

RECENT RESEARCHES IN THE MUSIC OF THE MIDDLE AGES  
AND EARLY RENAISSANCE • VOLUME 29

# 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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# RECENT RESEARCHES IN THE MUSIC OF THE MIDDLE AGES AND EARLY RENAISSANCE

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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 <i>Laude cortonesi</i> .
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," <i>Skrifter utgivna av K. Humanistika Vetenskaps-Samfundet i Uppsala</i> 27 (1931-32): 1-296.
Ashb <sup>3</sup>	Florence, Biblioteca Medicea Laurenziana, Ashburnham 423.
Ba	Bamberg, Staatsbibliothek, Lit. 115 (olim Ed. IV. 6). Published in Gordon A. Anderson, ed., <i>Compositions of the Bamberg Manuscript, Bamberg Staatsbibliothek, Lit. 115, Corpus Mensurabilis Musicae</i> 75 (American Institute of Musicology, 1977).
Berg <sup>2</sup>	Bergamo, Biblioteca Civica Angelo Maj, Δ.VII.15. Published in Giuseppe Mazza, ed., <i>Il laudario jacoponico Δ-VII-15 della biblioteca civica "Angelo Maj" di Bergamo</i> (n.p., n.d.).
BL	London, British Library, Add. Ms. 18196.
Bol <sup>4</sup>	Bologna, Biblioteca Universitaria, 2845.
Cam	Cambridge, Fitzwilliam Museum, 194 (catalog. James).
Cas <sup>1</sup>	Rome, Biblioteca Casanatense, 1432 (olim VI.I).
CB	Florence, Carlo Bruscoli Collection.
Chantilly	Chantilly, Bibliothèque du Musée Condé, 1361.
Chig	Vatican City, Biblioteca Apostolica Vaticana, Chigiano L.VII.266.
Cop	Copenhagen, Royal Library, 8628.
Cort	Cortona, Biblioteca Comunale, 91. Texts published in vols. 1* and 1** of <i>Laude cortonesi</i> . Critical edition in Anna Maria Guarnieri, ed., <i>Laudario di Cortona</i> (Spoleto: Centro Italiano di Studi sull'Alto Medioevo, 1991). Texts, music, and facsimiles published 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.
Fer <sup>2</sup>	Ferrara, Biblioteca Comunale Ariostea, I.307 (olim 307 ODI). Published in Giuseppe Ferraro, ed., <i>Raccolta di sacre poesie popolari fatta da Giovanni Pellegrini nel 1446</i> (Bologna: Romagnoli, 1877). Reprinted in <i>Poesie popolari religiose del secolo XIV</i> , 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 number. Published in Eugenio Cecconi, ed., <i>Laudi di una compagnia fiorentina del sec. XIV</i> (Florence, 1870).
Fr	Perugia, Biblioteca Comunale Augusta, 1238. Published in Giacomo Oddi, <i>Del beato frate Jacopone da Tode. Vita e laude contenute nella "Franceschina," codice inedito del sec. XV</i> , Nicola Cavanna, ed. (S. Maria degli Angeli: Tipografia Porziuncola, 1926).

Gen <sup>2</sup>	Genoa, Biblioteca Civica Berio, D.I.3.19.
Hu	Burgos, Monasterio de Las Huelgas. Published in Higinì Anglès, ed., <i>El Còdex Musical de Las Huelgas</i> , 3 vols. (Barcelona: Institut d'Estudis Catalans, 1931; reprint, New York: AMS Press, 1977), vol. 3: transcriptions.
Kansas	Lawrence, University of Kansas, Kenneth Spencer Library, D.113.
Kr	New York, Hans P. Kraus Collection.
L	Lucca, Archivio di Stato, pergamena.
Long	Longiano (Forlì), Biblioteca Comunale, 47.
Luc <sup>1</sup>	Lucca, Archivio di Stato, 93.
Mad	Madrid, Biblioteca Nacional, 10077.
Marc <sup>4</sup>	Venice, Biblioteca Nazionale Marciana, IX.77.
Marc <sup>5</sup>	Venice, Biblioteca Nazionale Marciana, IX.182.
Mgl <sup>1</sup>	Florence, Biblioteca Nazionale Centrale, BR 18 (olim Magl. II.I.122). Texts, music, and facsimiles published in Liuzzi, vol. 2.
Mgl <sup>2</sup>	Florence, Biblioteca Nazionale Centrale, BR 19 (olim Magl. II.I.212). Texts published in Concetto Del Popolo, ed., <i>Il laudario della compagnia di San Gilio</i> , vols. 1* and 1** of <i>Laude fiorentine</i> (Florence: Olschki, 1990).
Mgl <sup>10</sup>	Florence, Biblioteca Nazionale Centrale, Magliabechiano II.I.202.
Mgl <sup>11</sup>	Florence, Biblioteca Nazionale Centrale, Magliabechiano II.VI.63.
Mgl <sup>12</sup>	Florence, Biblioteca Nazionale Centrale, Magliabechiano II.IX.58.
Mil <sup>1</sup>	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.
Mil <sup>4</sup>	Milan, Biblioteca Ambrosiana, Y 3 sup.
Mo	Montpellier, Faculté de Médecine, MS H.196. Published in Hans Tischler, ed., <i>The Montpellier Codex</i> , with translations by Susan Stakel and Joel C. Relihan, <i>Recent Researches in the Music of the Middle Ages and Early Renaissance</i> , vols. 2–8 (Madison: A-R Editions, 1978 and 1985).
Mod	Modena, Biblioteca Nazionale Estense, Congregazione della Carità 3. Published in Giulio Bertoni, ed., <i>Il laudario dei Battuti di Modena</i> (Halle a. S.: Niemayer, 1909).
Molt	Milan, Biblioteca Ambrosiana, Carte E. Molteni Z.267 sup. fasc. 34.
NY	New York, Pierpont Morgan Library, M. 742.
O	Venice, Biblioteca Nazionale Marciana, IX.153.
Pal <sup>2</sup>	Florence, Biblioteca Nazionale Centrale, Palatino 168.
Pal <sup>6</sup>	Florence, Biblioteca Nazionale Centrale, Palatino 331.
Par <sup>2</sup>	Paris, Bibliothèque Nationale, It. 559.
Parm	Parma, Biblioteca Palatina, Palatino 37.
Petti	Todi, Biblioteca Comunale, 195 "Manoscritto 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, <i>Missale Bugellense</i> . Published in <i>PMFC XII</i> , 125–8.
Red <sup>2</sup>	Florence, Biblioteca Medicea Laurenziana, Laurenziano-Rediano 119.
Ricc <sup>1</sup>	Florence, Biblioteca Riccardiana, 1294 and 2760.
Ricc <sup>9</sup>	Florence, Biblioteca Riccardiana, 1666.
Ricc <sup>14</sup>	Florence, Biblioteca Riccardiana, 1119.



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., <i>Laude di Borgo San Sepolcro</i> (Florence: Olschki, 1986).
Sp	Spithöver codex (location unknown).
Triv	Milan, Biblioteca Trivulziana, 535. Published in vol. 3 of <i>Laude cortonesi</i> .
Tud	Todi, Biblioteca Comunale, 194.
Ud	Udine, Biblioteca Comunale, without call number (olim Ospedale, olim Confraternita dei Battuti).
Ud <sup>a</sup>	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.
Vat <sup>21</sup>	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 Collection, Worcester, MA).
Wa	Washington, D.C., National Gallery of Art, Rosenwald Collection, B-15.393.
Wa <sup>a</sup>	Washington, D.C., National Gallery of Art, Rosenwald Collection, B-22.128.

## List of Works Cited

The following list includes all works cited with shortened references.

AH	Guido M. Dreves and Clemens Blume, eds. <i>Analecta Hymnica Medii Aevi</i> . 55 vols. Leipzig, 1886–1922. Reprint, New York: Johnson, 1961.
Anglès	Anglès, Higinì. "The Musical Notation and Rhythm of the Italian Lauda," in <i>Essays in Musicology: A Birthday Offering for Willi Apel</i> , ed. Hans Tischler. Bloomington, IN: Indiana University Press, 1968.
Barr	Barr, Cyrilla. <i>The Monophonic Lauda and the Lay Religious Confraternities of Tuscany and Umbria in the Late Middle Ages</i> . Kalamazoo, MI: Medieval Institute Publications, 1988.
Besseler	Besseler, Heinrich. <i>Die Musik des Mittelalters u.d. Renaissance. Handbuch der Musikwissenschaft</i> , vol. 2. Potsdam: Akademische Verlagsgesellschaft Athenaion, 1931.
Bettarini	Bettarini, Rosanna. <i>Jacopone e il Laudario Urbinate</i> . Florence: Sansoni, 1969.
Bonaccorsi	Bonaccorsi, Francesco, ed. <i>Laude di frate Jacopone da Todi</i> . Florence, 1490.
Gallo-Vecchi	Gallo, F. Alberto, and Giuseppe Vecchi, eds. <i>Monumenta lyrica medii aevi italica. III. Mensurabilia. I più antichi monumenti sacri italiani</i> . Bologna: Edizione fotografica, 1968.
Golden Legend	Iacobus de Voragine. <i>The Golden Legend: Readings on the Saints</i> . Trans. William Granger Ryan. 2 vols. Princeton: Princeton University Press, 1993.

- HAM I Archibald Davison and Willi Apel, eds. *Historical Anthology of Music*, vol. 1. Rev. ed. Cambridge, MA: Harvard University Press, 1949.
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- Mone Mone, Franz Joseph, ed. *Lateinische Hymnen des Mittelalters*. 3 vols. Freiburg im Breisgau, 1853.
- OAM W. Thomas Marrocco and Nicholas Sandon, eds. *The Oxford Anthology of Music: Medieval Music*. Oxford: Oxford University Press, 1977.
- PMFC XII Kurt Von Fischer and F. Alberto Gallo, eds. *Italian Sacred Music*. Vol. 12 of *Polyphonic Music of the Fourteenth Century*. Monaco: L'Oiseau-Lyre, 1976.
- Tresatti Tresatti, Francesco, ed. *Le poesie spirituali del beato Jacopone da Todì frate minore*. Venice: Misserini, 1617.
- Yudkin Yudkin, Jeremy. *Music in Medieval Europe*. Englewood Cliffs, NJ: Prentice-Hall, 1989.
- Wilson Wilson, Blake. *Music and Merchants: The Laudesi Companies of Republican Florence*. Oxford: Clarendon Press, 1992.
- ZiinoC Ziino, Agostino. "Con humiltà di core: Ipotesi su un caso di adattamento 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 (Mgl<sup>1</sup>; 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 repertoires 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."<sup>1</sup> 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 Tuscan-based Augustinian (or Austin) friars. The "Sotietas Laudum Sancti Spiritus de Florentia" is first mentioned in a city *Provvisione* of 1322,<sup>2</sup> 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.<sup>3</sup> 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 (Mgl<sup>1</sup>) 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).<sup>8</sup> 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.<sup>9</sup> 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,<sup>10</sup> 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 Mgl<sup>1</sup> 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).<sup>11</sup> 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,<sup>12</sup> and it is very likely that Mgl<sup>1</sup> 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).<sup>13</sup> 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).<sup>14</sup> 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 B<sup>b</sup>) 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 Mgl<sup>1</sup> 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.<sup>15</sup>

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.<sup>16</sup> 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 non-liturgical 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.<sup>17</sup>

## 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.<sup>18</sup> 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 *Mgl*<sup>1</sup> 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*, *pian*), 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, l. 4; no. 24, l. 6), *dio* (no. 30, l. 6; no. 92, l. 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 Mgl<sup>1</sup> 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 Mg1<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 Mg1<sup>1</sup> and Cort (e.g., Mg1<sup>1</sup> nos. 22, 34) and with those melodies that appear as *contrafacta* within Mg1<sup>1</sup> (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 *fervere*) 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 Mg1<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*.<sup>19</sup> 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 Mg1<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 twenty-seven 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.<sup>22</sup> 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 twenty-seven 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 multi-strophic 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 ninety-eight laude, since it provides a facsimile and transcription of every lauda in Mgl<sup>1</sup>; 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 from 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, facciamo 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.<sup>28</sup>

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.<sup>30</sup>

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 *lesù* (l. 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' d' 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, Mg<sup>l</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 (l. 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. Si 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 gfd 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 gfd 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).<sup>33</sup> 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.<sup>34</sup>

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 Gesol*). 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.<sup>37</sup>

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 B $\flat$  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 volta-like 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.<sup>38</sup> 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 Mgl1 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<sup>1</sup> laude and their melodies are preserved in Cort (Mgl<sup>1</sup> 40 = Cort X; Mgl<sup>1</sup> 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 l. 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 sapi-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 (ll. 3 and 6) are split by the piedi (ll. 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 ll. 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 l. 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 l. 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 l. 3 through first 9 notes of l. 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 e c 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 gfd (*-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 ringraziando* (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 (ll. 4 and 6) alternate with the two lines of the piedi (ll. 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 (ll. 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 fg 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 Ili 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.<sup>43</sup> 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 (ll. 2 and 11), or possibly the second line of strophe 1 (l. 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, l. 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 (*Cia-scu-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-ti-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 ll. 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 ll. 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 g f e d B d c B c c B d f e 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-ral*). 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.<sup>45</sup>

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.<sup>46</sup>

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

A more melodically irregular and tonally unfocused 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 (ll. 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 (*vi-ven-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 (ll. 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 g f e d e f g a g f g 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 g f e g f g 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 Ie-su me-mo-ri-a, dans*). A corrupt reconstruction of top staff on fol. 148v, emended according to PRL0.

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 PRL0.

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 PRL0.

The tenor is stated three times and overlaps with the four-strophe poetic structure of the upper voice. PRL0 (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 question.

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 motetto 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 + 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 Monophonic 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. 33–4.

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 Moleta, "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 discussed 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 Moleta, "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 "Editing 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*.<sup>3</sup> 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.<sup>4</sup> 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 Sieneese holy men (*beati*) upon whom was never officially bestowed the title of saint: Ambrogio Sanse-doni, Pier Pettinaio, and Agostino Novello. Their cults obviously reached beyond purely Sieneese 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 "Sieneese" 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*,<sup>6</sup> 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.<sup>7</sup> 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.<sup>8</sup> 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.<sup>10</sup> 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.”<sup>11</sup> Lauda number 19 has been attributed to Ugo Panziera, and number 41, variously to Panziera, Iacopone, and Giovanni da Terranova.<sup>12</sup>

## 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 (Mgl<sup>1</sup>). 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 *ç* 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 [ʎ] 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,<sup>14</sup> 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 (Mgl<sup>1</sup>). 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 Mgl<sup>1</sup> 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 Mgl<sup>1</sup>; a smaller A added after restoration. 1. *gente: gen gente* in Mgl<sup>1</sup>. 6. *farà nella* in Mgl<sup>1</sup> and Ars; *faranne la* in Mgl<sup>2</sup> and Fior; *daranne la* in Cort; *ne farà la* in Aret; *ne darà la* in Triv. 15. *raunati* in Mgl<sup>1</sup> and Mgl<sup>2</sup>; *raunate* in Cort and Ars. 17–18. Missing without lacuna in Mgl<sup>1</sup>; bracketed text taken from Mgl<sup>2</sup>. 19. *quanto okio: in quant'occhio* in Mgl<sup>2</sup>. 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<sup>2</sup>, Fior, Aret. 7. Initial L missing in Mgl<sup>1</sup>; space left blank for the illuminator. 11. *et: etd* in Mgl<sup>1</sup>.

