



ple meter. On the other hand, the 1600 Tone I Fecit, Deposuit, Sicut locutus, and Gloria; and the 1600 Tone VI Quia fecit, Fecit, Sicut locutus, and Gloria; begin in triple meter: usually remaining in triple throughout. No movements of the 1576 Tone I or 1581 Tone VI changed meter at mid-verse. But four verses of the 1600 magnificats thus shift gear in mid-course. The 1576 and 1581 movements did not include such rigorously symmetrical phrases as do the 1600 Tone I Gloria and Tone VI Quia fecit. The 1600 Tone I Fecit and Esurientes; and the Tone VI Quia respexit, Fecit, Deposuit, and Gloria; contain the same light *parlando* rhythms that were found to be typical of wordy movements in his 1592 and 1600 masses. When Victoria does venture to insert a canon in his 1600 Tone I, he apologetically entitles it *si placet*<sup>208</sup>—printing it as an optional alternate to a first-choice noncanonic Et misericordia. For the rest, he avoids canon as rigorously in the 1600 magnificats as in his 1600 masses.

The dissonance treatment in the 1600 magnificats also betrays Victoria's last period. Were no other clues from which to date these all-verse polychoral specimens available, their late origin could be guessed because of the purging of escaped notes from the newly composed movements. None of the verses transferred from the 1576 or 1581 Tone I or VI, for that matter, allows escaped notes. A melodic mannerism present in his early, middle, and late period works which finds abundant illustration in the 1600 magnificats is the f–e–f#, f#–g–f#, b# (= #)–c<sup>1</sup>–bb, bb–a–b# type of “delayed” chromaticism that was first noticed as a favorite turn in his *De beata Virgine* Mass of 1576.

## MOTETS

In modern anthologies, Palestrina is represented with a section of some mass. Victoria, on the other hand, is invariably anthologized with some such motet as *Vere languores* or *O Domine Jesu Christe*. Evidently, Victoria continues to be more heartily admired—even by those who know him best—for his miniatures rather than for his large canvases.

This emphasis on Victoria's motets in modern anthologies is the more interesting because Palestrina's motets number approximately 265, but Victoria's

only 44. True, the latter's total will grow if all the items that he published with a covering title of *Motecta* are included. He thus published the four Marian antiphons—*Alma Redemptoris*, *Ave Regina coelorum*, and *Regina coeli*, each a 5, and *Salve Regina*, a 6, in his 1572 book; together with the additional settings a 8 of these antiphons in 1581. By stipulation, however, these will be excluded from his motet repertory; just as settings of these same antiphons are usually excluded from Palestrina's list of motets. However the count is taken, the Roman master's list will be found to contain more than five times as many motets as Victoria's. Palestrina also composed five times as many masses as the junior master.

Half of Victoria's motets call for vocal quartet. Considerably less than a third of Palestrina's are scored for so small a number of voices. Only 9 of Victoria's call for five voices; but 108 of Palestrina's. In his 18 (not 19) motets a 6, Victoria invariably calls for two tenors, and never for two basses. This fact in itself should have alerted dictionary-compilers,<sup>209</sup> not to mention Pedrell,<sup>210</sup> against accepting the six-part *Pastores loquebantur* as Victoria's; since it calls for two basses. Composed by Guerrero, this last-named work was included as a courteous gesture in Victoria's 1585 *Motecta Festorum Totius anni*.

Despite the great number of Palestrina's motets, only twenty (excluding duplicate settings of the same text) make use of texts also chosen by Victoria.<sup>211</sup> Even these twenty texts do not always correspond exactly—one or another version sometimes continuing with a *pars 2* or in some other way suffering alteration. In the following list will be given first the number of parts in the Palestrina version or versions, then the number in the Victoria. (1) *Ascendens Christus in altum* (a 4: a 5); (2) *Ave Maria* (a 4: a 5, and a 8: a 8); (3) *Benedicta sit Sancta Trinitas* (a 4: a 6); (4) *Congratulamini mihi* (a 4 and a 8: a 6); (5) *Doctor bonus* (a 4: a 4); (6) *Dum complerentur dies* (a 6: a 5); (7) *Estote fortes* (a 6: a 4); (8) *Gaudent in coelis animae sanctorum* (a 4: a 4); (9) *Nigra sum* (a 5: a 6); (10) *O Domine Jesu Christe* (a 6 and a 8: a 6); (11) *O lux et decus Hispaniae* (a 5: a 5); (12) *O magnum mysterium* (a 6: a 4); (13) *O quam metuentis* (a 5: a 4); (14) *O sacrum convivium* (a 5: a 4 and

<sup>209</sup> *Grove's Dictionary* (5th ed.; 1954), VIII, 774.

<sup>210</sup> *VicO*, I, 142–146.

<sup>211</sup> Sequences (e.g., *Lauda Sion*) and Marian antiphons excluded.

<sup>208</sup> *Ibid.*, p. 87.

*a* 6); (15) *Pueri Hebraeorum* (*a* 4: *a* 4); (16) *Quam pulchri sunt* (*a* 4 and *a* 5: *a* 4); (17) *Senex puerum portabat* (*a* 5: *a* 4); (18) *Surrexit pastor bonus* (*a* 4 and *a* 8: *a* 6); (19) *Trahe me post te* (*a* 5: *a* 5); (20) *Tu es Petrus* (*a* 6 and *a* 7: *a* 6).

Because of the more personalized reaction to text expected in motets, analysis of the specimens in the above list ought to reveal still further important differences between the musical esthetic of these two composers who have so long been paired in the popular estimation.

1 To begin with *Ascendens Christus* (*PW*, VII, 55–57; *VicO*, I, 53–58): Bains claimed for Palestrina's setting "an elegance on a par with that of the handsomest and richest tapestries in the Vatican Museum."<sup>212</sup> Even so, Palestrina's setting (not published in his lifetime) cannot be considered to be one of his major efforts. Its stiff and unimaginative head motive, which consists merely of an ascending scale in semibreves throughout an octave from G to g, contrasts unfavorably with Victoria's lithe and soaring head motive.

2 In his *Ave Maria*, *a* 8 (*PW*, VI, 121–124), Palestrina entrusts the first two incises of the familiar plainsong alternately to the lowest voice of each quartet. Thus submerged, the plainsong quotation cannot be comprehended readily. Victoria's *Ave Maria*, *a* 8, also opens with an allusion to the first incise of the thrice-familiar plainsong. On the other hand, Victoria confides it not to the bottom but to the top voice. Thus exposed, it cannot fail of recognition. Elsewhere in his motets he follows the same course, always giving any plainsong quotation to his highest voice. For other instances, reference may be made to the openings of *Ne timeas*, *Ecce sacerdos magnus*, and *Veni sponsa Christi* (*VicO*, I, 22, 46, 50). In *Estote fortes*, to be discussed later, Victoria makes a cantus firmus of the plainsong antiphon. Still conforming with his rule, he consigns it to the uppermost part.

