MATTEO COFERATI'S CORONA DI SACRE CANZONI (1689) AND ITS TRAVESTIMENTO SPIRITUALE (SPIRITUAL PARODY)

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## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOREWORD</td>
<td>iii</td>
</tr>
<tr>
<td>CHAPTER I - HISTORICAL BACKGROUND</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER II - ORIGINS AND SOURCES OF THE SPIRITUAL LAUDE</td>
<td>10</td>
</tr>
<tr>
<td>CHAPTER III - ANALYSIS OF MATTEO COPERATI'S CORONA DI SAGRE CANZONE, 1689</td>
<td>24</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>53</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>58</td>
</tr>
<tr>
<td>PLATES</td>
<td>62</td>
</tr>
</tbody>
</table>
The historical-musical function of the 
spiritual lauda and its travestimento spirituale
is of primary importance in establishing facts
concerning the nature and style of secular Italian
polyphonic music and its transformation into mono-
dy between the years of the trecento and the sei-
cento. It is my purpose, in the following pages,
to describe the social and historical scene in
which the practice of the travestimento spirituale
emerged, and to then trace the origins and the de-
velopment of the spiritual lauda over the centuries.
But it is my purpose, above all, to analyze, describe
and discuss the contents of Matteo Coferati's Corona
di Sacro Canzoni, 1689, and show how these spiritual
laude link the vocal polyphony of the Renaissance
with the monodic expressive style of the seicento.
CHAPTER I

HISTORICAL BACKGROUND OF THE TRAVESTIMENTO SPIRITUALE

Italy, from the middle of the trecento to the end of the cinquecento, was affected by three distinct movements: the Renaissance, Humanism and the Reformation. All three were born from the same changing social, economic and political background. All three brought about significant changes in the fields of art and letters, in classical learning and the sciences, in the general structure of society, and in the expression of the life of the Church.

Christian in inspiration, origin and tendency, the Renaissance was a creative, forward looking and widely popular movement. Secular and religious, layman and scholar alike, explored the domains of art, literature, science, and philosophy. The era represented the meeting of the medieval and the modern mind, a meeting that was strongly determined by two main currents of philosophical thought. The first of these was Platonism, a philosophical system that was adopted as an alternative to Aristotelianism. Of its nature, Platonism was orientated to the defense of spiritual values. It insisted upon the primacy of the Ideal, the spirituality of the soul and upon intuition as distinct from reason. The Renaissance made Platonism an
artistic way of life, and identified with it the essential values of the Christian Faith. Eventually, Platonism became an eclectic philosophy and one whose basic principles were followed by many.

In contrast to Platonism, Aristotelianism was a scientifically thought out philosophy. The Italian Aristotelians regarded Averroes as their leader and followed him on points that were strongly diverse from the Catholic Faith. Maintaining that there was no creation in time, no Adam, no Eve, no fall, the majority of the Italian Averroists rejected personal immortality, heaven, hell, and the last judgment. They greatly influenced university centers such as Venice where a denial of the theological consequences of creation and the fall was preached. At the same time the possibility of personal immortality was negated. Along with this, the unity of one active intellect for all men was taught. The primacy of natural reason came to the fore and this led to a denial of supernatural truth and a generally skeptical attitude towards religious systems. The social and philosophical atmosphere became permeated with a conception of human nature as an entity dependent upon the world, rather than a conception of man as a free creature of God.

Thus, during the course of the Renaissance, the
Italian mind was drawn in two diverse directions. Platonism beckoned the people to follow a Christian way of life. Aristotelianism, on the other hand, called for an extremely egocentric instead of Christocentric mode of behavior. Next it is necessary to consider Humanism and show how it too strongly influenced the Italian mentality between the span of the trecento and the cinquecento.

Humanism offered a sharp contrast to the popular and forward looking aspects of the Renaissance. Dating from the late years of the trecento, Humanism was a primarily literary movement restricted to the learned. Instead of creating a new thought and a new means of expression, the Humanists looked back and followed the model of ancient classical culture. Recognizing the goodness of man and nature, Humanism, in its beginnings, was neither a movement anti-Christian nor anti-Catholic of itself. However, the approval of the literary form of the ancients led to an approval of the pagan content, and as a consequence, the authority of the ancients became preferred to that of scholastic theologians. As the movement grew, an adverse attitude became held towards medieval mysticism and the values of metaphysics. At times the Humanists opposed the authority of the Church and attempted to draw men away from ecclesiastical
supervision. It cannot be disputed that Humanism exerted a strong and moulding influence on Italian life. Those members of Italian society who approved Humanistic thought simultaneously pursued a course discordant with the practical expression of a Christian way of life.

It is true that Italy was affected by the Reformation. But it must also be said that the effect was an indirect one. That is, because of the counter-reform that the Reformation provoked, a general revival of Catholic life recurred. Along with other well-known tenets, Luther's theology had preached man's moral depravity and pointed up existent weaknesses in the Catholic hierarchy. This brought about a general antithesis to the spirit and traditions of Catholicism, an antithesis that was easily picked up by the Italian mentality, which had, in the preceding centuries, been exposed to a good deal of anti-Catholic influences. When the Catholic Church realized that the situation had to be remedied, a counter-reform was begun. It was strong and it was effective. The Council of Trent, 1545, took definite action against the corrupt clergy, asserted the Papal authority, reorganized the Liturgy, and defined in certain terms the attitude of the Church on the theological issues that had been raised by Luther's reform.
The theological and historical events of the cinquecento produced strong repercussions in Italy. The Counter-reform, in particular, exercised a profound influence on Italian spiritual life. In the course of the cinquecento there was a notable growth in the number of confraternities. In these latter the faithful were grouped according to their common trade or place of birth for the express purpose of practising piety and penance. The generative center of the movement was Rome. In the Eternal City, Filippo Romolo de' Neri (1515-1595) gathered the devoted together to raise their moral, ethical and religious standards. These meetings were first held in his home, and after 1586 took place in the oratory of San Girolamo. Eventually, the oratory became the focal point of Italian religious life in this era. There the people participated in devotional exercises that usually consisted in sermons, narrative presentations of biblical stories and lives of the saints, and on certain days, disciplines other than the usual acts of piety. The oratory was a place where man's mind was raised to thoughts of God and where pleasant conversation and dissertations and discussions of Platonic and Aristotelian philosophy found no place. The success of the spiritual exercises was so great, that in 1564, the Florentine colony in Rome
asked Saint Philip Neri to assume leadership of their group. Pope Gregory XIII recognized and confirmed the statutes of the confraternity, and Neri remained its leader until his death in 1595.

In the Oratory, St. Philip cultivated the singing of spiritual laude with the utmost care, realizing their value in elevating the mind to thoughts of a spiritual instead of a material way of life. Consisting in a various number of poetical strophes, the spiritual song was sung by the faithful on a theme that was repeated from strophe to strophe. There was no representative intention; the sole desire was to unite the song to the meditation, the prayer, the entire devotional exercise. Musically, the spiritual song was a travestimento spirituale. That is, a pre-established melody of secular origin was retained while only the words were changed. This would explain why, in some instances, no original musical notation is preserved. The arias were so familiar, and so easily recalled, that it was not necessary to print the music that accompanied each one. In essence, the travestimento spirituale may be described as a parody. Lacking a musical and poetical vein in which to compose new spiritual laude that were executed in oratories, convents, confraternities, and monasteries, profane tunes
were freely taken and spiritual words were attached to them. The music imported into the oratories, consisted in, with only the words changed, the music of the piazzas and the elegant salons. Such a tendency to imitation, to subdue extraneous influences, and the general lack of originality and intellectual influence seems to be common to the sacred music and poetry of the Catholic reaction. Little trace of individual personality can be found in any of the work.

Among the various factors that favored and influenced the growth of the spiritual laude, was the memory and the model of the Sacre Rappresentazione. By the time of the Catholic reaction many abuses and profane elements had crept into the sacred performances, so that in many instances, they were prohibited by ecclesiastical authority. At the end of the cinquecento and the beginning of the seicento a quantity of more or less altered re-editions were produced. However, during the course of the seicento editions became more rare, fell into disuse and remained only as private readings in the lives of the faithful. But the principle on which they were built remained untouched, and popular opinion seemed to favor their reformation rather than their complete cessation. St. Philip thought highly of
them as a medium of instruction and cultivated them along with the spiritual laude. A further contributing factor to the development of the spiritual song was the evolution at the end of the cinquecento of the monodic and expressive style of the Melodrama.

The most famous and the most frequented of all the oratories was Santa Maria in Vallicella, Rome. The music that was sung here spread rapidly, and influenced and imposed itself on the musical life of other Roman oratories, ultimately spreading throughout all Italy. The laude developed, becoming more broad in form and content, some dramatic elements being introduced. However, the rendition of laude did not become a theatrical spectacle. They remained in narrative form, comparable to a sermon.

Of the laude from ancient times very few remained in use in the oratories of the seicento. The new faithful were no longer satisfied by the simplicity and austerity of the earliest of laude composers: St. Francis of Assisi and Jacopone da Todi. Rather, they sought a greater variety of meter and rhyme. As time went on the enthusiasm and the sentiment fell greatly. Towards the middle of the seicento, the laude, having
passed through various stages of development, produced and gave way to a new and specifically conceived musical form: the Oratorio. The oratories then echoed to the complex sounds of chorus and orchestra instead of the simple spontaneity of the spiritual laude.
CHAPTER II

ORIGINS AND SOURCES OF THE SPIRITUAL LAUDE

It is possible to trace the origins of the spiritual laude to the twelfth century. At this time the faithful sang spiritual songs that were derived from the sequences or from the troped laudes of the Liturgy. Rendered in the Italian vernacular, the spiritual laude were handed down through oral tradition. These Italian religious, but non-liturgical songs were closely connected with the activity of Saint Francis of Assisi (1182-1226) who was among the first, it seems, to execute hymns in the vernacular. His famous Canticle delle Creature contains a page left blank for music, which unfortunately, was never filled in. Nor do we know of the music that accompanied the spiritual exercises practised by the Florentine Laudesi of the Virgin, founded by the Order of Servites in 1233. However, literary sources such as the Cronaca of Salimbene (1221-1281) testify to a great deal of responsorial execution, while other sources describe the use of horns and trumpets.

A dominant figure in the development of duecento laude was Jacopone dei Benedetti da Todi (1236-1297). At all times he subjected poetical content to religious purpose. He exhorted men to live good lives and to beg
God's help against temptations of the flesh. Contemplations of death, Divine Justice, Hell, and Paradise are dominant themes throughout his poetry. There are laude to the Divine Goodness and creative will, others for the Nativity of Christ and His holy Passion. He treats of faith, of the cardinal virtues, and of the vices that descend from pride and hypocrisy. Other pieces deal with the dangers that threaten the man who does not guard his sight well, the woman preoccupied with vanities, and those who work for praise rather than for charity's sake. But the most resounding theme of all is that of love, of Divine Love. The ultimate aspiration is for man to lose himself so that he may better find himself in God. In essence, the laude of Jacopone da Todi were meant to raise the Christian to God by elevating his mind to thoughts of mortification, humility and trust. Perhaps the most serene, and at the same time, the most human of all his spiritual compositions is the Pianto de la Maderna de la Passione del Figliuolo Jesu Cristo, more commonly known as the Stabat Mater. The dialogue between the Blessed Virgin and the narrator who describes the facts of the Passion, the words of Christ, the voices of the crowd and the final lament of Mary on the death of her Son reach a summit beauty and depth. The Council of Trent (1545) paid tribute to this particular work of Jacopone da Todi by allowing it to remain as one of the five sequences
in the entire Liturgy.

