

❁ List of Secular and Devotional Compositions by Luca Marenzio

EDITED BY PAOLO CECCHI

The present list includes all of Luca Marenzio's vocal compositions based on secular and devotional texts in Italian, grouped by appearance in their first known sources, which, with one exception, are all printed editions. The list also includes the only instrumental composition attributed to the composer, the "Sinfonia" published in the *Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze del Serenissimo Don Ferdinando Medici, e madama Christiana di Loreno, gran duchi di Toscana* (Venice: Giacomo Vincenti, 1591).

The first section (A) of the list presents all of the compositions published in the twenty-three single-author editions (five books of canzonettas and eighteen of madrigals) that Marenzio published between 1580 and 1599, organized by the number of voices in ascending order. The second section (B) contains compositions that were first published in miscellaneous collections,¹ printed or in manuscript, chronologically ordered and identified by their abbreviations from the *RISM* volume *Recueils imprimés, XVI–XVII siècles*.

For every book of madrigals and canzonettas, section A provides in summary format the bibliographical data, dedicatee information, reference to bibliographical works that fully describe the edition, reference to modern editions, and any reprints subsequent to the *editio princeps*. The entries for individual compositions include the text incipit,ⁱⁱ the author of the literary text (if

¹ Between the end of the sixteenth century and the early decades of the seventeenth century two types of collective editions for the madrigal and the canzonetta became established, both of which presented a set of compositions by different composers: a) editions resulting from a unitary editorial project, almost always of literary or laudatory-celebrative character, consisting of unpublished pieces composed specifically for the occasion. In this case the collective edition represented an autonomous macrotext, one aimed toward an intellectual end that did not take into account specific commercial considerations; b) editions including compositions by different composers which had been published in other sources and were presented as an anthology of the "the best madrigals that are sung nowadays" ("i migliori madrigali che oggidi si cantino"). The compositions were reprinted in one of these three ways: in their original form; with a new text that translated the original, or that substituted it with a completely different one, often a devotional poem in Latin; or as instrumental or vocal-instrumental adaptations that would alter the layout of the original music.

In the first type of collective editions, composers obviously had a specific "authorial" function in the creation of the collection, since they were called to set to music one or more texts selected by an editor, who in most cases had also conceptualized the organization of the compilation, often on behest of a patron belonging to the nobility. In the second type of collective edition, in turn, the editorial project was reduced to a choice, by a single printer (or an editor in his service), of a series of already-published madrigals and canzonettas, a selection based on criteria of taste, performability, and stylistic exemplarity. These pieces formed a heterogeneous book usually destined to amateur performers and aimed at some form of commercial return for the printer. Based on such conceptual and editorial differences between the two types of collections, I refer to the first as "miscellaneous collection" (those that present first-edition compositions by Marenzio are listed in section B), while for the second type I have reserved the more appropriate term of "anthology" (for this distinction, see, in this volume, Franco Piperno's essay, note 23).

ⁱⁱ The incipits of the set texts are customarily obtained from more authoritative modern editions. They are, with reference to the bibliographical abbreviations used in this list (see below): *ESW* for the first six books of madrigals for five voices; *FN* for the *IX libro a 5 vv.*; *GC* for the five books of canzonettas (for the second, third, and fourth book of canzonettas the reprints published in 1592 were also consulted, and for the fifth book the reprint of 1591); *LSW* for the *Madrigali spirituali*, the *Madrigali a 4–6 vv.*, the *VII libro a 5 vv.*, the *VIII libro a 5 vv.*, and the *VI libro a 6 vv.*; *MOO* for the first five books of madrigals for six voices; finally, for the *Primo libro a 4 vv.* the first printed edition was consulted (Rome: Alessandro Gardano, 1585). For the textual incipits of compositions published for the first time in miscellaneous collections (section B) I refer both to the modern editions cited in this list, as well as to the incipits found in *ChaterM*, I, 171–222, to *RePIM* (accessed October 29, 2009), and to *DSB*, I, *ad annum*. For the spelling of the poetic incipits, generally conservative criteria have been adopted: all etymological *h*'s have been maintained, as well as elisions, the substitution of *t* for *z*, and the conjunction *et*. Furthermore, doubled consonants have been maintained as such even if appearing because of hypercorrection (as, for example, *van desso* instead of *van desio*); single consonants have also been maintained when a double consonant is required; all consonant *u*'s have been written out as

known), the text's poetic form, and any reprints of individual compositions published within miscellaneous collections, indicated by their *RISM* abbreviation (a complete description of every anthological source can be found in Ruggero Del Silenzio, *Bibliografia delle opere dei musicisti bresciani pubblicate a stampa nei secoli XVI e XVII. Opere in antologia*, 3 vols., Florence: Olschki, 2002, henceforth designated by the abbreviation *DMB*). Reprints of individual compositions published in miscellaneous collections are accompanied by information about: the versions presenting the text translated into another language, *contrafacta* with Latin or German devotional texts,ⁱⁱⁱ and instrumental or vocal-instrumental arrangements.

Section B includes compositions appearing first in miscellaneous collections. It provides the same data as that of the single-author editions, with the following additions: the editor of the collection, the city in which it was prepared, and the eventual patron of the collection.

The Appendix consists of an index of all of the compositions accounted for in the present list, along with their place in sections A or B. In this way, for any secular or devotional work by Marenzio it is possible to rapidly identify all of the printed sources in which it appears. In addition, the Appendix provides indices of the authors of the poetic texts set to music by Marenzio, of the dedicatees of his single-author editions, and a chronological list of the sources described in the list.

Poem attributions by identified authors are based on James Chater's excellent survey *Luca Marenzio and the Italian Madrigal, 1577–1593*, 2 vols. (Ann Arbor, MI: UMI Research Press, 1981), vol. 1: 171–225, to which I refer for information about the literary sources of texts by identified authors. For the few attributions not registered by Chater, the literary source is indicated in a footnote.^{iv}

v's; accentuation has been normalized according to modern usage; and any rare and flagrant printing errors have been tacitly corrected. Punctuation marks have also been sparingly introduced, because, as is known, they are almost completely absent in the underlaid texts of printed music editions of the sixteenth century. Unfortunately, the modern editions of Marenzio's works cited above do not always present the poetic texts with reliable attention to philological issues, and only rarely has it been possible to turn to the original printed sources for a transcription of the poetic incipits. It would thus be much more desirable to prepare an edition of all of the secular and devotional texts set by Marenzio based on rigorous philological criteria that are critically adequate to such a particular textual context, an objective that was obviously impossible to accomplish (even only regarding the incipits) in the present list.

ⁱⁱⁱ It was not possible to include in the present list several devotional and secular *contrafacta* that were surely derived from madrigals and canzonettas by Marenzio, since, due to the impossibility of accessing their sources or reproductions thereof, I could not ascertain which original compositions constituted the model for these *contrafacta*. The following is a list of printed editions, all published in Germany during the first decades of the seventeenth century, that present madrigals and canzonettas by Marenzio, in which the original texts have been substituted by new texts, usually in Latin, of devotional character, and which we could not identify as far as the models are concerned:

- *Primus liber suavissimas praestantissimorum nostrae aetatis artificum italianorum cantilenae 4.5.6. & 8. vocum continens, quae partim latinis, partim germanicis, sacris ac piis textibus ornatae* (Erfurt: Georg Baumann, 1587), (*RISM* 1587⁴; *DMB* 61): contains four devotional *contrafacta*, in Latin and German, of madrigals for five and eight voices.
- *Della nova metamorfosi de diversi autori . . . libro secondo a cinque voci* (Milan: Agostino Tradate, 1605), (*RISM* 1605⁶; *DMB* 156): contains two devotional *contrafacta* in Latin of madrigals for five voices.
- *Periculum musicum VIII. In quo tria duntaxat selectiora madrigalia, ex operibus excellentissimi & magni illius musici Lucae Marentii textu germanico Deo Sacro adornata sex vocum* (Wittenberg: Johann Gormann, 1622), (*RISM* deest; *DMB* 216). I was able to identify the madrigal used as a model for only one of the three devotional *contrafacta* in German, for six voices, contained in this anthology: *Qual vive Salamandra in fiamma ardente*, from the *Primo libro de madrigali a sei voci*, which was transformed into *Gott du bist mein Gott*.
- *D.O.M.A. Exercitatio musica I. Continens XIII selectissimos concertos sive concertus musicos variorum auctorum, una cum basso continuo ad organon & instrumenta musica directo. Quibus accesserunt IIX cantilena III. Vocum, partim peregrinis; partim vero germanicis DEO sacris textibus adornatae* (Magdeburg: Andreas Bezel, 1624), (*RISM* deest; *DMB* 223): contains devotional *contrafacta*, in German, of two canzonettas for three voices by Marenzio.
- *Extract oder Erster Theil auss dem musikalischen interim Amrosii [recte Ambrosii] Profii, darinnen etlicher vornehmer und beruehmter autorum madrigalien und ammutige cantiones mit deutschen geistlichen und politischen texten (an statt der italienischen) unterleget, mit 3.4.5.6 und 7. Stimmen* (Wittenberg: Johann Gormann, 1627) (*RISM* 1627⁸; *DMB* 231): the anthology presents four devotional *contrafacta*, in German, modeled on five-voice madrigals by Marenzio.

^{iv} Regarding the literary sources for many of the secular texts set by Marenzio, see also James Chater, "Fonti poetiche per i madrigali di Luca Marenzio," *Rivista Italiana di Musicologia* 13 (1978): 60–103.

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This list does not include the numerous manuscript sources from the sixteenth or seventeenth century containing secular and devotional vocal compositions by Marenzio based on Italian texts, since no comprehensive bibliographical survey of the corpus of these manuscripts, preserved in numerous European and American libraries, is available. Even though the manuscript sources are always derived, with a single exception, from printed editions, and are therefore considered to be secondary sources in the *recensio*,^v an adequate inventory of them would be important for two reasons: it would complement the existing bibliographical aids concerning the printed sources; and it would constitute an indispensable historiographical instrument for allowing an adequate investigation of the means and the extent of the spread across Europe of Marenzio's secular music—an essential component of the more general phenomenon of the European circulation and reception of the Italian madrigal during the sixteenth and seventeenth centuries.

ABBREVIATIONS FOR PLACES OF PUBLICATION

ANT	= Antwerp
NUR	= Nuremberg
PA	= Paris
RM	= Rome
VE	= Venice

ABBREVIATIONS FOR NAMES OF PRINTERS

<i>Am</i>	= Ricciardo Amadino
<i>AnGa</i>	= Angelo Gardano
<i>AnGa</i> [and bros.]	= Angelo Gardano and brothers
<i>AlGa</i>	= Alessandro Gardano
<i>Ka</i>	= Paul Kauffmann
<i>Ma-Ga</i>	= Bartolomeo Magni (Gardano's heir)
<i>Pb</i>	= Pierre Phalèse
<i>Pb & Be</i>	= Pierre Phalèse and Jean Bellère
<i>Pb</i> [heirs]	= Pierre Phalèse's heirs
<i>Ra</i>	= Alessandro Raveri
<i>Roy & Ba</i>	= Adrian LeRoy and Robert Ballard's widow
<i>Sc</i> [heir]	= Girolamo Scotto's heir
<i>Vi</i>	= Giacomo Vincenti
<i>Vi & Am</i>	= Giacomo Vincenti and Ricciardo Amadino

^v The only surviving manuscript source containing secular compositions by Marenzio that had not been published earlier in printed sources is the codex ms. 220 of the Biblioteca dell'Accademia Filarmonica di Verona, a miscellany of madrigals compiled around 1580, likely under the auspices of that academy, as an homage to the noblewoman and virtuoso singer Laura Peperara (Peperara). See Anthony Newcomb, "The Three Antologies for Laura Peperara 1580–1583," *Rivista Italiana di Musicologia* 10 (1975): 329–345; and Marco Materassi, *Il Primo Lauro. Madrigali in onore di Laura Peperara; ms. 220 dell'Accademia Filarmonica di Verona [1580]* (Treviso: Diastema Fiori Musicali, 1999), V–XV. The manuscript contains two madrigals by Marenzio: *Là 've l'Aurora appar' più chiaro*, which appears only in this source, and *Ridean già per le piagge herbetta e fiori*, later reprinted in the *Terzo libro di madrigali a cinque voci* (Venice: Angelo Gardano, 1582; and subsequent reprints).

In Wolfram Steude–Harald Kummerling, *Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, vol. 6, *Quellenkataloge zur Musikgeschichte* (Wilhelmshaven: Heinrichshofen, 1974; Leipzig: VEB deutscher Verlag für Musik, 1974), 88–89, the author hypothesizes that nineteen canzonettas without text or attribution, copied in the manuscript Mus. Grimma 52 at the Sächsischen Landesbibliothek in Dresden, might perhaps be works by Marenzio; however, the catalog's editors do not provide any evidence to sustain such a supposition. Patricia Myers, in her *Introduction* to the edition of Luca Marenzio, *L'ottavo libro de madrigali a cinque voci (1598)*, vol. 15, *The Secular Works*, ed. Steven Ledbetter and Patricia Myers (New York: Broude, 1986), XIV, seems to agree with such a conjecture, and hypothesizes that these anonymous compositions could have been composed by Marenzio during his stay in Poland. However, Myers does not bring any evidence or concrete proof to sustain this attribution, referring the reader to an article being prepared at the time (see *ivi*, XIV, n.5), which, to my knowledge, has not yet been published. The argument that Marenzio wrote those anonymous canzonettas in the Dresden codex thus appears today to be without merit. For the manuscripts copied in England from c. 1590 to c. 1650 containing secular compositions by Marenzio, see my article in this volume.

BIBLIOGRAPHICAL ABBREVIATIONS

- Ali Rasta* = *Antologie della Lirica Italiana, Raccolte a stampa, Ali Rasta*. Ed. Simone Albonico, Università di Pavia. <<http://rasta.unipv.it/index.php>>.
- Brown* = Brown, Howard Mayer. *Instrumental Music Printed before 1600: A Bibliography*. Cambridge, MA: Harvard University Press, 1967.
- BV* = Marenzio, Luca. *Villanelle a tre voci libro primo (1584)*. *Antiquae Musicae Italicae Monumenta Lombarda II*. Ed. Mario Baroni. Milan: *Antiquae Musicae Italicae Studiosi*, 1964.
- ChaterM* = Chater, James. *Luca Marenzio and the Italian Madrigal, 1577–1593*. 2 vols. Ann Arbor, MI: UMI, 1981.
- DMB* = Del Silenzio, Ruggero. *Bibliografia delle opere dei musicisti bresciani pubblicate a stampa nei secoli XVI e XVII. Opere in antologia*. 3 vols. Florence: Olschki, 2002.
- ESW* = Marenzio, Luca. *Sämtliche Werke*. Ed. Alfred Einstein. 2 vols. Leipzig: Breitkopf & Härtel, 1929–1931; Hildesheim: G. Olms, 1967.
- FN* = Marenzio, Luca. *Il nono libro de madrigali a cinque voci*. Ed. Paolo Fabbri. Milan: Suvini Zerboni, 1999.
- GC* = Marenzio, Luca. *I cinque libri di canzonette, villanelle et arie alla napoletana a tre voci di Luca Marenzio*. Ed. Marco Giuliani. 3 vols. Trent: Edizioni Scuola Musicale, 1995–1996.
- GroveMO* = *Grove Music Online*. Oxford: Oxford University Press, 2001 <<http://www.oxfordmusiconline.com/>>.
- ILT* = Marenzio, Luca. *Madrigali a quattro voci: Libro primo (1585)*. Ed. Aldo Iosùè, Franco Luisi and Antenore Tecardi. Rome: Pro Musica Studium, 1983.
- LSW* = Marenzio, Luca. *The Secular Works*. Ed. Steven Ledbetter and Patricia Myers. 5 vols. New York: Broude Bros., 1977– .
- MMB* = Mischiatì, Oscar. *Bibliografia delle opere di musicisti bresciani pubblicate a stampa dal 1497 al 1740. Opere di singoli autori*. Ed. Mariella Sala and Ernesto Meli. 2 vols. Florence: Olschki, 1992.
- MOO* = Marenzio, Luca. *Opera omnia. Corpus Mensurabilis Musicae 72*. Ed. Bernhard Meier and Roland Jackson. 7 vols. Neuhausen-Stuttgart: Hänssler-Verlag, 1976–2000.
- NV* = Nuovo Vogel: Vogel, Emil, Alfred Einstein, François Lesure, and Claudio Sartori. *Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700. Nuova edizione interamente rifatta e aumentata con gli indici dei musicisti, poeti, cantanti, dedicatari e dei capoversi dei testi letterari*. 3 vols. Pomezia: Staderini, 1977.
- RePIM* = *Repertorio della Poesia Italiana in Musica, 1500–1700*. Ed. Angelo Pompilio, under research activities for the “Dipartimento di Storie e Metodi per la Conservazione dei Beni Culturali” and “Dipartimento di Musica e Spettacolo” at the University of Bologna. <<http://repim.muspe.unibo.it/>>.
- RISM* = *Recueils imprimés XVI–XVII siècles. Ouvrage publié sous la direction de Françoise Lesure, I: Liste chronologique*, Munich: Henle, 1960 (*RISM, Répertoire International des Sources Musicales, series B/I*).
- SFi* = Marenzio, Luca. *The Complete Five Voice Madrigals*. Ed. John Steele. 6 vols. New York, NY: Gaudia Music and Arts, 1996.
- SFo* = Marenzio, Luca. *The Complete Four Voice Madrigals*. Ed. John Steele. New York, NY: Gaudia Music and Arts, 1995.
- SSi* = Marenzio, Luca. *The Complete Six Voice Madrigals*. Ed. John Steele and Suzanne Court. 6 vols. New York, NY: Gaudia Music and Arts, 2001.
- Sset* = Marenzio, Luca. *Il settimo libro de madrigali a cinque voci*. Ed. John Steele. New York, NY: Editions Renaissantes, 1975.

SECTION A: COMPOSITIONS FIRST PUBLISHED IN SINGLE-AUTHOR EDITIONS

CANZONETTAS

I- *Il primo libro delle villanelle . . . a tre voci*. Venice: Giacomo Vincenti and Ricciardo

Amadino, 1584

Dedication to Tiberio Cerasi; signed by Ferrante Franchi. Bibliographical description in *MMB* 204, *NV* 1681; mod. ed.: *BV*; *GC*, I.

Reprints:

* VE, *Vl & Am*, 1584 (*MMB* 204)

* VE, *Vl & Am*, 1585 (*MMB* 205)

* VE, *Vl*, 1586 (*MMB* 206)

* VE, *Vl*, 1586 (*MMB* 207)

* VE, *Vl*, 1589 (*MMB* 208)

* VE, *Vl*, 1595 (*MMB* 209)

* VE, *AnGa*, 1600 (*MMB* 210)

* VE, *Vl*, 1605 (*MMB* 211)

* in *Il primo, secondo, terzo, quarto et quinto libro delle villanelle et canzonette alla napolitana a 3 vv.*, *ANT*, *Ph*, 1610 (*MMB* 230)

* Canzonettas nos. 3, 4, 7, 9, 21, 22, were reprinted, with new German text by Valentin Haussman, in the anthology *Ausszug aus Lucae Marentii vier Theile seiner italienischen dreystimmigen Villanellen und Napolitanen*, *NUR*, *Ka*, 1606^{VI}

1. *Donna da' vostri sguardi*

Poetic form: canzonetta

2. *Non è dolor nel mondo*

Poetic form: canzonetta

3. *Fuggirò tant'Amore*

Poetic form: canzonetta

ANTHOLOGY REPRINTS: 1592²² (3 vv. in choirbook + lute tablature); 1603¹⁵ (3 vv. in score + lute tablature);^{VII} 1607¹⁴; 1608²² (“Hertzlicht thut mich erfrewen”)

4. *Abimé che col fuggire*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{VIII}

5. *Il ladro ch'a la strada v'a rubare*

Poetic form: canzonetta

^{VI} See the bibliographical description of the anthology in *MMB* 229, which however only provides the German incipits of the canzonettas; for the incipits of the texts originally set by Marenzio and of the corresponding German texts by Haussmann, see Maria Teresa Rosa Barezzani, “Le villanelle e la loro diffusione in Italia e all'estero,” in *Luca Marenzio, musicista europeo. Atti della giornata di studi marenziani, Brescia, 6 marzo 1988*, ed. Maria Teresa Rosa Barezzani and Mariella Sala (Brescia: Edizioni di Storia Bresciana, 1990), 115–163; 157–158; and Hans Engel, *Luca Marenzio* (Florence: Olschki, 1956), 244 (to be consulted with caution due to the presence of errors and omissions in the list of poetic incipits).

^{VII} The lute anthology *Thesaurus Musicus* (*RISM* 1603¹⁵), compiled by Jean-Batiste Besard and published in Cologne by Gérard Gravenbruch in 1603, includes ten canzonettas by Marenzio (taken from all five of his books) with the three vocal parts arranged in score format and furnished with lute tablature; see Véronique Lafargue, “Par un luth marié aux douceurs de la voix: la musique pour voix et instrument à cordes pincées au XVIème siècle” (Ph.D. dissertation, Université Française Rabelais, Tours, 1998–1999), I: 203; and Dinko Fabris, “Marenzio intavolato,” in *Luca Marenzio e il madrigale romano: Atti del convegno internazionale di studi, Roma, 9–10 settembre 2005*, ed. Franco Piperno (Rome: Accademia Nazionale di Santa Cecilia, 2007), 191–211: 201–203.

^{VIII} See note VII.

6. *Alma che fai, che pensi, ove riposi?*

Poetic form: canzonetta

7. *Amor tien il suo regno*

Poetic form: canzonetta

8. *Vorria parlare e dire*

Poetic form: canzonetta

9. *Ard'ogn'hora il cor lasso e mai non more*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{ix}

10. *Come vuoi ch'habbia 'n te più fed'Amore*

Poetic form: canzonetta

11. *O liete piante, herbett'e bianchi fiori*

Poetic form: canzonetta

12. *In un boschetto de' bei mirti e allori*

Poetic form: canzonetta

13. *Amor vuol far un gioco di ventura*

Poetic form: canzonetta

14. *Fra questi sassi e luoghi aspri e selvaggi*

Poetic form: canzonetta

15. *Al primo vostro sguardo*

Poetic form: canzonetta

16. *Lasso non è cor mio ch'io ti rimiri*

Poetic form: canzonetta

17. *Le rose, fronde e fiori*

Poetic form: canzonetta

18. *Con la fronte fiorita e i crini ardenti*

Poetic form: canzonetta

19. *Se il dolce sguardo del divin tuo volto*

Poetic form: canzonetta

20. *Lasso, quand'havran fin tanti sospiri*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^x

21. *Chiudete, o Muse, i limpidi ruscelli*

Poetic form: canzonetta

22. *Venite amanti a rimirar costei*

Poetic form: canzonetta

^{ix} See note VII.

^x See note VII.

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23. *Dicemi la mia stella*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{XI}

II - *Il secondo libro delle canzonette alla napolitana a tre voci*. Venice: Giacomo Vincenti and Ricciardo Amadino, 1585

Dedication to Camillo Caetani; signed by Attilio Gualtieri. Bibliographical description in *MMB* 212, *NV* 1689; mod. ed.: GC, I.

Reprints:

* VE, *Vi*, 1587 (*MMB* 213)

* VE, *Vi*, 1592 (*MMB* 214)

* VE, *Vi*, 1597 (*MMB* 215)

* VE, *AnGa*, 1600 (*MMB* 216)

* in *Il primo, secondo, terzo, quarto et quinto libro delle villanelle et canzonette alla napolitana a 3 vv.*, *ANT*, *Ph*, 1610 (*MMB* 230)

* Canzonettas nos. 1, 2, 4, 5, 6, 9, 10, 11, 12, 16, 17, 19, 20, 22, were reprinted, with new German text by Valentin Haussman, in the anthology *Ausszug auss Lucae Marentii vier Theile seiner italienischen dreystimmigen Villanellen und Napolitanen*, *NUR*, *Ka*, 1606^{XII}

1. *Giovani incauti che seguite Amore*

Poetic form: canzonetta

2. *Io son Amore*

Poetic form: canzonetta

3. *Grave dolor mi dà l'aspra partita*

Poetic form: canzonetta

4. *Non può tanto l'accesa alta facella*

Poetic form: canzonetta

5. *Il vostro divo aspetto*

Poetic form: canzonetta

6. *Amor fa quanto sai*

Poetic form: canzonetta

7. *Amor sciolto è lo laccio*

Poetic form: canzonetta

8. *O sventurati amanti*

Poetic form: canzonetta

9. *Andar vidi un fanciullo ignudo e cieco*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{XIII}

10. *A la strada, a la strada, o Dio, o Dio*

Poetic form: canzonetta

^{XI} See note VII.

^{XII} See note VII.

^{XIII} See note VII.

11. *Se perché non uccida*

Poetic form: canzonetta

12. *Dolce mia vita e amara morte mia*

Poetic form: canzonetta^{xiv}

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{xv}

13. *Io amo e certo vivo*

Poetic form: canzonetta

14. *Mia sorte empia e rubella*

Poetic form: canzonetta

15. *Dolce e vaga pastorella*

Poetic form: canzonetta

16. *Se leggete nel viso i miei martiri*

Poetic form: canzonetta

17. *Forza è che sempre i' grida*

Poetic form: canzonetta

18. *Passan Madonna come il vento gli anni*

Poetic form: canzonetta

19. *O tu che mi dai pene*

Poetic form: canzonetta

20. *Dolce mia pastorella*

Poetic form: canzonetta

21. *Abimé qual fu l'errore*

Poetic form: canzonetta

22. *Se le pene ch'io sento*

Poetic form: canzonetta

23. *Come potrò già mai*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1607²⁵ ("Ich brinn so ungeheure von Liebe")^{xvi}

^{xiv} *RePIM* (accessed on October 29, 2009) lists a sonnet with the incipit *Dolce mia vita o amara morte mia*, which appears in Giacomo Zane, *Rime* (Venice: Domenico and Gio. Battista Guerra, bros., 1562), 35. It was not possible to consult this source but it is likely that the sonnet by Zane could be the textual model for the canzonetta written by Marenzio, which has the following metrical scheme: ABB/CDD/EFF/GHH.

^{xv} See note VII.

^{xvi} For a bibliographical description of the collection *RISM* 1607²⁵, see *DMB* 167, which however only provides the incipit of the German translations; the incipits of Marenzio's original texts that were translated in the anthology are provided in Engel, *Luca Marenzio*, 244.

III - *Il terzo libro delle villanelle a tre voci*. Venice: Angelo Gardano, 1585

Dedication to Florimont de Hallwin (Florimonte d'Alvin), Marquis of Piennes; signed by Cristoforo Ferrari.
Bibliographical description in *MMB* 217, *NV* 1694 ; mod. ed.: *GC*, II.