3 Although Palestrina elsewhere in his *Liber primus* casts an entire motet (*Tollite jugum meum*) in so distinctive a meter as  $\Phi$ , and although he calls for temporary shifts to triple meter in such other motets of his Book I as *Lauda Sion* and *O quantus luctus*, he makes no overt symbolical allusions in his "Blessed be the Holy Trinity" motet *a* 4, either in

meter, number of parts, or phraseology, to the trinity concept. Victoria, none of whose motets is cast in triple throughout, differs from Palestrina when he pits three voices against another three as a structural device in his *Benedicta sit Sancta Trinitas*, *a* 6 (*VicO*, I, 118–121). His phrases divide so symmetrically into blocs comprising three breves each that some forethought must be presumed. The first 24 measures, for instance, parse thus: 3 + 3, 3 + 3, 3 + 3, 3 + 3. Admittedly the subsequent divisions are not so clear-cut. But the larger pulse in threes tends to persist even after he abandons antiphony between trios. That the antiphonal trios and the three-breve phrases were planned deliberately seems the likelier when it is remembered that amidst 76 breves of  $\Phi$  music in *Duo Seraphim*, he inserted 12 semibreves in triple (signature: 3) to set the phrase *et hi tres unum sunt* ("and these three are one").<sup>213</sup>

4 Of Palestrina's two motets entitled *Congratulamini mihi*—one *a* 4 published in his *Liber primus*, and the other *a* 8 left in manuscript and not published until the 1860's (*PW*, VII, 167–171)—the first, but not the second, can be compared with Victoria's motet *a* 6 (*VicO*, I, 129–132). The text of the Roman master's second motet (*a* 8) alludes to the incident recorded in John 20:11–18, and duplicates that of his motet *a* 4 only so far as the first half-dozen words are concerned. That of his *a* 4, on the other hand, duplicates exactly the text of Victoria's *a* 6: the sole difference being that the Spaniard adds Alleluias at the end. Palestrina assigns his motet *a* 4 to the Presentation, but Victoria his *a* 6 to the Nativity, of the Virgin. Both composers probably refer to the initium of the same plainsong in their head motives: when they begin with repeated notes in dactylic rhythm, and then leap up a fourth. Palestrina chooses A Major for his final chord, and writes intermediate cadences on A-minor, G-Major, and E-minor chords. Victoria, whose only motet closing on A bears for its title *O quam metuendus est locus iste* ("O how fearful is this place"), chooses instead a tender mode: F, prefixed by one flat in the signature. Seven Victoria motets of single *pars* and four of two *partes* belong to the F mode, with B $\flat$  in the signature. Each joins a happy, gracious, positive, or affirmative text (*Benedicta sit Sancta Trinitas*, *Congratulamini mihi*, *Duo Seraphim* [*Tres sunt*], *Ecce Dominus* [*Ecce apparebit*], *Gaudent in coelis*, *O decus apostolicum*, *O Regem coeli* [*Natus est nobis*], *O sacrum convivium*

<sup>212</sup> Bains, *op. cit.*, II, 330. In Palestrina's *Ascendens Christus* the lines are almost as stiff as in the *XI exercisi sopra la scala* (*PW*, XXXI, 99–111).

<sup>213</sup> *VicO*, I, 38.



[*Mens impletur*] a 4, *O sacrum convivium* a 6, *Quam pulchri sunt, Surrexit pastor bonus*). In *Congratulamini mihi* the Virgin expresses her delight because of the unique favor promised from on high. Joy being the mood of the text, Victoria would have violated his own esthetic of mode had he chosen A instead of F (with flat) for his setting of this particular text. Brief transitory “modulations” occur, carrying the hearer toward C Major, D minor, and even G minor (mm. 26, 35, and 60). But the harmonic train can quite properly be said to travel on F-Major tracks throughout. As usual, the number of Victoria’s accidentals vastly exceeds Palestrina’s. The Roman master specified only one—C♯ for the third of the closing chord. Raffaele Casimiri, who went to fanciful extremes when suggesting *ficta* (because he wished to endow Palestrina’s music with the wealth of harmonic color that properly belongs to Victoria’s), could find only nine places where such *ficta* accidentals might possibly be intruded. Nine-

teen obligatory accidentals are to be seen in Victoria’s 1572 imprint.

5 The example of the two *Doctor bonus amicus Dei Andreas* motets is a particularly apt one, because of the light that it throws on the subtler distinctions between Palestrina’s and Victoria’s motet styles. The elder master’s four-part setting matches the younger’s so far as number of parts and modality is concerned. Furthermore, a common indebtedness to plainsong initium must be presupposed in this motet, as in *Congratulamini mihi*: since CAB in both *Doctor bonus* motets begin with identical intervals. Rhythmically, however, the Victoria head motive is more emphatic than the Palestrina. The elder master neutralizes as best he can the accent on “bo-”. On the “-mi-” of *amicus* he also guards carefully against emphasis. Victoria, by contrast, sets the Latin as if it were his own native Castilian, governed by similar laws of rhythmic accent. The text of this motet has been translated thus: “Andrew, worthy teacher and friend of God was led to a cross. From afar he beheld the cross and exclaimed, ‘Hail Cross! May

In Fello sanDi Andree. 4. Voc. CANTUS

Doctor bonus amicus Dei Andreas  
 as amicus Dei Andreas  
 as Doctor bonus amicus Dei Andreas  
 as ductus ad crucem aspiciens a longe  
 aspiciens a longe vidit crucem & dixit Salve Crux Salve  
 Salve Crux Salve Crux suscipe discipulum eius qui pendit  
 te magister meus Xps magister meus Xps  
 magister meus Xps magister meus Xps.

Pl. V, 80. Palestrina, 1561 (1563)

Do- ctor bo- nus et a- mi- cus De-

a- mi- cus De- i An- (dreas)  
 -i An- dre- (as)  
 et a- mi- cus De- (a)

Vic. 0, 1, 3. Victoria, 1572

Do- ctor bo- nus a- mi- cus De- i An-  
 Do- ctor bo- nus a- mi- cus

dre- as  
 De- i An- dre- (as)  
 Do- ctor bo- nus  
 Do-

Cantus of *Doctor bonus* (1572 edition).

my master Christ, receive unto Himself the disciple who hangs from thee'." The italicized words receive quite different treatments at Palestrina's and at Victoria's hands. Palestrina at "was led to a cross" constructs a point of imitation on the smoothest and most innocuous of motives. Victoria's cantus after a triadic descent leaps up an octave, rises still another degree, then settles downward in exhaustion a fifth. Palestrina seems intent on minimizing *cru-cem*; Victoria, on maximizing it. Or, to give still other illustrations of their use of musical symbolism: when Victoria reaches *longe* ("afar"), he responds



(Palestrina)

du- ci- tur ad cru- cem.

