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Introduction

Sebastián de Vivanco: Composer, Professor, and Cathedral Chapel Master

More than four hundred years after the publication of his book of Magnificats, the priest-musician Sebastián de Vivanco (ca. 1551–1622) ranks as one of the more neglected composers of Spain's Golden Age.¹ Although the date of Vivanco's birth remains unknown, it is clear from both the chapter acts of Avila Cathedral, where he is described as "from this place," and the title page of the *Liber magnificarum*, in which he declares himself "abulensis," that he was born, like Tomás Luis de Victoria (ca. 1548–1611), in Avila.² It can reasonably be conjectured that Vivanco may have served as a boy chorister at Avila Cathedral. If so, his early musical training would have been conducted under the tutelage of Jerónimo de Espinar (before 1524–58), Bernardino de Ribera (1520–71/2?), Juan Navarro (ca. 1530–80), and Hernando de Isasi (d. 1602).³ Notably in the present context, both Ribera and Navarro composed Magnificat cycles. In addition, Avila Cathedral possessed a book, purchased in 1550,

1. The most complete biographies of Vivanco are Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (Berkeley: University of California Press, 1961), 274–88; and Sebastián de Vivanco, *Libro de motetes (1610)—Estudio y transcripción*, ed. Dámaso García Fraile, vol. 1 (Salamanca: Fundación Las Edades del Hombre, 2001), xxix–liv. For an earlier study and transcription of the book of Magnificats, see Montague Cantor, "The *Liber magnificarum* of Sebastián de Vivanco" (Ph.D. diss., New York University, 1967).

2. Chapter acts (*Actas capitulares*, hereafter AC) record the day-to-day deliberations and decisions of a Spanish cathedral's governing chapter. A selection of excerpts from the Avila AC relating to music is found in José López-Calo, "Apéndice documental-biográfico," in *Catálogo del archivo de música de la catedral de Avila*, 211–99 (Santiago de Compostela: Sociedad Española de Musicología, 1978); see p. 293 for the statement that Vivanco "es natural deste lugar," quoted from the Avila AC 29, fol. 47v, (8 July 1587).

3. Espinar served as chapel master at Avila Cathedral from 1550 to 1558, Ribera from 1559 to 1563, Navarro from 1564 to 1566, and Isasi from 1567 to 1587.

of the sixteen Magnificats of Cristóbal de Morales.⁴ If Vivanco did in fact serve as a cathedral chorister in Avila, his familiarity with Morales's famous Magnificat cycle may well date from these early years.

On 18 November 1573 Vivanco gained, without competition, his first post, becoming chapel master at Lérida Cathedral. For reasons that remain unclear, he vacated the position on 4 July 1576. In February of the following year, having been declared "very skillful and sufficiently able" by a panel appointed for the purpose, he was inducted into a half prebend as chapel master at Segovia Cathedral.⁵ The chapter had already considered two more senior candidates, Melchor Robledo, a native of Segovia province, and Gabriel Gálvez of Cuenca. Gálvez was offered the post first but declined.⁶ The choice fell next to Vivanco, who was granted a relocation allowance of fifty *ducados*, on the proceeds of which he and his mother

4. A half cycle of eight Magnificats by Ribera, one each for the odd- and even-numbered verses in tones 1–4, is preserved in a polyphonic manuscript choirbook (E-Tc 6) copied in 1570 at Toledo Cathedral. Ribera's odd-numbered tone 4 setting is also found in a manuscript polyphonic choirbook at the Monasterio de Nuestra Señora of Guadalupe (E-GU 1). Juan Navarro's *Psalmi, hymni ac magnificat* (Rome: Francesco Coattino, 1590) [RISM N 283] contains nine Magnificats, comprising eight odd-numbered verse settings in the eight tones, and a ninth setting in tone 1 for the even-numbered verses. The Avila AC 18, fol. 28v (26 March 1550), report the payment of three *ducados* to the chapel master, at the time Jerónimo de Espinar, for "un libro de música de 16 magnificats de Morales" without specifying a manuscript or a print; see López-Calo, *Catálogo*, 252. Since the only printed source of Morales's Magnificats available in 1550, the *Mariae cantica vulgo* (Lyons: Moderne, 1550/51), contained only five Magnificats by Morales, we must conclude that the purchased book was a manuscript that is now lost.

