Villa Schifanoia
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FRA SERAFINO RAZZI
AND HIS
LAUDE COLLECTIONS OF THE
SIXTEENTH CENTURY

in two volumes

VOLUME I: TEXT

by
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FOREWORD

Since a real understanding of the laude of the sixteenth century is deeply involved with the social and religious atmosphere of the time, I have offered a rather extensive coverage of the era. To those unaware of all the trends of the age, I hope this proves useful. To the reader who considers himself readily aware of the climate of the Cinquecento, I hope this review will serve as an adequate reminder and ultimately bring him to a clearer placement in history of Razzi and the laude.

I have offered a character portrayal of Razzi as I feel most writers have tended to narrate the facts of his life, which are indeed extensive, without painting a more colorful picture of the man. Anecdotes are readily available in his mounds of writing. For those interested in particular data about his life, a chronological list is presented in the Appendix of this volume.

In my research, I had hoped to uncover more definite allusions to the possible composers of the laude besides the two well-known composers, Verdelot and Aniucuccia. Some unknowns of the convent of San Marco in Florence were mentioned, but I was otherwise unable to cite specific composers. I have, however, offered many conjectures based on possible connections with the secular music of the era.

Since there remains much to be uncovered relative to the laude publications and manuscripts of this era, I hope to have offered some help to future researchers by making available the complete transcriptions of the laude and supplementary tables found in Volume II of this presentation.
All quotations have been left in the original old Italian, complete with errors and misspellings. Also, all proper names have been left in Italian.

Many thanks are due to my friends for their encouragement, to Sister Stephanie and Sister Maria Michele for their advice, to Sister M. Baptist Stohrer of Rosary College for her valuable comments, to Giovanni Toci for his proofreading, and to Professor Mario Fabbri for his indispensable guidance and sincere concern.
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CHAPTER I

The uncertainty and brevity of life—of peace, prosperity and celebration—were deeply felt by perhaps the most outstanding ruler in Italian history, Lorenzo de'Medici. His profound love of art and appreciation for learning exalted man and his ability to create, motivating the greatest concentration of genius of the Renaissance, centered in Florence. His distrust of the future invited a philosophy geared to the present—the fullest enjoyment of what is now. The opening verse of one of his most famous poems, "Trionfo di Bacco e Arianna", succinctly expresses this conception of life:

Quant'è bella giovinezza
Che si fugge tuttavia.
Chi vuol esser lieto, sia:
Di doman non c'è certezza.¹

His lavish carnival celebrations every spring attested to this delight in festivity, with the elaborate carriages, costumes, and specially composed music uniting the populace in merrymaking.

This same brevity of life was felt almost one hundred years later by a Dominican preacher in terms of what one might accomplish on earth in honor of God:

La brevità della vita nostra,
Che in guisa di vento,
E d'ombra se ne fugge.¹

This man, Fra Serafino Razzi, born in 1531 at the height of the Reformation, whose impressive list of manuscripts and publications includes such varied subjects as philosophy, theology, hagiography, sermonizing, travel and music, also dedicated himself to many aspects of life, all in the name of God. If there can be no comparison between the creative genius of Lorenzo and the basically eclectic expression of Razzi, we may however find a link through the music revered by both—the carnival music. This popular music—human, simple and straightforward—was very much a part of the Florentine life during the era of Lorenzo il Magnifico in the '1400's. This same music survived the political and religious upheavals following Lorenzo's reign and found itself in a new guise, with its basic music adapted to religious verse. A large number of these spiritual songs, for the most part travesties, were gathered by Razzi in three collections of laude of the sixteenth and early seventeenth centuries.

That Razzi began and ended his publishing career with two musical collections, the Libro Primo delle Laudi Spirituali of 1563 and the Santuario delle Laudi of 1609 is indicative of the

¹Serafino Razzi, Palatino 173, c. 159.
importance of the laude to Razzi, and the value he placed on their use by the religious. He is caught up in the rigors of the Counter Reformation, encouraging the religious to follow a virtuous and righteous life, ultimately strengthening the defense of Catholicism, so threatened by dissidence. Razzi often mentions in the annotations of various laude that they were composed to inspire the religious in their morning devotions or to enhance the reciting of the services. In this effort, Razzi is thoroughly immersed in the Dominican Order, whose strong efforts to reform and unite the Catholic world brought the Order special acclaim in its later performance at the historic Council of Trent. The Dominican was perhaps the most important Order in the Counter Reformation of the sixteenth century, as it had always been known for extensive preaching and reform, the only Order of the Middle Ages specifically charged with the office of preaching. During the thirteenth century it had worked especially to lead back to the Church the many heretics and those who had gone astray.\footnote{The Catholic Encyclopaedia, Vol. XII (New York: The Encyclopaedia Press, Inc., 1913), p. 360.} Having been founded particularly for the defense of the faith, the Order is known for its many theological writings, especially the Summa Theologicae of St. Thomas of Aquinas, which has remained the bulwark of its philosophical and theological network.

In the fifteenth and sixteenth centuries, when Thomism and its adherence to the basic principles of Aristotle was being challenged by the neo-Platonists, the necessity of defending such
principles was urgent. Here we find Razi in full support of the established system, with his numerous works on Aristotle and St. Thomas. Further evidences can be seen in his works on fellow Dominicans, Melchior Cano, who was one of the chief exponents of the revival of Scholasticism and was instrumental in the transactions of the Council of Trent, and John Tauler, a German writer and adherent to the principles of Thomism.

Although Italy did not have such vehement voices against the Pope and Catholicism as northern Europe had in Luther, Zwingli, and Calvin, it did have its share of reformers, who were often silenced violently by severe measures of the Counter Reformationists. To understand completely the state of affairs in politics and religion, and ultimately in the music of the era, we must return to an appraisal of the situation of the late Quattrocento in Italy, specifically to Florence and Lorenzo de' Medici, at the peak of Italian civilization.

The Renaissance, with its center in Florence, had come to a magnificent flowering in Italy in the fifteenth century. The entire movement had its roots in a new concept of man—man as an individual, capable of creation, who considered himself an integral part of the universe. Values were shifted, and new concepts caused man to concentrate more on the present, rather than concentration on the life thereafter which had been so much a part of the medieval heritage. Leaders of this movement brought new ideas and subsequent change to Italian culture, creating a distinct movement later known
as Humanism. The movement took many forms, with many concepts involved. A definite aspect of the change of attitude toward life was man's attention to his life on earth in terms of his development—of his body as well as mind, of a quest for immortality of fame rather than immortality of soul, of a tendency to seek delights of the flesh rather than asceticism, of a search to find his identity, and, ultimately, of a turn to art as a necessary means to exalt himself as a creator and humanize his surroundings. Man became more self-sufficient and felt less need for God. Pico della Mirandola, an ardent humanist in the circle of the intellectuals that met with Lorenzo de' Medici in the late fifteenth century, said that man was sculptor of his destiny, that he had the choice of descending to the level of the brute or of ascending to Paradise until united with the ineffable One.¹ This is Neoplatonic mysticism, and obviously a threat to the stronghold of religion.

The influence the movement obtained was no doubt due to the relative peace that Florence enjoyed in the latter half of the fifteenth century. Previously, Florence had been racked by wars between the Guelf and Ghibelline factions; there had been constant disagreement with the Pope; wars were unremittingly being waged against neighboring cities; and frequent plagues and famines had been devastating. With the rule of Lorenzo de' Medici from 1469 to 1492, especially after the general peace in Italy after 1484²,

²Young, op. cit., p. 191.
Florence was able to concentrate on its art and literature—in fact, it was largely due to Lorenzo and his encouragement of art and learning that the flowering of the Renaissance realized itself when it did.
Ammirato states in his *Ritratti d’huomini illustri di Casa Medici*:

Being now completely free from foreign disturbances, and having perfect quiet at home, he devoted himself to the pleasures and elegancies of peace, occupying himself in the patronage of literature, in book-collecting, in beautifying the city, in bringing into cultivation the surrounding country, and in all those pursuits and studies which have made that age remarkable.¹

Whether Lorenzo's actual governing of the city or his particular personality was a direct reason for this heightened activity of man cannot be discerned. Most historians and biographers of this exceptional man give to him the chief credit for the productive era. No doubt he was a shrewd man in his political dealings, the Medici being the ruling family of Florence, and the many factions were easily silenced. Despite this art of ruling with unquestioned authority, Lorenzo was loved and respected by the general populace. It is said he often mingled with the common folk in his jovial and sincere manner—quite a change for a class-conscious society. He worshipped the arts and patronized numerous gifted artists. His encouragement of the young Michelangelo Buonarroti alone attests to his acute perception of genius. The Medici court was surrounded by the select in every field: architecture, sculpture, painting, philosophy, mathematics and music. His efforts in gathering the most noted thinkers

¹Young, *op. cit.*, p. 191.
eventually formed the Platonic Academy, headed by the renowned philosopher, Marsilio Ficino, and including such noted members as Poliziano and Pico della Mirandola. The old classics were revived, and the perfection of the Latin tongue was rediscovered. With this aspect of humanist diligence, the movement met its stalemate—the scholarly work became so pedantic and stilted, that the initial objectives were lost. Again, Lorenzo perceived the spontaneity of the people with their simple expression. So devoted to Tuscany, and of course to his native Florence, he sanctioned the vernacular as the mode of expression in artistic forms as well; in fact, he himself wrote ballate, canzoni, sonnets, and laude in the language of his city. This is perhaps the basic reason for his success—that he could communicate with the people on their level. He also encouraged the enjoyment of Florentine customs and style, not just because he thought this was a way to win the people's approval (we cannot deny he may have had motives of this nature), but because he sincerely delighted in taking part in the festivities and celebrations so innate to the Italian character. For centuries Florence had observed the spring carnival, with its processions of carriages decorated with depictions of allegories, accompanied by risqué songs. Lorenzo, candidly in favor of this merrymaking, sought to make a pageant out of this colorful celebration, bringing in the best costume-makers and artists of all sorts to create a stupendous spectacle. Most important in our concern, he wrote poetry for the carnival songs.
and hired accomplished composers for the music, one of the
most noted being Heinrich Isaac. Before Lorenzo's time, when
the floats carried allegorical or mythological masques, they
were called trionfi, but when they tended to represent more of
the arts and trades of the people, they were called carri.
The lyrics written for the carri employed plebeian phrases
with gross innuendoes or, quite often, undisguised obscenity.
All types of people with their various vocations were portrayed,
including gypsies, masons, penitents, devils, nuns escaped from
convents and street-cleaners. The songs were all immoral, usually
reflecting the delight the people sought in every facet of life—
love, poetry, art, dancing and music among them. Behind this
joviality, this predilection for enjoyment, lurked the ominous
air of uncertainty, the qualms of what the future might bring,
as Lorenzo expresses in his "Trionfo di Bacco e Arianna", quoted
earlier.

This lack of certainty was felt with good reason. The intensity
of creativity with scores of great artists such as Verrocchio,
Botticelli, Donatello, Masaccio, Leonardo da Vinci, and Michelangelo;
the peace from warring factions of cities and of outside powers;
the sumptuous palaces and adornment of churches and public buildings;
the fever for intellectual pursuits and new ideas; the colorful and
carefree celebrations epitomized in the carnival processions—all
were to meet and suffer from the inconstancy of life.
The damnation of the people for their indulgence in earthly pursuits was prophesied by the Dominican preacher from Ferrara, Fra Girolamo Savonarola. Arriving in Florence in 1490 at the convent of San Marco, (he had been there eight years earlier for a period of four years), and thoroughly aware of the incredible corruption in the Church ranging from the individual parish to the offices of the Pope, he sought to warn the people of their immoral life and urged them to repent before it was too late. He offered no new philosophies but rather the gospel of life eternal, to be won by wholehearted surrender to God and his commandments. The Italian people, by nature sensitive to prophetic visions and subsequent mass hysteria, were swept along by the fiery preachings of this man of God. The crowds were so big that his appearances were held in the immense Duomo of Florence, and with this confidence of mass following he more openly attacked the papacy and the Medici rule of Florence.

After the death of Lorenzo in 1492—Savonarola had visited him at his bedside—his son Piero inherited the command of this great city, a changeover which truly marked the beginning of a decided decline in all affairs. Piero had not the sensitivity toward the Florentines that Lorenzo had had, and his dealings with foreign countries and fellow Italian city-states were ill advised. The equilibrium of power and the relative solidity among the city-states against foreign aggression slowly weakened, and the people became convinced of Savonarola's frightening predictions of the
Last Judgement being at hand. The effects of his preaching became more obvious, with gamblers in hiding, ribald street songs replaced by pious hymns, men and women adopting a more modest dress, and an increase in numbers attending Mass.¹

Obviously, a main target of Savonarola's attacks was the carnival celebration. Wisely, to distract the people effectively from their dissolute feasting and at the same time to attract them to his disciples and their processions, he encouraged their melodies. The tunes remained, but the off-color lyrics they were accustomed to yelling through the streets were replaced with pious hymns and laude. Razzi, in an annotation after one of the most famous laude written by Savonarola, "Giesù sommo conforto", speaks with great praise of the devout friar, saying that he was often heard singing laude, and "...compose egli alcune, tutte piene di spirite...." \(^1\) Bands of people full of penitence and fear roamed the streets singing the same melodies which had formerly brought carefree moments but were now loaded down with pious verse and laude to the Virgin Mary and Christ. Young people dressed in white made it their duty to round up the penitents and sought to convince people to change their lives.

With this, the laude of the sixteenth century were realized: a travesty of secular melody for religious use, the form basically homophonic with two to four different voice parts, undoubtedly sung in unison at gatherings and processions. Obviously, the bursting into song so much a part of the ecstatic moments of St. Francis and the early laude composers of the fourteenth and fifteenth centuries, could not be considered inherent in these melodies of the sixteenth century. This is perhaps the germ

\(^1\)Serafino Razzi, Palatino 172, c. 161r.
Seduta della Metropolitana Fiorentina e del Battistero di S. Gio. con la Processione del Corpus Domini
for the real decline of the laude before the last flowering through San Filippo Neri in Rome.

What was to become of this pitch of emotion, this new wave of excitement among the Florentines? Savonarola, given too much self-assurance, launched attacks on all areas of the lives of the citizens, including those involved in politics, and ultimately on the Pope himself. His daring accusations brought about his excommunication as a heretic and he was finally hanged and burned along with two followers in 1498 in the Piazza Signoria of Florence.

The years immediately following this confusion in Florence were grim. France, ruled by Louis XII, still vying for control of Italy, started a new invasion of the peninsula.\(^1\) Political deals were made with the corrupt Pope, Alexander VI, whom Savonarola had so rightly condemned, and France consequently won many victories in Italy. Between France and Spain contesting for control in Italy, a power-hungry Pope, and battles among Italian city-states, the peninsula suffered a period of devastation and a decline in its intellectual and artistic prosperity. Florence had seen, after the death of Lorenzo, the fleeing and consequent reinstatement of the Medici, with various methods of improvement of government, most of which were offered by the famous statesman and historiographer, Machiavelli. But in 1527, the year of the sack of Rome by the Spanish and Germans, Florence declared itself a Republic, and the Medici were ousted again. In these same years, 1527 to 1528, Florence was hit by a plague, almost as devastating

\(^1\)Schevill, op. cit., p. 468.
as that of 1348, and in fact the plague was the main reason for the defeat of the depleted ranks of the French by the Spanish in 1528.¹ The entire conflict ended with the investing of the Imperial Crown upon Charles V of Spain in Bologna, 1530. As for the Florentines, the Medici exiles were permitted to return and were soon in complete power.

Symonds considers the next period of Florence's history the blackest in the civilization of Italy. The dates of this period—1530 to 1600—coincide with the life of Serafino Razzi, 1531-1611, and his collections of the laude. Before Razzi's life can be appraised in relation to the Catholic Reaction, of which he was an exemplary figure, the atmosphere of such a reaction must be understood.

There were a number of reasons for the decline of Italian civilization. A most apparent one is the confusion the country suffered by foreign domination. Italy, plagued by petty jealousies and intrigues among the courts of the city-states, was not unified, and was therefore politically not part of the new concept of nations. France, Spain, Austria and England, on the other hand, were strong in their sense of nationalism and consequent unity and political potential. Italy served as the battleground for their contests. Even though the Spanish dominated and were supported by the papacy, wars continued throughout the early 1500's with France, until France finally abandoned her claims in 1559.

¹Schevill, op. cit., p. 486.
During this period, Italy was plagued by unjust taxation and her produce was monopolized by the Pope and petty princes. There was so much importance placed on title and land possessed, that industry declined as old families withdrew their capital from trade and invested in land and prestige. The military spirit of the country waned, and the people were subject to piracy, the seacoast being plundered by robbers and pirates. Large regions of Italy were given over to roaming bandits, and just commerce and exchange of ideas were thwarted. Every facet of Italian civilization suffered. The people were humiliated under the servitude of the Spanish tyranny, and destitution, idleness, superstition, immorality and dishonesty invaded their character.

Most serious was the stifling of ideas and learning due to the severe Inquisition of the Spanish and the Catholic Reaction centered in Rome. The papacy was perhaps the most corrupt it had ever been, with immorality in the convents and political dealings in clerical offices, finally epitomized in the hypocrisy of the Pope himself. The Reformation, which by this time had taken a strong hold on the northern nations, had not really had much effect on Italy. The geniuses had been spent in the heated creation of the preceding century, and the perceptible need of spiritual renewal and the cleansing of the practices of the Catholic Church seen by Luther, Zwingli, and Calvin was not understood by the Catholic South. Reform of morals, repentance for sins, and the strict following of church dogma was thought by the Catholic reformers to be the change needed. This was the shortcoming of what Savonarola offered: a lack of plan or an offering of new
ideas for a revival of spiritualism. There were a number of Italian religious who leaned toward the Protestant sect, most of whom were declared heretics, persecutions continuing throughout the century. The Spanish, centered in Rome, had revived their brutality of the Inquisition, one report being that from 1481 to 1525, two hundred thirty-four thousand "heretics", or those going against the policies of the Holy See, were either burned alive or sent to life imprisonment.¹ Some of the reformers who eventually met their death were Carnesecchi, Contarini, Thiene, Vermigli, Brucioli and Panciatichi.² Carnesecchi, Vermigli and Brucioli were active in Florence in the first half of the sixteenth century.

As early as 1542, it was decided to form a council mainly to combat the growing number of dissenters, and Paul III issued a bull to convene the Council of Trent, which met sporadically from that time until its adjournment in 1563. Moral and administrative reforms were instituted and the Church doctrine was re-defined, but the plan to dissolve the gap between the Protestants and Catholics was unsuccessful. Measures for dealing with those who wavered from the Catholic dogma were more strongly enacted.³

With the repression of the free voice and ideas of the reformers, we find a ban on books, there being published an index of prohibited books which were considered unacceptable for free release.

into society. This was called the Tridentine Index, another measure of the Council which inevitably restricted human thought and progress and kept the Catholic South even more isolated from the changing North.\(^1\) Publication became exceedingly difficult because a given work had to be approved by a committee and examined thoroughly. To avoid this unjust ruling, some of the secular works were actually re-done or abridged to meet the demands of the Church. For example, the Canzoniere of Petrarch was re-written with a pious bent by Hieronimo Malipieri, and the Decameron was edited so that the immoral episodes involving clergy were replaced with secular personages.\(^2\)

Through all this subjection to accepted beliefs alone, the Italian people became starved and devoid of the spirit and desire to change—to create, to follow the heritage of the Renaissance. Many were swept along by the often sanctimonious air of the Catholic Revival, having been worn out from conflict and perhaps overwhelmed by the excessive creativity and intellectual achievements of the Renaissance. Multitudes turned to the accepted way of life.

This ardent Catholic Revival brought about a renewed sincere spiritualism among many of the clergy and laymen. Extreme piety and asceticism led to a resurgence of saints, especially in the second half of the sixteenth century. A very influential man, especially in view of the laude of this century, was the Florentine,

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\(^1\)Ibid.

San Filippo Neri (1515–1595), who from 1533 until his death lived in Rome and founded the Congregation of the Oratory, a body of priests living as religious but not under religious vows. The object of Neri and his men was to assemble the common people in informal meetings for prayer, discussion and recreation, leading them to holier lives. Most noted in their religious gatherings was the attention given to the laude, many of which were composed specifically by their members and circulated among the populace.¹

The situation, then, at the time of Razzi's arrival was a grim one. Foreign domination, the Reformation, the Counter-Reformation and the exaggerated Catholic Reaction by the threatened stronghold of religion might be considered the principal reasons for the decline of genius, spirit and energy in the Italian civilization of the 1500's.

CHAPTER II

At the time of Serafino Razzi's entrance into the
Dominican Convent of San Marco in 1549, Florence was under
the rule of Cosimo de' Medici, (1537-74) who proclaimed himself
Grand Duke of Tuscany in 1569.1 Of Razzi's life prior to
1549, we know almost nothing. He recounts the facts of his
birth in his diary and travelogue, Palatino 37, which is pre-
served in his original handwriting in the Biblioteca Nazionale
di Firenze:

Su la riva del nobil fiume Montone, nella terra
della Rocca a San Casciano nella Romagna fioren-
tina, ove si trovava il padre mio (Ser Populano
Razzi da Marradi), in quel tempo podestà, nacqui
l'anno 1531, alli tredici di dicembre in mercoredì,
su l'aurora.2

In most collections of the lives of illustrious men of the
Cinquecento, Razzi is noted as being from Marradi rather than
from Rocca a San Casciano.

Razzi had an elder brother, Silvano, who became a monk of
the Camaldolite Order and subsequently a well-known and very
prolific writer, noted mainly for his recounting of illustrious
families and men of Florence and Tuscany. In fact, often Silvano
(frequently called Girolamo) Razzi appears in various chronicles
and histories of noted men while Serafino does not. An interesting

1Schevill, op. cit., p. 516.
2Serafino Razzi, Palatino 37, c. 89r.
A comment is made by Inghirami in his *Storia della Toscana*:

RAZZI, Silvano, monaco ed abate camaldolense, era fratello di Serafino, e Firenze non vide mai somiglianza maggiore d'indole, d'ingegno, d'amore alle lettere, d'uniformità negli studi come in questi due.¹

He continues to mention some of the works of Silvano, among which is *Alcune vite d'illustri pittori*, which he says was incorporated with the famous *Le Vite de' più eccellenti Architetti, Pittori, et Scultori Italiani* of Giorgio Vasari written in 1550. The statement that Vasari actually used information compiled by Silvano Razzi is supported by Filippo Brocchi in his work.²

The family also included a sister, Maria Angelica, who became a nun of the Dominican Order in the Florentine convent of Santa Caterina, to whom we owe the preservation of Razzi's diary. She was evidently a sculptress, according to Razzi's annotation after the lauda "Veng'ogni cor ardente":

La precedente laude fu composta per cantarla davanti a una bellissima madonna di rilievo, e divotissima, la qual tiene in grembo il suo dolcissimo figliuolo che dorme: e si trova nel Venerabile Monastero di Santa Lucia di Firenze, tenuta da quella R. madri con molta venerazione. E dalla quale se ne sono esemplate, e fatte


alcune altre, come una che si trova nella
sagrestia di San Marco di Firenze, e
nell'Oratorio delle sacre religie, fatta
per mano di Suor Maria Angelica Razzi....

According to Rotondi, Razzi had another sister who
married a Paci and had a child, Giovanni, named after
Serafino, whose Christian name was originally Giovanni. 2

Evidently, Razzi did not consider any of the events of
his life important until age eighteen, when he entered the
Dominican Order at San Marco. In his diary, the summary
of his early life provides only limited information, including
his birth, entrance into the Order and subsequent religious
dates:

1Serafino Razzi, Palatino 173, c. 65.

2Giuseppe Rotondi, "Da Perugia a Firenze nel 1574;"
First place we have of Razi's interest in the laude is found in the annotation he makes about his entrance into the religious order.

This could not be a mere coincidence, but rather a deliberate choice of the author to emphasize his commitment to religious life.

In Venice, where the manuscript was written, Razi's name appears in several contexts.