(Victoria)

du- ci- tur ad cru- cem.

with an appropriately lengthy cantus melisma reaching sixteen notes; whereas Palestrina at the same word contents himself with one note to a syllable in all parts. At *vidit crucem* ("he beheld the cross"), Victoria suddenly expands into solemn homophony in semibreves and breves: whereas Palestrina keeps his previous even pace of minims and semiminims, as if nothing of importance were now transpiring. Upon reaching the end of the phrase (after *dixit*), Victoria interjects a general pause in all parts. This dramatic gesture, repeated by him at a similarly ecstatic moment in *Vere languores*, focuses attention on *Salve Crux* as nothing else could do.<sup>214</sup> Palestrina, on the other hand, allows no moment of expressive silence to intervene. In order to blunt the edge of *Salve* he even immerses it in a tide of run-

<sup>214</sup> The altus at the word "Salve" (mm. 41-44 [*VicO*, I, 4]) sings the initium of the *Salve Regina* plainsong, in semibreves. This interesting touch recalls the identical treatment of interjected *Salves* in such previous Spanish motets as Guerrero's *Ave Virgo sanctissima*; but is not matched by any similar touch in Palestrina's *Doctor bonus*.

ning crotchets (= quavers). Great artist though he undoubtedly was, Palestrina seems everywhere content to have seen the crucifixion of Andrew "through a glass darkly"; whereas Victoria always seeks to view the scene "face to face," to see the cross as he sees *dulce lignum* in his famous motet *Vere languores*, and himself to participate in the blood, the sweat, and the tears. This burning desire to participate in the passion, and to suffer with the martyrs and above all with Christ, has, of course, been often referred to as a typical feature of Theresan mysticism.

6 Just as the Palestrina and Victoria settings of *Doctor bonus* share a number of significant external features, so also their settings of *Dum complerentur* (2d pars: *Dum ergo essent*) resemble each other in several remarkable ways. To enumerate: (1) Their Pentecost motets are in two *partes*, each of which sets an identical amount of text. (2) Both are responsory-form motets—the "B" in Palestrina's aBcB reaching 32 breves; in Victoria's, 31. (In both, "B" is ushered in with the words *tamquam spiritus vehementis*.)<sup>215</sup> (3) Not only do the two composers choose the same amount of text for both *partes* and the two adopt the same aBcB form, but also they each use approximately the same amount of canvas over which to paint their two panels: 84 + 66 breves in Palestrina's motet; 86 + 76 in Victoria's. To look now at their diptychs in another light and to study the differences: (1) In Palestrina's setting *a 6* (Rome: 1569) ending on F Major (B $\flat$  in signature), interior parts often cross each other; but cantus and bassus are never crossed by any inner voice. In Victoria's setting *a 5* (Venice: 1572) closing on G (B $\flat$  in signature), cantus and quintus cross constantly. Moreover, they switch roles in the second "B" of aBcB. By virtue of their constant crossing they create a synthetic top vocal line that throughout both *partes* constantly hovers around one note, d<sup>1</sup>. This hovering creates a mood of suspenseful expectancy that corresponds with the excited, on-edge, mood of the text (Acts 2:1-2). (2) Palestrina takes a black-and-white picture—specifying only 3 accidentals in 150 breves. Victoria shoots his in technicolor—specifying 135 accidentals in 162 breves. This number would no doubt have been even greater had he, like Palestrina, called for six instead of five voices.

7 In Victoria's *Estote fortes, a 4*, for the Feast of

<sup>215</sup> At *VicO*, Vol. I, pp. 64-65, note Victoria's insertion of extra Alleluias before "tamquam." As a result his *pars 2* exceeds the length of Palestrina's.



during Tinctoris's epoch. The opening note (*Nigra*), for example, appears as a black semibreve = dotted minim. Voids replace blacks at "beautiful." At "Arise, make haste my love, and come" (Song of Songs 2:10–12a), Victoria word-paints *surge* with a running scale compassing a ninth (altus). At *flores apparuit* he resorts to light, springy rhythms, with chord-changes on every crotchet. Palestrina's Song of Songs motet of the same title (published in 1584) sets a continuous passage of scripture rather than the cento chosen by Victoria. The elder master now shows that he has learned from the younger, just as Haydn in his 1790 symphonies shows that he has learned from Mozart. Everywhere greater warmth is infused. In 68 breves, for instance, he specifies 43 accidentals; Victoria specified 65 accidentals in 69 breves of his *Nigra sum*. Both motets are cast in the same mode transposed: which makes the number of accidentals specified by each composer the more significant.

10 Victoria's *O Domine Jesu Christe, a 6*, first published in his 1576 *Liber Primus* and reprinted in his 1585 *Motecta Festorum Totius anni*, was also published in the latter year as an item in his *Officium Hebdomadae Sanctae*. Pedrell, taking his cue from the Holy Week Office, printed it as item 3 in Volume V of the complete-works edition (pp. 119–121); rather than in Volume I, which was supposed to have contained the *Motecta*. In every respect save one, Victoria's text matches the *O Domine Jesu Christe, a 6*, published in Palestrina's *Liber primus motetorum quae partim quinis, partim semis, partim septenis vocibus concinantur* (1569). The one phrase in which they differ is "I beseech thee." Palestrina begins with *te*. Victoria (in conformity with Guerrero's usage) ends with *te*. Not only do Palestrina and Victoria agree to use the same number of parts, but also they choose the same mode (G, mixolydian). Both insert a dramatic pause before "I beseech thee." Both set the first "O Lord Jesus Christ" *a 4*, the second *a 6*; the first "wounded on the cross" for one trio, the second for the opposing trio. Palestrina's setting, some eleven breves shorter than Victoria's, even includes a few turns of melody that the junior master echoed: his first *sit vita mea* resembling Victoria's last. But Victoria's setting, unlike Palestrina's, gives each individual voice the whole text (broken by suitable rests at punctuation). The ecstatic droop of a fifth in the highest voice, between the last two syllables of *potatum* ("drinking"), betrays Victoria as surely as glistening eyes

reveal El Greco. He repeats the same droop, within the same harmonic context, at *videte* ("behold") in his *O vos omnes*.

11 Palestrina's motet *a 5, O lux et decus Hispaniae*, commemorates the patron of Spain, St. James. First published in his *Motetorum quae partim quinis, partim semis, partim octonis vocibus concinantur* of 1575, it may well have been written for one of the visits to the Spanish Church of St. James paid by members of the papal choir on almost every July 25, the national day. A second *pars, O singulare praesidium*, closes on the G-Major chord. At the end of *pars I*, he cadences authentically to C. If we class as an intermediate cadence the close of *pars I*, Palestrina's St. James motet belongs to mixolydian. Victoria's single-*pars* motet—first published in his *Motecta Que Partim, Quaternis, Partim, Quinis, Alia, Senis, Alia, Octonis, Alia, Duodenis, Vocibus, Concinuntur* of 1585—belongs to the same mode. In this motet Victoria spins a unison canon at a distance of three breves between cantus I and II. His other motets *a 5* including such a canon are rare—the only two being *Gaude Maria* and the Transfiguration motet, *Resplenduit facies ejus*. In neither of these others does he quote plainsong in the canonic voices. Probably he did not intend to do so in *O lux et decus Hispaniae* either; and it is therefore hazardous to pin any faith on the few melodic similarities between the plainsong antiphon copied into the Codex Calixtinus and Victoria's canonic cantus parts. Peter Wagner's transcription of the neums for this antiphon may be seen in his *Die Gesänge der Jakobusliturgie zu Santiago de Compostela (Collectanea Friburgensia, 1931)*, at page 77. But the text if not the melody of the antiphon sung at the shrine *ca. 1150* matches Palestrina's *pars I* and Victoria's single *pars*. Victoria reserves his one transitory modulation away from G into A minor for the phrase "the first to be crowned with martyrdom." The mounting fervor of the melodic sequences on the repeated *sanctissime Jacobe* (mm. 12–20) add another typically Victorian tinge in this fine tribute to the national saint. Even the canon never quenches the inner fire that distinguishes Victoria's version from Palestrina's polished but not enthusiastic setting.

