Sacred Renaissance Choral Music for Women’s Choirs: An Annotated Repertoire List of Music from Italy and Spain

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SACRED RENAISSANCE CHORAL MUSIC FOR WOMEN’S CHOIR: AN ANNOTATED REPERTOIRE LIST OF MUSIC FROM ITALY AND SPAIN

By

Kathryn Kelly Longo

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida
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SACRED RENAISSANCE CHORAL MUSIC FOR WOMEN’S CHOIR: AN ANNOTATED REPERTOIRE LIST OF MUSIC FROM ITALY AND SPAIN

Kathryn Kelly Longo
LONGO, KATHRYN KELLY (D.M.A., Choral Conducting)
Sacred Renaissance Choral Music for Women’s Choirs: (May 2014)
An Annotated Repertoire List of Music from Italy and Spain

Abstract of a doctoral essay at the University of Miami.
Doctoral essay supervised by Dr. Donald Oglesby.
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This document is a catalog of select sacred Renaissance repertoire from Italy and Spain for women’s choir. It provides an annotated repertoire list of works written by women, dedicated to specific women, and found in the archives of Spanish and Italian convents with a documented history of musical performance by women. This document surveys musicological research on the role of women in sacred music during the sixteenth century by scholars including Colleen Baade, Cynthia Cyrus, Robert Kendrick, Joan Whittemore, and Colleen Reardon. It gives information on the music education, training, liturgical practices, and specific repertoire sung by women in sacred settings in Italy and Spain, as well as in France, Germany, and England. Performance practice considerations for modern performance with women’s choir are discussed, particularly concerning women singers in contrast to all male choirs. Several performance editions of this repertoire are provided in the appendices.
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I would like to thank my wonderful family for all of their love and support: my sisters Meaghan and Alison for talking me through every challenge that came my way, my mother-in-law Georgie for her encouragement and eye for detail, and my father-in-law Bill for making sure I have what I need. Thanks to my mom and dad, who taught me that the world can be viewed from many angles and that any goal was mine to achieve. Words cannot capture my unending gratitude for my husband Bill, without whom none of this would be possible.

Finally, I wish to dedicate this work to my Mom, Maggie. She has dedicated her life to helping her daughters succeed, and this project was no exception. She instilled my belief that women’s voices must be heard and that their wisdom echoes throughout the pages of history.
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CHAPTER I
INTRODUCTION

The study of music history has traditionally focused on the masterworks of the great composers, most of whom were men. Until recently women have been largely absent from the musicological picture. This omission is especially apparent when examining the musical practices of the Renaissance. It is commonly known that the most famous male composers of sacred music in the sixteenth century were working in influential chapels and cathedrals, where choirs of men and boys sang their music. A surge in research over the last thirty years reveals that women of this time period were also engaged in active musical expression, composing and singing in convents and home devotions. In an effort to capture a more complete picture of female musical activities, modern scholars expanded the scope of their research beyond composition to include all musical pursuits by Renaissance women. This document surveys the current research that focuses on women's role in sacred music throughout Europe in the sixteenth century. It lists specific repertoire that was performed by women and provides suggestions for historically informed interpretation of that repertoire.

Sources of Choral Repertoire for Women’s Choirs

Despite the recent increase in scholarship on the history of women in music, the performance of Renaissance repertoire is not commonplace among modern American
women’s choirs.¹ A survey of repertoire sources for women’s choir reveals that there is a lack of Renaissance repertoire available for conductors.

The American Choral Directors’ Association (ACDA) provides a list of women’s choir repertoire, suggested and cross-referenced by respected conductors in the field.² Articles and papers have been written addressing the best women’s choir music,³ and many professional and collegiate choruses have released recordings that provide directors with a wealth of repertoire ideas. A closer look at these sources reveals that the overwhelming majority of this music was written after 1850.

In 2012, Debra Spurgeon edited a book that contains chapters on a variety of topics for women’s choir conductors, including valuable repertoire lists.⁴ Curiously, none of the repertoire suggestions include music from before 1700. Dennis Schrock’s well-known book on choral repertoire provides historical background and suggests selections for choral performance from the Middle Ages to the twentieth century.⁵ His Renaissance chapter does not include any female composers and includes only a handful of pieces for women’s voices.⁶

¹ Ensembles in Europe such as Cappella Artemisia and Musica Secreta have recently released recordings of women’s choirs performing Renaissance repertoire.

² American Choral Directors’ Association, “ACDA Women’s Choir Repertoire List,” http://acda.org/files/WCResourceList_music.pdf (accessed May 24, 2012). This list was compiled by choral directors and offers standard repertoire for women’s choir. Of the 100+ pieces of music listed, only three are from before the year 1700.


⁶ This repertoire is listed for SA, but may have been written for boy choir.
There are two other printed choral repertoire sources that list music for women’s choir from the Renaissance. Charles Burnsworth’s 1968 text, *Choral Music for Women’s Voices*, includes a summary of the role of women in Renaissance music and lists several repertoire selections for treble voices, the majority of which are out of print; he does not indicate whether the trebles were boys or women. Similarly, Arthur Locke lists repertoire for treble voices from the Renaissance in his 1964 text, *Selected List of Choruses for Women’s Voices*, but many of the editions listed are also out of print, and it is not clear if the repertoire was intended for women.\(^7\)

There is an apparent need for an updated, research-based source of information on Renaissance repertoire for women’s choir. In an effort to fill this need and encourage modern performance of Renaissance repertoire by women’s choirs, this document provides a catalog of music written for and performed by women in the Renaissance, including, but not limited to, works written by women.

**Feminist Musicology**

In order to address the absence of Renaissance repertoire for women’s choir, it is necessary to address the absence of women in music history. Fortunately, modern scholars have noted this absence of women from many chapters of history and are constantly adding their missing stories to our collective knowledge. To analyze this process, the feminist scholar and pedagogue Peggy McIntosh developed a theory of five

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“Interactive Phases of Curricular Re-vision” which scholars and professors undergo as they adjust their approach to history of any discipline:

1. Womanless History
2. Women in History
3. Women as a Problem, Anomaly or Absence
4. Women as History
5. Historically Reconstructed, Redefined and Transformed

McIntosh states that most disciplines move between phases, and some professionals in any given field stay suspended in one phase, while others move forward. This is certainly the case in music. Many music textbooks focus on the great works of mostly male composers throughout history and, in the process, function in a state of Phase 1, “Womanless History.” Similarly, some feminist scholars who have worked for many years to include women in the study of music in the academy stay rooted in Phase Four, dedicating their career to women in music courses and publications.

McIntosh’s theory provides a valuable starting point for contextualizing the changing view of women in music history. In order to assess the function and significance of the surge in scholarship on women in early modern Europe over the last twenty years, a context for how the music discipline has progressed can be explored using McIntosh’s phase theory as a guide.

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10 McIntosh, 26.

**Phase 1: Womanless History.** McIntosh describes this phase as the pre-feminist state of the discipline. Cynthia Cyrus and Olivia Mather address the omission of women from music history in the Renaissance and Medieval Periods in their 1998 study of music history textbooks. They assert that the traditional musicological view of the early modern period focuses on notated musical works and the men who composed them. For their study, Cyrus and Mather used McIntosh’s phase theory to analyze the presence of women in thirteen music history textbooks published between the years 1940 and 1994. Their study documents how often each text mentions women in musical roles.

The oldest texts list the fewest number of women participants in music. For example, Howard Meyer Brown’s 1978 edition of *Music in the Renaissance* contains only seven references to women as participants in music making: five female performers, and two female poets. Clearly, this text is an example of McIntosh’s first phase.

**Phase 2: Women in History.** McIntosh defines this phase as the process in which a few exceptional women are added to the list of historically significant men. For the field of musicology, Phase Two is the addition of women composers to the narrative. Cyrus and Mather acknowledge the inclusion of selected female composers such as Hildegard von Bingen and Madalena Casulana, to history textbooks.

Two significant texts represent the state of music history during Phase Two of McIntosh’s theory and examine the presence of women in music history: Judith Tick and Jane Bowers’ 1986 book, *Women Making Music,* and Karin Pendle’s *Women and

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12 Cyrus and Mather, 101-117.

13 Ibid., 101.

Music: A History, first published in 1991.¹⁵ Both of these texts are compilations of articles that highlight specific research on the role of women in music throughout history. The information in these books that is applicable to this paper will be explored in Chapter Two, but it is important first to introduce and acknowledge these texts for their contribution to the changing state of musicology at the end of the twentieth century.

Bowers and Tick organized their book into chapters by time period. Chapter 6, written by Bowers, focuses on the women composers in Italy from 1566 to 1700 and is a valuable contribution to Phase Two of the McIntosh theory. This scholarship led to the addition of these early female composers to recent textbooks, such as the 2009 edition of Burkholder, Grout, and Palisca’s The History of Western Music.¹⁶ Highlighted in this chapter are the madrigals of several female composers from the late Renaissance, including Madalena Casulana, Paola Massarenghi, Vittoria Aleotti, Caterina Assandra, Cesarina Ricci de Tingoli, and Francesca Caccini. The most significant female composer of sacred music mentioned in Bowers’ chapter is Raphaella Aleotti, a nun in the convent of San Vito in Ferrara,¹⁷ who will be discussed in detail in Chapter Two. While she was not the only nun in Renaissance Italy to write music, she was the only female composer of sacred music whose music was published in print. Bowers’ chapter on women composers offers an important contribution to their full inclusion in the musicological picture.


