

and in the lesson *Taedet me* (mm. 25₃, 68₃). Two examples from *Taedet me* are reproduced here.¹⁹³ However frequent their use in the 1605 Requiem,



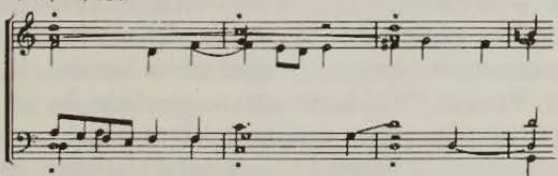
such chords do not figure in the 1583 Requiem. Victoria also makes interesting use of the augmented chord in *Versa est in luctum* (meas. 25) to reinforce in musical terms the idea of *fletum* ("weeping"):

VirO, VI, 142.



With six real parts at his disposal, the upper two of which cross freely, he contrives a number of passages that sound as if parallel block-chords were intended. As early as mm. 7–9 of the Introit, the ear is deceived—especially if cantus I stands beside cantus II during performance—into believing that he wrote such impressionistic parallelisms between cantus I and bassus as the following:

VirO, VI, 124.



Similarly striking mock-parallelisms mark the outset of Kyrie II. These make their most telling effect when two-octaves separate the outer voices; and when the mock-parallelism involves roots in stepwise relation.

In this Requiem, perhaps more than any of his other masses, Victoria writes "expressive" harmony. As especially telling proofs of his "expressive" powers may be cited the passages at *ne cadant in obscurum* ("nor let them fall into darkness") in the

Offertorium;¹⁹⁴ after "let light eternal shine upon them" at *Quia pius es* ("because Thou art merciful") in the Communion;¹⁹⁵ and after "spare me, O God" at *nihil enim sunt dies mei* ("for my days are nothing") in *Versa est in luctum*.¹⁹⁶ At *obscurum*, he achieves an impressively dark and somber sound, with the first-inversion of G minor standing in phrygian relation to A Major. At *Quia*, a sudden shaft of tenderness overflows the listener when a quite unexpected A-Major chord succeeds a general pause in the six parts. At *nihil enim sunt*, he pushes his cantus I up to e¹ in a shrill lament, juxtaposing the first-inversion D-minor chord with E Major.

The Lectio is a homophonic piece.¹⁹⁷ Imitative play is held to a minimum, for that matter, in all sections of the Requiem, including the Responso-rium for the Absolution.¹⁹⁸ When voices do perchance move independently, he writes faster notes more freely in inner than outer voices. These rapid inner passages cast a haze around the chord changes, much as a painter's chiaroscuro suffuses a canvas with half-lights in place of sharp outlines.

MAGNIFICATS

In 1576 Victoria published his first six magnificats—a pair each for Tones I, IV, and VIII. Five years later he published, again at Rome, a complete set of sixteen. The 1581 book contains an odd- and even-verse setting for each of the eight tones. Ten of the 1581 settings (Tones II, III, V, VI, VII) were new. The remainder were reprinted from his 1576 *Liber Primus. Qui Missas, Psalmos, Magnificat, . . . Aliaque Complectitur*. Strange though it may seem when one considers their respective ages, Victoria's 1581 *Cantica B. Virginis*¹⁹⁹ did not follow, but preceded by a decade, the only such book that Palestrina published in his lifetime—*Magnificat octo tonorum. Liber primus* (Rome: Alessandro Gardano, 1591).

¹⁹⁴ *Ibid.*, p. 132.

¹⁹⁵ *Ibid.*, pp. 139, 140.

¹⁹⁶ *Ibid.*, p. 142.

¹⁹⁷ *Ibid.*, pp. 148–151.

¹⁹⁸ *Ibid.*, pp. 143–147.

¹⁹⁹ Pedrell omitted ten words when he attempted to transcribe the full title (*VicO*, Vol. VIII, p. XXIX; and *Tomás Luis de Victoria* [1918], p. 60). See Casimiri, *op. cit.*, p. 183, n. 2. Casimiri found no less than forty-five other serious errors in Pedrell's transcriptions of titles and dedications.

¹⁹³ *Ibid.*, pp. 148, 150.

Palestrina, whose first book of masses was published when Victoria was a six-year-old boy, delayed offering any of his magnificats to the public until the end of his career, after he had published music in all the other sacred and secular categories that he was to cultivate. That the elder master's 1591 magnificats were not gleaned from early notebooks, but had been "recently composed," can be learned from this phrase in the dedication of his magnificats to Gregory XIV: *liber hunc a me nuper lucubratum*.