Reprints:

* *VE*, *Vi*, 1587 (*MMB* 218) (varied reprint: the last three canzonettas from the 1585 *editio princeps*, *Mentre fra perle*, *Donna fuggir vorrei*, and *Amanti, voi ch'amore*, were omitted by the printer)

* *VE*, *Vi*, 1592 (*MMB* 219) (varied reprint: contents identical to 1587 reprint)

* *VE*, *Vi*, 1597 (*MMB* 220) (varied reprint: contents identical to 1587 reprint)

* *VE*, *AnGa*, 1600 (*MMB* 221) (varied reprint: the last three canzonettas from the 1585 *editio princeps*, *Mentre fra perle*, *Donna fuggir vorrei*, and *Amanti, voi ch'amore*, were omitted by the printer; at the end of the collection were added four canzonettas already published in the first edition of the *Quarto libro della villanelle a tre voci* [Venice: Giacomo Vincenti, 1587]: *Amatemi ben mio*, *Amor tu vuoi ch'io segua*, *I begli occhi sereni e 'l viso adorno*, and *Piangea filli et Amor seco*; see also *NV* 1694 e 1698)

* in *Il primo, secondo, terzo, quarto et quinto libro delle villanelle et canzonette alla napolitana a 3 vv.*, *ANT*, *Ph*, 1610 (*MMB* 230)

* Canzonettas nos. 1, 2, 4, 6, 8, 9, 10, 11, 13, 14, 16, 17, 18, 19, 22, were reprinted, with new German text by Valentin Haussman, in the anthology *Ausszug aus Lucae Marentii vier Theile seiner italienischen dreystimmigen Villanellen und Napolitanen*, *NUR*, *Ka*, 1606^{xvii}

1. *Io son ferito e chi mi punse il core*

Poetic form: canzonetta

2. *Chi vuol veder, amanti, in terra il cielo*

Poetic form: canzonetta

3. *Donna più vaghi mai*

Poetic form: canzonetta

4. *Amor è ritornato*

Poetic form: canzonetta

5. *Mentre fra perle frange e fra rubini*

Poetic form: canzonetta

6. *Mentre unil virginella*

Poetic form: canzonetta

7. *Se la speranza allor mi mantenea*

Poetic form: canzonetta

8. *Poi ch'io non ho speranza donna omai*

Poetic form: canzonetta

9. *De gl'occhi il dolce giro*

Poetic form: canzonetta

10. *Questa in cui pose amore*

Poetic form: canzonetta

11. *De la speranza ond'io nudrisco il core*

Poetic form: canzonetta

12. *Se brami morto il core*

Poetic form: canzonetta

^{xvii} See note VII.

13. *Sen già fatto pittore*
Poetic form: canzonetta

14. *Tale è 'l mio stato, o Clori*
Forma poetica: canzonetta.

15. *Credo crudel signora*
Poetic form: canzonetta

16. *Io ardo e se l'ardore*
Poetic form: canzonetta

17. *Ad una fresca riva*
Poetic form: canzonetta

18. *A la mia Clori avanti*
Poetic form: canzonetta

19. *Se m'ami e se non m'ami*
Poetic form: canzonetta

20. *Donna fuggir vorrei*
Poetic form: canzonetta

21. *Amanti, voi che Amore in preggio avete*
Poetic form: canzonetta

22. *Voi sete la mia stella*
Poetic form: canzonetta
ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{xviii}

IV - *Il quarto libro delle villanelle a tre voci*. Venice: Giacomo Vincenti, 1587

Dedication to Annibale de Paulis, Pope Sixtus V's chamberlain; signed by Attilio Gualtieri. Bibliographical description in *MMB* 222, *NV* 1699; mod. ed.: *GC*, II.

Reprints:

* *VE*, *Vi*, 1592 (*MMB* 223)

* *VE*, *Vi*, 1596 (*MMB* 224)

* *VE*, *AnGa*, 1600 (*MMB* 225) (varied reprint: the five last canzonettas from the 1587 *editio princeps*, *Amatemi ben mio*, *Amor tu vuoi ch'io segua*, *I begli occhi sereni e'l viso adorno*, *Piangea filli, et amor seco*, and *Fan aspra guerra*, were omitted by the printer. These compositions were substituted at the end of the collection by three canzonettas published in the first edition of the *Quinto libro delle villanelle a tre voci*, printed by Giacomo Vincenti in 1587 (see below): *Hor gitevi a fidare*, *Se la vostra partita*, and *Poi che di voi ben mio*)

* in *Il primo, secondo, terzo, quarto et quinto libro delle villanelle et canzonette alla napolitana a 3 vv.*, *ANT*, *Ph*, 1610 (*MMB* 230)

* Canzonettas nos. 1, 4, 6, 8, 10, 11, 13, 14, 16, 17, 18, 20, 21, 22, 25 were reprinted, with new German text by Valentin Haussman, in the anthology *Auszug auss Lucae Marentii vier Theile seiner italienischen dreystimmigen Villanellen und Napolitanen*, *NUR*, *Ka*, 1606^{xix}

1. *Fra le ninfe e fra i pastori*
Poetic form: canzonetta

^{xviii} See note VII.

^{xix} See n. VI.

List of Secular and Devotional Compositions by Luca Marenzio

2. *Qualor del mio bel sol contemplo 'l lume*

Poetic form: canzonetta

3. *Stride il lauro nel foco e 'l suo bel verde*

Poetic form: canzonetta

4. *Occhi dolc'e soavi*

Poetic form: canzonetta

5. *Novo Titio son io ch'in cibo 'l core*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1607²⁵ (“Ach wie werd ich von Cupido bedrenget”)^{xx}

6. *Ardono di Sicilia i monti altieri*

Poetic form: canzonetta

7. *Tirsi nel cor si sente*

Poetic form: canzonetta

8. *Filli ama Tirsi et arde e no 'l vol dire*

Poetic form: canzonetta

9. *Clori che co 'l bel volto*

Poetic form: canzonetta

10. *Non m'è grave il morire*

Poetic form: canzonetta

11. *Da voi mio ben, mia vita*

Poetic form: canzonetta

12. *Mentre avrà stelle il ciel, le stelle lume*

Poetic form: canzonetta

13. *Vivea da' lacci sciolto*

Poetic form: canzonetta

14. *Le vaghe chiome d'oro*

Poetic form: canzonetta

15. *Voi mi tenest'un tempo*

Text by Girolamo Molino;^{xxi} poetic form: canzonetta

16. *Mi vorria lamentar la notte e 'l dì*

Poetic form: canzonetta

17. *Tuoni, lampi, saette e terremoti*

Poetic form: canzonetta

18. *Non so fuggir io più, né più pensare*

Poetic form: canzonetta

^{xx} See n. XVI.

^{xxi} In Girolamo Molino, *Rime* (Venice: [publisher's name missing], 1573), c. 48; see *RzPIM* (accessed on October 29, 2009).

19. *Mi parto, abi sorte ria*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{xxii}

20. *Or ch'esce fuor l'aurora*

Poetic form: canzonetta

21. *Amor tu vuoi ch'io segua chi mi fugge*

Poetic form: canzonetta

22. *Piangea Filli et Amor seco piangea*

Poetic form: canzonetta

23. *I begl'occhi sereni e 'l viso adorno*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1607²⁵ ("Durch das brennende Feur der heissen Liebe")^{xxiii}

24. *Amatemi ben mio | che se d'amarmi, dolce vita mia*

Poetic form: canzonetta^{xxiv}

25. *Fan aspra guerra in me sdegn'et Amore*

Poetic form: canzonetta

V - *Il quinto libro delle villanelle a tre voci con una a quattro*. Venice: G. Scotto's heir, 1587

Dedication to Pomponio de Magistris, secretary to Camilla Peretti (Pope Sixtus V's sister); signed by Attilio Gualtieri.

Bibliographical description in *MMB* 226, *NV* 1704; mod. ed.: GC, III.

Ristampe:

* VE, *Vi*, 1587 (*MMB* 227)

* VE, *Vi*, 1592 (*MMB* 228)

* VE, *Vi*, 1597 (*MMB* 229)

* VE, *AnGa*, 1600- *MMB* 230 (varied reprint: three canzonettas from the 1587 *editio princeps*, *Hor gitevi a fidare*, *Se la vostra partita*, and *Poi che di voi ben mio*, were omitted by the printer)

* in *Il primo, secondo, terzo, quarto et quinto libro delle villanelle et canzonette alla napolitana a 3 vv.*, *ANT*, *Pb*, 1610 (*MMB* 230).

1. *Sì dolci son li strai, le fiamme e 'l laccio*

Poetic form: canzonetta

2. *Abimé ch'io peno et ardo*

Poetic form: canzonetta

3. *Dunque sol per amare*

Poetic form: canzonetta

4. *Se per servirti ogn'hora*

Poetic form: canzonetta

5. *Se m'uccidi crudele*

Poetic form: canzonetta

^{xxii} See note VII.

^{xxiii} See note XVI.

^{xxiv} The first and fourth strophe of the canzonetta written by Marenzio are taken from Torquato Tasso's madrigal *Amatemi ben mio*, which the composer set in his *Quinto libro de madrigali a sei voci* (see below, section A, XXII, 9); see also *ChaterM*, I, 205.

List of Secular and Devotional Compositions by Luca Marenzio

6. *Non posso più soffrire*

Poetic form: canzonetta

ANTHOLOGY REPRINT: 1603¹⁵ (3 vv. in score + lute tablature)^{xxv}

7. *Seguir una ch'odia e sprezza*

Poetic form: canzonetta

8. *Poi che di sì vil foco*

Poetic form: canzonetta^{xxvi}

9. *Io son pur sciolto, Amor, da l'empio laccio*

Poetic form: canzonetta

10. *Tu m'uccidi cor mio*

Poetic form: canzonetta

11. *La farfalla sen vol'al lume intorno*

Poetic form: canzonetta

12. *Donna che con l'ardente, acuto strale*

Poetic form: canzonetta^{xxvii}

13. *Io son rimasto solo*

Poetic form: canzonetta

14. *La bella donna mia, anzi mia dea*

Poetic form: canzonetta

15. *Viva fiamma d'Amor e vivo foco*

Poetic form: canzonetta

16. *Ecco il dardo col qual mi punse Amore*

Poetic form: canzonetta

17. *Abimé, qual empia sorte*

Poetic form: canzonetta

18. *Caro e dolce conforto*

Poetic form: canzonetta

19. *Poi che di voi, ben mio, son fatto privo*

Poetic form: canzonetta

20. *Molti animai selvaggi*

Poetic form: canzonetta

^{xxv} See note VII.

^{xxvi} The text appears with no attribution in the manuscript Palatino 251 (datable to around 1580) of the Biblioteca Nazionale Centrale di Firenze, see *RePIM* (accessed on October 29, 2009).

^{xxvii} *RePIM* (accessed on October 29, 2009) lists a poem with the incipit *Donna che con l'ardente, acuto strale*, attributed to Lelio Capilupi in the anthology *De le rime di diversi nobili poeti toscani, raccolte da m. Dionigi Atanagi, libro primo* (Venice: Lodovico Avanzo, 1565), c. 136v, and later also published in the Capilupi's own *Rime*, published in 1585 in Mantua by Francesco Osanna (p. 14). The poem is a ballata of thirteen lines (for the poetic form of the poem see *Ali Rasta* > section "Autori" > "Capilupi, Lelio," accessed on October 29, 2009) which could be the textual model for the canzonetta written by Marenzio with the same incipit, whose metrical scheme is ABB/CDD/CFE/GBB.

21. *Di pianti e di sospir nudrisco il core*
Poetic form: canzonetta

22. *Hor gitevi a fidare, o lieti amanti*
Poetic form: canzonetta

23. *Lungi dal mio bel sole*
Poetic form: canzonetta

24. *Se la vostra partita, dolce signor*
Poetic form: canzonetta

25. *Non più gl'arabi fumi, for 4 vv.*
Poetic form: canzonetta

MADRIGALS

VI- *Madrigali a quattro voci . . . libro primo*. Rome: Alessandro Gardano, 1585
Dedication by the composer to Marcantonio Serlupi. Bibliographical description in *MMB* 231, *NV* 1587; mod. ed.: *ILL*; *Sfo*.

Reprints:

- * VE, *Am*, 1587 (*MMB* 232)
- * VE, *Vi*, 1587 (*MMB* 233)
- * VE, *AnGa*, 1592 (*MMB* 234)
- * PAR, *Roy & Ba*, 1598 (*MMB* 225)
- * VE, *AnGa*, 1603 (*MMB* 236)
- * NUR, *Ka*, 1603 (*MMB* 237)
- * ANT, *Pb*, 1607 (*MMB* 238)
- * VE, *Sc* [heir], 1608 (*MMB* 239)

1. *Non vidi mai dopo notturna pioggia*
Text by Francesco Petrarca; poetic form: fifth stanza of the canzone *In quella parte dove Amor mi sprona*
ANTHOLOGY REPRINT: 1590²⁹ (“When first my heedlesse eyes”)

2. *Dissi a l'amata mia lucida stella*^{xxviii}
Text by Giovanni Battista Mascaglia; poetic form: madrigal
ANTHOLOGY REPRINTS: 1585²⁹; 1590¹⁷; *Brown* 1591₂ (diminutions for instruments); 1593⁵; 1594⁸; 1594¹⁹ (lute tablature); 1611¹²; 1629⁸

3. *Veggio dolce mio bene*
Poetic form: madrigal
ANTHOLOGY REPRINTS: 1590²⁹ (“Farewell cruel & unkind”); 1594¹⁹ (lute tablature)

4. *O bella man che mi dstring' il core* (second part: *Candido leggiadretto e caro quanto*)
Text by Francesco Petrarca; poetic form: sonnet
ANTHOLOGY REPRINT: 1612¹⁸ (lute tablature)

5. *Non al suo amante più Diana piacque*
Text by Francesco Petrarca; poetic form: fourteenth-century madrigal
ANTHOLOGY REPRINTS: 1591¹⁰; 1594⁷; 1611¹¹; 1630³

^{xxviii} See also below, section B, 1585²⁹.

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6. *Hor vedi Amor che giovinetta donna*^{xxix}

Text by Francesco Petrarca; poetic form: fourteenth-century madrigal

7. *Apollo s'ancor vive il bel desio* (second part: *E per virtù de l'amorosa speme*)

Text by Francesco Petrarca; poetic form: sonnet

8. *Nova angeletta sovra l'ale accorta*

Text by Francesco Petrarca; poetic form: fourteenth-century madrigal

9. *Vèdi le valli e i campi che si smaltano*

Text by Iacopo Sannazaro; poetic form: *terza rima* (*Arcadia*, VIII, vv. 142–147)

REPRINT IN SINGLE-AUTHOR EDITION: L. Marenzio, *Madrigali spirituali e temporali*, 1610 (MMB 245)

10. *Chi vol udir i miei sospiri in rime*

Text by Iacopo Sannazaro; poetic form: first stanza of the double-sestina *Chi vol udir i miei sospiri in rime* (*Arcadia*, IV, vv. 1–6)

11. *Madonna sua mercé per una sera*

Text by Iacopo Sannazaro; poetic form: fifth stanza of the sestina *Come notturno uccel nemico al sole* (*Arcadia*, VIII, vv. 25–30).

ANTHOLOGY REPRINTS: 1590²⁹ (“Faire Sheperds Queene”); 1597¹⁵; 1607²⁹ (German keyboard tablature); 1612¹⁸ (lute tablature).

12. *Vezzosi augelli in fra le verdi fronde*

Text by Torquato Tasso; poetic form: *ottava rima*

ANTHOLOGY REPRINTS: 1590²⁹ (“Every singing Byrd”); 1597¹⁵

13. *Abi dispietata morte, abi crudel vita*

Text by Francesco Petrarca; poetic form: ballata; Marenzio does not set the first three lines of the poem

ANTHOLOGY REPRINT: 1590²⁹ (“Alas, what a wretched life is this?”)

14. *Dolci son le quadrella ond'Amor punge* (second part: *Come doglia fin qui fu meco et pianto*)

Text by Giovanni Della Casa; poetic form: sonnet

15. *Menando un giorno gl'agni presso un fiume*

Text by Iacopo Sannazaro; poetic form: the first six lines of a frottola composed of *endecasillabi piani* “a minore,” and with *rimamezzo*^{xxx} (*Arcadia*, I, vv. 61–67)

16. *I lieti amanti e le fanciulle tenere*

Text by Iacopo Sannazaro; poetic form: *terza rima* (*Arcadia*, VI, vv. 103–111)

ANTHOLOGY REPRINT: 1590²⁹ (“O merry world”)

17. *Tutto 'l di piango e poi la notte, quando* (second part: *Lasso, che pur da l'un a l'altro sole*)

Text by Francesco Petrarca; poetic form: sonnet

18. *Zefiro torna e 'l bel tempo rimena* (second part: *Ma per me lasso tornano i più gravi*)

Testo di Francesco Petrarca; poetic form: sonnet

ANTHOLOGY REPRINTS: 1590²⁹ (“Zephrus breathing”); 1612¹⁸ (lute tablature)

19. *Sul carro de la mente auriga siedì* (second part: *Vèdi ch'egli ama il suon de la cervice*)

Text by Torquato Tasso; poetic form: sonnet

20. *Lasso, dicea, perché venisti, Amore*

Text by Torquato Tasso; poetic form: *ottava rima* (*Rinaldo*, V, stanza 16).

^{xxix} Marenzio does not set the sixth line of the Petrarchan madrigal; see also *ChaterM*, I, 196.

^{xxx} See Iacopo Sannazaro, *Arcadia*, ed. Francesco Erspamer (Milan: Mursia, 1990), 59.

21. *Vienne Montan, mentre le nostre tormora* (second part: *Corbo malvagio, ursacchio aspro e salvatico*; third part: *La Santa Pale intenta ode il mio canto*)

Text by Iacopo Sannazaro; poetic form: *terza rima* (*Arcadia*, IX, vv. 37–75)

VII - *Madrigali a quattro, cinque et sei voci, libro primo*. Venice: Giacomo Vincenti, 1588

Dedication by the composer to Count Mario Bevilacqua. Bibliographical description in *MMB* 240, *NV* 1596; mod. ed.: *LSW*, II.

No reprints are known to exist for this madrigal book.

1. *Ov'è condotto il mio amoroso stile?* for 4 vv.

Text by Francesco Petrarca; poetic form: third stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*

2. *Se la mia vita da l'aspro tormento* (second part: *Pur mi darà tanta baldanza Amore*), for 4 vv.

Text by Francesco Petrarca; poetic form: sonnet

3. *Piango, che Amor con disusato oltraggio*, for 4 vv.

Poetic form: fifth stanza of the anonymous short poem in *ottava rima*: *O biondo Iddio che con più lungo corso*^{xxxI}

4. *Affliger chi per voi la vita piagne* (second part: *Nulla da voi fin mi qui mi vene aita*), for 4 vv.

Text by Giovanni Della Casa; poetic form: sonnet

5. *Fuggito è 'l sonno [a] le mie crude notti*, for 5 vv.

Text by Francesco Petrarca; poetic form: sesta stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*

6. *Senza il mio vago sol qual fia il mio stato* (second part: *O giorno che per me mal si rischiara.*), for 5 vv.

Text by Girolamo Troiano; poetic form: sonnet

7. *Senza il mio sole, in tenebre e [in] martiri* (second part: *Altro che lagrimar gl'occhi non ponno*), for 5 vv.

Text by Iacopo Sannazaro; poetic form: sonnet

8. *Ben mi credeva, lasso*, for 5 vv.

Text by Iacopo Sannazaro; poetic form: seconda stanza of the canzone *Amor tu voi ch'io dica*

9. *Fiere silvestre, che per lati campi*, for 5 vv.

Text by Iacopo Sannazaro; poetic form: fifth stanza of the double-sestina *Chi vuol udire i miei sospiri in rime* (*Arcadia*, IV, vv. 25–30)

10. *Ecco che un'altra volta, o piagge apriche* (second part: *E se di vero amor qualche scintilla*), for 5 vv.

Text by Iacopo Sannazaro; poetic form: sonnet

11. *Com'ogni Rio che d'acque dolci et chiare*, for 6 vv.

Poetic form: madrigal

12. *Valli riposte e sole*, for 6 vv.

Text by Iacopo Sannazaro; poetic form: first stanza of the canzone *Valli riposte e sole*

13. *Interdette speranze e van dессio*, for 6 vv.

Text by Iacopo Sannazaro; poetic form: sonnet, Marenzio only sets the first quatrain of the poem

^{xxxI} The poem bears the indication "author uncertain" ("d'incerto autore") in the *Libro quarto delle rime di diversi eccellentiss. autori*, Bologna: Anselmo Giaccarello, 1551, pp. 310–317; see *Ali Rasta*, and *ChaterM*, I, 202 (where the incipit of the poem is however erroneously reported as *O bionde Iddio*).

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14. *O fere stelle, homai datemi pace*, for 6 vv.

Text by Iacopo Sannazaro; poetic form: third stanza of the sestina *Spente eran nel mio cor le antiche fiamme*

15. *Basti fin qui le pen'e i duri affanni*, for 10 vv.

Text by Iacopo Sannazaro; poetic form: the first eight lines of the third stanza of the canzone *Sperai gran tempo, e le mie Dive il sanno*

ANTHOLOGY REPRINTS: 1589⁸; 1594¹⁴; 1601¹⁸ (tablature for two lutes); 1602¹⁹ (devotional *contrafactum*); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (MMB 245)

VIII - *Madrigali spirituali . . . a cinque voci*. Venice: Alessandro Gardano, 1584

Dedication by the composer to Lodovico Bianchetti, Pope Gregory XIII's chamberlain. Bibliographical description in MMB 241, NV 1676; mod. ed.: LSW, XVII; SFi, III.

Reprints:

* VE, Sc [heir], 1588 (MMB 242)

* VE, Sc [heir], 1606 (MMB 243)

* ANT, Ph, 1610 (MMB 244)

* in *Madrigali spirituali e temporali di Luca Marentio a cinque, sei, otto, nove e dieci voci*, NUR, Ka, 1610

(this anthology contains all of the compositions published in the 1584 *Madrigali spirituali*, as well as a series of secular madrigals that appeared for the first time in miscellaneous printed collections; for its table of contents see MMB 245)

1. *Gratie renda al Signor meco la terra*

Text by Benedetto Guidi; poetic form: ottava stanza from the double-sestina *Padre, tu che volendo il freddo ghiaccio*

2. *La dubbie speme, il pianto e 'l van dolore* (second part: *Sì ch'al cominciar di tanti affanni*)

Text by Iacopo Sannazaro; poetic form: sonnet

3. *Qual mormorio soave*

Poetic form: madrigal

4. *Il dì che di pallor la faccia tinse*

Text by Cristoforo Castelletti; poetic form: first stanza of the canzone *Il dì che di pallor la faccia tinse*

5. *Padre del cielo, hor ch'atra nube il calle* (second part: *Dhe pria ch'l verno queste chiome asperga*)

Text by Torquato Tasso; poetic form: sonnet

6. *Quasi vermiglia rosa*

Text by Aurelio Orsi; poetic form: madrigal

7. *Sento squarciar del vecchio Tempio il velo*

Text by Francesco Beccuti, known as "il Coppetta"; poetic form: *ottava rima*

8. *Vergine saggia e pura*

Poetic form: madrigal

9. *E questo il legno che del sacro sangue* (second part: *O pietà somma, o rara e nuova legge*)

Text by Iacopo Sannazaro; poetic form: sonnet

10. *Signor, cui già fu poco*

Poetic form: first stanza of the strophic poem *Signor cui fui già poco*^{xxxii}

xxxii See note LXXIV.

11. *Vergine gloriosa et lieta, o quanto*

Poetic form: eleventh stanza of the strophic poem *Vergine ancella nel cui santo chiostro*^{xxxiii}

ANTHOLOGY REPRINTS: 1586¹ (as the second part of *Signor, che già te stesso*, see below, Section B, Madrigals, 1586¹¹.)

12. *Non fu mai cervo sì veloce al corso* (second part: *Fallace, incerta e momentanea vita*; third part: *Se s'acquetasse la amorosa pioggia*; fourth part: *Ma, lasso, io sento che 'l pungente strale*; fifth part: *Talbor dal cor si move un caldo vento*; sixth part: *Signor tu vedi quanto è oscuro il bosco*; seven part: *Dal dì ch'io presi il corso in ver del bosco*)

Text by Iacopo Sannazaro; poetic form: sestina

ANTHOLOGY REPRINT: 1588²¹

IX - *Il primo libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1580

Dedication by the composer to Cardinal Luigi d'Este. Bibliographical description in *MMB* 246, *NV* 1597; mod. ed.: *ESW*, I, *SFi*, I.

Reprints:

* VE, *AnGa*, 1582 (*MMB* 247)

* VE, *Vì & Am*, 1586 (*MMB* 248)

* VE, *AnGa*, 1587 (*MMB* 249)

* VE, *Vì*, 1588 (*MMB* 250)

* in *Madrigali a cinque voci ridotti in un corpo* [contains books I–V for 5 vv.], *ANT*, *Ph & Be*, 1593 (*MMB* 290);

* VE, *Sc* [heir], 1600 (*MMB* 251)

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–IX for 5 vv.], *NUR*, *Ka*, 1601 (*MMB* 294)

* VE, *AnGa*, 1602 (*MMB* 252)

* VE, *Sc* [heir], 1608 (*MMB* 253)

* VE, *Ra*, 1608 (*MMB* 254)

* in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a cinque voci*, *ANT*, *Ph*, 1609 (*MMB* 291; this reprint does not contain the eight-voice madrigal *O tu che fra le selve occulta vivi*)

1. *Liquide perle Amor da gl'occhi sparse*

Text by Lelio Pasqualini (Pasqualino); poetic form: madrigal

ANTHOLOGY REPRINTS: 1582¹⁵ (lute tablature); 1583¹⁴; 1584¹³ (lute tablature); 1588²¹; 1588²⁹ (“Liquide and Watry Pearls”);

Brown 1591₂ (diminutions for instruments); 1599¹⁹ (lute tablature); 1600^{5a} e 1600⁶ (lute tablature); 1606⁶ (devotional *contrafactum*)

2. *Ohimé, dov'è 'l mio ben, dov'è 'l mio core?*

Text by Bernardo Tasso; poetic form: fifth stanza of the poem in *ottava rima*: *Se ben di nove stelle ardenti e belle*

ANTHOLOGY REPRINT: 1590²⁹ (“Alas where is my love?”)

3. *Spuntavan già per far il mondo adorno* (second part: *Quando 'l mio vivo sol perch'io non pera*)

Poetic form: sonnet

ANTHOLOGY REPRINTS: 1588²¹; 1590²⁹ (“Sweet hart arise” (second part: “But if the Country

Gods”); 1591¹⁰; 1594⁷; 1609¹⁴ (devotional *contrafactum*); 1611¹¹; 1630³

4. *Quando i vostri begl'occhi un caro velo*

Text by Iacopo Sannazaro; poetic form: fourteenth-century madrigal

ANTHOLOGY REPRINTS: 1590²⁹ (“Sweet hart arise”); *Brown* 1591₂ (diminutions for instruments); 1593¹¹ (lute tablature)

5. *Tirsi morir volea* (second part: *Frenò Tirsi il desio*; third part: *Così moriro i fortunati amanti*)

Text by Battista Guarini; poetic form: dialogue madrigal

ANTHOLOGY REPRINTS: 1583¹⁴; 1584⁵; 1584¹³ (lute tablature; only the first part of the

madrigal); 1585¹⁸; 1588⁵; 1588²¹; 1588²⁹ (“Thirsis to be desired”); 1589⁹; 1590¹⁶; *Brown* 1591₂ (diminutions for

instruments); 1592¹¹ (lute tablature); 1592²² (vocal parts in choirbook + lute tablature); 1593⁴; 1600^{5a} + 1600⁶ (lute

tablature); 1602⁷; 1605⁸; 1606⁶ (devotional *contrafactum*); 1607³; 1614¹²; 1628¹⁴

^{xxxiii} See note LXXIV.