¹⁷ There is a scholarly debate over whether Raphaella and Vittoria Aleotti were the same person, or sisters, see Chapter Two.
Karin Pendle’s text, particularly Chapter Four, “Musical Women in Early Modern Europe” and the subchapter, “Women Religious and Music,” highlights the sacred works of female composers Aleotti and Casulana and the role of nun musicians in Italian convents. Pendle also discusses music making by women for home devotion, both Catholic and Lutheran. She stresses the importance of female poets, such as Marguerite de Navarre and Katherine Zell, who set their poetry to traditional melodies, giving a female voice to a familiar musical practice. The documented contributions of women poets and composers of sacred music, while important, are limited, since these women were not allowed to perform music in cathedrals and were not hired as composers.

These two large volumes, Women Making Music and Women and Music: A History, chronicle the lives of women throughout the history of western music and help to fill the gender gap in the traditionally male-centric subject of music history. A precursor to these texts is Sophie Drinker’s revolutionary 1948 book, Music and Women, the earliest publication to incorporate women into music history. This monograph surveys the role of female musicians from the origins of human history through the date of publication and is a significant source for many scholars who examine women in music.

Phase 3: Women as a Problem, Anomaly or Absence. The problem in Phase Three is women’s absence in history as presented by the imbalance between the number of men

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18 Pendle, 57-96.

19 Casulana’s only extant works are secular madrigals, but there is documentation of a commission by the Duke of Bavaria in 1556 for a motet by Casulana (and one by Caterina Willaert) for his son’s wedding. Unfortunately, neither has been preserved. See Pendle, 85.


19 Cyrus and Mather, 108.
and women in Phase Two. This brings anger and disillusionment to the feminist scholar; the negligence of women in history is then explored. Susan Borwick asserts that “emotions define Phase Three,” and some women scholars are considered stuck in this phase. The important part of Phase Three is that despite the disillusionment, the absence of women is then explored.

Cyrus and Mather state that in order to create a balanced view of history, it is essential to consider all elements of musical culture, not simply the presence or absence of female composers. Based on their survey of history textbooks in 1998, the authors concluded that Medieval and Renaissance music history has gone through the first three phases of McIntosh’s theory. They note that the most improvement occurred in recent years. Their study acknowledges the progress that has been made by such scholars as Karin Pendle, Judith Tick, and Jane Bowers and sets a path for the future.

**Phase 4: Women as History.** In this phase, the accomplishments and contributions of women are explored by asking the question, if women weren’t composing, what were they doing? Pendle, Drinker, and Bowers and Tick begin to address this question in their research by exploring the women performers that are associated with the great composers. The last twenty years, however, has seen a dramatic increase in scholarship addressing the question raised in Phase Four. Many sources cited in Chapter Two of this document are representative of this phase and offer valuable insight into the musical lives of Renaissance women. The work of scholars such as Joan Whittemore, Colleen Baade, Robert Kendrick, and Craig Monson provides detailed accounts of women throughout Europe who were active participants in musical culture in sacred settings.
Phase 5: Historically Reconstructed, Redefined and Transformed. In Phase 5, history is adjusted to include a balanced perspective of the experiences of both men and women. In order to achieve this in music, the focus shifts to musical society as a whole, not simply the composers.\textsuperscript{22} As mentioned above, newer editions of music history textbooks are beginning to acknowledge female composers from the Renaissance, but in order to redefine music history, a more inclusive view of the discipline is required, and women must be given equal status in music. In 2010, Susan Borwick stated that Phase Five is “a goal rather than a reality.”\textsuperscript{23} Evidence of progress toward this goal for Renaissance musicology is found in the 2012 text, \textit{Music Education in the Middle Ages and the Renaissance},\textsuperscript{24} in which three specific chapters are dedicated to the music education of women. In addition, several other sections in the book offer an inclusive perspective on the musical experiences of men and women. It is my hope that the information offered in this document will help choral directors incorporate repertoire for women’s voices into the choral canon, thus offering a more balanced perspective on music from the sixteenth century, and propelling the discipline forward.

\textbf{Methodology}

This document provides an overview of current research on women’s role in sacred music during the sixteenth century and an annotated repertoire list of the music written for them. The scholarship in this document—which explores the music education,

\begin{itemize}
\item \textsuperscript{22} Cyrus and Mather, 105-106.
\item \textsuperscript{23} Borwick.
\item \textsuperscript{24} Russell E. Murray, Jr., Susan Forscher Weiss, and Cynthia Cyrus, eds., \textit{Music Education in the Middle Ages and the Renaissance} (Bloomington, IN: Indiana University Press, 2012).
\end{itemize}
training, liturgical practices and specific repertoire sung by women in sacred settings—is the result of an extensive search for musicological research on the musical activities of sacred women in the Renaissance throughout Europe. In addition, this document codifies performance practice considerations for modern performance with women’s choir. The repertoire found through the research that is available in modern edition was collected and reviewed, and is cataloged in the annotated repertoire list found in Chapter Four. The repertoire found through the research that is not available in a modern format is also cataloged in the annotated repertoire list, and the location of the original publication is provided. Finally, several performance editions with editorial practices that can be used to guide choral directors who wish to perform this repertoire are included in the appendix.

The compositions annotated in this study will be limited by the following criteria: the list will include sacred, *stile antico*\(^{25}\) repertoire from the sixteenth century that was likely sung by female ensembles. It will include works written by women and likely performed in sacred settings; works dedicated to specific women, convents, or *ospedali*, and works found in select convent archives.

\(^{25}\) Definition and discussion of style can be found in Chapter Three.
CHAPTER 2
HISTORICAL BACKGROUND

This chapter is a survey of the history of women in music during the Renaissance. The music education, training, liturgical practices, and specific repertoire sung by women in sacred settings has been explored by recent scholars in various regions throughout Europe. This chapter synthesizes that research for choral directors, and is organized into the following regions: Italy, Spain, Germany, France and Flanders, and England.

ITALY

Italians were at the center of musical innovation in the Early Modern period of western music. Their cities, cathedrals, schools, and courts fueled the development of music throughout the sixteenth century. The major composers of this period were trained in Italian courts and chapels. Many courts and chapels in other regions of Europe hired Italian composers, and others sent their composers to study in Italy.

Music by women composers throughout Italy was published beginning in 1566.\(^{26}\) Women emerged as professional musicians in the court of Ferrara at the end of the century, most notably the concerto delle donne.\(^{27}\) In addition to professional female

\(^{26}\) Jane Bowers, “The Emergence of Women Composers in Italy, 1566-1700” Women Making Music (Chicago: University of Illinois Press, 1986). The first published female composer is Maddalena Casulana, whose secular madrigals were printed in 1566.

\(^{27}\) The concerto delle donne was a trio of female singers hired by the court in Ferrara; their virtuosic singing inspired several composers to write music specifically for them. For more see Anthony
musicians, many women in Italy, such as Isabella d’Este, served as patrons for music and also actively participated in music making.

The Catholic Church provided most musical opportunities for Italian women in the Renaissance; it also dictated the structure and purpose of sacred music throughout a century of change. Church institutions offered musical training for women in major cities. These cities were musical hubs and centers of creativity and performance, and now provide valuable sources for musicological study. Perhaps the most prominent center for musical activity in sixteenth-century Italy was Venice.

**Venice**

The most active Venetian establishments for women in sacred music were the *ospedali*, the charitable hospitals and orphanages sponsored by the church in the city, as recent research by Joan Whittemore, Jeanette MacCallum, and Jane L. Baldauf-Berdes has shown. These important establishments date back to the twelfth century and catered to the poor, sick, homeless, aged, and unemployed. By the latter part of the sixteenth century, four large ospedali became centers for music learning.

The ospedali housed many orphans, both boys and girls. The children were housed and educated separately, and select young girls were educated in music. The girls were divided into two groups: the *figlie di commun* (common girls) and the *figlie di coro* (girl musicians). The four major ospedali that housed the Venetian *cori* (choirs) are the Incurabili (founded 1522), the Pietà (founded 1336), the Derelitti (founded 1528) and the

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Mendicanti (founded 1182; restructured 1595). Throughout the late sixteenth and early seventeenth century, the ospedali became prominent venues for sacred performance. By the eighteenth century well-known composers taught, conducted, and composed music for the figlie di coro, most notably Antonio Vivaldi, illustrating the substantial musical heritage of the Venetian ospedali.

The young female orphans in the figlie di coro were trained for public performance of sacred music, highlighting the importance of music in Venetian venues other than San Marco. In contrast to the experience of Catholic women musicians in other cities, Venice maintained ecclesiastical independence, allowing female musicians to participate in public worship. Evidence demonstrates that by 1575 the cori performed public concerts in addition to masses. The figlie di coro received many benefits, including dowries, financial rewards, exemption from manual labor, and retirement rewards as church musicians. Each ospedale hired outside musicians to train the figlie di coro, and by the late seventeenth century the reputation of the excellent musical training offered by the ospedali led to music scholarships for children who were not wards of the state. The educational practices of the ospedali became the ancestors of today’s music conservatories.

Some of the women who were trained in the ospedali spent their adulthood there and became maestra or music teachers, while some received dowry waivers to enter convents as musicians.

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29 The most valuable resource for the repertoire from the ospedali from the Baroque and Classical eras for choral directors is the recently published chapter by Jeannette MacCullum in *Conducting Women’s Choirs*. She includes an extensive repertoire list for choral directors. Spurgeon, 27-54.