### 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 Mgl<sup>1</sup>.

### 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<sup>1</sup>; 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<sup>1</sup>; 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 6<sup>o</sup>, 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 Mgl<sup>1</sup>; this, however, does not make sense and is also hypermetric; emended according to Tud and other MSS. 32. *comperra: compra* in Mgl<sup>2</sup>; *ricomperra* in Ars; *conpera* in Aret. 33. *cotanto: cotanta* in Mgl<sup>1</sup>. 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 Mgl<sup>1</sup>, Mgl<sup>2</sup>, 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 *Mgl*<sup>2</sup>, *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. *èt = è*. 7. *e lume per mostrare al*: words added by a third hand, music missing; marginal note, *deficit*. 15. *cominciario: coninciario* 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: humiltagio* 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*<sup>2</sup>].

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; *Si fortemente mi pareva 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'aggiunge* in Mgl<sup>2</sup>; *Chi t'aggiunge* 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 vangeliu 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 Mgl<sup>1</sup> (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 Mgl<sup>1</sup>. See Matt. 28:7. 21. *Desiose lor contaro* in Cort; *Disioso et lor contato* in Mgl<sup>1</sup>. 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*; Mgl<sup>2</sup>, *Lauda di sancta Maria Magdalena*. 1. Ars and Mgl<sup>2</sup> begin with *Languisco*. 5. *cantian: canto et an* in Mgl<sup>1</sup>, corrected above the line to *cantian* by another hand; *cantiam* in Mgl<sup>2</sup> and Ars. 8. *gloriando: glororiando* in Mgl<sup>1</sup>. 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' innamorato*.

25. *Laudate la surrectione*

Fols. 36v–37v.

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

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>1</sup>, Mgl<sup>10</sup>.

6. *quel fior novello: quel sole bello* in Mgl<sup>2</sup>; *lo suo libello* in Cort, Ars, Fior, Sen<sup>1</sup>. 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: qualla* 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 avvenire* is Liuzzi's reading

30. *Altissima luce col grande splendore*

Fols. 43r–44v.

Other sources: Mgl<sup>2</sup>, 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 Mgl<sup>1</sup>, but one would expect *inficcato* (run through) or something similar. See lauda nò. 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 sguardare 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, Sen<sup>1</sup>.

Text attributed to Garzo, according to the last stanza in Mgl<sup>2</sup>. 9–10. Mgl<sup>2</sup>: *ch'è senza 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 sàvere 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*: *tegnon* 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 *trango-sciati*. 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 Mgl<sup>1</sup>; *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 Mgl<sup>1</sup>; *tte* is a mechanical error of the copyist, and is missing in Cort, Aret, Ars. 6. *ti serrave leanza* in Mgl<sup>1</sup> is nonsensical; *t'inserva leanza* in Fior; *ti serviam con leansa* in Ars; *reservian leanza* in Cort; *noi serviam leansa* 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 si l'aggia in sua balia* in Mgl<sup>2</sup>; *ch'a ciascun che parte riede / elli l'aggia in sua balia* 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 3<sup>o</sup>, 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 *conquista*. 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. *medicene 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 Mgl<sup>1</sup>, but present in Ars; *Santificòti* in Mgl<sup>2</sup>. 15. *exaltasti*: *exultasti* in Mgl<sup>2</sup>. 20. *figlio*: *figla* in Mgl<sup>1</sup>, clearly an error of the scribe, since John the Baptist, not Mary, was the child of Zachary; vv. 19–20 of Mgl<sup>2</sup> read: *Nutrice tua sancta maria / fu filgluolo di çacharia*. 23. *gratioso* in Mgl<sup>2</sup>; *grosso* in Mgl<sup>1</sup>.

47. *Pastor principe beato*

Fols. 63bisv–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. Mgl<sup>1</sup> has *Pastore*, but there is no musical note over the syllable *re*. 15–17. Missing in Mgl<sup>1</sup>, 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 avvocato, / o sancto Paulo di Dio ardente*. Liuzzi's reconstruction: *o sancto Paulo sie nostro avvocato / 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 *dric-tura* 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 Mgl<sup>2</sup>; *novi canti concantare* in Ars. 8. *de'*: *de* in Mgl<sup>2</sup> and Ars; *di* in Mgl<sup>1</sup>. 12. *nel mondo il Salvatore* in Ars; *nel modo del Salvatore* in Mgl<sup>1</sup>; *nel mondo il Creatore* in Mgl<sup>2</sup>. 19. *stando li puose mano* in Mgl<sup>1</sup>; *standoli proximano* in Mgl<sup>2</sup>. 20. *[stava]* missing in Mgl<sup>1</sup>; taken from Mgl<sup>2</sup>.

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<sup>1</sup> (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 make 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. *riccamente* in Mgl<sup>2</sup>; *rittamente* in Ars; *riccamente* in Mgl<sup>1</sup>.

61. *Lo Signore ringraziando*

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 Mgl<sup>2</sup>. 4. *ordine*: the order of the Dominican Fathers. 4. *ed*: *etd* in Mgl<sup>1</sup>. 6. *ritenesti* in Mgl<sup>2</sup>; *ricevesti* in Mgl<sup>1</sup>, 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. *vinia'* in: *viniam* in Mgl<sup>1</sup>. 20. *ciascun*: *ciascuo* in Mgl<sup>1</sup>. 25–27. Most of text missing in restored MS; in v. 25, *claritade* 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'a* 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 Pettinagnolo*. 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<sup>2</sup>, Fior, Ars, Cort, Aret, Triv, BL.

1. <et> in Mgl<sup>1</sup>, missing in all other sources. 2. *sovrente* in Mgl<sup>1</sup> (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 Mgl<sup>1</sup>. 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 *Iacobo*, 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 lecto*: *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 fece 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 sapore* 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.

Mgl<sup>2</sup>, Fior, and Ars have an incipit, *Domenico beato*. 3. *d'angelich'e: vangeli che* in Mgl<sup>1</sup>; *d'angelicha e* in Mgl<sup>2</sup>. 7. *se' incoronato: sen incoronato* in Mgl<sup>1</sup>. 12. *lumera: lumiere* in Mgl<sup>2</sup> and Ars. 14. *e ffanno: e ffallo* in Mgl<sup>1</sup>; *et fanno* in Mgl<sup>2</sup> and Ars. 15. *laidita*: probably *laudita* in Mgl<sup>1</sup>, but it is difficult to read, since the top of the line is missing; annotation *deficit* written in margin. In Mgl<sup>2</sup> 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 Mgl<sup>1</sup> and Mgl<sup>2</sup>; *compita* 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 Mgl<sup>2</sup>, Cort, Ars. 13. *null'om privilegiato* in Mgl<sup>2</sup>. 14. *corredato: corredato* in Mgl<sup>1</sup>. 17. *gran: gra* in Mgl<sup>1</sup>. 18. *tornò* in Mgl<sup>2</sup>; *tornao* in Mgl<sup>1</sup>; *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 'ntelleto 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: respond'amoso* 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 Mgl<sup>1</sup>. 36. See Isa. 60:1. 37. *vengon: vegon* in Mgl<sup>1</sup>. 42. *laudare*

in Mgl<sup>1</sup>; Liuzzi changes it to *laudore* for the rhyme. 49. *potenzi'abonda* is Liuzzi's interpretation; *potençia bonta* in Mgl<sup>1</sup>, a version written after the damaged parchment was repaired. 51. *gente: gete* in Mgl<sup>1</sup>.

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 Mgl<sup>2</sup>, 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 Mgl<sup>2</sup> and Ars; *symon* in Cort. 14. The last two syllables of the verse were added in very small characters; *spregiata* in Mgl<sup>2</sup> 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 Mgl<sup>1</sup>. 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. *foști: 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: errore* 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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## 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 no. 84.

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 utgiva av K. Humanistika Vetenskaps-Samfundet i Uppsala* 27 (1931–32): xxxiv–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, *Iacopone e il Laudario Urbinato* (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 sopra 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 'l 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 linguaggio proprio.

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.

## 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 'l tuo sapore  
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.

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 consigliere,  
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 senza 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 'l sole  
9 apare in Oriente,  
10 così il nostro Signore  
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 exhort 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 'l 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 isplendenti,  
14 chiari senza 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 factò 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 diservitori  
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 flower,  
born of the sovereign virgin,  
shining morning-star,  
polestar for the errant.

Let us sing peace on earth,  
let us desire glory in Heaven;  
the sacred maiden  
gave birth to the Savior.

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."

### 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 'l mondo  
m'audisse,  
4 et dentro 'n paradiso ogne sancto rispondesse,

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"

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  
hear me  
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 ricchezza;

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 [degnò] k'i'l possa guadagnare.

27 S'ì non t'avesse, amore, or perké me creasti?

28 S'io andasse a mortal pena, dolente or cui  
formasti!

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 creò 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, 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  
me.

I know well whom I offended and whom I did not  
obey;  
I do not deserve to receive his love: I did not serve  
him;

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  
me.

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'ì 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'ì 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 apparita  
2 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,  
"Jesus, . . ."  
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,  
"Jesus, . . ."

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."  
21 Partiti son li Magi d'Oriente,  
22 In Ierusalem son cavalcati;  
23 a guida . . . . .  
24 . . . . .  
25 . . . . .  
26 . . . . . [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 balia.  
33 Co llui trovaron Maria,  
34 con amor sì l'adoraro;  
35 e thus e myrrre et auro  
36 sì li ànno presentato.  
37 In cotal die si fue battezzato  
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;  
43 la gloria . . . . .  
44 . . . . .

### 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 sembianza.  
9 Or no fue grande disianza  
10 per noi prendere humanidade  
11 e darsi in altrui podestade  
12 quel ch'è sovr'ogne poderoso?  
13 Poderoso fe' discesa,  
14 kiusamente fe' messaggio  
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."  
The Magi left the Orient,  
and rode to Jerusalem;  
as a guide . . . . .  
. . . . .  
. . . . .  
. . . . . to ask,  
because they wanted to adore  
the crowned king.  
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 rinkiuoso."

21 "Rinchiuso? Questo con' seràe  
22 poi ke d'ò 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 [vorria saccate 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 morio,  
13 viddilo stare inkiavellato;  
14 quello dolore mi passò il core  
15 co tanto ardore tutta langua.

### 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 sopra 'l quale si vinse il regno  
18 contra 'l 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 quivered 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 acquisto
- 6 fue crocifixo per li peccatori.
- 7 Figliuolo mio, persona bella,
- 8 manda consiglio alla poverella;
- 9 gironne 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 morirò di presente.
- 15 "Vegiami 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 donna
- 3 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'è legato?"

6 "Come ladrone vegio se' legato,  
7 oimé dolente, et ognun ti condanna;  
8 se' da ogni 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."

## 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 dimes-  
so; ricevane 'n gloria.
- 9 Laudiam tutti Iesu Cristo ke per noi fu cruci-  
fisso, dolce re di gloria.

## 21. Co la madre del beato

- 1 Co la madre del beato
- 2 gaudiam, k'è risuscitato.
- 3 Suscit'è l'alta Vita,
- 4 Iesu, manna savorita;
- 5 alla gemma, rosa aulita,
- 6 apparì glorificato.
- 7 Suscit'è 'l Salvatore
- 8 che morìo per nostro amore;
- 9 [alla madre] virgo flore
- 10 apparit'è 'l gillio 'rnato.
- 11 Senza 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.

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 Sa.nt 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."

Alleluia, alleluia, high king of glory,  
who came and descended to us because of your  
grace.

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.

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 mentior ed  
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 Appari Cristo sovrano  
24 quasi in forma d'ortolano;  
25 perché piangea, 'n voce piano,  
26 con dolceza l'ài parlato.

27 Quella dixè: "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 monumento  
9 andar con pretioso unguento;  
10 l'angel disse: "Non è qui:  
11 in Galilea, ché surrexiò,  
12 voi proceda 'l gratioso."

13 Gratoso 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'Emaüs fe' cena,  
28 stando a mensa fue sparito.

29 . . . . .  
30 . . . . .  
31 . . . . . [vi]der ch'era Cristo  
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.

## 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.

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.

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 senza 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 abbraccia,  
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 'l tuo core ché di Dio va cercando.

## 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

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.

"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 vuole] 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 giò;  
5 in cotal die in ciel sallio,  
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 'l 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 nativitate,  
13 di mantener verginitade  
14 che fosse salda et pura et sana.

15 Madonna, tu fosti obediante,  
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 annuntiatà,  
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 imperiale  
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 tuttòr 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 anuntìo 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 dixè: "Etcò 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 piaceva,  
14 sì l'èbe 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 avvenire] in me questa cosa,  
21 ch'ìdò '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 rispuse: "Or sia in me:  
26 sua ancilla 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 bellezza 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 avvocata 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'èbe regato.

11 Nelle tue braccia ricevesti  
12 quel Iesù che tu aspectasti;  
13 dolcemente l'abbracciasti  
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 'l coltello che a tte fia  
18 dentr'al tuo cor infiamato."

### 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 splendente.

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 senza pare,  
22 vergine di Dio piacente.

### 33. Con umil core salutiamo cantando

1 Con umil core salutiamo cantando  
2 et noi raccomandando  
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.

"This is the knife that will pierce  
your inflamed heart."

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.

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 senza 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 si] 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."

### 35. O humil donzella che 'n ciel se' portata

1 O humil donzella che 'n ciel se' portata,  
2 vocasti tu ancilla 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.

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."

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.

11 Quando transisti, o virgo lucente,  
12 Cristo glorioso vi fue presente;  
13 nel . . . . .  
14 . . . . .

### 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 ciascun 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 imperadrice,  
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 tucl'ore  
18 al peccatore che à llo core doglioso.

When you departed this life, bright virgin,  
the glorious Christ was present there;  
in . . . . .  
. . . . .

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 percolato  
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 avvocata 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 penitenza  
12 et dando a lloro cognoscenza di ben fare.

### 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.

Hail, most holy and pious  
virgin Mary.

Hail, blessed virgin,  
resplendent gem,  
crowned queen,  
bright morning star.

Jesus Christ came into you  
to gain our ransom;  
all the world was such  
that every man was going to perdition.

His incarnation  
is redemption  
for all people  
who follow his way.

Thanks to you the world is illuminated;  
it was ruined  
because of the first sin  
committed by Adam.

You are the splendor of the angels,  
the fragrance of the prophets,  
the joy of the apostles,  
now and forever.

God save you,  
merciful queen  
and advocate of sinners.

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.

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 balia,  
3 donalci per cortesia.  
4 Per cortesia, lo tuo figlio  
5 candido è sov'ogne giglio,  
6 più che la rosa è vermiglio:  
7 fàcine buona compagnia.  
8 La compagnia questo richiede  
9 della cosa che possiede:  
10 che ciascheduno in parte riede  
11 che la s'aggia in sua balia.  
12 La balia 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 crescerà.

#### 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 ancilla:  
10 "Com'ài decto, sia!"  
11 Venne in te veramente  
12 Cristo onnipotente  
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'anuntio 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 acusatò  
32 lo tuo figliol beato:  
33 "Lo re del mondo è nato  
34 che l'averà in balia."

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 si 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' senza pare:  
10 per voi co[n]ceduto ne sia.

11 Madre di Dio onnipotente,  
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 l'ja 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 Joseph  
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'aggiài 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 sponza di re.  
23 . . . . .  
24 ora prega 'l tuo . . . . .  
25 di gra . . . . .  
26 ci doni sua bona . . e.

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 you, 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 . . . . .

