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Guide
to
Research

Palestrina

Clara Marvin

Giovanni Pierluigi da Palestrina

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Giovanni Pierluigi da Palestrina

A Guide to Research

Clara Marvin

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Introduction

It has been justly said that the reputation of Giovanni Pierluigi da Palestrina (c.1525–1594) is unlike that of any other musician. He is the oldest composer who has been present continuously in the consciousness of the Western art tradition since his death over four centuries ago. For many historians writing from the seventeenth century to well into the early twentieth, Palestrina was *the* pivotal figure in the progressive development of music. Musical historiography was rich with metaphorical language emphasizing the composer's role both as an originator of "true" polyphony and as a foundation for the organic development of the art of his professional successors. Not only did many histories divide music into "before and after Palestrina" phases, but they established the composer as a new musical foundation, the mighty root out of which subsequent music had its growth and flower. Palestrina was also the linchpin in many genealogies of music: not only did the lines of musical descent, improving the musical heritage from one generation to another, converge on and culminate in him, but those who came after him were true followers only insofar as they continued to project qualities epitomized in his style. Palestrina was the musical Everest, the flagship on the sea of harmony, the virtual Counter-Reformation saint, complete with a miracle—the "salvation" of polyphony—to his credit. To Baini, his worshipful biographer, he was *amanuensis Dei*, "God's secretary."

But Palestrina's reputation evolved in a series of shifting phases. Although he has not needed reviving by modern scholarship, his historical image has undergone a remarkable series of changes and colorations, perhaps none more radical than in the twentieth century. Even more than being regarded as a perfect model for the contrapuntal technique of the late Renaissance, his name and style early became a metaphor for an ideal of pious devotion in ecclesiastical music, the semidivine purity of which vanquished the indecorous and the inept. Associated with these featured qualities were a cluster of distinct but intricately connected ideas whose links and historical crosscurrents have not always been fully understood. Many agendas have been at work in the history of Palestrina reception which reach far beyond the specific assessment of the quality of his music. In turns his fame was caught up in Roman Church history and reform, music theory and technique, politics, poetics and aesthetics, rationalist revision, antiquarianism, spiritual and religious revival movements, nationalist pride, and sociological and scientific study.

Unquestionably Palestrina was greatly esteemed by his contemporaries. As an incumbent of some of the most prestigious musical posts in Europe, he was described by a diplomat in 1575 as "now considered the very first musician in the world." Late in his life he was even presented with a printed collection of compositions by students and friends dedicated to his honor—an early *Festschrift*, as it were. His own works continued to be printed until well after his death, and some of them were perpetuated in copies that were well-used through not only the seventeenth but the eighteenth centuries. Yet there is a difference between lasting regard, however strong, and becoming a "legend,"

the real particulars of which in Palestrina's case did not evolve fully until well into the seventeenth century.

This elevation in status was brought about by the intersection of several factors. Musically, it came about in part because in the theory of style in baroque music, the canons of generic propriety for compositional technique became increasingly severe, especially for certain kinds of church music. The theory and practice of this strict style came to be regarded as the criterion by which quality and refinement of music for the church were to be judged. Not only technical skill but conceptual insight into the contrapuntal foundations of the tradition was the *sine qua non* for a truly learned and sophisticated *musicus*. Producing effective exemplars of the style was not only a matter of spiritual loyalty but an issue of professional dignity and pride.

Powerful cultural and political factors played a role in establishing Palestrina as a major role model for composers in the seventeenth century. As Jean Lionnet and Arnaldo Morelli have established, direct evidence that Palestrina's music was cited as an ideal model for emulation in the Sistine Chapel is not readily available before the 1660s. In the mid-seventeenth century, however, as the papacy ceased to play a critical role in European political affairs and lost much of its ideological hegemony, it continued to assert its spiritual primacy in other ways. It presented itself as the *fons et origo* and epicenter of a "true" religious culture as exhibited in the institutional traditions that it held should be transmitted to the rest of the world. It was during this period that Palestrina, the "prince of musicians" who had once reigned over the pope's own musical chapels, was increasingly heralded as the great restorer of the music of the Roman Catholic tradition.

Transmitted to the eighteenth century by such writers as Antimo Liberati and Adami da Bolsena, this "tradition" was disseminated through such theorists as Fux and his successors in methods of species counterpoint, and by composers who continued to emulate the *osservato* or *stile antico* schools, with greater or lesser intensity depending on their religious and stylistic orientation. While this era tended to emphasize Palestrina's technical mastery and elegance, insofar as they had experienced it, by the later part of the century a romanticized version of the "legendary" image began to reassert itself. Emerging with the nascent Romantic movement was a search for an aesthetic sense of spiritual exaltation, as well as for a kind of noble and archaic simplicity—for "origins"—that led to a revival of active interest in the composer. In 1814, E.T.A. Hoffmann predicated in a famous essay a restoration of church music based on the transcendent purity of the Palestrina style, asserting that for sublimity it was the vocal counterpart of the absolute symphonic style. To a startling extent, Giuseppe Baini's landmark biography of the composer, published in 1828, reflected the romantic program of the composer as the archetypically solitary, afflicted genius, one whose manner was at once grandly religious and sublimely simple. In Ian Bent's words, Palestrina's style was perceived to be one "in which all antitheses are resolved: nature is wed to art, rhetoric and philosophy are reconciled, and art and science join forces." But also thanks to the pioneering Baini, Palestrina was also the first of the pre-1600 composers whose biography and works were addressed in detail with some of the tools of documentary scholarship. While Baini could not interview his subject, he was surrounded at the Vatican by a wealth of manuscript and archival materials. He sought both to know something of Palestrina's personality and to make a serious attempt to describe the composer's stylistic methods over time as a series of phases in a stylistic development.

The resurgence of devoted interest in Palestrina in the nineteenth century was part of

a general revival of older music, which was in itself a function of the period's aestheticized nostalgia for the past. This was especially true within the Roman Catholic community, many of whose European institutions, both monastic and secular, had been destroyed or attenuated during the last decades of the eighteenth century. The church music restoration movement was closely related to a general Catholic renewal in France, and in central and southern Germany a strong continuity existed between the Romantic revival and the various artistic, philosophical, and religious programs of the Cecilians. By the 1880s there were also some in Italy who were reacting against the hegemony of the current operatic style, and they looked to the *stile alla Palestrina* as a potential model for a restoration of church music to spiritual simplicity. Although the papacy itself retreated politically into the Vatican after 1848, it continued to be powerfully concerned with musical religious reform, and even during the most visible phase of the movement for the recovery of Gregorian chant, it was recognized that there was a practical liturgical place for polyphony based on Palestrinian models. But interest in Palestrina was by no means exclusively associated with Roman Catholicism. His historical prestige as spiritual musician and contrapuntist *par excellence* was such that many High Church Anglican and Lutheran circles in particular increasingly sought the music of the older Roman school for their antiquarian and musicological studies, choral societies, and liturgies through much of the nineteenth century.

Palestrina's music was also indirectly drawn into national and political issues. The second modern edition of his music, announced by Monsignor Casimiri in 1934, was in part a monument to the Italian striving at that time to recover the magnificent cultural heritage of its own more remote past. To a number of early-twentieth-century Italians, it then appeared that the continuity of their historical musical culture—seemingly swallowed up by the great maw of nineteenth-century opera on the one hand and an apparent German hegemony in instrumental music on the other—needed to be reasserted. While the *fascista* mentality may have capitalized upon such thinking to some extent, these stirrings had in fact been present virtually since Italy's birth as a united nation in the 1860s and '70s. Casimiri's edition was by his own admission meant not only to take advantage of the tools of modern scholarship but to provide a particular kind of native sensibility and commitment, both of which would act as a corrective to Haberl's treatment of Latin and Italian prosody and text underlay.

Twentieth-century musicology has tempered some of the past extravagances addressed to Palestrina. The hagiographies of the nineteenth century, with their imaginary conversations with the composer and their sometimes treacly religious sentiment, have been largely superseded, but the modified picture that has emerged, particularly since 1960, is rich and various on its own terms. The composer's image has been put on a more scientific and sociological footing. Palestrina has been discovered to be not only for the ages, but also a man and citizen of his own time: a sophisticated working artist among others in an energetic musical marketplace, a craftsman, a businessman, and a family man, as well as a spiritual being. Renewed studies of his music are being made with a much more extensive knowledge of both his contemporaries and the structures and practices of the cultures in which he lived. As a result, not only the "timeless" but the modern and forward-looking qualities of his personal style have been rediscovered and celebrated: his attention to sonority and color, his interest in vertical as well as linear sound, his use of large-scale sonic groupings and contrasts and polychorality, his elegant "finish"—the seemingly effortless art that conceals study, that quality so prized by Renaissance culture—and his sophisticated attention to text setting.

In a postmodern era dominated by unpredictability, unceasing change, continuous readjustment, and overwhelming cultural irony, Palestrina's music retains an immutable quality that may be one of its great current attractions. It seems to possess a magical combination of exquisite technical comprehensibility and a certain indefinable "otherness." Perhaps, in the wave of the 'new age' phenomenon, some of the present attraction of Palestrina's music may be due less to the association of his name with certain traditions than to the sense of its *differentness*—to the sense that it is not really of our time. How else to explain *Sicut cervus* being played on the boombox as "cooled-out" mood music for Generation Xers while they throw steaks on the barbecue of a summer evening? Perhaps it is the case, as James Erb has suggested, that notwithstanding the magnificent range and breathtaking technique of even an Orlando di Lasso, Palestrina has managed to keep an image of posthumous preeminence (whether deserved or not) over Lasso, among many others, precisely because Palestrina's music is less turbulent and more predictable in its parameters. *These* qualities, surely, seem to be different from the life of our time. Indeed, the minutest aspects of Palestrina's technique have been pondered, literally, for centuries. But the precise relationship between Palestrina's personality and his music remains elusive, and that very elusiveness has created a defense against final deconstruction and postmodern fatigue.

One of the recent remarkable discoveries about Palestrina is that, for a composer whose entire *oeuvre*, more or less, has been available in collected editions for a century, the range of prospective research options and projects yet to be done is remarkably wide. Over the course of his research Noel O'Regan has pointed out the challenges in the area of source work alone, where there is an ongoing need to establish manuscript and print traditions of music and to review documents. In her dissertation on a group of Palestrina's imitation masses, Veronica Franke has pointed out the need to address the difficult problems of establishing a proper chronology of the composer's works: "The problem [of mass chronology] . . . remains almost entirely unresolved. The dates of few masses can be ascertained. The majority were published posthumously and had been in manuscript for many years. Stylistic elements in certain masses as well as comments in some of the composer's formal letters of dedication would seem to indicate that a fair number of the masses published during Palestrina's lifetime were composed well before their appearance in print" [Item E0232].

There have been excellent studies since 1975 of aspects of Palestrina's compositional process, although much remains to be done with respect to his imitation technique, his recomposition of model material, and parody procedures—not only those in masses but in other genres cultivated in his time. In recent years several scholars have explored the liturgical and paraliturgical use of particular genres, notably spiritual madrigals as well as motets in nonchurch contexts. Some notable work has been done with Palestrina's activity for confraternities and devotional processions that has expanded understanding of the cultural uses of music in a variety of social contexts. For that matter, knowledge of the practical liturgical uses of Palestrina's motets might benefit from further investigation. In addition, it would be profitable to build upon some of the recent work on performance practice in this repertory—its resources, vocal techniques, and ornamentation—not only to enhance performances in our time, but to understand better how the execution of Palestrina's music has been understood in the past.

The present *Composer Resource Manual* is meant to facilitate some of the preliminary steps required for general or more specialized research in any of these suggested directions. It presents a picture of primary sources, modern editions, current secondary

literature, and the history of recordings of Palestrina's music. It is also designed in part to provide a digest of the secondary literature, much of which is in languages other than English, in order to assist researchers with acquiring some control over a wide-ranging body of material. It is intended for use by students, researchers, and scholars as well as practical musicians (primarily choral directors) involved in the preparation of performances of Palestrina's music. Items are identified by unique sigla that are identified and explained in the List of Abbreviations, page xv, and cross-listed in the indexes.

Chapter 1 contains a biographical outline of the composer's life and activities in chronological order, based primarily on documentary sources. For researchers desiring a more integrated or comprehensive biography, full studies can be located in the "Biographical Literature" section of the annotated bibliography in chapter 6.

Chapter 2 lists primary printed sources for Palestrina's music dating approximately from before 1700. A remarkably large proportion of the composer's *oeuvre* was printed during his lifetime, sometimes clearly under his supervision, or within a few years of his death by his immediate heirs. A number of these prints, particularly those associated with Dorico, can be considered as reliable representations of the composer's text, as he himself is believed to have had an editorial or supervisory function in their preparation. The list is based on RISM, the collection and examination of individual prints, and library catalogues. The lists in this chapter include prints in anthologies dating from before 1700, as well as prints and significant printed examples found in published theoretical treatises and in studies of counterpoint or of musical style dating from before 1800. Here, and throughout the text, irregularities in Latin and Italian spellings in the primary sources have been preserved unless otherwise indicated.

