Christ was presented to you.

You received a promise from the wondrous Lord: "You will not die, Simeon, until you see Christ born."

Christ came and was born of the virgin Mary, holy and pious mother; then, at the appropriate time, she took him to the temple.

You held in your arms that Jesus for whom you had waited; gently you embraced him with loving affection.

To the virgin mother Mary you foretold a prophecy,

17 "Quest'è 'I coltello che a tte fia 18 dentr'al tuo cor infiamato."

"This is the knife that will pierce your inflamed heart."

#### 32. Altissima stella lucente

- 1 Altissima stella lucente,
- 2 di noi sempre vi stea a mente.
- 3 Istella chiara matutina
- 4 che risplende più che dia,
- 5 sovr'ogn'altra se' regina,
- 6 madre di Dio onipotente.
- 7 Istella sovr'ogn'altra bella,
- 8 vergine madre et pulzella,
- 9 dell'alto Dio fosti cella
- 10 et sua casa splendiente.
- 11 Istella se' tu delle stelle
- 12 nella quale il sole risplende
- 13 che per noi in terra venne
- 14 quando aparve in Oriente.
- 15 Istella sola fosti degna
- 16 per portare la nostra insegna
- 17 della qual molto se sdegna
- 18 lo nemico frodolente.
- 19 Istella degna da laudare,
- 20 da temere e da 'norare,
- 21 voi sola foste sanza pare,
- 22 vergine di Dio piacente.

# Most high shining star, keep us always in your mind.

Luminous morning star, brighter than daylight, you are queen of all, O mother of the almighty God.

Star more beautiful than any other, virgin mother and maiden, you were almighty God's chamber and his splendid dwelling.

You are the star of stars; in you that sun shines that for us came down to the earth when it appeared in the Orient.

Star, only you were worthy of bearing our ensign, at which the fraudulent enemy is most angry.

Star worthy of being praised, feared, and honored, only you were unequalled, O virgin pleasing to God.

#### 33. Con umil core salutiamo cantando

- 1 Con umil core salutiamo cantando
- 2 et noi racomandando
- 3 a l'alta dolce vergine Maria.
- 4 Con umil core sì la salutiamo
- 5 e ringratiamo ad ogn'ora:
- 6 "O fino amore dolze in cui speriamo
- 7 et ritroviamo sì buona dimora,
- 8 per noi adora al tuo gentil figlio
- 9 aulente più che giglio,
- 10 in cui sguardar è negli angeli disio."
- 11 Con umil core canta tu che canti,
- 12 e sta' davanti a llei che tt'insegni,
- 13 et rose fiorite le presenta in canti,
- 14 et fa' senbranti a llei che nne risovegna
- 15 di noi, e vegna chi fece il trovato
- 16 nel sancto cielo locato
- 17 con tutti quelli della compagnia.

Let us hail the noble, sweet virgin Mary with humble hearts, by singing and commending ourselves to her.

With humble hearts, let us hail her and thank her every hour, "O fine sweet love, in whom we hope and find such a good dwelling, pray for us to your gentle son, more fragrant than the lily, he whom the angels desire to behold."

You who are singing, sing with a humble heart, and stand before her so that she might teach you, and present her with blooming roses in the form of songs,

and draw her attention so that she remembers us; and let him who wrote the poem be received in holy Heaven with all the members of our company.

#### 34. Ave, donna sanctissima

- 1 Ave, donna sanctissima,
- 2 regina potentissima.
- 3 La virtù celestiale
- 4 co la gratia supernale
- 5 in te, virgo virginale,
- 6 discese benignissima.
- 7 La nostra redemptione
- 8 prese incarnatione
- 9 che sanza corrutione
- 10 discese benignissima.
- 11 Tu se' porta, tu se' domo,
- 12 di te naque Dio et homo,
- 13 arbore con dolze pomo
- 14 che sempre sta florissima.
- 15 [Istando colle porte chiuse
- 16 Cristo in te si rinchiuse:
- 17 quando di te sil dischiuse
- 18 permansisti purissima.
- 19 Dimandasti per pietanza
- 20 delli apostoli consolanza
- 21 alla tua transmutanza,
- 22 lor compagnia carissima.
- 23 Et li apostoli eran giti,
- 24 per lo mondo dipartiti;
- 25 per tuo prego fuoron rediti
- 26 dinanzi a te, gaudissima.
- 27 In quell'ora tu transisti
- 28 Cristo amor presente avesti;
- 29 in ciel co llui ti n'andasti,
- 30 la corte fu allegrissima.
- 31 San Tomaso fue apparito
- 32 -al collegio non era issuto-
- 33 disse loro: "I'ò veduto
- 34 in ciel sallir la dolcissima."

Hail, most holy lady, most powerful queen.

The celestial virtue with its divine grace most benignly descended in you, virgin of virgins.

Our Redeemer became incarnate; without defiling you, he most benignly descended.

You are the door, you are the house, from you was born God and man, O tree with sweet fruits, always in full flower.

Even though your doors were shut, Christ closed himself in you; when he came out of you, you remained most pure.

As a favor you asked for consolation from the apostles and for their dearest companionship at your passing.

The apostles were gone, they had set out throughout the world; at your prayers they came back before you, most joyful one.

At that moment you passed away in the presence of Christ, your love; with him you went to Heaven where the court was very jubilant.

Saint Thomas, who had not gone to the gathering, came to them and said, "I saw the sweetest one ascending into Heaven."

# 35. O humil donzella che 'n ciel se' portata

- 1 O humil donzella che 'n ciel se' portata,
- 2 vocasti tu ancella per te humiliare.
- 3 Anti che transisti, o virgo beata,
- 4 gratia ricevesti in tua mente ornata: 5 dalli sancti apostoli fosti visitata;
- 6 Cristo lo fece per te exultare.
- 7 Li apostoli sancti di te son constretti: 8 la benedictione a tucti la desti;
- 9 nelli lor cori sempre rimanesti
- 10 come reina che puoi confortare.

O humble maiden carried to Heaven, you called yourself servant out of humility.

Before you passed away, O blessed virgin, you received grace in your noble mind: you were visited by the holy apostles; Christ made that happen to gladden you.

The saintly apostles were gathered close to you: you gave your blessing to all of them; you remained forever in their hearts as a queen who can give consolation.

36. Regina pretiosa

1 Regina pretiosa, 2 madre del glorioso,

3 no' v'incheram merzede con pietanza.

4 No' vi facciam pregiero

5 [e] all'alto re del cielo, che nne chonduca

6 a questa luce chiera,

7 là 've sonno li vangelista e Marco e Luca

8 et sonnvi tutt'i sancti

9 che fanno i dolzi canti;

10 davanti alla regina fanno danza.

11 Nella divina corte

12 n'aspecta ciascum giorno; inmantenente

13 aperte son le porte:

14 chi bene à facto vada sicuramente,

15 sarà ben ricevuto:

16 se egli avrà il cor pentuto,

17 vadasi scoriando a questa danza.

18 Audite, buona gente,

19 voi che questo sermone avete audito,

20 penitentia prendete

21 et agiate sempre il vostro cor contrito,

22 ché nn'è apparito un segno

23 c'a fine vien questo regno:

24 lasàti stare oimai vostra argoglianza.

37. Vergine donzella imperadrice

1 Vergine donzella imperaciice,

2 salve, et nodrice di Cristo amoroso.

3 Aulente rosa et moscado fino,

4 tu che traesti Cristo co laudore,

5 di gran sollazzo se' fresco giardino

6 nel quale venne ad abitare lo Redemptore.

7 Fosti ripiena del savere divino

8 quando in te venne quello aulente flore:

9 in perciò che fosti humile et benigna,

10 fosti sì degna di Gesù gioioso.

11 Tanta fu l'umilitade, virgo Maria,

12 che nel tuo core tenesti gratioso,

13 che l'alto Sire d'ogne cortesia

14 in te, ch'era dalla gente nascosa,

15 volle venire et darti signoria

16 del cielo et della terra spatiosa

17 et impetrare indulgentia a tuct'ore

18 al peccatore che à llo core doglioso.

When you departed this life, bright virgin, the glorious Christ was present there;

Precious queen, mother of the glorious one, devoutly we beg you for mercy.

We pray to you and to the high king of Heaven, that he might lead us to this clear light,

where the evangelists Mark and Luke,

and all the saints,

are singing sweet songs

and dancing before the queen.

In the divine court

they wait for us every day; suddenly

the doors are opened:

let those who acted rightly go in with confidence:

they will be well received;

if they have a contrite heart

let them go to this dance whipping themselves.

Listen, good people

who have heard this sermon,

be penitent

and always keep a contrite heart,

because a sign has appeared

that this kingdom is coming to an end:

abandon your pride now.

Hail, virgin maiden, empress, and nurturer of the loving Christ.

Fragrant rose and fine musk who laudably drew Christ to yourself, you are a fresh garden of great delight in which the Redeemer came to dwell.

You were filled with divine Wisdom when that fragrant flower came into you; since you were humble and benign, you were indeed worthy of the joyous Jesus.

Virgin Mary, such was the humility you had in your gracious heart, that the high Lord of all kindness wanted to come into you, who were unknown to the people, and wanted to give you sovereignty over the sky and the spacious earth, and the privilege to implore mercy at any time for sinners with contrite hearts.

## 38. Ave, virgo Maria

1 Ave, virgo Maria,

2 la sanctissima pia.

3 Ave, virgo beata,

4 gemma alluminata,

5 regina incoronata,

6 chiara stella da dia.

7 In te venne Iesu Cristo

8 per guadagnare l'aquisto;

9 tutto il mondo era questo

10 che ogn'omo si perdea.

11 La sua incarnatione

12 è redemptione

13 di tutte le persone

14 che tegnon la sua via.

15 Per te si è 'l mondo alluminato

16 ch'era pericolato

17 per lo primer peccato

18 che Adamo facto avea.

19 Delli angeli se' splendore,

20 delli prophete se' aulore,

21 delli apostoli baldore,

22 ora tuttavia.

## 39. Die ti salvi, regina

1 Die ti salvi, regina

2 misericordiosa

3 et avocata delli peccatori.

4 Tu se' luminatrice

5 delli intenebrati,

6 sol per la scuritade del peccato.

7 O vera genitrice,

8 per te siano rivocati

9 tutti gli erranti ch'erano in pravo stato

10 sol per la lor fallenza:

11 tornare a penetenza

12 et dando a lloro cognoscenza di ben fare.

God save you, merciful queen and advocate of sinners.

Hail, most holy and pious

Jesus Christ came into you

that every man was going to perdition.

Thanks to you the world is illuminated;

You are the splendor of the angels,

the fragrance of the prophets,

virgin Mary.

Hail, blessed virgin,

bright morning star.

to gain our ransom;

who follow his way.

because of the first sin

the joy of the apostles,

now and forever.

committed by Adam.

all the world was such

resplendent gem,

crowned queen,

His incarnation

is redemption

for all people

it was ruined

You are the light of those in the darkness, a sun for the obscurity of sin.

O true mother,

call out to

all sinners who were in a state of perversion

only because of their failings; bring them back to penitence

and give them knowledge to act justly.

## 40. Regina sovrana di grande pietade

1 Regina sovrana di grande pietade, 2 in te, dolce madre, agem riposanza.

3 Istella chiarita con grande isplendore,

4 giente ismarrita traiesti d'errore; 5 regi la vita sì c'a tutte l'ore

6 ti servarem leanza.

7 O sole lucente et rosa aulorosa,

8 a ttutte genti se' madre pietosa;

9 nonn è perdente chi in te si riposa,

10 ma sta a grande baldanza.

Sovereign queen of great piety, in you, sweet mother, we find rest.

Bright star of great splendor, you pulled those who were lost out of sin; guide our life, so that we can maintain loyalty to you at all times.

O shining sun and fragrant rose, you are a merciful mother to every person; whoever rests in you is not defeated, but has great confidence.

- 11 Fructu piacente con dolze savore,
- 12 satia la mente et riempi lo core:
- 13 simot'a mente, fontana d'amore,
- 14 et agie pietanza.
- 15 Giardino ornato di frescha verdura.
- 16 fosti serrato con forte kiusura;
- 17 tu' fructo nato non può esser natura
- 18 ma grande isperanza.

## 41. Dolce vergine Maria

- 1 Dolce vergine Maria,
- 2 che ài lo tuo figliuolo in balìa,
- 3 donalci per cortesia.
- 4 Per cortesia, lo tuo figlio
- 5 candido è sovr'ogne giglio,
- 6 più che la rosa è vermiglio:
- 7 fàcine buona conpagnia.
- 8 La conpagnia questo richiede
- 9 della cosa che possiede:
- 10 che ciascheduno in parte riede
- 11 che la s'aggia in sua balìa.
- 12 La balìa tu n'ài avuta.
- 13 lungo tempo l'ài tenuta;
- 14 per pietà, donna, or n'aiuta
- 15 che ci 'l presti in druderia.
- 16 In druderia lo ti chegiamo
- 17 ké isforzare non ti possiamo;
- 18 per amore da te 'l vogliamo:
- 19 daccilo, o gloriosa e pia.
- 20 Pia e larga donatrice,
- 21 del nostro amore tu se' nudrice;
- 22 se cci 'l presti, il cuore ne dice
- 23 che d'amore ne cresceria.

## 42. Laudata sempre sia

- 1 Laudata sempre sia
- 2 la vergine Maria.
- 3 Tu fosti salutata.
- 4 virgo Maria beata,
- 5 da Gabriel chiamata
- 6 "Ave, gratia plena."
- 7 Ricevesti la novella,
- 8 dolcissima donzella;
- 9 poi ti chiamasti ancella:
- 10 "Com'ài decto, sia!"
- 11 Venne in te veramente
- 12 Cristo omnipotente
- 13 per salvar la gente
- 14 che tutta si perdea.

- Pleasant fruit with sweet flavor. sate our minds and fill our hearts: keep us in your mind, O fountain of love, and have mercy on us.
- Garden adorned with fresh greenery, you were fastened with a strong lock; the fruit born of you cannot be from nature, but it is a great hope.

Sweet virgin Mary, you who have your son in your power, give him to us, please!

Please, your son is whiter than any lily, redder than any rose: give him to us for a good companionship.

Companionship requires that everyone receive a portion of the thing possessed, to have it under his own authority.

You had authority over him, and kept it for a long time; now, lady, for mercy's sake, help us: lend him to us out of friendship.

Out of friendship we ask you for him, since we cannot compel you; we want him from you out of love: give him to us, O glorious and pious one.

Pious and generous giver, you nurture our beloved; if you lend him to us, our hearts tell us that they will grow with love.

Let the virgin Mary be always praised.

Blessed virgin Mary, you were greeted by Gabriel, and addressed, "Hail, full of grace."

You received the annunciation, O sweetest maiden: then you called yourself servant: "Let it be as you have said."

The almighty Christ truly came into you to save people who were all going to perdition.

- 15 Portasti el dolce figlio
- 16 che non avea pariglio;
- 17 l'angelo Gabriello
- 18 t'anuntiò di prima.
- 19 Parturisti con dolzore
- 20 là dov'eran gli buoi:
- 21 non volesti lenzuoli
- 22 né dopia, né cortina.
- 23 Poi che fosti partorita,
- 24 la stella fue apparita,
- 25 che tant'era chiarita
- 26 che in aria rilucea.
- 27 Li Magi l'adoraro,
- 28 offerta li portaro:
- 29 oncenso et myrra et auro
- 30 di ciascuno ricevea.
- 31 A Erode fue acusato
- 32 lo tuo figliol beato:
- 33 "Lo re del mondo è nato
- 34 che l'averà in balìa."
- 35 Herode fe' mettere bando:
- 36 tutt'i fanciulli d'uno anno
- 37 feceli andare pigliando,
- 38 ché vedere lo volea.
- 39 Maria con Gioseppo
- 40 sì se n'andò in Egipto
- 41 con esso il figliuolo Cristo;
- 42 con esso si fugia.

# 43. Venite adorare, per pace pregare

- 1 Venite adorare, per pace pregare,
- 2 al figliuolo della vergine Maria.
- 3 Venite per pace pregare,
- 4 colli occhi del core lagrimare,
- 5 con grande divotione adorare
- 6 il beato Signore tuttavia.
- 7 O pace, com se' ricordare!
- 8 Sì dolce a la bocca mi pare!
- 9 Vergine, se' sanza pare:
- 10 per voi co[nc]eduto ne sia.
- 11 Madre di Dio omnipotente,
- 12 fontana de l'acqua surgente,
- 13 manda pace fra tutta la gente,
- 14 trageci di questa resia.
- 15 O pace, con' se' dolce cosa!
- 16 Vergine madre amorosa,
- 17 là ov'è, tutto il bene si ripo[sa,
- 18 lla vita de l'anima mia.

You carried the sweet child. who had no peer; but first the angel Gabriel gave you the announcement.

You gave birth sweetly in a stable with oxen; you wanted neither sheet, nor double blanket, nor curtain.

After you gave birth, a star appeared, so bright that it shone in the sky.

The Magi adored him and offered him gifts: he received from each one incense, myrrh, and gold.

Your blessed son was denounced to Herod: "The king of the world is born, who will have the world in his power."

Herod sent forth a decree: he ordered the seizure of all year-old children because he wanted to see him.

Mary went to Egypt with Ioseph and with her son Christ; with him, she fled.

Come pray to the son of the virgin Mary and ask for peace.

Come to pray for peace, to weep with the eyes of your heart, to worship the blessed Lord with great devotion, unceasingly.

O peace, how wonderful to remember you! You taste so sweet in my mouth! O Virgin, you are without peer: let peace be granted through you.

Mother of the almighty God, fountain of spring water, send peace to all people, pull us out of this heresy.

O peace, how sweet you are! O beloved virgin mother, where there is peace, there all goodness is: there is the life of my soul.

#### 44. Vergen pulzella, per merzé

1 Vergen pulzella, per merzé, 2 merzé vos cher c'aggiai di me. 3 Vergen corte[se e bel]la, 4 [madre di] Dio donzella, 5 piena luna novella, 6 nova donna, novel aul[é]. 7 A voi, fontana viva, 8 fructiferosa uliva, 9 dolze donna che non schifa 10 a chi v'ama di pura fé. 11 Aulentissimo giglio, 12 del cor nostro consiglio, 13 allo tuo dolze figlio 14 per noi degie cherer merzé. 15 Scala, porta et via 16 del paradis, Maria, 17 a noi fa' sì che sia 18 a la vostra buona merzé. 19 Verde palmes honesta, 20 nostra donna, conqueser 21 mi fa' gioiosa festa, 22 come madr'e sponsa di re. 23 . . . . . . . . . . . . . . . . . 24 ora prega 'l tuo . . . . . . . 25 di gra . . . . . . . . . . . . . . . 26 ci doni sua bona . . e.

#### 45. Exultando in Ieso Cristo

- 1 Exultando in Ieso Cristo,
- 2 Figliol, del Padre splendore,
- 3 cantian laude di bon core
- 4 a' sant'angeli beati.
- 5 Cantiam cum grande desiderio
- 6 a tutti li angeli beati,
- 7 perc'al nostro ministero
- 8 dall'alto Dio sono mandati;
- 9 et li archangeli laudati
- 10 sian cogl'altri sette cori;
- 11 per sentir delli lor dolzori
- 12 canti di loro ordinati.
- 13 Michael, cioè a dire
- 14 "Chi è come Dio signore?"
- 15 quando prese a 'nsuperbire
- 16 Lucifer, angel magiore,
- 17 contrastette al suo fellore
- 18 et per divina virtude
- 19 le sue altezze ebbe abbatute
- 20 et suoi seguaci abbassati.

Virgin maid, out of your mercy, I beg you, have mercy on me.

Noble and beautiful virgin, damsel mother of God, newly risen full moon, new woman, wonderful fragrance.

I beg vou, O living spring, fruitful olive tree, sweet lady, you who do not spurn those who love you with pure faith.

Most fragrant lily, counsellor of our hearts, you must seek mercy for us from your sweet son.

Ladder, door, and path to paradise, Mary, for us, let him be at your goodly mercy.

Green vine of honesty, Our Lady, let me obtain a joyous feast, as you are mother and wife of the king.

now pray to your . . . . . . . . . . \* \* \* \* \* \* \* \* \* \* \* \* \* \* \* \* \* \* \* that he give us his good . . . . . . .

Rejoicing in Jesus Christ, Son and splendor of the Father, let us gladly sing lauds to the holy blessed angels.

Let us sing with great joy to all the blessed angels, because they are sent by the high God for our service, and let the archangels be praised with the other seven choirs; to hear of their sweetness, let us sing about their ranks.

When Lucifer, a greater angel, began to grow haughty, Michael, whose name means "Who is like the Lord God?" opposed his treachery and by divine virtue brought him down from his high position and abased his followers.

21 Ghabriel è 'nterpretato

22 "Forteza de l'alto Dio,"

23 ch'alla vergine mandato

24 fu, c'annuntiasse il pio

25 Iesu Cristo, hom et Dio.

26 lo quale doveva pugnare 27 colli dimoni, et liberare

28 quell ke 'n pene eran ligati.

29 Rafael, "Di Dio sire

30 medicina" è apellato;

31 lo qual fece rivenire

32 a Ttobia il lume privato,

33 che lungi tempi era stato

34 sanza luce corporale:

35 per l'arcangel da quel male

36 foro li suoi occhi isvelati.

Gabriel, translated as

"Fortitude of the high God,"

was sent to the Virgin

to announce the pious Jesus Christ, man and God,

who would fight the demons and free

those who were bound in torment.

Raphael is called

"Medicine of the Lord God."

He restored lost sight

to Tobias,

who had lived for a long time

without corporeal vision;

thanks to the archangel, his eves

were unveiled, freed from that illness.

## 46. Sancto Iovanni Baptista, exempro della gente

1 Sancto Iovanni Baptista, exempro della gente,

2 luccierna ardente del divino amore.

3 Molto inanzi prophetato

4 fosti, che tu fossi nato;

5 da l'archangel annuntiato

6 Gabriel consolatore.

7 Giovanni fosti decto primo,

8 cioè di gratia ripieno,

9 però che l'amor divino

10 fu in te per grande ardore.

11 Santificòe [te] veramente

12 la vertù di Dio potente;

13 Elysabet fue gaudente

14 ricevendo tanto honore.

15 Quando nel ventre exaltasti,

16 veramente prophetasti

17 che Cristo, cui baptezasti,

18 era Dio nostro Signore.

19 Nutrice tua sancta Maria;

20 figlio fu' di Zacharia;

21 l'angel che dal cielo or gia

22 era tuo custoditore.

23 Baptista fosti gratioso,

24 da tutti desideroso,

25 baptezando virtudioso

26 pien di gratia dal Signore.

Saint John the Baptist, exemplar for the people, lamp burning with divine love.

You were prophesied well before your birth; vou were announced

by the consoling archangel Gabriel.

You were first to be called John,

that is "Full of Grace," for divine love was in you because of your great ardor.

The virtue of the mighty God

truly sanctified you; Elizabeth rejoiced

upon receiving such an honor.

When you jumped in her womb,

you truly prophesied

that Christ, whom you baptized,

was the Lord our God.

Holy Mary was your nurse; you were son of Zachary:

the angel just come from the sky

was your guardian.

You were the Baptist full of grace,

desired by everyone; you baptized with virtue, full of grace from the Lord.

## 47. Pastor principe beato

1 Pastor principe beato,

2 santo Piero da Cristo molto amato.

Blessed prince of shepherds, Saint Peter, well loved by Christ.

3 Lungo 'l mar di Galilea 4 pescando con sancto Andrea, 5 Giesù passò per la rivera, 6 dopo ssé sì t'à vocato. 7 Con fervore lo seguitasti 8 lo Salvatore cu' tanto amasti; 9 le reti e 'l mondo abandonasti 10 tosto che v'ebbe vocati. 11 Co la rete de l'amore 12 vi prese il Redemptore; 13 sopra tucti di fervore 14 tu fosti privilegiato. 15 . . . . . . . . . . . . . . . . . 16 . . . . . . . . . . . . . . . . . 17 . . . . . . . . . . sti 18 a chi tien Cristo nel core.

#### 48. Con humiltà di core

1 Con humiltà di core

2 et con grande fervore

3 l'apostol sancto Paulo sia laudato, 4 che iluminato fu da Cristo potente.

5 La divina sapientia

6 on'or riluce sì come lumera,

7 fede, spera[nza], carità adduce

8 produce chi non si dispera.

9 Solar che tanto luce,

10 guardando nella croce,

11 lume di claritade profonda

12 nel core abonda e llingua fervente.

13 A nnoi doctrina d'eccellentia.

14 di caritade et humilità vera,

15 la Scriptura tutt'à aperta,

16 dat'à sententia sancta e vera.

17 Amor ch'a nnoi conduce

18 cantiam con alte voce:

19 o sancto Paulo di Dio ardente,

20 sie nostro avocato:

21 dinanti a Cristo crocifixo

22 ne fa' preghiera.

## 49. Andrea beato laudi tutta la gente

1 Andrea beato laudi tutta la gente,

2 stella lucente che 'I mondo à 'Iluminato.

3 Fue privilegiato oltre misura,

4 perfecto fue in amore:

5 tucte virtude ebe con dirictura,

6 perfecto fue inn amore.

7 Noi con grande fervore n'allegriamo

8 et cantiamo di lui novo trovato.

While you were fishing with Saint Andrew

along the Sea of Galilee, Jesus passed by on shore

and called you to him.

You fervently followed

the Savior, whom you loved so much; you abandoned the nets and the world

as soon as he called both of you.

The Redeemer caught you with the net of love:

more than anyone, you were endowed with fervor.

to those who have Christ in their hearts.

With humble heart and with great fervor let us praise the apostle Saint Paul who was enlightened by the powerful Christ.

Divine wisdom always shines like a bright light and brings faith, hope, charity to those who do not despair. O Paul, sun that shines brightly. you look at the cross and a light of profound clarity abounds in your heart and fervent tongue.

For us he fully opened the Scripture, a doctrine of excellence. of charity and of true humility; he gave us holy words of truth. Let us sing with loud voice to the one who brings us love: O Saint Paul, ardent lover of God, be our advocate, pray for us before Christ crucified.