#### 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 maggiore,  
17 contrastette al suo fellore  
18 et per divina virtude  
19 le sue altezze ebbe abbatute  
20 et suoi seguaci abbassati.

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 senza 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 eyes  
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 già  
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;  
you 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 si 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 humiltà 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 avvocato;  
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 'l mondo à 'luminato.

3 Fue privilegiato oltre misura,  
4 perfectò fue in amore;  
5 tucte virtude ebe con dirictura,  
6 perfectò 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.

. . . . .  
. . . . .  
. . . . . sti  
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 poria 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 poria 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 'l mar di Gallilea,  
15 che 'l vide in nave come] pescatore  
16 con Zebedeo, lo qual per padre avea.  
17 Allora 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 you 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.

"Follow me," said the Savior,  
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.

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 apóstolo beato  
3 da Dio Signore 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 poria 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 balia  
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 Signore.  
15 Rendeste a Dio honore  
16 del martyr che riceveste,  
17 perciò foste beati.

18 O perfecto donatore,  
19 a li tuoi di . . . . .  
20 . . . . .  
21 . . . . .li ài dotati;  
22 l'anime per lor levate  
23 da' peccati di resia,  
24 nella fede baptezati.

### 56. Di Iesu Cristo dolce glorioso

1 Di Iesu Cristo dolce glorioso  
2 l'apóstolo 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, dipò ssè sì l'ài vocato.  
7 Et seguitollo con grande fervore,  
8 al suo albergo sì ll'ài convitato.

9 Tutto 'l mondo col suo vano flore  
10 abandonò 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.

O perfect giver,  
to your [disciples] . . . . .  
. . . . .  
. . . . . you endowed them;  
by them, souls were turned away  
from the sins of heresy  
and baptized in the faith.

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 . . . . .

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  
. . . . .

**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 convertiando in ogni 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.

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.

**58. <A> sancto Mathia apostolo benigno**

1 <A> sancto Mathia apostolo 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 'l mondo à 'lluminato.  
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.

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.

**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

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 senza 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.

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.

**60. Sancto Marco glorioso**

1 Sancto Marco glorioso,  
2 vangalista 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 vangalista 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.

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.

**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 vangalista 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 compio  
14 poi che Giuda fallio tanto.

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 ubidente,  
5 percìo laudare sempre de' fare  
6 tutta l'umana gente  
7 per te, martir valente et di valore,  
8 al Nipotente: se' aulente flore.  
9 Cristo beato incoronato  
10 t'ha per sua potenza;  
11 nell'alto stato collocato  
12 [t'ha] per ubidienza  
13 avesti a llui servire co humiltade;  
14 percìo laudare ti dobbiamo 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 Sisto presul di nobiltade  
5 ti vide et contemplò; nella cittade  
6 a ssé t'acompagnò per grande amore.  
7 Sancto Sisto, presulo beato,  
8 seco in Roma tosto t'ha 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 seguirai;  
13 con palma di martyrio sì verrai  
14 ornato di mirabile splendore."  
15 Poi che sancto Sisto fue martyrizzato,  
16 quel papa venerabile beato,  
17 sancto Laurentio, giglio candidato,  
18 lo seguìo 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 martyrdom,  
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.  
7 Tu giglio aulente apreso di spina,  
8 gemma splendente 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'affettuoso 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 'l corpo patia,  
13 però che Cristo sempre il consolava  
14 et davali dolzor, unde gaudea  
15 et risbaldia, sperando d'aver  
16 per morte sostener così penosa,  
17 sempre vita gioiosa dal Signore.  
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, senza disvio,  
12 continua[mente fosti servidore].  
13 Suo servidore fosti in tal maniera  
14 che lli animali, che son senza 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 cusi grande quantitate.  
25 Stella lucente dalla clari[tade]  
26 . . . . .  
27 . . . . .  
28 po' che fo 'n te [virtud'e splendore].

**68. Sancto Giorgio, martyr amoroso**

1 Sancto Giorgio, martyr amoroso,  
2 cavalier di Dio victorioso.  
3 Amorososo 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 cavaleto,  
12 che per virtude di Dio vero  
13 vincesti, legasti 'l 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,  
. . . . .  
. . . . .  
because virtue and splendor were in you.

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.

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 numero 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 lli gloriosi martyri valenti**

1 Laudia lli gloriosi martyri valenti,  
2 a Dio piacenti et tutt'amorosi,  
3 vittoriosi nelli grandi tormenti.

4 Ben for vittoriosi li martyr gratiosi,  
5 tant'amorosi erano a Dio syre.  
6 Com' più eran gravosi li tormenti penosi,  
7 via più forzosi erano a soffrire;  
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**

1 Ave Maria, gratia plena,  
2 mat . . . . .

**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,  
mother . . . . .

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 'l 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 senza finire 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 'l valore,  
11 c'è 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 aulia.  
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  
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  
27 che l'accese del suo amore  
28 ancor essendo lactato.

### 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 'l suo marthorio,  
13 che mezo pan d'orzo al suo refectorio  
14 facea parer la mensa ben fornita.

15 Fornita li pareva 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 'l 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 'l 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 conveniente  
 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  
 prayer,  
 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 volve 'n picciol etaggio;  
 8 tuttor pensare e 'nformare  
 9 comme a Dio fare humaggio  
 10 potesse, d'Ulixbona  
 11 si partio, 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 volve 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 Alexio, stella risplendente

1 Sancto Alexio, stella risplendente  
 2 et exemplo et splendore.  
 3 De la cittade imperiale  
 4 di Roma gran nobilitade  
 5 fue la tua nativitate,  
 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 vassel 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 voluntade,  
 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.

in his tender years:  
 always thinking and planning  
 how to pay homage to God,  
 he left Lisbon,  
 as the legend tells,  
 where he was born.  
 He left riches and power  
 of great value,  
 and chose austerity that disdains  
 vainglory and pleasure;  
 he wanted humility that hinders  
 climbing to a great height;  
 on such a path he wanted to go  
 to serve the high God:  
 he became a monk under a rule.

Saint Alexis, shining star,  
 exemplar, and splendor.

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.



35 Ricevesti caritate  
36 da li servi tuoi per voluntade,  
37 et non cognobero veritate,  
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 'l padre abandonaro>  
5 Cristo li vide, chiara spera,  
6 vocolli ad sé per grande amore.  
7 Inmantenente a llui andaro,  
8 le reti et padre abandonaro;  
9 con gran fervore lui seguitaro  
10 per caritate 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 vassel pieno di iustitia,  
12 clara stella rilucente.

13 Stella clara rilucente  
14 a la nostra tenebria  
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 tesoro 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 Signore,  
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.

### 84. Salve, virgo pretiosa

1 Salve, virgo pretiosa,  
2 madre di pietanza.  
3 Audite, genti, un dolce canto  
4 che fece san Bernardo, sancto  
5 de la Vergine conpianto,  
6 come piangea la nostra amanza.  
7 "Salve, virgo splendente,  
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

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 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.

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 umilmente:  
22 'Del figliuol mio abiate pietanza,'  
23 "Io pregare neente vaea:  
24 de l'alto figliuol, vita mia,  
25 le pene sue tutt'ordea  
26 unde 'l 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 sententia 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'apostolica 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 'l su' vangeliio 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.

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  
in order to fulfill the Scriptures.

## 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'anno seguitato;  
7 e fu de li miglior gonfalonieri,  
8 quel fiume gratiozo,  
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.

## 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: 'l novel Agustino.

5 De nobeltà et gentil natione,  
6 a la religione  
7 miracolosamente fu donato;  
8 cui sanctità et recta 'ntentione  
9 fugì prelatione,  
10 d'appetito d'onor sempre spoliato.  
11 Chi è l'albor 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, humiltà, 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, gratioza 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 maggior vanti.

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.

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 dicono 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 senza 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,  
say that he had a luminous mind.

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.

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 dispregamento,  
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 signori, tanto fa potente.

21 Sì fosti piena e di virtù ornata,  
22 o gemma Margarita molto cara,  
23 che chi vi lege per sua avvocata  
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 fallio 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  
of God,

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 nativitate,  
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 fiore granata.

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.

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 sponse, 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 voluntate.  
13 .....  
14 ..... 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.  
22 .....  
23 .....  
24 .....  
25 Tant'amar lo Signore  
26 Ieso Cristo, splendore

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.  
.....  
..... God, Mary,  
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,  
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.

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.

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.

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 vangalista,  
23 per la luce supernale  
24 tutta la corte n' à vista,  
25 che laudan perpetuale  
26 lo Signore 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 grandezza:  
26 tutte le fa abandonare.  
27 A te, Signore, 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 innocens 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.

Your gift is sevenfold,  
you are the finger of God's right hand:  
you came enriching tongues with the Father's word,  
solemnly promised.

Kindle a light in our senses,  
instill love into our hearts,  
give strength to the weaknesses of our bodies  
with your power, unceasingly.

Repel our enemy far away,  
give us perpetual peace;  
with you as guide to open the way  
let us avoid all that is harmful.

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 immortalis.  
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.

Queen 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.

Ave, you generated a sun;  
ave, you brought forth a child;  
you brought life and power  
to the fallen world.

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 concordia,

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  
vanquishes hell most strong,  
and vanquishes demons  
—as is evident  
in the most holy court—  
while 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

7 et celeste bravium  
8 virginum decorda.

#### 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 benedictus fructus ventris tui,

and accord them  
the virgins' celestial prize.

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 'npromissione  
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.

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.  
Amen.



I. DEDICATORY LAUDE

# 1. Spirito Sancto glorioso

Fols. 2v-4r

**Refrain**

1 Spi- ri- to San- cto glo- ri- o- so,

2 so- vra \_\_\_\_\_ no- i \_\_\_\_\_ si- e \_\_\_\_\_ gra- ti- o- so.

**Strophe 1**

3 Che con gran \_\_\_\_\_ dol- zor \_\_\_\_\_ ve- ni- sti, \_\_\_\_\_

4 la Pen- te- co- ste \_\_\_\_\_ con- pie- sti, \_\_\_\_\_

5 et li di- sce- po- li riem- pie- sti \_\_\_\_\_

6 del tu- o a- mo- re gau- di- o- so,

**Strophe 2**

7 co la tu- a vir- tù \_\_\_\_\_ po- ten- te \_\_\_\_\_

8 dal gran \_\_\_\_\_ suon \_\_\_\_\_ che re- pen- te \_\_\_\_\_

9 et lo splen- dor che \_\_\_\_\_ ven- ne \_\_\_\_\_ ar- den- te \_\_\_\_\_

10 che fu- e mol- to pa- u- ro- so.

# 2. Spirito Sancto, da' servire

Fols. 4v-5v

**Refrain**

1 Spi- ri- to San- cto, da' ser- vi- re,

2 dan' al cor di te \_\_\_\_\_ sen- ti- re.

**Strophe 1**

3 Spi- ri- to con- so- la- to- re

4 se' kia- ma- to nel- le Scrip- tu- re,

5 in per- ciò ke'l \_\_\_\_\_ tu- o sa- vo- re \_\_\_\_\_

6 o- gne pe- na \_\_\_\_\_ fa pa- ti- re.

**Strophe 2**


7 Spi- ri- to di ve- ri- ta- de

## 3. Alta Trinità beata


Fols. 5v-6r


**Refrain**

1.   
Al- ta — Tri- ni- tà be- a- ta

2.   
da nu- i si- a sem- pre — a- do- ra- ta.

**Strophe 1**

3.   
Tri- ni- tà glo- ri- o- sa,

4.   
u- ni- tà ma- ra- vil- lio- sa,

5.   
tu se' man- na — sa- vo- ro- sa

6.   
a tut- t'or de- si- de- ra- ta.

## 4. A voi, gente, facciamo prego

Fols. 6v-8r

**Strophe 1**

6v

1 A voi, gen- te, fac- ciam pre- go —

2 ke stia- te in pe- ni- ten- ti- a;

3 del for- te rin- pro- ve- ri- o

4 a- gia- te- ne te- men- za

5 ke l'al- to Di- o del cie- lo —

6 fa- rà nel- la sen- ten- tia, —

7 là o- ve tuc- ti se- re- mo.

**Strophe 2**

8 Se- cun- do ke'l so- le

9 a- pa- re in O- ri- en- te,

10 co- sì il no- stro — Se- gno- re

11 a- pa- re- rà ve- ra- ce- men- te;

12 ver- rà con — tal splen- do- re

13 che'l ve- drà — tut- ta gen- te; —

14 cia- scun n'a- ve- rà tre- mo- re.

**Strophe 3**

15 Fier rau- na- ti a- tor- (no)

## 5. Del dolcissimo Signore

Fols. 8r-8v

**Refrain**

1 Del dol- cis- si- mo Si- gno- re

2 tut- to'l \_\_\_\_\_ mon- do \_\_\_\_\_ fa lau- do- re.

**Strophe 1**

3 Ché cia- scu- na \_\_\_\_\_ cri- a- tu- ra \_\_\_\_\_

4 sì co- gno- sce \_\_\_\_\_ per \_\_\_\_\_ na- tu- ra:

5 tu fac- to- re d'o- gni fac- tu- ra,

6 tu prin- ci- pi- o cre- a- to- re.

**Strophe 2**

7 L'a- ni- ma che \_\_\_\_\_ in cie- (lo)

## II. TEMPORAL CYCLE

## 6. Gloria in cielo e pace in terra

Fols. 9r-9v

**Refrain**  
9r

Glo- ri- a in cie- lo\_\_ e pa- ce\_\_ in ter- ra,

na- t'è'l no- stro\_\_ sal- va- to- re.

**Strophe 1**

Na- t'è Cri- sto\_\_ glo- ri- o- so,

9v  
l'al- to Di- o ma- ra- vi- glio- so;

fac- to è om de- si- de- ro- so

lo\_\_ be- ni- gno\_\_ cre- a- to- re.

**Strophe 2**

Del- la vir- gi- ne so- vra- (na),

## 7. Cristo è nato et humanato

Fols. 11r-11v

**Strophe 1**

8

... do- ri

9

per- ché fal- len- ti et non ser- ven- ti

10

ma\_\_ di- ser- vi- do- ri

11

e- ra- mo\_\_ fac- ti, da co- lu- i trac- ti\_\_

12

ch'è\_\_ tu- tor\_\_ fal- len- te\_\_

**Strophe 2**

13

In Bel- leem è na- to

## 8. Sovrana sì ne' sembianti

Fols. 11v-13r

**Refrain**

1 So- vra- na \_\_\_\_\_ sì ne' sem- bian- ti,

2 the- sor \_\_\_\_\_ pien \_\_\_\_\_ di pie- tan- za. <sup>12r</sup>

**Strophe 1**

3 Con \_\_\_\_\_ più \_\_\_\_\_ par- la et più a- bel- li- sce

4 quel- la \_\_\_\_\_ ro- sa che \_\_\_\_\_ au- lo- ri- sce;

5 con \_\_\_\_\_ dol- zor \_\_\_\_\_ Di- o par- to- ret- te

6 c'a- du- ce gran- de be- ne- nan- za.

**Strophe 2**

7 Gra- ti- o- sa, che \_\_\_\_\_ por- ta- sti

8 Di- o et \_\_\_\_\_ ho- mo, tu la- ta- sti <sup>12v</sup>

9 et \_\_\_\_\_ nel \_\_\_\_\_ pre- se- po lo \_\_\_\_\_ por- ta- sti;

10 fu- e di \_\_\_\_\_ po- ver- tà \_\_\_\_\_ sem- bran- za.

