



CRITICAL APPARATUS

The present edition of the fourteen 4 part Motets by Tomás Luis de Victoria was made possible through the reading of the four partbooks (*Cantus, Altus, Tenor, Bassus*) printed in 1572 in Venice, and preserved in the Monasterio Cisterciense de Santa Ana, Ávila, and in the Real Colegio del Corpus Christi, Valencia. At the same time, it was also made the collation with the printings from 1583, 1585(a), 1585(b), 1589(a), 1589(b) and 1603, which contain the same pieces.

EDITORIAL PRINCIPLES

The following editorial principles were 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 motets use the mensuration sign ♩ , having been adopted the time signature 2/1. Motets 5, 13 and 14 contain also a section in *tempus perfectus* (♩) – in this cases it was decided to use the time signature 3/1.
3. No transposition was made, keeping the original pitch. However, a transposition is made available for Motet 12, for singing purposes.
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 (motets 1-8), and octave-transposing G clef on the second line (motet 9-14); 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 (motets 1-8), and the F clef in the fourth line (motets 9-12); 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 # - in this cases it was decided to use a ♯. 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 fourteen 4 part Motets of Tomás Luis de Victoria belong to a broader set of Motets of 4, 5, 6 and 8 parts. The printing is extremely careful and the specimens are 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)

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

- University of California Music Library and Bancroft Library, Berkley (USA)
- 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, Romae, Alexandrum Gardanum, 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)

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

- Stadtbibliothek, Ausburgo (Germany)

It was not possible to consult all the print of 1583. Missing parts:

- in motets 6 -14 the part of *Cantus*;
- in motet 16 the part of the *Altus*;
- in motets 8 -11 and 14 -16 the part of *Tenor*.

Attached to this critical apparatus is given a list of all the motets for 4 voices on each mentioned source, except for 1585(b), dedicated to the *Officium Hebdomadae Sanctae*.

Textual sources

Below we provide Latin and English alternative sources for the texts of the Motets. Latin sources have been selected, from the ones available on-line, among those coeval to the edition of 1572, whenever possible.

[BR 1548] *Breviarium romanum ex sacra potissimum scriptura, et probatis sanctorum historiis nuper confectum, ac denuo per eundem auctorem accuratius recognitum*, Parisiis, Thielmanni Kerner, 1548

Munich, Bayerische Staatsbibliothek

[BR 1550] *Breuiarium Romanum de camera nouissime impressum, optime castigatum, & ita ordinatum, vt omnia suis in locis sint posita, & praesertim in communi sanctorum. Omnibus octauis, lectiones singulis diebus sunt accomodatae. (...) Et alia multa, quae post inuersam hanc paginam adnotata reperies*, Venetiis, Iuntas, 1550

Roma, Biblioteca Nazionale Centrale

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

Munich, Bayerische Staatsbibliothek

[AS] Antifonal do Sanctoral

P-BRs (Braga) Arquivo da Sé Ms. 28 (séc. XVI)

[PSH 1774] *Proprium Sanctorum Hispanorum, Qui generaliter in Hispania celebrantur, Ad formam Officii novi redactum, Ex Apostolica concessione, & auctoritate S. Pii V. Gregori XIII. Sixti V. Clementis VIII. & Urbani VIII. Summorum Pontificum. Pars Aestiva, Matriti, Ex Typographia D. Antonii de Sancha*, 1774

Barcelona, Biblioteca de Catalunya

[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 further contextualization of texts refer to the following thesis: GIARDINA, Adriano. *Tomás Luis de Victoria: le premier livre de motets, organisation et style*. Thèse de doctorat : Univ. Genève, 2009, no. L. 677

For each Motet are given the following informations:

- input order in the musical source;
- Motet 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 1572;
- text on the textual sources, own translations for Spanish and, in some cases, for English;
- information on the liturgical function of each text, based on the survey conducted in textual sources (above mentioned) coeval with the print of 1572.

At the end are listed some observations considered relevant, and which result from the collation between the various musical sources where the motets for 4 voices are to be found. The differences found between the musical sources of 1583, 1585(a), 1585(b), 1589(a), 1589(b) and 1603, and the print of 1572, 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,

1589(b)/2 – **C (c. 18, #3, G₃)**

means that on the second piece of the musical source 1589(b), on measure 18 of *Cantus*, the third note is a G₃.

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/C₃)**

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 C₃, 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.

Br	<i>Breve</i>
SBr	<i>Semibreve</i>
Min	<i>Minima</i>
Sm	<i>Seminima</i>
C	<i>Cantus</i>
A	<i>Altus</i>
T	<i>Tenor</i>
B	<i>Bassus</i>
c.	measure

tab. 1 - abbreviations

The designation of the pitch takes the C₃ 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.

