



THE MUSIC OF THE
FOURTEENTH
CENTURY

VOLUME 4

A Florentine
Annunciation

MASS FOR THE FEAST
OF THE ANNUNCIATION

LES SIX

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A Florentine Annunciation

MASS FOR THE FEAST OF THE ANNUNCIATION
PATRONAL FEAST OF SANTA ANNUNZIATA (ORBATELLO)
VIA DELLA PERGOLA, FIRENZE, 25 MARCH 1417
ACCORDING TO MSS DOUAI 1171 AND PARIS, BN IT.568

Les Six

Countertenor: Hartley Newnham

Tenors: Simon Biazeck, John Heuzenroeder, Tom Healey, Grantley McDonald

Bass: Jerzy Kozlowski

with a contemporary sermon by St Antoninus, Archbishop of Florence,
delivered by Ivano Ercole

Directed by John Stinson and Hartley Newnham

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Acknowledgments

Editions of the plainsong were prepared from the manuscript Douai 1171 with rhythmic indications from the Graduale Triplex, Solesmes, 1979 after Ms Einsiedeln 121. Polyphonic works were performed from *Polyphonic Music of the Fourteenth Century*, Monaco: Editions de l'Oiseau-Lyre, volumes XII and XIII. This recording owes much to the generous assistance given by Sergio de Pieri, Ivano Ercole, Laura and Sylvia Ercole, Dr4 Peter Howard, The Italian Music Society, The Italian Institute of Culture (Melbourne). Funding for the recording was provided by the University of Melbourne. Les Six would like to thank all of them for their very generous support.

A Florentine Annunciation

The Florentine year began on 25 March, as on that day the Christian world celebrates the Annunciation to the Virgin Mary, when it was revealed to her that she was to bear a son who would be the Redeemer. It was also on that day in 1436 that the great dome which crowns both the Cathedral and the whole city was dedicated; and six months after this event, the last of the *trecento* composers who had made Florence known throughout Italy for its music, died. This recording gathers music for the feast of the Annunciation as it was performed in Florence in the early fifteenth century. The senior Florentine composer at the time was known by a number of titles: *Don Paolo Tenorista*, or *Paolus Abbas* (Paul the Abbot) and more formally as Don Paolo, Abbot of San Martino al Pino and rector of the church and hospice of Orbatello. We know of his connection with the now destroyed abbey and with Orbatello because of a manuscript now in Douai in France, in which the organisation and compilation of the liturgical chant in the manuscript was attributed to him with those titles. In 1984 the connection was first made between this senior ecclesiastic and the composer who was given the title of *tenorista* in the musical manuscripts which contain his secular compositions; and since then the

number of works attributable to him has almost doubled. After Francesco Landini, he is the most important composer of late fourteenth-century Italy. This recording recreates the festive mass from the chant manuscript which bears his name, set in its liturgical context in a polyphonic mass-cycle from the source which contains, in addition, almost all of his secular music.

The colophon of the Douai manuscript says that Don Paolo collected together (*composuit*) and put into order (*ordinavit*) the liturgical chant contained in the manuscript. These technical terms were used to describe part of the process of making a book in the middle ages. Book production was an expensive business: the physical materials (fine parchment or vellum; gold for the illuminations; colours — sometimes made from semi-precious stones like lapis lazuli — and inks were expensive in themselves. Scribes and artists who painted the decorations were paid for their work; and in the case of a liturgical book, the norms of the local liturgical practice were to be observed, as well as the traditions of liturgical singing through which the music was interpreted. Before the liturgical reforms of the Council of Trent (1545-63) which produced the Missal, Breviary and other liturgical books in general

modern use, there was a surprising variety in the design and contents of liturgical books. The responsibility of the *compositio* and *ordinatio* of a book which applied the rich tradition of Gregorian chant to the needs of a local community needed expert knowledge of the chant repertoire, familiarity with local usage, musical taste and even compositional ability, especially when chants for new feasts needed to be selected or composed.