List of Secular and Devotional Compositions by Luca Marenzio

6. *Dolorosi martir, fieri tormenti*

Text by Luigi Tansillo; poetic form: ottava rima

ANTHOLOGY REPRINTS: 1588²¹; 1597²⁴ (“Dolorous mournfoull cares”); 1609¹⁴ (devotional *contrafactum*); 1624⁶ (devotional *contrafactum*)

7. *Che fa hoggi il mio sole?*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1583¹⁴; 1584⁵; 1585¹⁸; 1588¹⁶; 1588²¹; 1588²⁹ (“What doth my pretty darling”); 1589⁹; 1590¹⁶; 1592²² (vocal parts in choirbook + lute tablature); 1593⁴; 1593⁵; 1600^{5a}+1600⁶ (lute tablature); 1605⁸; 1605⁹; 1606⁶ (devotional *contrafactum*); 1607¹³; 1608: *RISM* deest, see *DMB* 277 (devotional *contrafactum*); 1614¹²; 1616⁸ (devotional *contrafactum*); 1628¹⁴

8. *Lasso ch'io ardo e 'l mio bel sole ardente*

Poetic form: madrigal (forming the acrostic “Livia B”; see *ESW*, I, p. XII)

ANTHOLOGY REPRINTS: 1589⁸; 1590²⁹ (“Tough faint and wasted”); 1601¹⁸ (lute tablature); 1606⁶ (devotional *contrafactum*)

9. *Venuta era Madonna al mio languire* (second part: *Intanto il sonno si partia pian piano*)

Text by Iacopo Sannazaro; poetic form: madrigal

ANTHOLOGY REPRINTS: 1590²⁹ (“When I beheld”); 1606⁶ (devotional *contrafactum*)

10. *Madonna mia gentil ringratio Amore*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1584¹³ (lute tablature); 1585¹⁹; 1590¹⁷; 1590²⁹ (“When from my selfe”); *Brown* 1591₂ (diminutions for instruments); 1594⁸; 1600^{5a}+1600⁶ (lute tablature); 1601¹⁸ (lute tablature); 1611¹²; 1629⁸

11. *Cantava la più vaga pastorella*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1588²¹; 1590²⁹ (“Sweet sing[i]ng Amarillis”); 1605⁹

12. *Questa di verd'herbette*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1590²⁹ (“How long with vaine”); 1606⁶ (devotional *contrafactum*)

13. *Partirò dunque, ohimè mi manca il core*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1584¹³ (lute tablature); 1590²⁹ (“Fancy Retyre Thee”)

14. *O tu che fra le selve occulta vivi*, for 8 vv.

Poetic form: dialogue madrigal with an echo effect^{xxxiv}

ANTHOLOGY REPRINTS: 1590¹¹; 1592¹⁰; 1594: edition lost, *RISM* deest, see *DMB*, II, p. 1198]; 1609¹⁵ (devotional *contrafactum*); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245)

X - *Il secondo libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1581

Dedication by the composer to Lucrezia d'Este, Duchess of Urbino. Bibliographical description in *MMB* 255, *NV* 1608; mod. ed.: *ESW*, I; *SFi*, I.

Reprints:

* VE, *AnGa*, 1583 (*MMB* 256)

* VE, *Vt*, 1587 (*MMB* 257)

* VE, *AnGa*, 1593 (*MMB* 258)

* in *Madrigali a cinque voci ridotti in un corpo* [contains books I–V for 5 vv.] ANT, *Ph & asrBe*, 1593 (*MMB* 290)

* VE, *AnGa*, 1606 (*MMB* 260)

^{xxxiv} The poem appears without attribution and with the indication “Eco d'incerto” in the manuscript Ms 1171, c. 108v, of the Biblioteca Universitaria di Bologna; see *ChaterM*, I, 174–175, for a list of other coeval sources in which the text is attributed either to Torquato Tasso (in a version that is quite different from the one set by Marenzio) or to Piero Naccherelli.

* VE, *Sc* [heir], 1606 (MMB 261)

* VE, *Ra*, 1608 (MMB 262)

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus caussâ, uno volumine conjunctim excusa* [sic] [contains books I–IX for 5 vv.], NUR, *Ka*, 1601 (MMB 294)

* in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a cinque voci*, ANT, *Pb*, 1609 (MMB 291)

1. *Deggio dunque partire* (second part: *Io partirò ma il core*; third part: *Ma voi caro ben mio*)

Poetic form: three-stanza canzone with an irregular metric scheme (see *ChaterM*, I, 25)

ANTHOLOGY REPRINTS: 1588²¹; 1591¹⁰; 1594⁷; 1606⁶ (devotional *contrafactum*); 1607²⁰ (devotional *contrafactum*); 1611¹¹; 1611¹⁵ (devotional *contrafactum*); 1616⁸ (devotional *contrafactum*); 1630³

2. *Perché di pioggia 'l ciel non si distille*

Poetic form: madrigal

3. *Amor io non potrei* (second part: *Deb fa ch'ella sappia anco*)

Text by Lodovico Ariosto; poetic form: madrigal

ANTHOLOGY REPRINTS: 1589⁸

4. *Amor poichè non vuole* (second part: *Chi strinse mai più bella mano e quai*)

Text by Girolamo Parabosco; poetic form: madrigal

ANTHOLOGY REPRINTS: 1589⁸; 1600^{5a} + 1600⁶ (lute tablature); 1606⁶ (devotional *contrafactum*); 1616⁸ (devotional *contrafactum*)

5. *Quando sorge l'aurora*

Poetic form: madrigal

ANTHOLOGY REPRINT: 1588²¹

6. *Fillida mia più che i ligustri bianca*

Text by Iacopo Sannazaro; poetic form: ottava with *endecasillabi* and *settenari* lines^{xxxv} (*Arcadia*, II, vv. 101–108)

ANTHOLOGY REPRINTS: 1589⁸; 1606⁶ (devotional *contrafactum*); 1616⁸ (devotional *contrafactum*)

7. *Al vago del mio sole*

Poetic form: madrigal

ANTHOLOGY REPRINT: 1589⁸

8. *Itene a l'ombra de gli ameni faggi*

Text by Iacopo Sannazaro; poetic form: *terza rima* (*Arcadia*, II, vv. 1–9)

ANTHOLOGY REPRINTS: 1588²¹; 1600^{5a} + 1600⁶ (lute tablature); 1609¹⁴ (devotional *contrafactum*)

9. *La bella ninfa mia ch'al Tebro infiora*

Text by Francesco Maria Molza; poetic form: first stanza of the short poem in *ottava rima*: *La Ninpha tiberina*

ANTHOLOGY REPRINT: 1588²¹

10. *O voi che sospirate a miglior note*^{xxxvi}

Text by Francesco Petrarca; poetic form: twelfth stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*.

xxxv See Sannazaro, *Arcadia*, 66.

xxxvi The first line of the *sestina* set by Marenzio differs from that presented in the original Petrarchan poem: “O voi che sospirate a miglior notti” → “O voi che sospirate a miglior note.” I believe that the variant “miglior notti / miglior note” was introduced by the composer, rather than the result of an improbable double spelling error (the simultaneous dropping of the double consonant and changing the final “i” to an “e”) that could have changed the word “notti” into “note.” On this issue see Paolo Cecchi, “‘Ov’ è condotto il mio amoroso stile? Poetica e committenza nei madrigali di Marenzio dedicati a Mario Bevilacqua,” *Musica e Storia* 10 (2002): 439–495; 491–492, n. 121.

List of Secular and Devotional Compositions by Luca Marenzio

11. *Strider faceva le zampogne a l'aura*

Poetic form: forty-sixth stanza of the anonymous short poem in *ottava rima*: *O biondo Iddio che con più lungo corso*^{xxxvii}
ANTHOLOGY REPRINTS: 1588²¹; 1606⁶ (devotional *contrafactum*)

12. *I piango, ed ella il volto*

Text by Francesco Petrarca; poetic form: *congedo* (with the metric scheme aBbCC) of the canzone *Quando il soave mio fido conforto*
ANTHOLOGY REPRINT: 1609¹⁴ (devotional *contrafactum*)

13. *Già Febo il tuo splendor rendeva chiaro* (second part: *Hor tu gli cedi e so perché lo fai*)

Poetic form: sonnet

14. *Mi fa, lasso, languire*

Poetic form: madrigal^{xxxviii}

15. *Già torna a rallegrar l'aria e la terra*

Poetic form: *ottava rima*
ANTHOLOGY REPRINTS: 1589⁸; 1605⁹

16. *Se 'l pensier che mi strugge* 8 vv.

Text by Francesco Petrarca; poetic form: first stanza of the canzone *Se 'l pensier che mi strugge*
ANTHOLOGY REPRINTS: 1590¹¹; 1592¹⁰; [1594: edition lost, *RISM* deest, see *DMB*, I, p. 1198]; 1596⁸; 1597¹²; L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245).

XI - *Il terzo libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1582

Dedication by the composer to the members of the Accademia Filarmonica of Verona. Bibliographical description in *MMB* 263, *NV* 1613; mod. ed.: *ESW*, I; *SFi*, II.

Reprints:

* *VE*, *V*, 1591 (*MMB* 264)

* in *Madrigali a cinque voci ridotti in un corpo* [contains books I–V for 5 vv.], *ANT*, *Pb & Bt*, 1593 (*MMB* 290)

* *VE*, *AnGa*, 1595 (*MMB* 265)

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus caussa, no volumine conjunctim excusa* [sic] [contains books I–IX for 5 vv.], *NUR*, *Ka*, 1601 (*MMB* 294)

* in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a cinque voci*, *ANT*, *Pb*, 1609 (*MMB* 291)

1. *Madonna poich'uccider mi volete*

Poetic form: madrigal^{xxxix}

ANTHOLOGY REPRINTS: 1583¹⁴; 1589⁹; 1593⁴; 1594¹⁹ (lute tablature); 1605⁸; 1614¹²; 1628¹⁴

2. *Caro dolce mio ben chi mi vi toglie?*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1598¹⁵ (“O my loving sweet hart”); 1605⁹

3. *Rose bianche e vermiglie*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1585¹⁹; 1590¹⁷; 1594⁸; 1611¹²; 1629⁸

^{xxxvii} See above, note XXXI.

^{xxxviii} The attribution of *Mi fa, lasso, languire* to Luigi Cassola (which appears, for example, in the section titled “Works” under the entry *Marenzio, Luca* in *GroveMO*, accessed on October 29, 2009) has not been corroborated thus far in any known literary source.

^{xxxix} The poem, whose metrical scheme is AbAbcC, appears without attribution in the manuscript ms. Palatino 256, c. 21r, of the Biblioteca Nazionale di Firenze, see *ChaterM*, I, 180, where the poetic form of the poem is defined as “Canzone (single-stanza).”

4. *Ohimé il bel viso, ohimé il soave sguardo* (second part: *Per voi convien ch'io arda e 'n voi respirè*)
Text by Francesco Petrarca; poetic form: sonnet
ANTHOLOGY REPRINT: 1605⁹
5. *La pastorella mia spietata e rigida* (second part: *Echo rimbomba e spesso indietro vòltami*)
Text by Iacopo Sannazaro; poetic form: *terza rima* in *endecasillabi sdruccioli* lines (*Arcadia*, I, 91–106).
6. *Lunge da voi mia vita* (second part: *Ma da voi l'altrui voglia*)
Poetic form: madrigal
7. *Ohimé se tanto amate*
Text by Battista Guarini; poetic form: madrigal
ANTHOLOGY REPRINT: 1601¹⁸ (lute tablature)
8. *Scherzando con diletto*
Poetic form: madrigal
9. *Se la mia fiamma ardente*
Poetic form: madrigal
10. *Ecco più che mai bella e vaga l'aura*
Poetic form: madrigal
11. *Ridean già per le piagge, herbette e fiori* (second part: *Piagge, herbe, fiori, augelli, aure feconde*)
Poetic form: sonnet
The madrigal was first published in a manuscript collection of miscellaneous madrigals in honor of Laura Peperara, codex ms. 220 of the library of the Accademia Filarmonica in Verona, compiled around 1580 (see below, section B, Madrigals, 1580c. [ms])
ANTHOLOGY REPRINT: 1609¹⁵ (devotional *contrafactum*)
12. *Occhi lucenti e belli*
Text by Veronica Gambara; poetic form: madrigal
ANTHOLOGY REPRINTS: 1589⁸; 1601¹⁸ (lute tablature)
13. *Deh vezzose del Tebro amate Ninfe*
Poetic form: madrigal
14. *Scaldava il sol di mezo giorno l'arco*
Text by Luigi Alamanni; poetic form: fiftieth stanza of the *ottava rima* poem *La favola di Narcisso* (incipit “Alma mia pianta, in le cui belle fronde”)
15. *Sì presso a voi mio foco*
Text by Battista Guarini; poetic form: madrigal
16. *Togli dolce ben mio*
Poetic form: madrigal
ANTHOLOGY REPRINT: 1598: *RISM* deest, see *DMB* 130 (devotional *contrafactum*)
17. *O dolce anima mia, dunque è pur vero*
Text by Battista Guarini; poetic form: madrigal

XII - *Il quarto libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1584

Dedication by the composer to Girolamo Ruis (Ruiz). Bibliographical description in *MMB* 266, *NV* 1616; mod. ed.: *ESW*, II; *SFi*, II.

Reprints:

* VE, *Vi*, 1589 (*MMB* 267)

* in *Madrigali a cinque voci ridotti in un corpo* [contains books I–V for 5 vv.], *ANT*, *Pb & Be*, 1593 (*MMB* 290)

* VE, *AnGa*, 1594 (*MMB* 268)

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatim edita libris, jam verò, commodioris usus causâ, uno volumine conjunctim excusa* [sic] [contains books I–IX for 5 vv.], *NUR*, *Ka*, 1601 (*MMB* 294)

* VE, *AnGa* [and bros.], 1607 (*MMB* 269)

* in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a cinque voci*, *ANT*, *Pb*, 1609 (*MMB* 291)

1. *Giunto a la tomba, ov'al suo spirito vivo* (second part: *Non di morte sei tu, ma di vivaci*; third part: *Dagli lor tu, che se mai gl'occhi gira*; fourth part: *Et amando morrò, felice giorno*)

Text by Torquato Tasso; poetic form: four stanzas in *ottava rima* (*Gerusalemme liberata*, XII, stanzas 96–99)

2. *Mentre il ciel è sereno*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1601¹⁸ (lute tablature)

3. *Disdegno e gelosia* (second part: *Tal che lasso d'intorno*)

Text by Torquato Tasso; poetic form: madrigal

4. *Scendi dal Paradiso*

Poetic form: madrigal

5. *Corran di puro latte*

Poetic form: madrigal

6. *Filli l'acerbo caso* (second part: *Tu morendo innocente*)

Poetic form: madrigal

7. *Real natura, angelico intelletto*^{xl} (second part: *Come due masse d'or fundersi in una*)

Text by Giovan Battista Zuccharini; poetic form: sonnet

ANTHOLOGY REPRINTS: 1586¹¹

8. *Spirito a cui giova gli anni a buona fine*

Poetic form: madrigal

9. *Ecco l'aurora con l'aurata fronte*

Text by Vincenzo Querini (Quirini); poetic form: twenty-fourth stanza of the poem in *ottava rima*: *Hor che nell'oceano il sol s'asconde*^{xli}

10. *Quando vostra beltà, vostro valore*

Text by Lodovico Ariosto (“Quando bellezza, cortesia e valore”); poetic form: madrigal

ANTHOLOGY REPRINTS: 1601¹⁸ (lute tablature)

11. *Vaghi augelletti che per valli e monti*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1605⁹

^{xl} See also below, section B, Madrigals, 1586¹¹.

^{xli} For the text of the entire poem, see *Ali Rasta* (accessed on October 29, 2009) > section “Autori” > “Querini, Vincenzo.”

12. *Sapete amanti perché ignudo sia*
Text by Valerio Marcellini; poetic form: madrigal

13. *Senza cor, senza luce*
Poetic form: madrigal

14. *Cadde già di Tarquinio al cieco errore*
Poetic form: madrigal

15. *A che torni 'l ben mio*
Poetic form: madrigal

XIII - *Il quinto libro de madrigali a cinque voci*. Venice: Girolamo Scotto's heir, 1585
Dedication by the composer to Nicolò (Nicola) Pallavicino. Bibliographical description in *MMB* 270, *NV* 1622; mod. ed.: *ESW*, II; *SFi*, III.

Reprints:

- * VE, *Sc* [heir], 1588 (*MMB* 271)
- * in *Madrigali a cinque voci ridotti in un corpo* [contains books I–V for 5 vv.] *ANT*, *Ph & Be*, 1593 (*MMB* 290)
- * VE, *AnGa*, 1594 (*MMB* 272)
- * in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–IX for five voices], *NUR*, *Ka*, 1601 (*MMB* 294)
- * VE, *AnGa*, 1605 (*MMB* 273)
- * in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a cinque voci*, *ANT*, *Ph*, 1609 (*MMB* 291)

1. *Sola angioletta starsi in trecce a l'ombra* (second part: *Lasso, vedrò io mai venir il tempo*; third part: *Quando ripenso al benedetto giorno* [in Sannazaro: “Quand’io ripenso al benedetto giorno”]; fourth part: *O qual grazia sentì sopra al tuo colle*; fifth part: *Non vide 'l mondo sì leggiadra mano*; sixth part: *Ben credo ch'ancor tu sospiri, o solè*)
Text by Iacopo Sannazaro; poetic form: sestina

2. *Consumando mi vo di piaggi'in piaggia*
Text by Francesco Petrarca; poetic form: fourth stanza of the sestina *Non à tanti animali il mar fra l'onde*.

3. *Il suo vago gioioso e lieto manto*
Poetic form: sestina stanza

4. *Obimé, l'antica fiamma*
Text by Battista Guarini; poetic form: madrigal

5. *Quella che lieta del mortal mio duolo* (second part: *Ben puote ella sparire a me dinanzi*)
Text by Giovanni Della Casa; poetic form: sonnet

6. *La rete fu di queste fila d'oro* (second part: *Per la dolce cagion del languir mio*)
Text by Lodovico Ariosto; poetic form: sonnet

7. *Dolor, tant'è la gioia che mi dai*
Poetic form: madrigal

8. *Sotto l'ombra de' tuoi pregiati rami*
Poetic form: madrigal

List of Secular and Devotional Compositions by Luca Marenzio

9. *Chi vuol veder Amore*

Poetic form: madrigal

10. *L'alto e nobil pensier che sì sovente*

Text by Iacopo Sannazaro; poetic form: sonnet; Marenzio sets only the first eight lines of the poem

11. *Filli tu sei più bella* (second part: *Io son' il più costante*), "Aria"

Text by Cesare Pavese (with incipit "Cinthia tu sei più bella"); poetic form: ode^{xlii}

12. *Occhi miei che miraste sì bel sole* (second part: *Ma forse non sapete ch'anco il ciel*)

Poetic form: sonnet

13. *Se voi sete cor mio*

Poetic form: madrigal

14. *Basciami mille volte*

Poetic form: madrigal

15. *Liete, verdi, fiorite e fresche valli* (second part: *Che se'l gridar questo signor m'ha tolto*)

Text by Iacopo Sannazaro; poetic form: sonnet

16. *Due rose fresche e colt'in paradiso* (second part: *Non ved'un simil par d'amant' il sole*)

Text by Francesco Petrarca; poetic form: sonnet

17. *S'io vissi cieco e grave fall' indegno* (second part: *O fera voglia, che ne rodi et pasci*)

Text by Giovanni Della Casa; poetic form: sonnet

XIV - *Il sesto libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1594

Dedication by the composer to Cardinal Cinzio Aldobrandini, nephew to Pope Clement VIII. Bibliographical description in *MMB* 274, *NV* 1629; mod. ed.: *ESW* II; *SFi*, IV.

Reprints:

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus causâ, uno volumine conjunctim excusa* [sic] [contains books I–IX for 5 vv.], NUR, Ka, 1601 (*MMB* 294)

* VE, *AnGa*, 1603 (*MMB* 275)

* in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci*, ANT, *Ph*, 1609 (*MMB* 292)

* VE, *Ma-Ga*, 1614 (*MMB* 277)

* in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci* [with an added basso continuo part], ANT, *Ph* [heirs], 1632 (*MMB* 293)

1. *S'io parto i' moro e pur partir conviene*

Text by Ridolfo Arlotti; poetic form: madrigal

2. *Clori nel mio partire*

Text by Bonifazio Bevilacqua (?) ("Flora nel mio partire");^{xliii} poetic form: madrigal

^{xlii} See *Ali Rasta* (accessed on October 29, 2009) > section "Autori" > "Pavese, Cesare."

^{xliii} The text set by Marenzio appears, without any attribution and with the incipit "Flora nel mio partire," in the Ferrarese manuscript ms. 453, c. 13v, in the Biblioteca Comunale Consorziale di Arezzo. James Chater, based on circumstantial evidence, has plausibly hypothesized that the poem set by Marenzio (together with a series of other poetic texts that appear in that manuscript and which were set by other madrigalists) is the work of the Count Bonifazio (Bonifacio) Bevilacqua; see James Chater, *Reflections of Musical Glory: Bonifazio Bevilacqua as Poet and Patron*, in *Musicologia humana: Studies in Honor of Warren and Ursula*

3. *Donna de l'alma mia, de la mia vita*

Text by Torquato Tasso; poetic form: *endecasillabi sciolti* lines (*Convito di pastori*, vv. 71–77)

ANTHOLOGY REPRINTS: 1612¹⁸ (lute tablature)

4. *Anima cruda sì, ma però bella*

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, IV, 9, vv. 1254–1259)

5. *Udite lagrimosi*

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, III, 6, vv. 814–826)

6. *Stillò l'anima in pianto*

Text by Antonio Ongaro; poetic form: madrigal

7. *Ah, dolente partita*

Text by Battista Guarini; poetic form: madrigal (*Il pastor fido*, III, 3, vv. 498–505)

8. *Ben ho del caro oggetto i sensi privi* (second part: *Dille la mia speranz'e 'l mio desio*)

Text by Annibale Caro;^{xliv} poetic form: sonnet

9. *Amor se giusto sei*

Poetic form: madrigal

10. *Hor chi Clori beata,*

Text by Giovan Battista Strozzi the Elder (“Hor chi Filli beata”);^{xlv} poetic form: madrigal

11. *Deb Tirsi, Tirsi anima mia perdona* (second part: *Che se tu se'l cor mio*)

Text by Battista Guarini (“E tu, Mirtillo, anima mia, perdona”);^{xlvi} poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, II, 4, vv. 539–555)

12. *Clori mia, Clori dolce, oh sempre nuovo*

Text by Giovan Battista Strozzi the Elder (“Filli mia, Filli dolce, oh sempre nuovo”); poetic form: madrigal

Kirkendale, ed. Siegfried Gmeinwieser, David Hiley, and Jorg Riedlbauer (Florence: Olschki, 1994), 233–250: 234–246. Chater further hypothesizes (*ibid.*, 245) that the substitution of the proper name “Flora,” appearing in the original incipit, with “Clori” in the poem set by Marenzio, could be interpreted as an homage to Flavia Peretti, who in 1589 had married Virginio Orsini, the nobleman who from 1594 (the year of publication of the *Sesto libro a cinque voci*) had Marenzio at his service; on this issue see also Giuseppe Gerbino, *Music and the Myth of Arcadia in Renaissance Italy* (Cambridge: Cambridge University Press, 2009), 361–364.

^{xliv} The attribution to Annibal Caro can be found in *De le rime di diversi nobili poeti toscani, raccolte da m. Dionigi Atanagi, libro primo* (Venice: Lodovico Avanzo, 1565), c. 5v (see also *Ali Rasta* (accessed on October 29, 2009) > section “Autori” > Caro, Annibale”); in other coeval sources the sonnet is instead attributed to Flaminio Orsini (see *RePIM*) or to Silvia Piccolomini (see *ChaterM*, I, 208).

^{xlv} For the literary sources of this and other five madrigals by Giovanbattista Strozzi the Elder set by Marenzio (see above, section A, Madrigals, XIV, 12, 16; XX, 12, 14; XXI, 12), see the essay by James Chater in this volume

^{xlvi} This and most of the texts taken from *Il pastor fido* and set by Marenzio in his sixth, seventh, and eighth books of madrigals for five voices present a series of variants with respect to text of the “definitive” edition of the tragicomedy, published in Venice in 1602 by Giovan Battista Ciotti under the supervision of Guarini himself. In many cases the variants between the underlaid text and the 1590 and 1602 editions of the tragicomedy were probably adaptations that Marenzio himself (or a writer known to him whom he asked to intervene) made to excerpts taken from the tragicomedy’s text that he decided to set into music. These adaptations were justified either by the necessity of giving a sense of closure to a portion of poetic text taken from its original context, or by the desire to obtain a greater euphony for one or more words for the purposes of the musical setting. It remains to be seen if all of the variants encountered in the texts taken from *Il pastor fido* and set by Marenzio are to be considered functional adaptations for their new musical settings, or in some cases represent early versions of Guarini’s poem, later emended in the 1602 edition. A survey of all such variants would thus be needed as well as a comparison between them and the early manuscripts of the tragicomedy, the Ferrarese *editio princeps* of 1590, and the subsequent editions published until 1598, the publication year of the *Ottavo libro*. On this issue, there are hints in *ChaterM*, I, 208–13, and in James Chater, “‘Un pasticcio di madrigaletti’: The Early Musical Fortune of *Il Pastor Fido*,” in *Guarini, la musica, i musicisti*, ed. Angelo Pompilio (Lucca: Libreria Musicale Italiana, 1997), 139–155: 153; for a summary of the main variants among the texts from *Il pastor fido* as set to music by Marenzio and the corresponding texts in the print edition of 1602 of Guarini’s tragicomedy, see Seth Coluzzi, “Structure and Interpretation in Luca Marenzio’s Settings of *Il pastor fido*” (Ph.D. dissertation, University of North Carolina at Chapel Hill, 2007), 548–557.

List of Secular and Devotional Compositions by Luca Marenzio

13. *Mentre qual viva pietra*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1616¹⁸ (devotional *contrafactum*)

14. *Voi bramate ch'io moia*

Poetic form: madrigal

15. *Rimanti in pace a la dolente e bella* (second part: *Ond'ei di morte la sua faccia impressa*)

Text by Livio Celiano (Angelo Grillo); poetic form: sonnet

16. *Ecco Maggio seren, chi l'ha vestito*

Text by Giovan Battista Strozzi the Elder; poetic form: madrigal

17. *Cantiam la bella Clori*, for 8 vv.

Poetic form: madrigal

XV - *Il settimo libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1595

Dedication by the composer to Diego de Campo, Clement VIII's "intimo cameriere partecipante et assistente."

Bibliographical description in *MMB* 278, *NV* 1633; mod. ed.: *LSW*, XIV; *SFi*, IV; *Sset*.

