THE EARLIEST LAUDE:

THE CORTONA HYMNAL

Herausgegeben von / Edited by

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INTRODUCTION

It is surprising that Italy, the land of music and song perhaps more than any other in Europe, has left hardly any music from before the fourteenth century beside some chant repertory. There is nothing that compares with the poetry and songs of the vagantes, with the conductus and versi of the pilgrims in France' and Spain, with the art of the troubadours, trouvères, and minnesingers that reverberates through the twelfth and thirteenth centuries. Only the last third of the thirteenth century yields the 'first small collection of simple, folk-religious songs, created in the spirit of St. Francis of Assisi's "enthusiasm," for and by the people who flocked to the monthly religious processions and services of the singers of praise, the laudesi.[1] The earliest gathering of their hymnic songs, the laude, is contained in the manuscript 91 of the Biblioteca Comunale of Cortona, a small city southeast of Arezzo, midway to Perugia, and some six miles north of the Lago Trasimeno. It represents the first flowering of the laudesi companies, which emerged in the 1260s. The next such collection, the Florence laudario, Firenze, Bib. Naz. Central, Magl. II,1,122, already belongs to the early 14th century. Apart from the fact that the Florentine collection is twice as large as the one in the Cortona volume, it shows its later date also by a more florid, ornamented melodic style. But the two collections are related; indeed, some of their songs employ the same lyrics, whether their melodies are closely or partially related or unrelated (see below).

The purpose of this study is to complete the modern rendition of the repertoires of late 12th- and 13th-century musico-poetic creativity with editions that reflect as nearly as possible the intentions of the medieval poet-musicians in a way comprehensible to present-day performers. It will thus join such works as this writer's editions of the two-part organa, the earliest motets, the monophonic conductus and rondeaux, and the trouvère songs, Husmann's edition of the three- and four-part organa, Anglès's of the cantigas, B. G. Seagrave and Thomas's *Songs of the Minnesingers*, Gennrich's and Van der Werf's editions of the Troubadour repertoire, Rokseth's and my editions of the Montpellier codex, Aubry's of the Bamberg one, and several others.[2] (The only large body of musico-poetic works still not available in a good edition is that of the polyphonic conductus.) This book therefore deals only with the forty-six laude from Cortona. But it will be helpful to review the textual and musical relationships between the two lauda collections:

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[1] See Blake Wilson, *Music and Merchants: The Laudesi Companies of Republican Florence.* Oxford, 1992.

[2] Respectively, Tischler, Hans. *The Parisian Two-Part Organa.* 2 vols. Stuyvesant, NY, 1988; *The Earliest Motets.* 3 vols. New Haven, 1982; *The Montpellier Codex.* 3 vols. Madison, WI, 1978; *Conductus and Contrafacta.* Ottawa, 2001; *Trouvère lyrics with Melodies,* 15 vols. American Institute of Musicology, 1997; Husmann, Heinrich. *Die 3- und 4-stimmigen Organa.* Leipzig, 1940; repr.Hildesheim 1967; Angiès, Higini. *La musica de las Cantigas de Santa Maria,* 3 vols. Barcelona, 1964; Seagrave, B. G. & W. Thomas. *The Songs of the Minnesingers.* Urbana, 1966; Gennrich, Friedrich. *Der musikalische Nachlass der Troubadours,* 3 vols. Darmstadt, 1958-65; Van der Werf, Hendrik. *The Extant Troubadour Melodies.* Rochester, NY, 1984; Rokseth, Yvonne. *Polyphonies du XIIe siècle.* 4 vols. Paris 1935-39; Aubry, Pierre. *Cent Motets du XIII siècle.* Paris, 1908.

Cortona laude	Florence laude
#2, v. 1 = #44, v. 1	= #5, v. 1, wr. 5D
#3, vv. 1-4	= #3, vv. 1-4
#6, w. 1-5	= #25, vv. 1-5
#7	= #27
#7, vv. 1-4,5,6,7p, 8	= #10, vv. 1-4, 6, 5, 7, 8
#10	= #36
#17	= #81, text
#18, vv. 15-18	= #7 (fragment)
#19	= #6, text
#26, vv. 1-6, 8-12	= #20, vv. 1-6,8-12,wr. 5d
#27	= #22, melody similar
#29	= #1, text
#30, vv. 1-2	= #2, vv. 1-2, text
#31	= #3, text
#35	= #88, text
#37	= #78, wr.5d
#38	= #65, wr. 3d, new text
	= #59, wr. 3h
#41	= #87. wr. 5d
#43	= #73, text
#44, v. 1 = #2, v. 1	= #5, v. 1, wr. 5d

Abbreviations used above: v., vv.— verse, verses; p.— part of verse; 3d, 3h—a 3d lower, a 3d higher.

After several nineteenth-century writings devoted to the lauda, their scholarly study restarted in the 1920s with Friedrich Stichtenoth's dissertation, directed by Friedrich Ludwig, "Die Melodien der Laudenhandschriften Cortona, Libr. Publ. 91 and Florenz, Magl. II,122" (Göttingen 1923). Remaining unpublished, it was soon followed by an article by Fernando Liuzzi and then his sumptuous two-volume edition, photographic facsimiles, and study, *La Lauda e i primordi della melodia italiana,* 2 vols. (1935; reprint 1980). This edition became the basis of all subsequent considerations of the early lauda, including criticisms of Liuzzi's work. Only in the past twenty years several substantial new studies of the lauda have appeared: G. Veranini et al: *Laude Cortonesi* (1981-85); Luigi Lucchi: *Il laudario di Cortona* (1987), which, like Liuzzi's work, includes a complete photographic reproduction of the manuscript's laude; Clemente Terni's facsimile edition of the *Laudario di Cortona* (1988); and Martin Dürrer's *Altitalienische Laudenmelodien,* 2 vols. (1996), based on his dissertation.

These works were preceded by still one other serious study and edition of the Cortona laude, Sister M. Cyrilla Barr's American University dissertation of 1965, "The Laude Francesche . . . a Critical Study of the Cortona Codex 91," published in book form by Western Michigan University Press (1988). Interestingly, Sister Barr does not mention Stichtenoth's dissertation. She calls the laude, quite correctly, hymns; but her transcriptions often deviate from the usual regular rhythm of hymns (see the last measure of lauda No.19, Ex.1 below). Similarly Liuzzi seemed to feel the two-beat rhythm of these hymns, but he is often carried away to fanciful variations of their regular four-measure phrasing (see Ex.2, verses 4-7, below); and Sister Barr mostly follows him. On the other hand, for the first time she clarifies the order within the collection.[3] It falls into four sections: 1) 15 Marian hymns (plus two additional Saint's hymns, which really belong in section 3); 2) Nos. 18-31, the hymns of the liturgical cycle of feasts; 3) hymns to various Saints, Nos. 16-17+32-35; 4) homiletic and didactic pieces, Nos. 36-46. She also assumes alternating, responsorial performance: choral in the refrains, soloistic in the stanzas,[4] although there is no indication to this effect, nor is there any stylistic difference between *ripresa* and stanza.