In the early fifteenth century there were many different religious orders with active monasteries in Florence: the Benedictine, the Vallombrosan, the Camaldolese and the Olivetan monks — all members of the Benedictine family, but each with its own liturgical traditions — had important foundations; the Dominican, Franciscan, Augustinian and Servite orders had large churches with communities of friars who chanted the office daily. Ancient foundations like the church of San Lorenzo and newly extended churches like the Cathedral were all in need of liturgical books; even smaller churches like S. Lucia de Margolis were provided with beautiful volumes of liturgical chant for both daily, Sunday and festive use. Monastic and collegiate churches usually had the complete chants for the whole year gathered into sets for the Mass (*graduals*)

and other sets for the Office (*antiphonals*); smaller churches sometimes had only books of liturgical texts without music (*missals* and *breviaries*), with a *diurnal* containing the music for Sundays and special feasts of the year. Many of these manuscripts were produced in the scriptorium of S. Maria degli Angeli, a Camaldolese monastery whose scriptorium became a famous centre of manuscript illumination in Florence in the late *trecento*.

Three manuscripts associated with Don Paolo were produced at S. Maria degli Angeli: the diurnal for *Orbatello*, where Don Paolo was Rector, (Douai 1171); another diurnal for the church of Santa Lucia (Biblioteca Laurenziana, Ms Ashburnham 999), which contains his descant setting for the Introit for the mass of the church's patron; and the main source of Don Paolo's secular music (Paris, Bibliothèque Nationale, fond ital. 568) which also contains the mass cycle on this recording. The frontispiece of this last manuscript was painted by an as yet unnamed artist who collaborated in the production of other manuscripts from S. Maria degli Angeli. This artist, provisionally called by Mirella Levi D'Ancona 'The Master of Songs', is thought to have been active at the scriptorium between 1370 and 1410. Other scholars (Günther, von Fischer and Nádas) have dated the production of the Paris manuscript between 1405 and 1409. This would indicate the compilation of the mass-cycle to have taken place round the time of the Council of Pisa (1409) and the Orbatello diurnal to have been written about the time of the Council of Constance

(1417). It is certain that Don Paolo was responsible for the selection and ordering of the liturgical chant in the diurnal for *Orbatello*, his own church; it is not impossible that he also had a hand in selecting chant for other liturgical manuscripts produced in the great scriptorium. Although the mass cycle includes works from the previous century, its position in the Paris manuscript and the inclusion of Don Paolo's *Benedicamus Domino* suggest that the compilation of the cycle had some connection with this composer.

The recording begins with the lauda *Amor dolce sença pare*. This reflects the popular tradition in Florence of vernacular devotional songs which were performed in regular services for the praise of the Virgin and the Saints. Many churches in Florence had regular meetings of confraternities who gathered to sing these laude. At Orsanmichele — the church which had been the Florentine grain market, and by the end of the fourteenth century was the religious centre for the Florentine guilds — instrumentalists and singers were employed to perform the laude. The performance practice suggested by the surviving documentation has been followed on this recording.

The chants for the feast of the Annunciation are found in the earliest notated sources of liturgical music. In the earliest surviving graduals there are two Introit chants used for the feast of the Annunciation, *Vultum tuum deprecabuntur* and *Rorate, coeli, desuper*. In the source used for this recording (Douai 1171) the introit is *Vultum tuum*; in other manuscripts written in the same scriptorium

but for different Florentine churches, *Rorate* is used. This variety throws some light on the role of the responsibility of the person who compiled (*composuit*) the chants for the manuscript. The *Alleluia* whose verse sets the words of the archangel Gabriel (Luke 1:28: *et ingressus angelus ad eam dixit ave gratia plena Dominus tecum benedicta tu in mulieribus*) is also found in graduals from the tenth century. The florid style is typical of the *Alleluia*.

The Sequence *Ave stella matutina Lilium munditie* is found in chant *trecento* sources in regular plainsong notation, and in a Sienese manuscript it occurs in mensural notation with a polyphonic *Amen*. The practice of performing plainsong melodies to modern rhythms was, no doubt, much more widespread than their notation in mensural rhythm. The main manuscript which prompted this recording, Douai 1171, contains several chants notated in this way. The Sienese source of the sequence has been followed in this performance.

A highly melismatic Offertory chant *Ave Maria, gratia plena, Dominus tecum* is found in the earliest graduals, although the passage set to the text *Dominus tecum* is not found in Ms Einsiedeln 121 on folio 12 where the rest of the melody is found. In the two known early sources the neumatic notation is very specific in its indications of phrasing: these have been followed in the recording.