12 No two homonymous motets are more interesting to compare than Palestrina's and Victoria's parallel settings of *O magnum mysterium*. In only this instance did both composers choose the same motet text; and then later return to construct parody masses on their original motets. Palestrina's motet *a*



6 (1569) continues with a second *pars*, *Quem vidistis pastores*, and is for Christmas. Victoria's *O magnum mysterium*, *a 4*, is of single *pars*, and is designated as a Circumcision motet. Still more interesting, the text as set by Victoria continues with *Beata Virgo cujus viscera meruerunt portare Dominum Christum*: words that in pre-Vatican II usage form the "B" of the aBcB plainsong, *O magnum mysterium* (fourth responsory for Christmas Vespers). Palestrina, who considered *O magnum mysterium* a Christmas text, omitted the *Beata Virgo* phrase; although he did seem aware that the text is a responsory. It will repay us to disentangle the liturgical associations before beginning any detailed study. Circumcision, with its premonition of the shedding of blood on the cross, has always been recognized as a less joyous feast than Nativity. Because Circumcision foreshadows Crucifixion, it is entirely appropriate for Victoria's *O magnum mysterium* to link with his thrice-famous *Vere languores* (Maundy Thursday). Measures 40-44 of his *O magnum mysterium* duplicate at the lower fourth mm. 52-56 of *Vere languores*. In the Circumcision motet, the text at mm. 40-44 refers to the Blessed Virgin, who was by the Most High judged worthy to bear (*portare*) the Child Jesus within her own self. In the Maundy Thursday motet, the text at mm. 52-56 refers to the wondrous wood and nails adjudged worthy by the Most High to bear (*sustinere*) the King of Kings during his hours of agony. Had Victoria's *O magnum mysterium* been composed for Christmas, as was Palestrina's, there would have been something quite incongruous in his having carried over music from it into a motet for so solemn an occasion as the night of the Last Supper. But because he had not Christmas but Circumcision in mind, the carryover serves the highest artistic purposes. Such a prolepsis symbolizes in musical terms the intimate link that has always, according to traditional exegesis, united the one occasion with the other.

13 *O quam metuendus*, for the dedication of a church, was one of seven motets *a 4* published for the first time in Victoria's *Motecta Festorum Totius anni* of 1585. Palestrina's motet *a 5*, first published a decade earlier in his *Liber tertius*, reaches 84 breves; Victoria's version extends to only 42. Both masters treat the syllable of *aliud* as a halfway house, setting "-ud" with a long and a dotted long, respectively, in their cantus parts. As usual, Victoria's setting can be the more easily sectionalized of the two versions: his cadences being more decisively marked,

more patiently prepared, and more extensively confirmed than the elder master's. Clear-cut divisions are hard to establish in Palestrina's setting because of the overlapping of entries and the lightness of the cadences; whereas Victoria's version divides unequivocally into 11 + 9 + 11 + 11 breves.

14 By way of exception, Victoria composed not one but two settings of the Corpus Christ text, *O sacrum convivium*—the first *a 4* (equal voices), the second *a 6*. In both the *a 4* and *a 6* he sets exactly the same amount of text. The *a 4* divides into two *partes*; the *a 6* comprises a continuous single *pars*. Palestrina's setting *a 5*, published in 1572 (the same year in which both of Victoria's were published), comprises only the single *pars*. While all three versions are (for every practical purpose) F-Major pieces, only the Palestrina makes any use of the sixth-tone Corpus Christi plainsong antiphon. After two introductory bars, Victoria's *a 4* so condescends to *Vierhebigkeit* as to divide with utmost regularity into 4 + 4 + 4 + 4 + 4 + 4 bars. For added regularity, he even writes the same kind of 7-6 suspension over d in bars 3, 7, 11; also, he begins each four-bar group (mm. 5, 9, 13) with the same resolving tonic chord of F Major. In Victoria's *a 6*, he induces a different kind of regularity—but still a balanced phrase structure in contrast with Palestrina's asymmetry. Beginning with the first full chord, Victoria writes a phrase 9 minims long. Immediately he answers with a repetition in lower voices, also 9 minims long. The four bars at mm. 30-34<sub>1</sub> become mm. 34-38<sub>1</sub> at the suboctave; the three at mm. 49-52<sub>1</sub>, after serving at the suboctave in mm. 52-55<sub>1</sub>, are repeated at pitch in mm. 55-58<sub>1</sub>. With these doublets and tercets he carves on the face of his setting *a 6* a less regular profile than is to be seen at the beginning of his motet *a 4*. Even so, the symmetry is such that any casual listener can feel the poise versus counterpoise.

15 *Pueri Hebraeorum*, omitted from such a standard list of Victoria's motets as that given in *Grove's Dictionary* (1954), ought to be accounted one on Victoria's own authority: he having included it in his *Motecta* of 1572 (where it is assigned to Palm Sunday). Because he also included it in his *Officium Hebdomadae Sanctae* of 1585, Pedrell (*VicO*, V, 111-112) separated it from the *Motecta*. But inconsistently Pedrell printed *Vere languores*, also included in Victoria's Holy Week Office, among the *Motecta* in Volume I of the *Opera omnia* (1902). We cannot have it both ways. *Pueri Hebraeorum* has as

much right to be called a motet as *Vere linguores*. Both Victoria's setting and Palestrina's (*Liber secundus*, 1584) presuppose a quartet of high voices. The words of the Palestrina belong to the first antiphon sung during distribution of palms on Palm Sunday; those of the Victoria, to the second antiphon. Victoria's head motive lacks the first note in the plainsong antiphon; but otherwise shows a sufficient likeness for derivation to be supposed. At "vestimenta prosternebant" he bends low in descending sequential chord-progressions that aptly suggest the idea of "stooping to lay their garments in the way."