**Strophe 3**

11 (A- ve),

## 9. Lamentomi et sospiro per più potere amare

Fols. 13r-15v

**Refrain**

1 La- men- to- mi et so- spi- ro per \_\_\_\_\_ più po- te- re a- ma- re, \_\_\_\_\_

2 con gran- de de- si- de- ri- o l'a- mor vor- rei gri- da- re, <sup>13v</sup>

**Strophe 1**

3 Vor- rei gri- dar tan- t'al- to, tut- to'l mon- do m'au- dis- se, \_\_\_\_\_

4 et den- tro'n pa- ra- di- so o- gne san- cto ri- spon- des- se,

5 et al mi' gran- de a- mo- re pie- tà \_\_\_\_\_ li ne ve- nis- se: \_\_\_\_\_ <sup>14r</sup>

6 la su- a \_\_\_\_\_ be- ni- gna \_\_\_\_\_ fac- cia mi de- gni ri- schia- ra- re.

## 10. Tutor dicendo, di lui non tacendo

Fols. 15v-17r

1 **Strophe 1**

Tu- tor di- cen- do, di lu- i non ta- cen- do,

2 16r

lau- dan- dol cum can- ta- re: —

3

"Ie- sù, Ie- sù, Ie- sù, Ie- sù, — dol- ce ad a- ma- re."

4 **Strophe 2**

Sem- pre l'a- ten- do col mio cor gau- den- do:

5

fa- mi ral- le- gra- re, —

6

"Ie- sù, ..."

7 **Strophe 3**

Non mi ri- te- gno de' — mi' gran so- ste- gno

8

[e]



## 11. Nova stella apparita

Fols. 17r-19r

**Refrain**

1 No- va stel- la ap- pa- ri- ta

2 ne \_\_\_\_\_ le \_\_\_\_\_ par- ti d'O- ri- en- te

3 per \_\_\_\_\_ mo- strar tut- ta gen- te

4 lo Sal- va- tor ch'è \_\_\_\_\_ na- to.

**Strophe 1**

5 No- va stel- la in par- te d'O- ri- en- te

6 èt ap- pa- ri- ta \_\_\_\_\_ con gran- de \_\_\_\_\_ splen- do- re,

7 e \_\_\_\_\_ lu- me per mo- stra- re al- la gen- te \_\_\_\_\_

8 k'e- ra na- to \_\_\_\_\_ Ie- sù \_\_\_\_\_ lo \_\_\_\_\_ Sal- va- to- re.

9 Di- sce- se per no- stro a- mo- re,

10 vol- le- si hu- mi- li- a- re,

11 la \_\_\_\_\_ no- stra car- ne pi- gli- a- re

12 di quel ven- tre be- a- to.

**Strophe 2**

13 Li \_\_\_\_\_ Ma- gi si le- va- ro per \_\_\_\_\_ u- bi- di- re

14 a la stel- la \_\_\_\_\_ c'a- ve- an ve- du- ta;

## 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

**Refrain**

1 Pian- ge Ma- ri- a cum \_ do- lo- re, \_

2 ché l'è tol- to \_ lo \_ su- o a- mo- re. <sup>23r</sup>

**Strophe 1**

3 Fu- e cum gau- di- o sa- lu- ta- ta,

4 or so- no tri- sta \_ et scon- so- la- ta;

5 di te so- la \_ ri- ma- sa, \_

6 las- sa, con \_ mol- to \_ do- lo- re.

**Strophe 2**

7 Ri- ce- vet- ti \_ la \_ (no- vella)

The musical score is written in a single system with seven staves. Each staff begins with a treble clef and a common time signature (C). The notes are mostly quarter notes and half notes, often beamed together in pairs. The lyrics are printed below the notes, with some words connected by hyphens and some words followed by a blank line to indicate a long note. The score is divided into sections: a Refrain (staves 1-2), Strophe 1 (staves 3-4), and Strophe 2 (stave 7). A page number '23r' is written above the end of the second staff.

## 15. Iesu Cristo redemptore

Fols. 23v-24v

**Refrain**

1 Ie- su \_\_\_ Cri- sto re- dem- pto- re,

2 glo- ri- o- so \_\_\_ sal- va- to- re.

**Strophe 1**

3 Che per noi \_\_\_\_\_ de- gnò sof- fri- re

4 for- te pe- na \_\_\_ da \_\_\_ mo- ri- re:

5 non la \_\_\_ vol- se un- que di- sdi- re,

6 per noi trar \_\_\_ di \_\_\_ te- ne- bro- re.

**Strophe 2**

7 Per in- vi- dia fu- e \_\_\_ tra- du- (to),

The musical score for 'Iesu Cristo redemptore' is written for six voices (1-6) and one solo part (7). It is in 8/8 time and G major. The first part is a refrain with two staves. The second part is 'Strophe 1' with six staves. The third part is 'Strophe 2' with one staff. The lyrics are in Italian and describe the suffering of Christ.

## 16. Ogni homo ad alta voce

Fols. 25r-25v

**Refrain**

1 O- gne ho- mo ad al- ta bo- ce \_\_\_

2 lau- di la ve- ra- ce \_\_\_ cro- ce.

**Strophe 1**

3 Quan- t'è de- gna da lau- da- re

4 co- re no llo può \_\_\_ pen- sa- re,

5 lin- gua no llo può \_\_\_ con- ta- re, \_\_\_

6 la ve- ra- ce san- cta \_\_\_ cro- ce.

The musical score for 'Ogni homo ad alta voce' is written for six voices (1-6). It is in 8/8 time and G major. The first part is a refrain with two staves. The second part is 'Strophe 1' with three staves. The lyrics are in Italian and describe the glory of the cross.

## 17. Voi ch'amate lo Criatore

Fols. 25v-26v

**Refrain**

1. Voi ch'a- ma- te lo Cri- a- to- re

2. po- ne- te \_\_\_\_\_ men- te al me- o do- lo- re.

**Strophe 1**

3. Ch'i- o son \_\_\_\_\_ Ma- ri- a co lo \_\_\_\_\_ cor tri- sto

4. la qua- le a- ve- a per fi- gliuol Cri- sto: <sup>26r</sup>

5. la spe- me \_\_\_\_\_ mi- a et dol- ce a- qui- sto

6. fu- e cro- ci- fi- xo per li pec- ca- to- ri.

**Strophe 2**

7. Fi- gliuo- (lo)

## 18. Or piangiamo, ché piange Maria

Fols. 26v-28r

**Refrain**

1. Or pian- gia- mo, ché pian- ge \_\_\_\_\_ Ma- ri- a,

2. in que- sta \_\_\_\_\_ di- a so- vr'o- gna do- len- te. <sup>27r</sup>

**Strophe 1**

3. Sì do- lo- ro- s'a la cro- ce pian- ge,

4. tut- ta s'in- fran- ge guar- dan- do \_\_\_\_\_ lo suo a- mo- re;

5. e tem- pe- sto- sa bat- ta- glia \_\_\_\_\_ la tan- ge:

6. ben \_\_\_\_\_ mil- le lan- ce pa- re che sen- ta al co- re. <sup>27v</sup>

7. Con gran- de \_\_\_\_\_ do- lo- re l'al- ta im- pe- ra- dri- ce

8. pian- gen- do \_\_\_\_\_ di- ce, lui co- sì ve- gen- te:

## 19. Davanti a una colonna

Fols. 28r-29r

**Strophe 1**

1 Da- van- ti a u- na \_\_\_\_\_ co- lon- na

2 vi- di sta- re \_\_\_\_\_ u- na don- na

3 et con \_\_\_\_\_ gran- de do- lo- re ve \_\_\_\_\_ pian- ges- se

4 et \_\_\_\_\_ nel pian- to \_\_\_\_\_ di- ces- se:

5 "Oi- mé, fi- gliuo- lo, chi mi t' à le- ga- to?"

**Strophe 2**

6 Co- me la- dro- ne ve- gio \_\_\_\_\_ se' \_\_\_\_\_ le- ga- to,

7 oi- mé \_\_\_\_\_ do- len- te, et o- gnun ti con- dan- na;

## 20. Alleluya, alleluya, alto re di gloria

Fols. 29r-30r

1 Al- le- lu- ya, al- le- lu- ya, al- to re \_\_\_\_\_ di glo- ri- a,

2 che ve- ni- sti et de- scen- di- sti a no- i per \_\_\_\_\_ tu- a gra- ti- a.

29v

## 21. Co la madre del beato

Fols. 30r-31r

**Refrain**

1 Co la ma- dre del be- a- to

2 gau- diam, k'è ri- su- sci- ta- to.

**Strophe 1**

3 Su- sci- ta- t'è l'al- ta Vi- ta,

4 le- su, man- na sa- vo- ri- ta;

5 al- la gem- ma, ro- sa au- li- ta,

6 ap- pa- rì glo- ri- fi- ca- to.

**Strophe 2**

7 Su- sci- ta- t'è'l Sal- va- to- re

8 che mo- rì o per no- stro (a- more);

## 22. Giso Cristo glorioso

Fols. 31v-33r

**Refrain**

1 Gi- so Cri- sto glo- ri- o- so,

2 a te si- a lau- de e giec- chi- men- to,

3 ché per no- i sur- res- si- men- to

4 fa- ce- sti, vic- to- ri- o- so.

**Strophe 1**

5 Vec- to- ri- o- so al ter- zo di- e

6 fa- ce- sti sur- re- xi- men- to.

7 Per un- ger, le tre Ma- ri- e,

8 lo tu- o cor- po, al mo- ni- men- to

9 an- dar con pre- ti- o- so un- guen- to;

10 l'an- gel dis- se: "Non è qui:

11 in Ga- li- le- a, ché sur- re- xi- o,

12 voi pro- ce- da'l gra- ti- o- so."

## 23. Or se' tu l'amore per cui io moro amando

[text only]

Fols. 33r-35r

## 24. O Cristo nipotente

Fols. 35v-36v

**Refrain**  
35v

1 "O Cri- sto ni- po- ten- te,

2 do- ve \_\_\_ sie- te \_\_\_ in- vi- a- to,

3 che sì po- ve- ra- men- te \_\_\_

4 gi- te \_\_\_ pel- le- gri- na- to?"

**Strophe 1**

5 "U- na spo- sa pi- glia- i

6 che, da- to, \_\_\_ l'il mio co- re,

7 di gio- ie \_\_\_ l'a- dor- na- i

8 per a- ver- ne \_\_\_ ho- no- re;

9 la- sciom- mi a di- sno- re, \_\_\_

10 fa- mi \_\_\_ gi- re \_\_\_ pe- na- to.

36r

The musical score is written for ten voices, numbered 1 through 10. It is in a key with one flat (B-flat) and a common time signature (C). The score is divided into a Refrain (measures 1-4) and Strophe 1 (measures 5-10). The lyrics are in Italian. The Refrain section is marked '35v' and Strophe 1 is marked '36r'. The lyrics are: "O Cristo nipotente, dove siete in-vi-ato, che sì po-vera-mente gi- te pel- le- gri- na- to?" "U- na spo- sa pi- glia- i che, da- to, l'il mio co- re, di gio- ie l'a- dor- na- i per a- ver- ne ho- no- re; la- sciom- mi a di- sno- re, fa- mi gi- re pe- na- to."

## 25. Laudate la surrectione

Fols. 36v-37v

**Refrain**

1 Lau- da- te la sur- re- cti- o- ne

2 et la mi- ra- bi- le a- scen- si- o- ne

**Strophe 1**

3 di — Ge- so Cri- sto Fi- gliuol — di — Di- o,

4 c'al — su- o Pa- dre si — ne — gi- o;

5 in co- tal di- e in ciel — sal- li- o,

6 san Mar- co'l di- ce — in su- o ser- mo- ne.

**Strophe 2**

7 A — — — — — veg- (gen- te)

## III. MARIAN CYCLE



## 26. Ave Maria, stella diana

Fols. 37v-39r

**Refrain**

1 A- ve Ma- ri- a, stel- la di- a- na, \_\_\_\_\_

2 <sup>38r</sup> che sem- pre il tu- o fior \_\_\_\_\_ fruc- ta \_\_\_\_\_ et gra- na.

**Strophe 1**

3 Be- ne- dic- ta si'e \_\_\_\_\_ lau- da- ta,

4 dol- ce \_\_\_\_\_ ver- gi- ne \_\_\_\_\_ be- a- ta,

5 ché \_\_\_\_\_ tu \_\_\_\_\_ fo- sti \_\_\_\_\_ in- gra- ti- a- ta

6 so- vr'o- gn'al- tra \_\_\_\_\_ cri- sti- a- na. \_\_\_\_\_

## 27. Nat'è in questo mondo

Fols. 39r-40v

**Refrain**

1 Na- t'è \_\_\_\_\_ in \_\_\_\_\_ que- sto mon- do

2 l'al- tis- si- ma re- gi- na

3 per dar \_\_\_\_\_ a noi \_\_\_\_\_ doc- tri- na \_\_\_\_\_

4 <sup>39v</sup> di no- stro \_\_\_\_\_ sal- va- men- to.

**Strophe 1**

5 La \_\_\_\_\_ vir- go in- pe- ri- a- le

6 in que- sto mon- do è na- ta,

7 pri- ma san- cti- fi- ca- ta \_\_\_\_\_

8 da \_\_\_\_\_ re ce- le- sti- a- le.

9 Dal- le \_\_\_\_\_ pe- ne \_\_\_\_\_ in- fer- na- le

10 <sup>40r</sup> la gien- t' à \_\_\_\_\_ li- be- ra- ta;

11 la qual fu- e pro- fe- ta- ta \_\_\_\_\_

12 per \_\_\_\_\_ lun- go tem- po- ra- le,

13 ché \_\_\_\_\_ l'al- to \_\_\_\_\_ Di- e e- ter- na- le

14 l'a- ve- a pro- ve- du- to

15 di man- dar- ci sa- lu- to \_\_\_\_\_

16 al no- stro \_\_\_\_\_ per- di- men- to.

## 28. Da ciel venne messo novello

Fols. 40v-41v

**Refrain**

1 Da ciel ven- ne mes- so — no- vel- lo,

2 ciò fu l'an- gel — Ga- bri- el- lo.

**Strophe 1**

3 L'an- ge- lo fu- e mes- sag- gio — a Di- o, —

4 ben co- min- ciòe — et ben — fi- nì- o;

5 sa- via- men- te, sen- za ri- o,

6 a- nun- ti- ò — quel — fior — no- vel- lo:

## 29. Ave Maria, gratia plena

Fols. 42r-43r

**Refrain**

1 A- ve Ma- ri- a, gra- ti- a ple- na, —

2 ver- gi- ne ma- dre be- a- ta.

**Strophe 1**

3 Per hu- mil- ta- de che'n\_ sé a- ve- a —

4 vir- gi- ni- tà et pu- ra — te- ne- a, —

5 in ve- ri- ta- de le ven- ne Mes- si- a —

6 stan- do a Io- sep- po — spo- sa- ta.

**Strophe 2**

7 Mes- so le — man- dòe — lo — Cre- a- to- re, —

8 l'an- gel — (fu- e)

## 30. Altissima luce col grande splendore

Fols. 43r-44v

**Refrain** 43v

1 Al- tis- si- ma lu- ce col gran- de splen- do- re,

2 in te, — dol- ce a- mo- re, a- biam — con- so- lan- za.

**Strophe 1**

3 A- ve re- gi- na, pul- zel- l'a- mo- ro- sa,

4 stel- la ma- ri- na che no — sta- i na- sco- sa,

5 lu- ce di- vi- na, vir- tù — gra- ti- o- sa, 44r

6 bel- le- za for- mo- sa, di Dio se' sem- bran- za.