Stichtenoth, using Fr. Ludwig's handwritten copies of the manuscripts, transcribed portions of several laude from both manuscripts and in most instances seems to have responded to the processional quality of these hymns. But his transcriptions render dactylic verses in the rhythm 2 1 1, as seen in Ex. 1 below, and also apply this rhythm to ternary figures.

Although all the above authors tried to transcribe the lauda melodies in readable modern notation, serving performance, Dürrer regrettably regresses to a non-rhythmic black-note-heads rendering. On the other hand, he, like Sister Barr, clearly separates the verses, placing each verse on a separate line, whereas the others neglect clarifying the poetic structures in this manner. Most scholars have recognized that these hymns, like other simple songs, normally run in a duple meter, though their transcriptions at times introduce irregularities. Prevailing duple meter and mostly equal length for all syllables is the approach adopted in the present edition. This approach seems both to represent the spirit of the 13th-century religious singers familiar with plain chant and to serve the modern performance.

A few examples may show various past approaches to the transcription of these laude. Ex. 1 shows six parallel versions of the Cortosa lauda No. 19. It is the one that Fr. Ludwig included in the long article on medieval music he contributed to the *Adler Handbuch.*[5] These renditions differ not only in rhythm but also in suggested editorial musica ficta. Four of them are, in fact, quite similar in their rhythmic interpretation. Differences appear mainly in verses 5-6; the meter of the poetry is too clear to be mistaken, it would seem. And yet, Lucchi's solution is radically different, and Dürrer completely gives up on finding one.

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[3] See p. 63.

[4] *Ibid..* p. 94.

[5] Adler, Guido. *Handbuch der Musikgeschichte.* 2nd Edition. Vol. 1. Berlin, 1929: 211.

Ex. 1

1. Glo - ri - a'n cie - lo e pa - ce'n ter - ra,

2. nat' è'l no - stro sal - va - to - re!

Ex 1-2

3. Nat' è Cri - sto glo - ri - o - so,

4. l'al - to Di - o ma - ra - vel - lio - so.

1) A custos indicates C, but D is written;

Ex. 1-3

5. Fact[2] è hom de - si - de - ro - so

6. lo be - ni - gno cre - a - to - re.[3]

2) Ms. has *facc*;
3) 5 stanzas follow.

Another very simple song is Lauda No. 1. It particularly well exemplifies the function of elision. Elision may be used, when, of two neighboring syllables, the first one ends with a vowel and the second syllable begins with one. In such instances, the two neighboring syllables may be sung to a single note or figure, eliding one of the two syllables or fusing them. Throughout the first three verses Liuzzi follows the implied hymn rhythm. But, overlooking the elisions like all the other previous writers, his rendition of verses 4-6 falls into a dactylic pattern. (The pitch difference between the two renderings of these verses stems from the different interpretation of the clefless staves of three or four lines. See also footnote 1 for Lauda No. 1.)

Ex. 2

Liuzzi

T ripresa

1. Ve - ni - te a lau - da - re,

2. per a - mo - re can - ta - re

3. l'a - mo - ro - sa ver - ge - ne Mar - ri - a!

Ex. 2-2

piedi

4. Ma - ri - a glo - ri - o - sa bia - ta, bi - a - ta

5. sem - pre si' mol - to lau - da - ta!

volta

6. Pre - ghiam ke ne si' a - vo - ca - ta

7. al tuo fi - liol, vir - go pi - a!

Elisions are not always observed, however, and the two syllables with abutting vowels may be given separate full metric values and melodic expression. On the other hand, sometimes syllables without adjacent vowels subdivide a single rhythmic unit. A good example is offered in the following lauda No. 6.

Ex. 3

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

2. *ciò fo l'an - gel Ga - bri - el - lo.*

3. Nel - la ci - tà di Ga - li - le - a,

4. la 've - ra, la gen - te Iu - de - a,

5. fa - vel - la - va - no in len - gue e - bre - a

6. in ci - tà et in ca - stel - lo.

xii

xiii

The 46 Cortona laude show several conspicuous common traits in the use of verse forms. As these songs were congregational hymns, serving religious services and processions, much like the early conductus, bisyllabic verse meters are obviously the norm. Only three of the forty-six songs from Cortona employ dactylic verses, the melodically nearly identical Nos. 7 and 10 and No. 21. Everywhere else trochees and iambs are used, at the ratio of 5:2 (235:95 verses), considering only the first stanzas of the forty-six songs. Another interesting fact is the nearly total preference for catalectic verses; only six of the 330 lines are acatalectic: three of them single lines within different lyrics and three that occur in a single poem (No. 3) and use the same rhyme.

Two types of stanzas occur often among the Cortona laude. The most frequent form, which may perhaps be called the basic one, has the rhyme scheme aa - bb - ba. Here "aa" represents the refrain or *ripresa*, which is also sung after every stanza, "bb" are called the *piedi,* which, together with "ba", the *volta*, constitute the stanza. Nineteen songs take this form (Nos. 2, 3, &, 14, 16, 17, 20, 21, 24, 25, 27, 29, 30, 31, 35, 36, 39, 40, 44) and also, in a variant way, No.18 (see below). Second most frequent is the scheme ab-cc-cb, which occurs in seven laude (Nos. 7, 8, 11, 19, 23, 42, 43), including the dactylic No. 7. Four other formulations occur twice each: aab - cc - cb (in Nos. 1, 34), aa - bb - ca (in Nos.15, 28), ab-cd cd - cd b (in the dactylic No. 10 and in No. 32), and ab ba - cd cd - de ea (in Nos. 22, 33). All other eleven schemes appear only once. The single common feature in these laude is the use of the same rhyme at the ends of the *ripresa* and the stanza.

