

UNIVERSITY OF CINCINNATI

August 26, 1972

I hereby recommend that the thesis prepared under my supervision by Regis V. Shalley

entitled A Comparative Study of Compositional Techniques in Selected Paraphrase Masses of Cristóbal de Morales and Tomás Luis Victoria.

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts in Choral Conducting

Approved by:

Samuel J. Papp
Philip Shalley
Elmer Thomas

A COMPARATIVE STUDY OF COMPOSITIONAL TECHNIQUES
IN SELECTED PARAPHRASE MASSES OF
CRISTÓBAL DE MORALES AND TOMÁS LUIS VICTORIA

A Thesis Submitted to the
Division of Graduate Studies
of the
University of Cincinnati

In Partial Fulfillment
of the Requirements for the Degree of
DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING
in the College-Conservatory of Music
August, 1972

by

Regis V. Shalley

B.S., Duquesne University, 1949

M.S., Duquesne University, 1955

UMI Number: DP16191

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI[®]

UMI Microform DP16191

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 E. Eisenhower Parkway
PO Box 1346
Ann Arbor, MI 48106-1346

PREFACE

Cristóbal Morales (circa 1500-1553) and Tomás Luis Victoria (circa 1548-1611) are recognized as two of the outstanding Spanish composers of the Renaissance period. They are considered by most scholars and historians to be pinnacles of two succeeding generations.

An investigation attempting to compare compositional techniques of Morales and Victoria would require an examination of a great amount of music. In this thesis, the examination will be limited to Masses where the music was created from the same chant source material. Both men wrote Beata Virgine Masses which were paraphrased from the chant of Mass IX, Mass XVII, and the Credo I. Missae pro Defunctis based on the chant of the Mass for the Dead were written by both composers. The scope of this study will be to compare the compositional procedures of Morales and Victoria in these selected Masses.

Discussions of compositional procedures of Morales and Victoria have been presented in particular articles or chapters of books such as Reese's Music in the Renaissance, Grout's History of Western Music, Wagner's Geschichte der Messe, and Stevenson's Spanish Cathedral Music in the Golden Age; but this writer has uncovered only one larger investigation of compositional techniques of Cristóbal Morales-- a dissertation written by G. Trumpff at the

University of Göttingen in 1938 entitled "Cristóbal Morales."

A limited number of larger studies are available which investigate compositional techniques of Tomás Victoria. Most of these compare Victoria with Palestrina. Interesting insights into earlier investigations on Victoria can be obtained from Henri Collet's Le mysticisme musical espagnol au XVIIe siècle written in 1913 and the dissertation "Die Kompositionstechnik T. L. Victorias" written by Hans von May in 1943. These studies are not listed in the bibliography, however, because of their unavailability. "The Masses of Tomás L. Victoria," a thesis written by J. N. Saxton, is a general survey of Victoria's Masses; but this work presents no new material applicable to this thesis. Thomas N. Rive wrote a dissertation in 1963 entitled "An Investigation into Harmonic and Cadential Procedure in the Work of Tomás Luis de Victoria, 1548-1611. A Study of Emergent Tonality." This study was written at the University of Auckland, New Zealand; but it is not available and therefore does not appear in the bibliography of this thesis. The periodical Caecilia published an article written by Rive which is entitled "Verdict on Victoria." This article seems to be derived from the author's dissertation listed above. It presents a case for tonal harmonic concepts in the music of Victoria. James Kriewald's dissertation "The Contrapuntal and Harmonic

Style of Tomás Luis de Victoria" is a detailed presentation of Victoria's techniques. Like most authors, however, Kriewald compares Victoria with Palestrina..

The edition used for the music of Cristóbal Morales is Volumes XI and XV of Monumentos de la Musica Española, edited by Higinio Anglés. For the music of Victoria, Volumes II and VI of the Opera Omnia edited by Pedrell were used. All printed musical examples in this thesis are Xerox copies taken from these sources.

TABLE OF CONTENTS

	Page
PREFACE	ii
TABLE OF CONTENTS	v
LIST OF TABLES	vi
LIST OF MUSICAL EXAMPLES	vii
CHAPTER I The Backgrounds of Morales and Victoria	1
CHAPTER II A Comparative Study of the <u>Missae Pro Defunctis</u>	9
CHAPTER III A Comparative Study of the <u>Missae de Beata Virgine</u>	56
CHAPTER IV Summary: Comparison of the Compositional Techniques of Cristóbal Morales and Tomás Victoria	115
BIBLIOGRAPHY	130

LIST OF TABLES

	Page
Table 1 - Comparative Lengths of Sections of the Three Requiem Masses	14
Table 2 - Comparative Lengths of Sections of the <u>Beata</u> <u>Virgine</u> Masses	57

LIST OF MUSICAL EXAMPLES

Example			Page
<u>MISSAE PRO DEFUNCTIS</u>			
1	Introit	Morales	18
2	Introit (1583)	Victoria	23
3	Introit (1605)	Victoria	25
4	Sanctus	Morales	31
5	Sanctus (1583)	Victoria	35
6	Sanctus (1605)	Victoria	37
7	Agnus Dei	Morales	41
8	Agnus Dei (1583)	Victoria	44
9	Agnus Dei (1605)	Victoria	46
<u>MISSAE BEATA VIRGINE</u>			
10	Kyrie	Morales	60
11	Kyrie	Victoria	66
12	Credo I (Chant Source)		74
13	Credo (Final cadence)	Morales	78
14	Credo (Final cadence)	Victoria	80
15	Sanctus-Mass XVII (Chant Source)		82
16	Sanctus	Morales	83
17	Hosanna in excelsis	Morales	86
18	Benedictus	Morales	89
19	Hosanna in excelsis	Morales	90
20	Sanctus	Victoria	93
21	Benedictus	Victoria	96
22	Agnus Dei-Mass XVII (Chant Source)		99
23	Agnus Dei	Morales	101
24	Agnus Dei (I & II)	Victoria	110
25	Agnus Dei (III)	Victoria	112

CHAPTER I

THE BACKGROUNDS OF MORALES AND VICTORIA

Cristóbal Morales was born in Seville in the province of Andalusia about 1500. He spent his final years as the chapelmaster at Málaga, where he died in 1553. When Tomás L. Victoria was born at Avila (about 1548), Morales was already recognized as one of the most illustrious of Spain's composers. Before beginning a comparative study of their compositional styles, a cursory survey will be presented of biographical material of Morales and Victoria. Attention will also be focused on other background factors which may have influenced their creativity.

The development of Spain before the birth of Morales was unique in Europe in that she was isolated from the mainstream of events during this time. During the fifteenth century, Spain was the most medieval and most Catholic country in the Catholic world. The strength of the church here was preserved by its model organization, its strong morals, its isolation, and its long struggle with Islam. It was very little affected by the humanism of the Renaissance and almost untouched by the Reformation. When the Moors were finally expelled from the Iberian Peninsula in 1492, and the Catholic Church no longer needed to direct

its attention to this religious threat, her isolation from the rest of Europe was brought to an end.¹

By the beginning of the sixteenth century, a Spanish tradition in sacred music had evolved. The great Flemish composers influenced the Spanish musicians just as they had exerted their influence on the music of Italy and France; and the names of Machaut, Dufay, and Ockeghem appeared in the writings of famous Spanish theorists and composers such as de Silva, Pareja, and del Puerto. This Flemish "learned" compositional style was absorbed into the native Spanish musical tradition. By 1543, Philip II had established a chapel of Spanish musicians which was independent of his Flemish musical chapel. This Spanish musical chapel included prominent names such as de Basurto, Pedro de Pastrana, de Cabezon, and Francisco de Soto.²

Three outstanding cathedral schools were established in Spain during the sixteenth century. Cristóbal Morales was trained in the cathedral school at Seville, in the province of Andalusia. This institution was heir to the medieval art of fertile Andalusia, which had already seen the musical influence of the Arabs and Spanish Jews. De la Torre, de Valera, Peñalosa, de Castilleja, and Escobar also received their musical education at this famous

¹Paul Lang, Music in Western Civilization (New York: W. W. Norton and Co., Inc., 1941), pp. 259-260.

²Robert Stevenson, Spanish Music in the Age of Columbus (The Hague: Martinus Nijhoff, 1960), pp. 100-101.

cathedral school, and each contributed to the Cancionero Musical de Palacio. The Catalan schools maintained the ancient artistic prestige of the Provincia Tarroconensis, the monasteries of Ripoll and Montserrat, and the royal Aragonese chapel of the fourteenth and fifteenth centuries. The third important cathedral school developed in the province of Castile. The Castilians, educated in the universities of Salamanca and Alcala de Henares, continued the polyphonic splendor of the music of the cathedral at Toledo. Tomás Victoria came from this Castilian tradition --a heritage which boasted composers such as Escribano, de Basurto, Escobedo, de Pastrana, de Cabezón, Alba, Torrentes, Ortiz, de Velasco, and de Vivanco.³

The talents of both Morales and Victoria, then, were nurtured and developed in a rich tradition of composers who produced impressive sacred music in Spain. Higiní Anglès, the chairman of the Spanish Musicological Society, states that the music of composers such as Escobar, Peñalosa, and de la Torre is a combination of the homophonic style with elements of florid counterpoint derived from the Flemish school.⁴

Cristóbal Morales received his early training and experience in the cathedral school at Seville, where he

³Gilbert Chase, The Music of Spain (New York: W. W. Norton and Co., Inc., 1941), p. 380.

⁴Higiní Anglès, The Age of Humanism, Vol. IV, The New Oxford History of Music, Gerald Abraham ed. (London: Oxford University Press, 1968), pp. 373-374.

remained as a performing member of the chapel until 1526. The fact that the young composer was exposed to the learned Flemish school is confirmed by the cathedral records which show that the illustrious Nicolas Gombert visited Seville at the head of the chapel choir of Charles V while Morales was in residence there. Morales' first formal post as chapelmaster was at Avila--the birthplace of Tomás Victoria. He served there from 1526 to 1529. In the early part of 1529, Morales accepted the post of chapelmaster of the Placencia cathedral, where he served until 1534.

The next ten years of his life were very important to the development of Cristóbal Morales as a composer. He served in the papal choir of Pope Paul III in Rome from 1535 until 1545. The choir during this period of time was composed of singers recruited from Italy, France, and Spain. Morales' Spanish colleagues in the papal choir included Escribano, Ordóñez, and Escobedo--excellent composers in their own right. Two of the most famous members of the choir serving concurrently with Morales were Jacob Arcadelt (ca. 1505-ca. 1560) and the Italian, Costanzo Festa (ca. 1480-ca. 1540).⁵ One may deduce with reasonable certainty that while living and working closely with these men, Morales must have been exposed to their compositions and to their ideas about music.

Eight years before Morales began his tenure in Rome,

⁵Robert Stevenson, Spanish Cathedral Music in the Golden Age (Berkeley and Los Angeles: University of California Press, 1961), p. 18.

the famous Netherlander Adrian Willaert was made director of St. Marks cathedral in Venice. The year 1527, then, saw the beginning of the famed Venetian school of sacred music--a style in which the traditional Netherlands contrapuntal textures were shaded into a more homophonic chordal sound. The process of printing music had already been established, having been begun in Venice by Petrucci in 1501. Gustave Reese verifies the fact that compositions of Willaert's were known to the papal choir in Rome. He mentions that a six voice Willaert motet was performed by this group on or before 1519--the year that the motet was published by Petrucci.⁶ The possibility exists, then, that Morales certainly was exposed to some of Willaert's music during his stay in the papal choir.

The exposure of Cristóbal Morales to the Venetian style may be a matter of some conjecture, but his exposure to the religious laude sung in Rome must be accepted as fact. Two books of laude were published by Petrucci as early as 1507. Like their secular counterpart, the frottole, the laude were syllabic, homophonic and regularly rhythmic. Passages in the so-called "familiar style" of many later sixteenth century composers (including Victoria and Palestrina) are obviously indebted to the tradition of the lauda.⁷

⁶Gustave Reese, Music in the Renaissance (New York: W. W. Norton and Co., Inc., 1954), p. 368.

⁷Donald Grout, A History of Western Music (New York: W. W. Norton and Co., Inc., 1960), p. 189.

The scope of this thesis does not include relating all the possible influences on Morales to his compositional procedures--this might be the subject for a new study of his music. These factors are listed here possibly to indicate people, events, and trends which may have been instrumental in the development of the Spanish composer.

Cristóbal Morales returned to Spain in 1545. He assumed the position of chapelmaster at the Toledo cathedral from 1545 to 1547. He held the same post at Marchenda from 1548 to 1551 and at the cathedral of Málaga from 1551 to his death in 1553.

Robert Stevenson mentions that during his tenure at Marchenda, Morales was the teacher of Juan Navarro.⁸ This information is interesting because Navarro is listed as one of the teachers who may have trained Tomás Victoria in his early years at Avila cathedral.

Tomás Luis Victoria was born about 1548 at Avila. Musically trained in the Castilian tradition at the Avila cathedral, he may have come under the influence of such distinguished teachers as de Espinar, de Ribera, Navarro, del Aguila, and Escobedo.

Victoria resided in Rome for twenty two years--more than twice the period of time that Morales spent there. He enrolled in the Collegium Germanicum in Rome

⁸Stevenson, op. cit., p. 35.

in 1565. This Jesuit college was founded by Ignatius Loyola for the explicit purpose of training missionaries to work in Germany. In his early years in Rome, then, Victoria associated with Spanish, German, English and Italian students, the four nationality groups which made up the school. He was organist and choir director at St. Maria de Monserrato (the Spanish cathedral in Rome) from 1569 to 1574, and he taught at the Collegium Germanicum and the Roman Seminary from 1573 to 1577. During this period from 1573 to 1577, Victoria was acquainted with Palestrina, possibly as a pupil of the noted Italian. Palestrina was choirmaster at St. Peters in Rome from 1571 until his death in 1594. It is also probable that he would have come in contact with the music of two other well known composers of the Roman school--Giovanni Animuccia (ca. 1500-1571), who was Palestrina's predecessor at St. Peters, and Giovanni Nanino (ca. 1547-1607). Because of the invention of printing, music was given a much greater exposure in the latter part of the sixteenth century than it had received in earlier periods. Victoria, then, was probably aware of much of the activity occurring in secular and sacred music during the late Renaissance in Rome. The fact that he was influenced by the polychoral compositions of the Venetian school is attested in one of his late Masses--the Missa Pro Victoria (1600) for double chorus.

As previously stated, the listing of events, people, and trends of the times merely indicate some of the

factors which may have been instrumental in the development of the composer.

Tomás L. Victoria rejected the recognition and success he received in Rome. He returned to Spain in 1587 and spent the final twenty-four years of his life in a peaceful convent existence in Madrid, where he served the Empress Maria and her daughter Margaret until his death in 1611.

CHAPTER II

A COMPARATIVE STUDY OF THE MISSAE PRO DEFUNCTIS

To investigate the compositional procedures of Cristóbal Morales and Tomás Victoria, this chapter will compare the Morales Missa pro Defunctis a 5 (1544) with the Victoria Missa pro Defunctis a 4 (1583) and the Missa pro Defunctis a 6 (1605).

