Collectively known as *Rime*, Torquato Tasso’s lyric poems constitute a particularly fertile ground for the study of poetic intertextuality and musical ramifications thereof. Throughout this large corpus, which includes over 1,600 poems, Tasso very frequently referenced texts of the lyric tradition, situating his works in a complex intertextual web. The references range from direct quotation to subtle allusion, and involve texts that cover a long timespan, such as the lyric collections of Francesco Petrarch, Vittoria Colonna, Giovanni Della Casa, and Battista Guarini, among others. Several of the composers who set Tasso’s lyric poems to music not only recognized this poetic web, but they also added to its complexity by referencing musical settings of the poems quoted or alluded to by Tasso. In so doing, they created multiple layers of intertextuality, attesting to the importance of this practice for late sixteenth-century readers and listeners. In this paper I will examine select instances of poetic and musical intertextuality, which will involve settings of Tasso and other poets by composers such as Luzzaschi, Marenzio, Monte, Pallavicino, and Wert. This examination will shed light on the relationship between these composers, on their understanding of the lyric tradition, and more generally on the cultural significance of Tasso’s lyric poems, which acted as a catalyst for a game of poetic and musical references.