

# THE TARASCONI CODEX IN THE LIBRARY OF THE MILAN CONSERVATORY

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and AGOSTINA ZECCA LATERZA

THE first indirect contact I had with the codex described in this study was in a passage at the conclusion of the chapter that Alfred Einstein devoted to Cipriano de Rore (*The Italian Madrigal* [Princeton, N. J., 1949], I, 423). Here there is cited an article by G. P. Clerici appearing in the journal *Aurea Parma* (IV [1920], 316f.) and entitled "Cipriano de Rore e la sua Antologia musicale." In the collection "among 211 madrigals at least ninety were by Rore"; and it is specified that in 1589 the codex was apparently acquired for six *ducatoni* by Count Alessandro Tarasconi of Parma from a certain "Guilielmo Todesco." On this matter Einstein concluded: "It is conceivably significant that a document perhaps unrivaled in its importance for the music of the sixteenth century should have remained in complete obscurity for more than twenty years. My own search, continued down to 1938, did not lead to the discovery of its present whereabouts in Parma." (Evidently the halt in Einstein's research in 1938 was necessitated by the adoption of the Nazi racial laws in Italy.)

With these indications as a starting point, I broadened the field of bibliographic research and came upon another, still more intensive study which the same Professor Clerici had devoted to this codex. A study of twenty-three pages had appeared (three years before the brief article in *Aurea Parma*) in Volume XVIII (year 18) of Leo S. Olschki's *Bibliofilia* (Florence, 1917) under the title "Una copiosa raccolta manoscritta di musica e poesia del Cinquecento." Further investigation brought to my attention the fact that the Minister of Public Instruction had already, as of May 3,

1917, given "notice" of the codex to Professor Clerici in Parma (that is, had placed the codex under the jurisdiction of the ministry in view of its "historical and artistic importance"). From that I was aware during the fall of 1952, when I had decided on a last search in Parma, that one must try to make contact with the various Clerici families in Parma in the hope of finding someone who would have direct information about the codex. I was fortunate in being able to track down the daughter of the deceased Professor Clerici, Signora Osanna Clerici, and still more fortunate to discover that the valuable manuscript, bequeathed by her father, was still in her hands. I immediately began negotiations to have the codex acquired by the Library of the Giuseppe Verdi Conservatory of Milan, of which I am the director, and on January 10, 1954, after more than a year of working out the agreements, the codex became part of the holdings of the library.

The codex, which we shall call "Tarasconi" because of the stated name of its sixteenth-century owner, is a paper codex in folios measuring 415 mm. × 260 mm. with 224 sheets of music, numbered only on the recto side, distributed in twelve fascicles (grouped into a maximum of fourteen and a minimum of three folios), and, in addition, two unnumbered pages at the back of the volume which contain the "Tavola delli Madrigali che sono in questo Libro a 4, 5, 6 e 7." (At the end of this list it is indicated that the madrigal *D'un si bel foco*, on folio 149, is for ten voices, although it is actually for five.) Since the codex, written across the width of the facing pages, systematically groups the compositions first for four, then for five, for six, and for seven voices, concluding finally with six voices again, the ruling of the pages also following this order. Thus through madrigal no. 184 every page contains three printed groups of four or five staves separated by blank spaces, whereas from no. 185 on the pages contain only two groups of six or seven staves, always separated by blank spaces. In these spaces is written the text of the compositions; in fact, the words *never* appear among the staves. Folio 156 is glued to the following leaf (evidently to make a deletion), but the numbering system follows regularly as if the gluing did not exist. The number 75 is repeated on two successive leaves; folio 207<sup>v</sup>, 208<sup>r</sup>, 213<sup>v</sup>, and 214<sup>r</sup> are blank. The binding is typical of the period and badly preserved; the cover has been worm-eaten. Humidity has soiled the surface of the folios, but the musical text is perfectly legible. Watermarks are hard to decipher through-

out of the codex, but on folio 79<sup>v</sup> there clearly appears the figure of an ox.

The codex does not have a title page; however, at the bottom of the first page, which at the top bears the incipits of two madrigals for two voices, an inscription reads: "I, Alessandro Tarasconi, have bought this book for six *ducatoni* from M. Guilielmo Todesco in 1589." We therefore know the date of the manuscript's acquisition; of such a purchase Count Alessandro Tarasconi, whom G. P. Clerici identified as "a patrician of Parma," must have been proud, since he wanted to transmit to posterity the precise details of this transaction. In his essay published in 1917, Professor Clerici pointed out that the manuscript "had remained for centuries in the archives of one of the oldest and wealthiest noble families of Emilia," namely, the Tarasconi family, and that it came to light "by accident" and "through another accident" ended up in the home of Clerici himself. No information beyond these vague indications usefully clarifies for us the fate of the codex from the end of the sixteenth century to the second decade of the twentieth. Nor has our recent research in the State Archives of Parma been productive of a better identification of this Count Alessandro Tarasconi.<sup>1</sup>

The other name which the manuscript mentions is that of Guilielmo Todesco, whom there is a greater likelihood of identifying. The Guglielmo cited by N. Pelicelli is without doubt Giovanni Guglielmo, "who plays the violin" and is listed in the Farnese family records under the nickname "Pelosino."<sup>2</sup> According to our

<sup>1</sup> In Clerici's article of 1917 he said that he had found few traces of Alessandro Tarasconi in the archives, and stated that the patrician family "has today vanished completely." But he hinted at signs according to which there was gathered around Tarasconi "almost a musical camerata at Parma in which took part both Fulgenzio Valesi [born and raised in the city of Parma; cf. Vogel, II, 266] and Paolo Clerico, who in 1562 dedicated his musical output to Ercole Gonzaga, cardinal of Mantua [cf. Vogel, I, 175]."

In addition, our recent inquiries conducted at the State Archives of Parma have not had a fruitful outcome. Neither from the 1407-1732 inventory of the "Corte e casa farnesiane" nor from the "Spoglio dei Mastri farnesiani, secc. XV-XVIII" did the name Tarasconi emerge. The manuscript volume dating from the end of the sixteenth century, "Memorie della Casa Farnese," cited by G. Mazzatinti (*Inventari dei manoscritti delle Biblioteche d'Italia* [Florence, 1931]), was destroyed during the war; and also due to the war there were destroyed those "books formerly belonging to Tarasconi and now in the State Archives of Parma" of which Clerici writes in his longer study (p. 1, note 1).

<sup>2</sup> N. Pelicelli, "Musicisti in Parma nei sec. XV-XVI," *Note d'archivio per la storia musicale* (Rome), IX (1932), nos. 1 and 2. In this study Pelicelli cites (on p. 117)

investigation, this Guglielmo was promoted from his post as violinist and hired as a “barber” until his dismissal in 1583; therefore, in the short period preceding the death of his generous patron Ottavio Farnese (1586) investigation is rather difficult. Although his name was never coupled with the epithet “Tedesco,” this Pelosino is the only Guglielmo who, according to the documents, appeared in the service of the Farnese in the second half of the sixteenth century. This does not mean to exclude the possibility that the “violinist-barber,” dismissed by the Farnese, had obtained from another family in Parma a position as copyist and that we are therefore indebted to him for his painstaking copy of the codex acquired by Tarasconi.