As is easily seen, most lyrics have six-line forms; in addition to the 28 such poems cited above, three others display 6-line arrangements: No. 5 (ab - cc - cb), No. 12 (ab-cc-db'), and No. 13 (aa - bc - ca). Fourteen other lyrics include more verses, often short ones. To go from the simpler schemes to the more complex ones: 7-line schemes occur in Nos. 1 and 34, cited above, and in No. 37 (abc - dd - dc). Two songs include nine verses: the dactylic Nos. 10 and 32, cited above; and No. 46 has ten lines (arranged abcb - adad - db). Six lyrics run to twelve lines: Nos. 22 and 33, cited above, as well as No. 41 (abab - bcbc-bccb), No. 45(abab - cdcd - ceeb), No. 26(abba - cbcb - bcda), and No. 38, whose arrangement (aab - cdc dcd - eeb) leads to the most complex poems, which employ short verses throughout. They are Nos. 9 and 18, both with eighteen verses; No. 18 employs an expanded six-line form with the most used rhyme scheme aa - bb - ba, but splits each line into three short verses: aab ccb - dde ffe - gge hhb; No. 9 has a more irregular form, also in groups of three short verses: aab bac - dde dde - eef fgc; but both poems retain the correspondence of rhymes between the ends of refrain and stanza. A single piece consists of only four non-rhyming lines: No.4, which Liuzzi has called a ballata. The number of stanzas varies greatly from song to song: from 4 to 54, but most, thirty-four of the forty-six Cortona laude have between 6 and 15 stanzas.

Only a single poet identifies himself—in the fast stanzas of four laude, Nos. 7, 13, 29, and 44—one Garço, who seems to like many stanzas: 10, 22, 23, and 19, respectively. Below, the renditions of these rather unpretentious songs of praise try to reflect their function by interpreting both the poetry and the musical notation in ways which are consistent with the standards of their time and which serve the performance standards of today.

As to the melodies, the structures go their separate ways, which rarely reflect the poetic formulation. The most frequent form occurs only seven times, and it is the continuous, unrepetitive form: ab - cd - ef, similar to that of the exceptional four-line No. 4. However, all other thirty-eight melodies employ some repetition, often varied repetition, and in a few songs repetitions of parts of verse phrases occur, as in No. 39: a(x)b - cd(x)- e(x) b, where (x) represents the two last measures of the first verse phrase.

Several melodic forms recur: ab - ab - ab in Nos. 8, 20, 24, and 30; ab - cc' - ab in Nos. 9, 17, 31, and 36; ab - a'c - ab' in Nos. 35 and 44; ab - cb - a'b in Nos. 5 and 14; and a b - cd - eb' in Nos. 12 and 28. Twenty-two other songs, including all those with more than six verses, have unique melodic shapes; and two songs share the same melody, though with some variants, viz. Nos. 7 and 10. The single stable feature, which affects 80% of the songs, is the recurrence of the melody of the last phrase of the *ripresa* at the end of the stanza, paralleling the resumption of the last rhyme of the *ripresa* at the end of the stanza.

In earlier studies the lauda has been related to the ballata. The poetic formulation of the two types is certainly similar, but their usage and social roles differ. The one is a hymn-like, folksong-like creation, the other serves the pastime of sophisticated high society, games, and dance. Consequently both the content of the respective lyrics and the rhythmic and performance styles of the two types differ significantly. The one is primarily vocal, the other usually involves instruments; one is relatively slow and bland, the other lively and given to emphasis on rhythm and meter.

This is perhaps the best place to discuss the frequent three-note figures, alternating with two-note and four-note ones serving single syllables. Liuzzi and others have transcribed them as triplets; but in the context of the two- and four-note figures, which also often serve single syllables, it is probably better to render the three-note ligatures as short-short-long. This rhythm seems to be more appropriate than long-short-short, as it reflects the preference of the French musicians and theorists of the time.

Both types of songs underwent considerable changes in style in the 14th century. The long melismas in the Florentine laude, for example, indicate a soloistic performance, a moving away from the original simple, processional usage of the lauda by the community. These melismas probably reflect the singing by a cantor within religious services. The rhythm of these 14th-century laude becomes freer, more improvisational, overrun by ornamentation.

The overall range of the Cortona tunes spans the two octaves B_b- b_b^1; individual ranges are primarily the octave or 9th (in 27 songs), with six melodies using smaller compasses (6th or 7th) and thirteen, larger ones (10th, 11th, and 12th). One significant melodic detail, which differentiates the Italian melody from the French one, is the employment of skips of a 6th, which were considered dissonant by French musicians.

The laude also offer several special features concerning their notation:

1) All descending ligatures of more than two notes, and sometimes even two-note ligatures, start with a square note which is followed by rhomboid ones, even within longer note groups involving rising intervals; all ascending ligatures, on the other hand, employ only square notes.

2) A few notes appear to carry plicae; but it seems that, as many of the notes have stems, these are in such instances more hastily drawn, and sometimes a hasty connection

from the preceding note may appear to be a stem on the left edge of a note. Such apparently plicated notes are very rare, too rare, it seems, to warrant their interpretation as plicas. In the transcriptions below, such synbols are footnoted.

3) Very frequent are long vertical lines at the end of nearly all staves and at some of their beginnings. Often these lines indicate the ends of verse phrases. In the transcriptions, such lines, often barely visible now, when written at ends of verses, may be interpreted as rests; elsewhere they are shown by commas above the staff. But these lines may also stand between or after the notes which coordinate with two eliding syllables. In such places these lines thus may indicate not a separation but rather the elision of one syllable and that of its rhythmic-metric value.

4) In the transcriptions, the ends of staves in the manuscript are marked by double slashes above the staff.

5) Occasional large oblong final notes are shown by fermatas.

As has been mentioned, both Liuzzi's and Lucchi's editions include complete and excellent sets of photographic facsimiles of the first stanzas, text and music, of all the 46 laude in the Cortona laudario, followed by the full texts of each song. Therefore, here, as in Dürrer's edition, only the first stanzas are transcribed.

To conclude: the main point that the preceding discussion has tried to make is that the early Laude are processional hymns. Their lyrics confirm the normal duple meter of their almost exclusively trochaic or iambic verses. This rhythm should be reflected in the transcription of these simple melodies and in their performance. A last example may sum up what has been said. It compares the present transcription of the second Cortona lauda with Richard Hoppins's presentation, as given in his *Anthology of Medieval Music* (Norton, New York, 1978).

Ex. 4

Ex. 4-2

5. tut - to mon - do a te s'a - pel - la;

6. nel - la bo - nor fo - sti na - ta.

1) As indicated by a custos, the clef is placed one line too high, on line 3, whereas in staves 1-4 it was placed on line 2; Liuzzi corrected the error only for verse 6 and Hoppin follows him.

