



## CRITICAL APPARATUS

The present edition of the *Psalmos, Magnificat, ad Virginem Dei Matrem Salutationes, alia que complectitur* from the *Liber Primus* (Venice, 1576) Tomás Luis de Victoria, was made possible through the reading of the copies preserved in the Orfeó Catalá Library (Barcelona) and in the Tudela de Ebro's Cathedral Musical Archive (Navarre). At the same time, it was also made the collation with the printings from 1572, 1581(a), 1581(b), 1583(b), 1585(a), 1585(b), 1589(a), 1589(b), 1600 (a), 1600 (b) and 1603, which contain some of these pieces.

## EDITORIAL PRINCIPLES

Following editorial principles have been followed:

1. The original note-values were maintained. The final notes of each voice are maintained until the last of the voices is finished, being this marked with a *fermata*.
2. All pieces use the mensuration sign  $\text{♩}$ , having been adopted the time signature 2/1. For the sections in *tempus perfectus* ( $\phi$ ), it was decided to use the time signature 3/1.
3. The works' pitch level has been maintained as in the source. Nevertheless, in some of them we also offer versions adapted to a modal type used by Victoria, in order to make easier their interpretation.
4. The clefs are used according to the modern conventions for this repertory. The following matches were used: for the voices, in the original, notated in G clef on the second line, C clef on the first or second line, we used the G clef on the second line; to the voices, in the original, notated in C clef on the third line we used the G clef on the second line, and octave-transposing G clef on the second line depending on the work's sonic range; for the voices, notated in the original, in the C clef on the fourth line, we used the octave-transposing G clef on the second line, and the F clef in the fourth line depending on the work's sonic range; the voices in the original notated in F clef fourth line maintained the same clef.
5. Accidentals placed before the note are original, and affect only that note or the equal one immediately repeated. The only change to accidentals is where to a note  $\flat$  in the key is added a  $\sharp$  - in this cases it was decided to use a  $\natural$ .

Precautionary accidentals (resulting from modern conventions) are enclosed in parenthesis ( ). An alteration above the note affects only that note, and is an editorial suggestion based on the practical and theoretical conventions of the period regarding *musica ficta*.

6. Spelling (except for abbreviations, which were expanded), the use of capitals and punctuations has been kept as in the original. The only exception is found on texts with the word *Alleluya* in the final; in these ones this word starts with a capital letter.
7. Text abbreviation sign (*ij*) was marked with text in italics.
8. The representation of *ligature* is made by the use of continuous brackets, and of *coloratura* by broken brackets, both appearing above the notes.

## CRITICAL COMMENTARY

The eighteen compositions of Tomás Luis de Victoria among which we find psalms, a hymn, magnificat, Mariana antiphons and motets, are edited from his second printed book, whose consulted sources are kept in good condition. This allowed a clear transcription.

### **Musical sources:**

Below we present the musical sources used in this critical edition. In square brackets are given the abbreviations assigned to each print.

**[1572]** *Motecta*, Venetiis, Filios Antonii Gardani, 1572 - RISM: V1421-

- Monasterio Cisterciense de Santa Ana, Ávila (Spain)
- Real Colegio del Corpus Christi, Valencia (Spain)

**[1576]** *Liber primus*, Venetiis, Angelum Gardanum, 1576 - RISM: V1427-

- Biblioteca del Orfeó Catalá, Barcelona (Spain)
- Archivo Musical Catedralicio, Tudela de Ebro, Navarra (Spain)

**[1581(a)]** *Hymni totius anii*, Romae, Dominici Basae, 1571 - RISM: V1428-

- Archivo Catedralicio, Jaén (Spain)
- Civico Museo Bibliografico Musicale, Bologna (Italy)

**[1581 (b)]** *Cantica B. V. vulgo Magnificat*, Romae, Dominici Basea, 1581 - RISM: V1430-

- Biblioteca del Liceo Musicale, Bologna (Italy)

**[1583 (b)]** *Motecta*, Romae, Alexandrum Gardanum, 1583 - RISM: V1422 -

- University of California Music Library and Bancroft Library, Berkley (EE.UU)
- Archivo Diocesano, Valladolid (Spain)

**[1585(a)]** *Officium Hebdomadae Sanctae*, Romae, Alexandrum Gardanum, 1585 - RISM: V1432 -

- Monasterio de las Descalzas Reales, Palacio Real, Madrid (Spain)

**[1585(b)]** *Motecta festorum*, Romae, Dominici Basae, 1585 - RISM: V1433 -

- Archivo de la Catedral, Córdoba (Spain)