Yet a second hypothesis would be more valid, namely, that this Guglielmo who at first had also had the job of seeking out and engaging singers for the chapel of the Farnese would later have had as well the position of archivist and that during his stay at the Farnese court he would have compiled — or have had compiled — the Tarasconi codex for use by the court organist. Probably such work was done when Guglielmo had at his disposal either the archive of printed music or the manuscript compositions of the musicians who passed through Parma; it would not have been hard to choose which pieces had met with the greatest success. One such valuable collection could have been entrusted to Guglielmo (or even stolen by him) when in 1583 he was dismissed from the court and thereafter sold by him when he found himself impoverished. (But we are dealing in hypotheses; and to this hypothesis could also be linked the Bourdeney collection, which we shall speak of.)

As to the writing, the Tarasconi codex presents all the characteristics of a typical manuscript score of the sixteenth century. The question of these scores had been fully dealt with, beginning a century ago, in 1873, when Robert Eitner, in a communication appearing in the *Monatshefte für Musikgeschichte* (V, 29-30), pointed to a solution of the various problems that had divided scholars' opinions on the topic. He took as his model the famous Gardano print that had appeared in 1577: *Tutti i Madrigali di Cipriano de*

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Giovanni Guglielmo called Pelosino, who is in the service of the duke from January 1, 1567; yet in the Farnese records which we consulted in the State Archives of Parma the said Giovanni Guglielmo is present from January, 1564. Before this date no Guglielmo is listed at the Farnese court. Only in another source (*Teatri, mazzo 1, 1545-1697*) can there be traced a “Guglielmo musico” whom P. L. Farnese sent to Brescia in 1546 in search of singers for the ducal cappella.

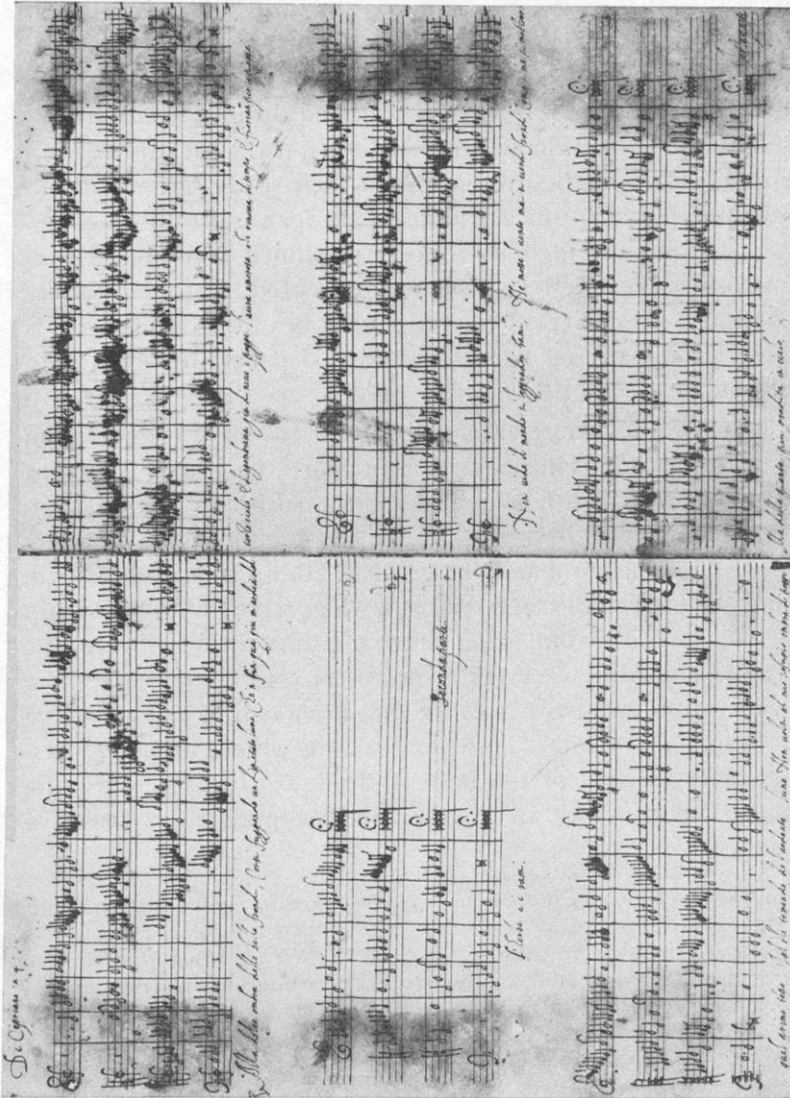
*Rore a quattro voci, Spartiti et accomodati per sonar d'ogni sorte d'istromento perfetto, & per qualunque studioso di Contrapunti.* "This score puts an end to all questions, all objections, doubts, scholarly nitpicking, and whatever else," Eitner asserted; yet from then on the contributions devoted to the study of sixteenth-century scores, either printed or in manuscripts, have not been few,<sup>3</sup> until in 1960 Edward Lowinsky published his fundamental work "Early Scores in Manuscript," which summed up the situation as to the problem there considered in detail.<sup>4</sup> At the same time Nanie Bridgman and François Lesure published their study "Une Anthologie 'historique' de la fin du XVI<sup>e</sup> siècle: le manuscrit Bourdeney," which is of still more immediate concern inasmuch as the Bourdeney and Tarasconi codices seem to have been executed by similar hands.<sup>5</sup> But a definite similarity of writing can be linked with other manuscripts of the period whose reproduced pages illustrate Lowinsky's article.

The basis of the time value of the measure in the Tarasconi codex is (unlike the Bourdeney manuscript) the breve. The bar lines are drawn freehand from top to bottom through and between the staves. The distance between the bar lines is not regularly maintained; but it stays around an average of 15-20 millimeters in width, compelling the copyist to true virtuosity when *crome* abound within the bar. The script is ovoid. The values used are the semibreve, the minim, the semiminim, the croma, and, more rarely, the semicroma. Every composition ends with a breve that has a corona placed above it. The groups of *crome* are joined by a line which, as in modern usage, connects the end of the tails of the notes; thus also for the semicrome. The ligatures are marked in the modern way, with a

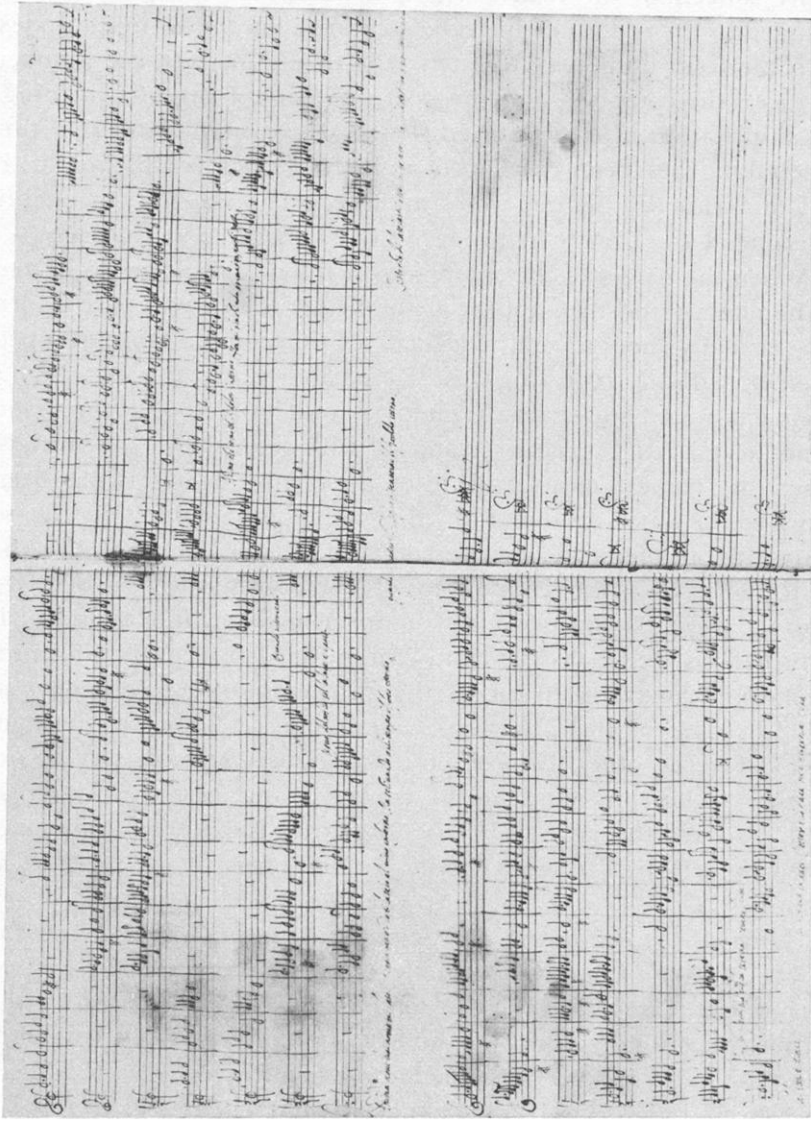
<sup>3</sup> It is not our intention to cite the extensive bibliography on the subject, which is outside the scope of this article. We have therefore limited ourselves to citing the most important contributions: Otto Kinkeldey, *Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig, 1910); Rudolf Schwartz, "Zur Partitur im 16. Jahrhundert," *Archiv für Musikwissenschaft*, II (1919-20), 73-78; and Suzanne Clercx, "D'une ardoise aux partitions du XVI<sup>e</sup> siècle," *Mélanges d'histoire et d'esthétique musicale*, I (Paris, 1955), 157-70.