Chapter 3 is a provisional checklist of primary manuscript sources for Palestrina's music. It includes works that circulated and remained in manuscript; manuscript copies of prints that were used usually for local ferial liturgical practice, when this can be determined, and works attributed to the composer but that, on examination of available evidence, are doubtful or questionable. I have not separated manuscript copies of printed material from copies that belong distinctly to a circulating manuscript tradition. This area is very problematic and yet it clearly holds important evidence on chronology and performance tradition. Generally speaking, I have attempted to include significant manuscript music clearly datable up to about 1700 and some post-1700 manuscript material associated with certain relatively well-documented and catalogued traditions such as that of the Sistine itself. I have excluded most later eighteenth- and nineteenth-century manuscript material, including scorings and arrangements made of the composer's music by amateurs and scholars. This includes most of the indisputably important material by Martini, Santini, Proske, and others, unless it represents otherwise undocumented or poorly documented music possibly associated with Palestrina. Explanations are provided as necessary.

Chapters 4 and 5 present listings of modern printed editions of Palestrina's music that have been published since approximately 1770. Chapter 4 is essentially a register of the "Haberl" and "Casimiri" comprehensive editions, including a complete list of their contents with page numbers and information on reprintings. It also includes descriptions of the presently available volumes in the series of primary-source photoreproductions that the Palestrina Foundation began to publish in 1975. Chapter 5 is in two sections, the first listing items from collected editions, sets, and anthologies, while the second is a selective list of individual publications. Whenever possible, disposition, performance indications, and special remarks are added. Included here are a number of pedagogical

works on classical vocal polyphony, because they may contain extensive musical examples; there is some overlap in this case with material in the annotated bibliography in chapter 6. A number of unusual nineteenth-century arrangements of works are included here as evidence of performance traditions (either of a place or of a performer) that in very recent years have been the subject of articles in the secondary literature. These materials are often of genuine scholarly interest, even if they would not be recognized as “editions of choice” for present-day performing groups.

Chapter 6 is an annotated bibliography of secondary literature. This contains citations from sources in English, German, Italian, French, Spanish, and Latin, together with occasional entries in other languages if a translation or summary in one of the listed languages is provided. It deals primarily with books, journal articles or articles in compendia or *Festschriften*, and doctoral dissertations. A more general book is included if it is dedicated to a clearly Palestrina-related topic or contains a substantial portion of relevant material or a passage of importance for reception history. Items from newspapers and reviews of books or other items such as recordings have been omitted unless a review contains significant independent writing or presents new information that annotates another source. The listing originated in the collation of a number of shorter and/or unannotated bibliographies, plus an independent general search for literature after 1950. General bibliographies consulted include Lino Bianchi’s “Bibliografia brevis” in his *Palestrina nella vita, nelle opere, nel tempo* (Palestrina, 1996, pp. 911–913); Michael Heinemann’s in his *Giovanni Pierluigi da Palestrina und seine Zeit* (Laaber, 1994, pp. 285–309); Knud Jeppesen’s in his article on Palestrina in the first edition of *Die Musik in Geschichte und Gegenwart* (1962); Lewis Lockwood’s in his article on Palestrina for *The New Grove Dictionary of Music and Musicians* (1980); Peter Lüttig’s in his *Der Palestrina-Stil als Satzideal* (Tützing, 1994); and Giancarlo Rostirolla’s dedicated “Bibliografia palestriniana” in *La casa di Giovanni Pierluigi da Palestrina* (Palestrina, 1986, pp. 213–259), as well as its amplified and updated version, *Bibliografia degli scritti su Giovanni Pierluigi da Palestrina (1568–1996)* (Palestrina, 1997). Searches for literature after 1950 were performed in RILM, *The Music Index*, the *Social Sciences and Humanities Index*, OCLC, National Union Catalog, British Union Catalogue, and *Doctoral Dissertations in Musicology*. The bibliography represents a significant percentage of the available literature, but it remains selective. Needless to say, given the specified research parameters, a sizable amount of material was disqualified that may be of interest to some serious researchers, who are encouraged to consult some of the additional bibliographies listed here. Some judgment calls also had to be made, of course. Items which in the present author’s opinion were clearly peripheral, unoriginal, poorly written, repetitive, or factually insubstantial, or did not contribute usefully to Palestrina reception history were eliminated, save for a few peculiar items included—with an explanation—because they seemed representative of a type. I apologize in advance for inconvenience caused by the absence of any more important items that may have escaped my notice or did not fall within my parameters for inclusion.

This bibliography is divided into four primary sections: 1) Selected studies offering historical background on musical, social, and cultural life in sixteenth-century Italy that offer useful information or insight into the contexts of Palestrina’s creative, intellectual, social, and personal life; 2) Biographical literature, consisting of full-length works and selected source studies, documents, and iconographical items. The citations of full-length biographical studies can be profitably examined in association with those for reception history, with careful attention to publication dates and milieu of origin; 3)

Studies of sources, music, and style, involving citations of works dealing with aspects of individual works, characteristics of genres, works of style analysis, music history, or music history as applied to Palestrina's *oeuvre*. This section also contains historical research on performance conditions and practices as they would have applied in Palestrina's time; 4) Reception history, embracing how Palestrina influenced, and how his influence has been assessed by, others. These items have been sorted roughly by date of origin or the time frame they address, although there are inevitably items that overlap, and a certain fogginess in the boundaries between subsections. They are divided roughly into the periods dating from Palestrina's lifetime to about 1750; from about 1750 to about 1914; from 1914 to the present. Included in this last category, in addition to assessments as such, are items dealing with questions concerning the performance of Palestrina's music in a late-twentieth-century context.

With respect to nineteenth-century reception history, the present author has had to treat two topics with great selectivity. The personalities and activities of the Cecilian movement form a major topic in themselves. I have included literature if the item was directly relevant to image-making about Palestrina; the recovery, editing, and performance of his music; if his music was used as a direct model for the work of another composer; or if the item provided contemporary critical insight into the relevance of the actual style to the musical or cultural life of the period. Items such as full-length biographical studies of ecclesiastics nominally associated with Cecilianism, for instance, have not been included, even if Palestrina is mentioned at times. The other topic involves the literature about Hans Pfitzner's "musical legend," the opera *Palestrina*. The bibliography does not survey the literature on this work. I have, however, included a few items that deal with quotations or reworkings of Palestrina's music within the opera or that discuss how the image of Palestrina was refracted through nineteenth-century issues of solitary genius, integrity, the defense of art, and so forth, as found in Pfitzner's work. This material—especially Pfitzner's own comments on these subjects—falls clearly within the topic of Palestrina reception.

Chapter 7 contains a discography of Palestrina's music, providing coverage of European and North American recordings made since 1900. It has often been said how rapidly a discography can become outdated, how full of erroneous information, and how confusing the history of a recorded performance can be in the retelling. I can only hope that this doubtless incomplete discography is not a monument to the truth of those observations. It is arranged in alphabetical order according to the name of the recording company, beneath which are provided citations as complete as my direct examination of discs and information resources allowed, including a list of the Palestrina works recorded. The reader is directed to search the title index for the work for which a recording is sought, and to follow the sigla cited there back to the main discography. As I have not been able to hear all of these recordings personally, I have annotated a few post-1960 recordings as well as certain older ones of particular historical interest, for choral directors desiring to gain ideas of style in performance, or for students and instructors who wish to document and study aspects of music and style.

However one regards this particular effort at discography, careful study of the Palestrina recorded repertory has its own fascinations. Through recordings alone, the history of various national performing traditions for Palestrina's music can readily be followed and analyzed—Italian, German, and British especially. Performance practices can be traced not only nationally but chronologically, even to the very beginning of the twentieth century, right to the very heart of the tradition: the Sistine Chapel itself. Apparently

the very earliest extant and available recording of Palestrina's music is (to present sensibilities) the rather strange—and yet historically priceless—performance from 1904 of Palestrina's madrigal *La cruda mia nemica*, which included Alessandro Moreschi, the only true castrato known to have been recorded in the West.

In the preparation of this guide, I have had the great good fortune to benefit from the assistance and advice of many people and numerous institutions. For their kindness I would like to acknowledge the Edward Johnson Library of the University of Toronto, where much of the initial research for this project was carried out, with special thanks to Kathleen McMorro, John Fodi, Suzanne Meyers Sawa, and all the other members of the staff; to my gracious colleague Vivien Taylor, of the Music Library and Special Collections at Queen's University, Kingston, for her generous help and advice on organizing and accessing the information in this manual. My gratitude also goes to the staff of the Queen's University Music Library, especially Susan Chan and Paula Werden, for their constant cheerful help and their kindness and patience with a very demanding client; and to the music libraries and staff of the Loeb Music Library of Harvard University; the Sterling Music Library, Beinecke Rare Book and Manuscript Library, and the Seeley W. Mudd Library, all of Yale University; and the Library of Congress, Washington, DC.

Additional thanks to the numerous libraries in Europe where I made my initial first-hand acquaintance with much primary and secondary material referenced in this volume, especially to the Biblioteca Apostolica Vaticana, Rome, the Civico Museo Bibliografico Musicale, Bologna, and the British Library, London; to Professor Noel O'Regan of the University of Edinburgh, for responding to several queries and for his kind encouragement; to Ms. Susan Rosenstein and the Hispanic Society of America for providing me with information on several manuscripts of Hispanic provenance; to Leo Balk of Garland Publishing, who initially agreed to this project, and to my editors at Garland and Routledge, who helped me in many ways, showed much patience, and probably saved me from many a folly. All have my heartfelt thanks.

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To Professor Mary Ann Parker of the University of Toronto for her encouragement, and whose ongoing friendship and mentorship I cherish; to the memory of Al Raskin, a wise and able man of boundless generosity who always expressed a genuine interest in whatever I was doing (or said I was doing); and, as always, to Lawrie Raskin, who continues somehow to put up with household chaos and my long hours and has offered constant good-humored support to this project. By now, he *sure* knows who Palestrina is.

CLARA MARVIN
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Abbreviations

Guide to the Enumeration Classes Used in this Volume

- A** Early printed editions of music: dedicated prints, anthologies, collections, theoretical or didactic works (chapter 2)
- B** Manuscript sources (chapter 3)
- C** Comprehensive editions (chapter 4)
- D** Modern editions of printed music: sets, anthologies, series, and individual items (chapter 5)
- E** Bibliography (chapter 6)
- F** Discography (chapter 7)

The siglum letter is followed by a number pertaining to the individual item, thereby indicating both its unique identity and conveying general information about its type (printed, manuscript, sound recording, etc.). It is also designed to offer more immediate recognition of a type of source referenced in an Index listing.

Abbreviations

- 4to quarto
- 5 quintus, quinta pars, quinto, fifth part
- 6 sextus, sesta pars, sesto, sixth part
- 8vo octavo, ottavo
- A, a, alt alto
 - arr arranged by, arrangement
- B, b, bas bass
- Bar, bar baritone
 - bc basso continuo
 - Cas *Palestrina Works*, ed. Raffaele Casimiri, et al. (1939–present)
- c, ca. circa
 - ed edition, edited by
- Eitner Robert Eitner, *Quellen-Lexicon* (repr. Graz 1959)
 - facs facsimile
 - Hab *Palestrina Works*, ed. Haberl, et al. (1862–1907)
 - MGG *Die Musik in Geschichte und Gegenwart* (first edition)
- MS, ms manuscript
 - mot motet
 - NdA *Note d'Archivio* (journal)
 - p, pp page, pages
 - repr reprint, reprinted
 - rev revised, revised edition

RILM	<i>Répertoire Internationale de la Littérature Musicale</i>
RISM	<i>Répertoire Internationale des Sources Musicales</i>
S, s, sop	soprano
SATB	soprano, alto, tenor, bass
SATB56	soprano, alto, tenor, bass, quinto, sexto
T, t, ten	tenor
trans	translation, translated by
treb	treble

Giovanni Pierluigi da Palestrina

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Chapter 1

Chronology and Biographical Outline

Part I: 1525–1544

Giovanni Pierluigi is born, probably between February 3, 1525 and February 2, 1526, either in the town of Palestrina or in Rome, to Santo (also spelled Sante) Pierluigi and his wife, Palma. The precise date of the child's birth remains unknown, but the obituary written by Melchior Major describes him as having lived sixty-eight years. It has been suggested that his birthday might have been December 27, the feast day of the composer's name saint, John (Heinemann 1994). In a Roman census in early 1527, one "Santo de Prenestino" is listed as head of a household of twelve in the rione Monti, a neighborhood near the church of St. John Lateran (Casimiri 1918–1922).