I have included in the text a quotation from a manuscript found in the Biblioteca Marciana in Venice, which provides further insight into Razi's life and work.

This manuscript contains a dedication to the Duke of Savoy, who was a close friend of Razi's and a patron of his work.

I have also included a portion of the manuscript in Latin, which contains a prayer for the health of the Duke of Savoy.

I believe this manuscript provides valuable evidence of Razi's dedication to the religious life and his influence on the Duke of Savoy.

I have included a full transcription of the manuscript in the Latin language, as well as a translation into English for those interested in the text.

This manuscript provides a unique perspective on Razi's life and work, and I believe it is important for us to consider this evidence in light of our current understanding of Razi's legacy.

I would be interested in hearing your thoughts on the significance of this manuscript and its potential impact on our understanding of Razi's life and work.
The first clue we have of Razzi's interest in the laude is found in the annotation he makes about his entrance into the religious life recounted in the Preface to the Libro Primo of the Palatino 173. Here he states that no external thing could give him so much spiritual pleasure as the hearing at such a time of some devout laude to God or the Saints, which gave him the desire not only to learn how to sing the laude himself but to collect them in a book. This was evidently his first inspiration to work with the laude and prepare them for the use of other religious. He mentions in the same preface the difficulty of finding published collections of laude with the music provided. Apparently he wrote a number of laude while still a novice at San Marco, which would include the years 1549–1552, as occasionally he cites in the annotations of various laude that they were composed during that period. His first lauda was "Io sento al cor conforto" which he tells us he wrote while still a novice at San Marco in 1552. Another early lauda was "Angelo mio diletto".

Also during his novitiate, in 1551, he made a trip to Prato for the feast of San Vincenzo, which was to initiate an historic acquaintance with Caterina de'Ricci, who was at the time Prioress of the convent of San Vincenzo. During these meetings with Caterina de'Ricci he no doubt exchanged many ideas of reform, as she was very much a part of the movement, and shared with Razzi her

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1 Serafino Razzi, Palatino 173, c. 0r.
2 Serafino Razzi, Santuario delle Laudi (Firenze: Sermartelli, 1609), p. 149.
3 Serafino Razzi, Palatino 173, c. 98.
veneration of Savonarola. Razzi may also have met San Filippo Nerì through Caterina, or at least had some sort of contact with him, as we know that the two were in correspondence.

In December of 1551 Razzi received the subdeaconate, and in September of the following year he was ordained deacon and thus left the novitiate, being placed under Padre Vincenzo Ercolani of the convent of San Domenico of Fiesole. During his deaconate, he mentions two laude that he composed. One, "Leviamo i nostri cori", was written while he was still a "young deacon"; relative information is found in the annotation. The other, "Giesù nostro diletto", was composed on the occasion of the lending of a Madonna done in relief by the sisters of the convent of Santa Lucia of Florence, which was brought to San Marco in procession:

...tuttavia quando il compositore di quest'opera delle laudi, era giovane diacono, nel convento di San Marco di Firenze, alla cui cura, e governo sono dette monache poste, si contentarono di concederla per alcuni pochi giorni à detti padri. I quali in certa loro festa la portarono a processione pel convento, onde hebbe l'Autore occasione di comporre la precedente laude....

The following year, 1553, was to mark the beginning of an incredible career of preaching, travel and writing. The dates and facts of Razzi's life are comprehensive, mainly because his annotations, prefaces, discourses, and diary are so full of meticulous comments that almost every day of his life can be accounted for. His autobiographical comments included with his

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1 Serafino Razzi, Santuario delle Laudi, p. 142.

2 Serafino Razzi, Palatino 173, cc. 67v.-68r.
travelogue in his own handwriting can be seen in the Palatino 37, parts of which have been published, although much remains to be uncovered. Note his record of his preachings from the year 1593 to 1601:
A recounting of all the known events in Razzi's life would be tedious and, practically speaking, unnecessary. For those interested, a complete compilation of all the dates and facts found about his life and works is included in the appendix of this volume. Quite surprisingly, biographers of Razzi relate these bare facts without putting in the more colorful anecdotes so abundant in his writings. Ferretti, his most noted biographer, is guilty of this, and fails to place Razzi in his surroundings of the Catholic Reaction. Instead he relates the usual comments found about Razzi's character: erudite theologian, prolific writer, upright religious, dedicated reformer, collector of laude, etc. To understand the value and the use of the laude in this era, the highlighting of the character of Razzi, so typical of his time, is essential.

A most pronounced occupation of Razzi's busy life was his activity as a preacher, which brought him to numerous convents and monasteries in Italy and France. With just this characteristic we may place him in the midst of the Catholic Reaction, as there was an increased movement of preachers in the defense of the Catholic faith. Symonds might well have been speaking of Razzi when he relates that despite all the corruption in the church it still maintained the Christian verity, since there existed, apart from the Roman Curia and the corrupt convents, "... a hierarchy of able and God-fearing men, who by the sanctity of their lives, by the gravity of their doctrine, by the eloquence of their preaching ... kept alive in the people of Italy the ideal at least of a religion pure and undefiled before God."¹

The list of published books and manuscripts of his writing career is endless, and is certainly admirable when one remembers the ban on books and the difficulty of having material approved for publication. To be considered also were the expense and various delays involved in the entire process. Evidently Razzi suffered from such annoyances, as Timoteo Buon'Amici relates in a letter at the beginning of Razzi's *Sermoni Predicabili* the problems involved and the amount of time spent in waiting for the works to be issued.  

Anything on Plato having been banned, it is not surprising to find numerous works on Aristotle and St. Thomas, with all the concepts of Catholic theology covered, along with innumerable lessons on the Bible. A great contribution to his Order was his comprehensive collection of lives of saints and illustrious men of the Dominican Order, which is said to be one of the most important sources of Dominican history—there otherwise being a lack of such material.

What makes Razzi's travelling as a preacher even more valuable is his extensive travel diary, usually kept up daily (although some of these impressions were recorded in later years), as Razzi often describes how he sacrificed his siesta hours in mid-day to write down his impressions:

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...essendo la memoria delle passate con laude fatiche grata e gioconda, mi son posto, quasi per mio diporto, et a cert'hore meno atte all'altre occupazioni più gravi, a riscrivere questi nostri
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viaggi dalle bozze che si ne faceva giorno
per giorno, quando io era la sera all'osteria
o al convento alloggiato....

1Serafino Razzi, *Palatino 37*, c. 87r.
His descriptions of the countryside and various cities are colorful and entertaining and of value to historians of the era. Cistellini, in his research on Razzi's trip commenced in 1572, comments that Razzi left annotations with precise remembrances of places, things, and persons, revealing himself as a scrupulous writer of his diary, as well as a pleasing and witty narrator. Cistellini's further appraisal of Razzi's output is quite complimentary:

La movimentata esistenza di questo singolare religioso toscano di mezzo Cinquecento è tutta documentata e punteggiata da suoi scritti, che ne rivelano un prosatore felice e fecondo, per quanto la sua opera sia rimasta pressoché sconosciuta o dimenticata. Scrisse su svariatissimi argomenti: opere di medicina, agiografiche, di oratoria, ascetica, teologia, filosofia, alle quali bisogna aggiungere una raccolta di almeno seicento poesie. Ricco di fertile genialità e di facile acquisizione, rimase piuttosto una mente eclettica. Si rivelò acuto osservatore, dotato di curiosità e gusto artistico, temperamento vivace e lieto; amico, sempre occupato in qualche cosa, onde una volta tenne a giustificare le sue diversioni letterarie col proposito di non voler indulgere all'ozio fra i chiostri.¹

Cistellini also states that, besides his two precious and dependable biographies of Savonarola and Santa Caterina de'Ricci, his two laude collections are among the most noted of his publications:

....sono due pregevoli raccolte di laudi, note ai musicologi come fra le più rare. Cosa singolare, la copiosa produzione letteraria del Razzi si apre

e si conclui con queste opere, che incorniciano di melodiosa poesia una bella incontaminata esistenza, tutta spesa a servizio del suo ordine durante la grande impresa di rinnovamento religioso dell'età postridentina....

In practically every account of Razzi opinions are exceedingly high, as in the evaluating of his style by Fra Basilio Corellini from Lucca, found in the preface to the Cento Brevi Sermoni, where Razzi's sermons are compared to the qualities of famous writers and saints:


Amanzio, in his preface to Sermoni Predicabili per tutta la Quaresima, agrees with Corellini in regard to Razzi's following of the voices of the great philosophers and theologians of the Church, and states that Razzi helped strengthen the Christian Church.

His numerous travels were for the most part completed on foot, often with adverse conditions of cold, uncomfortable lodgings, lack of food, mistaken directions, and the threat of roaming bandits. During his travels with a companion in the Abruzzo, completed in the years 1574-1577, he cites many times the dangers involved in their journeys, whether by Turks attacking and looting seacoast towns or by the threat of thieves hidden along the roadside. He recounts in his diary that having returned from

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1Ibid.
2Serafino Razzi, Cento Brevi Sermoni (Firenze: Sermartelli, 1590).
3Serafino Razzi, Sermoni Predicabili per tutta la Quaresima (Firenze: Sermartelli, 1590).
their excursions in the area of Vasto, they had heard of a number of people being tortured and robbed, but by the grace of God they had not been harassed since they had taken care to recite every day the various Offices—of Christ, the Madonna, of the dead, and the Holy Rosary. His profound belief in regular observance of the Offices to insure well-being and the approval of God, is proclaimed often:

Ma noi, dicendo ogni giorno oltre a gli altri officii, cioè del Signore, e della Madonna, quello dei morti et il santo Rosario non troviamo mai somiglianti incontri di banditi. Sia laude a Dio, alla Madonna, a i Santi Angeli, a San Nicola. Amen.¹

Another example, which shows a bit of humor, is his account of a trip on foot to Mantua, in which they had made such haste that they left without saying Mass. They lost their way and had many difficulties traversing rushing streams and wandering through dense woods, which Razzi righteously proclaimed was God's way of teaching them that Mass should always be given its time, because for all the delays they had suffered, they could well have said ten Masses!²

Of course, what seems a bit exaggerated or humorous to us was for the writers of that time a style of writing, often referred to as "... baroque Catholicism, which had an element of the flamboyance and sentimentality seen in their architectural style. But beneath all their exuberant decoration is a strength and solidity to be admired."³

² Cistellini, op. cit., p. 20.
Razzi, with his deep love and praise for God and creation, very often includes extensive descriptions of nature, especially notable regarding Vallombrosa and Camaldoli in his annotation after the lauda, "Vogir all'ermo per farmi romito," in which he expounds on the beauty of Tuscany, saying it is the most beautiful part of Italy, if not of all the world. He depicts the journey of the Arno River, the area of Casentino, and then La Verna, Camaldoli, and Vallombrosa, praising the fresh air, clear rushing water, the abundant fir trees, and the consequent aid to contemplation and writing. A particularly colorful and detailed depiction of the country, readily showing his keen sense of observance, is that found in his diary relative to the area around the monastery at Monte Corona:

Amorevole ancora, e deliziosa per la vaghezza de i fiori, e per la soavità degli odori, e per la melodia de i canti degli augelli che d'ogni tempo lo cingono, et ingombrano. Dove quello di Camaldoli i due terzi dell'anno, di ghiacci, e di nevi, è cinto, e velato. Et in vece di canti di augelli, può sentire tra quei perpetui silenzii umani, ululanti fiere, e mugiti di grossi armenti, che quivi per loro usi pascono. Amorevole per la dimestichezza delle lepri, dei caprioli, e di altri animali selvaggi, cotanto a questi servi di Dio familiari, che vengono perfino nei loro orticelli à pascere il cavolo, et altre erve, come io stesso vidi una sera che ci dimorai, mentre che con un padre eremita, lentamente passeggiando ragionava, una lepre che veniva con la bocca carpendo foglie di cavolo. Dove à Camaldoli ti sarebbe più agevole ritrovare alcun lupo fiero, ò brutto, e deforme orso, che capri, o daini, per la gran freddezza, et asprezza del luogo.

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1 Note that title has been left in its original form. It is meant to be "Vo' gir all'ermo..." or "Voglio andare all'ermo."

2 Serafino Razzi, Palatino 173, c. 127v.

3 Serafino Razzi, Palatino 37, c. 64r.
His love of nature is obvious everywhere, especially in his accounts of the misery of the hard travel being alleviated by the incredible beauty of the land.\(^1\) A lauda in which this almost pantheistic emotion permeates his praise of the earth and the heavens is "Celesti e dive menti" found in the Palatino 173. The lauda concerns mainly his awe for celestial concepts, particularly noted in the thirteenth strophe:

\[
\begin{align*}
\text{Mente non è capace,} \\
\text{Ne lingua può narrare,} \\
\text{Ne può cor penetrare,} \\
\text{Sua gloria à pieno.} \\
\end{align*}
\]

But this awe is transferred to what God has created on earth, as he continues to praise the sunset, various flowers and the scents of the country, and asks how we can hope to understand or have cognition of the heavenly bodies, if we cannot comprehend the miracles of the world itself.\(^2\)

Always in demand at monasteries and convents, especially for leadership in reform measures such as his efforts at Ragusa and in Abruzzo, constantly giving sermons and lectures, feverishly writing books and making various collections on every subject in his "free" time, he nevertheless remained very humble. Quite cognizant of his limitations as man under God, he was often apologetic for his efforts. He apologizes to those who think his diary is mere idle talk (see fig. 6) and in the Hymnario Domenicano, after relating that he was asked to compose three hymns of San Giovanni Evangelista, he states that "...ancora che assai io mi scusi con dire, che non era (come nel vero non è) mia professione, composi, e detta il meglio che io seppi...."\(^3\) That writing poetry or hymns

\(^1\)Cistellini, op. cit., p. 8.  
\(^2\)Serafino Razzi, Palatino 173, c. 140v.  
\(^3\)Ibid. cc. 140v.-141r.  
\(^4\)Serafino Razzi, Hymnario Domenicano (Firenze: 1583), p. 57.
was not Razzi's profession is further supported by Timoteo Caii in the Preface to the second part of the Santuario delle Laudi, where he says that Razzi was not in any way trying to compete with the modern poets, since it is not his principal profession, but rather was merely trying to please the many religious persons who insistently begged him to compose spiritual material.\(^1\) His humility also appears in his reference to himself in the third person throughout all the annotations of his laude, although this was the common mode of expression. This submission to the limitations of man as compared to God is typical of Razzi's character--a trait of the strict religious as contrasted with earlier humanistic views of man's capabilities.

Even Razzi's annotations regarding the hundreds of laude are laden with theological, philosophical and hagiographical arguments and facts, with actual comments on the music which might be useful in identification of its source or its composer occurring rarely. A long discourse on the hierarchy of angels follows the lauda "Angelo mio diletto", with no musical comment\(^2\); typical are the following parts of the annotation after the lauda, "Chi non amate, Maria":

La charità e l'amore essere la prima virtù del Christiano..... et il principale oggetto del nostro amore deve essere Iddio e le cose a lui più congiunte....Bene adunque dice la soprascritta laude, di musica assai vaga a due voci.....\(^3\)

This type of reference to the music occurs more often than not, giving absolutely no information about the music itself.

\(^1\)Serafino Razzi, Santuario delle Laudi, p. 98.
\(^2\)Serafino Razzi, Palatino 173, c. 97v. \(^3\)Ibid., c. 158v.
Various opinions ventured by writers and journalists since Razzi's time are for the most part, then, in agreement about his qualities—his diligence, his knowledge, his effectiveness, his comprehension and observation, and his general amiable character amid his strict religious observance. There are few who spotlight his basic eclecticism or his general tendency to narrate without much original insight or inspiration, characteristic of the writers and artists of his era. It is as though he were excused for his shortcomings as a creative writer because of his admirable character and sincere approach to all his duties. This type of attitude toward Razzi can be detected in the preface to the hymns of San Giovanni Evangelista, written by F. Timoteo Buon'Amici in the Hymnario Domenicano:

"...mi occorre prima di dire' al prudente letitore, come il prefatio R. Padre, non fa professione di poeta, onde non si cerchi da lui, nè si aspetti, nè versi suoi, quella perfezione, che da i veri, e compiti poeti sperare e desiderare si suole: ma si pigli il buon'animo, la sana dottrina, e insieme ancora la pronta volontà di lui..."

His inclination to recount events or characteristics of a personage in a certain lauda is common, especially obvious in the Santuario delle Laudi. Also common is his practice of borrowing entire lines from works of other writers and adapting them to his own texts, such as Pallaiò's "Molto più guerra che pace" becoming "Molto più pace che guerra", with very little modification throughout, as can be seen in a comparison of the first strophe of each:

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1 Razzi, Hymnario Domenicano, p. 54v.
Molto più guerra che pace  
Sempre regna al cieco mondo  
Chi non vuol gire al profondo  
Segue Giesù, che può ciò che gli piace...  

Molto più pace che guerra,  
Sempre regna in un cor mondo,  
Chi non vuol gire al profondo,  
Levi affetto suo da questa terra.  

In Razzi's annotation after the above lauda, he praises the tranquillity and the peace of the monasteries—that they do not seem to be habitations on earth but rather of Paradise.  

In this particular instance, he uses the same music for both.  

Surprisingly, Razzi makes very little mention of music outside of his three collections. It was hoped that, especially in the scanning of Palatino 37, a certain amount of spontaneous descriptions of musical executions along with his detailed accounts of masses, religious gatherings, pilgrimages, etc., might be found. Instead, his rare allusions to music are usually uninformative, which is really quite unexpected, considering the importance he placed on the laude. As mentioned before, even the annotations after the laude themselves offer little insight musically. One opportunity for him to elaborate on the laude sung is in his account of the feast of Santa Maria Maddalena, in which he states: "....Et andando poi alla fine della Messa le cantrici la sù per cantare certa laude ...."  

"Certain laude" gives us little idea of the music sung.

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1 Serafino Razzi, Libro Primo delle Laudi Spirituali (Venice: Rampazetto, 1563), c. 7.

2 Serafino Razzi, Palatino 173, c. 28v.

3 Ibid. c. 28v.

A more complete description of the mode of singing can be found in his *La Storia di Raugia*, when he describes the feast of San Biagio, the protector of Raugia (Ragusa), and the singing in the church of San Domenico by the friars:

...i frati di San Domenico toco il primo verso: e nell'uno, e nell'altro choro, sopra l'hinno proprio del Santo fu fatta musica: cantandosi il rimanente del Vespro, a voci piane, e in canto fermo, con organo, e con la musica del Senato, à vicenda di trombe, di flauti, e di cornetti....Finita poi la messa, ciascuno ritorna à desinare alla casa propria, e i Religiosi cantando per la strada, il cantico Te Deum laudamus, se ne ritornano à loro conventi,...1

Immediately after this religious note, he mentions the secular feast of San Biagio and describes the costumes and the masks of the people, who sang some of their Slavonian songs "of a very pretty air".

How much Razzi actually knew about music is difficult to determine, although we know he was definitely a dilettante. In the "Viaggi in Abruzzo" section of his diary, he relates that at the time of Lent in 1576, for the feast of St. Thomas of Aquinas, "...vennero i preti Reverendi a cantare amendue i Vespri, e la messa figurata alla nostra chiesa....", which Carderi explains in the footnote:

Musica figurata: indica una musica polifonica che in contrasto con la primitiva forma di polifonia, redatta in contrappunto a nota contro nota, si arricchisce di svariate figurazioni melodiche e ritmiche.2

Even with the excerpt from Carderi we cannot come to conclusive ideas about the music—how much variation in counterpoint was

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2Carderi, *op. cit.*, p. 113.
there? What kind of rhythmic and melodic figurations were employed? Is Carderi's explanation valid?

The only notation of music appearing outside of the laude publications and manuscript was in the Palatino 37, where Razzi is describing a procession of religious singing: "...nelle processioni dei venerdì sacri, cantavano: ...."  

The above enumerations are about the only ones of any significance outside of his numerous comments on singing laude after mass. The laude of Razzi's collections were written mainly to be sung in church, oratories, convents and monasteries, especially in the vesting of the religious, and to some extent for religious processions, although after the fervor of Savonarola, processional singing was lessened. One annotation does allude to a lauda composed specifically for a procession, that of the sisters of San Vincenzo of Prato, who walked in procession every Saturday to a little chapel in their garden, singing hymns, psalms, and some laude:

Hanno le Venerabili suore di San Vincenzo a Prato, nel loro giardino una bellissima e divotissima cappella.... E costumano di andarci ogni sabato sera processionalmente cantando hinni, e salmi, e tal hora altresì alcune laude volgare. Onde riccoro il Padre Fra Serafino, che poi tre anni stette loro confessore, e scrisse la vita della loro beata madre, Suor Caterina di Ricci stampata, di comprore per detta processione una laude, dettò la soprascritta....  

The lauda is "Deh venite verginelle".

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1 Serafino Razzi, Palatino 37, c. 136.
2 Serafino Razzi, Santuario delle Laudi, p. 212.
More interesting notes on the actual composition of the laude occur less often. A number of times Razzi reminds the reader how difficult it is to write a lauda with spontaneous ideas or deep-felt inspiration, since most of the requests for the composition of laude came along with precise instructions as to the subject and the music: 

Sappia il benigno letitore, come pochissime di queste rime, e laudi, di nostra spontanea volontà abbiamo composte, e scritte, ma per la maggior parte ad instanza di persone religiose e dei nostri monasteri: e mi conveniva per ciò dettarle in quel verso, e sopra quella musica, e canto, che da esse mi veniva mandato. Onde altresì è proceduto che due, e più nell'istesso giorno ne habbiamo fatte, come in questo della Epifania. La musica di questa seconda a tre voci, molto vaga, e bella.... 1

The most informative annotations regarding Razzi's thoughts on music and a clue as to how he pictured himself in the music world, occur in both the Palatino 173 and the Santuario delle Laudi, after the laude "La verginella si leva per tempo" and "Giesù non v'accorgete", respectively. He explains in detail the necessity of the words matching the mood of the music, and vice versa, which he does not always follow. The first lauda mentioned is one of the most famous "travestimenti", the religious lauda based on the secular song, "La pastorella si leva per tempo":

Cantavasi già in Firenze una vaga canzonetta che incomincia, La Pastorella si leva per tempo, Menando le caprette a pascer fuora. Sopra dunque quest'aria, essendo l'autore ricerco di comporre qualche rima spirituale, dettò l'antecedenti laudi. In cui minutamente si descrive la vita tutta, che doverebbono tenere le buone Religiose, e che, in fatto tengono le monache, che sono al governo, le cura della Religione, e Provincia

1Razzi, Santuario delle Laudi, p. 3.
dell'Autore.... Noterò ancora in questo luogo, come i componitori delle musiche deono accogliere i canti loro di maniera, che siano alle parole proporzionati, e convenevoli. Ma chi per contrario dee comporre nuovi parole sopra un antico canto, e musica già fatta, dee aver tiro di accostarsi quanto maggiormente può con le parole sue, all'aria della musica; come, esempi grazia, sopra una musica allegra non starebbero bene parole di malinconia, e di tristezza: e sopra una musica leggiera non sonarebbero bene parole gravi; La onde malagevolmente si adattano nuove parole alle musiche già fatte da coloro, che del tutto sono di musica ignoranti. Sopra all'aere adunque, della laude precedente non ci seppe l'autore accommodar altre parole spirituali che l'anteposte, sopra la vita, e vari essercizii delle serve di Dio Religiose. Sopra della quale aria, e canto, pregato eziandio di fare altre parole più festevoli, e da potersi cantar fuori in villa ogni alcuna volta si va a diporto, compose le seguenti rime delle Nimfe.1

Apparently, Razzi believes the particular melody chosen for "La Pastorella si leva per tempo" is appropriate for "La Verginella si leva per tempo", "Le vaghe nimfe per fioriti prati" and again another of his religious adaptations, "Lo fraticello si leva per tempo."

