



Adrian Willaert

A
Guide
to
Research

David M. Kidger

ADRIAN WILLAERT

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A GUIDE TO RESEARCH

DAVID M. KIDGER

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Abbreviations

AfM	<i>Archiv für Musikwissenschaft</i>
AM	<i>Acta Musicologica</i>
CMM	<i>Corpus Mensurabilis Musicae</i>
DAI	<i>Dissertation Abstracts International</i>
EM	<i>Early Music</i>
EMH	<i>Early Music History</i>
JAMS	<i>Journal of the American Musicological Society</i>
JM	<i>Journal of Musicology</i>
JRMA	<i>Journal of the Royal Musical Association</i>
MD	<i>Musica Disciplina</i>
MfM	<i>Monatshefte für Musikgeschichte</i>
MGG	Blume, Friedrich, ed. <i>Die Musik in Geschichte und Gegenwart</i> . 17 vols. Kassel: Bärenreiter, 1949–86.
MGG2	Finscher, Ludwig, ed. <i>Die Musik in Geschichte und Gegenwart</i> . 2nd ed. New York, Kassel and Stuttgart: Bärenreiter, 1994 –.
MQ	<i>Musical Quarterly</i>
MRM	<i>Monuments of Renaissance Music</i>
NG	Sadie, Stanley, ed. <i>The New Grove Dictionary of Music and Musicians</i> . 20 vols. London: Macmillan, 1980.
NG2	Sadie, Stanley and John Tyrrell, eds. <i>The New Grove Dictionary of Music and Musicians</i> . 2nd ed. 29 vols. New York and London: Macmillan, 2001.
NG2 online	Macy, Laura, ed. <i>The New Grove Dictionary of Music Online</i> . < http://www.grovemusic.com >
RILM	<i>Répertoire International de Littérature Musicale</i>
RIM	<i>Rivista Italiana di Musicologia</i>
RISM	<i>Répertoire International des Sources Musicales</i>
RMS	<i>Renaissance Manuscript Studies</i>
RQ	<i>Renaissance Quarterly</i>
RRMR	<i>Recent Researches in the Music of the Renaissance</i>
SM	<i>Studi Musicali</i>
TVNM	<i>Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis</i>
UMI	University Microfilms International

I

Introduction and Chronology

This book provides a bibliographic study of the sixteenth-century Flemish composer Adrian Willaert, *maestro di cappella* at the basilica of St. Mark's in Venice from 1527 until his death in 1562. Willaert was one of the leading composers of the generation after Josquin Desprez, building a reputation as a versatile composer of almost all of the important genres of the time, as well as taking an integral role in establishing Venice as a major musical center by the mid-sixteenth century.¹

The first section of this book (Chapters 2, 3, and 4) gives a concordance of all print and manuscript sources of Willaert's music, including sources of his music transmitted anonymously. Chapter 2 comprises a complete inventory of music prints that are devoted to the music of Willaert. The complete contents of each print are listed. Where there is a reprint containing the same contents, order and pagination, or foliation as the original, the contents of the reprint are not given here, nor are they included in the worklist in Chapter 5. All reprints in this chapter are listed with title and RISM A/I sigla in chronological order, however their contents are not included.²

¹ For an introduction to the biography and music of Willaert, see Lewis Lockwood and Jessie Ann Owens. "Willaert, Adrian." *NG*. Vol. 20, pp. 421–428, [N103], and Lewis Lockwood, Giulio Ongaro, Michele Fromson, and Jessie Ann Owens. "Willaert, Adrian." *NG2 online* [N104]. For a more extended introduction, see Ignace Bossuyt, *Adriaen Willaert (ca. 1490–1562): Leven en werk—stijl en genres*. Leuven: Universitaire Pers Leuven, 1985, [N085].

² RISM A/I provides a useful starting point for the materials described in Chapter 2. RISM A/I provides a catalog of individual editions of music printed between 1500 and 1800, devoted to a single composer. See Karlheinz Schlager, *Einzeldrucke vor 1800*. 12 vols. Kassel: Bärenreiter, 1971–. (Répertoire International des Sources Musicales, A/I, 1–9, 11–12, and supplements.)

Chapter 3 comprises an inventory of works attributed to Willaert in at least one source, appearing in print anthologies. Only works attributed to Willaert, either directly or indirectly through another source, are listed here, thus none of the individual listings represents the complete contents of a print. Some pieces by composers other than Willaert, or with attributions to composers other than Willaert, are included where there is a conflicting ascription for a piece where at least one source ascribes a piece to Willaert. This list also provides an inventory of works by Willaert transmitted anonymously in print anthologies. As in Chapter 2, where there is a reprint containing the same contents, order and pagination, or foliation as the original, the contents of the reprint are not given; thus in the worklist in Chapter 7, citations of reprints of print anthologies are also not included. Reprints are listed immediately following the title of the respective print. Unlike Chapter 2, the titles and RISM B/I sigla for reprints are not included in this section.³

Chapter 4 comprises an inventory of works attributed to Willaert in at least one source, appearing in manuscripts from the sixteenth century. Only works attributed to Willaert, either directly or indirectly through another source, are listed here, thus with two exceptions, none of the individual listings represents the complete contents of a manuscript. For these two exceptions, the manuscripts ModE C.313 and ModE C.314, there are complete inventories. They are included here because of their close relationship with the 1559 *Musica Nova* print. Music by other composers in these two manuscripts is not included in the worklist. Some pieces by composers other than Willaert, or with attributions to composers other than Willaert, are included in this inventory where there is a conflicting ascription for a piece or where at least one source ascribes a piece to Willaert.

Chapter 5 comprises a working catalog of Willaert's works, includes all music ascribed to Willaert, and also works where there is a conflicting ascription including Willaert. The catalog includes items designated A through J, subdivided as follows:

- A. Masses and Individual Mass Movements
- B. Motets
- C. Psalms
- D. Hymns
- E. Other Liturgical Music
- F. Chansons and Tenorlieder
- G. Madrigals

³ RISM B/I provides the standard numbering for print anthologies of the sixteenth and seventeenth centuries. See François Lesure, *Recueils imprimés, XVIe–XVIIe siècles*. Munich: Henle, 1966. (Répertoire International des Sources Musicales, B/I.) Also see N016, which presents a catalog of print anthologies of music from 1500 to 1550.

- H. Other Vocal Music with Italian Text
- I. Instrumental
- J. Arrangements of Other Composer's Music by Willaert

Within each category there is a further subdivision according to number of voices.

Works categorized as "Doubtful or Misattributed" are listed at the end of each category. To distinguish them from authentic works, they are assigned lowercase letters. Print sources refer to those listed in Chapters 2 and 3. Manuscript sources refer to those listed in Chapter 4, and thus only sixteenth-century manuscript sources are included there. Chapter 7 provides a separate inventory of manuscript sources after 1600. Modern editions published after 1800 are listed in Chapter 8, with bibliographic citations and commentary where necessary.

Notes provide annotations for works, identifying compositional devices such as cantus firmus and canon, identifying the source of a text, and identifying the function of a sacred work where possible. The identification of liturgical function should be taken as being only preliminary.

Works with Conflicting Attribution

Works with conflicting attribution have been evaluated on a case-by-case basis. In a situation where a clear argument has been made in the scholarly literature for a particular attribution, this catalog follows that case. Works that have a conflicting attribution are clearly indicated, and where possible the composer is identified. Nevertheless, this area should be treated with caution; each work should be approached on its own merits.

Works with Doubtful Attribution

This catalog treats this matter with caution. Works are not listed under "Doubtful or Misattributed" solely on the basis of style. Since we have no complete edition of Willaert's works, this kind of evaluation is often premature. Works where the attribution to Willaert has been questioned on the basis of style are identified in the catalog.

Works Assigned to Willaert on the Basis of Style

This catalog does not assign anonymous works to Willaert on the basis of style. There is a single case in the literature (N145), where a few anonymous psalms have been attributed to Willaert on the basis of style. In this case, a third category has been included: "Conjecturally Attributed." To distinguish them from authentic works, they are also assigned lowercase letters.