**Strophe 2**

7 Tem- plo sa- cra- (to),

## 31. Sancto Symeom beato

Fols. 44v-45v

**Refrain** 45r

1 San- cto Sy- me- om be- a- to,

2 Cri- sto ti fu- e a- pre- sen- ta- to.

**Strophe 1**

3 Ri- ce- ve- sti pro- mes- si- o- ne

4 dal- lo mi- ra- bi- le — Si- gno- re:

5 "Tu — non mor- ra- i, Sy- me- o- ne,

6 ché — tu ve- dra- i Cri- sto na- to."

**Strophe 2**

7 Ven- ne (et)

## 32. Altissima stella lucente

Fols. 45v-46v

**Refrain**

1 Al- tis- si- ma — stel- la — lu- cen- te,

2 di — noi sem- pre — vi- ste- a a — men- te.

**Strophe 1**

3 I- stel- la chia- ra — ma- tu- ti- na

4 che — ri- splen- de — più — che — di- a,

5 so- vr'o- gn'al- tra — se' — re- gi- na,

6 ma- dre di Di- o o- ni- po- ten- te.

**Strophe 2**

7 (I- stella)

## 33. Con umil core salutiamo cantando

Fols. 47r-48r

**Refrain**

1 Con u- mil\_ co- re — sa- lu- ti- a- mo can- tan- do

2 et — no- i ra- co- man- dan- do

3 a — l'al- ta — dol- ce ver- gi- ne — Ma- ri- a.

**Strophe 1**

4 Con\_ u- mil\_ co- re — sì la — sa- lu- ti- a- mo

5 e — rin- gra- ti- a- mo ad o- gn'o- ra:

6 "O — fi- no — a- mo- re dol- ze — in — cu- i spe- ria- mo

7 et — ri- tro- vi- a- mo sì buo- na — di- mo- ra,

8 per no- i — a- do- ra — al tu- o gen- til — fi- glio

9 au- len- te più — che — gi- glio,

10 in — cu- i sguar- dar è ne- gli an- ge- li- di- si- o."

**Strophe 2**

11 Con u- mil\_ co- re — can- (ta)

## 34. Ave, donna sanctissima

Fols. 48v-49v

**Refrain**  
48v

1 A- ve, don- na san- ctis- si- ma,

2 re- gi- na po- ten- tis- si- ma. \_

**Strophe 1**

3 La vir- tù \_\_\_\_ ce- le- sti- a- le

4 co la \_\_\_\_ gra- tia su- per- na- le

5 in te, \_\_\_\_ vir- go vir- gi- na- le, \_

6 di- sce- se be- ni- gnis- si- ma. \_

**Strophe 2**

7 La no- stra \_\_\_\_ re- (dem- ptione)

The musical score for 'Ave, donna sanctissima' is written for six voices (1-6) in a single system. It begins with a Refrain on folio 48v and continues through folio 49r and 49v. The music is in a simple, homophonic style with a clear melodic line and a supporting bass line. The lyrics are in Latin and describe the Virgin Mary as the most holy, the Queen, and the one who takes away our sins.

## 35. O humil donzella che 'n ciel se' portata

Fols. 50r-50v

**Refrain**  
50r

1 O hu- mil don- zel- la che'n ciel \_\_\_\_ se' \_\_\_\_ por- ta- ta, \_\_\_\_

2 vo- ca- sti tu \_\_\_\_ an- cel- la \_\_\_\_ per te hu- mi- li- a- re.

**Strophe 1**

3 An- ti \_\_\_\_ che \_\_\_\_ tran- si- sti, o \_\_\_\_ vir- go be- a- ta,

4 gra- ti- a ri- ce- ve- sti in \_\_\_\_ tu- a \_\_\_\_ men- te or- na- ta:

5 dal- li san- cti a- po- sto- li fo- sti \_\_\_\_ vi- si- ta- ta;

6 Cri- sto lo \_\_\_\_ fe- ce \_\_\_\_ per te e- xul- ta- re.

The musical score for 'O humil donzella che 'n ciel se' portata' is written for six voices (1-6) in a single system. It begins with a Refrain on folio 50r and continues through folio 50v. The music is in a simple, homophonic style with a clear melodic line and a supporting bass line. The lyrics are in Italian and describe the Virgin Mary as a humble girl who was taken up into heaven, and who was called an angel because of her humility.

## 36. Regina pretiosa

Fols. 51r-52v

**Refrain**

1 Re- gi- na pre- ti- o- sa, —

2 ma- dre del glo- ri- o- so,

3 no' v'in- che- ram\_ mer- ze- de con pie- tan- za.

**Strophe 1** 51v

4 No' vi fac- ciam\_ pre- gie- ro

5 [e] all' al- to re del\_ cie- lo, che nne chon- du- ca

6 a que- sta lu- ce chie- ra,

7 là 've son- no li van- ge- li- sta e Mar- co e Lu- ca

8 et sonn- vi tut- t'i san- cti

9 che fan- no i dol- zi can- ti;

10 da- van- ti al- la re- gi- na fan- no dan- za.

**Strophe 2**

11 Nel- la

## 37. Vergine donzella imperadrice

Fols. 52v-53v

**Refrain**

1 Ver- gi- ne don- zel- la im- pe- ra- dri- ce,

2 sal- ve, et no- dri- ce di Cri- sto\_ a- mo- ro- so.

**Strophe 1** 53r

3 Au- len- te\_ ro- sa et mo- sca- do\_ fi- no,

4 tu\_ che tra- e- sti Cri- sto\_ co lau- do- re,

5 di gran\_ sol- laz- zo se' fre- sco giar- di- no

6 nel\_ qua- le ven- ne ad\_ a- bi- ta- re\_ lo Re- dem- pto- re.

**Strophe 2**

7 Fo- sti\_ ri- pie- (na)

## 38. Ave, virgo Maria

[text only]

Fols. 53v-54v

## 39. Die ti salvi, regina

Fols. 54v-55v

**Refrain**

1 Die ti sal- vi, re- gi- na \_\_\_\_\_

2 mi- se- ri- cor- di- o- sa

3 et \_\_\_\_\_ a- vo- ca- ta \_\_\_\_\_ del- li \_\_\_\_\_ pec- ca- to- ri.

**Strophe**

4 Tu \_\_\_\_\_ se' lu- mi- na- tri- ce

5 del- li in- te- ne- bra- ti,

6 sol per la scu- ri- ta- de del \_\_\_\_\_ pec- ca- to.

7 O \_\_\_\_\_ ve- ra ge- ni- tri- ce,

8 per \_\_\_\_\_ te sia- no ri- vo- ca- ti

9 tut- ti gli er- ran- ti ch'e- ra- no in pra- vo sta- to

10 sol per la lor fal- len- za: \_\_\_\_\_

11 tor- na- re a pe- ne- ten- za

12 et dan- do a llo- ro co- gno- scen- za \_\_\_\_\_ di \_\_\_\_\_ ben \_\_\_\_\_ fa- re.

## 40. Regina sovrana di grande pietade

Fols. 55v-56v

**Refrain**

1 Re- gi- na so- vra- na di gran- de pie- ta- de,

2 in te, dol- ce ma- dre, a- gem ri- po- san- za.

**Strophe 1**

3 Istel- la chia- ri- ta con — gran- de i- splen- do- re,

4 gien- te i- smar- ri- ta tra- ie- sti d'er- ro- re;

5 re- gi la vi- ta sì c'a tut- te l'o- re

6 ti ser- va- rem le- an- za.

**Strophe 2**

7 O so- le lu- cen- te —

## 41. Dolce vergine Maria

Fols. 57r-58r

**Refrain**  
57r

1 Dol- ce ver- gi- ne — Ma- ri- a,

2 che ài lo tu- o fi- gliuo- lo in ba- li- a,

3 do- nal- ci per cor- te- si- a.

**Strophe 1**

4 Per cor- te- si- a, lo tu- o fi- glio

5 can- di- do è so- vr'o- gne — gi- glio,

6 più che la ro- sa è ver- mi- glio;

7 fà- ci- ne buo- na con- pa- gni- a.

**Strophe 2**

8 La con- (pagnia)



## 42. Laudata sempre sia

[text only]

Fols. 58r-59r

## 43. Venite adorare, per pace pregare

[text only]

Fols. 59v-60r

## 44. Vergen pulzella, per merzé

Fols. 60v-61v

**Refrain**  
60v

1 Ver- gen pul- zel- la, per mer- zé,

2 mer- zé vos cher \_\_\_\_\_ c'ag- gai \_\_\_\_\_ di me.

**Strophe 1**

3 Ver- gen cor- te- [se e bel]- la,

4 [ma- dre di] Di- o don- zel- la,

5 pie- na \_\_\_\_\_ lu- na \_\_\_\_\_ no- vel- la,

6 no- va don- na, \_\_\_\_\_ no- vel \_\_\_\_\_ au- l[é].

**Strophe 2**

7 A vo- i, fon- ta- na vi- va,

8 fruc- ti- fe- ro sa u- li- va,

9 dol- ze \_\_\_\_\_ (don- na)

## 45. Exultando in Ieso Cristo

Fols. 61v-63r

**Refrain**

1 E- xul- tan- do in Ie- so Cri- sto,

2 Fi- gliol, del Pa- dre splen- do- re,

3 <sup>62r</sup> can- tian — lau- de di — bon — co- re

4 a' sant' an- ge- li — be- a- ti.

**Strophe 1**

5 Can- tiam cum — gran- de — de- si- de- rio

6 a tut- ti li an- ge- li be- a- ti,

7 per- c'al no- stro mi- ni- ste- ro

8 dal- l'al- to Di- o so- no man- da- ti;

9 <sup>62v</sup> et li ar- chan- ge- li lau- da- ti

10 sian co- gl'al- tri set- te co- ri;

11 per sen- tir del- li lor — dol- zo- ri

12 can- ti di — lo- ro or- di- na- ti.

## IV. SANCTORAL CYCLE

## 46. Sancto Iovanni Baptista, exempro della gente

Fols. 63r-63bisv

**Refrain**

1 San-cto Io-van-ni Bap-ti-sta, e-xem-pro del-la gen-te,  
 2 luc-cier-na ar-den-te del di-vi-no a-mo-re.

**Strophe 1**

3 Mol-to i-nan-zi pro-phe-ta-to  
 4 fo-sti, che tu fos-si na-to;  
 5 da l'ar-chan-gel an-nun-ti-a-to  
 6 Ga-bri-el con-so-la-to-re.

63v

63bisr

## 47. Pastor principe beato

Fols. 63bisv-64v

**Refrain**

1 Pa-stor prin-ci-pe be-a-to,  
 2 san-to Pie-ro da Cri-sto mol-to a-ma-to.

**Strophe 1**

3 Lun-go'l mar di Ga-li-le-a  
 4 pe-scan-do con san-cto An-dre-a,  
 5 Gie-sù pas-sò per la ri-ve-ra,  
 6 do-po sse sì t'à vo-ca-to.

**Strophe 2**

7 Con fer-vo-re lo (se-guitasti)

64r

## 48. Con humiltà di core

Fols. 64v-65v

**Refrain**

1 Con hu- mil- tà di co- re

2 et con- gran- de fer- vo- re

3 l'a- po- stol san- cto Pau- lo si- a lau- da- to,

4 che i- lu- mi- na- to fu da Cri- sto po- ten- te.

**Strophe 1**

5 La di- vi- na sa- pi- en- tia

6 on' or ri- lu- ce sì co- me lu- me- ra,

7 fe- de, spe- ra[n- za], ca- ri- tà ad- du- ce

8 pro- du- ce chi non si di- spe- ra.

9 So- lar che tan- to lu- ce,

10 guar- dan- do nel- la cro- ce,

11 lu- me di cla- ri- ta- de pro- fon- da

12 nel co- re a- bon- da e llin- gua fer- ven- te.

## 49. Andrea beato laudi tutta la gente

Fols. 66r-67r

**Refrain**  
66r

1 An- dre- a be- a- to lau- di tut- ta la gen- te,

2 stel- la lu- cen- te che'l mon- do à 'llu- mi- na- to.

**Strophe 1**

3 Fu e pri- vi- le- gia- to ol- tre mi- su- ra,

4 per- fec- to fu- e in a- mo- re;

5 66v  
tuc- te vir- tu- de e- be con di- ric- tu- ra,

6 per- fec- to fu- e inn a- mo- re.

7 Noi con gran- de fer- vo- re n'al- le- gri- a- mo

8 et can- tia- mo di lu- i no- vo tro- va- to.

**Strophe 2**

9 Hu- ma- na lin- (gua)

## 50. San Giovanni amoroso

Fols. 67r-67v

## Refrain

1 San \_\_\_\_\_ Gio- van- ni a- mo- ro- so,

2 van- ge- li- sta \_\_\_\_\_ gra- ti- o- so.

## Strophe 1

3 Stan- do \_\_\_\_\_ te al- la ri- ve- ra, 67v

4 co- me l'o- mo a la pe- sche- ra

5 ta- lor più che \_\_\_\_\_ non i- spe- ra \_\_\_\_\_

6 di- vien ric- co \_\_\_\_\_ et a- bon- do- so,

## Strophe 2

7 Cri- sto \_\_\_\_\_ sì tti e- les- se [se- co]

8 et sì tti \_\_\_\_\_ dis- se: "Vien- de

## 51. Di tutto nostro core

Fols. 68r-69v

**Refrain**

1 Di tut- to no- stro co- re

2 lau- diam con gran fer- vo- re

3 l'a- po- stol san- cto la- co- bo cle- men- te,

4 cor- po- ral- men- te di Ze- be- de- o na- to.

**Strophe 1**

5 Di- vo- ta- men- te cum lau- de can- ta- re

6 a san- cto la- co- bo ben si con- ve- ne,

7 ma quan- t'è de- gno da ma- gni- fi- ca- re

8 hu- ma- na lin- gua dir nol po- rì- a be- ne,

9 ché ll'al- to Di- o Si- gno- re,

10 poi che per no- stro a- mo- re

11 li piac- que pren- de- re hu- ma- na na- tu- ra,

12 con gran- de cu- ra l'eb- be vo- ca- to.

**Strophe 2**

13 [Vien]

## 52. Appostolo beato

Fols. 69v-71r

**Refrain**

1 Ap- po- sto- lo be- a- to

2 da Gie- so Cri- sto a- ma- to,

3 Bar- tho- lo- me- o, te lau- diam di bon co- re: 70r

4 dan- ne va- lor che tti pos- siam se- gui- re.

**Strophe 1**

5 Dan- ne va- lor che ssi- àn vit- to- ri- o- si

6 ver li no- stri ne- mi- ci si sot- ti- li,

7 li qua- li fe- ron di gla- di ve- le- no- si 70v

8 quel- li che nel com- bat- te- re son vi- li.

9 Tre son que- sti ne- mi- ci

10 che giet- tan co di- fi- ci

11 all' a- ni- ma che da llor fa clau- su- ra;

12 sem- pre àn- no cu- ra di far- la pe- ri- re. 71r

**Strophe 2**

13 L'un di que- sti ne- mi- ci si 'ngen- (gno- si)

## 53. Ciascuna gente canti cum fervore

Fols. 71r-73r

**Refrain**

1 Cia- scu- na \_\_\_ gen- te can- ti \_\_\_ cum fer- vo- re

2 al \_\_\_ glo- ri- o- so ap- po- sto- lo \_\_\_ be- a- to \_\_\_

3 da Di- o Se- gno- re \_\_\_ a- ma- to:

4 san- cto Phy- lip- po de- gno di lau- do- re.