Reprints:

* VE, *AnGa*, 1600 (*MMB* 279)

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus caussâ, uno volumine conjunctim excusa* [sic] [contains books I–IX for five voices], NUR,

Ka, 1601 (*MMB* 294)

* VE, *AnGa* [and bros.], 1609 (*MMB* 280)

* VE, *Sr* [heir], 1609 (*MMB* 281)

* in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci*, *ANT*, *Pb*, 1609 (*MMB* 292)

* in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci* [with an added basso continuo part], *ANT*, *Pb* [heirs], 1632 (*MMB* 293)

1. *Deh, poi ch'era ne'fati ch'io dovessi*

Text by Battista Guarini ("Ma, poi ch'era ne'fati ch'io dovessi"); poetic form: *endecasillabi sciolti* lines (*Il pastor fido*, I, 2, vv. 322–327)

2. *Quell'augellin che canta*

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, I, 1, vv. 175–186)

3. *Cruda Amarilli, che co'l nome ancora* (second part: *Ma grideran per me le piagg'e i monti*)

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, I, 2, vv. 272–291)

4. *O disaventurosa acerba sorte*

Text by Pietro Bembo; poetic form: vv. 74–80 from the canzone *Alma cortese, che dal mondo errante*

5. *Al lume de le stelle*

Text by Torquato Tasso; poetic form: madrigal

6. *Ami Tirsi e me'l nieghi*

Poetic form: madrigal

7. *O dolcezze amarissime d'amore* (second part: *Qui pur vedroll' al suon de' miei sospiri*)

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, III, 1, vv. 15–24; 27–28, 30–45)

8. *Sospir nato di fuoco*

Poetic form: madrigal

9. *Arda pur sempre o mora*

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, III, 6, vv. 894–901)

10. *Questi vaghi concetti* (second part: *Deh se potessi anch'io*)

Poetic form: madrigal

11. *O fido, o caro Aminta*

Text by Battista Guarini (“[Disse piagnendo], O fido, o forte Aminta”); poetic form: *endecasillabi sciolti* lines (*Il pastor fido*, I, 2, vv. 462–473)^{xlvii}

12. *O Mirtillo, Mirtillo anima mia*

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, III, 4, vv. 506–518)

13. *Deh dolce anima mia, | non pianger più se m'ami, e ti consola*, by Antonio Bicci

Text by Battista Guarini (“Pàrtiti, e ti consola”); poetic form: *endecasillabi* and *settenari* lines, partially rhymed (*Il pastor fido*, III, 3, vv. 485–491)^{xlviii}

ANTHOLOGY REPRINT: 1612¹⁸ (lute tablature)

14. *Com'è dolce il gioire, o vago Tirsi*

Text by Battista Guarini (“Com'è dolce il gioire | per gratissima donna che t'adori”); poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, III, 6, vv. 979–995)

15. *Care mie selve a Dio* (second part: *Così chi 'l crederia*)

Text by Battista Guarini; poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, IV, 5, vv. 752–777)^{xlix}

16. *Tirsi mio, caro Tirsi*

Text by Battista Guarini (“Padre mio, caro padre”); poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, IV, 5, vv. 733–734, 736–745)^l

17. *Ombrose e care selve*

Text by Battista Guarini (“[Corisca:] Quanto è lieto costui! [Ergasto:] Selve beate”); poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, V, 8, vv. 1336–1343)^{li}

^{xlvii} The text segment set by Marenzio ends with the line “Tal fine hebbet gli sfortunati amanti,” while the text in *Il pastor fido* (I, 2, vv. 473–474) reads: “Tal fine ebber gli amanti, à tal miseria / troppo amor, e perfidia ambo due trasse” (here and below I refer to the text of the 1602 edition of *Il Pastor fido*, see the previous note).

^{xlviii} In the text set by Antonio Bicci (who was likely in contact with Marenzio, of whom he was perhaps a student in some form in the period from c. 1587 to c. 1589 in which the latter was in the service of Ferdinando Medici I) the original line from the dialogue between Mirtillo and Amarilli, “Pàrtiti, e ti consola” (*Il pastor fido*, III, 3, v.485), is substituted by the lines “Deh, dolce anima mia / non pianger più se m'ami e ti consola,” which are followed, with several variants, by lines 486–91 of the same scene; the metrical scheme of the text set by Bicci is thus: aBeddeff.

^{xlix} The last line of the text segment set by Marenzio: “E senza te, dolcissimo ben mio” presents a significant variant with respect to the corresponding line in *Il pastor fido*, IV, 5, v. 777: “E senza frutto e senza te, cor mio.”

^l The last six of the twelve lines set by Marenzio present many variants compared to the corresponding five lines in *Il pastor fido*, IV, 5, vv. 740–745:

Marenzio: “Di tua Filli il tuo sangue. / Tirsi, un tempo sì dolce e caro nome / ch'invocar non soleva indarno mai, / soccorri a me, tua Filli, / che come vedi da spietata sorte, / condotta son a crud'et empia morte.”

Pf: “Di tua figlia il tuo sangue. / Padre, un tempo sì dolce e caro nome / ch'invocar non soleva indarno mai, / così le nozze fai de la tua cara figlia? / Sposa il mattino, e vittima la sera?”

^{li} In Marenzio's setting the *endecasillabo* line from *Il pastor fido*, V, 8, v. 1344, subdivided between the two characters Ergasto and Corisca: “[Ergasto:] De' due beati amanti. [Corisca:] Egli per certo” is substituted by two *settenari* lines: “D'Amarilli e di Tirsi, / avventurosi amanti.”

XVI- *L'ottavo libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1598
Dedication by the composer to Ferrante Gonzaga, “Principe di Molfetta, et signor di Guastalla.”
Bibliographical description in *MMB* 282, *NV* 1637; mod. ed.: *LSW*, XVI; *SFi*, V.

Reprints:

- * in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus causâ, uno volumine conjunctim excusa* [sic] [contains Books I–IX for five voices], *NUR*, *Ka*, 1601 (*MMB* 294)
- * *VE*, *AnGa*, 1605 (*MMB* 283)
- * *VE*, *Sc* [heir], 1609 (*MMB* 284)
- * in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci*, *ANT*, *Ph*, 1609 (*MMB* 292)
- * in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci* [with an added basso continuo part], *ANT*, *Ph* [heirs], 1632 (*MMB* 293)

1. *O occhi del mio core e d'Amor lumi* (second part: *Anima bella, se qui intorno sei*)
Text by Torquato Tasso; poetic form: *endecasillabi sciolti* lines (*Convito di pastori*, vv. 210–229)

2. *Dunque romper la fè, dunque deggio io*
Text by Torquato Tasso; poetic form: *endecasillabi sciolti* lines (*Convito di pastori*, vv. 111–123)

3. *Filli volgendo i lumi al vago Aminta*
Text by Torquato Tasso; poetic form: *endecasillabi sciolti* lines (*Convito di pastori*, vv. 78–87)

4. *Vita soave e di dolcezza piena*
Text by Torquato Tasso; poetic form: *endecasillabi sciolti* lines (*Convito di pastori*, vv. 189–200)

5. *Provate la mia fiamma*
Text by Livio Celiano (Angelo Grillo); poetic form: madrigal
ANTHOLOGY REPRINT: 1599¹² (a version for 4 vv., not by Marenzio)

6. *Abi chi ti insidia al boscareccio nido?* (second part: *Vieni, deb vieni a me timida e bella*)
Text by Livio Celiano (Angelo Grillo); poetic form: sonnet

7. *Ite amari sospiri*
Text by Battista Guarini; poetic form: madrigal

8. *Pur venisti cor mio*
Text by Battista Guarini; poetic form: madrigal

9. *Quand'io miro le rose*
Text by Livio Celiano (Angelo Grillo); poetic form: madrigal

10. *Deb Tirsi mio gentil non far più stratio*
Text by Battista Guarini (“Deh, Satiro gentil, non far più stratio”); poetic form: *endecasillabi sciolti* lines (*Il pastor fido*, II, 6, vv. 905–917)¹³

11. *Questi leggiadri odorosetti fiori*
Text by Livio Celiano (Angelo Grillo); poetic form: madrigal

¹³ The last line of the text fragment set by Marenzio, “Habbi pietà di me, misera Filli,” is a modification of the original from *Il pastor fido*, II, 6, v. 917: “Habbi pietà di me, lasciami, homai.”

12. *Care lagrime mie*

Text by Livio Celiano (Angelo Grillo); poetic form: madrigal

13. *La mia Clori è brunetta*

Text by Livio Celiano (Angelo Grillo); poetic form: madrigal

ANTHOLOGY REPRINT: 1599¹² (a version for 4 vv., not by Marenzio)

14. *Non sol, dissi, tu poi anima fera*

Text by Torquato Tasso (Ferrante Gonzaga?);¹³ poetic form: *endecasillabi* and *settenari sciolti* lines (*Arezia* [or *Arezia ninfa*], vv. 118–133)

15. *Se tu dolce mio ben mi saettasti* (second part: *Dorinda, ab dirò mia se mia non sei*; third part: *Ferir quel petto Silvio?*)

Text by Battista Guarini (“Se tu mi saettasti”); poetic form: *endecasillabi* and *settenari sciolti* lines (*Il pastor fido*, IV, 9, vv. 1231–1250; 1260–1267; 1272–1279; 1284–1294; 1300–1305; 1315–1317)

16. *Laura se pur sei l'aura* (second part: *Perfida pur potesti*)

Text by Livio Celiano (Angelo Grillo); poetic form: madrigal (in effect two independent madrigals)¹⁴

XVII - *Il nono libro de madrigali a cinque voci*. Venice: Angelo Gardano, 1599

Dedication by the composer to Vincenzo Gonzaga, Duke of Mantua. Bibliographical description in *MMB* 285, *NV* 1639; mod. ed.: *FN*; *SFi*, V.

Reprints:

* VE, *AnGa*, 1601 (*MMB* 286)

* in *Lucae Marentii, musicii celeberrimi, madrigalia quinque vocum, antea Venetiis, diversis temporibus, novem separatis edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–IX for five voices], *NUR*, *Ka*, 1601 (*MMB* 294)

* VE, *Ra*, 1608 (*MMB* 287)

* VE, *AnGa* [and bros.], 1609 (*MMB* 288)

* VE, *Sc* [heir], 1609 (*MMB* 289)

* in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci*, *ANT*, *Ph*, 1609 (*MMB* 292)

* in *Il sesto, settimo, ottavo et nono libro, suo testamento, de madrigali a cinque voci* [with an added basso continuo part], *ANT*, *Ph* [heirs], 1632 (*MMB* 293)

1. *Così nel mio parlar voglio esser aspro* (second part: *Et ella ancide e non val c'buom si chiuda*)

Text by Dante Alighieri; poetic form: first stanza of the canzone *Così nel mio parlar voglio esser aspro*

¹³ Although there is substantial agreement among scholars in attributing the pastoral eclogue *Arezia* (or *Arezia Ninfa*) to Tasso, the poem is attributed to Ferrante Gonzaga, dedicatee of Marenzio's *Ottavo libro a cinque voci*, in the manuscript MS 1171 of the Biblioteca Universitaria in Bologna; see *ChaterM*, I, 235; for a modern edition of the text and a list of the sources in which the eclogue is attributed to Tasso, see Torquato Tasso, *Opere minori in versi. Edizione critica sugli autografi e sulle antiche stampe*, ed. Angelo Solerti (Bologna: Zanichelli, 1891–1895), III: 409–419.

¹⁴ The text set by Marenzio in two parts: “Laura se pur sei l'aura / ch'ogn'arso cor d'Amor dolce ristaura” and “Perfida, pur potesti / negarmi ancor in su l'estremo aita” in fact erroneously joins two independent poems, both madrigals: they had been published in this way for the first time in the poetry miscellany *Delle rime del S. Torquato Tasso parte quarta e quinta* (Genoa: ad istanza di Antonio Orero, 1586), 162, with an attribution to Tasso himself. The following year the two poems were reprinted as one single poem with two stanzas in the *Rime di diversi celebri poeti dell'età nostra* (Bergamo: Comino Ventura and Compagni, 1587), 125–126, and the “new” text thus obtained was attributed to Livio Celiano, alias Angelo Grillo: it is therefore entirely likely that Marenzio took the “unified” double poem that he set in his *Ottavo libro* from such a literary source. The first of the two poems, “Laura se pur sei l'aura,” was also published in two printed editions subsequent to the *Rime di diversi*: in the first of these it was attributed to Livio Celiano (Angelo Grillo), and in the latter one to Tasso; see *ChaterM*, I, 216, e *LSW*, XVI, 139. However, in modern philological studies and editions of Tasso's poetry, the two texts are never attributed to him, while they appear in the only modern, if partial, edition of the poems by Angelo Grillo/Livio Celiano: Elío Durante, Anna Martellotti, *Don Angelo Grillo O.S.B., alias Livio Celiano: poeta per musica del secolo decimo sesto* (Florence: SPES, 1989), 311.

List of Secular and Devotional Compositions by Luca Marenzio

2. *Amor i' ho molti et molt'anni pianto*

Text by Francesco Petrarca; poetic form: tenth stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*

3. *Dura legge d'Amor, ma benché obliqua* (second part: *Et so come in un punto si dilegua*)

Text by Francesco Petrarca; poetic form: *terza rima* (*Triumphus Cupidinis*, III, vv. 148–159)

4. *Chiaro segno Amor pose alle mie rime*

Text by Francesco Petrarca; poetic form: fifth stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*

5. *Se sì alto pon gir mie stanche rime*

Text by Francesco Petrarca; poetic form: eleventh stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*

6. *Laura che 'l verde Lauro e l'aureo crine* (second part: *Sì ch'io non veggia il gran pubblico danno*)

Text by Francesco Petrarca; poetic form: sonnet

7. *Il vago e bello Armillo* (second part: *E dicea, o beate*)

Text by Livio Celiano (Angelo Grillo); poetic form: madrigal

8. *Solo e pensoso i più deserti campi* (second part: *Sì ch'io mi cred'homai che monti e piagge*)

Text by Francesco Petrarca; poetic form: sonnet

9. *Vivo in guerra mendico e son dolente* (second part: *E gl'occhi al cielo, a lei fissando il core*)

Text by Antonio Ongaro; poetic form: sonnet

10. *Fiume ch'a l'onde tue ninfe e pastori* (second part: *Abi tu mel neghi, io credea crudi i mari*)

Text by Antonio Ongaro; poetic form: sonnet

ANTHOLOGY REPRINT: 1612¹⁸ (lute tablature; only the second part of the madrigal)

11. *Parto o non parto? Abi, come*

Text by Battista Guarini; poetic form: madrigal

12. *Credete voi ch'i' viva*

Text by Battista Guarini; poetic form: madrigal

13. *Crudele, acerba, inesorabil' morte*

Text by Francesco Petrarca; poetic form: seconda stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*.

14. *La bella man vi stringo*

Text by Battista Guarini; poetic form: madrigal

XVIII - *Il primo libro de madrigali a sei voci*. Venice: Angelo Gardano, 1581

Dedication by the composer to Alfonso II d'Este, Duke of Ferrara. Bibliographical description in *MMB* 295, *NV* 1647; mod. ed.: *MOO*, IV; *SSi*, I.

Reprints:

* VE, *AnGa*, 1584 (*MMB* 297)

* in *Madrigali a sei voci in un corpo ridotti*, ANT, *Ph & Be*, 1594 (*MMB* 318);

* VE, *Sc* [heir], 1596 (*MMB* 298)

* VE, *AnGa*, 1603 (*MMB* 299)

* in *Lucae Marentii, musici celeberrimi, madrigalia sex vocum, antea Venetiis, diversis temporibus, sex separati edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–VI for six voices], NUR, *Ka*, 1608 (*MMB* 320)

* in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a sei voci* [contains books I–V for five voices] ANT, *Ph*, 1610 (*MMB* 319)

1. *Come innanti dell'alba ruggiadosa* (second part: *Così questa di cui canto gl'honori*)
Poetic form: madrigal (the text presents an acrostic of the name Cleria Cesarini)

2. *Potrò viver io più se senza luce*
Poetic form: madrigal
ANTHOLOGY REPRINTS: 1591¹⁰; 1594¹⁷; 1611¹¹; 1630³

3. *Per duo coralli ardenti*
Poetic form: madrigal

4. *Qual vive Salamandra in fiamma ardente*
Poetic form: madrigal
ANTHOLOGY REPRINTS: 1583¹⁴; 1589⁸; 1589⁹; 1592²² (vocal parts in choirbook + lute tablature); 1593⁴; 1600^{5a} + 1600⁶ (canto + lute tablature); 1605⁸; 1609¹⁴ (devotional *contrafactum*); 1610¹⁰ (devotional *contrafactum*); 1610²; 1610³ (devotional *contrafactum*); 1614¹²; 1622²; *RISM* deest, see *DMB* 216; devotional *contrafactum*); 1628¹⁴

5. *Ben mi credetti già d'esser felice*
Text by Vincenzo Querini (Quirini); poetic form: seventh stanza of the poem in *ottava rima*: *Hor che nell'oceano il sol s'asconde*¹⁵

6. *Mentre fia caldo il sol, fredda la neve*
Poetic form: *ottava rima*

7. *Al suon de le dolcissime parole*
Poetic form: madrigal
ANTHOLOGY REPRINT: 1589⁸

8. *Nel più fiorito Aprile*
Poetic form: madrigal
ANTHOLOGY REPRINTS: 1589⁸; 1609¹⁴ (devotional *contrafactum*); 1613³ (secular *contrafactum* in German, "Eins Mals in grünen Meyen"); 1619¹⁶ (secular *contrafactum* in German, "Eins Mals in grünen Meyen", first published in 1613³)

9. *O dolorosa sorte*
Poetic form: madrigal¹⁶

10. *Abimé, tal fu d'Amore e l'esca 'e l'hamo*
Text by Vincenzo Querini (Quirini); poetic form: sixth stanza of the poem in *ottava rima*: *Hor che nell'oceano il sol s'asconde*¹⁷

11. *Occhi sereni e chiari*
Poetic form: madrigal
ANTHOLOGY REPRINTS: 1589⁸; 1609¹⁵ (devotional *contrafactum*)

12. *Deb rinforzate il vostro largo pianto*
Poetic form: madrigal

13. *Cantate Ninfe leggiadrette e belle*
Poetic form: madrigal
ANTHOLOGY REPRINTS: 1589⁸; 1609¹⁴ (devotional *contrafactum*)

¹⁵ See above, note XLI.

¹⁶ The attribution to Vincenzo Querini (Quirini) of *O dolorosa sorte*, which still circulates in the secondary literature regarding Marenzio (see for example *MOO*, IV, 45), is not confirmed by any literary source thus far identified (indeed, *ChaterM*, I, 176 and *RePLM* [accessed on October 29, 2009] do not indicate any attributions for this poem).

¹⁷ See above, note XLI.

List of Secular and Devotional Compositions by Luca Marenzio

14. *Non è questa la mano* (second part: *Ecco c'hor pur si trova*)

Text by Torquato Tasso; poetic form: madrigal

15. *Strinse Amarilli il vago suo Fileno*

Text by Giovan Battista Strozzi the Younger (“Stringendo Filli il vago suo Tirreno”);^{LVIII} poetic form: madrigal

16. *Mentre sul far del giorno*

Poetic form: madrigal^{LIX}

17. *Laura serena che fra verdi fronde* (second part: *Le quali ella spargea sì dolcemente*)

Text by Francesco Petrarca; poetic form: sonnet

ANTHOLOGY REPRINT: 1589^S

18. *Vieni Clori gentil, boschetti e prati*, for 10 vv.

Poetic form: dialogue madrigal with an echo effect

XIX - *Il secondo libro de madrigali a sei voci*. Venice: Angelo Gardano, 1584

Dedication by the composer to Cardinale Louis II of Guise, son of François de Lorraine, duke of Aumale and of Guisa, and of Anna d'Este, Cardinal Luigi d'Este's sister. Bibliographical description in *MMB* 300, *NV* 1633; mod. ed.: *MOO*, IV; *SSI*, II.

Reprints:

* in *Madrigali a sei voci in un corpo ridotti*, ANT, *Pb & Be*, 1594 (*MMB* 318)

* VE, *Sc* [heit], 1596 (*MMB* 301)

* VE, *AnGa*, 1600 (*MMB* 302)

* in *Lucae Marentii, musici celeberrimi, madrigalia sex vocum, antea Venetiis, diversis temporibus, sex separati edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–VI for six voices], NUR, *Ka*, 1608 (*MMB* 320)

* in *Il primo, secondo, terzo, quarto & quinto libro de madrigali a sei voci* [contains books I–V for six voices], ANT, *Pb*, 1610 (*MMB* 319)

1. *Sàtiati Amor, ch'a più doglioso amante*

Poetic form: seventh stanza of the anonymous short poem in *ottava rima*: *O biondo Iddio che con più lungo corso*^{LX}

2. *Nessun visse giamai più di me lieto*

Text by Francesco Petrarca; poetic form: seventh stanza of the double-sestina *Mia benigna fortuna e 'l viver lieto*.

3. *Vaghi e lieti fanciulli*

Text by Petronio Barbatì; poetic form: the text set by Marenzio includes the twelfth stanza and lines 5 and 6 of the thirteenth stanza of the multi-strophic ode *Porgetemi la lira*^{LXI}

ANTHOLOGY REPRINT: 1605⁹

^{LVIII} See James Chater, “Poetry in the Service of Music: The Case of Giovambattista Strozzi the Younger (1551–1634),” *Journal of Musicology* 29 (2012): 328–384; 363–364.

^{LIX} The metrical scheme of the text—aB aB CddC—classifies it among the “mixed” poetic forms, mainly used in the “poesia per musica” of the sixteenth century, in which the free structure of the *Cinquecento* madrigal maintained several formal traits from the canzone stanza, and which Don Harrán has called “canzone-madrigal”; see his “Verse Types in the Early Madrigal,” *Journal of the American Musicological Society* 22 (1969): 27–53; 41–46. In the case of *Mentre sul far del giorno*, there are two symmetrical *pedi* and one equally symmetrical *sirima*, while there is no connecting rhyme between the last line of the second *pede* and the first of the *sirima*. For some poems set to music by Marenzio that maintain certain formal traits of the *ballata*, see Anthony Newcomb, “The *Ballata* and the ‘Free’ Madrigal in the Second Half of Sixteenth Century,” *Journal of the American Musicological Society* 63 (2010), 427–497.

^{LX} See above, note XXXI.

^{LXI} See *Ali Rasta* (accessed on October 29, 2009) > section “Autori” > “Barbatì, Petronio”; and *ChaterM*, I, 183.

4. *Cedan l'antiche tue chiare vittorie* (second part: *Mentre novella alma Vittoria intorno*)

Poetic form: sonnet (probably written in honor of Vittoria Archilei; see *ChaterM*, I, 183)

ANTHOLOGY REPRINT: 1605⁹

5. *Fuggi, speme mia, fuggi*

Text by Giovan Battista Cini; poetic form: single-strophe canzone from the fifth *intermedio* of Francesco d'Ambra's comedy *La Cofanaria*, Florence 1565

ANTHOLOGY REPRINT: 1601¹⁸ (lute tablature)

6. *Tutte sue squadre di miserie e stenti*

Poetic form: madrigal

7. *Vaghi capelli aurati*

Poetic form: madrigal

8. *E s'io mi doglio Amore*

Poetic form: madrigal

9. *In un bel bosco di leggiadre fronde* (second part: *O dolce laccio, o vaghe reti, o bosco*)

Text by Torquato Tasso; poetic form: sonnet

10. *Cantai già lieto il mio libero stato* (second part: *Ché la mia donna altiera e disdegnosa*)

Poetic form: sonnet

ANTHOLOGY REPRINT: 1588²⁹ ("I soung sometime"; second part: "Because I love")

11. *Del cibo onde il signor mio sempr'abonda* (second part: *Con quella man che tanto desiai*)

Text by Francesco Petrarca; poetic form: sonnet

12. *Filli mia bella, a Dio*

Text by Alessandro Spinola;^{LXII} poetic form: madrigal

ANTHOLOGY REPRINTS: 1610² – 1610³ (devotional *contrafactum*)

13. *Io vidi già sotto l'ardente sole*

Text by Torquato Tasso; poetic form: madrigal

14. *Vita de la mia vita*

Text by Torquato Tasso; poetic form: madrigal

ANTHOLOGY REPRINTS: 1605⁹; 1610² and 1610³ (devotional *contrafactum*)

15. *Passando con pensier per un boschetto* (second part: *Noi starem troppo, ché 'l tempo si turba*; third part: *Fuggendo tutte di paura piene*)

Text by Franco Sacchetti; poetic form: caccia

XX - *Il terzo libro de madrigali a sei voci*. Venice: Girolamo Scotto's heir, 1585

Dedication by the composer to Bianca Capello, Grand Duchess of Tuscany. Bibliographical description in *MMB* 303, *NV* 1656; mod. ed.: *MOO*, V; *SSI*, III.

Reprints:

* VE, *Sc* [heir], 1589 (*MMB* 304)

* VE, *AnGa*, 1594 (*MMB* 305)

^{LXII} In *Scelta delle rime di diversi eccellenti poeti* (Genoa: [publisher's name missing], 1579), 126; cfr. *RePIM* (accessed on October 29, 2009).

List of Secular and Devotional Compositions by Luca Marenzio

* In *Madrigali a sei voci in un corpo ridotti*, ANT, *Pb & Be.*, 1594 (MMB 318)

* In *Lucae Marentii, musici celeberrimi, madrigalia sex vocum, antea Venetiis, diversis temporibus, sex separati edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–VI for six voices], NUR, Ka, 1608 (MMB 320)

* In *Il primo, secondo, terzo, quarto & quinto libro de madrigali a sei voci* [contains books I–V for six voices], ANT, *Pb.*, 1610 (MMB 319)

1. *Io morirò d'amore*

Poetic form: madrigal

ANTHOLOGY REPRINT: 1588²⁹ ("I will goe dye for pure love")

2. *Danzava con maniere sopr'humane* (second part: *Son presa, disse, e a me rivolse in giro*)

Text by Pompeo Pace; poetic form: first two stanzas of the poem in *ottava rima*: *Danzava con maniere sopr'humane*

ANTHOLOGY REPRINT: 1605⁹

3. *Stringeami Galatea* (second part: *Ella, che se n'accorse, i dolci rai*)

Poetic form: madrigal

4. *In un lucido rio*

Text by Torquato Tasso ("Sovra un lucido rio"); poetic form: madrigal

5. *Parto da voi mio sole*

Poetic form: madrigal

ANTHOLOGY REPRINT: 1588²⁹ ("Now must I part"); 1605⁹

6. *Qual per ombros'e verdeggianti valli* (second part: *Puot'aguagliar l'alto piacer ch'io provo*)

Text by Bartolomeo Gottifredi; poetic form: sonnet

7. *Su l'ampia fronte il cresp'oro lucente* (second part: *Io che forma celeste in terra scorsi*)

Text by Torquato Tasso; poetic form: sonnet

8. *Posso cor mio partire*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1589⁹; 1593⁴; 1600^{5a} + 1600⁶ (lute tablature), 1605⁸; 1614¹²; 1628¹⁴

9. *Tigre mia, se ti pesa*

Text by Luigi Groto; poetic form: madrigal

10. *Donò Cinthia a Damone*

Text by Battista Guarini ("Donò Licori a Batto"); poetic form: madrigal

ANTHOLOGY REPRINTS: 1610² – 1610³ (devotional *contrafactum*)

11. *Quell'ombra esser vorrei*

Text by Girolamo Casone (Casoni); poetic form: madrigal

12. *Dai [da] bei labri di rose aura tranquilla*

Text by Giovan Battista Strozzi the Elder; poetic form: madrigal

13. *Donna più d'altr'adorna di beltate*

Poetic form: madrigal

14. *Piangea Filli, e rivolte ambe le luci*

Text by Giovan Battista Strozzi the Elder; poetic form: madrigal

ANTHOLOGY REPRINT: 1592²² (vocal parts in choirbook + lute tablature)

15. *Con dolce sguardo alquant'acerb'in vista* (second part: *Di lagrime indi sparge un ruscelletto*)
Text by Francesco Maria Molza; poetic form: fifteenth and sixteenth stanza of the poem in *ottava rima*: *Quantunque paia meno, a cui si debbe*

16. *O quante volte in van cor mio ti chiamo*

Poetic form: madrigal^{LXIII}

XXI - *Il quarto libro de madrigali a sei voci*. Venice: Giacomo Vincenti, 1587

Dedication by the author to Jean de Vivonne, Marquis of Pisany, and French ambassador to the papal court. Bibliographical description in *MMB* 306, *NV* 1661; mod. ed.: *MOO*, V; *SSI*, IV.