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No. 1

ripresa

1. Ve - ni - te a lau - da - re, 2. per a - mo - re can - ta - re

3. l'a - mo - ro - sa ver - ge - ne Ma - ri - a!

stanza

4. Ma - ri - a glo - ri - o - sa bi - a - ta, [3]

5. sem - pre si' mol - to lau - da - ta!

6. Pre - ghi - am ke ne [4] si' a - vo - ca - ta

7. al tuo fi - liol, vir - go pi - a. [5]

1) No clefs are given; in order to reflect the presumed melodic mode throughout, the *C*-clef is assumed in the five staves as follows: on line 2 of the 3-line staves 1 and 5; on line 4 of the 4-line staves 2 (here indicated by a custos at the end of staff 1) to 4; Liuzzi and others assume the C-clef in staves 3-4 on line 3; 2) this note is nearly washed out; em. Liuzzi; 3) the preceding 4 letters and the one following are illegible; em. Liuzzi; 4) this word washed out; em. Liuzzi; 5) 14 stanzas follow.

No. 2

ripresa
1. Lau - de no - vel - la si - a can - ta - ta

2. a l'al - ta don - na en - co - ro - na - ta!

stanza
3. Fre - sca ver - ge - ne don - çel - la

4. pri - mo fior, ro - sa no - vel - la,

5. tut - to mon - do a te s'a - pel - la;

6. nel - la bo - nor fo - sti na - ta. [3]

No. 3

ripresa
1. A - ve, don - na san - tis - si - ma,

2. re - gi - na po - ten - tis - si - ma!

stanza
3. La ver - tù ce - le - sti - a - le

4. col - la gra - ti - a su - per - na - le

5. en - te, vir - go vir - gi - na - le,

6. di - sce - se be - ni - gnis - si - ma. [3]

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1) The melody of verses 1 and 3+part of verse 4 correspond to these portions of the melody of No. 44 (a 4th higher); that of verse 1, to Flor. No.5 (a 2nd lower), verse 1 of the hymn *Ave maris stella* (Liber Usualis p. 1259), and rondeau No.32, *Procedenti puero*, in Ms. F fol.467v (a 4th higher); 2) as indicated by a custos, the clef is placed one line too high, on line 3, whereas in staves 1-4 it was placed on line 2; em. by Dürrer (em. by Liuzzi only for verse 6); 3) 8 stanzas follow.

1) The melody of verse 1 may be related to verse 1 of the hymn *Ave maris stella* (*Liber Usualis* [1963], 1259) and of the rondeau No.32, *Procedenti puero* , in Ms.F fol.467v (wr. a 4th higher); the melody of verses 1,2,6 recurs in Flor. No.31, verses 1,2,6; 2) a *C*-clef written erroneously for an *F*-clef; em. Liuzzi; 3) 20 stanzas follow.

No. 4

1. Ma - don - na san - ta Ma - ri - a,

2. mer - cé de noi pec - ca - to - ri!

3. Fai - te, pre - go, al dol - çe Cri - sto,

4. ke ne de - gia per - do - na - re! [1]

1) 7 stanzas follow.

No.4a: Another poem, without music, ripresa + 13 stanzas, follows.

No. 5

ripresa

1. A - ve, re - gi - na glo - ri - o - sa,

2. ple - na d'o - gne con - so - lan - ça!

stanza

3. A - ve, pul - cra mar - ga - ri - ta,

4. splen - di - da lu - ce cla - ri - ta,

5. fre - sca ro - sa et au - lo - ri - ta,

6. no - stro gau - di-o et a - le - gran - ça [3]! [4]

1) no clef wr. in staves 1, 2, but the ending, identical with those of verses 4 and 6, and a custos in staff 1 guide; 2) the leap of a 7th, to *C*, indicates that notes for verse 5 are notated a 3rd too high; em.; 3) Ms. wr. *allegreça* ; em. Liuzzi; 4) 11 stanzas follow.

No. 6

No. 7 (by Garço)

No. 6

ripresa
1. Da ciel ven - ne mes - so no - vel - lo.

2. ciò fo l'an - gel Ga - bri - el - lo.

stanza
3. Nel - la ci - tà di Ga - li - le - a,

4. la 've - ra, la gen - te lu - de - a,

5. fa - vel - la - va - no in len - gua e - bre - a

6. in ci - tà et in ca - stel - lo,

No. 7

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

2. in voi, dol - çe a - mo - re a - giam con - so - lan - ça.

stanza
3. A - ve, re - gi - na, pul - çell' a - mo - ro - sa,

4. stel - la ma - ri - na, ke non stai na - sco - sa,

5. lu - ce di - vi - na, vir - tù gra - ti - o - sa,

6. bel - le - ça for - mo - sa, di Dio se' sem - blan - ça.

1) The melody of verses 1-4+half of verse 5+half of verse 6 recurs in Flor. No.25; 2) this note seems to be plicated; 3) 13 stanzas follow.

1) Text and melody = Flor. No.27: the melody = that of No. 10 and Flor. No36; 2) this note seems to be plicated; 3) this word is illegible; em. Liuzzi; 4) this word is badly damaged; 5) following Flor. No.27, Dürrer reads the remainder a 3rd higher; 6) 9 stanzas follow.

No. 8

ripresa

1. Fa - mi can - tar l'a - mor di la be - a - ta,

2. quel - la ke de Cri - sto sta gua - den - te.

stanza

3. Da mi con - for - to, ma - dre de l'a - mo - re

4. et met - te fuo-co et fiam - ba nel mio co - re,

5. k'i t'a - mas - se tan - to a tut - te l'o - re,

6. k'io ne trans - mor - tis - se spes - sa - men - te. 2)

1) This note seems to be plicated; 2) 11 stanzas follow.

No. 9

ripresa

1. O Ma - ri - a, 2. d'o - me - li - a 3. se' fon - ta - na,

4. fior e gra - na; 5. de me a - i - a 6. pi - e - tan - ça.

stanza

7. Gram re - i - n', a 8. chi in - chi - na 9. cias - cun re - gn,

10. si m'af - fi - na 11. la cu - ri - na, 12. quan - do se - gno

13. i' ò non de - gno 'n 14. co - re te - gno 15. tuo fi - gu - ra

16. chiar' e pu - ra, 17. ch'o - gne mal m'è 'n 18. o - bli - an - ça. 3)

1) Verses 1-6 seem to be wr. a 5th lower, as *F*-clefs are wr. instead of *C*-clefs; em. according to verses 12-18; 2) no clef wr., but a custos guides; 3) 5 stanzas follow.

