

ANCIENT GROOVE MUSIC

GIOVANNI PIERLUIGI DA PALESTRINA

(c.1525 – 1594)

TOMÁS LUIS DE VICTORIA

(c.1548 – 1611)

Improperia (Popule meus)

Edited by

BEN BYRAM-WIGFIELD

For SATB double choir



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EDITORIAL NOTES

Palestrina Sources:

Rome: S. Giovanni in Laterano, Cod. 59, (ff. 89v-90r): an autograph manuscript.

Rome: Capp. Sist. 205 (ff. 1-3, 40) and 206 (ff. 1-6, 42): choirbooks for two choirs, c. 1630s.

Rome: Capp. Sist. 340 (pp. 30-45) and 341 (pp. 34-50): choirbooks for two choirs, dated 1748.

Charles Burney: *La Musica che si canta annualmente...* (London: Bremner, 1771)

Victoria Source: *Officium Hebdomadae* (Rome: Gardanum, 1585) (f. 60).

There are several notable observations to make when comparing Victoria's setting of *Popule meus* with that of Palestrina. Firstly, Victoria only sets the response, whereas Palestrina's setting includes the response and several verses. Secondly, there is considerable similarity between the two settings. Both use high clefs; both start on the same chord of F major; both contain an identical cadence; the harmony and rhythm of *Agios ischyros* is identical; Palestrina's second choir verses end on the same notes that Victoria's *Agios* response starts on. The syncopation in the tenor part of Victoria's *Sanctus Deus* is matched in Palestrina's (original) setting.

Therefore, the question is: does Victoria's setting constitute a reworking or revision of Palestrina's music? And if so, did he intend to combine Palestrina's verses with his own response? In the absence of any manuscript that contains both settings together, this edition is something of an experiment. It is hoped that the combined music may be liturgically useful to church choirs, giving them Victoria's intense responses together with Palestrina's elegant falsobordone verses.

There are three sources for Palestrina's settings, each of which is different. (See table below.) His own

autograph document provides the initial sentence *Popule meus* (A) and one verse, *Quia eduxi* (B), with the alternatim *Agios* response (C, D); and a double choir rendering of *miserere nobis* (E). The Sistine Chapel library has two 17th-century choirbooks (one for each choir), in which almost the entire text is set. These contain a modified setting of the two verses (Aa, Ba), and a more homogenised version of the *Agios* response, losing the tenor syncopation and ornament (Da). Nine verses are included in the second choir's book, set to entirely different music (F), though the final cadence is the same as the autograph's *Quia eduxi*. No verses are found in the first choir book. The work finishes by repeating the text of *Quia eduxi*, set to new music as a double choir (G).

The 18th-century pair of choirbooks largely agrees with the earlier pair, but sets the verses as alternating first and second choirs, using the music of *Popule meus* (Aa) and *Quia eduxi* (Ba). The 'new music' found in the earlier books is not included. Only three verses are set for each choir, with the remaining verses to be sung as plainsong between them.

Burney's print of 1771, on which most modern editions are based, contains an ornament for the tenors and rhythmic alterations. (See footnotes in the score.)

This edition uses Victoria's setting of *Popule meus* and the *Agios/Sanctus* response, followed by Palestrina's verses, as set in the 18th-century choirbooks, plus Palestrina's directions for antiphony and repetition. Plainsong for the unset verses is provided. Palestrina's music, displaced by Victoria's, is supplied as an appendix. The music is displayed at original pitch and note values. Editorial accidentals are in brackets, and footnotes are plentiful.