30 Baldauf-Berdes, 110.

31 Ibid., 4-5.
One of the reasons for the success of the music at the ospedali was its connection with the cathedral of San Marco. The *maestri* (chapel masters) and other musicians of the cathedral were hired to train the *cori* at the various ospedali around Venice. Jeanette MacCallum states that of the 300 music teachers documented to have worked in the ospedali, 170 served at San Marco as well. Likewise, Baldauf-Berdes states that 40 percent of the musicians at San Marco were also employed in the ospedali. Many of the composers who worked in the ospedali developed lasting relationships with the organizations, and some even chose to be buried there, highlighting the importance of the community in their lives.

There is strong evidence of music being written specifically for the *figlie di coro* throughout their history. In search of Renaissance repertoire, we find music intended for the *cori* in the work of Giovanni Croce and Ruggiero Giovanelli. According to the editor of Croce’s complete works, his motet, *Iste sanctus prolege*, (SSAA) was probably composed for the *cori*. Stronger evidence is found in Giovanelli’s 1598 collection of motets, which the publisher dedicated to the *cori* of the Ospedale della Pieta, implying that the works were sung by the girls, and possibly written specifically for them. A detailed listing of this collection is located in Chapter Four on page 78.

While we often look for dedications to determine for whom a piece of music was composed, it is highly likely that the composers who were writing for the churches of Venice intended their music to be performed in many venues, including San Marco and

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32 Spurgeon, 35.

33 Baldauf-Berdes, 179.

34 Ibid., 184

35 Ibid., 184.
the ospedali. While often the documented performance location was San Marco, “it is doubtful that the composers of St. Mark’s had the chapel exclusively in mind when they penned their sacred works.” Joan Whittemore compiled a catalogue of the works of the Venetian ospedali composers in 1995. While many of the composers and works are from the height of the ospedali’s success in the eighteenth century, the list provides valuable insight into the work of composers from the late Renaissance as well.

A closer look at Whittemore’s catalog reveals the need for modern editions of the earlier works that were likely performed in the Venetian ospedali. Her catalogue is divided into two main sections, the first containing a list of works by composers who were maestri at San Marco and one or more of the ospedali, and the second (the appendix) containing works by composers who worked at San Marco, but not the ospedali. The manuscripts housed in the archives and listed in this catalog are by composers working between the mid-sixteenth century and the early twentieth century.

The limited Renaissance works in the catalog are by non-ospedali composers, although the strong connection between San Marco and the ospedali and the work of Baldauf-Berdes implies that it is likely that these composers’ works were performed by the developing cori around Venice at the end of the sixteenth century. Renaissance composers in the appendix include Adrian Willaert, Giovanni Croce, Jacob Handl, Marc Ingegneri, Ludavico Viadana, Thomas Luis de Victoria, Gioseffo Zarlino, Jacob Kerle,


37 Ibid., vii.

38 Joan Whittemore stated in a recent conversation that the extant works are limited. It is likely that further repertoire from the archive from the Renaissance exists and that much of it has been lost.
Giulio Cesar Martinengo, Giovanni Gabrielli, and Felice Anerio.\textsuperscript{39} The works listed in Whittemore’s catalog offer a strong case for the composers who may have had their music performed by the ospedali. The knowledge that composers wrote with many venues and functions for their music in mind expands our view of the practicality of the composers’ intentions, implying that the music was written with both male and female voices in mind and for locations other than San Marco.

**Ferrara**

In the city of Ferrara, the convent that was most known for its musical activity was San Vito. By the latter half of the sixteenth century, it is clear that in most Italian cities women had access to training in music and were likely composing. Sadly, most of their works were never published in print and are not extant. In Ferrara, the work of one known female composer leads to the unveiling of a rich musical landscape within the cloistered walls of San Vito. Raffaella Aleotti was one of five daughters of Giovanni Battista Aleotti, a Ferrarese architect. There are two existing music publications from the Aleotti family; the first, *Ghirlanda de madrigali a quarto voci* was written by Vittoria Aleotti; and the second, *Sacrae cantiones quinque, septem, octo & decem vocibus decantanda*, was written by Raffaella. Several scholars make a very strong case that these two women are one and the same, Raffaella being the name that Vittoria took upon entering the convent.\textsuperscript{40}

\textsuperscript{39} Whittemore, Appendix.

\textsuperscript{40} There is detailed scholarship on this issue in the preface and dissertation by Ann Caruthers, as well as in the research of Jane Bowers.
Many Italian convents were known for their music at the end of the sixteenth century, most notably in Milan and Ferrara, as well as in several other cultural centers including Bologna, Rome, and Sienna. “The convent whose musicians earned the highest praise in the late sixteenth century was, however, San Vito in Ferrara.” San Vito’s reputation was the reason Vittoria’s teacher, Milleville, suggested that she enter the convent at a young age. From her youth, she showed great promise as a composer, and San Vito was the best place for a young woman to pursue music at the time.

A description from a seventeenth-century treatise sets the scene for the musical life at San Vito. Written in 1646 by the chronicler of Duke Alfonso II, Agostino Faustina, it discusses the state of art from 1591-2:

…the Duke wished that in every monastery the nuns would occupy such time as was left to them, after the service owed to the Church, in the study of music, in which the nuns of San Antonio, those of San Silvestro, and of San Vito particularly succeeded. And still today [i.e., 1646] they are most excellent. And among these last is the marvelously and beyond belief rare organist (even if greatly aged) Sister Mother Rafaella…

Duke Alfonso brought many guests to San Vito to showcase the nuns’ musical endeavors, and, despite their vows as cloistered nuns, the sisters performed concerts for these distinguished visitors. A valuable depiction of these concerts can be found in Hercole Bottrigari’s 1594 publication in which Alemanno Benelli tells Gratioso Desiderio about his experience of a concerto at San Vito:

You would see them enter…the place where a long table has been prepared upon which, at one end, is found a large clavicembalo; you would see them enter one by one, quietly, each carrying her own instrument, whether stringed or wind…Without making even the slightest sound, [each proceeds] to her assigned

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41 Bowers, 125.

place...Finally, the Maestra of the Concerto seats herself at the other end of this table...she silently gives them a sign to begin...And you would certainly hear such harmony that it would seem to you either that you had been carried off to Helicon or that Helicon, together with all the chorus of the Muses singing and playing, had been transported there.\textsuperscript{43}

The two men go on to discuss the concert in greater detail, including the instruments played, and the “rare and noble intellect” of the Maestra. Bottrigari lived in Ferrara from 1576 to 1587 and visited often after his departure from the city, so this description could refer to a concert that occurred anytime between 1576 and 1594. Since Vittoria/Raffaella likely entered San Vito in 1589, it appears unlikely that she was the Maestra of this concert, but it is quite possible that she was a performer. Bottrigari’s description paints the picture for the musical world that Raffaella entered into at San Vito.

The next significant documentation of these concerti is of a visit to Ferrara by the soon-to-be Queen of Spain, Margherita of Austria in 1598. Marc’Antonio Guarini’s depiction of a concert during Margherita’s visit describes the size and scope of the ensemble and the quality of the performance. He discusses the “angelic melody” which “had the power to draw from the eyes of the Supreme Pontiff Clement VIII copious tears of tenderness.” Unfortunately, there is no record of the repertoire. He does, however, go on to discuss the musicians in great detail:

Among the said nuns were excellent composers, the smoothest voices, and instrumentalists of rare quality, such as Catabene de’ Catabebi and Cassandra Pigna, good tenors; Alfonsa Trotti with a singular bass voice; and astonishing Claudia Manfredi and Bartolomea Sorianati, very delicate sopranos; Raffaella de’ Magnifici and another Catabene, excellent players of the Cornetto, also playing every other sort of instrument. Olimpia Leoni, at present [1621] still living, plays with great agility a tenor viola, and sings contralto with great aptitude and excellent voice. And most outstanding of all, and without equal in playing the

\textsuperscript{43} Bottrigari in Aleotti, \textit{Sacrae cantiones}, xvii.
organ, is Raffaella Aleotti, called l’Argenta, who is also expert in music theory; she has published various highly regarded motets and madrigals.\textsuperscript{44}

From this description we can infer that the sisters sang or played all parts of the music they performed. He describes each voice, even a bass, but provides no information about the tessitura of the music. It is known that Raffaella and the other women were trained in theory and counterpoint, so it is quite likely that they performed polyphony as well as plainchant. Later accounts of Aleotti’s career show that she continued to lead the *concerto*, teach music, and play organ at San Vito and that she was prioress from 1636 until 1639. We can only assume that she continued to grow as a composer of sacred music and instructed other nuns in composition, but it is unknown if she composed any new music during her time there.

The research summarized above provides strong evidence that the women of San Vito performed Aleotti’s music during her time in the convent. Her published works from 1593 provide an opportunity for the exploration of music performed at San Vito. The music in the two publications was likely written during her teenage years, and while it is the work of a young student, it is beautifully composed. As Suzanne Cusick remarks in *New Grove*, “Her motets show a thorough mastery of contrapuntal technique, rhythmic vitality and sensitivity to the meaning of the texts.”\textsuperscript{45} Aleotti’s motets are gems of the Renaissance choral repertoire. They provide an opportunity for all modern choirs, specifically women’s choirs, to explore music that was likely sung by the cloistered nuns.

\textsuperscript{44} Marc’Antonio Guarini, *Compendio historico dell’origine*, in Aleotti, *Sacrae cantiones*, xxiii.

at an important time in western history. A detailed list of the motets from her 1593 collection can be found in Chapter Four on page 79.