16 *Quam pulchri sunt gressus tui* serves as title of both the *secunda pars* of Palestrina's *Sicut lilium*, a 5 (1569), and of two single-*pars* motets. He designates the first a 4 (1563) *In festo Conceptionis Beatæ Mariæ*; the second a 5 belongs to his Song of Songs set (1584). Only the first two of these three versions should be compared with Victoria's motet a 4. The Song of Songs version continues with different words. Palestrina's 1563 version belongs to mixolydian, but his 1569 to aeolian mode. If either mode had enjoyed strong emotional connotations in his mind, he could not have set the same text indifferently in two such basically antithetical modes. Victoria, for whom each mode seems to have enjoyed strong affective associations, set *Quam pulchri* in neither of these modes; but instead in lydian with signature of one flat (= F Major). At the outset of his *Quam pulchri* an interesting Victorian mannerism comes to the fore: a running-crotchet figuration in which the "strong" note of each pair outlines a static chord held through several minims. Measures 5-6 illustrate the point exactly. The strong affective connotation, not only of modes but of chords remote from the tonic of any given mode, is illustrated effectively at meas. 52. For the word "divine" he introduces at this bar his one A-Major chord followed by his one D-Major chord in the entire 87 measures. Victoria's motet, the suave gracefulness of which matches that of a Marenzio madrigal, owes much of its charm to the contrasts in texture between rhythmic homophony and unaccented polyphonous lacework. At *filia* ("daughter") and *oculi* ("eyes") all voices dance together in a perky rhythm. But for the second syllable of *eburnea* ("ivory") he spins out a 19-note melisma in the tenor, and only slightly shorter melismas in the other voices.

17 Because both are *quarti toni* motets, Palestrina's *Senex puerum portabat*, a 5 (1569) and Vic-

toria's a 4 (1572) admirably illustrate their differing concepts of Mode IV. In 82 breves the Roman master specifies eight G $\sharp$ 's and one F $\sharp$ . In 63 breves (while scoring for one less voice part) Victoria calls for 29 G $\sharp$ 's, 6 F $\sharp$ 's, and 5 C $\sharp$ 's. Or, to state the case more succinctly: for every ten breves a 5 Palestrina specifies one accidental; for every three breves a 4 Victoria demands two accidentals. Nor is Palestrina's quota of accidentals measurably to be increased by the addition of ficta. Victoria twice specifies augmented chords on principal beats (mm. 22<sub>4</sub> and 51<sub>2</sub>). His shifts to C and A (mm. 20-21, 31, 40) highlight the drama of the text.

18 Palestrina's two settings of the Easter text *Surrexit pastor bonus* again confirm a generalization offered previously. For the one, a 4 (1584), he chose lydian with flat (F Major). For the other, a 8, he chose transposed dorian. Thus, neither mode seems to have enjoyed the more joyous connotation in his mind. Victoria's setting a 6 conforms with Palestrina's a 4 so far as choice of mode is concerned; but, because of his reliance on antiphony as a structural device, more nearly approaches Palestrina's a 8 insofar as formal outline goes. All three motets open with an upward leap of a fifth. Palestrina in his a 4 answers the head motive with an inversion. Victoria never busies himself with inversions in any motet. In his *Surrexit* he instead busies himself with drama: witness the contrast that he makes between the prevailing sunshine and the dark cloud passing briefly over the sky at "worthy to die." Unlike Palestrina, he repeats this phrase three times. At the first *mori* he calls for his first E $\flat$  in the motet (meas. 47). At *dignatus* (meas. 55) he specifies his only f $\sharp$ . By suddenly switching from minim-motion to breves in all voices he dramatizes *mori* each time the dread word "die" is mentioned. By suddenly veering off into such foreign chords as E $\flat$  Major and D Major (followed by G Major), he emphasizes the same phrase. None of these dramatic touches distinguishes Palestrina's 1584 motet of the same mode.

19 Victoria's *Trahe me post te*, a 6 (1583), contains a four-in-two canon and is therefore unique: no such venture is to be found elsewhere in his motets. The sense of the words obviously suggested the double canon: "Draw me: we will run after thee." Two feet running after two feet find an apt musical symbol in such a four-in-two canon. This and *Ne timeas, Maria* are his only two motets in unmitigated ionian. *Trahe me* is also unique because throughout





its 58 breves only one accidental is to be seen. His text is a bright paean from beginning to end; therefore he can continue with the same steps throughout. Palestrina's *Trahe me post te* (1584) continues beyond the first half of Song of Songs 1:3—only the “a” part of which verse was set by Victoria. Since in his longer motet (transposed dorian) Palestrina contended with a volte-face in mood between the first and second halves of the verse, he had no incentive to write either “running after thee” canons, or to maintain a frenetically joyful mood throughout. Indeed, his over-all mood tends more toward languor rather than enterprise.

20 Palestrina's two settings of *Tu es Petrus*—the first in single *pars*, *a 7* (1569); the other, *a 6* (1572), in two *partes*—prove again that for him mode and *Affekt* were not linked inseparably. His *a 7* is in ionian (C); his *a 6* in mixolydian (G). His *a 6* more nearly matches Victoria's motet of the same name (1572) than does his *a 7*. Both Palestrina's *a 6* and Victoria's: (1) continue with a second *pars* (Matt. 16:19b) entitled *Quodcumque ligaveris*; (2) are in responsory-form, aBcB; (3) are in mixolydian. For Palestrina the aBcB proportions run 50 + 34; 45 + 34. For Victoria they run 37 + 28; 37 + 28. Victoria, as elsewhere in his aBcB motets scored with two trebles, reverses the roles of cantus I and II during the second “B.” He begins his “B” on the fourth beat of meas. 37 in *pars 1*, but on the second of meas. 103 in *pars 2*. Victoria's motet is shorter not because he uses less melisma but because Palestrina repeats several incises of the text as many as four times. Both commence *pars 1* with high trio, and *pars 2* with low trio. Both string out long melismas on *petram, ecclesiam, coelorum*. Both close their “a” and “c” sections on C-Major chords. Despite these likeness, Victoria manages to assert his individuality. For Palestrina's 7 accidentals in 163 breves—all F#’s—Victoria in only 130 breves specifies 32 F#’s and 4 C#’s. This plethora of sharps enables Victoria to treat all excursions into C Major as merely transitory modulations, quickly effaced by cadences back to G.

I A question hitherto deferred calls now for an answer: What of the accidentals that Victoria “changed” in successive editions of his printed motets? This problem has been dealt with at length in P. Samuel Rubio's article, “Historia de las reediciones de los Motetes de T. L. de Victoria y significado

de las variantes introducidas en ellas” (*La Ciudad de Dios: Revista cuatrimestral de cultura e investigación*, Año 66, vol. 162, no. 2 [May–Aug., 1950], pp. 313–352). The following is a précis of this article.