**Strophe 1**

5 Da tut- ta gen- te si con- ven \_\_\_ lau- da- re

6 san- cto Phy- lip- po con gran- de fer- vo- re; \_\_\_

7 di lu- i nuo- vo \_\_\_ can- to \_\_\_ con- can- ta- re

8 de' cia- scu- no ho- mo con de- vo- to co- re,

9 per- ciò \_\_\_ ch'el- gli e- ra de- gno \_\_\_ di tan- to ho- no- re

10 che \_\_\_ lin- gua d'o- mo no llo po- ri- a con- ta- re, \_\_\_

11 da poi che con- ver- sa- re

12 vol- se co- llu- i nel mon- do il Sal- va- to- re.

**Strophe 2**

13 Col



## 54. Apostol glorioso, frater del Salvatore

Fols. 73r-74v

**Refrain**

1 A- po- stol glo- ri- o- so, fra- tel\_ del Sal- va- to- re,

2 san- cto\_ Ia- co- bo\_ mi- no- re, se'\_ chia- ma- to.

**Strophe 1**

3 Chia- ma- to se' fra- tel- lo del Sal- va- to- re

4 per- ché\_ a- ve- sti co llu- i la si- mi- glian- za;

5 di lu- i tu fo- sti buon\_ se- gui- ta- to- re,

6 per che\_ ri- ce- ve- sti\_ gran- de a- man- za; \_

7 por- ta- sti- lo in men- te et ne\_ lo co- re

8 et nel- lo\_ vi- sa- gio\_ per sen- bran- za; \_

9 per gran de- si- de- ran- za

10 c'a- ve- i di lu- i ser- vi- re

11 col\_ tu- o\_ po- de- re l'à- i a- ma- to.

**Strophe 2**

12 È dec- to san- cto Ia- (co- bo)

## 55. O alta compagnia

Fols. 75r-76r

**Refrain**

1 O\_ al- ta com- pa- gni- a

2 di gran- de si- gno- ri- a,

3 a- po- sto- li be- a- ti!

**Strophe 1**

4 Com- pa- gni- a di\_ gran- de a- mo- re,

5 fo- ste\_ in- sie- me e- xal- ta- ti;

6 san- cto\_ Tha- de- o et\_ san- cto Sy- mo- ne,

7 in\_ ciel\_ sie- te glo- ri- fi- ca- ti.

8 L'al- to\_ re Mes- si- a

9 in\_ ciel\_ fe- ce la vi- a: \_

10 vo- i à san- cti- fi- ca- ti.

## 56. Di Iesu Cristo dolce glorioso

Fols. 76r-77v

**Refrain**

1 Di Ie- su Cri- sto \_\_\_\_\_ dol- ce \_\_\_\_\_ glo- ri- o- so

2 l'a- po- sto- lo lau- di- am \_\_\_\_\_ Ma- the- o be- a- to.

**Strophe 1**

3 Al the- lo- ne- o con gran \_\_\_\_\_ cu- ra sta- va,<sup>76v</sup>

4 la su- a cu- ra al mon- do tut- tu da- to;

5 Ie- sù \_\_\_\_\_ pas- san- do per la su- a con- tra- da,

6 veg- gien- dol, \_\_\_\_\_ di- po ssé \_\_\_\_\_ sì l'à vo- ca- to.

7 Et se- gui- tol- lo \_\_\_\_\_ con gran- de fer- vo- re,<sup>77r</sup>

8 al \_\_\_\_\_ su- o al- ber- go \_\_\_\_\_ sì \_\_\_\_\_ ll'à \_\_\_\_\_ con- vi- ta- to.

**Strophe 2**

9 Tut- to'l \_\_\_\_\_ (mon- do)

## 57. Novel canto, dolce sancto

Fols. 77v-78v

**Refrain**

1 No- vel can- to, \_\_\_\_\_ dol- ce \_\_\_\_\_ san- cto,

2 di te, Tho- me, \_\_\_\_\_ vo' can- ta- re.

**Strophe 1**

3 Can- tar vo- glio et te lau- dan- do:

4 san- cto a- po- sto- lo be- a- to<sup>78r</sup>

5 di Cri- sto fo- sti in er- ran- do,

6 le tu- e vir- tù \_\_\_\_\_ Di- o rin- gra- ti- an- do,

7 per lo mon- do pre- di- can- do,

8 con- ver- tien- do \_\_\_\_\_ in o- gne la- to

9 mol- ta gen- te, \_\_\_\_\_ che fal- len- te \_\_\_\_\_

10 sem- pre sta- va- no \_\_\_\_\_ in pec- ca- re.<sup>78v</sup>

**Strophe 2**

11 Al- lo- ra

## 58. &lt;A&gt; sancto Mathia apostolo benigno

Fols. 78v-80r

**Refrain**

1 (A) san-cto Ma-thi-a ap-po-sto-lo be-ni-gno  
 2 fu in i-scam-bi-o del ma-li-gno;  
 3 lo San-cto Spi-ri-to lo fe' de- gno: \_  
 4 cia-scu-na gen-te'l de' lau-da-re.

**Strophe**

5 Lau-dar lo dee ben-tuc-ta gen-te, \_  
 6 ché'l San-cto Spi-ri-to l'à ho-no-ra-to;  
 7 no-ve-ro com-pie di quel-la gen-te  
 8 che tut-to'l mon-do à 'llu-mi-na-to.  
 9 O gran cor-te-si-a che mo-ri-sti sul le-gno,  
 10 di tal vir-tù il fa-ce-sti de-gno;  
 11 nel-la le-cti-o-ne fa-ce-sti se-gno  
 12 che llu-i do-ves-se-ro pur chia-ma-re.

## 59. Sancto Luca da Dio amato

Fols. 80r-81r

**Refrain**

1 San-cto Lu-ca da Dio a-ma-to,  
 2 e-van-ge-li-sta se' be-a-to.

**Strophe 1**

3 Di-vo-ta-men-te van-ge-li-za-sti,  
 4 la 'ncar-na-ti-on par-la-sti,  
 5 No-stra Don-na se-gui-ta-sti,  
 6 da lle-i fo-sti am-ma-e-stra-to.

**Strophe 2**

7 Ver-gi-ne san-(cto),

## 60. Sancto Marco glorioso

Fols. 81r-82r

**Refrain**

1 San- cto Mar- co glo- ri- o- so,

2 van- ge- li- sta da Di- o a- ma- to,

3 cia- scun ho- mo te, be- a- to, <sup>81v</sup>

4 lau- di di cor a- mo- ro- so.

**Strophe 1**

5 D'a- mo- ro- so cor lau- da- re

6 cia- scun dee te ve- ra- men- te;

7 no- vo can- ti- con can- ta- re

8 di te dee tuc- ta gen- te,

9 ché tu fo- sti de- gna- men- te <sup>82r</sup>

10 van- ge- li- sta del Si- gno- re:

11 di- stru- ge- sti no- stro er- ro- re

12 col Van- ge- li- o lu- mi- no- so.

**Strophe 2**

13 Lu- mi- no- (so)

## 61. Lo Signore ringrazando

Fols. 82v-84r

1 **Refrain**  
82v  
Lo Si- gno- re rin- gra- zan- do,

2 col- li a- po- sto- li lau- dan- do, —

3 cia- scu- no can- ti — no- vel- can- to.

4 **Strophe**  
No- vel — can- to del- li a- po- sto- li san- cti —

5 83r  
Pe- trum, Pau- lo, Sy- mo- ne — et Tha- de- o

6 di bon — co- re fac- cia- mo tut- ti quan- ti; —

7 van- ge- li- sta Io- van- ni — et Ma- the- o,

8 san- cto — An- dre- a con Bar- tho- lo- me- o,

9 83v  
san- cto Phy- lip- po, Gia- co- mo — Mag- gio- re, —

10 san- cto Tho- ma- so et Ia- co- mo Mi- no- re:

11 nu- me- ro sa- cra- to per I- spi- ri- to — San- cto;

12 Bar- na- ba — con san- cto Ma- thi- a,

13 quel- li che l'or- di- ne com- pi- o —

14 84r  
poi che Giu- da fal- li- o tan- to.

## 62. Stephano sancto, exemplo se' lucente

Fols. 84r-85r

**Refrain**

1 Ste-pha-no san-cto, e-xem-plo se' lu-cen-te

2 per- cui la gen- te de' far no-vo can- to.

**Strophe 1**

3 No-vel can- ta- re tut- ta l'u- ma- na gen- te 84v

4 sem- pre de' fa- re a Di- o 'mni- po- ten- te;

5 lui rin- gra- ti- a- re per te, flo- re au- len- te:

6 fo- sti fer- ven- te di Spi- ri- to San- cto.

**Strophe 2**

7 Con for- te pe- na so- ste- ne- sti al mon- do,

8 lu- ce se- re- na di gau- di- o gio- con- do; 85r

9 schi- fa- sti ce- na d'an- da- re in pro- fon- do,

10 non- ti fu- e pon- do sof- frir do- lor tan- to.

## 63. Sancto Lorenzo, martyr d'amore

Fols. 85v-86v

**Refrain**

1 San- cto Lo- ren- zo, mar- tyr d'a- mo- re, 85v

2 a Cri- sto fo- sti gran- de ser- vi- do- re.

**Strophe 1**

3 Con hu- mil- ta- de al san- cto Pa- dre 86r

4 fo- sti u- bi- dien- te,

5 per- ciò lau- da- re sem- pre de' fa- re

6 tut- ta l'u- ma- na gien- te

7 per te, mar- tir va- len- te et di va- lo- re,

8 al Ni- po- ten- te: se' au- len- te flo- re. 86v

**Strophe 2**

9 Cri- sto be- (a- to)

## 64. Martyr glorioso, aulente flore

Fols. 86v-87v

**Refrain**

1 Mar- tyr glo- ri- o- so, au- len- te flo- re,

2 san- cto Lau- ren- ti- o pien — di gran- de ar- do- re.

**Strophe 1**

3 I- spa- no fo- sti per na- ti- vi- ta- te;

4 san Sy- sto pre- sul di no- bi- li- ta- de

5 ti vi- de et con- tem- plò; nel- la cit- ta- de

6 a ssé t'a- com- pa- gnò per gran- de a- mo- re.

**Strophe 2**

7 San- cto

## 65. Martyr valente, san Piero, d'amare

Fols. 88r-88v

**Refrain**  
88r

1 Mar- tyr va- len- te, san Pie- ro, d'a- ma- re,

2 a- iu- ta la gen- te che — tti — vuo' lau- da- re.

**Strophe 1**

3 Tu di — spi- na — na- to, ne- en- te pun- ge- sti,

4 per- c'or- di- ne — a- ma- to ed al- to pren- de- sti,

5 o- ve'l don ce- la- to dal ciel ri- ce- ve- sti

6 col qual ri- te- ne- sti la — for- za del — ma- re.

**Strophe 2**

7 Tu — gi- glio — (au- lente)

## 66. Sancto Vincentio, martire amoroso

Fols. 89r-90v

**Refrain**  
89r

1 San-cto Vin- cen- ti- o, mar- ti- re a- mo- ro- [so],

2 d'af- fe- ctu- o- so co- re tut- ta gen- te \_\_\_\_\_

3 ad te can- tin so- vren- te cum lau- do- re.

**Strophe 1**  
89v

4 Ben ti de- ve \_\_\_\_\_ tut- ta \_\_\_\_\_ gen- te lau- da- re,

5 o glo- ri- o- so mar- ty- re va- len- te; \_\_\_\_\_

6 ad al- ta vo- ce cum \_\_\_\_\_ fer- vo- re can- ta- re \_\_\_\_\_

7 ben si con- ve- ne di te, flo- re au- len- te, \_\_\_\_\_

8 per- ché vin- cen- te del \_\_\_\_\_ mar- ty- ri- o ste- sti;

9 per la fe- de \_\_\_\_\_ che a- ve- sti in Gie- su Cri- sto \_\_\_\_\_

10 tut- to- ra \_\_\_\_\_ fer- mo et fre- sco fo'l tu- o \_\_\_\_\_ co- re.

## 67. O sancto Blasio, martyre beato

Fols. 90v-92v

**Refrain**

1 O san- cto Bla- si- o, mar- ty- re be- a- to,

2 d'es- ser lau- da- to da tut- ta la gen- te

3 de- gno se' ve- ra- men- te:

4 pe- rò no' \_\_\_\_\_ ti \_\_\_\_\_ lau- diam di pu- ro \_\_\_\_\_ co- re. \_\_\_\_\_

**Strophe 1**

5 Noi \_\_\_\_\_ ti lau- di- am per tu- a gran san- cti- ta- de, \_\_\_\_\_

6 be- a- to mar- ti- re di Di- o Si- gno- re;

7 per \_\_\_\_\_ tu- a \_\_\_\_\_ gran- dis- si- ma \_\_\_\_\_ be- ni- gni- ta- de \_\_\_\_\_

8 a- iu- ta cia- scun ch'a te fa lau- do- re,

9 ro- sa ver- mi- glia et au- len- te flo- re,

10 gran- de a- ma- do- re del ve- ra- ce Di- o,

11 al qual, san- za di- svi- o,

12 con- ti- nu- a [men- te \_\_\_\_\_ fo- sti ser- vi- do- re]. \_\_\_\_\_



## 68. Sancto Giorgio, martyr amoroso

Fols. 92v-94r

**Refrain**

1 San-cto Gior-gio, mar-tyr a-mo-ro-so,  
 2 ca-va-ler di Di-o vic-to-ri-o-so,  
**Strophe 1**  
 3 A-mo-ro-so del di-vi-no a-mo-re,  
 4 ces-sa-sti da te o-gne lai-do-re;  
 5 di-ver-tu-di t'a-dor-na-sti'l co-re  
 6 sì che a Di-o se' tuc-to di-lec-to-so.  
**Strophe 2**  
 7 tu del-li pec-ca-ti fo-sti mon-do  
 8 et del-le ver-tu-di tan- (t'a-bondo)

## 69. Laudia Ili gloriosi martyri valenti

Fols. 94v-95v

**Refrain**  
 94v  
 1 Lau-dia Ili glo-ri-o-si mar-ty-ri va-len-ti,  
 2 a Di-o pia-cen-ti et tut-t'a-mo-ro-si,  
 3 vit-to-ri-o-si nel-li gran-di tor-men-ti.  
**Strophe** 95r  
 4 Ben for vic-to-ri-o-si li mar-tyr gra-ti-o-si,  
 5 tan-t'a-mo-ro-si e-ra-no a Di-o sy-re.  
 6 Com' più e-ran gra-vo-si li tor-men-ti pe-no-si,  
 7 vi-a più for-zo-si e-ra-no a so-fri-re;  
 8 già non vol-ler di-sdi-re lo no-me di Cri-sto  
 9 che cro-ci-fis-so fu-e per noi gua-ri-re;  
 10 nan-ti mo-ri-re vò-ler con-fi-ten-ti.

## 70. Ave Maria, gratia plena

[text fragment only]

Fol. 95v

## 71. Gaudiamo tucti quanti

Fols. 96v-97v

**Refrain**

1 Gau- di- a- mo tuc- ti quan- ti

2 et fac- ciam dol- zi can- ti

3 al be- a- to A- gu- stin, som- mo doc- to- re.

**Strophe**

4 O al- ta et pro- fun- da sa- pi- en- ti- a,

5 o spec- chi- o et lu- me del- la no- stra men- te,

6 o tu che se' doc- tor per ex- cel- len- ti- a,

7 dan- ne lu- me- ra che siam ca- no- scen- ti,

8 ac- ciò che siam fer- ven- ti

9 ad te, pa- dre po- ten- te,

10 al cui fer- vor sia- mo ra- gu- na- ti.