Ecce virgo concipiet is also found in the earliest graduals. This is an excellent example of expressive chant in which the ecstatic phrase on *et pariet filium* (and bears a son) contrasts with the rather conservative

beginning. Word painting is not a feature of Gregorian chant: but the shape of this melody, which quietly announces the contradiction in the opening words (*Behold, a virgin conceives*), soars with the joyous announcement of the arrival of a son and then quietly contemplates the meaning of *Emmanuel* (God with us) at the end exemplifies the way in which the inner meaning of the text is explicated by the music with both theological and musical subtlety.

The *Kyrie* was not normally included in Italian mass-cycles at this time; it is found in an early fifteenth-century Vatican manuscript (Rome, Vat. 1419) which also contains the *Gloria* by Gherardello and the *Sanctus* by Lorenzo.

The mass cycle, comprising the *Gloria* by Gherardello, the *Credo* by Bartholus, *Sanctus* by Lorenzo Masini, *Agnus Dei* by Gherardello and *Benedicamus Domino* by Don Paolo is the only extant Italian cycle from the fourteenth century to have survived. The works found in the last fascicle of the Paris manuscript, copied successively; and all finish on the note D. The cycle recapitulates the musical styles current in Florence in the period 1350 to 1410, from what may be the earliest surviving piece of Florentine polyphony (the *Credo*) to the systematic exploration of the possibilities of the Italian rhythmic notation in the *Benedicamus Domino*.

The composer of the *Gloria* and the *Agnus Dei* was born Niccolò de Francesco and, on entering the Vallombrosan order in 1345, took the name 'Gherardello'. His death in 1362 or 1363 was mourned in a sonnet by

Simone Peruzzi. This mentions three others works (*Ave*, *Credo*, *Osanna*) which have not been identified: the surviving works include seventeen secular songs along with the two sacred works recorded here. Their style is reminiscent of the two-part madrigal style from early in the second half of the *trecento*: the alternation of long notes with rapid declamation of the text in which one part matches the other in rhythm, or in which two, three or four notes are used in the upper part to match syllabic declamation in the lower part. There are occasional melismatic passages, often given a characteristic Italian shape by the use of a held major third or sixth which ultimately resolves to a fifth or octave. Passages of hocket, in which the upper part 'hiccupps' the melody in off-beats, and the almost total absence of syncopation, also identify the style of Gherardello as much less complex than the music by later *trecento* masters like Don Paolo or even Francesco Landini. The *Credo* may be referred to by Filippo Villani in his chapter on musicians:¹

'Many memorable Florentines have had a most perfect grasp of the discipline of music. But there are few who have published anything in that science; among these Bartolo and Master Lorenzo Masini composed more outstandingly and artistically than the rest. The first of these, when in our larger church the *Credo* was being sung, alternating the sound of the organ with the voices of the choir, intoned it with such sweet and pleasant harmony by his skill in the art that the customary organ interlude was omitted

and the whole piece was intoned vocally by a great crowd of people who followed the vocal harmony; and he was the first of all to force the abolition of the ancient custom of male choir and organ.'² The autograph manuscript of Villani's account of the origin of Florence and its famous citizens survives (Laur. Ashburnham 942), and has been dated to 1381-82. It contains several omissions of detail, however, with spaces being left presumably for their later inclusion. Together with numerous corrections of Villani's Latin, these details were supplied between 1385 and 1397 by Collucio Salutati, the distinguished humanist and Chancellor of Florence. It is in this later version (Rome, Vatican Library, Barberino 2610) that the name of Lorenzo Masini is inserted.

