

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 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,



may show plainsong "influence." (3) Not only are hymns always set stanza by stanza, but (like magnificats and psalms) they also call for the alternation of polyphony with plainsong. The earliest composers, such as Anchieta and Peñalosa, seem to have contented themselves with setting only a single strophe polyphonically. Bernardino de Ribera in his St. James's hymn *Huic caeli ab altis sedibus* repeated identical music during alternate strophes. Since the metrical identity throughout a hymn makes possible such repetition, we may even surmise that Anchieta and Peñalosa intended their polyphonic settings of stanza 1 to serve for stanzas 3, 5, and so forth, in a given hymn. Juan Navarro seems to have been the first Spaniard to provide different polyphonic settings for successive odd or even strophes of a given hymn. (4) When even-numbered stanzas of a given hymn receive polyphonic treatment, as in Navarro's, Victoria's, and Guerrero's hymns, the net effect equals: theme (plainsong)—variation I (polyphony)—theme—variation II—theme—variation III—theme—variation IV; when odd stanzas, then: variation I (polyphony)—theme (plainsong)—variation II—theme—variation III—theme, and so forth.

Throughout his *Hymni totius anni secundum Sanctae Romanae Ecclesiae consuetudinem, qui quattuor concinuntur vocibus* (Rome: Domenico Basa, 1581),²²² Victoria chooses the same core of texts and adheres to the same chronological order found both in Guerrero's hymns (*Liber vespertinum* [Rome: Domenico Basa, 1584]) and in Palestrina's (*Hymni totius anni . . . nec non hymni religionum* [Rome: 1589]). Palestrina, of course, adds ten *hymni religionum* (nos. 36–45). These include hymns for the feasts of such saints as James the Greater, Augustine of Hippo, Francis of Assisi, Albert (d. 1192, bishop of Liège), Anthony of Padua; and in honor of the "Carmelite" prophets Elijah and Elisha. Victoria contents himself with thirty-two hymns that match Palestrina's nos. 1–35; except that: (1) Palestrina adds the Christmas alphabetical hymn (Lauds) *A solis ortus cardine*; (2) Palestrina sets *Vexilla regis prodeunt*, *Deus tuorum militum*, and *Jesu corona virginum*, twice each; (3) Victoria sets twice the Corpus Christi hymn by St. Thomas Aquinas, *Pange*

lingua gloriosi. Victoria's alternate setting (his no. 32) bears the superscription *more hispano* ("Spanish manner")—and is based on the peninsular melody rather than the Roman. The fact that in 1581 Victoria provided alternate settings of only one hymn—a Corpus Christi hymn—may be connected with his services each Corpus Christi from 1573 through 1580 (except 1578) at the Spanish Church of Santiago in Rome: for which he received handsome sums ranging anywhere from four to nine scudi. (Where, by way of exception, he provided alternate settings for a motet text, *O sacrum convivium*, the occasion was again Corpus Christi.)

Guerrero's 1584 set (with a total of only twenty-four) lacks eight hymns included in Victoria's 1581 set. From Guerrero's *Liber vespertinum* are omitted the Holy Innocents and Quadragesima hymns found at nos. 3 and 6 in Victoria's set; the St. Peter's Chair, Conversion of St. Paul, and St. Peter's Chains at nos. 13 (January 18), 14 (January 25), and 19 (August 1); and the Common of Many Martyrs (Eastertide) and Common of Saint not a Virgin and not a Martyr at nos. 27 and 30. Guerrero, like Victoria, composes even verses polyphonically, leaving odd verses to be plainchanted. Palestrina, in opposition to both, composes odd verses polyphonically. At the outset of each strophe 1, Palestrina requires his tenor to plainchant the hymn incipit (three or four words, not a complete line of poetry). But since, except for this incipit, he always composes the rest of the first stanza, as well as the whole of strophes 3, 5, and 7, polyphonically (granting that the hymn extends to so many strophes), his forty-five hymns are correctly classified as "odd verse."

Victoria prints *in toto* the plainchant for every first strophe. His having done so permits us not only to observe his treatment of the plainsong without having to hunt for his source, but also to compare the plainsong hymn-melodies of which he availed himself (at least so far as incipits are concerned) with the plainsong versions used by Palestrina (1589). Apart from transpositions down a fourth or fifth in Victoria (nos. 7, 9, 16, 19, 29 in 1581 set = nos. 9, 11, 18, 21, 32 in 1589 set), the plainsongs themselves occasionally differ materially from those of the nos. 7, 13, and 20 in the 1589. Victoria's plainsong melody in his Transfiguration hymn (no. 20) *Quicumque Christum quaeritis* contrasts so sharply with Palestrina's (no. 22) as to deserve being called an entirely

²²² When reprinted at Venice in 1600 by Giacomo Vincenti, the title of this collection was changed to read *Hymni totius anni iuxta ritum Sanctae Romanae Ecclesiae*.



different melody. On the other hand, the apparent distinctions found at Victoria's nos. 9 and 17 must be ascribed to Pedrell's careless editing. The plain-song clefs in both nos. 9 and 17 should have read baritone, not bass clef. When a count is taken, Victoria is discovered to have assigned the plainsong verses some dozen times to the bass, and otherwise to the tenor.