The first documentary evidence of his life is in the form of a will made on October 22, 1527 by his paternal grandmother, Jacobella (Cametti 1903). In the will she divided her estate among her four children, two sisters, a daughter-in-law Palma (Santo's wife), and "il piccolo Giovanni," her grandson. The particular mention of Giovanni suggests that he may have been a firstborn grandchild (Bianchi 1995 [E0079]).

On January 16, 1536, the composer's mother, Palma Pierluigi dies.

A contract dated October 25, 1537 lists "Giovanni da Palestrina" as the second of six *pueri choralis* at Santa Maria Maggiore (Casimiri 1918–1922) entitled to receive musical instruction and an education as well as clothing and care. Hypothetically, he may have entered the basilica as early as 1533, for the typical age of admission for such children was around six to eight years of age. The music masters at the basilica in the period 1538–1540 included Rubino Mallapert (1538–1539), "Robert" (perhaps Robert de Fevin), and Firmin Le Bel (1540).

On May 11, 1540, Santo Pierluigi, Giovanni's widowed father, married Maria Gismondi. Five children were eventually born of the marriage.

Part II: 1544–1571

1544– A contract dated October 28, 1544 indicates that "Giovanni figlio di Sante
1549 Pietro Aloisio da Palestrina" has been engaged as an organist at the church of San Agapito in Palestrina. He was required to play the organ on feast days and to lead the choir at mass, vespers, and compline. He was also expected to instruct the clergy in plainchant or else to undertake the musical education of some of the choirboys (Casimiri 1924; see item E0105). Further documentation of Giovanni's professional activities in Palestrina is lacking until 1551.

On December 13, 1545, the Council of Trent (the Nineteenth General Council of the church) is opened.

On June 12, 1547, Palestrina marries Lucrezia Gori, the daughter of the deceased Francesco de Goris. On November 7, the couple receive a dowry of 130 florins from the estate of Lucrezia's father, while on November 16 the

division of property is made, and Lucrezia receives various household items from her family inheritance. Sancta Gori, Lucrezia's mother, dies on December 13.

In Rome, Philip Neri with Persiano Rosa founds the confraternity of SS. Trinità dei Pellegrini in 1548, while Marcello Cervini (afterwards pope) becomes head of the Vatican Library.

Lucrezia and Giovanni's son Rodolfo is born sometime in 1549 or 1550 (and dies in 1572).

- 1550 On February 8, after an extended conclave due to political conditions, Cardinal Giovanni Maria Ciocchi del Monte (bishop of Palestrina) is elected Pope Julius III. The new pope's successor in the bishopric of Palestrina, Cardinal Luigi Borbone, names Giovanni Pierluigi as organist and *maestro di cappella* at San Agapito.
- 1551–1553 Palestrina's second son Angelo is born (dies 1571). On September 1, Pope Julius III appoints the composer *maestro di cappella* at the Cappella Giulia (San Pietro). He receives a salary of 10 scudi per month, plus four more for the maintenance of two choirboys. Mallapert meanwhile leaves the Vatican to assume another position at Santa Maria Maggiore. Together with the chapel choir, Palestrina probably also participates in confraternity, processional, and other extramural activities. Some Magnificat and other works are datable to this early Vatican period, around 1552.
- 1554 Palestrina publishes *Missarum liber primus* [Dorico] with a dedication to Pope Julius III (Giovanni Maria del Monte). This is the first single publication of masses issued in Rome by a native Italian composer. In the same year, the madrigal *Con dolce altiero* appears in a Venetian anthology published by Gardano.
- 1555 On January 13, Palestrina is admitted to the Sistine Chapel at the command of Pope Julius, in spite of being married and without being examined or with the consent of the singers. As he was not considered to have a particularly good voice, he was most likely admitted on the basis of already demonstrated compositional skill (Sherr 1994). On March 23, however, Julius III dies, and on April 9 he is succeeded by the humanist cardinal Marcello Cervini, who takes the name Marcellus II. On April 12, three days after his election, as reported in the diary of Angelo Massarelli, the new pope's private secretary, Marcellus admonishes the papal singers to sing the divine services "with properly modulated voices, and . . . in such a way that everything could be heard and understood." However, after a pontificate of only three weeks, Marcellus dies (April 30). He is succeeded on May 23 by Giovanni Pietro Caraffa, Pope Paul IV.

Beginning in mid-July, the composer apparently suffers from a serious illness for several weeks.

On July 30, a decretal is issued forbidding the presence of married singers in the chapel membership. In September, Palestrina and two other married singers are dismissed from the Cappella Sistina as the chapel's rule requiring celibacy of its members is enforced. He receives a pension, however. But on

October 1, he is named *maestro di cappella* of St. John Lateran, the pope's episcopal seat, where he remains until 1560. His payment is 6 scudi per month.

During this year, *Il primo libro di madrigali a quattro voci* is published by Dorico.

1556 Between 1556 and 1561, Palestrina composes versions of the Improperia and Lamentations (MS Lateran 59). In 1556, the town of Palestrina is sacked by troops of the duke of Alba, enemy of the Caraffa, the current pope's family. The tragedy is apparently compounded by devastation caused by weather conditions. It is possible that early documentation of the Pierluigi family is lost at this time.

1557 On May 30, the composer, together with his sons Rodolfo and Angelo, receives the rights of Roman citizens.

In July, another sack of the town of Palestrina occurs, this time by troops of Marcantonio Colonna, an ally of the duke of Alba. The destruction continues for three weeks. Some of Palestrina's relatives, including his father, are in the town or have fled from it.

1558 The composer's son Iginio is born (dies 1610).

In addition to his other duties, Palestrina imports wine from his hometown to the Lateran.

1559 Palestrina's father, Santo, apparently dies around this time, for a cross is noted next to his name on a list of members of the Compagnia del Corpo di Cristo in Palestrina.

Pope Paul IV dies; as he was feared as the founder of the Inquisition, the news of his death is received joyously. In December, Giovanni Angelo Medici is elected as Pope Pius IV.

1560 Near the end of July, Palestrina is in disagreement with the chapter of St. John Lateran over salaries and over the costs of instructing the *pueri*, and on August 3, he abruptly leaves the post. His son Rodolfo, a choirboy, leaves with him.

Cardinal Carlo Borromeo (nephew of Pope Pius IV) is appointed papal secretary of state and archbishop of Milan.

1561 On March 1, Palestrina enters employment at Santa Maria Maggiore. He receives 16 scudi per month for his services and for the upkeep of four of the chapel's choirboys.

The composer has legal dealings with officials in the town of Palestrina, apparently connected with the settlement and distribution of his father's estate.

1562 In the town of Palestrina, Palma Pierluigi, the composer's sister, marries Giovanni di Tommaso Bovis, and the composer provides a dowry for the marriage. This may be more indirect evidence that the composer was an eldest son who effectively became head of the family on his father's death.

During this year, there is an exchange of music between Rome and

Munich, involving cardinals Borromeo and Vitelli in Rome and Duke Albrecht V of Bavaria. In November, Palestrina's music, particularly a *Missa Benedicta*, is sent to Munich through agency of Cardinal Truchsess von Waldburg.

- 1563 In addition to his other duties, the composer takes part in processional activities outside Santa Maria Maggiore.

On September 17, the twenty-third session of the Council of Trent addresses music in church: "*Ab ecclesiis vero musicas, ubi sive organo sive cantu lascivum aut impurum aliquid misceatur, arceant (ordinarii locorum) ut domus Dei vere domus orationis esse videatur ac dici possit.*" In the twenty-fourth council session on November 11, decisions regarding the implementation of the decretal of September 17 are expressly referred to the discretion of bishops within their own respective dioceses.

Formal adjournment of the Council of Trent.

- 1564 Palestrina's *Motecta festorum* is published with a dedication to Cardinal Rodolfo Pio Carpi. In his prefatory remarks, Palestrina describes his use of antiphons and his avoidance of all secular or questionable melodic content as the basis for his motet material.

From July to September, Palestrina works for Cardinal Ippolito II d'Este as *maestro dei concerti*, receiving an honorarium of 6 scudi.

In October, the composer's recently married sister Palma dies. He travels to Palestrina, where on October 26 he makes a formal declaration that Palma's dowry has reverted to him.

Appointment of commission of cardinals by Pope Pius IV (including Cardinals Borromeo and Vitelli) to carry out decrees of Trent within Rome.

- 1565 Between January and August, a commission of cardinals, including Carlo Borromeo and Vitellozzi Vitelli, negotiates with the singers of the papal chapel on size of its membership, salaries, and regulations. In September, Borromeo leaves Rome permanently for Milan.

On January 20, Cardinal Borromeo orders his vicar in Milan "to reform the singing so that the words may be as intelligible as possible."

On February 1, the Seminario Romano (for the formation of priests) is opened by Francesco Borgia. Palestrina does some work for the institution.

On March 10, Borromeo sends an order to Vincenzo Ruffo, *maestro di cappella* at the Milan Cathedral, for a mass "that should be as clear as possible and send it to me here [in Rome]."

The Sistine diaries record that on April 28, the singers of the papal chapel "were assembled in the home of Cardinal [Vitelli] to sing some masses and test whether the words could be understood, as their Eminences desire." It is possible, although uncertain, that the *Missa Papae Marcelli* was among the music performed.

The diaries also record that on June 6, 3 scudi, 13 baiocchi were paid to Palestrina for the composition and preparation of several works for the use of the chapel musicians. The pope also bestows on Palestrina the title *modulator pontificus* (papal composer). Records of the Sistine Chapel indicate that Palestrina's pension is increased "owing to certain compositions he has written

and is to write for the use of the chapel." He now receives 9 scudi per month and has a position among the active singers. (Jeppesen MGG 1962). In October, Palestrina is paid by the papal chapel for "various musical compositions that he has had copied for the chapel and is to have copied."

- 1566 Palestrina teaches music at the Seminario Romano (Casimiri 1935; see E0013) until 1571. On April 17, his two older sons, Rodolfo and Angelo, enter the seminary as students, probably for the next five years, to receive instruction in music, Latin and Greek, logic, and philosophy, and probably as partial recompense for the composer's services. (After Rodolfo's early death, he is described as accomplished in all these areas and could also play "all sorts of instruments.")

At the death of Pope Pius IV, Michele Ghislieri is elected as Pius V. He pursues seriously the ongoing reformation of the liturgy. Revisions of the catechism and breviary appear.

Palestrina's portrait is painted in this year; it currently survives in a private collection and is known as the "Gorga-de Rensis" portrait.

- 1567 During Holy Week (April), Palestrina is involved in music for services at St. John Lateran, suggesting that he may no longer be working at Santa Maria Maggiore (although documentation for this is lacking).

On August 1, Palestrina enters the full-time service of Cardinal Ippolito II d'Este, which continues until March 1571.

On November 8, Palestrina is approached by agents of Emperor Maximilian II of Austria with an offer to become *maestro* of the imperial chapel in Vienna. Palestrina makes a counteroffer asking for a salary of 400 scudi per annum. Negotiations eventually break down when Palestrina's terms are found to be too high. (In May of the following year, Philippe de Monte, who was being considered before Palestrina entered the negotiations, is hired at a salary of 300 scudi plus some payments in kind.)

In this year Dorico publishes Palestrina's second book of masses. In the preface dedicating these works to Philip II of Spain, the composer stresses their new method of composition.

- 1568 In this year, a remarkable exchange of correspondence begins between Palestrina and Duke Guglielmo Gonzaga of Mantua, which continues until Guglielmo's death in 1587.

On February 2, by way of the Mantuan agent Annibale Capello, Palestrina sends Duke Guglielmo some masses commissioned for the private use of his chapel, noting "I beg you to let me know how you prefer it: whether long or short or composed so that the words may be understood." The masses use an *alternatim* technique, with chant specially composed for the Mantuan liturgy alternating with Palestrina's polyphonic sections.

In a letter dated May 1, Duke Guglielmo sends an honorarium of 50 ducats for the masses.

On July 31, Cardinal Scipio Gonzaga, titular bishop of Jerusalem and the brother of Duke Guglielmo, sends to Mantua copies of some motets by Palestrina which he has heard in Rome. The composer receives a commission for

new works on texts selected by the duke, which due to illness are not dispatched to Mantua until December.

In *Fronimo* (published in Venice by Scotto), Vincenzo Galilei publishes an intabulation of Palestrina's madrigal *Io son ferito*, citing the work for its skillful expression of text through musical means.

- 1569 The first book of motets for five to seven voices, dedicated to Cardinal Ippolito d'Este, is published by Dorico with a preface dated May 7 of this year.