Let all people laud the blessed Andrew, shining star that illuminated the world.

He was endowed beyond measure, he was perfect in love; he truly possessed all virtues, he was perfect in love. For that reason, we rejoice with great fervor and sing a new song about him.

9 Humana lingua non porìa contare

10 in guisa alcuna

11 le grande gratie delle quali ornare

12 Dio volle la persona

13 sancta et pura d'Andrea, virtudioso

14 et glorioso apostolo beato.

#### 50. San Giovanni amoroso

1 San Giovanni amoroso,

2 vangelista gratioso.

3 Stando te alla rivera,

4 come l'omo a la peschera

5 talor più che non ispera

6 divien ricco et abondoso,

7 Cristo sì tti elesse [seco]

8 et sì tti disse: "Viende co meco:

9 tal è 'l dono ch'i' ti reco

10 che sempre starai gioioso."

11 In presente ti movesti,

12 già unque non ti ritenesti,

13 tu beato che [credesti

14 al Signore pretioso].

#### 51. Di tutto nostro core

1 Di tutto nostro core

2 laudiam con gran fervore

3 l'apostol sancto Iacobo clemente, 4 corporalmente di Zebedeo nato.

5 Divotamente cum laude cantare

6 a sancto Iacobo ben si convene.

7 ma quant'è degno da magnificare

8 humana lingua dir nol porìa bene,

9 ché ll'alto Dio Signore,

10 poi che per nostro amore

11 li piacque prendere humana natura,

12 con grande cura l'ebbe vocato.

13 "[Vien dopo me," li disse il Salvatore

14 andando lungo 'I mar di Gallilea,

15 che 'l vide in nave come] pescatore

16 con Zebedeo, lo qual per padre avea.

17 Alora incontenente

18 fu tanto obediente

19 ke tutte cose col padre lassò

20 et seguitò Cristo beato.

## 52. Appostolo beato

1 Appostolo beato

2 da Gieso Cristo amato.

3 Bartholomeo, te laudiam di bon core:

4 danne valor che tti possiam seguire.

Human tongue could not recount in any way the great gifts with which God wanted to adorn the holy and pure person of Andrew, virtuous and glorious blessed apostle.

Loving Saint John, evangelist full of grace.

As a fisherman sometimes becomes richer and wealthier than he would have hoped, so you, standing on the shore,

were chosen by Christ. He told you, "Come with me: such is the gift I bring you that you will always be joyful."

You stirred at once, you never did hold back, blessed vou who believed in the precious Lord.

Let us praise with all our heart and with great fervor the merciful apostle Saint James, born of Zebedee's flesh.

It is proper to sing lauds devoutly to Saint James, but human tongue cannot well express how worthy he is to be glorified, since the high Lord God, after he chose to take on human nature for our love. called him with great affection.

while walking along the Sea of Galilee, as he saw him fishing on a boat with Zebedee, his father. Then immediately he obeyed so completely that he left everything and his father, and followed the blessed Christ.

"Follow me," said the Savior,

Blessed apostle loved by Jesus Christ, Bartholomew, we praise you whole-heartedly: give us strength, that we can follow you.

- 5 Danne valor che ssiàn vittoriosi
- 6 ver li nostri nemici sì sottili,
- 7 li quali feron di gladi velenosi
- 8 quelli che nel combattere son vili.
- 9 Tre son questi nemici
- 10 che giettan co difici
- 11 all'anima che da llor fa clausura;
- 12 sempre ànno cura di farla perire.
- 13 L'un di questi nemici sì 'ngengnosi
- 14 è questo mondo bugiard'e ffallace
- 15 al qual tu desti colpi dolorosi
- 16 sì che teco pugnar non fu più audace.
- 17 Per povertà c'amasti
- 18 et Cristo seguitasti,
- 19 tutto tuo disidero [in] lui ponesti,
- 20 tutto di desti a tal signor servire.

## 53. Ciascuna gente canti cum fervore

- 1 Ciascuna gente canti cum fervore
- 2 al glorioso appostolo beato
- 3 da Dio Segnore amato:
- 4 sancto Phylippo degno di laudore.
- 5 Da tutta gente si conven laudare
- 6 sancto Phylippo con grande fervore;
- 7 di lui nuovo canto concantare
- 8 de' ciascuno homo con devoto core,
- 9 perciò ch'elgli era degno di tanto honore
- 10 che lingua d'omo no llo porìa contare,
- 11 da poi che conversare
- 12 volse co llui nel mondo il Salvatore.
- 13 Col Creatore fatt'uom per noi salvare
- 14 sancto Filippo stette in questo mondo
- 15 non come servo sta per ministrare,
- 16 ma sì come familiare giocondo:
- 17 audiva quel parlare tanto profondo
- 18 de la bocca del maestro sovrano
- 19 standoli prosemano,
- 20 e in gran dilecto [stava] lo suo core.

## 54. Apostol glorioso, fratel del Salvatore

- 1 Apostol glorioso, fratel del Salvatore,
- 2 sancto Iacobo minore, se' chiamato.
- 3 Chiamato se' fratello del Salvatore
- 4 perché avesti co llui la simiglianza;
- 5 di lui tu fosti buon seguitatore,
- 6 per che ricevesti grande amanza;
- 7 portastilo in mente et ne lo core
- 8 et nello visagio per senbranza;
- 9 per gran desideranza
- 10 c'avei di lui servire
- 11 col tuo podere l'ài amato.

Give us strength to be victorious over our most cunning enemies, who wound with poisonous swords those who are cowardly in battle. These enemies are three; with catapults they batter

the soul that seeks refuge from them

and always strive to kill it.

One of those most clever enemies is this deceptive and fallacious world which you so painfully struck that it did not dare fight against you anymore. Because you loved poverty and followed Christ, you put all your desire in him

and devoted yourself totally to serving such a Lord.

Let every person sing with fervor to the blessed, glorious apostle loved by the Lord God: the praiseworthy Saint Philip.

It is suitable that all people praise Saint Philip with great fervor. Every man must sing a new song about him with devout heart: human tongue cannot express how worthy he was of such an honor, since the Savior wanted to associate with him in this world.

In this world, Saint Philip joined the Creator, made man for our salvation, not as a ministering servant, but as a merry companion: he listened to those most profound words from the mouth of the sovereign master, staying close to him, and his heart experienced great delight.

Glorious apostle, Saint James the Less, you are called brother of the Savior.

You are called brother of the Savior because you resembled him; you were his good follower and for that you received great love. You carried him in your mind and in your heart, and you bore his likeness in your face. For the great desire you had to serve him you loved him with all your strength.

12 È decto sancto Iacobo Alfei,

13 nepote della vergine Maria,

14 fratel di sancto Symone sancto Dei,

15 a cui Dio diede tanta signoria;

16 questo è nominato da' Iudei

17 et è ripieno di tutta cortesia.

18 Tu c'ài la balìa

19 di poterci aiutare

20 or ne fa' perdonare lo peccato.

## 55. O alta compagnia

- 1 O alta compagnia
- 2 di grande signoria,
- 3 apostoli beati!
- 4 Compagnia di grande amore,
- 5 foste insieme exaltati;
- 6 sancto Thadeo et sancto Symone,
- 7 in ciel siete glorificati.
- 8 L'alto re Messia
- 9 in ciel fece la via:
- 10 voi à sanctificati.
- 11 Lo Sancto Spirito, ch'è amore,
- 12 in vo' adoperò virtude:
- 13 molti miracoli faceste
- 14 nella gratia del Segnore.
- 15 Rendeste a Dio honore
- 16 del martyr che riceveste,
- 17 perciò foste beati.
- 18 O perfecto donatore,
- 19 a li tuoi di . . . . . . . . .
- 22 l'anime per lor levate
- 23 da' peccati di resìa,
- 24 nella fede baptezati.

## 56. Di Iesu Cristo dolce glorioso

- 1 Di Iesu Cristo dolce glorioso
- 2 l'apostolo laudiam Matheo beato.
- 3 Al theloneo con gran cura stava,
- 4 la sua cura al mondo tuttu dato;
- 5 Iesù passando per la sua contrada,
- 6 veggiendol, dipo ssé sì l'à vocato.
- 7 Et seguitollo con grande fervore,
- 8 al suo albergo sì ll'à convitato.
- 9 Tutto 'I mondo col suo vano flore
- 10 abbandonòe per Cristo redemptore.
- 11 Al convito stando col Signore,
- 12 allo suo albergo l'ebbe a convitare.
- 13 Li Giudei di lui mormorare:
- 14 "Con peccatori si fue adunato."

He is called Saint James son of Alpheus, nephew of the virgin Mary, and brother of Saint Simon, man of God: to him God gave much authority. He is renowned among the Jews, he is full of every kindness. Since you have power to help us, have our sins forgiven.

O noble companions of a great Lord, blessed apostles!

Companionship of great love, you were exalted together; Saint Thaddeus and Saint Simon, you are glorified in Heaven. The noble king, the Messiah opened the way to Heaven: he sanctified you.

The Holy Spirit, who is love, exerted his power in you: you worked many miracles by the grace of the Lord. You gave God honor for the martyrdom you received; therefore you were blessed.

Let us praise the blessed Matthew, apostle of the gentle and glorious Jesus Christ.

Working at a tax-collector's counter with great care, he gave all his care to worldly things. Jesus, passing through his district, saw him and called him after himself. Matthew followed him with great fervor and invited him to dinner at his house.

He abandoned the world and all its vanities for Christ the Redeemer.
He was sitting at the table with the Lord; he had invited him to his house.
The Jews grumbled about Jesus, saying, "He convened with sinners."

15 Apostol vero et evangelista 16 Cristo ti fece al suo honore. 17 Miracoli veri, sancti et puri 18 vedesti fare a Iesù amore 19 et con gran fervo[re] 20 . . . . . . . . . . . . . . . . . .

#### 57. Novel canto, dolce sancto

- 1 Novel canto, dolce sancto,
- 2 di te, Thome, vo' cantare.
- 3 Cantar voglio et te laudando:
- 4 sancto apostolo beato
- 5 di Cristo fosti in errando,
- 6 le tue virtù Dio ringratiando,
- 7 per lo mondo predicando,
- 8 convertiendo in ogne lato
- 9 molta gente, che fallente
- 10 sempre stavano in peccare.
- 11 Allora che ti mandò Cristo
- 12 in India, terra pagana,
- 13 predicando lo baptismo,
- 14 confondendo la fe' vana,
- 15 et facesti grande aquisto
- 16 monstrando loro la via sana,
- 17 et l'errore d'ogne core
- 18 traesti col bel mostrare.

# 58. <A> sancto Mathia appostolo benigno

- 1 <A> sancto Mathia appostolo benigno
- 2 fu in iscambio del maligno:
- 3 lo Sancto Spirito lo fe' degno:
- 4 ciascuna gente 'l de' laudare.
- 5 Laudar lo dee ben tucta gente,
- 6 ché 'l Sancto Spirito l'à honorato;
- 7 novero compie di quella gente
- 8 che tutto 'I mondo à 'Iluminato.
- 9 O gran cortesia che moristi sul legno,
- 10 di tal virtù il facesti degno;
- 11 nella lectione facesti segno
- 12 che llui dovessero pur chiamare.

#### 59. Sancto Luca da Dio amato

- 1 Sancto Luca da Dio amato,
- 2 evangelista se' beato.
- 3 Divotamente vangelizasti,
- 4 la 'ncarnation parlasti,
- 5 Nostra Donna seguitasti,
- 6 da llei fosti ammaestrato.
- 7 Vergine sancto, vero et puro,
- 8 chi ama te ben serà sicuro

Christ made of you a true apostle and evangelist, to his honor.

\*\*\*\*\*\*\*\*\*\*

You saw the beloved Jesus,

performing true, holy, and pure miracles

and with great fervor

O Thomas, gentle saint, I want to sing a new song about you.

I want to sing and praise you: you were a holy and blessed apostle of Christ in your travels, you gave God thanks for your virtues, you preached throughout the world, in every corner converting many people who were at fault and were still living in sin.

When Christ sent you to India, a pagan country, preaching the baptism, confounding the empty faith, you made great conquests showing them the straight way, and pulled error out of every heart through good example.

Saint Mathias, a good apostle, replaced the wicked one; the Holy Spirit made him worthy: everyone must laud him.

All people must indeed laud him because the Holy Spirit gave him honor; he completes the number of those persons who enlightened all the world. O most generous one who died on the cross, you made him worthy of such virtue; at the election you made a sign that they ought to choose him.

Saint Luke loved by God, you are a blessed evangelist.

You evangelized devoutly, you spoke of the incarnation, you followed Our Lady, you were instructed by her.

Holy, true, and pure virgin, whoever loves you is assured

- 9 da doctrina di Dio vero
- 10 che serà sanza peccato.
- 11 Sancto Paulo fu lo suo maes[tro,
- 12 fece di lui lo suo dilecto:
- 13 perché 'l trovò così perfecto
- 14 sopra ogn']altro l'à dilectato.
- 15 Vitello tu fosti per figura,
- 16 così ti dipinge la Scriptura;
- 17 con sei ale ài volatura,
- 18 com' serapyn tu se' amato.

## 60. Sancto Marco glorioso

- 1 Sancto Marco glorioso,
- 2 vangelista da Dio amato,
- 3 ciascun homo te, beato,
- 4 laudi di cor amoroso.
- 5 D'amoroso cor laudare
- 6 ciascun dee te veramente;
- 7 novo canticon cantare
- 8 di te dee tucta gente,
- 9 ché tu fosti degnamente
- 10 vangelista del Signore:
- 11 distrugesti nostro errore
- 12 col Vangelio luminoso.
- 13 Luminoso certamente
- 14 la tua sancta Scriptura:
- 15 chi lla segue rictamente
- 16 ménalo per via sicura; 17 poi vita che sempre dura
- 18 trova piena di dolzore:
- 19 vede l'alto Dio Signore
- 20 unde sempre sta gioioso.

# 61. Lo Signore ringrazando

- 1 Lo Signore ringrazando,
- 2 colli apostoli laudando,
- 3 ciascuno canti novel canto.
- 4 Novel canto delli apostoli sancti
- 5 Petrum, Paulo, Symone et Thadeo
- 6 di bon core facciamo tutti quanti;
- 7 vangelista Iovanni et Matheo,
- 8 sancto Andrea con Bartholomeo,
- 9 sancto Phylippo, Giacomo Maggiore, 10 sancto Thomaso et Iacomo Minore:
- 11 numero sacrato per Ispirito Sancto:
- 12 Barnaba con sancto Mathia,
- 13 quelli che l'ordine compìo
- 14 poi che Giuda fallìo tanto.

by the doctrine of the true God that he will be without sin.

Saint Paul was his teacher and made of him his most beloved disciple; because he found him so perfect, he loved him more than anyone.

Your symbol was an ox, the Scriptures depict you so; you fly with six wings, you love as a seraphim.

Glorious Saint Mark, evangelist loved by God, let every man praise you, O blessed one, with a loving heart.

Everyone must truly praise you with a loving heart: all people must sing a new song about you, because you were a worthy evangelist of the Lord; you destroyed our erroneous beliefs with your enlightening Gospel.

Your holy Scripture is truly enlightening; it leads him who follows it correctly on a safe path; he then finds an everlasting life, full of sweetness: he sees the Lord high God and so he is forever full of joy.

Let everyone sing a new song, giving thanks to the Lord and praising the apostles.

Let us all gladly sing a new song of the holy apostles Peter, Paul, Simon, Thadeus, the evangelists John and Matthew, Saint Andrew and Bartholomew, Saint Philip, James the Greater, Saint Thomas and James the Less: a number sanctioned by the Holy Spirit; also Barnabas and Saint Mathias, he who completed the rank of the apostles after Judas failed so terribly.

## 62. Stephano sancto, exemplo se' lucente

- 1 Stephano sancto, exemplo se' lucente
- 2 per cui la gente de' far novo canto.
- 3 Novel cantare tutta l'umana gente
- 4 sempre de' fare a Dio 'mnipotente;
- 5 lui ringratiare per te, flore aulente:
- 6 fosti fervente di Spirito Sancto.
- 7 Con forte pena sostenesti al mondo,
- 8 luce serena di gaudio giocondo;
- 9 schifasti cena d'andare in profondo,
- 10 non ti fue pondo soffrir dolor tanto.

## 63. Sancto Lorenzo, martyr d'amore

- 1 Sancto Lorenzo, martyr d'amore,
- 2 a Cristo fosti grande servidore.
- 3 Con humiltade al sancto Padre
- 4 fosti ubidiente,
- 5 perciò laudare sempre de' fare
- 6 tutta l'umana giente
- 7 per te, martir valente et di valore,
- 8 al Nipotente: se' aulente flore.
- 9 Cristo beato incoronato
- 10 t'à per sua potenza;
- 11 nell'alto stato collocato
- 12 [t'à] per ubidienza
- 13 avesti a llui servire co humiltade;
- 14 perciò laudare ti dobiamo con fervore.

# 64. Martyr glorioso, aulente flore

- 1 Martyr glorioso, aulente flore,
- 2 sancto Laurentio pien di grande ardore.
- 3 Ispano fosti per nativitate;
- 4 san Systo presul di nobilitade
- 5 ti vide et contemplò; nella cittade
- 6 a ssé t'acompagnò per grande amore.
- 7 Sancto Systo, presulo beato,
- 8 seco in Roma tosto t'à menato;
- 9 ive ti diede l'archidiaconato:
- 10 benn ere degno di sì grande honore.
- 11 Profetando disse: "Tu verrai
- 12 e 'l terzo giorno mi seguiterai;
- 13 con palma di martyrio sì verrai
- 14 ornato di mirabile splendore."
- 15 Poi che sancto Systo fue martyrizato,
- 16 quel papa venerabile beato,
- 17 sancto Laurentio, giglio candidato,
- 18 lo seguio per gran fervente amore.

Saint Stephen, you are a shining example to whom people must sing a new song.

All humanity should always sing a new song to the almighty God and thank him for you, O fragrant flower, because you were burning with the Holy Spirit.

With great pain you stood against the world, O serene light of merry joy; you scorned the banquet that leads to hell, it was not a burden for you to suffer such pain.

Saint Lawrence, martyr for love, you were a great servant of Christ.

With humility you obeyed the holy Father, and so all humanity must always laud the Almighty for you, O brave and valiant martyr: you are a fragrant flower.

The blessed Christ crowned you through his power; he placed you in a high position for the obedience you had in serving him with humility; therefore we must praise you fervently.

Glorious martyr, fragrant flower, Saint Lawrence full of great ardor.

You were Spanish by birth; the noble prelate Saint Sixtus saw and admired you; he took you to the city with himself, as a companion, out of great love.

Saint Sixtus, blessed prelate, took you at once with him to Rome and there he gave you the archdeaconship: you were well worthy of such a great honor.

He prophesied saying, "You will come and you will follow me on the third day; you will come with the palm of martrydom, adorned with admirable splendor."

After Saint Sixtus, that venerable, blessed pope, was martyred, Saint Lawrence, white lily, followed him out of great, fervent love.

#### 65. Martyr valente, san Piero, d'amare

- 1 Martyr valente, san Piero, d'amare,
- 2 aiuta la gente che tti vuo' laudare.
- 3 Tu di spina nato, neente pungesti,
- 4 perc'ordine amato ed alto prendesti,
- 5 ove 'l don celato dal ciel ricevesti 6 col qual ritenesti la forza del mare.
- o coi quai menesti la loiza dei mare
- 7 Tu giglio aulente apreso di spina, 8 gemma splendiente in terra marina,
- 9 rischiara la mente di luce divina
- 10 et danne doctrina di te honorare.

#### 66. Sancto Vincentio, martire amoroso

- 1 Sancto Vincentio, martire amoro[so],
- 2 d'affectuoso core tutta gente
- 3 ad te cantin sovrente cum laudore.
- 4 Ben ti deve tutta gente laudare,
- 5 o glorioso martyre valente:
- 6 ad alta voce cum fervore cantare
- 7 ben si convene di te, flore aulente,
- 8 perché vincente del martyrio stesti;
- 9 per la fede che avesti in Giesu Cristo
- 10 tuttora fermo et fresco fo 'l tuo core.
- 11 Lo tuo core pien d'amor non si turbava
- 12 delli grandi tormenti che 'I corpo patìa,
- 13 però che Cristo sempre il consolava
- 14 et davali dolzor, unde gaudea
- 15 et risbaldìa, sperando d'avere
- 16 per morte sostener così penosa,
- 17 sempre vita gioiosa dal Segnore.
- 18 Vita gioiosa da Cristo t'è data,
- 19 sì dura morte per lui sostenesti;
- 20 sopra lo capo corona stellata
- 21 ti puose quando del mondo transisti;
- 22 cum palma gisti in quello regno beato,
- 23 vestito di rosato vestimento;
- 24 ciascun che v'era dentro ti fe' honore.

## 67. O sancto Blasio, martyre beato

- 1 O sancto Blasio, martyre beato,
- 2 d'esser laudato da tutta la gente
- 3 degno se' veramente:
- 4 però no' ti laudiam di puro core.
- 5 Noi ti laudiam per tua gran sanctitade,
- 6 beato martire di Dio Signore;
- 7 per tua grandissima benignitade
- 8 aiuta ciascun ch'a te fa laudore,
- 9 rosa vermiglia et aulente flore,
- 10 grande amadore del verace Dio,

Saint Peter, martyr valiant in love, help the people who want to praise you.

Born from thorns, you did not prick at all, because you entered the beloved and noble order where you received from Heaven the recondite gift with which you held back the force of the sea.

Fragrant lily sprouted from thorns, splendid gem in a maritime town, enlighten our minds with divine light and teach us to honor you.

Saint Vincent, martyr full of love, let all people sing lauds to you often, with affectionate hearts.

All people must indeed laud you, O glorious, valiant martyr; it is indeed suitable to sing aloud with fervor about you, fragrant flower, because you stood victorious in martyrdom; for you had faith in Jesus Christ, your heart remained always firm and strong.

Your heart full of love was not perturbed by the great tortures your body was suffering, because Christ consoled it all the time and gave it sweetness; therefore it delighted and rejoiced, hoping to have eternal, joyous life from the Lord for enduring such a painful death.

A joyous life you were given by Christ, because you suffered such a hard death for him; he put a crown of stars over your head when you passed from this world; you went in that blessed kingdom bearing a palm and dressed in red garments; everyone who was there honored you.

O Saint Blaise, blessed martyr, you truly deserve to be praised by all people: and so we praise you with pure hearts.

We praise you for your great holiness, O blessed martyr of the Lord God; out of your great kindness help everyone who lauds you, O red rose and fragrant flower, great lover of the true God, 11 al qual, sanza disvio, 12 continua[mente fosti servidore]. 13 Suo servidore fosti in tal manera 14 che lli animali, che son sanza ragione, 15 per ciascun giorno vinìa' in grande ischiera 16 a visitar la tua sola magione 17 et ad te domandavan guarigione 18 se lesione avesse alcun di loro: 19 el tuo sancto aiutorio 20 lo sanava da ciascun langore. 21 Ciascun c'ode contar così gran cosa 22 pensi quanta fu la sua sanctitate, 23 poi che lingua mortale parla' non l'osa 24 perch'è di cusì grande quantitade. 25 Stella lucente dalla clari[tade] 27 . . . . . . . . . . . . . . . . . . 28 po' che fo 'n te [virtud'e splendore].

# 68. Sancto Giorgio, martyr amoroso 1 Sancto Giorgio, martyr amoroso,

2 cavaler di Dio victorioso.

3 Amoroso del divino amore,

4 cessasti da te ogne laidore; 5 di vertudi t'adornasti 'l core

6 sì che a Dio se' tucto dilectoso.

7 Tu delli peccati fosti mondo

8 et delle vertudi tant'abondo

9 ke vincesti la carne e 'l mondo

10 e 'l nemico antico 'nvidioso.

11 Tu, victorioso cavalero,

12 che per virtude di Dio vero 13 vincesti, legasti 'I draco fero

14 che veniva sì pericoloso.

15 Per mangiar veniva la donzella;

16 da che avesti intesa la novella,

17 tu legato lo donasti a quella

18 ch'era figlia d'un re doloroso.

19 Doloroso era molto sovente:

20 non credea in Cristo nepotente; 21 convertisti lui et la sua gente

22 et facestil molto gaudioso.

23 Gaudioso molto lo facesti,

24 ké la sua figlia li rendesti;

25 et quelli di Silena, che eran tristi

26 co lo core forte tribuloso.

27 Tribuloso aveano lo cor forte, 28 ché lor figli davano per sorte

29 a lo draco, per fugir la morte

30 dello suo fetor velenoso.

whom, without straying, you continuously served.

You served him in such a manner that the animals, which are without reasoning, came every day in great herds to visit your lonely dwelling, and they asked to be cured by you, if any of them were wounded; your holy help healed them of any ailment.

Let everyone who hears tell of such a great feat think how abundant was his saintliness, since human tongues do not even dare to speak of it because it is of such great magnitude.

Bright, clear star,

Saint George, martyr full of love, God's victorious knight.

Full of divine love, you distanced yourself from every turpitude; you adorned your heart with virtues so that you are truly pleasing to God.

because virtue and splendor were in you.

You were purified of sins and so abundant in virtues that you defeated the flesh, the world, and the old, envious enemy.

Victorious knight, who triumphed by the virtue of the true God, you tied the ferocious dragon that advanced so dangerously.

It was coming to devour the maiden; when you heard that news, you bound it and gave it to her, the daughter of a sad king.

He was very often sad: he did not believe in the almighty Christ; you converted him and his people and made him very joyous.

Very joyous you made him because you gave him back his daughter; and you gladdened the people of Silena who were sad, their hearts much tormented.

Their hearts were much tormented for they gave their children by lot to the dragon, in order to escape death from his poisonous stench. 31 Dallo draco tu lli liberasti,

32 ché l'uccidesti, et lor predicasti;

33 ventimilia homini menasti

34 al batesmo sancto vertudioso.