While we cannot be certain that Villani is referring to the work recorded here, he certainly identifies Bartholus with a change in the practice of liturgical music which was considered noteworthy and still within living memory in the 1380s. Little is known otherwise about Bartholus: according to Lami,³ a 'Don Bartolo', probably a Benedictine, perhaps from Mugello, is recorded amongst the canons of the *chiesa maggiore* in Florence in the years 1317 and 1320. The priest who commissioned the manuscript containing Don Paolo's *Gaudemus* discant, Antonius Bartholi, rector of the church of Santa Lucia in Magnolis from 1413 to 1424, may have been related to the composer.⁴

Lorenzo was a canon at S. Lorenzo in

Florence from 1348 until his death in 1372 / 3. He was followed in this position by Francesco Landini, who was to become the most famous Florentine composer of the *trecento*. His pedagogical work 'Diligenter advertant' indicates he may have been a teacher; he may have taught Landini. In addition to this Sanctus nineteen secular songs survive in some twenty-four manuscripts. The contemporary poet Sacchetti mentions two of his own ballate set by Lorenzo, but the music has not survived.⁵

The styles of the *Credo* and the *Sanctus* are similar and are marked by many of the characteristics of the early *trecento* style: frequent use of contrary motion, the simple decoration of the upper part with three (in the *Credo*) or four (in the *Sanctus*) notes for every corresponding note in the tenor; and the held thirds or sixths before cadence points. There are frequent changes of time-signature, clearly indicated in the manuscript by signs more often found in French notation than Italian; the final sections of each are in a contrasting rhythm to the preceding sections, after the style of the mid-trecento madrigal. The chains of parallel sixths with four cantus notes to each note in the tenor in Lorenzo's *Sanctus* give the work a distinctly modern sound in contrast to Bartolo's three-against-one, which is reminiscent of some modal patterns in French thirteenth-century motets. The cadences are characteristically Italian, almost invariably moving outwards from a major third to the fifth or a major sixth to the octave. Simultaneous declamation of the text is also characteristically Italian: both

parts are texted in the manuscript, the cantus being written on the *verso* and the tenor on the *recto*, so that each singer has the complete work or section on one page.

Don Paolo's *Benedicamus Domino* systematically explores the possibilities of the Italian rhythmic system of notation. Each of the four sections is given a different mensuration: first *ottonaria* (eight semibreves per breve), then *senaria imperfecta* (six in two groups of three), then *impertecta* (six in three groups of two) and finally *quattornalia* (four semibreves per brevis). This has the effect of a finely-crafted *accelerando* which brings the work to a very strong conclusion. Such rhythmic design can be contrasted with the madrigal technique of the earlier parts of the cycle, in which the rhythmically-contrasting final section (equivalent to the *ritornello* in a madrigal) is used to complete the work. The tenor part is written in plainsong notation between the cantus and contratenor voices. The same *Benedicamus* melody is found in the Douai manuscript.

The motet by Marchettus of Padua is perhaps the earliest datable piece of Italian polyphony to have been recorded. Its text contains an acrostic of the name of Marchettus of Padua, better-known for his two treatises on music theory, the *Lucidarium* and the *Pomerium*, which are fundamental to our understanding of *trecento* music notation and the late medieval theory of mode. The manuscript in which it survives (Oxford, Bod. 112) is dated 1305, but this may not necessarily be the date of the work. It may possibly have been written for the feast of the

Annunciation in Padua, where the liturgical celebration included a dramatic enactment of the event. If the early date is taken, it is even possible that the motet may have been composed for the dedication of the Scrovegni Chapel, whose walls are decorated with Giotto's frescos.

Laudar vollio per amore is another secular lauda in the style of the first piece, *Amor dolce sença pare*, which also would have been performed at Orsanmichele. It is in praise of St. Francis of Assai.

The earliest substantial collection of organ works is the Faenza Codex, which contains 49 two-part works, eighteen secular intabulations, seven liturgical works and 24 arrangements of works whose vocal originals have survived. Three of the liturgical works are presented on this recording: the second of the two improvisations on the *Gloria*, the *Ave Maris Stella* and the *Benedicamus Domino*. The organ was considered an important instrument in Florentine churches in the fourteenth century. The instrument most frequently depicted in contemporary paintings was the *organetto*, small enough to be played by one person who worked the bellows with one hand while playing the keyboard with the other. Also documented are the organs which required more than one player, one to work the bellows while the other played: Francesco Landini and his brother Nuccio were paid for performing in this way for the patronal feast of Santa Trinita in 1361. There has been recent discussion about the possibility of the works in the Faenza codex being played on

plucked instruments: but in the case of the liturgical works this seems less likely, but far from impossible. Instrumentalists who played lute, the *viuola* and rebeccs of different sizes were regularly engaged for religious services in Florence; they were joined by the *suonatori della Signoria* for some feast days; and the *pifferi*, who played shawms, may have been capable of performing the virtuosic diminutions encountered in the Faenza Codex. The performances on this recording are all on a pipe organ with tracker action.