On May 8, Palestrina signs a contract with the brothers Marzio and Vincenzo Ceci for the purchase of a house at Via dei Giubbonari in Rome for 725 scudi. He probably lived there from 1566, and some part of the purchase price may have been paid in the intervening years.

- 1570 Sometime before March 3, Duke Guglielmo sends Palestrina some motets and a madrigal of his composition with a request for a critique by the composer.

On March 3, in response to Guglielmo's request, Palestrina gives his opinion and suggestions, in the course of which he discusses matters of voice-leading as well as the challenges of making a text set to polyphony audible to the listener.

In this year, the third book of masses is published by Dorico with a dedication to Philip II of Spain, whose daughter has just married Maximilian II of Austria. Heinemann suggests that this might have been a move on the composer's part to attract the renewed bounty of a previously generous patron at a time when Palestrina's personal financial situation may have been strained.

Part III: 1571–1594 and Aftermath

- 1571 In April, after the death of Animuccia on March 25, Palestrina returns to the post of *maestro di cappella* in the Cappella Sistina, then under the patronage of the chapel's patron director Cardinal Alessandro Farnese. The composer is contracted to receive 100 scudi per annum (8 scudi, 33 baiocchi per month), plus 12 scudi for the use of his house for the care of four choirboys. Cardinal Alessandro Farnese becomes patron director of the Capella Giulia.

On December 4, a triumphal procession is held in Rome to mark the victory at Lepanto on October 7. Palestrina probably writes the madrigal *Le selv'avea* (pub. 1574) for this event.

In this year, there is the possible, although unproved, development of a relationship with Filippo Neri. Palestrina may have composed some works for Neri's oratory.

The composer, his wife, and their children, as well as other persons living in the household, are mentioned in the Roman census taken this year.

- 1572 Guglielmo Gonzaga visits Rome and meets Palestrina.

In September, Palestrina's second book of motets (published by Scotto in Venice) appears with a dedication to Guglielmo Gonzaga. It contains works for the special Mantuan liturgy as well as music by Palestrina's sons Rodolfo and Angelo and his brother Silla. Duke Guglielmo in return sends a gift of 25 scudi.

On November 20, Palestrina's apparently gifted son Rodolfo dies.
Pope Pius V dies, and Ugo Buoncompagni is elected Pope Gregory XIII.

- 1573 On January 1, the composer's brother Silla dies.
Angelo Pierluigi marries Doralice Uberti, the niece of a neighbor of Palestrina's, Giacomo Uberti. She brings a dowry of 1,000 scudi to be paid in installments. Palestrina apparently invests this dowry money in property.
During the summer the composer visits the town of Palestrina.
- 1574 In a letter dated April 7, Palestrina mentions that he is writing Lamentations for the use of the papal chapel.
On April 17, Palestrina returns to Guglielmo Gonzaga a mass composed by the duke and sent to the composer for a critical review.
In a letter of June 5, he describes payments for and the purchase of a house in Rome.
On November 7, Aurelia, the first child of Doralice Uberti and Angelo Pierluigi, is born.
Late in the year, the composer writes the motet *Jubilate Deo à 8* for the opening of the Holy Door, which inaugurates the Holy Year 1575. The work is published in 1576.
- 1575 In diplomatic correspondence of this year, the agent of the duke of Ferrara writes that Palestrina is "now considered the very first musician in the world."
On February 9, Palestrina informs Duke Guglielmo by letter that some texts for which he has requested settings have been completed.
On April 14, the payment records of the Cappella Giulia indicate that Lamentations by Palestrina were copied for the use of the chapel.
On December 11, the composer's son Angelo dies during an epidemic of influenza that began in July and killed about 10,000 people in Rome.
In this year, Palestrina's salary at St. Peter's is increased to 240 scudi per annum, possibly to prevent his transferring to Santa Maria Maggiore.
Palestrina also dedicates a third book of motets (published in Venice by Scotto) to Alfonso d'Este, brother of his now-deceased patron Cardinal Ippolito.
- 1576 On January 14, Doralice Uberti, the widow of Angelo Pierluigi, gives birth to a posthumous son, Angelo.
- 1577 Doralice Uberti remarries and requires restitution of the dowry payments contracted for her first marriage to Palestrina's late son. Palestrina apparently has some liquidation difficulties and has a mortgage on the ground floor of his house, but the matter is resolved on July 3, when his eighteen-year-old son Iginio contracts to marry Virginia Guarnacci, who brings with her a dowry of 1,500 scudi. The wedding takes place on August 15.
On October 25, Palestrina and Annibale Zoilo are entrusted with the revisions of the plainchant of the Roman Gradual and Antiphoner by Pope Gregory XIII (Ugo Buoncompagni). Palestrina was responsible for work on the *proprium de tempore*, while Zoilo addressed the feasts of the saints. They were

charged with removal of the “superfluities . . . barbarisms and obscurities” from these books. Palestrina evidently worked earnestly at this task for a few years, but then his activity apparently diminished. The revisions were eventually completed by Francesco Soriano and Felice Anerio in 1614 to 1615 and published as the *Editio Medicea*.

- 1578 Duke Guglielmo commissions Palestrina to write a series of masses based on chant which had been specially composed for the Mantuan liturgy. Completion is delayed when Palestrina suffers from a serious illness in October, but the first mass is delivered by way of the Mantuan commissioner for Rome, Annibale Capello, on November 1. Two weeks later another is sent, and in December four settings are sung in Mantua.

Gregory XIII reorganizes the Sistine Chapel into two choirs of twelve singers each. Although the regulation stipulating that singers must be unmarried remains in place, Palestrina’s position as composer for the papal chapel is confirmed.

On November 5, in a letter to Duke Guglielmo, Palestrina mentions his work on the revision of the Gradual and purgation of the chant of “barbarisms and bad sounds.”

On November 23, Tommaso Pierluigi, the first child of Iginio Pierluigi and Virginia Guarnacci (who together would eventually have ten children), is baptized. Palestrina’s patron, Cardinal Guglielmo Sirleto, is the boy’s godfather.

In this year, Palestrina receives a payment of 80 scudi (partially payments in kind or produce) for musical services to the Confraternità della Trinità dei Pellegrini.

- 1579 In a letter of March 21, Palestrina thanks Duke Guglielmo for receipt of 100 scudi, and with the letter sends three more masses to Mantua.

- 1580 On June 16, Gregorio, son of Iginio Pierluigi and Virginia Guarnacci, is born.

On August 2, Lucrezia Gori, Palestrina’s wife, dies suddenly during an epidemic. She is buried in the Cappella Nova in St. Peter’s.

On November 13, Pope Gregory XIII receives Palestrina’s petition for ordination to the priesthood. On December 7, the composer receives minor orders and the tonsure in San Silvestro al Quirinale, whose patron is his friend Cardinal Sirleto.

- 1581 On January 18, Palestrina, still apparently planning to enter the priesthood, is named *chierico perpetuo beneficiato* at the cathedral of Santa Maria Maggiore. The prebend, which carries with it no duties, provides an annual income of 24 scudi.

On February 24 and 26 and March 5, however, bans are published indicating that the composer is contemplating remarriage. On March 28, with little advance warning, Palestrina marries Virginia Dormoli, the widow of the papal fur merchant Giuliano Guerrazzi, who had died in 1576 at the age of thirty-six. The marriage takes place in the Dormoli house (rather than a church) by special permission, and the couple settle in their own house on via Armellino. It is evidently an advantageous match for both parties and finally provides the

composer economic security. Virginia brings to her marriage with the now internationally renowned Palestrina a dowry of 1,500 scudi, and he in turn will play an important role in the management of her fur and wine businesses.

Gregorio Pierluigi, the year-old son of Iginio, dies on June 21 and is buried in the Cappella Nova with other members of his family.

Aurelia Pierluigi and Angelo Pierluigi, the composer's two grandchildren by Doralice Uberti and his late son Angelo, also die within a short period of one another in August and September.

- 1582 On September 25, Palestrina buys a parcel of land in the town of Palestrina from Pietro Paolo Appolloni.

In October, Pope Gregory XIII's calendar reform is implemented; eleven days are added, and October 4 is followed the next day by October 15.

- 1583 The Mantuan ambassador to Rome indicates that Duke Guglielmo is looking for a new *maestro di cappella*. After considering alternative candidates, Palestrina enters into discussion with Guglielmo in March about the possibility of transferring to Mantua himself as *maestro*. The composer may have seriously considered the move but ultimately found the inducement to leave Rome insufficient.

A letter to Mantua states that Francesco Soriano is among his pupils, and it states that Marenzio is "not greater than Soriano, either in knowledge or in managing musicians."

- 1584 Formation of the Vertuosa Compagnia de i Musici di Roma, founded under papal auspices for the purposes of fraternal association, the performance of music, and probable job networking. Palestrina becomes one of the members.

At the end of 1583 and beginning of 1584, the composer publishes the fourth book of motets (*Canticum canticorum*) with a dedication to Gregory XIII. Palestrina hastens to send a copy to Guglielmo Gonzaga in April with an inscription.

On July 11, Virginia Dormoli makes a new will, increasing the value of what she plans to leave to her second husband.

- 1585 Early in the year Palestrina edits and corrects some compositions by Duke Guglielmo. In a letter of March 23, he thanks the duke for the privilege of being allowed to advise him, "even at his advanced age."

On April 10, Pope Gregory XIII dies.

On April 24, Felice Peretti is elected pope, and takes the name Sixtus V.

At this time Palestrina is involved for several months in some conflict with the other papal choirmaster, Antonio Boccapaduli, over privileges. Eventually some singers are expelled from the chapel over this matter.

- 1586 By September 1, the papal chapel is reorganized: the leader of the chapel will be chosen yearly from among the more senior members. Palestrina remains composer to the chapel while also serving as head of the Cappella Giulia.

The composer takes a partner, Annibale Gagliardi, into his wife's fur business.

- 1587 On July 6, Palestrina writes his last letter to Duke Guglielmo, who dies on August 14. At the duke's request, the composer has found a Roman bass singer to serve at the Mantuan establishment.
- 1588 The composer has *Lamentationes* printed. Its dedicatory preface suggests an elegiac, even depressed turn of mind, but he also asserts that "not even under the most difficult circumstances have I neglected the study of music."
- 1589 The anthology *Le gioie*, a collection of madrigals by members of the Vertuosa Compagnia de i Musici di Roma, assembled by Felice Anerio, is published. Palestrina contributes the madrigal *Dunque perfido amante*.
 In the dedication of the volume of hymns published in this year, Palestrina writes: "Nothing . . . is so congenial to me, as to be able to give myself to that study of music . . . when I can abide by my purpose of embracing topics which most fully show forth God's praise, and which, pondered in all their weightiness and dignity of word and idea, and embellished with some amount of musical art, may well move the heart of man to devotion."
- 1590 A large number of reprints of Palestrina's music are issued from presses in Venice and Milan.
 On August 20, Pope Sixtus V dies; Cardinal Giambattista Castagna is named Pope Urban VII, but dies only a few weeks later; Cardinal Niccolò Sfondrato becomes Pope Gregory XIV.
- 1591 On October 15, Pope Gregory XIV dies; Cardinal Antonio Facchinetti is elected Pope Innocent IX and crowned on November 3, but he dies on December 30.
- 1592 Palestrina receives the dedication of an anthology of vespers psalms for five voices edited by G. M. Asola and containing works by Baccusi, Croce, Gastoldi, and Costanzo Porta.
 In *Prattica di musica*, published in Venice in this year, Lodovico Zacconi cites passages from Palestrina's masses *Virtute magna*, *Ad coenam agni providi*, and *L'homme armé* as valuable studies in compositional problems of proportion and rhythm.
 After the death of Pope Innocent IX, Cardinal Ippolito Aldobrandini is elected Pope Clement VIII on January 30 (dies 1605).
- 1593 Palestrina makes plans to transfer to the post of *maestro di cappella* at San Agapito, the cathedral at Palestrina, the original home of the Pierluigi family.
- 1594 In the first weeks of January appear the last publications by the composer to be published during his lifetime, the sixth book of masses for four and five voices and the second book of spiritual madrigals.
 On February 2, Palestrina dies in Rome. In the records of the Cappella Giulia it is noted: "Giovanni da Palestrina died 2 February and was buried in our basilica." The *puntatore* of the Cappella Sistina recorded: "Wednesday on the 2nd. This morning Sig. Giovanni Pierloisci, the most excellent musician our

colleague and master of the Chapel in St. Peter's, passed from this life to a better one. . . . At 24 hours he was borne to the said church, accompanied not only by all the musicians of Rome but also by a multitude of people and, according to our custom, in accord with our constitution, we sang the responsory *Libera me Domine*. . . ." He is buried in the crypt in which lie his first wife, his predeceased sons Rodolfo and Angelo, and other family members. The Sistine diaries note a memorial service held in his honor on February 14. Ruggiero Giovanelli is elected in his place as *maestro di cappella* of the Cappella Giulia, while Felice Anerio takes his place as the papal composer.