To avoid any confusion with RISM A/I numbers and catalog numbers, RISM A/I numbers are always identified as such in the present volume. Numbers assigned to Willaert's works are in the format, A001 or a001, etc.

Chapter 6 (items K001–K034) provides a chronological inventory of arrangements of Willaert's music by other composers and musicians in printed sources. Unless otherwise indicated, print sigla from N015 are used here.⁴ Works are identified according to their worklist number. For the bibliography of materials used in the compilation of this chapter, and for the bibliographic citations used here, see the first section of Chapter 9. Where the composer of the original work is identified, this is included in the entry for each respective work.

Chapter 7 (L001–L035) comprises an inventory of Willaert's works transmitted in manuscripts after 1600. These sources are not included in the worklist in Chapter 5. This inventory was compiled from the RISM A/II "Music Manuscripts after 1600" online database.⁵

Chapter 8 presents an annotated bibliography of editions of Willaert's music published since 1800. They include items M001–M137.

Chapter 9 (items N001–N302) presents an annotated bibliography of literature on Willaert. It is subdivided as follows:

- Printed Sources
- Manuscript Sources
- Facsimiles of Music Prints
- Facsimiles of Music Manuscripts
- Biography
- Willaert and the Venetian School
- Mass
- Motet
- Madrigal and Other Italian Vocal Forms
- Chanson
- Instrumental Music
- Willaert's Arrangments of Other Composer's Music,
and Arrangements of Willaert's Music by other Composers
- Willaert and Zarlino
- Other Studies on Topics in Theory
- Willaert in the General Musical Literature
- Secret Chromatic Art
- Musica Nova* W1126 (1559)

⁴ Howard M Brown, *Instrumental Music Printed before 1600, a Bibliography*. Cambridge: Harvard University Press, 1965 [N015]. This remains the basic resource for print collections of instrumental music printed before 1600. The numbering system differs from RISM B/I, but the two systems are confusingly similar. This issue is described in more detail in the introduction to Chapter 6.

⁵ For a description of this database, see <<http://www.nisc.com/factsheets/qrism.asp>>.

Musical Life in Venice in the Sixteenth Century
Reference Materials for Discography

Finally, Chapter 10 provides a discography of recordings of Willaert's music (items P001–P104). Every attempt has been made to include all releases on CD.

CHRONOLOGY

- ca.1490 Willaert born.
- ca.1510 Willaert moves to Paris, initially to study law at the university.
Student of Jean Mouton.
- 1514–1515 Hired as a singer in the service of Cardinal Ippolito I d'Este.
First employment in Italy, based in Ferrara.
Willaert travels to Rome.
- 1517 Willaert accompanies Ippolito to Hungary.
- 1519 Records show Willaert returned to Ferrara by August 1519.
- 1519 First example of Willaert's music published by Petrucci.
- 1521 Death of Josquin Desprez.
- 1522 Death of Jean Mouton.
- 1527 Willaert hired as *maestro di cappella* at St. Mark's Venice in
December.
- 1536 Publication of Willaert's *Liber Quinque Missarum* (W1103).
- 1539 Publication of three books of motets by Willaert (W1106,
W1108, W1110).
First prints of music by Willaert by the Scotto press.
- 1542 First return trip to Flanders after appointment at St. Mark's.
Publication of books of six-voice motets, and of hymns by
Willaert (W1112, W1113).
First prints of music by Willaert by the Gardano press.
- 1545 Reprints of books of four-voice motets (W1107, W1109).
- 1548 Publication of Willaert's *Canzon Villanesche* (W1116).
- 1549 Willaert's first surviving will written.
- 1550 Publication of *cori spezzati* Vespers psalms of Jachet of Mantua
and Willaert (1550¹).
- 1551 Publication of collection of three-part *recercari* of Willaert
(W1120).
- 1555 Publication of new collection of Vespers psalms by Willaert
(W1123).
- 1556 Second return trip to Flanders.
- 1557 Claudio Merulo replaces Girolamo Parabosco as organist at
St. Mark's, where he remains until 1584.
- 1558 Publication of Zarlino's *Le Istitutioni harmoniche*.

- 1559 Publication of *Musica Nova* containing motets and madrigals by Willaert (W1126). Much of this music had been composed in the 1540s.
- 1562 Publication of retrospective collection of chansons by Willaert (W1129).
- 1562 Death of Willaert.
- 1563 Publication of retrospective collection of madrigals by Willaert (W1130).
- 1563–1564 Rore briefly succeeds Willaert as *maestro di cappella* at St. Mark's.
- 1565 Zarlino is appointed as *maestro di cappella* at St. Mark's, a post he holds until his death in 1590.
- 1566 Andrea Gabrieli receives a permanent position as organist at St. Mark's, a post he holds until his death in 1585.
- 1570 Death of Sansovino.
- 1571 Publication of Zarlino's *Dimostrazioni harmoniche*.
- 1575–1576 Plague causes a substantial decline in the number of singers at St. Mark's.
- 1576 Death of Doge Andrea Gritti.
Death of Titian.
- 1588 Publication of Zarlino's *Sopplimenti musicali*.
- 1590 Death of Zarlino.
- 1607 Giulio Cesare Monteverdi (brother of Claudio) acknowledges Willaert as the last of the group of composers of the *prima prattica*. The *prima prattica* "was finally perfected by Messer Adriano in actual composition, and by the most excellent Zarlino with most judicious rules."

II

Sources of Willaert's Music: Principal Prints

Chapter 2 comprises a complete inventory of music prints that are devoted to the music of Willaert. They are presented in chronological order. The complete contents of each print are listed here. These are distinct from anthologies, which are described in Chapter 3. For the bibliography of materials used in the compilation of this chapter, and for the bibliographic citations used here, see the first section of Chapter 9. Where a full bibliographic description of a print is available, the reference is given immediately following details of the present location of exemplars. Facsimiles are also included here, but described in Chapter 9. Where there is a reprint containing the same music, order, and pagination or foliation of the original, the contents of the reprint are not given here, and thus in the worklist in Chapter 7 citations of reprints of works are not included. All reprints in this chapter are listed with title and RISM A/I siglum in chronological order, however their contents are not included. Complete inventories of prints are given here, thus some pieces not by Willaert appear. In these cases, unless there is an attribution to a work that is attributed to Willaert in another source, these pieces are not included in the worklist. The citation for each work is in the following format:

Sigla (year) Title (including all sections or *pars*).

Number of works in source; where this number is in parentheses, it has been added here and does not appear in the original.

Foliation or pagination as appropriate.

Attribution; where there is no attribution, this is given as “Anon.”

Location

Also included in citations are rubrics that appear in the original print, indicating the function or liturgical position of a particular work. Psalm numbers have been added where necessary.

RISM A/I sigla are used here, along with the year of publication given in parentheses, unless otherwise indicated.

An equal sign (=) indicates the same print with a different siglum (usually RISM B/I).

W1103 (1536). Liber quinque missarum Adriani Willaert, ab ipso diligentissime castigatus, nunc primum exit in lucem. Cum privilegio. [Venice, Francesco Marcolini, 1536.]

Location: Bologna. Civico Museo Bibliografico Musicale. (S).

Munich. Universitätsbibliothek. (S, A, T, B).

Regensburg. Bischöfliche Zentralbibliothek. (S, A, T).

Missa Queramus cum pastoribus

[no. 1], ff. 3–6v

Missa Christus resurgens

[no. 2], ff. 6v–11

Missa Laudate Deum

[no. 3], ff. 11–15

Missa Gaude Barbara

[no. 4], ff. 15–18v

Missa Osculetur me

[no. 5], ff. 19–23v

W1104 (1536) = V1224 (1536). Intavolatura de li madrigali di Verdelotto da cantare et sonare nel lauto, intavolati per Messer Adriano, Novamente Stampata. Et con ogni diligentia corretta. M. D. XXXVI. Cum gratia et privilegio. [Venice, Andrea Antico and Girolamo Scotto, 1536.]