The modern professional female ensemble, *Cappella Artemesia*, based in Italy, has released several albums of Renaissance and Early Baroque music from the Italian convents. Their 2009 album, *Le Monache de San Vito*, features the work of Aleotti, and their approaches to modern performance of the music offer valuable insights that are further discussed in Chapter Three.

**Milan**

Robert Kendrick’s book *Celestial Sirens* is about Early Modern Milanese convents and provides detailed information on the musical lives of religious women in Milan and historical examples of works performed by religious women. His research has influenced recent performances of early music by two professional European women’s ensembles, *Musica Secreta* and *Cappella Artemisia*. His work traces the history of Milanese convents from their inception through the transition into the seventeenth century. This section focuses on sixteenth century developments and the Renaissance music that was performed by Milanese nuns.

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Milan is a significant topic of research because of its proximity to the rest of Europe and its size; by 1600 it was the largest Catholic diocese in the world.\textsuperscript{49} As the population of Milan grew, so did the number of women in the convents. In the latter part of the sixteenth century, the number of nuns in Milanese convents quadrupled, reaching 2000 by the year 1600.\textsuperscript{50}

Convents were a very important part of Milan’s social fabric since they were open to women of all socio-economic levels. Before the restrictions of \textit{clausura},\textsuperscript{51} the community had unlimited access to the convents. During these years, depending on the commitment stipulated in their vows, sisters were either confined to the convent or were free to engage with the outside community, allowing them access to music and culture in the city. By 1600, of the 41 convents in Milan, two thirds of them had records of polyphony being performed, as chronicled in Chapter Two of Kendrick’s book.

This growing population of nun musicians points to the rich musical lives of the Milanese nuns in the latter sixteenth century. Kendrick asserts: “The rediscovery of the role that female religious played in music marks their polyphony as an important part of intellectual life and urban prestige, and the musical life of their orders as worthy of further study.”\textsuperscript{52} The consideration of the role of music in nuns’ lives addresses issues of aesthetics, dogma, liturgical practices, and the significance of sacred texts to the women in Milanese convents. Kendrick explores the aesthetic and spiritual values of the nuns through the detailed study of the convent’s musical practices and the values of society,

\textsuperscript{49} Kendrick, 19.

\textsuperscript{50} Ibid., 38.

\textsuperscript{51} The restriction, or cloistering of nuns during the council of Trent.

\textsuperscript{52} Kendrick, 9.
observing, “of all the arts, music should provide us with the best guide to the symbolic and mental world of these women.”

Insight into the musical lives of Milanese sisters is provided by accounts from nuns and prelates at the time, through their letters, disciplinary records, and other correspondence. While most music manuscripts from Milan are missing, a handful of surviving motet books contain dedications to the sisters. In addition, documentation of organ building, expansion projects for monasteries, and other descriptions of infrastructure provide clues to the music activities of the convents.

The musical training of Milanese nuns is an important consideration when exploring the musical practices in the convent. Though the Council of Trent officially banned contact with public music teachers, enforcement of that rule varied depending on the convent and the church officials charged with implementing the changes. Each year upon visitations from the Roman bishops, the prohibition of outside teachers was again documented. This negative evidence implies that convent leadership was circumventing the law to train nuns in music. The need for the ban on outside teachers to be reinstated after each visitation seems to prove that the rule was being broken.\[^{54}\] Also, records indicate that families purchased *licenze* for teachers to enter convents and train their daughters in music.

Some nuns were trained in music before entering convents to help secure their placement. A “spiritual dowry”\[^{55}\] could be waived if a young woman was trained and

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\[^{53}\] Ibid., 22.

\[^{54}\] Ibid., 177-178.

\[^{55}\] A spiritual dowry was the payment made to the convent by a Milanese family for their daughter’s entry into the order.
could train others in music. Records from the mid-sixteenth century document the musical training of nuns by their colleagues, most likely those women whose dowry was waived.\textsuperscript{56}

As noted above, access to the convents by outside musicians varied based on the bishop in power. Carlo Borromeo, who was bishop of Milan from 1560 to 1584, strictly enforced the laws of \textit{clausura} (cloistering nuns so they had no access to the public) and restricted their musical activities. His cousin, Federigo Borromeo, who was bishop from 1595 to 1631, worked to engage the nuns in the reform process and used music as a means to help them forget about the world outside of the convent. He especially encouraged the singing of Italian madrigals with spiritual texts.\textsuperscript{57}

One of the editors of these spiritual madrigals was Girolamo Cavaglieri, who set the spiritual texts to many secular madrigals by composers such as Monteverdi.\textsuperscript{58} In an article from the August 2011 edition of \textit{Early Music}, Laura Macy discusses these madrigals, specifically Cavaglieri’s use of the \textit{Song of Songs}. It is likely that bishop Federigo Borromeo, who encouraged musical activity as “spiritual recreation,” approved these spiritual texts.\textsuperscript{59}

This is just one example of a possible style of music sung by the Milanese nuns who were trained in performing polyphony. Records indicate that certain liturgical texts were sung polyphonically, including the Gradual, Offertory and Elevation. More detailed

\textsuperscript{56} Kendrick, 182.

\textsuperscript{57} Macy, Laura, “Geronimo Cavalieri, the \textit{Song of Songs} and female spirituality in Federigo Borromeo’s Milan,” \textit{Early Music} 39, No.3 (August 2011): 349-357.

\textsuperscript{58} Kendrick lists editions from 1607, 1608, and 1609 and offers Monteverdi’s “Ah! Dolente Partita” as a compelling example. Kendrick, 229.

\textsuperscript{59} Macy, 350.
repertoire cited by Kendrick from several Milanese convents reveals a variety of sacred
works found in convent archives and/or dedicated to a certain house, ranging from *stile antico* repertoire from the sixteenth century to Baroque solo motets, cantatas, and instrumental works written by the nuns themselves.

Each congregation had specific musical practices for the mass, offices, and feast days. The most prominent order in Renaissance Milan was the Benedictine order; other orders in the city include the Humiliates, Franciscans, Servites, Dominicans, and Augustinians. Liturgical practices in the different houses were based on the rites for different uses (secular or monastic). The liturgy selection was not determined by the order, but by the individual house. The two primary liturgical rites used were Ambrosian rite and Roman rite. Each rite contained one liturgy for monastic use during worship that was closed to the public, and another for secular use during worship that was open to the public. The Benedictine order provides the most musically active and liturgically distinct tradition. Some Benedictine houses used the Ambrosian rite for monastic use, while others used the Roman.

One example of polyphony in the Renaissance style used in the Benedictine houses is “Dic nobis, Maria,” from the Easter sequence, composed in 1598 by Agostino Soderini (ca. 1560-1608). This eight-voice motet was written for two choirs, one of voices, the other of instruments (probably in the violin family), and dedicated to Francesca Stampa of the Santa Radegonda convent. A performance edition of this motet

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60 Kendrick, 123-124.

61 Ibid., 223.
for women’s choir based on Robert Kendrick’s 1993 scholarly edition is provided in Appendix A.

Feast days were enthusiastically celebrated throughout Milan, particularly on the titular feast of the monastery. Soderini’s double choir motet, *Saule, Saule quid me persecutis?* was composed in 1598 for the convent of Santa Pauli and inscribed to sister Agata Sfondrati.\(^{62}\) Another piece of polyphonic music written for a titular feast day in the early development of Milanese convent music is Nicola Vicentino’s *Ave virginum gemma Catherina* for the feast of Catherine of Alexandria. This piece, found in a 1571 collection, was likely written for the name-day ceremony of the house Santa Caterina in Brera.\(^ {63}\)

The holy office that offered the most important music for Milanese nuns at the turn of the seventeenth century was the Vespers.\(^ {64}\) Costanzo Antegnati’s Vespers are a collection of the twelve Vesper Psalms scored antiphonally for eight voices.\(^ {65}\) The first four psalms, *Dixit, Confitebor, Beatus vir,* and *Laudate pueri* were likely performed by the Benedictines for the Vesper Mass on their name-day feast. Similarly, Camillo Cortellini’s six-voice Vespers from 1595 was inscribed to Paola Serbellona at Santa Vicenzo. This collection has only nine of the psalms, set more simply for fewer voices.\(^ {66}\)

Continuing in the double choir (or *cori spezziati* idiom, Giuseppe Gallo’s 1598 collection

\(^{62}\) Kendrick, 145.

\(^{63}\) Ibid., 147.

\(^{64}\) Cozzolani’s 1650 Vespers for eight voices is outside of the scope of this paper, but is an important early Baroque composition by a woman.

\(^{65}\) Kendrick, 211-212.

\(^{66}\) Ibid., 213-214.
Sacer opus musicum alternis modulis concinendum contains three motets, a mass, and a canzona dedicated to nuns at the Santa Radegonda and Sant’Orsola convents.\textsuperscript{67}

For other hours, compline offers good documentation for use of stile antico polyphony by female monastics. Two publications dedicated to Lombard nuns contain psalms, hymns, and responses for compline: Gianmatteo Asola’s 1583 and 1587 Duplex completorium Romanum and Orfeo Vecchi’s 1600 collection of Offices.\textsuperscript{68} Other works intended for Milanese convents composed by Vecchi include his 1600 Magnificat and Te Deum and the Penitential Psalms of 1601. Dedicated to Agata Sfondrati of Santa Paolo, these psalms are complex with imitative polyphony.\textsuperscript{69}

Various other pieces of music were dedicated to the women of the Milanese convents including Giussepe Gallo’s voci pari (equal voice) repertory, which is ideal for single-gender choirs. Antegnati’s Sacrae canciones a 4 is another example of voci pari repertoire and was inscribed to the Benedictine house of Santa Giulia in Brescia in 1581.\textsuperscript{70}

The rich musical lives of monastic women in Milan, as shown in the vast work of Robert Kendrick, can provide a wealth of possibilities for Renaissance repertoire for modern interpretation. Most of this repertoire is not yet available in scholarly editions, indicating the need for future scholarship. The stile antico repertoire cited by Kendrick is annotated in Chapter Four of this document beginning on page 85.