John Stinson

Notes

¹Ettore Li Gotti, 'Il più antico polifonista Italiano del sec. XIV', *Italica* XXIV (1947): 196-200. The Galetti edition of Filippo Villani's *Liber de origine civitatis Florentiae et cuiusdam famosis civibus* was based on the fourteenth-century text of Laurenziana LXXXIX, inf. 23 (ex-Gaddiano 637), a copy of a copy of the autograph Laurenziana Ashburnham 942, the first redaction of the work, datable to 1381-1382 [see A. F. Massera, 'Le più antiche biografie del Boccaccio', *Zeitschrift für Romanische Philologie*, XXVII (1903): 308.] According to Novati [*La giovinezza di C. Salutati*, p. 11, note 1], Laur. 924 is not a Villani autograph, but a copy corrected in Villani's hand, with additions

by Salutati; Marchesini, however, has demonstrated incontrovertibly that the copy is in Villani's hand ['Due ms. autografi di F. Villani', *Archivio storico italiano* II (1888), serie V, p. 379].

²Translation by Alberto Gallo, *Music in the Middle Ages II*, Cambridge: Cambridge University Press, 1985, p. 128 [italics mine, after the manuscript sources].

³Jo. Lami, *Sanctae Ecclesiae Fiorentinae Monumenta*, Vol. I, Firenze, 1758, pp. 177 and pp. 209.

⁴Kurt von Fischer, 'The mass-cycle of the Trecento MS F-Pn 568', *Essays on Music for Warren Fox*, Rochester, N.Y.: Eastman School of Music Press, 1979, p. 4.

⁵F. Alberto Gallo. 'Lorenzo Masini e Francesco degli Organi in S. Lorenzo', *Studi Musicali* IV (1975): 57-63.



1. *Amor dolce sença pare* Cortona 91

Amor dolce sença pare
se tu, Christo, per amare!

Amor sença cominicança
se' tu: padre in substanca,
in Trinità per amança
filio et spitiru regnare.

Dolçe amore amoroso
Cum dolcore savoroso,
di t'è Garço gaudioso:
sovt' ogn' altro se' d'amare.

2. *Introit* Doau 1171, 35

Vultum tuum deprecabuntur omnes divites plebis:
adducentur regi virgines post eam: proxime eius
adducentur tibi in laetitia et exultatione alleluia.

Eructavit cor meum verbum bonum,
Dico ego opera mea regi.

Gloria patri et filio et spiritui sancto.
Sicut erat in principio, et nunc et semper, et in saecula
saeculorum. Amen.

Vultum tuum deprecabuntur omnes divites plebis:
adducentur regi virgines post eam: proxime eius
adducentur tibi in laetitia et exultatione alleluia.

3. *Kyrie* Rome, Vat. 1419

Kyrie eleison.
Kyrie eleison.
Kyrie eleison.

Christe eleison.
Christe eleison.
Christe eleison.

Sweet love without compare
It is you, O Christ, whom I love!

Love without beginning
Are you: bonded in one in substance
Father, Son
and Holy Spirit reign.

Sweet and tender Love
with all my heart
Garzo rejoices in your love
above all others.

All that are rich among the citizens will be courting
thy favour. Maidens will follow in her retinue into
the King's presence; all rejoicing, all triumph, those
companions of hers. Alleluia.

My heart rejoices with the happy news,
I tell of my good works to the king.

Glory be to the Father and to the Son and to the
Holy Spirit; as it was in the beginning, is now and
ever shall be. Amen.

All that are rich among the citizens will be courting
thy favour. Maidens will follow in her retinue into
the King's presence; all rejoicing, all triumph, those
companions of hers. Alleluia.

Lord have mercy on us.
Lord have mercy on us.
Lord have mercy on us.

Christ have mercy on us.
Christ have mercy on us.
Christ have mercy on us.

Kyrie eleison.

Kyrie eleison.

Kyrie eleison.