5. "El dicho Sebastián Vivanco era muy hábil y muy suficiente," Segovia AC 1573–78, fol. 139v (9 February 1577); see José López-Calo, *Documentario musical de la catedral de Segovia*, vol. 1, *Actas capitulares* (Santiago de Compostela: Universidade de Santiago de Compostela, 1990), 54.

6. López-Calo, *Documentario*, 53–54; Gálvez served as chapel master of Cuenca Cathedral from 1560.

Texts and Translations

The texts used in this edition are based on Manlio Soldi and Achille Maria Triacca, eds., *Breviarium Romanum (1568): Editio princeps*, facsimile edition (Vatican City: Libreria Editrice Vaticana, 1999), 124, which closely matches the text of the musical source; minor orthographic alterations have been made in accordance with scholarly conventions (e.g., modernizing the treatment of *v/u*, standardizing use of the diphthong *ae*, expanding abbreviations and ampersands, and regularizing capitalization). The English translations are based on a contemporary British Catholic source, *The Primer, or Office of the Blessed Virgin Marie in Latin and English, According to the Reformed Latin, and With Lyke Graces Privileged* (Antwerp: Arnold Conings, 1599); spelling, capitalization, and orthography have been modernized. Verse numbers have been supplied in brackets to assist in identifying the structure of *alternatim* settings.

Magnificat (Nos. 1–18)

- | | |
|--|--|
| [1] Magnificat: anima mea Dominum. | My soul: doth magnify our Lord. |
| [2] Et exultavit spiritus meus: in Deo salutari meo. | And my spirit hath rejoiced: in God my savior. |
| [3] Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. | Because he hath regarded the humility of his handmaid: for behold from henceforth all generations shall call me blessed. |
| [4] Quia fecit mihi magna, qui potens est: et sanctum nomen eius. | Because he that is mighty, hath done great things to me: and holy is his name. |
| [5] Et misericordia eius a progenie in progenies: timentibus eum. | And his mercy from generation unto generations: to them that fear him. |
| [6] Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. | He hath showed might in his arm: he hath dispersed the proud in the conceit of their heart. |
| [7] Deposuit potentes de sede: et exaltavit humiles. | He hath deposed the mighty from their seat: and hath exalted the humble. |
| [8] Esurientes implevit bonis: et divites dimisit inanes. | The hungry he hath filled with good things: and the rich he hath sent away empty. |
| [9] Suscepit Israel puerum suum: recordatus misericordiae suae. | He hath received Israel his child: being mindful of his mercy. |
| [10] Sicut locutus est ad patres nostros: Abraham, et semini eius in saecula. | As he spake to our fathers: to Abraham, and his seed for ever. |
| [11] Gloria Patri, et Filio: et Spiritui sancto. | Glory be to the Father, and to the Son: and to the Holy Ghost. |
| [12] Sicut erat in principio, et nunc, et semper: et in saecula saeculorum, Amen. | Even as it was in the beginning, and now, and ever: and world without end. Amen. |

1. Magnificat primi toni sex vocibus (Anima mea)

Superius 1 p. 2

[1] Ma- gni- fi- cat:

Superius 1 pp. 2-3

Superius 2

Altus 1

Altus 2

Tenor

Bassus

A- ni- ma me- a Do- - mi- num,

A- ni- ma me- a Do- - mi- num,

A- ni- ma me- a Do- - mi- num,

A- ni- ma me- a Do-

A- ni- ma me- a Do-

5

S1

S2

A1

A2

T

B

- mi- num, a- ni- ma

a- ni- ma me- a Do- mi- num, a- ni- ma

A- ni- ma me- a Do- - mi- num,

- mi- num, a-

-ni- ma me- - a Do- mi- num, a- ni- ma me-

- mi- num, a- ni- ma me- a,

Gloria Patri 2
pp. 14-15

170

S1 [11] Glo- ri- a Pa- tri, et Fi- li-

S2

S3 C [RESOLUTIO]

A Superius 2 in diatessaron [11] Glo- ri- a

T1 [11] Glo- ri- a Pa-

T2 Superius 3 in diapason, de figura nigra, et longa non curet [11] Glo- ri- a Pa- tri, et Fi- li-

B1 Bassus 2 in diapason quod primus ascendit, descendit, et quod descendit, ascendit

B2

174

S1 - o, et Fi- li-

S2 [RESOLUTIO]