A further impetus for the rendition of *laude* in the duecento was given by the social and political conditions of the era. Partly as a result of a series of wars between Frederick II of Swabia and the Papacy, the people of Umbria formed companies of Flagellants. This particular movement was initiated about 1260. It was the purpose of these people to do penance and mortification in the hope of regaining God's favor. As they processed across the country they practised public flagellation and sang hymns. The music of these hymns strongly manifested the influences of Plainchant and the troubador art. Monophonic, unisonous and extremely simple in character, they were of a generic type rather than a specific form. In general, they tended towards major and minor modality, contained varied rhythmic and melodic elements, and could be sung by a soloist alternating with a chorus. Only one musical strophe existed for all the poetical strophes. Della Corte states that in this period the spiritual *laude* were in an essentially archaic phase of development. That is, their structure, syllabic intonation, and limited intervals allowed a parallel to be drawn between them and the litanies and hymns of early Christian times. A most important source

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of these duecento laude is the Cortona MS which contains forty-four examples from the period between 1270 and 1297. The music of this MS has been transcribed by Ferdinando Liuzzi in a two-volume work.\(^1\) In answer to those who state that the lauda is specifically derived from the ballata, Liuzzi says that although similar in outline (refrain, stanza, refrain) each form retains its own individual character. One is expressive of religious sentiments, the other of the feelings of love.

By the beginning of the Ars Nova the lauda and the ballata shared a certain simplicity of text and melody. In the seicento they became identical in structure and differed only in their inspiration.

In the trecento the penitential spirit of the Flagellants crossed the Alps, to be especially practised in Germany during the Black Plague of 1349. The German equivalent of the Italian laude was the Geisslerlieder. Hugo Spechtshart von Reutlingen (c. 1258–c. 1360) is responsible for a Chronikon containing both texts and melodies of Geisslerlieder. He also describes the ceremony that accompanied the arrival of Geissler (Flagellants) in a town, and the penitential rites that were performed. Groups of lieder were sung in the vernacular, whose basic unit was a four-line stanza. The fundamental melodic pattern was sabb, the tunes being derived from earlier

\(^1\)Ferdinando Liuzzi, Le Lauda e i primordi della melodia italiana, (Roma: Instituto Poligrafico dello Stato, 1935)
pilgrim songs. Reese maintains that the melodic outline and the form of the *Seisslerlieder* anticipated to some degree the Lutheran chorale.

Eventually the penitential spirit diminished but certain of the brotherhoods survived in Italy and continued the singing of *laude* in the years of the trecento. A company of *laudesi* was formally established at Florence in 1310, another at the Chiesa d'Ognissanti in the same city in 1336. From the latter company there is an extant MS in the Magliabechi sources of the National library in Florence. This MS (II I 122) contains examples in which the music is not only written out for the first strophe but also for the beginning of the second. The second presents a somewhat varied repetition of the first. Liuzzi has also transcribed the music of this MS in the volumes already cited.

After the first quarter of the trecento, due to lack of documentation, it is not possible to trace the development of monodic *laude* through the specific activity of the *laudesi*. However, since these brotherhoods freely adapted their songs of praise from the secular poetical forms and the general musical styles of the era, we can conclude that a polyphonic transformation took place. Such a transformation has been traced by Ghisi\(^1\) through reference to the MSS 37 and 2216, Bologna

Conservatory University, the Marciana MS, Venice, the Montecassino MS 871, and the Perugia MS G 20.

Documentation for the quattrocento is more extensive. In the early years of this century the poet Leonardo Justianini (1388-1446) produced secular poetry (strambotti) and spiritual laude under the auspices of his brother the Patriarch of Venice. The history of the strambotti-lauđe is extremely important because it provides, through its use of spiritual parody, a key to the discovery of supposedly unknown Italian secular music from this period. From the few surviving examples of the early years of the quattrocento we are able to conclude that the musical style of the laude at this time was closely allied to the general pattern of the vocal ornamental style of the Ars Nova, and in particular to the form of the strambotto. The laude were homophonic, syllabic and showed the influence of fauxbordon technique. Eventually they were rewritten for two or three voices showing a decay in the vocal Ars Nova ornamental aspects.

During the last decades of the quattrocento the Medici court under Lorenzo the Magnificent became a prominent center of cultural activity. Besides canzone a ballo and masquerades, the court sponsored representations of a sacred character and also spiritual singing as performed by confraternity members. Poets from the aristocratic society, such as Lorenzo himself, Francesco Albizzo,
Pierozzo Castellano, and Giambulari, wrote spiritual laude following the versification of the canzone a ballo. Musically, they reveal a rich harmonic sense and a complete absence of contrapuntal artifice. The polyphonic writing is linear, in ternary rhythm and dotted with passages of syllabic notes.

With the downfall of the Medici court and the rise of Savanarola there was an intensification in the composition of laude. For the purpose of making the devoted familiar with such spiritual songs the best known melodies were sought out, though they were often derived from the Carnival songs that had enjoyed such great vogue under Lorenzo the Magnificent. The spiritual text was not only constructed following the original melodic phrases, but also strictly imitated the poetical line to the point of copying the rhymes. In this way Savanarola planned to rid the mentality of his time of its pagan ideas, inculcating in their stead spiritual thoughts. For this reason several laude of the time were composed on the tunes of the most indecent and obscene of the Carnival songs. To us of the twentieth century this might seem a profanation. However, if we consider this practice in the light of its own era, it becomes evident that the parodying effected a psychological and spiritual rejuvenation that perhaps compensated for any ill effects, such as scandal, that this parodying
might have had. We might compare the laude parodies to the Middle Age custom of musical sequences in which we find sacred texts adapted to worldly melodies for the purpose of facilitating their diffusion among the faithful. In such sequences words signifying continence and purity would be substituted for those with lustful and frivolous connotations.

The travestimento spirituale of the cinquecento had an important historical function, for the spiritual parodies facilitated the discovery of Carnival songs whose music had not been preserved. At the end of each travestimento there was anote with the words cantasi come (sung as) followed by the title of the original secular song. Thus quattrocento musical sources that had been considered lost could be reconstructed. Important work in this aspect of musical research has been done by Federico Ghisi.¹

Between 1480 and 1510 there appeared the first printed text editions of laude. For the music we can refer in Ms to the Codex Panciatichi 27, National Library, Florence, Paris MS Vm7 1676, National Library, Paris, and the MS 24, Escorial Library, Spain. In the text editions there is an index of secular incipits followed by the usual cantasi come. Because of this further correlat

¹Federico Ghisi, "I Canti Camerascialeschi", Fonti Musicali Del XV E XVI Secolo, (Florence: Olschki, 1937), pp. 86-102
between secular and sacred music could be proved. Such work was done by Giovanni Ancona who prepared a table of *travestimenti spirituale*. In the years 1507 and 1508 the renowned Florentine printer Petrucci produced two books of *laude* music. From the middle of the cinquecento onwards there was a prolific amount of printed *laude* editions. This was most probably brought about by the fact that the Catholic reaction had entered the most acute years of its history. Fra Serafino Razzi, a Florentine priest, was responsible for a 1563 edition, the contents of which were taken from the MS Palatino 173, National Library, Florence. This source is particularly important because it breaks from the tradition of spiritual parody in writing new music. The edition also omits the *cantasi come* of the secular music. In spite of the omission researches have been able to identify a certain number of Carnival songs among these *laude*.

After 1563 editions became more and more numerous. Giovanni Animuccia, who acted as *maestro di capella* for Saint Philip Neri, published a volume entitled *Il Primo Libro delle Laudi* in the year 1565. This was followed in 1570 by a *Secondo Libro*. In 1588 Padre Soto edited a third book containing unacknowledged *laude* for two and three voices. An amended reprint of these three volumes consolidated into one occurred in the following year. All of the foregoing were succeeded by a fourth volume.
in 1591. Further important editions are cited below:

1572 Scelta/ di devotissime/ laude al Signore alla Vergine et a diversi Santi/ con alcune stanze spirituali raccolte/ da diversi autori/ a beneficio/ di quelli che frequentano/ le Compagnie/ Con gratia et privilegio/ in Firenze/ Appresso Giorgio Marescotto, 1572. 16°, c. 74.

1578 Scelta di laudi/ spirituali/ di diversi eccellent e divoti autori/ antichi e moderni/ nuovamente ricorrette e messe insieme/ in Firenze/ Nella Stamperia de' Giunti/ MDLXXVIII. 4°.

1608 Lodi/ et Canzonette spirituali/ raccolte da diversi autori et ordinate secondo le varie maniere dei versi/ Aggiuntevi a ciascuna maniera le/ loro Arie nuove di musica et/ tre voci assai dillettovole/ Per poter non solo leggerai ad/ onesto diparto dell' Anima ma ancora cantarsi/ o privatamente da ciascuno o in/ pubblico nelle/ Chiese Oratorij et Dottrine/ in Napoli, Per/ Tarquinio Lango, 1608. 16°, p. 468 più cinque/ tavole e due supplementi di p. 24 ciascuno.

1609 Santuario/ di Laudi o vero/ Rime spirituali/ per le feste di ciaschedun Santo solennemente/ celebrato/ per tutto l'anno da S. Chiesa: con/ eziano quelle/ delle Feste Mobili: Con brevi/ Annotazioni in prosa/ Composte dal Padre P. Serafino Razzi del Sacro Ordine de i Predicatori/ Maestro della Sacra Teologia et professore del/ Convento di S. Marco/ di Firenze. Ad instanza et/ richiesta di persone spirituali/ in Firenze/ Appresso Bartolommeo Sermartelli e Fratelli/ MDCIX.

1631 Scelta/ di laudi/ spirituali/ raccolte in/ compiacenza di virtuose et/ divote/ Di nuovo/ corrette/ con nuova aggiunta/ e Figure/ Parte/ Prima/ Con gratia di S. A. S./ et privilegio/ in Firenze, nel Garbo per Alessandro Guiducci, MDCXXXIV. 16°, p. 199

1645 Scelta/ di laudi/ spirituali/ raccolte in/ compiacenza di virtuose et/ divote/ Di nuovo ri/ corrette/ con nuova aggiunta/ e Figure/ Parte/ Seconda/ Con gratia di S. A. S./ et privilegio/ in Firenze, nel Garbo per Alessandro Guiducci, MDCXXXIV. 16°, p. 216
1654. Laudi/ e Canzoni/ Spirituali/ con
Ariette facili/ e dilettovoli/ in Fiorenza/
E con nuova scelta/ e musica/ In Roma, Per
Ignazio de' Lazzeri, 1654. 16°, p. 357 più
tavola.