Nowhere does Victoria show himself more *echt Spanier* than by the prompt publication of his magnificats. Both his great compatriots, Morales and Guerrero, had published magnificats early in their careers. Morales's magnificats began to be printed in 1542, only two years after his first masses; Guerrero's *Canticum B. M. quod Magnificat nuncupatur, per octo musicae modos variatum* (Louvain: 1563) appeared three years before any of his masses. Later in the century, other Spanish composers paid like-minded attention to the polyphonic magnificat. Juan Navarro's *Psalmi, Hymni ac Magnificat* (Rome: 1590), Sebastián Aguilera de Heredia's *Canticum Beatissimae Virginis Deiparae Mariae* (Sargossa: 1618) prove the point; Hernando Franco (d. 1585) left no polyphonic masses whatsoever, but instead, magnificats in each of the magnificat tones.

For Spanish composers, as for Palestrina, the eight tones meant, of course, eight melodic formulas. Each tone began with a recognized initium, rose to a reciting note that was the same as the *confinalis* of the correspondingly numbered mode, dropped at a *mediatio* halfway through each verse, and concluded with a *terminatio* which might, or might not, be the *finalis* of the correspondingly numbered mode. In Palestrinian and Victorian usages, Tones I and II (always transposed to one flat) ended over G; Tones III, V, and VII, over A; Tone IV, over E; Tone VI, over F (flat in signature); Tone VIII, over G. Both composers left magnificats of two general types: settings in which (1) alternate verses were sung polyphonically, or (2) all twelve verses were sung polyphonically. Of the second type, Palestrina left only one exemplar—a polychoral Magnificat *a 8* still in manuscript at his death (Cappella Sistina, Codex 29). In his *Missae, Magnificat, Motecta, Psalmi, & alia* (Madrid: 1600) Victoria, on the other hand, published two polychoral specimens setting all twelve verses of Mary's Canticle polyphonically. Interestingly enough, three of the twelve verses in the 1600 Magnificat Primi toni (vv. 1, 4, 5) and four in the

1600 Sexti toni (vv. 1, 2 [revised], 7, 9) had already been published in 1576 and 1581, respectively—as individual sections of his alternate-verse Magnificats in Tones I and VI.

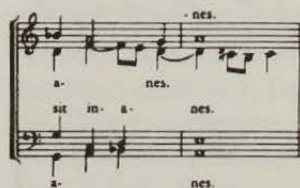
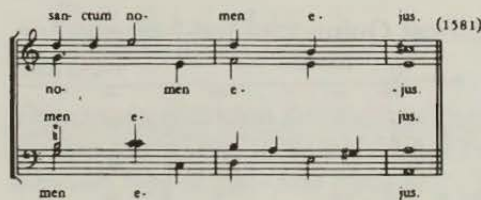
Like Palestrina and like the majority of Spanish composers of magnificats, Victoria always "bows" to the Tone in which he happens to be composing a given magnificat: (1) by closing all six or all twelve verses in any given magnificat over G(b), G(b), A, E, A, F(b), A, G, for Tones I through VIII, respectively. (2) He also pays tribute to the tone by treating its initium frequently as a head motive. (3) Toward the close of a verse, Victoria, like Palestrina (and any number of others), often makes the *terminatio* serve as the head motive in a concluding imitative point. (4) Both composers are wont to paraphrase the formula, to extend it by insertions, and to repeat or sequence both *mediatio* and *terminatio* in a given individual voice part. (5) Almost invariably both Victoria and Palestrina take the colon at the end of each half-verse as a signal for a cadence; after which a new imitative point emerges.

Sometimes Victoria even makes of the tone a slow-motion cantus firmus. Instances may be seen in his Tone I Fecit (altus); Tone II Qui respexit (tenor) and Suscepit (altus); Tone II Et exultavit (cantus) and Esurientes: first half (cantus); Tone III Deposuit (cantus); Tone V Deposuit: first half (cantus); Tone VI Quia respexit (cantus); Tone VII Fecit: first half (tenor); Tone VIII Sicut locutus (cantus). At other times, he pays homage to the formula by threading it in slow-motion notes through concluding movements in canon with itself. The Sicut erat movements at the close of his Tones I, II, III, V, VI, and VIII Magnificats so conclude. By virtue of these Sicut erat canons, each of which contains the Tone in breves and semibreves playing tag with itself, and each of which augments to six parts (except Tone VI which augments to five), Victoria joins the party of Morales, who similarly closed with canonic movements. Indeed, so closely does he follow in Morales's footsteps that he even omits the concluding canon in his Tone IV Sicut erat—Morales having similarly eschewed canon at the close of this particular Tone.

