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Cappella Musicale Pontificia (Coro della Cappella Sistina)

A new edition of the complete works of Giovanni Pierluigi da Palestrina

As the universal Church commemorates the Jubilee Year in 2025, church musicians will observe two particularly significant anniversaries: the 500th anniversary of the birth of Giovanni Pierluigi da Palestrina (1525–1594) and the 250th anniversary of the birth of Giuseppe Baini (1775–1844). It is noteworthy that the anniversaries of their deaths are also distant a quarter of a century. Baini, who served initially as a Pontifical Singer and subsequently as the director of the Pontifical Chapel, shared with Palestrina the roles of composer and pedagogue. He distinguished himself not only as Palestrina's first major biographer but also as the pioneer in transcribing Pierluigi's complete works into score, which were otherwise accessible solely through choral books and part-books, from which singers, due to practical constraints, read only their individual parts.

Palestrina, posthumously acclaimed as “*princeps musicæ*,” has been regarded by many over the past five centuries as a paradigm for sacred music composition. As early as 1592, in a collection of works by G. M. Asola and 13 other composers honoring Palestrina—who was still living—published in Venice by R. Amodino, they declared:

[Palestrina is] the Ocean that nourishes all waters, which, formed into rivers, return to the Ocean.¹

In the subsequent century, a passage from the conclusion of the motet *Veni, dilecte mi* (*Introduxit me rex in cellam vinariam*) was cited by Athanasius Kircher in his renowned encyclopedic treatise *Musurgia Universalis* as follows:

¹ Cf. L. Bandiera, *Palestrina*, Palestrina 1984, p. 383.

Paradigma affectus amoris.²

In the 18th century, Giovanni Battista Martini wrote:

Palestrina was able not only to purify the art of counterpoint of its imperfections but also to introduce the fullness of harmony, a refined elegance, and a truly pleasing melody in each part, without causing discomfort to the singer, thereby achieving a perfect whole.³

A century later, Giuseppe Verdi

invited by Boito to suggest which musicians should be studied in conservatories, he began the list with “Palestrina first and foremost.”⁴

Finally, a contemporary scholar, Marco Della Sciucca, succinctly summarizes Palestrina’s musical language:

It is the perpetual tension of humankind to seek transcendence over its terrestrial limitations.⁵

It is therefore understandable that numerous manuscript editions and transcriptions of his works were produced and continue to be produced worldwide today. Conversely, complete editions of his works have been few. Giuseppe Baini intended to publish them in 36 volumes, but this became a reality for the first time only between 1862 and 1907, under the initiative of Franz Xaver Haberl (1840–1910), concluding with volume 33. The second edition of the *Opera Omnia*, in 35 volumes (1939–1999), was planned and partially realized (up to vol. 15) by Raffaele Casimiro Casimiri (1880–1943). In our century, since 2002, a new Italian edition has begun, of which the first 6 of the planned 50 volumes have already been released.

² A. Kircher, *Musurgia universalis*, Roma 1650, lib. 7, cap. 6, p. 599.

³ G. B. Martini, *Esemplare o sia saggio fondamentale pratico di contrappunto sopra il canto fermo*, Bologna 1774, pp. 51–52.

⁴ *I “Copialelettere” di Giuseppe Verdi*, ed. by G. Cesari, A. Luzio, Milano 1913, p. 632.

⁵ M. Della Sciucca, *Giovanni Pierluigi da Palestrina*, Palermo 2009, p. 335.

Don Giuseppe Baini's vision

As early as the 19th century, Baini had undertaken a significant project of collecting many of the editions and transcriptions of Palestrina's works. As his disciple Juste Adrien De La Fage explains:

A considerable collection of Palestrina editions, printed either during his lifetime or posthumously, was assembled. Baini formed this collection by gathering isolated parts from various sources, acquiring them or receiving them as gifts from their owners. He then transcribed the complete works of Palestrina into score. Baini had long planned to publish this collection.⁶

Baini concluded his significant biographical work on Palestrina by compiling, within the final two unnumbered pages at the end of vol. 2, corresponding to pages XXIII–XXIV,

An index of all the works of Giovanni Pierluigi da Palestrina, transcribed by the author of these memoirs and adapted to modern notation, to form, when it pleases God, a complete edition useful not only to ecclesiastical musicians but also to scholars of every kind of music.⁷

Thus, with the declared intention of publishing the opera omnia “when it pleases God.” Unfortunately

The complete edition of Palestrina's works, as envisioned by Baini and the avid music enthusiast Bunsen, did not come to fruition; however, subsequent scholars, such as Pietro Alfieri and La Fage, began to engage in the publication of Palestrinian excerpts.⁸

⁶ J. A. De La Fage, *Essais de diphthérogaphie musicale ou notices, descriptions, analyses, extraits et reproductions de manuscrits relatifs à la pratique, à la théorie et à l'histoire de la musique*, éd. O. Legoux, Paris 1864, pp. 42–43.

⁷ G. Baini, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, Roma 1828.

⁸ A. Pachovsky, *Organizzazione e storia*, in: L. Kantner, A. Pachovsky, *Storia della Cappella Musicale Pontificia nell'Ottocento. Hortus musicus*, Palestrina 1998, p. 43.

The reason why this edition never came to fruition is explained by De La Fage:

In 1836, the Leipzig-based publishing house Breitkopf undertook the enterprise at the behest of Mr. Bunsen; the matter dragged on; a definitive agreement was finally reached in 1841, but nothing was initiated, and it must be acknowledged that the German publisher was not solely to blame. Baini, accustomed to the calculated delays and minutiae of the Roman court, failed to comprehend the necessity for prompt action in commercial matters.⁹

The “Palestrina Werke” edition¹⁰

This is the first complete edition of Palestrina’s works, published under the editorship of Theodor de Witt (vols. 1–3), Franz Espagne (vol. 4 [in conjunction with de Witt], and then vols. 5–8), Franz Commer (vol. 9), and Franz Xaver Haberl (vols. 10–33). It is credited with maintaining the original clefs and arranging the voices in the score, thus placing all parts on the same staff. Haberl chose to include bar lines on the staff while preserving the notation in its original values. Two aspects remain uncertain in some cases within Palestrinian editions, as they were not always indicated in the sources: the use of alterations and the distribution of text—perhaps because it was believed that singers could handle these autonomously and there was no need to burden the paper with additional ink—. ¹¹ Alterations not written in the sources are indicated by Haberl above the musical staff of each voice, and he completes the text using italics when it is not fully present in the sources. He tends to be more faithful to the sources, as seen in the example, where the soprano sings the text of the Gregorian antiphon of reference without the text of the *Kyrie*.