Victoria published his first book of motets at the age of twenty-four (1572). Enlarged and revised, this collection was reissued in 1583, 1585, 1589 (twice), and 1603. These reëditions came from his hands enriched in some instances with additional motets; and in other instances with certain motets lightly retooled. No attempt has thus far been made to give any exact account of these reëditions. True, Pedrell promised in the introduction to Volume I of the *Opera omnia* published at Leipzig by Breitkopf und Härtel to list all the variants that had crept into these reëditions. But he failed signally to redeem his promise. What he did do was to muddy the waters by giving only a few variants from the “reëdition of 1585.” Even these were first introduced not in the 1585 reëdition but in that of 1583. Moreover, Pedrell paid absolutely no heed to any other reëdition—even though the title of the 1589 included such a phrase as *quae quidem nunc melius excussa* and the title of the 1603 such a phrase as *noviter recognita*. As a result, Pedrell's sporadic footnotes calling attention to the variants in the “1585” edition have done more harm than good: they have lulled other scholars asleep in the false belief that these retouchings, and these only, are to be seen in any edition published after 1572.

As a foundation upon which to erect any sturdy superstructure, it now becomes necessary to begin with an exact bibliography of the successive editions. The *editio princeps*, issued at Venice by the firm of Antonio Gardano, comprises six partbooks, CATBQS. The CATB partbooks contain 52 pages each. In order to make the page numbers of the motets in Quintus and Sextus partbooks conform with those in the CATB books, Q begins at page 17 and S at page 35. The 33 motets (divided into groups of 14 *a 4*, 9 *a 5*, 9 *a 6*, and 1 *a 8*) are within each group arranged chronologically (in church calendar order). Apart from five faults of punctuation in the title and occasional slips in the capitalization of titles of individual motets, Pedrell's bibliographical details can in this particular instance be trusted. He did fail to signalize the whereabouts of the three surviving sets, not all of them complete: Valladolid Cathedral, the Archivo del Corpus Christi (Patriarcal) in Valencia, and the library of Münster University. Anglés in *AM*, III (1948), p. 95, gave a faulty transcription of the 1572 title, though he did correct some of Pedrell's faults in punctuation.

The first reëdition (copies of which are preserved at Regensburg and in the British Library) was issued in eight quarto partbooks at Rome in 1583 by Alessandro Gardano. This imprint contains 53 items: 16 *a 4*, 12 *a 5*, 13 *a 6*, 11 *a 8*, 1 *a 12*. Of the 20 additional pieces in this



edition, 7 were herein published for the first time, the other 13 having first appeared in either his 1576 composite book of masses, his 1581 magnificats, or his 1581 hymns. Roman publishers on other evidence are known to have been more parsimonious with printed accidentals than Venetian. The mere fact that certain sharps in the Venetian imprint of 1572 do not appear in the Roman imprints dated either 1576, 1583, or 1585 cannot be taken as proof that Victoria during the intervening years had so changed as no longer to approve of the abundant diminished fourths (f<sub>2</sub>-bb) found in the earlier imprint. Rather, the omitted accidentals deserve study in their over-all context. The very sharps omitted in 1583 and 1585 reappear in the Venetian edition of 1603. Guaranteed in the title to be *noviter recognita*—newly overlooked—this last imprint codifies his mature judgment.

As for the bibliographical details of the 1583 *Motecta*, Pedrell made so many mistakes in transcribing even the material on the title page and its verso as to place in doubt his having ever personally examined the edition. For instance, he gave *duodecim* for *duodenis*, omitted the *cum* between *Coelo* and *Christo*, and the *ergo* between *pietatis* and *à se factos*: not to mention punctuation errors. He was also in error when he averred that *O lux et decus Hispaniae* had been published previously.

As a footnote to his bibliography of the 1585 *Motecta Festorum Totius anni*, Pedrell criticized Haberl for the “nonsensical suggestion not worthy of being refuted—put forward no doubt, merely for the love of talking and of making idle suggestions” that Guerrero may have instructed the youthful Victoria. But unfortunately on the very page containing this denunciation of Haberl, Pedrell himself fell into the error of attributing one of the elder master’s motets to Victoria. His bibliography of the 1585 was so incomplete as to omit the papal privilege on the verso of the title page, a fact that suggests he never saw the title page in question. The papal privilege lists by name all Victoria’s previous publications. By checking this list we are now able to affirm positively that none of his publications prior to 1585 has been lost. The purported changes of accidentals in the 1585 had actually all been made in the 1583 edition—another reason for believing that Pedrell never saw the 1583 partbooks.

The Milan imprint of 1589 consists of eight partbooks. The contents duplicate the 1583 set. In the title appears this phrase: *quae quidem nunc vero melius excussa*. Eight of the motets were retouched in this edition. The most important of these revisions is to be seen in the *secunda pars* of *Cum beatus Ignatius*. A dozen breves are compressed within five at the words *diaboli in me veniant* (“devils approached me”). The sudden approach of the demons is perhaps better realized in the revision; but Ignatius’s stolidity is better suggested in the original version.

A second imprint of 1589 bearing *Cantiones Sacrae* for

its title-heading<sup>218</sup> was issued at Dillingen in eight partbooks. In the printer’s dedication of the set to the Dean of Augsburg Cathedral, mention was made of the fact that Victoria’s honeyed music, most apt for inciting devotion, had not been published previously in Germany. This particular edition possesses no assured value for textual students—there being no indication that Victoria oversaw the printing.

The fifth and last reëdition of the motets was printed at Venice in 1603 by Angelo Gardano.<sup>219</sup> Since the title page of this last reëdition contains the phrase *noviter recognita*, its text deserves careful collation with those of 1572 and 1589 (Milan). The reappearance of the various sharps in this 1603 edition which had been first inserted in the *editio princeps*, but were for some reason left out of the 1583 and 1585 Roman imprints, can mean only one thing: whatever his reviser’s intentions at the age of thirty-five or forty-one, he at the age of fifty-five preferred his pristine versions. Apart from the 1572, 1583, 1585, 1589 (two), and 1603 editions, two others of his motets—now lost—may possibly turn up at some future date: those of 1590 (Dillingen) and 1602 (Frankfurt). But since these German editions—the former existence of which is certified by book catalogues published at Frankfurt in 1592 and 1611—would not have reflected Victoria’s own personal judgment, their loss does not bear on the problem of textual variants.

The kind of diminished fourth that Victoria frequently required in 1572, but purportedly came later to dislike, may be illustrated from the cantus of *Vere languores* (mm. 20–28):

VicO, I, 25.

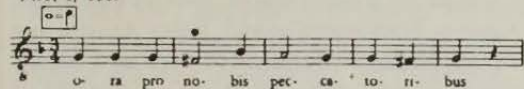
The image shows two staves of musical notation in G-clef and 4/4 time. The first staff has a box above the first measure containing 'o' and 'p'. The lyrics are: cu- jus li- vo- re sa- na- ti su- mus, cu-. The second staff continues the melody with lyrics: jus li- vo- re sa- na- ti su- mus.

Although the c<sup>1</sup><sub>b</sub>'s are to be seen in the editions of 1572, 1583, 1589 (both), and 1603, they do not appear in the *Officium Hebdomadae Sanctae* published at Rome in 1585. Or, for another example, tenor I at meas. 60 of his *Ave Maria*, a 8, and tenor II at meas. 64 exhibit the following diminished fourth:

<sup>218</sup> Casimiri, *op. cit.*, p. 190.

