



brary Association, 2d ser., XII, 1 and 4 [Dec., 1954, and Sept., 1955], 25–40, 533–553), drew up a long list of popular works foisted on famous composers. Although he did not mention the “hymn” *a 4*, *Jesu dulcis memoria*, nor the *Missa Dominicalis*, printed at pages 1–2 and 5–14 of the *Opera omnia*, Volume VIII, these two works can be added to Cudworth’s already extensive list.

*Jesu dulcis memoria* was palmed off as Victoria’s by the same Joseph Napoléon Ney (1803–1857, eldest son of Marshal Ney) who was also the first to fob off Marc’ Antonio Ingegneri’s twenty-seven *Responsorias* as Palestrina’s.<sup>234</sup> Haberl—who did his own editing and was therefore alive to Palestrina’s stylistic traits—sensed at once the improbability that these Responses were really Palestrina’s: and in 1892 published them with the remark that they could quite well have been written by any respectable composer of the Roman school as late as 1600. In 1898 he announced discovery of the original Ingegneri imprint of 1588, thus setting at rest any further doubts. But meanwhile, *Jesu dulcis memoria* still goes the rounds as Victoria’s. Even in *Grove’s Dictionary* (5th ed.; 1954), Volume VIII, page 772, it passed unchallenged as Victoria’s. As long ago as 1943 Hans von May argued persuasively that it cannot be Victoria’s. None of the authenticated works contains a  $D\sharp$  (*Jesu dulcis memoria*, meas. 19) nor an upper dissonant neighbor on the first of two quavers (mm. 8 [tenor], 10 [altus]). Also out of style are the unprepared inverted dominant-seventh chord (meas. 5) and the downward leap of a fourth from a dissonant minim (mm. 8–9). When Victoria introduces diminished fourths in his melodic lines they almost invariably proceed upward, not downward as at mm. 20 and 22 of *Jesu dulcis memoria*. Also, since the text forms the first strophe of a hymn, we should remember that in his published hymns Victoria sets even, not odd, stanzas.

The *Missa Dominicalis* was “discovered” by Pedrell, who when he came to publish it committed himself so finally as to declare that *la obra es, indudablemente, de Victoria* (*VicO.*, Vol. VIII, p. xcvi). But Casimiri proved irrefragably in his “Una *Missa Dominicalis* falsamente attribuita a Tomaso Ludovico de Victoria” (*Note d’archivio*, X, 3 [July–Sept., 1933], 185–188) that this alternation mass *non possa essera di Tommaso Ludovico da Vittoria*. In this article he adduced nineteen examples of untypi-

cal procedures: among them, the upward leap of a major sixth, unprepared sevenths, sevenths and diminished fifths quitted by leap (other than those in changing-note figures), and “booby” consecutives.

#### NEED FOR A NEW *OPERA OMNIA* EDITION

These tokens suggested to Anglés the urgency of a modernized edition to replace Pedrell’s.<sup>235</sup> However, his death aborted the Victoria *Opera omnia* started by him in 1965. The need for such an updated complete works edition became all the clearer after 1975, in which year Klaus Fischer published his article, “Unbekannte Kompositionen Victorias in der Biblioteca Nazionale in Rom,” *Archiv für Musikwissenschaft*, XXXII/2 (1975), 124–138.

<sup>235</sup> Hans von May in his doctoral dissertation, *Die Kompositionstechnik T. L. de Victorias* (Bern: Paul Haupt, 1943), offered at pages 151–152 a list of thirty-three errors that he had discovered in the Pedrell edition of Victoria’s complete works; twenty-one of which were wrong notes, six of which were wrong time values. Even so, the tale was far from complete. Walter Hirschl in “The Styles of Victoria and Palestrina: A Comparative Study, with Special Reference to Dissonance Treatment” (Master’s thesis, University of California [Berkeley], 1933), not only anticipated many of May’s conclusions by a decade, but also offered an even fuller list of Pedrell’s editorial errors. These included the leap of a seventh (*VicO*, V, 114, mm. 43–44; VII, 10 meas. 141); unprepared sevenths on “strong” beats (*VicO*, V, 91, meas. 34<sub>3</sub>; 193, meas. 29<sub>3</sub> [Responsorium 8], VI, 144, meas. 16<sub>3</sub> [Responsorium]; VIII, 54, meas. 91<sub>1</sub> [Lectio 3]); dissonant upper auxiliary [minim] quitted by leap (*VicO*, IV, 18, meas. 192<sub>4</sub>); upward resolutions of dissonant suspensions (*VicO*, II, 80, meas. 21<sub>2</sub>; VIII, 32, meas. 6<sub>4</sub> [Lectio 2]); use of wrong clefs (*VicO*, IV, 86, meas. 64; VI, 124, meas. 7; 125, meas. 17; VII, 126, mm. 122, 124; VIII, 52, meas. 59); and other miscellaneous impossibilities (*VicO*, II, 74, mm. 42, 50<sub>2</sub>; III, 78, meas. 76<sub>4</sub>; IV, 55, meas. 71<sub>2</sub>; 106, meas. 58<sub>3</sub>; V, 115, meas. 75<sub>4</sub>; 116, meas. 89; 118, meas. 165; 149, meas. 9; 154, meas. 26; VI, 42, meas. 52<sub>4</sub>; VII, 126, meas. 123<sub>4</sub>; 154, meas. 47). Hirschl also took issue with Pedrell’s careless and usually incorrect transcription of Victoria’s triple-meter signatures (p. 105). With equal justification he might have impugned Pedrell’s carelessness in distinguishing between Victoria’s C and Q signatures.

