



of the Lamentations, Rubio makes this penetrating observation:

In our opinion, the history to which Baini alludes does contain an element of truth. Having been criticized, Victoria did reply by reforming his own work. Thanks to self-criticism he was able to publish a version [of his Lamentations] that was better balanced so far as length of sections goes, less monotonous, and less repetitive of certain mere “devices.” But, thank heaven, his self-criticism did not curtail his vehement, passionate, devout inspiration—because had he done the latter he would have played traitor to his personality, his profession, his vocation, and his nationality.

A nuestro juicio, la historia que nos refiere Baini contiene un fondo de verdad: una crítica que aconsejó a Victoria realizar, a su vez, una auto-crítica, gracias a la cual pudo presentar una versión más equilibrada, en cuanto a la duración, menos monótona o reiterativa al cercenar la excesiva insistencia en ciertos “artificios”. De lo que no hizo auto-crítica, gracias a Dios, fue de su inspiración vehemente, apasionada, devota, porque hubiera sido traicionar a su persona, a su sacerdocio, a su vocación y a su patria.

PSALMS, ANTIPHONS, SEQUENCES, AND LITANY

Of the seven psalms published in the *Opera omnia*, Volume VII, pages 1–67, the first five (culled from 1576, 1581, and 1583 Roman imprints) were composed for use at vespers, and the seventh and last (extracted from the 1600 Madrid imprint) for use at compline. Unlike Navarro’s vesper psalms, Victoria’s are all (1) polychoral, (2) organ-accompanied, (3) *durchkomponiert*; and (4) only occasionally (and then casually) allusive to Gregorian psalm-tones. Throughout Psalms 109, 116, and 135, he shifts back and forth at will between the two four-part groups. In these psalms he does not reduce to a small group during one verse and then expand during another. However, in the other four psalms (112, 121 [*a 12*], 126, and 136) he shifts to smaller vocal groups during middle verses. In *Laudate pueri* (Ps. 112), for instance, he scores verses 1–3 and 6–10 full, but verse 4 for CCA and verse 5 for CATB. Only in Psalm 121 does he employ so many as three four-part choruses. All the rest call for two. Since Psalm 121 begins in triple meter, it enjoys the distinction of having been his only psalm with triple meter used anywhere else

than in the concluding ascription *Gloria Patri et Filio et Spiritui Sancto*. Also, Psalm 121 is his only psalm on which he composed a parody mass (*a 12*, 1600).

The occasion for which *Super flumina Babylonis* was composed happens to be well known (moment of parting). Unlike Victoria’s other six psalms, it does not end with the obligatory triune ascription. This fact alone would suggest that it was not intended for vespers. In addition, only a small portion of the psalm has been set. First performed on the evening of October 17, 1573, *Super flumina* reached print as the concluding item in his 1576 *Liber Primus. Qui Missas, Psalmos, Magnificat . . . Complectitur* (no. 27). The scene of the première was the large hall of the Palazzo della Valle. Members of the papal choir were engaged specially for the event. When he later republished this same psalm as the concluding item in his *Motecta Festorum Totius anni* (no. 37) he retooled it with his usual fastidious care. Instead of dividing verse 3 into separated halves—the first sung as a snippet by chorus I, the second by chorus II—he telescoped the halves. Meanwhile, he rewrote the second half and tightened the cadence by omitting three semibreves. He also altered the last chord from a lethargic tonic to a suspenseful dominant. As revised for the 1585 *Motecta*, this particular psalm became in reality a Lenten motet in two *partes*, each of which is a continuous piece of music.

Just as *Super flumina* can with propriety be called a motet, so also the ten Marian antiphons at pages 68–130 of the *Opera omnia*, Volume VII, may as cogently be classed with his motets. Four of the ten are settings of the *Salve Regina*; two each are settings of the antiphons sung after compline in Advent, Lent, and Eastertide—*Alma Redemptoris Mater*, *Ave Regina coelorum*, and *Regina coeli*. Allusion has already been made above to Victoria’s parody masses constructed on his Marian antiphons; and attention drawn to the absence from the extant repertory of a *Regina coeli* Mass that by rights should have been composed to complete his scheme.

His maiden motet collection of 1572 already contains all his five-voice settings of each antiphon but the *Salve*; to compensate, it includes his six-voice of the *Salve*. In 1576 he adds a *Salve, a 5*, a *Salve, a 8*, and a *Regina coeli, a 8*. In 1581 he publishes eight-voice settings of the *Alma Redemptoris* and *Ave Regina*, and in 1583 another five-voice of the *Salve*. In general it can be said of the 1572 antiphons that he quotes the plainchant in the middle voices; and of

the later antiphons that he quotes the chant in the top voice.