<sup>4</sup> Lowinsky's article appeared in the *Journal of the American Musicological Society*, XIII (1960), 126-73, and was enhanced by twenty-four illustrations.

<sup>5</sup> The study can be found in *Miscelanea en homenaje a Mons. Higinio Anglés* (Barcelona, 1958-61), pp. 161-72. See also Oscar Mischiati, "Nota bibliografica su Cipriano de Rore: le composizioni contenute nel Ms. Bourdeney della Bibliothéque Nationale di Parigi," *Chigiana*, XXII (1965), 35-46.



Rore's *Alla dolce ombra della belle frondi*, as it appears in the Tarasconi Codex, folios 1r-2r.



Monte's *Anima dove vai dove mi lasci*, as it appears in the Tarasconi Codex, folios 212v-213r.

phrase mark above the notes; the same is true whenever notes are held across the bar line. The accidentals — sharps and flats — are customarily placed under the note, rarely beside it.

Coming to a discussion of the composers and the works contained in the collection, the reader will find below the complete listing, arranged in the order in which the compositions appear in the codex (with the folio numbers indicated), the poetic incipits, the number of voices, the composer and the poet, the date of the first printing, and the citation of a modern edition. I wish to point out that this undertaking has been developed and brought to completion with skill and care by Signora Agostina Zecca Laterza, my invaluable colleague at the library in Milan, whom I thank most sincerely.

When the names of the composers of the madrigals are indicated in the manuscript, they appear at the beginning or end of a madrigal; yet many times several madrigals by one composer are grouped together without repeating his name. Sometimes the composer's given name and surname are cited; at other times only the given name (e. g., "di Cipriano"); and at still others only the initials. When the name appears in one of these three forms it has been italicized in our list; therefore, the names in regular type are so many attributions made by the compiler herself. There is also the matter of erroneous designations of composers, such as that for madrigal No. 200 (*Dolce cantar s'udia*), which in the manuscript is identified as being by Giovanni Animuccia instead of Giovanni Leonardo Primavera. In all, of the 227 compositions contained in the 223 pages of the Tarasconi codex, only 55 indicate the composers; for the other 172 compositions it became necessary to determine authorship. And in the course of our investigation what came out was the advisability of forgetting the whole study published in 1917 by Professor Clerici because of the many mistakes it contained.

Thirty-three composers are present in the manuscript, and the number of their compositions range from one madrigal to eighty-nine in the case of Rore, the composer most represented in the Parma collection — almost an homage to the celebrated composer who had spent his last years in Parma and had died there. There are, as well, twelve anonymous compositions (nos. 1, 2, 48, 54, 55, 57, 59, 62, 70, 169, 174, and 173), whereas there are three of uncertain authorship (nos. 74, 114, and 162), inasmuch as such an indication appears in the print from which they were copied. The following is



a listing, in alphabetical order, of the names represented in the codex.

Composer	Number of madrigals	Location in codex
Animuccia, Giovanni	1	No. 200
Animuccia, Paolo	2	Nos. 36, 37
Annibale Padovano	1	No. 135
Arcadelt, Jacques	1	No. 43
Barré, Antonio	1	No. 206
Bassani, Orazio	1	No. 184
Cimello, Giovantomaso	1	No. 49
Clereau, Pierre	1	No. 56
Crecquillon, Thomas	1	No. 58
Dentice, Fabrizio	1	No. 168
Donato, Baldassara	1	No. 172
Dragoni, Giovanni Andrea	1	No. 158
Ferrabosco, Domenico	1	No. 53
Gabrieli, Andrea	11	Nos. 146-149, 166, 185, 207-210, 223
Giovanelli, Ruggero	1	No. 177
Guami, Gioseffo	2	Nos. 167, 170
Ingegneri, Marc'Antonio	2	Nos. 50, 51
Lasso, Orlando di	12	Nos. 38-40, 42, 65, 143, 150-153, 155, 159
Marenzio, Luca	3	Nos. 179, 181, 182
Merulo, Claudio	1	No. 44
Monte, Philippe de	27	Nos. 68, 118-121, 142, 144, 156, 157, 165, 171, 175, 186-189, 201, 202, 218-222, 224-227
Nanino, Giovanni Maria	6	Nos. 137-139, 161, 163, 180
Nola, Giovanni Domenico da	2	Nos. 41, 178
Palestrina, Giannetto	8	Nos. 69 [?], 71, 101-103, 116, 154, 204 [?]
Primavera, Giovanni Leonardo	2	Nos. 185, 200
Rore, Cipriano de	89	Nos. 3-35, 45, 61, 63, 72, 73, 75-100, 104-113, 115, 122-133, 176, 203
Rosselli, Francesco	1	No. 140
Ruffo, Vincenzo	1	No. 60
Spontone, Bartolomeo	3	Nos. 66, 135, 215
Striggio, Alessandro	18	Nos. 46, 67, 141, 173, 190-199, 211-214
Tartaglino, Ippolito	2	Nos. 52, 160
Vicentino, Nicola	1	No. 47
Wert, Giaches de	4	Nos. 64, 117, 136, 145
Willaert, Adriano	3	Nos. 205, 216, 217