No. 10

ripresa
1. Re - gi - na so - vra - na de gram pi - e - ta - de,
2. en te, dol - çe ma - dre, a - giam re - po - san - ça.

stanza
3. Stel - la chia - ri - ta 4. col gran - de splen - do - re,
5. gen - te sma - ri - ta 6. tra - he - te d'er - ro - re:
7. reg - gi la vi - ta, 8. sì ch'a tut - te l'o - re 9. re - ser - viam le - an - ça.

No. 11

ripresa
1. A - ve, De - i ge - ni - trix,
2. fon - ta - na d'a - le - gran - ça!

stanza
3. A - ve, fon - te con - si - gna - ta,
4. de la stir - pe Da - vid na - ta,
5. più de null' al - tra se' be - a - ta:
6. a - vest' in De - o ve - ra - ce a - man - ça.

1) Text and melody = Flor. No.36; the melody = No.7 and Flor. No.27; 2) Dürrer assumes, on the basis of Flor. No.27, that from here on the clefs are wr. a line too high; 3) Ms. has *E*; probably an error; 4) Ms. wr. *smarite*; em. Liuzzi; 5) no clef wr., but a custos guides; two-line staff; 6) 7 stanzas follow.

1) next 5 notes are wr. a 5th higher, but a custos. later added. indicates the error; 2) a custos at the end of the line confirms the error, but 3) a *C*-clef instead of *F*-clef shifts the remainder a 5th higher; em. Liuzzu; 4) 7 stanzas follow.

No. 12

ripresa

1. O Ma - ri - a, De - i cel - la,

2. sia a voi lu - ce sem - pi - ter - na!

stanza

3. O Ma - ri - a, sa - vi - a d'a - mo - re,

4. si fort' a - ma - sti Di - o si - gno - re

5. ke de te fe - ci sua ma - scio - ne,

6. al - lor ke pre - se al - ber - go 'n ter - ra. [1]

No. 13 (by Garço)

ripresa

1. A - ve, ver - ge - ne gau - den - te,

2. ma - dre de l'on - ni - po - ten - te!

stanza

3. Lo si - gnor per ma - ra - ve - gla

4. de la fei - ce ma - dre_e fi - lia,

5. ro - sa bi - am - ch'e ver - me - gla

6. sovr' ogl' al - tro fio - re_au - len - te. [1]

No. 14

ripresa

1. *O   di - vi - na   vir - go,   flo - re*

2. *au - lo - ri - ta   d'ogne   au - lo - re!*

stanza

3. Tu   se'   flor   ke   sem - pre   gra - ne,

4. mol - ta   gra - tia in te   per - ma - ne;

5. tu   por - ta - sti   vi - no e   pa - ne

6. ciò   è 'l   no - stro   re - dem - pto - re. [1]

1) 12 stanzas follow.

No. 15

ripresa

1. *Sal - ve,   sal - ve,   vir - go   pi - a,*

2. *gem - ma   splen - di - da,   Ma - ri - a!*

stanza

3. Or   can - tiam   cum   gram   di - le - cto

4. de   l'a - mor   no - stro   per - fe - cto,

5. ke   pre - chi   pro   no - bis   Cri - sto

6. ke   si - a   no - stra   lux   et   vi - a. [4]

1) Next 8 notes wr. without clef, on 2 lines, but a custos guides; 2) this note seems to be plicated; 3) a custos indicates *F* as the next note; 4) 11 stanzas follow.

No. 16

ripresa

1. Ver - ge - ne don - çel - la[2] de Di - o a - ma - ta.

2. Ka - ta - ri - na, ma - ti - re be - a - ta!

stanza

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

4. per - kè fo'n te la gra - ti - a di - vi - na;

5. na - ta fo - sti en ter - ra A - le - xan - dri - na

6. in om - gni sci - en - ti - a col - lau - da - ta.[5]

No. 17

ripresa

1. Pec - ca - tri - ce no - mi - na - ta.

2. Ma - da - le - na da Dio a - ma - ta!

stanza

3. Ma - gda - le - na de - cta ste - sti[2]

4. dal ca - stel nel qual na - ce - sti,

5. Mar - ta per so - ro - re a - ve - sti;

6. nel van - ge - lio a - sai lo - da - ta.[5]

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1) Text and stanzas melody=Flor. No.84; 2) this word is inserted above the line; 3) the Ms. wr. two notes *G*; em. Dürrer according to Flor No.84; 4) the Ms. wr. *C - B*; em. Dürrer according to Flor. No.84; 5) 6 stanzas follow.

1) The text = Flor. No.81; 2) the Ms. wr. *secri;* em Liuzzi; 3) the next 6 notes are wr. a 3rd higher; em. Dürrer according to the ripresa; 4) no clef wr., but a custos guides; the next 5 notes are first wr. a 3rd lower, then half erased and corrected; 5) 5 stanzas follow.

No. 18

ripresa

1.[1] Cri - sto è na - to 2. et hu - ma - na - to

3. per sal - var la gen - te

4. k'e - ra per - du - ta 5. e des - ca - du - ta

6. nel pri - mer pa - ren - te.

stanza

7. Na - to è Cri - - - sto 8. per fa - re a - qui - sto

9. de noi pec - ca - to - ri;

10. k'e - rem par - ti - ti 11. e dis - par - ti - ti

12. dai suoi ser - vi - do - ri.

1) Text and melody of verses 15-18 = Flor. No.7 (fragment); 2) this note has an unusual shape;

No. 18-2

13. Per - kè par - ti - ti 14. e non ser - ven - ti,

15. ma des - ser - vi - do - ri[3]

16. e - ra - mo fa - cti 17. da cu - lui tra - cti,

18. k' è tu - tor fal - len - te. [4]

3) the Ms. wr. *dei servidorr*, em. Liuzzi; 4) 3 stanzas follow.

No. 19

ripresa

1.[1] Glo - ri - a 'n cie - lo e pa - ce 'n ter - ra.

2. nat' è 'l no - stro sal - va - to - re!

[2] *stanza*

3. Nat' è Cri - sto glo - ri - o - so,

4. l'al - to Di - o ma - ra - vel - lio - so.[3]

5. Fact'[4] è hom de - si - de - ro - so,

6. lo be - ni - gno cre - a - to - re.[5]

No. 20

ripresa

1. Stel - la nuo - va 'n fra la gen - te

2. k'a - pa - rui - sti no - va - men - te.

stanza

3. Stel - la k'a - pa - rist' al mun - do,

4. quan - do naq - que 'l re io - con - do,[1]

5. stett' e[n][2] meç - ço a tut - to 'l mon - do

6. per a - lu - mi - nar la gen - te.[3]

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1) The text = Flor. No.6; 2) no clef wr.; 3) the Ms. wr. *D*, but the custos indicates a *C*;
4) the Ms. wr. *facc'*; em. Liuzzi; 5) 5 stanzas follow.