35 Femin'e fantini v'ebbe assai

36 ke non son del nomero che contai;

37 a via di luce menato ài

38 quello popol ch'era tenebroso.

39 Datian vincesti sofferendo

40 molte pene, la fe' difendendo,

41 idol e preti et templo ardendo

42 con foco da ciel meraviglioso.

## 69. Laudia Ili gloriosi martyri valenti

1 Laudia lli gloriosi martyri valenti,

2 a Dio piacenti et tutt'amorosi,

3 vittoriosi nelli grandi tormenti.

4 Ben for victoriosi li martyr gratiosi,

5 tant'amorosi erano a Dio syre.

6 Com' più eran gravosi li tormenti penosi,

7 via più forzosi erano a sofrire;

8 già non voller disdire lo nome di Cristo

9 che crocifisso fue per noi guarire;

10 'nanti morire vòler confitenti.

## 70. Ave Maria, gratia plena

# 71. Gaudiamo tucti quanti

1 Gaudiamo tucti quanti

2 et facciam dolzi canti

3 al beato Agustin, sommo doctore.

4 O alta et profunda sapientia,

5 o specchio et lume della nostra mente,

6 o tu che se' doctor per excellentia,

7 danne lumera che siam canoscenti,

8 acciò che siam ferventi 9 ad te, padre potente,

10 al cui fervor siamo ragunati.

## 72. Sancto Agostin, doctor

1 Sancto Agostin, doctor 2 confessor et pastore

3 et pien di sapientia, si' laudato.

4 Luminatore et doctore

5 della fe' divina;

6 difenditore, guardatore

7 colla sancta doctrina;

8 distrugitore d'ogne errore,

You freed them from the dragon by killing it, and you preached to them; you led twenty thousand men to holy, efficacious baptism.

There were also many women and children not included in the number I mentioned; you led those people who were in darkness to a path of light.

You defeated Dacian by suffering many pains, defending the faith, incinerating idols and priests and a temple with extraordinary fire from the sky.

Let us praise the glorious, valiant martyrs, pleasing to God and full of love, victorious in their great torments.

The gracious martyrs were indeed victorious, such was their love for the Lord God.

The more severe and painful their torture became, the stronger they grew at suffering; they never wanted to renounce the name of Christ who was crucified to restore us, rather they wanted to die professing their faith.

Hail Mary, full of grace,

Let us all rejoice and sing sweet songs to blessed Augustine, greatest doctor.

O high and profound wisdom,
O mirror and light of our minds,
O most excellent of doctors,
give us the light of knowledge,
so that we may be full of zeal
for you, powerful father,
in whose fervor we are gathered together.

Let us praise Saint Augustine, doctor, confessor, and shepherd full of wisdom.

Enlightener and teacher of the divine faith; defender and guardian through holy doctrine; destroyer of all false beliefs, 9 facesti gran ruina.

10 Tutti di sì gram sancto

11 novel or facciam canto,

12 che nn'è sie degno et alo ben meritato.

13 Tal don avesti et tenesti

14 da Dio onipotente,

15 che ti facesti et divenisti

16 perfecto sapiente,

17 et confondesti et distruggesti

18 ogne resia fallente.

19 La tua molta scriptura

20 [santissima et pura]

21 che tutto 'I mondo n'era alluminato.

22 O glorioso, amoroso,

23 noi ti vogliam pregare;

24 o pietoso, largioso,

25 tu ne fa' perdonare;

26 o gaudioso et gioioso,

27 tu ne degie guardare

28 da lo invidioso

29 ch'è sì desideroso

30 di noi menare al luogo tenebrato.

## 73. A la grande valenza

1 A la grande valenza

2 ch'è sancto Ambruoscio, luce

3 ched a luce conduce,

4 sanza finare dengiam fare riverenza.

5 Riverenza con laude:

6 al doctore saggio et sancto,

7 nemico d'ogne fraude

8 facciamo nostro canto,

9 ché sermontato è tanto

10 lo suo pregio e '1 valore,

11 c'à lontano sintore

12 e ciascuno giorno cresce sua potenza.

## 74. Alla regina divoto servente

1 Alla regina divoto servente,

2 laudi la gente sancto Piero novello.

3 Novellamente et con gaudente core

4 al Criatore laude et gratia sia

5 di tal presente, et c'a nno' per amore

6 stato è datore Dio di cortesia

7 d'esto fervente et sancto confessore,

8 fructo del flore c'a la madre aulìa.

9 Virgo Maria che tanto l'amasti,

10 poi ci 'l donasti gratia fa' per ello.

## 75. Da tucta gente laudato

1 Da tucta gente laudato

2 con affecto et gran fervore

you left great ruins.

Let us now all sing a new song

of such a great saint,

for he is indeed worthy and truly deserves it.

Such a gift you received-and retained-

from the almighty God,

that you grew and became

a perfectly learned man,

and confounded and destroyed

every fallacious heresy.

Your many writings

were most holy and pure:

by them all the world was enlightened.

O glorious and loving one,

we want to pray to you;

O merciful and generous one,

obtain pardon for us;

O mirthful and joyful one,

you must protect us

from the envious one

who so desires

who so desires

to lead us to the place of darkness.

To that most worthy man, Saint Ambrose, a light that leads to light, we must give reverence without end.

Reverence and praise; let us sing our song to the wise and holy doctor, enemy of every deceit, because his merits and worthiness have grown so much that they resound far and wide

and his power increases day by day.

Let the people praise the new Saint Peter, devout servant of the queen.

In a new way and with a joyful heart, let the Creator be praised and thanked for such a gift, because, out of love, the generous God gave us this fervent and holy confessor, fruit of the flower that was fragrant to the mother. O Virgin Mary, you who loved him so much, since you gave him to us, give us grace through him.

Let the blessed Saint Nicholas be always praised pure-heartedly 3 sia sempre di puro core

4 sancto Nicolao beato.

5 Di ciascun divotamente

6 de' tuttor esser laudato

7 Niccolao, stella lucente.

8 da divin sole illustrato;

9 di nobil gente nato.

10 per pietà dato da Dio,

11 fresco flore et amatisto

12 di tutte virtù ornato.

13 Esta stella rilucente.

14 Nicolao confessore,

15 fu per exemplo fulgente

16 al nostro gran tenebrore;

17 sì per tempo servidore

18 voll'esser de l'alto Dio

19 Iesu Cristo, dolce et pio,

20 di Maria vergine nato.

21 Nicolao glorioso,

22 rosa aulente [sanza pruno,

23 parvulino generoso

24 macerava per digiuno

25 lo suo] corpo, unde ciascuno

26 laudi Cristo redemptore

28 ancor essendo lactato.

27 che l'accese del suo amore

76. Con divota mente, pura ed agechita

1 Con divota mente, pura ed agechita,

2 laudiamo sancto Paulo primo heremita.

3 Heremita sancto fue veramente

4 lo qual si partì da' vizi e dalla gente,

5 ché Decio crudele, fer e repente 6 ai cristiani dava tormentosa vita.

7 Vita di grande aspreze fe' nel deserto

8 anni sesanta, a null'om manifesto; 9 Cristo del corbo fece suo valletto.

10 che li rechava vivanda savorita.

11 Savorita era di cotal savòrio.

12 ché orava tanto pensando 'I suo marthorio,

13 che mezo pan d'orzo al suo refectorio

14 facea parer la mensa ben fornita.

15 Fornita li parea d'inbandigione

16 nella spelunca ch'era sua magione;

17 già non v'avea né lecto né panno né saccone 18 né materassa né guar' buona carpita.

19 Carpita buona non v'avea, né lecto,

20 né pann'alcuno c'avesse su' dilecto; 21 di palma la sua tonica per certo

22 fue trovata nella sua finita.

with affection and great fervor by all people.

Everyone should always devoutly praise Nicholas, shining star, illuminated by the divine sun: born from a noble family, donated by God out of pity, fresh flower and amethyst adorned with all virtues.

This shining star, the confessor Nicholas, was a refulgent example to us in our great darkness; from early on he wanted to be servant of the high God, the sweet and pious Jesus Christ born from the Virgin Mary.

The glorious Nicholas, fragrant rose without thorns, generous little child, mortified his body by fasting; therefore let everyone praise Christ the Redeemer who inflamed him with his love when he was still being suckled.

Let us praise Saint Paul, the first hermit, with devout, pure, and humble minds.

He truly was a holy hermit who retreated from vice and from society because the cruel, ferocious, and merciless Decius made Christians live in torment.

He lived a life of great austerity in the desert for sixty years, unknown to all; Christ made a raven his valet to fetch him tasty food.

Because he prayed much, thinking of his martyrdom, his food was seasoned with such flavor that with half a loaf of barley bread in his refectory the table seemed well supplied.

His table seemed to him lushly provided in the cave that was his dwelling; yet there was neither bed, nor sheets, nor pallet, nor mattress, nor a very good blanket.

There was neither a good blanket nor a bed nor any comfortable sheets; at his death it was discovered for certain that his tunic was made of palm leaves. 23 Finita sancta fece 'l corpo beato

24 da l'angelo a sant'Antonio lodato,

25 et [sant'Antonio] per lui à cercato

26 per la gran sanctità che n'à udita.

27 Audita n'avea gran sanctitade;

28 sì come piaque a l'alta Maiestade

29 trovarsi insiem e fecer caritade:

30 el corbo d'un pane 'ntero l'à guernito.

31 Guarnito l'à sì ben d'un pane 'ntero

32 che molte lod'e gratie a Dio reddero

33 usando grandi sanctitadi, quest'è vero;

34 poi per un palio fecer lor partita.

35 Partita fece Antonio per recare

36 lo palio, ché vi si volea fasciare

37 lo corpo sancto dipo 'I suo passare;

38 molto andò ratto per far tosta redita.

39 Reddita fece tosta e sì recava

40 divotamente quello perk'elli andava;

41 quando giunse al santo corpo, et quelli orava

42 et l'anima era già in ciel sallita.

43 Sallita era in ciel l'anima sancta

44 con tanta gloria, non si può dirla quanta;

45 sanct'Antonio 'I corpo sì amanta

46 col palio, la tonica della palma li à isvestita.

47 Isvestita l'à molto divotamente,

48 per gran tesoro la serba caramente,

49 ma non à marra né alcun convenente

50 con che possa far la sancta soppellita.

51 La soppellita, vener duo leoni

52 et fecer la fossa co li lor unghioni; 53 per cenni kieser commiat'e benitioni

54 a sancto Antonio ed e' li à lor largita.

55 Largita lor benedizione et commiato,

56 el sancto corpo sì à sotterrato;

57 la tonica della palma n'à rechato,

58 per ogne gran festa sì l'à vestita.

59 Vestita s'à sant'Antonio quella vesta.

60 Ki di san Paulo fa memoria o festa,

61 per li lor priechi Ieso Cristo 'l rivesta

62 ne la sua gloria di luce clara.

#### 77. Ciascun che fede <et> sente

1 Ciascun che fede <et> sente

2 vegna a laudar sovrente

3 l'alto sancto Antonio beato.

4 Ciascun laudare ed amare

5 lo de' di bon coraggio,

6 ché di ben fare isforzare

That blessed man died a holy death;

an angel had praised him to Saint Anthony,

who searched for him

because he had heard of his great holiness.

He had heard of his great holiness;

as pleased the High Majesty

they met and dined together:

the raven furnished a full loaf of bread.

Indeed it furnished him a full loaf

for which they offered much praise and thanks to God,

acting upon their holiness, truly;

then they parted because of a shroud.

Anthony departed in order to fetch

a shroud with which he wanted to wrap

Paul's holy body after his death:

he went very quickly in order to come back soon.

Soon he came back devoutly carrying

that for which he had gone;

when he arrived, the holy body was in a posture of

but the soul had already risen to Heaven.

The holy soul had risen to Heaven

with such glory, that it cannot be expressed;

Saint Anthony wrapped the body with the shroud

having first taken off the palm tunic.

He took it off with much devotion

and dearly preserved it as a great treasure,

but he had neither hoe nor other appropriate tool

to carry out the holy burial.

To bury him, two lions came

and dug a grave with their large claws,

then with gestures they asked Saint Anthony

for leave and blessings, which he granted them.

He granted them blessing and leave,

and buried the holy body. He took the palm tunic

and wore it on every major feast.

Saint Anthony wore that clothing.

For their intercession, let Jesus Christ

clothe with shining light in his glory

those who commemorate Saint Paul's feast.

Let everyone who has faith come often to praise the excellent,

blessed Saint Anthony.

Everyone should praise and love him

wholeheartedly,

because he wanted to strive to act justly

7 volse 'n picciol etaggio;

8 tuttor pensare e 'nformare

9 comme a Dio fare humaggio

10 potesse, d'Ulixbona

11 si partìo, sì consòna

12 la legenda, là onde fo nato.

13 Lasciò ricchezza et grandeza

14 ch'era di gran valore.

15 et prese aspreza che sprezza

16 vanaglori' e baldore:

17 volse bassezza ch'envezza

18 sallire in grande altore:

19 per tal via volle gire 20 a l'alto Dio servire:

21 monaco divenne regolato.

# 78. Sancto Allexio, stella risplendente

1 Sancto Allexio, stella risplendente

2 et exemplo et splendore.

3 De la cittade inperiale

4 di Roma gran nobilitade

5 fue la tua nativitade.

6 giglio bianco, aulente flore.

7 De gentil progenie nato 8 fosti, giglio candidato:

9 in oratione adomandato

10 fosti a Cristo redemptore.

11 Quand'ere picciol fantino 12 ere vasel di Dio divino;

13 poi doventasti seraphino

14 per carità di grande ardore.

15 Dal padre tuo una fiata

16 una donzella ti fue data

17 d'imperial progenie nata, 18 desponsata per amore.

19 Quando prima a llei entrasti, 20 nel thalamo la visitasti,

21 alquante gioie le donasti

22 per purità di sancto amore.

23 Et inmantenente ti n'andasti,

24 lei et mondo abandonasti.

25 neente già nonde curasti 26 per amor del Salvatore.

27 Come pellegrino andave

28 et caritade adomandave. 29 povero per volontade,

30 per disiderio et gran fervore.

31 Molto fue di te cercato

32 per lo mondo d'ogne lato;

33 per gratia stesti sì celato

34 ché non curasti di romore.

Saint Alexis, shining star, exemplar, and splendor.

in his tender years:

as the legend tells.

where he was born.

He left riches and power

vainglory and pleasure;

to serve the high God:

climbing to a great height;

and chose austerity that disdains

he wanted humility that hinders

on such a path he wanted to go

he became a monk under a rule.

he left Lisbon.

of great value,

always thinking and planning

how to pay homage to God.

You were born

of the imperial city.

of Rome's high nobility, O white lily, fragrant flower.

You were born of noble parents, O white lily:

they asked Christ the Redeemer for you in their prayers.

When you were a small child you were a divine vessel of God; then you became a seraphim for the great ardor of your love.

Your father once gave you a maiden born of the imperial family; you married her for love.

When you first went to visit her in the bedroom, you gave her much joy out of the purity of your sacred love.

And then, suddenly you departed, you abandoned her and the world: you did not care at all for them, out of love for the Savior.

You wandered as a pilgrim, you begged for alms, poor by your own will, out of desire and great fervor.

Long did they search for you in every corner of the world; by grace you remained hidden. you took no heed of the rumors.

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35 Ricevesti caritade

36 da li servi tuoi per voluntade,

37 et non cognobero veritade,

38 che tu fossi aulente flore.

#### 79. A sancto Iacobo

1 A sancto Iacobo

2 cantiam laude con dolzore.

3 <Inmantenente a llui andaro,

4 le reti e 'I padre abbandonaro>

5 Cristo li vide, chiara spera,

6 vocolli ad sé per grande amore.

7 Inmantenente a llui andaro,

8 le reti et padre abbandonaro;

9 con gran fervore lui seguitaro

10 per caritade et grande amore.

11 Aulente giglio candidato,

12 sa' Iacopo, da Dio amato

13 quando del mare t'ebbe vocato

14 del mondo a ssé per grande amore.

15 Del Salvator fosti cuscino,

16 aulente flore di giardino;

17 ripieno de l'amor divino

18 fosti, di grande fervore.

19 Fosti privilegiato,

20 di speziale amor doctato;

21 vedesti lui transfigurato

22 nel monte, cum grande splendore.

#### 80. Sancto Bernardo amoroso

1 Sancto Bernardo amoroso,

2 giglio aulente dilectoso.

3 Anzi che tu fosti nato

4 sì fosti prefigurato,

5 d'amore privilegiato,

6 nobile predicatore.

7 O Bernardo, fresc'uliva,

8 aquila contemplativa,

9 della Trinità divina

10 fosti sommo comprenditore.

## 81. Novel canto, tucta gente

1 Novel canto, tucta gente

2 canti cum divoto core

3 al beato confessore

4 san Zenobio, flor aulente.

5 Degnamente è da laudare

6 così sancto confessore;

You received alms

from your servants by your own will, and they did not know the truth, that you were a fragrant flower.

Let us sweetly sing praises to Saint James.

<Immediately they went to him, leaving their nets and their father> Christ, bright beam of light, saw them and called them to himself out of great love.

Immediately they went to him, leaving their nets and their father; they followed him with great fervor out of charity and great love.

Fragrant, white lily, Saint James, loved by God when he called you from the sea of this world to himself, out of great love.

You were a pillow to the Savior, O fragrant garden flower; you were filled with divine love and with great fervor.

You were privileged, endowed with special love; you saw him transfigured on the mountain, in great splendor.

Saint Bernard, full of love, delightful, fragrant lily.

Before you were born, you were prefigured; you were favored with love, O noble preacher.

O Bernard, vigorous olive tree, contemplative eagle, you had a deep understanding of the divine Trinity.

Let all people sing a new song with devout hearts to the blessed confessor Saint Zenobius, fragrant flower.

Such a holy confessor ought to be praised properly;

7 di lui ciascum de' cantare

8 novel canto sovent'ore,

9 ché di Cristo servidore

10 fue della sua pueritia;

11 vasel pieno di iustitia,

12 clara stella rilucente.13 Stella clara rilucente

14 a la nostra tenebrìa

15 è Zenobio veramente

16 dimonstrandone la via,

17 della qual chi si disvia

18 non può pervenire a vita

19 né mai aver gioi' gradita,

20 ma d'ogne ben [è] perdente.

21 Esto sancto glorioso

22 non fu di picciol valore,

23 ma fue tutto gratioso,

24 amato da Dio Signore;

25 fu maestro et gran doctore

26 della lege cristiana;

27 di scientia mondana

28 fu filosofo sacente.

## 82. Ogn'omo canti novel canto

1 Ogn'omo canti novel canto 2 a san Giovanni, aulente flore

3 O Giovanni, fresca aurora,

4 molto eri garzon alora

5 quando Cristo con gran cura

6 apostol ti fece et pastore.

7 O Giovanni, amor dilecto,

8 Cristo ti fece electo

9 quando li dormisti sul pecto

10 nella cena dell'amore.

11 Quando istavate a cena,

12 del tradimento era mena:

13 ciaschedun aveva gran pena,

14 tech'era gran Consolatore.

15 Di quel ben che sempre abonda

16 traiesti manna ioconda;

17 come mar gitta [fuor] l'onda

18 facesti del grande ardore.

19 Sì fortemente parlasti

20 del tesauro che cerchasti,

21 che null'omo con tai pasti

22 trovo di tanto sapore.

23 Dilectoso vangelista,

24 che coral amore fo questo

25 lo qual ti dimostrò Cristo

26 stando nel crudel dolore!

everyone should oftentimes sing a new song about him, because he was a servant of Christ from his childhood; a vessel full of righteousness, a brightly shining star.

Zenobius is truly a bright star lighting our darkness, showing us the path from which he who departs can neither attain life nor have grateful joy, but will instead lose all goodness.

This glorious saint was of no small value; rather he was full of grace, loved by the Lord God; he was a teacher and great doctor of Christian law, and a learned philosopher of worldly knowledge.

Let every man sing a new song to Saint John, fragrant flower.

O John, fresh dawn, you were very young at that time when Christ, with great solicitude, made you apostle and shepherd.

O John, delightful love, Christ chose you when you slept on his breast at the supper of love.

When you all were at the supper there was a plot of betrayal: everyone was in great pain; the great Comforter was with you.

From that ever-abundant goodness you drew joyful manna; as the sea throws out waves, so you cast great ardor.

You spoke so strongly about the treasure for which you searched, that I can find no other man with such flavorful nourishment.

Evangelist full of delight, what a heartfelt love Christ showed you when he was in cruel pain!

## 83. Vergine sancta Maria

1 Vergine sancta Maria,

2 di noi agie guardia et cura.

3 Virgo beata,

4 madre del giusto Segnore,

5 glorificata

6 fusti da l'angel maggiore:

7 per nui peccatori

8 avedite gran cura.

9 [All']alto Dio

10 misericordia chiamemo,

11 che per noi morìo

12 in croce, sì come sapemo;

13 pensarlo dovemo

14 et ponerli mente et cura.

15 Ispazo ne dona

16 che possiamo far penitentia;

17 alta Corona,

18 provedi la nostra fallenza;

19 fa' che 'lla sententia

20 siàn fuor di paura.

21 Padre pietoso,

22 fontana di misericordia,

23 re poderoso,

24 manda in terra pace et concordia;

25 fa' che lla discordia

26 ciessi, ch'è sì scura.

27 Afermaci 'l core,

28 a nui che sièn quie adunati

29 per lo tuo honore;

30 perdonaci i nostri peccati,

31 ché siemo formati

32 tucti a tua figura.

Holy virgin Mary, watch over and protect us.

Blessed virgin,

mother of the righteous Lord,

you were glorified by the archangel: take special care

of us sinners.

Let us cry for mercy to the high God, who died for us

on the cross, as we all know;

we must think of Him

and address our minds and our concerns to Him.

Give us time to do penance; O high King, remedy our faults; provide that at the la

provide that at the last judgement we will be without fear.

Father full of pity, fountain of mercy, powerful king,

send peace and harmony to the earth;

let discord,

which is so gloomy, cease.

Strengthen the hearts of us gathered here to honor you. Forgive our sins, since we are all formed

in your image.

# 84. Salve, virgo pretiosa

1 Salve, virgo pretiosa,

2 madre di pietanza.

3 Audite, genti, un dolze canto 4 che fece san Bernardo, sancto

5 de la Vergine conpianto,

6 come piangea la nostra amanza.

7 "Salve, virgo splendiente,

8 sovr'ogn'altro se' piacente: 9 eri 'n Ierusalem presente

10 quando il tuo figliuolo ebbe pesanza?"

11 "Vidi il mio figlio preso et legato

12 et duramente tormentato

Hail, precious virgin, mother of piety.

Listen, people, to a sweet song composed by Saint Bernard, a sacred lament of the Virgin as she was grieving over our beloved.

"Hail, bright virgin, above all others pleasing: were you present in Jerusalem when your son was in anguish?"

"I saw my son seized and bound and harshly tormented;

13 et nel viso isputato

14 dalli Giuderi per niquitanza.

15 "Vidi il mio figlio in gran tremore

16 intra la gente piena d'errore.

17 e io guardando avea dolore

18 della mia desideranza.

19 "Et io parlando a quella gente

20 quasi era uscita della mente,

21 et pregando umilemente:

22 'Del figliuol mio abiate pietanza,'

23 "lo pregare neente valea:

24 de l'alto figliuol, vita mia,

25 le pene sue tuttor vedea

26 unde 'I mio core à doloranza."

27 "E chi era teco, virgo pietosa,

28 sovr'ogn'altra se' amorosa?

29 Vedei il tuo figlio, dolorosa,

30 intra la gente di sleanza?"

31 "Eram meco mie sorori,

32 altre donne per amore;

33 la Magdalena in gran tristore

34 più dell'altre à doloranza.

35 "Data à la sentenza Pylato

36 ke Cristo in croce sia chiavato:

37 quelli che no avea peccato

38 né facta nulla offesanza."

#### 85. San Domenico beato

1 San Domenico beato,

2 lucerna rilucente

3 d'angelich'e d'appostolica vita.

4 San Domenico beato, ciò è a dire

5 "homo sanctificato di Dio sire"

6 a lo qual sempre ti piaque 'l servire,

7 laonde se' incoronato

8 nel regno permanente

9 in eterno, cioè senza finita.

10 Homo di Dio fost'in tucte manere,

11 c'ordinasti per lo mondo le schiere

12 de li predicator, che son lumera

13 d'ogn'omo intenebrato, 14 e ffanno star tacente

15 ogni gente ch'è di resia laidita.

16 Sanctificato fosti da fantino,

17 per ché fosti pien del saver divino;

18 volle Cristo che 'I su' vangelio fino

19 fosse ben predicato 20 per te ad ogne gente,

21 acciò che la Scriptura sia compiuta.

his face spat upon by the Jews, out of iniquity.

"I saw my son quivering intensely among people full of sin, and, looking on, I felt sorrow for my beloved.

"Speaking to those people, I almost went out of my mind; I humbly implored, 'Have mercy on my son,'

"but my prayers counted for nothing: I was still seeing the pain of my noble son, my life, and for that my heart is in anguish."

"Who was with you, pious virgin, above all others full of love? Sorrowful one, did you see your son among disloyal people?"

"My sisters were with me, and other women, out of love; the Magdalene, greatly afflicted, was more sorrowful than the others.

"Pilate sentenced Christ to be nailed to the cross: he who had never sinned nor committed any offense."

Blessed Saint Dominic, lamp that shines with angelic and apostolic life.

Blessed Saint Dominic, that is to say, "holy man of the Lord God," whom you always wanted to serve, and for that reason you are crowned in the kingdom that remains forever, that is, without end.

You were a man of God in all ways; you organized the troops of the preachers throughout the world; they are the light of every man in darkness, and reduce to silence every person corrupted by heresy.

in order to fulfill the Scriptures.