\textsuperscript{67} Kendrick, 220, 479.
\textsuperscript{68} Ibid., 131.
\textsuperscript{69} Ibid., 225.
\textsuperscript{70} Ibid., 190.
Florence

Serafino Razzi’s 1563 publication, *Libro prima delle Laudi Spirituale* contains 91 *laudi* for one to four voices. *Laudi* are small-scale non-liturgical works with sacred texts that originated in the thirteenth century and became popular again during the Counter-Reformation. Razzi’s sixteenth-century laudi collection was dedicated to Caterina de’ Ricci, prioress of the San Vincenzo convent in Prato, west of Florence.

San Vincenzo, along with Santa Lucia and Santa Caterina da Siena, was affiliated with the congregation of San Marco in Florence and followed the teachings of the Dominican friar, Girolamo Savonarola, who penned several of the texts in Razzi’s collection. Savonarola was a prophet who maintained a brief but spectacular following in Florence at the turn of the sixteenth century. His strong political message opposing the Medicis and the pope led to his excommunication from the Catholic Church in 1497. In 1498 he was arrested and hanged. Rome’s efforts to suppress Savonarola’s followers (called *Piagnoni*, or “weepers”) were not entirely successful. Prior to his death, he established the Florentine Congregation of San Marco, and the three convents named above quickly grew out of that congregation. Under the leadership of Caterina de’ Ricci, San Vincenzo became the convent most dedicated to Savonarola’s teachings.

The musical practices of the sisters at San Vincenzo are revealed in Razzi’s collection of laudi. While other Tuscan manuscripts of laude texts from the sixteenth

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73 Macey, 167-168.
century exist, the *Libro Primo* is the major source that includes musical notation. The title page states that the collection was “intended to provide music for the devotional use of nuns.”

Patrick Macey analyzes the laude with Savonarolan texts, asserting that the performance of these laudi by the devout *Piagnoni* nuns is likely. In her 1984 thesis Margaret Mancuso provides scholarly editions of all 91 laudi and highlights 20 selections that were likely intended for nuns due to the voicing and high tessitura. However, recent scholarship reveals that the voicing does not necessarily indicate the inclusion of female voices in sacred music. Though it is unknown exactly which laude were sung in Florentine convents, Macey asserts: “The surviving evidence suggests that the *lauda* in Tuscany was cultivated largely by Dominicans during the sixteenth century, especially by the nuns.” These laude offer unique insight into the devotional music of Renaissance nuns. Unlike the other repertoire in this document, they are simple, strophic songs in the vernacular, which were not used in the liturgy. While laudi may not fit perfectly into the category of sacred music, their spiritual texts and dedication to Caterina de Ricci validate their inclusion in this study.

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74 Macey, 168.

75 See “Voicing Options” discussion in Chapter Three.

Rome

Similar to the convents in other Italian cities, female monasteries in Rome were an important part of the social fabric of the city. The “permeable nature of the convent walls”\(^77\) allowed the nuns to have extended networks with outside family and community, providing education, housing, and emotional and financial security for women.

Throughout the Reformation, however, they were subject to the restrictions by the church, as illustrated in the following account by Gregory Martin in 1581:\(^78\)

This is the old Rule of Religious women, and this is renewed by that holy Council…that thou shalt never see a Nonne out of her cloister, and being in the Churche thou shalt only heare their voices singing their service most melodiously, and the Father himself, that is, the Ghostly father heareth their confessions through a grate in the wall, where only voice and no sight goeth between… And in Bononie [Bologna] and Rome having been many times at their service in their chappels and hearing their goodly singing, never did I see one of them.

Kimberlyn Montford’s research in Rome provides archival documentation of the restrictions placed on the convent churches and their musical expression. The musical lives of nuns were largely determined by these restrictions throughout the Reformation. Montford’s research focuses on Tridentine reforms and their enforcement in the convents. The evidence in this type of research is, once again, negative evidence.

Montford highlights specific repertoire that was dedicated to Roman nuns from the mid-seventeenth century. Several primary sources in her research point to ongoing practices that may have incorporated *stile antico* repertoire. In the following seventeenth-century account from the Santa Lucia convent in Selci, the choir mistress of the

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\(^78\) Gregory Martin in Montford, 1007.
monastery expresses concern that the festal liturgy cannot be performed under the new
music restrictions. She lists the music that was customarily performed at the liturgy:

First and second Vespers:
Two antiphons in polyphony
Three antiphons in plainchant falsobordone with full choir
Two psalms concerted in polyphony without solo verses
   (after the psalms the antiphons are to be repeated as concertini for two or
    three voices, with an additional antiphon for full choir, and one replaced
    by four repeats by instrument)
The hymn and Magnificat in polyphony alternating with chant
The Salve Regina concerted for full choir  

While it is unclear what specific music was performed, this account suggests that
these musical practices were common in the seventeenth, and possibly the late sixteenth
century in Rome. The indications of antiphonal polyphony as well as plainchant imply
lasting musical traditions in the convent. Just as chant was sung from the earliest
formations through the present day, repertoire from the sixteenth century was likely
performed in convents throughout the Early Modern era.

Sienna

Recent scholarship by Colleen Reardon provides a wealth of information on the
musical lives of Siennese monastics:

Siennese holy women had to cope with far fewer limitations on their musical
activities than their sisters elsewhere on the Italian peninsula and were rarely, if
ever, forced to resort to elaborate stratagems in order to maintain their musical
pursuits. This book thus offers an important counterbalance to the oppositional
view of convent music presented in previous research; it demonstrates that
musical performance by holy women in early modern Italy was not always
characterized by conflict and subject to repression.  

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79 Montford, 1022.
80 Colleen Reardon, Holy Concord within Sacred Walls (New York: Oxford University Press,
2002), 4.
Reardon begins the study in 1575, when Francesco Bossi visited the Siennese convents and documented the state of music in the convents, indicating that they sang polyphony. While this early mention of polyphony is significant to understanding the complete picture of the musical lives of Italian women, the repertory in her book is for solo voice and continuo from 1650 on, and therefore beyond the scope of this paper. If Siennese nuns performed any Renaissance choral music, it has yet to be discovered.

**Bologna**

Similarly, research by Craig Monson illuminates the musical practices of Bolognese nuns in the seventeenth century, offering detailed descriptions of the music they performed. The repertoire cited by Monson is mostly solo sacred concerti and stylistically planted in the Baroque Era, so it will not be explored here. Several publications by Monson are available for the choral director wishing to explore solo and ensemble Baroque repertoire for women’s voices.

Italian cities offer the strongest, most detailed musicological picture of the musical lives of women in the Renaissance. The remainder of this chapter will continue to provide source information on the musical practices of sacred women throughout Europe.

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In this sonnet, Miguel de Cervantes is praising the artistry of Doña Alfonso Gonsález, one of many largely unknown female musicians from the early seventeenth century. Within the last fifteen years, scholars have researched and compiled substantial documentation on the musical practices of women like Doña Alfonso in the late Renaissance Era.

Primary sources from the turn of the seventeenth century, such as the depiction below, document performances by the cloistered nuns in Spain whose music deeply inspired and impressed their audiences. Here, Francisco de Torres captures the musical life of the nuns at the Monasterio de Nuestra Señora de la Piedad in Guadalajara:

The [music chapel] of this house is so perfect that it can be said that they are marvels of mellifluousness and divine sirens, for with the tenderness and sweetness of their performance they cause even the coarsest of spirits to pause and admire. According to the judgment of great and impartial musicians, these ladies are foremost in skill and harmony above all other women’s chapels that exist on earth, so that convent has become the most fortunate of all the convents in Castile, because in it Heaven is compromised.\(^8^4\)

Such accounts provide valuable insight into the musical practice of Spanish religious women in the Early Modern Period.

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\(^{84}\) Torres in Baade, 1.
Music in Spanish convents has a strong musical history that dates back to the fourteenth century at the Las Huelgas convent in Northern Spain. The *Codex Las Huelgas* is a manuscript from the early fourteenth century containing chant and polyphonic songs that were likely sung by the sisters at the convent.\(^{85}\) The sixteenth century in Spain brought large population growth, and the number of convents grew exponentially, especially under the leadership of St. Teresa of Ávila (1515-1582). Teresa was a Carmelite nun, mystic, and spiritual writer who helped to develop reformed Carmelite houses throughout Spain.

Colleen Baade’s research documents the music education of women in Spanish Catholic convents, which enhances our understanding of their training and skills. It was common for children born into noble families to receive musical training.\(^{86}\) Leading church musicians, who taught music lessons to supplement their income, typically provided this training. Girls who planned to enter the convent received an education in music from a young age. One such young woman, Doña María Vela (1561-1617), was trained as a singer and organist. Her 1640 biography states: “She was, of course, educated to become a nun, and she learned to read, and write very well—so well that no one would judge her handwriting to be that of a woman; she learned music and keyboard, and in all kinds of handwork and embroidery, she was very skilled.”\(^{87}\) At the time, young women

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\(^{85}\) Gordon Athol Anderson, *The Las Huelgas manuscript: Burgos, Monasterio de Las Huelgas.* (Neuhausen-Stuttgart: American Institute of Musicology, 1982). Chant practices among Catholic nuns continued throughout the Renaissance to the modern day.