1670. Scelta/ di Laudi/ Spirituali/ raccolte
da più divote/ e virtuose persone/ Di nuovo
stampate e ricorrette/ con l'aggiunta della
Terza/ Parte/ In Firenze, all' insegna della
Stella, 1670/ Ad istanza di Noferi Monti.
16°, p. 382

Such collections actually contain about two centuries
of secular Italian music. It is important to know
that a great deal of the poetical texts contained in
the volumes just cited are also in a MS (2868) which was
published by Severino Ferrari.1

Many of these editions contain explicative notes
which are very interesting from an historical and musical
point of view. For example, Tarquinio Longo, in his edition
of 1608, explains a procedure by which the people utilized
the form of the villanella, in their spiritual songs. He
states that they sought out those that were written for two
or three voices and then formed from them a chorus of
three parts, or sang the same melody either for two voices
or at the unison. In another instance, Fra Serafino Razzi
explains and justifies the practice of the travestimento
spirituale:

Let the benevolent reader know that very few

1S. Ferrari, Biblioteca di letteratura popolare
of these rhymes and laude are composed and written from our own free will, but for the greater part at the request of religious persons and monasteries; therefore it suits me that I should dictate them in the verse and on the music and singing that they have given me.

This information is found in Razzi's 1563 edition of laude. He also states that it was the custom in various convents, for certain solemn feasts, to awaken the religious during the night to sing matins. At this time the secular song "Levavi un bel mattino" was taken and used to call the nuns to prayer. With its numerous variations on a melody that was among the most ancient of tunes, it was well suited to its pious purpose.

Carlo Maria Carlieri, in the Preface to a 1710 edition of spiritual laude, gives a survey of some of the religious meetings that took place in Florence during the seicento and early part of the settecento. These descriptions follow in a translation by this author:

The venerable congregation of Jesus Savior in the Bishop's palace deservedly holds first place. The present work has been brought to light two times with the assistance of the Reverend priest Matteo Colerati, one of those, who, as it is noted, has cooperated with the true rule of the church song.

The Reverend priests of the Congregation of the Oratory of Saint Philip Neri, were founded with ordinary authority in 1632, and with the Papal approval in 1677, by the Fathers Pietro Pini and Francesco Cercetani. The Congregation of Saint Francis of the Christian Doctrine in Palazzuolo in the beginning of the
cinquecento united to other spiritual exercises that of almost continuous conferences. The company of Saint Benedict Bianco, in Santa Maria Novella, began the conferences even before 1610. The company of Maria Vergine assunta, situated in Via Tedesca, started the holy conferences in 1660. The company of San Carlo in the parish of San Simone began these devoted meetings in 1669. The company of the Stigmata of Saint Francis in the very famous Collegiata of Saint Lawrence began the conferences in 1708. The company of San Filippo Benizi in the Piazza of Santissima Nunziata began the conferences in 1709.

The MS Palatino 173, National Library, Florence, provides further information concerning the surroundings in which spiritual laude were sung. The information follows in a translation from the original Italian:

It was the custom among the sisters, especially in the cities of Tuscany, when they were processing to their churches, to go two by two to the most Holy Table, keeping two novices in front of them with a veil spread out as a tablecloth, so that, if by some accident a little particle from the host fell, it would do so in the veil and not on the ground. Then for greater solemnity and to better stimulate the devotions at some principal feasts in Saint Catherine of Siena in Florence, they dressed the aforementioned novices like angels, and then at the end of Mass, while singing laude for three or four voices, they had these angels appear suddenly and unexpectedly to the sisters that in the said monastery are about 140, when they are on the point of receiving Holy Communion.

The above written lauda was composed by authors at the request of the venerable sisters of Saint Catherine of Siena in Florence, who gave the habit of holy religion to a noble young woman on the day of Saint John the beheaded.

On the feast of Christmas the religious, in their holy monasteries, used to imitate in the evening, the manger of Our Lord with some little fervor or some short representation.

In order to more greatly stimulate devotion, it was the custom in some monasteries on certain more solemn feasts, to awaken and to call the nuns from night to morning with some beautiful and harmonious song.... The aria of the present time is very beautiful, taken from a secular song, even as the others, for the greater part, have been taken from worldly songs and converted to good use.

There are companies of children in Florence, like so many seminaries of the holy religions, from which many of them become religious of good repute. There were two in particular in 1560 under the care and government of the Dominican preachers.

On the occasion of a certain Spanish lady taking the habit at Saint Catherine of Siena in Florence, among many other laude that were composed, is the one written above on the tune of a certain cheerful song that seems almost like a dance. Nevertheless, the words are pious and true.

From the information given in the foregoing paragraphs, we can see that the practice of the travestimento spirituale was a widely accepted one, and that the singing of spiritual laude formed an integral part of Italian religious life during the cinquecento.
CHAPTER III

ANALYSIS OF MATTEO COFERATI'S
CORONA DI SACRE CANZONI, 1689

We know little of Matteo Coferati's life other than the facts that he was a Florentine priest and a scholar of musical and theoretical problems, particularly those dealing with sacred music. We are indebted to him for a treatise on the Plainchant,¹ and three editions of laude dated 1675, 1689, and 1710.

After the spiritual laude passed out of vogue in the mid-seicento, editions of travestimenti spirituale assumed great importance as sources of historical information. They became more of an intellectual project than an artistic work with a religious purpose. The Corona di Sacre Canzoni, 1689, of Matteo Coferati contains incipits and complete texts of secular songs sung during the cinquecento and seicento. For this reason the edition is extremely valuable in compiling information concerning the style of Italian secular music during this period.

The Coferati edition is a small bound book which may be found in the Library of Santa Cecilia, Rome.

¹Matteo Coferati, Il Cantore addottrinato, 1682
It consists in approximately 550 pages of music and text. The title page reads:

CORONA DI SACRE CANZONI
O
LAUDE SPIRITUALI DI PIU DIVOTI AUTORI

Nuovamente corrette, ed accresciute
In questa seconda impressione
per opera di
MATTEO COFERATI
Sacerdote Fiorentino

IN OSSE QUIO
Della Venerabile Congregazione
Di
Giesu' Salvador

In Firenze
Dagli Eredi di Francesco Onofri, 1689

Per Iacopo Carlieri all' Insegna di S. Luigi
Con Licenza, e Privilegio di S. A. S.

This is followed by a Somma del Privilegio:

Per autorità del Serenissimo Gran Duca di Toscana
si proibisce, che dentro i prossimi dieci anni, da
comminciarsi dal giorno dell' impressione, nissuno
fuori, che Matteo Coferati Sacerdote Fiorentino, o
quelli, ad' quali esso darà la facoltà, possa stampare,
or procurare, che si stampi, o in qualsiasi modo stampato,
possa vendere dentro i Feliicissimi Stati di S. A. il
libro intitolato Corona di Sacre Canzoni, o Laude
Spirituali, 1689, ristampato con l'aggiunta di Laude,
ed Arie nuove dal Sopradetto Matteo Coferati. Il
tutto sotto pena di sudì ventincinque per ciascuna
volta, e per ciascun libro, e perdita de' medesimi;
che poi ampiamente apparisce nel benigno rescritto

Io Matteo Coferati Sacerdote Fiorentino sopradetto
incendio alla falcoltà espresa nella somma
del Privilegio a tenore del benigno Rescritto del
Serenissimo Gran Duca, ho ceduto, e confesso d'aver
ceduto gratuitamente a Iacopo Carlieri Libraio il
sopradetto mio privilegio, ed in fede mano propria.

Io Matteo Coferati
In the back of the book there is a table of secular poetical incipits under the title of:

TAVOLA

Dell' Arie Antiche, E Moderne, Che Si Son Potute Descrivere Sotto I Nomi Noti Al Volgo

The incipits, alphabetically listed, are followed by the number of the page on which the music may be found.

In copying and transcribing the music, I have placed the secular poetical incipit first, and following it, have written the title of the travestimento spirituale in parentheses. The following paragraphs describe, analyze and give historical information, as far as my research has allowed, concerning each of the ninety-five laude in the table.

Musically, "Agli amor, agli amor, agli amor" (PLATE I, "Invito all' Anima") suggests the style of a canzone a ballo. It is in the polyphonic tradition of the villanella and other secular Italian forms for two or three voices. An important characteristic of this type of song is, in its homophonic setting, the emphasis on the soprano as the most important part.

A poetical incipit similar to "Alle gioie, alle gioie, Pastori" (PLATE II, "Nella Natività di Cristo") occurs in an early monodic piece by Caccini in his anthology of monodic songs entitled, Fuggiloticio Musicale,
1613. A comparison between the *lauda* in Coferati's table which is in *canzonetta* style, and the Caccini aria shows that the music of both is essentially the same.

"Altro non è 'l mio cor" (PLATE III, "La nostra patria non è questa") is a tune old in character and melancholy in feeling. Nothing about it suggests the ecclesiastic; it is truly in the popular vein of composition. A repetition of the basic motif *fiddled*, lends a feeling of unity between the first and second halves of the aria. The words of the song may also be sung on the air of "Con un dolente cime".1

"Amor, poichè non giovane" (PLATE IV, "Preghiera a Dio") is in the style of a *villanella* with traces of Neapolitan melody. The chromatic alterations cause the tonality to fluctuate between the key of B minor and its dominant. They also suggest the relative major.

Concerning "Andiam compagni all Riviera" (PLATE V, "Invito al Peccatore per ritornare a Dio") one can say that it suggests an old melody. The tune seems to resemble the type of air that characterized some songs picked up by the Lutheran Reform.

"Antururu" (PLATE VI, "Preghiera al Signore per ottenere lo Spirito Santo") is a popular Renaissance melody which is spoken of by Francesco Redi.2 The

1 see PLATE XXV

2 Imbert, *Il Bacco in Toscana*, (Città di Castello: Lapi, 1890), p. 194
verses of the secular song consist in mocking rhymes which imitate bird voices:

Apollo, s' a cantar l' Antururu
O s' a cantar maestro Bernabò
Tu m' invitassi, o la Cucurucu ecc.

It is interesting to note that the melody manifests a strong affinity with the old French catch "O Clair de la lune".

The music of "Aretina" (PLATE VII, "Dialogo fra l' Angelo Custode e l' anima") is characterized by a recurring accent on the second beat. The movement follows the dance style of a French pavane.

The word "Ruggieri" as the alternative title of the "Aria dell' Ortolano" (PLATE VIII, "Lodi a Giesù Cristo") presents the possibility that it may have been derived from the Canto 4, stanza 61, of the epic poem Orlando furioso by Ariosto. This particular verse has the poetical incipit "Ruggier, qual sempre fui", and was called the "Aria di Ruggiero". The melody was so popular that it carried down into seicento compositions and became one among five stock basses that were frequently used in instrumental compositions on a ground. Frescobaldi has a composition over a "Ruggiero" bass, concerning which Alfred Einstein\(^1\) gives information in

an important article. However, a comparison between the estesato ground of Frescobaldi and the music in the Coferati table allows no correlation to be made between the two.