Practically the same discourse is related in the annotation after "Giesù non v'accorgete", but in addition is Razzi's statement of his qualification in music and a reference to the "helpers" he had in the reduction of the music:

Il P.F. Serafino per non essere nella musica molto introdotto, non compose giama' canto alcuno, da per se al 'le laudi, dico da per se, perciò che tal'ora alcune bell'arie, con aiuto d'altri, ridusse alla musica: Ma si bene, quasi innumerabili laudi, facendo ad instanza d'altri, sopra canzone già fatte da musici secolari, osservò la detta regola....2

1 Serafino Razzi, Palatino 173, cc. 41v.-42r.
2 Serafino Razzi, Santuario delle Laudi, p. 61.
From this we know that Razzi never composed any of the music, but rather, with the help of others, helped to put to music some of the laude verses. Since he often mentions that he heard a "pretty air" and set it to a lauda, we might assume he had the ability to notate generally what he heard or make simple harmonizations, later put into correct musical form with the help of those more practiced in the field.

There are almost no tangible clues as to who the musicians might have been, although the most obvious ones might have been the fellow friars of the convent. He does in fact cite two musicians in the Preface to the Libro Primo of the Palatino 173:

"...cotanto piacere spirituale io prendeva, quanto del sentire tal'ora cantare alcuna divota laude di Dio, o'de santi, da i due virtuosi giovani, e buon musici, fra Sebastiano di Lotto, e fra Serafino Banchelli, overo da i due divoti laici, frate Eustachio miniatore, e fra Giovanni Battista Vespario, e poeta...."\(^1\)

This question as to who the musicians involved in composing, arranging or execution of the laude might have been, leads us to an appraisal of the general musical situation in Italy at that time, allowing for possible subsequent conjectures.

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\(^1\)Serafino Razzi, Palatino 173, c. Or.
CHAPTER III

To say that the laude suddenly appeared in homophonic style in the early 1500’s would obviously be absurd. As in all developments, it did not happen overnight, and we can in fact find definite references to laude set to more than one voice in the early 1400’s—often laude set to their own music, with close relationships to the secular music of the time. Although the music has been lost, there is note of a certain Andrea Stefani, who composed in 1400 laude in three voices for the procession of the Quaresima.\textsuperscript{1} Ars Nova techniques could usually be detected, but the movement was definitely toward a more homophonic texture, with syllables being enunciated nearly simultaneously, the lower voices acting more as an accompaniment to the top voice, which carried the melody. The laude related easily to the secular forms prevalent in the 1400’s—strambotti, rispetti, ballate, canzonette and giustiniane. One cannot discuss this popular music and poetry, and ultimately the laude of the late 1400’s, without some mention of the poet Leonardo Giustiniani, who cultivated the popular poetic/musical forms, including the laude and other religious forms, in the first half of the fifteenth century. His works were directed to the people rather than the court, and came to be called giustiniane, since they all represented a common form—definite meter, usually in ternary rhythm, two or three voices, a top voice carrying the melody with occasional melismatic passages, with the bottom voices usually executed instrumentally.\textsuperscript{2} Since the music, some of which was supposedly written by Giustiniani himself,

\begin{itemize}
  \item \textsuperscript{1}Nanie Bridgman, "Lauda", \textit{La Musica Enciclopedia Storica}, Vol. III (Torino: Unione Tipografico, 1966), p. 94.
  \item \textsuperscript{2}Flavio Testi, \textit{La Musica Italiana nel Medievo e nel Rinascimento} (Milan: Bramante Editrice, 1969), p. 250.
\end{itemize}
has been lost or misplaced, these comments on the form of the giustiniana are taken from recent research done by Rubsamam, reported by Testi. The striking factor of these compositions, especially in the strambotti, is the attention to the meter of the text, and ultimately the careful syllabic placement of the musical rhythm, which necessarily led to a more homophonic style. There were still variations in the music line, especially at the cadences and on words of more expressive significance, but these brief vocalizations were not pronounced as in the Ars Nova techniques or the complicated and confused intricacies of the later Flemish school. Simplicity and straightforward movement were prevalent, setting the background for the resurgence of native Italian music.

Throughout the 1400's, Italy was overrun with foreigners—performers as well as composers. The "oltremontani" such as Dufay, Binchois, Ockeghem and Josquin, permeated the Italian peninsula with their intricate counterpoint and involved compositional devices. The Flemish school being the most prominent in the 1400's, the Italians went to the Netherlands to learn the new techniques, and those who remained assimilated the art from the foreigners. The Italian influence was beneficial; the easy, simple flow of the colorful, more human melodies native to the Italians tempered the intricacies of the Flemish art. Meanwhile, the Italian composers, cultivating that innate human quality in their art, especially in conjunction with the views of the Renaissance, soon came to the fore in the music world with the emergence of the genuine popular art, the frottola, which eventually led to the madrigal, and ultimately the monody and dramatic opera of the late 1500's.

The real rejuvenation of the native Italian spirit and art came by way of Lorenzo de' Medici's attention to the situation: despite his
vast knowledge and appreciation of classical learning, he saw the need for a popular genre, something with which the people could participate and identify. Having encouraged the use of the vernacular in writing verse, he delighted in the simplicity of the canzonetta ballo and the subsequent flowering of the earthy carnival song. Recognizing that the foreign composers possessed the skills in technique and style, he hired already established composers, such as Isaac, who benefitted from the candid Italian air. Under Lorenzo's influence, the old custom of the carnival, which had for centuries been a strictly peasant celebration, entered the aristocracy, with extravagant carri, costumes and specially composed music. Since the music was meant to be yelled at the tops of voices in a frenzy of joy and celebration, it obviously could not be difficult music. The melody was usually very restricted in regarding intervallic movement, proceeding mainly in stepwise motion or in small leaps. Phrases were started together by all voices, and strong block chords were the norm, with only occasional passing tones and short melismas or decorations. Every new phrase was clearly announced in unison, the words enunciated in syllabic fashion, the end of the phrase being clearly delineated at the cadence. There were frequent fermatas at the end of phrases, and almost without exception at the end of the piece. Binary time was the usual meter, with an occasional lilt given by a switch to ternary at the end. Obviously, the scope of the carnival song was declamatory, with no literary pretensions or idea of being considered for artistic value: they were composed with the carnival in mind, usually by anonymous composers who had no concern for posterity. The exigencies of the moment were of prime consideration. The Florentine, so easily swept away by the drama of life, felt the passing of time and the theme of death—a destiny that awaited him. Youth was to be
Da "La Carta della Catena", Xilografia, ca. 1480
enjoyed to its fullest, with dancing, singing, wine, and women, as tomorrow was all too uncertain. This mode of thinking led the Italian to unlimited delight in feasting and joy, and the spring festival of the carnival came to be a time of freedom. The songs sung were surprisingly frank and quite often obscene, filled with double meanings and a gusto for life. This same fascination for mass celebration, for the spectacle of high-pitched emotion, had its religious counterpart. The susceptibility to be swept along by mass hysteria was prevalent in the Middle Ages, seen especially in the numerous groups of Laudesi, bands of flagellants who sang laude in procession. This practice was later revived by Savonarola in the 1400's. The Florentine easily succumbed to the formation of the penitents, and the joyous carnival was changed to a pious procession, the songs being the only surviving aspect. Regardless of the death of Lorenzo de' Medici in 1492 and the subsequent decline in the carnival activities, the actual music did not die. Rather, the music was more assured of survival in its religious dress as the many religious personages caught up in the Counter Reaction diligently copied the hundreds of melodies and collected them for use in the growing number of oratories and religious meeting-places. Since the major part of the laude were contrafacta, or travestimenti (the latter Italian term will be used in their reference), their tunes were indicated as "Cantasi come...", the name of the secular song following. In this way the familiar popular songs, so well known and loved by the populace, became a sure way to attract the people to the religious movement. Savonarola apparently realized the inherent appeal in the melodies. This adaptation of a secular song for a religious purpose, or the mixing of secular concepts
with religious ones, should not be shocking, as indeed all through music history we witness the use of secular music for religious; i.e., the early sequences, the cantus firmus for masses in the Trecento, the mixed texts of the motet, and contemporary with the laude, Luther’s adaptation of popular airs for his new hymns. The procedure was not considered immoral or even undesirable.

Quite obviously, the laude of the 1500’s therefore had basically the same structure as the carnival song: syllabic treatment, homophonic texture, uncomplicated lines, frequent fermatas, preponderance of binary time occasionally changing to ternary at the end, usually with a strophic form and a refrain. Again, the Counter-Reform movement, with its desire to simplify the music, making the words the most important factor, no doubt had a strong influence here, especially after the verbalization of this "rule" at the Council of Trent in 1563.

Before leaving the carnival and its influence on the laude, it might be noted that the carnival did not die completely after the disappearance of Savonarola. Upon the restoration of the Medici in 1512, the carnival came to life again, but under a more aristocratic guise. The songs lost a great part of their freshness and popular frankness, and many acquired a very solemn tone. Such were the "trionfi della morte", whose macabre appearance and dreadful depictions of death impressed upon the Florentines their mortality. A description of the float that the painter Piero di Cosimo prepared, with which he intimidated the people, is described by Vasari:

Era il Trionfo un carro grandissimo tirato da bufoli tutto nero e dipinto d’ossa di morti e di croci bianche; sopra il carro era una morte grandissima con una falce in mano ed aveva in giro al carro molti sepolcri col coperchio; ed in tutti luoghi che il Trionfo si fermava a cantare s’aprivano
e uscivano alcuni vestiti in tela nera, sopra la quale erano dipinte tutte le ossature di morto nelle braccia, petto, reni e gambe che il bianco sopra quel nero spiccava ed apparente di lontano alcune di quelle torcè con maschere che pigliavano col teschio di morto il dinanzi e il didietro e parimenti la gola, oltre al parere cosa naturalissima era orribile e spaventosa a vedersi; e questi morti, al suono di certo trombe orride e con suon roco e morto, uscivano mezzi di quei sepolcri e sedendosi sopra, cantavano in musica piena di melancolia quella oggi nobilissima canzone: Dolor pianto e penitenza.¹

This mention is of special interest as this particular lauda occurs in Razzi’s collection of 1563. He relates the same procession in the annotation after the lauda in the Palatino 173, telling us how the people were moved to contrition by the appearance of the float and the sound of the music, and the next day a holy Quaresima was initiated.² Becherini tells us this was for the carnival of 1511.³

Before a complete concentration on the laude, an examination of the appearance and development of their secular sister is necessary.

Mantua, precisely at the moment Florence entered its political confusion after the death of Lorenzo il Magnifico, enjoyed relative political peace and prosperity in the last decade of the 1400’s. Again, the developments were due to the personality of a unique person: following Lorenzo’s role was the noted Isabella d’Este, wife of the Marchese Francesco Gonzaga of Mantua. She was well-versed in all the arts, and carried on correspondence with the greatest in all fields. Her music chapel was destined to be one of the most famous


² Serafino Razzi, Palatino 173, c. 156v.

and cultured, as she sought the best musicians in every facet of music—most important, Italian musicians. She determined the character of the arts at her court and demanded that the music was not to be "... exuberant, grandiose, and overpowering."¹ Despite her concentration on native musicians, a few noted foreigners joined the frottola development in the late 1400's and early 1500's: Alexander Agricola, Loyset Compère, Eneas Dupré, Eleazar Genet, and most outstanding, Josquin des Pres. However, most instrumental in setting the tone of the frottola were the two composers of her court, Bartolomeo Tromboncino and Marchetto Cara, who overshadow the others in the quality and quantity of the frottola music. With the cultivation of the forms of the strambotto, oda, frottola, barzelletta, sonnet, and the terza rima, the native composers managed to break free from the reins of the foreign style and clarify the Italian.² Isabella also provided the poets whose verse was written expressly for the existing music, another new approach. This music spread rapidly to other parts of Italy and Europe itself. An aid to this, and in fact a very important factor in the rapid diffusion of both the frottola and the lauda, was the advent of printing in the very early years of the 1500's, concentrated in the work of Petrucci in Venice. In 1504 he issued a publication which was the first appearance of wholly secular music, consisting exclusively of the work of the two masters of Mantua, plus a third, Michele Pesenti. A good number of the early publications were also completely devoted to the lauda. With this facilitation of the distribution of music, we can be sure the music of the frottola composers was well-known in Florence almost immediately after its conception.

²Ibid., p. 43.
As a form, the frottola is actually a generic name for many types of Italian secular song of the late 1400's—ballata, barzelletta, oda, strambotto, etc. The word itself, meaning a little amusing story in song, designated a very simple, essentially chordal piece in three or four parts, the upper part carrying the melody.¹ Since often only the upper part has a text, the frottola was probably performed as an accompanied song, the lower parts being played on instruments, such as viola, lute and harpsichord. It was no doubt also performed vocally, however. The form, as that of the lauda, was variable, but in general consisted of several stanzas each followed by a refrain. The same uniformity of meter and brevity of form show the close relation of the frottola to the lauda, and in fact their melodies were interchanged often. As the form of the frottola became more popular and spread to other centers, some of the more sophisticated composers made exaggerations with their superior part-writing, the simple harmonies and straightforward character of the frottola declined, and the form soon fell into disuse. But it had already set the pace for the real identification of the Italian music of the 1500's—the madrigal.

The homophonic style was definitely well on its way in the early 1500's largely due to the frottola, and of course, the carnival songs. We know there was considerable exchange between Florence and Mantua musically, and that Tromboncino was in Florence in the early 1500's as there is reference to him in the Depositaria Medicea of 1551. He also set to music the poetry of the great sculptor, Michelangelo—"Com'arò dunque ardire".² Cara was also in great demand, his works spreading as far as France.

²Einstein, *op. cit.*, p. 47.
Another possible link with Florence, a composer who might well have had something to do with the religious music, is Filippo Lapaccino, cantor and organist as well as a frottola composer, who played an important role in the scenic court festivals of Mantua. In 1482, he is referred to as a "prete fiorentino" and must therefore have had some ties with Florence. Other possibilities were also lesser-known composers: Joannes Brocus, Antonio Capreoli, and Francesco d'Ana.¹

The texts of the frottola were not of much literary value. They were devoid of aesthetic quality or of a definite literary standard, the music therefore determining the survival of the form. Most of the texts dealt with the tales of a courtly lover and are usually addressed to a woman. The pain of the lover who pines for his lady beneath her balcony has its counterpart in the religious laude sung before the Virgin Mary—the cult of love for women in general and the veneration of the Virgin in particular were interchanged readily in this period. Again, it is a shocking concept when one recalls the same interchange among the troubadours. The name of the Virgin was easily exchanged for that of an immortalized love—only another reason why the travestimenti were so easily effected. The emotions of love, respect and devotion were valid in both cases.

Conjectures as to the possible composers of the laude contained in Razzi's collections are difficult to make. From Razzi himself, we have evidence of only two well-known composers, Animuccia and Verdelot. The mention of Verdelot is important in that it allows

¹ Einstein, op. cit., p. 40.
us to assume the possibilities of other early madrigalists' appearance in the collections. The madrigal, having come into being by way of the frottola, was very similar in construction to the lauda in its early years. Four-part writing, accepted as the mode of composition by about 1530 in Florence,\(^1\) constituted the purest foundation of harmony giving a balance between the demands of harmony and voice-leading and that of polyphony. The frottola, whose creation was a simultaneous conception of accompaniment and melody, was harmonically very precise. The madrigal composers of the late 1400's and early 1500's composed in a very stiff manner, following the model of the frottola. With the demand for the composition of canzoni, many of which were taken from Petrarch's output, new concepts entered the composition of music—lack of uniformity of the lines of the verse, the letting down of the rigid meter and the relative rise and fall of the verse itself lead the composers to the madrigal form. Tromboncino made attempts in this new style, but his results were very primitive and quite similar to the frottola.

The song principle was taken from the simple and fresh frottola, and by 1530 the madrigal was very much alive in the hands of Arcadelt, Willaert, and Verdelot. The term madrigal indicated, as in the frottola, a variety of forms (sonnet, ottava or canzone stanza, ballata or series of tercets) which came into being for the sake and need of expression. The frottola had not been a truly expressive form, and in its parody and simplicity had been in more of a trivial vein. Into the madrigal form appeared polyphonic passages and a

\(^1\)Einstein, op. cit., p. 79.
different sense of tonality—the modes were no longer genuine but rather approximations of the mixolydian and dorian, encompassing a G major or D minor tendency respectively. Harmonies in general became more fluctuating and the voices assumed more independence, each having more to do individually rather than functioning as mere accompaniment. The rules of musica ficta still leaving the modern-day interpreter in doubt, we might suspect the raising of the leading tone which begins to appear written in the music in the early madrigal—another heritage from the frottola.

The early madrigal, then, as cultivated by its three most important early masters, Verdelot, Arcadelt and Costanzo Festa, could be defined as a polyphonically animated homophony. Its later development, which gave much more independence to each voice and whose music often changed for each stanza, gradually drifted away from its early style of the frottola-type, especially in its new employment of chromatics, and became the most popular composition of the 1500's.

Interesting is the basic tendency of the lauda to remain in its early homophonic character, flowering perhaps in the compositions of Animuccia and Soto, but certainly never breaking its relatively conservative bounds. No doubt the composers of the laude, or the musicians who adapted compositions to their religious needs, were forced to retain the straightforward style because of the conservatism of the Church and the desire to make the laude for the most part

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1Einstein, op. cit., p. 153.
more easily executed and understood with a minimum of effort. Those laude that were complete travestimenti, taken directly from the carnival songs or other secular sources intact, can be accepted as such. Those whose melodies needed accompaniment were no doubt handled, in general, by amateur musicians of the convent who were merely doing their duty, concerning themselves mainly with the words and subsequent clarity. That Verdelot is mentioned by Razzi gives us, however, a hint that perhaps more than a few of the polyphonic laude were taken from well-known composers, especially since the early madrigal style had its beginnings in Florence, and was so close to the desired arrangement of voices and words for the laude.

One of the masters of the madrigal in Florence, whose works were published by Petrucci in 1520 (along with those of Cara and Tromboncino) was Bernardo Pisano. He was no doubt a part of the group surrounding Lorenzo il Magnifico and in fact was an imitator of the style of Isaac, although he was a bit more simple in his constructions, with less polyphony. His compositions were more like choral songs with solos, including a refrain, a style well-adapted to the laude. Since he was in Florence in the early years of the 1500's, and since his style was so conducive to the traditionalistic laude form, he might have had something to do with the voicing of the laude of that time, or at least influenced those that were involved with them.

To elaborate a bit more on Verdelot: he was a Frenchman who came to Italy early in life, and often appears under the name of Philippe Deslouges. Vasari discussed a picture of him done by, in

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1Einstein, op. cit., p. 127.
his opinion, Sebastiano del Piombo, about which he relates:

...onde fece alcuni ritratti in Vinegia di naturale molto simili, e fra gli altri quello di Verdelotto Francese, musico eccellentissimo, che era allora maestro di cappella in San Marco; e nel medesimo quadro, quello di Uberto suo compagno, cantore: il qual quadro recò a Fiorenze Verdelotto, quando venne maestro di cappella in San Giovanni, ed hoggi l'ha nelle sue case Francesco Sangallo scultore.¹

The painting is still preserved in the Palazzo Pitti in Florence, and is entitled "The Three Ages of Man". The picture was painted in 1504, when Verdelot was approximately twenty-five years old. His exact death date is not known, although we

¹Einstein, op. cit., p. 154.
May assume he died sometime in the early 1530's, as the last documented evidence of his presence in Florence is in 1527.\(^1\) According to Einstein, Verdelot was a popular figure in Florence in the early years of the Cinquecento, and composed some carnival songs, one of which is the "canto de' pescatori senza frugatoio". But he also delighted in the singing of his native French chansons with his colleagues in Florence (the French chanson was modelled on the frottola style) as we find in his words: "If at least Bruett, Cornelio, and Charles were here, we should sing a dozen chansons to entertain this little crowd of citizens ...".\(^2\)

Proof also that Verdelot was in Florence in 1525 is given by his composition "Quanto sia liet'il giorno" which he composed for the prologue to Machiavelli's comedy *Clizia*, performed in that year.\(^3\)

This particular composition of Verdelot's is of great interest regarding the collections of laude. Razzi's specific references to Verdelot occur at various places in his annotations, but in only one instance does it appear above the music itself. This happens in the Santuario delle Laudi in connection with the lauda "Le Vergin gloriose" which has the indication above the cantus: "A quattro voci nel Verdelotto".\(^4\) Only two voices appear in the publication and are so incomplete and mistake-ridden as to make a transcription impossible:


\(^2\)Einstein, op. cit., p. 157.

\(^3\)Ibid. p. 250.

\(^4\)Serafino Razzi, Santuario delle Laudi, pp. 258-59.
A quattro voci nel Verdolotto.

CANZO

Le Virgin gloriose
Orfola e 'ue compagni Lodiani ca-

re forelle in questo gior
no Sperghini gigli e rose,
Per l'amene cam-

pagne di Colonia Agrippia e suo conto
no Però che se lo adorno

Fu dall'illustre lor sacro martiro
Quando sul Ciel Impiro
Saliro

Vedicihilla dilette a Dio
Danzelle i

\(3.2.2.17\)
6. C'è la tenore

Le Vergin gloriose con el Orfola e fue compagne Lodiam care

Grele in que theft giornò, e Sparghini, giglie, rose: Per l'amer-

Brane campagne Di Colonia Agrippina suo: contor no: Pero

rò che fed'adorno Fu dall'illustre: Alor, famo marti: Quan-

do sul ciel Impiro Sognote bell' 6 Vindicimilla elet-

te a Dio con donzella: le Vni-

cipi, dici mila elette.
Precisely because of this incompleteness, too many conjectures have had to be made in the transcription and, at first, it was decided not to offer a solution. Fortunately it was possible to trace the original madrigal from which this lauda was taken. The clue came from the annotation after "Vasto diletta terra" found in the Palatino 173, c. 134, in which Razzi states the music is from Verdelot's "Quanto sia lieto il giorno", which was sung in a comedy of Lorenzo de' Medici, the music of which is notated on c. 19.

Here, the tenor for the lauda "Le Vergin gloriose" is found with the poetry "Questo di glorioso"! Not only the music of "Quanto sia lieto il giorno", but an adaptation of the poetry occurs in the Palatino 173, c. 110v., "Quanto sia lieto in cielo", where the annotation refers to the same music, "Questo di glorioso". Another reference to this madrigal of Verdelot is in the annotation after the lauda "Arte di tutte l'arti", where he states: "La musica di lei à quattro voci, sarà alla fine del libro: presa del Verdelotto."\(^1\)

Obviously, this was meant to be sung to the same music. Later in the Santuario delle Laudi, after the poetry of the lauda, "Questo di glorioso", Razzi makes the following mention of the music:

\begin{quote}
Nora seguitano tre altre stanze, sopra la precedente aria di canto, la quale sarà notata alla fine di questo libro, sopra un madrigale del Verdelotto, a quattro voci...\(^2\)
\end{quote}

The poetry which follows is "E tu diletta terra" again in reference to Vasto, being in fact the same poetry as that of "Vasto diletta

\(^1\) Serafino Razzi, Santuario delle Laudi, p. 40.
\(^2\) Ibid. p. 185.
terra", found in the Palatino 173. In all these references of Verdelot we remain with just one composition, "Quanto sia liet'il giorno". Its complete form in four voices can be found in the Biblioteca Nazionale of Florence in Tutti li madrigali del primo et secondo libro a quattro voci di Verdelot. The differences between the madrigal and the two voices provided by Razzi will be discussed in Chapter V, along with a more thorough discussion on Verdelot's style, using this madrigal as a focal point.

Note the following painting done by Hermann Tom Ring of a musician, with the bassus part of the aforementioned collection of madrigals at his right:

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Laudà di S. Mattia Apostolo

Da i lidi Esperii, fino i lidi Eoi:
Ma più fette fra noi
Italici Cristiani, il buon pastore,
Per ordine del Signore

ANOTAZIONI


LAVDE XXXVII. DI SANTO
Mattia Apostolo

1. Odiato buono è il nostro eccello Dio
Che nò permetterebbe male alcuno
Se non fosse anche onnipotente, e pio
A trarre bene nel tempo opportuno:
Se il primo padre Adamo non peccava
Giesù non incarnata
Che costei è l'Angelo dottore.