Reprints:

* *VE, Am*, 1587 (*MMB* 307)

* *VE, AnGa*, 1594 (*MMB* 308)

* In *Madrigali a sei voci in un corpo ridotti*, *ANT, Ph & Be*, 1594 (*MMB* 318);

* *VE, Sc* [heit], 1603 (*MMB* 309)

* *VE, AnGa*, 1605 (*MMB* 310)

* In *Lucae Marentii, musici celeberrimi, madrigalia sex vocum, antea Venetiis, diversis temporibus, sex separati edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–VI for six voices], *NUR, Ka*, 1608 (*MMB* 320)

* In *Il primo, secondo, terzo, quarto & quinto libro de madrigali a sei voci* [contains books I–V for six voices], *ANT, Ph*, 1610 (*MMB* 319)

1. *Se bramate ch'io mora*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1610² + 1610³ (devotional *contrafactum*)

2. *Di nettare amoroso ebro la mente* (second part: *Sonar le labra e vi restaro i segni*)

Text by Torquato Tasso; poetic form: sonnet

ANTHOLOGY REPRINTS: 1590²⁹ (“When Meliboeus Soull”; second part: “Now twinkling stars”); 1597¹³

3. *La dipartita è amara*

Text by Giovan Battista Nicolucci, known as “il Pigna”; poetic form: madrigal

ANTHOLOGY REPRINT: 1597¹³

4. *Vattene anima mia, dissì narrando*

Text by Giovan Battista Nicolucci, known as “il Pigna”; poetic form: madrigal

5. *Tra l'erbe a piè d'un mirto che 'l copriva* (second part: *Per più gradirla co' lascivi amori*)

Text by Bartolomeo Gottifredi; poetic form: sonnet

^{LXIII} In *ChaterM*, I, 194, the poem is attributed to Battista Guarini based on a slight misunderstanding of a passage of the dedication letter of the printed collection *Ghirlanda de madrigali a quattro voci* by Vittoria Aleotti (Venice: Giacomo Vincenti, 1593), addressed by Giovan Battista Aleotti to Ippolito Bentivoglio. A closer examination of the text of the letter confirms that only “some madrigals” (“alcuni madrigali”), and not all of those set in *Ghirlanda*, are by Guarini (“et vedendo io quanto ella [Vittoria Aleotti] s'affaticava nella Theorica della Musica, feci opera d'haver alcuni Madrigali del Molto Illustre et Eccellentiss. Cavaliere Guarini in cui si veggono risplendere tutte le virtuose, et honorate qualità: et ella vi fece sopra la Musica”). “O quante volte in van, cor mio, ti chiamo” is not attributed to Guarini in any other known source, and furthermore some of the poetic texts set in *Ghirlanda* were surely the work of other poets in or around Ferrara. See Elio Durante and Anna Martellotti, “Il cavalier Guarini e il Concerto della Dame,” in *Guarini, la musica, i musicisti* (Lucca: Libreria Musicale Italiana, 1997), 91–137: 128. In this study, however, the authorship of the poem is conferred upon Guarini based on merely stylistic affinities (see p. 127), affinities which, in the context of poetic Petrarchism (saturated with a high degree of intertextuality and borrowings), are often not useful to establish the attribution of a text to a specific poet. The poem, in addition, appears without any authorial indication in the manuscript Palatino 251, p. 256, of the Biblioteca Nazionale Centrale di Firenze, datable to around 1580; see *RePIM* (accessed on October 29, 2009), which correctly does not attribute the text to Guarini, as neither do Antonio Vassalli and Angelo Pompilio in their “Indice delle rime di Battista Guarini poste in musica,” in *Guarini, la musica, i musicisti*, 186–225.

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6. *Crudel perché mi fuggi*

Text by Battista Guarini (“Lasso, perché mi fuggi”); poetic form: madrigal
ANTHOLOGY REPRINT: 1590²⁹ (“Unkind o stay thy flying”)

7. *Dice la mia bellissima Licori*

Text by Battista Guarini; poetic form: madrigal
ANTHOLOGY REPRINTS: 1589⁹; 1593⁴; 1597¹³; 1597²⁴ (“So sayth my faire and beautifull”); 1605⁸; 1605⁹; 1614¹²; 1628¹⁴

8. *Né fero sdegno mai, Donna, mi mosse* (second part: *Talché dovunque vo tutte repente*)

Text by Luigi Tansillo (“Né lungo esilio il cor, Donna, mi mosse”); poetic form: sonnet
ANTHOLOGY REPRINTS: 1590²⁹ (“In chains of hope and fear”; second part: “O heare my heavenly pow[er]s”); 1591¹⁰; 1594⁷; 1605⁹; 1609¹⁵ (devotional *contrafactum*); 1611¹¹; 1630³

9. *Caro Aminta pur vuoi* (Second part: *Non può Filli più il core*)

Poetic form: madrigal

10. *Non porta ghiaccio Aprile*

Text by Annibale Pocaterra; poetic form: madrigal^{LXIV}

11. *Arsi gran tempo e del mio foco indegno* (second part: *Lasso, e conose'hor ben che quant'i' dissì*)

Text by Torquato Tasso; poetic form: sonnet

12. *Questa ordì il laccio, questa*

Text by Giovan Battista Strozzi il vecchio (“Questa ordì 'l laccio, questa”); poetic form: madrigal
ANTHOLOGY REPRINT: 1590²⁹ (“The Fates alas”)

13. *Vaneggio od è pur vero*

Text by Pietro Barignano; poetic form: ballata with the metric scheme: yzz - ab/ab yzz.

14. *O che soave e non inteso bacio*

Text by Battista Guarini; poetic form: madrigal
ANTHOLOGY REPRINT: 1605⁹

15. *Donne il celeste lume, for 8 vv. with a ninth voice ad libitum* (“se piace”)^{LXV}

Text by Cristoforo Castelletti; poetic form: madrigal
ANTHOLOGY REPRINTS: 1590¹¹; 1592¹⁰; 1594: edition lost, *RISM* deest, see *DMB*, I, p. 1198; 1597¹³; L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245)

XXII - *Il quinto libro de madrigali a sei voci*. Venice: Angelo Gardano, 1591

Dedication by the composer to Virginio Orsini, Duke of Bracciano. Bibliographical description in *MMB* 311, *NV* 1665; mod. ed.: *MOO*, VI; *SSI*, V.

Reprints:

* In *Madrigali a sei voci in un corpo ridotti*, ANT, *Pb & Be*, 1594 (*MMB* 318)

* VE, *AnGa*, 1595 (*MMB* 312)

* VE, *Sc* [heir], 1595 (*MMB* 313)

* In *Lucae Marentii, musici celeberrimi, madrigalia sex vocum, antea Venetiis, diversis temporibus, sex separati edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [sic] [contains books I–VI for six voices], NUR, *Ka*, 1608 (*MMB* 320)

^{LXIV} Marenzio does not set the seventh line of Pocaterra's madrigal; see Chater, “Fonti poetiche,” 69.

^{LXV} There exists a devotional Latin *contrafactum* for *Donne il celeste lume*—the final madrigal of the *Quarto libro a sei voci*, scored for eight voices with a ninth voice *ad libitum*—with the incipit *Sacrorum celesti*. It is transmitted in the manuscript D-Rp, Ms A. R. 1011–1017, a set of seven partbooks with most of its content datable to around 1610, while several added sections came definitively later. The *contrafactum* is published in Luca Marenzio, *Opera omnia, Motets* (a 5, 8, 9, 10, 12), ed. Roland Jackson, *Corpus Mensuralibus Musicae* 71/3 (Neuhausen-Stuttgart: Hänssler Verlag, 1979), 127ff.

* VE, *AnGa* [and bros.], 1610 (MMB 314)

* In *Il primo, secondo, terzo, quarto & quinto libro de madrigali a sei voci* [contains books I–V for six voices], ANT, *Ph.*, 1610 (MMB 319)

1. *Leggiadrissima eterna primavera* (second part: *Già le muse e le grazie in bella schiera*)

Poetic form: madrigal (written in honor of Virginio Orsini and Flavia Peretti)

ANTHOLOGY REPRINT: 1609¹⁴ (devotional *contrafactum*)

2. *Leggiadre ninfe e pastorelli amanti*^{LXVI}

Text by Lorenzo Guicciardi; poetic form: madrigal

ANTHOLOGY REPRINTS: 1592ⁿ; 1595²; 1596⁹; 1599¹⁰; 1599¹⁹ (lute tablature); 1601⁶; 1605⁹; 1609¹⁴ (devotional *contrafactum*); 1610² + 1610³ (devotional *contrafactum*); 1610¹⁰ (devotional *contrafactum*); 1612¹³ (secular *contrafactum* in German: “Barbara komm in deinen schoenen garten”); 1614¹¹; 1619¹⁶ (devotional *contrafactum*); 1624¹⁶ (secular *contrafactum* in German: “Ein Jungfrau zart hat nuer mein hertz”); 1628¹²; see also below, section B, madrigals, 1592¹¹

3. *Candide perle e voi labbra ridenti*, by Antonio Bicci

Poetic form: madrigal

ANTHOLOGY REPRINT: 1599¹⁹ (lute tablature)

4. *Come fuggir per selv'ombrosa e folta*

Text by Giovanni Della Casa; poetic form: first stanza of the canzone *Come fuggir per selva ombrosa e folta*

5. *Ecco che 'l ciel a noi chiar'e sereno* (second part: *Ecco che mill'augei con dolci accenti*)

Text by Girolamo Troiano; poetic form: sonnet

ANTHOLOGY REPRINT: 1605⁹

6. *Spiri dolce Favonio arabi odori* (second part: *Tacciano i venti e Febo con più chiari*)

Text by Girolamo Troiano; poetic form: sonnet

7. *Giunt'a un bel font'il trasmutato in fiore*

Poetic form: *ottava rima*

8. *Nel dolce seno della bella Clori* (second part: *Perché l'una e l'altr'alma insieme scocchi*)

Text by Torquato Tasso; poetic form: madrigal

ANTHOLOGY REPRINT: 1624¹⁶ (secular *contrafactum* in German: “Gross Lieb hat mir entzuentd im leib mein Hertze,” second part: “Darumb Jungfrau ich bitt wolt doch bedencken”)

9. *Amatemi ben mio | perché sdegna il mio core*

Text by Torquato Tasso; poetic form: madrigal

ANTHOLOGY REPRINT: 1601¹⁸ (lute tablature)

10. *Con la sua man la mia*

Poetic form: madrigal

11. *S'a veder voi non vengo alma mia luce*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1610² + 1610³ (devotional *contrafactum*)

12. *Baci soavi e cari*

(second part: *Baci amorosi e belli*; third part: *Baci affammati e 'ngordi*; fourth part: *Baci cortesi e grati*; fifth part: *Baci, obimé non mirate*)

Text by Battista Guarini; poetic form: canzone

^{LXVI} On the publication of the madrigal *Leggiadre ninfe e pastorelli amanti*, see below, note LXXX.

List of Secular and Devotional Compositions by Luca Marenzio

13. *Vivrò dunque lontano*

Poetic form: madrigal

ANTHOLOGY REPRINTS: 1597²⁴ (“Shall I live so far distant from thee”); 1610² + 1610³ (devotional *contrafactum*)

XXIII - *Il sesto libro de madrigali a sei voci*. Venice: Angelo Gardano, 1595

Dedication by the composer to Margherita Gonzaga d’Este. Bibliographical description in *MMB* 315, *NV* 1672; mod. ed.: *LSW*, VI; *MOO*, VI; *SSi*, VI.

Reprints:

* In *Lucae Marentii, musici celeberrimi, madrigalia sex vocum, antea Venetiis, diversis temporibus, sex separati edita libris, jam verò, commodioris usus caussa, uno volumine conjunctim excusa* [contains books I–VI for six voices], NUR, Ka, 1608 (*MMB* 320)

* VE, *AnGa* [and bros.], 1609 (*MMB* 316)

* ANT, *Ph*, 1610 (*MMB* 317)

1. *Lucida perla a cui fu conca il cielo* (second part: *Oda ’l ciel questi voti*)

Text by Battista Guarini;^{LXVII} poetic form: vv. 73–85 of the pastoral dialogue *Dimmi, gentil pastore*, written in honor of Margherita Gonzaga d’Este (the lines chosen by Marenzio have a partially symmetrical metric scheme: AbBC AcDD eCeFF)

ANTHOLOGY REPRINTS: 1597¹³; 1601⁵

2. *Giovane donna sott’un verde lauro*

(second part: *All hor saranno i miei pensier a riva*; third part: *Ma perché vola il tempo e fuggon gl’anni*; fourth part: *Non fur giamai veduti sì begl’occhi*; fifth part: *I temo di cangiar pria volto e chiome*; sixth part: *Dentro pur foco, e fuor candida neve*; seventh part: *L’auro e i topaci al sol sopra la neve*)

Text by Francesco Petrarca; poetic form: sestina

3. *Se quel dolor che va innanzi al morire*

(second part: *Quando si more il corpo sol s’uccide*; third part: *Dunque da voi convien ch’io m’allontane*; fourth part: *Dammi, pietosa morte, a tempo aita*; fifth part: *O Fortuna volubile e leggiera*; sixth part: *Ma questo, oimé, temo che’n van s’attenda*; seventh part: *Altr’aurora bisogna, altro Oriente*; eighth part: *Un temp’io mi credea c’havendo il raggio*; ninth part: *Occhi de’ miei desiri e d’amor nidi*; tenth part: *Una pur chiederò che mi si debbe*)

Text by Luigi Tansillo; poetic form: *capitolo in terza rima*

4. *Là dove sono i pargoletti amori*

Text by Torquato Tasso; poetic form: madrigale (written in praise of the dwarf Isabella, who was at the service of Margherita Gonzaga d’Este; see Torquato Tasso, *Le rime: edizione critica sui manoscritti e le antiche stampe*, ed. Angelo Solerti, 4 vols., Bologna: Romagnoli-Dall’Acqua, 1898–1902, IV, nos. 1016–1024).

5. *O verdi selv’, o dolci fonti, o rivi*

Text by Torquato Tasso; poetic form: madrigal with an echo effect^{LXVIII}

^{LXVII} In some coeval literary sources, including the printed edition *Delle rime, et prose del sig. Torquato Tasso. Parte quarta* (Venice: Giulio Vasalini 1586), 159–161, the dialogue *Dimmi, gentil pastore* is attributed to Torquato Tasso; see *ChaterM*, I, 209.

^{LXVIII} Tasso wrote, in honor of Margherita Gonzaga d’Este, an extended version of this madrigal, with the incipit “Diceva un mesto coro: o dolci fonti | e voi rive frondose”; see *ChaterM*, I, 210.

SECTION B: COMPOSITIONS FIRST PUBLISHED IN MISCELLANEOUS COLLECTIONS

CANZONETTAS AND LAUDI

1585⁷ - *Canzonette spirituali de diversi a tre voci libro primo*. Rome: Alessandro Gardano, 1585 – RISM 1585⁷ (DMB 45)

Dedication by Paolo Quagliati to Giovanna Caetani Orsini; editor: Paolo Quagliati (Rome)

- *Servirò il grande Iddio prima ch'io mora* (rubric: “laude spirituale), for 3 vv.

poetic form: canzonetta (laude)

REPRINT: 1588⁵ (DMB 64)

MOD. ED.: Rosa Cafiero, “Canzonette spirituali e profane: alcune considerazioni,” in *Luca Marenzio, musicista europeo: Atti della giornata di studi marenziani, Brescia, 6 marzo 1988*, ed. Maria Teresa Rosa Barezzani and Mariella Sala (Brescia: Edizioni di Storia Bresciana, 1990), 91–113; 110–111.

- *Primo che per Giesù spargesti il sangue*, for 3 vv.

poetic form: canzonetta

REPRINT: 1588⁵ (DMB 64)

1586² - *Diletto spirituale. Canzonette a tre et a quattro voci composte da diversi ecc.^{mi} musici*. Rome: Simone Verovio, 1586 – RISM 1586² (DMB 54)

Dedication by Simone Verovio to Antonio Boccapadule (Boccapaduli), Prefect of the Papal Chapel until September 1586; editor: Simone Verovio (Rome)

- *Spiega, mondo maligno, i tuoi tesori*, for 3 vv. (with lute and cembalo tablatures in 1586³, see below)

Text by Gabriele Fiamma,^{LXIX} poetic form: sonnet; Marenzio set only the first eight lines of the poem.

REPRINT: Another edition of this collection, with different content and with the tablatures for cembalo and for lute, was published by Verovio in the same year, 1586, see 1586³ and DMB 55; 1592¹⁶ (= 1586³).

MOD. ED.: Linda Maria Koldau, “Marenzio spirituale: The Sacred Italian Music of Luca Marenzio,” *Rivista Internazionale di Musica Sacra* 20 (1999): 139–198: 197.

- *Qual paura, qual danno o qual tormento*, for 3 vv. (with lute and cembalo tablatures in 1586³, see below)

Text by Gabriele Fiamma,^{LXX} poetic form: sonnet; Marenzio set only the first eight lines of the poem.

REPRINT: Another edition of this collection, with different content and with the tablatures for cembalo and for lute, was published by Verovio in the same year, 1586, see 1586³ and DMB 55; 1592¹⁶ (= 1586³).

MOD. ED.: Koldau, “Marenzio spirituale,” 196.

1587 (RISM deest) - ARCANGELO BORSARO, *Il primo libro delle villanelle . . . a tre voci*. Venice: Ricciardo Amadino, 1587 – NV 411 (DMB 62)

Dedication by the composer to Giovanni Carpano.

- *Ohimé che novo ardore*,^{LXXI} for 3 vv. (“di Luca Marenzio”)

Poetic form: canzonetta

LXIX Gabriele Fiamma, *Rime spirituali* (Venice: Francesco de' Franceschi, 1570), 174–175.

LXX *Ibid.*, 164.

LXXI It is worth noting that the canzonetta *Ohimé che novo ardore* is the only composition based on a secular text, and attributed to Marenzio, that was published in a single-author edition by another composer (for the specific case of Orazio Vecchi's madrigal in “different languages” [“diversi linguaggi”], incorporating a five-voice madrigal attributed to Marenzio, see below, note LXXV). Based on all known information about Arcangelo Borsaro, a student of Salvatore Essenga, it has not been possible to establish a connection, even if only circumstantial or indirect, between the two composers, nor between Borsaro and the musical circles within which Marenzio moved. Of Borsaro's collection of villanelles there survives only one exemplar, that of the fascicle belonging to the bass part (today at the British Library), making it impossible to verify the attribution to Marenzio on a stylistic basis. I have decided to include the composition in the *corpus* of Marenzio's canzonettas, but I do not exclude the possibility that it could be a spurious composition.

List of Secular and Devotional Compositions by Luca Marenzio

1589¹¹ - *Ghirlanda di fioretti musicali composta da diversi Ecc.^{ti} musici a 3 voci, con l'intavolatura del cimbalo et liuto.*
Rome: Simone Verovio, 1589 – *RISM* 1589¹¹ (*DMB* 73).

Dedication by Simone Verovio to Vincenzo Stella; editor: Simone Verovio (Rome)

- *Donna se nel tuo volto*, for 3 vv. with tablature for cembalo and lute

Poetic form: canzonetta

REPRINT: 1591¹⁶

MOD. ED.: GC, III.

1591¹³ - *Canzonette spirituali a 3 voci. Composte da diversi ecc.ti musici.* Rome: [Simone Verovio], 1591 –
RISM 1591¹³ (*DMB* 90)

Dedication missing; editor: Simone Verovio (Rome)

- *Giesù più rilucente*, for 3vv.

Poetic form: double quatrains in *endecasillabi*, a secular paraphrase of the stanza with incipit *Iesu sole serenior* from the hymn *Iesu dulcis memoria*.

REPRINT: with incipit *Giesù più risplendente* [159?] ^{LXXII} (*RISM* and *DMB* deest); 1599⁶ (*DMB* 132).

1591¹² - *Canzonette a quattro voci. Composte da diversi Ecc.^{ti} musici. Con l'intavolatura del cimbalo et del liuto.* Rome:
[Simone Verovio], 1591 – *RISM* 1591¹² (*DMB* 89)

Dedication by Simone Verovio to Charles III of Lorraine-Vaudémont, Cardinal of Lorraine; editor: Simone Verovio (Rome)

- *Se 'l raggio de vostr'occhi m'arde il cuore*, for 4 vv. with tablatures for cembalo and lute

Poetic form: canzonetta

REPRINT: 1597¹⁴ (*DMB* 122), reprint expanded with varied content, with no tablature.

MOD. ED.: SF.

1599⁶ - *Tempio armonico della Beatissima Vergine N.S. fabricatoli per opra del R. P. Giovenale A. P. della congreg. dell'Oratorio. Prima parte a tre voci.* Rome, Nicolò Mutij, 1599 – *RISM* 1599⁶ (*DMB* 132)

Dedications by Giovenale Ancina to Cornelia Cesi Caetani, Duchess of Ceri; to Geronima Colonna, Duchess of Monteleone; to Sister Orsola Benincasa, founder of the “Congregazione delle Oblate della SS. Concezione di Maria”; to Tolomeo Gallio, known as the “Cardinal of Como”; to Giovanni Maria Guanzelli of Brisighella, “Maestro del Sacro Palazzo Apostolico”; to Angelo Velli, “Preposito generale of the Congregazione dell'Oratorio”; editor: Giovenale Ancina (Rome)

MOD. ED. OF THE ENTIRE COLLECTION: Elisabetta Crema, “Il ‘tempio armonico’ di Giovenale Ancina: Edizione e commento” (Ph.D. dissertation, Università degli Studi di Milano, 2004/2005); the canzonetta-laude by Marenzio is transcribed in Cafiero, “Canzonette spirituali e profane,” 112–113; and in Koldau, “Marenzio spirituale,” 164.

LXXII For this reprint of the *Canzonette spirituali a tre voci* published by Verovio, without any indication of place or year of printing, there is only one known, incomplete exemplar (only the Alto part survives), held at the British Library. Without doubt this was reprinted in or after 1591, the publication year of the *editio princeps*, and before 1599, the publication year of the only other known edition of the collection. The reprint without date presents the same compositions as those in the *editio princeps*, but arranged in a different order, which would then be maintained in the 1599 reprint. Furthermore, both *princeps* and this undated edition lack a dedication letter, while the 1599 reprint is addressed to Vincenzo Gonzaga, Duke of Mantua. Regarding Marenzio's composition included in the *Canzonette spirituali a tre voci*, it is important to emphasize that both the undated reprint as well as the one from 1599, present, with respect to the first 1591 edition, a significant textual variant in the first line of the poetic text: 1591, “Giesu più rilucente”; 1592 and 1599: “Giesu più risplendente.” In *RISM* 1591¹³ (p. 355), the Alto fascicle of the undated edition is erroneously considered to belong to the *princeps* from 1591, while in *DMB* 132 the same fascicle is attributed to the 1599 reprint; as a consequence, both bibliographies do not mention the existence of the undated reprint here discussed. On this issue see also Lothar Schmidt, *Die römische Lauda und die Verchristlichung von Musik im 16. Jahrhundert*, Schweizer Beiträge zur Musikforschung 2 (Kassel: Bärenreiter, 2003), 146. Nonetheless, it should be kept in mind that there is as yet no satisfactory and comprehensive bibliographical description of Simone Verovio's music publications, one that should take into consideration all of the known exemplars of every edition in order to establish without doubt the bibliographical genesis of all the editions of every single-author collection and miscellaneous collection published by the Dutch calligrapher and engraver.

- *Abimé pur s'avicina*, for 3 vv.

With the rubric "Pietosa querela della Madre Santissima nell'imminente partita del Figliuolo di lei, per girsene alla Passione, et morte della Croce"

Poetic form: canzonetta (lauda)

REPRINT: The poetic text alone appears in 1608⁴, see Giancarlo Rostirolla, Danilo Zardin, and Oscar Mischiati, *La lauda spirituale tra Cinquecento e Seicento: Poesie e canti devozionali nell'Italia della Controriforma* (Rome: Ibmus, 2001), 248–249; 257.

MADRIGALS

1577⁷ - *Il primo fiore della ghirlanda musicale a cinque voci . . . di diversi eccellentissimi musici*. Venice: Girolamo Scotto's heir, 1577 – RISM 1577⁷ (DMB 28)

Dedication by Giovanni Battista Mosto to Giulio Sansone. Editors: Giovanni Battista Mosto and Claudio Merulo (Venice)

- *Donna bella e crudel, se sdegn'avete*, for 5 vv.

Text by Remigio Nannini, known as "Remigio Fiorentino"; poetic form: madrigal

MOD. ED.: edition, with reconstruction of lost vocal parts, in James Chater, "Marenzio's 'First Flower' Restored:

A Reconstruction of 'Donna bella e crudel, se sdegn'avete,'" *Il Saggiatore musicale* 8 (2001): 193–211.

1580c. [ms] - Miscellaneous manuscript collection in honor of Laura Peperara, Verona, Biblioteca dell'Accademia Filarmonica, ms. 220; compiled in Verona around 1580.

MOD. ED. OF THE ENTIRE MANUSCRIPT: Marco Materassi, *Il Primo Lauro. Madrigali in onore di Laura Peperara; ms. 220 dell'Accademia Filarmonica di Verona [1580]* (Treviso: Diastema Fiori Musicali, 1999); the two madrigals by Marenzio are also published in *SFi*, VI.

- *Ridean già per le piagge, herbette e fiori* (second part: *Piagge, herbe, fiori, augelli, aure feconde*), for 5 vv.

Poetic form: sonnet

The madrigal was reprinted in the *Terzo libro di madrigali a cinque voci*, VE, *AntGa*, 1582 (reprints: 1591, 1593, 1595, 1609, see above, no. XI, 11)

- *Là 've l'aurora appar' più chiaro il cielo* (second part: *Ma là dovè L'AURora il ciel si mostra*), for 5 vv.

Poetic form: sonnet

This madrigal was never published in printed editions.

1582⁴ - *I dolci affetti, madrigali a cinque voci de diversi eccellenti musici di Roma*. Venice: Girolamo Scotto's heir, 1582 – RISM 1582⁴ (DMB 30)

Dedication by the "Accademico anomato" to Monsignor Ottavio Bandini; editor: "L'Accademico anomato" (Rome)

MOD. ED. OF THE ENTIRE COLLECTION: Nino Pirrotta and Giuliana Gialdroni, ed., *I musici di Roma e il madrigale: Dolci affetti (1582) e Le gioie (1589)* (Lucca: Libreria Musicale Italiana, 1993); the two madrigals by Marenzio are also published in *SFi*, VI.