Concerning the "Aria di Maggio" (PLATE IX, "Si esortano i Giovani a menar buona vita") there is much to be said. The May-song was a very old custom which developed in the province of Tuscany at the end of the quattrocento, for the purpose of celebrating the arrival of spring. It was by these celebrations that Lorenzo the Magnificent was inspired to write his Carnival Songs.

Extant sources of the "Aria di Maggio" are rare. However, some examples of these May-songs may be found in an article of Arnaldo Bonaventura.¹ He quotes several arias, all of which are in an old style, except for two which may be identified through their respective travestimenti in laude editions of Razzi and Coferati. Another May-song, Politian's "Ben venga maggio", was sung by young maidens at the entrance of young men whom they crowned and to whom they declared their love. The original musical version was a tune long sung in the Tuscan countryside and which became known through its travestimento of the lauda of Lucrezia Tornabuoni (the mother of Lorenzo the Magnificent)

¹A. Bonaventura, in La Rivista Musicale Italiana, vol. 24, 1917, pp. 272-299
"Ecco il Messia", and in the dramatic lauda "Ecco il Re forte si apran le porte". The latter, a descriptive piece representing the resurrected Christ knocking at the door of Limbo, has a three-part musical setting published by Arnaldo Bonaventura and Eugenia Levi. There is also a second arrangement for two voices printed by Razzi, which in its harmonic simplicity and other stylistic traits, can be compared to an "Aria di Maggio".

Further documents concerning the "Aria di Maggio" may be found in the MS 108, Class XIX, Magliabechi sources, National Library, Florence. In this MS there are original versions of some "Arie di Maggio" that were popular at the end of the quattrocento. These sources are contained in three small MSS of the cinquecento, which have, respectively, the voices of the cantus, tenor and bassus, of twenty-one compositions on popular texts. One of these, "Maggio valente lo fior dell' estate grand' allegrezza ne porta la gente", also appears in the Ancona table with the note that it could be sung on the lauda that began "Grand' allegrezza ne porta la gente".

Cofarati's lauda "Giovanetti con fervore" which exhorts youth to lead good lives is sung on an "Aria di Maggio". The characteristic movement and the sense of spontaneity testify to the effective concordance that could exist between a spiritual lauda and the style of
the Tuscan May-song. The "Aria di Maggio" of Coferati has the well-defined form of a popular polyphonic *canzone a ballo*.

"Aria, ossia Bello di Mantova" (PLATE X, "La nostra conversazione e ne' cieli") belongs to the tradition of Italian dances which were sung and accompanied by instruments and which were performed with choreographic movements. There are many cinquecento and seicento MSS or prints for lute which bear titles similar to the "Ballo di Mantova". Examples of these are:

"Mantovana e sua corrente", in Corbetti, *Chitarrìa Intavolatura*, pp. 45-47

"Daletto di Mantua", in Trombetti, *Chitarrìa Intavolatura*, Book II, 1639, pp. 2-7

"Mantovana e sua corrente", in Calvi, *Chitarrìa Intavolatura*, 1646, p. 15

"Mantua", in Abatessa, *Chitarrìa Intavolatura*, 1652

"Daletto di Mantua", in Marchetti, *Chitarrìa Intavolatura*, 1660, p. 52

"Ballo di Mantua", in Millioni, *Chitarrìa Intavolatura*, 1661, p. 16

Unfortunately, none of these lute tablatures bear the same music as the *lauda* in Coferati's edition.

However, according to a theory held by Federico Ghisi,¹ the *lauda* in the Coferati edition is the same tune, with a slight variation in the second part, as a song by a certain Giuseppino. The music of the Giuseppino

aria may be found in the Barbera MS, a private collection of early seicento monodies, in the library of the Cherubini Conservatory, Florence. The music of this aria is set to the words, "Fuggi, fuggi da questo cielo", and derives its origin from the Neapolitan villanella. Monti\(^1\) states that it was the form of the villanella that strongly contributed to the formation of a new vocal style in Florence. Others attribute the evolution of this style to the poetical elaborations of Chiabrera and Rinuccini in the idyllic and classic song. But Della Valle supplies a series of documents concerning Giuseppino as the composer and author of songs performed between 1590 and 1600 which are also in an early villanella style. The words these songs were very uncouth, the greater part of them written by Giuseppino himself. The musical and vocal structure of his cagnonetta, which so closely resembles the "Palle di Mantova", is typically Neapolitan in its melodic limit of a minor sixth and in its melancholy feeling. In conclusion, we can say that Coferati's lauda was most probably a court dance.

Of the "Aria di Narciso" (PLATE XI, "Nella Festa di tutti i Santi") we can describe it very simply as a popular song reminiscent of a love melody. The words of

\(^{1}\)G. M. Monti, Le Villanelle alla napoletana e l'antica lirica dialettale a Napoli, (Città di Castello: 1925), pp. 205-206
the song were also sung to the melodies of other popular tunes, such as "Dispost' ho di seguiti", "Felici noi", "Giunto che fu quel giorno", "Levate su Pastori", and "O voi che nell' Inferno".

The title "Aria di Prudenza" (PLATE XII, "Cantico de' tre Fanciulli") possibly indicates that it was a song referring to a young woman "Prudenza", whom some believe to have been of Greek origin, others from Trani, a city of southern Italy, and others from Ancora. The lady in question poisoned her husband Matteo Cecchi and was beheaded in Florence in 1549. There is an extant print which bears the title of "Lamento", Florence, 1623, which was written for Prudenza as she was brought to justice. The words of the Cofarati lauda may also be sung to the music of "Lasciate i vestri alberghi" and "Nell apparir del sempiterno sole".

"Bella Ninfe, al prato, al prato" (PLATE XIII, "Consiglio a' Peccatori") is in the style of a canzone a ballo in ternary movement. Similar texts also appear in Florentine poetical monodic literature of the early seicento.

Known under two titles, that is, "Belleri" or "Luccioletta" (PLATE XIV, "Della Natività del Signore"), the music of this lauda is characterized by a late quality and a Neapolitan feeling. It is similar to the movement of a seicento cantata.
The poetry of "Bellissima Regina" (PLATE XV, "Alla Madonna") is quoted by Severino Ferrari\(^1\) in his famous collection of texts. The tune is definitely of an old character as is shown by its modality and its natural instead of flattened B.

Also sung to the music of "O dell' Alme",\(^2\) "Bergamasca" or "Lerullleru" (PLATE XVI, "Per San Gaetano") is a dance tune belonging to the tradition of cinquecento Italian popular polyphonic masquerades.

It is onomatopeic in its instrumental effects which are given by the syllabic style of the text. In its repetition of the word "Lerullleru" it is comparable to a children's refrain.

The "Boscarola" (PLATE XVII, "Lauda per cantarsie nell' andare alla S. Casa di Loreto") which may also be sung to the music of "Puro qual neve", resembles, according to Pratella\(^3\), the first part of the "Aria della Monacha".\(^4\) The latter is the earlier tune (probably quattrocento) from which the "Boscarola" seems to have been derived. The same air of the "Boscarola" appears in both the 1675 and 1710 editions of Geserati with some slight discrepancy of notation.

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\(^1\)Severino Ferrari, op. cit., p. 152

\(^2\)see PLATE XXXIII


\(^4\)see PLATE LVI
"Carazzena" or "Piti" (PLATE XVIII, "Invito al Peccatore che torni a Cristo") is a tune dance-like in character. The melodic style corresponds to the general trend of seicento refrains.

Catherine, the girl with the small mouth, ("Caterin con quel bocchin", PLATE XIX, "Affetti Divoti al Bambino Gesu") is in the style of the above "Carazzena". Musically it follows the outline of the canzone a ballo form, and it may also be sung on the tune of "Sempr' a Dio grato". The text refers to a young girl by the name of "Catherine" who appears elsewhere in musical literature of the time. For example, we can quote a song which starts with the poetical incipit "Caterina dal chorallo". This text is found among the poetry of a certain blind Florentine poet who wrote extemporaneously. Called "Bianchino" (the "little white man"), some examples of his work were printed at Verona in 1699.

The melody of "Che fastu in quella vigna" (PLATE XX, "Avvertimento al Peccatore") belongs to a popular canzone a ballo, a 3, which can be found in the already quoted MS 108 of the Magliabechi sources in the National Library, Florence. It is written in the syllabic homophonic style that characterized many compositions of the cinquecento. The text is in a northern Italian dialect.

"Chicchirichi" or "Ecco la bella Lisa" (PLATE
XXI, "Per la Nativita del Signore") is best described as a secular song in the taste of the popular Neapolitan villanella. The characteristic Neapolitan sixth appears in the last four bars.

The three following laude in the table, "Chi vuol moglie la pigli" or "La Moda" (PLATE XXII, "Alla Madonna"), "Colonnìa, colonna" (PLATE XXIII, "Riprensione al Peccatore, perché torni a Dio"), and "Con le luci d'un bel ciglio" (PLATE XXIV, "A San Lorenzo") share the common trait of being in the dance tradition of the canzone a ballo. "Chi vuol moglie la pigli" may also be sung to the melody of "Amor Giesù Amore".

"Con un dolente cime" (PLATE XXV, "Peccatore a Dio") is most probably from the cinquecento. In the style of a villanella, it may also be sung to the tune of "Alma che scorgi tu".

According to Ghisi, the lute tablature Codex 105, Magliabechi sources, Class XIX, National Library, Florence, contains several airs which are found in Coferati's table. Among these is the "Cotognella" (PLATE XXVI, "Detestazione de' sette peccati mortali"). It is interesting to note that the musical incipit agrees with that of the "Ballo di Mantova". Another

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1 see PLATE III


3 see PLATE X
interesting fact is that the lute tablature in which the melody of the "Cotognella" is found, originally belonged to Giulio de Medici and his friends and bears the date March 12, 1635.

In the table of laude compiled by Ancona there are the poetical incipits, "Crudele donna ch' hai lassato me", "O Crudel partita", a strambotto of Giustiani, and "Questa crudel partita". The cited incipits correspond to the ballo sung and played as "Partita Crudele", which figures among the bassadanza in the Praxtica Arte della Danza, a treatise by Domenico da Piacenza and Gugliemo Ebreo. ¹ A musical intonation under the title of "Partita Crudele" can be found in the codex G 20 of Perugia. Another, under only the title of "Crudele" is in the MS Vm7 676 of Paris. Both of these are most important because they show the influence on the popular polyphonic Italian form of the bassadanza. This particular dance was an international type, characterized by the regal spirit of the French and Spanish courts. It was also influenced by the Italian ballo, a choreographic expression that flourished with Domenico da Piacenza at the court of the Este family, and with Gugliemo da Pesaro at the courts of the Sforza and the Aragona. Later it came to the court of Lorenzo the Magnificent. A comparison between these incipits and the "Crudel, tu vuoi partire" in Coferati's edition, (PLATE XXVII, ¹National Library, Florence, MS 88 Strozzi, Class XIX
"Prego a Gesù Cristo") show a similarity in character only. The \textit{lauda} can also be sung on the music of "De' cuor" and "O Gesù Crocifisso".