We know with certainty that the Tarasconi codex was sold in 1589, but we do not know with as much certainty when it was compiled. To delimit the years of compilation one must look to the date of the latest prints that were used in the selection and copying of the madrigals contained in the manuscript. Now, the most recent *printed* madrigals that appear copied in the codex go up to 1585; that is the year in which the madrigals by Monte (no. 171), Giovannelli (no. 177), da Nola (no. 178), and Nanino (no. 180) appeared in Venice in the *Spoglia amorosa . . .*, published by the heir of Girolamo Scotto. The only three exceptions that come after 1585 are: madrigal no. 52 by Tartaglino (who died in 1582), which appeared in the *Primo libro di madrigali a 4* of Camillo Lambardi, Naples, G. I. Carlino, 1600; madrigal no. 74 of uncertain authorship; and madrigal no. 184 by Orazio Bassani, appearing in 1591 in the collection entitled *Melodia olimpica . . .* ("in which are contained the most excellent madrigals that are sung today"), edited by Peter Philips and published by Pierre Phalèse and Jean Bellère at Antwerp. But it is easy to surmise that in the likely years in which the Tarasconi codex was compiled (1586–88) these three madrigals in manuscript copies formed part of the repertory of the household musicians at the court; in particular, in the case of Bassani we know that he was stationed at the court of Parma from 1574, and that at the death of Duke Ottavio (1586) he was to follow his son Alessandro in Flanders; therefore, it becomes obvious that his compositions circulated in manuscript in the performances at court.<sup>6</sup>

Who was in charge of the selection of the composers and compositions for the Tarasconi codex? The overwhelming presence of Rore with his 89 pieces (125, if one also counts the other parts), 84 on Italian texts, but also settings of French texts (3) and Latin (2), would make us think of the anthologist who knew Rore and who in the year of his death (1565) sent to press "some of his most beautiful madrigals for four and five voices" which he had had as a private and personal gift from the famous master, "so that his works

<sup>6</sup> Unlike the Bourdeney MS, in which the copyist indulged in complimentary interjections for the most esteemed writers (for example, "Solo Cypriano al mondo," or "Viva mai sempre il divino Cypriano Rore," or praise for the "gran contrapuntista" Costanzo Porta), in the Tarasconi MS we do not find such comments, but rather merely the name, when it is given. Only madrigal no. 47 bears the inscription "Di Don Nicola Vicentino de i Vicentini arcimusicai"; and no. 184 bears the name "Del Sig. Oratio Bassani dalla viola." The epithet "Signor" was thus reserved for the musician who emerged from among the court artists.

should not be spread about in everyone's hands." I allude to a certain Giulio Bonagiunta of San Genesio (Pavia) who in November, 1565, — and thus two or three months after Rore's death — published through Scotto in Venice the *Vive fiamme de'vagli e dilettevoli madrigali dell'eccell. Musico Cipriano Rore . . .*, pointing out that he had been compelled to publish the collection because of "the continual pleas of many." It is now known that this Bonagiunta had, as of January 1, 1567, left the cappella at Venice and come to the court of Parma to teach music and singing not only to the court pages but also to the duke's sons.<sup>7</sup> And since in 1566 and 1567 Bonagiunta had published three books of madrigals "by various authors" under the title *Il Desiderio* and a fourth collection entitled *Secondo libro delle Fiamme* (each collection was printed by Scotto), it would not be risking much to hypothesize that, given his proven experience as an "anthologist" and his past familiarity with Rore, he either possessed the initiative or had the duty to attend to the choosing of the music for the Tarasconi codex while he was active at the Farnese court. In short, it would not be too bold to conjecture that the Tarasconi codex, a close companion of the Bourdeney codex, was the product of the initiative of the anthologist Giulio Bonagiunta.

We know the date of Bonagiunta's arrival at Parma (January, 1567), and there is an official record of payment which shows that he was still at court in December, 1570; but we do not know whether as of that date he left the city or remained there. We also know that in 1588 he gave still another example of his work as an anthologist, publishing at Milan a collection of Masses for four and five voices by famous masters (such as Lasso) and by unknown masters; therefore, the possibility of his prolonged stay in the Emilia-Lombardy region should not be excluded.

Now, to conclude our determinations as to the origin and the working up and arranging of the Tarasconi codex — certainly intended for instrumental performance — we must not forget that in May, 1586, Claudio Merulo came to the Farnese court as one of the musicians. And there is the peculiar circumstance that when Alessandro Farnese succeeded his father Ottavio one of his first acts of government was to dismiss most of the court musicians, but that one of those who was not dismissed was in fact Merulo, who in May,

<sup>7</sup> See Pelicelli, *op. cit.*, pp. 46, 118.

1587, obtained the appointment as organist of the Duomo of Parma. For such a benefit Merulo, on December 20, 1587, gave thanks to the duke.<sup>8</sup> It is easy to imagine that Merulo would have reacted favorably to Bonagiunta's initiative, perhaps by contributing a complement of the more successful madrigals from the chamber repertory of the Farnese court, "scored and made suitable for performance by any type of instrument," as had been done by Gardano in Venice in 1577 for the four-voice madrigals of Rore. But it is more credible to think that this most important score printed in Venice had been taken as a model by the anthologist at Parma. It is no accident that the first three madrigals of Rore that begin the Tarasconi codex follow the same order as the famous 1577 print of madrigals from Rore's *Primo libro de' madrigali a 4 v.* (1550).<sup>9</sup> And such a circumstance is proof that the Parma codex was intended for instrumental performance.

What is striking about the names contained in the codex is both their geographic range and their contemporaneity. Composers from the northern, central, and southern regions of Italy alternate with nine musicians from northern Europe; however, those masters from southern Italy who are listed had gravitated to the court of Parma, as had the Neapolitan Dentice, who lived at Parma as a well-regarded lutenist and died there. As to their contemporaneity, the codex embraces the generations active in the decades toward the end of the century. Crecquillon, the "oldest" composer, died about thirty years before; symptomatic is the absence of Josquin, who was perhaps considered too much a composer of the past, but just as symptomatic is the fact that of the thirty-four composers chosen, no fewer than nineteen were still living. Of the three "great virtuosi" of the madrigal only Marenzio is represented, with three madrigals for five voices taken from his *Primo libro dei madrigali* (1580); it would not have been possible to have included Gesualdo, for he was first published in 1594, nor Monteverdi, whose madrigals began to be published in 1587. Thus to sum up: starting with the musicians who disappeared after the middle of the century, the Tarasconi codex constitutes a vast and essential Italo-European panorama of the madrigalists active in the last decades before 1585–86, the date that can be indicated as the termination of the lengthy compiling of the volume.

<sup>8</sup> The letter of thanks has been published in *ibid.*, p. 47.

<sup>9</sup> For the listing of madrigals in the 1577 edition, see H. M. Brown, *Instrumental Music Printed before 1600* (Cambridge, Mass., 1965), p. 286.

In conclusion, it is readily foreseeable that our calling attention to the Tarasconi codex will arouse the interest of not a few specialists in this area and the desire to probe the problems that the manuscript offers. Let me add that several problems of attribution have already been confronted and resolved during the compiling of the list that follows. Of these I mention summarily only three.

1. *The question of G. L. Primavera.* The name of this expressive madrigalist from Puglia, to whom reference has already been made, does not figure in the manuscript; but when one attempts to attribute a name to madrigal no. 185, *Nasce la gioia mia*, which the codex lists as anonymous, and after one has reviewed the probable composers of the piece (among them Giovanni Ferretti, who set the same text but to different music in 1575), one comes to Primavera, who in his *Primo et secondo libro de' madrigali a 5 et 6 voci* (1565) published the madrigal thereafter copied in the codex. Fortunately this initial discrimination led to the discovery that madrigal no. 200, *Dolce cantar s'udia*, which is attributed in the codex to Giovanni Animuccia, is not by Animuccia, but rather by Primavera.
2. *The Palestrina question.* The case concerning Palestrina is more problematic. The two madrigals no. 69, *Piovommi amare lacrime* (for five voices), and no. 204, *In dubio di mio stato* (for six), are signed in the codex with the initials "G. P." which could be the abbreviation for Giannetto Palestrina. Yet these two madrigals do not figure in the complete works of Palestrina, nor do they appear under his name in the anthologies printed during the period. The two texts by Petrarch turn up instead in settings by others — the first set for five voices by Ruffo (1558) and by Pordenone (1567), the second for six voices by Domenico Magiello (1567) — but the music by these composers does not match that in the codex. To this finding a further observation needs to be added. Madrigal no. 70, *Il gran splendore*, has a literary incipit that has not appeared in print; the madrigal which follows, no. 71, *Come in più negre tenebre*, was published as an authentic Palestrina madrigal in Volume XXVIII of the complete works of Palestrina edited by Haberl, but was later excluded by Casimiri in the complete works that he edited (Volume II, page IX) either because he did not recognize its authenticity or because this same composition had appeared in sixteenth-century reprints under the name of a certain Giovanni Cartolaio. Perhaps at the time of our codex the

madrigals nos. 69, 70, 71, and 204 were circulated under the name of Palestrina and transcribed as such. In any event, the last word will be left up to the specialists on Palestrina.