Throughout the *Christe Redemptor omnium* plainchants for Christmas and for All Saints' (Victoria's nos. 2 and 22) the plainsong is identical, except for clef and voice part to which it is assigned (no. 2 in tenor clef to the tenor, no. 22 in baritone clef to the bassus).²²³ A rather delicate problem is therefore posed. So great an artist as Victoria may deliberately have intended that in the Christmas hymn the plainsong verses should sound easy and unstrained, but in the All Saints dramatically stentorian. The November 1 hymn also contrasts with the December 25 by reason of its mensuration sign. Every polyphonic verse in the November 1 carries C instead of the Φ universally found elsewhere in Victoria's hymns.

In the *Ut queant laxis* (no. 16) he even allows the plainsong to close each odd verse on D (untransposed dorian), whereas each polyphonic closes over G (transposed dorian: B \flat in signature). By such an expedient, the bassus can intone the plainchant verses: even though odd and even verses must oscillate between untransposed and transposed Mode I. Palestrina in his hymn of the same name transposed both plainsong and polyphony. Surely Victoria had his reasons for following an opposite course. His hypersensitive ear may have preferred the low, relaxed sound of basses on such phrases as *laxis resonare fibris* and *promissi dubius* in strophes 1 and 3 of Paul the Deacon's celebrated hymn for St. John Baptist's Nativity.

Victoria always contents himself with the modality of his plainsong source—transposed or untransposed. He often reduces to three voice parts in strophe 4 when the hymn extends to so many as six or seven stanzas. Even when he reduces the number of parts, each polyphonic stanza still closes over an identical final. Both Guerrero and Palestrina differ from Victoria in often augmenting to five parts during concluding stanza. Victoria never goes beyond

four. Guerrero augments during the concluding stanzas of eleven hymns; Palestrina, during the last of twenty-nine.

Almost invariably, both Guerrero and Palestrina introduce a canon during the last stanza. Guerrero even resorts on occasion to such intricacies as a canon by inversion (in the last polyphonic strophe of *Ut queant laxis*) and in cancrizans (during the final of *Urbs beata Jerusalem*). Guerrero each time indulges in such pyrotechnics not for mere display but for expressive purposes. Still another Spanish hymn-composer frequently ends with a canonic strophe—Juan Navarro. At least ten of the twenty-seven Vespers hymns in his *Psalmi, Hymni ac Magnificat* (Rome: 1590) so terminate. Navarro's *Ut queant laxis* even includes a three-in-one enigma canon. For Victoria to have eschewed canons in his hymns separates him not only from Palestrina, his Roman senior, but also from Guerrero and Navarro. Another difference: Palestrina switches frequently from duple to triple meter during last polyphonic strophes. At such times, $\Phi\frac{3}{2}$ is the new signature in the last strophe. Victoria veers to such a signature during the concluding strophes of only his nos. 8, 12, 21, 24, 27, and 32.

Victoria also differs from Palestrina when he repeats himself from hymn to hymn. Although Pedrell seems not to have noticed the duplicate music provided for the *Gloria tibi* at the end of nos. 8, 24, and 27, each is identical. At the end of *Rex gloriose*, Pedrell even trifles with the reader by inserting, without explanation, *Gloria tibi Domini . . . ut supra folio 66*—a rubric devoid of sense in his edition. Only a student working with the 1581 original possesses the key. (Pedrell did not correlate his transcriptions with folio numbers in the 1581 edition.) Neither did he note the duplication at nos. 14 and 17; Victoria's one polyphonic stanza for *Doctor egregie Paule* equals the last for his *Aurea luce*. Further, his one polyphonic strophe at no. 13 proves identical with his no. 19: not only musically but even textually. Yet Pedrell did not notice the identity. For the last four bars of no. 13 (St. Peter's Chair) he offered the transcription marked "a" in the accompanying example. For the last four of no. 19 (St. Peter's Chains) he supplied the version marked "b". Evidently, he missed the error marked with an asterisk below in "a". The different accidentals at mm. 9 (bassus: F \sharp vs. F \natural) and 41 (cantus: g \sharp vs. g \natural) seem also to have escaped him.