The four transposed-dorian Salves—1572 *a 6*, 1576 *a 5*, 1576 *a 8*, 1583 *a 5*—are by no means of uniform hue. Each may be sharply differentiated from its companions. In cantus II of the 1572 *a 6*, for instance, he introduces an ostinato after Morales's best manner. During *partes 1* and *2* the one word *Salve* is repeated incessantly. In notes of breve value, cantus II reiterates the plainsong initium fourteen times. Rests intervene between each quotation. In the 1576 *Salve a 8*, by way of exception he so respects the verse divisions of the chant as to compose each verse as an independent piece of music. In the 1576 *a 5* he writes his only alternating-verse *Salve*. Here, odd verses are to be plainchanted, and even verses sung polyphonically. In his 1583 *a 5* he compresses the whole antiphon into two continuous *partes* totaling only 79 bars (44 + 35)—the 1576 in four *partes* having reached 181 bars! Only in the 1583 does he veer momentarily into triple meter. On every count, these four Salves can be shown to serve quite different musical purposes. Their individual physiognomies are the more remarkable when one considers their identical modality, plainchant foundation, and the liturgical context within which each was to have been sung.

Nothing more delightful can be imagined than the Easter, Whitsun, and Corpus Christi sequences which Pedrell reprinted at pages 147–150, 141–146, and 135–140 of the *Opera omnia*, Volume VII. The Corpus sequence, *Lauda Sion Salvatorem*, was the first to have been published (1585). The other two were printed for the first time in his 1600 Madrid omnibus collection. In none of the three does Victoria set every strophe of the sequence. On the contrary, he culls five from the *Lauda Sion* (strophes 1, 2, 5, 12, 23), six from the *Veni Sancte Spiritus* (1, 3, 5, 7, 9, 10), and five from the *Victimae paschali laudes* (4–8). Throughout each sequence he joins them in a continuous whole, leaving no opportunity for the plainchanting of the intervening strophes once the polyphony starts.

Each is composed *a 8*—the organ accompaniment duplicating Chorus I. In the Easter sequence (which must be acknowledged one of the most charming pieces that Victoria ever wrote) he composes for CCCAATTT, and in the others for two antiphonal choruses of CATB. Throughout each he adheres to the mode of the plainsong: dorian (transposed) for

the Easter and Whitsun sequences, and mixolydian for the Corpus. In the Easter he emphasizes the drama of the question “Tell us what you saw, Mary” by repeating it after her first answer. The Easter sequence comes closer than any other Victoria short piece to capturing the flavor of the popular Spanish villancico. With Spanish instead of Latin words it would find itself completely at home, for instance, among Guerrero's villancicos (*Canciones y villanescas espirituales*, 1589). The shifts from triple to duple meter are handled in the most captivating way, and the exuberance of the last Alleluias cannot be overpraised. Altogether, this is a piece that needs discovery.

In the Corpus sequence, Victoria engages in a play of syncopated homophony at mm. 36–46 which some enthusiast for the African element in music will one day tell us echoes the Negro strains heard throughout Spain and Mexico during the sixteenth century. The words *sit jucunda, sit decora mentis jubilatio* inspire him to this outburst of jazzy revelry.

The Litany of Our Lady, with which Volume VII of the *Opera omnia* concludes, invites comparison with the several by Palestrina published in Volume XXVI of the Haberl edition: particularly the one that starts with identical text at pages 67–70. As in the case of Palestrina's litanies, Victoria's can best be described as “animated antiphonal homophony.” Both Victoria's choirs comprise the conventional CATB. At *Causa nostrae letitiae* (“cause of our joy”) he breaks abruptly into triple meter. Instances of such a break for similar praises of the Virgin occur in *PW*, Volume XXVI, at pages 69, 75, and 84.

Since the text is so repetitive, Victoria shows remarkable restraint when he echoes musical phrases only at the opening (Kyrie and Christe), end (first and second miserere's), and, momentarily, for three *ora pro nobis* in the triple-meter section. The subdued character of the prayers finds a counterpart in his prevailingly low-pitched lines. The highest of the eight voices in this *Litaniae de Beata Virgine* never rises above d¹. The second bass descends so low as D₁. No lower note is to be found in Victoria's entire vocal repertory.

VICTORIAN SPURIOSITIES

Charles L. Cudworth in “Ye Olde Spuriousity Shoppe: or, Put it in the *Anhang*” (*Notes of the Music Li-*