You were sanctified since childhood and therefore you were full of divine knowledge; Christ wanted you to preach his fine gospel well to every person

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#### 86. Allegro canto, popol cristiano

- 1 Allegro canto, popol cristiano,
- 2 del grande san Domenico,
- 3 di tanti valoroso capitano.
- 4 Capitano di molti cavalieri
- 5 fu, sancto pretioso,
- 6 che dopo Cristo l'ànno seguitato;
- 7 e fu de li miglior gonfalonieri,
- 8 quel fiume gratioso,
- 9 che dopo Cristo sia stato trovato;
- 10 per lui è suto sperto et riprovato
- 11 ogni perverso heretico
- 12 che nella fede trovasse lontano.

#### 87. Sia laudato san Francesco

- 1 Sia laudato san Francesco,
- 2 que' che aparve crucifixo
- 3 come Redemptore.
- 4 A Cristo configurato,
- 5 de le piache fue signato
- 6 inperciò che avea portato
- 7 scripto in core lo suo amore.
- 8 Molti messi avea mandate
- 9 la divina Maiestate,
- 10 et le genti predicate
- 11 come dicon le Scripture.
- 12 Intra quali non fue trovato
- 13 nullo privilegiato,
- 14 d'arme nuove corredato.
- 15 cavaliere a tanto honore
- 16 A La Verna, monte sancto,
- 17 stava 'l sancto con gran pianto;
- 18 lo qual pianto tornò in canto
- 19 il seraphyno consolatore.
- 20 Quando fu da Dio mandato
- 21 san Francesco lo beato.
- 22 il mondo ki era intenebrato
- 23 recevette gran splendore.
- 24 Per divino spiramento
- 25 fugli dato intendimento
- 26 di salvare da perdimento
- 27 molti ch'eran peccatori.

#### 88. Radiante lumera

- 1 Radiante lumera.
- 2 fort'ed amando fresco,
- 3 sempre, sancto Francesco,
- 4 fosti di gram manera.
- 5 Manera angelicata
- 6 fu tanta nello tuo contemplamento

O Christian people, I merrily sing of the great Saint Dominic, valiant captain of many.

That precious saint
was captain of many knights
who followed him in Christ;
that river of grace
was one of the best standard-bearers
who could be found in Christ;
he dispersed and confuted
every perverse heretic
he found far from faith.

Let Saint Francis be praised, the one who bore the marks of crucifixion like the Redeemer.

Made to resemble Christ, he was branded with His wounds, because he had carried the love for Him written in his heart.

The Divine Majesty had sent many messengers, and peoples were evangelized as the Scriptures say.

Among them no other privileged knight was found, equipped with new arms in such an honorable way.

On the holy mount of La Verna the holy man was weeping copiously; the comforting seraphim turned that weeping into a song.

When blessed Saint Francis was sent by God, the world, that was in the darkness, received great splendor.

By divine inspiration he was given the aspiration to save from perdition many sinners.

Radiant light, strong and vigorous in love, Saint Francis, you always had a noble manner.

Such was your angelical manner in contemplation

7 che 'n airi era levata

8 la tua persona, da lo 'ntendimento.

9 Degnasti exaltamento

10 perzò c'umilianza

11 portasti in abundanza,

12 e caritate vera.

that your body was lifted in the air because of your insight. You deserved to be exalted because you possessed humility and true charity in abundance.

#### 89. Lo 'ntellecto divino

1 Lo 'ntellecto divino

2 de l'alto Lume con grande splendore

3 raggio degno d'onore

4 a Sien'à dato: 'I novel Agustino.

5 De nobeltà et gentil natione,

6 a la religione

7 miraculosamente fu donato;

8 cui sanctità et recta 'ntentione

9 fugì prelatione,

10 d'appetito d'onor sempre spoliato.

11 Chi è l'àlbor guardato

12 nel paradiso da quel cherubino

13 se no 'l nuov' Agustino

14 ch'ebbe nel mondo singulare stato?

15 Ahi, ricca et cortese Signoria

16 questa fonte c'avia

17 posta nel sancto heremital giardino!

18 Che fe', speranza et carità tenia,

19 honestà, cortesia,

20 pietà, humilità, consiglio fino,

21 lo prudente Agustino

22 che temperato, iusto fu et forte!

23 Che luogh'à, po' la morte!

24 Com fu menato nell'orto divino!

25 Sonal dal ciel respond'amoroso,

26 ché 'l re victorioso

27 venne con tuct'i sancti acompagnato

28 et lasciò lo corpo, quel meraviglioso,

29 et lo spirto gioioso

30 menò a ciel, de gloria coronato.

31 In alto l'à levato,

32 per li suo' meriti, la somma Podèsta

33 et vol ch'a la sua festa

34 sia lo senese populo 'nvitato.

35 Però, gratiosa Siena, non tardare:

36 surge, illuminare,

37 poi che ti vengon raggi da Dio tanti,

38 sì ke s'acenda 'n te fervor d'amare

39 e 'l bon Signor laudare

40 che te à facto templo de' suo' sancti.

41 Ma infra tutti quanti

42 che siano 'n te, più degn'è de laudare

43 questi, in cui lo Signore

44 pose virtù assai di magior vanti.

The divine intellect of the greatly resplendent heavenly Light gave Siena a beam worthy of honor: the new Augustine.

Born to a noble and genteel family, he was miraculously given to the religious life; with saintliness and honest intention he avoided prelacy, always free from the ambition for high office. Who is the tree guarded in Paradise by that cherub, if not the new Augustine

who had a remarkable status in the world?

Ah, rich and generous Lordship who placed this spring in the holy, eremitic garden!
What faith, hope, and charity, honesty, kindness, piety, humility, fine judgement had the wise Augustine, who was temperate, just, and strong!
What a place he has after his death!
In what a manner he was led to the divine garden!

From Heaven a reply full of love resounds, because the victorious king came accompanied by all the saints; that wonderful one left Augustine's body and took heavenward his joyful soul crowned with glory.

The Almighty elevated him high for his merits and wants the Sienese people to be invited to his celebration.

And so, graceful Siena, do not delay: rise up, shine, for many rays come to you from God, so that in you may be lighted the fervor to love and praise the good Lord who made you the temple of his saints. But among all saints of yours, the most worthy of praise is this one in whom the Lord put much virtue of great merit.

45 O spirito humano che non abonda

46 et gitta di sé onda

47 impetuosa de laude fervente!

48 Quest'è in cui virtù regna profonda

49 et su' potenzi'abonda

50 in sanar chi lui cheame humilmente.

51 A lui, cristiana gente,

52 racomandianci con devoti canti

53 acciò c'a star coi sancti

54 divant'a Dio ne meni finalmente.

55 Laudano li angeli <'n> puritade,

56 li apostoli povertade,

57 li martyri lo desider fervente,

58 li confessori grande asperitade,

59 li doctor veritade

60 et castitade ciascun contenente;

61 obedenza fervente

62 li patriarchi, et anco li propheti

63 delli divini secreti

64 dicon ch'elli ebbe luminosa mente.

#### 90. Peccatrice nominata

1 Peccatrice nominata.

2 Magdalena da Dio amata.

3 Magdalena decta stesti

4 nel castello in qual nascesti;

5 Martha per sora avesti

6 nel Vangelio asai laudata.

7 Lazaro ti fue fratello,

8 sancto et iusto, buono et bello;

9 Cristo amò sanza ribello

10 poi ke a llui fosti tornata.

11 Fosti piena di peccato,

12 andasti a Cristo re beato:

13 nel convito l'hai trovato

14 di Symeone che tt'à spre[giata].

#### 91. A sancta Reparata

1 A sancta Reparata,

2 a Cristo disposata,

3 co laude canti la cristiana gente.

4 A sancta Reparata, rosa aulente,

5 honore si convene degnamente;

6 di lei novella laude tutta gente

7 sovente de' cantare:

8 sì pienamente fare

9 volle la volontà di Dio vivente.

## 92. A tutta gente faccio prego e dico

1 A tutta gente faccio prego e dico

2 che laudi meco Margarita aulente.

Oh, human spirit that does not overflow and spill forth

an impetuous wave of fervent laud!

This is the man in whom profound virtue reigns and his power abounds

in healing whoever calls on him with humility.

To him, Christian people,

let us commend ourselves with devout songs

so that he finally will lead us

to dwell with the saints, before God.

The angels praise his purity, the apostles, his poverty, the martyrs, his fervent desire, the confessors, his great austerity, the doctors, his truth, every temperate one praises his chastity, the patriarchs, his fervid obedience, and the prophets of the divine secrets, finally,

Notorious sinner, Magdalene loved by God.

You were called Magdalene in the town where you were born; Martha was your sister, highly praised in the Gospel.

say that he had a luminous mind.

Lazarus was your brother, holy and just, good and handsome; he loved Christ without hesitation after you returned to him.

You were full of sin; you went to Christ, blessed king; you found him at the feast of Simeon, who disdained you.

To Saint Reparata, bride of Christ, let Christian people sing praises.

It is proper to honor Saint Reparata, fragrant rose, in a dignified manner; all people should often sing a new laud about her, because she wanted to do the will of the living God to the fullest.

I pray and ask every person to laud with me the fragrant Margaret. 3 O vergine, che 'n piccola etade

4 a Dio vi deste, e fecevi sua sposa,

5 et non voleste, per nobilitade

6 che fosse 'n voi, esser del mondo rosa,

7 anzi prendeste la fede cristiana

8 che scaccia vana et fa a Dio servente,

9 vinceste 'l mondo per disprezamento,

10 e 'l diaulo che sempre ne combatte

11 et poi la carne per maceramento

12 teneste sotto li piedi ed atutaste,

13 sì che da nulla parte nella rocca

14 entrò per tocca cosa non aulente.

15 Faceste rocca, Margarita fina,

16 nel cor di Cristo, somma sicuranza;

17 et chi di lui asaggia sempre affina

18 sì che in batallia parli stare in danza

19 et già non cura re né imperadore

20 o gran segnori, tanto fa potente.

21 Sì fosti piena e di virtù ornata,

22 o gemma Margarita molto cara,

23 che chi vi lege per sua avocata

24 guardata è da turbatione amara; 25 et accattate gratia di partire

26 da ogne dire o fare villanamente.

27 Però commeco con devoto core

28 laudate quella vergine beata

29 ch'è Margarita decta per colore 30 ed a verginitate simigliata,

31 et per humiltade fue sì disposta

32 che già per sosta non fallìo neente.

# 93. Vergine donzella da Dio amata

1 Vergine donzella da Dio amata,

2 Katherina martyre beata.

3 Tu fosti beata da fantina

4 perché fu 'n te la gratia divina.

5 Nata fosti 'n terra allexandrina,

6 in omni scientia collaudata.

7 Figlia fu di re et di reina

8 la beata sancta Katherina.

9 Degli erranti fosti medicina

10 disputando, da llor venerata.

11 Quell'amor ti fece iocondare

12 lo qual tu prendesti per amare;

13 per lui sappi spender e donare,

14 che di sé ti fece rifiamare.

15 Un crudel tyranno pien d'errore

16 per la terra mandò 'l banditore

17 che ciascun venisse a farli honore,

18 già non fosse in sì lunga contrada.

O virgin, who at a young age devoted yourself to God, who took you as his bride, although of noble blood, you did not want to be a flower of society, instead, you chose Christianity that drives away vain faith and makes one a servant

you defeated the world by disdaining it; you trampled on and tamed the devil (who always fights us) and your flesh through mortification, so that nothing unfragrant could enter your castle through cracks from any side.

O fine Margaret, you built your castle in the heart of Christ, who is supreme security. Those who savor him always improve so that in battle they seem to be at a dance, and pay no heed to king or emperor or grand lords, so powerful he makes them.

You were so fully adorned with virtue, O Margaret, most precious gem, that those who choose you as advocate are protected against bitter disturbance and you procure them the grace to stay away from any dishonest word or act.

Therefore, devoutly praise with me that blessed virgin who is called Margaret for her luster and is a symbol of virginity; she was so inclined towards humility that she never failed.

Virgin maid loved by God, blessed martyr Katherine.

You were blessed from childhood because divine grace was in you. You were born in Alexandrian lands, and much praised for your knowledge in every field.

Blessed Saint Katherine was the daughter of a king and queen. While debating with those in error, you were their redress, and they revered you.

That Love you chose to love made you joyful; you knew how to spend and give for the one who made you inflamed for himself.

A cruel and wrongful tyrant sent a crier throughout his country ordering everyone to go and honor him, as if they did not live in far off lands.

#### 94. Sancta Agnesa da Dio amata

- 1 Sancta Agnesa da Dio amata,
- 2 isponsa et martyre beata.
- 3 De la cittade 'nperiale
- 4 di Roma gran nobilitade
- 5 fue la tua nativitade,
- 6 di gentil progenie nata.
- 7 Di sin che tu ere fantina
- 8 la legge 'n core avee divina;
- 9 en questo mondo, fior di spina,
- 10 di gratia fosti amaestrata.
- 11 Beata fosti et gratiosa,
- 12 Agnesa beata, fresca rosa;
- 13 di Cristo amica fosti et sposa,
- 14 d'ogne fiore aulente ornata.
- 15 Te ritornando da la scuola,
- 16 aulente fiore, fresca viuola,
- 17 uno ch'era tutto vano ancora
- 18 preso fu di te, beata.
- 19 Del falso et vano amor mondano
- 20 fu preso come il pesce a l'amo;
- 21 tosto infermò, ch'era sano,
- 22 de l'aulente flore granata.

#### 95. Canto novello et versi co laudore

- 1 Canto novello et versi co laudore 2 cantiam di puro core a l'amorose
- 3 di Cristo spose, vergine beate.
- 4 Ben son degne d'onore
- 5 e di laudar tuct'ore
- 6 le vergine sacrate,
- 7 però che per amore
- 8 di Cristo redemptore
- 9 servar verginitate
- 10 con sì gran puritate che loro mente
- 11 fu strana certamente et aliena
- 12 d'ogne terrena e carnal volontate.
- 13 . . . . . . . . . . e Idio, Maria,
- 15 seguitar veramente;
- 16 però ciascun dovria,
- 17 pensando la lor via,
- 18 laudarle spessamente,
- 19 et de la via fallente riuscire,
- 20 acciò ch'al suo partire d'esto mondo
- 21 fosse giocondo d'ogne alacritade.
- 25 Tant'amar lo Signore
- 26 Ieso Cristo, splendore

Saint Agnes loved by God, bride and blessed martyr.

You were born of the imperial city, of Rome's high nobility, born of noble lineage.

Since childhood you had divine law in your heart; in this world, hawthorn flower, you were instructed by grace.

Blessed were you and full of grace, blessed Agnes, fresh rose; you were Christ's friend and spouse, adorned with every fragrant virtue.

While you were returning from school, O fragrant flower, O fresh violet, a man who still was full of vanity was taken with you, O blessed one.

As a fish on a hook, he was caught by false and vain worldly love for the fragrant fruitful flower; he was healthy and soon became ill.

Let us sing a new song and verses of praise with pure hearts to the brides of Christ, the blessed virgins full of love.

The sacred virgins are truly worthy of honor and praise at every hour, because for love of Christ the Redeemer they preserved their virginity with such purity that their minds were certainly averse and alien to any worldly and sensual desire.

they truly followed; therefore everyone, upon thinking of the path they took, should praise them often, and abandon the false path, so that, when they depart from this world, they will be merry with every joy.

So much did they love the Lord Jesus Christ, splendor 27 del Padre supernale.

28 che pena corporale non curaro,

29 ma lietamente andaro et gaudenti

30 a' gran tormenti ai quali erano menate.

31 Già per nexuno tormento

32 non mutaron talento,

33 ma però magiormente

34 aveano intendimento

35 di far mantenimento

36 di purità di mente;

37 però tucta piacente fu lor vita

38 ad Dio, sì che ['n] compita riposanza

39 et dilectanza l'ave collocate.

40 A Cristo son davanti,

41 cantando dolzi canti.

42 cogli angeli exultando;

43 et tutti gli altri sancti,

44 per li lor be' sembranti,

44 per li lor be' sembranti, 45 vanno co llor danzando,

46 giamai non cessando di laudare

47 la sancta Trinitade, un Deo verace;

48 da la sua face in gloria son cybate.

49 Te, Cristo redemptore,

50 prechiam di tutto core

51 per tua gran benenanza,

52 ch'a ciascun peccatore

53 tu sie perdonatore

54 di tutta sua mancanza,

55 sì che te, dilectanza, non perdiamo 56 . . . . . . . . . . . viso

57 ch'è paradiso pieno d'amenitate.

#### 96. Facciam laude a tuct'i sancti

- 1 Facciam laude a tuct'i sancti
- 2 colla vergine magiore,
- 3 di bon core, con dolzi canti,
- 4 per amor del Criatore.
- 5 Per amor del Criatore,
- 6 con timore et reverenza,
- 7 exultando con baldore
- 8 per divina provedenza,
- 9 tutt'i sancti, per amore,
- 10 intendiam, con ecellenza,
- 11 di far festa a llor piacenza
- 12 con grandissimo fervore.
- 13 Tutta gente dica: "Ave!" 14 a la vergine de' sancti,
- 15 ch'ell'è la 'ngegnosa chiave
- 16 che li serra tutti quanti;
- 17 ell'è porto et ell'è nave,
- 18 ell'è stella delli erranti:
- 19 tutta la celestial corte
- 20 la rigguarda a tutte l'ore.

of the supernal Father, that they paid no heed to bodily pain; instead, with gladness and rejoicing, they met the great tortures to which they were led.

No torture could change their resolution; on the contrary, they were more determined to maintain purity of mind; therefore their lives pleased God wholly, so that he set them in a place of perfect rest and joy.

They stand before Christ singing sweet songs and rejoicing with the angels; because of their beautiful features, all the other saints dance with them, and never cease to praise the holy Trinity, the one true God; they are nourished in glory by his splendor.

To you, Christ Redeemer, we pray with all our heart: for your great benevolence forgive every sinner for all his faults, so that we do not lose you, O delightful one, . . . . . . . . . face which is a paradise full of serenity.

Let us give praise to all saints and to the highest virgin, pure-heartedly, with sweet songs, for love of the Creator.

For love of the Creator, with awe and reverence, exulting with joy for divine providence; for love, we intend to celebrate all the saints with solemnity and with greatest fervor, in order to please them.

Let all people say, "Hail" to the virgin of the saints, because she is the secure key who locks them all; she is harbor, she is ship, she is star of the errant; the entire celestial court contemplates her at all hours.

21 Innanzi al throno imperiale

22 stanno i quatro vangelista,

23 per la luce supernale

24 tutta la corte n'à vista,

25 che laudan perpetuale

26 lo Segnore col Batista:

27 "Alleluya, alleluya,

28 agnus Dei et pastore."

## 97. Chi vuol lo mondo disprezare

1 Chi vuol lo mondo disprezare

2 sempre la morte de' pensare.

3 La morte è fiera et dura e forte,

4 rompe mura e passa porte;

5 ell'è sì comune sorte

6 che verun ne può campare.

7 Tutta gente in gran tremore

8 vive sempre con timore,

9 inperciò che son sicure

10 di passar per questo mare.

11 Papa co imperadori,

12 cardinali et gran signori,

13 giusti et sancti et peccatori

14 fa la morte raguagliare.

15 La morte viene come furone,

16 spoglia l'uomo come ladrone;

17 satolli et freschi fa digiuni

18 et la pelle rimutare.

19 [Non riceve donamenti,

20 le ricchez]ze à per neiente;

21 amici non vuole né parenti

22 quando viene al separare.

23 Contra lei non vale forteza,

24 sapientia né bellezza,

25 torri et palagi et grandeza:

26 tutte le fa abandonare.

27 A te, Segnore, sia racomandata

28 l'anima ch'è trapassata,

29 e la Vergine beata

30 a te la deggia rapresentare.

## 98. Veni creator Spiritus

1 Veni creator Spiritus,

2 mentes tuorum visita,

3 imple superna gratia

4 que tu creasti pectora.

5 Qui Paraclitus diceris,

6 donum Dei altissimi,

7 fons vivus, ignis, caritas,

8 et spiritalis unctio.

Before the imperial throne stand the four evangelists; thanks to the supernal light all the court beholds them; they perpetually praise the Lord with the Baptist, "Alleluia, alleluia, Lamb of God and Shepherd."

Whoever wants to spurn the world must always think of death.

Death is fierce, hard, and strong; it breaks walls and bursts through doors; it is such a common fate that no one can escape it.

All people live continually in great tremor and fear because they are sure they must pass through this sea.

Popes and emperors, cardinals and great lords, the just, the holy, and the sinful: death makes them all equal.

Death comes like a thief, like a robber it despoils men; it reduces the sated and the well fed to bones, it transforms their skin.

It does not accept gifts, it thinks nothing of riches, it wants neither friends nor relatives when it comes to sever life.

Against it, neither strength nor wisdom nor beauty nor towers nor mansions nor greatness avails: it forces man to abandon them all.

To you, O Lord, we recommend the souls that have passed away; let the blessed Virgin present them to you.

Come, creator Spirit, visit the minds of your faithful, fill the hearts you created with supernal grace.

You are called Paraclete, gift of the most high God, living spring, fire, love, and spiritual anointment.

9 Tu septiformis munere,

10 dextre Dei tu digitus,

11 tu rite promisso Patris

12 sermone ditans guttura.

13 Accende lumen sensibus,

14 infunde amorem cordibus, 15 infirma nostri corporis

16 virtute firmans perpetim.

17 Hostem repellas longius,

18 pacemque dones protinus:

19 ductore sic te previo

20 vitemus omne noxium.

21 Per te sciamus, da, Patrem,

22 noscamus atque Filium,

23 te utriusque Spiritum

24 credamus omni tempore.

25 Gloria Patri Domino,

26 Natoque qui a mortuis

27 surrexit, ac Paraclito,

28 in seculorum secula. Amen.

## 99. Victime pascali laudes

1 Victime pascali laudes

2 immolent christiani.

3 Agnus redemit oves, 4 Christus inocens Patri

5 reconciliavit

6 peccatores.

7 Mors et vita duello

8 conflixere mirando:

9 dux vite, mortuus,

10 regnat vivus.

11 Dic nobis, Maria,

12 quid vidisti in via?

13 Sepulcrum Christi viventis,

14 et gloriam vidi resurgentis.

15 Dic nobis, Maria.

16 Angelicos testes,

17 sudarium et vestes.

18 Dic nobis, Maria.

19 Surrexit Christus, spes mea:

20 precedet vos in Galilea.

21 Credendum est magis

22 soli Marie veraci,

23 quam Iudeorum

24 turbe fallaci.

Repel our enemy far away, give us perpetual peace; with you as guide to open the way let us avoid all that is harmful.

you are the finger of God's right hand:

you came enriching tongues with the Father's word,

give strength to the weaknesses of our bodies

Your gift is sevenfold,

solemnly promised.

Kindle a light in our senses,

with your power, unceasingly.

instill love into our hearts,

Give us that through you we understand the Father, and we know the Son, and we believe always in you, who are the Spirit of them both.

Glory to the Lord Father, and to the Son who rose from death, and to the Paraclete, world without end. Amen.

Let Christians offer a sacrifice of praise to the paschal victim.

The Lamb redeemed the sheep, the innocent Christ reconciled sinners with the Father.

Death and life fought an astonishing war: life's commander, who was dead, is now alive and reigns.

"Tell us, Mary, what did you see on the way?"

"I saw the tomb of the living Christ and the glory of the risen one."

"Tell us, Mary."

"I saw the angelic witnesses, a kerchief, and clothes."

"Tell us, Mary."

"Christ, my hope, has risen; he will go before you into Galilee."

One must believe the truthful Mary alone more than the fallacious multitude of Jews. 25 Scimus Christum surrexisse

26 ex mortuis vere.

27 Tu nobis, victor rex,

28 miserere. Amen.

#### 100. O dulcis fons letitie

1 O dulcis fons letitie.

2 virgo singularis,

3 Maria, mater gratie,

4 mater inmortalis.

5 Tu regina omnium,

6 domina celorum,

7 mundi huius gaudium,

8 panis egenorum.

9 Virgo mater omnium,

10 advocata rei,

11 baculus fidelium,

12 virga Elisey.

13 Audi, audi, domina,

14 audi, o Maria,

15 audi te laudantium

16 in huius maris via.

17 Vita confitentium,

18 mater de Sophia,

19 exaudi preces pauperum

20 devote te laudantium,

21 virgo dulcis, o Maria. Amen.

#### 101. Verbum bonum et suave

1 Verbum bonum et suave

2 personemus, illud "Ave"

3 per quod Christi fit conclave

4 virgo, mater, filia.

5 Per quod "Ave" salutata,

6 mox concepit fecundata

7 virgo Davit stirpe nata,

8 inter spinas lilia.

9 Ave, veri Salomonis

10 mater, vellus Gedeonis,

11 cuius Magi tribus donis

12 laudant puerperium.

13 Ave, solem genuisti,

14 ave, prolem protulisti;

15 mundo lapso contulisti

16 vitam et imperium.

17 Ave, sponsa Verbi summi,

18 maris portus, signum dumi,

19 aromatum virga fumi,

20 angelorum domina.

We know that Christ has truly

risen from the dead.

O victorious king,

have mercy on us. Amen.

O sweet fountain of joy, matchless virgin, Mary, mother of grace, immortal mother.

Oueen of all, sovereign of Heaven, joy of this world, bread for the needy.

Virgin mother of all, advocate of the sinner, staff of the faithful, rod of Eliseus.

Listen, listen, O lady, listen, Mary,

listen to those who praise you during their passage through this sea.

Life of those who profess the faith, mother of Wisdom,

answer the prayers of the poor who praise you devoutly,

O sweet virgin Mary. Amen.

Let us sing aloud

a good and sweet word, that "Ave"

by which a virgin, mother, daughter, becomes Christ's chamber.

Hailed by that "Ave,"

a virgin born of David's line,

a lily among thorns,

immediately was made fruitful and conceived.

Ave, mother of the true Solomon,

fleece of Gideon:

the Magi with their three gifts

laud your giving birth.

to the fallen world.

Ave, you generated a sun; ave, you brought forth a child; you brought life and power

Ave, bride of the Word most high,

harbor of the sea, portended by the burning bush,

smoking rod of fragrance,

sovereign of the angels.

21 Supplicamus, nos [emenda,

22 emendatos nos comenda

23 tuo nato, ad habenda

24 sempiterna gaudia. Amen].