## 72. Sancto Agostin, doctor

Fols. 98r-99r

**Refrain**  
98r

1 San-cto A-go-stin, doc-tor \_\_\_\_\_

2 con-fes-sor et pa-sto-re

3 et pien-di sa-pi-en-ti-a, si' lau-da-to.

**Strophe 1**

4 Lu-mi-na-to-re et doc-to-re

5 del-la fe'-di-vi-na;

6 di-fen-di-to-re, guar-da-to-re 98v

7 col-la san-cta doc-tri-na;

8 di-stru-gi-to-re d'o-gne er-ro-re,

9 fa-ce-sti gran-ru-i-na.

10 Tut-ti di-si-gram san-cto

11 no-vel or-fac-ci-am can-to,

12 che nn'è sie-de-gno et a-lo ben-me-ri-ta-to. 99r

**Strophe 2**

13 Tal don (a-vesti)

## 73. A la grande valenza

Fols. 99v-100v

**Refrain**  
99v

1 A la gran- de va- len- za  
2 ch'è san- cto Am- bruo- scio, lu- ce  
3 ched a lu- ce con- du- ce,  
4 san- za fi- na- re den- giam fa- re ri- ve- ren- za.

**Strophe**

5 Ri- ve- ren- za con lau- de:  
6 al doc- to- re sag- gio et san- cto,  
7 ne- mi- co d'o- gne frau- de  
8 fac- cia- mo no- stro can- to,  
9 ché ser- mon- ta- to è tan- to  
10 lo su- o pre- gio e'l va- lo- re,  
11 c'à lon- ta- no sin- to- re  
12 e cia- scu- no gior- no cre- sce su- a po- ten- za.

100r

100v

## 74. Alla regina divoto servente

Fols. 100v-101v

**Refrain**

1 Al- la re- gi- na di- vo- to ser- ven- te,  
2 lau- di la gen- te san- cto Pie- ro no- vel- lo.  
3 No- vel- la- men- te et con gau- den- te co- re  
4 al Cri- a- to- re lau- de et gra- ti- a si- a  
5 di tal pre- sen- te, et c'a nno' per a- mo- re  
6 sta- to è da- to- re Di- o di cor- te- si- a  
7 de- sto fer- ven- te et san- cto con- fes- so- re,  
8 fruc- to del flo- re c'a la ma- dre au- li- a.  
9 Vir- go Ma- ri- a che tan- to l'a- ma- sti,  
10 poi ci'l do- na- sti gra- ti- a fa' per el- lo.

101r

101v

## 75. Da tucta gente laudato

Fols. 101v-103r

**Refrain**

1 Da tuc- ta gen- te — lau- da- to —

2 con af- fec- to et gran fer- vo- re

3 si- a sem- pre — di pu- ro — co- re

4 san- cto — Ni- co- la- o be- a- to.

**Strophe 1**

5 Di cia- scun — di- vo- ta- men- te

6 de' tut- tor es- ser — lau- da- to

7 Nic- co- la- o, stel- la — lu- cen- te,

8 da di- vin so- le il- lu- stra- to;

9 di no- bil gen- te — na- to,

10 per pie- tà da- to — da — Di- o,

11 fre- sco flo- re — et a- ma- ti- sto

12 di tut- te — vir- tù or- na- to.

102r

102v

## 76. Con divota mente, pura ed agechita

Fols. 103r-106r

[text only]

## 77. Ciascun che fede &lt;et&gt; sente

Fols. 106r-107r

**Refrain**

1 Cia- scun che fe- de <et> — sen- te

2 ve- gna a lau- dar so- vren- te

3 l'al- to — san- cto An- to- ni- o be- a- to.

**Strophe 1**  
106v

4 Cia- scun lau- da- re ed a- ma- re

5 lo de' — di — bon — co- rag- gi- o,

6 ché di ben — fa- re i- sfor- za- re

7 vol- se'n — pic- ciol — e- tag- gio;

8 tut- tor pen- sa- re e'n- for- ma- re

9 com- me — a Di- o fa- re hu- mag- gio

10 <sup>107r</sup> po- tes- se, d'U- lix- bo- na

11 si par- tì- o, sì con- sò- na

12 la le- gen- da, là on- de — fo na- to.

**Strophe 2**

13 La- sciò ric- chez- za

## 78. Sancto Alexio, stella risplendente

Fols. 107v-109r

[text only]

## 79. A sancto Iacobo

Fols. 109r-110r

**Refrain**

1 A san- cto Ia- co- bo\_\_

2 can- tiam lau- de con dol- zo- re. \_\_\_\_\_

**Strophe 1**

3 (In- man- te- nen- te\_\_ a\_\_ llu- i an- da- ro,

4 le\_\_ re- ti e'l\_\_ pa- dre ab- ban- do- na- ro)\_

5 <sup>109v</sup> Cri- sto li\_\_ vi- de, chia- ra spe- ra, \_\_

6 vo- col- li ad\_\_ sé per gran- de a- mo- re.

## 80. Sancto Bernardo amoroso

Fols. 110r-110v

**Refrain**

1 San- cto Ber- nar- do a- mo- r[o]- so,

2 gi- glio au- len- te di- lec- to- so.

**Strophe 1**

3 An- zi\_\_ che tu fo- sti na- to <sup>110v</sup>

4 sì fo- sti pre- fi- gu- ra- to,

5 d'a- mo- re pri- vi- le- gia- to,

6 no- bi- le pre- di- ca- to- re.

**Strophe 2**

7 O Ber- nar- do, fre- sc'u- li- va,

8 a- qui- la con- tem- (pla- tiva),

## 81. Novel canto, tucta gente

Fols. 111r-112r

**Refrain**  
111r

1 No- vel can- to, — tuc- ta gen- te

2 can- ti cum di- vo- to — co- re

3 al be- a- to con- fes- so- re

4 san Ze- no- bi- o, flor — au- len- te.

**Strophe 1**

5 De- gna- men- te è da lau- da- re

6 co- sì san- cto — con- fes- so- re;

7 di — lu- i — cia- scum de' can- ta- re

8 no- vel can- to — so- ven- t'o- re,

9 ché di Cri- sto — ser- vi- do- re

10 fu- e del- la su- a pu- e- ri- ti- a;

11 va- sel pie- no di — iu- sti- ti- a,

12 cla- ra stel- la — ri- lu- cen- te.

**Strophe 2**

13 Stel- la cla- ra ri- lu- cen- te

14 a la — no- stra te- ne- (brì- a)



## 82. Ogn'omo canti novel canto

Fols. 112v-113v

**Refrain**  
112v

1 O gn'o- mo \_\_\_\_\_ can- ti no- vel \_\_\_\_\_ can- to \_\_\_\_\_

2 a san Gio- van- ni, \_\_\_\_\_ au- len- te \_\_\_\_\_ flo- re.

**Strophe 1**

3 O Gio- van- ni, \_\_\_\_\_ fre- sca \_\_\_\_\_ au- ro- ra,

4 mol- to e- ri \_\_\_\_\_ gar- zon \_\_\_\_\_ a- lo- ra

5 quan- do \_\_\_\_\_ Cri- sto \_\_\_\_\_ con gran \_\_\_\_\_ cu- ra

6 a- po- stol \_\_\_\_\_ ti fe- ce et pa- sto- re.

**Strophe 2**

7 O Gio- van- ni, \_\_\_\_\_ a- mor

113r

## 83. Vergine sancta Maria

Fols. 113v-114v

**Refrain**

1 Ver- gi- ne san- cta \_\_\_\_\_ Ma- ri- a, \_\_\_\_\_

2 di \_\_\_\_\_ noi \_\_\_\_\_ a- gie \_\_\_\_\_ guar- dia et cu- ra.

**Strophe 1**

3 Vir- go be- a- ta, \_\_\_\_\_

4 ma- dre del giu- sto Se- gno- re,

5 glo- ri- fi- ca- ta \_\_\_\_\_

6 fu- sti da \_\_\_\_\_ l'an- gel mag- gio- re:

7 per nu- i pec- ca- to- ri

8 a- ve- di- te \_\_\_\_\_ gran cu- ra.

114r

## 84. Salve, virgo pretiosa

Fols. 114v-116r

**Refrain**

1 Sal- ve, — vir- go pre- ti- o- sa, —

2 ma- dre di — pie- tan- za. —

**Strophe 1**  
115r

3 Au- di- te, — gen- ti, un dol- ze — can- to

4 che fe- ce san — Ber- nar- do, — san- cto —

5 de — la — Ver- gi- ne con- pian- to, —

6 co- me pian- ge- a la no- stra a- man- za.

## 85. San Domenico beato

Fols. 116r-117v

**Refrain**

1 San Do- me- ni- co be- a- to, 116v

2 lu- cer- na ri- lu- cen- te

3 d'an- ge- li- ch'e d'ap- po- sto- li- ca vi- ta. —

**Strophe 1**

4 San Do- me- ni- co be- a- to, ciò — è a di- re

5 "ho- mo san- cti- fi- ca- to di — Di- o si- re"

6 a lo qual sem- pre — ti pia- que'l ser- vi- re, 117r

7 la- on- de se' in- co- ro- na- to

8 nel re- gno per- ma- nen- te

9 in e- ter- no, cio- è sen- za fi- ni- ta. —

**Strophe 2**

10 Ho- mo di Di- o fo- st'in tuc- (te)

## 86. Allegro canto, popol cristiano

Fols. 117v-119r

**Refrain**

1 Al- le- gro \_\_\_\_\_ can- to, po- pol cri- sti- a- no, \_\_\_\_\_

2 del gran- de \_\_\_\_\_ san Do- me- ni- co, \_\_\_\_\_

3 118r di tan- ti \_\_\_\_\_ va- lo- ro- so ca- pi- ta- no. \_\_\_\_\_

**Strophe**

4 Ca- pi- ta- no di mol- ti \_\_\_\_\_ ca- va- lie- ri

5 fu, \_\_\_\_\_ san- cto pre- ti- o- so,

6 che \_\_\_\_\_ do- po Cri- sto l'àn- no se- gui- ta- to; 118v

7 e fu \_\_\_\_\_ de li mi- glior gon- fa- lo- nie- ri,

8 quel \_\_\_\_\_ fiu- me gra- ti- o- so,

9 che \_\_\_\_\_ do- po Cri- sto si- a \_\_\_\_\_ sta- to \_\_\_\_\_ tro- va- to;

10 119r per lu- i è \_\_\_\_\_ su- to sper- to et ri- pro- va- to \_\_\_\_\_

11 o- gni per- ver- so \_\_\_\_\_ he- re- ti- co \_\_\_\_\_

12 che nel- la \_\_\_\_\_ fe- de tro- vas- se lon- ta- no. \_\_\_\_\_

## 87. Sia laudato san Francesco

Fols. 119r-120v

**Refrain**

1 Si- a [ ] lau- da- to san \_\_\_\_\_ Fran- ce- sco,

2 119v que' che \_\_\_\_\_ a- par- ve \_\_\_\_\_ cru- ci- fi- xo

3 co- me Re- dem- pto- re.

**Strophe 1**

4 A Cri- sto con- fi- gu- ra- to,

5 de le \_\_\_\_\_ pia- che \_\_\_\_\_ fu- e si- gna- to

6 in- per- ciò \_\_\_\_\_ che \_\_\_\_\_ a- ve- a por- ta- to

7 scrip- to \_\_\_\_\_ in co- re lo \_\_\_\_\_ su- o a- mo- re.

## 88. Radiante lumera

Fols. 120v-121v

**Refrain**

1 Ra- di- an- te — lu- me- ra,

2 for- t'ed — a- man- do fre- sco, —

3 sem- pre, san- cto Fran- ce- sco,

4 fo- sti — di — gram ma- ne- ra. <sup>121r</sup>

**Strophe**

5 Ma- ne- ra an- ge- li- ca- ta

6 fu — tan- ta nel- lo tu- o — con- tem- pla- men- to

7 che'n ai- ri — e- ra — le- va- ta

8 la — tu- a per- so- na, da — lo — 'nten- di- men- to. <sup>121v</sup>

9 De- gna- sti — e- xal- ta- men- to

10 per- zò c'u- mi- li- an- za

11 por- ta- sti — in a- bun- dan- za,

12 e — ca- ri- ta- te ve- ra. —

The musical score is written for a single melodic line on a five-line staff in G-clef and 8/8 time. It consists of 12 numbered staves. The first four staves are grouped under the heading 'Refrain', and the remaining eight staves are grouped under 'Strophe'. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. There are several fermatas and slurs throughout the piece. A key signature change to one flat (F major) is indicated by a 'b' symbol above the staff at the beginning of the second staff and again at the beginning of the sixth staff. The score includes two page change markers: '121r' at the end of the fourth staff and '121v' at the beginning of the eighth staff. The piece concludes with a final fermata on the twelfth staff.

## 89. Lo 'ntellecto divino

Fols. 122r-124v

**Refrain**  
122r

1 Lo'n- tel- lec- to \_\_\_\_\_ di- vi- no \_\_\_\_\_

2 de l'al- to Lu- me con \_\_\_\_\_ gran- de splen- do- re

3 rag- gio \_\_\_\_\_ de- gno d'o- no- re

4 a Sie- n' à da- to: l' \_\_\_\_\_ no- vel A- gu- sti- no. 122v

**Strophe 1**  
5 De no- bel- tà \_\_\_\_\_ et \_\_\_\_\_ gen- til \_\_\_\_\_ na- ti- o- ne, \_\_\_\_\_

6 a \_\_\_\_\_ la \_\_\_\_\_ re- li- gi- o- ne \_\_\_\_\_

7 mi- ra- cu- lo- sa- men- te \_\_\_\_\_ fu \_\_\_\_\_ do- na- to;

8 cu- i san- cti- tà et \_\_\_\_\_ rec- ta'n- ten- ti- o- ne \_\_\_\_\_

9 fu- gè \_\_\_\_\_ pre- la- ti- o- ne, \_\_\_\_\_ 123r

10 d'ap- pe- ti- to d'o- nor \_\_\_\_\_ sem- pre \_\_\_\_\_ spo- lia- to.

11 Chi è \_\_\_\_\_ l'al- bor \_\_\_\_\_ guar- da- to

12 nel \_\_\_\_\_ pa- ra- di- so da \_\_\_\_\_ quel che- ru- bi- no

13 se no'l \_\_\_\_\_ nuo \_\_\_\_\_ v'A- gu- sti- no

14 ch'eb- be nel mon- do \_\_\_\_\_ sin- gu- la- re sta- to? 123v

## 90. Peccatrice nominata

Fols. 124v-125v

1 **Refrain** 125r  
Pec- ca- tri- ce no- mi- na- ta, \_\_\_\_\_

2 Mag- da- le- na da Di- o a- ma- ta.

3 **Strophe 1**  
Mag- da- le- na dec- ta ste- sti

4 nel ca- stel- lo in qual na- sce- sti;

5 Mar- tha per \_\_\_\_\_ so- ra a- ve- sti \_\_\_\_\_

6 nel Van- ge- li- o a- sai \_\_\_\_\_ lau- da- ta.

7 **Strophe 2**  
La- za- ro ti

## 91. A sancta Reparata

Fols. 125v-126v

1 **Refrain**  
A san- cta Re- pa- ra- ta,

2 a Cri- sto di- spo- sa- ta,

3 co lau- de can- ti \_\_\_\_\_ la cri- sti- a- na gen- te.