**[1589(a)]** *Motecta*, Mediolani, Franciscum et haeredes Simonis Tini, 1589 - RISM: V1423 -

- Civico Museo Bibliografico Musicale, Bologna (Italy)

**[1589(b)]** *Cantiones Sacrae, Dilingae*, Ioannes Mayer, 1589 - RISM: V1424 -

- Bayerische Staatsbibliothek, Munich (Germany)

**[1600 (a)]** *Sacrae Caesareae Maiestatis, Matrivi*, Typographia Regia, 1600 - RISM: V1435-

- Biblioteca de Catalunya, Barcelona (Spain)
- Biblioteca Nacional de España, Madrid (Spain)
- Archivo Diocesano, Valladolid (Spain)

**[1600 (b)]** *Hymni totius anni, Venetiis*, Jacobum Vicentium, 1600 - RISM: V1429-

- Civico Museo Bibliografico Musicale, Bologna (Italy)

**[1603]** *Motecta*, Venetiis, Angelum Gardanum, 1603 - RISM: V1425 -

- Stadtbibliothek, Augsburg (Germany)

N.B.: The 1583b Book could not be consulted in its entirety

### Textual sources

We provide below Latin and English alternative sources for the texts of the works.

**[BR 1571]** *Breviarium romanum ex decreto sacrosancti concilii Tridentini restitutum Pii V Pontificis Maximi iussu editum*, Venetiis, Iuntas, 1571  
Munich, Bayerische Staatsbibliothek

**[LU 1957]** *Liber Usualis Mass and Vespers with Gregorian Chant*, Desclee & Co., 1957

**[RB 1908]** *The Roman Breviary*, (tr.) John, Marquess of Bute, K. T., William Blackwood and Sons, Edinburgh and London, 1908

For each work are given the following information:

- input order in the musical source;
- work title in the musical source;
- musical source used;
- location of each voice in each part book of *Cantus*, *Altus*, *Tenor* and *Bassus*;
- feast designated by Victoria in the title, and the date of the feast (provided by the editors);
- text in the musical source of 1576;
- text on the textual sources, own translations for Spanish and, in some cases, for English.

At the end are listed some observations considered relevant, and which result from the collation between the various musical sources where the pieces are to be found. The differences found between the musical sources of 1572, 1581(a), 1581(b), 1583(b), 1585(a), 1585(b), 1589(a), 1589(b), 1600(a), 1600(b) and 1603, and the print of 1576, are listed.

The differences at text level are given providing information on order entry in a particular musical source, and the textual change. So,

1585(a)/1; 1589(b)/1; 1589(b)/1; 1603/1 – **secuntur [sequuntur]**

means that in the first piece of musical sources 1585(b), 1589(a), 1589(b) and 1603 the word *secuntur* (on print 1572) is replaced by *sequuntur*.

The differences in notes and rests are given providing information on order entry in a particular musical source, and the existing changes in pitch or rhythm. So, (according to the first edition of the NEV)

1589(b)/2 – **C (c. 18, #3, G<sub>3</sub>)**

means that on the second piece of the musical source 1589(b), on measure 18 of *Cantus*, the third note is a G<sub>3</sub>.

On the following example,

1583/1; 1585(b)/1; 1589(a)/1; 1589(b)/1 – **A (c. 55, #3, Min con puntillo)**

we should read that on the first piece of the musical sources 1583, 1585(b), 1589(a) and 1589(b), on the Altus part on measure 55, the third note is a dotted minim

As last example,

1583/2; 1585(b)/2; 1589(a)/2; 1589(b)/2 – **A (c. 68, #2, Sm/C<sub>3</sub>)**

means that in the second piece of musical sources 1583, 1585(b), 1589(a) and 1589(b), on the Altus part on measure 68, the second note is a C<sub>3</sub>, with the duration of a seminim.

When necessary is given a more detailed description of the changes found in the collation of various printed.

The following table lists the abbreviations used in this critical edition.

<b>Br</b>	<i>Breve</i>
<b>SBr</b>	<i>Semibreve</i>
<b>Min</b>	<i>Minima</i>
<b>Sm</b>	<i>Seminima</i>

<b>C</b>	<i>Cantus</i>
<b>A</b>	<i>Altus</i>
<b>T</b>	<i>Tenor</i>
<b>B</b>	<i>Bassus</i>
<b>c.</b>	measure

tab. 1 - abbreviations

The designation of the pitch takes the C<sub>3</sub> as the C of the first lower ledger line in the treble clef.

Translation to Spanish: it has been made a translation of the texts