3. *The Rore-Ingegneri question.* Among the madrigals that open the codex (all compositions by Rore) are also included three madrigals for four voices — *Spesso in parte del ciel*, *Chi vol veder – Vedrà i biondi capei*, and *Non mi toglia il ben mio* — which correspond in text and music to three madrigals printed in M. A. Ingegneri's *Primo libro* (1578) of madrigals for four voices. The question of the true authorship of these madrigals has already been opened up by Bernhard Meier in *Corpus mensurabilis musicae*, 14, Volume V, page X, and it remains open. But the Rore specialists will still have to study the “variants” with which this composer's madrigals appear in the Tarasconi codex with respect to the original prints. Such is the case, for instance, of the magnificent ode *Calami sonum ferentes*, which in our codex has been transcribed differently either from the original print (1555) or from the various editions cited by Einstein (*The Italian Madrigal*, I, 415), perhaps to adopt it to actual organ performance.

For us it is enough to have undertaken this first description of a precious repository of sixteenth-century music that remained unknown for approximately four hundred years. We are satisfied to have found it and secured it for the Library of the Giuseppe Verdi Conservatory in Milan, so that it will remain at the disposal of those who wish to study it.

G. B.

(Translated by Laura DeMarco)

## ABBREVIATIONS AND SYMBOLS USED IN THE INDEX

### A. Manuscripts

B.BU MS 165           Bologna, Biblioteca Universitaria, MS 165  
F.BN MS ILIX.45    Florence, Biblioteca Nazionale, MS ILIX.45

### B. Sixteenth-Century Prints

1542	Di Cipriano Rore i madrigali a cinque voci . . . Venezia, Girolamo Scotto.	Bataille à quatre de Clement Jannequin . . . Antwerpen, Tilman Susato.
1545	Le dixiesme livre contenant la	1547 Primo libro di madrigali a

- quattro voci di Perissone Cambio con alcuni di Cipriano Rore . . . Venezia, Antonio Gardane.
- 1548 Musica di Cipriano Rore sopra le stanze del Petrarca . . . Et altri madrigali a cinque voci . . . libro terzo . . . Venezia, Antonio Gardane.
- 1548a Di Giovanthom. Cimello libro primo de canti a quatro voci . . . Venezia, Antonio Gardane.
- 1548b Madrigali de la fama a quatro voci composti da l'infrascritti autori . . . Cypriano Rore Francesco da la Viola Francesco Manara. Venezia, Antonio Gardane.
- 1550 Il primo libro de madrigali a quatro voci di M. Cypriano De Rore . . . Ferrara, Giovanni de Buglhat, et Antonio Hucher Compagni.
- 1555 Di Orlando di Lassus il primo libro di madrigali a cinque voci . . . Venezia, Antonio Gardano.
- 1555a Primo libro delle muse, a quattro voci . . . Roma, Antonio Barré.
- 1555b D'Orlando di Lassus il primo libro dove si contengono madrigali, vilanesche, canzoni francesi e motetti a quattro voci . . . Anversa, Tilman Susato.
- 1557 Di Cipriano De Rore il secondo libro de madregali a quatro voci . . . Venezia, Antonio Gardano.
- 1557a Di Cipriano Di Rore il terzo libro de' madrigali . . . a cinque voci . . . Venezia, Plinio Pietrasanta.
- 1557b Di Cipriano De Rore il quarto libro di Madregali a cinque voci . . . Venezia, Antonio Gardano.
- 1559 Musica Nova di Adriano Willaert . . . Venezia, Antonio Gardano.
- 1559a Dixiesme livre de chansons . . . composées à quatre parties par M. Pierre Clereau . . . Paris, Le Roy & Ballard.
- 1560 Il primo libro delli madrigali d'Orlando Di Lassus . . . a quattro voci . . . Roma, Valerio Dorico.
- 1560a Di Vincentio Ruffo il terzo libro de madrigali a quatro voci . . . Venezia, Antonio Gardano.
- 1560b Di Alessandro Striggio . . . il primo libro de madrigali a sei voci . . . Venezia, Antonio Gardano.
- 1561 Di Cipriano et Annibale madrigali a quatro voci . . . libro quinto . . . Venezia, Antonio Gardano.
- 1561a Madrigali del Fiore a cinque voci, libro secondo . . . composti da Giaches Wert . . . Venezia, Girolamo Scotto.
- 1561b Il terzo libro delle Muse a cinque voci . . . Venezia, Antonio Gardano.
- 1565 Le Vive Fiamme . . . dell'eccell. musico Cipriano Rore, a quatro et cinque voci . . . per Giulio Bonagionta . . . Venezia, Girolamo Scotto.
- 1565a Il primo et secondo libro de madrigali a cinque et a sei voci di Giovan Leonardo Primavera . . . Venezia, Girolamo Scotto.
- 1566 Il Desiderio. Secondo libro de madrigali a cinque voci . . . per Giulio Bonagionta . . . Venezia, Girolamo Scotto.
- 1566a Di Cipriano de Rore il quinto libro di madrigali a cinque voci . . . Venezia, Angelo Gardano.
- 1567 Secondo libro delle Fiamme . . . per Giulio Bonagiunta . . . Venezia, Girolamo Scotto.
- 1567a Di Orlando Lasso . . . libro