## 102. . . . in partu nove prolis

1 . . . in partu nove prolis.

## 103, triplum. Amor vincit omnia

1 Amor vincit omnia

2 potentia.

3 Vincit yma fortissima

4 et vincit demonia

5 virgo pia,

6 ut patet in curia

7 sanctissima,

8 dum repellit tristitia

9 per gaudia.

10 Fit hoc per contraria

11 misteria:

12 quia mater filia

13 ferens spiritalia.

14 Ergo, sancta Maria,

15 nobis dona premia

16 per tua suffragia, 17 et pro nobis ora

18 Christum in gloria.

# 103, duplum. Marie preconio

1 Marie preconio

2 devotio

3 omnium fidelium

4 in Christo sperantium

5 serviat cum gaudio,

6 cuius in obsequio

7 supernorum civium

8 letatur collegio.

9 O quam felix legio

10 in qua vox letantium

11 fervens desiderio

12 laudat sine [tedi]o

13 Filium

14 qui est humilium

15 dulcis amor.

# 104, triplum. Ortorum virentium

1 Ortorum virentium

2 fons irrigans corda, 3 aquarum viventium

4 puteus et corda,

5 erga tuum filium

6 precantes concorda,

We implore you, purify us and, once purified, commend us to your son, so that we can have everlasting joy. Amen.

... in giving birth to a newborn child.

Love vanquishes everything powerful. The pious virgin vanguishes hell most strong, and vanquishes demons

-as is evident

in the most holy courtwhile she repels sadness

through joy.

This happens through paradoxical mysteries:

because God's daughter becomes his mother

by bearing the gifts of the Spirit. And so, holy Mary, grant us celestial bliss through your intercession, and pray for us to Christ in glory.

Let the devotion

of all the faithful who have hope in Christ

joyously attend

to the praises of Mary: the community

of celestial citizens

rejoices in revering her. Oh, what a fortunate legion

in which the voices of those who celebrate, fervent with desire, praise without tiring

the Son, who is the sweet love

of the humble.

Fountain of the green gardens that irrigates hearts,

well and rope of the living waters,

bring into harmony those who pray

to your son

ciii

7 et celeste bravium

8 virginum decorda.

and accord them the virgins' celestial prize.

## 104, duplum. Virga Yesse, flos virginum

1 Virga Yesse, flos virginum

2 et inmarcescibilis,

3 inter natas mulierum

4 nulla tibi similis.

5 Nobis fuit partus tuus

6 multipictus utilis.

7 [Ro]ga tuum filium,

8 precor, virgo nobilis,

9 ne nos pro peccatis

10 capiat infernus terribilis.

#### 105. Dulcis Iesu memoria

1 Dulcis Iesu memoria,

2 dans vera cordis gaudia,

3 set super mel et omnia

4 eius dulcis presentia.

5 Nil canitur suavius,

6 auditur nil iocundius,

7 nil cogitatur dulcius

8 quam Iesus Dei Filius.

9 Iesu, spes penitentibus,

10 quam pius es petentibus!

11 tam bonus te querentibus!

12 sed quid invenientibus?

13 Iesus, dulcedo cordium,

14 fons vite, lumen mentium,

15 excedit omne gaudium

16 et omne desiderium.

# 106. Dulcis Iesu memoria

1 Dulcis Iesu memoria,

2 dans vera cordis gaudia,

3 sed super mel et omnia

4 eius dulcis presentia.

## 107. Ave Maria, gratia plena

1 Ave Maria, gratia plena,

2 mater Christi sine pena,

3 virgo prudentissima.

4 Dominus tecum

5 excellentius quam mecum,

6 cum sis mundi domina.

7 Benedicta tu in mulieribus,

8 immo super omnibus,

9 omnium regina.

10 Et benedittus fructus ventris tui,

Rod of Jesse, and incorruptible

flower of virgins,

among the daughters of women

no one is like you.

Your giving birth, so many times depicted,

was beneficial to us. Pray to your son,

I beg you, O noble virgin,

that horrid hell

not seize us for our sins.

Sweet is the memory of Jesus: it gives hearts true joy; but his presence is sweet above honey and all things.

Nothing more delectable can be sung, nothing more grateful can be heard, nothing sweeter can be contemplated than Jesus, Son of God.

Jesus, hope of the penitent, you are so kind towards those who ask, so good to those who search for you; then what of those who find you?

Jesus, sweetness of hearts, fountain of life, light of minds, transcends every joy and every desire.

Sweet is the memory of Jesus: it gives hearts true joy; but his presence is sweet above honey and all things.

Hail Mary, full of grace,
mother of Christ without penalty,
most wise virgin.

The Lord is with thee
to a higher degree than with me,
since you are the sovereign of the world.

Blessed art thou among women,
indeed above all,
O queen of all.

And blessed is the fruit of thy womb,

11 salvator noster Dominus,

12 omnium creator.

13 Sancta Maria,

14 ora pro nobis. Amen.

# 108. Da l'alta Luce fu dato sovente

1 Da l'alta Luce fu dato sovente

2 a la nobile cittade

3 di tutta puritade

4 san Miniato per l'umana gente.

5 Per nobil vita, alta religione,

6 dona Firenze di fed'e dottrina;

7 e chi comprende la forte ragione

8 che fece a Decio, di carità piena,

9 com'è vertù quella che ciascun mena

10 a vedere incarnato

11 Idio com' fu menato,

12 prenda diletto et canti allegramente.

13 Canti ciascuno con voce et melodia

14 per reverenza di tanto padrone

15 che fe' et speranza et carità tenea;

16 mai nol rimosse alcuna conditione

17 di prego o di minacce o 'npromessione

18 che Decio gli facesse

19 c'a llui servire volesse,

20 ma sempre in Dio più fermava la mente.

21 Amen.

our savior the Lord, creator of everything. Holy Mary, pray for us. Amen.

From the heavenly Light, the all-pure Saint Miniatus was given to the noble city for the people.

Amen.

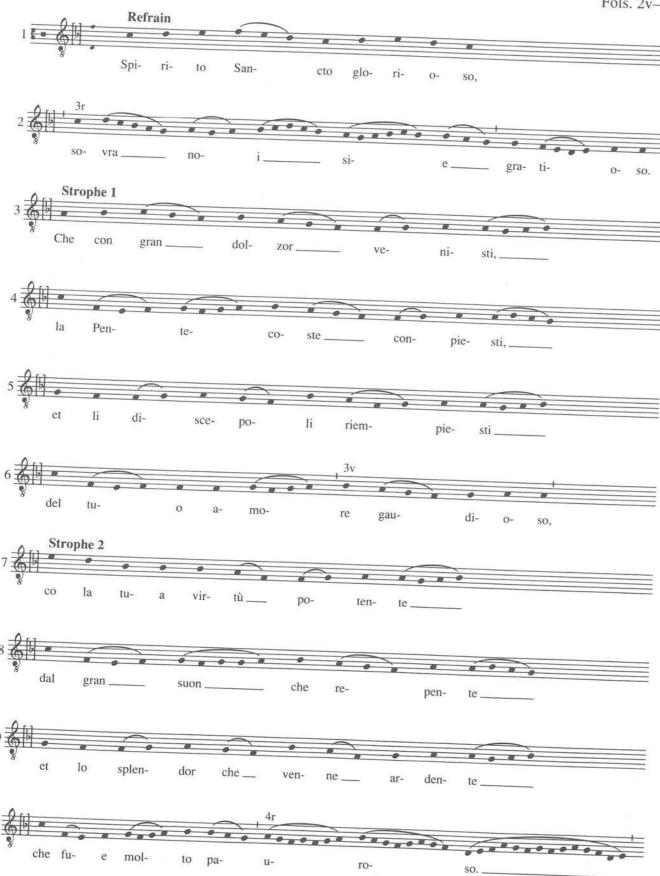
Because of his noble life and deep religiousness he gave Florence faith and doctrine. Whoever understands the sound explanation, full of love, that he gave Decius, that it is virtue which guides everyone to see how God was led to take on flesh, let him take delight and sing joyously.

Let everyone sing with melodious voice in reverence of such a great patron who had faith, hope, and charity. He was never moved by any plea, threat, or promise made him by Decius to serve him, instead, he fixed his mind more and more on God.

I. DEDICATORY LAUDE

# 1. Spirito Sancto glorioso

Fols. 2v-4r



# 2. Spirito Sancto, da' servire

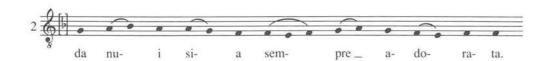
Fols. 4v–5v



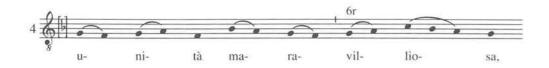
## 3. Alta Trinità beata

Fols. 5v-6r













	(		

# 4. A voi, gente, facciam prego



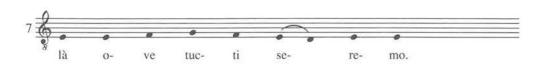


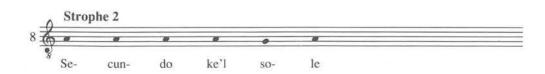


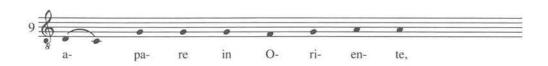




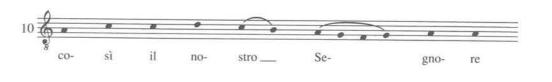




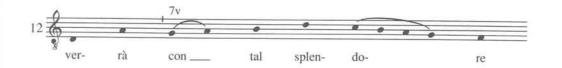




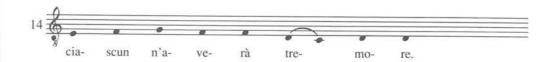
Fols. 6v-8r











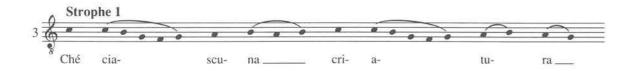


# 5. Del dolcissimo Signore

Fols. 8r-8v

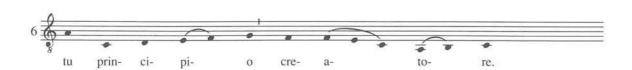












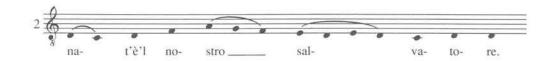


### II. TEMPORAL CYCLE

# 6. Gloria in cielo e pace in terra

Fols. 9r-9v



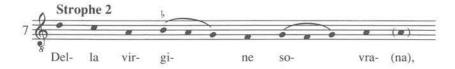








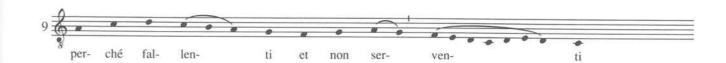




### 7. Cristo è nato et humanato

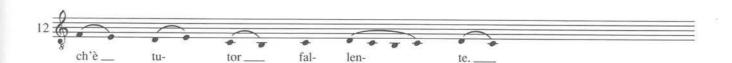








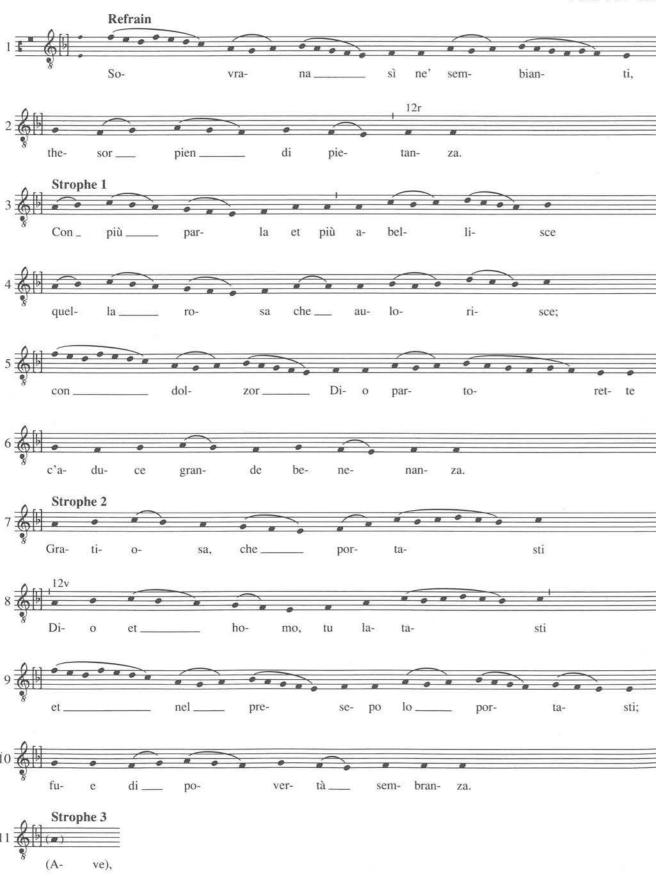






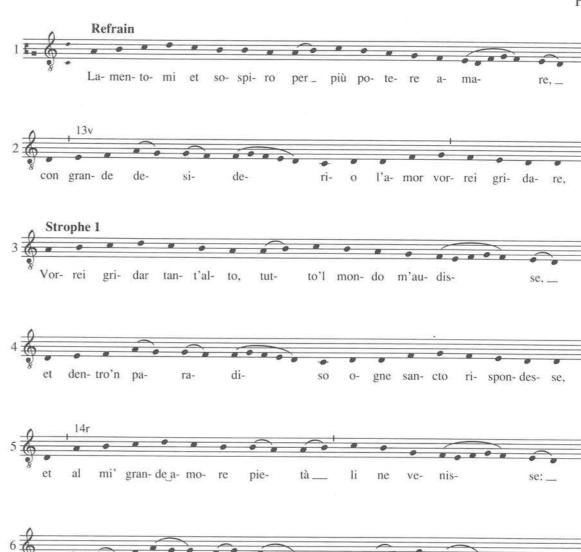
### 8. Sovrana sì ne' sembianti

Fols. 11v-13r



## 9. Lamentomi et sospiro per più potere amare

Fols. 13r-15v

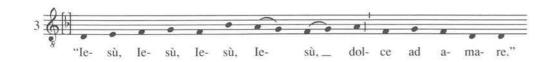


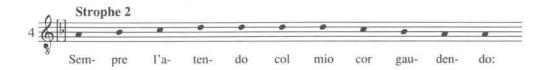
## 10. Tutor dicendo, di lui non tacendo

Fols. 15v-17











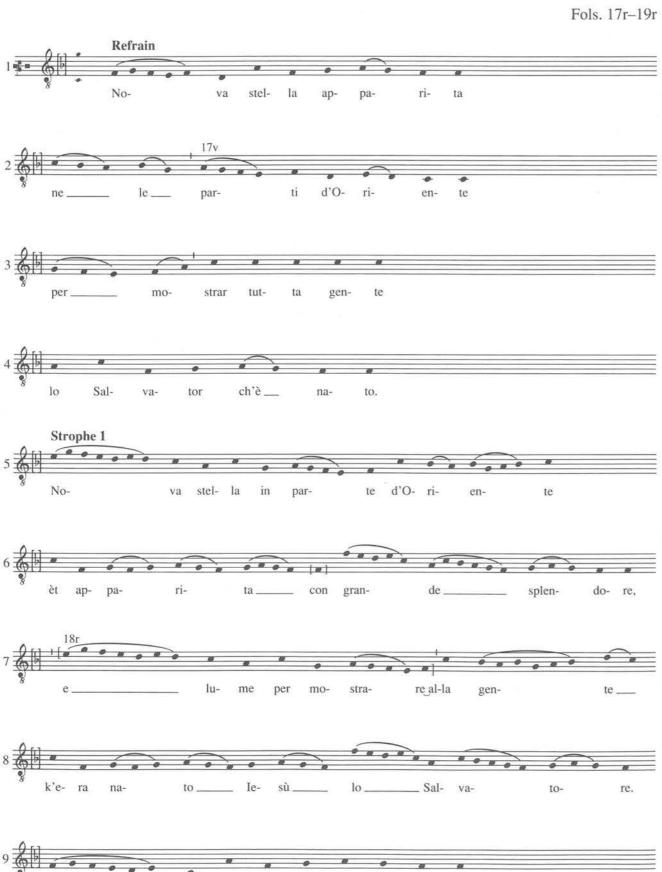


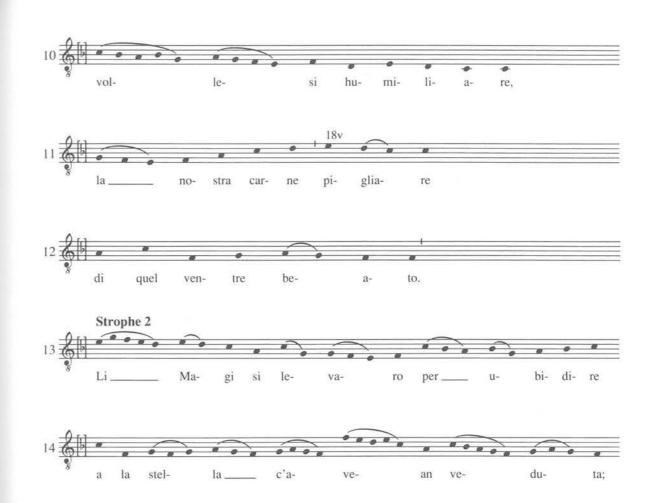




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7r							
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		9					

# 11. Nova stella apparita





# 12. Ben è crudele et dispietoso

[text only; see Appendix]

Fols. 19v-21r

# 13. Ogne mia amica et ben vogliente

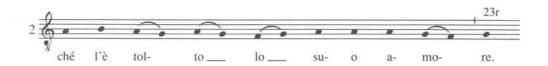
[text only]

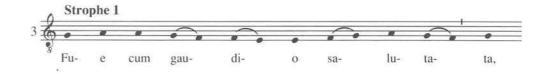
Fols. 21r–22v

# 14. Piange Maria cum dolore

Fols. 22v-23v















# 15. Iesu Cristo redemptore

Fols. 23v-24v

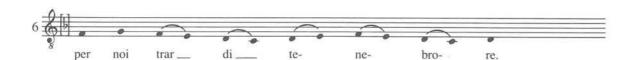










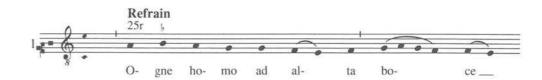




# 16. Ogne homo ad alta boce

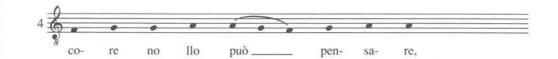
Fols. 25r-25v

21

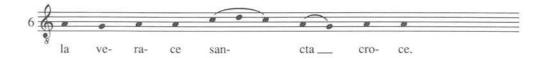












#### 17. Voi ch'amate lo Criatore

Fols. 25v-26v

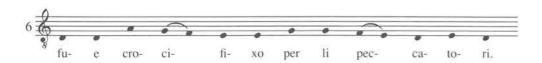












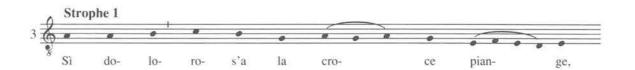


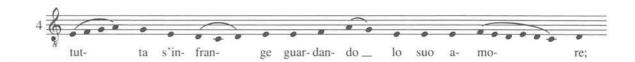
### 18. Or piangiamo, ché piange Maria

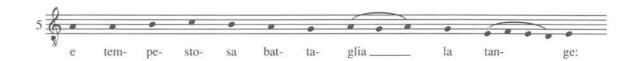
Fols. 26v-28r

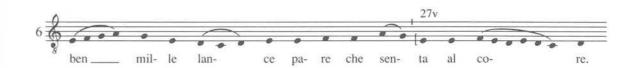










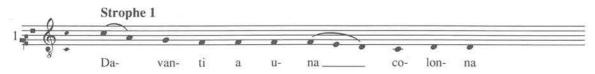




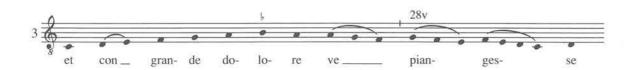


### 19. Davanti a una colonna

Fols. 28r-29r















# 20. Alleluya, alleluya, alto re di gloria

Fols. 29r-30r

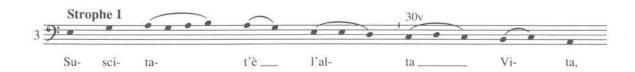


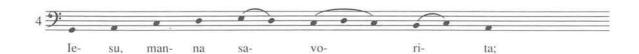
#### 21. Co la madre del beato

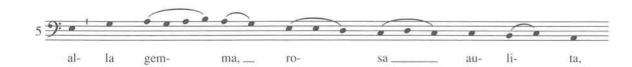
Fols. 30r-31r



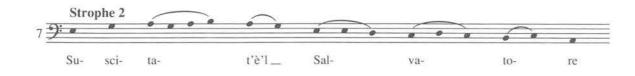








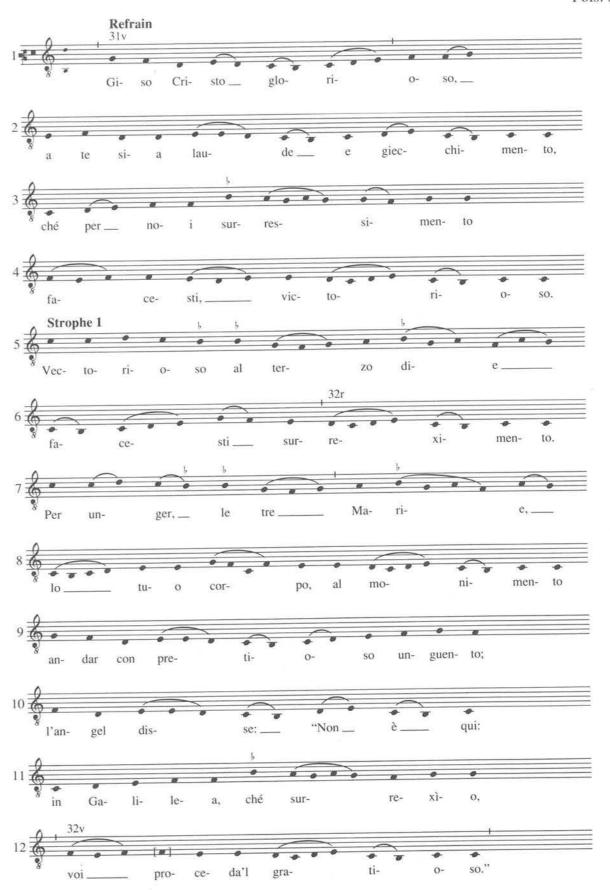






### 22. Giso Cristo glorioso

Fols. 31v-33r



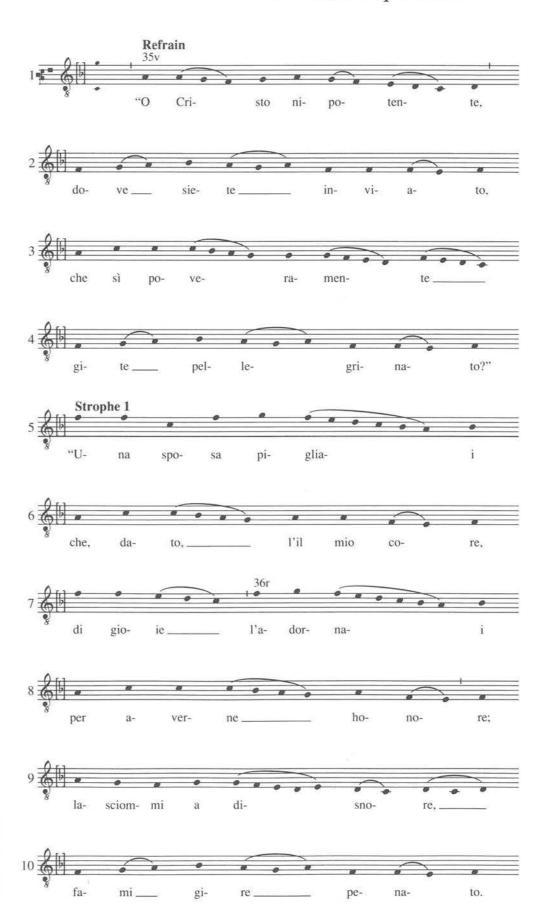
# 23. Or se' tu l'amore per cui io moro amando

Fols. 33r-35r

[text only]