- *Hor pien d'altro desio*, for 5 vv.

Text by Luigi Alamanni; poetic form: third stanza of the multistrophic ode *Mentre ti fui si grato*, paraphrase of the Horatian ode *Donec gratus eram tibi*.

REPRINTS: 1585¹⁵ (DMB 47); 1585¹⁹ (DMB 51); 1588²¹ (DMB 68); 1590¹² (DMB 77); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (MMB 245).

- *In quel ben nato avventuroso giorno*, for 5 vv.

Text by Iacopo Sanazzaro; poetic form: madrigal

RIST: 1585¹⁵ (DMB 47); 1590¹²; 1605⁹ (DMB 158); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (MMB 245).

1582⁵ - *Il lauro secco, libro primo di madrigali a cinque voci di diversi autori*. Ferrara: Vittorio Baldini, 1582 – RISM 1582⁵ (DMB 31)

Notice "To the virtuous readers" ("A virtuosi lettori") of the Accademici Rinnovati; editor: Accademici Rinnovati (Ferrara)

- *Mentre l'aura spirò nel verde Lauro* (second part: *Hor perché (lasso oimé), secco ti vedo?*), for 5 vv.

Poetic form: madrigal

List of Secular and Devotional Compositions by Luca Marenzio

REPRINTS: 1589⁸ (*DMB* 71); 1596¹² (*DMB* 119); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245).
MOD. ED.: *SFi*, VI; Anthony Newcomb, *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ: Princeton University Press, 1980), II: 62–71.

- *Quel lauro che fu in me già così verde*, for 10 vv.

Poetic form: dialogue madrigal

REPRINTS: 1596¹² (*DMB* 119); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245).

MOD. ED.: *SFi*, VI.

1583¹⁰ - *Il lauro verde, madrigali a sei voci di diversi autori*. Ferrara: Vittorio Baldini, 1583 – *RISM* 1583¹⁰ (*DMB* 34)

No dedication letter; editor unknown, but almost certainly someone within the Ferrarese environment.

- *Bianchi cigni, e canori*, for 6 vv. (second part: *Alzate il novo Lauro oltre le stelle*; third part: *Guidate dolci et amorosi balli*)

Poetic form: dialogue madrigal.

REPRINTS: 1589⁸ (*DMB* 71); 1591⁸ (*DMB* 86); 1593² (*DMB* 102); 1600^{5a} + 1600⁶ (lute tablature; *DMB* 139); L. Marenzio, *Il primo, secondo, terzo, quarto et quinto libro de madrigali a sei voci*, 1610 (*MMB* 319); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245).

MOD. ED.: *SSi*, VII; Newcomb, *The Madrigal at Ferrara*, II, pp. 112–135.

1583¹¹ - *De floridi virtuosi d'Italia il primo libro de madrigali a cinque voci*. Venice: Giacomo Vincenti and Ricciardo Amadino, 1583 – *RISM* 1583¹¹ (*DMB* 35)

Dedication by Angelo Barbato to Albert Radziv (“Alberto Radivii”); editor: Angelo Barbato (Padua [Venice?])

- *Se tu mi lasci, perfido, tuo danno*, for 5 vv.

Text by Torquato Tasso; poetic form: madrigal

REPRINTS: 1586⁸ (*DMB* 56); 1600⁸ (*DMB* 141)

MOD. ED.: *SFi*, VI.

1583¹² - *Li amorosi ardori di diversi eccellentissimi musici . . . Libro primo a cinque voci*. Venice: Angelo Gardano, 1583 – *RISM* 1583¹² (*DMB* 36)

Dedication by Cesare Corradi to Livia Sighizzi Pia; editor: Cesare Corradi (Venice?)

- *Perché adoprare catene* for 5 vv.

Text by Muzio Manfredi; poetic form: madrigal^{LXXIII}

MOD. ED.: *SFi*, VI.

1585²⁹ - GIOVANNI BATTISTA MOSCAGLIA, *Il secondo libro de madrigali a quattro voci, con alcuni diversi eccellenti musici di Roma*. Venice: Giacomo Vincenti and Ricciardo Amadino, 1585 – *RISM* 1585²⁹ (*DMB* 52)

Dedication by Giovanni Battista Moscaglia to Don Fabiano Moscaglia, “Padre generale della Congregazione di San Giorgio in Alga,” Venice; editor: Giovanni Battista Moscaglia (Rome)

MOD. ED. OF THE ENTIRE COLLECTION: Giovanni Battista Moscaglia, *Il secondo libro de madrigali a quattro voci . . . (Venezia, Giacomo Vincenti e Ricciardo Amadino, 1585)*, ed. Giuliana Gialdrone (Palestrina: Fondazione Giovanni Pierluigi da Palestrina, 2007); the madrigal by Marenzio is also published in *ILLT* and in *SFo*.

- *Dissi a l'amata mia lucida stella*, for 4 vv.

Text by Giovanni Battista Moscaglia; poetic form: madrigal

REPRINTS: L. Marenzio, *Madrigali a quattro voci*, 1585 (reprint: 1587 [two different editions], 1592, 1598, 1603 [two different editions], 1607, 1608); 1590¹⁷; Brown 1591₂ (diminution for instruments); 1593⁵; 1594⁸; 1594¹⁹ (lute tablature); 1611¹²; 1629⁸.

1586¹ - *Musica spirituale composta da diversi eccellentissimi musici a cinque voci*. Venice: Angelo Gardano, 1586 – *RISM* 1586¹ (*DMB* 53)

Dedication letter missing; editor not identified.

^{LXXIII} Muzio Manfredi's madrigal is dedicated to Camilla Tiene Mosti, whose name is inscribed within the poetic text; see Chater, “Fonti poetiche,” 65.

- *Signor, che già te stesso* (second part: *Vergine gloriosa et lieta, o quanto*), for 5 vv.

Poetic form: see note LXXIV.

The second part of the madrigal, *Vergine gloriosa et lieta, o quanto* was published earlier in L. Marenzio, *Madrigali spirituali a 5 vv.* (Rome, 1584; reprints: 1588; 1606, 1610 [two different editions, one published in Antwerp, the other in Nuremberg])^{LXXIV}

MOD. ED.: *SFi*, VI; a modern edition of the second part of the madrigal, *Vergine gloriosa et lieta, o quanto*, also appears in *SFi* III and in *LSW*, XVIII.

1586¹⁰ - *I lieti amanti. Primo libro de madrigali a cinque voci di diversi eccellentissimi musici.* Venice: Giacomo Vincenti and Ricciardo Amadino, 1586 – *RISM* 1586¹⁰ (*DMB* 57)

Dedication by Ippolito Gianluca to Count Mario Bevilacqua; editor: Ippolito Gianluca (Ferrara)

MOD. ED. OF THE ENTIRE COLLECTION: Marco Giuliani, *I lieti amanti. Madrigali di venti musicisti ferraresi e non* (Florence: Olschki, 1990); the madrigal by Marenzio is also published in *SFi*, VI.

- *Falsa credenza havete*, for 5 vv.

Poetic form: madrigal

1586¹¹ - see below p. 512

1588¹⁷ - *L'amorosa Ero rappresentata da' più celebri musici d'Italia, con l'istesse parole et nel medesimo tuono* [a quattro voci]. Brescia: Vincenzo Sabbio, 1588 – *RISM* 1588¹⁷ (*DMB* 67)

Dedication by Antonio Morsolino to Count Marc'Antonio Martinengo; editor: Antonio Morsolino (Brescia).

MOD. ED. OF THE ENTIRE COLLECTION: Harry B. Lincoln, ed., *The Madrigal Collection L'Amorosa Ero* (Brescia, 1588) (Binghamton, NY: State University of New York Press, 1968); the madrigal by Marenzio is also published in *Sfo*.

- *Ero così dicea*, for 4 vv.

Text by Marc'Antonio Martinengo; poetic form: madrigal

1589⁷ - *Le gioie, madrigali a cinque voci di diversi excell.^{mi} musici della Compagnia di Roma . . . Libro primo.* Venice: Ricciardo Amadino, 1589 – *RISM* 1589⁷ (*DMB* 70)

^{LXXIV} The madrigal *Vergine gloriosa et lieta, o quanto* was published for the first time by Marenzio in his *Madrigali spirituali* of 1584, but it had certainly been composed for the miscellaneous collection titled *Musica spirituale*, published in Venice in 1586 (at least some of the madrigals of the collection were surely ready well before the publication date: Marenzio's, before or sometime in April 1584 (the dedication of the *Madrigali spirituali* is dated "24 April 1584"); while Andrea Gabrieli's composition can be dated prior to August 30, 1585, the day of the composer's death). The miscellaneous collection *Musica spirituale* consists of settings of two lengthy, multistrophic poems, independent yet interconnected: *Signor, cui fu già poco*, composed of 15 stanzas with the metrical scheme abAbbcC; and *Vergine ancilla nel cui santo chiostro*, also in 15 stanzas with the metrical scheme ABaBB. The former is a penitential invocation toward God, while the latter is a Marian celebration in which each of the fifteen stanzas paraphrase one of the mysteries of the Rosary; see Marco Giuliani, "Musica spirituale di Eccellentissimi autori' (1586): un itinerario devoto collettivo nel mondo del madrigale," *Rivista Italiana di Musicologia* 37 (2002): 219–248; 234–236. The fifteen composers involved in the making of the collection—A. Gabrieli, Spontone, Vecchi, Ingegneri, Merulo, Mosto, Bellhaver, Wert, Dalla Casa, Asola, Marenzio, G. Gabrieli, Bertani, Cavaccio, Croce—each set a bipartite madrigal, whose text was composed of one stanza from the first poem, and the numerically corresponding stanza from the second poem (e.g., Andrea Gabrieli: first part – *Signor, cui fu già poco*, second part – *Vergine ancilla*; Bartolomeo Spontone: first part – *Signor, la notte, il giorno*, second part – *Vergine eccelsa*; etc.). The collection concludes with an apotheosis made up of two independent poems in dialogue form, *Ecco l'alma beata* and *Donne il sommo e celeste*, which were set to music for eight voices by Giovanni Croce and Niccolò Dalla Casa, respectively. Within this complex internal organization of a madrigal book, Marenzio set the eleventh pair of stanzas, *Signor, che già te stesso* e *Vergine gloriosa et lieta, o quanto*. The collection *Musica spirituale* is therefore a miscellaneous collection conceived according to a unifying plan, and without doubt was prepared by an editor who chose the devotional poems and some of the characteristics of their settings; he sent the texts himself to the selected composers and informed them of the complex structure of the work, one all the more so because it required an atypically tight organization between two texts that were correlated but independent. It is therefore certain that Marenzio set the two texts for the Venetian miscellany, but included the second, *Vergine gloriosa et lieta, o quanto*, in his own book of devotional madrigals published in 1584 without waiting for the publication of the *Musica spirituale* (1586), thus infringing a kind of publishing fair play rule that called for an author not to publish in his own single-author book a composition destined for a miscellaneous collection before it was sent to press. In composing his *Madrigali spirituali* Marenzio must certainly have had all of the texts set in the Venetian anthology *Musica spirituale* at his fingertips (the editor probably sent to the involved composers the two complete poems, rather than only the stanzas that each of them were to set); this is proved by the fact that in his own devotional collection he also set to music *Signor, cui fu già poco*, a stanza that would appear with music by Andrea Gabrieli at the beginning of *Musica spirituale*.

List of Secular and Devotional Compositions by Luca Marenzio

Dedication by Felice Anerio to Monsignor Pietro Orsini, Bishop of Orvieto; editor: Felice Anerio (Rome)
 MOD. ED. OF THE ENTIRE COLLECTION: Pirrotta and Gialdroni, *I musicisti di Roma e il madrigale*; the madrigal by Marenzio is also published in Newcomb, *The Madrigal at Ferrara*, pp. 170–177, and in *SFi*, VI.

- *Rivi, fontane e fiumi a l'aur[ε] al cielo*, for 5 vv.

Poetic form: fourth stanza of the sestina *Al hor che lieta l'alba adduce il giorno*

REPRINTS: 1590¹⁴ (DMB 78); 1592¹⁵ (DMB 99); 1594¹⁶ edition lost, *RISM* deest, see *DMB*, II, p. 1199; 1600⁹ (DMB 142); 1596¹⁰ (DMB 117); 1605⁹ (DMB 158)

1590³¹ - ORAZIO VECCHI, *Selva di varia ricreazione . . . nella quale si contengono varij soggetti, a 3.a 4. a 5. a 6. a 7. a 8. a 9. et a 10 voci*. Venice: Angelo Gardano, 1590 – *RISM* 1590³¹ (DMB 83)

Dedication by the composer to “Giacomo Seniori et Giovanni Fuccari, Baroni de Chrichberg, & Weissenhorn,” corresponding most likely to Hans Jakob Fugger of Kirchberg and Weißenhorn, and to Johann Fugger of Kirchberg and Weißenhorn

REPRINT: 1590¹² (DMB 113)

MOD. ED. OF THE ENTIRE COLLECTION: Orazio Vecchi, *Selva di varia ricreazione. Orazio Vecchi (Modena, 1550–1605)*, ed. Giovanni Torre (Modena: Mucchi, 2007); the madrigal by Marenzio is also published in *Madrigali a diversi linguaggi von Marenzio, Vecchi, Eccard, Varotto*, ed. Warren Kirkendale, “Das Chorwerk,” 125 (Wolfenbüttel: Mösel, 1975).

LUCA MARENZIO (ATTRIBUTED) AND ORAZIO VECCHI

Madrigal for five voices attributed to Marenzio, which sets four different prose texts, largely in vernacular; to this, Orazio Vecchi added four supplementary voices that set three new texts with the same characteristics.^{LXXV}

- [ZANNI:] *O Messir.* [MAGNIFICO:] *Che distu?* [Z:] *O Patru.* [M:] *Che fastu?* [Z:] *O Messir.* [M:] *Che vustu?* for 5 + 4 vv.

^{LXXV} In the five-voice madrigal attributed to Marenzio in Orazio Vecchi's *Selva di varia ricreazione*, four independent texts are set (each of which refer to a character from folklore or from popular theater) in one or more dialects of the Veneto and Lombardy regions, in particular the area of Bergamo (an exact identification of the linguistic-dialectal nature of all of these texts would require a proper linguistic investigation), and in the mangled Italian of the German “lanzichenechi” (lansquenets) hired in the “guerre d'Italia.” Vecchi added four voices to the original composition attributed to Marenzio, using three new texts (also tied to popular characters) written both in an Italian parodying erudite speech, speckled with dialecticisms and quasi-macaronic Latin terms (but with an erudite quotation in the form of the opening of the Horatian ode *Iam satis terris nivis atque dirae*), as well as the Bolognese dialect. On this aspect of Marenzio's composition, see Warren Kirkendale, “Franceschina, Girometta and their Companions in a Madrigal ‘a diversi linguaggi’ by Luca Marenzio and Orazio Vecchi,” *Acta Musicologica* 44 (1972): 181–235; and *Madrigali a diversi linguaggi von Marenzio, Vecchi, Eccard, Varotto*, Das Chorwerk 125, ed. Warren Kirkendale (Wolfenbüttel: Mösel, 1975). The following are the incipits of the different texts, preceded by the voice part to which these texts are assigned, and by the name of the alluded-to character or characters:

Luca Marenzio (attributed):

1. FRANCESCHINA - *Canto*, “E la bella Franceschina” (second part: “E la bella Marchesetta”)
2. GIROMETTA - *Nono* (Canto II) “Chi t'hà fatto quelle scarpette?” (second part: “Chi t'hà fatto quelle calzette?”)
3. ZANNI and MAGNIFICO in dialogue - *Alto* and *Tenore*, “[Zanni:] O Messir. [Magnifico:] Che distu?” (second part: “[Magnifico:] O disgratiaio. [Zanni:] Che ve piase sagnur?”)
4. TEDESCO - *Basso*, “Mi star bon compagno” (second part: “Mi folentier star sol”)

Orazio Vecchi:

5. LO SCOLARE and IL PEDANTE in dialogue - *Quinto* and *Ottavo*, “[Scolare:] Salve, Magister! [Pedante:] Bene veniat” (second part: “[Scolare:] Dal Gim[n]asio aprite. [Pedante:] Chi pulsa cosi?”)
6. IL “FATE BEN PER VOI” - *Sesto*, “Fate ben per voi” (second part: “Fate ben per voi”)
7. IL GRATIANO - *Settimo*, “O zent, o presson” (second part: “Ah, ah, ah cosa dis q[ue]st'or?”)

It should be stressed, however, that the attribution to Marenzio of the madrigal *O Messir. Che distu?* cannot be accepted without some reservation, since many characteristics of the composition are completely atypical with respect to the rest of his known madrigalistic production. The following are the main aspects of *O Messir. Che distu?* that do not correspond to characteristics typical of Marenzio's output: a) the madrigal is the only composition by Marenzio, along with the canzonetta *Ohimè che now ardore* (about whose attribution see above, note LXXI), that is published in a single-author edition by another composer; b) the madrigal's textual *quodlibet* constitutes a singularity in Marenzio's madrigalistic production, for the prevalence of the vernacular and for its plainly popular and comic-grotesque character, far-removed from the dignified Petrarchism that inspired all of the other poetic texts that he set; c) the musical style of the madrigal *O Messir. Che distu?* (without taking into consideration the voices added by Vecchi) appears, even at a brief inspection, quite different with respect to all the numerous stylistic inflections adopted by Marenzio from the beginning of his career until 1590, the publication year for *Selva di varia ricreazione*; d) the addition, on the part of Vecchi, of four voices to the original composition is something quite unusual in the genre of the sixteenth-century madrigal.

(second part: [M:] *O disgratio.* [Z:] *Che ve piase sagnur?* [M:] *Scampao da la galia.* [Z:] *Che bramef, ser minchiu?*)

1591⁷ - *Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze del serenissimo Don Ferdinando Medici, e madama Christiana di Loreno, gran duchi di Toscana* Venice: Giacomo Vincenti, 1591 – RISM 1591⁷ (DMB 85)^{LXXVI}

Dedication by Cristoforo Malvezzi to Cristina di Lorena; editor: Cristoforo Malvezzi (Florence); patron: the Grand Duke of Tuscany, Ferdinando I de' Medici.

MOD. ED. OF THE ENTIRE COLLECTION: D.P. Walker, ed., *Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence 1589*, vol. 1, *Musique des intermèdes de 'La pellegrina'* (Paris: Éditions du Centre National de la Recherche Scientifique, 1963).

[II intermedio]

- "Sinfonia," for 5 vv., instrumental

- *Belle ne fé natura*, for 3 vv. and instruments

Poetic form: madrigale

- *Cbi dal delfino aita*, for 6 vv. and instruments

Text by Ottavio Rinuccini;^{LXXVII} poetic form: madrigal

- *Se nelle voci nostre*, for 12 vv. and instruments

Text by Ottavio Rinuccini; poetic form: madrigal

- *O figlie di Piero*, for 18 vv. and instruments

Text by Ottavio Rinuccini; poetic form: madrigal

[III intermedio]

- *Qui di carne si sfama*, for 12 vv. and instruments

Text by Ottavio Rinuccini; poetic form: madrigal

- *O valoroso Dio*, for 4 vv. and instruments

Text by Ottavio Rinuccini; poetic form: madrigal

- *O mille volte e mille*, for 8 vv. and instruments

Text by Ottavio Rinuccini; poetic form: madrigal

^{LXXVI} In his *Descrizione dell'apparato e degl'intermedi fatti per la commedia* (partial mod. ed. in Solerti, *Gli albori del melodramma*, II, 26), Bastiano de' Rossi mentions *Oh sfortunati noi* as a stand-alone madrigal within the third *intermedio*, while in the print version of the *intermedii's* music published in 1591 (*Intermedii et concerti, fatti per la commedia rappresentata in Firenze*, Venice, G. Vincenti) this text, missing its first three lines, constitutes the concluding section of the madrigal *Qui di carne si sfama*, placed at the beginning of the third *intermedio*; see *Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence 1589*, vol. 1, *Musique des intermèdes de 'La pellegrina'*, ed. D.P. Walker (Paris: Éditions du Centre National de la Recherche Scientifique, 1963), XLIII–XLIV.

Moreover, on p. 10 of the fascicle of the *Nono* part of the *Intermedii et concerti* (in the section dedicated to the third *intermedio*, after the madrigal *Qui di carne si sfama* and before *O valoroso dio*) there is an indication that reads "Qui manca una Sinfonia" ("here there is a Sinfonia missing"), but it is not specified if this lost music was composed by Marenzio (see *Les fêtes du mariage*, XLIV; and *DMB*, I: 318). Also within de' Rossi's *Descrizione* there is mention of an instrumental piece, likely related to the lost "Sinfonia" just cited, that was performed for the pantomime of Apollo's battle against the serpent sowing ruin in Delos, but here as well it was not expressly attributed to Marenzio: "Arrivato [Apollo] in questa maniera sul palco, alla melodia di viole, di traverse, e di tromboni, cominciò la prima parte della battaglia [con 'lo spaventoso serpe']" ("[With Apollo] having arrived in this manner onstage, to the accompaniment of viols, of transverse flutes and of trombones, the first part of the battle [with 'the fearful serpent'] began"), de' Rossi, *Descrizione dell'apparato e degl'intermedi*, 44 (partial mod. ed. in Solerti, *Gli albori del melodramma*, II: 27). Concerning the madrigal *Ebra di sangue in questo oscuro bosco*, which de' Rossi attributes to Marenzio and describes as a madrigal opening the third *intermedio*, but of which there is no trace in the edition of the performance's music published in 1591, see above, the section "Lost or dubiously attributed compositions and printed editions."

^{LXXVII} The attribution to Ottavio Rinuccini of this and five other madrigals set by Marenzio which appear in the 1591 edition of *Intermedii et concerti* (*Se nelle voci nostre*; *O figlie di Piero*; *Qui di carne si sfama*; *O valoroso Dio*; *O mille volte e mille*), can be found in de' Rossi, *Descrizione dell'apparato e degl'intermedi*, 33, 42 (partial mod. ed. in Solerti, *Gli albori del melodramma*, II: 23, 25); see also below, note LXXXIII.

List of Secular and Devotional Compositions by Luca Marenzio

1591²³ - *La Ruzina, canzone di Filippo de Monte, insieme un'altra di Cipriano de Rore, et altri madrigali de diversi famosissimi autori a sei voci*. Venice: Angelo Gardano, 1591 – *RISM* 1591²³ (*DMB* 92)
Dedication by Orazio Guarguante to Count Luigi della Torre; editor: Orazio Guarguante (Venice)

- *Uscite, uscite Ninfe*, for 6 vv.
Poetic form: madrigal
REPRINT: L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*MMB* 245).
MOD. ED.: *SSi*, VI.

1592¹¹ - see below p. 512

1592¹⁴ - *La gloria musicale di diversi eccellentissimi auttori, a cinque voci*. Venice: Ricciardo Amadino, 1592 – *RISM* 1592¹⁴ (*DMB* 98)
Dedication by Filippo Nicoletti to Count Mario Bevilacqua; editor: Filippo Nicoletti (Ferrara [Verona]); patrons: Counts Bonifacio and Luigi Bevilacqua (?)^{LXXVIII}

- *Coppia di donne altera*, for 5 vv.
Poetic form: madrigal
REPRINT: 1596¹⁰ (*DMB* 117)
MOD. ED.: *SFi*, VI.

1593³ - *Florindo e Armilla canzon pastorale, ornata di musica da diversi de più celebri compositori de tempi nostri, et con altri madrigali . . . a cinque voci*. Venice: Ricciardo Amadino, 1593 – *RISM* 1593³ (*DMB* 103)
Dedication by Ricciardo Amadino to Gilio Morosini; editor: Giovanni Matteo Asola (?) (Venice); patron: Gilio Morosini, son-in-law of Leonardo Sanudo (Venice).

- *Bascia, ribascia, hor sugge*, for 5 vv.
Text by Maffio (Maffeo) Venier (?),^{LXXIX} poetic form: twelfth stanza of the canzone *Poiché più volt'in vano*.
REPRINTS: 1596¹⁰ (*DMB* 117); L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*DMB* 245).
MOD. ED.: *SFi*, VI.

1596¹¹ - *Vittoria amorosa de diversi authori a cinque voci*. Venezia, Giacomo Vincenti, 1596 – *RISM* 1596¹¹ (*DMB* 118)
Dedication by Geronimo Vaiano to Teodoro Trivulzio ("Trivulci"); editor: Geronimo Vaiano (Milan)

- *Donna co'l sguardo tenti*, for 5 vv.
Poetic form: madrigal
REPRINT: L. Marenzio, *Madrigali spirituali e temporali*, 1610 (*DMB* 245).



Marenzio composed two madrigals destined for as many miscellaneous themed collections, certainly commissioned by the editors of the books, who must have also sent him the texts to set. He decided however to publish them in single-author editions under his own name before the two collections were published.^{LXXX}

^{LXXVIII} See Chater, *Reflections of Musical Glory*, 233–240.

^{LXXIX} According to ChaterM, I, 222, the attribution to Maffio Venier of the canzone *Poiché più volt'in vano* appears in the poetry anthology *Scelta di rime di diversi moderni autori . . . parte seconda* (Pavia: Girolamo Bartoli's heirs, 1591), 38–41; and in Domenico Venier, *Rime di Domenico Veniero senatore vineziano raccolte ora la prima volta ed illustrate dall'ab. Pierantonio Serassi accademico eccitato. S'aggiungono alcune poesie di Maffio, e Luigi Venieri nipoti dell'autore* (Bergamo: Pietro Lancillotto, 1750), 159–161, but in both editions the text does not include the stanza set by Marenzio. In turn, the canzone appears without attribution in *Le piacevoli rime di m. Cesare Caporali perugino . . . di nuovo in questa terza impressione accresciute d'altre gravi per l'adietro non piu date in luce* (Milan: Pietro Tini, 1585), 220–224.

^{LXXX} In the dedicatory letter of the miscellaneous collection *Il trionfo di Dori*, addressed by the printer Angelo Gardano to Leonardo Sanudo, editor and patron of the collection, there is mention of the fact that Marenzio published the madrigal *Leggiadre ninfe e pastorelli amanti*, destined for that collection, in his *Quinto libro di madrigali a sei voci*, published by Gardano himself in 1591,

1586¹¹ - *Corona di dodici sonetti di Gio. Battista Zuccarini alla Granduchessa di Toscana, posta in musica da dodici eccellentiss. autori a cinque voci*. Venice: Angelo Gardano, 1586 – RISM 1586¹¹ (DMB 58)

Dedication by Giovanni Battista Zuccarini to Donato Baglioni and Roberto Strozzi; editor: Giovanni Battista Zuccarini (Venice)

- *Real natura, angelico intelletto*, for 5 vv. (second part: *Come due masse d'or fundersi in una*)

Text by Giovanni Battista Zuccarini; poetic form: sonnet

The madrigal was published for the first time in the *Quarto libro di madrigali a cinque voci*, VE, *Vi & Am*, 1584 (reprints: 1589, 1593, 1594, 1601, 1607, 1609; see also above, no. XII, 7).

MOD. ED.: ESW, II; SFi, II.