- quarto de madrigali a cinque voci . . . Venezia, Antonio Gardano.
- 1567b Di Filippo di Monte il secondo libro de madrigali a cinque voci . . . Venezia, Antonio Gardano.
- 1568 Il terzo libro delle Fiamme . . . per Giulio Bonagionta . . . Venezia, Girolamo Scotto.
- 1569 Il primo libro de' madrigali a sei voci di M. Filippo di Monte . . . Venezia, Claudio da Correggio.
- 1570 Di Andrea Gabrieli . . . il secondo libro di madrigali a cinque voci . . . Venezia, Antonio Gardano.
- 1571 Di Filippo di Monte . . . il quarto libro delli madrigali a cinque voci . . . Venezia, Girolamo Scotto.
- 1571a Il secondo libro de madrigali a sei voci di M. Alessandro Striggio . . . Venezia, Girolamo Scotto.
- 1571b Di Giaches de Wert il quinto libro de madrigali a cinque, sei, et sette voci . . . Venezia, Angelo Gardano.
- 1572 Di Andrea Gabrieli . . . il primo libro di madrigali a cinque voci . . . Venezia, Figliuoli di Antonio Gardano.
- 1574 Di Andrea Gabrieli . . . il primo libro de madrigali a sei voci . . . Venezia, Figliuoli di Antonio Gardano.
- 1574a Madrigali di Filippo De Monte a cinque voci. Libro quinto . . . Venezia, Figliuoli di Antonio Gardano.
- 1575 Di Giovan'Andrea Dragoni, il secondo libro de madrigali a cinque voci . . . Venezia, Herede di Girolamo Scotto.
- 1575a Livre de Meslanges contenant un recueil de chansons à quatre parties . . . par Jean Castro . . . Louvain, P. Phalèse-Antwerpen, J. Bellère.
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- 1576 Di Filippo Di Monte . . . il secondo libro delli madrigali a sei voci . . . Venezia, Herede di Girolamo Scotto.
- 1576a Di Filippo di Monte il terzo libro de madrigali a sei voci . . . Venezia, Angelo Gardano.
- 1576b Musica di XIII autori illustri a cinque voci . . . Venezia, Angelo Gardano.
- 1578 Di Marc'Antonio Ingegneri il primo libro de madrigali a quatro voci . . . Venezia, Angelo Gardano.
- 1579 Di Gio Maria Nanino . . . il primo libro de madrigali a cinque voci . . . Venezia, Angelo Gardano.
- 1580 Di Luca Marenzio il primo libro de madrigali a cinque voci . . . Venezia, Angelo Gardano.
- 1582 Dolci Affetti madrigali a cinque voci . . . Venezia Herede di Girolamo Scotto.
- 1583 Harmonia celeste di diversi . . . a IIII.V.VI.VII e VIII voci . . . raccolta per Andrea Pevernage . . . Antwerpen, P. Phalèse & J. Bellère.
- 1583a Musica divina di XIX. autori illustri, a IIII.V.VI. e VII. voci . . . raccolta da Pietro Phalesio . . . Antwerpen, P. Phalèse & J. Bellère.
- 1584 Di Gioseffo Guami da Lucca il terzo libro de madrigali a cinque voci . . . Venezia, Angelo Gardano.
- 1585 Spoglia amorosa madrigali a cinque voci di diversi . . .



- Venezia, Herede di Girolamo  
Scotto.
- 1591 Melodia olympica di diversi 1600 Di Camillo Lambardi . . . il  
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VI. et VII. voci . . . raccolta da quattro voci . . . Napoli, Gio.  
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A. Z. L.

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No. 101 fol. 78 <sup>r</sup> .	Vestiva i colli e le campagne intorno 2. Così le chiamo mie	a5	Palestrina	I. Capilupi	1566	Casimiri IX
No. 102 fol. 79 <sup>r</sup> .	Se fra quest'erbe e fiori	a5	Palestrina		1561b	Casimiri II
No. 103 fol. 80 <sup>r</sup> .	Io son ferito ah! lasso et chi mi chiede	a5	<i>del Palestrina</i>		1561b	Casimiri II
No. 104 fol. 81 <sup>r</sup> .	Si traviato è il folle mio desio* 2. Et poi che il fren*	a5	Rore	Petrarca	1548	CMM 14/III
No. 105 fol. 82 <sup>r</sup> .	S'amor la viva fiamma ormai non smorza* 2. Novo consiglio*	a5	Rore		1548	CMM 14/III
No. 106 fol. 83 <sup>r</sup> .	Scarco di doglia e pien di gioia in vista* 2. Ma il bel pensier*	a5	Rore		1548	CMM 14/III
No. 107 fol. 84 <sup>r</sup> .	Quando fra l'altre donne ad or ad ora* 2. Io benedico il loco*	a5	Rore		1548	CMM 14/III
No. 108 fol. 85 <sup>r</sup> .	L'augel sacro di Giove a quel valore* 2. Ond'io il bel nome*	a5	Rore	Petrarca	1548	CMM 14/III
No. 109 fol. 86 <sup>r</sup> .	Ite rime dolenti ite sospiri* 2. E se qualche pietà*	a5	Rore	Petrarca	1548	CMM 14/III
No. 110 fol. 87 <sup>r</sup> .	Se ben il duol che per voi donna sento* 2. Ben voi ch'a più di mille*	a5	Rore		1557b	CMM 14/IV
No. 111 fol. 88 <sup>r</sup> .	Pommi ove 'l sol occide i fiori e l'erba	a5	Rore	Petrarca	1548	CMM 14/III
No. 112 fol. 89 <sup>r</sup> .	Di virtù, di costumi e di valore* 2. Costi il mio stil*	a5	Rore		1557b	CMM 14/IV
No. 113 fol. 90 <sup>r</sup> .	Se com' il biondo crin della mia Filli*	a5	Rore		1566a	CMM 14/V
No. 114 fol. 90 <sup>r</sup> .	Io piango et ella il volto	a5	<i>D'Incerto autore</i>	Petrarca	1566a	CMM 14/V
No. 115 fol. 91 <sup>r</sup> .	O santo fior felice	a5	Rore		1566a	CMM 14/V

No. 116	fol. 92 <sup>v</sup> .	Il tempo vola e se ne fuggon gli anni	a5	<i>di Giannetto</i>				
No. 117	fol. 93 <sup>r</sup> .	2. Ivi vedrai la gloria	a5	<i>Palettrina</i>	1566a	Casimiri IX		
No. 118	fol. 94 <sup>r</sup> .	Qual dopo giorni nubilosi e brevi	a5	<i>di Giaches Wert</i>	1561a	CMM 24/II		
No. 119	fol. 94 <sup>v</sup> .	Or che ritorn il sol ai suoi bei rai	a5	de Monte	1571			
No. 120	fol. 95 <sup>r</sup> .	In qual parte del ciel in qual idea 2. Per divina bellezza	a5	de Monte	1571	Petrarca		
No. 121	fol. 96 <sup>r</sup> .	Amor et io ripien di meraviglia	a5	de Monte	1571	Petrarca		
No. 122	fol. 97 <sup>r</sup> .	2. Qual miracolo Ben credev'io che nel tuo regno amore	a5	de Monte	1571	Sannazzaro		
No. 123	fol. 97 <sup>v</sup> .	Fera gentil che con leggiadro modo 2. Perché si strett'è il nodo* Poiché m'invita amore* 2. E se pur mi	a5	Rore	1565	CMM 14/V		
No. 124	fol. 98 <sup>r</sup> .	mantiene*	a5	Rore	1565	CMM 14/V		
No. 125	fol. 99 <sup>r</sup> .	Alma Susanna ben felice è il core*	a5	Rore	1565	CMM 14/V		
No. 126	fol. 100 <sup>r</sup> .	Alma real, se come fida stella* Tra più beati e più sublimi cori* 2. Io qui non miro*	a5	Rore	1565	CMM 14/V		
No. 127	fol. 101 <sup>v</sup> .	Amor che t'ho fatt'io et a mia div'insieme*	a5	Rore	1565	CMM 14/V		
No. 128	fol. 102 <sup>r</sup> .	Dalle belle contrade d'Oriente*	a5	Rore	1565	CMM 14/V		
No. 129	fol. 103 <sup>r</sup> .	Vaghi pensieri che mentr'aves't il cielo*	a5	Rore	1566a	CMM 14/V		
No. 130	fol. 104 <sup>v</sup> .	Rex Asiae et Ponti*	a5	Rore	1565	CMM 14/V		
No. 131	fol. 105 <sup>r</sup> .	Quando signor lasciasti entr'alle rive*	a5	Rore	1565	CMM 14/V		
No. 132	fol. 106 <sup>v</sup> .	O morte, eterno fn di tutti i mal*	a5	Rore	1557b	CMM 14/IV		
No. 133	fol. 107 <sup>r</sup> .	Alme gentili che nel ciel vi ornaste	a5	Rore	1557b	CMM 14/IV		
No. 134	fol. 108 <sup>r</sup> .	Spirto real poiché real pensiero	a5	Rore	1576b	CMM 14/V		
No. 135	fol. 109 <sup>r</sup> .	Madonna al dolce riso 2. Poi del mio stato accorta	a5	A. Padovano	1576b	Torchi I		
No. 136	fol. 110 <sup>r</sup> .	D'un sì bel foco e d'un sì nobil laccio	a5	<i>Bartolomeo</i>	1576b			
No. 137	fol. 111 <sup>v</sup> .	2. Scorgo tant'alto il lume Scoprirò l'ardor mio con dir ch'io moro	a5	<i>Giaches Wert</i>	1576b	L. Tansillo		
No. 138	fol. 112 <sup>r</sup> .	2. Se voi sete il mio sol Erano i capei d'oro a l'aura sparsi	a5	<i>Di Gio. Maria</i>	1576b			
No. 139	fol. 113 <sup>r</sup> . -114 <sup>r</sup> .	2. Non era l'andar suo Morir non può 'l mio core	a5	<i>Nanino</i>	1579	Petrarca		
			a5	G. M. Nanino	1579			
			a5	G. M. Nanino	1579			