The movement of "Da piani, da valli, da monti e colline" (PLATE XXVIII, "Al Peccatore") is that of a \textit{canzonetta}. It was from this type of tune that the monodic style of the seicento took many of its characteristics.

"Della vita agili e destri"\textsuperscript{1}(PLATE XXIX) is the same \textit{lauda}, with only the title changed, as "Del bel Lauro verdegiante".\textsuperscript{2} For this reason, the text and music have not been recopied.

"Disperata Ricciolina" (PLATE XXX, "Consolazione dell' Anima avendo lasciato il mondo") is in \textit{canzonetta} style and suggests the mood of a dance. Musically, it is characterized by a recurring accent on the second beat.

"Donne mi chiamo il maturo" (PLATE XXXI) is an alternative title of the "Aria dell' Ortolano". The music of the latter is found on PLATE VIII.

In the taste of a Tuscan "Aria di Maggio", "Dopo lunga tempesta" (PLATE XXXII, "Il Paternostro") has a vivacious melody. It is the type of song that could easily be picked up and remembered by the faithful.

\textsuperscript{1}Severino Ferrari, \textit{op. cit.}, p. 193

\textsuperscript{2}see PLATE XXIV
The syllabic style of the Italian *Mascherata* is strongly evident in "Dorino mio" (PLATE XXXIII, "Invocazione a S. Antonio di Padova"). Also sung to the tune of "Quando Maria", this type of aria reappears in Renaissance melodies a 3 and a 4.

"Ecco la bella Lisa" (PLATE XXXIV) has the same music and text as "Chichirichi". The latter is found on PLATE XXI.

"E la medola non ha gambe" (PLATE XXXV, "Pecchatore, che co' Motivi di David implora") is a popular tune for bagpipe, thus accounting for the alternative title of "Zampognetta". It bears the typical character of bagpipe melodies with repeated basses.

The Magliabechi codex 106, contains a melody entitled "Su su su quel monte dove si leva il sol". Written a 3, it begins in ternary movement and then changes to common time for the cadence. There is a similarity between this tune and the lauda in Coperati's edition, "En su quel monte" (PLATE XXXVI, "Privilegiedell'Anima"). A commentary concerning the travestimento of this song is given by Bianco da Siena.¹

"Felicissimo giorno" (PLATE XXXVII, "Alla Providenza Divina") is most probably related to a Padovana. The same literary incipit was set by monodists of the early seicento such as Caccini. It also

appears in other anonymous MSS of the time.

In the monodic style of the seicento, "Fellide Mia" (PLATE XXXVIII, "Alla Vergine Maria") has a poetical incipit that recalls some that are found in early Florentine monodies of Peri and Caccini. The melody is similar to that of recitarcantando.

The "Follia" (PLATE XXXIX, "Invito di Cristo all' anima") is of Spanish or Portuguese origin. It was originally a very wild dance performed by men dressed as women, to the accompaniment of tambourines. 1577 is the earliest date given for the appearance of a composition under such a title. It may be found in Salinas' De Musica libri septem. A century later, the term Follia was used to denote several lively dance measures in triple time. The music for Coferati's lauda, also appears, in essence, with some differences in ornamentation, in the already quoted Florentine codex 105. It may also be sung on the air of "Con dolcezza".

Most probably derived from the style of the canzone a ballo, "Cillo di Mona Fiore" (PLATE XL, "Invito al Peccatore a Penitenza") has the movement of a popular tune. Its lilting melody suggests the character of a "ring around the rosary".

"Cia de' bei rai di quel bel ciglio" (PLATE XLI, "Anima che lascia l'amor terreno") has a poetical incipit similar to some found in early monodies. Its fluent
melody is most effective and suggests derivation from the canzonetta style.

Concerning "Gia l' Elefante e morto" (PLATE XLII, "Al Crocifisso") one can say, very simply, that it is most probably a very old tune. In spite of my research, it has not been possible, thus far, to discover the origin of the text. The lauda can also be sung on the tunes of "De' cuor" and "Questo aspiro ardente".

Perhaps the most famous of all the melodies on which a travestimento spirituale was made is the "Chirumetta" (PLATE XLIII, "Dialogo fra l' anima e Cristo"). The tune was already well-known at the time of Francis the First of France. Sung in the streets, in piazzas and courtyards, the "Chirumetta" found particular popularity in Venice and the surrounding countryside.

C. Spontone, in his dialogue, "Il Botrigare", states that the song was also sung to the accompaniment of instruments in Bologna. Further reference to the "Chirumetta" is made by Migra who states that it was sung in Piedmonte. He also quotes fragments of the text. Bianchino also cites the lines

Chi t' ha fatto le belle scarpe
Che ti stan si ben

\(^1\)Migra, Cansone Popolare del Piemonte, p. 123
Che ti stan si ben, Girometta,  
Che ti stan si ben?  

Besides the Coferati edition, the "Ghirumetta" may also be found in the Razzi editions of 1563 and 1609. It also appears in a rare print published by Ferrari, and in a music print of Grazio Vecchi. During the seicento the tune was used in the intermedio, "La Fiera di Farfa" of Vittori, which occurred in the second act of the comedy, "Chi soffre, spera" by Marco Marazzoli. Finally, we can say that the "Ghirumetta" was even echoed in the cries of street sellers.

"Girolamo, Girolamo" (PLATE XLIV, "Nella Natività del Signore") manifests the same characteristics as the "Gallo di Mona Fiore". It too is derived from the canzone a ballo, and suggests a children's refrain.

Various authors dispute the origin of the bourrée. Some state that it came from the French province of Auvergne, while others state that it originated in the Spanish district of Biscay. Often found in old suites, it is rapid in movement, written allahreve, and its phrases begin on the fourth beat of the bar. Coferati's "Gran Burè" (PLATE XLIV, "Al Crocifisso") is in the key of G minor, although the E flat occurs only accidentally and is not in the key signature. It is syllabic and moves swiftly.

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1 Severino Ferrari, op. cit., p. 117
2 see Un Centone in the Propugnatore, XIII, p. 432
30. Vecchi, Selva di varia ricreatione, Venice 1650.
The mood of "Hai pur mentito, o mentrice" (PLATE XLVI, "Il Peccatore abbandona il mondo") is a deeply sad one. The melody shows some relation to the southern villanella style in its ternary rhythm with canzoneitta movement.

"La bella Boscarola" (PLATE XLVII) is the same as the "Laua per cantarsi nell' andare alla S. Casa di Loreto". The music and text may be found on PLATE XVII.

"La mia donna lusinghiera" (PLATE XLVIII, "Giesu Cristo all' anima") is melancholic in character. Its movement recalls that of the Carnival Songs.

Textually, "La mia padrona Ghirighi" (PLATE XLIX, "A Maria Vergine") derives from the popular poetical literature of the cinquecento. Musically, it is in the movement of a dance and is characterized by a descending three note figuration in sequence towards the final bars.

"La mia Ninfa, Ninfa bella" (PLATE L) has the same music and text as the lauda, "A San Lorenzo". The latter is found on PLATE XXIV.

The "La speranza mi va consolando" (PLATE LI, "Speranza in Dio fra le miserie di questa vita") has a text that is derived from popular cinquecento poetry. The music follows the movement of a dance.

Concerning "Leggiadra donna il vostro volto fu"
(PLATE LII, "Alla Stessa") one can say that the poetical incipit is of the quattrocento. There is an extant ballata of Johannes Gliconia which begins with the words "Leggiadra donna", but the music is not the same as the Coferati lauda. The first part of the aria in Coferati's edition is similar to the "Aria di Monaca", while the second half, with its insisting repeated notes, recalls the idea of the "Aria di Maggio".

"Lerullelleru" (PLATE LIII, "Per San Gaetano") is the same song as the "Bergamasca". The text and music can be found on PLATE XVI.

The text of "Lo rosingolo canta alla gaiola" (PLATE LIV, "Lodi a Maria Vergine") is in the poetical vein of a madrigale. The melodic movement derives from the villanella in its polyphonic conception. This is particularly demonstrated by the corresponding syllabication between text and music.

"Luccioletta" (PLATE LV) is an alternative title of "Belliri". The music and text of each one is the same and can be found on PLATE XIV.

"Madre non mi far monaca" (PLATE LVI, "Per l' Epifania") is a very old song related to the Italian ballo. Allegretti, in his Diario Sanese, states that

1 see PLATE LVI

2 A. D'Ancona, La Poesia Popolare Italiana, (Livorno: Giusti, 1906), pp. 147-148
in 1465, at a festivity to celebrate the arrival of
the Duke of Calabria in Siena, a Moresca dance was
performed by twelve costumed characters, one of whom
was disguised as a nun. They sang and danced to a
song which had the poetical incipit "Non vogli' esser
più monica”.

Further information and documents concerning
variants of this tune, after 1576, are cited by Van
Den Borren.1 The same tune was also used by Frescobaldi as a ground bass for one of his compositions
that was published in an edition of 1614. Other ad-
aptations of the melody were made by Chardovaine in
1576, and by Vicentius de la Fialle in 1625.2

Written in the style of a canzonetta, the
poetical incipit of "Mentre amor dentro al mio petto"
(PLATE LVII, "Invito a Giovannetti ad imparare la
dottrina") recalls the type of texts often found among
Florentine seicento monodies.

The text of "Mille dolci parolette" (PLATE
LVIII, "Della gloria de' Beati") is also similar to
those in the Florentine monodic repertoire, and may be
found in the works of Caccini. Musically it is interesting
because of the expressive contrast given by the last two
bars which change from movement in a ternary canzonetta

1R. Casimirri, "Un Antico Noel di Lorena", Note
D'Archivo Per La Storia Musicale, Anno XI, (Rome: Casimirri,
1934), p. 211

2Ibid., p. 212
style to a quartal stile recitativo movement.

Probably of French origin, the "Minuet" (PLATE LIX, "Accorgimento dell' Error proprio; e della pietà del Signore") is a typical dance movement in three. It has a late quality about it which could place it in the seicento. The words of the song can also be sung to the melody of "Sempr' a Dio grato".

The music and text of "Moda" (PLATE LX) are the same as the lauda, "Alla Madonna". They can be found on PLATE XXII.

The music of "Mostri terribili" (PLATE LXI, "Nell' Incoronarsi di Spine Il Redentore") shows a striking and strongly accented melodic movement in the taste of a Baroque cantata. The text belongs to the arcadic type of poetry so popular in the seicento.

The text and music of "Narciso" (PLATE LXII) are found on PLATE XI.

In a monodic canzonetta style, "Ninfa cinta le chiome" (PLATE LXIII, "Della Vanità del Mondo") has a poetical incipit that also occurs in monodic and madrigal forms.1

As in the case of "Mostri terribili", the music of "Non sa che sia dolor" (PLATE LXIV, "Vero contento è Gesù") reminds one of a Baroque cantata. In fact, J. S. Bach has one by the same name and in the Italian language. The

1Severino Ferrari, op. cit., p. 145
melody which insists on major tonality ends most peculiarly on a suspended cadence in the relative minor.