4 **Strophe**  
A san- cta Re- pa- ra- ta, \_\_\_\_\_ ro- sa au- len- te,

5 126r  
ho- no- re si con- ve- ne de- gna- men- te;

6 di le- i no- vel- la lau- de tut- ta gen- te

7 so- ven- te de' can- ta- re:

8 si pie- na- men- te fa- re

9 126v  
vol- le la vo- lon- tà di Di- o vi- ven- te.

## 92. A tutta gente faccio prego e dico

Fols. 126v-128r

**Refrain**

1 A — tut- ta gen- te — fac- cio pre- go e di- co

2 che lau- di me- co Mar- ga- ri- ta au- len- te.

**Strophe 1**

3 O — ver- gi- ne, che'n pic- co- la e- ta- de

4 a Di- o vi de- ste, — e — fe- ce- vi su- a spo- sa,

5 et — non vo- le- ste, per no- bi- li- ta- de

6 che fos- se'n vo- i, — es- ser del mon- do ro- sa,

7 an- zi pren- de- ste — la — fe- de — cri- sti- a- na

8 che — scac- cia va- na et fa a — Dio ser- ven- te,

127r

127v

## 93. Vergine donzella da Dio amata

Fols. 128r-129r

**Refrain**

1 Ver- gi- ne don- zel- la da Di- o a- ma- ta,

2 Ka- the- ri- na mar- ty- re be- a- ta.

**Strophe 1**

3 Tu fo- sti be- a- ta — da fan- ti- na

4 per- ché fu'n te la — gra- ti- a di- vi- na.

5 Na- ta fo- sti'n ter- ra al- le- xan- dri- na,

6 in om- ni sci- en- ti- a col- lau- da- ta.

**Strophe 2**

7 Fi- glia fu di —

128v

129r

## 94. Sancta Agnesa da Dio amata

Fols. 129v-130v

**Refrain**  
129v

1 San- cta — A- gne- sa — da — Di- o a- ma- ta, —

2 i- spon- sa et mar- ty- re — be- a- ta.

**Strophe 1**

3 De la cit- ta- de'n- pe- ri- a- le

4 di Ro- ma gran no- bi- li- ta- de

5 fu- e la tu- a na- ti- vi- ta- de, —

6 130r di gen- til pro- ge- ni- e na- ta.

## 95. Canto novello et versi co laudore

Fols. 130v-133r

**Refrain**

1 Can- to no- vel- lo et ver- si — co lau- do- re

2 can- tiam di pu- ro co- re — a l'a- mo- ro- se

3 131r di Cri- sto — spo- se, ver- gi- ne be- a- te.

**Strophe 1**

4 Ben — son de- gne d'o- no- re

5 e — di — lau- dar tu- ct'o- re

6 le — ver- gi- ne sa- cra- te,

7 pe- rò che per a- mo- re

8 di — Cri- sto — re- demp- to- re 131v

9 ser- var — ver- gi- ni- ta- te

10 con — sì gran — pu- ri- ta- te che — lo- ro men- te

11 fu — stra- na cer- ta- men- te — et a- li- e- na

12 d'o- gne — ter- re- na e car- nal vo- lon- ta- te.



## 96. Facciam laude a tuct'i sancti

Fols. 133r-134v

**Refrain**

1 Fac- ciam lau- de a tuc- t'i san- cti  
 2 col- la ver- gi- ne ma- gio- re,  
 3 di bon co- re, con dol- zi can- ti,  
 4 per a- mor del Cri- a- to- re.

**Strophe 1**

5 Per a- mor del Cri- a- to- re,  
 6 con ti- mo- re et re- ve- ren- za,  
 7 e- xul- tan- do con bal- do- re  
 8 per di- vi- na pro- ve- den- za,  
 9 tut- t'i san- cti, per a- mo- re,  
 10 in- ten- di- am, con e- cel- len- za,  
 11 di far fe- sta a llor pia- cen- za  
 12 con gran- dis- si- mo fer- vo- re.

## 97. Chi vuol lo mondo disprezare

Fols. 134v-135v

**Refrain**

1 Chi vuol lo mon- do di- spre- za- re  
 2 sem- pre la mor- te de' pen- sa- re.

**Strophe 1**

3 La mor- te è fie- ra et du- ra e for- te,  
 4 rom- pe mu- ra e pas- sa por- te;  
 5 el- l'è sì co- mu- ne sor- te  
 6 che ve- run ne può cam- pa- re.

V. LATIN WORKS

## 98. Veni creator Spiritus

Fols. 136r-138v

136r

1. Ve- ni cre- a- tor\_ Spi- ri- tus, men- tes tu- o- rum\_ vi- si- ta, im- ple\_

su- per- na\_ gra- ti- a que\_ tu cre- a- sti pe- cto- ra. 2. Qui Pa- ra- cli- tus

136v

di- ce- ris, do- num De- i al- tis- si- mi, fons vi- vus, \_ i- gnis, \_ ca- ri- tas, et \_

spi- ri- ta- lis un- cti- o. 3. Tu sep- ti- for- mis mu- ne- re, dex- tre De- i tu \_

137r

di- gi- tus, tu ri- te \_ pro- mis- so Pa- tris ser- mo- ne \_ di- tans gut- tu- ra.

4. Ac- cen- de \_ lu- men sen- si- bus, in- fun- de a- mo- rem\_ cor- di- bus, in- fir- ma \_

137v

no- stri\_ cor- po- ris vir- tu- te \_ fir- mans per- pe- tim. 5. Ho- stem re- pel- las

lon- gi- us, pa- cem- que do- nes \_ pro- ti- nus: du- cto- re \_ sic te \_ pre- vi- o

138r

vi- te- mus\_ o- mne no- xi- um. 6. Per te sci- a- mus, da, Pa- trem, no- sca- mus

at- que\_ Fi- li- um, te u- tri- us- que\_ Spi- ri- tum cre- da- mus\_ o- mni

tem- po- re. 7. Glo- ri- a \_ Pa- tri Do- mi- no, Na- to- que qui a \_ mor- tu- is sur- re- xit, \_

138v

ac Pa- ra- cli- to, in \_ se- cu- lo- rum se- cu- la. A- men.

## 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

139r

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,

139v

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, \_

140r

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

140v

ve- ra- ci, quam Iu- de- o- rum tur- be fal- la- ci. 7. Sci- mus Chri- stum sur- re- xis- se

ex \_ mor- tu- is ve- re. Tu no- bis, vi- ctor rex, mi- se- re- re. A- men. \_

## 100. O dulcis fons letitie

Fols. 140v-142r

1. O dul- cis — fons — le- ti- ti- e, vir- go

sin- gu- la- ris, — Ma- ri- a, ma- ter gra- ti- e, —

141r  
ma- ter in- mor- ta- lis. 2. Tu — re- gi- na o- mni- um, do- mi- na — ce- lo- rum,

mun- di — hu- ius gau- di- um, pa- nis e- ge- no- rum. 3. Vir- go — ma- ter o- mni- um,

141v  
ad- vo- ca- ta re- i, ba- cu- lus — fi- de- li- um, vir- ga E- li- se- y. 4. Au- di, —

au- di, — do- mi- na, au- di, — o Ma- ri- a, au- di te

lau- dan- ti- um in hu- ius ma- ris vi- a. 5. Vi- ta con- fi- ten- ti- um, ma- ter de —

142r  
So- phi- a, ex- au- di pre- ces — pau- pe- rum de- vo- te te lau- dan- ti- um,

vir- go dul- cis, — o Ma- ri- a. — A- men.

## 101. Verbum bonum et suave

Fols. 142r-143v

142v  
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

143r  
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

143v  
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

Fol. 144r

144r

... in par- tu no- ve pro-

-lis.

Tenor

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

Fols. 144v-146v

144v

A- mor\_ vin- cit\_ o- mni- a po- ten- ti\_ a. Vin- cit y- ma for-

145r

Ma- ri- e pre- co- ni- o de- vo- ti- o o- mni- um fi-

I [Aptatur]

5

-tis- si- ma et vin- cit de- mo- ni- a vir- go pi- a,

-de- li- um in Chri- sto spe- ran- ti um ser- vi- at cum\_

9

ut pa- tet in\_ cu- ri- a san- ctis- si- ma, dum re- pel- lit tri- sti-

146r

gau- di- o, cu- ius\_ in ob- se- qui- o su- per- no- rum\_

II

13

145v

-ti- a per gau- di- a. Fit hoc\_ per con- tra- ri- a mi- ste- ri- a:

ci- vi- um le- ta- tur col- le- gi- o. O quam fe- lix\_

17

qui- a\_ ma- ter\_ fi- li- a fe- rens spi- ri- ta- li- a. Er- go, san- cta

le- gi- o in qua\_ vox le- tan- ti- um fer- vens de- si-

III

21

Ma- ri- a, no- bis\_ do- na\_ pre- mi- a\_ per tu- a\_ suf- fra- gi- a,

146v

-de- ri- o\_ lau- dat\_ si- ne\_ [te- di]- o\_ Fi- li- um qui\_

25

et pro\_ no- bis o- ra Chri- stum in\_ glo- ri- a.

est hu- mi- li- um dul- cis\_ a- mor.

IV

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

Fols. 146v-148r

Or- to- rum vi- ren- ti-  
Vir- ga Yes- se, flos vir- gi num et

I [Victimae paschali laudes]

-um fons ir- ri- gans cor- da,  
in- mar- ce- sci- bi- lis, in- ter na- tas

a- qua- rum vi- ven- ti- um  
mu- li- e- rum nul- la ti- bi si- mi- lis. No- bis fu- it

II

- pu- te- us et cor- da,  
par- tus tu- us mul- ti- pi- ctus u- ti- lis.

33 148r  
er- ga tu- um fi- li- um  
147v  
[Ro]- ga tu- um fi- li- um,  
III

41  
pre- can- tes con- cor- da,  
pre- cor, vir- go no- bi- lis, ne

49  
et ce- le- ste bra- vi- um  
nos pro pec- ca- tis ca- pi- at  
IV

57  
vir- gi- num de- cor- da.  
in- fer- nus ter- ri- bi- lis.

## 105. Dulcis Iesu memoria/Tenor

Fols. 148v-149v

148v

1. Dul- cis Ie- su me- mo- ri- a,

I Tenor

9

dans ve- ra cor- dis gau- di- a, set su- per

19

mel et omni- a ei- us dul- cis pre-

29

-sen- ti- a. 2. Nil ca- ni- tur su- a- vi-

39

-us, au- di- tur nil io- cun- di- us,

49

nil co- gi- ta- tur dul- ci- us

II

59 149r

quam Ie- sus De- i Fi- li- us.

69

3. Ie- su, spes pe- ni- ten-

78

-ti bus, quam pi- us es pe- ten- ti-

87

- bus! tam bo- nus te que- ren- ti- bus!

97

sed quid in- ve- ni- en- ti-

III

107 149v

-bus? 4. Ie- sus, dul- ce- do cor- di- um,

117

fons vi- te, lu- men men- ti- um,

126

ex- ce- dit o- mne gau- di-

135

-um et o- mne de- si- de- ri- um.

## 106. Dulcis Iesu memoria/Tenor

Fol. 150r

150r

Dul- cis Ie- su me- mo- ri- a, dans \_\_\_\_\_

Tenor

9

ve- ra cor- dis \_\_\_\_\_ gau- di- a, sed su- per mel \_\_\_\_\_ et \_\_\_\_\_

18

o- mni- a ei- us dul- cis pre- sen- ti- a.

## 107. Ave Maria, gratia plena/Tenor

Fols. 150v-151v

150v

A- ve Ma- ri- a, gra- ti- a

ple- na, ma- ter Chri- sti si- ne pe- na, vir- go pru- den- tis- si- ma.

Do- mi- nus te- cum ex- cel- len- ti- us quam me- cum,

151r

cum sis \_ mun- di \_ do- mi- na. Be- ne- di- cta \_ tu in mu- li- e- ri- bus, \_

im- mo \_ su- per \_ o- mni- bus, o- mni- um re- gi- n[a]. \_\_\_\_\_

151v

Et be- ne- di- ttus fru- ctus \_\_\_\_\_ ven- tris tu- i,

sal- va- tor no- ster \_\_\_\_\_ Do- mi- nus, o- mni- um cre- a- tor. \_

San- cta Ma- ri- a, o- ra pro \_\_\_\_\_ [n]o- bis. \_

A- \_\_\_\_\_ men. \_

Tenor



VI. LAUDA ADDENDUM

## 108. Da l'alta Luce fu dato sovente

Fols. 152r-153v

**Refrain**  
152r

1 Da l'al- ta Lu- ce fu da- to so- ven- te

2 a la no- bi- le cit- ta- de

3 di tut- ta pu- ri- ta- de

4 san- Mi- ni- a- to per l'u- ma- na gen- te.

**Strophe 1**  
152v

5 Per no- bil vi- ta, al- ta re- li- gio- ne.

6 do- na Fi- ren- ze di fe- d'e dot- tri- na:

7 e chi com- pren- de la for- te ra- gio- ne

8 che fe- ce a De- cio, di ca- ri- tà pie- na,

153r

9 co- m'è ver- tù quel- la che cia- scun me- na

10 a ve- de- re in- car- na- to

11 I- di- o com' fu me- na- to,

12 pren- da di- let- to et can- ti al- le- gra- men- te.

**Strophe 2**  
153v

13 Can- ti cia- scu- no con vo- ce et me- lo- di- a

14 per re- ve- ren- za di tan- (to)

APPENDIX

Two Laude from the Cortona Manuscript

## [7] Cristo è nato et humanato

Fols. 39v-40v

**Refrain**

1 Cri-sto è na- to et hu- ma- na- to  
 2 per sal- var la gen- te  
 3 k'e- ra per- du- ta e de- sca- du- ta  
 4 nel pri- mer pa- ren- te.

**Strophe 1**

5 Na- to è Cri- sto per fa- re a- qui- sto  
 6 de noi pec- ca- to- ri,  
 7 k'e- ram par- ti- ti e di- spar- ti- ti  
 8 dai suoi ser- vi- do- ri  
 9 per- ché fal- len- ti et non ser- ven- ti  
 10 ma di- ser- vi- do- ri  
 11 e- ra- mo fac- ti, da cu- lui trac- ti  
 12 k'è tu- tor fal- len- te.

## [12] Ben è crudele et dispietoso

Fols. 47v-48v

**Refrain**

1 Ben è cru- de- le et di- spie- to- so  
 2 ki non si mo- ve a gran do- lo- re  
 3 de- la pe- na del Sal- va- to- re  
 4 che di noi fo- si a- mo- ro- so.

**Strophe 1**

5 A- mo- ro- so ve- ra- men- te  
 6 fo di noi cun gran pie- tan- za,  
 7 poi ke l'al- to On- ni- po- ten- te  
 8 di- sce- se ad no- stra sem- blan- za.  
 9 Or non fo gran- de di- si- an- za  
 10 per noi pren- der hu- ma- ni- ta- te  
 11 e dar- si in al- trui po- de- sta- de  
 12 quei k'è so- vr'o gne po- de- ro- so?

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A sancto Iacobo (79/70)  
<A> sancto Mathia apostolo benigno (58/52)  
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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)  
Gaudiamo tucti quanti (71/64)  
Giso Cristo glorioso (22/20)  
Gloria in cielo e pace in terra (6/6)  
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 Ili gloriosi martyri valenti (69/63)  
Lo 'ntellecto divino (89/80)  
Lo Signore ringraziando (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)