Location: Vienna. Österreichische Nationalbibliothek, Musiksammlung.

Reprinted in W1100 (1540) = V1225 (1540)

N008: p. 249.

N015: 1536_g, p. 55.

Facsimile edition: N069

<i>Quanto sia liet' il giorno</i> no. 1, f. 2	rubric: El canto a tre tasti della sottana
<i>Quand' amor i begli occhi</i> no. 2, f. 3v	rubric: Al quinto del canto
<i>Donna leggiadr' e bella</i> no. 3, f. 4v	rubric: A tre dil canto
<i>Madonna qual certezza</i> no. 4, f. 5v	rubric: El canto vuoto
<i>Con lagrime, et sospir</i> no. 5, f. 7v	rubric: A tre tasti dil canto
<i>Fuggi, fuggi cor mio</i> no. 6, f. 8v	rubric: A tre dil canto
<i>Igno soave ov' il mio foco</i> no. 7, f. 10	rubric: A doi tasti dil canto
<i>Amor se d' hor in hor</i> no. 8, f. 11v	rubric: Al terzo de la sottana
<i>Donna che sete tra le belle bella</i> no. 9, f. 12	rubric: Al secondo dil canto
<i>Se mai provasti donna</i> no. 10, f. 13v	rubric: Al secondo de la sottana
<i>Afflitti spirti miei</i> no. 11, f. 14v	rubric: Al terzo tasto de la sottana
<i>Ben che' l misero cor</i> no. 12, f. 16	rubric: Al secondo dil tenore
<i>Madonna il tuo bel viso</i> no. 13, f. 17v	rubric: Al terzo de la sottana
<i>Divini occhi sereni</i> no. 14, f. 20	rubric: A cinque dil canto
<i>Si liet' e grata morte</i> no. 15, f. 21	rubric: El canto voto

<i>Vita de la mia vita</i> no. 16, f. 23	rubric: Al canto voto
<i>Gloriar mi poss'io donne</i> no. 17, f. 24	rubric: Al quinto dil canto
<i>Piove da gli occhi</i> <i>della donna mia</i> no. 18, f. 25v	rubric: A tre de la sottana
<i>Con l'angelico riso</i> no. 19, f. 26v	rubric: A tre de la sottana
<i>S'io pensasse madonna</i> no. 20, f. 28	rubric: Al quinto dil canto
<i>Madonna io sol vorrei</i> no. 21, f. 29v	
<i>Madonna per voi ardo</i> no. 22, f. 30v	rubric: <i>La sottana vota</i>

W1106 (1539). Famosissimi Adriani Willaert, chori divi Marci illustrissimae Republicae Venetiarum Magistri, musica quatuor vocum, (quae vulgo motecta nuncupatur) noviter omni studio, ac diligentia in lucem edita. Liber primus. Quatuor vocum. Adriani Willaert, 1539. [Venice, Scotto, 1539.]

Location: Brussels. Bibliothèque Royale de Belgique. (A, T).
 Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (A, T).
 Munich. Bayerische Staatsbibliothek, Musiksammlung. (S, A, T, B).
 Palermo. Biblioteca nazionale. (A, T, B).
 Vicenza, Biblioteca civica Bertoliana. (S).

Revised second edition in W1107 (1545)

N008: no. 7, pp. 238–240.

Ave Maria, gratia plena
no. 1

Videns Dominus flentes sorores Lazari
no. 2

Quasi unus de paradisi fluminibus
ii *Deus qui beatum Marcum*
no. 3

Antoni pastor inclite

no. 4

Omnipotens sempiterne Deus

no. 5

Angelus Domini descendit

no. 6

Ave dulcissime Domine Jesu Christe

no. 7

Natale Sancte Euphemiae

ii *Tu Domine notus omnibus*

no. 8

O gemma clarissima, Catherina

no. 9

O Thoma, laus et gloria

no. 10

Veni Sancte Spiritus

ii *Sine tuo nomine*

no. 11

Benedicta es, coelorum regina

ii *Per illud ave prolatum*

no. 12

Beata Dei genitrix Maria

ii *Et beata quae credidit*

no. 13

O Domine Jesu Christe ... in cruce pendentem

ii *O Domine Jesu Christe ... in cruce vulneratum*

iii *O Domine Jesu Christe ... propter illam*

iv *O Domine Jesu Christe justos conserva*

no. 14

Mirabile mysterium declaratur hodie

no. 15

Magne martyr Adriane flos grecorum
no. 16

Ave regina coelorum
ii *Gaude gloriosa*
no. 17

Domine Jesu Christe, fili Dei vivi qui de coelis
no. 18

Armorum fortissime ductor Sebastiane
ii *Te igitur martir egregie supplices*
no. 19

In illo tempore stabant autem iuxta crucem
no. 20

Joannes Apostolus et evangelista
ii *Ecclesiam tuam quaesimus Domine*
no. 21

Ad te Domine preces nostras fundentem
no. 22

Tota pulchra es amica mea
no. 23

Patefacte sunt januae coeli
ii *Mortem enim quam salvator*
no. 24

Surgit Christus cum tropheo
ii *Dic Maria quid fecisti contemplando*
iii *Dic Maria quid fecisti postquam Jesum*
no. 25

Magnum hereditatis misterium
no. 26

W1108 (1539). Motetti di Adrian Willaert. Libro Secondo a quattro voci novamente impresso. Ad instantiam Andreae Antiqui. Cum gratia et privilegio. Venetiis. M. D. XXXIX. [Venice, Andrea Antico, and Brandino and Ottaviano Scotto, 1539.]

Location: Bologna. Civico Museo Bibliografico Musicale. (S, A, T, B).
Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (A, T).
Munich. Bayerische Staatsbibliothek, Musiksammlung. (S, A, T, B).
Palermo. Biblioteca nazionale.
Vicenza, Biblioteca civica Bertoliana. (S.)
Revised second edition in W1109 (1545)

N008: no. 8, pp. 240–242.

Qui habitat in adjutorio

ii *Cadent a latere tuo*

iii *In manibus portabunt te*

no. 1

Parens tonantis maximi

no. 2

Usquequo Domine oblivisceris me

ii *Illumina oculos meos*

no. 3

Strinxerunt corporis membra

ii *Mea nox obscurum non habet*

no. 4

Valde honorandus est beatus Joannes

no. 5

Spiritus meus attenuabitur

ii *Libera me Domine et pone me*

no. 6

Victimae paschali laudes

ii *Dic nobis Maria*

no. 7

Domine Jesu Christe memento quod tu

ii *Et concede mihi omnipotens*

no. 8

Beatus Stephanus preciosus dei

ii *Et videntes vultum eius*

no. 9

Sancte Paule apostole predicator
no. 10

Congratulamini mihi omnes
ii *Recedentibus discipulis*
no. 11

Ave regina coelorum, Mater regis angelorum
no. 12

Quem terra, pontus, aethera
ii *Beata coeli nuntio fecunda*
no. 13

O magnum mysterium
ii *Ave Maria gratia plena*
no. 14

Ave virginum gemma Sancta Catherina
no. 15

Inviolata, integra et casta es Maria
ii *Nostra ut pura pectora*
no. 16

Salve crux sancta arbor
ii *Causa etiam vite ferret*
no. 17

Dominus regit me et nihil mihi deerit
ii *Parasti in conspectu meo mensam*
no. 18

Beatus Joannes apostolus et evangelista
ii *Ipse est qui evangelii fluentia*
no. 19

Congratulamini mihi omnes
ii *Beatam me dicent omnes generationes*
no. 20

Saluto te sancta virgo Maria
ii *Rogo te ergo per illud gaudium*
no. 21

W1110 (1539). Famosissimi Adriani Willaert, chori divi Marci illustrissimae Republicae Venetiarum Magistri, musica quinque vocum, (quae vulgo motecta nuncupatur) noviter omni studio, ac diligentia in lucem edita. Liber Primus. Quinque Vocum. Venetiis. Apud Hieronymum Scotum. 1539. [Venice, Girolamo Scotto, 1539.]