1592¹¹ - *Il trionfo di Dori, descritto da diversi, et posto in musica, a sei voci, da altrettanti [sic] autori*. Venice: Angelo Gardano, 1592 – RISM 1592¹¹ (DMB 96)

Dedication by Angelo Gardano to Leonardo Sanudo; editor and patron: Leonardo Sanudo (Venice)

MOD. ED. OF THE ENTIRE COLLECTION: Edward Harrison Powley, “*Il Trionfo di Dori: a critical edition*” (Ph.D. dissertation, University of Rochester, 1975); *Il Trionfo di Dori: The 29 madrigals of the 1592 collection for mixed voices*, ed. Edward Harrison

Powley (New York: Gaudia Music and Arts, 1990); the madrigal by Marenzio is also published in *MOO*, VI, and in *SSi*, V.

- *Leggiadre ninfe e pastorelli amanti* for 6 vv.

Text by Lorenzo Guicciardi; poetic form: madrigal

The madrigal was published for the first time in the *Quinto libro de madrigali a sei voci*, VE,

AnGa, 1591 (reprints: 1594, 1595 (2 editions), 1608, 1610 (two editions); see also above, no. XXII, 2).^{LXXXI}

ANTHOLOGY REPRINTS: 1595² (DMB 111); 1596⁹ (DMB 116); 1599¹⁰ (DMB 134); 1599¹⁹ (lute tablature;

DMB 135); 1601⁶ (DMB 145); 1605⁹ (DMB 158); 1609¹⁴ (devotional *contrafactum*; DMB 158); 1610² + 1610³ (devotional

contrafactum; DMB 173); 1610¹⁰ (devotional *contrafactum*; DMB 174); 1612¹³ (secular *contrafactum* in German: “Barbara komm

in deinen schoenen garten,” DMB 183); 1614¹¹ (DMB 189); 1619¹⁶ (devotional *contrafactum* in German “Musiken klang

and Menschen stimm darneben,” DMB 195); 1624¹⁶ (secular *contrafactum* in German “Ein Jungfrau zart hat nuer mein

hertz,” DMB 222); 1628¹² (DMB 233).

LOST OR DUBIOUSLY ATTRIBUTED COMPOSITIONS AND PRINTED EDITIONS^{LXXXII}

• *Ebra di sangue in questo oscuro bosco*, madrigal for nine voices and instrument: lost composition?

Bastiano de' Rossi in his *Descrizione dell'apparato e degli'intermedi fatti per la commedia rappresentata in Firenze nelle nozze de' Serenissimi Don Ferdinando Medici, e madama Cristina di Loreno, gran duchi di Toscana*, (Florence: Antonio Padovani, 1589), 42 (partial mod. ed. in Angelo Solerti, *Gli albori del melodramma* [Milan: Sandron, 1904–1905], II: 15–42; 25), mentions the performance in the third *intermedio* of a madrigal for nine voices and instruments with the poetic incipit *Ebra di sangue in questo oscuro bosco*,^{LXXXIII} which he attributes to Marenzio, and whose text he cites. However, the composition does not appear in the musical edition commemorating the event: *Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze del Serenissimo Don Ferdinando Medici, e madama Christiana di Loreno, gran duchi di Toscana* (Venice: Giacomo Vincenti, 1591). It is probable that de' Rossi—who ostensibly began to work on the *Descrizione* during the long preparation of the *intermedii*—described a performance of the madrigal that took place during a rehearsal of the play; later, likely close to the first performance, whoever was supervising the overall preparation of the play (Emilio de' Cavalieri and/or Giovanni de' Bardi), decided not to use the composition (whose music was subsequently lost) and to open the third *intermedio* with the madrigal *Qui di carne si sfama*.

without waiting for the publication of the collective book, which appeared in print in the following year: “Se ben uno di questi madrigali sia stato dato alle stampe da uno delli compositori insieme con altre sue compositioni, è però cosa sua [i.e., of Sanudo], perché da lei gli fu mandato le parole”. The dedication is transcribed in its entirety in *DMB*, I: 364.

^{LXXXI} See the preceding note. For the complex history of the reception of *Leggiadre ninfe* and the transformations of its original poetic text, see Powley, *Il trionfo di Dori*, I, 170–209.

^{LXXXII} The canzonetta *Ohimè che novo ardore* and the madrigal *O Messir. Che distu?*, even though they have been listed in section B among the compositions attributed to Marenzio, also present several characteristics that raise doubts about their attribution; see above, notes LXXI and LXXV.

^{LXXXIII} “Intermedio terzo: ... [essendo] apparita (nuova maraviglia) la selva, si vide dalla sinistra venire nove coppie tra huomini, e donne, in abito quasi alla greca ... e al suono di viole, di traverse, e tromboni, cominciarono, giunti in iscena, a cantare, *Ebra di sangue in questo oscuro bosco / giacca pur dianzi la terribil fera, / e l'aria fosca, e nera / rendea col fiato, e col maligno toso*. Le parole di questo, e de' seguenti madrigali dello [i]ntermedio presente, furono d'Ottavio Rinuccini sopra mentovato, e la musica del Marenzio.” See de' Rossi, *Descrizione dell'apparato e degli'intermedi*, 42 (Solerti, *Gli albori del melodramma*, II, 25).

List of Secular and Devotional Compositions by Luca Marenzio

• *La fiera vista e 'l velenoso sguardo*, canzonetta for three voices: *opus dubium*

In Emmanuel Adriaenssen's collection of lute tablature, *Novum pratum musicum longe amoenissimum, cuius spatiosissimo coque iucundissimo ambitu . . . comprehenduntur Selectissimi diversorum autorum et idiomatum madrigales, cantiones, et moduli 4.5. et 6. vocum. Cantiones trium vocum, quas vulgo Neapolitanas aut Villaneschas appellant. Varias cantiones gallicae, quas vulgo siorosa, vel airs, nempe sonoras vocant: ad animorum bilaritatem provocantes, auribus longè gratissimae. . . . Adiuncta est singulis carminibus, in gratiam eorum qui vivae vocis concentu oblectantur, distincta vocibus aliquot notularum descriptio* (Antwerp: Pierre Phalèse and Jean Bellère, 1592), fol. 56r (RISM 1592²²; DMB, 101),^{LXXXIV} there appears both a French lute tablature as well as notation for vocal parts arranged in choirbook format (and furnished with poetic text) for a monostrophic canzonetta for three voices with the incipit *La fiera vista e 'l velenoso sguardo*, attributed to Marenzio. The composition does not appear in any of the five books of canzonettas published by the composer, nor in any other miscellaneous collection or anthology, nor in any manuscript source known to me. It seems improbable that Adriaenssen could have procured an unpublished copy of a villanella for three voices by Marenzio in Antwerp, where Adriaenssen resided during the 1580s. It is difficult to believe (but certainly not impossible) that, while having spent some time in Rome (where he arrived in 1574 coming from Antwerp),^{LXXXV} he would have been able to enter the quite exclusive and elitist musical circles of the Papal city, in which probably several manuscript versions of canzonettas by Marenzio that the composer had never previously published were circulating. Furthermore, it is known that Marenzio published only two secular-texted canzonettas in miscellaneous collections—*Donna se nel tuo volto*, and *Se 'l raggio de vostr'occhi m'arde il cuore*—both printed in Rome by Simone Verovio in the respective collections *Ghirlanda di fioretti musicali composta da diversi Ecc.ti musici a 3. voci, con l'intavolatura del cimballo et liuto* (Rome: S. Verovio, 1589; RISM 1589¹¹; DMB 73) and *Canzonette a quattro voci . . . con l'intavolatura del cimballo et del liuto* (Rome: [S. Verovio], 1591; RISM 1591¹², DMB 89). These collections present mainly works by composers who were active in Rome, many of whom were members of the *Compagnia dei musici di Roma*, which was similar to a musicians' "union." This demonstrates that even for his strophic compositions (which he certainly considered minor works, but also knew to be much sought-after) Marenzio exerted remarkable editorial control, in similar fashion to his madrigals. Prior to 1592, the text *La fiera vista e 'l velenoso [venenoso] sguardo* (or its variant *La venenosa vista e il fiero sguardo*) had been set to music in canzonettas for three or four voices by a series of composers active in the Veneto-Lombardy region: Giovanni Giacomo Gastoldi in 1581 (NV 1107); Gasparo Costa in 1584 (NV 640); Claudio Monteverdi in 1584 (NV 1898); Giovanni Maria Renaldi in 1587 (RISM 1587⁷); Giuliano Paratico in 1588 (NV 2137); Giovanni Croce in 1588 (NV 660); and Lodovico Grossi da Viadana in 1590 (NV 1292).^{LXXXVI} The text was thus quite well-known within the repertoire of the Italian strophic songs, and Adriaenssen could very well have come to possess a copy of a canzonetta written by a composer, possibly Roman, that carried an erroneous attribution to Marenzio (the variety in the contrapuntal writing and the melodic verve present in all of the voices, above all in the bass, recall the style of canzonettas by Giovannelli or Dragoni; furthermore, Giovanni Maria Nanino published a setting of *La velenosa vista e il fiero sguardo* in his *Primo libro di canzonette a tre voci*, published in Venice in 1593).^{LXXXVII} In light of these considerations, I deem it appropriate to consider *La fiera vista e 'l velenoso sguardo* as an *opus dubium* by the Brescian composer.

• *Vorrei coi piedi degl'affetti ardenti*, madrigal for six voices: probable *contrafactum* of a known madrigal

In an incomplete set of nine manuscript partbooks for three choirs (originally consisting of twelve fascicles: coro I: C.A.T.B.; coro II: C.A.T.B.; coro III: C.A.T.B.), divided today between the Biblioteca del Conservatorio di Santa Cecilia (I-Rsc, G. Mss. 792–795, coro I: C.A.T.; coro II: B.) and the Biblioteca Nazionale di Roma (I-Rn, Mss musicali 117–121, coro II: A.; coro III: C.A.T.B.), there appears a madrigal by Marenzio for six voices: *Vorrei coi piedi degl'affetti ardenti* (second part: *Gionta che fusse l'alma*). The text is not otherwise known. While it has not been possible to consult the codex, I presume that this is not an unpublished composition, but rather a devotional *contrafactum* of a previously-printed madrigal. The manuscript, datable to the end of the sixteenth century or the very first years of the seventeenth century, originates from the archives of S. Maria in Vallicella, the Chiesa Nuova of the Oratory of the Congregation of the Filippini, and was copied for the use of that institution perhaps

^{LXXXIV} A partial modern edition of the collection can be found in Godelieve Spiessens, ed., *Luitmuziek van Emanuel Adriaenssen: een keuze van fantasieën, dansen, liederen en madrigalen uit 'Pratum musicum' (1584), 'Novum Pratum' (1592) en 'Pratum musicum II' (1600)*, Monumenta Musicae Belgicae 10 (Antwerp: Vereniging voor Muziekgeschiedenis te Antwerpen, 1966); and in Spiessens, ed., *Leven en werk van de Antwerpse luitcomponist Emanuel Adriaenssen (c. 1554–1604)* (Brussels: Koninklijke Akademie voor Wetenschappen, 1974); facsimile edition: Emmanuel Adriaenssen, *Novum pratum musicum. Réimpression de l'édition d'Anvers, Phalèse et Bellère, 1592* (Geneva: Minkoff, 1977).

^{LXXXV} See Godelieve Spiessens, *Adriaenssen, Emanuel [Emmanuel]*, in *GroveMO* (accessed on October 29, 2009).

^{LXXXVI} See Concetta Assenza, "Le villanelle di Marenzio e il repertorio leggero di fine Cinquecento," in *Studi marenziani*, ed. Iain Fenlon and Franco Piperno (Venice: Fondazione Levi, 2003), 127–165; 136–137, 159. For a transcription of the canzonetta attributed to Marenzio, and a comparison with Monteverdi's setting of the same text, see Maria Teresa Rosa Barezzi, "Le villanelle e la loro diffusione in Italia e all'estero," in *Luca Marenzio musicista europeo. Atti della giornata di studi marenziani. Brescia, 6 marzo 1988*, ed. Maria Teresa Rosa Barezzi and Mariella Sala (Brescia: Edizioni di Storia Bresciana, 1990), 115–163; 141–146.

^{LXXXVII} It should be noted that Adriaenssen also included the tablature and vocal parts for the canzonetta *Chi mira gli occhi tuoi*, in his *Novum pratum musicum*, without providing information about the author (see DMB, I, 377; a text with the same incipit was set in 1574 by Gasparo Fiorino, in 1580 by Orazio Vecchi, and in 1590 by Cesare Zaccaria); among the many documentable examples, this demonstrates that among the many Italian canzonettas that were circulating in the Low Countries (overall the most in Northern Europe), there was a certain number of compositions that were of either uncertain or erroneous attribution.

at the initiative of the “oratoriano” Pompeo Pateri, to whom the codex surely belonged. The source presents altogether 117 compositions written for four to twelve voices without basso continuo, mainly motets and psalms for one, two, or three choirs. At the end of the section of pieces for six voices (ff. 65r–68r; pagination of fascicles follows that of Coro I) there appear five devotional madrigals: besides *Vorrei coi piedi degl'affetti ardenti*, there is a composition with no attribution, while two others are attributed to Giovanni Animuccia, and the last madrigal to Filippo di Monte. Beyond the one attributed to Marenzio, the madrigals ascribed to Animuccia and Monte also do not appear in any printed edition.^{LXXXVIII}

• “Canzonette [di] Marenzio per il liuto” (Canzonettas by Marenzio for the lute): lost edition

In the section entitled “Intavolature di liuto, Chitaron, e citara” of the *Indice di tutte le opere di musica che si trovano nella stampa della Pigna di Alessandro Vincenti* (Venice: [A. Vincenti], 1621), 20,^{LXXXIX} there is mention of a printed edition entitled “Canzonette Marenzio per il liuto,” an item that is also found in subsequent publishing catalogs printed by Vincenti in 1649, 1658, and 1662.^{XC} Furthermore, a collection titled “Villanelle, a 3, Luca Marencio, para tanger no laude,” also appears in the seventeenth-century catalog of the music library of King João IV of Portugal.^{XCI} It is likely that both bibliographical entries refer to an edition now lost, probably an anthology that gathered a number of canzonettas for three voices by Marenzio, and in which the original compositions had been arranged with the use of a lute in mind. However, the brief descriptions in the cited sources do not allow us to establish if the anthology was a tablature for solo lute, if it consisted of arrangements for one voice and lute, or if it was an edition in which the lute tablature of each canzonetta appeared alongside the three original voices in mensural notation, as for example occurs in some collections of canzonettas published in Rome by Simone Verovio in the 1580s and ‘90s (see above, for example, in section B, Canzonettas and Laudi, the collections 1586², 1589¹¹ e 1591¹²).

• “Luca Marenzio. [Madrigali] a 4. Lib. 2”¹: an edition that likely never existed

The *Catalogus librorum qui in Iunctarum biviotheca Philippi haeredum Florentiae prostant* (Florence: [Giunta], 1604), 462, includes the bibliographical entry “[no. 194] Luca Marenzio. [Madrigali] a 4. Lib. 2,”^{XCII} which seems to indicate the existence of a second book of madrigals for four voices by Marenzio. However, it is very possible that this is a cataloging error: all of the madrigals for four voices attributed to Marenzio that are known today were published for the first time in the first book of the *Madrigali a quattro voci*, in the *Madrigali a quattro, cinque et sei voci*, and in the very few miscellaneous collections that present first editions of madrigals for four voices by the composer (*RISM* 1585²⁹; 1588¹⁷; 1591⁷). It is therefore extremely unlikely that a *Secondo libro de madrigali a quattro voci* was ever published, both because, differently from all madrigal collections by Marenzio, no composition contained within this hypothetical book is attested by other printed or manuscript sources, and because today there is no known surviving exemplar of a *Secondo libro*. If such an edition had existed, it would have been difficult for it to go completely missing since it would have surely gone through one or more reprints, given that every collection of secular music by Marenzio (with the sole exception of the esoteric book of *Madrigali a quattro, cinque et sei voci*) was reprinted at least once, and that the *Primo libro di madrigali a quattro voci* became a something of a best-seller, with nine editions published from 1585 until 1608.

^{LXXXVIII} For a description of the contents of the manuscript, see Antonio Addamiano and Arnaldo Morelli, “L’archivio della cappella musicale di S. Maria in Vallicella (Chiesa Nuova) a Roma nella prima metà del Seicento. Una ricostruzione,” *Fonti musicali italiane* 2 (1997): 37–67; 56–62 (for the madrigal attributed to Marenzio see 59, n. 59).

^{LXXXIX} Facsimile edition in *Indice delle opere di musica degli editori veneziani. Alessandro Vincenti* (Bologna: Forni, 1978); transcribed in Oscar Mischiati, *Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798* (Florence: Olschki, 1984), catalog VII, no. 545.

^{XC} See *ibid.*, catalog IX, no. 638; catalog IX bis, no. 700; catalog X, no. 801.

^{XCI} See *Primeira parte do index da livraria de musica do muyto alto e poderoso Rey Dom João o IV, Nosso Senhor* ([Lisbon]: Paulo Craesbeck [Craesbeeck], 1649); mod. ed.: *Primeira parte do index da livraria de musica do Rey Dom João o IV, Nosso Senhor*, ed. Joaquim de Vasconcellos (Porto: Imprensa Portuguesa, 1874), 480, no. 849.

^{XCII} See Mischiati, *Indici, cataloghi e avvisi degli editori*, catalog V, nos. 193–194.

APPENDIX

In the first two indices that follow, the Roman numeral followed by comma and by an Arabic numeral refer, respectively, to the single-author collection described in section A of this list and to the number of the single composition considered within that collection (for example, “XI, 3” indicates the third composition—*Rose bianche e vermiglie*—of the *Madrigali III a 5 vv.* listed under the roman numeral “XI” in section A). The *RISM* abbreviations, consisting of the year of publication followed by an Arabic numeral in superscript (e.g., “1583¹¹”) identifies the compositions appearing for the first time in print within the miscellaneous collections listed here in section B. The following abbreviations are used: c = canzonetta; i = instrumental composition; l = laude; m = madrigal.

ALPHABETIC INDEX OF COMPOSITIONS

- A che tormi 'l ben mio*, m, XII, 15.
Ad una fresca riva, c, III, 17.
Affliger chi per voi la vita piagne, m, VII, 4.
Ab dolente partita, m, XIV, 7.
Abi chi t'insidia al boscareccio nido, m, XVI, 6.
Abi dispietata morte, abi crudel vita, m, VI, 13.
Abimé che col fuggire, c, I, 4.
Abimé ch'io peno et ardo, c, V, 2.
Abimé pur s'avicina, c, 1599⁶.
Abimé, qual empia sorte, c, V, 17.
Abimé qual fu l'errore, l, II, 21.
Abimé, tal fu d'Amore e l'esca e l'hamo, m, XVIII, 10.
A la mia Clori avanti, c, III, 18.
A la strada, a la strada, o Dio, o Dio, C, II, 10.
Al lume delle stelle, m, XV, 5.
Alma che fai, che pensi, ove riposi? c, I, 6.
Al primo vostro sguardo, c, I, 15.
Al suon de le dolcissime parole, m, XVIII, 7.
Al vago del mio sole, m, X, 7.
Amanti voi, che Amore in preggio avete, c, III, 21.
Amatemi ben mio | che se d'amarmi, c, IV, 24.
Amatemi ben mio | perché sdegnia il mio core, m, XXII, 9.
Ami Tirsi e me 'l nieghi, m, XV, 6.
Amor è ritornato, c, III, 4.
Amor fa quanto sai, c, II, 6.
Amor i' ho molti e molti anni pianto, m, XVII, 2.
Amor io non potrei, m, X, 3.
Amor, poiché non vuole, m, X, 4.
Amor sciolto è lo laccio, c, II, 7.
Amor se giusto sei, m, XIV, 9.
Amor tien il suo regno, c, I, 7.
Amor tu voi ch'io segua chi mi fugge, c, IV, 21.
Amor vuol far un gioco di ventura, c, I, 13.
Andar vidi un fanciul ignudo e cieco, c, II, 9.
Anima cruda sì, ma però bella, m, XIV, 4.
Apollo s'ancor vive il bel desio, m, VI, 7.
Arda pur sempre o mora, m, XV, 9.
Ard'ogn'hora il cor lasso e mai non more, c, I, 9.
Ar dono di Sicilia i monti altieri, c, IV, 6.
Arsi gran tempo e del mio foco indegno, m, XXI, 11.
Baci soavi e cari, m, XXII, 12.
Bascia, ribascia, hor sugge, m, IV, 6.
Basciami basciami mille mille volte, c, 1593³.
Basti fin qui le pen'e i duri affanni, m, VII, 15.
Belle ne fè natura, m, 1591⁷.
Ben ho del caro oggetto i sensi privi, m, XIV, 8.
Ben me credetti già d'esser felice, m, XVIII, 1.
Ben mi credeva, lasso, m, VII, 8.
Bianchi cigni, e canori, m, 1583¹⁰.
Cadde già di Tarquinio al cieco errore, m, XII, 14.
Cantai già lieto il mio libero stato, m, XIX, 10.
Cantate Ninfe leggiadrette e belle, m, XVIII, 13.
Cantava la più vaga pastorella, m, IX, 11.
Cantiam la bella Clori, m, XIV, 17.
Care lagrime mie, m, XVI, 12.
Care mie selve a Dio, m, XV, 15.
Caro Aminta pur vuoi, m, XXI, 9.
Caro dolce mio ben chi mi vi toglie, m, XI, 2.
Caro e dolce conforto, c, V, 18.
Cedan l'antiche tue chiare vittorie, m, XIX, 4.
Che fa hoggi il mio sole? m, IX, 7.
Chi dal delfino aita, m, 1591⁷.
Chi vuol udir i miei sospiri in rime, m, VI, 10.
Chi vuol veder, amanti, in terra il cielo, c, III, 2.
Chi vuol veder Amore, m, XIII, 9.
Chiaro segno Amor pose alle mie rime, m, XVII, 4.
Chiudete o Muse i limpidi ruscelli, m, I, 21.
Clori che co 'l bel volto, c, IV, 9.
Clori mia, Clori dolce, oh sempre nuovo, m, XIV, 12.
Clori nel mio partire, m, XIV, 2.
Com'è dolce il gioire, o vago Tirsi, m, XV, 14.
Come fuggir per selv'ombrosa e folta, m, XXII, 22.
Come innanti de l'alba ruggiadosa, m, XVIII, 1.
Come potrò già mai, c, II, 23.
Come vuoi ch'abbia 'n te più fed'Amore, c, I, 10.
Com'ogni Rio che d'acque dolci et chiare, m, VII, 11.
Con dolce sguardo alquant'acerb'in vista, m, XX, 15.
Con la fronte fiorita e i crini ardenti, c, I, 18.
Con la sua man la mia, m, XXII, 10.

- Consumando mi vo di piagg'in piaggia*, m, XIII, 2.
Coppia di donne altera, m, 1592¹⁴ (also in VI, 2).
Corran di puro latte, m, XII, 5.
Così nel mio parlar voglio esser aspro, m, XVII, 1.
Credete voi ch'è viva, m, XVII, 12.
Credo crudel signora, c, III, 15.
Cruda Amarilli che co 'l nom'ancora, m, XV, 3.
Crudele, acerba, inessorabil' morte, m, XVII, 13.
Crudel perché mi fuggi, m, XXI, 6.
- Dai [da] bei labri di rose aura tranquilla*, m, XX, 12.
Danzava con maniere sopr'humane, m, XX, 2.
Da voi mio ben, mia vita, c, IV, 11.
Deggio dunque partire, m, X, 1.
De gl'occhi il dolce giro, c, III, 9.
Deh poi ch'era ne' fati ch'io dovessi, m, XV, 1.
Deh rinforzate il vostro largo pianto, m, XVIII, 12.
Deh Tirsi mio gentil non far più stratio, m, XVI, 10.
Deh Tirsi, Tirsi anima mia perdona, m, XIV, 11.
Deh vezzose del Tebro amate Ninfe, m, XI, 13.
De la speranza ond'io nudrisco il core, c, III, 11.
Del cibo onde il signor mio sempr'abonda, m, XVIII, 13.
Dice la mia bellissima Licori, m, XXI, 7.
Dicemi la mia stella, c, I, 23.
Di nettare amoroso ebro la mente, m, XXI, 2.
Di pianti e di sospir nudrisco il core, c, V, 21.
Disdegno e gelosia, m, XII, 3.
Dissi a l'amata mia lucida stella, m, 1585²⁹.
Dolce mia pastorella, c, II, 20.
Dolce mia vita e amara morte mia, c, II, 12.
Dolce e vaga pastorella, c, II, 15.
Dolci son le quadrella ond'Amor punge, m, VI, 14.
Dolorosi martir, fieri tormenti, m, IX, 6.
Dolor, tant'è la gioia che mi dai, m, XIII, 7.
Donna bella e crudel, se sdegn'havete, m, 1577⁷.
Donna che con l'ardente acuto strale, c, V, 12.
Donna co 'l sguardo tenti, m, 1596¹¹.
Donna da vostri sguardi, c, I, 1.
Donna de l'alma mia, de la mia vita, m, XIV, 3.
Donna fuggir vorrei, c, III, 20.
Donna più d'altr'adorna di beltate, m, XX, 13.
Donna più vaghi mai, c, III, 3.
Donna se nel tuo volto, c, 1589¹¹.
Donne il celeste lume, m, XXI, 15.
Donò Cinthia a Damone, m, XX, 10.
Due rose fresche e colt'in paradiso, m, XIII, 16.
Dunque romper la fê, dunque deggio io, m, XVI, 2.
Dunque sol per amare, c, V, 3.
Dura legge d'Amor, ma benché obliqua, m, XVII, 3.
- Ecco che 'l ciel a noi chiar'è sereno*, m, XXII, 5.
Ecco che un'altra volta, o piagge apriche, m, VII, 10.
Ecco il dardo col qual mi punse Amore, c, V, 16.
Ecco l'aurora con l'aurata fronte, m, XII, 9.
Ecco Maggio seren, chi l'ha vestito, m, XIV, 16.
- Ecco più che mai bella e vaga l'aura*, m, XI, 10.
E questo il legno che del sacro sangue, m, VIII, 9.
Ero così dicea, m, 1588¹⁷.
E s'io mi doglio Amore, m, XIX, 8.
- Falsa credenza havete*, m, 1586¹⁰.
Fan aspra guerra in me sdegn'et Amore, c, IV, 25.
Fiere silvestre, che per lati campi, m, VII, 9.
Filli ama Tirsi et arde e no 'l vol dire, c, IV, 8.
Fillida mia più che i ligustri bianca, m, X, 6.
Filli, l'acerbo caso, m, XII, 6.
Filli mia bella, a Dio, m, XIX, 12.
Filli tu sei più bella, m, XIII, 11.
Filli volgendo i lumi al vago Aminta, m, XVI, 3.
Fiume ch'a l'onde tue ninfe e pastori, m, XVII, 17.
Forza è che sempre i'grida, c, II, 17.
Fra le ninfe e fra i pastori, c, IV, 1.
Fra questi sassi e luoghi aspri e selvaggi, c, I, 14.
Fuggirò tant'Amore, c, I, 3.
Fuggi, speme mia, fuggi, m, XIX, 5.
Fuggito è 'l sonno [a] le mie crude notti, m, VII, 5.
- Già Febo il tuo splendor rendeva chiaro*, m, X, 13.
Già torna a rallegrar l'aria e la terra, m, X, 15.
Giesù più rilucente [Giesù più risplendente], c, 1591¹³.
Giovane donna sott'un verde lauro, m, XXIII, 2.
Giovani incauti che seguite Amore, c, II, 1.
Giunt'a un bel font' il trasmutato in fiore, m, XIX, 5.
Giunto a la tomba, ov'al suo spirto vivo, m, XII, 1.
Gratie renda al Signor meco la terra, m, VIII, 1.
Grave dolor mi dà l'aspra partita, c, II, 3.
- Hor chi Clori beata*, m, XIV, 10.
Hor gitevi a fidare, o lieti amanti, c, V, 22.
Hor pien d'altro desio, m, 1582⁴.
Hor vedi Amor che giovinetta donna, m, VI, 6.
- I begl'occhi sereni e'l viso adorno*, c, IV, 23.
Il di che di pallor la faccia tinsè, m, VIII, 8.
I lieti amanti e le fanciulle tenere, m, VI, 16.
Il ladro ch'a la strada v'a rubare, c, I, 5.
Il suo vago, gioioso e lieto manto, m, XIII, 3.
Il vago e bello Armillo, m, XVII, 7.
Il vostro divo aspetto, c, II, 5.
In quel ben nato avventuroso giorno, m, 1582⁴.
Interdette speranze e van dессio, m, VII, 13.
In un bel bosco di leggiadre fronde, m, XIX, 9.
In un boschetto de' bei mirti e allori, c, I, 12.
In un lucido rio, m, XX, 4.
Io amo e certo vivo, c, II, 13.
Io ardo, e se l'ardore, c, III, 16.
Io morirò d'amore, m, XX, 1.
Io son Amore, c, II, 2.
Io son ferito e chi mi punse il core, c, III, 1.
Io son pur sciolto, Amor, da l'empio laccio, c, V, 9.