Location in Codex	First Line	No. of Voices	Composer	Poet	First Print	Modern Edition
No. 140	Celeste d'amor fiamma	a5	<i>Francesco Rosselli</i>		1561b	
No. 141	Mentre nel più felice e lieto stato 2. Poiché ti piace amor	a5	<i>Di A. S. Striggio</i>		1576b	
No. 142	Già verde e forte errando vissi in foco 2. Nel fin de gl'anni	a5	de Monte		1576b	
No. 143	Misera che farò? Dirò ch'io moro	a5	<i>D'Orlando Lasso</i>		1576b	
No. 144	Veramente in amore	a5	<i>Filippo di Monte</i>	G. Guidiccioni	1574a	
No. 145	Non fia vero giamai se ben lontano 2. Or se miei preghi	a5	Wert		1571b	CMM 24/V
No. 146	Ite caldi sospiri al freddo core 2. Dir si può ben per voi	a5	<i>Di Andrea Gabrieli</i>	Petrarca	1572	
No. 147	Ecco l'aurora con l'aurata fronte 2. Ahimè tal fu	a5	A. Gabrieli		1572	
No. 148	Per monti e poggi per campagne e piagge	a5	A. Gabrieli		1572	
No. 149	Dimmi cieco ch'aventi e fiamm'e strali 2. Ove son le promesse	a5	A. Gabrieli		1570	
No. 150	Che fai che pensi che pur dietro guardi? 2. Deh non rinnovellar	a5	<i>Di Orlando Lasso</i>	Petrarca	1567a	L. W. IV
No. 151	Io vo' piangendo i miei passati tempi 2. Sì ch'io vissi	a5	Lasso	Petrarca	1567a	L. W. IV
No. 152	Voi ch'ascoltate in rime sparse il suono 2. Ma ben veggi or	a5	Lasso	Petrarca	1567a	L. W. IV
No. 153	La notte che seguì l'orribil caso 2. Come non conosc'io	a5	Lasso	Petrarca	1567a	L. W. IV
No. 154	Dolor non fu né fia	a5	<i>Gianetto Palestrina</i>	Petrarca	1561b	L. W. VIII
No. 155	Oh d'amarissime onde	a5	<i>Orlando Lasso</i>		1561b	Casimiri II
No. 156	Donna s'io resto vivo	a5	<i>Filippo di Monte</i>	G. Parabosco	1574a	L. W. VIII
No. 157	Non perchè lontananza 2. Felice me	a5	<i>Di Filippo di Monte</i>		1574a	
No. 158	Di così nobil fiamma amor m'accende 2. Felice me	a5	<i>Di Gion Andrea Dragoni</i>	V. Colonna?	1575	



No.	fol.	Text	a5	Composer	Petrarca	1555b	L. W. II
No. 159	fol. 131 <sup>v</sup> .	Fiera stella s'il ciel ha forza in noi	a5	<i>Orlando Lasso</i>	Petrarca	1555b	L. W. II
No. 160	fol. 132 <sup>v</sup> .	2. Ma tu prendi a diletto Celeste donna dal bel sembiante umano	a5	<i>Di Hippolito Tartagino</i>		1582 1582	
No. 161	fol. 133 <sup>v</sup> .	Da vaghe perle e da vermiglie rose	a5	G. M. Nanino		1567	
No. 162	fol. 134 <sup>r</sup> .	Poi che il mio largo pianto	a5	D'Incerto		1583a	
No. 163	fol. 135 <sup>r</sup> .	Morir può il vostro core [illegibile]	a5	G. M. Nanino			
No. 164	fol. 135 <sup>v</sup> .	Sortez mes pleures	a5	de Monte		1575b	
No. 165	fol. 136 <sup>r</sup> .	Caro dolce ben mio	a5	<i>Andrea Gabrieli</i>		1576b	
No. 166	fol. 136 <sup>v</sup> .	Poiché del mio dolore	a5	G. Guami		1584	
No. 167	fol. 137 <sup>r</sup> .	Amor se vuoi ch'io torni	a5	<i>Di Fabritio Dentice</i>			
No. 168	fol. 137 <sup>v</sup> .	Quanto più voi dolce mio ben mi dite	a5				
No. 169	fol. 138 <sup>r</sup> .	2. Quant'io mi doglio più	a5				
No. 170	fol. 139 <sup>r</sup> .	Soavissimi baci	a5	<i>Di G. G. Guami</i>	G. Märich	1584	
No. 171	fol. 139 <sup>v</sup> .	Che fai alma? che pensi? avrem mai pace?	a5				
No. 172	fol. 140 <sup>r</sup> .	2. Tal'or tace la lingua	a5	de Monte	Petrarca	1585	
No. 173	fol. 141 <sup>v</sup> .	Che val peregrinar di loco in loco	a5	<i>Baldassara Donato</i>	B. Accolti	1576b	Torchi I
No. 174	fol. 142 <sup>r</sup> .	Chi farà fede al cielo	a5	Striggio		1566	
No. 175	fol. 142 <sup>v</sup> .	Saggio Signor che con bilancia eguale	a5				
No. 176	fol. 143 <sup>v</sup> .	Cari scogli dilette e fide arene	a5				
No. 177	fol. 144 <sup>r</sup> .	2. O solitari colli	a5	<i>Ph. de Monte</i>	Sannazaro	1567b	
No. 178	fol. 144 <sup>v</sup> .	Non è lasso martire	a5	Rore	F. Spira	1566a	CMM 14/V
No. 179	fol. 145 <sup>r</sup> .	Che poi tu farmi amore	a5	R. Giovanelli		1585	
No. 180	fol. 145 <sup>v</sup> .	Datemi pace o duri miei pensieri	a5	da Nola	Petrarca	1585	Torchi I
No. 181	fol. 146 <sup>r</sup> .	Che fa oggi il mio sole	a5	Marenzio		1580	PAM IV/I
No. 182	fol. 146 <sup>v</sup> .	Amor deh dimmi come sta	a5	G. M. Nanino		1585	
No. 183	fol. 147 <sup>r</sup> .	Partirò dunque ohimè mi manca il core	a5	Marenzio		1580	PAM IV/I
No. 184	fol. 147 <sup>v</sup> .	Questa di verdi erbette	a5	Marenzio		1580	PAM IV/I
No. 185	fol. 148 <sup>r</sup> .	D'un sì bel foco e d'un sì nobil laccio	a5				
No. 186	fol. 148 <sup>v</sup> .	2. Scorgo tant'al lume	a5		L. Tansillo		
No. 187	fol. 150 <sup>r</sup> .	Poiché né pritego ancor, né pianto impetra	a5	<i>Del Sig. Oratio</i>		1591	
No. 188	fol. 155 <sup>v</sup> .	Nasce la gioia mia	a6	<i>Bassani dalla Viola</i>		1565a	
				Primavera			