In his 1591 printed set Palestrina, on the other hand, never reverted to cantus firmus treatment of the formula. Even in his two even-verse sets left unpublished at his death Palestrina resorted to this archaic treatment of the formula so rarely that the occasions can be counted on the fingers of one hand

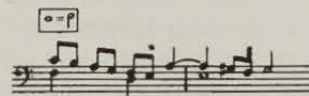
Victoria continues to allude to the plainsong formula even in movements during which he reduces parts. In none of his solo movements does he reduce to a duo, as did Morales in the Fecit of his Tone III and Esurientes of his Tone VI. However, trios occur frequently enough: in the Et misericordia of Tones III, V, VI, VII; in the Fecit of Tones II, III, VI, VII; in the Deposuit of Tones II, V, VII; in Esurientes of Tone VIII; and in the Sicut locutus of Tone IV. Each of Victoria's Fecit trios calls for ATB or TTB. Palestrina preferentially suggested the idea "He hath showed strength" by massing his voices; only once in any *Liber primus* Fecit did he reduce to a trio (though four times in an Esurientes). Victoria, more of a colorist, suggests the "strength" idea by excluding the treble. His interest in vocal color as such is illustrated even in movements *a 4* such as the Et misericordia's of his Tones I, II, IV, and VIII; each of which shifts from CATB to a higher combination: CCAT, CAAT, or CCAA. Palestrina made no corresponding gesture in his "And His mercy is on them" movements for four parts: each of which calls uniformly for CATB. Victoria requires CCAT, CCAA, and CAAT in the Esurientes movements of his Tones II, III, and V. But Palestrina, when continuing with quartet, neglected the subtlety of changed vocal color. His "The needy" movements for Tones II, III, IV, and VIII (*Liber primus*, 1591) call uniformly for CATB.

et san-ctum no-men e-ius, et
no-men e-ius, et san-ctum
e-ius, et san-ctum no-
et san-ctum no-

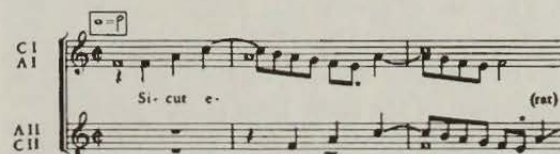


Victoria's cadences at the ends of movements often involve a lengthy pedal in an interior or upper voice. Meanwhile, the other parts wend their way to a close in "linked sweetness long drawn out." Such pedals come at the end of every movement but two

In his youth Victoria also favored escaped notes. From a dissonant weak crotchet (= quaver) at the bottom of a descending scale-line he would leap upward a fourth to a syncope. This type of escaped note recurs an appreciable number of times in the magnificats. Here is an example (*VicO*, III, 31):



This excerpt (fifth and sixth bars before the close of the even-verse Tone III) is matched by two others of identical type in the same *Sicut erat*. The escaped note makes an even stronger effect at the third bar of the Tone V *Sicut erat* (*VicO*, III, 50)—the dissonance now protruding in the lowest sounding voice.



For other examples of escaped notes see the Tone IV *Esurientes* (sixth bar); Tone VI *Sicut erat* (fifth); Tone VII *Deposuit* (fourth), *Sicut erat* (seventh); Tone VIII *Quia respexit* (sixth), *Sicut erat* (thirteenth).²⁰⁰ What makes all these escaped notes doubly interesting is Victoria's partiality to them in his youthful *magnificats* and his avoidance of them in his 1600

²⁰⁰ *VicO*, III, 39, 60, 63, 69, 71, 79.

ex- al- ta- vit hu- mi- les, et ex- al- ta-
ex- al- ta- vit hu- mi- les, et ex- al-
3. et ex- al- ta- vit hu- mi- les, hu- mi-
- vit hu- mi- les, et ex- al- ta- vit hu- mi-
ta- vit hu- mi- les, et ex- al-
4. les, et ex- al- ta- vit hu- mi- les.
les, et ex- al- ta- vit hu- mi- les.
ta- vit hu- mi- les, hu- mi- les.

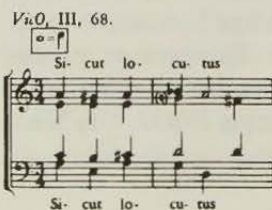
By way of contrast, Palestrina's endings in the *Libertus primus* magnificats are all clipped—even abrupt. As a rule, he avoids concluding pedals; and only sporadically does he resort to musical end-rhyme.

In his early masses Victoria's weaving of two diverse head motives into an opening point of imitation was discovered to have been a characteristic feature of his youthful style. Since the magnificats belong also to his first period—the complete sixteen having been published when he was but thirty-three—it is not surprising to discover him again writing points that combine an original with a derived head



magnificats—even though the 1600 magnificats contain individual movements reprinted from his 1581 *Cantica B. Virginis*. Palestrina, in contrast with Victoria, never used so much as a single escaped note leaping upward a fourth to a syncope in any magnificat:²⁰¹ whether in the *Liber primus* set printed as “recent” works in 1591, or in the two sets left unpublished at his death and now accepted on all sides as *opere giovanili*.²⁰²

By comparison with escaped notes of the type indicated, Victoria’s other dissonances in the 1581 magnificats make a less Spenserian impression. *Note cambiate* occur, but always with scale ascent after the downward leap. Side by side with the archaic escaped notes he specifies an obligatory chromaticism (top voice at the beginning of the Tone VII *Sicut locutus*) that Palestrina would have carefully avoided.