List of Secular and Devotional Compositions by Luca Marenzio

- Io son rimasto solo*, c, V, 13.
Io vidi già sotto l'ardente sole, m, XIX, 13.
P'piango, ed ella il volto, m, X, 12.
Ite amari sospiri, m, XVI, 7.
Itene a l'ombra de gli ameni faggi, m, X, 8.

La bella donna mia, anzi mia dea, c, V, 14.
La bella man vi stringo, m, XVII, 14.
La bella ninfa mia ch'al Tebro infiora, m, X, 9.
La dipartita è amara, m, XXI, 3.
La dove sono i pargoletti amori, m, XXIII, 4.
La farfalla sen vol'al lume intorno, c, V, 11.
L'alto e nobil pensier che si sovente, m, XIII, 10.
La mia Clori è brunetta, m, XVI, 13.
La pastorella mia spietata e rigida, m, XI, 5.
La rete fu di queste fila d'oro, m, XIII, 6.
Lasso ch'io ardo e 'l mio bel sole ardente, m, IX, 8.
Lasso, dicea, perché venisti Amore, m, VI, 20.
Lasso, non è cor mio ch'io ti rimiri, c, I, 16.
Lasso, quand'havran fin tanti sospiri, c, I, 20.
Laura che 'l verde Lauro e l'aureo crine, m, XVII, 6.
Laura se pur sei l'aura, m, XVI, 16.
Laura serena che fra verdi fronde, m, XVIII, 17.
Là 've l'aurora appar'più chiaro il cielo, m, 1580c. [ms] (see section B, Madrigals)
La dubbie speme, il pianto e 'l van dolore, m, VIII, 2.
Leggiadre ninfe e pastorelli amanti, m, XXII, 2 (also in 1592¹¹).
Leggiadrissima eterna primavera, m, XXII, 1.
Le rose, fronde e fiori, c, I, 17.
Le vaghe chione d'oro, c, IV, 14.
Liete, verdi, fiorite e fresche valli, m, XIII, 15.
Liquide perle Amor da gli occhi sparse, m, IX, 1.
Lucida perla a cui fu conca il cielo, m, XXIII, 1.
Lunge da voi mia vita, m, XI, 6.
Lungi dal mio bel sole, c, V, 23.

Madonna mia gentil ringratio Amore, m, IX, 10.
Madonna poich'uccider mi volete, m, XI, 1.
Madonna sua mercé per una sera, m, VI, 11.
Menando un giorno gl'agni presso un fiume, m, VI, 15.
Mentre fia caldo il sol, fredda la neve, m, XVIII, 6.
Mentre fra perle frange e fra rubini, c, III, 5.
Mentre avrà stelle il ciel, le stelle lume, c, IV, 12.
Mentre unil virginella, c, III, 6.
Mentre il ciel è sereno, m, XII, 2.
Mentre l'aura spirò nel verde Lauro, m, 1582⁵.
Mentre qual viva pietra, m, XIV, 13.
Mentre sul far del giorno, m, XVIII, 16.
Mia sorte empia e rubella, c, II, 14.
Mi fa, lasso, languire, m, X, 14.
Mi parto, abi sorte ria, c, IV, 19.
Mi vorria lamentar le notte e 'l di, c, IV, 16.
Molti animai selvaggi, c, V, 20.

Ne fero sdegno mai, Donna, mi mosse, m, XXI, 8.
Nel dolce seno della bella Clori, m, XXII, 8.
Nel più fiorito Aprile, m, XVIII, 8.
Nessun visse giamai più di me lieto, m, XIX, 2.
Non al suo amante più Diana piacque, m, VI, 5.
Non è dolor nel mondo, c, I, 2.
Non è questa la man, m, XVIII, 14.
Non fu mai cervo sì veloce al corso, m, IX, 12.
Non m'è grave il morire, m, IV, 10.
Non più gl'arabi fumi, c, V, 25.
Non porta ghiaccio aprile, m, XXI, 10.
Non posso più soffrire, c, V, 6.
Non può tanto l'accesa alta facella, c, II, 4.
Non so fuggir io più, né più pensare, c, IV, 18.
Non sol, dissi, tu poi anima fera, m, XVI, 14.
Non vidi mai dopo notturna pioggia, m, VI, 1.
Nova angeletta sovra l'ale accorta, m, VI, 8.
Novo Titio son io ch'in cibo'l core, c, IV, 5.

O bella man che mi dstring'il core, m, VI, 4.
Occhi dol'è soavi, c, IV, 4.
Occhi lucenti e belli, m, XI, 12.
Occhi miei che miraste sì bel sole, m, XIII, 12.
Occhi sereni e chiari, m, XVI, 11.
O che soave e non inteso bacio, m, XXI, 14.
O disavventurosa acerba sorte, m, XV, 4.
O dolce anima mia, dunque è pur vero, m, XI, 17.
O dolcezza amarissime d'amore, m, XV, 7.
O dolorosa sorte, m, XVI, 9.
O fere stelle, homai datemi pace, m, VII, 14.
O fido, o caro Aminta, m, XV, 11.
O figlie di Piero, m, 1591⁷.
Ohimé che novo ardore, c, 1587.
Ohimé, dov'è 'l mio ben, dov'è 'l mio core?, m, IX, 2.
Ohimé il bel viso, ohimé il soave sguardo, m, XI, 4.
Ohimé, l'antica fiamma, m, XIII, 4.
Ohimé se tanto amate, m, XI, 7.
O liete piante, herbett'è bianchi fiori, c, I, 11.
Ombrose e care selve, m, XV, 17.
O Messir. Che distu?, m, 1590³¹.
O mille volte, mille, m, 1591⁷.
O Mirtillo, Mirtillo anima mia, m, XV, 12.
O occhi del mio core e d'Amor lumi, m, XVI, 1.
O quante volte in van cor mio ti chiamo, m, XX, 16.
Or ch'esce fuor l'aurora, c, IV, 20.
O sventurati amanti, c, II, 8.
O tu che fra le selve occulta vivi, m, IX, 14.
O tu che mi dai pene, c, II, 19.
O valoroso Dio, m, 1591⁷.
Ov'è condotto il mio amoroso stile?, m, VII, 1.
O verdi selv',o dolci fonti, o rivi, m, XXIII, 5.
O voi che sospirate a miglior note, m, X, 10.

Padre del cielo, hor ch'atra nube il calle, m, VIII, 5.
Partirò dunque, ohimé mi manca il core, m, IX, 13.

- Parto da voi mio sole*, m, XX, 5.
Parto o non parto? Abi come, m, XVII, 11.
Passan Madonna come il vento gli anni, m, II, 18.
Passando con pensier per un boschetto, m, XIX, 15.
Perché adoprar catene, m, 1583¹².
Perché di pioggia 'l ciel non si distille, m, X, 2.
Per duo coralli ardenti, m, XVIII, 3.
Piangea Filli et Amor seco piangea, m, IV, 22.
Piangea Filli, e rivolte ambe le luci, m, XX, 14.
Piango, che Amor con disusato oltraggio, m, VII, 3.
Poi che di voi, ben mio, son fatto privo, c, V, 19.
Poi che di sì vil foco, c, V, 8.
Poi ch'io non ho speranza donna homai, c, III, 8.
Posso cor mio partire, m, XX, 8.
Potrò viver io più se senza luce, m, XVIII, 2.
Primo che per Giesù spargesti il sangue, c, 1585⁷.
Provate la mia fiamma, m, XVI, 5.
Pur venisti cor mio, m, XVI, 8.
- Qualor del mio bel sol contemplo 'l lume*, c, IV, 2.
Qual mormorio soave, m, VIII, 3.
Qual paura, qual danno, o qual tormento, c, 1586².
Qual per ombros'e verdeggianti valli, m, XX, 6.
Qual vive salamandra in fiamm'ardente, m, XVIII, 4.
Quand'io miro le rose, m, XVI, 9.
Quando i vostri begl'occhi un caro velo, m, IX, 4.
Quando sorge l'aurora, m, X, 5.
Quando vostra beltà, vostro valore, m, XII, 10.
Quasi vermiglia rosa, m, VIII, 6.
Quella che lieta del mortal mio duolo, m, XIII, 5.
Quell'augellin che canta, m, XV, 2.
Quel lauro che fu in me già così verde, m, 1582⁵.
Quell'ombra esser vorrei, m, XX, 11.
Questa di verd'herbette, m, IX, 12.
Questa in cui pose amore, c, III, 10.
Questa ordì il laccio, questa, m, XXI, 12.
Questi leggiadri odorosetti fiori, m, XVI, 11.
Questi vaghi concetti, m, XV, 10.
Qui di carne si sfama, m, 1591⁷.
- Real natura, angelico intelletto*, m, XII, 7 (also in 1586¹¹).
Ridean già per le piagge, herbette e fiori, 1580c. [ms] (see section B, Madrigals; and also in XI, 11)
Rimanti in pace a la dolente e bella, m, XIV, 15.
Rivi, fontane e fiumi a l'aur[e] al cielo, m, 1589⁷.
Rose bianche e vermiglie, m, XI, 3.
- Sapete amanti perché ignudo sia*, m, XII, 12.
Satiati Amor, ch'a più doglioso amante, m, XIX, 1.
S'ua veder voi non vengo alma mia luce, m, XXII, 11.
Scaldava il sol di mezo giorno l'arco, m, XI, 14.
Scendi dal Paradiso, m, XII, 4.
Scherzando con diletto, m, XI, 8.
Se bramate ch'io mora, m, XXI, 1.
Se brami morto il core, c, III, 12.
- Seguir una ch'odia e sprezza*, c, V, 7.
Se il dolce sguardo del divin tuo volto, c, I, 19.
Se la mia fiamma ardente, m, XI, 9.
Se la mia vita da l'aspro tormento, m, VII, 2.
Se la speranza allor mi mantenea, c, III, 7.
Se la vostra partita, dolce signor, c, V, 24.
Se leggete nel viso i miei martiri, c, II, 16.
Se le pene ch'io sento, c, II, 22.
Se 'l pensier che mi strugge, m, X, 16.
Se 'l raggio de vostr'occhi m'arde il cuore, c, 1591¹².
Se m'ami e se non m'ami, c, III, 19.
Se m'uccidi, crudele, c, V, 5.
Se nelle voci nostre, m, 1591⁷.
Sen già fatto pittore, c, III, 13.
Sento squarciar del vecchio Tempio'l velo, m, VIII, 7.
Senza cor, senza luce, m, XII, 13.
Senza il mio sole, in tenebre e [in] martiri, m, VII, 7.
Senza il mio vago sol qual fia il mio stato, m, VII, 6.
Se perché non uccida, c, II, 11.
Se per servirti ogn'hora, c, V, 4.
Se quel dolor che va inanzi al morire, m, XXIII, 3.
Servirò il grande Iddio prima ch'io mora, c, 1585⁷.
Se sì alto pon gir mie stanche rime, m, XVII, 5.
Se tu dolce mio ben mi saettasti, m, XVI, 15.
Se tu mi lasci, perfido, tuo danno, m, 1583¹¹.
Se voi sete cor mio, m, XIII, 13.
Si dolci son li strai, le fiamme e'l laccio, c, V, 1.
Signor, che già te stesso, m, 1586¹.
Signor, cui già fu poco, m, VIII, 9.
"Sinfonia" for five voices, i, 1591⁷.
S'io parto i' moro e pur partir conviene, m, XIV, 1.
S'io vissi cieco e grave fall'indegno, m, XIII, 17.
Si presso a voi mio foco, m, XI, 15.
Sola angioletta starsi in treccie a l'ombra, m, XIII, 1.
Solo e pensoso i più deserti campi, m, XVII, 8.
Sospir nato di fuoco, m, XV, 8.
Sotto l'ombra de'tuoi pregiati rami, m, XIII, 8.
Spiega, mondo maligno, i tuoi tesori, c, 1586².
Spiri dolce Favonio Arabi odori, m, XXII, 6.
Spirto a cui giova gli anni a buona fine, m, XII, 8.
Spuntavan già per far il mondo adorno, m, IX, 3.
Stillò l'anima in pianto, m, XIV, 6.
Stride il lauro nel foco e 'l suo bel verde, c, IV, 3.
Strider faceva le zampogne a l'aura, m, X, 11.
Stringeami Galatea, m, XX, 3.
Strinse Amarilli il vago suo Fileno, m, XVIII, 15.
Su l'ampia fronte il cresp'oro lucente, m, XX, 7.
Sul carro della mente auriga siedì, m, VI, 19.
- Tale è 'l mio stato o Clori*, c, III, 14.
Tigre mia, se ti pesa, m, XX, 9.
Tirsi mio, caro Tirsi, m, XV, 16.
Tirsi morir volea, m, IX, 5.
Tirsi nel cor si sente, c, IV, 7.
Togli dolce ben mio, m, XI, 16.

List of Secular and Devotional Compositions by Luca Marenzio

- Tra l'herbe a piè d'un mirto che 'l copriva*, m, XXI, 5.
Tu m'uccidi cor mio, c, V, 10.
Tuoni lampi saette e terremoti, c, IV, 17.
Tutte sue squadre di miserie e stenti, m, XIX, 6.
Tutto 'l di piango e poi la notte, quando, m, VI, 17.

Udite, lagrimosi, m, XIV, 5.
Uscite, uscite Ninfe, m, 1591²³.

Vaghi augelletti che per valli e monti, m, XII, 11.
Vaghi capelli aurati, m, XIX, 7.
Vaghi e lieti fanciulli, m, XIX, 3.
Valli riposte e sole, m, VII, 12.
Vaneggio od è pur vero, m, XXI, 13.
Vattene anima mia dissi narrando, m, XXI, 4.
Vèdi le valle e i campi che si smaltano, m, VI, 9.
Veggio dolce mio bene, m, VI, 3.
Venite amanti a rimirar costei, c, I, 22.

Venuta era Madonna al mio languire, m, IX, 9.
Vergine gloriosa et lieta o quanto, m, VIII, 8.
Vergine saggia e pura, m, VIII, 8.
Vèzzosi augelli in fra le verdi fronde, m, VI, 12.
Vieni, Clori gentil, boschetti e prati, m, XVIII, 18.
Vienne Montan, mentre le nostre tormora, m, VI, 21.
Vita de la mia vita, m, XIX, 14.
Vita soave e di dolcezza piena, m, XVI, 4.
Viva fiamma d'Amor e vivo foco, c, V, 15.
Vivea da' lacci sciolto, c, IV, 13.
Vivo in guerra mendico e son dolente, m, XVII, 9.
Vivrò dunque lontano, m, XXII, 13.
Vói bramate ch'io moia, m, XIV, 14.
Vói mi tenest'un tempo, c, IV, 5.
Vói sete la mia stella, c, III, 22.
Vórria parlare e dire, c, I, 8.

Zefiro torna e 'l bel tempo rimena, m, VI, 18.

For *Ebra di sangue in questo oscuro bosco*; *La fiera vista e 'l velenoso sguardo* and *Vórrei coi piedi degl'affetti ardenti*, see above "Lost or dubiously attributed compositions and printed editions."

ALPHABETIC INDEX OF AUTHORS OF POETIC TEXTS

- Alamanni, Luigi = XI, 14; 1582⁴.
 Alighieri, Dante = XVII, 1.
 Ariosto, Ludovico = X, 3; XII, 9; XIII, 6.
 Arlotti, Ridolfo = XIV, 1.

 Barbati, Petronio = XIX, 3.
 Barignano, Pietro = XXI, 13.
 Beccuti, Francesco, known as "il Coppetta" = VIII, 7.
 Bembo, Pietro = XV, 4.
 Bevilacqua, Bonifazio (doubtful attribution) = XIV, 2.

 Caro, Annibale = XIV, 8.
 Casone (Casoni), Girolamo = XX, 11.
 Castelletti, Cristoforo = VIII, 4; XXI, 15.
 Celiano, Livio [Angelo Grillo] = XIV, 15; XVI, 5; XVI, 6; XVI, 9; XVI, 11; XVI, 12; XVI, 13; XVI, 16; XVII, 7.
 Cini, Giovan Battista = XIX, 5.

 Della Casa, Giovanni = VI, 14; VII, 4; XIII, 5; XIII, 17; XXII, 4.

 Fiamma, Gabriele = 1586² (two texts).

 Gambarà, Veronica = XI, 12.
 Gottifreddi, Bartolomeo = XX, 6; XXI, 5.
 Grillo, Angelo, see Livio Celiano
 Groto, Luigi = XX, 9.
 Guarini, Battista = IX, 5; XI, 7; XI, 15; XI, 17; XIII, 4; XIV, 4; XIV, 5; XIV, 6; XIV, 7; XIV, 11; XV, 1; XV, 2; XV, 3; XV, 7; XV, 9; XV, 11; XV, 12; XV, 13; XV, 14; XV, 15; XV, 16; XV, 17; XVI, 7; XVI, 8; XVI, 10; XVI, 15; XVII, 12; XVII, 14; XX, 10; XXI, 6; XXI, 7; XXI, 14; XXII, 12; XXIII, 1.
 Guicciardi, Lorenzo = XXI, 2 (also in 1592¹¹).
 Guidi, Benedetto = VIII, 1.

 Manfredi, Muzio = 1583¹².
 Marcellini, Valerio = XII, 12.
 Martinengo, Marc'Antonio = 1588¹⁷.
 Molino, Girolamo = IV, 15.
 Molza, Francesco Maria = X, 9; XX, 15.
 Moscaglia, Giovanni Battista = VI, 2 (also in 1585²⁹).

 Nannini, Remigio, known as "Remigio Fiorentino" = 1577⁷.
 Nicolucci, Giovan Battista, known as "il Pigna" = XXI, 3; XXI, 4.

 Ongaro, Antonio = XVII, 9; XVII, 10.
 Orsi, Aurelio = VIII, 6.

 Pace, Pompeo = XX, 2.
 Parabosco, Girolamo = X, 4.
 Pasqualini (Pasqualino), Lelio = IX, 1.
 Pavesi, Cesare = XIII, 11.
 Petrarca, Francesco = VI, 1; VI, 4; VI, 5; VI, 6; VI, 7; VI, 8; VI, 13; VI, 17; VI, 18; VII, 1; VII, 2; VII, 5; X, 10; X, 12; X, 16; XI, 4; XIII, 2; XIII, 16; XVII, 2; XVII, 3; XVII, 4; XVII, 5; XVII, 6; XVII, 8; XVII, 11; XVII, 13; XVIII, 17; XIX, 11; XXIII, 2.
 Pigna, Giovan Battista, see Giovan Battista Nicolucci
 Pocaterra, Annibale = XXI, 10.

 Querini (Quirini), Vincenzo = XII, 9; XVIII, 5; XVIII, 10.

 Remigio Fiorentino, see Remigio Nannini
 Rinuccini, Ottavio = 1591² (six texts).

 Sacchetti, Franco = XIX, 15.
 Sannazaro, Iacopo = VI, 9; VI, 10; VI, 11; VI, 15; VI, 16; VI, 21; VII, 7; VII, 8; VII, 9; VII, 10; VII, 12; VII, 13; VII, 14; VII, 15; VIII, 2; VIII, 9; VIII, 12; IX, 4; IX, 9; X, 6; X, 8; XI, 5; XIII, 1; XIII, 10; XIII, 15; XIX, 2; 1582⁴.
 Spinola, Alessandro = XIX, 12.
 Strozzi, Giovan Battista the Younger = XVIII, 15.
 Strozzi, Giovan Battista the Elder = XIV, 10; XIV, 12; XIV, 16; XX, 12; XX, 14; XXI, 12.

 Tansillo, Luigi = IX, 6; XXI, 8; XXIII, 3.
 Tasso, Bernardo = IX, 2.
 Tasso, Torquato = VI, 12; VI, 19; VI, 20; VIII, 5; XII, 1; XII, 3; XIV, 3; XV, 5; XVI, 1; XVI, 2; XVI, 3; XVI, 4; XVI, 14; XVIII, 14; XIX, 13; XIX, 14; XX, 4; XX, 7; XXI, 2; XXI, 11; XXII, 8; XXII, 9; XXIII, 4; XXIII, 5; 1583¹¹.
 Troiano, Girolamo = VII, 6; XXII, 5; XXII, 6.

 Venier, Maffio (Maffeo) = 1593³ (doubtful attribution).

 Zuccarini, Giovanni Battista = XII, 7 (also in 1586¹¹).

List of Secular and Devotional Compositions by Luca Marenzio

LIST OF DEDICATEES OF SECULAR AND DEVOTIONAL SINGLE-AUTHOR EDITIONS BY MARENZIO^{xcm}

Luigi d'Este	<i>Madrigali I a 5 vv.</i> , 1580
Lucrezia d'Este	<i>Madrigali II a 5 vv.</i> , 1581
Alfonso II d'Este	<i>Madrigali I a 6 vv.</i> , 1581
Accademici Filarmonici di Verona	<i>Madrigali III a 5 vv.</i> , 1582
Tiberio Cerasi	<i>Canzonette I a 3 vv.</i> , 1584
Girolamo Ruis (Ruiz)	<i>Madrigali IV a 5 vv.</i> , 1584
Louis de Guise	<i>Madrigali II a 6 vv.</i> , 1584
Lodovico Bianchetti	<i>Madrigali spirituali I a 5 vv.</i> , 1584
Camillo Caetani	<i>Canzonette II a 3 vv.</i> , 1585
Florimont de Hallwin	<i>Canzonette III a 3 vv.</i> , 1585
Nicolò (Nicola) Pallavicino	<i>Madrigali V a 5 vv.</i> , 1585
Marcantonio Serlupi	<i>Madrigali I a 4 vv.</i> , 1585
Bianca Capello	<i>Madrigali III a 6 vv.</i> , 1585
Annibale de Paulis	<i>Canzonette IV a 3 vv.</i> , 1587
Pomponio de Magistris	<i>Canzonette V a 3 vv.</i> , 1587
Jean de Vivonne	<i>Madrigali IV a 6 vv.</i> , 1587
Mario Bevilacqua	<i>Madrigali a 4, 5 e 6 vv.</i> , 1588
Virginio Orsini	<i>Madrigali V a 6 vv.</i> , 1591
Cinzio Aldobrandini	<i>Madrigali VI a 5 vv.</i> , 1594
Diego de Campo	<i>Madrigali VII a 5 vv.</i> , 1595
Margherita Gonzaga d'Este	<i>Madrigali VI a 6 vv.</i> , 1595
Ferrante Gonzaga	<i>Madrigali VIII a 5 vv.</i> , 1598
Vincenzo Gonzaga	<i>Madrigali IX a 5 vv.</i> , 1599

^{xcm} The only printed collection of sacred music by Marenzio published during his life, the *Motecta festorum totius anni cum communi sanctorum quaternis vocibus . . . liber primus* (Rome: Alessandro Gardano, 1585) (MMB, 198), was dedicated to Scipione Gonzaga, who was appointed "Patriarca di Gerusalemme" in September 1585 (Marenzio's dedication is dated to February of the same year) and then Cardinal in 1587.

CHRONOLOGICAL LIST OF SINGLE-AUTHOR EDITIONS AND MISCELLANEOUS COLLECTIONS DESCRIBED
IN THE PRESENT LIST

(The Roman numerals refer to the numbering of single-author editions in section A of the list; the *RISM* abbreviations identify the collected editions that are listed in section B)

SINGLE-AUTOR EDITIONS		MISCELLANEOUS COLLECTIONS
		1577 ⁷
1580 <i>Madr I a 5 vv.</i>	no. IX	1580 c. [ms.]
1581 <i>Madr II a 5 vv.</i>	no. X	
1581 <i>Madr I a 6 vv.</i>	no. XVIII	
1582 <i>Madr III a 5 vv.</i>	no. XI	
		1582 ⁴
		1582 ⁵
		1583 ¹⁰
		1583 ¹¹
		1583 ¹²
1584 <i>Canz I a 3 vv.</i>	no. I	
1584 <i>Madr IV a 5 vv.</i>	no. XII	
1584 <i>Madr II a 6 vv.</i>	no. XIX	
1584 <i>Madr spirituali I a 5 vv.</i>	no. VIII	
1585 <i>Canz II a 3 vv.</i>	no. II	
1585 <i>Canz III a 3 vv.</i>	no. III	
1585 <i>Madr V a 5 vv.</i>	no. XIII	
1585 <i>Madr I a 4 vv.</i>	no. VI	
1585 <i>Madr III a 6 vv.</i>	no. XX	
		1585 ²⁹
		1585 ⁷
		1586 ¹
		1586 ²
		1586 ¹⁰
		1586 ¹¹
1587 <i>Canz IV a 3 vv.</i>	no. IV	
1587 <i>Canz V a 3 vv.</i>	no. V	
1587 <i>Madr IV a 6 vv.</i>	no. XXI	
		1587
1588 <i>Madr a 4, 5 e 6 vv.</i>	no. VII	
		1588 ¹⁷
		1589 ⁷
		1589 ¹¹
		1590 ³¹
1591 <i>Madr V a 6 vv.</i>	no. XXII	
		1591 ⁷
		1591 ¹²
		1591 ¹³
		1591 ²³
		1592 ¹¹
		1592 ¹⁴
		1593 ³
1594 <i>Madr VI a 5 vv.</i>	no. XIV	
1595 <i>Madr VII a 5 vv.</i>	no. XV	
1595 <i>Madr VI a 6 vv.</i>	no. XXIII	
		1596 ¹¹
1598 <i>Madr VIII a 5 vv.</i>	no. XVI	
1599 <i>Madr IX a 5 vv.</i>	no. XVII	
		1599 ⁶