The music of "O Clorinda" (PLATE LXV, "Lodi a Maria Vergine") with its strict correspondence between note and word, reflects the character of the villanella and the polyphonic masquerades of the Renaissance.

"O faccia bella" (PLATE LXVI, "Per la Nativita di Maria Vergine") is most probably derived from a cinquecento love song for the lute. The melody is, in part, treated sequentially.

The text of "O mio bel Sole" (PLATE LXVII, "Speranza solo in Dio") may also be sung to the airs of "Balten Fugace" and "Deh qual diletto". It is in the style of a canzonetta with chromatic alteration effecting a modulation via the natural to the E flat.

The textual incipit of "O sommo ben" (PLATE LXVII, "Peccatore, che remunznado al Demonio, torna a Dio") also occurs in monodic collections of the seicento. The syllabic melody is similar to the style of a recitativo.

A poetical incipit similar to "O Stelle omicide" (PLATE LXIX, "Alla Santissima Croce") occurs in Orfeo's "Lamento" by Monteverdi. The melody is in canzonetta style and through its use of a B natural implies a free adaptation of the Dorian mode.
The text of "O tu ch' a tutt ore" (PLATE LXX, "Frego a Cristo Signor Nastro") is also published by Ferrarri. After a continuous major melody, an unusual final cadence is sounded on the relative minor chord.

The music and text for "Piti" (PLATE LXXI) are the same as for "Carazzena", and are found on PLATE XVIII. Concerning "Poiche d' empia, e rigida" (PLATE LXXII, "Dispregio del Mondo") it can be said that it is in canzonetta style with a recurring repetition in the melody.

The music and text of "Prudenza" (PLATE LXXIII) are found on PLATE XII under the title of "Aria di Prudenza".

The music of "Quando vuoi sentir mia voce" (PLATE LXXIV, "A Giesù Crocifisso") is in the style of a canzonetta as derived from the polyphonic taste of the villanella. It is marked by a rhythmic vitality and can also be sung to the melody of "Quant' è dolce".

"Quanti cori hanno gli amanti" (PLATE LXXV, "Lamento d' un dannato") repeats, exactly, the same syllabic refrain three times. As is the above melody, it is derived from the popular polyphonic villanella.

"Quella bella amor" (PLATE LXXVI, "Pecator contrito") may be classified as an old popular tune in the tradition of a dance. It bears some resemblance to the "Monaca" aria.

\[\text{Severino Ferrarri, op. cit., p. 197}\]
The minor toanlity of "Questo è quel loco, dov'ho il mio cuor perduto" (PLATE LXXVII, "Querele e Promesse della SS. Vergine al Peccatore") creates a mood of sadness. Beat slowly, the tune shows a similarity to the movement of a Padovana.

The music and text of "Ruggieri" (PLATE LXXVIII) are found on PLATE VIII.

Manni, in his life of Pocetti, recalls a song that was popularly sung among the children of Florence at the end of the cinquecento. This song was a certain "Sajone, Oste dell' Inferno", and had the poetical incipit

Sajone è sul tetto
Che tira ai rondoni
Gli casca i calzoni
Gli casca i calzoni

The melody of this song was set for the lute and can be found in the quoted Magliabechi MS 105. The music of this "Sajone" and the Coferati "Sajone" (PLATE LXXXIX, "Invito a' Peccatori a ricorrere a Giesù Cristo") is the same. Further information concerning this song is given by Ferrari who has published two old version of the text. "Sajone" still lives today in the province of Lucca where it is sung to the words "Dong Song è morto Sajon".

"S' alcun vi giura, cortesi amanti" (PLATE LXXX, "Consiglio all' anime") is erroneously listed in Coferati's edition as appearing on page 641. The music, which is in

1Manni, Veglie Piaciavole, (Firenze: Ricci, 1850), III, 92
2Il Preludio, Anno V, 7
3Nieri, Vita Infantile, (Luchese: Giusti, 1898), p. 59
canzonetta style, may be found on page 441.

The melody of "Scappino" (PLATE LXXXI, "Disprezzo delle vanità del mondo") shows a strong resemblance to the vocal style of a seicento cantata. The second part is characterized by a sequential repetition.

"Siamo quattro fantolini" (PLATE LXXXII, "Nella Passione di N. Signore") is an old popular tune in the style of the Italian mascherata and the Carnival songs.

"Sison" (PLATE LXXXIII) is an alternative title of "Felicissimo Giorno". The music and text are found on PLATE XXXVIII.

The music of "Spagoletta" (PLATE LXXXIV, "Conversione della Maddalena") may be found in the already quoted lute tablature 105 in the National Library, Florence. It is a dance of Spanish origin, in ternary rhythm, and suggests the tonality of D minor.

The poetry of "Stanotte mi sognava" (PLATE LXXXV, "Si domanda dono di compunzione") belongs to the category of quattrocento Italian literature which deals with the dream that ends in disappointment. A typical example of the type is Serafino Aquilano's poem in which he speaks of Isabella d'Este with love. The original text of the one in Coferati's edition was most probably derived from this tradition. Musically, "Stanotte mi sognava", seems to come from the monodic repertoire of lute songs. It is in a recitarcantando style, with syllabic recitation on one note in the cadential bars.
"Tarantella" (PLATE LXXXVI, "Svegliarino per il peccatore ostantato") is a fast moving dance melody to be beaten in one. It was the type of tune that was most popular in central and southern Italy.

Musically, "Tempo già fu, donna, ch'io amai" (PLATE LXXXVII, "Disprezzo del Mondo") is in canzonetta style with a melody that may very simply be described as a sweet one.

The poetical incipit of "Ti ritto mio, tu miferisti" (PLATE LXXXVIII, "A Gesù Cristo"), with its mythological significance, suggests that it belongs to the arcadic group of poems. It is written in a monodic canzonetta style.

The "Trescone" (PLATE LXXXIX, "Nell' Epifania del Signore") is a rustic seicento dance tune that was popular in the countrysides of Veneto, Romagna and Toscana. Legends say that it was on this air that sorceresses used to dance the diabolical dance of the "Sabba". The tonality suggests the Mixolydian mode.

"Veddi una pastorella" (PLATE XC, "Presentazione di Maria Vergine al Tempio") reminds one of the popular children's refrain "ring around a rosey". Section A, which is repeated twice, consists of a period of two identical phrases. It is followed by a contrasting B section which is also repeated twice.

There is a certain "maestoso" character about "Verginella" (PLATE XCI, "Il veni creator spiritus")
which recalls the stately and grandiose character of many Renaissance court dances.

The poetical incipit of "Vezzosetta pastorella che mi struggi"¹ (PLATE XCII, "Lodi a Maria Vergine") is similar to the literature that is found among the monodies of such composers as Caccini. The melody is fluent, with a raised sixth.

The music of "Voi partite adegnoa" (PLATE XCIII, "Peccatore a Dio") manifests aspects of the monodic melodic style. The tune is in two distinct parts: one, canzonetta style in three; the other, recitativo style in four.

The words of "Volgi Jole i tuoi ben lumi" (PLATE XCIV, "A Santo Stefano Protomartire") may also be sung to the melody of "Te Mio Signore". The text and melody demonstrate the typical canzonetta style as was used by Peri and Caccini.

The final song which is listed in Coferati's edition is the "Zampognetta". It is the same as "E la madola non ha gambe", and the music and text can be found on PLATE XXXV.

¹Severino Ferrari, op. cit., p. 151
CONCLUSION

In drawing a final conclusion it is most important to determine the specific influence and value of the spiritual laude in the history of Music. In the foregoing chapters we have stated exactly what the practice of the travestimento spirituale consisted in. We have placed it in an historical frame of reference, showing how it evolved as a means of rejuvenating the religious spirit of the Italian people during an era when Italy was affected by the anti-Catholic influences of Humanism and the Reformation. The entire historical evolution of the spiritual laude was then traced from its earliest origins in the duecento to its culmination in the seicento.

Through an analysis of Matteo Coferati's Corona di Sacre Cansoni, 1689, we are able to conclude that the Italian spiritual laude revealed the character of an immediate and spontaneous art -- a sharp contrast to the highly cerebral art of the vocal polyphony that ran concurrent with it. The laude of Matteo Coferati manifest an artistic vitality and point towards something new in the history of Music: the expressive style of accompanied
monody that emerged at the beginning of the seicento,
herein lies the true importance of the spiritual
laude. They are a connecting link between the music
of the Renaissance and the music of the modern era.

We have seen that the laude were derived from
the popular secular Italian polyphonic forms of the
villanella, canzona a ballo, canzonetta, carnival song,
aria di maggio, and from lute tablatures. Throughout,
there is a general richness and variety of style. The
general feeling of the laude is completely different
from contrapuntal compositions in which the polyphony
gives each line its proper rhythm and own melody. The
laude constantly give pre-eminence to the highest part.
Precisely because of this stress on the uppermost melodic
line, the music of the laude gave rise to an harmonic
instead of a contrapuntal technique; to a sense of
modern tonality; to an expressive style of singing. Be-
cause the highest voice became the dominating element in
a component musical composition, the other parts assumed
a subordinate position, lost individual personality and
had no other function than that of accompanying the mel-
ody. The lower voices faithfully follow and support the
upper line. This is so true that the same arias could
be accompanied by more or fewer voices without any
detriment to the overall rendition. At times, in
strophic repetitions, the accompanying voices were
left out completely so that the soprano sang as a
solo part. In other instances, instruments were
substituted for the vocal accompaniment. In these
cases notation was made in an abbreviated figured
form, and it was left to the discretion of the in-
strumentalist to use his good musical sense to fill
in the missing parts.

The pre-eminence of the superior voice also
made each spiritual song easily adaptable to some
poetical text. In considering each of the laude we
find that the texts, as the music, contain a great
variety of character. A greater part of them are of
a meditative nature. Others exhort the people to be
converted and to persevere in the Christian way of
life. Some are simple prayers or songs of adoration.
Many are commemorative of the feasts of the liturgical
year, especially those of the Nativity and Resurrection,
and the feasts of the Madonna. There are laude which
take the form of a dialogue. In these various moral
questions and doctrines are treated. But no matter
what the text subject is, the laude constantly main-
tain a high spiritual level. Never do they fall to the
level of the trite or the commonplace.
To recapitulate: the historical-musical significance of the laude lies in their link with the expressive monodic style of the seicento. The vertical, harmonic and monodic expression of these popular arias were exceedingly important factors in making a bridge between the vocal polyphonic music of the Renaissance and the accompanied monody of the modern era.
I wish to express my gratitude to Professor Federico Ghisi of the Pius XII Institute who so patiently directed the development of this paper, and to Sister Mary Matthias, C. P. for her helpful corrections and directions. I wish also to thank, most sincerely, Father Ambrose McNicholl, C. P. of the Collegium Angelicum, Rome, for his philosophical contributions and for his friendly help and unending encouragement. Finally, I wish to express my appreciation to the librarians of the Cherubini Conservatory, Florence, whose kind help enabled me to have access to the rare books and MSS that were necessary for the research involved in the writing of this paper.
BIBLIOGRAPHY


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PLATES
Plate I

Aglì amore, agli amore, agli amori
[Invito all' Anima]

Plate II

Alle gioie, alle gioie, Pastori
[Nella Natività di Cristo]
Plate III
Alteo non è 'il mio eor
[La nostra patria non è questa]

Plate IV
Amon, poiché non giovano
[Preghiera a Dio]

Plate V
Audiam compagui alla Riviera
[Invito al Peccatore per ritornare a Dio]
Plate vi

Antunei

[Preghiera al Signore per ottenere lo Spirito Santo]

O gran redentore chiesendertigli aiel Per lo troppo amore del tuvo Santo Spirito maudro noi che stamanggiu, dolce Giesù, dolce Giesù, dolce Giesù, dolce Giesù.