2. Dalle perfezionti de i fier tiranni
Ricacciò Dio, de i martiri gloria
I quali dopo lor pene, e attosì affanni
De i loro nimici ripartar victoria
Che ragion vuol che alla virtute, il vizio
Ceda, e che il malefizio
Non sopraunzi il dobo, ma testi vinto.

3. Dalle falle, e adultere dottrine
Dagli eretici, al mondo feminate,
Onde fon procedure gran rovine
Nell'anima, da Dio ricomperate:
Ricuorato ha l'intello almo signore
Dottrine di valore,
Di verità, di frutto, zelo, e vita.

4. Cadde il maluagio, a tutto, e tristo Giuda
Dalllo grado Apostolico, vendendo
Il suo caro maestro, abit mente nuda
D'ogni pista, e clemenza, e rispettando
Questo gran fallo, Giesù benignissimo
In vece del tristiissimo
Giuda, alla chiesa di Giesù Matira.

5. Della Tribù di Giuda questa fante
Traffi l'origin sia, come Giesù:
E di questo anche dar sì potea vanto
Che in Betlehem suo nascimento fu
Nobil, e ti che i suoi parenti,
Di costumi eccellenti,
E che tal forse il loro figlio studiario.

6. Fecero appresso, che da Simone,
Sommò all'or Sacerdoti, e nella legge
Dottrini, imparassè il più garzone,
Che con scienza l'huom meglio si regge,
Infrutto adunque e dottore i profeti
Diveren, e ne fur lieti
I parenti,e ne diero ledi à Dio.

7. Accioche adunque l'ardente lucerna
Della legge, parisse al candelliero
Fra gli intantadue chi chiamò primo,
Mentre
A brief note might be made of other early madrigalists mentioned previously, such as Costanzo Festa, who worked mainly in Rome but had relations with Florence, and was essentially a composer of three-voice madrigals. Arcadelt was also in Florence sometime before 1539. His madrigals published in that time were simpler, more homophonic, paying special attention to the syllabic presentation of the word.¹

An interesting note is made of Marc'Antonio Mazzone da Miglionico, a Neapolitan musician who began with madrigals and villanelle and ended, a true musician of the Counter Reformation, with canzoni in praise of the Blessed Virgin.² Although his first publication of four-voiced madrigals did not come out until 1569, it is possible that some of his early compositions made their way to Florence, or perhaps influenced some Florentine composers. The mention of the villanelle is the main reason for including a note on Mazzone, as we know Razzi often adapted the villanelle to the laude. The villanella, or the villotta, was a lighter composition from the southern part of Italy, and was characterized by three moving parts, with some interruptions, in parallel thirds and fifths. It was much more primitive as compared with its northern counterparts and later combined with the madrigal to form the canzonetta and madrigaletto.³

¹Einstein, op. cit., p. 159.
²Ibid., p. 223.
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LA PASTORELLA MIA
VILLANELLA

[Alto]
La pastorella mia Senz'altra compagnia

[Alto]
Soletal suo giardino Pur coglier petrosi

[Alto]
no se n'andava La non parlava Mi si sfor-

[Presto]
va Di mostrami con la mano: Fuor della

[vil-lato bel vil-la-nno, Ch'io me ne va-do poco lon-

[Alto]
tano Venrai pian pian O bel vil-la-nno bel vil-la-no.
The similarities of the preceding villanella to the three-voice laude of Razzi's collections are numerous, as will be seen in Chapter V and in the transcriptions in Volume II.

Another composer to consider, very much associated with Florence in the first half of the sixteenth century, is Alessandro Striggio, who became known for his intermezzi. Being also at Mantua, his early style assimilates much of the frottola techniques.

As in the case of the laude composers or arrangers, the early madrigalists did not strive to attain a distinctive personality in their works, but rather attempted to conform to the accepted style, making the identification of the anonymous works difficult. Since the music was written for the society of the time, certain qualifications had to be met, since much of it was functional—requested for a certain purpose, whether by nobility for various court functions or by the religious for use in their spiritual exercises. A composer of that time who wrote many occasional compositions was Francesco Corteccia, who lived in Florence from an early age and remained until his death in 1571. Being the court composer for Duke Cosimo I, he was extremely occupied in preparing works for special festivities and for the court chapel of the Medici, San Lorenzo, where he was organist and choirmaster as early as the 1530's. In 1563 he was elected as a regular member of the Canons of San Lorenzo. His secular works were much more abundant than his religious ones, and in the Dedication of his Primo libro a 4 voci of madrigals he states (1544):

... since madrigals are not only a feeble but even an impure thing, I should, at my present age, and also in accordance with my priestly office, be more occupied
with the true praises of Holy God, than with the false trifles required by the pagan god of love. ¹

His early style was very similar to the homophonic set-up of the laude of Razzi's collections, and considering he was a religious active at the time of Razzi, it could be that he had some part in the voicing or actual composition of the laude. A quick glance at his Passione di Christo Secondo Giovanni, written in 1527 for narrator and chorus in four parts, will readily point out the semblances. This particular work was used by the Compagnia di S. Maria delle Laude of Florence. ² Einstein, in speaking of Corteccia's works for processions and the carri, and his compositions for intermezzi, states that they were treated altogether differently from his madrigals "... since they had to be sung by heart: they are artless, homophonic, and cut up by rests for all the voices."³ This might well be a description of some of the laude of that period.

¹Einstein, op. cit., p. 278.


³Einstein, op. cit., p. 283.
HIC INCIPIT PASSIO JESU CHRISTI SECUNDUM JOANNEM - 1527.
Another composer of this period who deserves special mention in our interests is Alexander Coppinus, who was originally in the service of Lodovico il Moro in Milan, and later the official composer of the canti carnascialeschi, carri and trionfi in Florence. His life coincided with the reign of Lorenzo il Magnifico, the Savonarola confusion, and the inception of the new reign of the Medici. Some of his works have been preserved, one of definite interest being "Dall'infelice grotto" written for the processions of Savonarola, very similar to the laude of Razzi.

Other composers and works to be mentioned briefly include Giacomo Fogliano, a faithful imitator of Verdelot; Palestrina and his early madrigals and Arie Divote specifically written for the Neri oratory; Vincenzo Ruffo and his numerous publications of madrigals in the 1550's; Giovanni Domenico da Nola and his publications of madrigals in four voices and villanelle in three and four voices; Mattia Rampollini, teacher of Corteccia and composer of sacred and secular music; Lassus and his early villanelle and madrigali spirituali; Innocentius Damsonis and his laude appearing in the Primo Libro of Petrucci published in 1508; Alexander Demophon and his frottole; Francesco d'Ana showing particular likeness to Razzi's laude in his Motetto from "Lamentationes Jeremie Prophetae" of 1506; Baldassarre Donato with his Villanesca alla Napolitana, "Viva sempre in ogni etate"; and finally, the most important composer for our consideration due

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1Einstein, op. cit., p. 277.  
2Engel, op. cit., pp. 16-17.  
3Bridgman, op. cit., p. 95.  
5Ibid., p. 13.  
6Ibid., p. 175.
to Razzi's specific mention of him, Giovanni Animuccia. Razzi first speaks of Animuccia in his Preface to the Libro Terzo of the Palatino 173 after discussing the publication of his own first book of laude in 1563:

...Donde eccitato il divoto spirito dell'Animuccia fiorentino, e musico eccellente in Roma, mando fuori egli ancora un libro delle prefate laudi, riducendo molte di quelle arie antiche del libro nostro, ad arie moderne, e più vaghe...1

Oddly enough, Animuccia's first publication of laude for the oratory of San Filippo Neri in Rome was in the same year. The second, published in 1570, includes an interesting preface written by Animuccia himself, in which he speaks of the simplicity of the laude of his first publication. He feels that since the oratory had grown so much, it seemed fitting to increase the laude and vary their harmonic concepts and mode of expression, "...intrigandomi il manco ch'io potuto con le fughe e con le inventioni per non oscurare l'intendimento de le parole..."2

Animuccia, a Florentine, born in 1514, went to Rome as early as 1551 to study counterpoint, and subsequently became involved in the oratory revolving around the man responsible for the last flowering of the laude in the 1500's—San Filippo Neri. Since his oratory at S. Maria in Vallicella in Rome was an important nucleus of the laude and of consequent development in the oratorio, and since there are so many possible influences and connections with Razzi—by means of Neri himself and mutual friends—an elaboration on the subject is necessary.

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1Serafino Razzi, Palatino 173, c. 95v.
As mentioned earlier in Chapter II, Razzi no doubt received some of his early influences and ideas of the laude from San Filippo Neri. Neri's name is probably the most noted in connection with the laude of the 1500's due to his oratory where the laude were used extensively in the gatherings and in services, with composers designated for the sole purpose of preparing the music. Three of the most distinguished were Giovanni Animuccia, Francesco Soto de Langa, and Soto's successor, Giovenale Ancina, famed for his collections of travestimenti.

Perhaps the most crucial connection with Razzi's background is Neri's close association with the brothers at the convent of San Marco in Florence in his early life. The convent of San Marco was much noted as a center of the laude, in a city where confraternities had been known since 1163 and were many in number by the 1500's.\(^1\) The singing of the laude having been revived by Savonarola, Filippo and his family must have come in contact with practices at San Marco, as they attended the church often. Mompellio states that Filippo had intense relations with the friars at San Marco and was painted as "....buon uomo....tutto del venerando p. fra Girolamo....amicissimo de' Religiosi....in particolare de'Padri di S. Domenico."\(^2\) Neri himself states in his last days: "....Quel che io ho avuto, da principio, di buono, l'ho avuto dalli vostri padri di S. Marco di Fiorenza...."\(^3\) It was at San Marco that Neri assimilated the Savonarolian spirit of devoted mysticism and concern for reform, including religious methods.

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\(^3\) Ibid., p. 10.
and practices, together with "...la serietà della catechesi
dottrinale e morale, teneva gran posto la lauda, intercalante
sermoni e preghiere."¹ There are no extant musical facts of Neri's
life until he becomes ordained in Rome, but this cannot deny the
strong possibility of his singing and annotating of the laude during
his early impressionable days in Florence. Cistellini mentions
this possibility in his discussion of the dedicatory letter of
Razzi's Libro Primo delle Laudi Spirituali, after which he adds that
it's "...giusto una quarantina d'anni prima Filippo era fanciullo
in Firenze e udiva cantare, e cantava lui stesso, le divote laudi
a S. Marco."²

Neri left Florence sometime in 1532 or 1533. When he finally
arrived in Rome, he stayed at S. Marco alla Minerva, where it was
easy to meet those religious he had already known in Florence,
or at least citizens and Dominicans who had contact with the convent
in Florence.³ In fact, most of his early members of the society
were by origin Florentines. His desire to raise morality and piety
among the people led him to the organization of a society of secular
priests who held exercises in his home in Rome in the 1540's. After
he was ordained priest in 1551 they established themselves in
San Girolamo della Carità, where they continued their quest for
truth and virtue in a new manner of spiritual exercises. In the
reading of the Scriptures, questions were asked and discussed, and
Filippo would round off the discussion, at which point they would

¹Antonio Cistellini, "San Filippo Neri e la sua Patria," Rivista
²Ibid., p. 65.
³Ibid., p. 68.
walk the streets singing laude.¹ Neri had had no intention of
starting an order, but his crowds became so massive that the Pope
gave the bigger church of S. Maria in Vallicella to his Order in
1575, which was in great favor due to its adherence to the princi-
ples of the Council of Trent.

The most important force of the meeting was the spiritual
lauda, which at first, in the hands of Animuccia and Soto, was
a simple prayer-like song, with the usual main voice in the soprano,
the other voices in block harmony. This simplicity became more
elaborated as the movement grew, and the laude became more dramatic,
having entire scenes of the Bible or the life of Christ acted out
and parts set to music. This practice soon led to the musical form,
the oratorio, with soloists and chorus.

As to any other connections of Razza and Neri, we can be sure
of some mode of exchange via Caterina de' Ricci of Prato, as she was
a mutual friend. There is no specific mention of Razza meeting
Neri, but ideas must have been exchanged. We know that Razza had
met Caterina de' Ricci as early as 1551, and no doubt many of his
visits with her in Prato have been left unrecorded, especially
since he does not start his detailed accounts of his trips until
1572. Knowing that Razza composed many laude specifically for
Caterina de' Ricci and her nuns, we may well suppose that Neri
heard some of them. This is perhaps more likely than assuming
that Razza was influenced by Neri's group at this time, although
it is very possible Neri could also have offered to Caterina de' Ricci

some of Animuccia's compositions which might subsequently have
been brought to the attention of Razzi. We know that Animuccia
was in Rome as early as 1551, and his compositions could have been
in circulation long before he actually became a part of Neri's
society. Cistellini, in trying to establish a reason for believing
that Caterina de' Ricci had definitely met Neri, says they must
have met by way of common acquaintances: Fra Timoteo and Fra
Serafino Razzi, respectively the brother and the biographer of
Caterina.\(^1\) An exact visit is not documented, but Animuccia's
report of meeting S. Caterina is perhaps the most precious
testimony:

\[\ldots \text{et domandandoli esso se cognosceva il Padre, rispose}
\text{che non; ritonando poi l'anno seguente et facendoli l'istessa}
domanda, gli rispose la serva di Dio che lo cognosceva,
avendolo veduto et parlato con lui; tornato poi ms.}
\text{Giovanni a Roma, ricercò il Padre di questo fatto, et sua}
\text{Reverentia li rispose che l'haveva veduta et parlato con lei.}\(^2\)

We know that Animuccia used Razzi's collection of 1563 as he states
in the Palatino 173 (see Chapter III, page 70), and Razzi also
makes note of having used a work of Animuccia for the lauda,
"Lasciato ho il mondo", found in the Santuario: "Il canto di
questa così fatta laude preso dall'animuccia gran musico già
in Roma, sarà al fin del libro..."\(^3\) As happens often, the music
is not found at the end of the Santuario delle Laudi, or at least
is not given with the same poetry, nor does it appear under the

\(^1\)Cistellini, op. cit., p. 83.

\(^2\)Pietro Consolini, Il Primo Processo per San Filippo Neri,

\(^3\)Serafino Razzi, Santuario delle Laudi, p. 200.
same poetry in the Palatino 173, c. 58v.

Besides the definite recorded references of possible Razzi/Neri connections, we are aware also of many mutual friends other than Santa Caterina de'Ricci. One is Vincenzo Ercolani, who had received the Dominican habit at San Domenico at Fiesole and became known as a theologian and very pious religious, having much to do with the reform movement. He is mentioned as being a good friend of San Filippo Neri,¹ and we know he was a close acquaintance of Razzi's, as Razzi was placed under his jurisdiction after leaving San Marco in 1552.

Also cited often among Razzi's notes is P. Angelo Cattani da Diacceto, who was the uncle of S. Caterina de'Ricci, and had entered the convent of San Domenico at Fiesole in 1511. He was a close friend of Neri's while in Rome and kept in close contact with Caterina in Prato. He was a bishop of Fiesole in 1566.²

As to the actual music of the Oratory of Neri, we know that Neri had in mind "his" music—one that was clear and simple, adapted to the modest souls who were attracted to him because he preached in light and clear tones.³ In describing the laude, Luisa Cervelli states:

...al giro melodico facilmente orecchiabile, per meglio far presa sulla memoria musicale delle masse oranti, si unisce l'andamento omoritico, si da poter essere agevolmente scandito dai gruppi che, sulle orme di S. Filippo Neri, si smodavano processionalmente per le vie e ville di Roma, nella visita alle Sette Chiese....⁴

¹P. Lodovico Ferretti, La Chiesa e il Convento di S. Domenico (Firenze: Tip. Ciardi, 1901); pp. 51-52.
²Ibid., p. 51.
³Mompellio, op. cit., p. 17.
⁴Ibid., p. 21.
51. ANIMUCCIA: Lauda

Ben venga, Amore; ben venga, Amore, io ti sen-

to nel core; Fensando la tua gratia

divenir in me viso. L'anima non si

satira di te, Amoregentile. Deh fami es ser bu mi le

per tua gloria e o re, pertua gloria e o no re.
and Mompellio adds, in the exercises of the Oratory. This is a judgement of the first laude of Animuccia, who was succeeded by Francesco Soto de Langa, also a noted virtuoso, whose life span covered the years 1536–1592. This early style of the Neri composers was very similar to the laude of Razzi’s collections in its harmonic block style, mostly syllabic with the exception of occasional melismas in the soprano, especially at cadences. The aim of those at the Oratory was to unite the words and music so as to have a manifestation of art and faith together, whereas with most of the laude of Razzi, the poetry was paramount, since the same melody was so often used for the different verses. In other words, the music was not of spontaneous birth, but was rather chosen for its metric adaptability to a specified verse, being a vehicle to transport the devotions of the people. The concern was for efficacy rather than for beauty or artistic value. Obviously, those which were travestimenti are in their own category. Noted for his collections of travestimenti was Giovenale Ancina, who entered the Oratory of Rome in 1578. As a composer, he had less creative sense than his predecessors, concerning himself mainly with re-adaptations of existing music and imitations of the prevalent style. Since his works occupy mainly the last half of the sixteenth century, he need not be considered in relation to Razzi’s earlier collections.

Of the musicians at San Marco who might have helped Razzi, we have a few insights. Of most importance is Razzi’s own enumeration of two friars who helped him, mention of which is found in the Preface to the Libro Primo of the Palatino 173, quoted at the end of Chapter II of this volume. The first, Sebastiano del Lotto,
is mentioned in the catalog of religious at the archives of San Marco where he is listed as Sebastiano di Tommaso Lotti (o di Lotto), having entered the Order in 1545.\(^1\) There is no reference to him as a musician, nor is his death date given in the corresponding information found in the Laurenziana 370, c. 113r. The second, Serafino Banchelli, could not be found, even in considering names similar to this, as the last half of his name in the Palatino 173 was badly obliterated. Neither was it possible to find any music clues in a manuscript of Razzi's, Opere-varie, which includes a wealth of information on various religious subjects, with an interesting assortment of letters written to and by Razzi; notable is his correspondence with Scipione Ammirato who thanks Razzi for his "Storietta di Rau gia" and sends him in return an oration written for the death of Silvano, Razzi's brother and Ammirato's old friend.\(^2\)

Cistellini mentions three brothers at San Marco who knew Neri and were musicians in the early 1500's—padre Zanobi Medici, padre Servazio Mini, and the padre Felice da Castelfranco.\(^3\) The latter is mentioned in Razzi's work, Istoria degli huomini illustri, but no word is given about his musical status.\(^4\) Could Cistellini have confused his help with the poetry of the laude with that of the music? According to Cistellini, little is known of Zanobi Medici except that he was a man of rare virtue and observance, and had something to do with the music at the convent.\(^5\)

\(^1\) P. Giuseppe Benelli, O. P., Catalogo dei Religiosi di S. Marco, Sec. XV-XVI, no. 40.

\(^2\) Serafino Razzi, Opere-varie, 820, c. 136r.

\(^3\) Cistellini, op. cit., p. 66.