Working with no other data than that supplied by Pedrell, Hirschl concluded that Victoria “acquired or developed a much more modern and appreciative attitude towards the effect of minor triads, both as initial and final chords of compositions than had his contemporary, Palestrina” (p. 8). Victoria, for instance, began no less than twenty-six times with a full minor triad. Considering the fact that Palestrina scarcely ever began full, Victoria’s having begun full so many times with a minor

<sup>234</sup> *PW*, Vol. XXXII, page v, note 1.







1956) and in his 1964 critical edition of Victoria's motets<sup>236</sup> (plus the two additional motets found by E. C. Cramer), now amply justify continuing Anglés's aborted *Opera omnia*.

The composer who according to Gilbert Chase is matched only by Palestrina as the supreme master of religious polyphonic music; whom Gustave Reese classes as one of the great masters of the Late Renaissance; who, according to Paul Henry Lang, spoke with a "dramatic expressiveness that is without parallel in purely choral literature";<sup>237</sup> and whom encyclopedists from Tovey to Slonimsky have unanimously called the "crown" of the Spanish school and voted the "greatest of Spanish composers"; deserves such a tribute.

### CATALOGUE OF VICTORIA'S WORKS

Until such a desired new critical complete works edition becomes available, the following short-title catalogue is here given of his works published in Felipe Pedrell's *Opera omnia* (Leipzig: Breitkopf und Härtel, 1902-1913; facsimile reprint by Gregg Press, 1965) [P]; in Samuel Rubio's *Motetes* (Madrid: Unión Musical Española, 1964; based chiefly on the 1603 re-edition of the 1583 *Motecta*, with variants annotated and with seven motets from MS sources) [R]; and in Higinio Anglés's aborted *Opera omnia* (Barcelona: Instituto Español de Musicología, 1965-1968 [MME, XXV, XXVI, XXX, XXXI]) [A].

Except for infrequent manuscript sources duly specified, all works published by these three editors were transcribed from editions published during Victoria's lifetime. In chronological order, these editions (always published at Rome, unless otherwise stated) can be thus summarized (most words in the titles are lower-cased, and no title is given a diplomatic transcript; org [organ] parts appear solely in the 1600 Madrid miscellany; all polychoral items first published in 1600 include an organ part):

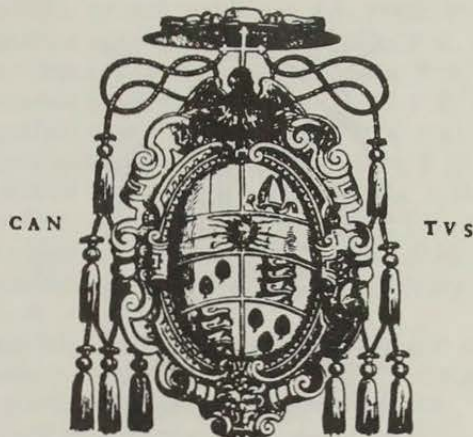
<sup>236</sup>P. Samuel Rubio Calzón, O.S.A., first president of the Sociedad Española de Musicología (1978-1984) and in 1978 founding editor of the SEM's *Revista de Musicología*, died at Madrid March 15, 1986, without being able to carry to completion the critical edition of Victoria's complete works contemplated by him three decades earlier.

<sup>237</sup>*Music in Western Civilization* (New York: Norton, 1941), p. 268.



## THOMAE LVDOVICI DE VICTORIA ARVLENSIS. MOTECTA

QVE PARTIM QVATERNIS.  
PARTIM QVINIS, ALIA, SENIS, ALIA,  
ODONIS VOCIBVS CONCINANTVR.

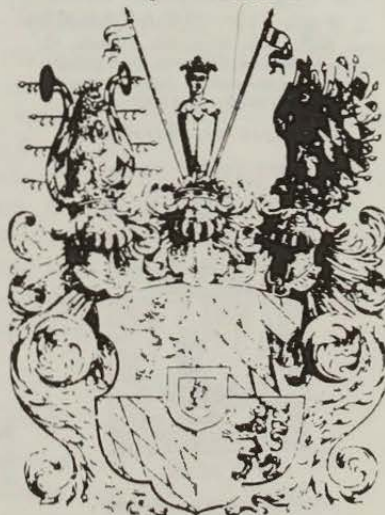


Venetijs Apud Filios Antonij Gardani.  
1572

Title page of *cantus*, first edition of Victoria's motets (Venice: Antonio Gardano's Sons, 1572).

## THOMAE LVDOVICI DE VICTORIA ARVLENSIS COLLEGII GERMANICI IN VRBE ROMA MUSICALI MODERATORIS. LIBER PRIMVS.

QVI MISSAS. PSALMOS. MAGNIFICAT.  
AD VIRGINEM DEI MATREM SALVTATIONIS.  
ALIA QVE COMPLECTITVR.



EDITVS APVD ANTONIUM GARDANUM.  
ANNO DOMINI 1576.

Title page of Victoria's *Liber primus, qui missas, psalmos, magnificat . . .* (Venice: Angelo Gardano, 1576).