1) The Ms. first wr. this figure a 2nd higher, then erases it and corrects; 2) the Ms. only wr.
e; em. Liuzzi; 3) 7 stanzas follow.

No. 21

ripresa

1. Plan - gia - mo   quel   cru - del   ba - scia - r[e].[1]

2. ke   fe'   per   no - i   De - o cru - ci - a - - re.

stanza

3. Ven - ne   Iu - da, tra - di - to - - re,

4. ba - scio   li   di - ed' e gran do - lo - re.

5. Lo   qual fa - ciam   noi   per   a - mo - re

6. a   lui   fo   si - gno di pe - na - - re.[2]

No. 22

ripresa

1. Ben   è   cru - de - le e spi - e - 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.

stanza

5. A - mo - ro - so   ver - ra - men - te

6. fo   di   noi   cum   gram pie - tan - ça,

7. poi   ke   d'alt' on - ni - po - ten - te

8. di - sce - se   ad no - stra   sem - blan - ça.

1) The Ms. wr. *basciar*: em. Liuzzi; 2) 4 stanzas follow.

No. 22-2

9. Or non fo gran - de dis - si - an - ça

10. per noi pren - der hu - ma - ni - ta - te

11. et dar - si in al - trui po - de - sta - de

12. quei k'è sovr' o - gne po - de - ro - so? [1]

1) 9 stanzas follow.

No. 23

ripresa

1. De la cru - del mor - te de Cri - sto

2. on' hom pian - ga a - ma - ra - men - te.

stanza

3. Quan - do iu - de - ri Cri - sto pi - lia - ro,

4. d'o - gne par - te lo cir - cun - da - ro.

5. Le sue ma - ne stre - cto le - ga - ro

6. co - me la - dro vil - la - na - men - te. [3]

1) No clefs wr. from here on; the identity of verses 1 and 5 determines the reading of verses 3-4; 2) Ms. omits notes for verse 6; supplied from verse 2; (see also Dürrer for footnotes 1 and 2); 3) 10 stanzas follow.

No. 24

1. Da - mi con - for - to Di - o et a - le - gran - ça
2. et ca - ri - tà per - fe - cta et a - le - gran - ça.
3. Da - mi con - for - to Di - o et ar - do - re
4. a ca - ri - ta - de le - ga lo mio co - re,
5. ke non mi sia ve - ta - to lo tuo a - mo - re:
6. In me non pos - sa nul - la ria in - di - gnan - ça.[2]

No. 25

1. On - ne ho - mo ad al - ta vo - ce
2. lau - di la ve - ra - ce cro - ce?
3. Quar - to è di - gna da lau - da - re,
4. co - re no lo pò pen - sa - re,
5. len - gua no lo pò con - ta - re,
6. la ve - ra - ce san - cta cro - ce.[3]

1) This note seems to be plicated: 2) 7 stanzas follow.

1) Text and, for verses 2-6, the melody = Flor. No.14; 2) from here on wr. a 3rd too high; em. Dürrer according to Flor. No.14: cf. the similarity of verses 2 and 6; 3) 14 stanzas follow.

No. 26

ripresa

1. Je - su Cri - sto glo - ri - o - so

2. a te sia lau - de e çe - chi - men - to,

3. ke per no - i sur - re - xi - men - to

4. fa - ce - sti vi - cto - ri - o - so.

stanza

5. Vi - cto - ri - o - so, el ter - ço 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.

No. 26-2

9. An - dar cum pre - ti - os' un - guen - te.

10. L'an - gel di - xe: "Nonn è qui - e;

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

12. vo - i pre - ce - de - rà gra - ti - o - so." [5]

1) Text and melody, varied = Flor. No.20; 2) the Ms. first wr. a C, then erases it and corrects;
3) notes for verses 7-8 wr. a 3rd lower; em. Liuzzi according to parallel with verses 5-6; 4) next
3 letters washed out; em. Liuzzi;

5) 6 stanzas follow.

No. 27

ripresa

1. Lau - da - mo la re - sur - re - cti - o - ne

2. e l'a - mi - ra - bi - le a-scen - sio - ne!

stanza

3. Di Ie - su Cri - sto, fi - liol de Di - o

4. ch'al suo pa - dre se ne gi - o

5. e 'n co - tal di en ci - el sa - li - o

6. San Mar - co di - ce in su-o ser - mo - ne.[5]

No. 28

ripresa

1. Spi - ri - tu san - cto, dol - çe a - mo - re,

2. tu se' no - stro gui - da - to - re.

stanza

3. lo [1]Spi - ri - tu san - cto è fo - co ar - den - te,

4. lo cor a - lu - mi - na e[3] la men - te;

5. ch'el - li è l'al - to a - mor po - ten - te.

6. Lo qual pas - so om - gne dol - co - re.[4]

1) Text = Flor.No.22; 2) notes for verse 1 are wr. a 5th lower, with an *F*-clef instead of a *C*-clef; em. Dürrer, as shown by 3) the next 2 notes, with their text, first wr. a 5th lower. then repeated correctly on the next staff; 4) the next 2 notes first wr. connected, as a ligature, then the 2nd note is erased and wr. separately; 5) 14 stanzas follow.

1) The next 2 words partially washed out; 2) this note seems to be plicated; 3) The *e* is nearly invisible; em. Liuzzi; 4) 7 stanzas follow.

No. 29 (by Garço)

ripresa

1) Spi - ri - to san - cto glo - ri - o - so,

2. so - vra noi sia gra - ti - o - so!

stanza

3. Kè con gran dol - çor ve - ni - sti

4. la pen - te - co - ste con - pi - sti;

5. li di - sci - pu - li rin - pi - sti

6. del tuo a - mo - re gau - di - o - so.

No. 30

ripresa

1) Spi - ri - to san - cto, da ser - vi - re,

2. dann' al co - re de te sen - ti - re,

stanza

3. Spi - ri - tu di ve - ri - ta - de

4. e fon - ta - na de bo - ni - ta - de,

5. per la tu - a be - ni - gni - ta - de

6. la tu - a vi - a ne fa' se - gui - re.

1) Text = Flor. No.1; 2) this note seems to be plicated; 3) no clef wr., but a custos guides;
4) this word wr. twice; 5) the Ms. wr. *dulçore*; em. Liuzzi; 6) *tu* added above the line; 7) this
note washed out; 8) 22 stanzas follow.