\(^5\) Cistellini, op. cit., p. 66.
Servazio Mini, who died in 1546, is reported in the _Cronaca_ of the Order as being a writer of poetry in the vernacular, and a composer of laude,¹ both he and padre Medici having been dear to San Filippo Neri as a boy.² Since they lived before Razzi's entrance to the Order, their influence would have been indirect. Cistellini further reports that living also at the same time as S. Filippo Neri, and recorded in Razzi's _Istoria degli huomini illustri_, were p. Nicolò Fabrini and p. Ilario Buoninsegni, both musicián.³ Again, in reading over Razzi's listing of these two men, there is no reference to their musical status, making it quite probable that Cistellini was confused in the matter, since both are poets in Razzi's laude collections. However, in scanning the section of Razzi's book of illustrious religious in the field of the arts, one finds mention of a musicián, F. Vincenzio Alberti da Narni:

```italian
...Alla filosofia, e alla musica di voci, e di corde,
hà congiunta, con eccellenza singolare, l'arte Oratoria,
e la Poesia; e il dono altresì della Predicazione...⁴
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This biographical note comes unfortunately without dates, but one can assume his place is in the first half of the 1500's, as the entries before and after him are of that period. Could he possibly have been an assistant in the collection of the laude?

Before delving into the make-up of the manuscript and two collections of Razzi, and ultimately the analysis of some chosen

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¹Pietro Consolini, _op. cit._, p. 178.

²Cistellini, _op. cit._, p. 66.

³Ibid., p. 66.

⁴Serafino Razzi, _Istoria degli huomini illustri_, p. 335.
laude, one last possible follow-up should be made in the search for musically influential personages.

Since the important years for consideration of the make-up of the laude are before 1563, an examination of Razzi's time spent in Pistoia prior to and during that year is in order. Having been ordained priest in the Duomo of Pistoia in 1556, he must have had some measure of correspondence with the religious there, especially since he returned in 1562 as Lector in Philosophy, remaining three years. This stay could have been important in that he might have had some influence or help from the musicians working in Pistoia at that time. Even if such influences may not have affected the Libro Primo delle Laudi Spirituali, they might have offered new ideas or different laude for the two later collections, where a few changes in the music do appear.

In a rapid examination of the "Libro di Atti" of the Duomo of Pistoia, covering the years 1561-1575, the following entry for the year 1563 was found:

Ricordo di 6 aprile come i signori canonici numero 12 hanno condotta alla musicista padre Tommaso Montemagni con la solita provvisione che aveva per il tempo passato.¹

An unknown musician, but evidently instrumental in the chapel music of the 1500's, Montemagni is noted later in the "Libro di Atti" covering the years 1581-89, where lists are found of the chapel musicians. (Again, various unknowns: Alfonso Peri, padre Cristofano Lupachi, padre Francesco Vergiolesi, padre Lorenzo de Moro, and a certain padre Cristiano Forteguerri who prepared music

¹Libro di Atti, 1561-1575 (Pistoia: Duomo Archives), c. 167.
for the Calendimaggio.) Padre Tommaso Montemagni was the only musician named in numerous entries. Since the preceding quotation refers to him in a manner that indicates he was a part of the musical services of the Duomo for some time, we might assume that Razzi knew him in the years before the publication of the Libro Primo delle Laudi Spirituali, and perhaps during a later sojourn in 1598. That he worked on some of the laude of the Santuario delle Laudi during this time is proven by his annotation after the lauda "Vénite angeli santi”, where he mentions it was composed for two young girls from Pistoia who entered the Order at the convent of Santa Lucia, where he was confessor. The same type of information can be found after the lauda "Da che tu m'hai Iddio". Another musical mention made by Razzi at this time can be found in relation to the Jubilee of 1600, when he relates that he heard a certain air above the sound of the organ, and was so pleased by its melody, that he wrote numerous laude to it, including the one of this particular annotation, "Santa Agnesina". One wishes he had been more definite in his reference to this music.

A lot of suppositions and conjectures about the possible musical background of the laude have been offered, and a number of follow-ups have been suggested. Ideally, if a complete search for musical influences on Razzi's collections were to be made, travel to all the cities and villages Razzi visited might yield potential sources. However, since such an undertaking would involve years of journeying, mounds of financial support, and an endeavor of

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2Ibid.
questionable reward, a concentration on his years up to the publication of his first collection is more reasonable, especially since most of his laude appear in this first effort. Those laude that cannot be traced to the carnival song, frottola or madrigal, or to a definite composer, must rest on their own merits as an expression of a man for a specific occasion.
CHAPTER IV

The first publication of Razzi's entire writing activity was the *Libro Primo delle Laudi Spirituali*, printed in Venice by Francesco Rampazetto at the request of the Giunti of Florence in 1563. The frontispiece gives indications of the use of the laude in Florence—in the churches after the vespers or compline, and by the religious in the monasteries and convents. Each lauda has its respective music as used then and in the past in Florence. The dedication letter of the editor, Filippo Giunti, reveals more of the Florentine religious life of the middle of the sixteenth century, furnishing us with a vivid account of the musical customs. Directed to Caterina de' Ricci, Prioress of the Convent of San Vincenzo at Prato, Giunti states that the spiritual songs, i.e., the laude, were not sung in the religious companies or in private homes as they had been in the past, even though the custom of singing them in the monasteries and convents had fortunately not fallen into disuse. Giunti states there is no other pastime more enjoyable and honest than the singing of the laude, whether in time of recreation or celebration, or when religious are gathered for spiritual exercises. He laments that times have changed, that previously they were sung in

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1 Between the two copies of this collection at the Conservatory "Cherubini" in Florence, a strange difference can be noted in the frontispieces. In one, the coat-of-arms is the lily of Florence, in the other, that of the Medici. Otherwise they are identical.
church because of their similarity to the hymns, but that now one sees songs introduced of a less laudable character, poorly adapted to religious atmosphere. No doubt he is partially referring to the "sacre rappresentazioni" which evolved from the dramatized laude, and gradually became elaborate plays, incorporating some laude, dances, secular songs and various instrumental interludes, eventually leading to an almost non-religious play, one of the chief points of attack by the Counter-Reformationists.

Giunti, himself having had some hope to organize various laude, not just the texts but each with its respective music, was therefore able to satisfy his wish by encouraging the attempts of Razzi. He praises Razzi for having eliminated the "silly" manner of "Cantasi come....", instead presenting the music of each lauda, complete in their two, three and four-voice settings. The appearance of the music in polyphonic form was no doubt of great aid to the religious then and obviously of great value to research today. However, Razzi's elimination of the secular source is precisely what causes his first collection to lose some of its value for contemporary research, since, without a definite title, the researcher interested in uncovering the sources must involve himself in a painstaking job of scanning the hundreds of manuscripts of secular music of that era. (Just the examination of the Panchiatichi 27 alone, which contains a large number of canzonette, ballate, and strambotti, some of which were used by Razzi, is a time-consuming venture.) With the exact title of the piece, the time entailed in locating a specific piece is greatly reduced. This is one reason why his autographed manuscript, Palatino 173, and his Santuario delle Laudi, may be considered more valuable,
as frequent references to secular songs occur, often with exact titles.

Obviously Razzi's aim was the enhancement of the exercises of the religious by means of song, a phenomenon clearly stated, and undoubtedly deeply felt at the time of his entrance to San Marco. He probably started his collections soon after, as is documented in his annotations of composing certain laude while still a novice. (See Chapter II, p. 24) This information gleaned from his two later collections points out another weakness of the first collection—its lack of valuable annotations, which in the later collections are loaded with biographical information and interesting notes about the religious thought of the time. Basically, with the exception of Giunti's dedicatory letter, we are left with the music itself and the various laude that appear after each musical notation, the phrase usually appearing under the last voice: "Tutti le seguenti si cantano in sulla medesima Aria," the poetry following almost invariably Razzi's imitation of the poetry originally given with the music.

As far as it is known, a complete transcription of the Libro Primo delle Laudi Spirituali has never been attempted, or at least never been published. Parts of it have been transcribed, as periodically one will come across the famous "Lo fraticello si leva per tempo" adapted to the secular "La pastorella si leva per tempo", available in Andrea della Corte's collection,¹ or in Alaleona's article.² Having transcribed his entire three


collections, and having translated all the annotations, one understands this hesitation. Razzi's works, whether considering just his music efforts or his entire output, are riddled with errors and unexplainable inconsistencies. The Libro Primo deals immediately with an error-ridden Table of Contents. Pages are wrong, titles misspelled, and words are left out. Following this is a list of the poets, again filled with inconsistencies:

Fra Agnolo Bettini
Il Bianco Iniesuato
Mad. Battista Malatesti
Fra Bastiano da Poggibonzi
Fra Bonifazio Landini
Di S. Bemardo
Mess. Benedetto Varchi
Mess. Castellano
Fra. Felice da Castelfranco
Feo Belcari
Fra Girolamo Savonarola
Fra. Giovambattista Battiloro
Gherardo d'Astore
Frate Milario Beninsegni da Siena
Mess. Iacopo Mariscotti
Il Mag. Lorenzo de'Medici
Mad. Lucrezia de'Medici
Mess. Lionardo Giustiniano
Fra Marco della Casa
Fra. Nicolò Fabroni Pistoiese detto il Sordino
Il Petrarca
Fra Pier Felice Caiani
Simone Pallio
Fra. Serafino Razzi

As examples, Fra Milario Beninsegni da Siena is later spelled as Buoninsegni, which agrees with his notation of him in his Istoria degli uomini illustri and which seems to be the accepted spelling. Nicolò Fabroni often appears as Fabbronii, or with just Sordino. As one glances through the publication, the misnumbering of pages, numbered on the right hand side only, occurs in three different places, with repetitions of one page, or the leaving out of another.
(The numbering offered is notated in the appendix to Volume II)

We cannot completely blame Razzi for this inaccuracy, as some of his helpers or the publisher could also be responsible. The crucial problem of the publication, and undoubtedly the main reason for the neglect of the transcription of the laude, is the inaccuracy found in the notation of the music itself. Often in the course of transcribing the laude for Volume II of this work, the voices would suddenly emerge with a dissonance too blatant for the harmonic style, and the point of error would have to be determined. This often led to a time-consuming trial-and-error method, until a logical presentation of the voices evolved. Many times wrong clefs were indicated in addition to missing or added notes, creating much difficulty in the precise location of the error. As mentioned in the Preface to Volume II, attempts to stay as close as possible to the original have been made in the actual transcriptions, and in the cases where re-writing of chords was necessary, an attempt was made to retain the harmonic and melodic tendencies of the style. All the laude of the Libro Primo have feasible executions offered, despite some extensive changes, such as those in "Dolor pianto e penitenza", page 75.

Again, it is very possible Razzi was not entirely responsible for his inconsistencies, although one would tend to believe he was guilty of a greater part of them. His extensive writings, published and left in manuscript form, in conjunction with all his travelling and preaching, are enough to testify to his lack of time, revealing a man who directed his efforts in almost every area and was therefore liable to transgressions in each. That he
considered his collections a type of hobby or pastime is mentioned often, especially in his statements that he used the time not adapted for rigorous study to work with the laude.

Since his collections cover requests from religious for a variety of occasions, and deal with a combination of subjects, we find the themes of the laude of the Libro Primo quite diverse, and subsequently the form of the laude themselves cannot be categorized. If one principle were to be emphasized, it would be the refrain structure of many. But it is not a constant characteristic of the laude of this time as it had been in the earlier laude, whose form usually included a refrain and a piedi/volta set-up which contained elements of the refrain. Some of the laude of the Libro Primo follow the strophes of the canzone of Petrarch, or the Psalms in Latin or the vulgar, or sequences and litanies, or prayers for the novices, or responsorials (see "Cum autem venissent, p. 86). Some of the poetry is taken from various well-known writers such as Feo Belcari, Benedetto Varchi, Savonarola, Lorenzo and Lucrezia Medici, Giustiniano, Fabbroni and Petrarch. It is perhaps through Razzi's own poetry that we place him most accurately in his era—when imitation, due to absence of originality and intellectuality, became the norm in poetry and sacred music, or perhaps one could venture to say of all sacred art. Alaleona's description of Ancina, Razzi's counterpart in Rome in the late 1500's, could easily have been a description of Razzi himself:
...egli è il tipo del critico arido e pedante, dell'uomo che vuole dedicarsi a tutto, senza sentire vero trasporto per nulla....lui.... impersona, meglio che altri, la mancanza di forza intellettuale e di originalità del suo tempo.¹

In most instances, Razzi is merely performing a duty, concerning himself with the efficacy of the laude rather than the artistic inspiration involved. One isolated note in which Razzi indicates a lauda spurred on by an emotion is found in the annotation after the lauda, "Essulti oggi la terra", in which he describes a small Jesus done in relief "...cotanto bello, e cotanto divoto, che non puote, in quel santo ozio dall'aria Fiesolana, contenersi di non cantargli la soprascritta laude, sopra un'aria di vago canto...."²

His love for the area of San Domenico below Fiesole is recounted often in more descriptive and poetic passages than those normally found in his poetry.

His outright imitations and using of entire lines of other writers is in constant evidence. Suffice it to mention his "Angelo mio dileitto" and "Giesù nostro dileitto" appearing after Savonarola's "Giesù sommo conforto", to be sung to the same music. Or his "Ecco la stella" and "Ecco'l dileitto" to the music of "Ecco'l Messia", poetry of Lucrezia de'Medici. Perhaps the greatest evidence of his lack of imagination (which no doubt goes hand in hand with his lack of time due to


²Serafino Razzi, Santuario delle Laudi, p. 204.
the flood of requests he had to fulfill) is found in the poetry of the Santuario. In many cases, since the various laude are usually directed to a certain saint or religious personage, an entire title will be taken from another lauda with the person in honor added at the end, such as "Lodiam di cuore San Giovanni dottore", on page 24, which is modelled after "Lodiam di cuore Santo Luca dottore" from the Palatino 173, c. 103v. The strophes following are mere narrations of the lives of each man, put in poetry form. A glance at the poetry incipits will readily demonstrate this practice. An example in which Razzi takes almost an entire first strophe is the use of "Si pensassi a piacer del paradiso" of Feo Belcari, found in the Libro Primo, c. 52, which Razzi
changes minutely by "Chi pensassi a piacer del paradiso", and continues with the identical beginning lines of Belcari, and then adapts it to the Saint he is lauding: "Tal fu santo Girolamo dottore...."¹ This practice is difficult for us to comprehend, but if one remembers he was usually requested to write a lauda on a definite subject, with music already provided, and therefore a definite meter to follow, one can understand the small chance for originality. Razzi apologizes for this practice a number of times in his various annotations and prefaces.

A thought to what composition actually signified in his era will also clarify his position. Often a composer and a collector were difficult to distinguish, because in that atmosphere "...comporre significava raccogliere, raffazzonare, imitare."² A severe judgment of Razzi in relation to his artistry might degrade him to the status of a mere collector and imitator. It is rather his diligence and dedication in all his endeavors that make him important in an historiographical sense. Without his detailed annotations, filled with accounts of processions, festivals, religious services, and the identification of his personality itself, so typical of the Counter Reaction, we would be lacking a considerable amount of source material concerning this facet of the Cinquecento. In this aspect, the Palatino 173 and the Santuario delle Laudi demonstrate their worth.

Palatino 173, still unpublished and found in the Biblioteca Nazionale of Florence in Razzi's own handwriting, is a testament to the amount of knowledge about theology, philosophy, astrology,

¹Serafino Razzi, Santuario delle Laudi, p. 132.
²Domenico Alaleona, Storia dell'Oratorio in Italia, p. 41.
hagiography, etc., that Razzi had acquired by the time he attempted such a collection. Appearing in four books in a very ordered form (Libro Primo containing laude about the nativity, passion, death and resurrection of Our Lord, with some added for the entrance of nuns into the Order; Libro Secondo containing laude in honor of the Mother of God and of other holy virgins; Libro Terzo in honor of the angels, holy apostles, martyrs and confessors; and Libro Quarto, a selection of some of the most noted and loved laude, mainly repetitions of the Libro Primo delle Laudi Spirituali of 1563), the following dates of each appear respectively: 1590, 1586, 1588, 1595. Parts of the manuscript seem to have been written while he was busy enacting reforms in the convent of Ragusa, as the date of the Libro Terzo is accompanied by this location. Later he was in Perugia in 1590, in Florence in 1591, and in Prato covering the years 1591-1594, a period of time in which he also worked on his important biographies of Savonarola and Santa Caterina de' Ricci, and his Istoria degli Uomini Illustri and Vite dei Santi e Beati Domenicani, started in his years at Ragusa in 1588. One wonders how he had time to set up another collection of laude, especially considering his many duties as preacher and lecturer. With this busy schedule, one begins to comprehend his likelihood of being inaccurate, at least occasionally.

The Preface to Libro Primo of the Palatino 173 is one of the most valuable, as related in Chapter II, because of its unique allusion to helpers in the compilation of the laude—Fra Sebastiano di Lotto and Fra Serafino Banchelli. He also
cites Fra Eustachio, miniaturist, and Fra Giovanni Batista Vespario, poet, who sang the laude during the ceremony of his entrance into San Marco. It is in this discourse that he relates his desire to learn to sing the laude, and most of all, to collect them in a book, mentioning that he concentrated on such during the hours "...meno atti agli studi, et in tempo di estate, quando i giorni sono più lunghi; a scrivere le parole, e la musica di dette laudi. Nella quale fatica, dove le forte mie non arrivavano supplio avvenente, e grazioso padre Fra Sebastiano predetto...." He continues to relate how he copied many laude for various convents and monasteries, and that finally his work was brought to the attention of the typographical society, Giunti, and was printed in 1563. The Preface is directed to the sisters of S. Caterina da Siena in Florence, where his sister, Suor Maria Angelica, and his niece, Suor Ignatia, were nuns. The date and place are August 15, 1590, San Marco, Florence.

The Preface to Libro Secondo is directed to the sisters of Santa Maria del Popolo of Foligno, and gives us his reason for the existence of the Palatino 173. He colorfully begins the preface with sketches of how peasants seek warmth and repose in the winter after their harvest work, or how the warring cavaliers after a long time of laudable military service, lay down their arms and return to their homes to spend their last years in repose, and then leads into his own particular instance:

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Così io adunque ritrovandomi oggi nei vecchi, e più vicino al senzatempo, che al cinquan-

e neve, e più vicino al senzatempo, che al cinquan-

cento, la letteratura è diventata un po' più personale, un po' più umana, un po' più diretta.

Sono le cose che mi hanno fatto riscoprire l'importanza di questo libro.

La letteratura è cambiata, la vita è cambiata, sono cambiati i tempi, ma la letteratura è rimasta un po' più antica, un po' più umana, un po' più diretta.

Fig. 18
Così io adunque ritrovandomi oggi mai vecchio, e più vicino al sessantesimo, che al cinquantesimo anno della mia età e vita; et havendo in gioventù mia, fra alcune altre mie fatiche, composto assai buon numero di laudi spirituali, in onore di Dio, e dei santi suoi, mi è paruto di raccorre hora tutte insieme: accio sparte e scompagnate non periscano: e così raccolte di farne dono alle mie più care, e Reverende in Christo sorelle, e Madri....

Luckily this important excerpt is quite clear, as can be seen in the second half of the preceding photograph. Occasionally his writing is blurred by ink spots, or more often by the ink bleeding through to the opposite side of the page, frequently obliterating words or entire phrases. Also, his handwriting often becomes careless, perhaps more so in his travelogue, *Palatino 37*. His mode of writing is typical of his era, with its frequent abbreviations and retention of the $h$ in words such as havendo, havuto, honore, huomo, hoggi, etc.

In his Preface to the Libro Terzo, Razzi discusses the origins of music, relating ideas of Plato and various theoreticians—how important harmonious music is to man, as it tunes within himself the affects and inclinations of the soul. To inspire the minds of the religious to the love of God and of celestial matters, the singing of the laudi spirituali came about, not only in public churches, but also in private homes and in-sacred houses of the religious.²

¹Serafino Razzi, *Palatino 173*, c. 49r.
²Ibid., c. 95v.
of his first collection of laude for this purpose, he mentions how it influenced Animuccia, as he used the arias offered by Razzi and modified them with more modern tendencies, which Razzi admits makes them more beautiful. He continues:

E dopo di lui hanno seguitato i Reverendi Padri dell'Oratorio di Roma, egli ancora, di stampare molti libretti di somiglianti laudi. Ne si sono sdegnati, bontà loro, di prenderne altresì alcune delle nostre, e colli loro eccellenti musiche nobilitare. E singolarmente il Reverendo padre Soto, divotissimo servo di Dio, tutta via in Roma van faticando, come eccellentissimo musico che è, in mandare fuori nuovi libri, di somiglianti rime spirituali....

This is the only instance in which Razzi mentions Francesco Soto. Since this preface was written in 1588, we know that Razzi was at least aware of him somewhat before this time. Whether any exchanges were made musically is doubtful, as it seems Razzi would have mentioned him in some relative annotation.

Added to the annotation of the last laude of Libro Terzo is Razzi's testament that he wrote all the annotations:

Le laudi poste in questi tre libri, sono cento cinquanta, tutte dalla Paternità sua composte, da che era novizio nel convento di San Marco di Firenze, e dappoi, secondo l'occasioni, e secondo che è stato ricerc. E similmente l'Annotazioni sono sue, sebene egli parla in quelle, dell'Autore, come di terza persona.... Tutta via, perche come uomo hà potuto errare in alcuna cosa, sebene fino à hora egli non conosce di ciò haver fatto, come pio, e divoto, e ubbidiente figliuolo di Santa Chiesa....

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1Ibid.
2Ibid., cc. 143r.-144.
fig. 19
Nazi's humility is especially noted in the above excerpt which he wrote himself. It is a testament to his sincere approach to leadership and his desire to serve his people.
Razzi's humility is especially noted in the above excerpt, in which he calls himself a "humble" servant of God, and refers to himself in the third person. The choice statement is the last phrase in the previous photograph, where he admits that man has always been capable of erring, but that he is not aware of having done so, being the pious, devoted, and obedient son of the Holy Church. He later invites those who with their "prudent and loving judgment" would like to amend or correct whatever they feel is in need of such, to do so.

The last preface, to Libro Quattro, is directed to the sisters of Santa Lucia of Florence. It seems that the editor, Filippo Giunti, upon receipt of the first three books of Razzi's collection, asked for a fourth to be added, one that would contain a selection of the most beautiful, ancient and pious laude. Most of these occur in the Libro Primo delle Laudi Spirituali of 1563 and therefore appear without music. There are however some whose musical identity has not been established, although they no doubt related to a lauda with similar metric construction in the first collection. An example is "Con humil core", which in the Libro Primo is found only in poetry form after the lauda, "Ecco' l Messia", meant to be sung to the same music. We can be relatively sure that the "Con humil core" of Palatino 173 is also meant to be sung to that particular melody, although many times the same poetry will have different melodic indications. There are also those whose music is completely undeterminable.  

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1See Volume II, Appendix B, Table III.
The last personal statement of Razzi in the Palatino 173 appears on c. 170 where he again states, in a manner of confession, that he wrote the entire book, dated 1585.

As mentioned earlier, it is probably the annotations after each lauda that make the Palatino 173 the most valuable. The bulk of them, written in Razzi's more mature age, often elaborate on the life of a particular saint or illustrious person, leading to long discourses on theology. It is the occasional reference to secular song which makes the musicologist come to attention. A prize example is the annotation after "Tre virtù siamo":

Ricercò l'Autore di comporre qualche stanza sopra la musica di tre ciechi siamo, poveri, e mendici, non seppe altre parole spirituali meglio accomodarci delle sopra poste... 1

In this annotation he also elaborates on the importance of adapting the words to already-composed music, a discourse found quite often among his notes. Note that only the "canto" is given in this particular citing of "Tre virtù siamo", as the same lauda appears in the Libro Primo, cc. 120-121r., in three voices. This brings to mind another important aspect of the Palatino 173: there are very few laude which appear in it for the first time, as most are merely references to the laude of the first collection, where they usually appear in their complete polyphonic form. One voice is notated to aid the religious in recalling the melody or to help them find the particular lauda in the Libro Primo, as

1Serafino Razzi, Palatino 173, c. 128r.
