

**Luca Marenzio** (Coccaglio, 18 ottobre 1553 – Roma, 22 agosto 1599), figlio di un notaio, studiò musica con Giovanni Contino che era maestro di cappella nella Cattedrale di Brescia. Nel 1568 andò col maestro a Mantova a servizio dei Gonzaga e quindi del cardinale Cristoforo Madruzzo (1512-1578) a Roma. Dopo la sua morte divenne cantore e liutista del cardinale Luigi d'Este (1538-1586), uno dei protagonisti della vita culturale romana.

In breve tempo Marenzio divenne maestro di cappella del cardinale e cominciò anche a comporre madrigali per svariati organici vocali da 4 a 6 voci diventando il principale compositore di questo genere musicale che era il più importante all'epoca e aveva dato vita all'editoria musicale vera e propria.

Dopo la morte di Luigi d'Este andò a Firenze alla corte di Ferdinando I de' Medici (1549-1609). Nel 1589 tornò a Roma come maestro di cappella del cardinale Cinzio Aldobrandini (1551-1610) e poi presso la famiglia Orsini. Nel 1596 abbandonò l'Italia per andare in Polonia alla corte di Sigismondo III (1566-1632) a Varsavia e a Cracovia in sostituzione del musicista napoletano Annibale Stabile (1535-1595). Nel 1598 si ammalò gravemente e decise di fare ritorno in Italia dove ebbe solo il tempo di pubblicare l'Ottavo libro di madrigali a 5 voci (1598), dedicato a Don Ferrante Gonzaga (1563-1630), principe di Molfetta e duca di Guastalla, e il Nono Libro di madrigali a 5 voci (1599) dedicato a Vincenzo Gonzaga (1562-1612), duca di Mantova e del Monferrato.

Morì a Roma il 22 agosto del 1599 e venne tumulato nella chiesa di San Lorenzo in Lucina.

Nel 1993 il Conservatorio di Brescia porta il suo nome.

**Luca Marenzio** (Coccaglio, 18 October 1553 – Roma, 22 August 1599), was a notary clerk's son, he studied music with Giovanni Contino who was a *maestro di cappella* at the Cathedral of Brescia. In 1568 he followed his maestro to Mantua in service with the princely family Gonzaga and then to Rome in service with Cardinal Cristoforo Madruzzo (1512-1578). After his death he became cantor and lutenist of Cardinal Luigi d'Este, one of the protagonists of the Roman cultural life.

In a very short time Marenzio became the Cardinal choirmaster and he also began to compose madrigals for various vocal ensembles from 4 to 6 voices, becoming the main composer of this musical genre, which was the most important of the time and given birth to music publishing.

After Luigi d'Este's death Marenzio went to Florence at the court of Ferdinando I de' Medici (1549-1609). In 1589 he returned to Rome because he was appointed choirmaster by Cardinal Cinzio Aldobrandini (1551-1610) and then by the Orsini Family. In 1596 he left Italy to go to Poland at Sigismondo III's court (1566-1632) in Warsaw and Krakow, replacing the Neapolitan musician Annibale Stabile (1535-1595). In 1598 he became seriously ill and decided to return to Italy where he had only time to publish the Eighth book of madrigals for 5 voices (1598), dedicated to Don Ferrante Gonzaga (1563-1630), prince of Molfetta and duke of Guastalla, and the Ninth Book of madrigals for 5 voices (1599), dedicated to Vincenzo Gonzaga (1562-1612), duke of Mantua and Monferrato.

He died in Rome on August 22nd 1599 and he was buried in the church of San Lorenzo in Lucina.

In 1993 the Conservatory of Brescia was named after him.

# 29 Madrigali à 4 voci

trascrizione per 3 tromboni e tuba  
di Antonio Sabetta

## 1.

Non vedi mai dopo notturna pioggia  
PETRARCA, *Canzoniere* CXXXVII

Luca Marenzio  
(1553-1559)

The image displays a musical score for four instruments: Trombone 1, Trombone 2, Trombone basso, and Tuba. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into three systems, with measure numbers 5 and 10 indicated at the beginning of the second and third systems respectively. The notation includes various rhythmic values, rests, and dynamic markings. The Trombone 1 part features a melodic line with many sixteenth notes. The Trombone 2 part has a more rhythmic, eighth-note pattern. The Trombone basso and Tuba parts provide a harmonic foundation with longer note values and rests.

40

## 2.

Dissi à l'amata mia  
G. B. MOSCAGLIA

6

11

## 3.

Veggio, dolce mio ben  
ANONIMO

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The second staff is a bass line with a whole note G3. The third and fourth staves provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes.

The second system begins at measure 6. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line features a half note G3. The accompaniment includes a mix of eighth and sixteenth notes, with some measures containing rests.

The third system starts at measure 13. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3. The accompaniment continues with rhythmic patterns, including a prominent eighth-note figure in the lower staves.

The fourth system begins at measure 19. The vocal line starts with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line has a half note G3. The accompaniment features a steady eighth-note pattern in the lower staves.