Location in Codex	First Line	No. of Voices	Composer	Poet	First Print	Modern Edition
No. 186	fol. 156 <sup>r</sup> . Alma se stata fossi a pieno accorta	a6	de Monte	P. Bembo	1569	
No. 187	fol. 158 <sup>r</sup> . 2. Altro non si potea In me tanto l'ardor sempre s'avanza	a6	<i>di Filipp di Monte</i>	G. B. Amaltheo	1569	
No. 188	fol. 159 <sup>r</sup> . Dolce vista leggiadra e d'amor piena	a6	de Monte		1569	
No. 189	fol. 161 <sup>r</sup> . 2. Tu vedi pur	a6	de Monte	L. Cassola	1569	
No. 190	fol. 162 <sup>r</sup> . Come avrà vita amor la vita mia	a6	<i>Del Striggio</i>		1571a	
No. 191	fol. 163 <sup>r</sup> . All'acqua sagra del novello fonte	a6	Striggio		1571a	
No. 192	fol. 164 <sup>r</sup> . Dolce ritorn'amor cortese e pio	a6	Striggio		1571a	
No. 193	fol. 164 <sup>v</sup> . Dolce mio ben amor mio caro	a6	Striggio		1560b	
No. 194	fol. 165 <sup>r</sup> . Ancor ch'io possa dire	a6	<i>Del S[triggio]</i>	G. Parabosco	1560b	MacClintock
No. 195	fol. 166 <sup>r</sup> . Nasce la pena mia	a6	Striggio		1560b	
No. 196	fol. 179 <sup>r</sup> . Lasciat'hai morte senza sol il mondo	a6	Striggio	Petrarca	1560b	
No. 197	fol. 179 <sup>v</sup> . 2. Pianger l'aer et la terra Là ver l'aurora che sì dolce l'aura	a6	Striggio	Petrarca	1560b	
No. 198	fol. 180 -190 S'ogni mio ben avete raccolto Se ben di sette stelle ardenti e belle	a6	Striggio		1560b	
No. 199	fol. 181 <sup>r</sup> . 2. Fosti amanti com'io	a6	Striggio	B. Tasso	1560b	
No. 200	fol. 183 <sup>r</sup> . Amor io fallo e veggio il mio fallire	a6	Striggio		1560b	
No. 201	fol. 185 <sup>r</sup> . 2. Però s'oltra suo stile Dolce cantar s'udia	a6	<i>Di Giovanni Animuccia, actually Primavera</i>	Petrarca	1560b	
No. 202	fol. 186 <sup>r</sup> . I begl'occhi ond'io fui percorso in guisa	a6	de Monte	Petrarca	1576	
No. 203	fol. 188 <sup>r</sup> . 2. Questi son que begl'occhi Correte fumi a le vostre alte fonti	a6	de Monte	P. Bembo	1576	
No. 204	fol. 191 <sup>r</sup> . 2. Cosa non vada più L'alto Signor chinarsi a cui non vale*	a6	<i>Cipriano Rore</i>	Petrarca	1557a	CMM 14/IV
No. 205	fol. 193 <sup>r</sup> . 2. L'una piag'arde* In dubio di mio stato or piango or canto	a6	<i>Di G. P.</i>	Petrarca		
No. 206	fol. 193 <sup>v</sup> . 2. Or fia giamai	a6				

No. 205	fol. 195 <sup>r</sup> .	Ove ch'io posi gli occhi lassi o giri		<i>di Adriano</i>					
No. 206	fol. 197 <sup>r</sup> .	2. Amor è il ver	a6	<i>Willaert</i>	Petrarca	1559			CMM 3/XIII
No. 207	fol. 198 <sup>r</sup> .	Deh foss'il ver che miei fosser quest'occhi Non pur quell'una bell'ignuda mano	a6	<i>D'Antonio Barré</i>		1555a			
No. 208	fol. 200 <sup>r</sup> .	2. Gli occhi sereni	a6	<i>D'Andrea Gabrieli</i>	Petrarca	1574			
No. 209	fol. 201 <sup>r</sup> .	O dolci parolette o dolce riso	a6	<i>D'Andrea Gabrieli</i>	L. Cassola	1574			
No. 210	fol. 202 <sup>r</sup> .	Tu mi piagasti a morte	a6	<i>A. Gabrieli</i>		1574			
No. 211	fol. 203 <sup>r</sup> .	Quando dal mare uscita [Da le cimerie grotte] 2. O caso novo e strano	a6	<i>A. Gabrieli</i>		1574			
No. 212	fol. 204 <sup>r</sup> .	Per un'alma gentil grand'è timore	a6	<i>Striggio</i>		1571a			
No. 213	fol. 205 <sup>r</sup> .	A la mia dolc'e vaga donna io torno	a6	<i>Striggio</i>		1571a			
No. 214	fol. 206 <sup>r</sup> .	Se da l'ardente umore	a6	<i>Striggio</i>	Guarini	1571a			
No. 215	fol. 207 <sup>r</sup> .	Partirò dunque perché mi s'asconde Alma se stata fossi a pien accorta	a7	<i>Di Bartolomeo</i>		1566a			
No. 216	fol. 209 <sup>r</sup> .	Quando nascesti amor quando la terra	a7	<i>Spontone</i>	P. Bembo	1559			CMM 3/XIII
No. 217	fol. 210 <sup>r</sup> .	Che fai alma? Che pensi? avrem mai pace?	a7	<i>Willaert</i>	P. Mirandola	1559			
No. 218	fol. 212 <sup>r</sup> .	Anima dove vai dove mi lasci	a7	<i>Willaert</i>	Petrarca	1559			CMM 3/XIII
No. 219	fol. 215 <sup>r</sup> .	Amorosi pensieri lacrime amare	a6	<i>de Monte</i>		1583			
No. 220	fol. 215 <sup>r</sup> .	Fu forse un tempo dolce cosa amore	a6	<i>Filippo Monte</i>		1576a			
No. 221	fol. 216 <sup>r</sup> .	Orni un più bel smeraldo la riviera	a6	<i>de Monte</i>	Petrarca	1576a			
No. 222	fol. 217 <sup>r</sup> .	2. Creschino a gara in fino al ciel	a6	<i>de Monte</i>		1569			
No. 223	fol. 218 <sup>r</sup> .	Tra bei rubini e perle	a6	<i>de Monte</i>	G. B. Amaltheo	1569			
No. 224	fol. 219 <sup>r</sup> .	Dolcissimo ben mio	a6	<i>A. Gabrieli</i>		1583			
No. 225	fol. 221 <sup>r</sup> .	Io giur' amor per la tua face eterna	a6	<i>de Monte</i>	G. Guidiccioni	1576a			
No. 226	fol. 222 <sup>r</sup> .	2. Vist'ho faville	a6	<i>de Monte</i>		1583			
No. 227	fol. 223 <sup>r</sup> .	Leggiadre Ninfe e pargoletti Amori Il dolce e desiato frutto ho colto La dolce vista a me sì dolcemente	a6	<i>de Monte</i>		1569			

\*The indicated madrigals appear also in the Bourdenev codex, as do all the madrigals of Rore's *Primo Libro* (1550).