apparently most of the religious had a copy of his publication, as he relates on page five of the Santuario: "...per mio avviso, non credo che sia Monastero in questa città di Firenze, che non abbia almeno uno, o due..." Razzi also mentions that he copied many of them by hand before the collection was actually published.

Occasionally, the space for the music appears, the staves remaining empty, another indication of Razzi's haste and consequent carelessness:
In this case, dealing with the music for "Lasciato hò il mondo", it is particularly unfortunate to find the staves empty, as we know from his annotation in the Santuario that it is by Animuccia, from an "...allegrò canto che pare mezzo ballo." 1

In the Santuario, he declares it to be found at the end of the publication with all the other music, but under that poetry it does not appear.

 Particularly annoying, and typical of the busy life of Razzi, is the annotation of the lauda, "Sacre Vergini, e sposse del Signore", which precedes "Lasciato hò il mondo", and is also without music. This particular excerpt can be seen in the preceding photograph, contained in the last four lines before the empty staves:

Intorno alla quale, è da notare come fu fatta dall'Autore, ad instanza di certo Monastero, il quale gli mandò la mostra dei versi, e la musica, ma con tanta sollecitudine la richiesero, che nè la hude hebbe la sua perfezione, nè à lui fu dato tempo di riscrivere la prefata musica, per esser cotanto lunga. Onde il benigno lettore ci scuserà, se qui non l'abbiamo posta. 2

An example which clearly shows the relative unimportance of the mood of the music, and rather the importance of the metric movement, can be seen after the lauda, "Deh venit'Angeli santi", where Razzi obviously had second thoughts and adds an aside, where he informs the reader that the lauda is better sung to the music of "Chi non ama Caterina", or "Quanta sia la contentezza", or "Deh cantiamo laudi à Dio", all of which use the same music of "Chi non ama te, Maria":

1Serafino Razzi, Santuario delle Laudi, p. 200.
2Serafino Razzi, Palatino 173, c. 58v.
Un esempio di maleficio in un'ora...

1. Da Verona nacque lo sperone

2. Se l'amor dell'altra parte

3. Se sperone in qualsiasi

fig. 24

fig. 23
Another example of carelessness, but for which we are able to find a solution, is the appearance of the space for the music of "Humanità di Dio" without the notes, the annotation's only hint being that it is in four voices:
Since the same poetry and music occur in the Santuario, pp. 189 and 261 respectively, we can be relatively sure that the music meant for the relating poetry in the Palatino 173 is the same. The music, given only in two voices, as only two were desired—"A quattro voci desiderantur partes due"—is taken from a secular song as he informs us in the annotation of the Santuario.\footnote{Serafino Razzi, Santuario delle Laudi, p. 190.}

Again, the value is lost as Razzi does not state from which secular song it was taken. One wishes he had been as descriptive and thorough in his musical collections as he had been in his travel diary.

The Santuario delle Laudi, published in 1609, consists mostly of the poetry of the laude, with their respective annotations. The few examples of music that do appear are located in twenty-four pages at the end of the publication, starting after page 240. Since the pages were no longer numbered where the music itself starts, the numbering has been continued on both left and right hand sides as done in the publication.

Similar to the other two collections, the Santuario is mistake-ridden. Many of the laude appearing in the collection are not listed in the Table of Contents, or are misspelled and mislocated. A particularly annoying inaccuracy is his reference to the music of the Libro Primo—often pages are cited which do not exist, or two pages are given at once, often encompassing two choices of laude. A good example of this is his frequent reference to pages 55 and 57, which includes "Leviam i nostri cori" and "Dolce, felice, lieta", respectively. Does this mean that the lauda he is speaking of can be sung to both of them? This inexactness
causes much uncertainty in the identification of the music.¹

Another dilemma occurs in his frequent statement, "al fin del libro", since in most cases the music for the particular lauda in question does not appear at the end of the book at all, or at least not under the same poetry. Perhaps he meant one must choose music with a like meter? Again, conjecture. A major part of the laude with music have the indication of the cantus only. An important exception is the above-mentioned "Le Vergin gloriose", whose cantus and tenor appear, with reference to a four-voice composition of Verdelot.

As printed on the frontispiece, the laude are composed for the feast of each Saint as celebrated by the church the entire year. There are those for certain of the mobile feasts, and those which are permanently fixed every year. As usual, a few appear for the entrance of nuns into the Order. The dedication is directed to the Suor Vettoria Malespina, successor to Caterina de'Ricci at the convent of San Vincenzo of Prato, therefore explaining the numerous laude directed to the nuns. In this dedication, Razzi makes special mention of his works beginning and ending with laude publications:

Concedaci Nostro Signore che come i nostri libri cominciarono à ire in luce col predetto libro di laudi che fu il primo (per mio avviso) ch'io stampassi, e finiranno con questo presente, che in vita mia ho stampato; e penso, che sia per esser l'ultimo trovandomi vicino all'ottantesimo anno...²

¹Note Volume II, Appendix B, Table IV.
²Serafino Razzi, Dedication to Santuario delle Laudi.
The dedication is dated June 5, 1609, Florence.

His Preface to the Santuario is a long discourse about the praise of God—all should laud and love Him, from birth to death, in prosperity and adversity. He thinks it most important and most beautiful that the young, who are pure and innocent, laud God, and invites the devoted brothers and nuns who are servants of God to join in the singing of these laude and spiritual rhymes, as it is principally for them that they have been written. In quoting St. Bernard, he says that nothing on earth better represents Paradise than a chorus, a congregation of religious men, and fervently pious followers of the divine majesty. His description brings to mind the frescoes and paintings of Fra Angelico, whose numerous depictions of Paradise, of the Virgin and Saints, and of choruses of angels adorn the Convent of San Marco in Florence and that of San Domenico near Fiesole—veritable counterparts of the laude.
To the second part of the Santuario, containing the mobile feasts, a Preface is given by Padre F. Timoteo Ciai, a professor at San Marco, who states that so many laude have been given to them by Razzi, almost for pleasure and entertainment, that a letter of criticism was asked to be written by Fra Raffaello delle Colombe, also a Dominican. After a long criticism about the lascivious songs that were heard in the streets, and the maltreatment of the respective meters of certain poetry, he states that the pure novices and the sacred virgins will read our laude and will see "...non altro certamente risplendervi, che una certa religiosa semplicità, e una graziosa purità, e chiarezza di concetto, e di stile, nato non dalla superba lira d’Apollo: ma si bene dalla Santa Croce di Christo...."\(^1\)

His description of the simplicity and clarity of the laude may be accepted as just, but his judgment gets a bit exaggerated in praise of Razzi’s prose and poetry:

\[\text{Ne tampoco posso con prosa honorare le sue opere, le quali, secondo il nome di Serafino Razzi, come Raggi del Sole, per tutto si spandono, e come panni Razzi, mostrano cento varietà di apparati, e di colori: e cantando h’or d’un Santo, et hor d’un’altro, qui il color bianco dal vergine; là il rosso, dal martire: altrove il celestrino, dal Confessore, accoppiando, compartendo, e distendendo, con grata maniera...}^{2}\]

After the above letter, Timoteo Ciai continues, reinforcing the statement made in other various adjudications of Razzi’s works, that Razzi was in no way trying to compete with the modern poets, as it is not his profession, but merely sought to please the many

\(^1\)Serafino Razzi, Santuario delle Laudi, p. 98.

\(^2\)Ibid.
religious who constantly requested laude from him for specified occasions. He follows with a long discourse on the different types of poetry, saying that for the most part the laude are in the manner of lyric and elegiac poetry, such as those in five syllables, (Tu sei Maria), those in seven, (Dolce, felice, lieta), and those in eight (Benedetti i sacri veli). In discussing the arts, he relates that where the other arts have their origin from human excellence, Poetry proceeds from the Divine, as the poets filled with furor and excitement will speak—whence poetry becomes similar to prophesy.¹

Later, on page 178, another Preface appears, this time to the Second Book of the Santuario, in which Razzi expounds on the difference between the mobile and immobile feasts, leading to a scientific discourse on the movement of the sun and the moon and how they affect the number of days in the year, and why some of the feast days therefore change exact location—another small evidence of Razzi's curiosity and knowledge in diverse subjects. This preface is dated 1604.

The Santuario, being the last work of Razzi, sums up his entire career. The amount of new material that it carries musically has been recorded in the transcriptions in Volume II. Even though this work appears forty-six years after the first production of laude, there is no noticeable change in style or evidence of influence from the more contrapuntal composers of the Neri circle. The only noticeable change would be the lauda, "Le vergin glorioso" from Verdelot, the tenor of which had already occurred in the Palatino 173. Discussion of this and other chosen specimens of the three collections may be found in the next chapter.

¹Serafino Razzi, Santuario delle Laudi, p. 99.
CHAPTER V

In a century of extreme opposites, of rapid change amid adherence to tradition, the laude found in Razzi's collections, with their emphasis on harmony, correspond clearly to the aesthetic so firmly rooted in the minds of composers, theorists, and religious alike: music was involved with the perfect harmony of the cosmos. Algarotti in his Secondo libro de'madrigali of 1567 says that "all the sages of the world . . . agree in stating that of all activities of the human spirit none more than music is in harmony with the order with which the supreme Creator produces and rules this universe . . . "¹ This might have been Razzi speaking, as he often alludes to the divine nature of the singing of harmonious laude, and composes them just for that purpose—to inspire the religious in their contemplation of celestial matters. This very composition was to be executed with care to the nature of the subject, whether the words or music be composed first. Nicola Vicentino, a composer and theorist who was a student of Willaert in Venice, expounds on the nature of music in his "L'antica musica ridotta alla moderna prattica" dated 1555:

... for music written to words is written for no other purpose than to express the sense, the passions, and the affections of the words through harmony; thus if the words

¹Einstein, op. cit., p. 217.
speak of modesty, in the composition one will proceed modestly, and not wildly; if they speak of gaiety, one will not write sad music, and if of sadness, one will not write gay music; when they are bitter, one will not make them sweet, and when they are sweet, one will not accompany them otherwise, lest they appear at odds with their sense; when they speak of swiftness, the music will not be sluggish or slow; when they speak of standing still, the music will not run; when they represent going together, one will cause all the parts to come together in a breve (♩), for this will be heard more clearly than a semibreve (♩) or minim (♩); when the composer wishes to write something sad, slow movement and the minor consonances will serve; when he wishes to write something gay, the major consonances and swift movement will be most suitable; and although the minor consonances are sad, swift movement will make them seem almost gay, for the ear will not grasp their sadness and infirmity because of the swiftness of the movement.1

These commendations were taken to such an exaggerated degree in the madrigal development, that composers tried to depict every emotion and meaning of the text by visual and aural effects in the music: downward movements denoting sadness or death, fast notes portraying a flight, or a flurry of colored notes in suggesting darkness, the latter appreciated only by the reader of the music. Razzi, perhaps confronted more frequently with the task of setting words to already existing music, is concerned with the adaptation of affectations, and frequently presents a short discourse incredibly similar to the above of Vicentino. His discourse after the lauda "La Verginella si leva per tempo", noted in Chapter II, p. 40, is especially interesting. The lauda, taken from a secular song originally, "La pastorella si leva per

1Einstein, op. cit., p. 221.
"tempo", is used for the entrance of a young girl into the convent, an event of serious matter. After Razzi so thoroughly completes a discussion of the prerequisites of composition, he states that, having been asked to compose a lauda of more festive words to be sung outside for enjoyment, he sets the poetry "Le vaghe nimfe per fioriti prati" to the same music. We may defend him in realizing that he was required to compose words for this particular music upon request, but this incongruence happens consistently. Obviously, Razzi is usually concerned mainly with the adaptation of the meter of the poem to the meter of the music. The real subject matter of the poem didn't seem to matter, as can be seen clearly in the list of laude, Volume II, Appendix B, List I—there are many instances of one melody serving a variety of texts. The above-mentioned lauda, seen in the following photograph from the Palatino 173, with its religious words "La Verginella si leva per tempo", is included by Andrea della Corte in his Scelta di Musiche. 1

52. RAZZI: Canzone profana e laude.

Cantus

Bassus

\[ \text{La pasto. rel. la si le. va per tem. po} \]

\[ \text{Lo frat. cel. lo si le. va per tem. po} \]

\[ \text{Me. nan do le ca. pret. te a pa. scer suo. ra.} \]

\[ \text{A ren. dergra. tea Di. o nel ma. tu. ti. no.} \]

\[ \text{Difuerin suo. ra Latradi. to. ra Cosmo. be. locchi Lam. inna. mo. ra.} \]

\[ \text{Nel ma. tu. ti. no D'amordo vi. no ì tuttoacce. so Qualse. ra. fi. no} \]

\[ \text{E fa di mez. za. not. te appar. ir gior. no.} \]

\[ \text{E co. si lo da Di. o con pu. ro co. re.} \]

120700
The preceding three-voice setting is found in the *Libro Primo*, cc. 109r.-110r. In the *Santuario*, it can be found with the same poetry, but with only the cantus noted.\(^1\) It is found a second time in the *Palatino 173*, but this instance reports the tenor voice only. As mentioned earlier, this is common in the *Palatino 173*—laude notated with all voices or just the cantus will often reappear with the altus, tenor, or bassus, notated with different poetry.

If one were to attempt an aesthetic analysis of such a simple piece, could Razzi's travestimento be justified, especially in the light of his requirements for the adaptation of words to already existing music? The piece, which we know was originally secular, with its poetry of a light nature, certainly in no way serious or sad, evokes just that air upon its execution. Definitely of a moderate or even fast tempo, its ternary section is perhaps the most obvious clue to its popular nature—its mood is of gaiety and delight in love, its melody simple, lending itself to singing in the open with a number of persons joining in on the melody. Apparently Razzi felt its nature could also arouse the religious. If we were to follow the prescriptions of the time for a more serious song, such as those set by Vicentino—slow down the tempo, note the block-style of the voices, change the light major consonances to minor ones—we might be able to understand Razzi's idea. Undoubtedly, his first reason for the adaptability of the poetry was the similarity in meter, and secondly, the general idea of the song,

\(^1\)Serafino Razzi, *Santuario delle Laudi*, p. 246.
that of arousing emotion in someone, whether it be a "pastorella", "verginella", or a "Traticello", was sufficient similarity. It is this type of reasoning that one meets throughout the known travestimenti. As for the other laude, we may only speculate about their origins.

What general harmonic, melodic, and rhythmic characteristics appear in these simple homophonic songs? Precisely because they are so unassuming and natural, most of them speak for themselves and do not lend themselves to a detailed discussion of elements of music theory. Nevertheless, certain characteristics may be discerned which give this homophonic style of the early 1500's a definite category.

Most striking is the preferred form of four voices, or at least of voices singing in harmonious relationship, inherited from the Renaissance ideal, relating very closely to the carnival songs from which the laude were directly taken or upon whose style they were based. The homophonic texture, with the melody in the soprano, is the norm, with a few exceptions in the two-voice laude and some of the later four-voice settings of the Libro Primo. The voices are so similar that it is often difficult to determine whether the cantus or the tenor has the melody. Usually all the voices start together, moving in a declamatory, syllabic fashion, phrases delineated by long notes with a fermata. There are very rare occurrences of two or three-voice passages within a four-voice texture, and even rarer occurrences of imitative techniques. An example of two-voice passages within a four-voice lauda can be seen in
"Vergine Santa", of the Libro Primo, measures 16, 24, and 28.\textsuperscript{1} Some imitative tendencies can be seen in the lauda, "Conosco bene" of the Libro Primo,\textsuperscript{2} such as at measure seven, where the bassus has the descending notes fa–mi–re in a dotted whole followed by two quarter notes pattern, answered in measure nine in the tenor with the same values, starting on re. Also, the pattern of a half note followed by two quarters occurs often in the cantus as a type of unifying motive. As mentioned before, these later laude tend to show more interesting techniques, and will be discussed later.

Most of the laude are isometric, the most common time being binary, occasionally relieved by a section in ternary at the end of the lauda, also a definite characteristic of the carnival song. One notable example in which the lauda begins and remains in ternary time for the entire composition is "Vogir all'ermo" found in the Libro Primo, also a good example of very static harmony.\textsuperscript{3} Evidences of hemiola are also quite rare, the most noted example found in "Tre virtù siamo" in the Libro Primo.\textsuperscript{4}

The harmonic and melodic structure is very archaic, often taking on a monotonous nature. This is due to the still unformulated principles of functional harmony, which no doubt made their appearance sporadically in practice more than in theory. There was no real feeling for harmonic progression as we would know it, such as is ultimately seen in the chorale-style of Bach, there being no decided concepts of tonal patterns resulting in a specific key.

The major and minor modes were not theoretically recognized until Zarlino claimed them as the two main modes of musical composition in his *Istitutioni Harmoniche* of 1558, although they were in practical use in the 1400's. The mention of major and minor modes had also been made by Vicentino, quoted earlier. Common were the dorian, phrygian, lydian and mixolydian modes, which later became absorbed into the minor and major tonalities, respectively. In the cadences of the laude we may find a tendency toward a harmonic sense, as the prepared dissonances and the leading tone which was probably raised give a strong sense of a key. The principles of musica ficta were undoubtedly followed, although they are rarely indicated, as in fact most musical sources before 1600 do not include them. However, since the Church was usually more traditional and conservative, it would be possible that the rules were not followed strictly. There are places where the raising of the leading tone at the cadences seems quite probable, and others where the modal air seems more likely. In these cases, I have put parentheses around the alteration to suggest this. Basically, I have sought to leave the main part of the laude without any alterations, concentrating mainly on the cadences. Further transcription comments are noted in the Foreword to Volume II.

It is difficult, then, to discuss key signatures in the analysis of these laude. There is a constant wavering between modality and tonality, the dorian mode occasionally showing a
tendency to $D$ minor tonality, especially with raised leading tones, or the mixolydian tending toward $G$ major. If anything is indicated in the key signature at all it is a $E_b$, which in many cases is for a transposed dorian on $G$. An exception is that of "Se tua parola Giesù", which has an $E_b$ indicated in the bassus, affecting only the first four measures, avoiding a diminished fifth with the upper $E_b$'s.¹ Some have a very strong feeling of tonality, such as "La verginella si leva per tempo", with a definite $G$ major feeling, strengthened by a dominant-tonic movement at cadences. There is a surprising amount of triads stated in complete form in this lauda, which is not a usual characteristic, or at least an abundance of full triads, especially in the three-voice laude, is rare. Usually a three-voice lauda will use more the doubled root with the fifth in its chordal constructions, arriving in unison at cadences. Less often is the doubled root with the third, the lack of which also indicates an undefined sense of tonality, since the third becomes the most important interval in functional harmony in determination of the mode. In noting the harmonic construction of the first lauda of the Libro Primo, "Lodate fanciulletti", an equal distribution of both types can be determined: at measures five and nine, a fully-stated chord on $G$ major harmony precedes the cadential interval of a fifth on $D$, with a doubled root. These half cadences are complimented by two final cadences at measures thirteen and seventeen, where the dominant, with a doubled root and fifth, resolves to the tonic $G$, with doubled

¹See Volume II, page 78.
root and third. This lauda is obviously in the mixolydian mode, the only $E^b$ appearing in measure five avoiding the tritone. The bassus of this lauda has a harmonic outline character.

In a two-voice lauda both voices will almost invariably end on a unison at phrase endings or at the final cadence. In Lauda 2 of Libro Primo, "Vergine bella", the strong cadences, those with moving quarters, all end on the unison by contrary motion or by dominant-tonic movement in the tenor. The weaker cadences, such as at measure 21, occasionally end on a third relationship, approached by contrary motion. This is quite often true of the two-voice laude. Another common final cadential chord is the interval of a fifth. An example is in the very beautiful two-voice lauda, "Ecco 'l Messia", which has cadences on a fifth at measures fifteen and twenty, finally ending on a unison at the final cadence. This retention of a definite modal character tends to evoke to a modern ear music of a religious nature, with its mysterious, pure sounds, seemingly meant for use in a spacious cathedral.

Another good example of the tendency toward unisons in a two-voice lauda is "Chi non ama te, Maria", appearing as Lauda 13 in the transcriptions of Libro Primo. It begins with both voices on $G$ which reappear at every cadence, whether at the unison or an octave apart, with the exception of one fifth relationship at measure seventeen and a unison on $D$ at measure 28. Again, the frequent occurrence of the interval of a fifth within the phrases makes this one of the more beautiful laude.
Logically, a full triad is more likely found in a four-voice lauda. A good example of this is "Dimmi dolce Maria". Lauda 8 in the Libro Primo. The first cadence at measure five has a full D major chord, with the raised F in the soprano. All the chords preceding it are also in full triadic form. Notable, however, despite the frequent appearance of full triads, are the cadences on G—all of them have a tripled root with the fifth. However, preparation for these cadences is usually achieved by a full dominant chord on D with the leading tone carried alone, in a 7-6-7-8 cadence pattern. And with this particular lauda we verify the use of the principles of musica ficta with the raised F written in at the G cadence, measure ten. This does not occur again in the lauda, but was no doubt subsequently employed. Also notable is the flattening of the E between two notes on D (measures 14, 26, and 46), another musica ficta practice. Another lauda with a valuable clue to the raising of the leading tone, especially in relation to the common rhythmic pattern, [dot dot dot], is seen in "Si ch'io la vô seguire". A common cadential construction for the four-voice lauda is this tripled root/fifth relationship, although full triads preceded by a full dominant chord are also found. Occasionally, there are picardy thirds. (See, for example, "Ave regina celi", page 69, last measure.)

In general, the melodic lines of the laude are quite limited, rarely going beyond the range of an octave, and most commonly confined to an even smaller interval. Note the interval of a fifth in the very simple lauda of the nativity, "Lodate fanciulletti", or the more active "Vergine bella" with its range of a tenth.  

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1See Volume II, page 97.
3See Volume II, page 2.
One of the most narrow ranges can be noted in the very short lauda, "Cor malign'e pien di fraude" with its coverage of a major third. Most of the melodies are mainly on the basis of stepwise motion, with occasional skips of thirds and fourths, or leaps of a fifth and rarely a sixth. Leaps of an octave are of course prevalent, especially in the lowest voice. Note the uniformity of the lauda "Ierusalem letar" of the Libro Primo, page 67. Its very beautiful sweeping stepwise line, encompassing A to either the E or F above is repeated every other phrase throughout the entire composition, always with a dissonance set up by a suspension cadence, giving the lauda more movement. The melodic line itself has few leaps, the interval of the third being the most common skip, the only other one occurring between the upper D and the following A below it, which always appears in a similar location of the phrase. The strong dorian mode, with occasional fifths, usually before the cadences, makes this one of the most beautiful laude, with a decidedly noble, religious air, whether it be composed originally for religious purposes or not.

Melismatic passages also occur occasionally, especially in the top voice. Note "Io son Giesù" with its occasional groups of four descending quarter notes, expanded on its last phrase with the word "lamento", where all the voices have a hand in the movement to the final cadence, with the typical statement of the tonic note suspended over the dominant, with the leading tone giving the final pull to the last chord. Note also the voice-crossing of the two inner voices, another common feature of the four-voice laude.
Another lauda in which the two inner voices, acting as fillers, cross constantly and carry on a constant exchange is "Molto più guerra che pace."\(^1\) Melismatic passages adorning an already well-known melody can be seen in the fourteenth century lauda, "Laudata sempre sia", the melody line incorporating a wealth of running quarter notes. Note the cadences of tripled root and fifth.\(^2\) This is the only lauda that Razzi comments upon in the Libro Primo, telling us it was sung in Orsan Michele. Another example of melismatic figures can be found in the lauda, "Cruci-fixum in carne", with its final melisma on the le of "hallelujah".\(^3\) Perhaps an example which shows the most extensive use of melismatic figures is in the lauda "Da che tu m’hai Dio", where the use of groups of four quarter notes in both voices is frequent. The limited use of melisma-type passages is always in a rather restricted sense, giving only a hint of freedom to the melodic line, mildly showing some inheritance from Gregorian chant.