⁹ A. Pachovsky, *Organizzazione e storia*, p. 43.

¹⁰ Pierluigi da Palestrina’s *Werke*, vol. 1–33, ed. by F. Haberl et al., Breitkopf und Härtel, Leipzig 1862–1907.

¹¹ With the increase in the number of singers, and thus of potentially divergent opinions regarding text disposition, reprints tend to fully write out text reiterations, cf. Luisi, 2002, p. XXXIV.

Missa: Ecce Sacerdos magnus.

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Kyrie.

Cantus. Ec - ce Sa - cer - dos ma - gnus,

Altus. Ky - ri - e e - lei -

Tenor. Ky - ri - e e - lei - son,

Bassus. Ky - ri - e e - lei -

qui in di - e - bus su -

son. Ky - ri - e e - lei - son.

lei - son. Ky - ri - e e - lei - son. Ky - ri - e

son. Ky - ri - e e - lei - son.

is pla - cu - it De - o,

Ky - ri - e e - lei - son.

e - lei - son. Ky - ri - e e - lei - son.

son. Ky - ri - e e - lei - son.

et in - ven - tus est ju - stus.

Ky - ri - e e - lei - son e - lei - son.

son. Ky - ri - e e - lei - son.

son. Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Verlag und Druck von Breitkopf & Härtel in Leipzig.

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Fig. 1. First page of the *Missa Ecce sacerdos magnus* in Haberl's edition, vol. 10, p. 3.

The complete edition by Raffaele Casimiri

The first Italian edition, initiated by Raffaele Casimiri in 1938¹², who edited vols. 1–15, with vols. 16–17 prepared by him and completed by Lavinio Virgili, was subsequently continued by Knud Jeppesen (vols. 18–19) and Lino Bianchi (vols. 20–34, with the collaboration of Giancarlo Rostirolla for the last vol. 35). Being a later edition, it considers a greater number of sources. Like Haberl, the pieces are presented in the score. Conceived with the aim of disseminating the Palestrinian repertoire, it transposes the entire repertoire into treble and bass clefs, more familiar to modern musical chapels, while indicating the original clefs at the beginning of each piece. To facilitate reading, Casimiri halves the rhythmic value of the notes and adds bar lines to the staff. Furthermore, given that by the 20th century, the Renaissance practice of placing alterations extemporaneously in certain contexts was no longer familiar, he proposes alterations according to three modalities: adjacent to the notes, alterations present in the sources; above the notes when he considers them certain despite their absence in the original sources; and in parentheses in uncertain cases. The text is written in full, distinguishing reiterations absent from the sources through italics. This edition also lacks a critical apparatus. Casimiri intervenes in the transcription to make the repertoire more accessible, at the cost of being less faithful to the sources, as shown in Fig. 1, where he adds the *Kyrie* text to the soprano part.

¹² Le Opere Complete di Giovanni Pierluigi da Palestrina, vol. 1–35, ed. by R. Casimiri et al., Scalera, Roma 1939–1999.



Fig. 3. First page of the *Missa Ecce sacerdos magnus*, contained in the *Missarum liber primus* of the Anastatic Edition of Palestrinian Sources, 1975, pp. 30–31 (unnumbered)

The anastatic edition

To facilitate scholarly access to the manuscript and printed sources of Pierluigi's works, along with other non-musical documents, the Palestrina Foundation initiated the publication of the Anastatic Edition of Palestrinian Sources¹³ in 1975 with the *Missarum liber primus*, edited by Rostirolla. This was followed by *Il primo libro dei madrigali a quattro voci* (1989), edited by Giuliana Gialdroni, and *Il Codice 59* (1997), edited by Rostirolla. Once the new edition of the complete works, which also includes the facsimile, commenced, the publication of the anastatic editions continued, merging into this broader project.

¹³ Giovanni Pierluigi da Palestrina, *Missarum liber primus, Roma 1554*, ed. by G. Rostirolla, directed by L. Bianchi, Palestrina 1975, pp. 30–31 (Edizione Anastatica delle Fonti Palestriniane, 1, 1).

The genesis of the new national edition

Lino Bianchi, having completed the first Italian edition initiated by Raffaele Casimiri (the last 16 vols.), initially received the project of a new edition with a certain coolness, but given the novelties in the fields of musicology and semiology that were to be incorporated, he soon changed his mind. Thus began a fruitful collaboration between the Palestrina Foundation, with Bianchi and Rostirolla on one side, and the Ministry of Cultural Heritage on the other, which had a section dedicated to national editions, overseen by Raffaello Monterosso and Pierluigi Petrobelli. This office produced various editions, including the opera omnia of Paganini and Monteverdi—edited by Monterosso. Given the importance of the work and its international implications, world-renowned experts such as Richard Sherr from the United States, Noel O'Regan from the United Kingdom, Peter Ackermann from Germany, and Francesco Luisi from Italy were invited to join the commission. At the first meeting, Rostirolla presented a new edition of Josquin's complete works as a reference, and it was proposed to create a triple-format edition, encompassing the modern transcription, the semi-diplomatic edition, and the facsimile—a global first.¹⁴ In the case of the madrigals, individual parts have also been published, allowing singers to perform from the originals if desired.

Professor Rostirolla explains that

Haberl's version is highly respectable, his historical introduction reveals a profound knowledge of Roman sources. Haberl knew everything; it is important to remember that he compiled the first catalogue of musical sources in the Vatican archives. He was also familiar with the chronology of Palestrina's life and how his work fit within it. It must be said that both Haberl and Casimiri–Bianchi approached proportions in a practical manner, often without regard for the advancements in musicological scholarship. Furthermore, *ligature*, a distinctive feature of mensural notation, were interpreted using the modern slur, the curved line, without informing the performer—a sign that it would have been preferable to leave them as originally written.¹⁵

In the new edition, which is structured according to the theoretical dictates formulated by Francesco Luisi, a transcriber of extensive experience, these elements

¹⁴ G. Rostirolla, Chronicle of the preparatory meetings for the new national edition. Private interview, 18.02.2025.