The sections of the Mass in the Catholic church are divided into two categories--the Ordinary and the Proper. The Ordinary of the Mass (the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) uses the same text for every celebration of the Mass and is therefore standardized. The Proper of the Mass (the Introit, Gradual, Tract, Offertory, and Communion verse) changes the text with each liturgical occasion. In the normal process of composing music for a Mass, then, the Ordinary sections were most often set polyphonically by the composer. The Propers of the Mass would usually remain untouched, to be performed in the usual chant setting.

The Missa pro Defunctis, or Requiem Mass, does not function like the normal Mass with respect to the Ordinary and Proper. The Mass for the Dead, frequently used, always has the same Proper, and composers often set both the Ordinary and the Proper in polyphonic style. The Gloria and Credo are omitted from the Ordinary of the Requiem Mass.

A systematic usage of the component elements of the Mass for the Dead had not been established by the sixteenth century. Some composers, for example, used only those sections of the Missa pro Defunctis that were contained in the Liber Usualis. Other composers included sections from the Burial Office which follows the Mass.

Gustave Reese, in his discussion of Palestrina's Requiem Mass, suggests that the normal practice of paraphrasing the chant of the Requiem in the late sixteenth century is as follows: the Kyrie, Offertory, Sanctus, and Agnus Dei are set polyphonically, and the Introit, Gradual, Tract, and Communion are left to be sung in plainsong.¹ If this was the normal practice, then subsequent data will show that neither Morales nor Victoria followed it.

The component parts of the Mass for the Dead designated in the Liber Usualis are as follows: the Introit and psalm (Proper), the Kyrie (Ordinary), the Gradual and verse (Proper), the Tract and verse (Proper), the Dies Irae (Sequence), the Offertory and verse (Proper), the Sanctus (Ordinary), the Agnus Dei (Ordinary), and the Communion and verse (Proper).

Cristóbal Morales, in his Requiem of 1544, wrote a setting for every section of the Mass but two. The Tract is performed in the original chant setting--a chant which

¹Gustave Reese, Music in the Renaissance (New York: W. W. Norton and Co., Inc., 1954), p. 475.

is melismatic. The Dies Irae sequence is also performed in chant, except for the final phrase, the Pie Jesu Domine, which Morales put in a five voice setting.

Victoria followed Morales' example in that he also set every section of the Requiem except the Tract and Sequence. He deviated from the elder master, however, in that he left the entire Sequence to be performed in plain-song.

Cristóbal Morales utilized a cantus, altus, altus, tenor, bass voicing in most of his 1544 Mass for the Dead. The entire Introit and Kyrie sections are set for CAATB. The Gradual begins CAATB, changes its texture to altus, tenor, and bass for the Gradual verse (the In Memoria) and then returns to the five-voice texture for the final twenty-six measures of the Gradual verse. The final phrase of the Sequence, mentioned above, is set CAATB. Like the Gradual, the Offertory begins CAATB, changes to a four part voicing (CATB), and then returns to the five-part voicing for the final Quam Olim Abrahæ. The Sanctus and Benedictus, the Agnus Dei, and the Communion proper and verse are all composed for the five-voice texture.

Tomás Victoria established a pattern of texture changes which he followed in both of his Requiem Masses. The Introit of the 1583 Requiem is written for cantus, altus, tenor, and bass, while the Introit for the later

Requiem is scored for cantus I, cantus II, altus, tenor I, tenor II, and bass. The voicing in the 1583 Kyrie is broken down into three sections: Kyrie (CATB), Christe (CAT), and Kyrie (CATB). The voicing change in the later Requiem follows the same pattern: Kyrie (CCATTB), Christe (CCAT), and Kyrie (CCATTB). The Gradual and verse of the earlier Mass are scored for CATB and the corresponding Proper in the 1605 Mass is written for CCATTB. In the 1583 Mass, the Offertory is scored CATB, with the Hostias verse sung in the chant and the Quam Olim Abrahae returning to the CATB voicing. The Offertory of the later Requiem follows the same pattern--CCATTB, the verse in chant, and a return to the six-voice setting. Victoria set the Sanctus, Agnus Dei, and the Communion proper of the earlier Requiem for CATB. Following the same pattern in the 1605 Mass, he scored the Sanctus, Agnus Dei, and Communion all with the CCATTB voicing.

The fact was mentioned earlier that the component elements of the composed sixteenth century Requiem were not precisely standardized, at least not in any Spanish tradition. Cristóbal Morales, in his 1544 Mass, used only those sections which belonged to the Mass for the Dead as it is designated in the Liber Usualis. Tomás Victoria chose not to follow Morales in this selection of component parts of the Requiem. He lengthened his Masses by using additional material after the Communion verse.

In the 1583 Requiem, Victoria added the Responsorium which opens the absolution of the burial service. He achieved variety in the texture of this section in the following manner: the opening section, Libera me, Domine, is voiced cantus, altus, tenor, and bass; the verse Tremens factus is written for cantus, altus, bass; the Quando caeli changes to CAT; and the final Requiem aeternum verse returns to the four-voice CATB. The consistency of voicing noted in the main parts of the 1583 and 1605 Requiems does not continue when one examines the settings of the two Absolution Responsoria. In his 1605 Mass, Victoria uses a technique different from the earlier setting in order to obtain texture changes. He alternates multi-voiced sections with sections of unison plainsong. An interesting phenomenon occurs in the Absolution Responsorium sections of the two Victoria Requiems. The Tremens factus section of the 1583 Mass is used in the later Mass with no alterations. This is the only occasion where Victoria used material from his earlier Requiem without reworking it.

When Victoria's Missa pro Defunctis of 1583 was reprinted in 1592, the composer added two more Responsoria to his work. The first was a setting of the Responsorium number one from the Matins of the Office for the Dead. The second was a setting of the Responsorium number eight from the same Matins service. The first, Peccantem Me, alternates a CATB voicing with chant sections, with the

exception of one internal section which is set CAT. Victoria handled the second Responsorium, the Credo quod Redemptor, in a similar manner. His texture changes involve alternating a CCATB voicing with unison chant. One internal section (following the texture pattern of the first Responsorium) is scored CCAT.

The 1605 Missa pro Defunctis has two insertions which do not occur in the earlier Requiem. Victoria added Versa est in Luctum--a motet which is voiced CCATTB and which the composer placed after the Communion verse and before the Absolution Responsorium. He concluded the Mass with a homophonic motet--Taedet Animam Meam.

A comparison of the lengths of the three Requiems shows that Victoria's Masses are considerably shorter than the Morales Mass and that Victoria's 1605 version is generally much shorter than his 1583 Requiem. The data provided in the following table indicates that the only exception to this trend toward brevity is the Agnus Dei and Communion verse.

Table 1

COMPARATIVE LENGTHS OF SECTIONS OF THE THREE REQUIEM MASSES
(using the modern transcription in measures)

<u>MORALES - 1544</u>	<u>VICTORIA - 1583</u>	<u>VICTORIA - 1605</u>
<u>Introit and verse</u> 140 measures	<u>Introit and verse</u> 95 measures	<u>Introit and verse</u> 93 measures
<u>Kyrie</u> 65 measures	<u>Kyrie</u> 47 measures	<u>Kyrie</u> 45 measures
<u>Gradual and verse</u> 126 measures	<u>Gradual and verse</u> 78 measures	<u>Gradual and verse</u> 46 measures
<u>Offertory and verse</u> 194 measures	<u>Offertory and verse</u> 133 measures	<u>Offertory and verse</u> 78 measures
<u>Sanctus</u> 71 measures	<u>Sanctus</u> 57 measures	<u>Sanctus</u> 53 measures
<u>Agnus Dei</u> 47 measures	<u>Agnus Dei</u> 56 measures	<u>Agnus Dei</u> 54 measures
<u>Communion and verse</u> 47 measures	<u>Communion and verse</u> 40 measures	<u>Communion and verse</u> 56 measures

Morales and Victoria both utilized the chant source material in a rather conservative manner. The alterations, when compared to the chant as it appears in the Liber Usualis, are slight. The use of alterations is dictated by musical effects, such as Victoria's practice of embellishing the chant at major cadence points. This conservative manipulation of the chant in these three Masses is readily understandable when one considers the purpose for which the works were composed. This music was written to be an integral part of the liturgy of the church. In the Catholic church of the sixteenth century, especially in Spain, the music used in the Mass functioned

as prayer or an adjunct to prayer, and thus it shared in the sanctity of the action of the liturgy.

In the Morales Requiem, the chant appears almost exclusively in the highest voice. The two exceptions in this work are the Gradual and the Offertory. The chant material appears in the altus II voice in the Gradual and in the cantus II part in the Offertory section. Tomás Victoria, in his 1583 version of the Mass for the Dead, placed the chant in the highest or cantus voice in each section of the Mass. When he reworked the material for his 1605 Requiem, however, he placed the chant in a cantus II voice and utilized an additional cantus part which moves for the most part above the chant. Although both Victoria Masses are indicated at the same pitch level, the later Requiem creates a much higher and brighter musical effect than the earlier work. One of the factors which contributes to this effect is the cantus part functioning above the chant source material.

Just as Victoria had followed the example set by Morales in employing the chant with minimal alterations, he followed Morales' technique of using the basic mode indicated by the chant source. The harmonic treatment in the three Masses, however, differs because of the application of different techniques to the source material.

The Introit of all three Requiems, for example, appears to be written in transposed Ionian mode, just as

the chant appears in transposed Ionian. Although both Victoria compositions are clearly set in F major with some shifting to D minor, the Morales Introit is harmonically less clearly defined. This vagueness of modality on the part of Morales is partially due to the fact that the root movement of the chords is 60% by seconds and thirds. In spite of this, an examination of the principal cadences shows that Morales used V - I or II⁶ - V - I of the Ionian mode. All major cadences close with a full chord. This use of the full chord by Cristóbal Morales is interesting, since the general practice in this period was to use the cadential chord without the third. In fact, Victoria resorted to this more archaic use of the final cadence chord almost as often as the full chord in his Requiem of 1583. The cadences in the Introit of the earlier Victoria Mass are V - I or IV - V - I. One major cadence uses the full chord and the other the open fifth sonority. Cadences in the Introit of the 1605 Victoria work are all full chords using V - I and II⁶ - V - I.

The following musical examples are the Introits of the Morales Missa pro Defunctis of 1544 and the Victoria Missae pro Defunctis of 1583 and 1605.

Example 1.

REQUIEM MASS (INTROIT) - MORALES

f. 125^v-126

Supranus Re-qui-um Re-qui-um ae-ter-nam.

Altus I Do - - -

Altus II Do - na

Tenor Do -

Bassus Do - na,

Do - - - na

na e - is, Do -

e - is, Do - na e -

- na e - is, Do - -

Do - na e - is,

10 e - is

- na e - is, Do

- is, Do

na e - is

Do - - - na, Do - na

Example 1 (continued)

REQUIEM MASS (Introit) - Morales

15 20

na e - is Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne,

25

ne: mi - ne: et lux per - mi - ne, Do - mi - ne: et lux per - mi - ne: Do - mi - ne: et

30

et lux pe - tu - a, per - pe - tu - a, pe - tu - a, per - pe - tu - et lux per - pe - tu - lux per - pe - tu

Detailed description: This is a musical score for a Requiem Mass, specifically the Introit Morales. It consists of three systems of staves, each with five lines (treble, two alto, and bass clefs). The first system covers measures 15 to 20, the second system covers measures 25 to 30, and the third system covers measures 30 to 35. The lyrics are Latin: 'na e - is Do - mi - ne, Do - mi - ne, Do - mi - ne, Do - mi - ne, ne: mi - ne: et lux per - mi - ne, Do - mi - ne: et lux per - mi - ne: et et lux pe - tu - a, per - pe - tu - a, pe - tu - a, per - pe - tu - et lux per - pe - tu - lux per - pe - tu'. The music features various note values, rests, and dynamic markings like 'p' (piano).

Example 1 (continued)
 REQUIEM MASS (Introit) - Morales

per - pe - tu - a

et lux per - pe - tu - a lu -

a, et lux per - pe - tu - a

a, et lux per - pe - tu - a

lu -

ce - at

ce - at e - is, lu -

lu - ce - at, lu - ce - at e -

lu - ce - at e - is,

lu - ce - at e -

is, lu - ce - at e - is, lu -

lu - ce - at e - is, lu - ce - at

is, e - is,

Example 1 (continued)
 REQUIEM MASS (Introit) - Morales

50 55

is, is, lu ce at o is.
 ce at e is, lu ce at e is.
 e is. lu ce at e is.

f. 126^v-127

Ps. Te decet hymnus Deus in Si-on,
 Et ti bi red.
 Et ti bi red.
 Et ti bi red. de.
 Et ti bi red.
 Et ti bi red. de.

60 65

de tur vo tum in Je ru sa.
 de tur vo tum in Je ru sa.
 tur vo tum in Je ru sa.
 de tur vo tum in Je ru sa lem, Je ru.
 tur vo tum in Je ru sa.

Example 1 (continued)
 REQUIEM MASS (Introit) - Morales

70

lem: ex - au - di o -

lem: ex - au - di o -

lem: ex - au - di o -

sa - lem: ex - au - di o -

lem: ex - au - di o -

75

ra - ti - o - nem me - am, ad te o - mnis

ra - ti - o - nem me - am, ad te o - mnis

ra - ti - o - nem me - am, ad te o - mnis

ra - ti - o - nem me - am, ad te o -

ra - ti - o - nem me - am, ad te o - mnis

80 85

ca - ro ve - ni - et.

ca - ro ve - ni - et.

ca - ro ve - ni - et.

ca - ro ve - ni - et.

ca - ro ve - ni - et.

Example 2

REQUIEM MASS - 1583 (INTROIT) - VICTORIA

5

Cantus. Re - qui - em a - ter - nam do -

Altus. do - . na e - is, Do.

Tenor. do - na e - is,

Bassus. do - na e - is,

10

na e - is, do - na e -

mi - ne, do - na e - is, Do. mi - ne do - na

Do. mi - ne, do - na e - is Do. mi - ne

Do. mi - ne, do - na e -

15 20

. is, Do. mi - ne: et lux

e - is Do - mi - ne do - na e - is Do. mi - ne: et lux et

do - na e - is Do. mi - ne: et lux per - pe - tu -

is Do. mi - ne: et lux per - pe -

25

per - tu - a lu - cc - at

lux per - pe - tu - a lu - cc - at e - is lu - cc - at e -

a et lux per - pe - tu - a lu - cc - at e - is, lu - cc - at e -

. tu - a lu - cc - at e - is,

V. W. VI.

Example 2 (continued)
 REQUIEM MASS - Victoria - 1583

30 35

lu . ce . at e . . . is, lu . ce . at e . . . is.

40

Te de . cet hymnus, De . us, in Si . on, et ti . . . bi red . de . tur vo . . tum

et ti . . . bi red . de . tur vo . . tum

et ti . . . bi red . de . tur vo . . tum

45 50

in Je . ru . . . sa . lem: ex . au . . . di o . ra . ti . o . . nem

in Je . ru . . . sa . lem: ex . au . . . di o . ra . ti . o . . nem

tum in Je . ru . . . sa . lem: ex . au . . . di o . ra . ti .

in Je . ru . . . sa . lem: ex . au . . . di o . ra . ti . o . .