\(^{87}\) Miguel Gonsález Vaquero in Baade “Music Ed,” 263
who entered the convent had to pay their dowry to the church, but based on her musical skill, María Vela’s payment was waived. This waiver—offered to highly promising musicians—provided motivation for families to train their daughters for the convent life if they showed musical promise.

Upon entering the convents, the sisters received further musical training, including lessons with leading organists and singers from the royal chapels. As Tridentine reforms began to impact Spain, the _clausura_ (cloistering) laws threatened the generally open access to outside musicians. While enforcement of these laws varied in each synod, there is evidence that teachers were still able to enter the convents. In many convents the nuns turned to their sistren for musical training. They instructed each other in chant, organ playing, and polyphonic singing. Baade catalogs a list of nun musicians hired for a variety of roles: organist, harpist, _bajonista_ (early bassoon player), and singer.

While there are significant records in the convents books of payments to outside music teachers, Baade asserts that “overall, music education in Spanish cloisters probably depended more on the efforts of nuns who taught their sisters than on the hiring of outsiders.” Records from various convents indicate the training schedule for the musicians. One Franciscan set of orders specified two and a half hours a day of singing

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88 See p. 21.


90 Similar to the discussion on p. 27, evidence of repeated restrictions on the convents imply that these rules were being broken.

91 Baade, 195-199.

instruction for those who “have a good voice,” while another indicated one hour a day in solfege training for novices.\footnote{Ibid., 266.}

Juan Bermudo’s treatise, \textit{El arte tripharia} from 1550 was written for the abbess of Monasterio de Santa Clara at Montilla for instruction of her niece. It is organized into three sections: plainsong, polyphony, and keyboard playing. The limited extent of skill in \textit{El arte tripharia} implies disparity between the training of girls and boys and raises the question “of whether nuns’ musicianship was ever expected to rise above the level of amateur.”\footnote{Baade, 270.} While this treatise raises both historical and philosophical questions, it also sheds light on the ability of the nuns to sing monody and polyphony, and to gain competence on keyboard instruments. The musical practices in convents around Spain are revealed through this scholarly work. These were well-trained, talented women who were musically literate and had access to printed music by the leading composers of the day. Baade explores the wealth of repertoire that was housed in Spanish cloisters in her 2001 dissertation.

\section{Ávila}

As mentioned above, several Italian female musicians were so highly regarded that composers wrote for and dedicated works specifically to their convents. While no such dedications from the Renaissance era have been found in Spain,\footnote{Ibid., 181.} scores from the archives of these convents shed light onto what repertoire may have been sung. An
extensive portion of Baade’s research includes lists of works from the archives of Spanish convents. It is in the archives of Santa Ana in Ávila that a copy of Tomás Luis de Victoria’s Motecta quae partim quaternis (Venice, 1572) was found. This collection holds a number of motets, including his oft-performed O magnum mysterium. While Baade acknowledges that the presence of this music does not confirm beyond all doubt that the nuns in Ávila performed it, it is highly likely.

Evidence suggests that Spanish convents performed the polyphonic music found in their archives on feast days. Based on the popularity of Victoria’s music during his time, it is likely that his music was well admired by the nuns at Santa Ana. Indeed, Victoria was born in Ávila and returned to Spain from Italy in 1581 and served as organist at the royal convent in Madrid until 1611.

One of the part books from the Victoria Motecta quae partim quaternis contains the following inscription: “This book belongs to Teresa Gómez. Whoever finds it [please] return it to the main entrance of the Santa Catalina [convent].” This small detail provides a clue to the story of a woman who sang this music and personalizes the experience of singing it for modern performers.

This motet collection by Victoria is just one example of the repertoire housed in Spanish convents. Baade describes the archives of Santa Ana as containing a great deal of music, including partbooks to Francisco Guerrero’s Missa L’Homme Arme and the following sixteenth-century prints:

96 Alfonso de Vicente Delgado, La música en el Monasterio de Santa Ana de Avila (siglos XVI-XVIII): catálogo (Madrid: Sociedad Española de Musicología, 1989), 43.
97 Atlas, 613.
98 Baade, 182.
• Tomás Luis de Victoria, *Motecta quae partim quaternis* (Venice, 1572)
• Orlando de Lasso, *Sacrae Cantiones* (Venice, 1578)
• three motet collections by Palestrina (Milan, 1593; Venice, 1594; Venice 1595)
• Palestrina, *Magnificat Octo Tonum* (Venice, 1591) [many of the Palestrina archives are missing or incomplete]
• Guerrero, *Motecta Francisci Guerreri in Hispalensi Ecclesia Musicorum Praefecti* (Venice, 1597)\(^99\)

A detailed list of these works can be found in Chapter Four, pages 103-180.

The presence of the sixteenth-century music in this archive implies the study and possibly performance of the music by Spanish nuns, but it offers only clues into the methods of performance.\(^100\) Baade explores these possible performance practices in her 2001 dissertation, and her research is summarized in Chapter Three of this document.

**Palencia**

The archive of Santa Clara la Real at Carrión de los Condes in Palencia offers further evidence of the music performed by the nuns there. As Baade describes, a single manuscript choirbook compiled and copied by Martín de Galdámez (ca 1583-1653) contains several polyphonic settings of service music.\(^101\) “The *Libro de Música* [at Santa Clara] contains polyphonic settings of Vesper psalms, hymns, five settings of the Magnificat, antiphons, two (incomplete) Masses, a *Missa de Requiem*, four *Lamentations* and an incomplete setting of the Passion according to Saint Matthew.”\(^102\) The manuscript

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\(^99\) Ibid., 183.

\(^100\) Seventeenth and eighteenth century music from the Santa Ana archive, including over 150 *villancicos*, were dedicated to specific sisters in the convent and offer stronger evidence for their performance.

\(^101\) Baade, 185.

\(^102\) Ibid., 185-186.
does not contain any composer attributions, but scholars have identified several works to
be adaptations by Sebastián Aguilera de Heredia (1561-1627), Cristóbal de Morales (ca.
1500-53), Juan Navarro (ca. 1530-86), Melchor Robledo (ca. 1510-1586), Juan de Urrede
(fl. 1451-82), and Tomás Luis de Victoria. Compositions that have been attributed by
scholars include Victoria’s *Ave maris stella* and four Magnificats by Aguilera de Heredia.

The works in this manuscript were altered for women’s voices and are catalogued
by Sotterraña Aguiree Rincón in his 1998 edition of the *Libro de Musica.* The
Renaissance repertoire is annotated in Chapter Four of this document beginning on page
181. The alterations made in the choirbooks in the Santa Clara archive provide
perspective on performance practices for *stile antico* repertoire by the nuns, which will be
further explored in Chapter Three. This research affirms that women in Early Modern
Spain were singing sacred and secular music in convents throughout the Renaissance.

**GERMANY**

In her editorial in the August 2011 edition of *Early Music,* “Women and the
Sacred,” Barbara Eichner states: “Given the new evidence that keeps turning up about
women and sacred music, it is apparent that women were active as performers, scribes or
even composers.” She notes that while women’s contribution to secular music has been
widely recognized, their role in sacred music offers “scope for discoveries of new
repertory as well as new interpretations of well-known sources.” The evidence

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103 Sotterraña Aguiree Rincón, *Un manuscrito para un convento: el Libro de música, dedicato a
Sor Luisa en 1633: Convento de Santa Clara de Carrion de los Condes* (Valladolid: Edades del Hombre,
1998).

presented in this chapter thus far affirms Eichner’s statement. There is even more to be revealed about sacred musical practices of women in Germany, Flanders, and England. The Reformation had a broad impact on religious establishments throughout Europe and many Catholic convents were displaced or closed. Meanwhile, in the newly formed Protestant religion, men and women alike sang Lutheran hymns and psalms in church services and in home devotion. While recent scholarship offers some insight into the lives of religious women in Catholic, Protestant, and Lutheran congregations, this topic is still largely unexplored. A few specific examples of sacred music practices for German women, however, can be found in Augsburg and Salzburg convents.

**Augsburg**

An article by Eichner in *Early Music* presents strong but unconfirmed evidence of musical activity in one Catholic German convent.\(^{105}\) Eichner found three small, undated partbooks housed in the Staats-und-Stadtbibliothek Augsburg and Bischöflische Zentralbibliothek Regensburg. They were published on paper that indicates they were written between 1600-1620. Her findings suggest that the likely source of these partbooks is a Franciscan convent in South Germany. Her study focuses on the placing of the repertoire in these partbooks in context as a part of the tradition of *tricinia* (three-part polyphonic songs) in the late sixteenth century.

In Germany, there were few trained singers in the convents to perform the plainchant during the sixteenth century. After the year 1600, there is documentation of the performance of polyphony in the convents for installations and feast days. Eichner

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cites evidence of nuns performing polyphony in convents throughout Germany. However each clue is small and leads to more questions. There are scattered collections of music in a library in Munich, a relative of a famous musician entering Nonnberg, and first hand accounts of the *Magnificat* sung on feast days at a Cisterian convent in Seligenthal. The most concrete evidence of the singing of tricinia comes from the St. Clara nunnery in Freiburg:

In 1556 the noble and most erudite Glareanus, a poet laureate, started to teach the young sisters, with the permission of the spiritual superiors of the St Clara convent, in figural singing for three parts…Glareanus composed all these pieces himself…For such music he set up three specialists: for the bass Sr. Dorothea, for the tenor Sr. Maria, and for the discant Sr. Barbara. These three directed the singing very well and delicately, so that the convent became very famous for it.  