¹⁵ G. Rostirolla, Chronicle of the preparatory meetings for the new national edition.

of the specific mensural language are considered. Luisi has proposed a set of guidelines that is included in every published volume. Professor Rostirolla further explains:

This set of guidelines resulted from mediation acceptable to the perspectives of various international musicological schools. The English, for example, tend to halve the rhythmic values when transcribing Palestrinian repertoire, while the Americans prefer the original values. The guidelines created by Luisi therefore aim to provide a common framework within which the various transcribers can carry out their work.¹⁶

The “*National Edition of Palestrina’s Works*”

The new edition is curated by the Giovanni Pierluigi da Palestrina Foundation in collaboration with the Directorate General for Libraries and Cultural Institutes of the Ministry for Cultural Heritage and Activities of the Italian Republic, and published by the State Library, affiliated with the Istituto Poligrafico e Zecca dello Stato. The scholarly work is conducted by a broad international committee comprising some of the world’s leading experts in the field: Giancarlo Rostirolla (President), Peter Ackermann, Maria Antonella Balsano, Bonifacio Baroffio, Lino Bianchi (†), Agostino Borromeo, Paolo Emilio Carapezza, Alain de Chambure, Michel Laplenie, Françoise Lasserre, Luciano Luciani (†), Francesco Luisi, Raffaello Monterosso, Jean Pierre Ouvrard (†), Noel O’Regan, Sergio M. Pagano, Armando Petrucci, Peter Phillips, Luigi Puliti (†), Amedeo Quondam, Richard Sherr, Anna Maria Vacchelli Monterosso, Agostino Ziino, Angela Adriana Cavarra, and Marco Angelini.

Its significance lies not only in the presence of a critical apparatus accompanying each volume and the updates resulting from two centuries of scholarly work, but also in its threefold presentation: it presents each composition in a modern edition, a semi-diplomatic edition, and a facsimile, rendering it unique and at the forefront of the international scene. The semi-diplomatic edition is a compromise between the original mensural notation and, for the practical necessity of the modern singer to view all parts simultaneously, their arrangement in score, thus restoring much of the original notation’s visual and conceptual aspects, as musical notation can significantly influence the performer and the performance.¹⁷

¹⁶ G. Rostirolla, Chronicle of the preparatory meetings for the new national edition.

¹⁷ The characteristics of the semi-diplomatic edition are described by Luisi in the general criteria and particular norms of the national edition in: *Missarium liber primus. Primo libro delle*

Tables of contents of the first volumes

National Edition of Palestrina's Works, vol. 1¹⁸.

Title of the work, volume, and page in the three complete editions ¹⁹	
1.	Missa Ecce Sacerdos magnus, H 10, 3; C 1, 1; LORZ 1, 3
2.	Missa O Regem <i>Coeli</i> ²⁰ , H 10, 32; C 1, 35; LORZ 1, 48
3.	Missa Virtute Magna, H 10, 55; C 1, 66; LORZ 1, 105
4.	Missa Gabriel <i>Arcangelus</i> , H 10, 80; C 1, 93; LORZ 1, 146
5.	Missa Ad <i>coenam</i> Agni providi, H 10, 105; C 1, 125; LORZ 1, 187

messe a quattro voci, Roma, Valerio e Luigi Dorico 1554, ed. by F. Luisi, Istituto Poligrafico e Zecca dello Stato, Roma 2002, pp. XVII–XXIV (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 1, 1), and are reported in each volume.

¹⁸ *Missarum liber primus. Primo libro delle messe a quattro voci*, Roma, Valerio e Luigi Dorico 1554, ed. by F. Luisi, Istituto Poligrafico e Zecca dello Stato, Roma 2002 (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 1); *Il libro primo delle messe a 4, 5 e 6 voci: secondo la edizione originale del 1554 e la ristampa del 1591*, ed. by R. Casimiri, Scalera, Roma 1939 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 1); *Missarum liber primus*, ed. by F. Haberl, Breitkopf und Härtel, Leipzig 1880 (Pierluigi da Palestrina's Werke, 10).

Two Masses present in the 1591 reprint, which were included in the first two editions, have been excluded from LORZ, vol. 1, which, similarly to the 1975 anastatic edition, limits itself to the 1554 *editio princeps*. Therefore, the *Missa pro defunctis*, H 10, 138, C 1, 164, and the *Missa sine nomine*, H 10, 153, C 1, 182, are absent.

¹⁹ As an acronym for the three editions, we propose H (Haberl), C (Casimiri), and LORZ (Luisi, O'Regan, Rostirolla, Ziino, the members of the restricted Operational Committee of the Edizione Nazionale).

²⁰ Orthographic differences in the title: 2. H: Celi; 4. H: Arcangelus; 5. H: Cenam. The differences follow the 'most recent indications adopted in Solesmes editions,' cf. F. Luisi, 2002, p. XXXVI. Differences such as the use of commas, capital letters, or title length are not noted. Updates on the musical text are explained in the critical apparatus and in the General Criteria and Specific Norms reported in each volume and fundamentally concern proportions, alterations, and ligaturæ.

National Edition of Palestrina's Works, vol. 2²¹:

Title of the work, volume, and page in the three complete editions	
1.	Così la Fama scriva [Giovanni Pierluigi da Palestrina?], H 28, 71; C 31, 1; LORZ 2, 3
2.	S'un sguardo un fa beato [Alfonso d'Avalos], H 28, 4; C 31, 73; LORZ 2, 6
3.	Amor, ben puoi tu <i>horma</i> ²² , H 28, 75; C 31, 7; LORZ 2, 10
4.	Partomi, donna, e teco lascio il core, H 28, 77; C 31, 10; LORZ 2, 14
5.	Veramente in amore [Giovanni Pierluigi da Palestrina? Da Giovanni Guiduccioni], H 28, 80; C 31, 14; LORZ 2, 18
6.	Gioia m'abond'al cor tanta e sì pura [Pietro Bembo], H 28, 82; C 31, 17; LORZ 2, 21
7.	Donna gentil, quando <i>talhor</i> degnate, H 28, 85; C 31, 20; LORZ 2, 25
8.	Io dovea ben pensarmi, H 28, 87; C 31, 24; LORZ 2, 29
9.	Se 'l pensier che mi strugge [Francesco Petrarca], H 28, 90; C 31, 28; LORZ 2, 33
10.	Chi dunque fia, se voi, donna, non <i>sète</i> [Claudio Tolomei], H 28, 92; C 31, 31; LORZ 2, 36
11.	Mirate altrove, vita mia, ch'offende, H 28, 95; C 31, 34; LORZ 2, 40
12.	Si è debile il filo a cui s' <i>attiene</i> [Francesco Petrarca], H 28, 97; C 31, 37; LORZ 2, 43
13.	I vaghi fiori et l'amorose fronde [Claudio Tolomei], H 28, 100; C 31, 41; LORZ 2, 47
14.	Morì quasi, il mio core, H 28, 103; C 31, 44; LORZ 2, 51