Plate vii

Alcina

[Dialogo fra l'Angelo Custode e l'anima]


Plate viii

Aria dell'Ortolano, o Ruggieri, ovvero: Donne mi chiamo il maturio

[Lodi a Giesù Cristo]

Grazie gloria a quello del Cielo, Lo dice-terne ve-terne van-zi Dimora Dio con dol-ci cauti Con di-voto e pu-ro zelo Grazie gloria a quello del Cielo
Aria di Maggio

"Si esortano I giovani a menar buona vita"

Giovane-til ti con fervore, Deh fug-gi-te

il van de-si-re, Deh fug-gi-te il van de-si-re.

Se brama-ta di see-vi-re al di-vi-no e sa-to ga-

Plate

Aria ossia ballo di Mantova, ovvero: Amor fals ingannato

"La nostra conversazione e ne Cielo"

Audiamo al Cielo, al Ciel'Alme spe-gi-ta Valiel pen-

sie-re al-le piagge bea-te non ve-de-te come è tempesto-sei-

ma-re pi-eno di seco-gli e gompi donde a-ma-re? e la crudel

ter-ra qui sempre ci ha guer-ea Fug-gan-si l'in-si-die se vi di-le-ta-

Mon-do do-re fio-ri-t o se-con-de gra- no pro-fou-do.
Plate IV
Aria di Nannaco [Nella Festa di Tutti i Santi]
Le-via-moi nos-tri cuo-ri a con-tem-pla la glo-ria
de' Santi, on-de me-mo-ri-a og-gi facci-amo de' Santi onde me-
mo-ri-a og-gi facci-a-mo

Plate V
Aria di Prudezza
[Cantico de' De' fanciulli]
Voi tut-tu-o-ri di Dio gra-zie ren-de-te, all' alto no-me
sua gra-zie g- no-ri, all' alto no-me su-tu-tu-ri ren-de-te

Plate VI
Belle Ninfe, al prato, al prato
[Consiglio a' Peccatori]
Pecc-a-to-ri al Cie-lo al Cie-lo ri-vol-ge-te i lu-mi-ri
den-ti No-son-ti-te il freddo gie-lo Li-que-bar-sig rai cuo-
ren-ti Di Gie-sù dol-ce Si-gno-re? o dol-ce gie

Plate VII

Plate VIII

del suo gno-re.
Plate Fv
Bellerio, ovvero Luccioletta
[Della Natività del Signore]

De' ch'è nato il Re del ciel Al-ma mi-a e che si fa ch'ore tremare

Plate 4
Bellissima Regina
[Alla Madonna]

Ecce bel-la Re-gi-na, Ma-dre del mi-o Si-gno-

Plate 4v
Bergamasca, ovvero L'edulteriera
[Per San Gaetano]

Quando Ma-re-i-a il suo Gesù bambi-no un giorno die-de a Ga-e-ta-no in

se-uo In un e-sta-si di-quasi di-vi-no Fu di dol-cezza pe' ve-ra-si me-no
Plate XVII
Boscarola
[Lauda per cantarsi nell' andare alla S. Casa di Loreto]

Plate XVII
Caraggena, ovvero Piti
[Invito al Peccatore che torni a Cristo]

Plate XVII
Caterin con quel bocchin
[Affetti Divoti Al Bambino Gesù]
Plate XI
Che fastù in quella vigna [Avventimento al Peccatore]

Che fastù in quest'abisso, che fastù in quest'abisso stetti, è vil

to e ama il buon Gesù

Plate XII
Chicchierichi, ovvero: Ecclo la bella Luisa [Per la Natività del Signore]

Ecco ch'è nato in terra, Ecclo ch'è nato in terra il Redel

Cielo, langui, e non può più Ah Ah Ah mio buon Gesù, Ah Ah

Ah mio buon Gesù Per il gran gelo Per il gran gelo

Plate XIII
Chi vuol moglie la pigli, ovvero: la Moda [Alla Madonna]

Sì, chi' o ti vuol lodare Maria Vergine bella, Ma-

dre del peccatore, del mae Stella, Degli Angeli Regina singo-

lare, Sì chi' o ti vuol lodare Sì chi' o ti vuol lodare
Cotognella
[Detestazione de' sette peccati mortali]

Ecco languente, Mio Signore a te prostrato con dolore me pec-...
Plate XXIV
Della vita agili e destri
[A San Lorenzo]

For music please see Plate XXIV.

Plate XXX
Disperata Ricciolina
[Consolazione dell'Anima avendo lasciato il Mondo]

Con-so-la-ta-ni-ma mi-a— vi-vi-o-mai liete contenta

Che del mondo in tutt'è spenta Ver di me sua ti-ran-

'ni-a— Men-cè di-va del Messi-a che de-

Ciel deg- na ti-fè, mon-do, mon-do Ad-dio pe-rif-do mon-do

con tue pom-p'e va-ni-tà.

Plate XXXI
Donne mi chiariamo il maturco,
o Aria dell'Ontolano, ovvero Ruggieri
[Lodi a Gesù Cristo]

For music please see Plate VIII.
Plate xxxiii

Doppo lunga tempesta [II terzetto]

Padre Padre Clemente che nel co-le-sti Chaio stri

la tua bel-le-ze mos-tri Il no-me tuo po-te-nte, san-to, dol-ce ed

ama-bi-le e di-le-tto Sia lo-da-to da tut-ti e be-ne-det-to

Plate xxxiii

Dorino Mio

[Invocazione a S. Antonio di Padova]

O del-la-me tue fi-de al-to confor-to Sol, che spu-nta I-

be-ro tut-tal-lu-mi Nel mar, che tragg-ono fue-pia-gent-i lu-

mi

Stel-la, pal-ma, ti-mau, noe-chie-ro pon-to.

Plate xxxiv

Ecco la bella Lisa, onove: la Chichirichi

[Per la Natività del Signore]

For music please see Plate XXI
Plate XXXV
E la medola non ha gambe, ovvero: la Campoguerta
[Peccatore, che co' Motivi di David implora misericordia da Dio]

Plate XXXVI
En su quel monte
[Privatesi Dell' Anima]

Plate XXXVII
Felieissimo giorno, ovvero: Sisone
[Alla Providenza Divina]

Cantiamo tutti, cantiamo, com lo-diamo...
Fillide Mia, o mia Fillide bella
[Alla Vergine Maria]

Verginum ver-gi-ne sa-gra be-l-la splen-
dente Ste-la d'al-ma glo-ri-a a-dor-na I tuoi se-re-ni

l'am-pi spi-ri na nel cuo-re, chie di dol-ce s-a-ga-vam-pi

Follia
[Invito di Cristo all'anima]

Al-ma mi-a do-ve te ne vai Al-ma mi-a che foggi

tu? Son pur qui gli ne den- ti nai del tuo dolce e bue-gia-

Gallo di Monna Fiore
[Invito al Peccatore a Penitenza]

Piau-gi Pe-cc-au-tore rio, chi-e-di mer-ca Torn-a, torna-tu Dio,

torn-a to-ren-tal tuo Dio tu hai per te
Plate III

Già de' bei rai di quel bel ciglio
[Anima che lasci'd l'amor terreno]

Desire terrestre, che lu-sin-ghi-e-ro, a ca-den me-ni si

Spesso' pi'e beu ri-co nos ceo 'em-pio sen-tie-ro, Desire me-

da-ce fa-se tua fe', Desire me-n-da-ce fa-se tua fe'

Plate III

Già l' Elefante è morto
[Al Cidocifisco]

O Giesù Cro-ci fis-so, Io tho do-na-tiil cuore, E

Se-mpre l'o-chi ho fis-so, E sem-pre l'o-chi ho fis-so Nel tuo Di-vi-no a-mor

Plate III

Qhi eumetla
[Dialogo fra l'Anima e Cristo]

To-re-na, to-re-na al fred-do cuore on-de par-ti-to

Sei, On-de par-ti-to sei Giesù mio, On-de par-ti-to sei.
Plate XLVII
La bella Boscarella
[Chieda per cantarsì nell' andare alla S. Casa di Loreto]

For music please see Plate XLVII

Plate XLVIII
La mia donna fusinghiera
[Gesù Cristo all' anima]

Tu ti pa-sei anim' al-te-ra, di dire sem-pre Io ben fa-
no, e più pec-chi ed io- lo so Ed io pure mat-ti-na s
se-ra al tuo sen pic-chi-an-do sto, ne ris-por-di o sì o no.

Plate XLIX
La mia padrona Abnighi
[A Maria Vergine]

Tu vergin san-ta, dol-ce mio ben, Con grazia tron-ta
re-goi nel ciel Deh fa-zi de-gui, o Ma-ria, che
i bas-sì Re-goi Pie-ni d'or-re-re, do-lo-re, pos-
si-amo fug-gie, fug-gie
Plate I

La mia Nina, Nina bella
[Al San Lorenzo]

For music please see Plate XXIV

Plate II

la speranza, mi va consolando
[Speranza in Dio fra le miserie di questa vita]

Plate III

Leggiadra donna il vostro volto fu
[Alla stessa]

Ver-gine be-l-la, Na-dre di Gie-sù Mar do-svi

grazia, e fum-te d'umil tà De-1-le tia la-di bel Ci-quo sa-ri, E do-le-

mente sempre can-te-ro
Plate III
Le Rullelleru, ovvero: Bergamasca

[Per San Gaetano]

For music please see Plate XVI

Plate IV
Lo rosingato canta alla gaiola

[Chisi a Maria Vergine]

A-ni-me bell'in-grazi-o-si can-ti di Maria Ver-gi-

nel-lai som-mi van-ti Su can-ti-am-bie-gli Ciel-lo con-di-vo-te pu-re zè-lo 0

San-ta Ver-gi-ne, Ma-re di Dio San-ti-si-si-ma, del Ciel Re-aj-

mil, tu seì Stel-la del Ma-re, del Ciel por-ta sin-gu-la-re; on-de

scra-gi-ne, gui-da-ne, sal-va-ne tu, che l'al-me puoi bear O Ma-ri-

a, tu che l'al-me puoi be-ar.