<sup>219</sup> Exemplar at Uppsala. See R. Mitjana, *Catalogue critique et descriptif des imprimés de musique des XVI<sup>e</sup> et XVII<sup>e</sup> siècles conservés à la Bibliothèque de l'Université Royale d'Upsala* (1911), Vol. I, no. 486.

VicO, I, 150.



Diminished because of the  $f\sharp$ 's in all editions except the composite *Liber Primus* of masses, psalms, magnificats, et cetera, published at Rome in 1576, this interval would seem to be a perfect fourth in this latter imprint—the sharp before the  $f$  failing to appear.

Specific examples of the same kind of apparent vacillation can be multiplied at great length. See *Pueri Hebraeorum*, mm. 15<sub>4</sub>, and 44<sub>4</sub>, and *Quam pulchri sunt*, meas. 55<sub>4</sub>, for leading tones sharpened in Venetian and Milanese editions but naturals or flats in Roman. The final chords in *pars 1* of *Ascendens Christus in altum*, *Dum complerentur*, and *Quem vidistis pastores* appear to be G minor in Roman editions but major in Venetian.

Raffaele Casimiri, relying upon Pedrell's edition and not on the originals, contended that Victoria in 1585 deliberately doffed the Iberian mantle and adopted Roman dress instead.<sup>220</sup> Casimiri assumed it to be self-evident that the accidentals "suppressed" in the 1585 imprint were struck out by Victoria himself. He failed to take account of the fact that Roman printers were at best chary with accidentals, and that Victoria in the 1589 Milanese and 1603 Venetian editions restored the very ones supposedly struck out in the 1585 Roman imprint. In his haste to make his point Casimiri claimed that in "the 1585 revision" Victoria changed as many as 20 breves in *Super flumina Babylonis*; whereas actually the only change consisted in the addition of four new measures (= breves). The shortening of the coda at the end of *Doctor bonus* from six to three breves in the 1583 edition (= 1585) would prove more conclusive proof that Victoria succumbed to outside musical influences (1) were it not an isolated instance, and (2) were it not for the fact that he himself returned to the longer coda in the "newly overlooked" edition of 1603.

II As a second addendum, a summary must here be given of an article by the same Victoria authority, P. Samuel Rubio (founder of the Sociedad Española de Musicología), entitled "Una obra inédita y desconocida de Tomás Luis de Victoria" (*La Ciudad de Dios*, Año 65, vol. 161, no. 3 [Sept.–Dec., 1949], pp. 525–559).

Pedrell's *Opera omnia*, volume VIII, contains a *Missa Dominicalis* copied from a personally owned codex that



was originally the possession of the Cathedral at Tortosa (Catalonia) where he was born. Casimiri alleged this mass to be, on internal evidence, a spurious work. (See R. Casimiri, "Una 'Missa Dominicalis' falsamente atribuida a Tommaso Ludovico de Victoria," *Note d'archivio*, Anno X, no. 3 [July–Sept., 1933], pp. 185–188.) Aside from this "spuriousity," Pedrell made no attempt to use manuscript sources—even passing by those which were obviously known to him, such as MS 682 at the Biblioteca Central in Barcelona. This particular source, which enters his *Catàlech de la Biblioteca Musical de la Diputació de Barcelona* as item 385 (Vol. I, pp. 244–246), contains two motets *a 4* that bear Victoria's name. The one, *Quam pulchri sunt*, concords with his motet of the same name in his printed collections, and contains only a few variant readings. The other, *O doctor optime . . . beate Augustine*, is not to be found in any of Victoria's printed collections, and was therefore not published in the Pedrell edition.

The Barcelona manuscript can on external grounds be dated before 1597. In 1623 it belonged to Narciso Puig, who had received it ca. 1597 as a gift from Jerónimo Romague. Both donor and receiver were beneficed Catalonian clergy. Consisting of 127 leaves written in a single hand throughout, with no principle evident in the arrangement of its contents, the manuscript in all likelihood was copied by the donor, Romague, while he was still serving as chapelmaster in a St. Augustine's Church or a *convento* of the Augustinian Order. Six motets, among a total of sixty-six items in the manuscript, laud the bishop of Hippo. None honor any other nonscriptural saint except St. Cecilia. Only one each honors the four scriptural saints. The composer whose name appears most frequently is Maillart, with thirty pieces—among them two masses (one a Requiem), two magnificats, a Salve, and motets honoring SS. Augustine and Cecilia. After Maillart, Palestrina comes next with six motets; then Victoria with two and Robledo with one item. Twenty-five items lack attributions.

Victoria's *Motecta Festorum Totius anni* (Rome: 1585) contains several motets for commons of saints (Apostles and Evangelists, One Martyr, Several Martyrs, Confessors who were Bishops, Confessors not Bishops, Virgins, Dedication of a Church). Notably lacking, however, from the *Commune Sanctorum* section is any motet for the Common of Doctors. The motet preserved in MS 682 at the Biblioteca Central in Barcelona (folios 58<sup>v</sup>–60) remedies such an omission, and may have been added in some subsequent edition now lost. *O doctor optime* can be sung in honor of any of the twenty-five doctors of the church merely by substituting a different name at mm. 32–34. Such motets with blank spaces in the text, where any of several saints' names can be intruded at will, are of frequent occurrence in the Spanish repertory. In the

<sup>220</sup>Casimiri, *op. cit.*, pp. 133–134.



Santiago Codex at Valladolid, Morales's *Hoc est praeseptum meum* and Francisco Guerrero's *Gloriose confessor Domini* contain such blank spaces. In Guerrero's printed motets, 1570, this last is headed *De sancto Dominico*, and Dominic's name inserted at the blank space. But any other confessor's name would be equally appropriate: just as any other doctor's name would be appropriate in *O doctor optime*.

If these circumstances argue sufficiently in favor of *O doctor optime* to warrant giving it serious consideration, what of the other external evidences for Victorian authorship? (1) Each of his Common of Saints motets adopts as text a first or second vespers antiphon associated with the magnificat (except *Ecce sacerdos magnus*). *O doctor optime* conforms with the general rule. (2) The modality of each Common of Saints motet—except that of *Hic vir* and *O quam metuendus*—matches that of the plainsong antiphon. Similarly, the modality of *O doctor optime* corresponds with that of the plainsong antiphon. (3) *Quam pulchri* at folios 62<sup>v</sup>–64 in the manuscript under consideration departs sufficiently from the notes of all known printed editions to suggest that it was copied from an edition of Victoria's motets now lost (that is, one printed after 1585). This same hypothetical lost edition may also have served as the source of *O doctor optime*.