S3 [11] Glo- ri- a Pa-

A Pa- tri, et Fi- li-

T1 [11] Glo- ri- a Pa-

T2 - tri, et Fi- li- o, et Fi-

T2 - o, glo-

B1 [11] Glo- ri- a Pa- tri,

B2 [RESOLUTIO]

[11] Glo-

49

S1 om- (nes ge- ne- ra- ti- o- -

S2 om- nes ge- ne- ra- - ti- o- -

A1 (ge- ne- ra- - ti- o- nes,) ge- ne- ra- - ti- o-

A2 -ra- ti- o- nes,) om- (nes ge- ne- ra- ti- o- nes,)

T - nes,) _____ om- (nes

B -ti- o- - nes,

54

S1 -nes,) ge- ne- ra- - ti- o- nes. _____

S2 -nes, (om- nes ge- ne- ra- ti- o- - nes.)

A1 -nes, om- nes ge- ne- ra- ti- o- nes. _____

A2 om- (nes ge- ne- ra- ti- o- - nes.)

T ge- ne- ra- - ti- o- - nes.)

B om- (nes ge- ne- ra- ti- o- - nes.)

[4] Qui- a _____ fe- cit mi- hi ma- gna, qui po- tens est: et san- ctum no- men e- ius.

19. Benedicamus quinque vocibus

pp. 266–67 C [RESOLUTIO]

Superius
Be- - ne-

Altus 1
Be- ne- di- ca- mus Do- - mi- no, be- ne-

Altus 2
‡ [RESOLUTIO]
Be- ne- di- ca- mus Do- mi- no, _____

Tenor
Be- ne- di- ca- mus Do- - mi- no, be- ne- di-

Bassus
Superius in duodecima, Altus 2 in diapason
Be- ne- di- ca-

6

S
-di- ca- - mus Do-

A1
- di- ca- mus, be- ne- di- ca- - mus Do- mi- - no, be- ne- di-

A2
— be- ne- di- ca- - mus Do- - mi- no, be- ne- di- ca- mus Do-

T
-ca- mus, be- ne- di- ca- mus _____ Do- mi- no, be-

B
-mus Do- mi- no, _____ be- ne- di-

Detailed description: This is a musical score for a five-voice setting of the 'Benedicamus'. The score is arranged in two systems. The first system includes parts for Superius, Altus 1, Altus 2, Tenor, and Bassus. The Superius part begins with a fermata on a whole note G. The Altus 1 and Tenor parts have lyrics 'Be- ne- di- ca- mus Do- - mi- no, be- ne- di-'. The Altus 2 part has a fermata on a whole note G and the lyrics 'Be- ne- di- ca- mus Do- mi- no, _____'. The Bassus part has the lyrics 'Be- ne- di- ca-'. A performance instruction 'Superius in duodecima, Altus 2 in diapason' is placed above the Bassus staff. The second system starts at measure 6 and includes parts for Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor (T), and Bass (B). The Soprano part has lyrics '-di- ca- - mus Do-'. The Alto 1 part has lyrics '- di- ca- mus, be- ne- di- ca- - mus Do- mi- - no, be- ne- di-'. The Alto 2 part has lyrics '— be- ne- di- ca- - mus Do- - mi- no, be- ne- di- ca- mus Do-'. The Tenor part has lyrics '-ca- mus, be- ne- di- ca- mus _____ Do- mi- no, be-'. The Bass part has lyrics '-mus Do- mi- no, _____ be- ne- di-'. The score uses a 4/2 time signature and a key signature of one flat (B-flat). The lyrics are in Latin.

Critical Report

Sources

Archival documentation attests that copies of Vivanco's *Liber magnificarum* were acquired by at least nine Spanish cathedrals during the eighteen months after its printing was completed in July 1607: Avila (16 April 1608), Salamanca (16 May 1608), Seville (8 June 1608), Palencia (14 June 1608), Sigüenza (7 July 1608), Segovia (17 September 1608), Valladolid (1 October 1608), Burgos (7 November 1608), and Toledo (9 November 1608).¹ Copies were also ultimately acquired by the churches of San Pedro in Lerma, Santa María de Viana (Navarra), and Colmenar de Oreja (Madrid).² At least one copy made its way to the Americas and is now held in Puebla Cathedral in Mexico.