²¹ *Il secondo libro de' madrigali a quattro voci*, Venezia, Errede di Girolamo Scotto 1586, a cura di F. Luisi, Istituto Poligrafico e Zecca dello Stato, Roma 2005 (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 2); *Il libro secondo dei madrigali a 4 voci: secondo la stampa originale del 1586*, a cura di L. Bianchi, Scalera, Roma 1965 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 31); *Libr. I et II. Madrigalium quatuor vocum necnon librum III Madrigalia ex diversis collectionibus 3, 4, 5 et 6 vocum*, ed. by F. Haberl, Breitkopf und Härtel, Leipzig 1884 (Pierluigi da Palestrina's Werke, 28).

²² Orthographic differences: 3. H: ormai; 7. H: talor; 10. H: sete; 12. H: s'attène; 13. H: e l'amorose; 16. H: fioria; 21. H: Deh! fuss'or; 23. C: perchè; 25. C: e dapresso, H: e dappresso. For the edition of the Italian texts of *Il secondo libro de' madrigali a quattro voci* in LORZ, cf. F. Luisi, 2005, pp. XXXVII–XXXXIX.

Title of the work, volume, and page in the three complete editions	
15.	Alla riva del Tebro, H 28, 105; C 31, 47; LORZ 2, 54
16.	Amor, quando <i>foriva</i> [Francesco Petrarca], H 28, 107; C 31, 50; LORZ 2, 57
17.	Beltà, se com'in ment'io t'ho scolpita, H 28, 110; C 31, 54; LORZ 2, 61
18.	La cruda mia nemica, H 28, 112; C 31, 57; LORZ 2, 64
19.	O che splendor de' luminosi rai [Marc'Antnio Epicuro], H 28, 115; C 31, 60; LORZ 2, 67
20.	Io sento qui d'intorno [Marc'Antonio Epicuro], H 28, 117; C 31, 62; LORZ 2, 70
21.	<i>Deh</i> , fuss'hor qui madonna [MarcAntonio Epicuro], H 28, 119; C 31, 65; LORZ 2, 73
22.	Se non fusse il pensier ch'a la mia donna [Pietro Bembo], H 28, 122; C 31, 68; LORZ 2, 77
23.	<i>Perché</i> s'annida Amore [Giovanni Pierluigi da Palestrina], H 28, 124; C 31, 70; LORZ 2, 80
24.	Ogni beltà, madonna, H 28, 126; C 31, 73; LORZ 2, 83
25.	Ardo lungi <i>et dapresso</i> , H 28, 129; C 31, 77; LORZ 2, 86

National Edition of Palestrina's Works, vol. 3²³.

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
1.	Dies sanctificatus, H 5, 3; C 3, 1; LORZ 3, 3	In festo Nativitatis Domini ²⁴
2.	Lapidabant Stephanum, H 5, 5; C 3, 4; LORZ 3, 9	In festo S. Stephanum
3.	Valde honorandus est, H 5, 8; C 3, 8; LORZ 3, 13	In festo S. Joannis Evangelistæ
4.	Magnum <i>hereditatis</i> ²⁵ mysterium, H 5, 11; C 3, 11; LORZ 3, 17	In die Circumcisionis Domini
5.	Tribus miraculis, H 5, 14; C 3, 15; LORZ 3, 21	In Epiphania Domini
6.	Hodie beata Virgo, H 5, 17; C 3, 19; LORZ 3, 26	In festo Purificationis Beatæ Mariæ
7.	Ave Maria, H 5, 20; C 3, 23; LORZ 3, 30	In Annunciatione Beatæ Mariæ
8.	Iesus <i>iunxit</i> se, H 5, 23; C 3, 26; LORZ 3, 34	In Resurrectione Domini
9.	O Rex gloriæ, H 5, 26; C 3, 30; LORZ 3, 39	In Ascensione Domini
10.	Loquebantur variis linguis, H 5, 29; C 3, 34; LORZ 3, 44	In die Pentecostes
11.	Benedicta sit sancta Trinitas, H 5, 33; C 3, 38; LORZ 3, 49	In festo Sanctæ Trinitatis
12.	Lauda Sion, H 5, 36; C 3, 42; LORZ 3, 54	In festo Corporis Christi
13.	Fuit homo, H 5, 38; C 3, 46; LORZ 3, 58	In Nativitate Joannis Baptistæ

²³ *Motecta festorum totius anni [...] quaternis vocibus [...], liber primus. Mottetti per le feste di tutto l'anno a quattro voci, libro primo*, Venice, Antonio Gardano 1564, ed. by P. Ackermann, Istituto Poligrafico e Zecca dello Stato, Roma 2008 (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 3); *Il libro primo dei mottetti a 4 voci: secondo la ristampa originale del 1590*, ed. by R. Casimiri, Scalera, Roma 1939 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 3); *Motecta festorum totius anni [...] quaternis vocibus [...], liber primus*, ed. by F. Espagne, Breitkopf und Härtel, Leipzig (Pierluigi da Palestrina's Werke, 5) [Also includes the second book of motets for 4 voices].

²⁴ In all three editions, the motets are accompanied by a designation that places them within a specific liturgical festivity. As Ackermann explained, except for Advent, there are motets for most of the solemnities of the liturgical year, cf. Ackermann, 2008, p. XXXV.

²⁵ Orthographic differences: 4. H: hæreditatis; 8. H and C: junxit; 29. H and C: jugum.