Plate IV
Luccioletta, ovvero: la Bellini

[Dalla Natività Del Signore]

For music please see Plate XIX
Plate LV
MADRE NON MI FAR MONACA
[Per l'Epifania]

Parton dal l'oriente, Tre re per adorar l'Idio Omnipotente

Puo'tito di core; Di sposia lui tornar

Plate LVI
Mentre amor dentro al mio petto

[Invito a Giovanni ad imparare la dottrina]

Chi de'si a de'nta al suo petto par-e, Amore, Gio-ia e di-le-tto,

Canti mi-denti Soave-men-te Del Reden-toe l'immaeso o-mo-re

Plate LVII
Mille dolci pareotette

[Della gloria de' Beati]

Mille dol-ci, ed a-mo-ro-si Stra-la-as-co-si Ognor

Pro-v'ial du-roc o-re, Con-tem-plau-do il gran Mo-to-re

Sommo Di-o, Reden-toe mi-o, Sommo Di-o, Red

den-toe mi-o, Re-den-toe mi-o
Plate LX
Minuet
[Accordigimento Dell’ Errore proprio, e della pietà del Signore].

O che pieta-de del mio Signore! O che bon-ta-de,

O che a-mo-re! O che bon-ta-de, o che a-mo-re.

Plate LIX
Moda, ovvero: Chi vuol mangie la prole
[Alla Madonna].

For music please see Plate XXIII.

Plate LX
Mostri Terribili
[Nell’ Incoronarsi Di Spine Il Redentore].

Mostri terri-bi-li Fre-nu-te il rio fu-rore Qual fu-ria

mai in-cru-de-lire vi fa Con-tro d’un Dio, ch’è voi la vi-ta de?

Plate LXV
Narciso
[Nella Festa Di Tutti I Santi].

For music please see Plate XI.
Plate LXIII

Ninfa cint'a le chioime
Della Vanità del Mondo

Chi può mirara le stel-le, ah che vol-tar si'n giu?

Nin-fa te-a-ni-me bel-le le ci-glia, e'l cor las-sù, ve-ro

ben, ve-ro fà, nel mon-do non è, in un dì se ne vien, in va dì se ne

va ciò, che ne dà.

Plate LXIV

Non sa che sia dolore
[Verò contento è Giesù]

Non mi la-scier mai più De-ci-si-mo Gie-sù, Com'in el ba-len', Ogni mio ben fug-gì, Po-chie't bel se-re-nu Di' tue gra-zia spa-ri Non mi lasciar

(Replica 2 volte)

Plate LXV

O Florinda.
Chodi a Maria Vergine

O Ver-gi-ne di-vea-bi-ta-co-lo, E ta-bea-ne-co-lo del Re de'Re, Deh

sor-gi-ne nel-lat-to Ciel E li-e-ta pon-gi-ne a-ma-to gel.
Plate LXVI

O facea bella
[per la Natività di Maria Vergine]

O Vergin belle, Lui-cena stella Del l'e-ter-no

Di-o Più non si-a, lu-nzi da Di-o Più Non

Plate LXVII

mio bel Sole
[Speranza solo in Dio]

Fer-nosi! sulle al-le pa-role del Capi-tan E-bre-o. Eun-ta mer-

Plate LXVIII

Sommo ben
[Peccatore, che renunziando al Diamio, torna a Dio]

Van-ne Sa-tan, Van-ne da me lon-tan Al cie-ko-a-bis-so, e rio Tor-no-ne, tor-

Per dar-si tut-ta Di-o
Plate LXXI

0 Stelle omicide
[Alla Santissima Croce]

0 Croce be-a-ta, Cé-les-te te-so-ro, U-

mil io ta-do-ro, U- mil io ta-do-ro che'nte'che'nte
pen-de, Chi l'al-ma ne neude Di gra-zie-a dor-na-ta, 0

Croce be-a-ta

Plate LXX

O tu ch'a tuil ore
[Prego a Cristo Signore Nostra]

0 Gie-sù Si-gno-re, O Gie-sù Si-gno-re, Sau-dor Mes

si-a Di quest'a ni-ma mia, Dol-ce Re-de nto-re, Se

mai por a-mo-re Lau-guis-ti Do-leu-te, Di me, che con-tri-to, De

fal-li pen-ti-to, Pie-tà, pie-tà, Dio cle-men-te

Plate LXXII

Piti, ovvero: Carazzena

For music please see Plate XVIII
Poiché d'empia, e nigida
[Dispregio del Mondo]

Chi vuol ch'io m'in-mo-ri, mi dice al meo di che?

Se d'an-i-ma ti fio-ri, un fior'e che os-s'e?

Se di begli oc-chi ar-de-ti, ah! che fien tosto spe-nti, la morte ooi-
mè n'in-ci-de il tem-pe'l tut-to fran-ge, oggi si ri-de, si ri-
de e poi do-ma'n si pia-n-ge, e poi do-ma'n si pia-n-ge, si pia-n-
g-e.

Plate LXXXIII

Pudenza
[Cantico de' Tre Fanciulli]

For music please see Plate XII

Plate LXXXIV

Quando vuoi sentire mia voce
[C a Giesù Crocifisso]

Si-guar mio, che'n ca-re pen-di, Giesù dol-cea te d'a-nun-
ti Spe-ga-sguoe laq-ri-me e piau-ti, Deh quest'al-me el mio cuor preu-

di Chi da te lun-gi mio be-ne, ne lau-gi-sco in du-re pe-ne
Plate LXXV
Quanti cori hanno gli amanti
[Alabama d'on d'annato]

Mortal, che in vita sei, Por-ri or-re-chie triste mei Io mi

tro-vo al loco eterno Giorno e notte tor-me-na-to; Sen se pol-lo in questi In-

fer-no, Per ca-gion del mio peccato, Sem-pre son di Dio pri-vato

Sol pe' ciechi vi-zii mi-ei. O mortal, oh' vi-ta se-i, Por-ri or-re-

chie triste mei.

Plate LXXXVI
Quella bella amore
[Peccator contrito]

Si gra-vè l'er-rore, Che la gra-mermi si, Ch'io vuol piange-se sempri

fin ch'io tro-vi'nte pi-e-tà 0 che gra-vo-lon Mi tra-

lig-ge'l pet-to e me, Questo piau-to mio min-ter-ce-da, o Dio, mer-

cè
Plate LXXVII

Questo è quel loco, d'ov' ho il mio cuore perduto
[Quedete e Promesse della SS. Vergine al Peccatore]

U-o-ma-n-o, e più duro d'un sus-so, Al mio la-men-to deh

fer-ma-alquanto il passo, E mentre ch'el do-lo-re Sa-per brammi di chi

Sia, Questo spi-ran-te co-re Ti da-ra ch'è di Ma-ri-a.

Plate LXXXVIII

Ruggieri, o Aria dell'Ortolano:

Dov'è mi chiamo il matrego

[Lodi a Gesù Cristo]

For music please see Plate VIII

Plate LXXIX

Saione

[Invito a Peccatori a ricorrere a Gesù Cristo]

Se l'huom si pen-tis-se de' ful-li com-messi, Ne più commet

tesi-se, an-con che moris-se, Se l'huom si pen-tis-se, sè l'huom si pen
Plate lxxx

S'alcun vi giura, cortesi amanti

[Consiglio all' anime]

S'alcun vi giura de spinti e ram uri, ch'io gia e can ti pec ca - ton

sta, Non lo cree-de-te, Non lo cree-de-te, ch'è vani-ità. Ch'è

va- ni-ità. Non lo cree-de-te ch'è va - ni-ità

Plate lxxx

Scappino

[Disprezzo delle vanità del mondo]

Quante fola ei morta-le, Che nel mondo con - fi-da, E troppo van de-

si-re in pe - to con-ni dà! Oi-me, quanto si-gan-nna, Oi-me, quanto si-gan-

na, Menu tre per vani-ità, tawto si - fan- na, tawto si - fan-

Plate lxxx

Siamo quattro fantoloni

[Nella Passione di N Signore]

La - gei - ma-te oc - chi do - len - ti, Ne sia po-sa in voi mai

più, Co - tem - plan - do in qua - tor - men - ti Mont'è in Croce il mio Giu-

sù
Plate LXXXIII
Sison, ovvero: Felicissimo giorno
[Alla Provvidenza Divina]

For music please see Plate XXXVII

Plate LXXXIV
Spagnotella
[Conversione della Maddalena]

Plate LXXXV
Stanotte mi sognava
[Si domanda dono di compunzione]

Dal suo so del mio core e' una dolce Gesù fece d'amore
E' viu' acque di piano, onde la vi quest' alma immorda tanto
Tarantella | [Svegliarmine per il peccatore ostinato]

A-pei gli occhi su su peccatore, che si fa!
La tua gran crudele Dio soffrire non può più A-pei gli occhi su su.

Tempo già fu, donna, ch'io amai | [Disprezzo del Mondo]

Tempo già fu, mondo oh' a-mai, Ed adorai tua
va-ni-tà O-ra non più di te mi bi-do, che'n Dio con-
fi-do, e sua bon-tà.

Tiranto mio, tu sei ferist | [A Gesù Cristo]

Te mio S-i-gne-re ch'el pet-to-gri-sti Per trop-pe-mu-mi sem-
presa-merò Te che la mor-té per me sof fris-sti Si-n'al-la
mor-te a-do-re- rò, Si-n'al-la mor-te a-do-re-
ro.
Plate LXXXIX

Tresone

[Nell' Epifania del Signore]

Oggi nato bel Bambino, Uomo, e Dio, Verbo Divino

Plate XC

Veddi una pastorella

[Presentazione di Maria Vergine al Tempio]

Maria Vergine bel la Del Paradiso, Del mar luceante

Stella, Del Mondo, splendor, Oggi can-tar, tue lod' in dolce ac-

centi vogliam lieti e contenti Tuo servi per amore
Verginella

[Venite creatori spiritus]

Ve-ni o Spi-ri-to Che-a-to-re No-strae men-ti a

vi-si-ta-re, Del-la gra-zia e del tuo-ge-do-re No-stai

pet-to i-ne-bria-re

Vezzo-setta pastorelletta che mi strugge

[Lodi a Maria Vergine]

Glo-ri-o-sa Ver-gi-ne-la, puro gi-glio—Ma-dre figliu-sposa

del tuo fi-glio O Ma-ria dolce te-so-reo So ta-do-reo

Voi partite sdegnosa

[Peccatore a Dio]

Deh pie-ta-deo Si-gno-re, che la-que-l’ mio coe Ahi du-ra

son- ta Che fi-reu sen-za voi? Se-gui-reo la mia

ta mor-te Se-gui-reo la mi-a mor-te
Plate xciv

Volgi sole i tuoi bei lumi
[a Santo Stefano Postumare]

Se ren' o'l Cielo, gio-ioso'l mondo, Con pur- zo zelo da-

mor gio-cun-do, Con vo-ce chia-ra lo-di amea ga-ra

Di Stef-an San-to la glo-ria el van-to, Di Stef-an San-to la

glo-ria el van-to.

Plate xciv

Zampoggetta, ovvero: E la medola non ha gambe
[Peccatore, che co' motivi di David implora
misericordia da Dio]

For music please see Plate XXXV