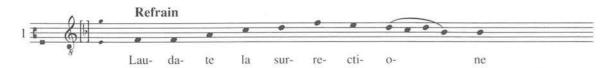
# 24. O Cristo nipotente

Fols. 35v-36v

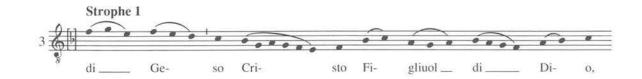


## 25. Laudate la surrectione

Fols. 36v-37v



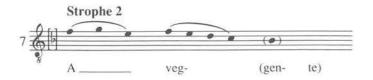








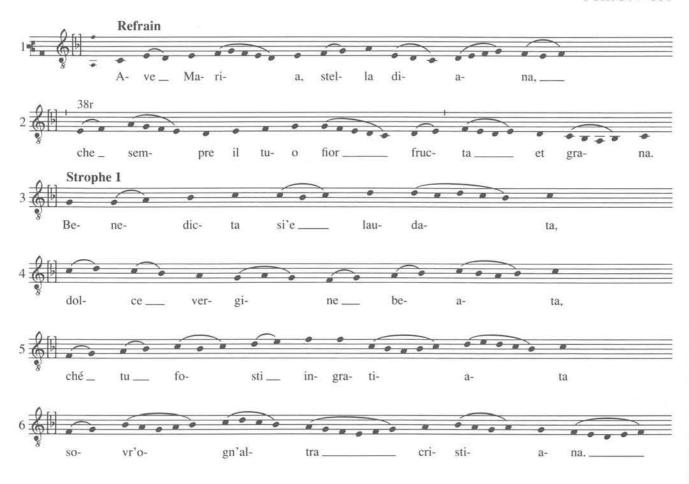




### III. MARIAN CYCLE

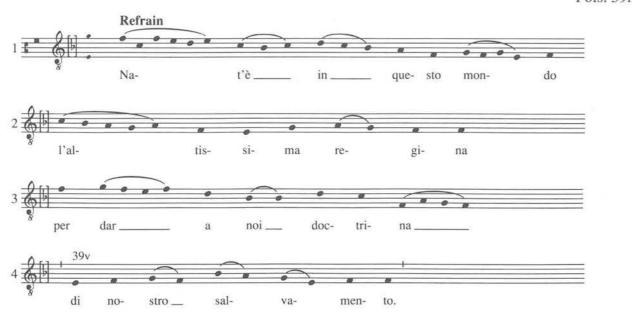
### 26. Ave Maria, stella diana

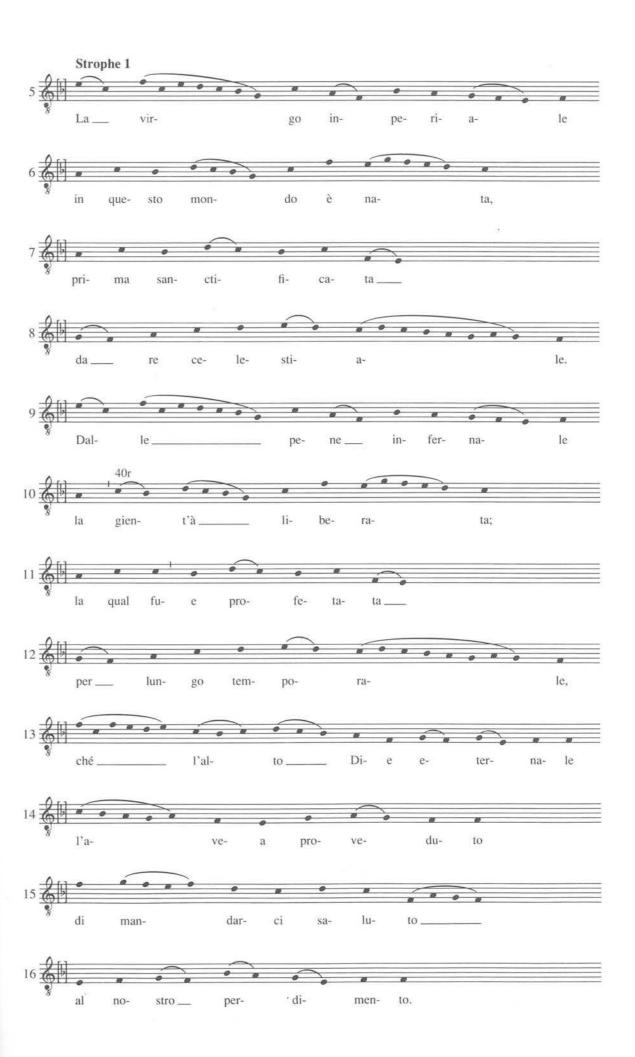
Fols. 37v-39r



## 27. Nat'è in questo mondo

Fols. 39r-40v



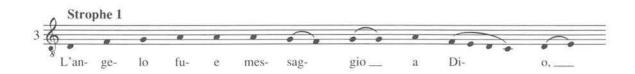


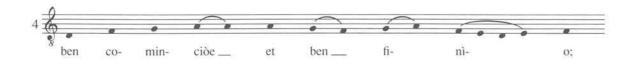
#### 28. Da ciel venne messo novello

Fols. 40v-41v













### 29. Ave Maria, gratia plena

Fols. 42r-43r



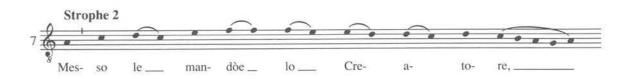














## 30. Altissima luce col grande splendore

Fols. 43r-44v

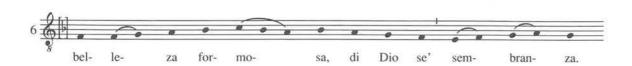


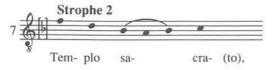












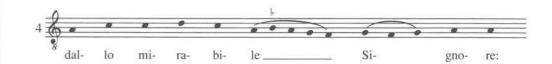
# 31. Sancto Symeom beato

Fols. 44v-45v













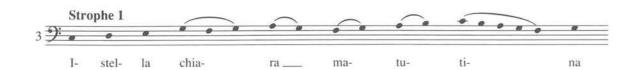


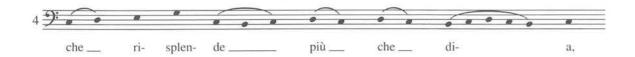
### 32. Altissima stella lucente

Fols. 45v-46v



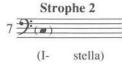






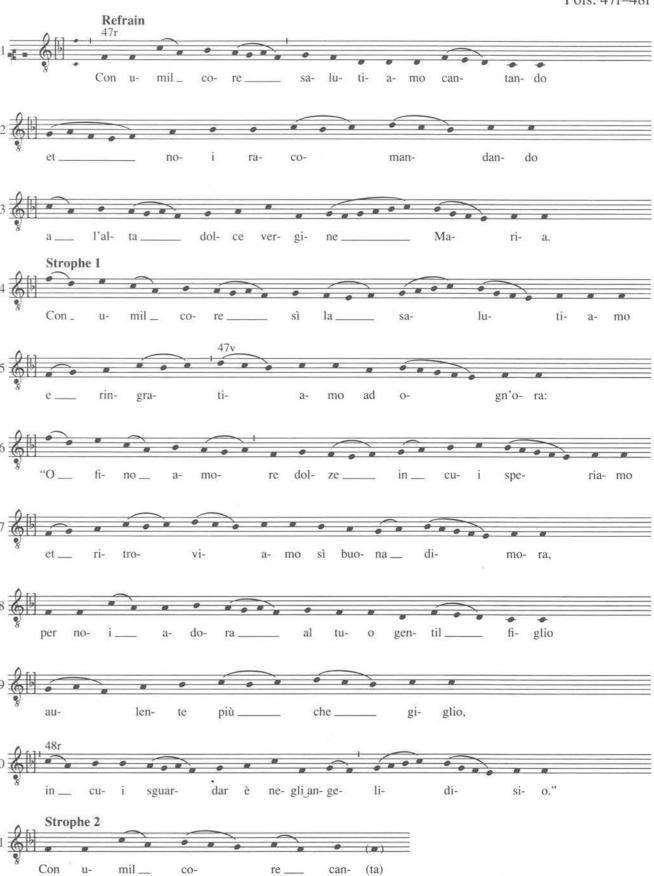






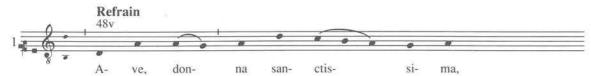
#### 33. Con umil core salutiamo cantando

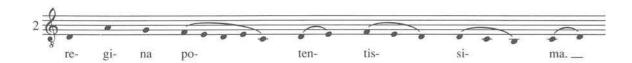
Fols. 47r-48r

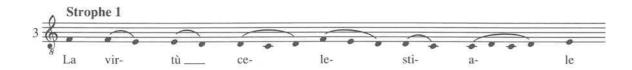


# 34. Ave, donna sanctissima

Fols. 48v-49v



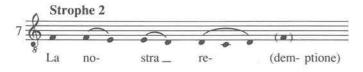










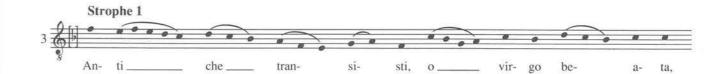


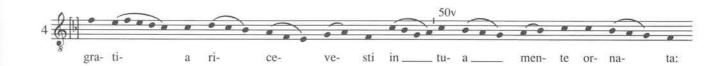
## 35. O humil donzella che 'n ciel se' portata

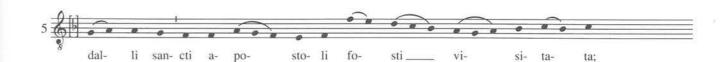
Fols. 50r-50v

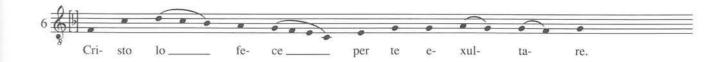






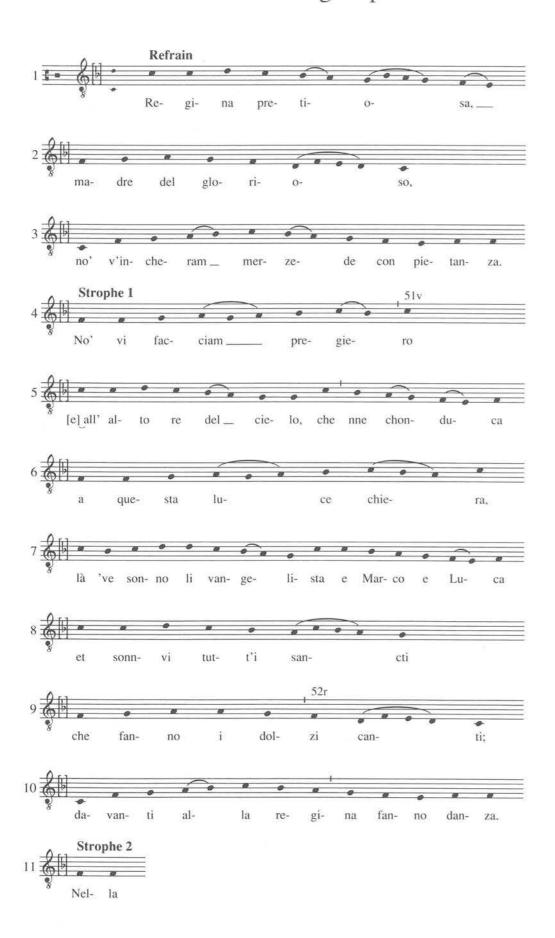






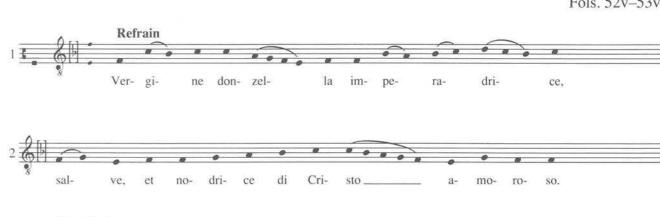
### 36. Regina pretiosa

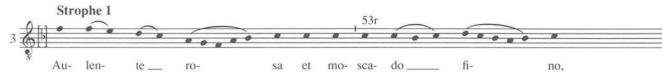
Fols. 51r-52v



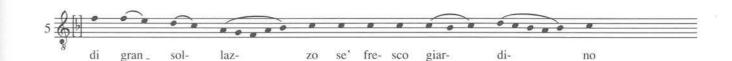
## 37. Vergine donzella imperadrice

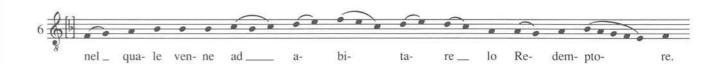
Fols. 52v-53v

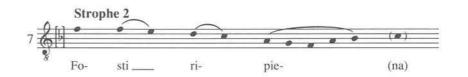












# 38. Ave, virgo Maria

[text only]

Fols. 53v-54v

# 39. Die ti salvi, regina

Fols. 54v-55v



## 40. Regina sovrana di grande pietade

Fols. 55v-56v



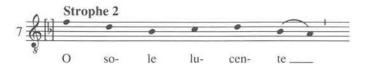






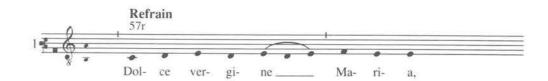






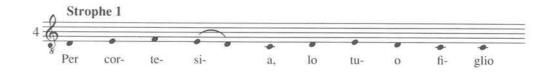
## 41. Dolce vergine Maria

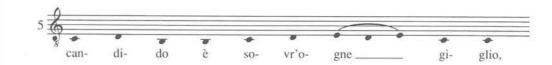
Fols. 57r-58r





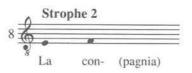












# 42. Laudata sempre sia

48

[text only]

Fols. 58r-59r

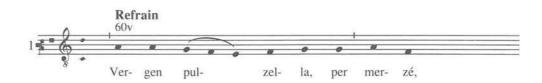
# 43. Venite adorare, per pace pregare

[text only]

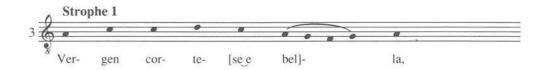
Fols. 59v-60r

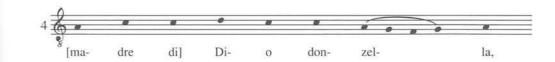
# 44. Vergen pulzella, per merzé

Fols. 60v-61v





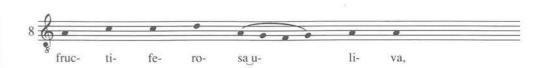


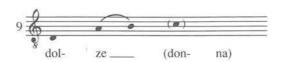












### 45. Exultando in Ieso Cristo

Fols. 61v-63r



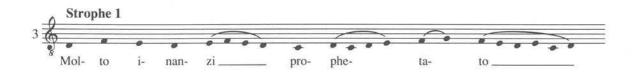
### IV. SANCTORAL CYCLE

## 46. Sancto Iovanni Baptista, exempro della gente

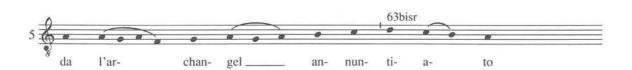
Fols. 63r-63bisv

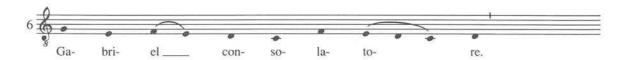








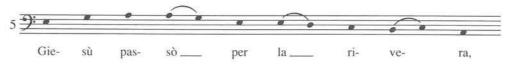




# 47. Pastor principe beato

Fols. 63bisv-64v



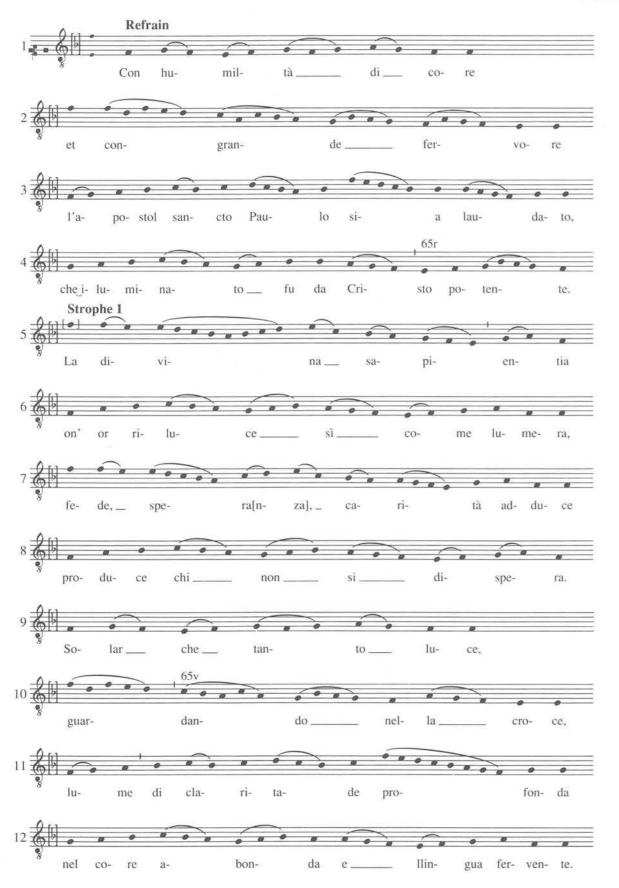






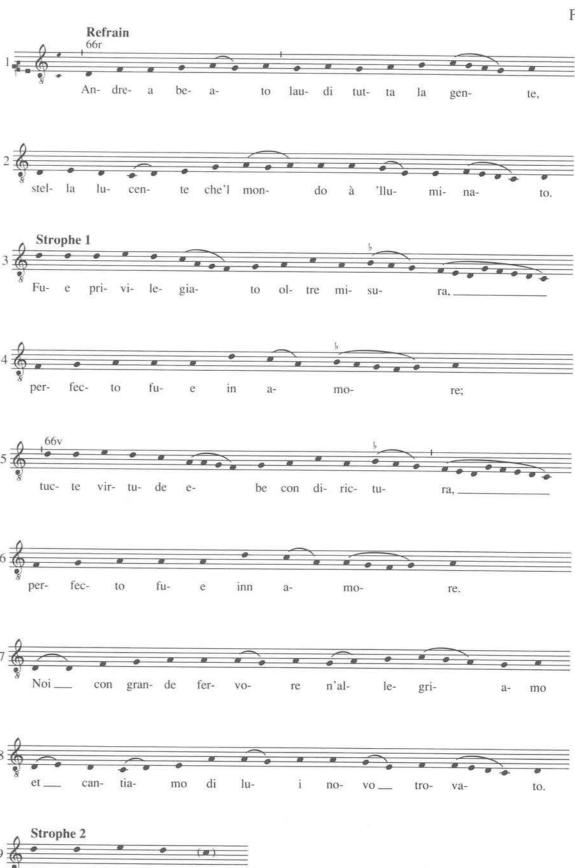
### 48. Con humiltà di core

Fols. 64v-65v



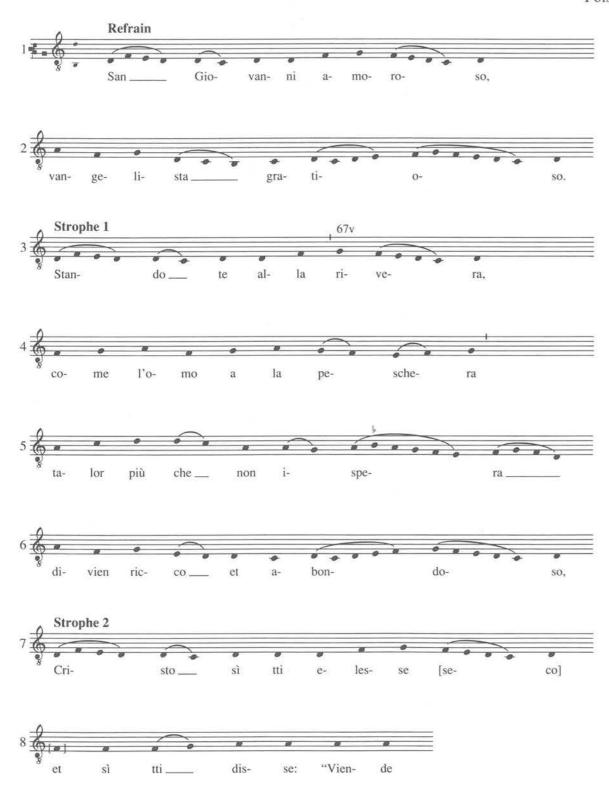
# 49. Andrea beato laudi tutta la gente

Fols. 66r-67r



### 50. San Giovanni amoroso

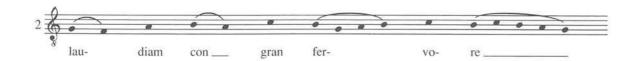
Fols. 67r-67v

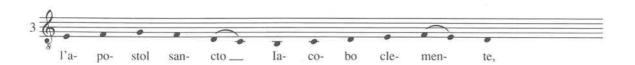


#### 51. Di tutto nostro core

Fols. 68r-69v

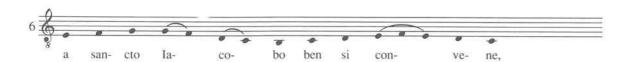




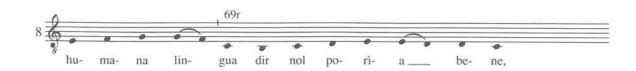


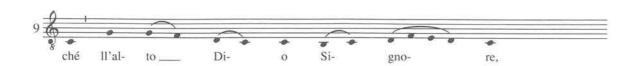




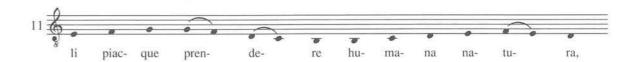










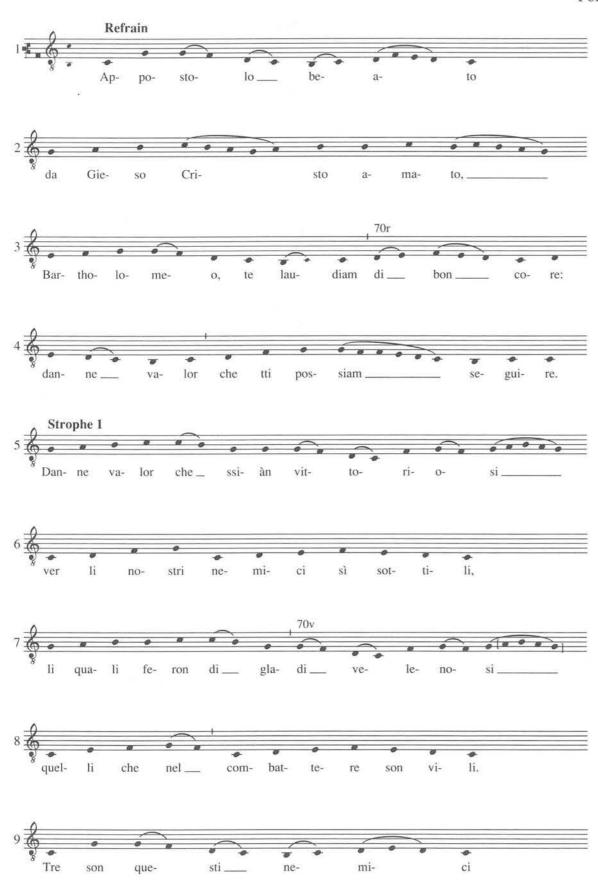






### 52. Appostolo beato

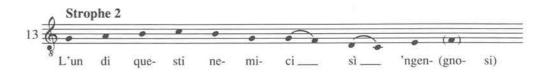
Fols. 69v-71r











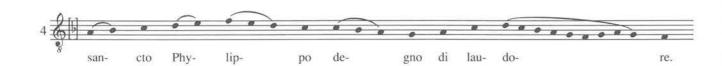
## 53. Ciascuna gente canti cum fervore

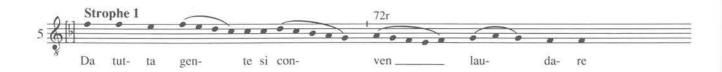
Fols. 71r-73r





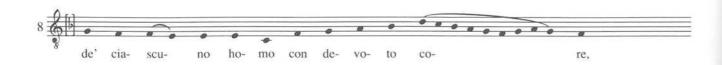








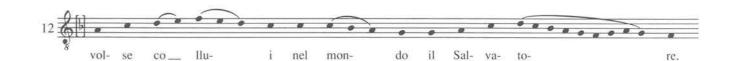








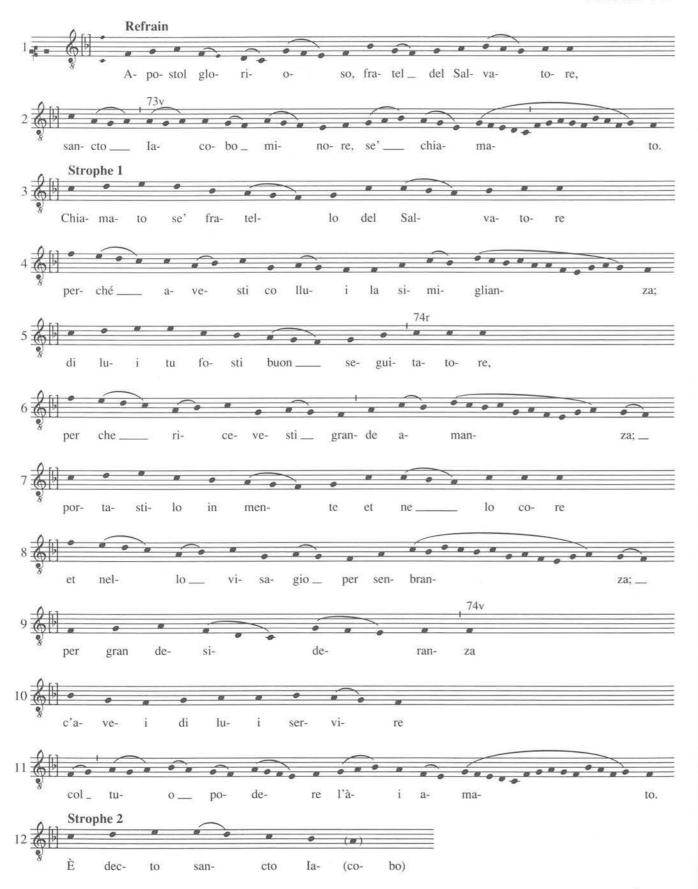






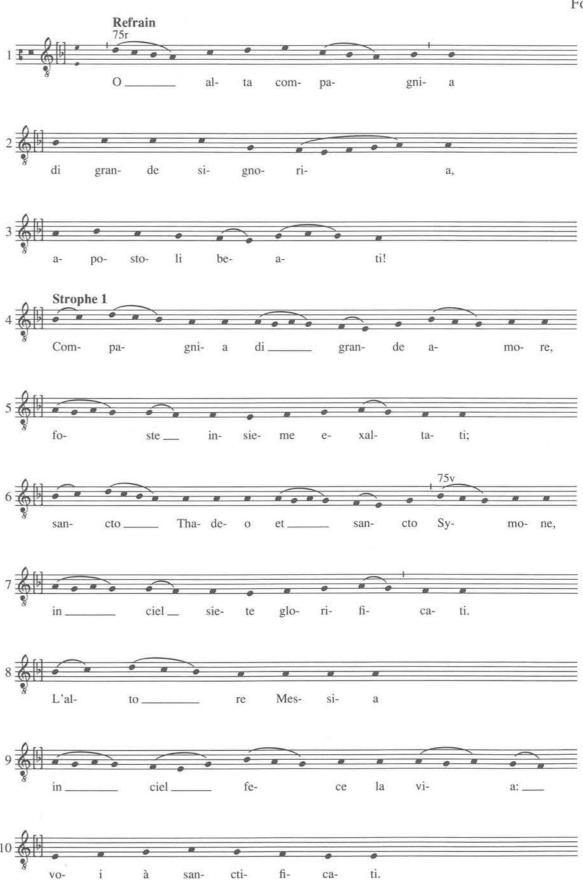
### 54. Apostol glorioso, fratel del Salvatore