The evidence of musical activities by nuns increases throughout the seventeenth century, and by the eighteenth century, there is documentation of sacred women not only singing, but also performing in full orchestras. This evolution of musical performance by nuns mirrors the experience of Italian religious women, but is delayed by several decades. As this research suggests, it is likely that German nuns performed Renaissance polyphony throughout the seventeenth century, while also performing the concerted music associated with the Baroque era.

Tricinia are often associated with the Protestant Latin schools. In the Low Countries, the sacred texts *Philomena* and *Psalterium* were sources for several composers of three-part music. Eichner builds a case for tricinia being a manifestation of female spirituality through the existence of these settings. These two song cycles contain devotional texts to Saint Catherine and Saint Cecilia, as well as poetic reference to the

106 Bader in Eichner, “Sweet singing,” 337.

nightingale who expresses her devotion to Christ through music. These songs offered poetic expression of the vows taken by the Franciscan and Benedictine nuns who performed them.

Eichner offers a detailed discussion of the musical characteristics of the anonymous settings found in part books. Her study addresses modes and clefs, and states that the clefs are not a reflection of actual pitches sung, concluding that the vocal ranges in this repertoire are historically adaptable and accessible for women. These observations allow for transposition, making the performance of this music possible for many women’s choirs.

Eichner says: “In the absence of bass support, compositions for equal voices or reduced scoring would have been ideal for an all female ensemble. Thus collections of three part music can be regarded as potential candidates for nuns’ repertory.”108 While there is no documentation of specific repertoire sung by German women in the Renaissance, this research allows conductors to explore the three-part repertory with women’s choirs in mind, with the assurance that performance of this music by women is historically valid.109

**Salzburg**

In her 2010 chapter in *Music Education in the Middle Ages and the Renaissance*, Cynthia Cyrus uses Nonnberg Abbey in Salzburg as a case study of the impact of the Council of Trent on Benedictine nuns. Though the Tridentine reforms were not

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109 One example of a three-part motet like those discussed in this section is *Ecce non dormitabit* by Hans Leo Hassler. A performance edition of this piece can be found in Appendix B of this document.
specifically targeting education, there were “directives that were to shape the course of education.”

Two important elements that impacted the nuns were liturgical reforms and clausura reforms. Under Tridentine law, nuns could not leave the convent and no non-monastic person, including doctors, barbers, carpenters, music instructors, and local children, could enter without written permission. The implications of these new rules had a profound impact on the lives of the nuns, perhaps most importantly on their educational outreach ministry.

The nuns of Nonnberg Abbey educated the daughters of local citizens for hundreds of years, as evidenced in the archives, which contain education records that date back to the twelfth century. The education of local children was not only a long-standing ministry of the abbey, but also a valuable source of income. As the mid-sixteenth century saw a state of financial unrest for the abbey, the clausura laws of the Council of Trent posed a very serious threat to the sisters’ wellbeing.

Synods (church councils) met in Salzburg in 1569, 1573, and 1576. Their tasks were to implement the decrees of the Council of Trent, to facilitate a revival of Catholicism, to hear grievances and petitions, and to rule on them. At each of the synods, Nonnberg nuns pleaded for their clausura laws to be minimized, primarily so they could continue to make money through educational outreach. The synod took no action to alleviate the restrictions, yet there is no evidence that the nuns changed their

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111 Cyrus, 252-253.

112 Ibid., 253.
practices. “In short, in the 1560s and 1570s, the Nonnberg nuns went about their business without particular regard to the new rules.”\textsuperscript{113}

In 1581, a visitation to the abbey by the local bishop brought the first attempt to strictly enforce the Tridentine reforms. The actions of the sisters, led by the \textit{cantrix} (female singer and leader of song at the abbey) Margaretha von Kuenberg, show an admirable astuteness for their position, and a savvy ability to invoke change by the ruling church officials. In response to the bishop’s attempt to enforce the Tridentine reforms, the nuns filed a petition opposing the use of a new printed breviary, due to the negative impact on their liturgical practice. The focus on liturgy rather than \textit{clausura} allowed the sisters to mask the real reason for their protest. The petition cited their inability to read the new printed breviary, including the notated songs, and requested the continued use of the handwritten breviary, which included the chants they learned by rote from the chantrix. The implications of this, of course, were that the \textit{clausura} prevented them from receiving outside instruction in music. Essentially, they played the role of “ignorant nun” to oppose the undesirable changes to the liturgy and to indicate their inability to observe liturgical reforms without a music education.\textsuperscript{114}

It took a full generation for the reforms to set in, and by the 1620s many rules were enforced as regular practice. By this time, the expectations of the sisters included their ability to read music and therefore follow the new breviary. Perhaps in exchange for adopting the new liturgical requirements, the synod approved an array of visitors to enter the cloister, including a singing teacher and an organist, so the nuns eventually learned to

\textsuperscript{113} Ibid., 254.

\textsuperscript{114} Cyrus, 254.
read music. By the mid-seventeenth century, the convent had an established reputation for the performance of instrumentally accompanied polyphony.\textsuperscript{115}

In order to achieve their educational goals and accommodate liturgical changes, Nonnberg sisters needed flexible clausura laws, which included access to outside teachers. These changes allowed for the now musically literate nuns to explore new repertoire. “In short, the Nonnberg nuns used their education first to sidestep learning the Tridentine chants and then to replace them all together.”\textsuperscript{116} According to Cyrus, Nonnberg Abbey mirrors the experience in other abbeys in Germany. Many German Benedictine convents had a strong tradition of educating women, both nuns and the local daughters of wealthy and noble families. These women were trained in convent life and liturgical practices, specifically art and music.

While there are no specific pieces of repertoire in her article, Cyrus offers an understanding of the musical practices of Benedictine nuns in Germany during the late Renaissance. The character and political savvy of von Kuener and her ability to manipulate the reform process leads one to wonder what other women leaders in convents did to achieve access to music, education, and other luxuries of the changing world. This research also begs the question, what music was performed by the Benedictines and other orders in the changing tide of Catholicism? What opportunities for women in the new Lutheran faith arose in the time of the Reformation? These answers are still being discovered. Meanwhile the current research offers a valuable

\textsuperscript{115} Ibid., 256.

\textsuperscript{116} Cyrus, 257-258.
perspective on the musical lives of Renaissance women, bringing us closer to an understanding of the roots of women’s singing ensembles in Western Europe.

FRANCE AND FLANDERS

Religious women throughout Europe were displaced due to the closing of Catholic convents in the sixteenth century, and Franco-Flemish women were no exception. For many, leaving the convent meant losing their access to musical training. Therefore, documentation of women singing in ensembles is limited, and this topic remains open to further research.

The Reformation, however, did bring a change to the way the church viewed personal devotion for both Catholics and Protestants. “Even within the Catholic Church, calls for changes that would encourage a more personal relationship between the faithful and God were responsible for expressions of devotion, by way of laude or other devotional songs, that allowed a woman’s voice to be heard.”117 In France, one such woman was Marguerite de Navarre, sister of King Francis I. Marguerite’s poetry was printed in a collection of *chanson spirituelles* (sacred songs) in 1547. Her contrafacta poems were to be sung to familiar songs of the time and represent the most insight into the musical practices of women in Renaissance France to date. In Flanders, one detailed example of women’s access to devotional music can be found in the history of the education of children in Antwerp.

117 Pendle, 72-73.
Antwerp

Music in the Catholic and Lutheran convents in the Franco-Flemish region throughout the Reformation is still largely unexplored, due to the many changes the Reformation brought to religious communities. Recent scholarship, however, highlights the music education of young Flemish girls in sacred music for home devotion. A close look at the training of young girls in music offers insight into the musical abilities of educated women in Renaissance Antwerp.

In a chapter in *Music Education in the Middle Ages and the Renaissance*, Kristine K. Forney highlights Antwerp as a case study for the musical education of women in the sixteenth century.\(^{118}\) Generally, upper class women in Antwerp during the Reformation were expected to display some musical ability in singing and playing an instrument such as the virginal or a stringed instrument. In exploring the details of a woman’s musical training, Forney cites two instructional manuals written specifically for young women in Antwerp.

The first, *De institutione feminae christianae* by the Spanish-born Juan Luis Vives, was printed in forty different editions and was available in Dutch, French, Italian, German, and Spanish.\(^{119}\) Vives, a Humanist, believed the sexes were equal in their ability to learn, but also that music stimulated the passions; thus women were encouraged not to express music in public displays. Such opinions appear in various documents, which cite the belief that a woman who sang invited the comparison to the sirens of legend, whose

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\(^{119}\) Vives, who spent some years in England before settling in Bruges, wrote this treatise for Catherine of Aragon, see Forney, 84.
compelling combination of musicianship and beauty were both desirable and dangerous. Conversely, proper women who could fill their homes with devotional music were praised.\textsuperscript{120}

Vives’ treatise encourages women to learn “honest, serious, and decent songs”\textsuperscript{121} for the primary purpose of home devotion. Despite the prevailing opinion that women must maintain decorum in their music making, primary sources say Antwerp was alive with music, performed publicly by men and women throughout the city.\textsuperscript{122} In addition to an active singing tradition, a successful business in the city was the production of virginals (keyboard instruments). These instruments were a staple in many households in Antwerp, evidenced by paintings of wealthy families with women playing virginals and records of musicians hired to teach wealthy merchants’ daughters to sing and play.