Location: Bologna. Civico Museo Bibliografico Musicale. (S).
Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (C, A, Q, T, B).
Jena. Universitätsbibliothek der Friedrich-Schiller-Universität. (C, A, Q, T, B).
London. British Library. (C, A, Q, T, B).
Munich. Bayerische Staatsbibliothek, Musiksammlung. (A, T).
Palermo. Biblioteca nazionale. (A, T, B).
Wolfenbüttel, Herzog-August-Bibliothek, Musikabteilung. (S, A, T, B, Q).

Reprinted in W1111 (1550)

N008: no. 9, pp. 242–244.

Second column gives text in tenor and quinta parts, where applicable.

Verbum iniquum et dolosum
ii *Duo rogavi ne deneges mihi*
[no. 1], f. I

Salva nos ab excidio Geminiane
[no. 2], f. II

Christus resurgens ex mortuis
ii *Dicant nunc Judei*
[no. 3], f. III

Prolongati sunt dies mei
ii *Inveterata sunt ossa mea*
iii *Sit ergo fas dicere*
[no. 4], f. IIII

Si rore Aonio fluerent mea
ii *At deueta diu*
[no. 5], f. V

Domine Jesu Christe, fili Dei vivi
[no. 6], f. VI

Adriacos numero si quis

ii *Nobis dum sacros templis*

[no. 7], f. VII

Laetare sancta mater ecclesia

[T: Augustine lux doctorum]

ii *Augustine lux doctorum*

[no. 8], f. VIII

Inclite dux salve Victor

[5: In Verona Agrippina]

ii *Sanguine tumulto victricia*

[no. 9], f. IX

Sacerdotum diadema

[5: Sancte Gratiane]

ii *O Gratiane, o pie*

[5: Sancte Gratiane]

[no. 10], f. X

Regina coeli laetare

ii *Resurrexit sicut dixit*

[no. 11], f. XI

Peccavi supra numerum

[5: Tibi soli peccavi]

ii *Quoniam iniquitatem meam*

[5: Tibi soli peccavi]

[no. 12], f. XII

O crux splendidior cunctis

ii *Dulce lignum dulces clavos*

[no. 13], f. XIII

Ecce lignum crucis

ii *Crux fidelis inter omnes*

[no. 14], f. XIII

Inclite Sfortiadum princeps

[5: Vivat dux Franciscus]

[no. 15], f. XV

Locuti sunt adversum me lingua dolosa

ii *Et posuerunt adversum me*

[no. 16], f. XVI

Haud aliter pugnans fulgebat Caesar

[no. 17], f. XVII

Victor io, salve tantum cui fata triumphii
ii *Quis curare neget divos mortalia*
[no. 18], f. XVIII

Precatus est Moyses in conspectu Domini
ii *Memento Abraam, Isaac, et Jacob*
[no. 19], f. XIX

Congratulamini mihi omnes
ii *Et dum flerem*
[no. 20], f. XX

Ave Maris stella
[ii] *Monstra te esse matrem*
[no. 21], f. XXI

Ave Maria ancilla sanctae trinitas [5: Ave Maria gratia plena]
[ii] *Ave Maria fons et pulchritudo* [5: Ave Maria gratia plena]
[no. 22], f. XXII

Ne projicias nos Domine in tempore
[no. 23], f. XXIII

W1105 (1540) = V1225 (1540). Intavolatura de li madrigali di Verdelotto da cantare et sonare nel lauto, intavolati per lo eccellentissimi musico messer Adriano Vuillaert, maestro di Capella de la Illustrissima Signoria di Venegia. Novamente Stampata. Et con ogni diligentia corretta. Cum gratia et privilegio. Venetiis apud Hieronymum Scotum. 1540. [Venice, Andrea Antico and Girolamo Scotto, 1540.]

Location: London. British Library.
Reprint of W1104 (1536) = V1224 (1536)

W1112 (1542) = RISM B/I: 1542¹⁰. Adriani Willaert musicorum omnium qui hactenus & nostro, & maiorum Euo floruerint, Longè, ac sine controversie principis celeberrimi, & in presenti Illustrissime Reipublice venetiaru[m] in ede Diui Marci Capelle Rectoris eminentissimi, Musicorum Sex vocum, que volto Motecta dicuntur, nuper omni studio, omniq[ue] indagine in lucem editorum. M. D. Liber Primus XXXXII. Venetis. [Venice, Antonio Gardano, 1542.]

Location: Bologna, Accademia Filarmonica. (A, T, B, 6).
Bologna. Civico Museo Bibliografico Musicale. (Q).

- Brussels. Bibliothèque Royale de Belgique. (S, A, T, B, Q).
 Chantilly. Bibliothèque du Musée Condé. (Q).
 Dresden. Katholische Hofkirche, Notenarchiv. (B—incomplete).
 London. British Library. (S, A, T, B, Q).
 Munich. Bayerische Staatsbibliothek, Musiksammlung.
 (S, A, T, B, Q, 6).
 Munich. Universitätsbibliothek. (S, A, Q, 6).
 Paris. Bibliothèque Nationale de France. (A).
 Regensburg. Bischöfliche Zentralbibliothek. (S, A, T, B, Q, 6).
 Toulouse. Bibliothèque du Conservatoire. (A).
 Verona. Biblioteca dell'Accademia filarmonica. (A, T, B, 6).
 Vienna. Österreichische Nationalbibliothek, Musiksammlung.
 (S, A, T, B, Q, 6).
 Wolfenbüttel, Herzog-August-Bibliothek, Musikabteilung.
 (S, A, T, B, Q, 6).

N024: no. 34, pp. 343–348.

Pater noster

[no. 1], p. 4, Adrian VV.

Ave Maria, gratia plena

[no. 2], p. 6, Adrian VV.

In te signis radians

[no. 3], p. 8, Iachet Berchem

Verbum bonum

ii *Ave solem genuisti*

[no. 4], p. 9–10, Adrian VV.

Vocem iocunditatis

[no. 5], p. 12, Adrian VV.

O beatum pontificem ... O Martine

[no. 6], p. 14, Adrian VV.

In excelso throno vidi sedere

[no. 7], p. 16, Adrian VV.

Ave virgo sponsa dei

ii *O Maria benedicta*

iii *Igitur nos merito*

[no. 8], pp. 17–19, Adrian VV.

Beatus Laurentius

[no. 9], p. 20, Adrian VV.

Obsecro Domine

ii *Qui regis israel intende*

[no. 10], pp. 20–22, Adrian VV.

O salutaris hostia

[no. 11], p. 23, Adrian VV.

O gloriosa domina

ii *Maria mater gratie*

[no. 12], pp. 24–25, Adrian VV.

Salve nos domine

[no. 13], p. 26, Adrian VV.

In diebus illis

ii *Et stans retro*

[no. 14], pp. 27–28, Adrian VV.

Factum est verbum domini

ii *Ego vox clamantis*

[no. 15], pp. 30–31, Iachet Berchem

[seconda pars mistakenly attributed to Adrian VV]

Venator lepores mittet tibi

ii *At Franciscæ ducum*

[no. 16], pp. 32–33, Adrian VV.

Domine Jesu Christe

ii *O bone Jesu*

[no. 17], pp. 34–36, Adrian VV.

O beata infantia

ii *O felices panni*

[no. 18], pp. 38–39, Loiset Pieton

Beata viscera Maria virginis

[no. 19], p. 40, Adrian VV.

Peccantem me quotidie

[no. 20], p. 41, Iachet Berchem

Congregati sunt inimici
 ii *Disperde illos in virtute tua*
 [no. 21], pp. 42–43, Verdelot

Ave virgo gratiosa
 [no. 22], p. 44, Iachet

Regem regum dominum
 [no. 23], p. 46, Anon.