55

.nem me . am, ad te o . mnis ca . . . ro ve . ni . et.

me . . . am, ad te o . mnis ca . . . ro ve . ni . et.

o . nem me . . . am, ad te o . mnis ca . . . ro ve . ni . et.

.nem ad te o . mnis ca . . . ro ve . ni . et.

Example 3

REQUIEM MASS - 1605 (INTROIT) - VICTORIA

Cantus I. do . na e . is, Do . mi .

Cantus II. Re . qui . em æ . ter . nam do . na e .

Altus. do . na e . is, Do . mi . ne

Tenor I. do . na e . is, do . na e . is, Do .

Tenor II. do . na e . is, Do . mi .

Bassus. do . na e . is, do . na e . is,

ne, Do . mi . ne, do . na e . is, do . na e . is, Do . mi . ne: et

is, do . na e . is, Do . mi . ne: et

do . na e . is, Do . mi . ne, do . na e . is, Do . mi . ne: et lux per pe . tu .

mi . ne, do . na e . is, Do . mi . ne:

ne, do . na e . is, Do . mi . ne, Do . mi . ne: et lux per pe . tu . a

Do . mi . ne, do . na e . is, do . na e . is, Do . mi . ne: et

Example 3 (continued)
REQUIEM MASS - Victoria - 1605

40 45

in Je - ru - sa - lem: ex - . au - . . di, ex . au - . .
 tum in Je - ru - . - sa - lem: ex - . au - . .
 in Je - . - ru - . - sa - lem:
 in Je - ru - . - sa - lem, in Je - ru - . - sa - lem: ex . au - . .
 in Je - . - ru - . - sa - lem:
 in Je - . - ru - sa - . . lem: ex . . au . . di

50

di o - ra - ti - o - nem me - . am,
 di o - ra - ti - o - nem me - . am, ad
 ex - au - . . di o - ra - ti - o - . . nem me - am, ad te
 di o - ra - ti - o - nem me - . am, ad te
 ex . . au . . di o - ra - ti - o - . . nem me - am, ad
 o - ra - ti o - . - nem me . . . am, ad te

55 60

ad te o - mnis ca - ro ve - ni - et.
 te o - mnis ca - ro ve - ni - et.
 o - mnis ca - ro ve - ni - et.
 o - mnis ca - ro ve - ni - et, ve - ni - et.
 te o - mnis ca - ro ve - ni - et.
 ad te o - mnis ca - ro ve - ni - et.

Requiem æternam.
ut supra.

This practice of altering tones, whether specified by the composer or brought about by the performer's use of musica ficta, affects the modality of these three Masses.

Cristóbal Morales does not specify any altered notes in the Introit of his 1544 Requiem. In contrast, however, Victoria does call for alterations. The Introit of the 1583 Victoria Requiem calls for only one altered note--C sharp--to be used on five occasions. This use of the C sharp creates the major triad built on A which makes a smooth V - I sound when the composer shifts from the F major to the D minor. The later Victoria Mass (1605) utilizes C sharp (7 times), B natural (4), F sharp (3) and E flat (3), thereby producing the effect of secondary dominant chords. In measures 8-12, for example, the music follows a "cycle of fifths" from the D major chord downward to the E flat chord.

In the Kyrie section, all three Requiems are written in the transposed Ionian mode, and all three appear on the same pitch level as the chant source. In fact, both Morales and Victoria follow the pitch indicated in the chant for all sections of the three Masses from the opening Introit through the Offertory proper and verse. Morales made an interesting choice in the concluding Kyrie eleison of this section of the Mass. The same melodic line of the chant is repeated eight times--three for Kyrie eleison, three for Christe eleison and twice more for Kyrie

eleison. The final Kyrie used a different melody, more melismatic than the opening chant melody, and it partially reverses the contour of the first chant. Morales selected this final Kyrie as the chant material for his concluding Kyrie section. Tomás Victoria followed the older master's example in that he selected the same chant melodies for the Kyrie of his two Requiems.

Cristóbal Morales does not specify altered notes in the Kyrie of his Mass. Victoria, however, uses the F sharp, B natural, and E flat in the earlier Kyrie, and adds the C sharp to the above three altered notes in his later Requiem. Robert Stevenson says that, in the two Victoria Masses, when an alteration is used in the 1583 work, it also appears in the 1605 version. The later Requiem, however, contains more altered notes than does the earlier work.²

This trend toward a greater use of altered notes in the later Requiems is generally consistent throughout the three Masses. In the Sanctus, Morales calls for C sharp (2) and B flat (7). Victoria, in the 1583 Sanctus, calls for C sharp (8), F sharp, G sharp, and B flat (10). For the 1605 Sanctus, he utilizes F sharp, C sharp, G sharp, B flat, and E flat.

Morales selected a pitch level for the Sanctus of

²Robert Stevenson, Spanish Cathedral Music in the Golden Age (Berkeley and Los Angeles: University of California Press, 1961), p. 414.

his Mass which is one step lower than the pitch indicated in the chant source in the Liber Usualis. Victoria pitched the Sanctus of his two Requiems the same as Morales. When the chant is performed at the pitch used by the two Spanish composers, it fits neatly into Ionian mode with principal cadence points on the notes F and A, except for the final Hosanna in excelsis phrase, which cadences on G and changes the mode of the Sanctus for this closing phrase. To balance this final phrase and its change of mode, Morales added a seven measure introductory phrase which cadences on G with a full chord. This short section, added after the incipit, uses only the word Sanctus and is written in a homophonic texture. The remainder of the Sanctus, except for the closing phrase, is heard by the modern listener in D minor.

Tomás Victoria, in the Sanctus of both of his Masses, chose not to add the "introductory" phrase in the beginning of this section of the work. In the 1583 version, the music moves smoothly back and forth from F major to D minor, except for the final phrase of the Hosanna in excelsis. Victoria handled the transition to this phrase by utilizing the C chord as a pivotal chord moving from F major to G major. The root movement in this Sanctus is 55% down a fourth or fifth. In addition to this fact, the root movement by thirds (22%) is largely movement back and forth from the F major chord to the D minor chord. The

Example 4 (continued)
 SANCTUS - - Morales

10

San - ctus Do - mi - nus De - us

San - ctus Do - mi - nus De - us

San - ctus Do - mi - nus De - us

San - ctus, San - ctus Do - mi - nus De - us

San - ctus Do - mi - nus De - us

15

us Sa - ba - oth.

us Sa - ba - oth.

us Sa - ba - oth.

us Sa - ba - oth.

us Sa - ba - oth.

Sa - ba - oth, Sa - ba - oth.

20 25

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

Ple - ni sunt cae - li et ter -

Example 4 (continued)

SANCTUS = - Morales

30

ter - ra glo - ri - a tu -
 ra glo - ri - a tu -
 ra glo - ri - a tu - a.
 ra glo - ri - a tu - a.
 ra glo - ri - a tu -

35 40

a. Ho - san - na in ex -
 a. Ho - san - na in ex -
 Ho - san - na
 Ho - san - na
 a. Ho - san - na

45

na in ex - cel - sis.
 cel - sis, in ex - cel - sis.
 in ex - cel - sis, in ca - cel - sis.
 in ex - cel - sis.
 in ex - cel - sis.

Example 4 (continued)

SANCTUS - - Morales

Supranus Be.ne.di.ctus. Benedictus. Qui ve - nit

Altus I Qui ve - nit

Altus II Qui ve - nit

Tenor Qui ve - nit, Qui

Bassus Qui ve -

5

in no - mi - ne Do -

in no - mi - ne Do -

in no - mi - ne Do -

ve - nit in no -

nit in no - mi -

10

mi - ni. Ho -

mi - ni. Ho - san - na

mi - ni, in no - mi - ne Do -

mi - ne Do - mi - ni.

ne, Do - mi - ni.

Example 4 (continued)
SANCTUS - - Morales

15
san - na in ex -
in ex - cel - sis, in ex -
mi - ni Ho - san -
Ho - san - na in ex -
Ho - san - na

20
cel - sis.
cel - sis.
na in ex - cel - sis.
cel - sis.
in ex - cel - sis.

Example 5
SANCTUS - VICTORIA MASS (1583)

5
San - ctus
San - ctus,
San - ctus, San - ctus, San - ctus, San - ctus,
San - ctus, San - ctus, San - ctus,
San - ctus, San - ctus, San - ctus, San - ctus

Example 5 (continued)
 SANCTUS - Victoria - 1583

10

ctus, Do. mi. nus De. us Sa. ba. oth,
 ctus Do. mi. nus De. us Sa. ba. oth, Do. mi.
 ctus Do. mi. nus De. us Sa. ba. oth, Do.
 ctus Do. mi. nus De. us Sa. ba. oth, Do.

15

Do. mi. nus De. us Sa. ba. oth.
 nus De. us Sa. ba. oth, Do. mi. nus De. us Sa. ba. oth.
 mi. nus De. us Sa. ba. oth, Do. mi. nus De. us Sa. ba. oth.
 mi. nus De. us Sa. ba. oth, Sa. ba. oth.

20 25

Ple. ni sunt coc. li, et ter. ra glo. ri.
 coc. li, et ter. ra glo.
 coc. li, et ter. ra.
 coc. li, et ter. ra glo. ri.

30 (#) 35

a tu. a. Ho. san. na in ex. cel. sis.
 ri. a tu. a. Ho. san. na in ex. cel. sis.
 glo. ri. a tu. a. Ho. san. na in ex. cel. sis in ex. cel. sis.
 a tu. a. Ho. san. na in ex. cel. sis.

Example 5 (continued)
SANCTUS - Victoria - 1583

40

Be . ne . di . ctus qui ve . . . nit in no . mi . ne Do . mi . ni, in no . mi . ne Do . . . mi . ni. Ho san . . . na, in

45

no . mi . ne Do . mi . ni, in no . mi . ne Do . . . mi . ni. Ho san . . . na, in

50

(#) 55

Ho . san . . . na in ex . cel . . . sis. Ho . san . . . na in ex . cel . . . sis. Ho . san . . . na in ex . cel . . . sis. Ho . san . . . na in ex . cel . . . sis.

Example 6
SANCTUS - VICTORIA MASS (1605)

5

Cantus II. San . ctus

San . ctus, san . ctus, san . ctus Do . mi . ni, in ex . cel . . . sis. Hosan . . . na in ex . cel . . . sis.

Example 6 (continued)
 SANCTUS - Victoria - 1605

10 15

mi-nus De-us Sa-ba-oth, Sa-ba-oth, Sa-ba-oth.

nus De-us Sa-ba-oth.

nus, De-us Sa-ba-oth, Sa-ba-oth, Sa-ba-oth.

mi-nus De-us Sa-ba-oth.

mi-nus De-us Sa-ba-oth, Sa-ba-oth.

20

coe-li, et ter-ra glo-ri-a

Ple-ni sunt coe-li, et ter-ra glo-ri-a

coe-li, et ter-ra glo-ri-a

coe-li, et ter-ra glo-ri-a tu-a.

coe-li, et ter-ra glo-ri-a

coe-li, et ter-ra glo-ri-a

25 30

a-tu-a. Ho-san-na in-ex-cel-sis.

tu-a. Ho-san-na in-ex-cel-sis.

a-tu-a. Ho-san-na in-ex-cel-sis.

Ho-san-na in-ex-cel-sis.

a-tu-a. Ho-san-na in-ex-cel-sis.

tu-a. Ho-san-na in-ex-cel-sis.

Example 6 (continued)
SANCTUS - Victoria - 1605

35

15 Be . ne . di . ctus

qui ve . nit, qui ve . nit in

qui ve . nit in no . mi .

qui ve . nit, qui ve . nit in

qui ve . nit, qui ve . nit in no .

40

no . mi . ne Do . mi . ni. Ho . san . na

ne Do . mi . ni. Ho . san . na

mi . ne Do . mi . ni. Ho . san . na,

no . mi . ne Do . mi . ni. Ho . san . na, ho . san . na

mi . ne Do . mi . ni. Ho . san . na,

mi . ne Do . mi . ni. Ho . san . na, ho . san . na in

45

na in ex . cel . sis, in ex . cel . sis.

in ex . cel . sis

na in ex . cel . sis, in ex . cel . sis.

na in ex cel . sis

ex cel . sis, in ex . cel . sis.

50

na in ex . cel . sis, in ex . cel . sis.

The chant source of the Agnus Dei is set in Mixolydian mode. Neither Morales nor Victoria, however, chose to use this mode for their Agnus Dei sections, even though they both use the pitch level indicated by the chant. Morales indicated a B flat in the signatures, and changed the final note from G to A. His root movement in this section of his Requiem (unusual when compared to the other parts of the Mass) is 42% up or down a fourth and slightly over 20% up or down a fifth. Many of these chord changes, however, are minor to minor chords, and thus a strong modal feeling is preserved. The Morales Agnus Dei functions in Dorian mode. The chant melody in the cantus voice, however, never proceeds to the root of the mode. The final cadences always appear on the dominant of the Dorian mode.

Victoria further destroyed the feeling of Mixolydian in his two Agnus Dei sections by altering the leading tone F to F sharp. In the earlier work, he kept the chant in its original form with the major cadences ending on G with slight embellishments in the chant. Each principal cadence point, incidentally, closes with the "archaic" sound of root and fifth of the chord with no third.

The 1605 Agnus Dei, like the other sections of the later Mass, also shows the change in compositional methods employed by Victoria. In the earlier Mass, he followed Morales' model by writing a different musical setting for each Agnus Dei. The later Mass contains only two settings

of the Agnus Dei text. The principal cadence points are clearly IV - I - V - I in G major. The root movement is 71% "down four" or "down five," and much of the harmonic movement is from major chord to major chord. In spite of the root movement and cadential treatment, however, the Victoria Agnus Dei sections do not sound completely in G major to the modern listener. This Agnus Dei would be described as altered Mixolydian mode.

Example 7

AGNUS DEI - MORALES MASS

f.136V-137

Supranus
A.gnus. Agnus Dei, Qui tol -

Altus I
Qui tol -

Altus II
Qui tol -

Tenor
Qui tol -

Bassus
Qui tol -

lis pec - ca - ta mun - di:
5
lis pec - ca - ta mun - di:
lis pec - ca - ta mun - di:
lis pec - ca - ta mun - di:
lis pec - ca - ta mun - di:

Example 7 (continued)

AGNUS DEI - Morales

10

do - na e - is re -
do - na e -
di: do - na e - is, do - na
do - na e - is re -
do - na e - is

15

qui - em.
is re - qui - em.
e - is re - qui - em.
qui - em, re - qui - em.
re - qui - em.

20

Agnus Dei, Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:

Example 7 (continued)

AGNUS DEI - Morales

25

do - na e - is re - qui - em.
do - na e - is re - qui - em.
do - na e - is re - qui - em.
do - na e - is re - qui - em.
do - na e - is re - qui - em.

30

Agnus Dei,

Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di:
Qui tol - lis pec - ca - ta mun - di: do -

35

do - na e - is
do - na, do -
di: do - na e - is
di: do - na
- na e - is

Example 7 (continued)

AGNUS DEI - Morales

40

re - qui - em

na - re - qui - em, re -

re - qui - em, ro - qui - em - sem -

e - is - ro - qui - em, ro -

re - qui - em, ro - qui -

45

sem - pi - ter - nam.

qui - em, sem - pi - ter - nam.

pl - ter - nam.

qui - em sem - pi - ter - nam.

em sem - pi - ter - nam.