Nor do the moving groups of notes ever reach the momentum of the madrigal compositional techniques, mildly seen in the madrigal of Verdelot, included in the transcriptions from the Santuario.\(^4\)

Rhythmically, there is not much variation, except for isolated examples. The voices moving generally in syllabic fashion, we have little chance for independence, the bottom voices acting as an accompaniment to the melody. Usually, the two-voice laude show the most variation, especially in their syncopated cadences with very subtle dissonances. Again, one of the most beautiful laude in this respect is "Vergine bella". The cadences provide the most activity with some independence between the voices.

A short hint of imitation gives a little more interest at measures

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\(^1\)See Volume II, page 6.  
\(^2\)See Volume II, page 126.  
\(^3\)See Volume II, page 48.  
\(^4\)See Volume II, page 143.
fifteen and sixteen, and 59-60. Otherwise, the voices usually start together at phrases, often in the same rhythm, and cadence together, overlapping cadences never occurring. One of the first four-voice laude which shows a bit more independence voice-wise is Lauda 47, "I'mi trovo Giesù", the altus using different motion in various places, such as in measure eleven where it waits a half rest, not joining the other voices in their almost unanimous statement, the soprano showing some hint of imitation of the bassus in the measure immediately following. Later, the soprano drops out and the altus takes over, again ignoring the general movement of the other voices at measure 36, where all rest as the altus continues. 1 Compared to the later development of the madrigal and the lauda itself, this is a very primitive construction, but it nonetheless shows some development.

"Dolor pianto e penitenza" has one small interesting section before the ternary part enters, with a staggered entrance idea among the bottom three voices, measures 41-46. Otherwise, the voices are quite equal, especially in the ternary section. 2 "Ecce quam bonum" begins with staggered entrances, but otherwise retains its basic homophonic nature, the final cadence preceded by perhaps the most common rhythmic combination of all the laude—half note, whole note, half note—used especially in the penultimate measures, giving two statements of the leading tone before the final arrival at the tonic note.

As mentioned previously, the laude towards the end of the Libro Primo start to show more independence, such as "Herod il volto mio". 3 It begins in a very uniform syllabic manner, but

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1 See Volume II, pages 63-64.
2 See Volume II, page 77.
3 See Volume II, page 90.
at measure eight a hint of change occurs as the tenor and bassus begin to claim their own movement. At measures seventeen and eighteen more change occurs, the bottom two voices dropping out, and the altus and cantus have a small imitative passage. Also notable in this lauda is the use of eighth notes, another rarity in the laude of these collections. Note especially measures 25 and 26, where the cantus has two approaches to the tonic G before settling at the cadence. Later, the cantus and altus pair up at measure 43, answered by the tenor and bassus imitating the same rhythmic and melodic pattern. Another lauda to note for more independence of voice and movement is "Giesù sommo diletto" with isolated instances at measures nine to eleven, and twenty to twenty-five.

With all this limited motion, mainly regarding independence of voices, the interpolation of Verdelot's madrigal, "Quanto sia liet'il giorno", shows a definite change. Perhaps the very fact that it does include a bit more complication movement-wise is Razzi's reason for not including all four voices. The madrigal, if used in its full four-voice form in the religious lauda adapted to its music, stands apart from the others in the collection. Although still in Verdelot's relatively conservative style, more tendencies toward imitation and independence of voice are evident. Just the fact that statements can be made regarding its lay-out, i.e., statement and re-statement of a type of subject, overlapping cadences, demonstrates a certain amount of difference. The entrances of the voices at the beginning are staggered, being in close relationship position-wise. The altus begins with what might be termed a counter-subject, which is very closely related to the subject, or main motive. The cantus states this motive which is immediately
complimented by the entrance of the bassus with the "counter-subject". The tenor follows with the subject. The subject has a type of answer motive to its stated question, in measure four, which is imitated in a mutated manner by the bassus. The voices finally come together in a direct homophonic treatment, but the first cadence at measure eleven is ignored by the altus, which begins immediately with its original statement, the counter-subject, and the whole network repeats itself, this time the altus conforming to the others, cadencing in a dominant-tonic movement at measures 21-22, the final chord on $G$ with a tripled root and fifth. Continuing in a definite homophonic, syllabic style, with numerous full chords, another innovation occurs at measure 31, where all the voices cadence except the cantus, which continues, then rests while the others state the cadential chord, and then returns with a little soloistic motive. This is answered by the other three in a relatively uniform movement, all cadencing with the altus carrying the leading tone. Finally, approaching the end, a flurry of quarter notes starts in the cantus, and is quickly taken up by all the voices, arriving at a cadence on $G$, with a tripled root and fifth. At this point the tenor continues on an upward consecutive quarter note pattern, effecting a return to the statement of quarters, repeated in the same manner as before, again arriving at a false cadence, so typical of the madrigals of this period—a long held note in the cantus on the final cadential $G$, the bottom three voices continuing in a sort of contrapuntal arrangement, finally cadencing plagally on the full triad on $G$. This plagal arrangement is also very common in the madrigals of this time. Also, note the typical rhythm mentioned earlier which
is so often found in the penultimate measure—\textit{dod}.

Another madrigal of Verdelot's which is very similar to the laude and very much like the above-mentioned madrigal in its first cadential statement announced by the running quarter notes is "Madonna qual certezza". (See musical example on next page)

There are no four-voice laude that show any such organization of "subject" material—if a certain melody or motive is repeated, it is usually executed in the same voice, with occasional hints of imitation in the lower voices which never last for more than one measure. There are, however, two examples of the top voice holding its final note before the other voices come to a rest. The first is "Ave regina celi"\textsuperscript{1} which shows many similarities to Verdelot's style, mainly in the isolated sections of voice independence, especially notable because the lauda begins in such a manner. Note also a hint of imitation rhythmically of the melody at measure nine. The first section is repeated at measure twenty-four, leading to the final cadence on $A$, the penultimate being the typical madrigal construction of sub-dominant to tonic, the final chord containing a picardy third. All aspects considered, this is one of the more satisfying four-voice laude of the three collections. The other instance of typical madrigal construction is "Herod'il volto mio"\textsuperscript{2} which could very easily be of Verdelot. Already discussed for its voice independence and its more active cadential rhythms, this lauda retains interest and is rhythmically unified. The final cadence with the held $G$ in the soprano is complimented by block movement in the three lower voices, cadencing plagally.

\textsuperscript{1}See Volume II, page 68.

\textsuperscript{2}See Volume II, page 90.
MADONNA QUAL CERTEZZA

ANONYMOUS

MADRIGAL

PHILIPPE VERDELOT

16

Ma - don - na qual cer - tez - za Ha -

Ma - don - na qual cer - tez - za Ha -

Ma - don - na qual cer - tez - za Ha -

Ma - don - na qual cer - tez - za Ha -

Ma - don - na qual cer - tez - za Ha -

Ma - don - na qual cer - tez - za Ha -

Ma - don - na qual cer - tez - za Ha -

ver - si puo mag - gior del mio gran fuo - co Che ve - der con - su -

ver - si puo mag - gior del mio gran fuo - co Che ve - der con - su -

ver - si puo mag - gior del mio gran fuo - co Che ve - der con - su -

ver - si puo mag - gior del mio gran fuo - co Che ve - der con - su -

ver - si puo mag - gior del mio gran fuo - co Che ve - der con - su -

ver - si puo mag - gior del mio gran fuo - co Che ve - der con - su -
Often one particular lauda will occur in all three collections with the same poetry and music, inevitably with sporadic differences. One such lauda is "Lodate fanciulletti" appearing as the first lauda in all three collections. It is one of the most commonly used laude, occurring three times with the same music and poetry as mentioned, and two other instances with different poetry, also being referred to often in the Santuario. In the Libro Primo it appears in three voices, cantus, altus, and bassus, and in the Palatino 173 and Santuario in just two voices, cantus and tenor. The construction is completely syllabic, with all voices moving in identical rhythm, except for a minor divergence in measure eight in the tenor part of the lauda appearing in the Libro Primo. Interesting is the change of harmony of the version in the Libro Primo between the last two phrases, otherwise identical, regarding words and melody, starting at measure ten. The basic D minor chord, repeated almost constantly until the arrival at the cadence on G, is changed to a basic F major harmony in the repetition, which also leads to the final cadence on G. Whether changes such as this, and the numerous ones which one finds when confronting similar laude among the three collections, are due to carelessness of Razzi, his helpers, or the printer, or are simply evidences of the discrepancies met with the passage of time in an age when oral tradition was still a means of communication, is undeterminable. It seems strange that a lauda of such simple make-up could have any differences at all. Obviously it was used often in meetings and processionals, since its character is so simple and chant-like, and is for this reason probably one of the older melodies. Another minor divergence
in the cantus of the lauda can be seen in the Santuario, measure eleven. The long line of repeated half notes on A in the other collections is here relieved by changing the second note to G, then again returning to the pattern on A. Also different is the insertion of an E in the tenor in the following measure, which does not appear in the other two collections. The only divergence of the lauda in the Palatino 173 in comparison with that in the Libro Primo, discounting the lack of the altus, is the retention of the D minor harmony in the last phrase while the others change to F major. These are all very minor changes, but nonetheless represent the unreliability of what appears. Usually, even when given a choice of three "identical" laude, one certain interpretation cannot easily be extracted due to many dissimilarities. Logically, those of just one voice present fewer problems.

Another lauda outstanding for its beautiful line and sense of uniformity between voices, especially when considered as a unified composition, is "Veng'ogni cor ardente".⁠¹ Particularly effective are the dissonances that lead up to some of the cadences. Notable is the sequence of dissonances set up at measure 33, the G in the soprano challenging the F in the tenor, alleviated by the following E, only to clash again with the F in the soprano, finally agreeing on a unison E in measure 34. The lauda is found again in the Palatino 173, also in two voices. Another "Veng'ogni cor'ardente" is found in the Palatino 173, but the poetry changes to laud the Messiah where the former lauded Mary Magdalene. The music is therefore different. Note the comparison of the two melodies in the following photographs:

⁠¹See Volume II, page 5.
This particular melody (preceding photograph), found in just one voice here, can be found in the Libro Primo with the poetry "L'amor a me venendo" set to three voices. It appears twice again in the Palatino 173, once to the poetry of "Ecco dolce signore" and again to "Venitene cantando". Again, the interest remains in the metric adaptability of the melody to seven-syllable incipits. This happens so frequently that the recounting of every example would be impossible. The interested reader may consult concordances in Volume II, Appendix B, Table I.

To enter the discussion again is "Vergine bella" of the Libro Primo. Appearing in two voices in the Libro Primo and in the Santuario with only the cantus, but set to the same poetry, its occasional contrapuntal playfulness and its general flow of line do not lend it to the use of the masses, but rather to the execution by two or more religious (the texture seems at times to allude to the possibility of other existing voices), usually assigned to the performing of the more artistic laude. Laude such as "La carità 'è spenta", mentioned as having been sung by the people after the burning of the vanities during the Savonarola excitement, is more of the type sung by the general populace, with its syllabic, uniform rhythm. Also, those of a definite heritage from the carnival were no doubt a part of general participation. But those with more pronounced intricacies, showing more movement and independence among voices, had to have been confined to the performance by those qualified, perhaps only the melody of some allowing mass participation.

1See Volume II, Appendix B, Table I.
2Ghisi, op. cit., p. 65.
C. A. N. T. F. S. A due uoci.

Vergine bel "lascie di fot uelita, coronata di felle di sommo sole,"

piacelfe se che'nta sua, "lue al sofe, il y,"

Amor mi stringe a dire di te parole, "Ma non so cominciare senza tu ai-

ta, "E di colui ch'ama in te fi, posse, Inuocà "Lei che ben sempre ripo-

sito l'angeli ne spelo, "torn a me, ch'io chiama con fede, Vergine "la mercede, miserì estro.

mi, dell' humane cofe, "giama ti woli a mie preghi t'mehina soccorr alla

mia guerra, ben ch'io sia terra, e tu "del ciel regina.

fig. 31
Vergine bel

La che di sol uscita, corona di stelle

Sommo sole, Piaceti si che'nta sua luce
così, piacerti si che'nta

Sua luce così, Amor mi stringe, a dir di te para
le, ma non si comun
ciara senza illusione, E di colui che amand'inte soffre

Inuoco, lei che ben sempre

Rispo se chi la chiamò confida, Vergine s'a mercede, 't miserizia

Extrema dell'umane cose, giamai ti molse amic preghi t'inchina

Soccorr alla mia guerra, ben ch'io sia terra, E tu del ciel regina
Again, in the case of "Vergine bella", even with the confrontation of the cantus in the **Santuario**, an assured close-to-correct lauda is not constructible. In fact, the lauda of the **Santuario** presents pronounced disparities. The melody often takes on notes of the tenor part and then meanders back to the original melody line. Also notable is the abundant appearance of bar-lines as compared to none in the **Libro Primo**, until of course the final cadence, where we meet another noticeable peculiarity. In the **Libro Primo**, there seems to be the usual indication to return to certain notes of the lauda, but instead they do not correspond to any of the previous phrases. It appears that the notes are to be a kind of repetition of the phrase, "del ciel regina", first stated in the cantus, and then repeated in the tenor as a sort of echo under the held D in the soprano.

In modern notation, it might simply be called a codetta, or a coda, as I have indicated it in the music for more clarity to the reader. Strangely, this codetta does not appear in the **Santuario**, nor do the quarter notes preceding it appear. Note the simplified ending as compared to that given in the **Libro Primo**: ¹

¹See Volume II, page 2.
Vergine bel la Chè di sol vestita
Coronata di stelle al
Tommo sole Piacenti sì ch'inn'é fur luce asco se Piacenti sì ch'in

Te sua luce asco se Amor in là a 'dir di te parole Manò f'in

cominciò senz'ai tu ai E di colui ch'amando intre si

'po se Inuoco 'lie che ben fempé rispo se Chìa chia

'tò con fede Vergine se a mercede Miseria estrema dell'umane

cose Giamai ti volta miei preghi t'inchina Soccorri alla mia guerra

Bench'essa terra e tu del ciel Regina.
The poetry of Petrarch, seemingly meant for this music,\footnote{Note the composition of Dufay's setting, included in the Andrea della Corte collection, page 54.} occurs again, partially stated, with different music in the Palatino 173, c. 90v., which is in turn the same music used for the anonymous secular piece "Che bella vit' ha' l mond'un villanello", vaguely reminiscent of the melody for the original "Vergine bella". This particular piece is listed by della Corte, page 53, as a strambotto of the 15th century, with no reference to the poet or composer. Neither does Razzi offer any information. After the music, on the following page, appear the strophes for the piece, fourteen in all, including the one appearing under the music, changed somewhat. Above the presentation of the verses is the phrase, "Descrizione dell'hore de i giorni della State", which refers to the first eight strophes. After the eighth appears "Aggiunta d'alcun altre stanze", each of which begins with the words, "Che bella...." and then describes the beauty of the life of the personage highlighted—a shepherd, a country-boy, a fisherman, a hermit, a religious brother, and a nun. Were these less poetic strophes added by Razzi? The insertion of this secular piece in the otherwise almost entirely religious verse content of the collections is a curiosity. Note the content of the strophes:
Descrizione dell'ore di notte.

Di poi ch'è il suo balcone è fatto 'l Sole,
Che uolve il suo bel uivo in occidente,
Di fori e urmigli, bianchi è di uiole,
A lui ogni un fi uolge riuscere,
Capicuno uccello il uede, e cantar uuole
A ripiglar fuoi uelfi è s'è risente,
Col becco l'un uccello a l'altro accena,
Et d'ariento pare ogni lor penna.

Il calderugio col suo canto bello
Aprì l'al uermiglia, nere, e gialle,
Et uola in compagnia d'alun uccello
'I tra grilli, e cicalet a con farfalle,
Sente si il ruffignuol, e l'motionello,
Che fanno un paradiso in ogni calle,
Le tortole, che pie han di coraio
L'acqua far si fonare come cristallo.

A terza quando Febo un po più alza,
Si diparte ogni ucel dalla pianura,
Di boefo i boefo, e fu di balza i balza
Cantando uelfi come è lor natura,
Capicuna pautorella finita, e s'èalza
Men la armènti alla fresca paltura,
E s'èfugeg dell'armènti e paesi e l'orime
Et quanto darà l'caldo, canta, è dorme.

Anona quando Febo fa ritorno
Lieu la celtà fu alto la Bifcia,
E con l'occhio prudente guard'intorno
Poi fra fiorettri, e l herbe fi fisìcia,
Et fa d'un dolce fisichio il Prato adorno
Et perufanza la coda fisìcia
Con certi atti leggiadri, e dolci modi,
Faccendo d'ella ogni hor trecento nodi

Che bel piacer ha al mondo un Pescatore
Che fò pel fiume in una nauicella
A tempo del gran freddo, e del calore,
Par chei ueggia la rete piena e colla,
E nò pone mente a chi dìlingue l'hore,
Et fe gl'è ciel la luna è le uelle,
Et carlo glìu dormir fuo pel fiume,
Et fu poi gretti, come a noi u piume,

Che bella uita al mòdo ha uno Romito
Solento nel diserto in sante pace,
Parli toccare de terza il ciel col dito
Perche libero fa ciò che gli piace
Riducefì al coperto in piccior sito
Dove fa tosse porcelle e mangia e giace,
Mano sò l'herbe crudè, e l'acqua fioccà
E l'emp ha i paternoltri i manoò i bocca.

Che bella uita al mondo ha uno Monacho
Solento nel deserto in santu pace,
Parli toccare de terza il ciel col dito
Perche libero fa ciò che gli piace
Ridecì al coperto in piccol sito
Dove fa tosse porcelle e mangia e giace,
Mano sò l'herbe crudè, e l'acqua fioccà
E l'emp ha i paternoltri i manoò i bocca.

A uespro, a noi ritorna il marino vento
Quel che fa riisonar fori, herbe, e fronde,
E marì è fumi moltra d'ariento
Quîdo e rimuove, e ripercuote l'êde,
E gia di Febo ogni calor è spento
Che rallungato hà la sue treccie biôde,
La luce, che la nebbia fisaccia e fegbòra,
Quîto più fi discofa hà magior ombra.

Quando col carro d'oro in occidente
Coi suoi quattro caualli appress'almò
E imbrunisce le parti d'Oriente,
E di color di fuoco è l'orizonte,
Cosi la fera ogni animal fi sente
Andar cercando dove è riuiò, ò fonte
L'un'efce fuora, e l'altro a cava torna
E la Luna fiammegia con sue corna.

Aggiunta d'alcon altre stanze
Che bella uita hà al mòdo un Alpigiano
Pàctor, che la matrìna afpeta il giorno
Muove la gregge, e có la uegra in mano
Di passo i mòtere, e hor di poggio i piano
Con zuololetto, muoletta, è corno
Tutto il di fuonà, e la sera le torreme
Rimena a cava, è lenza pensier dorme.

Che bel tépo hà al mondo un uillanello
Ch'il giorno có duo buoi in capo arà
Se gl'è di uerno è di ricoprire quello
D'un fàcco, che è la uelteuèu più cara,
Se gl'è di fate, in camicia, è n'appello,
Anda, giò, embit dir in uoce chiara,
E la fera rimena a cava è buoi,
E pasce loro, è fi, e dorme poi.

Che bella uita hàl'mondo un fratìcello
Che lietò a Dio, ferà col pèla e brauà,
La bibbia, un breuiario, un lettricello
Son le ricchezze fue ch'alerto non è ama
N n temo lingue, o ladroni, o colcello
Perche non cerca uita, roba, o fama,
Giubila, e canta, e contempla il Signore
In ogni luogo, e tempo a tutte l'orhe.

Che bella uita al mondo hà quila Donnà
Che monarchà rinchiù ùt à per Christà
Quella nel bene propà mai noi s'affonta,
Ma èmpre cerca del ciel faire acquito,
Contrà al uito fi à forte colonnà
Ognipenser da fe facciando o trito,
Laurà, mai fi ùt, ne mai fi duote,
Modësta in fatti, e modësta in parole.
The delight in nature and the acknowledgment of its necessity entered also in the Palatino 173 with the lauda "Le vaghe nimfe per fioriti prati", written by Razzi for the music of "La pastorella si leva per tempo". In the annotation of this secular verse, Razzi discusses the need of a bit of repose and enjoyment even among the religious, that is if taken in proportion to the duties of one's life, in an acceptable place, with an honest relief of the soul, without offending the Divine Majesty. 1 Perhaps "Che bella vit'ha'l mond'un villanello" is included for this reason.

One of the melodies occurring often is that of "Chi non ama te Maria", 2 which shows much similarity to the carnival song construction, the main clue being the repeated unisons on equal note values at cadences. Razzi makes no note as to its origin, but instead includes the usual helpful description, "di musica assai vaga", in his annotation after the same poetry in the Palatino 173. 3 The music sets a pace which seems to possess an intrinsic momentum, perhaps because of the contrary ascending and descending lines of the two voices at the outset, carried along by running half notes, and suddenly ending in the simple repeated G's at measure five. This same melody appears five other times in the Palatino 173, each time with different poetry. 4 In addition to all the actual notational occurrences, the melody is referred to many times in the Santuario. 5

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1 Serafino Razzi, Palatino 173, c. 43.
3 Serafino Razzi, Palatino 173, c. 158v.
4 See Volume II, Appendix B, Table I.
5 See Volume II, Appendix B, Table IV.
Another oddity of the manuscript is "Sperti sian sempre gaudenti", which appears in the Libro Primo in three voices, in a relatively uniform style, typical of the more conservative laude. The same melody is found again in the Palatino 173 with the poetry, "Deh venite Verginelle", set to only the cantus. Its peculiarity, which to my knowledge is unique among the collections, is the use of its second half for numerous other laude, starting from measure twelve to twenty-three. This particular melody occurs perhaps more than any other in the Palatino 173 (eight times not counting the Libro Primo) and once in the Santuario with just one voice, set to the poetry "Ringraziarti O Giesù buono". ¹ There are various small differences among the examples, especially in comparison with that of the Libro Primo—for this reason I have included its transcription in Volume II.

Another exceptionally graceful lauda, all the more so because of its simplicity, is "0 Anima Accecata"², a travesty from "Siamo stati in Fiorenza", a carnival song. The interval of a fifth, occurring at almost every cadence before a unison, gives it an open, modal flavor.

One of the more primitive laude, which Razzi himself states is "antichissima", is "Cum autem venissent"³, which appears in two voices, cantus and tenor. Basically the same lauda can be found in the Panciatichi 27, c. 28v., with the same poetry but in three voices. Since there were too many divergences between the two versions, I have not offered the bass part in the transcriptions.

¹ See Volume II, Appendix B, Table 1.
³ See Volume II, page 86.
Note the bar-lines offered by Razzi which delineate the phrases, and do not coincide with those inserted for ease in reading. Also note the stable rhythm, the conservative use of the same note values, the equality of the notes in each voice, and the 2-1 cadence movement in the final cadence.

Another older lauda is "Dixit Dominus Domino meo", a psalm recitation with Latin text, remarkable for its complete use of full triads.

Of the Palatino 173, we find very few melodies without concordance in the Libro Primo. One which has a distinct similarity to "Che bella vit'ha'l mondo un villanello" melodically and harmonically is "Misera me che'in van mi dogli'e piango", the transcription of which can be found in Volume II. From Razzi's annotation after the lauda, we learn that it was one he ".....sentì una volta cantare da certe fanciullette, in andando fuori a dipoto.....", so we may be sure it is from a secular song. For the same music and poetry, found in the Santuario, page 250, he states in the annotation that it is compassionate and conforms well to the words of a lament. It in fact sounds more as if written for a lament than for enjoyment.

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1See Volume II, page 129.
2Serafino Razzi, Palatino 173, c. 15.
3Serafino Razzi, Santuario, p. 183.
Another lauda without concordance except for a later appearance in the same collection is "Non potevi Signor" of the Palatino 173, occurring later with the poetry "Se mai fu lieto". This is one of the most beautiful of the straightforward, syllabic laude:

fig. 35
The lauda which causes perhaps the most confusion from the point of view of transcription is "O Verginella quanto dormirai", found in the Palatino 173.\(^1\) We know from the annotation following this lauda, c. 39v., that it was taken from a Neapolitan canzonetetta in three voices, "O Villanella quando all'acqua vai".

Since he states it is in three voices, and one is given, it seems likely that the other voices would appear later in the collection, as happens often. With the poetry "Nobil donzella, quanto dormirai", found later in the collection, the bassus is furnished.\(^2\) In the annotation, he states that the soprano is already notated over Laude 46 of the first book of the Palatino 173 (quoted above); "...Et il tenore è notato...". Razzi forgets to tell us which page, and an examination of the entire Palatino 173 tells us it is not included at all. It is not until the Santuario is written that Razzi furnishes the tenor part, in which instance all the voices appear. One might think the transcription problem is solved with this final presentation. However, more transcriptional conjectures and changes are needed for a logical construction of this lauda than for any other in the three collections. There are missing rests and added note values, incongruencies among the voices and doubts as to the indication of meter. With seven changes in the cantus, four in the tenor, and eight in the bassus, I managed a fairly acceptable transcription of the lauda, but exactly for this reason, that many major changes had to be made, I have not offered it as a conclusion.

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\(^1\) Serafino Razzi, Palatino 173, c. 39r.

\(^2\) Ibid., c. 82.
O Verginella quanto dormirai
Dimmi per cortesia se tu lo fai
Non dormir più lenuti su' ò pura Verginella.

E quando ti desterai ò pura Verginella.

O Verginella quanto dormirai
Dimmi per cortesia se tu lo fai
Lenuti su' lenuti su' ò pura Verginella.

E quando ti desterai ò pura Verginella.

O Verginella quanto dormirai
Dimmi per cortesia se tu lo fai
Lenuti su' ò pura Verginella. E quando ti desterai.

O pura Verginella.