Fols. 73r-74v



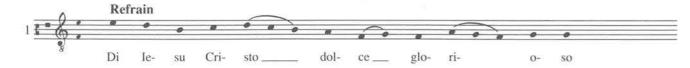
### 55. O alta compagnia

Fols. 75r-76r



### 56. Di Iesu Cristo dolce glorioso

Fols. 76r-77v



















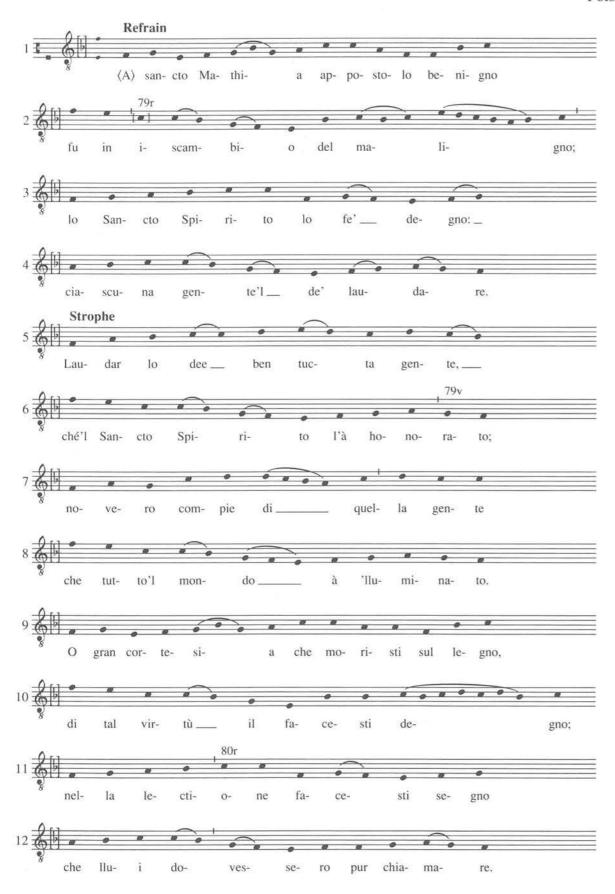
#### 57. Novel canto, dolce sancto

Fols. 77v-78v



### 58. (A) sancto Mathia appostolo benigno

Fols. 78v-80r



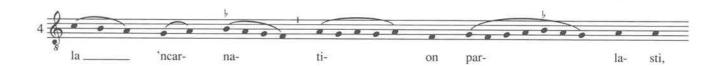
#### 59. Sancto Luca da Dio amato

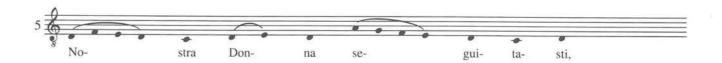
Fols. 80r-81r



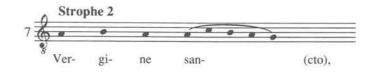






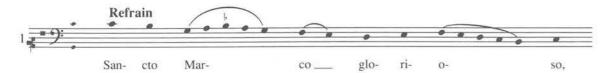


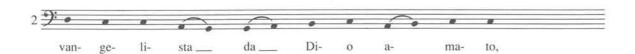


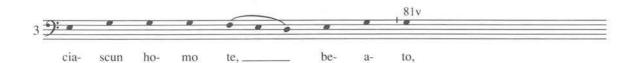


## 60. Sancto Marco glorioso

Fols. 81r-82r

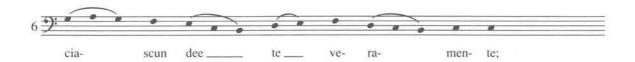




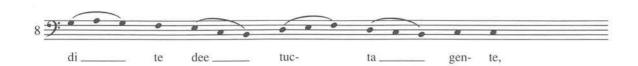








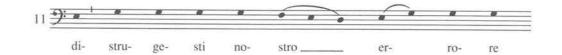


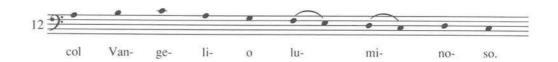


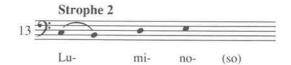




71

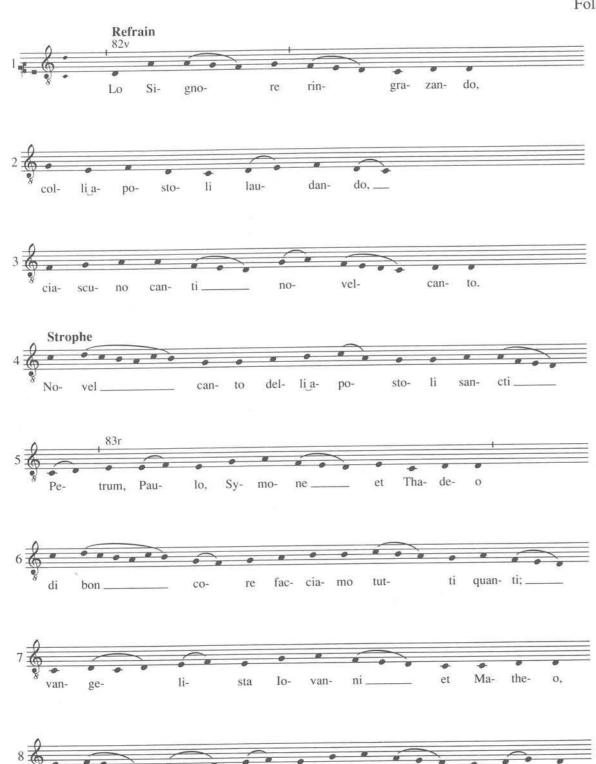






## 61. Lo Signore ringrazando

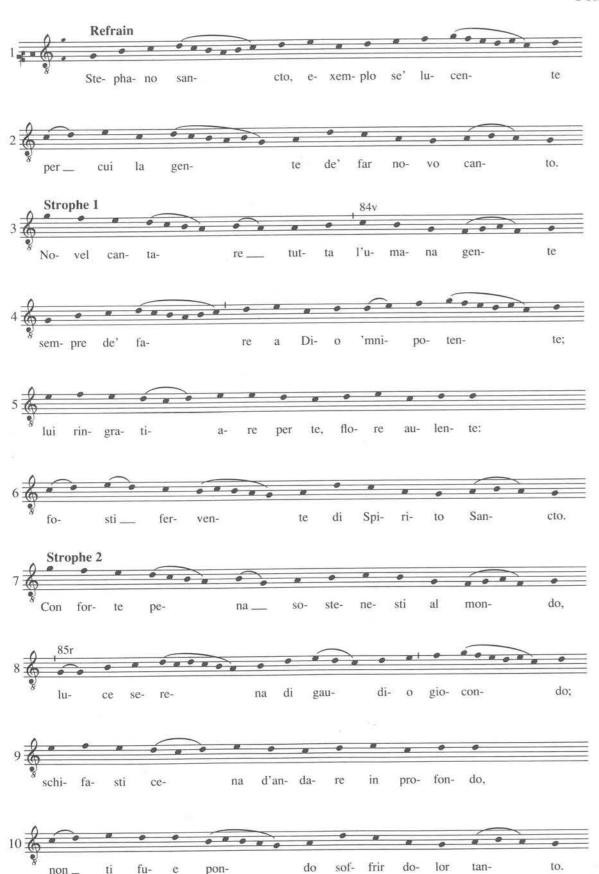
Fols. 82v-84r





#### 62. Stephano sancto, exemplo se' lucente

Fols. 84r-85r

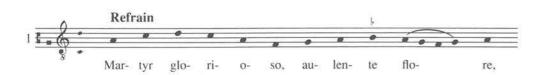


#### 63. Sancto Lorenzo, martyr d'amore



### 64. Martyr glorioso, aulente flore

Fols. 86v-87v

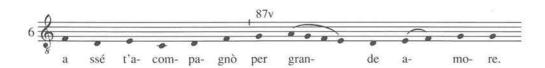














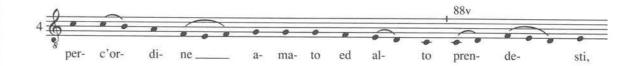
#### 65. Martyr valente, san Piero, d'amare

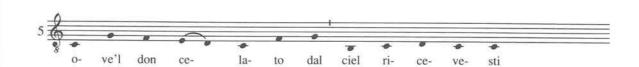
Fols. 88r-88v















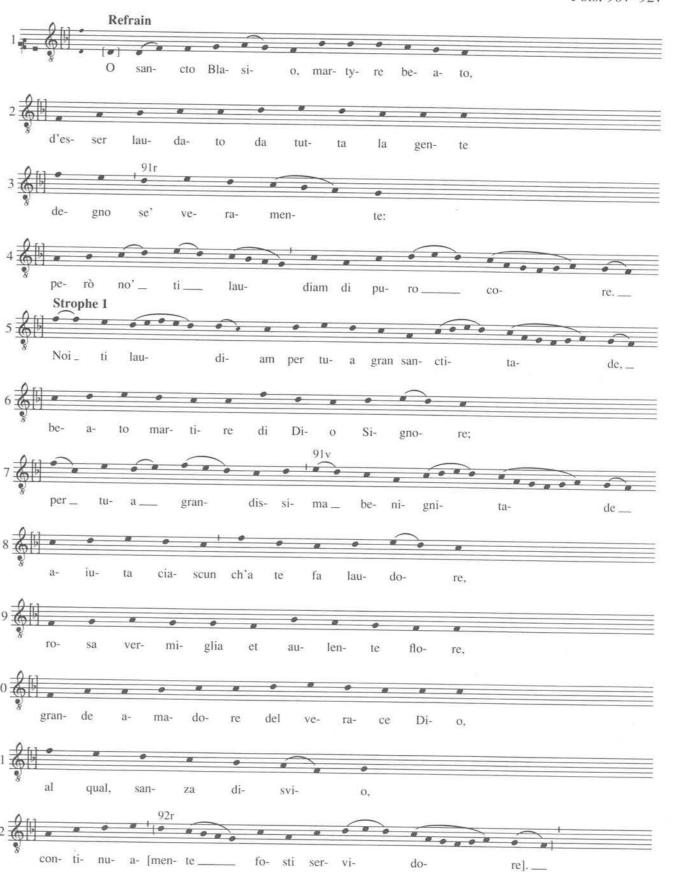
#### 66. Sancto Vincentio, martire amoroso

Fols. 89r-90v



### 67. O sancto Blasio, martyre beato

Fols. 90v-92v

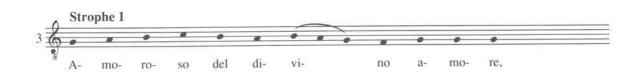


#### 68. Sancto Giorgio, martyr amoroso

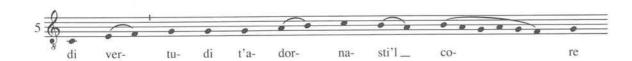
Fols. 92v-94r

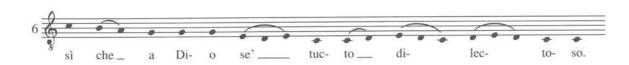


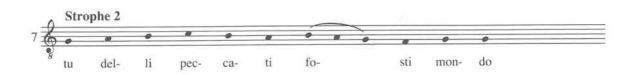














#### 69. Laudia lli gloriosi martyri valenti

Fols. 94v-95v

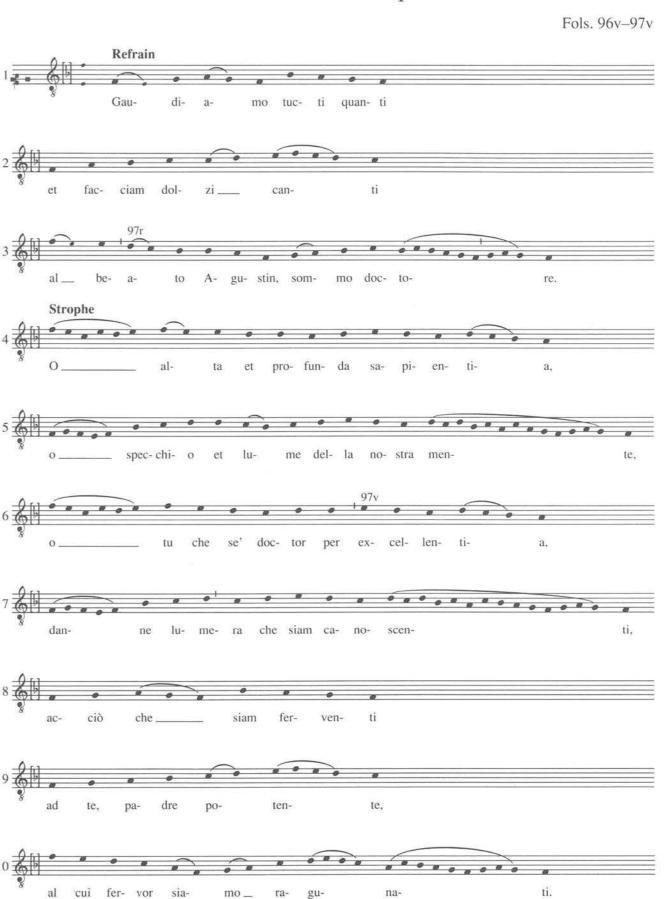


## 70. Ave Maria, gratia plena

[text fragment only]

Fol. 95v

## 71. Gaudiamo tucti quanti



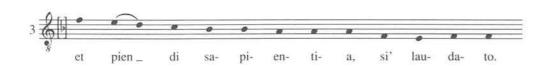
al cui fer- vor sia-

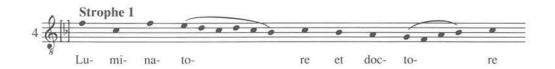
## 72. Sancto Agostin, doctor

Fols. 98r-99r

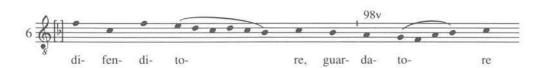




















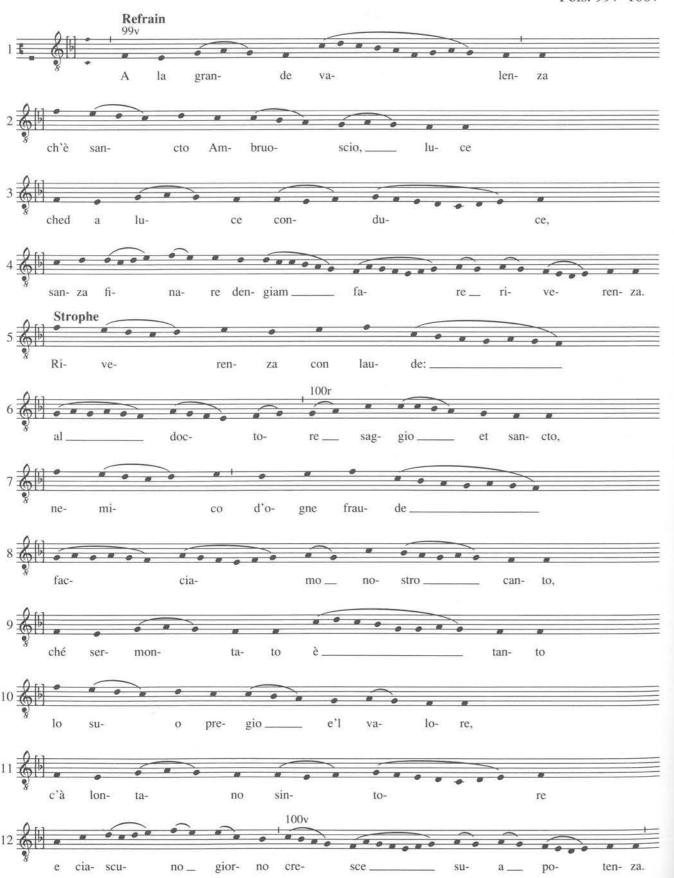






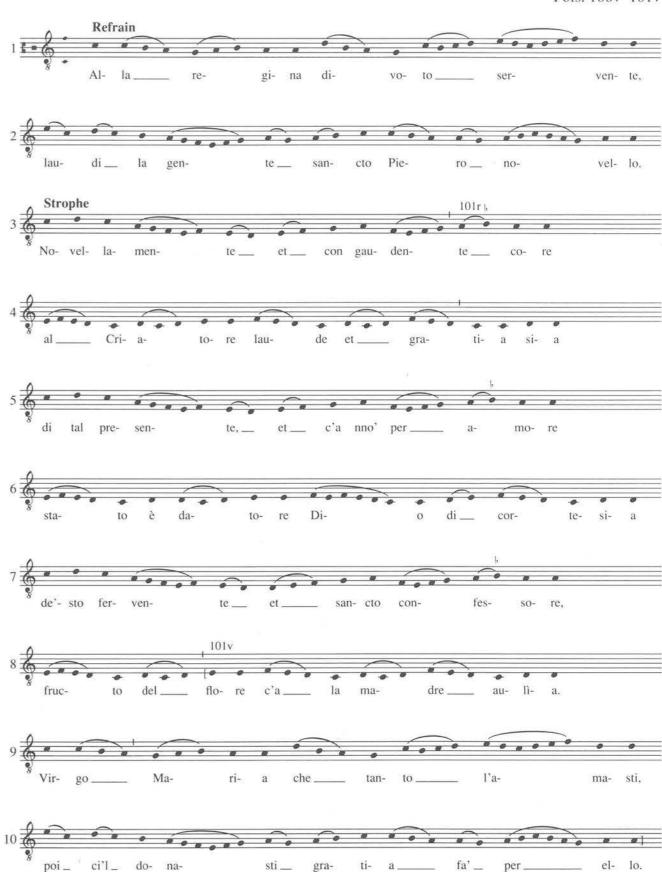
### 73. A la grande valenza

Fols. 99v-100v



#### 74. Alla regina divoto servente

Fols. 100v-101v



## 75. Da tucta gente laudato

Fols. 101v-103r



## 76. Con divota mente, pura ed agechita

Fols. 103r-106r

[text only]

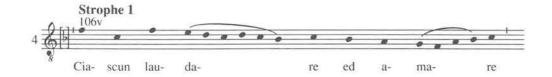
## 77. Ciascun che fede (et) sente

Fols. 106r-107r





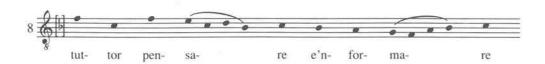


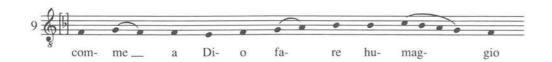


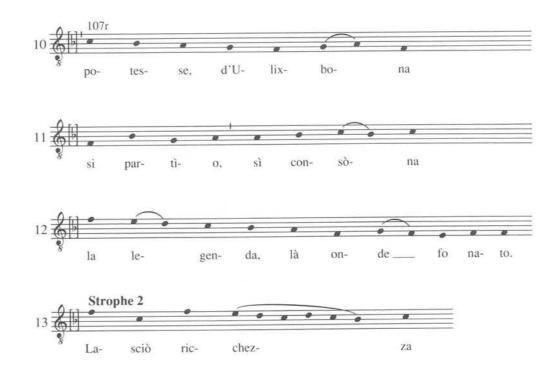












78. Sancto Allexio, stella risplendente

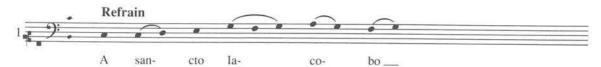
Fols. 107v-109r

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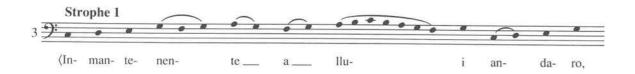
[text only]