Qui credit in domino
 [no. 24], p. 48, Maistre Ian

W1113 (1542) = RISM B/I: 1542¹¹. Hymnorum musica secundum ordinem Romanae ecclesiae, excellentissimi Adriani Willart, ac aliorum authorum. Noviter in lucem. Venetijs apud Hieronymum Scotum, 1542. [Venice, Girolamo Scotto, 1542.]

Location: Bologna. Civico Museo Bibliografico Musicale. (S, A, T, B).
 Jena. Universitätsbibliothek der Friedrich-Schiller-Universität.
 (S, A, T, B).
 Tarazona. Archivo capitular. (S).
 Verona. Biblioteca dell'Accademia filarmonica. (S, A, B).

Reprinted in W1114 (1550) = RISM B/I: 1550³

N008: no. 30, pp. 284–285.

Music by Willaert unless indicated. Text in parentheses indicates first line of first verse of respective hymn. Text in second liturgical function, as indicated in original.

Conditor alme siderum [a 4] In Adventu Domini. Ad Vesperas.
 iii *Vergente mundi* [a 4]
 v *Te deprecamur* [a 5]
 [no. 1], f. 2

[Christe redemptor omnium]
 ii *Beata quoque agmina* [a 4] In Nativitate Domini. Ad Vesperas.
 iv *Martyres dei* [a 5]
 vi *Gentem auferte* [a 6]
 [no. 2], f. 2v

[Christe redemptor omnium]
 ii *Beata quoque agmina* [a 4]
 vi *Gentem* [a 5]
 [no. 3], f. 3v, Iachet

[Hostis Herodes impie]
 ii *Ibant Magi* [a 4]
 iv *Novum genus* [a 5]
 [no. 4], f. 4

In Epiphania Domini. Ad Vesperas.

Aures ad nostras [a 4]
 iii *Crimina laxa* [a 3]
 v *Christe lux* [a 4]
 vii *Tu nobis dona* [a 3]
 ix *Gloria deo sit* [a 5]
 [no. 5], f. 4v

In Dom[inicis] diebus in
 Quadragesima. Ad Vesperas.

Vexilla regis [a 4]
 iii *Quo vulneratus* [a 4]
 v *Arbor decora* [a 4]
 vii *O crux ave* [a 5]
 [no. 6], f. 6

In Dominica de Passione.
 Ad Vesperas.

Vexilla regis [a 4]
 ii *Quo vulneratus* [a 3]
 iii *Impleta sunt* [a 4]
 iv *Arbor decora* [a 3]
 v *Beata cuius* [a 4]
 vi *O crux ave* [a 5]
 vii *Te summa* [a 6]
 [no. 7], f. 7

[Ad cenam agni providi]
 ii *Cuius corpus* [a 4]
 iv *Jam pascha* [a 3]
 vi *Cum surgit* [a 4]
 viii *Gloria tibi* [a 5]
 [no. 8], f. 8v

In tempore Paschali. Ad Vesperas.

[Magne pater]
 ii *Amatorem paupertatis* [a 4]
 iv *Tu de vita* [a 6]
 [no. 9], f. 10

In Festo Sancti Augustini.
 Ad Vesperas.

O iubar nostrae specimen [a 4]
 ii *Reddis heu* [a 3]
 iii *Scimus hoc* [a 2]

Ad Vesperas.

iv *Sindonem sacram* [a 5]
 v *Laus honor* [a 6]
 [no. 10], f. 11

[Proles de coelo prodiit]
 ii *Spoliatis Aegyptiis* [a 4]
 iv *Fac tria tabernacula* [a 3]
 vi *Dum reparat* [a 5]
 [no. 11], f. 13v

In Festo Sancti Francisci.
 In Primis Vesperis.

[Decus morum dux minorum]
 ii *Plaudat frater* [a 4]
 iv *Pro terrenis* [a 3]
 vi *Regis signum* [a 5]
 viii *Mina gregem* [a 6]
 [no. 12], f. 14

Sancti Francisci. In Secundis Vesperis.

[Ad Cenam agni providi]
Quo agnito discipuli/Sermone
blando/Ad cenam [a 5]
 [no. 13], f. 15v

In Tempore Paschali. Ad Vesperas.
 Tavola: In Festo S. Francisci

Veni Creator Spiritus [a 4]
 iii *Tu septiformis* [a 3]
 v. *Hostem repellas* [a 4]
 vii *Gloria patri* [a 3]
 [no. 14], f. 16

In Festo Penthecostes. Ad Vesperas.

[Adesto Sancta Trinitas]
 ii *Te coelorum* [a 4]
 iv *Unum te lumen* [a 6]
 [no. 15], f. 17

In Festo Sancte Trinitatis. Ad Vesperas.

[Pange lingua gloriosi]
 ii *Nobis datus* [a 4]
 iv *Verbum caro* [a 4]
 vi *Genitori genitoque* [a 6]
 [no. 16], f. 17v

In Festo Corporis Christi. Ad Vesperas.

[Ut queant laxis]
 ii *Nuntius celso* [a 4]
 iv *Ventris obstruso* [a 4]
 vi *Sit decus* [a 5]
 [no. 17], f. 18v

In Festo Sancti Ioannis Baptiste.
 Ad Vesperas.

- [Ut queant laxis]
 ii *Nuncius celso* [a 4] In Festo Sancti Ioannis Baptiste.
 iv *Ventris obstruso* [a 4] Ad Vesperas.
 [no. 18], f. 19v, Iachet
- [Aurea luce et decore rose]
Janitor coeli
 [no. 19], f. 20 In festivitibus Apostolorum
 Petri & Pauli. Ad Vesperas.
- [Fons pietatis culmina]
 ii *Cuius refulsit* [a 4] In Festo Transfigurationis Domini.
 iv *Prisci proceres* [a 3] Ad Vesperas.
 vi *Gloria tibi trinitas* [a 6]
 [no. 20], f. 20v
- Ave maris stella* [a 4] In Assumptione Beate Mariae Virginis.
 iii *Solve vincla* [a 3] Ad Vesperas.
 v *Virgo singularis* [a 5]
 vii *Sit laus* [a 6]
 [no. 21], f. 21
- [Tibi Christe]
 ii *Collaudemus venerantes* [a 4] In Festo Sancti Michaelis.
 iv *Gloriam patri* [a 4] Ad Vesperas.
 [no. 22], f. 22
- [Iste confessor Domini]
 ii *Qui pius* [a 4] In Natali confessorum. Ad Vesperas.
 iv *Unde nunc* [a 5]
 [no. 23], f. 23
- [Lucis creator optime]
 ii *Qui mane junctum* [a 4] In Dominicis diebus. Ad Vesperas.
 iv *Coelorum pulset* [a 5]
 [no. 24], f. 24
- [Exsultet coelum laudibus]
 ii *Vos secli* [a 4] Hynus De Apostolis. Ad Vesperas.
 iv *Quorum precepto* [a 4]
 [= music for strophe 2]
 vi *Deo patri* [a 5]
 [no. 25], f. 25

[Jesu corona virginum]
 ii *Qui pascis* [a 4]
 iv *Te deprecamur* [a 5]
 [no. 26], f. 25v

In Natali Virginum. Ad Vesperas.

W1114a (1544). Canzone villanesche alla napolitana ... a quattro voci con la canzona di Ruzante; con la gionta di alcune altre canzone villanesche alla napolitana di Francesco Silvestrino ditto Chechin et di Francesco Corteccia novamente stampate con le loe stanze. Primo Libro. Venezia, Antonio Gardano, 1544. [Venice, Antonio Gardano, 1544.]

Location: Brussels. Bibliothèque Royale de Belgique. (T).