Example 8

AGNUS DEI - VICTORIA MASS - 1583

5

A-gnus De-i, qui tol-lis pec-ca-ta mun-di:

qui pec-ca-ta mun-di do-na

qui tol-lis pec-ca-ta mun-di do-na

qui tol-lis pec-ca-ta mun-di do-na

EXAMPLE 8 (continued)
 AGNUS DEI - Victoria - 1583

10 75

do - na e - is re - qui - em, re - qui - em.
 e - is re - qui - em, do - na e - is re - qui - em.
 na e - is re - qui - em, do - na e - is re - qui - em.
 e - is re - qui - em, do - na e - is re - qui - em.

20 30

A - gnus De - i, qui tol - lis pec - ca - ta mun - di.
 qui tol - lis pec - ca - ta mun - di, do - na e -
 qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di:
 qui tol - lis pec - ca - ta mun - di pec - ca - ta mun - di:

30 35

do - na e - is re - qui - em.
 is re - qui - em, do - na e - is re - qui - em.
 do - na e - is, do - na e - is re - qui - em.
 do - na e - is re - qui - em, do - na e - is re - qui - em.

40

A - gnus De - i, qui tol - lis pec - ca - ta.
 qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di.
 qui tol - lis pec - ca - ta mun - di.
 qui tol - lis pec - ca - ta mun - di.

Example 8 (continued)

AGNUS DEI - Victoria - 1583

45

mun - di do - na e - is re - qui - em, do - na
 di: do - na e - is re - qui - em, do - na

50

is re - qui - em sem - pi - ter - nam.
 e - is re - qui - em sem - pi - ter - nam.
 e - is re - qui - em sem - pi - ter - nam.
 e - is re - qui - em sem - pi - ter - nam.

Example 9

AGNUS DEI - VICTORIA MASS - 1605

Cantus II.

qui tol - lis pec - ca - ta mun - di, do.
 qui tol - lis pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di, do. na
 qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di, do. na

qui tol - lis pec - ca - ta mun - di, do.

Example 9 (continued)

AGNUS DEI - Victoria - 1605

10



na e . . is re . . qui . . em, do . na e . . is re . . qui em.
do . . na e . . is re . . qui em, re . . qui em.
e . is re . . qui em, do . na e . . is re . . qui em.
do . na e . is re . . qui em, do . na e . . is re . . qui em.
e . . is re . . qui em, do . na e . is re . . qui em, re . . qui em.
na e . is re . qui . em, do . na e . is re . qui . em, re . . qui . em.

20



qui tol . . lis, qui tol lis pec . ca . ta
qui tol . . lis, qui tol . . lis pec . ca . ta mun . .
qui tol . . lis pec . ca . ta mun . .
qui tol . . lis pec . ca . ta mun . .
qui tol . . lis pec . ca . ta mun . .
A . gnus De . i, qui tol . . lis pec . ca . ta mun . .
qui tol . . lis pec . ca . ta mun . .

The problem of the use of musica ficta will not be treated in this thesis. Since this practice of the alteration of tones by performers is still in need of scholarly examination and results are inconclusive, this paper will not propose any solutions to the implications of musica ficta. The article on the subject in Grove's Dictionary expresses the difficulty in dealing with the problem.

The inexorable trend towards our modern scales, spread over the centuries, produced in composers a sense of tonality which was never final or stagnant, but continuously developing. Their conception of the material at their disposal, notes, chords, keys, and modulations, was never for any group of years truly static, and in this ceaseless growth of an idea lies the difficulty of the student of today in determining the intention of the composer at any given moment.³

A comparative study of the three Requiems by Morales and Victoria should include the treatment of dissonances. Cristóbal Morales utilizes passing notes, anticipations, portamentos, lower neighbors, and few three and four note cambiatas, 7-6 and 9-8 suspensions, and makes extensive use of 4-3 suspensions. Very few cross-relations are found in the Morales Requiem.

Tomas Victoria uses passing notes, anticipations, portamentos, lower neighbors, 2-3, 7-6, 9-8 and 4-3 suspensions, and the consonant fourth. In addition to the above non-harmonic tones, Victoria uses a non-harmonic

³Sir Percy Buck, "Musica Ficta" in Grove's Dictionary of Music and Musicians, Vol. V, Eric Blom, ed. (New York: St. Martin's Press, Inc., 1955), p. 1015.

pattern which does not fit into the existing labeled embellishments. This device may be called a "prepared dissonance." It is a 4-3 suspension occurring on the second tactus which has been prepared by the third of the chord moving up and anticipating the fourth scale degree on the second half of the first tactus. This entire 3-4-4-3 movement is executed over one major chord. An excellent example of this prepared dissonance may be found in measures 2-5 of the 1605 Sanctus, which appears earlier in this chapter. Cambiatas are not found in the Victoria Requiems. A certain number of cross-relations do occur in these works, however, because of the use of altered notes. (See Introit of 1583 Mass--measure 7, example 2, and Sanctus of 1583 Mass--measure 21, example 5.)

A comparative investigation of the Requiem Masses must also include an examination of the broad, general compositional techniques used by Cristóbal Morales and Tomás Victoria.

The following techniques are prevalent in the 1544 Missa pro Defunctis of Morales: (1) The voice parts are written so as to function sometimes in pairs rather than independently. (See Example 4--Sanctus.) The bass voice is paired with the cantus voice in long phrases with long note values (double whole notes, whole notes, etc.). The inner three voices move in shorter phrases or points of imitation which follow at close time intervals. Inner

voice parts cross, especially the altus I and altus II. On occasion, one of the inner voices functions with the outer cantus and bass voices. (2) The shorter points of imitation use mostly chord tones, passing notes, and 4-3 suspensions (sometimes with portamento and anticipations). (3) The cadences in individual voices generally overlap rather than coincide. (4) The harmonic movement usually proceeds as one chord for two beats increasing to one chord to each beat leading to major cadence points. (5) The sections of the Mass close with authentic or plagal cadences or authentic followed by plagal cadence. (6) The tessitura of the voice parts is generally low. The cantus voice, for example, never rises above d^2 .

The compositional techniques which appear in the 1583 Requiem of Tomás Victoria include: (1) The source material from the chant appears in the cantus voice, but the other voices function independently. (2) Phrases are adroitly balanced. Long phrase lines are followed by shorter points of imitation. Many phrases, especially the shorter ones, begin on the weak part of the beat, and thus they create a strong syncopated effect. (3) The voice parts are very smooth. Chord tones are filled in with passing notes in shorter rhythmic note values. (4) Cadences usually overlap. (5) Sections of the Mass most often begin with long phrases in slow note values. The addition of shorter-phrased points of imitation bring about a quickening of

the rhythm which helps to intensify the "drive to cadence."
 (6) The harmonic movement is generally faster than in the Morales Requiem. Victoria employs one chord per beat increasing to two chords per beat. (7) The chant source material is often simplified and shortened to permit better melodic and harmonic continuity. (8) The sections of the Mass close with authentic or plagal cadences or authentic followed by plagal cadence.

Victoria made extensive use of the following techniques in his Missa pro Defunctis of 1605: (1) The range of the voice parts is extended in comparison to the earlier Requiem to stretch from the low D in the bass voice to the g^2 in the cantus I part. (2) Phrases are skillfully balanced. Long phrases are followed by shorter ones. (3) The shorter points of imitation are used at close time intervals and tend to accentuate the chordal structure of the music. (4) Phrases are initiated on both the strong and weak parts of the beat. (5) The ongoing propulsion of the rhythm is further intensified by the use of suspensions, portamento and anticipations, and the "prepared dissonance" ornamentations. (6) Voice parts are very smooth. (7) The chant material is again often simplified and shortened to allow for better melodic and harmonic continuity. (8) The harmonic movement changes from one chord to two and three chords per beat. This chordal movement usually reverts to one chord per beat at the

major cadence points. (9) Inner cadences overlap. (10) The shorter phrases contribute to the "drive to cadence." The major cadence points utilize a return to the longer phrase with the long note values. (11) The bass part becomes the foundation voice of the harmonic movement (the Baroque concept.) (12) The harmonic movement has become increasingly functional.

The textures in the Requiem Masses are both homophonic and polyphonic. Morales and Victoria used compositional techniques which skillfully combine note against note writing with imitative writing.

The most vivid contrast between the almost pure homophonic style and imitative writing which stresses the harmonic movement appears in the Introit section of the Morales Requiem. The Introit is composed in imitative style, while the beginning of the verse is written in a homophonic texture. The music of the remaining Proper, which include the Gradual, Offertory, and the Communion and their accompanying verses, is written in imitative style.

The Kyrie of the Morales Mass opens with an imitative passage. The Christe becomes more homophonic. The final Kyrie begins note-against-note and then evolves into imitative writing. The Sanctus section of the Mass begins each phrase in a note-against-note texture which evolves into overlapping imitative phrases moving toward the

cadential points of the music. The first Agnus Dei employs the same procedure in moving from a homophonic texture to the overlapping imitative phrases. The second and third Agnus Dei sections are imitative throughout.

It would be difficult to support the premise that Morales' texture changes result entirely from textual considerations. The Agnus Dei, for example, repeats the same text three times. The third repetition is altered only by the addition of the word sempiternam. Textual demands may have had some influence on his choice of homophony or polyphony. The process of moving from a homophonic texture to a more imitative style of writing could also have been influenced by Morales' desire to intensify the musical expression with polyphony as he proceeded from the beginning of a section of the Mass to its conclusion.

The musical procedures which help to make Morales' imitative writing accentuate the harmonic movement of the work are: (1) the use of an abundance of chord notes in the imitative lines, and (2) the utilization of suspensions which tend to stress the chordal movement.

Victoria follows the example of Morales in setting the Proper sections of his 1583 Requiem. The Introit is set in imitative style with its verse reverting to a more homophonic setting. The Gradual, Offertory, and Communion, with their attendant verses, are written in imitative style.

The one exception to this is the Offertory verse, which is performed in single-line chant. The stylistic techniques of Victoria which were enumerated earlier in the chapter, manifest themselves in his imitative writing. The long phrases are skillfully balanced by shorter phrases. The smooth voice lines, created by the chord tones being filled in with passing and auxiliary notes, tend to accentuate the chordal structure of the music. The harmonic implications are further strengthened by the use of chord tones being repeated, by suspensions, and by altered notes which create secondary dominant chords.

When the 1605 Requiem is compared to the earlier Missa pro Defunctis, the implied harmonies are even stronger. In the later Mass, the imitative writing creates a homophonic musical effect because of: (1) chord notes which are repeated, (2) suspensions which accent the chordal movement, (3) altered notes creating secondary dominant chord effects, and (4) the use of the "prepared dissonance," which, like the suspension, stresses the harmonic implications.

CHAPTER III

A COMPARATIVE STUDY OF THE MISSAE DE BEATA VIRGINE OF MORALES AND VICTORIA

The relationships between the Morales Missa de Beata Virgine a 4 (1540) and the Victoria Missa de Beata Virgine a 5 (1576) will be investigated in this chapter in order to compare compositional procedures of the two composers. Like the Requiems, these Masses were selected because both composers paraphrased their material from the same chant source. Both used the Kyrie and Gloria from Mass IX (labeled in the Liber Usualis "for feasts of the Blessed Virgin"), the Credo I setting, and the Sanctus and Agnus Dei from Mass XVII.

When the lengths of the two Missae de Beata Virgine are compared (using the modern transcription in measures), they are almost equal. The grand total of the Morales Mass is 659 measures and Victoria's work is 643 measures. The breakdown by sections is as follows:

Table 2

COMPARATIVE LENGTHS OF SECTIONS
OF THE BEATA VIRGINE MASSES

<u>Morales</u>	<u>Victoria</u>
<u>Kyrie</u> - 55 measures	<u>Kyrie</u> - 55 measures
<u>Gloria</u> - 137 measures	<u>Gloria</u> - 147 measures
<u>Credo</u> - 212 measures	<u>Credo</u> - 216 measures
<u>Sanctus</u> and <u>Benedictus</u> - 139 measures	<u>Sanctus</u> and <u>Benedictus</u> - 112 measures
<u>Agnus Dei</u> - 116 measures	<u>Agnus Dei</u> - 116 measures

This equality in the length of the Beata Virgine Masses is interesting when contrasted to the comparative lengths of the three Requiem Masses of Morales and Victoria. The reader is reminded that the Morales Missa pro Defunctis was considerably longer than the two Victoria Requiems, and that the Victoria Requiem of 1583 was longer than his 1605 Mass for the Dead.

Although Victoria utilized specific elements of the elder master's composition in his Beata Virgine Mass (written thirty-six years later), he did not follow the plan of changes in voicing devised by Morales. The Morales Mass is written for cantus, altus, tenor, and bass. Victoria scored his Mass for cantus, altus, tenor I, tenor II, and bass. The Morales Kyrie is composed throughout for CATB. Victoria wrote his Kyrie for CATTB

without variations in the voicing. The Gloria of the Morales Mass is written for CATB with no voicing changes. Victoria, however, does make changes in his Gloria. The first 52 measures are scored CATTB. At the Dominus Deus, Agnus Dei text, he uses a CATT voicing. The five-part texture returns at the Qui tollis peccata mundi and is used for the remainder of the Gloria.

In the longest section of the Mass, the Credo, Morales utilized only one deviation from the CATB texture. He scored the Crucifixus for altus, tenor and bass, and then returned to the CATB voicing for the remainder of the Credo. Victoria created his texture change at the Et ascendit in coelum, where he used a CATB setting. The remainder of his Credo is scored CATTB.

Both Morales and Victoria achieved variety in the Sanctus of their Masses, but in different places. The elder Spanish master wrote his Sanctus for CATB. His voicing change came about in the first Hosanna in excelsis, where he wrote a canon using a CCATB voicing. By contrast, Victoria scored his Sanctus CATTB and achieved his change by writing the Benedictus section for CATT.

Morales altered his Agnus Dei by adding a voice to the final Agnus. His first two Agnus Dei phrases are written for CATB and the third Agnus Dei increases to CCATB. Victoria followed Morales' procedure in adding voices in his Agnus Dei but wrote only two settings.

The first is for CATTB (used also for the second repetition), and the third text repetition is greatly expanded in voicing to seven parts--CCAATTB. The comparison of compositional techniques in the Beata Virgine Masses of Morales and Victoria will deviate from procedures used in Chapter II. In the presentation of the material for this chapter, a better sense of continuity will be maintained if all the components of a section of the Mass are presented concurrently.

KYRIE

The opening Kyrie eleison of the chant source appears in Dorian mode. Cristobal Morales uses the first seven tones of the chant as his cantus firmus. He changes the pitch, however, and his opening music appears in transposed Dorian mode on G. The chant material opens in the cantus voice and is answered in the bass part. The altus and tenor voices appear in points of imitation at close time intervals. These inner voices are sometimes independent and sometimes paired. The overall effect of the polyphonic writing is one of a continuous texture.