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APPENDIX

Index of 4 part Motets – Tomás Luis de Victoria

	1572	1583	1585(b)*	1589(a)	1589(b)	1603
1	In Festo omnium Sanctorum. O quam gloriosum est regnum	In Festo omnium Sanctorum. O quam gloriosum est regnum	In Festo omnium Sanctorum. O quam gloriosum est regnum	In Festo omnium Sanctorum. O quam gloriosum est regnum	In Festo omnium Sanctorum. O quam gloriosum est regnum	In Festo omnium Sanctorum. O quam gloriosum est regnum
2	In Festo sancti Andreae. Doctor bonus	In Festo sancti Andreae. Doctor bonus	In Festo sancti Andreae. Doctor bonus	In Festo sancti Andreae. Doctor bonus	In Festo sancti Andreae. Doctor bonus	In Festo sancti Andreae. Doctor bonus
3	In Conceptione Beatæ Mariæ. Quam pulchri sunt	In Conceptione Beatæ Mariæ. Quam pulchri sunt	In Epiphania Domini. Magi viderunt stellam	In Conceptione Beatæ Mariæ. Quam pulchri sunt	In Conceptione Beatæ Mariæ. Quam pulchri sunt	In Conceptione Beatæ Mariæ. Quam pulchri sunt
4	In Festo sancti Thomæ Apostoli. O decus apostolicum	In Festo sancti Thomæ Apostoli. O decus apostolicum	In Festo Corporis Christi. O Sacrum convivium/ Mens impletur gratia	In Festo sancti Thomæ Apostoli. O decus apostolicum	In Festo sancti Thomæ Apostoli. O decus apostolicum	In Festo sancti Thomæ Apostoli. O decus apostolicum
5	In Circumcisione Domine. O magnum misterium	In Circumcisione Domine. O magnum misterium	In Festo Sancti Michaelis, & Angelorum. Duo Seraphim/ Tres sunt	In Circumcisione Domine. O magnum misterium	In Circumcisione Domine. O magnum misterium	In Circumcisione Domine. O magnum misterium
6	In Epiphania Domini. Magi viderunt stellam	In Epiphania Domini. Magi viderunt stellam	In Festo Apostolorum, & Evangelistarum. Estote fortes	In Epiphania Domini. Magi viderunt stellam	In Epiphania Domini. Magi viderunt stellam	In Epiphania Domini. Magi viderunt stellam
7	In Purificatione Beatæ Mariæ. Senex puerum portabat	In Purificatione Beatæ Mariæ. Senex puerum portabat	In Festo unius Martiris. Iste sanctus	In Purificatione Beatæ Mariæ. Senex puerum portabat	In Purificatione Beatæ Mariæ. Senex puerum portabat	In Purificatione Beatæ Mariæ. Senex puerum portabat
8	In Sanctæ Mariæ ad Nivem. Sancta Maria succurre miseris	In Sanctæ Mariæ ad Nivem. Sancta Maria succurre miseris	In Festo plurimorum Martirum. Gaudent in celis	In Sanctæ Mariæ ad Nivem. Sancta Maria succurre miseris	In Sanctæ Mariæ ad Nivem. Sancta Maria succurre miseris	In Sanctæ Mariæ ad Nivem. Sancta Maria succurre miseris
9	In Annuntiatione Beatæ Mariæ. Ne timeas Maria	In Annuntiatione Beatæ Mariæ. Ne timeas Maria	In Festo Confessorum Pontificum. Ecce sacerdos magnus	In Annuntiatione Beatæ Mariæ. Ne timeas Maria	In Annuntiatione Beatæ Mariæ. Ne timeas Maria	In Annuntiatione Beatæ Mariæ. Ne timeas Maria
10	Dominica in Ramis Palmarum. Pueri hebreorum	Dominica in Ramis Palmarum. Pueri hebreorum	In Festo Confessorum non Pontificum. Hic vir despiciens mundum	Dominica in Ramis Palmarum. Pueri hebreorum	Dominica in Ramis Palmarum. Pueri hebreorum	Dominica in Ramis Palmarum. Pueri hebreorum

11	Feria Quinta In Cena Domini. Vere languores	Feria Quinta In Cena Domini. Vere languores	In Festo Virginum. Veni sponsa Christi	Feria Quinta In Cena Domini. Vere languores	Feria Quinta In Cena Domini. Vere languores	Feria Quinta In Cena Domini. Vere languores
12	Feria Sexta In Paresceve. O vos omnes	Feria Sexta In Paresceve. O vos omnes	In Dedicatione Templi. O quam metuendus est	Feria Sexta In Paresceve. O vos omnes	Feria Sexta In Paresceve. O vos omnes	Feria Sexta In Paresceve. O vos omnes
13	In Festo Natalis Domini. O Regem celi/ Natus est nobis	In Festo Trinitas. Duo Seraphim/ Tres sunt		In Festo Trinitas. Duo Seraphim/ Tres sunt	In Festo Trinitas. Duo Seraphim/ Tres sunt	In Festo Trinitas. Duo Seraphim/ Tres sunt
14	In Festo Corporis Christi. O Sacrum convivium / Mens impletur gratia	In Festo Corporis Christi. O Sacrum convivium / Mens impletur gratia		In Festo Corporis Christi. O Sacrum convivium / Mens impletur gratia	In Festo Corporis Christi. O Sacrum convivium / Mens impletur gratia	In Festo Corporis Christi. O Sacrum convivium / Mens impletur gratia
15		In Communione. Domine, non sum dignus/ Miserere mei		In Communione. Domine, non sum dignus/ Miserere mei	In Communione. Domine, non sum dignus/ Miserere mei	In Communione. Domine, non sum dignus/ Miserere mei
16		In Festo Natalis Domini. O Regem celi/ Natus est nobis		In Festo Natalis Domini. O Regem celi/ Natus est nobis	In Festo Natalis Domini. O Regem celi/ Natus est nobis	In Festo Natalis Domini. O Regem celi/ Natus est nobis

tab. 2 – Index of 4 part motets

All the motets in **red** are not found in the musical source of 1572.

All motets in **green** are found in the musical source of 1572, but in a different order.

* in the musical source 1585(b) the 4 part motets appear after the 6 and 5 part motets.

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