4. *Gloria* (Gherardello) Paris 568, 131v-133

Gloria in excelsis Deo. Et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex celestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus. Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Lord have mercy on us.

Lord have mercy on us.

Lord have mercy on us.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we adore thee, we glorify thee, we give thee thanks for thy great glory Lord God, heavenly King, God the almighty Father. Lord Jesus Christ, only-begotten Son. Lord God, Lamb of God Son of the Father, who taketh away the sins of the world have mercy upon us; thou who taketh away the sins of the world, receive our prayer; thou who sittest at the right hand of the Father, have mercy upon us. For thou alone art the Holy One, Thou alone art Lord, Thou Jesus Christ, alone art the Most High, with the Holy Ghost, in the glory of God the Father. Amen.

5. *Alleluia* Douai 1711, 37

Alleluia. Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus.

Alleluia. Hail, Mary, full of grace, the Lord is with thee. Blessed art thou amongst women.

6. *Ave Maris Stella*, *intablation for organ, from the Faenza Codex* Faenza 117, 96-97

7. *Sequence* Siena G,132-4

Ave stella matutina

Lilium munditiae

Gemma fulgens cristalina

Mirtus temperantie

Mater regis et regina

Celi carens carie

Trahe tuos a ruina

Trono tue gratie.

Ex te prodit lux, Maria,

Hail, morning star

Lilly of purity

Radient crystalline gem

Myrtle of temperance

Mother of the King and

Queen of Heaven, without blemish,

Save your people from ruin

and bring us to your throne of grace.

From you, Mary, shone forth the light,

Verbi pura veritas,
In te sistit tunc sophia
Preradians deitas
Vale vita lex et via
Virginalis castitas
Sola mundo prees pia
Salvificans caritas.

Cela clausa creatoris
Manu nos reficiens
Claustum flaminis dulcoris
Splendor indeficiens.
Rosa fragrans vas odoris
ad te currit sitiens
Pondus ambicis langoris
Gaudium parturiens.

Tronus candens Salomonis
Clarificans sidera
Vellus rigans Gedeonis
Nostra terge scelera.
Tubus mire visionis
Succurrere propera
Quos mendicos in se ponis
Nato tuo sidera.

Eya, dulcis advocata,
Tutrix refugium
Iura matris imperata
Venie des bravium
Ut per te sunt nobis lata
Mestis in exilium
Regna quibus sedes grata
Civium celestium.

the pure truth of the Word,
In you resides Wisdom,
the irradiating Deity
the strength for life, true observance
and the true way of virginal chastity
In the whole world only you are pre-eminent
in redeeming love.

Enclosed cell of the Creator
Manna giving us refreshment
Bulwark of the flame of sweetness
Brilliance without fault
Fragrant rose, vessel of perfume
To thee do the thirsty hasten
Relieved of their languorous burdens
By the joy of one giving birth.

Gleaming throne of Solomon
Shining star
Dry fleece of Gideon
Cleanse our guilt.
Awesome apocalyptic trumpet-call
Succour those who are devoted to you
Who are now saved through you
Now that your star is born.

Therefore, sweet advocate,
Both refuge and tutor,
Give a mother's command
Which gives courage to the weak
So that by you we might be
Rescued from exile
And given a place in that kingdom
Of the heavenly city.

8. Sermon by Saint Antoninus of Florence
Exultavit spiritus meus in Deo salutari meo. Of this verse from the song of our glorious Virgin Mother, I say: *Exultare* means to highly rejoice. The spirit truly rejoices, is glad and delighted. So he who wants to

be truly exultant, to enjoy and savour his divine life, must control his soul and not become a slave of the devil or the flesh. Sin must not reign—says the Apostle—in your mortal body, that is whilst you are living in your body the

concupiscence of which you must not obey. The glorious Virgin was always free from sin, perfect Lady and ruler of every passion; she always [could say] *Exultavit spiritus meus* and of her son Jesus, says the Evangelist: *Exultavit Jesus in Spirito Sancto*. How one must rejoice and be glad it is shown by saying *Exultavit* which almost means: *extra se saltare* to leap out of oneself; and by leaping out the person rises from earth. It is therefore necessary to get out of oneself because in you like in everyone else, no good can be naturally found. *Non habitat in me bonum* (there is no good in me), says Saint Paul writing to the Romans; and we cannot even think of any good on our own. He also wrote to the Corinthians: good thoughts, prayers, meditations and contemplations do not come from us but from the Lord who disposes us towards good will and good actions. However we must jump out of ourselves so that we will not fall to the ground like the drunk who has lost his mind. Those who are intoxicated by the love of the world, not truly but superficially, as they are inebriated by things that appear sweet but are instead bitter as absinth, they get out of themselves in the sense that