1) Text, verses 1-2 = Flor. No.2, verses 1-2; 2) the remainder of verse 4 is wr. a 2nd higher.
em. Dürrer, according to the identity with verse 2; 3) 10 stanzas follow.

No. 31

ripresa
1. Al - ta tri - ni - tà be - a - ta,
2. da noi sem - pre si' a - do - ra - ta!

stanza
3. Tri - ni - ta - de 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' or de - si - de - ra - ta!

1) Text = Flor. No.3; 2) melody of verse 1 = No.37, verse 1, wr. a 5th lower; 3) this note seems to be plicated; 4) the clef and part of the first note are torn out, but a custos guides; 5) the last syllable is added above the line; 6) this note is washed out; 7) the last 3 syllables are nearly illegible; 8) 12 stanzas follow.

No. 32

ripresa
1. Trop - po per - de 'l tem - po ki ben non t'a - ma,
2. o dolç' a - mor Ie - sù, sovr' ogn' a - mo - re.

stanza
3. A - mor, ki t'a - ma non sta o - ti - o - so,
4. tan - to li par dol - çe de te gu - sta - re.
5. Ma tut - ta - sor vi - ve de - si - de - ro - so
6. co - me te pos - sa stre - cto più a - ma - re;
7. kè tan - to sta per te lo cor gio - io - so,
8. Ki nol sen - tis - se, nol sa - prie par - la - re
9. quant' è dolç' a gu - star lo tuo sa - vo - re.

1) This note and syllable added by Dürrer, according to verses 4 and 6; 2) no clef wr., but a custos guides; 3) this note seems to be plicated; 4) 29 stanzas follow.

No. 33

1. Stom - me al - le - gro et la - ti - o - so

2. que - sto mon - do de - le - ctan - do;

3. ma 'l iu - di - cio ri - men - bran - do

4. sto do - len - te 2)e pa - u - ro - so.

5. Pa - u - ro - so è di fo - lan - ça

6. que - sto mon - do pien d'er - ro - re.

7. Si - gnor, fai - te pe - ni - ten - tia,

8. ke s'a - proc - cia 'l grand' er - ro - re;

No. 33-2

9. ke 'l ni - mi - co a - rà 'l va - lo - re.

10. ..ciò fie a la fi - ne del mon - do,

11. ke cia - scun si - rà re - mon - do

12. d'e - sto di - le - cto fe - to - ro - so. 4)

3) the last 3 notes are wr. a 2nd higher; em.; 4) 6 stanzas follow.

1) This note seems to be plicated; 2) the next 2 words half washed out;

No. 34

riprese

1. Oi - mè las - so e fred - do lo mi - o co - re.

2. Ke non so - spi - ri tan - to per a - mo - re 3. ke tu ma - ris - se?

stanza

4. Mo - ri - re do - va - re - sti, fal - so sco - no - scen - te,

5. vil - la - no, cie - co, pi - gro e ne - gli - gen - te,

6. ke per a - mor non vi - vi fer - ven - te 7. si ke lan - gui - se.[1]

1) 12 stanzas follow.

No. 35

riprese

1. Chi vol[2] lo mon - do de - preç - ça - re

2. sem - pre la mor - te dea pen - sa - re.

stanza

3. La mor - te è fe - ra e du - ra e for - te

4. run - pe mu - re e pas - sa - por - te;

5. el - la è[3] si co - mu - ne sor - te

6. ke ne u - no ne pò cam - pa - re.[6]

1) Text = Flor. No.88; 2) the Ms. wr. *vole*; em. Liuzzi; 3) the Ms. wr. *è ne*; em. Liuzzi;
4) the remainder wr. a 3rd too high, as indicatd by the custos and the identity of the verses
5-6 with verses 1-2; em. Liuzzi; 5) the Ms. first wr. *A*, then half-erases it and replaces it by
C; cf. verse 3; 6) 6 stanzas follow.

No. 36

riprsa

1. Lau - dar vol - lto per a - mo - re.

2. lo pri - mer fra - te mi - no - re.

stanza

3. San Fran - ci - sco, a - mor di - le - cto.

4. Cri - sto t'à nel suo co - spe - cto.

5. per - hò ke fo - sti ben per - fe - cto

6. e suo di - ri - cto ser - vi - do - re. 3)

1) This note is missing; em. Liuzzi; 2) no clef wr.; a custos indicates *D* as next note. but a figure *C - D.* washed out, starts the line; 3) 16 stanzas follow.

No. 37

riprcsa

1. 1)Si - a lau - da - to San Fran - ci - sco.

2. quel 3) c'a - par - ve en cro - ce fi - xo.

3. co - mo re - dem - pto - re.

stanza

4. A Cri - sto fo con - fi - gu - ra - to:

5. de le pi - a - ghe fo si - gna - to,

6. em - per - ciò k'a - ve a por - ta - to

7. scri - pto in co - re lu suo a - mo - re. 4)

1) Text and melody = Flor. No.78; 2) the melody of verse 1 = No.31, verse 1, wr. a 5th higher; 3) the Ms. wr. *quelli*; em. Liuzzi; 4) 18 stanzas follow.

No. 38

ripresa

1. Cia - scun ke fe - de - sen - - - te

2. ve - gn' a lau - der so - ven - - - te

3. l'al - to Sant' An - to - ni - o be - a - to.

stanza

4. Cia - scun lau - da - re et a - ma - re

5. lo dea de bon co - ra - - - gio.

6. ke de ben fa - re sè for - ça - re

7. vol se['n] ³⁾ pic - co - lo̲e - ta - - - gio.

No. 38-2

8. Tutt' or ⁴⁾ pen - sa - re for - ma - re

9. com' a Dio fa - re̲hu - ma - - - gio.

10. Po - tes - se d'U - li - sbo - - - na

11. si par - te se con - su[o] - - na ⁷⁾

12. la le - gen - da là un - de fo - na - to. ⁹⁾

1) Text and melody = Flor. No.69; melody, verses 2-11+ notes 1-6 of verse 12 = Flor. No.65, wr. a 3rd higher; 2) this note washed out; 3) the Ms. wr. *se*; em. Liuzzi; 4) the Ms. wr. *ore*; em. Liuzzi;

5) the Ms. continues with a C clef on the 4th line instead of an *F* clef on the 3rd; notes therefore appear a 3rd too high, as shown by the identity with verse 7; em. Liuzzi; 6) C clef wr. on the 3rd line instead of on the 4th; notes continue a 3rd too high; 7) Ms. wr. *consuna*; em. Liuzzi; 8) no clef wr., but a custos guides; 2-line staff to the end; 9) 11 stanzas follow.