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
14.	Tu es pastor ovium, H 5, 41; C 3, 49; LORZ 3, 62	In die Sancti Petri Apostoli
15.	Magnus sanctus Paulus, H 5, 44; C 3, 53; LORZ 3, 66	In die Sancti Pauli Apostoli
16.	Surge propera amica mea, H 5, 47; C 3, 57; LORZ 3, 71	In Visitatione Beatæ Mariæ
17.	In diebus illis mulier, H 5, 50; C 3, 61; LORZ 3, 76	In die Sanctæ Mariæ Magdalenæ
18.	Beatus Laurentius, H 5, 54; C 3, 66; LORZ 3, 82	In festo Sancti Laurentij
19.	Quæ est ista quæ processit, H 5, 57; C 3, 70; LORZ 3, 86	In Assumptione Beatæ Mariæ
20.	Misso Herodes spiculatore, H 5, 60; C 3, 74; LORZ 3, 91	In Decollatione Sancti Joannis Baptistæ
21.	Nativitas tua, H 5, 63; C 3, 78; LORZ 3, 95	In festo Nativitatis Beatæ Mariæ
22.	Nos autem gloriari, H 5, 66; C 3, 82; LORZ 3, 100	In festo Sanctæ Crucis
23.	Salvator mundi, H 5, 69; C 3, 85; LORZ 3, 104	In festo Omnium Sanctorum
24.	O quantus luctus, H 5, 72; C 3, 90; LORZ 3, 108	In festo Sancti Martini Episcopi
25.	Congratulamini mihi, H 5, 74; C 3, 94; LORZ 3, 112	In festo Præsentationis Beatæ Mariæ
26.	Dum aurora finem daret, H 5, 77; C 3, 97; LORZ 3, 116	In festo Sanctæ Cæciliæ
27.	Doctor bonus, H 5, 80; C 3, 100; LORZ 3, 120	In festo Sancti Andreæ
28.	Quam pulchri sunt gressus tui, filia, H 5, 83; C 3, 104; LORZ 3, 125	In festo Conceptionis Beatæ Mariæ
29.	Tollite <i>iugum</i> meum, H 5, 87; C 3, 109; LORZ 3, 130	In festo Apostolorum
30.	Isti sunt viri sancti, H 5, 89; C 3, 113; LORZ 3, 133	In festo Evangelistarum
31.	Hic est vere Martyr, H 5, 92; C 3, 116; LORZ 3, 137	In festo unius Martyris
32.	Gaudent in coelis, H 5, 96; C 3, 121; LORZ 3, 142	In festo plurimorum Martyrum

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
33.	Iste est, qui ante Deum, H 5, 99; C 3, 125; LORZ 3, 146	In festo Confessorum Pontificum
34.	Beatus vir, qui suffert, H 5, 102; C 3, 129; LORZ 3, 151	In festo Confessorum non Pontificum
35.	Veni sponsa Christi, H 5, 105; C 3, 132; LORZ 3, 155	--, p. 132 In festo Virginum
36.	Exaudi Domine, H 5, 107; C 3, 135; LORZ 3, 159	--, p. 135 In Dedicatione Templi

National Edition of Palestrina's Works, vol. 4²⁶.

Title of the work, volume, and page in the three complete editions	
1.	Missa De Beata Vergine, a quattro voci, H 11, 1; C 4, 1; LORZ 4, 3
2.	Missa Inviolata, a quattro voci, H 11, 21; C 4, 26; LORZ 4, 38
3.	Missa Sine nomine, a quattro voci, H 11, 41; C 4, 53; LORZ 4, 72
4.	Missa Ad fugam, a quattro voci, H 11, 57; C 4, 74; LORZ 4, 99
5.	Missa Aspice, Domine, a cinque voci, H 11, 71; C 4, 91; LORZ 4, 121
6.	Missa Salvum me fac, a cinque voci, H 11, 97; C 4, 126; LORZ 4, 169
7.	Missa Papæ Marcelli, a sei voci, H 11, 128; C 4, 167; LORZ 4, 225

²⁶ *Missarum liber secundus. Secondo libro delle messe a quattro e cinque voci*, Roma, Eredi di Valerio e Luigi Dorico 1567, ed. by F. Luisi, Istituto Poligrafico e Zecca dello Stato, Roma 2011 (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 4); *Il libro secondo delle messe a 4, 5 e 6 voci* [according to the original 1567 print and the 1600 reprint], ed. by R. Casimiri, Scalera, Roma 1939 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 4); *Missarum liber secundus* [according to the 1567 edition], ed. by F. Haberl, Breitkopf und Härtel, Leipzig 1881 (Pierluigi da Palestrina's Werke, 11). C includes the *Gloria* of the *Missa de Beata*, 1600 edition, p. I, as an appendix.

National Edition of Palestrina's Works, vol. 5²⁷:

Title of the work, volume, and page in the three complete editions	
1.	Ad te levavi oculos meos ²⁸ , H 26, 139; C 35, 374; LORZ 5, 3
2.	Beati omnes qui timent ²⁹ , H 26, 153; C 35, 401; LORZ 5, 25
3.	Domine quis habitabit in tabernaculo ³⁰ , H 26, 166; LORZ 5, 46
4.	Ecce, nunc benedicite Dominum, H 7, 35; C 32, 1; LORZ 5, 64
5.	Et in terra pax hominibus ³¹ (Gloria); C 32, 84, 94; LORZ 5, 78
6.	Jubilate Deo omnis terra ³² , H 26, 178; LORZ 5, 88
7.	Laudate Dominum in tympanis, H 7, 25; C 32, 28; LORZ 5, 116
8.	Miserere mei deus, secundum magnam ³³ , H 32, 68; C 32, 56; LORZ 5, 131

²⁷ *Mottetti policorali: a dodoci voci in tre cori, da fonti manoscritte*, ed. by N. O'Regan, Istituto Poligrafico e Zecca dello Stato, Roma 2013 (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 5); *Composizioni latine per 12 voci*, ed. by L. Bianchi, Roma, Scalera 1972 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 32); *Composizioni latine, composizioni italiane e non vocali*, ed. by L. Bianchi, G. Rostirolla, Scalera, Roma 1999 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 35); *Motecta inedita 4, 6, 8, 12 vocum*, ed. by F. Espagne, Breitkopf und Härtel, Leipzig n.d. (Pierluigi da Palestrina's Werke, 7); *Tres libros litaniarum IV–VIII vocum necnon sex motecta XII vocum*, ed. by F. Haberl, Breitkopf und Härtel, Leipzig 1886 (Pierluigi da Palestrina's Werke, 30); *Opera authentica et dubbia*, ed. by F. Haberl, Breitkopf und Härtel, Leipzig 1891; *Opera authentica et dubbia*, ed. by F. Haberl, Breitkopf und Härtel, Leipzig 1891 (Pierluigi da Palestrina's Werke, 32).