W1114b (1544) = RISM B/I: 1544²⁷. Canzone Villanesche alla Napolitana di M. Adriano Wigliaret a quatro voci, con alcuni Madrigali da lui nuovamente composti & diligentemente corretti, con la Canzona di Ruzante. Con la giunta di alcune altre Canzone Villanesche alla Napolitana a Quatro Voci, composte da M. Francesco Corteccia no piu viste ne stampate, nuovamente poste in luce. Venetiis, apud Hieronymum Scotum M. D. XLIII. [Venice, Girolamo Scotto, 1544.]

Location: Italy. Pistoia. Biblioteca dell' Archivio Capitolare. (A—incomplete).

W1114a and W1114b are listed as parallel editions in RISM A/I.

N008: no. 48, pp. 319–320.

Madonna io non lo so perche lo fai
 [no. 1], f. 2

Cingari simo venit'a giocare
 [no. 2], f. 2v

Madonna mia famme bon'offerta
 [no. 3], f. 3

Un giorno mi prego una vedovella
 [no. 4], f. 3v

A quand'a quand'haveva una vicina
 [no. 5], f.4

Vecchie retrose non valete niente
 [no. 6], f.4v

W1107 (1545). Adriani Willaert musici celeberrimi ac chori divi Marci illustrissimae Reipublicae Venetiarum magistri musica quatuor vocem (motecta vulgo appellant) Nunc denuo summa diligentia recognita ac in lucem exeuntia Additis etiam ab auctore multis motectis que in priori editione desiderabantur. Liber primus. Venetijs Apud Antonium Gardane. M. D. XXXXV. [Venice, Antonio Gardano, 1545.]

Location: Coimbra. Biblioteca Geral da Universidade. (A).
Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (S, A, T, B).
Hamburg. Staatsarchiv. Staats- und Universitätsbibliothek, Musikabteilung. (S, A, T, B).
London. British Library. (S, A, T, B).
Lübeck. Bibliothek der Hansestadt Lübeck, Musikabteilung. (S, A, T, B).
Munich. Munich. Bayerische Staatsbibliothek, Musiksammlung. (S, A, T, B).
Newton, MA. Vershbow Collection. (A).
Paris. Bibliothèque Nationale de France. (A).
Treviso. Archivio della Cappella del Duomo. (destroyed in 1945).
Vatican. Biblioteca Apostolica Vaticana. Cappella Sistina. (S, A, T, B).
Vicenza, Biblioteca civica Bertoliana. (S).
Vienna. Österreichische Nationalbibliothek, Musiksammlung. (S, A, T, B).

Revised second edition of W1106 (1539)

N024: no. 75, pp. 490–494.

Congratulamini mihi omnes
ii *Recedentibus discipulis*
[no. 1], pp. I–II

Antoni pastor inclite
[no. 2], p. III

Omnipotens sempiterne Deus
[no. 3], p. IIII

O gemma clarissima, Catherina
[no. 4], p. V

O Thoma, laus et gloria
[no. 5], p. VI

Angelus Domini descendit

[no. 6], p. VII

Joannes Apostolus et evangelista

ii *Ecclesiam tuam quaesimus Domine*

[no. 7], pp. VIII–IX

Natale Sancte Euphemiae

ii *Tu Domine notus omnibus*

[no. 8], pp. X–XI

O magnum mysterium

ii *Ave Maria gratia plena*

[no. 9], pp. XII–XIII

Magne martyr Adriane flos grecorum

[no. 10], p. XIII

In tua patientia permanens

[no. 11], p. XV

Homo quidam fecit cenam magnam

ii *Christus vere noster cibus*

[no. 12], pp. XVI–XVII

Nazareus vocabitur puer iste

[no. 13], p. XVIII

Videns Dominus flentes sorores Lazari

[no. 14], p. XIX

Quasi unus de paradisi fluminibus

ii *Deus qui beatum Marcum*

[no. 15], p. XX

Benedicta es, coelorum regina

ii *Per illud ave prolatum*

[no. 16], pp. XXII–XXIII

Salve crux sancta arbor

ii *Causa etiam vite ferret*

[no. 17], pp. XXIII–XXV

Mirabile mysterium declaratur hodie
[no. 18], p. XXVI

Sancte Paule apostole predicator
[no. 19], p. XXVII

Ave regina coelorum
ii *Gaude gloriosa*
[no. 20], pp. XXVIII–XXIX

Inviolata, integra et casta es Maria
ii *Nostra ut pura pectora*
[no. 21], pp. XXX–XXXI

Dominus regit me et nihil mihi deerit
ii *Parasti in conspectu meo mensam*
[no. 22], pp. XXXII–XXXIII

Saluto te sancta virgo Maria
ii *Rogo te ergo per illud gaudium*
[no. 23], pp. XXXIII–XXXV

Patefacte sunt janue coeli
ii *Mortem enim quam salvator*
[no. 24], pp. XXXVI–XXXVII

W1109 (1545). Adriani Willaert musici celeberrimi ac chori divi Marci illustrissimae Reipublicae Venetiarum magistri musica quatuor vocum (motecta vulgo appellant) Nunc denuo summa diligentia recognita ac in lucem exeuntia Additis etiam ab authore multis motectis que in priori editione desiderabantur. Liber Secundus Venetijs Apud Antonium Gardane M. D. XXXXV. [Venice, Antonio Gardano, 1545.]

Location: Antwerpen. Stadsarchief. (S, A, T, B).

Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (S, A, T, B).

Eichstätt. Staats- und Seminarbibliothek. (T).

Fulda. Bischöfliches Priesterseminar, Bibliothek der Philosophisch-Theologischen Hochschule. (A).

London. British Library. (S, A, T, B).

Munich. Bayerische Staatsbibliothek, Musiksammlung. (S, A, T, B).

Paris. Bibliothèque Nationale de France. (A—incomplete).

Valladolid. Archivo musical de la Catedral. (A.).

Vienna. Österreichische Nationalbibliothek, Musiksammlung.
(S, A, T, B).

Revised second edition of W1108 (1539)

N024: no. 76, pp. 494–498.

Pater noster

ii *Ave Maria*

[no. 1], pp. I–II

Congratulamini mihi omnes

ii *Beatam me dicent omnes generationes*

[no. 2], pp. III–III

Parens tonantis maximi regina

[no. 3], p. V

Usquequo Domine oblivisceris me

ii *Illumina oculos meos*

[no. 4], p. VI

Magnum hereditatis misterium

[no. 5], p. VIII

Ave regina coelorum mater regis

[no. 6], p. IX

Spiritus meus attenuabitur

ii *Libera me Domine et pone me*

[no. 7], pp. X–XI

Veni Sancte Spiritus

ii *Sine tuo nomine*

[no. 8], p. XII–XIII

Domine Jesu Christe memento quod tu

ii *Et concede mihi omnipotens*

[no. 9], pp. XIII–XV

Quem terra, pontus, aethera

ii *Beata coeli nuntio fecunda*

[no. 10], pp. XVI–XVII

Dulces exuviae dum fata deus
[no. 11], p. XVIII

Flete oculi rorate genas
[no. 12], p. XIX

Beatus Stephanus preciosus dei
ii *Et videntes vultum eius*
[no. 13], pp. XX–XXI

Beatus Joannes apostolus et evangelista
ii *Ipse est qui evangelii fluenta*
[no. 14], pp. XXII–XXIII

Victimae paschali laudes
ii *Dic nobis Maria*
[no. 15], pp. XXIII–XXV

Surgit Christus cum tropheo
ii *Dic Maria quid fecisti contemplan-do*
iii *Dic Maria quid fecisti postquam Jesum*
[no. 16], pp. XXVI–XXVIII

Intercessio quaesumus domine beate Barbare
[no. 17], p. XXX

Qui habitat in adiutorio
ii *Cadent a latere tuo*
iii *In manibus portabunt te*
[no. 18], pp. XXXI–XXXIII

Armorum fortissime ductor Sebastiane
ii *Te igitur martir egregie supplices*
[no. 19], pp. XXXIII–XXXV

Regina coeli letare
[no. 20], p. XXXVI

In illo tempore stabant autem iuxta crucem
[no. 21], p. XXXVII

gionta di alcune altre canzone villanesche alla napolitana di Francesco Silvestrino ditto Chechin et di Francesco Corteccia novamente stampate con le soe stanze. Primo Libro a quatro voci. Venetijs Apud Antonium Gardane. M. D. XXXXV. [Venice, Antonio Gardano, 1545.]