1. José López-Calo, "Apéndice documental-biográfico," in *Catálogo del archivo de música de la catedral de Ávila*, 211–99 (Santiago de Compostela: Sociedad Española de Musicología, 1978), 299; Sebastián de Vivanco, *Libro de motetes (1610)—Estudio y transcripción*, ed. Dámaso García Fraile, vol. 1 (Salamanca: Fundación Las Edades del Hombre, 2001), 87; Juan Ruiz Jiménez, *La librería de canto de órgano: Creación y pervivencia del repertorio del Renacimiento en la actividad musical de la Catedral de Sevilla* (Seville: Consejería de Cultura, 2007), 167; Alejandro Luis Iglesias, "Manuscritos e impresos con polifonía en la catedral de Palencia (1535–1633)," in *Actas del II Congreso de Historia de Palencia*, 27, 28 y 29 de abril de 1989 (Palencia: Diputación Provincial de Palencia, 1990), 300; Javier Suárez-Pajares, *La música en la catedral de Sigüenza (1600–1750)*, 2 vols. (Madrid: Instituto Complutense de Ciencias Musicales, 1998), 1:173, 2:28; José López-Calo, *Documentario musical de la catedral de Segovia*, vol. 1, *Actas capitulares* (Santiago de Compostela: Universidade de Santiago de Compostela, 1990), 76; José López-Calo, *La música en la catedral de Valladolid*, 8 vols. (Valladolid: Ayuntamiento de Valladolid, 2007), 7:91; José López-Calo, *La música en la catedral de Burgos*, vol. 4, *Documentario musical, Actas capitulares, II, 1601–1628* (Burgos: Caja de Ahorros del Círculo Católico, 1995–96), 140, 142; and Michael Noone, "Printed Polyphony Acquired by Toledo Cathedral, 1532–1669," in *Early Music Printing and Publishing in the Iberian World*, ed. Iain Fenlon and Tess Knighton (Kassel: Edition Reichenberger, 2006), 264–65.

2. Luis Cervera Vera, *La iglesia colegial de San Pedro en Lerma* (Burgos: Caja de Ahorros Municipal, 1981), 134–36; Juan Cruz Labeaga Mendiola, "La capilla de música de

Of the above, the Valladolid (E-V), Segovia (E-SE), and Puebla (MEX-Pc) exemplars remain in their original collections. Toledo Cathedral's first copy has disappeared, but its second copy, acquired from Colmenar de Oreja in 1658, is a fourth surviving exemplar (E-Tc). The fifth and final exemplar so far identified, now held by the Hispanic Society of America (US-NYhsa), is probably also one of the copies listed above, most likely that from Burgos or Lerma, having been acquired by the Hispanic Society by way of the collection of the Spanish organist and composer Federico Olmeda de San José (1865–1909).³

We consulted four exemplars in their respective archives, and the Puebla exemplar in a microfilm copy.⁴ The US-NYhsa exemplar is the only complete copy; it comprises a title page, an index page (p. 1), and 266 numbered pages of music (the pagination runs from 2 to 269, but 243 and 244 are inadvertently omitted), with a colophon on the unnumbered verso of the final folio. The copies preserved in Puebla and Valladolid lack only their title pages. The Segovia copy lacks all pages up to and including page 42, a blank page has been pasted onto page 43, and all pages from 245 to the end are missing.

Vivanco's *Liber magnificarum* is a large volume in choirbook format. Although all surviving copies have been cropped to various degrees, their pages originally measured approximately 550 × 415 mm. The folios appear to have been printed one page at a

Santa María de Viana, Navarra (siglos XVI–XIX)," *Príncipe de Viana* 67, no. 238 (2006): 401.

3. See Miguel Ángel Palacios Garoz, *Federico Olmeda, un maestro de capilla atípico* (Burgos: Ayuntamiento de Burgos, 2003).

4. Copies are housed in the following locations: US-NYhsa, HC 380/927; MEX-Pc, archivo del cabildo, libro de coro 14; E-SE, cantoral de polifonía 13; E-Tc, cantoral de polifonía 14; and E-V. The New York and Puebla copies are not listed among the others in *RISM*, series A/I, *Einzeldrucke vor 1800* (V 2249); for his complete transcription of the book, Montague Cantor consulted the New York exemplar and a microfilm of the Puebla copy. See Cantor, "The *Liber Magnificarum* of Sebastián de Vivanco" (Ph.D. diss., New York University, 1967), vol. 2.