Among the many happy brush-strokes applied in individual magnificats, the following make an especially felicitous effect in performance. (1) A sequential scale figure suavely descends (tenths between outer voices) at *ecce enim ex hoc* (repeated) in the odd-verse Tone II.²⁰³ (2) In the odd-verse Tone III, the altus darts upward a ninth, only to fall dramatically at *de sede* (“from their seat”).²⁰⁴ This graphic touch is but one of several that Palestrina was to apply at identical spots in his 1591 magnificats. He too scurries up the same distance on the same syllable in his magnificat of the same Tone (*Liber primus*).²⁰⁵ (3) Victoria favors pedals at endings. He also makes effective use of *ein Ton* passages when the text dwells on such ideas as “For behold from henceforth” (odd-verse Tone IV)²⁰⁶ and “to Abraham

and to his seed forever” (even-verse Tone IV).²⁰⁷ (4) When undergirding the topmost voice with moving harmonies in such *ein Ton* passages, he saves the most poignantly stabbing harmonies for the moment when the upper voice looses its iron grip on the reciting tone, as for instance on the last syllable of *Abraham et semini ejus* (even-verse Tone IV, meas. 108). (5) At *dispersit superbos*, *superbos* in the even-verse Tone V, he resorts to melodic sequence—tenths again separating outer voices. Much of the mellifluousness of Victoria’s magnificats comes from the thirds and tenths in honeyed sequence-chains that he never tires of writing. The parallel tenths involve not only minims and semibreves, but also on occasion semiminims (= quavers) as well (*magna qui potens* of even-verse Tone VII). (6) He word-paints *mihi magna* (“hath done great things to me”) with bold octave-leaps in both the even-verse Tones VII and VIII. (7) In the even-verse Tone VII he word-paints *mente cordis* (“conceit of their heart”) with a perky run followed by a plunge. (8) Both *dispersit superbos* and *Esurientes* in the even-verse Tone VIII utilize the same melodic figure. Victoria often unifies by repeating some melodic or harmonic fillip in two successive verses.

In his two polychoral magnificats—the Tone I *a 8* and Tone VI *a 12*, published at Madrid in 1600—Victoria did not produce wholly independent works, but harked back to the Tone I of 1576 and Tone VI of 1581 for verses 1, 4, and 5; and 1 (shortened), 2 (revised), 7, and 9, respectively. The 1600 *Missae, Magnificat, Motecta, Psalmi, & alia* was, of course, the collection dedicated to the youthful and somewhat frivolous Philip III. Like his masses in this same collection, the two magnificats are in those tones that approximate most closely to modern minor and major. In nearly every new magnificat movement, the 1600 verse will be found to be considerably shorter than the corresponding 1576 or 1581 verse. The 1576 *Quia respexit* lasts 31 breves, and the 1600, only 19; the 1576 *Fecit*, 21 bars, and the 1600, only 15; the 1576 *Deposuit*, 24 bars, and the 1600, only 9. Quite evidently, he was as eager to abridge individual verses of the two polychoral magnificats as he was to shorten his 1600 masses. For other distinctions: only one movement of the 1576 Tone I, and none of the 1581 Tone VI, called for tri-

²⁰¹ Knud Jeppesen, *The Style of Palestrina and the Dissonance* (Copenhagen: Levin & Munksgaard, 1927), p. 185.

²⁰² *Opere complete*, Vol. XVI (Rome: Fratelli Scalera, 1943), p. xiv.

²⁰³ *VicO*, III, 11–12.

²⁰⁴ *Ibid.*, p. 24.

²⁰⁵ *Opere complete*, XVI, 16.

²⁰⁶ *VicO*, III, 32–33.

²⁰⁷ *Ibid.*, p. 40.



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*²⁰⁸—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#q, b# (= #)–c'–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,²⁰⁹ not to mention Pedrell,²¹⁰ 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.²¹¹ 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) *Gaudet 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 metuentus* (a 5: a 4); (14) *O sacrum convivium* (a 5: a 4 and

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

²¹⁰ *VicO*, I, 142–146.

²¹¹ Sequences (e.g., *Lauda Sion*) and Marian antiphons excluded.

²⁰⁸ *Ibid.*, p. 87.