Because of the use of the E flat in the chant source, the Christe becomes transposed Aeolian mode on G. In the Christe, Morales places the chant in the tenor voice, where it uses mostly the first five notes of the chant source.

The tenor and bass voices are paired at the beginning of the final Kyrie. The alto enters with the first five tones of the chant and then proceeds in imitative phrases.

The soprano enters with the first five notes of the chant and, like the alto part, develops points of imitation. In measures 44-48, the tenor voice uses eleven notes of the original chant. In the concluding part of the Kyrie (measures 46-55), the bass voice intensifies the final "drive to cadence" by using a downward scale (from dominant note d to D) three times, and thus creates a repetitive bass line.

The root movement of the Morales Kyrie is 68% by seconds, 20% by thirds, and 12% by fourths and fifths. The only specified altered note is the E flat, which makes the Christe and final Kyrie sections sound in transposed Aeolian mode. The high percentage of root movement by seconds and thirds helps to preserve the strong modal character of the Kyrie. The major cadences are half or authentic cadences. Non-harmonic tones used by Morales are: passing notes, auxiliary tones, limited use of the three note cambiata, a few 7-6 and 2-3 suspensions, and the 4-3 suspension.

Example 10

KYRIE - MORALES MASS

f. 17

Cantus
Kyrie Ky - ri - e

Altus
Kyrie Ky - ri - e

Tenor
Kyrie Ky - ri - e

Bassus
Kyrie Ky - ri - e

Example 10 - (continued)

KYRIE - Morales

The musical score is presented in three systems, each with four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are written below the vocal staves.

System 1 (Measures 1-5):

- Soprano: e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -
- Alto: lei - son, Ky - ri - e e - lo - i - son, Ky - ri - e e -
- Tenor: ri - e e - le - i - son, Ky - ri - e
- Bass: e - lo - i - son, Ky - ri -
- Piano: Accompaniment for the first system.

System 2 (Measures 6-10):

- Soprano: e - le - i - son, e - le - i - son.
- Alto: le - i - son Ky - ri - e e - le - i - son.
- Tenor: e - le - i - son.
- Bass: e - le - i - son.
- Piano: Accompaniment for the second system.

System 3 (Measures 11-15):

- Soprano: Chri - ste e - le - i - son, Chri - ste
- Alto: Chri - ste e - le - i - son, Chri
- Tenor: Chri - ste e - le - i - son, Chri
- Bass: Chri - ste e - le - i - son, Chri
- Piano: Accompaniment for the third system.

Example 10 (continued)

KYRIE - Morales

20

e - le - ste e - le i - son,
son, Chri - ste e - le

25

i - son, Chri - ste e - le i - son,
i - son, Chri - ste e - le i - son,

30

ste e - le i - son.
Chri - ste e - le i - son.
i - son.
Chri - ste e - le i - son.

f. 2V 35

Ky - ri - e e - le i - son,
Ky - ri - e e - le i - son,
Ky - ri - e e - le i - son,

Example 10 (continued)

KYRIE - Morales

40

ee - le - i - son, Ky - ri - e e - le

i - son, Ky - ri - e e - le

s i - son, Ky - ri - e e - le

Ky - ri - e e - le

45

i - son, Ky - ri - e e - le i -

i - son, Ky - ri - e e - le

i - son, Ky - ri - e e - le

i - son, Ky - ri - e e - le

50

son, Ky - ri - e e - le i - son,

i - son, Ky - ri - e e - le

e - le i - son, Ky - ri - e e - le

Ky - ri - e e - le i - son, Ky - ri - e e - le

55

Ky - ri - e e - le i - son.

i - son.

i - son, e - le i - son.

i - son, Ky - ri - e e - le i - son.

Victoria constructed his opening Kyrie section on the first seven notes of the opening chant, as Morales had done. (See Example 11.) Although written in transposed Dorian like the first Kyrie of the Morales Mass, the use of the E flat and the F sharp designated by Victoria places his first Kyrie clearly in the "modern" key of G minor. His implementation of the source material, too, is quite different from Morales. All voices function independently and with equal importance. The cantus voice introduces the chant in long notes followed in the same phrase by a descending and then ascending scale pattern in shorter note values. This smooth, flowing cantus line, which encompasses the range of a seventh, cadences on the dominant. At the same time, the tenor I voice presents the opening chant material in diminution at the octave below the cantus. The longer cantus phrase is skillfully balanced by two phrases in this tenor I part. In the first five measures of the Kyrie, Victoria has already indicated three altered notes--two E flats and an F sharp. The altus voice enters imitating the cantus on the dominant. These longer phrases are expertly balanced by three short phrases in the bass line (built on the opening seven notes of the chant) and by two more shorter phrases in the cantus part. This versatile blending of long and short points of imitation which begin on both the strong and the weak part of the tactus is concluded with an authentic cadence

and a full chord where the third of the chord is voiced in the cantus part.

Victoria adroitly employs the same techniques in the Christe and final Kyrie sections of the Mass. The long phrases, which begin with long note values and evolve toward their own cadence points with shorter notes in smooth lines, are balanced with the shorter phrases, constructed with long note values and also with combinations of long and shorter notes. The Christe closes with the half cadence using the full dominant chord. The final Kyrie concludes with an authentic cadence, but with the incomplete chord (the open fifth sonority.)

The composer's practice of altering the E to E flat and the F to F sharp accounts more for the strong feeling of G minor than does the 4²/₅ root movement down a fourth or fifth. Victoria calls for the alteration of these two tones twenty-one times in the Kyrie of his Mass. Cross relations appear in this section of the Mass, whereas they do not occur in the Morales Kyrie. The non-harmonic tones used by Victoria are: passing notes, auxiliary tones, 4-3 suspensions, 7-6 suspensions, combinations of the 4-3, 7-6, and 9-8 suspensions.

Example 11

KYRIE - VICTORIA MASS

5

Cantus. Ky . ri . e e

Altus. Ky . ri

Tenor I. Ky . ri . e e lei . son, Ky . ri . e e

Tenor II. (Quinta Sars.) Ky . ri . e e . lei . son, Ky ri e

Bassus.

10

. lei . son. Ky . ri . e e lei . son, Ky . ri . e e

e e lei . son, Ky . ri . e e

. lei son. Ky . ri e e . lei . son, Ky . ri . e e

e . lei . son Ky . ri . e e . lei . son, Ky . ri . e e

Ky . ri . e e . lei . son, Ky . ri . e e . lei . son, Ky . ri e e

15 20

. lei . son. Chri . ste e . lei

. lei son. Chri . ste e lei

lei son.

lei son. Chri . ste e . lei . son, Chri . ste e lei son Chri . ste e

lei son. Chri . ste

Example 11 (continued)

KYRIE - Victoria

50

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

When the prevailing compositional techniques of Cristóbal Morales and Tomás Victoria are compared in the Kyrie sections of their respective Masses, their stylistic differences become evident.

Morales unifies his Kyrie with a free treatment of the chant material. At times a phrase of the chant occurs in one voice in longer notes than those existing in the other voice parts. The chant material is closely unified. Points of imitation in the different voices overlap, so that the texture is continuous. Important points of articulation are indicated by full cadences. These cadences also tend to overlap. In addition, Morales often employs a compositional device which was characteristic of Josquin des Pres--that of presenting the voices in pairs.

The unification of the material by Victoria is accomplished in techniques which are essentially different

from Morales. All of Victoria's voice lines function independently, but with equal importance. He uses long, smooth flowing lines which develop from long note values to shorter notes (including many passing notes and auxiliary tones) progressing to the cadence of the voice line where they return to the longer note values. Against these, he contrasts shorter points of imitation which are developed from the same material as the longer phrases. Diminution and inversion are used to amplify this development of the material. Victoria's longer phrases range up to a full octave and usually encompass more modern measures than the Morales phrases. The longer Victoria lines are not always presented in other voices in a close time interval. The shorter points of imitation, however, usually do occur at close time intervals. With this diversity in his phrase construction, Victoria is able to create more variety in his textures than did the elder Spanish master. Victoria makes much more extensive use of indicated altered notes. The major cadence points (and many of the inner cadences) present rather clearcut half cadences and authentic cadences.

GLORIA

Morales wrote the Gloria of his Missa de Beata Virgine employing the same compositional procedures he used in the Kyrie. The chant source appears first in the cantus voice with very slight alterations. The other

three voices treat the source material in free fashion rhythmically and melodically with the points of imitation overlapping at close time intervals. The chant, with some rhythmic alteration, moves back and forth between the cantus and tenor voice for fifty-five measures. The Qui tollis peccata mundi section begins with the tenor and bass voices paired. The full four-voice texture returns, and once again the chant moves between cantus and tenor while the other two voices develop the material in individual points of imitation. With the Qui sedes ad dexteram text, Morales changes to triple meter and a homophonic style of writing. This meter change, however, is brief--nine measures in modern notation. He reverts to duple meter at the Quoniam tu solus santus, and once again returns to the polyphonic writing employed in the earlier sections of the Gloria. The close points of imitation again provide a continuous texture. Text repetitions are very limited, basically due to the length of the Gloria. An interesting feature of the ending of this section of the Mass is the fact that Morales does not use the chant source material for the Amen. The Amen section is very brief--three and one half measures in length.

The chant of the Gloria is set in Mixolydian mode, and the Morales setting is in the same mode. Except for the alterations suggested by the editor's musica ficta markings, only one is specified by the composer in this

section of the Mass--B flat, used twice. The major cadence points follow the pattern of the chant cadences and thus appear on the dominant or tonic. The final chords which close the major sections of the Gloria are without the third of the chord. Morales employed the following dissonances: passing notes, anticipations and portamentos, cambiatas, auxiliary tones, limited use of 7-6, 9-8, and 2-3 suspensions, and 4-3 suspensions.

The compositonal techniques of Tomás Victoria, which were enumerated in the description of the Kyrie of his Mass, also apply in the Gloria. The five voices function independently and create their contrasting phrases from the chant source material. With two exceptions, the chant functions (with melodic and rhythmic alterations) almost entirely in the cantus voice. The first irregularity is a short phrase (from measures 22 to 25) where the source material appears in the bass part. The second exception is an interesting musical phenomenon--Victoria follows Morales' example in placing the highest melodic climax in the chant (the Tu solus altissimus text) in the tenor voice rather than in the cantus part. Victoria also follows the example of Morales by changing the Qui sedes ad dexteram patris section to triple meter written in a homophonic style. He then returns to the duple meter where Morales executed his metric change. Victoria closes the Gloria of his Mass with an extension of the In Gloria

Dei Patris, Amen text.

Like Morales, Victoria set the Gloria on the same pitch level as the chant source. His major cadences also follow the pattern of the chant cadences and appear on the tonic or dominant. The cadences which terminate the major sections of the Gloria are also without the third of the chord. The harmonic movement in the Victoria Gloria is more rapid than in the Morales counterpart. Victoria designated the alteration of notes much more extensively than did Cristóbal Morales. While Morales indicated the alteration of B to B flat on two occasions, Victoria calls for no less than fifty-five altered notes--F sharp, C sharp, and B flat. These alterations in Victoria's Gloria do not change the modal flavor of the music, however, as they do in the Kyrie section of the Mass. This is partially due to the fact that the root movement is 57% movement by seconds and thirds. The dissonances used by Victoria are mainly passing notes, auxiliary tones, portamentos, and 7-6 and 4-3 suspensions.

CREDO

The Credo I chant, which was used as the source chant by both Morales and Victoria, is unusual. It is labeled in the Liber Usualis as being in the Hypophrygian mode. The final of this mode is E and the dominant or reciting tone is A. The Credo I finishes its inner cadences on the tonic or dominant, but the final note of almost every

cadence is on G rather than on E or A. The real proof of the mode is in the performance, however, and the Credo I really does "sound" in the Hypophrygian mode--with the A being dominant and the E as the final tone. Another characteristic feature of this Credo I is its melodic line. The phrases function mostly within the interval of a fourth and they are exceedingly repetitious. When the melodic line expands to encompass the distance of a fifth, the difference of the one note in range seems to function as relief from the restriction and repetition. The addition of the note above the dominant (which is altered to B flat in the chant source) accentuates the character of the dominant note--A.

Example 12

CREDO - I

4. XI. c.

C Rédo in únium Dé-um, Pátrem omnipot-éntem, fa-
 ctórem caéli et térrae, vi-si-bí-li-um ómni- um, et invi-
 si-bí-li- um. Et in únium Dóminum Jésum Chrístum, Fí-
 li- um Dé- i unigéni- tum. Et ex Pátre nátum ante
 ómni- a saécu- la. Dé- um de Dé- o, lúmen de lúmine,
 Dé- um vérum de Dé- o véro. Géni- tum, non fáctum, consub-
 stanti- á- lem Pátri : per quem ómni- a fácta sunt. Qui pro-
 pter nos hómines, et propter nóstram sa- lú- tem descéndit
 de, caé- lis. Et incarná- tus est de Spí- ri- tu Sáncto ex

Example 12 (continued)

CREDO - I

Ma-ri-a Virgi-ne : Et hómo fáctus est. Cru-ci-fíxus ét-i-am
 pro nóbis : sub Pónti-o Pi-lá-to pássus, et sepúltus est.
 Et resurréxit térti-a dí-e, secúndum Scriptúras. Et
 ascéndit in caelum : sédet ad dexte-ram Pátris. Et í-te-rum
 ventúrus est cum gló-ri-a, judi-cá-re vivos et mórtu-os :
 cú-jus régni non é-rit fí-nis. Et in Spí-ri-tum Sánctum, Dó-
 minum, et vi-vi-fi-cán-tem : qui ex Pátre Fi-li-ó-que procé-
 dit. Qui cum Pátre et Fí-li-o simul ado-rá-tur, et con-
 glo-ri-fi-cá-tur : qui locú-tus est per Prophé-tas. Et ún-am sán-
 ctam cathó-li-cam et apostó-li-cam Ecclé-si-am. Confí-

Example 12 (continued)

CREDO - I

te-or únum baptisma in remissi-ónem pecca-tó-rum. Et

expécto resurrecti-ónem mortu-ó-rum. Et ví-tam ventú-

ri saé-cu-li. A- men.

Morales used the general compositional procedures enumerated previously in writing the Credo of his Missa de Beata Virgine. The chant source material appears in the tenor voice throughout the Credo, whereas Morales moved it between the cantus and tenor voices in the Gloria of the Mass. The other three parts deal with the source material freely and again the points of imitation overlap at close time intervals. Morales attains texture variety with the injection of a short passage homophonically designed in triple meter at the text Consubstantialem Patri. It was pointed out earlier that the composer varied his voicing by writing the Crucifixus section for three parts--altus, tenor and bass. The voicing returns to the CATB combination at the Et in Spiritum Sanctum. In the final Et vitam venturi saeculi, Amen section, the chant in the tenor voice moves to the final cadence in long note values while the altus and cantus parts utilize overlapping phrases with short note values.