Ben Byram-Wigfield
London, 2017

Sentence	Cod. 59	MS 205	MS 206	MS 341	MS 340	Edition
Popule meus	A	A altered		Aa		Victoria
Quia eduxi te de terra Aegypti	B		B altered		Ba	Ba
Agios, etc	C	C		C		V
Sanctus, etc	D		D altered		Da	V
miserere nobis	E	E	E	E	E	V
Quia eduxi te per desertum						plainsong
Quid ultra debui facere tibi						plainsong
Ego propter te flagellavi Aegyptum			F	Aa		Aa
Ego te eduxi de Aegypto demerso			F			plainsong
Ego ante te aperui mare			F		Ba	Ba
Ego ante te praeivi in columna nubis			F			plainsong
Ego te pavi manna per desertum			F	Aa		Aa
Ego te potavi aqua salutis de petra			F		Ba	Ba
Ego propter te Chananaeorum reges			F			plainsong
Ego dedi tibi sceptrum regale			F	Aa		Aa
Ego te exaltavi magna virtute			F		Ba	Ba
Quia eduxi te de terra Aegypti (reprise)		G	G			—

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GIOVANNI PIERLUIGI da PALESTRINA
TOMÁS LUIS de VICTORIA

REFRAIN: Popule meus (Victoria)

Choir I

Soprano
Alto
Tenor
Bass

Po - pu - le me - us, quid fe - ci ti - - - - bi? Aut

Po - pu - le me - us, quid fe - ci ti - - - - bi? Aut

Po - pu - le me - us, quid fe - ci ti - - - - bi? Aut

Po - pu - le me - us, quid fe - ci ti - - - - bi? Aut

6

in quo con - tri - sta - vi te? Res - pon - - - de mi - - - - hi!

in quo con - tri - sta - vi - te? Res - pon - de mi - - - - hi!

in quo con - tri - sta - vi - te? Res - pon - de mi - - - - hi!

in quo con - tri - sta - vi - te? Res - pon - de mi - - - - hi!

Verse 1: (Palestrina)

Choir II

Free rhythm until change of pitch

11

Qui - a e - du - xi te de ter - ra Æ - gy - - - - - pti:

Qui - a e - du - xi te de ter - ra Æ - gy - - - - - pti:

Qui - a e - du - xi te de ter - ra Æ - gy - - - - - pti:

Qui - a e - du - xi te de ter - ra Æ - gy - - - - - pti:

15, Tenor: Burney and later sources give first three notes as: ♯♯♯, presumably to avoid parallel motion in three parts.

17

pa - ra - sti cru - cem sal - va - to - ri tu - - - o.
 pa - ra - sti cru - cem sal - va - to - ri tu - - - o.
 pa - ra - sti cru - cem sal - va - to - ri tu - - - o.
 pa - ra - sti cru - cem sal - va - to - ri tu - - - o.

REFRAIN: Agios (Victoria)

23

Ag - i - os o The - os. Sanc - tus De - us. Ag - i - os is - chy - ros.
 Ag - i - os o The - os. Sanc - tus De - us. Ag - i - os is - chy - ros.
 Ag - i - os o The - os. Sanc - tus De - us. Ag - i - os is - chy - ros.
 Ag - i - os o The - os. Sanc - tus De - us. Ag - i - os is - chy - ros.

33

Sanc - tus for - tis. Ag - i - os a - tha - na - tos, e - le - i - son im - - - as.
 Sanc - tus for - tis. Ag - i - os a - tha - na - tos, e - le - i - son im - - - as.
 Sanc - tus for - tis. Ag - i - os a - tha - na - tos, e - le - i - son im - - - as.
 Sanc - tus for - tis. Ag - i - os a - tha - na - tos, e - le - i - son im - - - as.

41 Choir II

Sanc-tus et im-mor-ta - - - lis, mi - se - re - re no - - - - - bis.
 Sanc-tus et im-mor-ta - - - lis, _____ mi - se - re - re no - bis.
 Sanc-tus et im-mor-ta - - - - - lis, mi - se - re - re no - - - - bis.
 Sanc-tus et im-mor-ta - - - lis, mi - se - re - re no - bis, no - - - - bis.

43–47: Both choirs may sing 'miserere nobis', if desired, matching Palestrina's treatment (see Appendix).

Verse 2

Plainsong starts on G.