No. 39

ripresa
1. Ma - gda - le - na de - gna da lau - da - re.

2. sem - pre deg - ge Di - o per nos pre - ga - re.

stanza
3. Ben è de - gna d'es - sa - re lau - da - ta,

4. kè fo - e pre - ca - tri - ce no - mi - na - ta.

5. Par ser - vi - re fo ben me - ri - ta - ta;

6. Ie - su Cri - sto vol - se se - qui - ta - re.[1]

1) 53 stanzas follow.

No. 40

ripresa
1. L'al - to pren - çe arch - an - ge - lo lu - cen - te.

2. San - cto Mi - chel lau - di ci - a - scun so - ven - te.[1]

stanza
3. So - ven - to lo lau - dia - mo, et u - bi - den - ça

4. cia - scun li fa - cia cum gram re - ve - ren - ça,

5. k'ell' è mi - ni - stro de l'om - ni - po - ten - ça

6. per l'a - ni - me re - ce - per da la gen - te.[2]

1) The Ms. wr. *scente*; em. Dürrer; 2) 5 stanzas follow.

No. 41

ripresa

1. Fa - cia - mo lau - de a tutt' i san - cti
2. col - la ver - ge - ne mag - giu - re.
3. de buon co - re cum dol - çe can - ti
4. per a - mor del cre - a - to - re.

stanza

5. Per a - mor del cre - a - to - re,
6. cum ti - mor e re - ve - ren - ça,
7. e - xul - tan - do cum bal - do - re
8. per di - vi - na pro - vi - den - ça

No. 41-2

9. tutt' i san - cti per a - mo - re.
10. in - ten - di - am cum ex - cel - len - ça
11. de far fe - sta a lor pi - a - gen - ça
12. cum gran - dis - si - mo fer - vo - re.[4]

1) Text and melody = Flor. No.87, wr. a 5th lower; melody, verses 1-2 and 5-8 = Flor. 39. verses 1-2, 5-8; 2) the Ms. wr. *canto*, the last letter washed out; em. Liuzzi; 3) the Ms. wr. *A*; em.;

4) 3 stanzas follow.

No. 42

ripresa
1. San Io - van - ni al mond' è na - to:

2. [1)] Ogn' om lau - di Dio pi - e - to - so!

stanza
3. Di - o per sua gran cor - te - si - a

4. Ga - bri - el cum pro - phe - ti - a

5. man - dò a San Ça - cha - ri - a

6. k'a - ve - rea fi - liol gra - ti - [2)] o - so. [3)]

1) The next 6 letters are illegible; em. Liuzzi; 2) the last 3 letters are illegible; em. Liuzzi;
3) 7 stanzas follow.

No. 43

ripresa
1. [1)] Ogn' om can - ti no - vel can - to

2. a San Io - van - ni, au - len - te fio - re.

stanza
3. O Io - van - ni, fresc' au - ro - - ra,

4. molt' e - ri [2)] gar - ço - ne a - lo - ra,

5. quan - do Cri - sto cum gran cu - ra

6. a - po - sto - lo te fe - ce e pa - sto - re. [4)]

1) Text = Flor. No.73; 2) the Ms. wr. era; em. Liuzzi; 3) this note is missing; em.; 4) 7
stanzas follow.

No. 44 (by Garço)

1.[1]A - mor dol - çe sen - ça pa - re

2. se' tu, Cri - sto, per a - ma - re.

3. A - mor sen - ça co - min - cian - ça

4. se' tu, Pa - dre, in sub - stan - ça,[3]

5. in tri - ni - tà per a - man - ca

6. Fi - lio et Spi - ri - tu re - gna - re.[4]

1) Melody of verses 1 and 3+part of verse 4 = No.2, verses 1 and 3+part of verse 4 (wr. a 4th lower); melody of verse 1 = verse 1 of the hymn *Ave maris stella* (*Liber Usualis*, p.1259), wr. a 4th lower, of rondeau 32, *Procedenti puero*, in Ms. F, fol.467v, and of verse 1 of Flor. No.5, wr. a 5th lower; (*cf.* Liuzzi, vol.I, p.137); 2) the Ms. wr. *A*; em.; 3) Liuzzi transcribes *sbā* as *sembiança*; 4) 18 stanzas follow.

No. 45

1. Be - ne - di - cti e llau - da - ti,

2. sem - pre si - a - ta a tut - te l'o - re,

3. san - cti a - po - sto - li be - a - ti

4. ser - vi del no - stro Se - gno - re.

5. San - cti a - po - sto - li, voi lau - da - mo

6. de bon co - re no - cte e di - a

7. et a vo - i ra - co - man - da - mo

8. tut - ta no - stra con - pa - gni - a.

1) This note washed out; 2) no clef wr., but a custos guides; 3) 2 custodes wr., on *C* and on *A*; the latter is shown to be correct, as the next passage is identical with the melody for verse 6;

No. 45-2

9. Man - te - nen - te en tal vi - a

10. ke po - tiam per - se - ve - ra - re

11. a ser - vi - re ed a lau - da - re

12. Cri - sto, no - stro re - dem - pto - re.[5]

No. 46

ripresa

1. *Sa - lu - ti - am di - vo - ta - men - te*

2. *l'al - ta ver - ge - ne* [2] *be - a - ta*

3. *et di - ci - mo: A - ve, Ma - ri - a,*

4. *sem - pre sia da nu - i lau - da - ta!*

stanza

5. Sa - lu - ti - al - la dul - ce - men - te

6. et cum gram so - len - ni - ta - te

7. ki sa - pem ve - ra - ce - men - te,

8. ke par la sua u - mi - li - ta - d[e]

4) verses 9-12 lack musical notation; the melody for verses 5-8 is therefore repeated; em.;
5) 29 stanzas follow.

1) No clef wr., but a custos guides; 2) the Ms. wr. *vervegene*; em. Liuzzi; 3) the Ms. first wr. C, then half erases it and corrects;

No. 46-2

9. la di - vi - na ma - ie - sta - de

10. fo di 4)lei in - na - mo - ra - ta.6)

4) the next three notes and five letters are illegible, but a custos determines *A* as the first note; the other notes are em. by Liuzzi according to verse 4; 5) the Ms. wr. *G*; em.; 6) the lauda ends here, but later in the manuscript the full text is given, adding 6 stanzas.

Incipits in Alphabetical Order