As the composer apparently dies intestate (rather surprisingly; his final illness must have been sudden and rapid), Iginio, the sole surviving son, spends the next several months concluding his father's business affairs.

Shortly after the composer's death, Pope Clement VIII indicates interest in having some of Palestrina's unpublished music printed for use in churches. For Palestrina's seventh book of masses, the pope underwrites the publication to the amount of 100 scudi. Most of the posthumous printing of the composer's music, however, does not occur under Clement's direct auspices; but Iginio Pierluigi continues to publish his father's music for several subsequent years.

On March 14, Iginio signs a contract with Raimondi to publish the books of Gregorian chant on which his father worked. This relationship is unsuccessful and devolves into a series of lawsuits. The so-called Medicean edition does not appear until 1614.

On May 30, Gregorio (a younger brother of the Gregorio who died in 1581) and Olimpia, children of Iginio and Virginia, are confirmed in St. Peter's.

1595– Two more children are eventually born to Iginio and Virginia Pierluigi: Cate-
1678 rina in 1597 and Margherita on October 30, 1600 in Palestrina. Late in 1599, with Iginio's agreement, his stepmother Virginia Dormoli has her dowry returned to her. On June 12, 1605, his daughter Caterina is confirmed in St. Peter's.

In 1608, Iginio's wife dies in Palestrina, and after her death, Iginio takes holy orders, becoming a priest in 1609. However, he does not long enjoy his clerical estate; Iginio dies on October 9, 1610. Two months later, on December 10, Virginia Dormoli, the composer's widow, dies and is buried next to her first husband in San Girolamo della Carità.

Immediate descendants of the composer live on in the town of Palestrina until late in the seventeenth century. Iginio's son Tommaso (born 1578), also a priest, becomes a canon of the cathedral there from 1621 until his death in 1633. Tommaso's brother Gregorio marries Maddalena Sepia, and together they have seven children. The fifth child, Agapito, in his turn becomes a priest and canon in Palestrina, where he dies on April 26, 1677, the last direct male survivor in the family, although descendants in the female line survive until circa 1880. The family house in Palestrina remains in the family's possession until 1678. Since the 1960s it has undergone restoration, and it is presently the seat of the Palestrina Foundation.

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Chapter 2

Primary Sources: Printed Music

I. Early Editions of Printed Music by Palestrina as Sole Composer

Masses

- A0001** [RISM P655] *Missarum liber primus*. Rome: Valerio & Aloysio Dorico, 1554 [choirbook].
1. *Missa Ecce sacerdos magnus a 4* (f.2v)
 2. *Missa O regem coeli a 4* (f.21v)
 3. *Missa Virtute magna a 4* (f.39v)
 4. *Missa Gabriel Archangelus a 4* (f.56v)
 5. *Missa Ad cenam Agni providi a 5* (f.74v)

Reprint History

- A0002** [RISM P656] *Missarum liber primus*. Rome: heirs of Aloysio Dorico, 1572 [choirbook].
- A0003** [RISM P657] *Missarum liber primus quatuor vocum*. Brescia: Tomaso Bozzola, 1581 [shortened version, partbooks].
- A0004** [RISM P658] *Missarum cum quatuor, quinque, ac sex vocibus, liber primus*. Rome: Alessandro Gardano (“*impensis Jacobi Tornerij*”), 1591 [enlarged version, partbooks]:
1. *Missa Ecce sacerdos magnus a 4* (p.1)
 2. *Missa Virtute magna a 4* (p.7)
 3. *Missa O regem coeli a 4* (p.12)
 4. *Missa Gabriel Arcangelus a 4* (p.18)
 5. *Missa Ad cenam Agni providi a 5* (p.25)
 6. *Missa Pro defunctis a 5* (p.29)
 7. *Missa sine nomine a 6* (p.32)

- A0005** [RISM P659] *Missarum cum quatuor, quinque ac sex vocibus . . . liber primus*. Venice: Angelo Gardano, 1596 [partbooks].

Print Locations

- [A0001]** Vienna, Österreichisches Nationalbibliothek, Musiksammlung [incomplete, with manuscript supplement]; Berlin, Staatsbibliothek; Bologna, Civico Museo Bibliografico Musicale; Cambrai, Bibliothèque municipale; Florence, Biblioteca Nazionale Centrale; Gubbio, Biblioteca Vescovile Fonti e

Archivio; Pesaro, Biblioteca capitolare della Cattedrale Archivio del Duomo; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [incomplete, with manuscript supplement]; Rome, Archivio di San Giovanni in Laterano; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; Spoleto, Archivio del Duomo; Turin, Archivio capitolare del Duomo [incomplete]; Venice, Biblioteca nazionale Marciana.

- [A0002] Brussels, Bibliothèque Royale Albert I; Berlin, Staatsbibliothek; Saragossa, Archivio di música del Cabildo; London, British Library [three exemplars]; Assisi, Biblioteca comunale; Bologna, Civico Museo Bibliografico Musicale; Bergamo, Biblioteca civico “Angelo Maj”; Florence, Biblioteca del Conservatorio di Musica “Luigi Cherubini”; Ferrara, Biblioteca comunale Ariostea; Lucca, Biblioteca del seminario archivescovile; Loreto, Archivio Storico della Cappella Lauretana; Milan, Biblioteca del Conservatorio “Giuseppe Verdi”; Orvieto, Archivio musicale del Duomo; Rome, Biblioteca dell’Accademia nazionale dei Lincei e Corsiniana; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia; Rome, Archivio capitolare di Santa Maria Maggiore (housed in Biblioteca Apostolica Vaticana); Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [three exemplars], *ibid.*, *fondo* Cappella Sistina; Reggio Emilia, Biblioteca municipale [two exemplars, one of which lacks title page]; Reggio Emilia, Archivio capitolare di San Prospero [incomplete]; Turin, Archivio capitolare del Duomo; Terni, Istituto Musicale “G. Briccialdi”; Treviso, Archivio della Cappella del Duomo; Urbino, Biblioteca Universitaria; Chicago, Newberry Library; Washington, DC, Library of Congress, Music Division.
- [A0003] Munich, Bayerische Staatsbibliothek, Musiksammlung [S,A,T,B]; Rome, Biblioteca Casanatense [S,A,T,B]; Hälsingborg, Fryklund Collection [in care of Stockholm, Kunglinga Musikaliska Akademiens Bibliotek] [S,A].
- [A0004] Vienna, Österreiches Nationalbibliothek, Musiksammlung [S,A,T,B,5/6]; Berlin, Staatsbibliothek [S,T]; Münster, Bibliothek des Bischöflichen Priesterseminars und Santini-Sammlung; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [S]; London, Royal College of Music [S,A]; Bologna, Civico Museo Bibliografico Musicale; Macerata, Biblioteca comunale “Mozzi-Borgetti” [S,A,5/6]; Rome, Biblioteca dell’Accademia nazionale dei Lincei e Corsiniana; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia; Rome, Archivio di San Giovanni in Laterano; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [four exemplars], *ibid.*, *fondo* Cappella Sistina; Rochester, NY, Sibley Music Library, University of Rochester [5/6].
- [A0005] Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B,5/6]; Bologna, Archivio di San Petronio; Vatican City, Biblioteca Apostolica Vaticana; Gdansk, Biblioteka Polskiej Akademii Nauk [T,B]; Rochester, NY, Sibley Music Library, University of Rochester [S,A,T,B].

- A0006** [RISM P660] *Missarum liber secundus*. Rome: heirs of Valerio and Aloysio Dorico, 1567 [choirbook].
1. *Missa De beata Virgine a 4* (f.2v)
 2. *Missa Inviolata a 4* (f.16v)
 3. *Missa Sine nomine a 4* (f.30v)
 4. *Missa Ad fugam a 4* (f.40v)
 5. *Missa Aspice domine a 5* (f.45v)
 6. *Missa Salvum me fac a 5* (f.63v)
 7. *Missa Papae Marcelli a 6* (f.82v)

Reprint History

- A0007** [RISM P661] *Missarum cum quattuor, quinque ac sex vocibus . . . liber secundus*. Venice: Angelo Gardano, 1598 [partbooks].
- A0008** [RISM P662] *Missarum cum quatuor, quinque & sex vocum*. Rome: Nicolo Mutii, 1599 [choirbook].
- A0009** [RISM P663] *Missarum cum quaternis, quinis ac senis vocibus*. Rome: Nicolo Mutii, 1600 [choirbook].

Print Locations

- [A0006]** Brno, Moravské múzeum, Ústav dejin hudby [incomplete]; Berlin, Staatsbibliothek; Granada, Archivo capitular de la Catedral; Segorbe, Archivo de la Catedral; Cambrai, Bibliothèque municipale; London, British Library [two copies]; Assisi, Biblioteca comunale [two copies]; Bologna, Civico Museo Bibliografico Musicale; Bergamo, Civico Istituto musicale “G. Donizetti”; Città di Castello, Archivio del Duomo (lacks title page); Florence, Biblioteca del Conservatorio di Musica “Luigi Cherubini”; Gubbio, Biblioteca Vescovile Fonti e Archivio; Loreto, Archivio Storico della Cappella Lauretana; Milan, Biblioteca del Conservatorio “Giuseppe Verdi”; Padua, Biblioteca capitolare; Palermo, Archivio del Duomo; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia; Rome, Archivio di San Giovanni in Laterano; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina; Reggio Emilia, Archivio capitolare di San Prospero [incomplete, with manuscript supplement]; Terni, Istituto Musicale “G. Briccialdi”; Treviso, Archivio della Cappella del Duomo [incomplete]; Coimbra, Biblioteca Geral da Universidade; Chapel Hill, NC, University of North Carolina Music Library [incomplete]; New York, James J. Fuld private collection.
- [A0007]** Brussels, Bibliothèque Royale Albert I [complete: S,A,T,B,5/6]; Münster, Bibliothek des Bischöflichen Priesterseminars und Santini-Sammlung; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Brescia, Archivio del Duomo; Milan, Biblioteca del Conservatorio “Giuseppe Verdi” [A,T,5]; Piacenza, Archivio del Duomo; Vatican City, Bib-

lioteca Apostolica Vaticana, *fondo* Cappella Giulia, *ibid.*, *fondo* Cappella Sistina; Siena, Archivio musicale dell'opera del Duomo; Spello, Collegiata di Santa Maria Maggiore, Archivio [T].

[A0008] Ljubljana, University Library.

[A0009] Bologna, Civico Museo Bibliografico Musicale; Florence, Archivio musicale dell'opera di Santa Maria del Fiore; Lucca, Biblioteca del seminario arcivescovile; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia.

A0010 [RISM P664] *Missarum liber tertius*. Rome: heirs of Valerio and Aloysio Dorico, 1570 [choirbook].

1. *Missa Spem in alium a 4* (f.1v)
2. *Missa Primi toni a 4* (f.18v)
3. *Missa Brevis a 4* (p.36v)
4. *Missa De feria a 4* (f.46v)
5. *Missa L'homme armé a 5* (f.52v)
6. *Missa Repleatur os meum a 5* (f.71v)
7. *Missa de Beata Virgine a 6* (f.87v)
8. *Missa Ut re mi fa sol la a 6* (f.105v)

Reprint History

A0011 [RISM P665] *Missarum cum quatuor, quinque, ac sex vocibus . . . liber tertius*. Venice: Angelo Gardano, 1598 [partbooks].

A0012 [RISM P666] *Missarum cum quatuor, quinque, ac sex vocibus . . . liber tertius*. Venice: Angelo Gardano, 1599 [shortened edition, partbooks].

Print Locations

[A0010] Berlin, Staatsbibliothek; Munich, Bayerische Staatsbibliothek, Musiksammlung; Regensburg, Bischöfliche Zentralbibliothek (Prose-Musikbibliothek) [incomplete, with manuscript supplement]; London, British Library; Albenga, Cattedrale di San Michele, Biblioteca e Archivio Capitolari; Assisi, Biblioteca comunale; Bologna, Civico Museo Bibliografico Musicale; Città di Castello, Archivio del Duomo (imperfect copy); Fabriano, Biblioteca comunale; Florence, Archivio musicale dell'opera di S. Maria del Fiore; Gubbio, Biblioteca Vescovile Fonti e Archivio; Paris, Bibliothèqu nationale (ancien fonds du Conservatoire nationale de musique); Milan, Biblioteca del Conservatorio "Giuseppe Verdi"; Palermo, Archivio del Duomo (Biblioteca capitolare); Rome, Biblioteca Casanatense; Rome, Biblioteca dell'Accademia nazionale dei Lincei e Corsiniana; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [two exemplars]; Rome, Archivio capitolare di Santa Maria Maggiore (housed in Biblioteca Apostolica Vaticana); Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo* Cappella Sistina; Reggio Emilia, Archivio capitolare di San Prospero;

Spoletto, Archivio del Duomo; Terni, Istituto Musicale “G. Briccialdi”; Treviso, Archivio della Cappella del Duomo; Coimbra, Biblioteca Geral da Universidade; Berkeley, University of California Music Library [incomplete].