As for internal marks, the following seem sufficiently important to itemize:

(1) Victoria characteristically divides his single-*pars* motets, so far as the texts will allow, into two parts of approximately equal length separated by a general pause in all voice parts. This caesura comes immediately before an epithet of adoration such as *O beata Virgo*, *Salve Crux*, *Dulce lignum*; or an intercessory plea such as *intercede*, *deprecor*, *gregem tuam protege*; or the name of a saint such as *Joannes Baptista*. It is for the purpose of emphasizing these ejaculations that he precedes them with silence in all voices. To see the principle in operation, we can examine *Doctor bonus*, *O decus apostolicum*, *O magnum mysterium*, *Sancta Maria succurre miseris*, *Ne timeas Maria*, *Vere languores*, *Cum beatus Ignatius (pars I)*, *Descendit angelus Domini* (both *partes*), and *O Domine Jesu Christe*. The Barcelona motet, *O doctor optime*, conforms with the same principle.

(2) The turns of melody in the upper voice part at “divinae legis amator” and “deprecare pro nobis” (*O doctor optime*, mm. 37–40, 49–52) are commonplaces in Victorian motets; as are also the cadences at mm. 14–15 and 27–29. In general, Victoria confirms his final cadences (V–I or VII<sup>6</sup>–I) with a short coda of some few breves' duration. During this, a part or two sustain the “tonic” as pedal, while the other voices move to IV (also VI) and thence return to I. Exactly this type of coda is found at mm. 58<sub>3</sub>–60 of *O doctor optime*.

(3) A specific trait that distinguishes Victoria from

other members of the Roman school, such as Palestrina, the elder Nanino, Francesco Soriano, Felice Anerio, and also from Luca Marenzio (considered both as a madrigalist and as a sacred composer), is his articulation of phrases by means of unequivocal cadences. His zeal for the clear-cut phrase is indeed one of his most characteristically Spanish traits. *O doctor optime*, if actually his, illustrates the same jointed phraseology found everywhere in his attested work.

(4) In a point involving four or more parts, Victoria never starts with one outer voice and then chooses for the second entering part the opposite outer voice. In 123 out of 251 points he brings in the lowest voice last. Usually the time lag between successive entries does not exceed a breve or three semibreves. In motets—though not in hymns or magnificats—Victoria always begins his answer on a note belonging to the final chord of the motet. These general rules are confirmed in *O doctor optime*, and therefore strengthen the attribution.

III That Victoria's motets were sufficiently popular in Germany to win reprintings at Dillingen in 1589, and also in reprintings attested in book catalogues published at Frankfurt in 1592 and 1611, was made known so long ago as 1844 in Fétis's *Biographie universelle des musiciens* (VIII, 453). Further reprints of individual motets other than those listed in standard bibliographies can now be mentioned. The first of these will prove of exceptional interest to those who can conceive of his motets as having been performed in no other way except *a cappella* during his lifetime. On the contrary, they were at least occasionally made vehicles for the display of Italian solo singers' virtuosity. In Giovanni Battista Bovicelli's *Regole, Passaggi di Musica, Madrigali, e Motetti Passeggiati*<sup>221</sup> (Venice: Giacomo Vincenti, 1594), the editor—who describes himself as a cathedral musician at Milan—reprints at pages 53–63 Victoria's *Vadam et circuibo* (a Song of Songs motet *a 6* first published in Victoria's maiden book, 1572). But Bovicelli, whose purpose is to adapt this motet by “Tomaso Ludouico de Vittoria” for performance *da Concerto*, rather than to reprint it merely for per-

<sup>221</sup>Cf. F. X. Haberl's introduction to *PW*, Vol. XXX. At pages iv–vi he prints Bovicelli's “revamp” of the cantus from Palestrina's madrigal *Io son ferito*. Bovicelli's barring of the *Vadam et circuibo* motet has the merit of exposing the phrase structure. Pedrell always straightjacketed everything he edited behind bar lines that force the first note to start sounding on “1”—even when the harmonic rhythm of a *pars* is thereby thrown askew (as in *pars I* of this motet [see *VicO*, I, 97–100]).

formance *da Cappella*, introduces the most exaggerated ornamentation. At page 14 he says: "When singing not *da Cappella* but *da Concerto*, the beat must be extremely slow, so that scales in semiquavers (and the like) filling in leaps may be executed as precisely as an exercise." Shown below is the ornamentation that Bovicelli prescribes for the soloist (*Regole*, pp. 53–54).

The image shows a musical score with ten staves. The first two staves are for a vocal part (Va.) with lyrics 'dam et cir. cu. i. bo ci.' The remaining eight staves show various rhythmic patterns and ornaments, including sixteenth-note runs and trills, with labels like '- vi.', 'ta.', and '- tem.' indicating specific ornaments or rhythmic figures.

The irregular barring is Bovicelli's. For purposes of comparison, Victoria's original top part is shown above Bovicelli's revamp. Bovicelli, of course, makes it clear that only a single soloist shall execute ornaments. The other parts shall serve merely as Gibeonites, enacting accompanists' roles. Still further light can be thrown on the uses to which Victoria's motets were put so early as a decade after his death. Johannes Donfried (1588–1654), in his *Promptuarium Musicum*, I (published at Strasbourg in 1622), adds a figured bass to Victoria's *O magnum mysterium*. Amazingly, he does not specify so

much as one accidental absent from the original 1572 imprint. In contrast with the other late Renaissance composers anthologized by Donfried, and whose motets he was forced to supply liberally with additional sharps and flats (because without them too much depended on the intelligence of singers), Victoria's motet in this miscellany proves to have been decked out so completely with accidentals in its original edition that Donfried needed add not a single posthumous sharp or flat.

## HYMNS

Diego Ortiz, chapelmaster at the viceregal court in Naples, published a set of hymns in his *Musices Liber primus* (Venice: Antonio Gardano, 1565). But obviously neither he nor Victoria was the first Spaniard to write them. Both Anchieta and Peñalosa, even before the turn of the century, had composed scattered hymns. Rudolf Gerber offered a penetrating study of these earlier settings in his article "Spanische Hymnensätze um 1500" (*Archiv für Musikwissenschaft*, X, 3 [1953]).

Several distinguishing traits set the hymns of all Victoria's Spanish predecessors apart as a definite genre, and prevent confusion of their hymns with their motets. (1) A motet—even when the text is to be classified liturgically as a *hymnus* (as in Sepúlveda's *Exultet coelum laudibus*)—will consist of a series of imitative points, in each of which points any allusion to a Gregorian melody will be wholly at the discretion of the composer. As a general rule, plain-song allusions do not occur anywhere in a motet. But in a hymn, on the other hand, the composer will not only choose for his text a *hymnus* properly classifiable as such in liturgical books, but also without fail will quote the Gregorian hymn-melody to be found in some service-book. (2) What is more, the entire Gregorian melody in any given stanza of a polyphonic hymn will be quoted, or paraphrased, in some one individual voice. Where several stanzas are set polyphonically, then the voice part that quotes or paraphrases the Gregorian hymn-melody may migrate. Most often, however, the plainsong-bearing voice will be found to be the cantus. Four parts being the norm, the other three almost invariably supply "accompaniment" for the plainsong-bearing part. The other parts, either by *Vorimitation* between incises of the source melody or in other ways,