Q Ui- a e- dú- xi te per de- sér- tum quad-ra- gín- ta an- nis, et manna ci- bá- vi
 te, et intro- dú- xi in ter- ram sa- tis ó- p- timam: pa- rá- sti crucem Sal- va- tó- ri tu- o.

Repeat Agios Refrain

(The overall length of the work can be adjusted by omitting verses or refrains.)

Verse 3

Q Uid ul- tra dé- bu- i fá- ce- re ti- bi, et non fe- ci? E- go quidem plan- tá- vi
 te ví- neam meam spe- ci- o- sís- si- mam: et tu fac- ta es mi- hi ni- mis a- má- ra:
 a- cé- to namque sitim meam po- tás- ti: et lán- ce- a perforás- ti la- tus Sal- va- tó- ri tu- o.

Repeat Agios Refrain

The Second Set of Reproaches. Each verse is separated by the refrain *Popule meus*.

Verse 1

48 Choir I

E - go prop-ter te fla-gel-la-vi Æ-gyp-tu cum pri-mo-ge-ni-tis su - - -

E - go prop-ter te fla-gel-la-vi Æ-gyp-tu cum pri-mo-ge-ni-tis su - - -

E - go prop-ter te fla-gel-la-vi Æ-gyp-tu cum pri-mo-ge-ni-tis su -

E - go prop-ter te fla-gel-la-vi Æ-gyp-tu cum pri-mo-ge-ni-tis su - - -

55

is: et tu me fla-gel-la-tum tra-di-di-di-sti.

is: et tu me fla-gel-la-tum tra-di-di-di-sti.

- - is: et tu me fla-gel-la-tum tra-di-di-di-sti.

is: et tu me fla-gel-la-tum tra-di-di-di-sti.

Repeat *Popule meus*

Verse 2

E - go te e-du-xi de Æ-gyp-to, de-mér-so Pha-ra-on-e in ma-re Rú-brum :

et tu me tra-di-dí-sti prin-ci-pi-bus sa-cer-dó-tum.

Repeat *Popule meus*

All verses from *Ego propter te* onwards are Palestrina (Aa, Ba).

55, Tenor: This ornament is only found in Capp. Sist. 205 f. 40. All other sources have two semibreves, D A.

Verse 3

62 Choir II

E - go an - te te a - pe - ru - i ma - - - - re:
 E - go an - te te a - pe - ru - i ma - - - - re:
 E - go an - te te a - pe - ru - i ma - - - - re:
 E - go an - te te a - pe - ru - ma - - - - re:

67

et tu a - pe - ru - i - sti lan - ce - a la - tus me - - - - um.
 et tu a - pe - ru - i - sti lan - ce - a la - tus me - - - - um.
 et tu a - pe - ru - i - sti lan - ce - a la - tus me - - - - um.
 et tu a - pe - ru - i - sti lan - ce - a la - tus me - - - - um.

Repeat *Popule meus*

Verse 4

E - go an-te te præ-i-vi in col-úm-na nú-bis : et tu me du-xi-sti ad præ-tó-ri-um
 Pi-lá-ti.

Repeat *Popule meus*

Verse 5

75 Choir I

E - go te pa - vi man - na per de - ser - - - - tum:

E - go te pa - vi man - na per de - ser - - - - tum:

E - go te pa - vi man - na per de - - - - ser - - - - tum:

E - go te pa - vi man - na per de - ser - - - - tum:

81

et tu me cae - ci - di - sti a - la - pis et fla - gel - - - - lis.

et tu me cae - ci - di - sti a - la - pis et fla - gel - - - - lis.

et tu me cae - ci - di - sti a - la - pis et fla - - - - gel - lis.

et tu me cae - ci - di - sti a - la - pis et fla - gel - - - - lis.