[A0011] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [complete: S,A,T,B, 5/6 (incomplete)].

[A0012] Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Dresden, Sächsische Landesbibliothek, Musikabteilung [S,A,T,B, 5/6]; Cuenca, Archivo capitular de Cuenca [5/6 (incomplete)]; Bologna, Civico Museo Bibliografico Musicale [S,T,5]; Milan, Biblioteca del Conservatorio “Giuseppe Verdi”; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo* Cappella Sistina.

A0013 RISM P667] *Missarum cum quatuor et quinque vocibus, liber quartus*. Venice: Angelo Gardano, 1582 [partbooks].

1. *Missa Prima a 4* (p.1)
2. *Missa Secunda a 4* (p.7)
3. *Missa Tertia a 4* (p.13)
4. *Missa Quarta a 4* (p.20)
5. *Missa Prima a 5* (p.26)
6. *Missa Secunda a 5* (p.35)
7. *Missa Tertia a 5* (p.43)

Reprint History

A0014 [RISM P668] *Missarum cum quatuor et quinque vocibus, liber quartus*. Milan: Francesco and heirs of Simon Tini, 1590 [partbooks].

A0015 [RISM P669] *Basso principale co' l soprano del quarto libro delle messe a 4 e 5 v. . . novamente fatto d' Alessandro Nuvoloni organista*. Milan: heirs of Simon Tini and Francesco Lomazzo, 1610 [one vol].

Print Locations

[A0013] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [exemplar 1=S,A,T,B,5; exemplar 2=A,B]; Berlin, Staatsbibliothek [T]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Tudela, Archivo capitular; Paris, Bibliothèque nationale (ancien fonds du Conservatoire nationale de musique) [S,A,T,B]; London, British Library [A,T,B,5]; Assisi, Biblioteca comunale [S,A,T,B (incomplete), 5]; Bologna, Civico Museo Bibliografico Musicale; Brescia, Archivio del Duomo [S,A,T,B]; Faenza, Archivio capitolare [5]; Pistoia, Archivio capitolare della Cattedrale [S,A,T,B]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [5], *ibid.*, *fondo* Cappella Sistina; Gdansk, Biblioteka Polskiej Akademii Nauk.

[A0014] Brussels, Bibliothèque Royale Albert I [S,5]; Aosta, Cattedrale, Biblioteca

capitolare [S,T,B]; Como, Archivio musicale storico del Duomo [S,A,T,B,5]; Rome, Archivio di San Luigi de' Francesi [T]; Vatican City, Biblioteca Apostolica Vaticana, *fondo Cappella Giulia* [S,A,T,B].

[A0015] Bologna, Civico Museo Bibliografico Musicale.

A0016 [RISM P670] *Missarum liber quintus, quatuor, quinque, ac sex vocibus concinendarum*. Rome: Francesco Coattino ("*sumptibus Iacobi Berichiae*"), 1590 [choirbook]

1. *Missa Aeterna Christi munera a 4* (p.1)
2. *Missa Iam Christus ad astra ascenderit a 4* (f.12)
3. *Missa Panis quem ego dabo a 4* (p.28)
4. *Missa Iste Confessor a 4* (p.45)
5. *Missa Nigra sum a 5* (p.57)
6. *Missa Sicut lilium inter spinas a 5* (p.84)
7. *Missa Nasce la gioia mia a 6* (p.106)
8. *Missa Sine nomine a 6* (p.128)

Reprint History

A0017 [RISM P671] *Missarum cum quatuor, quinque, et sex vocibus, liber quintus*. Venice: heir of Girolamo Scotto, 1591 [partbooks].

A0018 [RISM P672] *Missarum cum quatuor, quinque, et sex vocibus, liber quintus*. Rome: Nicolo Mutii, 1599 [partbooks].

Print Locations

[A0016] Cologny, Fondation Martin Bodmer, Bibliotheca Bodmeriana; Prague, Národní knihovna (dříve Universitní knihovna); Berlin, Staatsbibliothek; Munich, Bayerische Staatsbibliothek, Musiksammlung; Tarazona, Archivo capitular [incomplete]; Paris, Bibliothèque nationale (ancien fonds du Conservatoire nationale de musique); London, British Library [incomplete]; Assisi, Biblioteca comunale; Ferrara, Biblioteca comunale Ariostea; Florence, Archivio musicale dell'opera di Santa Maria del Fiore; Fermo, Archivio della Metropolitana, Duomo; Modena, Archivio capitolare (Duomo); Loreto, Archivio Storico della Cappella Lauretana; Orvieto, Archivio musicale del Duomo; Pesaro, Biblioteca capitolare della Cattedrale Archivio del Duomo; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia; Rome, Archivio dell'Archiconfraternita di San Giovanni de' Fiorentini; Rome, Archivio capitolare di Santa Maria Maggiore (housed in Biblioteca Apostolica Vaticana); Vatican City, Biblioteca Apostolica Vaticana, *fondo Cappella Giulia* [two exemplars], *ibid.*, *fondo Cappella Sistina*; Venice, Museo Civico Correr; Coimbra, Biblioteca Geral da Universidade; Lamego, Arquivo da Sé.

[A0017] Berlin, Staatsbibliothek [complete: S,A,T (two copies), B,5/6, with manuscript b.c. part]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musik-

bibliothek) [A,T,B]; Madrid, Biblioteca nacional [T]; Paris, Bibliothèque nationale [S,B]; Bologna, Civico Museo Bibliografico Musicale; Milan, Biblioteca del Conservatorio di Musica “Giuseppe Verdi”; Siena, Biblioteca dell’Accademia Musicale Chigiana [A]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [two exemplars, one of which lacks T part]; *ibid.*, *fondo* Cappella Sistina; Spello, Archivio di Santa Maria Maggiore [T, 5/6]; Stockholm, Statens musikbibliotek [A]; Berkeley, CA, University of California Music Library; Cambridge, MA, Harvard University Music Libraries [A,T,B (incomplete), 5].

[A0018] Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [complete].

A0019 [RISM P673] *Missarum cum quatuor vocibus, liber primus*. Venice: Giacomo Vincenti, 1590 [partbooks, containing two masses from Book II and one from Book III; *Missa Papae Marcelli* from Book II is a four-part arrangement here].

1. *Missa Papae Marcelli a 4* [anonymous four-part arrangement of mass a 6 from Book II]
2. *Missa Sine nomine a 4* [from Book II (1567)]
3. *Missa Brevis a 4* [from Book III (1570)]

Reprint History

A0020 [RISM P674] *Missarum cum quatuor vocibus, liber primus*. Milan: Francesco and heirs of Simon Tini, 1590 [partbooks].

A0021 [RISM P675] *Missarum cum quatuor vocibus, liber primus*. Venice: Giacomo Vincenti, 1605 [partbooks].

A0022 [RISM P675a] *Missarum cum quatuor vocibus, liber primus*. Venice: Giacomo Vincenti, 1608 [partbooks].

Print Locations

[A0019] Brescia, Archivio del Duomo [S,A,B]; Brescia, Biblioteca Queriniana [T]; Milan, Biblioteca del Conservatorio “Giuseppe Verdi” [complete: S,A,T,B]; Moscow, Rossijskaja Gosudarstvennaja Biblioteka [S,A,T].

[A0020] Berlin, Staatsbibliothek [complete: S,A,T,B]; Bologna, Civico Museo Bibliografico Musicale [T,B]; Vercelli, Archivio del Duomo (Biblioteca capitolare) [A].

[A0021] Bologna, Civico Museo Bibliografico Musicale [T,B].

[A0022] Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B].

A0023 [RISM P676] *Missae quinque, quatuor ac quinque vocibus concinendae . . .*

liber sextus. Rome: Francesco Coattino, 1594 [partbooks]

1. *Missa Dies sanctificatus a 4*
2. *Missa In te Domine speravi a 4*
3. *Missa Sine nomine a 4*
4. *Missa Quam pulchra es a 4*
5. *Missa Dilexi quoniam a 5*

Reprint History

A0024 [RISM P677] *Missae cum quatuor, quinque, ac sex vocibus . . . liber sextus*. Venice: Angelo Gardano, 1596 [enlarged edition, partbooks]:

1. *Missa Dies sanctificatus a 4* (p.2)
2. *Missa In te Domine speravi a 4* (p.10)
3. *Missa Sine nomine a 4* (p.18)
4. *Missa Quam pulchra es a 4* (p.25)
5. *Missa Dilexi quoniam a 5* (p.34)
6. *Missa Ave Maria a 6* (p.42)

Print Locations

[A0023] Bologna, Civico Museo Bibliografico Musicale [S]; Rome, Biblioteca dell'Accademia nazionale dei Lincei e Corsiniana [complete: S,A,T,B,5]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo* Cappella Sistina.

[A0024] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [complete: S,A,T,B, 5/6]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [S,A,T,B]; Bologna, Civico Museo Bibliografico Musicale; Milan, Biblioteca del Conservatorio di Musica "Giuseppe Verdi"; Siena, Biblioteca dell'Accademia Musicale Chigiana [S,A]; Spello, Archivio di Santa Maria Maggiore [T]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina; Venice, Biblioteca nazionale Marciana; Amsterdam, Toonkunst-Bibliotheek [T]; Warsaw, Biblioteka Uniwersytecka [S,A,B,5/6].

A0025 [RISM P678] *Missae quinque, quatuor ac quinque vocibus concinendae . . . liber septimus*. Rome: Francesco Coattino, 1594 [partbooks]

1. *Missa Ave Maria a 4* (p.3)
2. *Missa Sanctorum meritis a 4* (p.12)
3. *Missa Emendemus a 4* (p.21)
4. *Missa Sacerdos et Pontifex a 5* (p.27)
5. *Missa Tu es Pastor ovium a 5* (p.35)

Reprint History

A0026 [RISM P679] *Missae cum quatuor, quinque, ac sex vocibus . . . liber septimus*. Venice: Angelo Gardano, 1605 [enlarged edition, partbooks].

A0027 [RISM P680] *Missae cum quatuor, quinque, & sex vocibus, liber septimus*.

Venice: heirs of Girolamo Scotto, 1609 [enlarged edition, partbooks]:

1. *Missa Ave Maria a 4* (p.2)
2. *Missa Sanctorum meritis a 4* (p.11)
3. *Missa Emendemus a 4* (p.20)
4. *Missa Sacerdos et Pontifex a 5* (p.26)
5. *Missa Tu es Pastor ovium a 5* (p.34)
6. *Missa ad Beneplacitum a 6* (p.44)

Print Locations

[A0025] Berlin, Staatsbibliothek [T]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; London, British Library [complete: S,A,T,B,5]; Bologna, Civico Museo Bibliografico Musicale [A,T,B,5]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo* Cappella Sistina.

[A0026] Oxford, Bodleian Library [complete: S,A,T,B,5/6]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina; Siena, Archivio musicale dell'opera del Duomo; Chicago, Newberry Library.

[A0027] Vienna, Österreichs Nationalbibliothek, Musiksammlung [complete: S,A,T,B,5/6]; Münster, Bibliothek des Bischöflichen Priesterseminars und Santini-Sammlung [S,B,5/6]; London, Royal College of Music [T]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina; Venice, Biblioteca nazionale Marciana.

A0028 [RISM P681] *Missarum cum quatuor, quinque, & sex vocibus, liber octavus*. Venice: Heir of Girolamo Scotto, 1599 [partbooks]

1. *Missa Quem dicunt homines a 4* (p.3)
2. *Missa Dum esset Summus Pontifex a 4* (p.12)
3. *Missa O admirabile commercium a 5* (p.19)
4. *Missa Memor esto a 5* (p.27)
5. *Missa Dum complerentur a 6* (p.34)
6. *Missa Sacerdotes Domini a 6* (p.42)

Reprint History

A0029 [RISM P682] *Missarum cum quatuor, quinque, & sex vocibus, liber octavus*. Venice: heir of Girolamo Scotto, 1609 [partbooks].

Print Locations

[A0028] Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Cuenca, Archivo capitular de Cuenca [S (incomplete)]; Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B,5/6]; Lucca, Biblioteca del seminario arcivescovile; Milan, Biblioteca del Conservatorio "Giuseppe Verdi"; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina; Gdansk, Biblioteka Polskiej Akademii Nauk [S,T,B,5/6].