²²³ An additional e \flat is to be found prefixing the twenty-seventh note in the plainsong at no. 22. Cf. *VicO*, V, 4, 67.



(a) *VicO*, V, 44.

(b) *VicO*, V, 61.

HOLY WEEK MUSIC

Apart from the 1583 *Motecta* (which was an enlarged reprint of the 1572 collection bearing the same title), Victoria's *Officium Hebdomadae Sanctae* (Rome: Domenico Basa, 1585) enjoys the distinction of having been his only publication not dedicated to some prelate, prince, or king. The dedication reads instead to the Triune Deity. As if the unique character of the 1585 *Officium* were not sufficiently presaged by so unusual a dedication, there is still one other external circumstance that stamps it as a work by which he set great store. At the Vatican Library, a handwritten copy (*Cappella Sistina MS 186*) survives of the nine lamentations belonging to the *Officium* (three each for Maundy Thursday, Good Friday, and Holy Saturday). The *Cappella Sistina MS 186* version—manifestly earlier than the printed—bears the usual elegant stamp of Victoria's art. But refined though this earlier version be, the nine lamentations have been again distilled in an alembic and their salt tears purified still further before reaching print in 1585. We today lack such preliminary drafts of any other major printed works by Victoria. Only these handwritten lamentations survive to reveal what exquisite tooling he gave his compositions before publishing them.

The printed lamentations differ from those in *Cappella Sistina MS 186* by virtue of such changes as the following. (1) The nine in print have always been shortened—sometimes slightly, sometimes drastically. In manuscript, the number of breves in the nine lamentations runs thus: 118, 126, 120; 111, 112, 132; 122, 128, 136. But the lengths of the nine printed lamentations runs thus: 112, 93, 111; 72, 97,

81; 87, 88, 123 [or 118]. Artfully, Victoria has shortened by snipping out a minim here, omitting a semi-breve or breve there. This telescoping often forces alien chords into closer juxtaposition, thereby sharpening the poignancy of the progressions. Only in the printed version, for instance, does the train of harmonies in Jeremy's prayer (Holy Saturday, third lesson [*VicO*, V, 181]) throb with these chords—a, G, F, C, G, d, A, g, A, D. The stabbing sorrow of this opening passage parallels the opening of Palestrina's *Stabat Mater* (*PW*, VI, 96–108). Even the chord spellings are remarkably similar.

(2) When composing the version extant in *Cappella Sistina MS 186*, Victoria had recourse to a corrupt text for the second lesson of Maundy Thursday. His defective text coupled the Hebrew letter *Zain* with a verse that ought properly follow the letter *Heth* instead. When revising for the press, he omitted the music for both the letter *Zain* and the verse that follows improperly. At one stroke he thus shortened and corrected himself. He also revised for the press by dropping the third *Aleph* and its verse from the third lesson for Feria VI and the first *Teth* with its verse from the first lesson for Holy Saturday.

(3) In the printed version he softened square melodic contours with graceful passing notes.²²⁴ At the same time, he reduced the number of melodic curls in ornamental resolutions, especially those of the type involving a lower neighbor.²²⁵ He also heightened interest by devising several light imitations. The 1585 printed lamentations are therefore less continuously chordal, the outer parts less jumpy, and the cadences less stereotyped.

(4) The printed version contains many more ac-

²²⁴ Cf. bassus at "plena" in Feria V, Lectio I (*VicO*, VIII, 15, mm. 33–39 = V, 123, mm. 33–38); cantus I and bassus at "convertere" in Lectio II (*VicO*, VIII, 22, mm. 109–126 = V, 129, mm. 80–93); upper three voices at "nostrum" in *Sabbato Sancto*, Lectio III (*VicO*, VIII, 51, mm. 30–31 = V, 182, mm. 27–28); cantus I at "extraneos" in Lectio III (*VicO*, VIII, 52, mm. 43–45 = V, 182, mm. 40–43). In the altus at "Jod" of Feria V, Lectio III (*VicO*, VIII, 23, meas. 5 = V, 130, meas. 5), he at one and the same moment eliminates the leap of a fourth upward to a syncope from a dissonant crotchet and softens the melodic contour with an innocuous passing note. Attention was called above to the similar "progress" in treating such escaped notes which marks the style of his later masses and magnificats.

²²⁵ Cf. *VicO*, VIII, 25, meas. 50, and V, 131, meas. 45; VIII, 26, mm. 85, 89, and V, 133, mm. 79, 83; VIII, 27, meas. 101, and V, 134, meas. 92; VIII, 28, meas. 120, and V, 134, meas. 111.