Repeat *Popule meus*

Verse 6

89 Choir II

E - go te po - ta - vi a - qua sa - lu - tis de pe - - - - tra:

E - go te po - ta - vi a - qua sa - lu - tis de pe - - - - tra:

E - go te po - ta - vi a - qua sa - lu - tis de pe - - - - tra:

E - go te po - ta - vi a - qua sa - lu - tis de pe - - - - tra:

96

et tu me po - ta - sti fel - le et a - ce - - - - to.
 et tu me po - ta - sti fel - le et a - ce - - - - to.
 et tu me po - ta - sti fel - le et a - ce - - - - to.
 et tu me po - ta - sti fel - le et a - ce - - - - to.

Repeat *Popule meus*

Verse 7

E - go propter te Cha-na-na-or-um ré-ges per-cús-si : et tu per-cus-si-sti
 a-rúndi-ne cáput mé-um.

Repeat *Popule meus*

Verse 8

103 Choir I

E - go de - di ti - bi scep - trum re - ga - - - - le:
 E - go de - di ti - bi scep - trum re - ga - - - - le:
 E - go de - di ti - bi scep - trum re - - - - ga - - - - le:
 E - go de - di ti - bi scep - trum re - ga - - - - le:

109

et tu de - di - sti ca - pi - ti me - o spi - ne - am co - ro - - - nam.

et tu de - di - sti ca - pi - ti me - o spi - ne - am co - ro - - - nam.

et tu de - di - sti ca - pi - ti me - o spi - ne - am co - - - - ro - nam.

et tu de - di - sti ca - pi - ti me - o spi - ne - am co - ro - - - - nam.

Repeat Popule meus**Verse 9**

117 Choir II

E - go te ex - al - ta - vi ma - gna vir - tu - - - - te:

E - go te ex - al - ta - vi ma - gna vir - tu - - - - te:

E - go te ex - al - ta - vi ma - gna vir - tu - - - - te:

E - go te ex - al - ta - vi ma - gna vir - tu - - - - te:

123

et tu — me sus - pen - di - sti in pa - ti - bu - lo cru - - - - cis.

et tu — me sus - pen - di - sti in pa - ti - bu - lo cru - - - - cis.

et tu — me sus - pen - di - sti in pa - ti - bu - lo cru - - - - cis.

et tu — me sus - pen - di - sti in pa - ti - bu - lo cru - - - - cis.

APPENDIX:

Palestrina's setting of Popule meus, &c.

130 Choir I

Po - pu - le me - us, quid fe - ci ti - - - bi? aut in quo con -

Po - pu - le me - us, quid fe - ci ti - - - bi? aut in quo con -

Po - pu - le me - us, quid fe - ci ti - - - - - bi? aut in quo con -

Po - pu - le me - us, quid fe - ci ti - - - - - bi? aut in quo con -

130: Rhythm here and 142-3 is taken from Capp. Sist. 341. Autograph has equal semibreves.

Autograph names staves as (Choir 1): Julius, Altus Petrus, Alexander, Franc. (Choir 2): Annib., Thomas, Oratius, Petrus.

137 Choir II

tri - sta - vi te? Res - pon - de mi - - - hi. Qui - a e - du - xi te de ter -

tri - sta - vi te? Res - pon - de mi - - - hi. Qui - a e - du - xi te de ter -

tri - sta - vi te? Res - pon - de mi - - - - - hi. Qui - a e - du - xi te de ter -

tri - sta - vi te? Res - pon - de mi - - - - - hi. Qui - a e - du - xi te de ter -

145

ra Æ - gy - pti: pa - ra - sti cru - cem sal - va - to - ri tu - - - o.

ra Æ - gy - pti: pa - ra - sti cru - cem sal - va - to - ri tu - - - o.

ra Æ - gy - pti: pa - ra - sti cru - cem sal - va - to - ri tu - - - - - o.

ra Æ - gy - pti: pa - ra - sti cru - cem sal - va - to - ri tu - - - - - o.

Quia eduxi: Music shown is from Autograph. Capp. Sist. sources are shown on page 1-2, bb. 11-22.