²⁸ In H, the parts of Choir III were composed by M. Haller, while in C and LORZ, the original Palestrina parts, rediscovered by N. O'Regan, are reported.

²⁹ In H, the parts of Choir III were composed by M. Haller, while in C and LORZ, the original Palestrina parts, rediscovered by N. O'Regan, are reported.

³⁰ The parts of Choir III, absent in LORZ, are by M. Haller.

³¹ *Missa cantantibus organis Caecilia*: L. Bianchi and G. Rostirolla suggest that *Domine Deus* might also be by G. P. da Palestrina. The other parts of the mass are composed by Annibale Stabile, Francesco Soriano, Giovanni Andrea Dragoni, Ruggero Giovannelli, Prospero Santini, Curzio Mancini.

³² The parts of Choir III, absent in LORZ, are by M. Haller.

³³ The Altus part of Choir III was reconstructed by N. O'Regan in LORZ, by M. Haller in H, and by L. Bianchi in C.

Title of the work, volume, and page in the three complete editions	
9.	Nunc dimittis servum tuum ³⁴ H 7, 44; C 32, 15; LORZ 5, 174
10.	O gloriosa Domina ³⁵ , H xxx, 181; C 32, 44; LORZ 5, 187
11.	O quam bonus et suavis est ³⁶ , H 26, 197; LORZ 5, 208
12.	Salve Regina ³⁷ , H 26, 211; C 35, 427; LORZ 5, 230
13.	Stabat Mater dolorosa, H 7, 130; LORZ 5, 261

Noel O'Regan discovered the complete redaction of the three choirs of *Ad te levavi*, *Beati omnes*, and *Salve Regina* in the 1980s within cod. 77–88 of the musical collection of the Vittorio Emmanuele National Library, cf. L. Bianchi and G. Rostirolla, *Introduction* in *Le Opere Complete di Giovanni Pierluigi da Palestrina*, vol. 35, t. 1, p. XXVI.

A posteriori, a comparison of certain bars of the III choir of *Ad te levavi* in Haller's reconstruction contained in H and in the original Palestrina version, rediscovered and published in C and LORZ, may prove insightful:

³⁴ In H, Choirs I and II are inverted; C titles the motet *Secundum verbum tuum*, which is the text of the second verse.

³⁵ The Altus part of Choir III was reconstructed by N. O'Regan in LORZ, by M. Haller in H, and by L. Bianchi in C.

³⁶ The parts of Choir III, absent in LORZ, were composed by M. Haller.

³⁷ In H, the parts of Choir III were composed by M. Haller, while in C and LORZ, the original Palestrina parts, rediscovered by N. O'Regan, are reported.

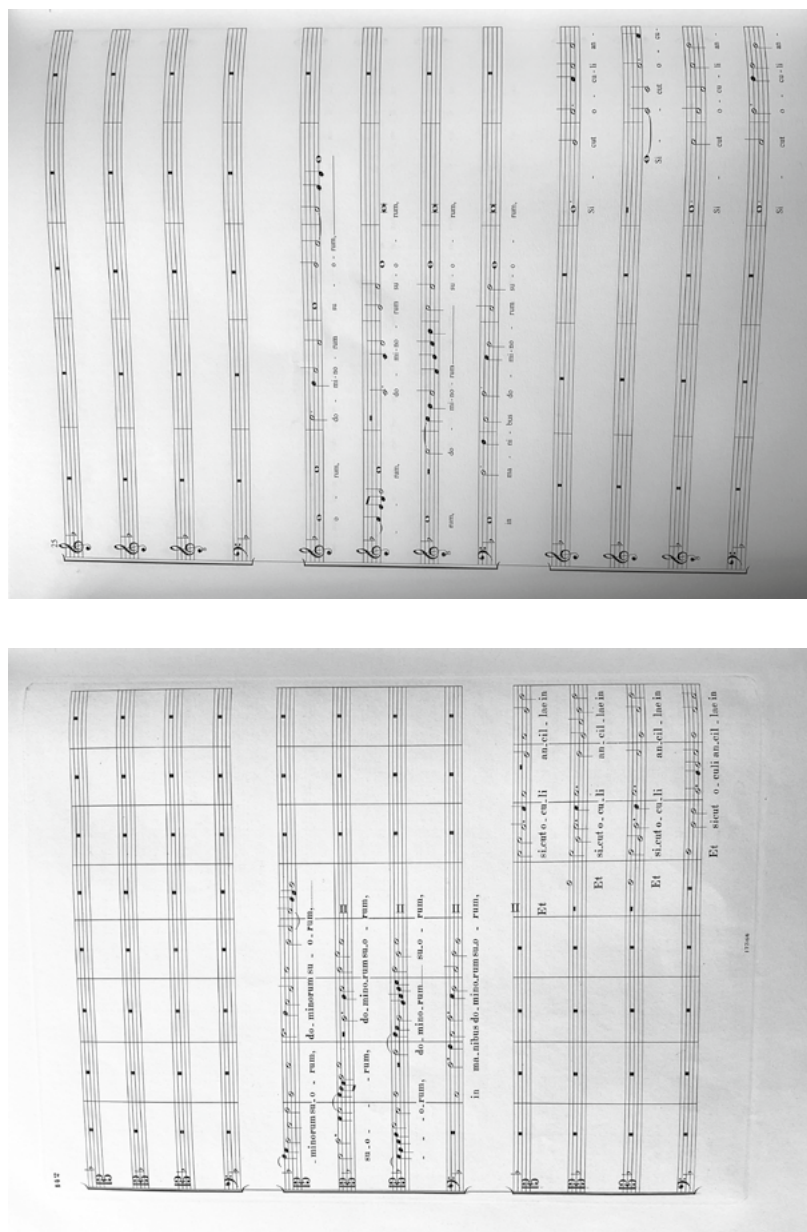


Fig. 4. Beginning of the III choir in M. Haller's reconstruction of the motet *Ad te levavi* and in the original rediscovered Palestrina version. H 26, 142; LORZ 5, 8.

National Edition of Palestrina's Works, vol. 6³⁸.