For example, the indication of ternary tempo at the beginning cannot be followed logically, nor can the figures be grouped in triplets or in hemiola arrangement. The fact that he indicates ternary time again in the second line, especially evident in the bassus, makes one think that part of the tempo must have changed into binary time since the beginning, or that the original indication of ternary was a mistake. Uncertainty crops up everywhere, so that nothing can be trusted as the right notation. Because the notes at the beginning seem to group themselves in threes, with each group receiving a pulse, it seemed logical to set the meter at six eight, the first three bars moving nicely without changing the original. However, from the first repeat sign to the end numerous changes are necessary. The villanella, usually in three voices with consecutive triads, in a basic homophonic texture, definitely corresponds to the general style here. But at the words "Non dormir più" in the cantus, the voices seem to have staggered entrances, although exact construction is still impossible since the amount of rests seem to be mistaken, and discrepancies in the note-values that follow make it sheer conjecture. Also, staggered entrance patterns were not common in the simple villanella. Alaleona brings this particular lauda to the spotlight, and states that it was only with much speculating and complete change of what Razzi furnishes, that an acceptable specimen could be offered:
MEMORIE

... sopra un'aria di canto assai pietosa... (Ibid., c. 15).

... sopra un'aria d'une canzonetta napoletana assai vaga... (Ibid., c. 18).

... sopra il canto di una vaga canzonetta napoletana a tre voci che comincia: O villanella quando all'acqua sei (Ibid., c. 89) (1).

![Musical notation]

(1) Anche quest'aria si ritrova nella Raccolta 1609 (c. 4), ed ha la sua relativa nota: "L'aria della presente a tre voci è vaghissima, tolta da una canzone secolare, come anche l'altra per la maggior parte sono state prese da canti mondani e convertite in uso buono."
Alaleona's transcription has been used in Volume II since it seems to be as acceptable as any other.

Another interesting example of the diffusion of a certain melody in a variety of fields is the canzone Gierometta or Girometta, which was in vogue in the 1500's, and found in all of Razzi's collections and in the three of Coferati in the late 1600's.1 Notable also is its appearance as a theme for some of the madrigal composers, such as Orazio Vecchi in his "Selva di varia ricreatione" published in 1590.2 In the Libro Primo, Razzi uses the melody with the strophe, "Torna, torna al freddo cor", which one sees immediately is taken from the last strophe of the Girometta given by Alaleona:

Torna torna al tuo paese,
Tu non fai per mi,
Tu non fai per mi, Girometta,
Tu non fai per mi.3

According to Alaleona, twenty-three strophes follow! The melody of the Girometta appears twice in the Palatino 173, once with the poetry mentioned above and again with the poetry "Lauda di te alla gran sposa".4 In the Santuario, only the poetry "Torna, torna al freddo cor" appears with the valuable annotation:

....Come altresi detto la seguente per i detti novizi sopra l'aria della canzone della Gierometta, notata nello stesso libro a carte 110.5

After Razzi's presentation in the Libro Primo, twenty-one strophes follow.

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1Coferati's collections, especially that of 1710, are quite valuable because of their completeness and accuracy, Coferati himself being a musician.
2Alaleona, op. cit., p. 36.
3Ibid., c. 37.
4Razzi, Palatino 173, 81r.
5Razzi, Santuario delle Laudi, 213r.
Another well-known secular song of the time, which appears in Razzi's collections is the famous Violetta of Chiabrera.

Razzi explains how this came about:

Cantavasi intorno all'anno 1600 una canzoncina in Firenze, che anche fu stampata con alcune altre, di tanto bell'aria, e musica, che ne venne voglia ancora alle persone spirituali. Onde pregarono alcune di loro, il P. F. Serafino che ne componesse sopra detta aria qualch'eduna. Et egli compiacendo loro fecè la soprascritta lodando la Rosa, ove quella secolare lodava la Violetta....

The melody, unique in all three collections, appears in the small group of laude at the end of the Santuario, again seemingly in a somewhat mistaken form compared to that of Alaleona's article. According to the bar-lines that Razzi has inserted, the melody does not seem to be felt in three, but rather follows phrase patterns. Since the melody should be felt in one, in a rapid tempo, Razzi's offering seems to be mistaken, as the phrase groupings do not offer themselves to ternary meter. Since no tempo was indicated, I have transcribed it in binary time with the idea understood that bar-lines are in no way to designate a definite pulse. Alaleona reports that the most correct appearance of this lauda is in Coferati's collection of 1710:

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1Serafino Razzi, Santuario delle Laudi, p. 217.
3Alaleona, op. cit., p. 38.
An examination of the collections of Razzi would not be complete without the mention of the lauda "Giesù sommo conforto", perhaps one of the most well-known of the laude of the late 1400's and early 1500's. One of the main reasons for its fame is that the strophes are written by Savonarola to the secular song, "Venez o donne a festa", which was sung extensively in this period. Indicative of its popularity is its appearance constantly throughout the three collections of Razzi, often set to different poetry. Very simple and straightforward, the voices moving in almost a completely syllabic manner, it was no doubt easily learned by the populace and lent itself well to processional singing, so extensive at the time of Savonarola. In the Libro Primo it appears in three voices, cantus, altus and tenor\(^1\), while in all other occurrences it is in two or just one voice. Note its appearance in the Palatino 173, in two voices, set to the poetry of Razzi, "Iesù nostro diletto":

\(^1\)Serafino Razzi, Libro Primo delle Laudi Spirituali, c. 3v.
to see if we can to the people something natural—the melodies were so much a part of their life, so ingrained in their character and

1Serafino Baszi, Malatino 132, c. 98v.
2Id. c. 99.
3Serafino Baszi, Santuario, p. 242.
In this particular instance, the tenor voice has a slight divergence in measure five, where the half note on G of the Libro Primo is changed here to an A. Otherwise, except for the occurrence of bar-lines in the Palatino 173 and the lack of the altus, it is the same. In the Libro Primo, the presence of the altus above the cantus was too distracting, and is therefore transcribed with the cantus an octave higher. The lauda appears again in the Palatino 173 with the poetry "Angelo mio diletto", also by Razzi. This time just the cantus appears. It is found once more in the Palatino 173 with the tenor voice only, set to the poetry of "Herod empio tiranno". Appearing for the final time in the Santuario, in two voices to the original poetry of "Giesù sommo conforto", it classifies the divergence mentioned in "Iesù nostro diletto" of the Palatino 173 as a mistake, since all the other tenors use a G in measure five. The melody itself, basically in stepwise movement with an occasional third and one leap of a fourth, has almost an inevitability about its line and evokes an air of admiration in keeping with these particular strophes. This phenomenon effects a general statement that can be made aesthetically about all the laude. We know that most of them were taken from carnival songs, villanelle, canzonette, early madrigals, and some of the sister frottola types, and were therefore of a secular nature. The travesty, a bit hard for us to accept, was to the people something natural—the melodies were so much a part of their life, so ingrained in their character and

1Serafino Razzi, Palatino 173, c. 98r.
2Ibid., c. 99.
3Serafino Razzi, Santuario, p. 242.
souls, that their significance in a human aspect was very great. To be recalled also, was the inter-relation of the devotion felt for the Madonna and that felt for the unattainable woman in the secular world. This dedication, admiration and love was in many cases inherent in the music composed in honor of the person lauded, making the music adaptable to either case. This is one of the reasons why many of the originally secular songs evoke a religious air, enhanced by the modal sounds still so much a part of the music of that time.

The above concept leads us to the inherent value of the laude. They are not to be torn apart and analyzed for their compositional techniques or their ingenuity in form and creativity. They are to be considered an intimate part of the character of the people of that period—people so religious and yet so fun-loving, whose love for song kept alive a popular tradition which might otherwise have left the late 1400's and early 1500's bereft of any spontaneous musical expression of the native Italians. This innate zest and ardor for song, for boundless abandon to the unconstrained expression of music, was to keep alive perhaps one of the most pronounced characteristics of what was and is Italian, leading, via the frottola, lauda, madrigal and oratorio, to the advent of monody and eventually to real Italian opera, rendering to Italy its domination of the musical world—a domination long delayed by foreign oppression in its political, sociological and musical spheres.
APPENDIX
APPENDIX

This appendix includes a complete chronological listing of all the known data of Razzi's life. Information has been taken from Ferretti, Cistellini, Carderi, Rotondi and all of Razzi's own writings. All dates have been adapted to the modern calendar.

1531 December 13

Born at Rocca San Casciano in the Florentine Romagna from a family of Marradi.

1549 June 28

Entered the Dominican Convent of San Marco in Florence.

1549-1552

Period of his novitiate, during which time he wrote the lauda, "Angelo mio diletto."

1549 July 6

Made his religious vows under the guide of Padre Francesco Romei da Castiglione who was General of the Order.

1551 April 5

Went to Prato for the feast of San Vincenzo.

1551 September 14

Received the minor Orders in the Duomo of Florence.

1551 December

On the Saturday of the Four Ember Days received the subdeaconate.

1552

"Io sento al cor conforto" was the first lauda he composed of that year.

1552 September

Ordained deacon on the Saturday of the Four Ember Days and left the novitiate.
1552 (?) States that "Leviamo i nostri cori" was one of the first he composed while still a young deacon.

1552 (?) Composed "Giesù nostro diletto" while still a young deacon.

1553 From this year on until the end of his life, Razzi preached uninterruptedly in Italy and abroad.

1553 Still deacon, he preached the quadragesimal feasts at Pian di Ripoli near Florence.

1554 Still deacon, he preached at Peretola.

1555 Still deacon, he preached at Monticelli.

1556 September Ordained priest in the Duomo of Pistoia.

1556 September 29 Celebrated his first Mass in Santa Maria Novella.

1556 November 25 Chosen as companion by Padre Provincial Bettini to visit convents in Siena, Montepulciano, Perugia, Foligno, Spoleto, and Narni, where they stayed for Christmas. Then they left for Orvieto, Viterbo, and Rome, where they met Pope Paul IV and spoke at length with him.

1557 January 14 By wishes of Pope Paul, was sent to bring reverence to the Bishop of Nepi, Fra Michele Ghislieri who nine years later was to become Pope.

1557 Lent Preached at Antella near Florence.
1557 August 25  
Was accepted as a student to obtain the degree of lector at Santa Maria Novella, completed in three years, during which time he continued his preaching.

1558 Lent  
Preached all the Lenten sermons in S. Felice in Piazza, today San Pier Martire.

1559 Lent  
Preached in San Niccolò, Advent and Lent.

1560 Lent  
Preached at Borgo San Lorenzo.

1560  
Graduated in philosophy and theology and started giving lessons in San Marco, where for two years he covered most of the works of Aristotle.

1560 December  
While still Lector of Logic at San Marco, he composed the lauda "Spirti sian sempre gaudenti" for a feast during Christmas when the fathers of the convent were invited to see the manger of the novices.

1560  
Lector of Logic at San Marco, he wrote the lauda "Tommaso inclito e Santo".

1560  
Mentions that the song of the lauda "Vogir all'erme per farmi romito" was sung around Florence at this time.

1561  
As Lector of Logic and Assistant Master of the novices at San Marco in Florence, he preached all the feasts at Santo Stefano in Pane (today Rifredi).

1562  
Preached the feasts at Castello, Villa Ducale.
1562

Started his Lectorate of Philosophy in Pistoia, lasting for three years. This was repeated again in 1598.

1563

Lector of Philosophy in Pistoia, preached for the first time in Lizzano.

1563

His first publication—Libro Primo delle Laudi Spirituali, with an introductory letter of Filippo Giunti dated July 30th.

1564

Mentions hearing a "pretty" (vago) madrigaletto in four voices to which he was asked to compose spiritual words. This is after the annotation of "Giesù non v'accorgete". Written in Pistoia.

1565

Preached in the Terra di San Marcello.

1565 January 13

Still in Pistoia, one of his metaphysics lessons given there carrying this date.

1565

Chosen as a companion to visit all the convents in the province by Padre Vincenzo Ercolani, Roman Provincial. This trip lasted four months. While at Santa Maria del Sasso in Casentino, they received a letter saying that Razzi had been elected prior of the convent in Fiesole.

1565 September 9

Razzi is prior of the convent of San Domenico at Fiesole.

1565 September 16

Preached all the feasts in the Duomo of Fiesole.

1566

Wrote the lauda, "Essulti oggi la terra" while at San Domenico of Fiesole.
1566  
Ordered the painter Francesco Mariani to do two frescoes for the Convent of San Domenico; one of the founder of the convent, Beato Giovanni Dominici, and one of Sant'Antonino.

1566  
Wrote the lauda "Si ch'io lo vo seguire" for the nuns of Borgo a San Lorenzo, of the Order of Santa Caterina di Siena.

1566  
Preached all the Sundays in the Duomo of Fiesole.

1567  
Still prior of Fiesole, preached all of Lent in S. Sofia, land of the Romagna Ducale.

1567  
Still prior of Fiesole, he was asked by the Prioress Suor Tecla Landi and his sister, Suor Angelica Razzi, to write the life of his great fellow-brother, Giovanni Tauler (John Tauler) and to translate from the Spanish the Istituzioni, printed later in 1568 and again in 1590.

1567 September 27  
Became prior at San Domenico in Orvieto.

1567–68  
Preached without cessation in Orvieto.

1568  
Preached the Lenten sermons in the Duomo of Orvieto.

1568  
Prepared his Sermoni Preditabili fra l’Anno, published in 1574, and his Lezioni su Tobia, left unpublished.

1569  
Elected simultaneously as prior of Foligno and Orvieto for a second term. Decided in favor of Foligno.

1569–70  
Worked on Vite di Santi e Beati Domenicani.
1570  Preached in the Duomo of Foligno from the eighth Sunday of the Assumption until the eighth Sunday of Epiphany.

1571  Preached the Advent in the Terra of Spello, Lenten sermons in their church of Foligno and during that year read the remaining lessons of Tobias and started Judith, and gave in the Duomo five or six sermons for processions and victories.

1572  Preached the Advent in the Duomo of Foligno.

1569-72  Sometime while at Foligno, he wrote the lauda "Giorno illustre, anco felice" for a certain Lavinia Orsini entering the Order.

1569-72  Wrote the lauda "Si ch'io lo vo', lodare Santo Feliciano" while in Foligno.

1572 August 6  Left on a trip for the regions of the Marches, Lombardy and Romagna.

1572 October 22  Returned to Foligno after his trip—some of the major cities visited were Ancona, Pesaro, Rimini, Ravenna, Forlì, Bologna, Modena, Reggio, Parma, Piacenza, Pavia; Milan, Como, Bergamo, Brescia, Mantova, Verona, Vicenza, Padova, Venezia, Ferrara, Urbino, Gubbio and Assisi.

1572  Went to Perugia as Maestro degli Studenti.

1573  Preached the Lenten sermons of 1573, at Montefalco in the church of Sant'Agostino.
1573-74  
Preached in Perugia from Pentecost of 1573 to the Quinquagesima of 1574 in the church of San Domenico for all the feasts, except for the Lenten sermons which he preached in Montefalco in 1573 and in Spello for the year 1574.

1574  
After Easter went to Florence.

1574  April 26  
Accompanied by Brother Angelo Tranquilli, left on a trip for Monte Corona. Also visited Città di Castello, Borgo a San Sepolcro, La Verna, Cammoldoli, Pratovecchio, Vallombrosa, Pontassieve, Florence, Fiesole, Borgo a San Lorenzo, Arezzo and Cortona.

1574  May 17  
Saw the funeral in Florence of Grand Duke Cosimo. Shortly after he returned to Perugia where he started his second year as Maestro dello Studio.

1574  
Frà Paolino Bernardini, from Lucca, an intimate friend of San Filippo Neri, was chosen by the Superiors of the Order to reform the convents of Abruzzo and Calabria, and was given as companion Frà Serafino Razzi. Razzi had known him previously.

1574  July 12  
Left Perugia for Penne on this date. Passed through Orvieto, Viterbo and Rome, where he tried to relieve himself of the impending office in Penne.

1574  July 21  
Elected Prior of the convent of San Domenico in Penne.

1574  July 28  
Arrived in Penne.

1574  
Preached in the Duomo of Penne Advent and Lent.

1574  August 8  
Gave his first sermon at Penne in the Duomo. Preached all Sundays and went to the Monastery of Santa Chiara.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>1574</td>
<td>Took a trip to Chieti to visit other Tuscan reformers. Also visited Pescara on this trip.</td>
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<tr>
<td>1574</td>
<td>Wrote the lauda, &quot;Ringraziarti O Iesù buono&quot;, in Chieti.</td>
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<tr>
<td>1574-75</td>
<td>While in Penne, wrote <em>Sermoni della Penitenzia</em> and <em>Rosario in Ottava Rima</em>.</td>
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<tr>
<td>1575</td>
<td>During this year, made numerous trips: Chieti, Spoltore, Castiglione, Farindola, Arsita, Castilenti, Atri, Fiera di Lanciano, Perugia. These trips are annotated in great detail in his dairy, <em>Palatino 37</em>.</td>
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<tr>
<td>1575</td>
<td>Preached the Advent sermons in the Duomo of Penne and Lenten sermons in Caramanico, where he travelled in 1576, remaining for three months.</td>
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<tr>
<td>1575</td>
<td>March 3 Preached at Caramanico.</td>
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<tr>
<td>1576</td>
<td>March 7 Preached the Lenten sermons at Caramanico.</td>
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<tr>
<td>1576</td>
<td>Wrote the lauda &quot;Esulti oggi il più sovrano&quot; while visiting Monte Gargano in Puglia.</td>
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<tr>
<td>1576</td>
<td>May 19 Asked for absolution from his duties in Penne and left for Vasto.</td>
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<tr>
<td>1576</td>
<td>May 21 Arrived in Vasto.</td>
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<tr>
<td>1576</td>
<td>July 8 Received a letter from Padre Serafino of Brescia telling him he had been nominated Prior of Vasto.</td>
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</table>
1576 Made numerous small trips in the area of Vasto.

1576 While in Vasto, wrote the "Cento casi di coscienza". Also continued his Vite de Santi e Beati Domenicani.

1576 September Preached at Sant'Angelo near Manfredonia.

1576 September 29 Held a discourse by invitation to the Canons of the Sanctuary on the feast of San Michele at Monte Gargano.

1577 February 10 Having given more than seventy sermons, he took leave of absence and on the 17th left for Termoli.

1577 Preached Lenten sermons at Termoli.

1577 April 15 Returned to Vasto.

1577 May 7 Arrived in Naples where he met with the Marchesa of Pescara, Isabella Gonzaga numerous times to discuss projects in Vasto.

1577 June 10 Arrived in Vasto.

1577 November 5 Made it known that he wished to return to Tuscany due to lack of suggested reforms or aims in the Vasto project.

1577 Preached the Advent in Chieti.

1577 Finished writing his Vite de Santi Beati e Venerabili del Sacro Ordine dei Predicatori, published that year.

1577 Composed the lauda "Vasto diletta terra".
1578  Preached Lenten sermons at Isola della Valle.

1578  After Easter, went to Rome, Florence, and Genova.

1578  May 22  Razzi was invested with the degree of Baccelliere by the General of the Order, Padre Sisto Fabri.

1578  In the summer of this year, Razzi found himself at San Marco in Florence with Fra Arcangelo da Penne.

1578  July 7  Visited the place of the penitence and death of Mary Magdalene in Provenza.

1578  July 22  In Toulouse with Fra Arcangelo da Penne for the feast of Mary Magdalene. Stopped in Prato on their return.

1578  December 22  Wrote the lauda "Giesù mio quando io rimiro" in Orvieto.

1578  Printed in this year was Cento Casi di Coscienza, and the first part of his Viaggi was written in this year, covering the years 1572-1578.

1579  Preached Lenten sermons in Solmona.

1579  While passing through Perugia, was begged to write some laude and composed three—"Che sia lo ben venuto", "Venitene fratelli", and "Venitene sorelle".

1580  Could not return to Florence as he had expected but rather was sent to Spoleto as Lettore di casi and of Sacra Scrittura, where he wrote the small work, I Casi della Lingua.
1581 January 22

In Vercelli on his way to Lione in France. Stayed in Lione for two months where he preached the Lenten sermons.

1581

Sent to Viterbo as Lector of Metaphysics where he wrote the four books of *Della Sfera del Mondo*.

1581 July 30

Received letter inviting him to preach the Lenten sermons of the coming year in Messina.

1581

Sent as prior of Città di Castello.

1582

Asked to be Prior of San Domenico in Perugia and therefore renounced the invitation to Messina.

1582 March 7

Razzi received a letter wishing him well in his new post in Perugia from the preceding prior, Fra Timoteo Bottonio.

1582

As prior in Perugia, gave sermons in the various monasteries of the city.

1582–87

His priorate lasted five years in Perugia. During this time he wrote *Hymnario Domenicano*.

1583

Razzi was appointed Maestro of Sacred Theology and Regent of Studies of the convent in Perugia.

1583

In this year and the remaining years at Perugia, he was very occupied with numerous writings: *Luoghi Teologici*, *La Corona Angelica*, *Vita di S. Agnese Vergine e Martire*, *Hymnario Domenicano*, *Vite di Santa Maria Maddalena*, *Santa Marta*, *San Lazzero e San Massimino*, *Scuola Salernitana*, and the *Rosario in Ottava Rima*, printed in 1583.
1583
During this year and the following two years he gave lessons on the Summa of St. Thomas.

1584
Still Regent in Perugia, he preached the Lenten sermons in Fossombrone.

1584
Wrote the lauda "Deh cantiamo laudi a Dio" in Perugia.

1585
Went to Padova in this year; recounted in "Accidenti Accaduti in Padova in 1585", a part of the second volume of his Viaggi which has been lost.

1585
Still Regent at Perugia, preached the Lenten sermons at Rocca di San Casciano.

1586
Preached the feast days of the year in the Church of San Domenico in Perugia.

1586
Read the Lenten sermons in the Studio while serving as Regent of Perugia.

1586 August 1
Date of the preface to the second book of Palatino 173.

1587
Preached the Lenten sermons in Assisi and gave sermons in the monasteries of the bishop.

1587 July 6
Razzi was elected Vicar General of the Congregation in Dalmazia.

1587 October 28
Met Fra Arcangelo da Penne in Ragusa who died the following day.
1587

Started teaching the Theology of St. Thomas in Ragusa.

1588

Preached in Ragusa.

1588 March 16

The consiliars of Ragusa wrote a letter to the Cardinal Alessandrino in Rome in regard to their satisfaction with Razzi and his reforms.

1588 March 23

Date of the Third Book of the Palatino written while in Ragusa.

1588 July 17

Held post of Vicario Capitolare in Ragusa for four months.

1588

Worked on the Storia di Raguia during this period.

1588

Preached Advent at the Cathedral of Ragusa.

1588

Recalled to Perugia as Regent.

1588-89

In this period he worked on Istorìa degli Uomini Illustri and Vite dei Santi e Beati Domenicani.

1589

Preached the Lenten sermons in Cattaro, in the confines of Schiavonia and of Macedonia.

1589

To this period belongs the manuscript of his Seconda Parte dei Viaggi dal 1578 al 1589.

1590 January 3

Wrote the dedicatory letter to his Sermoni Predicabili, published in that year.
1590 August 15 Wrote the preface to the first book of Palatino 173.

1590 Wrote most of Vita del Servo di Dio, life of Savonarola.

1590 November 9 Still in Perugia, received a letter requesting him to come to Aquila. Stayed in Perugia.

1590 Preached the feast days and Advent at his church of San Marco in Florence.

1591 Preached the Lenten sermons at San Marco, Florence.

1591 April 21 From this date until May 25th held eight lessons on the Confirmation, San Marco, Florence.

1591 With post of Lector of the Holy Scripture at San Marco, preached most of the feast days of this year until leaving for Prato.

1591 July 2 Sent as Confessor of the sisters of San Vincenzo in Prato, where Santa Caterina had died on February 2, 1590. He remained until 1595.

1591 November 15 His work, Giardino di esempi, has this date. It was published in 1594.

1592 Preached all the feasts of the year to the sisters of San Vincenzo of Prato.

1592 September 8 Date upon which Razzi finished the Vita di Madre Caterina de'Ricci, published in 1594.

1592 November 22 Wrote the lauda "Facciam lieto questo giorno" while in Prato.
1593

Preached three times a week to the sisters of Prato.

1593

Wrote the lauda "Giorno lieto, e giocondo" while in Prato.

1594

Preached all the Lenten sermons to the sisters of Prato.

1594 May 5

The triennial of his office of Confessor for the sisters of Prato ended, and he returned immediately to Florence.

1594 July 6

At the convent of Fiesole for the feast of San Romolo.

1595

Confessor of the Monastery of Santa Lucia in San Gallo in Florence, where he preached the feast days.

1595 March 18

Wrote the "testament" to Palatino 173.

1595

Razzi was hit by a long sickness in the last months of this year, and was invited by the superiors to go to the pleasant small convent of Lecceto.

1595

Spent much of this time collecting his memoirs of all his trips.

1596

Convalescing from his sickness, he managed to preach all the Lenten sermons in the church of Lecceto.

1596 August

Recalled to San Marco in Florence, where he started lessons on the Holy Scripture.

1596

Printed--Istoria degli huomini illustri.
1597 July 6-8  The work, *Sopra il Monte della Pietà di Firenze*, used as lecture material.

1598  Named Confessor of the monastery of Santa Lucia of Pistoia where he remained three years and where he preached all the feasts.

1599 February 22  Sent a copy of his life of Savonarola to the Pope in the hope of getting it published. It was not. Razzi later (in 1600) made a trip to Rome to inquire into the matter.

1599 July 9-10  Wrote his *Specchio di Morte* in two days.

1599 September  Wrote the lauda "Veni te angeli santi" for two young girls entering the monastery of Santa Lucia.

1600  Still at the monastery of Santa Lucia in Pistoia, he preached the Sundays of Lent in the Church of San Domenico after the Vespers, and on Fridays after compline.

1600  In Rome to inquire about the publishing of his life of Savonarola.

1600  Working on the *Santuario delle Laudi* while in Pistoia; wrote "Santa Agnesina" while there.

1600  Wrote the lauda "Da che tu m'hai Iddio" while in Pistoia.

1600  Professor at San Marco in Florence; wrote "La reina del mar, Vinezia clara" while there.
1600

In Florence, wrote "La Rosellina" to the canzoncina "La Violetta" that was heard in Florence at that time.

1601 August 30

Wrote letter to the General of the Order for permission to publish all his works that remained in manuscript form.

1601 September 15

Received answer to his letter, giving him permission to publish all his works.

1602

Mentions that the lauda "Giesù mio chi mi v'ha tolto" written by Rinuccini was from a secular song sung at that time in Florence.

1602

Prior at San Marco of Florence.

1603

Wrote the lauda "La Maddalena, di doglia piena".

1604

Date of Razzi's dedicatory to the Second Book of the Santuario delle Laudi.

1609 June 5

The date of the dedicatory letter of the Santuario delle Laudi to Signora Vittoria Malespina.

1611 August 8

The date of the death of Razzi at San Marco of Florence. He was buried in the grave of the brothers of San Marco at the door of the chorus near the altar.
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