- [A0029] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [complete: S,A,T,B,5/6]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo*, Cappella Sistina [two exemplars]; Venice, Biblioteca nazionale Marciana.
- A0030 [RISM P683] *Missarum cum quatuor, quinque, & sex vocibus, liber nonus*. Venice: Heir of Girolamo Scotto, 1599 [partbooks]
1. *Missa Ave regina coelorum a 4* (p.3)
 2. *Missa Veni sponsa Christi a 4* (p.12)
 3. *Missa Vestiva i colli a 5* (p.20)
 4. *Missa Sine nomine a 5* (p.28)
 5. *Missa In te Domine speravi a 6* (p.36)
 6. *Missa Te Deum laudamus a 6* (p.45)

Reprint History

- A0031 [RISM P684] *Missarum cum quatuor, quinque, & sex vocibus, liber nonus*. Venice: heir of Girolamo Scotto, 1608 [partbooks].

Print Locations

- [A0030] Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B,5/6]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina; Gdansk, Biblioteka Polskiej Akademii Nauk [S,T,B,5]; Washington, DC, Library of Congress, Music Division.
- [A0031] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [complete: S,A,T,B,5/6]; Brussels, Bibliothèque Royale Albert I; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo*, Cappella Sistina; Venice, Biblioteca nazionale Marciana.
- A0032 [RISM P685] *Missarum cum quatuor, quinque, & sex vocibus, liber decimus*. Venice: heir of Girolamo Scotto, 1600 [partbooks]
1. *Missa In illo tempore a 4* (p.3)
 2. *Missa Già fù chi m'ebbe cara a 4* (p.12)
 3. *Missa Pietra sancta a 5* (p.19)
 4. *Missa O virgo simul et mater a 5* (p.27)
 5. *Missa Quinti toni a 6* (p.35)
 6. *Missa Illumina oculos meos a 6* (p.44)

Print Locations

- [A0032] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [complete: S,A,T,B,5/6]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Cuenca, Archivo capitular de Cuenca [B]; Lucca, Biblioteca del seminario arcivescovile [complete set, with S and A parts incomplete]; Milan, Biblioteca del Conservatorio "Giuseppe Verdi"; Pistoia, Archivio capitolare della Cattedrale; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo*, Cappella Sistina [three copies].

- A0033** [RISM P686] *Missarum cum quatuor, quinque, & sex vocibus, liber undecimus*. Venice: Heir of Girolamo Scotto, 1600 [partbooks]
1. *Missa Descendit angelus a 4* (p.3)
 2. *Missa Regina coeli a 5* (p.12: print says 22)
 3. *Missa Quando lieta sperai a 5* (p.21)
 4. *Missa Octavi toni a 6* (p.29)
 5. *Missa Alma Redemptoris a 6* (p.39)

Print Locations

- [A0033] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [complete: S,A,T,B,5/6]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Lucca, Biblioteca del seminario arcivescovile [A,T,B,5]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo* Cappella Sistina [three copies]; Berkeley, CA, University of California Music Library.

- A0034** [RISM P687] *Missarum cum quatuor, quinque, et sex vocibus, liber duodecimus*. Venice: heir of Girolamo Scotto, 1601 [partbooks]
1. *Missa regina coeli a 4* (p.3)
 2. *Missa O rex gloriae a 4* (p.12)
 3. *Missa Ascendo ad patrem a 5* (p.20)
 4. *Missa Qual è il più grand'amor a 5* (p.29)
 5. *Missa Tu es Petrus a 6* (p.37)
 6. *Missa Viri Galilaei a 6* (p.45)

Print Locations

- [A0034] Brussels, Bibliothèque Royale Albert I [complete: S,A,T,B,5/6]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T,B]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia; *ibid.*, *fondo* Cappella Sistina [two exemplars]; Berkeley, CA, University of California Music Library.

- A0035** [RISM 688] *Missae quatuor octonis vocibus concinendae*. Venice: Riccardo Amadino, 1601 [partbooks]
1. *Missa Laudate Dominum omnes gentes a 8* (p.1)
 2. *Missa Hodie Christus natus est a 8* (p.8)
 3. *Missa Fratres ego enim accepi a 8* (p.14)
 4. *Missa Confitebor tibi Domine a 8* (p.22)

Print Locations

- [A0035] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [I: S,A,T,B; II: A]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [I: A,B; II: S]; Tarazona, Archivo capitular [complete: I: S,A,T,B; II: S,A,T,B]; Bologna, Civico Museo Bibliografico Musicale [I: S,A,T,B]; Milan, Biblioteca del Conservatorio di Musica "Giuseppe Verdi"; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Sistina [II: S].

Motets

- A0036** [RISM P689] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: Antonio Gardano, 1564 [partbooks] [see A0040 for contents].

Reprint History

- A0037** [RISM P690] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: sons of Antonio Gardano, 1571 [partbooks].

- A0038** [RISM P691] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: sons of Antonio Gardano, 1574 [partbooks].

- A0039** [RISM P692] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: Angelo Gardano, 1579 [partbooks].

- A0040** [RISM P693] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: Angelo Gardano, 1585 [partbooks]:

1. In die Natalis Domini, *Dies sanctificatus* (p.1)
2. In Sancti Stephani, *Lapidabant Stephanum* (p.2)
3. In Sancti Io. Evang., *Valde honorandus est* (p.3)
4. In die Circumcisionis Domini, *Magnum hereditatis* (p.4)
5. In Epiphania, *Tribus miraculis* (p.5)
6. In Purificatione B. M., *Hodie beata virgo Maria* (p.6)
7. In Annuntiatione, *Ave Maria* (p.7)
8. In Resurrectione Domini, *Iesus iunxit se* (p.8)
9. In Ascensione Domini, *O Rex gloriae* (p.9)
10. In die Pentecostes, *Loquebantur in variis linguis* (p.10)
11. In festo Sanct. Trin., *Benedicta sit sancta Trinitas* (p.11)
12. In die Corporis Christi, *Lauda Syon* (p.12)
13. In Nativitate Ioan. Bap., *Fuit homo missus a Deo* (p.13)
14. In Sancti Petri Apost., *Tu es pastor ovium* (p.14)
15. In Sancti Pauli, *Magnus Sanctus Paulus* (p.15)
16. In Visitatione B. Mariae, *Surge propra* (p.16)
17. In Sancte Mariae Mag., *In diebus illis* (p.17)
18. In Sancti Laurentii, *Beatus Laurentius* (p.18)
19. In Assumptione B. Mariae, *Quae est ista* (p.19)
20. In Decollatione Io. Bap., *Misso Herodes spiculatore* (p.20)
21. In Nativitate B. Mariae, *Nativitas tua* (p.21)
22. In festo Sanctae Crucis, *Nos autem gloriari* (p.22)
23. In festo Omnium Sanctorum, *Salvator mundi* (p.23)
24. In S. Martini episc., *O quantus luctus* (p.24)
25. In Presentatione B. M., *Congratulamini mihi* (p.25)
26. In Sancte Caecilie, *Dum aurora finem* (p.26)
27. In Sancti Andree, *Doctor bonus* (p.27)

28. In conceptione B. M., *Quam pulchri sunt* (p.28)

Common of saints:

29. In festo Apostolorum, *Tollite iugum* (p.29)

30. In festo Evangelistarum, *Isti sunt viri* (p.30)

31. In festo unius martiris, *Hic est veremartyr* (p.31)

32. In festo plur. Mart., *Gaudent in celis* (p.32)

33. In festo confess. pont., *Iste est qui ante Deum* (p.33)

34. In festo confess. non pont., *Beatus vir qui suffert* (p.34)

35. In festo virginum, *Veni sponsa* (p.35)

36. In dedicatione templi, *Exaudi domine* (p.36)

A0041 [RISM P694] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Milan: Francesco and heirs of Simon Tini, 1587 [partbooks].

A0042 [RISM P695] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Rome: Francesco Coattino, 1590 [partbooks].

A0043 [RISM P696] *Cantiones sacrae quatuor vocum pro festis totius anni et Communi sanctorum*. Antwerp: Pierre Phalèse, 1613 [partbooks].

A0044 [RISM P697] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: heirs of Girolamo Scotto, 1595 [partbooks].

A0045 [RISM P698] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Venice: Angelo Gardano, 1601 [partbooks].

A0046 [RISM P699] *Motecta festorum totius anni cum Communi sanctorum . . . quarternis vocibus . . . liber primus*. Rome: Luca Antonio Soldi, 1622.

Print Locations

[A0036] Naples, Biblioteca del Conservatorio di Musica S. Pietro a Maiella [T].

[A0037] Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B]; Castell'Arquato, Archivio capitolare (parrocchiale), Archivio della Chiesa Collegiata [A,T,B]; Treviso, Archivio della Cappella del Duomo.

[A0038] Vienna, Österreichisches Nationalbibliothek, Musiksammlung [S]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [S,B]; Treviso, Archivio della Cappella del Duomo [complete: S,A,T,B].

[A0039] Berlin, Staatsbibliothek [A,B]; Paris, Bibliothèque de l'Arsenal [T]; Assisi, Biblioteca comunale [complete: S,A,T,B]; Bologna, Civico Museo Bibliografico Musicale [T].

- [A0040] London, Royal College of Music [complete: S,A,T (manuscript copy), B]; Vatican City, Biblioteca Apostolica Vaticana, *fondo Cappella Sistina*; Coimbra, Biblioteca Geral da Universidade [B].
- [A0041] Cuenca, Archivo capitular de Cuenca [complete: S,A,T,B]; Tudela, Archivo capitular.
- [A0042] Rome: Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [complete: S,A,T (lacking title page), B].
- [A0043] Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [complete: S,A,T,B].
- [A0044] Münster, Bibliothek des Bischöflichen Priesterseminars und Santini-Sammlung [complete: S,A,T,B]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,T]; Madrid, Biblioteca nacional [T].
- [A0045] Chapel Hill, NC, University of North Carolina Music Library [complete: S,A,T,B].
- [A0046] Odense, Odense Universitetsbibliotek, Musikafdelingen; Oxford, Christ Church Library [complete: S,A,T,B]; Vatican City, Biblioteca Apostolica Vaticana, *fondo Chigi* [S,A].
- A0047 [RISM P700] *Liber primus . . . mottetorum, quae partim quinis, partim senis, partim septenis vocibus concinantur*. Rome: heirs of Valerio and Aloysio Dorico, 1569 [partbooks; see A049 for contents]

Reprint History

- A0048 [RISM P701] *Liber primus . . . mottetorum, quae partim quinis, partim senis, partim septenis vocibus concinantur*. Venice: Angelo Gardano, 1579 [partbooks].
- A0049 [RISM P702] *Liber primus . . . motetorum, quae partim quinis, partim senis, partim septenis vocibus concinantur*. Venice: heir of Girolamo Scotto, 1586 [partbooks]:
Five voices:
1. *O admirabile commercium* (p.2)
 2. *Stella quam viderant Magi* (p.3)
 3. *O Antoni eremita* (p.4)
 4. *Senex puerum portabat* (p.5); *Hodie beata virgo Maria* [secunda pars] (p.6)
 5. *Suscipe verbum virgo Maria* (p.7); *Paries quidem filium* [secunda pars] (p.8)
 6. *Alleluia! tulerunt Dominum* (p.9)
 7. *Crucem sanctam subiit* (p.10)
 8. *O beata et benedicta et gloriosa Trinitas* (p.11); *O vera summa* [secunda pars] (p.12)

9. *Ego sum panis vivus* (p.13); *Panis quem ego dabo* [secunda pars] (p.14)
10. *Puer qui natus est* (p.15)
11. *Beatae Mariae Magdalenae* (p.16)
12. *Sancte Paule apostole* (p.17)
13. *Beatus Laurentius* (p.18)
14. *Hodie nata est beata virgo* (p.19)
15. *O beatum virum* (p.20)
16. *Venit Michael archangelus* (p.21)
17. *O beatum pontificem* (p.22)
18. *Deus qui dedisti legem* (p.23)
19. *Lapidabant Stephanum* (p.24)
20. *Hic est discipulus ille* (p.25)
21. *Sicut lilium inter spinas* (p.26)
22. *Quam pulchri sunt gressus* (p.27)
23. *Unus ex duobus* (p.28)
24. *Cum pervenisset beatus Andreas* (p.29)

Six voices:

25. *Viri Galilaei quid statis* (p.30); *Ascendit Deus in iubilatione* [secunda pars] (p.31)
26. *Dum complerentur dies Pentecostes* (p.32); *Dum ergo essent in unum* [secunda pars] (p.33)
27. *Pulchra es, o virgo Maria* (p.34)
28. *Solve jubente Deo* (p.35); *Quodcumque ligaveris* [secunda pars] (p.36)
29. *Vidi turbam magnam* (p.37); *Et omnes angeli stabant* [secunda pars] (p.38)
30. *O magnum mysterium* (p.39); *Quem vidistis pastores* [secunda pars] (p.40)
31. *O Domine Jesu Christe* (p.41)

Seven voices:

32. *Tu es Petrus* (p.42)
33. *Virgo prudentissima* (p.43); *Maria Virgo* [secunda pars] (p.44)

A0050 [RISM P703] *Liber primus . . . mottetorum, quae partim quinis, partim senis, partim septenis vocibus concinantur*. Venice: Angelo Gardano, 1590 [partbooks].