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
1.	Ad te levavi ³⁹ , H 9, 3; C 17, 1; LORZ 5, 3	Dom. I Adv. – Dom. X post Pentec.
2.	Deus, tu <i>conversus</i> ⁴⁰ , H 9, 6; C 17, 5; LORZ 5, 9	Deus tu convertens Dom. II Adventus
3.	Benedixisti, Domine, H 9, 10; C 17, 10; LORZ 5, 15	Dom. III Adventus
4.	Ave Maria, H 9, 13; C 17, 14; LORZ 5, 20	Dom. IV Adventus – In Annuntiatione B.M.V.
5.	Tui sunt <i>cœli</i> , H 9, 16; C 17, 18; LORZ 5, 25	In Nativitate Domini ad tertiam Missam, et in Circumcisione
6.	Elegerunt <i>apostoli</i> Stephanum, H 9, 18; C 17, 22; LORZ 5, 30	In festo Sancti Stpehani protomartyris
7.	<i>Iustus</i> ut palma florebit H 9, 21; C 17, 26; LORZ 5, 35	In festo S. Joannis Apostoli
8.	Anima nostra, sicut passer, H 9, 24; C 17, 30; LORZ 5, 40	In festo sanctorum Innocentium
9.	Posuisti, Domine, H 9, 34; C 17, 27; LORZ 5, 45	In festo sancti Thomæ Archiepiscopi et martyris
10.	Deus enim firmavit orbem, H 9, 29; C 17, 38; LORZ 5, 49	Dominica infra oct. Nativitatis Domini

³⁸ *Offertoria totius anni, parte prima. Offertori per tutto l'anno a cinque voci*, Roma, Coattino 1593, ed. by R. Tibaldi, Istituto Poligrafico e Zecca dello Stato, Roma 2018 (Edizione Nazionale delle Opere di Giovanni Pierluigi da Palestrina, 6); *Offertori di tutto l'anno a 5 voci*, ed. by L. Virgili, Scalera, Roma 1952 (Le Opere Complete di Giovanni Pierluigi da Palestrina, 17); *Offertoria totius anni quinque vocibus concinenda*, ed. by F. Commer, Breitkopf und Härtel, Leipzig 1881 (Pierluigi da Palestrina's Werke, 9).

³⁹ In all three editions, the motets are accompanied by a designation that places them within a specific liturgical festivity. The text of some of these Offertories is not always entirely consistent with that of the Roman Missal reformed by Pope St. Pius V. In these instances, the composition may predate the reform (1570), cf.: Virgili, 1952, p. IX.

⁴⁰ Orthographic differences: 2. C: convertens; 5. H: cœli; 7. H and C: Justus; 12. H: Tarsis; 13. C: Jubilate; 14. C: Jubilate; 17. H and C: meos; 18. H: Benedictus Domine (title only); 21. C: Justitiæ; 40. C: Justitiæ; 45. C: Exspectans; 52. C: me (title only); 54. H and C: Justus; 60. H and C: cœli; 62. H and C: Justorum.

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
11.	Inveni David, H 9, 32; C 17, 41; LORZ 5, 53	In festo sancti Silvestri, Papæ et conf.
12.	Reges <i>Tharsis</i> , H 9, 35; C 17, 45; LORZ 5, 58	In Epiphania Domini
13.	<i>Iubilate</i> Deo omnis terra, H 9, 37; C 17, 49; LORZ 5, 63	Dom. infra oct. Epiphania
14.	<i>Iubilate</i> Deo universa terra, H 9, 40; C 17, 53; LORZ 5, 68	Dom. II post Epiphaniam
15.	Dextera Domini, H 9, 43; C 17, 57; LORZ 5, 74	Dom III, IV et V post Epiphaniam
16.	Bonum est confiteri Domino, H 9, 46; C 17, 61; LORZ 5, 78	Dom. in Septuagesima
17.	Perfice gressus <i>meus</i> , H 9, 48; C 17, 64; LORZ 5, 82	Dom. in Sexagesima – Dom. VI post Pentecosten
18.	Benedictus <i>es</i> , Domine, H 9, 51; C 17, 69; LORZ 5, 87	Dom. in Quinquagesima
19.	Scapulis suis, H 9, 54; C 17, 73; LORZ 5, 92	Dom. I Quadragesimæ
20.	Meditabor in mandatis tuis, H 9, 57; C 17, 77; LORZ 5, 97	Dom. II Quadragesimæ
21.	<i>Iustitiæ</i> Domini rectæ, H 9, 60; C 17, 81; LORZ 5, 102	Dom. III Quadragesimæ
22.	Laudate Dominum, H 9, 63; C 17, 85; LORZ 5, 107	Dom. IV Quadragesimæ
23.	Confitebor tibi, Domine, H 9, 66; C 17, 90; LORZ 5, 112	Dom. de Passione
24.	Improperium expectavit, H 9, 69; C 17, 94; LORZ 5, 117	Dom. Palmarum
25.	Terra tremuit, H 9, 72; C 17, 99; LORZ 5, 122	Dom. Resurrectionis Domini
26.	Angelus Domini, H 9, 75; C 17, 103; LORZ 5, 127	Dom. in Albis, in Oct. Paschæ
27.	Deus, Deus meus, H 9, 78; C 17, 107; LORZ 5, 132	Dom. II post Pascha
28.	Lauda anima mea Dominum, H 9, 81; C 17, 111; LORZ 5, 137	Dom. III post Pascha

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
29.	Benedicite gentes, H 9, 84; C 17, 115; LORZ 5, 142	Dom. V post Pascha
30.	Ascendit Deus, H 9, 87; C 17, 120; LORZ 5, 147	In die Ascensionis Domini
31.	Confirma hoc Deus, H 9, 90; C 17, 123; LORZ 5, 152	In Dom. Pentecostes
32.	Benedictus sit Deus Pater, H 9, 93; C 17, 128; LORZ 5, 157	In festo SS. Trinitatis
33.	Sacerdotes Domini, H 9, 96; C 17, 132; LORZ 5, 162	In solemnitate Corporis Christi
34.	Domine, convertere, H 9, 99; C 17, 136; LORZ 5, 168	Dom. II post Pentecosten
35.	Sperent in te omnes, H 9, 102; C 17, 141; LORZ 5, 173	Dom. III post Pentecosten
36.	Illumina oculos meos, H 9, 105; C 17, 145; LORZ 5, 178	Dom. IV post Pentecosten
37.	Benedicam Dominum, H 9, 108; C 17, 150; LORZ 5, p. 183	Dom. V post Pentecosten
38.	Sicut in holocaustis, H 9, 154; C 17, 111; LORZ 5, 188	Dom. VII post Pentecosten
39.	Populum humilem, H 9, 114; C 17, 158; LORZ 5, 193	Dom. VIII post Pentecosten
40.	<i>Iustitiæ</i> Domini rectæ, H 9, 117; C 17, 162; LORZ 5, 198	Dom. IX post Pentecosten
41.	Exaltabo te, Domine, H 9, 125; C 17, 167; LORZ 5, 203	Dom. XI post Pentecosten
42.	Precatus est Moyses, H 9, 128; C 17, 171; LORZ 5, 208	Dom. XII post Pentecosten
43.	In te speravi, Domine, H 9, 131; C 17, 175; LORZ 5, 213	Dom. XIII post Pentecosten
44.	Immittet angelus Domini, H 9, 134; C 17, 179; LORZ 5, 218	Dom. XIV post Pentecosten
45.	<i>Expectans</i> expectavi Dominum, H 9, 137; C 17, 183; LORZ 5, 223	Dom. XV post Pentecosten
46.	Domine in auxilium meum, H 9, 140; C 17, 187; LORZ 5, 228	Dom. XVI post Pentecosten