The B flat is used as an alteration in the chant source, so Morales probably did not feel it necessary to

specify the alteration in his Credo. He does, nevertheless, indicate it on two occasions: in the bass voice at measure 17 and again in the bass part at measure 80. The reason for Morales specifying the two B flats seems clear. On these two occasions, the tenor voice is articulating a B flat pitch not indicated in the score. This B flat, as it was pointed out, was consistently used in the chant source, and the tenor voice carries the chant. Morales, therefore, wanted to be positive that the performers would articulate the B flat in both the tenor and bass voices. The bass part is not required to sound the note B against the tenor B flat at any other place in the Credo, thus there was no need for any additional indicated B flat. The only other alteration specified by Morales in this section of his Mass is the G sharp in the final cadence chord.

Following the same procedure as the previous sections of the Mass, the major cadence points follow the pattern of the chant cadences. Here in the Credo, they appear on the dominant or mediant. Morales digresses from his usual practice in the cadences which close the major sections of the Mass--the final chords here in the Credo usually are full chords rather than the open sound of the root and fifth. The final chord is a complete E major chord with the third appearing in the cantus voice--an unusual phenomenon in the final cadence in this Morales Mass.

Example 13

CREDO - Final Cadence

195

re-sur-re-cti-o-nem mor-tu-o-rum. Et vi-tam
 re-sur-re-cti-o-nem mor-tu-o-rum. Et
 re-cti-o-nem mor-tu-o-rum. Et
 tu-o-rum, mor-tu-o-rum. Et vi-tam

200

ven-tu-ri sæ-cu-li, Et vi-tam ven-tu-ri
 vi-tam ven-tu-ri sæ-cu-li, Et vi-tam
 vi-tam ven-tu-ri sæ-cu-li
 ven-tu-ri sæ-cu-li, Et

205

sæ-cu-li. A.
 tam ven-tu-ri sæ-cu-li. A.
 sæ-cu-li. A.
 vi-tam ven-tu-ri sæ-cu-li.

210

men, A. men.
 men, A. men.
 men.
 A. men, A. men.

Tomás Victoria, in the Credo of his Beata Virgine Mass, utilizes the chant material (with some minor alterations) entirely in the tenor I voice. Probably Victoria was influenced by the rather restricted nature of the melodic range of the Credo I because he restricted his cantus voice to the range of one octave (from d^1 to d^2). Once again the expert craftsmanship of Victoria becomes evident as he creates the balance between the long flowing phrases and the shorter points of imitation in the five voice parts.

Victoria's one change in voicing in the Credo occurs at the Et ascendit in coelum where he reduces to a four part CATB setting. He returns to the five part CATTB voicing at the Et in Spiritum Sanctum Dominum and employs this arrangement for the remainder of the Credo. Victoria thickens his texture in this final section of the Credo by placing the overlapping phrases at a closer time interval than he normally uses. The final cadence features the chant in long notes in the tenor I part. The tenor II and bass voice form their phrases basically in notes half the value of the chant voice, and the altus and cantus voices construct their phrases with shorter "black" note values. It is interesting to note that although his manipulation of phrases is different from Morales, Victoria also concludes with an E major chord with the third resolving from a 4-3 portamento in the cantus voice.

contrast the function of the alterations in the Credo with the ones which appear in the Victoria Kyrie section of the Mass. In the Kyrie, the alterations caused the formation of "modern" minor mode.

The reader is reminded of the unusual way in which the cadences appear in the chant source of the Credo. The inner cadences finish on the tonic (E) or dominant (A) of the Hypophrygian mode, but the final note of almost every major cadence is on G rather than E or A. The major cadence points in the Victoria Credo follow the pattern of the chant cadences. They appear, therefore, mostly on the G chord, which is usually a major chord. The complete chord always appears at these major cadences.

The dissonances used in the Credo are basically the same as in the earlier sections of Victoria's Mass.

SANCTUS

The chant source for the Sanctus of the Masses of Morales and Victoria is taken from the Sanctus of Mass XVII rather than the Sanctus of Mass IX. This change in the selection of chant melodies for the Missa de Beata Virgine seems to have occurred during the sixteenth century. Gustave Reese mentions this modification in a discussion of the publication of a book of six Masses in 1562 by Jacobus de Kerle.¹

¹Gustave Reese, Music in the Renaissance (New York: W. W. Norton and Co., Inc., 1954), p. 452.

The chant Sanctus of Mass XVII is indicated in the Liber Usualis as being in Lydian mode. The consistent use of the B flat in the melody, however, causes it to function as transposed Ionian mode. The chant itself covers a full octave in range, contains more skips (mostly skips of a third) than normal, and the melodic contour rises and falls more quickly than many Gregorian melodies for Ordinary parts of the Mass.

Example 15

SANCTUS - Mass XVII

5.  XI. c.

Auctus, Sanctus, Sanctus Dominus Deus
 Sabaoth. Pleni sunt caeli et terra gloria
 tua. Hosanna in excelsis. Benedictus qui ve-
 nit in nomine Domini. Hosanna in excelsis.

A description of Morales' treatment of the Sanctus will tend to echo the generalized statements in the report of the earlier sections of his Mass. The chant appears in the cantus voice. The material is given free melodic and rhythmic treatment in all four voices. The points of imitation tend to overlap, so that the texture is continuous. All voice parts are of equal importance. The upward skips which appear in the second chant source Sanctus

Example 16 (continued)

SANCTUS - Morales

40

Ple - ni sunt cae - li et ter -
 ter - ra, et ter -
 ni sunt cae - li et ter -
 li et ter -

45

- ra
 - ra glo - ri - a tu - a, glo -
 - ra glo - ri - a tu -
 - ra glo - ri - a tu - a, glo -

50

glo - ri - a tu - a.
 - ri - a tu - a.
 - ri - a tu - a.

Morales alters the texture of this section of the Missa de Beata Virgine by adding a fifth voice to the Hosanna in excelsis of the Sanctus. The chant, slightly altered and functioning mostly in long note values, appears in the cantus voice. The added voice, labeled Quinta pars, is presented in a strict canon at the subdiapente.

Example 17

Hosanna in excelsis

Musical score for "Hosanna in excelsis" showing five voices: Cantus, Quinta pars, Altus, Tenor, and Bassus. The Cantus part is marked "f. 12 V" and "Resolutio". The lyrics are "Ho - san - na, Ho - san - na, Ho - san - na, Ho -".

Continuation of the musical score for "Hosanna in excelsis" showing five voices. The lyrics are "na, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - na in - san - na in ex - cel -".

Example 18

BENEDICTUS - Morales

Cantus
Benedictus Be - ne -

Altus
Benedictus Be - ne - di -

Tenor
Benedictus Be - ne - di -

Bassus
Benedictus Be - ne - di -

di - ctus qui ve - nit

ctus qui ve - nit in no - mi -

ctus, Be - ne - di - ctus qui ve - nit in

ctus qui ve - nit

ne Do - mi - ni, Do -

no - mi - ne Do - mi - ni, Do - mi -

in no - mi - ne Do -

in no - mi -

ni, in no - mi -

ni, Do - mi - ni, in no - mi - ne Do - mi - ni, in

mi - ni, in no - mi - ne Do -

Example 18 (continued)

BENEDICTUS - Morales

no - mi - ni, in no - mi - ne Do - mi - ni.
 ne Do - mi - ni.
 no - mi - ne, in no - mi - ne Do - mi - ni.
 - mi - ni, in no - mi - ne Do - mi - ni.

Rather than follow the practice of the time where the earlier Hosanna in excelsis music was repeated after the Benedictus, Morales composed new music for the second Hosanna. Written in triple meter, the melodic material is derived from the first eight notes of the chant source Hosanna. The contour of the melody becomes a scale movement up a fourth and returning back stepwise to the original pitch. This melody lends itself very easily to sequential points of imitation. The bass voice, in fact, forms an ostinato-type bass functioning on tonic and dominant.

Example 19

Hosanna in excelsis

Ho - san - na in ex - cel - sis, Ho - san - na in ex -
 Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis, Ho - san -
 Ho - san - na in ex - cel - sis.

The inner cadences of the Sanctus section of the Morales Mass follow the cadential notes of the chant source and close on the dominant or tonic note, often with a V - I chordal movement and the full cadential chord. The major cadences on the dominant finish with the open fifth sonority, but the major cadences on the tonic employ the full chord. The treatment of dissonance in this section of the Mass is similar to that in the other parts of the Mass. It is interesting that the root movement in the opening Sanctus section is 46% up or down a fourth or fifth.

A description of the compositional processes used by Victoria in the Sanctus of his Mass will, like that for Morales, tend to repeat the general statements in the report of the other sections of the Mass. The Sanctus is scored for five voices. Victoria once again constructs the long, smooth flowing lines which tend first to increase and then decrease in rhythmic activity when the cadence of the line is reached. Against these, he skillfully contrasts shorter phrases which are constructed from the same material. Victoria is able to create considerable variety in his textures by the juxtaposition of longer lines with shorter phrases occurring at different time intervals.

The Victoria Sanctus, like the Sanctus of Morales, is written at the same pitch level as the chant source and is conceived in transposed Ionian mode. The chant material appears throughout in the cantus voice with minimal

Example 20 (continued)

SANCTUS - Victoria

35

ra glo-ri-a tu-a, glo-ri-a tu-a, glo-ri-a tu-a, glo-ri-a tu-a, glo-ri-a tu-a.

40 45

Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis.

50

na in ex-cel-sis Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na in ex-cel-sis.

Example 21 (continued)

BENEDICTUS - Victoria

20

mi - ne Do - mi ni.
ni, in no.mi ne Do - mi ni, in no.mo ne Do - mi ni.
mi ni, in no.mi ne Do - mi ni.
no.mi.ne Do - mi ni, in no.mi.ne Do - mi ni.

Cantus. 25 30

Ho - san - na in ex.cel - sis, Ho - san - na
Ho - san - na in ex.cel - sis,
Tenor (canon ad unisonum)
Ho - san - na in ex.cel - sis,
Tenor II. Resolutio
Ho - san - na in ex.cel - sis,
Bassus.
Ho - san - na in ex.cel - sis,

35

in ex.cel - sis Ho - san.na in ex.cel - sis, Ho - san.na in
Ho - san - na in excel - sis, Ho - san.na in ex.cel - sis,
Ho - san - na in ex.cel - sis,
Ho - san.na in ex.cel - sis,
Ho - san.na in ex.cel - sis,

40

ex.cel - sis, Ho - san.na in ex.cel - sis.
sis, Ho - san.na in ex.cel - sis in ex.cel - sis.
Ho - san.na in ex.cel - sis, Ho - san.na in ex.cel - sis,
sis, Ho - san.na in ex.cel - sis,
in ex.cel - sis, Ho - san.na in ex.cel - sis.

a plagal cadence closing with the full chord--in this instance accentuated by a 4-3 portamento in the cantus voice. All major cadence points occur on the dominant or tonic. They utilize the half or the authentic cadence or the authentic followed by the plagal cadence.

AGNUS DEI

The chant source for the Agnus Dei is also taken from Mass XVII rather than from Mass IX. This change in the selection of chant sources for the Missa de Beata Virgine was discussed earlier in the chapter.

The chant Agnus Dei of Mass XVII is indicated in the Liber Usualis as being in the Lydian mode. The melodic line resembles the Sanctus. It covers more than an octave in range (brought about by the opening phrase of the second Agnus Dei beginning in Hypolydian mode), contains many skips of a third, and creates a contour which rises and falls even more quickly than the Sanctus chant.

EXAMPLE 22

AGNUS DEI - Mass XVII

XIII. c.

5. 

-gnus Dé- i, * qui tól-lis peccá-ta mún-di mi-se-

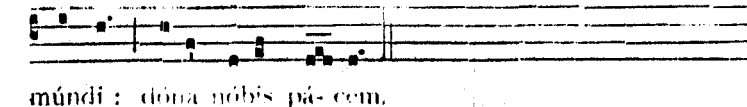
62 XVIII. -- For the Ferias of Advent and Lent.



ré-re nó-bis. Agnus Dé- i, * qui tól-lis peccá-ta mún-di :



mi-seré-re nó-bis Agnus Dé- i, * qui tól-lis peccá-ta



mún-di : dó-na nó-bis pá-ccm.

Cristobal Morales composed three different musical settings for the repetitions of the Agnus Dei text. The chant in the opening setting appears in the cantus voice in long note values. The composer chose the same pitch level indicated for the chant source in the Liber Usualis. Many of the skips of the chant are filled in to produce scalewise movement. An extension is created for this part of the Agnus Dei with a repetition of the melody used for the Miserere nobis text. A description of the treatment of the individual voice lines would be a duplication of the description of the voices in the Sanctus of the Mass. In the second musical setting of the Agnus Dei, the composer presents the chant material in the bass voice. After the complete text presentation, he again devises an extension section based on the Miserere nobis text. The chant source material here is skillfully presented in overlapping phrases in the bass and tenor voices. Morales increases his texture to five voices for the final setting of the Agnus Dei. He labels the extra voice Quinta pars (as he had done in the Sanctus section of the Mass). This extra voice does not function in a canon, as it did in the Sanctus. The chant material in this third Agnus Dei is placed in the tenor and is designed so that the first part of the phrase is reiterated in extension material. Another extension is added to the final Dona nobis pacem melody of the chant. The opening measure of the music brings an immediate exposition of imitative material in

the added fifth voice against the chant in the tenor part, and this imitative phrase is answered in the cantus voice. The musical texture remains continuous throughout with the overlapping phrases lines. The technique of pairing voices is not used in this section of the Mass.

Morales chose to place his chant line in different voices in the three musical settings of the Agnus Dei-- first in the cantus voice, in the bass part for the second setting, and in the tenor voice for the final arrangement.

The final cadences of the first two Agnus Dei sections are authentic cadences with the incomplete chord as the closing sound. The final cadence of the third Agnus Dei is an authentic followed by a plagal cadence with the full closing chord. Morales indicates only one alteration in the entire Agnus Dei of his Mass.

Example 23

AGNUS DEI - MORALES MASS

The musical score for 'AGNUS DEI - MORALES MASS' is presented in four staves: Cantus, Altus, Tenor, and Bassus. The first two settings of the Agnus Dei are shown. The first setting is in the Cantus voice, with lyrics 'Agnus Dei' and 'A - gnus'. The second setting is in the Bassus voice, with lyrics 'Agnus Dei' and 'A - gnus De'. The third setting is in the Tenor voice, with lyrics 'Agnus' and 'Agnus De'. The fourth setting is in the Bassus voice, with lyrics 'Agnus' and 'Agnus De'. The score includes musical notation for the first two settings, with lyrics and musical notation for the first two settings. The lyrics are: 'Agnus Dei', 'A - gnus', 'Agnus Dei', 'A - gnus De', 'Agnus', 'Agnus De', 'Agnus', 'Agnus De'. The score includes musical notation for the first two settings, with lyrics and musical notation for the first two settings. The lyrics are: 'Agnus Dei', 'A - gnus', 'Agnus Dei', 'A - gnus De', 'Agnus', 'Agnus De', 'Agnus', 'Agnus De'.