they lose cognition of their condition and misery and fall down hitting their head on the ground; and they believe thorns to be as soft as feathers. We must instead get out of ourselves by elevating our soul to spiritual and celestial things, in an upward movement. Devoted prayer requires intelligent meditation; and true, not fictitious meditation requires learning from sacred sources. Read then, or rather, listen to the Holy Scriptures and the words of saintly learned men: the live voice moves the spirit more than the dead one. Preserve in the womb of memory what you have eaten, by reading or listening to the divine word; and like a lamb—a clean animal according to the ancient law because it ruminates and has cloven hooves—re-think and chew whilst meditating on what you have heard on the life and the doctrine of Christ and his saints; and make sure you distinguish what is good for you to know according to your condition, from what is not good: the latter corresponding to the cloven hooves; and what is good you should digest it with the warmth of charity and turn it into nutrition for your soul. Let us pray.

9. *Gloria intabulation for organ, from the Faenza codex*

Faenza 117, 90v-92

10. *Credo* Paris 568, 133v-136

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantiale Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit

I believe in one God, the almighty Father, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, only-begotten Son of God, born of the Father before all ages; God from God, light from light, true God from true God; begotten, not made, of one essence with the Father; through whom all things were made. He for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost from the virgin Mary; and was made man. He was also crucified for our sake under Pontius Pilate: suffered, and was

tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cuius regni non erit finis. Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

11. *Offertory* Douai 1171, 38

Ave Maria, gratia plena, Dominus tecum: benedicta tu in mulieribus et benedictus fructus ventris tui.

12. *Sanctus* (Lorenzo) Paris 568, 136v-137

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth
Pleni sunt celi et terra gloria tua
Osanna in excelsis.
Benedictus qui venit
in nomine Domini
Osanna in excelsis

13. *Motet* (Marchettus of Padua) Oxford, Bod. 112, 61v-62

Triplum
AVE regina celorum
Pia virgo tenela
MARIA candens flos florum,
Christique clausa cella
GRACIA que peccatorum
Dira abstulit bella
PLENA odore unquenterum
Stirps David puella
DOMINUS, rex angelorum,

buried. And the third day he rose again according to the scriptures. And he ascended into heaven, and is seated at the right hand of the Father. He will come again with glory to judge the living and the dead; and of his reign there will be no end. I believe too in the Holy Spirit, Lord and life-giver, who proceeds from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke through the prophets. And I believe in one holy, catholic, and apostolic Church. I acknowledge one baptism for the remission of sins. And I look forward to the resurrection of the dead, and the life of the world to come. Amen.

Hail, Mary, full of grace, the Lord is with thee;
blessed art thou among women, and blessed is the
fruit of thy womb.

Holy, holy, holy
Lord God almighty
Heaven and earth are full of your glory
Let the heavens be filled with praise.
Blessed is the one who comes
in the name of the Lord
The heavens be filled with praise.

HAIL, queen of heaven,
Devoted and loving virgin,
MARY, radiant flower of flowers,
and enclosed cell of Christ
Channel of that beauteous GRACE
which takes away the fate of sinners
FULL of the aroma of lotions,
daughter of the family of David
THE LORD, the king of angels,

Te genuit, lucens stella
TECUM manens ut nostrorum
Toleret seva tela.
BENEDICTA mater morum,
Nostre mortis medela
TU signatus fons ortorum,
Manna das dulci cela
IN te lucet lux cunctorum
Qui promo de te mella.
MULIERIBUS chorum
Regis dulci viella,
ET vincula delictorum
Frangis nobis rebella
BENEDUCTUS futurorum
Ob nos potatus fella
FRUCTUS dulcis quo iustorum
Clare sonat cimella.
VENTRIS sibi parat thorum
Nec in te corruptela
TUI zelo fabris horum
Languescat animela.