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
47.	Oravi ad Dominum Deum meum, H 9, 143; C 17, 191; LORZ 5, 233	Dom. XVII post Pentecosten
48.	Sanctificavit Moyses H 9, 146; C 17, 196; LORZ 5, 238	Dom. XVIII post Pentecosten
49.	Si ambulavero, H 9, 149; C 17, 200; LORZ 5, 243	Dom. XIX post Pentecosten
50.	Super flumina Babylonis, H 9, 152; C 17, 205; LORZ 5, 248	Dom. XX post Pentecosten
51.	Vir erat in terra Hus, H 9, 155; C 17, 209; LORZ 5, 252	Dom. XXI post Pentecosten
52.	Recordare <i>mei</i> , Domine, H 9, 158; C 17, 213; LORZ 5, 257	Dom. XXII post Pentecosten
53.	De profundis clamavi, H 9, 161; C 17, 217; LORZ 5, 262	Dom. XXIII et XXIV post Pentecosten
54.	<i>Iustus</i> ut palma florebit, H 9, 164; C 17, 221; LORZ 5, 267	In Nativitate S. Joan. Baptistæ
55.	Mihi autem nimis, H 9, 167; C 17, 225; LORZ 5, 272	In die S. Jacobi Apostoli – In festo S. Barteolomæi
56.	Confessio et pulchritudo, H 9, 170; C 17, 229; LORZ 5, 277	In festo S. Laurentii Martyris
57.	Assumpta est Maria, H 9, 173; C 17, 233; LORZ 5, 282	In Assumptione Beatæ Mariæ Virginis
58.	Stetit angelus, H 9, 176; C 17, 237; LORZ 5, 287	In festo Dedicationis S. Michaelis Archang.
59.	Constitues eos principes, H 9, 179; C 17, 241; LORZ 5, 292	In die SS. Apostol. Petri et Pauli in edit. 1593 S. Matthiæ Apostoli
60.	Confitebuntur <i>cæli</i> , H 9, 182; C 17, 246; LORZ 5, 298	In festo SS. Apostol. Philippi et Jacobobi
61.	In omnem terram, H 9, 185; C 17, 250; LORZ 5, 303	In festo SS. Apostol. Simonis et Judæ
62.	<i>Iustorum</i> animæ, H 9, 187; C 17, 254; LORZ 5, 307	In die Commemorationis Omnium Sanctorum – in edit. 1593 S. Matthiæ Apostoli

Title of the work, volume, and page in the three complete editions		Sunday, solemnity, or liturgical feast
63.	Veritas mea, H 9, 190; C 17, 258; LORZ 5, 312	Commune Sanctorum
64.	Lætamini in Domino, H 9, 193; C 17, 262; LORZ 5, 317	Commune plurimorum Martyrum
65.	Afferentur Regi virgines, H 9, 195; C 17, 266; LORZ 5, 322	Commune Virginum
66.	Domine Deus, in simplicitate, H 9, 198; C 17, 269; LORZ 5, 326	In festo Dedicatione Ecclesiæ
67.	Diffusa est gratia, H 9, 200; C 17, 272; LORZ 5, 331	In festo Purificationis B. Mariæ Virginis
68.	Tu es Petrus, H 9, 203; C 17, 277; LORZ 5, 336	In festo Cathedræ Sancti Petri

National Edition of Palestrina's Works, vol. 7 (forthcoming release): *Missarum liber quartus. Quarto libro delle messe a cinque e sei voci*, Venezia, Antonio Gardano 1582, ed. by M. Della Sciucca.

National Edition of Palestrina's Works, vol. 8 (forthcoming release): *Missarum liber quintus. Quinto libro delle messe a cinque e sei voci*, Roma, Coattino 1590, ed. by A. Mammarella.

Conclusions

The new edition of the complete works of Giovanni Pierluigi da Palestrina is a landmark initiative in the field of musicology, aimed at enhancing the understanding of historical masterpieces. It distinguishes itself within the global publishing landscape by its meticulous consideration of all aspects of musicological research.

This work holds significant value not only for scholars and students but also for ecclesiastical musical chapels and the choral world in general. It provides performers with a profound comprehension of the objective value of Palestrina's compositions, a distinguished master of compositional techniques and the expression of spirituality through musical art.

Abstract

A new edition of the complete works of Giovanni Pierluigi da Palestrina

For nearly five centuries, Giovanni Pierluigi da Palestrina has been esteemed as a paradigmatic figure in the composition of sacred music. Consequently, numerous editions of his individual works have been produced. However, comprehensive editions have been comparatively rare. The inaugural complete edition was initiated by F. X. Haberl (1840–1910), followed by a second, planned and partially executed, by R. Casimiri (1880–1943). In the current century, the initial six volumes of a new critical edition have been released. This scholarly undertaking is conducted by a substantial international committee comprising leading experts in the field. The significance of this new edition extends beyond its critical apparatus and textual revisions; it distinguishes itself through its tripartite presentation. Each composition is rendered in a modern edition, a facsimile, and a semi-diplomatic edition. The semi-diplomatic edition, a hybrid format that mediates between the original notation and a unified score arrangement, facilitates a simultaneous overview for contemporary musicians, thereby rendering this edition unique and at the forefront of international musicological scholarship.

Keywords: Palestrina, music of the Renaissance, sacred music, polyphony

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