A0051 [RISM P704] *Liber primus . . . mottetorum, quae partim quinis, partim senis, partim septenis vocibus concinantur*. Venice: heir of Girolamo Scotto, 1600 [partbooks].

Print Locations

[A0047] Berlin, Staatsbibliothek [complete: S,A,T,B,5,6]; Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung [S,T,B,5,6 (lacking A)]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,B]; Valladolid, Archivo musical de la Catedral [T,B]; London, British Library [S]; Bologna, Civico Museo Bibliografico Musicale; Coimbra, Bib-

- lioteca Geral da Universidade [A, 6 (incomplete)]; Stockholm, Stiftelsen Musikulturens främjande [S]; Rochester, NY, Sibley Music Library, Eastman School of Music, University of Rochester.
- [A0048] Munich, Bayerische Staatsbibliothek [complete: S,A,T,B,5,6]; Cuenca, Archivo capitular de Cuenca [A]; Paris, Bibliothèque nationale; Bologna, Civico Museo Bibliografico Musicale; Gubbio, Biblioteca Vescovile Fonti e Archivio [A,5,6]; Lucca, Biblioteca del seminario arcivescovile; Treviso, Archivio della Cappella del Duomo [incomplete]; Legnica (Liegnitz), Biblioteka Towarzystwa Przejaciól Nauk [B]; Warsaw, Biblioteka Narodowa [T,5,6]; Bloomington, IN, Indiana University School of Music Library.
- [A0049] Berlin, Staatsbibliothek [A,B]; Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung [6]; Regensburg, Bischöfliche Zentralbibliothek (Prose-Musikbibliothek) [5]; Tudela, Archivo capitular [complete: S,A,T,B,5,6]; Tarazona, Archivo capitular [T]; Saragossa, Archivo de música del Cabildo [A,6]; Paris, Bibliothèque nationale [S,B,6]; Assisi, Biblioteca comunale [A,T,B,5,6 (lacks S)]; Bologna, Civico Museo Bibliografico Musicale; Bologna, Archivio di San Petronio; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [A,T,B,5,6 (lacks S)]; *ibid.*, *fondo* Cappella Sistina; Berkeley, CA, University of California Music Library.
- [A0050] Berlin, Staatsbibliothek [complete: S,A,T,B,5,6,]; Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung [5]; Regensburg, Bischöfliche Zentralbibliothek (Prose-Musikbibliothek) [S,T,5]; Cuenca, Archivo capitular de Cuenca [A,B]; Montserrat, Monasterio di Montserrat [A]; Valencia, Colegio y capilla del Corpus Christi; London, British Library [6 (two copies)]; Assisi, Biblioteca comunale [complete, with two copies of B]; Bologna, Civico Museo Bibliografico Musicale [S,B]; Ferrara, Biblioteca comunale Ariostea; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [A]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [A,T,B,5,6 (lacks S)]; Coimbra, Biblioteca Geral da Universidade [A (incomplete)]; Stockholm, Statens musikbibliotek [5].
- [A0051] Regensburg, Bischöfliche Zentralbibliothek (Prose-Musikbibliothek)[6]; Cambridge, University Library [6]; London, British Library [T]; Rome, Archivio di San Giovanni in Laterano [complete: S,A,T,B,5,6]; Vatican City, Biblioteca Apostolica Vaticana, *fondo* Cappella Giulia [S]; *ibid.*, *fondo* Cappella Sistina; Lisbon, Biblioteca do Palácio nacional da Ajuda; Berkeley CA, University of California, Music Library [S,A,T (incomplete), 5]; Washington, DC, Library of Congress, Music Division.
- A0052 [RISM P705] *Motettorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus*. Venice: Girolamo Scotto, 1572 [part-books; see A056 for contents]

Reprint History

- A0053** [RISM P706] *Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus*. Venice: Girolamo Scotto, 1573 [partbooks].
- A0054** [RISM P707] *Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus*. Venice: Heir of Girolamo Scotto, 1577 [partbooks].
- A0055** [RISM P708] *Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus*. Venice: Heir of Girolamo Scotto, 1580 [partbooks].
- A0056** [RISM P709] *Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus*. Venice: Heir of Girolamo Scotto, 1588 [partbooks]
Five voices:
1. *O virgo simul et mater* (p.3)
 2. *Memor esto verbi tui* (p.4)
 3. *Corona aurea* (p.5); *Domine praevenisti eum* [secunda pars] (p.6)
 4. *In illo tempore egressus* (p.7)
 5. *Coenantibus illis* (p.9)
 6. *Derelinquat impius* (p.10)
 7. *Ascendo ad patrem meum* (p.11); *Ego rogabo patrem* [secunda pars] (p.12)
 8. *Canite tuba in Sion* (p.14); *Rorate coeli* [secunda pars] (p.15)
 9. *Exi cito in plateas* (p.16)
 10. *Circuire possum* (p.17); *In hac cruce te invenit* [secunda pars] (p.18) [Angelo Pierluigi]
 11. *Gaude Barbara beata* (p.19); *Gaude quia meruisti* [secunda pars] (p.20)
 12. *Domine Pater* (p.21) [Silla Pierluigi]
 13. *Confitebor tibi Domine* (p.22) [Rodolfo Pierluigi]
 14. *Peccantem me quotidie* (p.23)
 15. *Domine Jesus in qua nocte* (p.24)
- Six voices:
16. *Tribularer si nescirem* (p.25); *Secundum multitudinem dolorum* [secunda pars] (p.26)
 17. *Veni Domine et noli tardare* (p.27); *Excita Domine* [secunda pars] (p.28)
 18. *Hierusalem, cito veniet salus tua* (p.29); *Ego enim sum Dominus* [secunda pars] (p.30)
 19. *Beata Barbara* (p.31); *Gloriosa mortem* [secunda pars] (p.32)
 20. *Sancta et immaculata virginitas* (p.33); *Benedicta tu* [secunda pars] (p.34)
 21. *Cantabo Domino in vita mea* (p.35); *Deficiant peccatores* [secunda pars] (p.36)

22. *Tu es Petrus et super hanc petram* (p.37); *Quodcumque ligaveris* [secunda pars] (p.38)

23. *Nunc dimittis* (p.40) [Silla Pierluigi]

Eight voices:

24. *Confitebor tibi Domine* (p.40); *Notas facite in populis* [secunda pars] (p.41)

25. *Laudate pueri Dominum* (p.42); *Quis sicut Dominus Deus* [secunda pars] (p.44)

26. *Domine in virtuta tua* (p.46); *Magna est gloria eius* [secunda pars] (p.47)

27. *Laudate Dominum omnes gentes* (p.48)

A0057 [RISM P710] *Motetorum quae partim quinis, partim senis, partim octonis vocibus concinantur, liber secundus*. Venice: Angelo Gardano, 1594 [part-books].

Print Locations

[A0052] Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [A,B]; Bologna, Civico Museo Bibliografico Musicale [lacks T part]; Castell'Arquato, Archivio capitolare (parrocchiale) [6]; Milan, Conservatorio di Musica "Giuseppe Verdi" [complete: S,A,T,B, 5, 6 (two copies of this part)]; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [A]; Coimbra, Biblioteca Geral da Universidade [A].

[A0053] London, British Library [S, incomplete]; Assisi, Biblioteca comunale [S,A,T,5,6]; Bologna, Civico Museo Bibliografico Musicale [B]; Piacenza, Archivio del Duomo [A,T,B,5,6 (two copies), lacks S]; Spello, Collegiata di Santa Maria Maggiore, Archivio [T,5 (both incomplete)].

[A0054] Munich, Bayerische Staatsbibliothek; Valladolid, Archivo musical de la Catedral [B]; Paris, Bibliothèque nationale [A]; Assisi, Biblioteca comunale [6]; Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B,5,6]; Vatican City, Biblioteca Apostolica Vaticana, *fondo Cappella Giulia* [S]; Siena, Biblioteca dell'Accademia Musicale Chigiana [S (incomplete), A,B]; Spoleto, Archivio del Duomo [A,T,5,6]; Treviso, Archivio della Cappella del Duomo [S,A,B,5,6 (lacks T)]; Legnica (Liegnitz), Biblioteka Towarzystwa Przejściół Nauk [B]; Warsaw, Biblioteka Narodowa [T,5,6]; Rochester, NY, Sibley Music Library, University of Rochester.

[A0055] Brussels, Bibliothèque Royale Albert I; Hamburg, Staats- und Universitätsbibliothek, Musikabteilung [6]; Tarazona, Archivo capítular [T]; Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B,5,6]; Bologna, Archivio di San Petronio [S,A,T,B,5 (lacking 6)]; Lucca, Biblioteca del seminario arcivescovile; Modena, Biblioteca Estense [A,5,6]; Modena, Duomo, Biblioteca e Archivio capitolare [T]; Piacenza, Archivio del Duomo [S,A,T,B,5 (lacking 6)]; Treviso, Archivio della Cappella del Duomo [A,B,5]; Rochester, NY, Sibley Music Library, Eastman School of Music, University of Rochester.

- [A0056] Berlin, Staatsbibliothek [S]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [5,6]; Valencia, Colegio y capilla del Corpus Christi [S,A,T,B]; Saragossa, Archivo di música del Cabildo [A,6]; Paris, Bibliothèqu nationale [S,B,6]; Cambridge, UK, University Library [6]; Glasgow, Euing Music Library [S,A,B,5,6 (lacks T)]; London, British Library [T]; London, Royal College of Music [A,T,5]; Bologna, Civico Museo Bibliografico Musicale [complete: S,A,T,B,5,6]; Rome, Biblioteca Musicale governativa del Conservatorio di Santa Cecilia [S,A]; Vatican City, Biblioteca Apostolica Vaticana, *fondo Cappella Sistina* [complete, in 2 exemplars]; Lisbon, Biblioteca do Palácio nacional da Ajuda; Berkeley CA, University of California, Music Library [A,5]; Cambridge, MA, Harvard University Music Libraries [A,T,5 (incomplete), 6]; Oberlin, OH, Oberlin College Conservatory of Music, Mary M. Vail Library; Washington, DC, Library of Congress, Music Division.
- [A0057] Berlin, Staatsbibliothek [S,A,T,B,5 (lacks 6)]; Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musikabteilung [5]; Regensburg, Bischöfliche Zentralbibliothek (Proske-Musikbibliothek) [S,T]; London, British Library [6]; Assisi, Biblioteca comunale [complete: S,A,T,B,5,6]; Milan, Biblioteca nazionale Braidense [A,T,B,5,6 (lacks S)]; Vatican City, Biblioteca Apostolica Vaticana, *fondo Cappella Giulia* [three exemplars: one and two lack S part, three lacks S, 6 parts]; *ibid.*, *fondo Cappella Sistina* [6]; Amsterdam, Toonkunst-Bibliotheek [5]; Coimbra, Biblioteca Geral da Universidade [A]; Stockholm, Statens musikbibliotek [5]; Cambridge, MA, Harvard University Music Libraries [5].
- A0058 [RISM P711] *Motetorum quae partim quinis partim senis, partim octonis vocibus coincinantur, liber tertius*. Venice: heir of Girolamo Scotto, 1575 [list of contents from A059, below].

Reprint History

- A0059 [RISM P712] *Motetorum quae partim quinis partim senis, partim octonis vocibus coincinantur, liber tertius*. Venice: heir of Girolamo Scotto, 1581 [partbooks]:
Five voices:
1. *Pater noster* (p.3)
 2. *Ave Maria gratia plena* (p.4)
 3. *Cantantibus organis Caecilia* (p.5); *Biduanis et triduanis* [secunda pars] (p.6)
 4. *Caro mea vere est cibus* (p.7)
 5. *Angelus Dominus descendit* (p.8); *Et introeuntes* [secunda pars] (p.9)
 6. *Congrega Domine* (p.12); *Afflige opprimentes nos* [secunda pars] (p.14)
 7. *Inclytæ sanctæ virginis Catherinae* (p.16)
 8. *Fuit homo missus a Deo* (p.17); *Erat Ioannes in deserto* [secunda pars] (p.18)
 9. *O lux et decus hispaniae* (p.19); *O singulare praesidium* [secunda pars] (p.20)