“Why is Cipriano de Rore’s *I madrigali a cinque voci* (1542) Modally Ordered?”

At a conference last year I posed the question, “Who organized Cipriano de Rore’s *I madrigali a cinque voci* (1542)?” The answer that I advanced was the composer himself. But that then led to the question that I am now trying to answer in this paper, why? Many scholars have commented on the modal ordering of the print, starting with Bernhard Meier and including Harold Powers, Martha Feldman, Angela Lloyd, Massimo Ossi, and myself, and many of them have also noticed recurring themes connecting the poetic texts. I will take the investigation one step further to posit a tight textual ordering that corresponds to the modal ordering of the settings and speculate about the ways this landmark publication could have come into existence.