Location: Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (B).

Munich. Bayerische Staatsbibliothek, Musiksammlung. (S, A, T, B).

Vienna. Österreichische Nationalbibliothek, Musiksammlung. (T).

Wolfenbüttel, Herzog-August-Bibliothek, Musikabteilung.

(S, A, T, B).

Revised second edition in W1116 (1548) = RISM B/I: 1548¹¹ and W1117 (1548)

Revised third edition in W1118 (1553) = RISM B/I: 1553²⁹

N024: no. 77, pp. 498–501.

Sempre mi ride sta donna

[no. 1], p. I, Adriano

O dolce vita mia

[no. 2], p. II, Adriano

Madonn'io non lo so perche la fai

[no. 3], p. III, Adriano

Cingari simo venit'a giocare

[no. 4], p. IIII, Adriano

Vecchie letrose non valete niente

[no. 5], p. V, Adriano

Madonna mia famme bon'offerta

[no. 6], p. VI, Adriano

Se mille volte

[no. 7], p. VII, Fran. Silvestrino

O dio si vede chiaro cha per te moro

[no. 8], p. VIII, Fran. Silvestrino

Un giorno mi prego una vedovella

[no. 9], p. IX, Adriano

Si come bella sei

[no. 10], p. X, Fran. Silvestrino

A quand'a quand'havea

[no. 11], p. XI, Adriano

O bene mio famm'uno favore

[no. 12], p. XII, Adriano

Madonn'io t'heggi' amato

[no. 13], p. XIII, Fran. Corteccia

Madonna mia io son un poverello

[no. 14], p. XIII, Anon.

Sospiri miei d'oime dogliorirose

[no. 15], p. XIII, Adriano

Le vecchie per invidia sono pazze

[no. 16], p. XV, Fran. Corteccia

W1119 (1546) = V1414 (1546). Dei unico Adrian Wilaerth discipulo Don Nicola Vicentino madrigali a cinque voci per theorica et pratica da llui composti al nuovo modo dal celeberrimo suo maestro ritrovato. Libro primo. Con gratia & privilegio. Venetiis, [n.p.], M. D. XLVI.

[First Book of Madrigals by Vicentino, who is identified as a student of Willaert in the title and dedication of the print. The print does not contain any madrigals by Willaert.]

W1116 (1548) = RISM B/I: 1548¹¹. Canzon Villanesche alla Napolitana di Messer Adriano a quarto voci con la Canzon di Ruzante. Libro primo. In Vineggia Apresso Girolamo Scotto, M. D. XLVIII. [Venice, Girolamo Scotto, 1548.]

Location: Paris. Bibliothèque Nationale de France. (A).

Vienna. Österreichische Nationalbibliothek, Musiksammlung.

(S, A, T, B).

Contents and order identical to W1117 (1548)

Revised second edition of W1115 (1545) = 1545²⁰

N008: no. 74, pp. 371–372.

Sempre mi ride sta donna da bene

[no. 1], p. 1, Adriano

Zoia zentil che per secreta via (La canzon di Ruzante)
[no. 2], p. 2, Adriano

Madonn'io non lo so perche lo fai
[no. 3], p. 3, Adriano

Cingari simo venite'a giocare
[no. 4], p. 4, Adriano

O dolce vita mia che t'haggio fatto
[no. 5], p. 5, Adriano

Madonna mia fa famme bon'offerta
[no. 6], p. 6, Adriano

Vecchie letrose non valete niente
[no. 7], p. 7, Adriano

Un giorno mi prego una vedovella
[no. 8], p. 8, Adriano

O Dio si vede chiaro cha per te moro
[no. 9], p. 9, F. Silvestrino

A quand'a quand'havea una vicina
[no. 10], p. 10, Adriano

O bene mio fa fam'uno favore
[no. 11], p. 11, Adriano

Buccucia dolce chiù che canamielle
[no. 12], p. 12, Pierrsson

Sospiri miei d'oime dogliorirosi
[no. 13], p. 13, Adriano

Le vecchie per invidia sono pazze
[no. 14], p. 14, Adriano

W1117 (1548). Canzone Villanesche alla Napolitana di Messer Adriano a quatro voci con la Canzon di Ruzante. Libro primo. In Venetia Appresso di Antonio Gardane, 1548. [Venice, Antonio Gardano, 1548.]

Location: Bologna. Civico Museo Bibliografico Musicale. (A).

N024: no. 124, pp. 616–618.

Contents and order identical to W1116 (1548) = RISM B/I: 1548¹¹

Revised second edition of W1115 (1545)

W1111 (1550). Famossissimi Adriani VVillaert, chori divi Marci Illustrissimae Reipublicae Venetiaru Magistri. Mvsica quinque Vocum, (quae Motecta nuncupantur.) ... Venetiis, Apud Hieronymum Scotum, 1550. [Venice, Girolamo Scotto, 1550.]

Location: Cracow. Biblioteka Jagielloksa. (*olim* Berlin, Preußische Staatsbibliothek). (S, A, T, B, Q).

London, British Library. (S, A, T, B, Q).

Maribor, Šofijski Arhiv. (A, 5, dated 1552?).

Munich, Bayerische Staatsbibliothek, Musiksammlung.

(S, A, T, B, Q).

Reprint of W1110 (1539)

N008: no. 105, p. 420.

W1114 (1550) = RISM B/I: 1550³. Hymnorum musica secundum ordinem Romanae Ecclesiae, Eccellentissimi Adriani Vuillaert, Ac aliorum auctorum. Noviter in lucem oedita. Cantus. Venetiis, Apud Hieronymum Scotum, 1550. [Venice, Girolamo Scotto, 1550.]

Location: Barcelona. Biblioteca Central. (T).

Bologna. Civico Museo Bibliografico Musicale. (S, A).

Reprint of W1113 (1542) = RISM B/I: 1542¹¹

N008: no. 106, p. 421.

RISM B/I: 1550¹. Di Adriano et di Iachet. I salmi apertinenti alli Vesperi Per tutte le Feste Dell'anno, Parte a versi, & parte spezzadi. Accomodati da Cantare a uno & a duoi Chori, Nouamente per Antonio Gardane con ogni Diligentia ristampati & Corretti. Primus Chorus. Con Privilegio in Venetia Apresso di Antonio Gardane. 1550. [Venice, Antonio Gardano, 1550.]

Location: Barcelona. Biblioteca Central. (TI).

Bologna. Civico Museo Bibliografico Musicale. (SI, AI).

Münster. Santini Bibliothek (S, A, T, B – II).

Regensburg. Proskesche Musikbibliothek. (Complete).

Revised second edition in RISM B/I: 1557⁶

N025: no. 151, pp. 189–192.