Example 23 (continued)

AGNUS DEI - Morales

10

lis pec - ca - lis pec - ca - ta mun - di:
 lis pec - ca - ta mun - di:
 pec - ca - ta mun -

15

ta mun - di: mi - mi se - re - re no - bis, puo -
 di: mi se - re -

25

se - re - re no - bis, ca - ta mun - di: mi se - re -
 re no - bis, mi - se - re - re

30

mi se - re - re no - bis, mi - se - re -
 re no - bis, mi - se - re -
 no - bis, mi - se - re -

Example 23 (continued)

AGNUS DEI - Morales

35

re no - bis.
se - re - re no - bis, no - bis.
mi - se - re - re no - bis.
re no - bis.

f. 44^y 40

A - gnus De - i
A - gnus De - i
A - gnus De - i
A - gnus De - i

45

i, qui tol - lis pec - ca - ta
i, qui tol - lis pec - ca - ta
i, qui tol - lis pec - ca - ta
i, qui tol - lis pec - ca - ta

50

ca - ta mun - di, pec - ca - ta
lis pec - ca - ta
mun - di, pec - ca - ta mun - di
pec - ca - ta mun - di

Example 23 (continued)

AGNUS DEI - Morales

55

ta mun - di: mi - se - re - re no - bis,
 di: mi - se - re

60

di: mi - se - re - re no - bis, mi - se - re - re no - bis,
 re no - bis, mi - se - re - re no - bis,

65

bis, mi - se - re - re no - bis,
 re no - bis, mi - se - re - re no - bis,

70

bis, mi - se - re - re no - bis, bis, mi - se - re - re no - bis,
 bis, mi - se - re - re no - bis, mi - se - re - re no - bis.

Example 23 (continued)

AGNUS DEI - Morales

f. 15

Cantus

Quinta pars

Altus

Tenor

Bassus

A - gnus

A - gnus De - i,

A - gnus De

A - gnus De - i,

A - gnus De

De - i, A - gnus De - i,

gnus De - i, qui

i, A - gnus De

A - gnus De - i,

qui tol

10

qui tol - lis, qui tol - lis

tol - lis, qui tol - lis pec - ca -

i, qui tol -

A - gnus De - i, qui

lis,

Example 23 (continued)

AGNUS DEI - Morales

15

pec - ca - ta mun - di, pec - ca - tu mun - ta mun - di: lis pec - ca - ta mun - tol - lis pec - ca - qui tol - lis pec - ca - ta

20

di: do - na no - bis pa - do - na no - bis pa - di: do - na no - bis pa - cem, - ta mun - di: do - na mun - di: do - na no - bis pa

25

cum, do - na no - bis pa - cem, do - na no - do - na no - bis pa - no - bis pa - cem, do - na no - bis

With the Victoria Agnus Dei, the settings again give evidence of the skillful manipulation of the musical material by the composer--the contrasting and the balancing of phrases and the sophistication with which the lines are created. Victoria used both rhythmic and melodic sequence, augmentation and diminution, syncopation, variety in texture, a quasi-ostinato bass, and an underlying harmonic movement which the twentieth century listener hears clearly as functional harmony in F major.

Victoria chose to disregard the format set by Cristóbal Morales in his Agnus Dei. Morales wrote three different musical settings for this section of the Mass. Victoria composed one setting for the first two repetitions of the text and a different setting for the third Agnus Dei.

In all sections of the Agnus Dei, the chant source is used almost without melodic alteration and with very slight rhythmic changes. It appears at the same pitch level as that indicated for the chant source in the Liber Usualis.

The chant melody is assigned to the tenor II voice in the first setting of the Agnus Dei. (Example 24.) The time interval between the melodic phrases is designed so that the phrasing is identical to the phrasing of the chant source material. Victoria adds an extension to this Agnus Dei by the repetition of the Miserere nobis melody in the tenor II voice in almost exact augmentation.

Against this pure chant tenor II voice, Victoria closes this setting of the Agnus Dei with full and partial descending scale lines overlapping in the other voice parts on the Miserere nobis text. He concludes this section of the Mass with a rather typical Victoria cadence--phrases in long note values in the outer voices contrasted with phrases in the inner parts which intensify the rhythmic activity.

Victoria contrives a bass line which functions as a quasi-ostinato bass. Since the melodic pattern does not follow itself in immediate succession, it cannot fulfill the definition of the true ostinato bass. The bass line mentioned here is actually two separate phrases used as "ostinato-type" bass parts. The initial Agnus Dei text utilizes a bass which outlines the harmonic progression I - VI - V - I. The second bass phrase outlines the progression I - VI - IV - I using a repeat of the words Agnus Dei (measures 3-5 and 5-8). This second bass line returns in the extension of the Miserere nobis text at the conclusion of this first musical setting of the Agnus Dei (measures 32-35). The first bass melody described is used in the final Agnus Dei section (measures 9-12 and measures 26-28). The second bass ostinato returns in the closing cadence of the third Agnus Dei (measures 33-37).

Example 24

AGNUS DEI - VICTORIA MASS

Agnus Dei (I et II).

5

A . . gnus De . . i, A . gnus De . . .

A . gnus De . . i, A . gnus De . i, A . . gnus

A . . gnus De . . i, A . gnus De . . .

A . . gnus De . . .

A . . gnus De . i, A . . gnus De . .

10

. . i qui tol . . lis, qui tol . .


De . . i qui tol . . lis, qui tol . .

. . i qui tol . . lis, qui

. . i qui

. . i qui tol . . lis, qui tol . .

15



. . lis pec.ca . . ta mun . di, pec.ca . . ta mun . di, mi . se . .

. . lis pec.ca . . ta mun . di, pec.ca . . ta mun . di, . . .

tol . . lis pec . ca . ta mun . di, pec.ca.ta mun . di mi . .

tol . . lis pec . ca . ta mun . di, mi . .

lis pec . ca . . ta mun . . . di, mi . se . re . .

Example 25

AGNUS DEI - VICTORIA MASS

Agnus Dei (III).

Septenarum vocum. 5

Cantus I. A . . . gnus De . . . i,
(canon in subdiapente)

Cantus II. A . . . gnus

Altus I. A . gnus De . . . i, A.gnus De.

Altus II. (Sexta Bass) A . gnus De . . . i,

Tenor I.

Tenor II.

Bassus. A . gnus De . . .

10

A gnus De . . . i, A gnus De . . . i qui tol . . .

De . . . i qui

i A . . . gnus De . . . i qui tol . . .

A . gnus De . . . i qui tol . . . lis,

Resolutio.

A . . . gnus De . . . i

gnus De . . . i qui tol . . .

. . . i, A . . . gnus De . . . i qui tol . . .

Example 25 (continued)

AGNUS DEI - Victoria

15 20

lis, qui tol . . . lis pec . . ca . . ta mun . . di,

tol . . . lis pec . . ca . . ta mun . . di,

lis qui tol . . . lis, qui tol . . . lis pecca . ta mun . . di,

qui tol . . . lis, qui tol . . . lis pec . ca . ta mun . . di,

qui tol . . . lis

lis, qui tol . . . lis pecca . ta mun . . di,

lis qui tol . . . lis pec . ca . ta mun . . di,

ca . ta mun . . di, do . . na no . . bis pa . . .

ta mun . di, do . . na no . . bis pa . . .

di, pec . ca . ta mun . . di, do . na no . . bis

pec . ca . ta mundi, pec . ca . ta mun . . di, do . na no . .

pec . . ca . . ta mun . di, do . .

di, pec . ca . ta mun . di, do . na no . . bis pa . . . ccm,

di, do . . na no . . bis pa . . .

25

Example 25 (continued)

AGNUS DEI - Victoria

cem, do . . na no . . bis pa . cem, do . na no . bis pa . . cem.
 cem. do . . na no . bis pa . . cem.
 pa . . cem, do . na no . . bis pa . cem, do . na no . bis pa . . cem.
 bis pa . . cem, do . na no . . bis pa . . cem.
 na no . bis pa . . cem.
 do . na no . bis pa . . cem, do . na no . bis pa . . cem.
 cem, do . na no . bis pa . . cem, do . . na no . bis pa . . cem.

The root movement in the Victoria Agnus Dei is as follows: 36% by seconds, 28% by thirds, 18% by fourths, and 18% by fifths in the first setting; 29% by seconds, 33% by thirds, 18% by fourths, and 20% by fifths in the concluding setting. The root movement of a third (mostly downward) in this case contributes to the feeling of functional harmony, since it comes about through the bass line described previously.

The major cadences in the Agnus Dei of the Victoria Mass are half, authentic, and plagal cadences with the complete chord appearing at every cadence.

CHAPTER IV

SUMMARY: COMPARISON OF THE COMPOSITIONAL TECHNIQUES OF CRISTÓBAL MORALES AND TOMÁS VICTORIA

A comparison of the compositional techniques of Morales and Victoria will show certain similarities and differences in their creative efforts. One aspect of the compositional procedures--the treatment of the chant source material--is both similar and different. With the exception of this topic, however, the differences between the two men are more numerous and more significant than their similarities. This summary will first treat the use of the chant material. It will then discuss, in order of importance, the similarities in cadential treatment, the range and tessitura of the voice parts, and techniques in specific places in the Beata Virgine Mass which are common to both men. The comparison of the differences in compositional procedures will then follow, thereby placing the important aspects of the comparison in the latter part of the summary.

Both Morales and Victoria demonstrated a rather conservative approach in the creation of their Masses. Both men were Spanish and both were devout churchmen. Their Spanish heritage and training made them tend to write conservatively. As ordained priests they were keenly aware of the proper function of music in the Mass--its function as

an adjunct to prayer.

Because of its liturgical conformity and unvarying text, the format of the Mass places limitations on composers. The fact that the works examined in this study are Masses based on paraphrase of plainchant made them even more restrictive.

Morales and Victoria used similar treatment in the placement of the chant source material in two of the three Requiem Masses. Since it functions mostly in the cantus voice, the chant melody is prominent in these Masses. It always appears in the highest voice in the Morales Requiem of 1544, except for the Gradual and Offertory sections. Morales also kept his melody conspicuous by using very few alterations in the chant. Whether or not the rather serious nature of the Mass for the Dead helped to bring about this straight-forward treatment of the material is a matter for speculation. The idea may have some merit, however, because Victoria also placed the chant in the cantus voice with minimal alterations throughout his Requiem of 1583. In the 1605 version of the Requiem, the chant material is placed in the cantus II voice. This later work is different from the other two Requiem Masses in that its music shows a greater influence of the trend toward major and minor tonality and functional harmony.

The placement of the chant by Morales and Victoria is different in the two Missae de Beata Virgine. The Morales

Mass of 1540 is structured so that the chant material is moved to different voice parts throughout the Mass. This procedure would tend to give the melody a less noticeable role in the overall musical effect. Victoria, however, gives more prominence to the chant source in his Beata Virgine Mass of 1576 by keeping it mostly in the highest voice--except for the Credo, where the chant appears in the tenor part. It becomes evident, then, that the chant source material received similar placement in the Requiems of the two Spanish composers and different placement in the two Missae de Beata Virgine.

An important similarity in Morales' and Victoria's handling of the chant source is the fact that both men most often used the basic mode indicated in the source material for each section of the Mass. In addition to this, the music is notated almost throughout at the same pitch level as the chant.

Another important similarity in the compositional procedures of Morales and Victoria is their cadential treatment. Major cadence points in both Morales' Missa pro Defunctis and the Missa de Beata Virgine are mostly half or authentic cadences. This fact is especially interesting because the flavor of the music is basically modal. The final cadences of the various sections of the Mass (especially in the Requiem) utilize authentic or authentic followed by plagal cadences. In all of the Victoria Masses

examined in this thesis, the treatment of the major cadence points are also mostly half or authentic cadences. The final cadences of the Victoria works use the same plan as the Morales final cadences.

This treatment of major cadence points by Morales and Victoria would be an interesting subject to investigate. The fact that Morales used half, authentic, and authentic followed by plagal cadences in music which is basically modal may stem from cadential treatment which Spanish composers utilized many years before Morales. In his Spanish Music in the Age of Columbus, Robert Stevenson points out that in Spanish liturgical music from 1470 to 1530, those sacred composers who had the fewest international contacts wrote the most clearly harmonic music and made extensive use of strong IV - I and V - I cadences at phrase endings.¹ The implication, then, would be that some compositional procedures might exist which could be described as characteristic of a "Spanish school." This inference, however, will be deferred to the close of this chapter.

Important similarities exist in the manipulation of the ranges of the voices and the tessitura of the individual voice lines in the Masses surveyed in this study. Based on the evidence found, the range of the voices and the tessitura of the individual voice lines may have been a result of an aesthetic expression which the composer felt

¹Robert Stevenson, Spanish Music in the Age of Columbus (The Hague: Martinus Nijhoff, 1960), p. 199.

that the music should convey. In the Morales Requiem and the Victoria Missa pro Defunctis of 1583, the tessitura of the voice parts remains rather low. The cantus voice in the Morales work never rises above d^2 . The highest note in the earlier Victoria Requiem is e^2 --only one step higher than the Morales Mass. The consistency of the low sound may seem appropriate to the solemn character of the Mass for the Dead. Victoria must have felt differently about his later Requiem, however. The fact was mentioned earlier in the chapter that the 1605 Mass showed the influence of major tonality and functional harmony. The range of the voice parts in this work is greatly extended to encompass from low D in the bass to g^2 in the cantus I part. His decision to increase the texture from four to six voice parts necessitated an increase in the range of the music.

In contrast to his own Requiem, the range and tessitura of the individual voice lines in the Morales Beata Virgine Mass are expanded. The parts extend from low G in the bass to g^2 in the cantus voice. This is an expansion of a fourth over his range in the Requiem. Stevenson mentions that the highest written note in any published Masses of Cristóbal Morales is g^2 , and the lowest note in the bass is F.² This would show, then, that Morales came within one note of his maximum voice range in his Beata Virgine. This information may be important in evaluating

²Robert Stevenson, Spanish Cathedral Music in the Golden Age (Berkeley and Los Angeles: University of California Press, 1961), p. 46.

the composer's intended aesthetic expression in this Mass. Liturgy dedicated to the Blessed Virgin was popular in the Spanish Catholic church. Since this is a Beata Virgine setting, the assumption can be made that the expression of the music would be less austere than one might find in a Mass for the Dead, hence the expanded range. Tomás Victoria, in his Beata Virgine Mass, makes his range one note greater than Morales--downward to low F in the bass part.

Other similarities exist in the compositional procedures of Morales and Victoria which, although interesting, are not nearly as important as the similarities discussed previously.

Both composers used a polyphonic setting for every section of the Masses except for the Tract and Sequence of the Requiems. The two Beata Virgine Masses are almost equal in length. Many specific techniques in specific places in the Missae de Beata Virgine are similar. Many of these similarities, however, are procedures which were commonly used by many composers in writing Masses during the sixteenth century. They include: (1) the change to triple meter at the Qui sedes ad dexteram patris text of the Gloria and at the Hosanna in excelsis of the Sanctus; (2) the adding of voice parts to the final Agnus Dei setting; and (3) the use of canonic treatment in the Hosanna of the Sanctus. Robert Stevenson seems to feel that Victoria was influenced

by Morales in his use of canon in the Sanctus of his Beata Virgine Mass. In his book previously cited, he suggests that the canon used by Victoria in the Hosanna II of his Beata Virgine Mass took its cue from the canon in the Hosanna I of the Morales Beata Virgine Mass. To fortify his argument, he points out that Victoria used no canonic treatment in any other Hosanna of any other Mass.³ The reader is left to decide whether Victoria was influenced by Morales or was merely using procedures common to many other composers.