#### 79. A sancto Iacobo

Fols. 109r-110r













#### 80. Sancto Bernardo amoroso

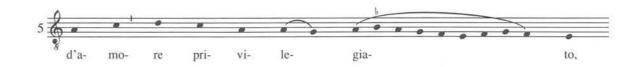
Fols. 110r-110v











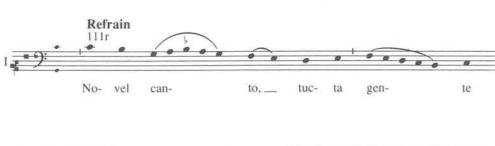






### 81. Novel canto, tucta gente

Fols. 111r-112r

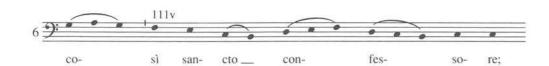




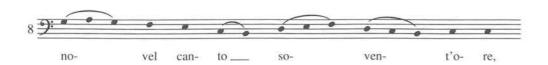




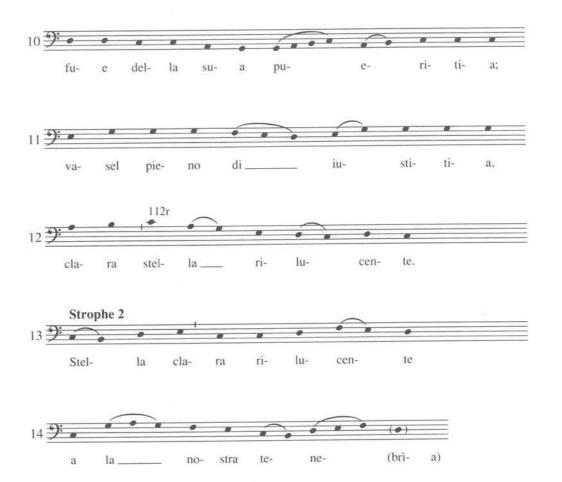












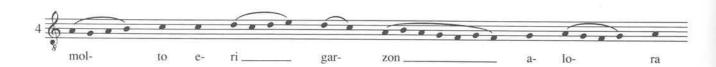
## 82. Ogn'omo canti novel canto

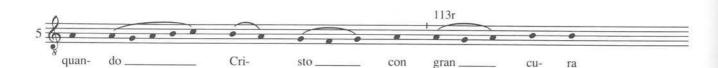
Fols. 112v-113v

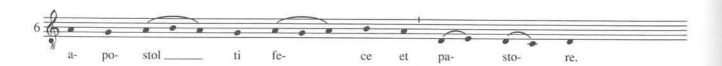








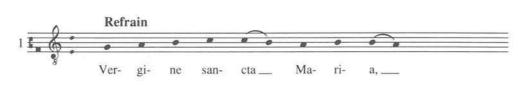


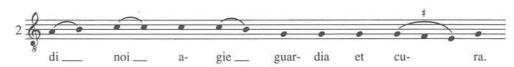




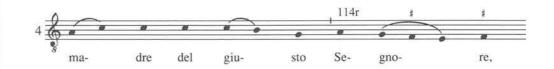
## 83. Vergine sancta Maria

Fols. 113v-114v

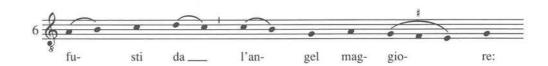


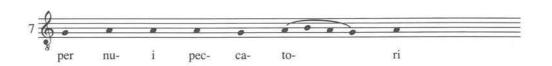


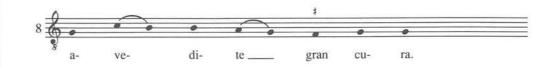






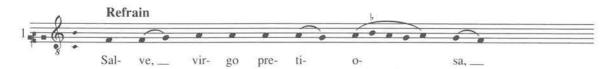


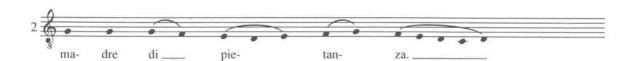




#### 84. Salve, virgo pretiosa

Fols. 114v-116r







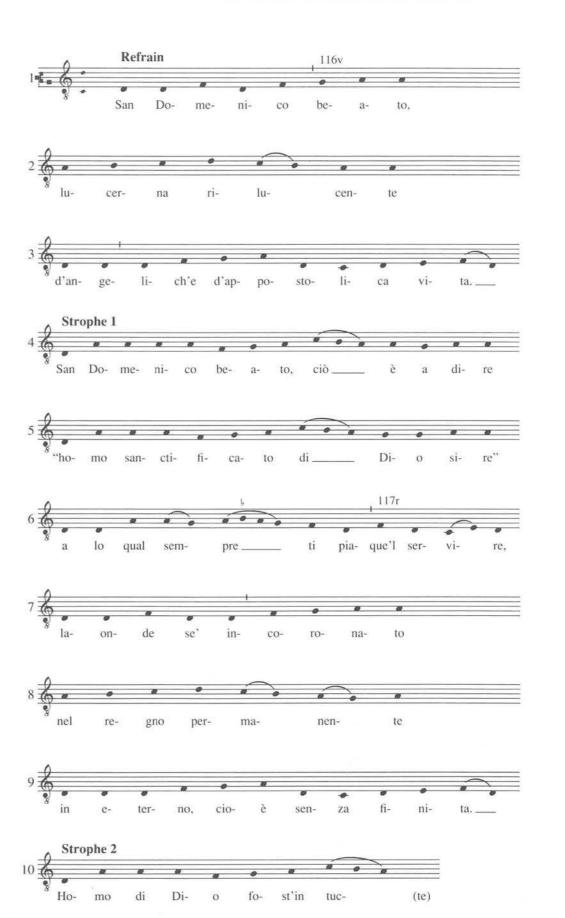






#### 85. San Domenico beato

Fols. 116r-117v



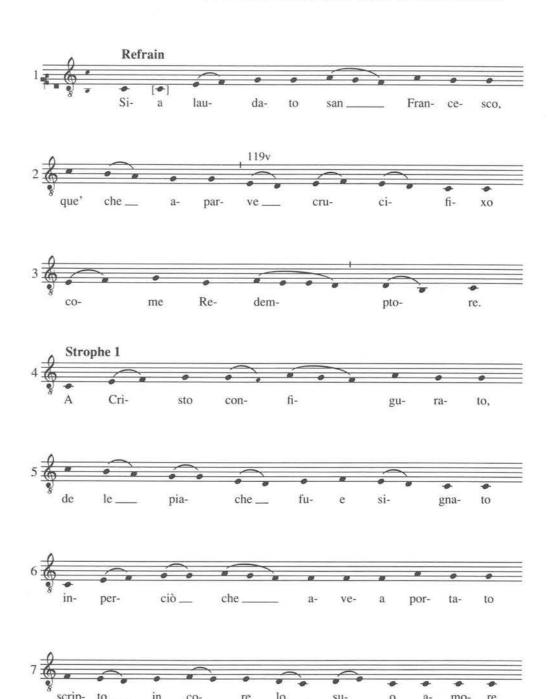
#### 86. Allegro canto, popol cristiano

Fols. 117v-119r



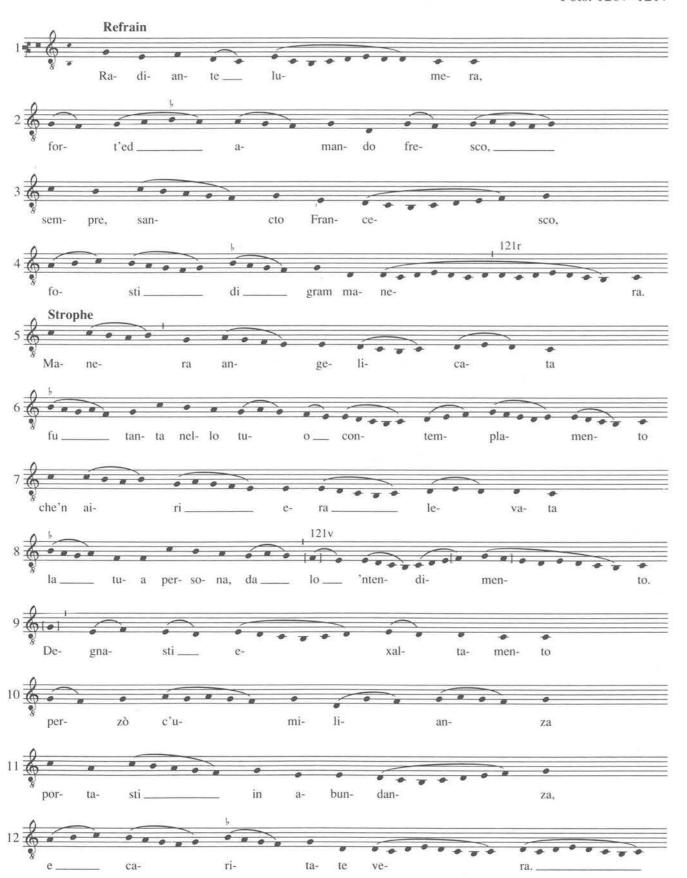
#### 87. Sia laudato san Francesco

Fols. 119r-120v



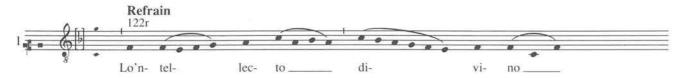
#### 88. Radiante lumera

Fols. 120v-121v

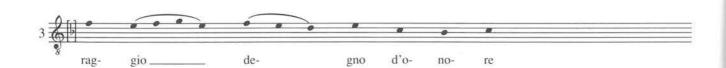


#### 89. Lo 'ntellecto divino

Fols. 122r-124v





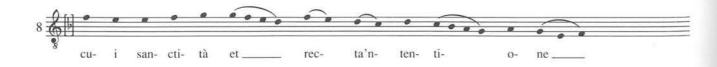




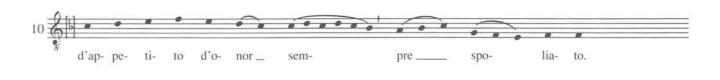




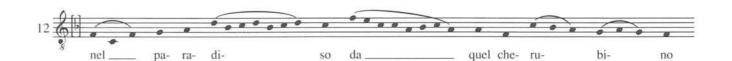










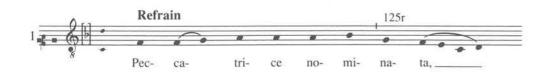


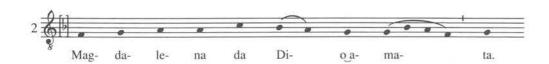




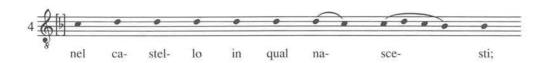
#### 90. Peccatrice nominata

Fols. 124v-125v



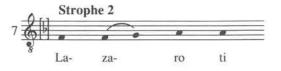












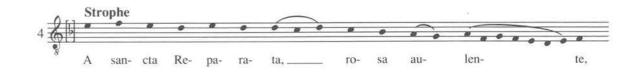
## 91. A sancta Reparata

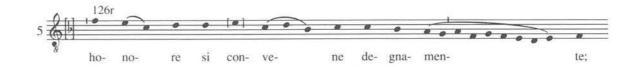
Fols. 125v-126v

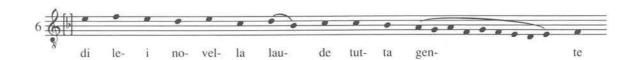


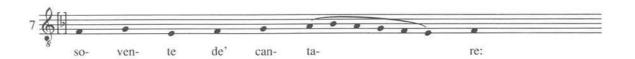


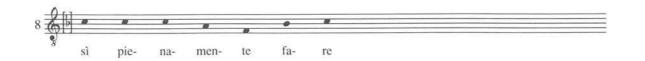












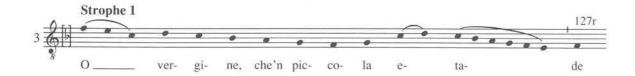


## 92. A tutta gente faccio prego e dico

Fols. 126v-128r

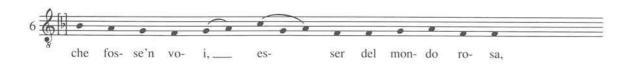


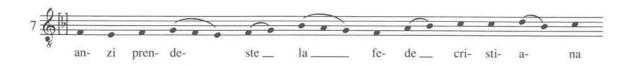








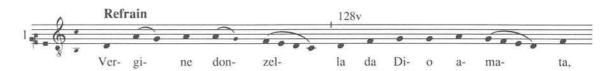






## 93. Vergine donzella da Dio amata

Fols. 128r-129r

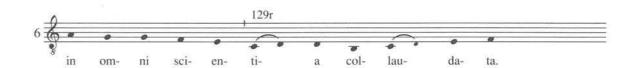








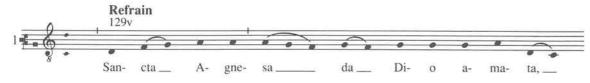


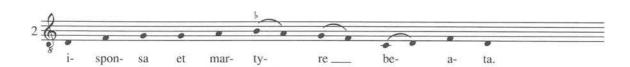


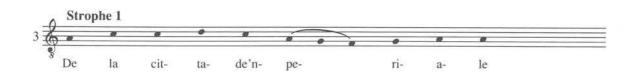


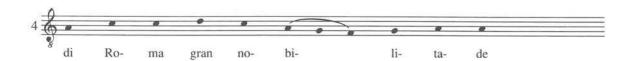
## 94. Sancta Agnesa da Dio amata

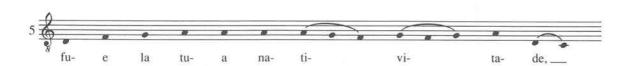
Fols. 129v-130v













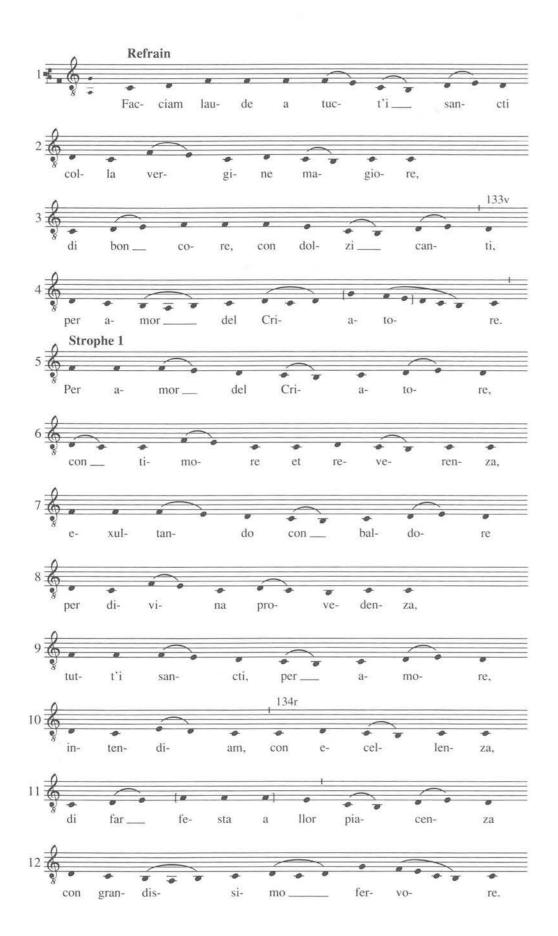
#### 95. Canto novello et versi co laudore

Fols. 130v-133r



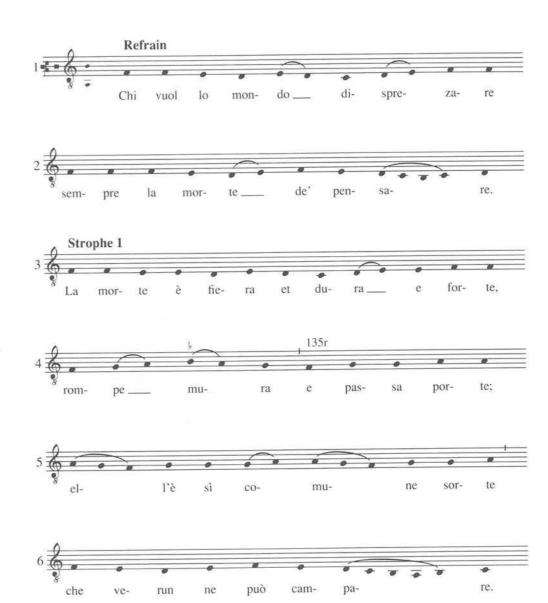
#### 96. Facciam laude a tuct'i sancti

Fols. 133r-134v



## 97. Chi vuol lo mondo disprezare

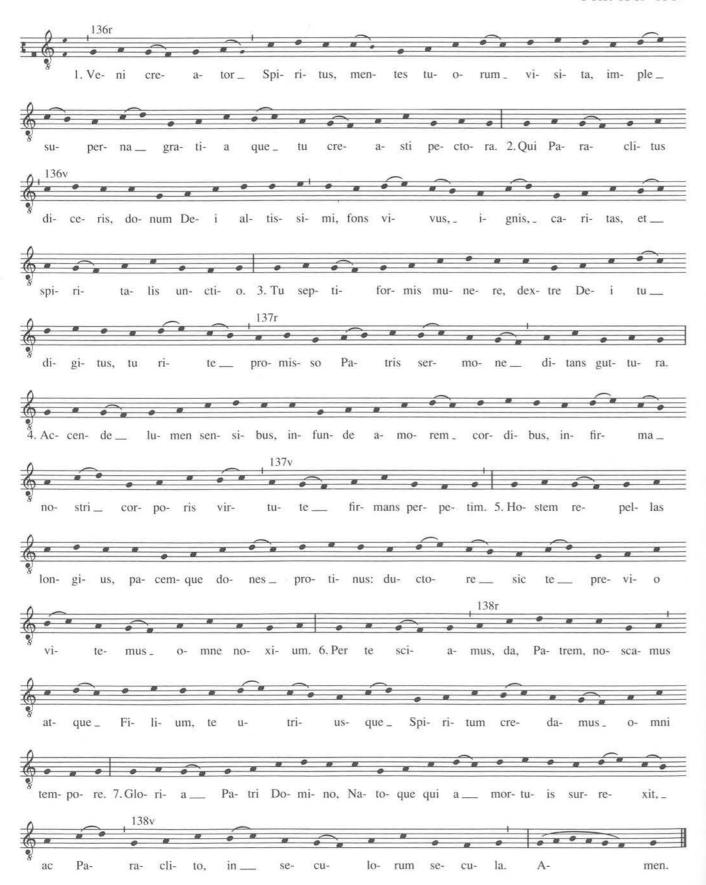
Fols. 134v-135v



V. LATIN WORKS

#### 98. Veni creator Spiritus

Fols, 136r-138v



#### 99. Victime pascali laudes

Fols. 138v-140v



1. Vic- ti- me pa- sca- li lau- des im- mo- lent chri- sti- a- ni. 2. Ag- nus re- de- mit o- ves, Chri-stus



i- no- cens Pa- tri re- con- ci- li- a- vit pec- ca- to- res. 3.Mors et vi- ta du- el- lo



con- fli- xe- re mi- ran- do: dux vi- te, mor- tu- us, re- gnat vi- vus. 4. Dic no- bis,



Ma- ri- a, \_\_ quid vi- di- sti in vi- a? Se- pul- crum Chri- sti vi- ven- tis, et glo- ri- am



vi- di re- sur- gen- tis. Dic no- bis, Ma- ri- a. \_\_ 5. An- ge- li- cos te- stes, \_



su- da- ri- um et ve- stes. Dic no- bis, Ma- ri- a. \_\_ Sur- re- xit Chri-stus, spes me- a:



pre- ce- det vos in Ga- li- le- a. 6. Cre- den- dum est ma- gis so- li Ma- ri- e



ve- ra- ci, quam Iu- de- o- rum tur- be fal- la- ci. 7. Sci- mus Chri- stum sur- re- xis- se



#### 100. O dulcis fons letitie

Fols. 140v-142r









mun- di \_\_\_\_\_ hu- ius gau- di- um, pa- nis e- ge- no- rum. 3. Vir- go \_\_\_\_ ma- ter o- mni- um,



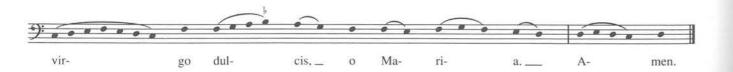




lau- dan- ti- um in hu- ius ma- ris vi- a. 5. Vi- ta con- fi- ten- ti- um, ma- ter de \_\_



So-phi- a, ex- au- di pre- ces \_\_\_\_ pau- pe- rum de- vo- te te lau- dan- ti- um,



#### 101. Verbum bonum et suave

Fols. 142r-143v



1. Ver-bum bo-num et su- a- ve per- so- ne-mus, il- lud "A- ve" per quod Chri-sti fit con-cla- ve vir- go,



ma- ter, fi- li- a. 2. Per\_ quod "A- ve" sa- lu- ta- ta, mox con- ce- pit fe- cun- da- ta vir- go



Da- vit stir- pe na- ta, in- ter spi- nas li- li- a. 3. A- ve, \_ ve- ri Sa- lo- mo- nis



ma- ter, \_ vel- lus Ge- de- o- nis, cu- ius Ma- gi tri- bus do- nis lau- dant pu- er- pe- ri- um.



4. A- ve, \_ so- lem ge- nu- i- sti, a- ve, \_ pro- lem pro- tu- li- sti; mun- do la- pso



con- tu- li- sti vi- tam et im- pe- ri- um. 5.A- ve, spon-sa Ver- bi sum- mi, ma- ris por- tus, si- gnum

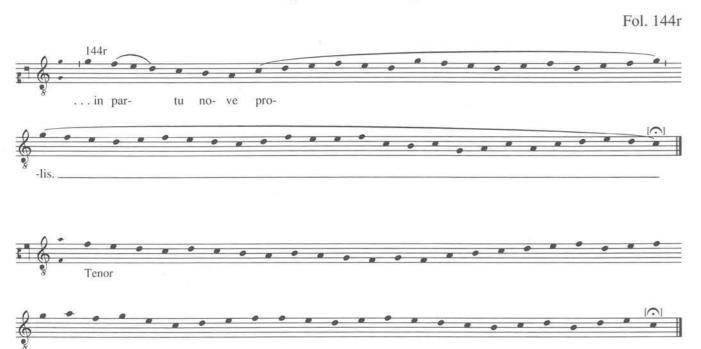


du- mi, a- ro- ma- tum vir- ga fu- mi, an- ge- lo- rum do- mi- na. 6. Sup- pli- ca- mus, nos [e- men-da,



e- men-da- tos nos co- men-da tu- o na- to, ad ha- ben- da sem- pi- ter- na gau- di- a. A- men].

#### 102... in partu nove prolis/Tenor



### 103. Amor vincit omnia/Marie preconio/[Aptatur]

Fols. 144v-146v





par- tus

## 104. Ortorum virentium/Virga Yesse/[Victimae paschali laudes]





#### 105. Dulcis Iesu memoria/Tenor

Fols. 148v-149v





#### 106. Dulcis Iesu memoria/Tenor

Fol. 150r



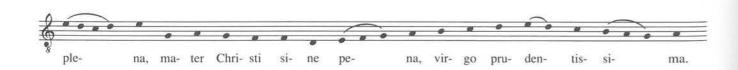




#### 107. Ave Maria, gratia plena/Tenor

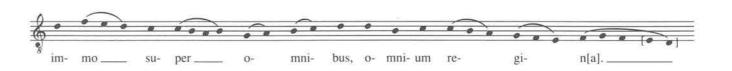
Fols. 150v-151v

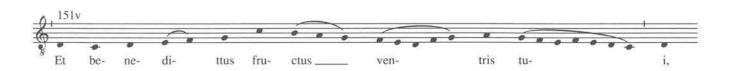


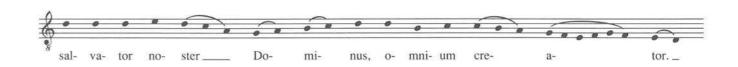




















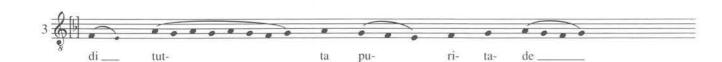
VI. LAUDA ADDENDUM

#### 108. Da l'alta Luce fu dato sovente

Fols. 152r-153v

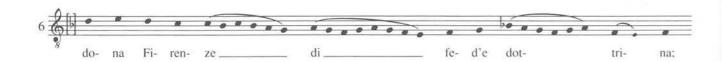






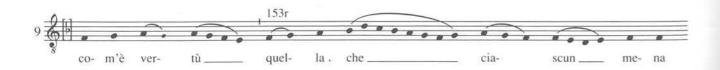


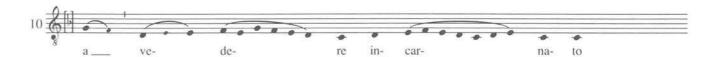








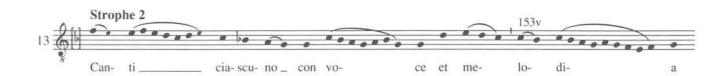


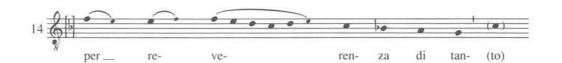


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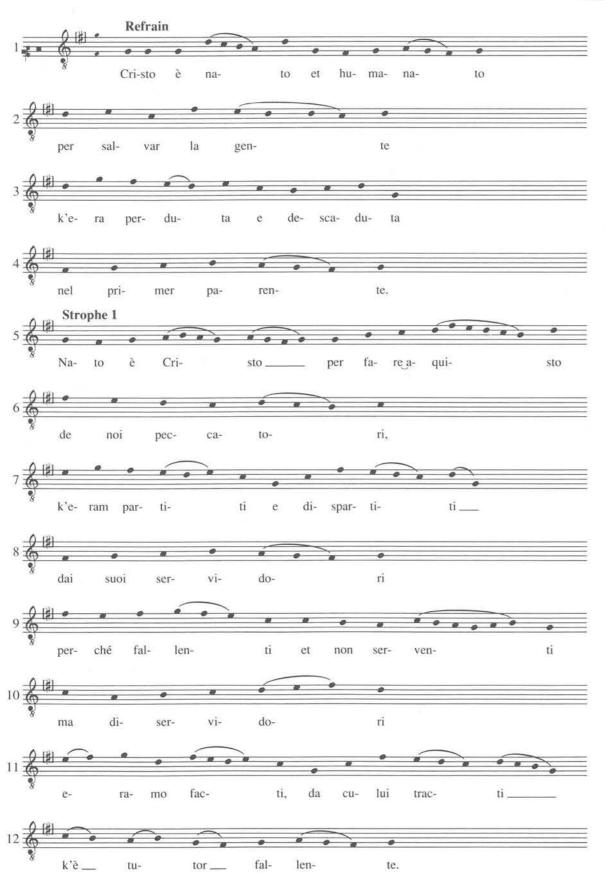


## APPENDIX

Two Laude from the Cortona Manuscript

#### [7] Cristo è nato et humanato

Fols. 39v-40v



## [12] Ben è crudele et dispietoso

Fols. 47v-48v



# Alphabetical List of Titles

(Numbers indicate order in this edition/Liuzzi edition)

A la grande valenza (73/66) A sancta Reparata (91/82) A sancto Iacobo (79/70) <A> sancto Mathia appostolo benigno (58/52) A tutta gente faccio prego e dico (92/83) A voi, gente, facciam prego (4/4) Alla regina divoto servente (74/67) Allegro canto, popol cristiano (86/77) Alleluya, alleluya, alto re di gloria (20/18) Alta Trinità beata (3/3) Altissima luce col grande splendore (30/27) Altissima stella lucente (32/29) Amor vincit omnia/Marie preconio/[Aptatur] (103/-) Andrea beato laudi tutta la gente (49/43) Apostol glorioso, fratel del Salvatore (54/48) Appostolo beato (52/46) Ave, donna sanctissima (34/31) Ave Maria, gratia plena (29/26) Ave Maria, gratia plena (70/-) Ave Maria, gratia plena/Tenor (107/-) Ave Maria, stella diana (26/23) Ave, virgo Maria (38/34bis) Ben è crudele et dispietoso (12/11bis) Ben è crudele et dispietoso (Appendix/see Cort XXII) Canto novello et versi co laudore (95/86) Chi vuol lo mondo disprezare (97/88) Ciascun che fede <et> sente (77/69) Ciascuna gente canti cum fervore (53/47) Co la madre del beato (21/19) Con divota mente, pura ed agechita (76/68bis) Con humilità di core (48/42) Con umil core salutiamo cantando (33/30) Cristo è nato et humanato (7/7) Cristo è nato et humanato (Appendix/see Cort XVIII) Da ciel venne messo novello (28/25) Da l'alta Luce fu dato sovente (108/89) Da tucta gente laudato (75/68) Davanti a una colonna (19/17) Del dolcissimo Signore (5/5) Di Iesu Cristo dolce glorioso (56/50) Di tutto nostro core (51/45) Die ti salvi, regina (39/35) Dolce vergine Maria (41/37) Dulcis Iesu memoria/Tenor (105/-) Dulcis Iesu memoria/Tenor (106/-) Exultando in Ieso Cristo (45/39)

Facciam laude a tuct'i sancti (96/87)

Gloria in cielo e pace in terra (6/6)

Gaudiamo tucti quanti (71/64)

Giso Cristo glorioso (22/20)

Iesu Cristo redemptore (15/13) . . . in partu nove prolis/Tenor (102/-) Lamentomi et sospiro per più potere amare (9/9) Laudata sempre sia (42/37bis) Laudate la surrectione (25/22) Laudia lli gloriosi martyri valenti (69/63) Lo 'ntellecto divino (89/80) Lo Signore ringrazando (61/55) Martyr glorioso, aulente flore (64/58) Martyr valente, san Piero, d'amare (65/59) Nat'è in questo mondo (27/24) Nova stella apparita (11/11) Novel canto, dolce sancto (57/51) Novel canto, tucta gente (81/72) O alta compagnia (55/49) O Cristo nipotente (24/21) O dulcis fons letitie(100/-) O humil donzella che 'n ciel se' portata (35/32) O sancto Blasio, martyre beato (67/61) Ogne homo ad alta boce (16/14) Ogne mia amica et ben vogliente (13/11ter) Ogn'omo canti novel canto (82/73) Or piangiamo, ché piange Maria (18/16) Or se' tu l'amore per cui io moro amando (23/20bis) Ortorum virentium/Virga Yesse/[Victimae paschali laudes] (104/-) Pastor principe beato (47/41) Peccatrice nominata (90/81) Piange Maria cum dolore (14/12) Radiante lumera (88/79) Regina pretiosa (36/33) Regina sovrana di grande pietade (40/36) Salve, virgo pretiosa (84/75) San Domenico beato (85/76) San Giovanni amoroso (50/44) Sancta Agnesa da Dio amata (94/85) Sancto Agostin, doctor (72/65) Sancto Allexio, stella risplendente (78/69bis) Sancto Bernardo amoroso (80/71) Sancto Giorgio, martyr amoroso (68/62) Sancto Iovanni Baptista, exempro della gente (46/40) Sancto Lorenzo, martyr d'amore (63/57) Sancto Luca da Dio amato (59/53) Sancto Marco glorioso (60/54) Sancto Symeom beato (31/28) Sancto Vincentio, martire amoroso (66/60) Sia laudato san Francesco (87/78) Sovrana sì ne' sembianti (8/8) Spirito Sancto, da' servire (2/2)

Spirito Sancto glorioso (1/1)

Stephano sancto, exemplo se' lucente (62/56) Tutor dicendo, di lui non tacendo (10/10) Veni creator Spiritus (98/-) Venite adorare, per pace pregare (43/37ter) Verbum bonum et suave (101/-) Vergen pulzella, per merzé (44/38)

Vergine donzella da Dio amata (93/84) Vergine donzella imperadrice (37/34) Vergine sancta Maria (83/74) Victime pascali laudes (99/-) Voi ch'amate lo Criatore (17/15)

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