Cantus Primus=1550¹/I

- Psalm cix: *Dixit dominus domino meo* Septimi toni
 [no. 1], p. 2, Iachet
 [for even-numbered verse, see cantus secundus, no. 1]
- Psalm cx: *Confitebor tibi domine* Octavi toni
 [no. 2], p. 3, Iachet
 [for even-numbered verse, see cantus secundus, no. 2]
- Psalm cxi: *Beatus vir qui timet* Quinti toni
 [no. 3], p. 4, Iachet
 [for even-numbered verse, see cantus secundus, no. 3]
- Psalm cxxviii: *Beati omnes qui timent* Quarti toni
 [no. 4], p. 6, Iachet
 [for even-numbered verse, see cantus secundus, no. 4]
- Psalm cxii: *Laudate pueri* Quarti toni
 [no. 5], p. 7, Iachet
 [for even-numbered verse, see cantus secundus, no. 5]
- Psalm cxiii: *In exitu Israel de egipto*
 [no. 6], p. 8, Iachet
 [for even-numbered verse, see cantus secundus, no. 6]
- Psalm cxvi: *Laudate dominum omnes gentes* Sexti toni
 [no. 7], p. 11, Iachet
 [for even-numbered verse, see cantus secundus, no. 7]
- Psalm cix: *Dixit dominus domino meo* Primi toni
 [no. 8], p. 11, Iachet
 De Beatissima Virgine
 [for even-numbered verse, see cantus secundus, no. 8]
- Psalm cxii: *Laudate pueri dominum* Octavi toni
 [no. 9], p. 13, Iachet
 [for even-numbered verse, see cantus secundus, no. 10]
- Psalm cxxi: *Letatus sum in his* Quarti toni
 [no. 10], p. 14, Iachet
 [for even-numbered verse, see cantus secundus, no. 11]
- Psalm cxxvi: *Nisi dominus edificaverit domum* Sexti toni
 [no. 11], p. 16, Iachet
 [for even-numbered verse, see cantus secundus, no. 12]

- Psalm cxlvii: *Lauda Jerusalem Dominum* Octavi toni
[no. 12], p. 17, Iachet
- Psalm cxxxi: *Memento Domine David*
[no. 13], p. 18, Iachet
[for even-numbered verse, see cantus secundus, no. 14]
- Psalm cxv: *Credidi propter quod locutus sum* Sexti toni
[no. 14], p. 21, Iachet
- Psalm cxxv: *In convertendo dominus* Sexti toni
[no. 15], p. 22, Iachet
- Psalm cxii: *Laudate pueri dominum* Primi toni
[no. 16], p. 23, Adriano
[for second chorus, see cantus secundus, no. 17]
- Psalm cx: *Confitebor tibi domine* Primi toni
[no. 17], p. 24, Adriano
[for second chorus, see cantus secundus, no. 18]
- Psalm cxlvii: *Lauda Jerusalem dominum* Secundi toni
[no. 18], p. 26, Adriano
[for second chorus, see cantus secundus, no. 19]
- Psalm cxxxviii: *Domine probasti me* Octavi toni
[no. 19], p. 28, Henricus Scaffen
- Psalm cxxix: *De profundis clamavi* Quinti toni
[no. 20], p. 31, Adriano
[for second chorus, see cantus secundus, no. 23]
- Psalm cxxxi: *Memento Domine David* Octavi toni
[no. 21], p. 32, Adriano
[for second chorus, see cantus secundus, no. 24]
- Psalm cxxxviii: *Domine probasti me* Octavi toni
[no. 22], p. 34, Adriano
[for second chorus, see cantus secundus, no. 25]
- Psalm cxv: *Credidi propter quod locutus sum* Quarti toni
[no. 23], p. 36, Adriano
[for second chorus, see cantus secundus, no. 26]

Psalm cxxv: *In convertendo dominus* Sexti toni
 [no. 24], p. 38, Adriano
 [for second chorus, see cantus secundus, no. 27]

Cantus Secundus = 1550¹/II

[Dixit dominus]
Donec ponam inimicos tuos Septimi toni
 [no. 1], p. 2, Adriano
 [for odd-numbered verse, see cantus primus, no. 1]

[Confitebor tibi]
Magna opera Domini Octavi toni
 [no. 2], p. 3, Iachet
 [for odd-numbered verse, see cantus primus, no. 2]

[Beatus vir]
Potens in terra erit semen ejus Quinti toni
 [no. 3], p. 4, Adriano
 [for odd-numbered verse, see cantus primus, no. 3]

[Beati omnes]
Labores manuum tuaum Quinti toni
 [no. 4], p. 6, Finot
 [for odd-numbered verse, see cantus primus, no. 4]

[Laudate pueri]
Sit nomen domini benedictum Quarti toni
 [no. 5], p. 7, Iachet
 [for odd-numbered verse, see cantus primus, no. 5]

[In exitu]
Facta est Iudaea sanctificatio ejus
 [no. 6], p. 8, Adriano
 [for odd-numbered verse, see cantus primus, no. 6]

[Laudate dominum]
Quoniam confirmata est super nos Sexti toni
 [no. 7], p. 10, Adriano
 [for odd-numbered verse, see cantus primus, no. 7]

[Dixit dominus]
Donec ponam inimicos tuos Primi toni
 [no. 8], p. 11, Finot
 [for odd-numbered verse, see cantus primus, no. 8]

<i>De profundis</i> [no. 9], p. 12, Iachet	Quarti toni
[Laudate pueri] <i>Sit nomen domini benedictum</i> [no. 10], p. 13, Iachet [for odd-numbered verse, see cantus primus, no. 9]	Octavi toni
[Letatus sum] <i>Stantes erant pedes nostri</i> [no. 11], p. 14, Adriano [for odd-numbered verse, see cantus primus, no. 10]	Quarti toni
[Nisi dominus] <i>Nisi dominus custodierit civitatem</i> [no. 12], p. 16, Adriano [for odd-numbered verse, see cantus primus, no. 11]	Sexti toni
<i>Laudate pueri dominum</i> [no. 13], p. 17, Iachet	Secundi toni
[Memento Domine David] <i>Sicut iuravit domino</i> [no. 14], p. 18, Anon. [for odd-numbered verse, see cantus primus, no. 13]	Octavi toni
<i>Letatus sum in his</i> [no. 15], p. 22, M. Ian	Quinti toni
<i>Nisi dominus edificaverit domum</i> [no. 16], p. 22, M. Ian	Primi toni
<i>Laudate pueri dominum</i> [no. 17], p. 23, Adriano [for first chorus, see cantus primus, no. 16]	Primi toni
<i>Confitebor tibi domine</i> [no. 18], p. 24, Adriano [for first chorus, see cantus primus, no. 17]	Sexti toni
<i>Lauda Jerusalem dominum</i> [no. 19], p. 26, Adriano [for first chorus, see cantus primus, no. 18]	Secundi toni

<i>Dixit dominus domino meo</i> [no. 20], p. 27, Iachet	Secundi toni
<i>Confitebor tibi domine</i> [no. 21], p. 28, Iachet	Sexti toni
Beatus vir qui timent dominum [no. 22], p. 29, Iachet	
<i>De profundis clamavi</i> [no. 23], p. 31, Adriano [for first chorus, see cantus primus, no. 20]	Quinti toni
<i>Memento domine David</i> [no. 24], p. 32, Adriano [for first chorus, see cantus primus, no. 21]	Octavi toni
<i>Domine probasti me</i> [no. 25], p. 34, Adriano [for first chorus, see cantus primus, no. 22]	Octavi toni
<i>Credidi propter quod locutus sum</i> [no. 26], p. 36, Adriano [for first chorus, see cantus primus, no. 23]	Quarti toni
<i>In convertendo dominus</i> [no. 27], p. 38, Adriano [for first chorus, see cantus primus, no. 24]	Sexti toni

W1120 (1551) = RISM B/I: 1551¹⁶. Fantasi Recercari Contrapunti a tre voci di M. Adriano & de altri Autori appropriati per Cantare et Sonare d'ongi sorte di Stromenti, Con dui Regina celi, l'uno di M. Adriano et l'altro di M. Cipriano, Sopra uno medesimo Canto Fermo, Novamente dati In Luce et per Antonio Gardane Con ognii diligentia stampati. Libro primo. In Venetia Apresso di Antonio Gardane. 1551. [Venice, Antonio Gardano, 1551.]

Location: Florence. Biblioteca Marucelliana. (S).

Reprinted in W1121 (1559) = RISM B/I: 1559²⁵ and W1122 (1593) = RISM B/I: 1593⁸

N015: 1551₆, p. 131.

N025: no. 160, pp. 211–212.