As the introductory paragraph of this chapter stated, the differences in the compositional techniques of Morales and Victoria are probably more important than the similarities. These differences will be compared in the following: (1) the harmonic implications of the music; (2) the use of non-harmonic tones; (3) the use of alterations specified by the composer; (4) procedures used to vary texture; and (5) general compositional techniques.

The harmonies in the music of Morales remain modal and stay mostly within the framework of the mode of the particular section of the Mass. In his earlier composition, the Beata Virgine Mass, a high percentage of root movement of the chords is by seconds and thirds, and thus the harmonies almost never become predictable, as they would be in functional harmonic movement. The one exception is the chordal movement at major cadence points.

³Ibid., p. 384.

The Requiem Mass, written four years after the Missa de Beata Virgine, displays the same type of harmonic structure that is found in the earlier Mass. The modal flavor of the chant source is retained in almost every section of the Requiem, with the exception of the Sanctus and Agnus Dei. The Sanctus, for the most part, sounds in the modern key of D minor. The Agnus Dei changes the mode from the original chant and is written in Dorian mode instead of Mixolydian. The reason for this change was explained in Chapter 11.

In the mid-sixteenth century, composers were still strongly under the influence of the modal system of harmony. An examination of the harmonic implications of Morales' work shows that he remained mostly within the confines of the modes.

The harmonies in the music of Victoria are more diverse than those of Morales, and they reflect the gradual evolution toward our system of major and minor scales and the functional harmony which began to influence composers in the latter part of the sixteenth century. James Kriewald, in his "The Contrapuntal and Harmonic Style of Tomás L. de Victoria," emphasizes the fact that the music of Victoria has far more tonal harmonic structure than earlier studies had given him credit for. He points out that Victoria's chords have tonal function more frequently and for more extended periods than one would find in modal

music.⁴

In Victoria's Beata Virgine Mass of 1576, the harmonic implications vary in the different sections of the Mass. They remain in the mode of the chant source in the Gloria and Credo. Victoria's specified alterations in his Kyrie, Sanctus, and Agnus Dei sections brought about chordal movement which becomes increasingly functional. In addition to this, the functional character of the music is further strengthened by a quasi-ostinato bass line and by rhythmic and melodic sequence which appear in the Agnus Dei of the Mass.

Although the movement of the chords in the Requiem Masses follow the mode of the chant source, the harmonic implications begin to approach modern major and minor tonalities. The Introit and Kyrie of both Masses are set in transposed Ionian mode. The Sanctus of the 1583 Mass functions in F major and D minor, where the root movement is 55% by fourths and fifths. The chordal movement in the 1605 Sanctus becomes even more strongly functional. The root movement in this section of the later Mass is 78% by fourths and fifths. The functional character of the music is further strengthened by an ostinato-type treatment in the bass voice in the 1583 Sanctus. An examination of the bass lines of the two Requiems shows the gradual change

⁴James Kriewald, "The Contrapuntal and Harmonic Style of Tomas L. de Victoria" (University of Wisconsin: Unpublished dissertation, 1969), p. 204.

in the role of the part--from its occasional use as a foundation voice to outline the harmonic movement (in the 1583 Mass) to a position of the true foundation of the harmonic movement in the 1605 Mass.

In spite of Victoria's tendency to move toward the major-minor tonalities and the functional use of chords, the strong influence of modal thinking still persists in some places in his music. The Agnus Dei sections of both versions of the Missa pro Defunctis, for example, are written in a harmonic setting which is neither modal nor modern major or minor. The harmonic plan here would best be described as an altered Mixolydian mode.

Differences exist in the handling of dissonances by Morales and Victoria. The main non-harmonic tones utilized by Cristóbal Morales in both the Beata Virgine and Requiem Masses are passing notes, portamentos, auxiliary notes, a few three and four note cambiatas, some 7-6, 9-8, and 2-3 suspensions, and extensive use of the 4-3 suspension. The list of dissonances used by Tomás Victoria in his Missa de Beata Virgine and the Missae pro Defunctis is similar to those enumerated for Morales--with some additions. Victoria uses the above-listed suspensions separately and in combination. He also uses suspension patterns in diminution. To the above list, the consonant fourth and the pattern which this thesis labeled the "prepared dissonance" must be added. Some secondary dominant seventh chords are

created in the 1605 Requiem. It is interesting to note here that Kriewald, in his Victoria study, referred to the pattern of the "prepared dissonance" as a "parasitic dissonance."⁵

Cristóbal Morales, in both Masses examined in this thesis, specified very few altered notes.

In comparison to Morales, Tomás Victoria specifies a considerable number of altered tones in his three Masses. When the alterations are examined in the Victoria Beata Virgine Mass, it is difficult to determine whether they are the result of voice leadings or the result of a deliberate design by the composer to create additional major chords and limited functional harmony in his music. In either case, the major chords and functional movement are present. This Mass preceded his first Requiem by seven years. An examination of the two Requiems shows that the number of altered notes increases from the earlier Mass to the 1605 version. Many of the altered notes in the 1605 Mass produce secondary dominant chords which create functional harmonic implications. The Kriewald study bears out Victoria's trend toward more tonal function in his music. By the time Victoria wrote his later Requiem, sacred music had already felt the impact of Gabrieli and the Venetian school and the other forces which led toward the early Baroque concepts of tonality and harmonic

⁵Ibid., p. 50.

movement. It may be safe to presume, then, that some of the altered tones in the 1605 Requiem were the result of planned chord progressions--more than they were the consequence of voice leadings which produced functional harmonic progressions.

Texture changes in the music of Tomás Victoria are more sophisticated than those of Morales. Both men create variations in texture by two basic procedures: (1) the injection of homophonic sections into music which is mostly imitative writing, and (2) the change in the number of voice parts used within a particular section of the Mass. In addition to these techniques, however, Victoria is able to create more diversity in his phrase construction. This diversity helps to bring about more variety in his textures.

Many differences appear in a comparison of the general compositional procedures of Cristóbal Morales and Tomás Victoria. The general compositional techniques which appear in the Masses of Morales include the following: (1) The imitative writing creates a rather continuous texture. (2) Phrases tend to be asymmetrical, except where voices are paired. (3) Cadences generally overlap. (4) Voice parts are sometimes paired. (5) One or more voices (usually the outer voice parts) move in longer note values while the inner voices create points of imitation which use many notes of shorter rhythmic value; and this movement of the inner voices in shorter phrases usually follows at close time

intervals--especially in the Requiem Mass. (6) In the Requiem, also, the shorter phrases tend to use many chord tones.

General compositional procedures which are evident in the Masses of Victoria are as follows: (1) The voice parts function independently. All voice parts are of equal importance. (2) Imitative writing shows a skillful balance between long phrase lines and shorter points of imitation. (3) These longer musical phrases avoid symmetry by using both long and short time intervals between the phrases. (4) The shorter points of imitation tend to use closer time intervals between the phrases. (5) Techniques such as augmentation, diminution, rhythmic and melodic sequence, and bass ostinato help to unify the musical material. These techniques are especially applicable in the Beata Virgine Mass. (6) The longer musical phrases often move from longer note values to shorter notes progressing to the cadence of the voice line, where they return to the longer note values. (7) The intensification of the major cadence points is attained by two processes. The first, which is used often in the Beata Virgine Mass, has two voice parts functioning in longer note values at the cadential point while the other two voices move in quicker note values. The second procedure, which is found in many cadences in the Missae pro Defunctis, shows the use of shorter phrases which follow the longer phrase lines.

The shorter points of imitation bring about a quickening of the rhythm and an intensification of the "drive to the cadence." They also tend to accentuate the chordal structure of the music. In many instances, chord tones are repeated in the imitative writing--especially in these shorter phrases.

Although this summary has outlined both differences and similarities in the compositional techniques of Morales and Victoria, the reader is reminded of the premise in the introductory paragraph of the chapter--the affirmation that the differences which exist are more important than the similarities. Both men were products of different musical influences. Morales developed as a composer during the period when music was dominated by Josquin des Pres and his famous followers of the Franco-Flemish School of composers. He was exposed to the music of Nicolas Gombert, Jacob Arcadelt, and Costanzo Festa, as well as to that of his Spanish contemporaries--Escribano, Ordóñez, and Escobedo. Victoria, by contrast, was influenced by musical forces which came later in the sixteenth century. His Spanish background came from artists such as Navarro, de Espinar, Morales, and Escobedo. Victoria's tenure in Rome occurred later than Morales'. He was probably exposed, therefore, to much of the musical activity which made the late Renaissance such a creatively productive period.

The most significant aspects of the comparison of

compositional procedures of Morales and Victoria indicate, then, that each composer was a product of his own musical period and that each wrote in the style of his time.

Further studies need to be undertaken which may uncover more facts concerning the compositional procedures of Cristóbal Morales and Tomás Victoria. The new Opera Omnia of Tomás Victoria begun by Higiní Anglès needs to be completed. In addition to this important work, the Opera Omnia of Francisco Guerrero must be finished, and modern editions of the collected works of many other notable Spanish composers must be undertaken so that compositional techniques can be studied and compared. With such basic information, we may attempt to establish the characteristics of a "Spanish school" in the sixteenth century.

The final results of this vital research could be a renewal of interest in the music of these many composers. Publication of their works would make the material more accessible and thus achieve the ultimate objective of these studies--the enlightened performance of this body of Spanish Renaissance music.

BIBLIOGRAPHYBooks

- Abraham, Gerald, ed. New Oxford History of Music, Vol. IV: The Age of Humanism. London: Oxford University Press, 1968
- Angles, Higinio, ed., "Cristóbal Morales, Opera Omnia," Monumentos de la Musica Española. Vols. XI, XIII, XV, XVII, XX, XXI. Barcelona: Consejo Superior de Investigaciones, Institute Español de Musicología, 1941-.
- _____. Tomás Luis de Victoria, Opera Omnia. 2 vols. Rome: Consejo Superior de Investigaciones Cientificas Delegacion de Roma, 1965.
- Apel, Willi. Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1944.
- Blom, Eric, ed. Grove's Dictionary of Music and Musicians, Fifth edition, New York: St. Martin's Press, Inc., 1955.
- Blume, Friedrich, ed. Die Musik in Geschichte und Gegenwart. Kassel und Basel: Im Bärenreiter-Verlag, 1952-.
- _____. Renaissance and Baroque Music. Translated by M. D. Herter Norton. New York: W. W. Norton and Co., Inc., 1967.
- Buck, Sir Percy. "Musica Ficta" in Grove's Dictionary of Music and Musicians. Fifth edition, edited by Eric Blom. New York: St. Martin's Press, Inc., 1955.
- Chase, Gilbert. The Music of Spain. New York: W. W. Norton and Co., Inc., 1941.
- Dart, Thurston. The Interpretation of Music. New York and Evanston: Harper and Row, Inc., 1954.
- Eitner, Robert. Biographisch-Bibliographisches Quellen-Lexikon. Leipzig: Breitkopf and Härtel, 1900-1904.
- Grout, Donald. A History of Western Music. New York: W. W. Norton and Co., Inc., 1960.

- Harman, Alec, and Anthony Milner. Man and His Music-Late Renaissance and Baroque Music. Bristol: Burleigh Press. Lewers Mead, 1956.
- Heyer, Anna H. Historical Sets, Collected Editions and Monuments of Music. 2nd edition. Chicago: American Library Association, 1969.
- Jacobs, Charles. Tempo Notation in Renaissance Spain. New York: Institute of Medieval Music, 1964.
- Jeppesen, Knud. The Style of Palestrina and the Dissonance. London: Oxford University Press, 1946.
- Kriewald, James. "The Contrapuntal and Harmonic Style of Tomás L. de Victoria." Unpublished dissertation, University of Wisconsin, 1969.
- Lang, Paul. Music in Western Civilization. New York: W. W. Norton and Co., Inc., 1941.
- Morris, R. O. Contrapuntal Technique in the Sixteenth Century. Oxford: Oxford at the Clarendon Press, 1934.
- Pedrell, Philippe. Thomas Ludovici Victoria Abulensis Opera Omnia. 8 vols. Weisbaden: Breitkopf and Härtel, 1904.
- _____. Hispaniae Schola Musica Sacra. Volume I. New York: W. W. Norton and Co., Inc., 1954.
- Robertson, Alec. Requiem: Music of Mourning and Consolation. London and Southampton: Camelot Press Ltd., 1967.
- Saxton, J. Niles. "The Masses of Victoria." Unpublished thesis, Westminster Choir College, Princeton, N. J., 1951.
- Soderlund, Gustave F. Direct Approach to Counterpoint in Sixteenth Century Style. New York: Appleton-Century-Crofts, 1947.
- Stevenson, Robert. Spanish Music in the Age of Columbus. The Hague: Martinus Hijhoff, 1960.
- _____. Spanish Cathedral Music in the Golden Age. Berkeley and Los Angeles: University of California Press, 1961.

- Tovey, Donald F. The Forms of Music. Cleveland and New York: The World Publishing Co., 1956.
- Trend, J. B. The Music of Spanish History to 1600. New York: Kraus Reprint Corp., 1965.
- Ugarte, Francisco. España y Su Civilizacion. New York: The Odyssey Press, Inc., 1952.
- Wagner, Peter. Geschichte der Messe. Reprint of 1913 Leipzig edition. Weisbaden: Breitkopf and Härtel, 1963.
- Weinandt, Elwyn A. Choral Music of the Church. New York: The Free Press, 1965.
- Westrup, J. A. Introduction to Musical History. London: Hutchinson's University Library, 1955.
- Wiora, Walter. The Four Ages of Music. Translated by M. D. Herter Norton. New York: W. W. Norton and Co., Inc., 1965.

PERIODICALS

Fox, Charles Warren. "Review of Cristóbal Morales, Opera Omnia Volume II." Music Library Association Notes XII (Dec. 1954), pp. 139-140.

Horsley, Imogene. "Improvised Embellishment in the Performance of Renaissance Polyphonic Music." Journal of American Musicological Society IV (Spring, 1951), pp. 3-19.

Leichtentritt, Hugo. "The Reform of Trent and Its Effect on Music." Musical Quarterly XXX (1944), pp. 319-328.

Mendel, Arthur. "Pitch in the Sixteenth and Early Seventeenth Centuries." Musical Quarterly XXXIV (1949), pp. 28-45.

Rive, Thomas. "Verdict on Victoria." Caecilia Vol. 91, No. 3 (Fall, 1964), pp. 91-117.

Stevenson, Robert. "Cristóbal Morales (ca. 1500-53): A Fourth Centenary Biography." Journal of American Musicological Society VI (1953), pp. 3-42.

_____. "Music Research in Spanish Libraries." Music Library Association Notes X (1952), pp. 49-57.

_____. "Reviews of Records: Victoria's Missa pro Defunctis (1583)." Musical Quarterly XLVI (1960), pp. 414-415.

_____. "Tomás Luis de Victoria: Unique Spanish Genius." The American Choral Review VIII (March, June, 1966), pp. 1-7.

Trend, J. B. "Cristóbal Morales." Music and Letters VI (1925), pp. 19-34.

_____. "Tomás Luis de Victoria." Musical Times LXVI (1925), pp. 311-314.