Motetus

Mater innocencie
Aula venustatis
Rosa pudicitie
Cela deitatis
Vera lux munditie
Manna probitatis
Porta O benedicie,
Arca pietatis.
Datrux indulgentie
Virga puritatis
Arbor fructus gracie
Nostre pravitatis
Virtus tuae clementiae
Me solvet a peccatis.

brought thee forth, the shining star
remaining WITH THEE so that
we could be saved.
BLESSED mother of us foolish ones,
and remedy of our mortality,
YOU are the designated fount of the Fountainhead,
you provide us with sweet manna,
IN you shines the light of all
who partake of your honey.
The chorus OF WOMEN
performs on the fiddle before the King,
AND you break the chains of sin
for us by your rebec.
BLESSED are those generations
who, while having drunk gall (of sin) by the
sweet FRUIT of your WOMB for whom the just
make music on the shawm
and who prepares the throne for him.
Nor will the zeal for the Lord's house
see corruption, nor will the living
be left to languish.

Mother of innocence
chamber of beauty
rose of purity
private cell of the Deity
true light of purity
manna of true nourishment
gate of obedience
ark of piety
grantor of favours
rod of purity
tree of the fruits of grace
by virtue of your clemency
absolve me from sin
and our depravity.

14. *Agnus Dei* (Gherardello) Paris 568, 137v

Agnus Dei
Qui tollis peccata mundi
Miserere nobis.
Agnus Dei
qui tollis peccata mundi
Miserere nobis
Agnus Dei
qui tollis peccata mundi
Dona nobis pacem.

Lamb of God,
who takes away the sin of the world
have mercy on us.

Lamb of God,
who takes away the sin of the world
have mercy on us.

Lamb of God,
who takes away the sin of the world
grant us peace.

15. *Communion* Douai 1171, 39

Ecce virgo concipiet, et pariet filium; et vocabitur
nomen eius Emmanuel. Alleluia.

Behold the virgin shall be with child and shall bear
a son, and he shall be called Emmanuel. Alleluia.

16. *Laudar vollio per amore*
Laudar vollio per amore
lo primer frate minore!

Tutto el mundo abondanasti,
novell' ordine plantasti
pace in terra annuntiasti,
como fece el Salvatore!

Tanto fosti amico a Deo
ke le bestie t'ubidiendo:
l'ucielli in mano a te veniendo
a udire lo tuo sermone.

I wish to praise with great affection
the first of the Friars Minor!

You abandoned all worldly concerns,
You established a new Order
You announced Peace on Earth
Just as the Saviour had done!

So great a friend of God had you become
That the animals obeyed you:
even little birds came to your hands
To listen to your sermon.

17. *Benedicamus Domino, intabulation for organ, from the Faenza Codex* Faenza 117, 57-8

18. *Benedicamus Domino* (Don Paolo) Paris 568, 138
Benedicamus Domino. Deo Gratias.

Let us bless the Lord. Thanks be to God.

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THE MUSIC OF THE FOURTEENTH CENTURY

VOLUME 4 A Florentine Annunciation

MASS FOR THE FEAST OF THE ANNUNCIATION, 25 MARCH 1417

1	Amor dolce senç pare	1'34"
2	Introit	3'32"
3	Kyrie	3'10"
4	Gloria (Gherardello)	4'16"
5	Alleluia	2'17"
6	Ave maris stella (Organ)	Tom Healey
7	Sequence	1'31"
8	Sermon	Ivano Ercole
9	Gloria (Organ solo)	8'55"
10	Credo (Bartholus)	Tom Healey
11	Offertory	6'07"
12	Sanctus (Lorenzo)	8'52"
13	Motet (Marchettus of Padua)	2'08"
		Simon Bazeck, Grantley McDonald
14	Agnus Dei (Gherardello)	2'57"
15	Communion	Hartley Newnham, John Heuzenroeder, Jerzy Kozlowski
16	Lauder vollio per amore	Hartley Newnham, Tom Healey
17	Benedicamus Domino (Organ)	1'41"
18	Benedicamus Domino (Don Paolo)	1'07"
		Tom Healey
		1'40"
		2'23"
		3'23"

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