In the public sphere, communal schools and Sunday schools taught music as a part of the basic curriculum to both boys and girls. Teachers used music to teach young children the Catholic catechism in the vernacular. Also, sacred music in the Calvinist and Lutheran traditions was published throughout the Reformation, taught to children in the communal schools in Antwerp, and performed in the chapels. Various historical documents detailing the development of sacred music in this region are detailed in Forney’s chapter. For the purposes of this study, the focus will remain on repertoire that may have been intended for women in home devotion and in music lessons.

\textsuperscript{120} Forney, 85.

\textsuperscript{121} Vives in Forney, 85.

\textsuperscript{122} See Ludovico Guicciardini’s study of the Low Countries in Forney, Appendix.
Forney first cites Gerard de Turnhout’s *Sacrarum ac aliarum cantionum trium vocum*.\(^{123}\) This collection is a pedagogical volume housing twenty Latin motets, two *chansons spirituelles*, and eighteen secular chansons.\(^{124}\) It is likely that these works were used in the Antwerp Cathedral for liturgical purposes, as well as for home devotion.\(^{125}\) The music is written for various voice combinations, and most pieces include soprano and alto ranges, indicating the involvement of women and/or boys. Because these works are not specifically dedicated to women, they are not annotated in this document; however, a performance edition of *In te Domine speravi* from the *Sacrarum ac aliarum cantionum* is provided in Appendix A.

In addition to Turnhout’s collection, there is evidence that *bicinia* and *tricinia* were used as pedagogical exercises for young women.\(^{126}\) One example of this repertoire is Jean de Castro’s music book, *Sonets avec une chanson…a deux parties*, which was dedicated to Marguerite and Beatrice Hooftmans, the daughter of a wealthy merchant.\(^{127}\)

While the repertoire mentioned in Forney’s study is primarily for small singing ensembles, not women’s choirs, the information on private and communal education offers insight into women’s musical practices. Forney’s research indicates that women

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\(^{123}\) Found in the library of the well-known pedagogue Franciscus Donekers, a scholaster at the city schools and canon at the Antwerp cathedral.

\(^{124}\) These songs are available in modern edition in Gérard de Turnhout and Lavern Wagner, *Sacred and secular songs for three voices*, (Madison, Wis: A-R Editions, 1970). A performance edition of one of these songs, *In te domine speravi* can be found in Appendix B of this document.

\(^{125}\) Forney, 101

\(^{126}\) Ibid., 101. Some of the most well known *bicinia* are twelve by Orlando de Lasso published in 1604.

\(^{127}\) Forney, 101-102
were taught to read and perform music and that they likely had access to works such as those of Castro and Turnhout.

**ENGLAND**

**Catholicism**

The religious climate in England was constantly changing throughout the sixteenth century, and the musical practices of English religious women during the Renaissance are largely missing from the historical picture. In 1534 Henry VIII, in his role as head of the newly established Church of England, began the dissolution of monasteries and nunneries, forcing the Catholic houses to retreat to the continent.

Prior to the schism with Rome, English Catholic nunneries were well-established communities that offered a secure spiritual and musical life for religious women.128 English nunneries were first established by the Benedictine order in the tenth century. By the year 1500, the number of nunneries, which included Benedictine, Cistercian, Augustinian, and Dominican orders grew to 132, and the total population of English nuns reached 1,832.129

Anne Bagnall Yardley’s book, *Performing Piety: Musical Culture in Medieval English Nunneries*, chronicles the musical practices of English nuns throughout the medieval period. Her research includes an account of the basic monastic rules, the musical responsibilities of nuns in specific roles, extant correspondence from the nunneries, and manuscript evidence of specific musical activities.

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129 Ibid., 4.
Two of the largest English houses that offer the most insight into the specific chant and medieval polyphonic repertoire performed in the convents are used as case studies in Yardley’s book. In most nunneries, women spent “many hours a day in choir singing psalms, antiphons, responsories, and hymns, praying beside her sisters.”

There are extant psalters with texts for the offices and some musical notation found in several abbeys, including Wherwell and Shaftesbury. Barking Abbey and Syon Abbey offer the most detailed records of the musical practices at the end of the medieval period.

As is the case in any religious establishment, the individual congregations in England each followed a very specific liturgy that dictated the music to be sung. Barking Abbey, a Benedictine house, is one of the oldest and most prestigious houses in England. In Chapter Seven of *Performing Piety*, Yardley gives a detailed description of the liturgical practices at Barking and the specific chant that was sung by nuns throughout the church year. She derives the rituals of the nuns from original manuscripts and records. The most complete extant musical document is Cambridge Trinity College 1226, a fifteenth-century manuscript referred to as the Barking Hymnal. The music in this hymnal was likely performed throughout the fifteenth century. While it does not fit specifically into the boundaries of this study, it is a valuable contribution to the musical foundations for religious women in sixteenth-century England.

An abundance of source material is found at Syon Abbey, a Bridgettine house. Over fifty extant manuscripts can be traced to the sisters at Syon Abbey and Yardley’s synthesis of these materials offers insight into the musical aesthetics and spirituality of the Bridgettines. The liturgy used at Syon Abbey is known as the *Cantus Sororum* (Songs

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130 Yardley, 9.
This liturgy contains antiphons, hymns, and responsories for the entire church year. The breviary at Syon “shows a close correspondence to continental sources confirming the expectation that the nuns sing the same offices as their continental counterparts.”

This connection to the continent is an important consideration for the changes that swept England and displaced Catholic communities during the sixteenth century. Yardley’s research provides the musical foundation for English nunneries, illustrating the rich tradition of liturgical chant and the women who sang it.

The Reformation and Counter-Reformation brought profound change to all religious establishments in England. Claire Walker’s book *Gender and Politics in Early Modern Europe: English Convents in France and the Low Countries*, tracks the movement of the displaced English convents to the other European regions. English nuns were scattered among 22 houses, which were funded by English Catholics and established throughout the Netherlands, France, and Portugal. The research in Walker’s book chronicles the number of women who held various positions in the convents, including “choir nuns.” Most houses had a group of choir nuns, who were responsible for singing the canonical hours. The repertoire sung by these nuns is still unknown. However, the research of Yardley and Walker implies that the chant and organum tradition from the medieval period continued in Catholic convents on the continent. It is likely that these musical traditions continued throughout the Renaissance.

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131 Ibid., 216.

132 Ibid., 216.

In 1598, the first post-Reformation convents were reformed in England, ending the period of exile for English nuns. Simultaneous to the exile of English Catholic women, the presence of women in power was changing the political, social, and cultural scene in the now Protestant England.

**Church of England**

Queen Elizabeth I (r. 1558-1603) was renowned for her love of music and theater, as well as her keen authority in the midst of international conflict. She supported the education of women and brought an era of great political and cultural change to England. Elizabeth was a musician herself, and her court was filled with music and drama. Despite the presence of a female ruler, Elizabethan society was still patriarchal, and women were viewed as the weaker sex. The role of women in sixteenth-century English society is portrayed in the female characters of William Shakespeare and Christopher Marlowe, as well as in the work of women writers such as Mary Sidney. As religion became a more significant part of home life, women’s role in the household became increasingly important.

Political and social change at the time was deeply entwined in the major religious shifts that came with the new Protestant faith and the suppressed Catholic population who stayed in England. For Catholics and Protestants, the family dictated piety and religious involvement, and “a great many women in all social classes justified their lives and ordered their daily activities according to their religious beliefs.”

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Some evidence indicates that young girls were educated at home by their mothers, though exact details are still largely unknown.\textsuperscript{135} Women in many social classes were taught to read and helped lead the family in devotional readings and songs. Whether a woman was trained in music varied depending upon her social class. Gentlewomen from noble families were trained in music, often in singing and playing the lute or virginal.\textsuperscript{136} However, current scholarship does not account for any ensembles of women singing sacred music outside of the convent, leaving the question of possible sacred repertoire written for specifically for women in Protestant England unanswered.

There is, however, a wealth of music written for home devotion from this period. The repertoire includes devotional songs by the leading composers of the day including Thomas Weelkes, Robert Parsons, Thomas Campion, Thomas Tallis, John Dowland, and Orlando Gibbons. “Indeed the [sixteenth] century saw a significant increase in the popularity of singing amongst the middle classes, and nowhere more so than in the area of ‘secular’ (i.e non-church) religious music for private or domestic devotion.”\textsuperscript{137}

This repertoire is found in various catalogues and often appears in sacred and secular sources. Detailed exploration of devotional music can be found in David Price’s text (cited above). In addition, Stile Antico and Fretwork have recently released a recording of devotional repertoire.\textsuperscript{138}

\textsuperscript{135} Ibid., 145.


\textsuperscript{137} Matthew O’Donovan, liner notes for Stile Antico. \textit{Tune thy musicke to thy hart}. S.l: s.n.], 2012.

\textsuperscript{138} Stile Antico. \textit{Tune thy musicke to thy hart}. S.l: s.n.], 2012.
The sacred music of the great English composers during the Renaissance is well documented. The role of women, however, is still largely unexplored. This summary of sacred music in Renaissance England offers some understanding of the female experience in music. While the details are still unknown, the music of Tudor England has great potential for discovery by women’s choirs.

Conclusion

The work of the scholars presented in this chapter is invaluable to the choral director who wishes to pursue Early Modern repertoire for his or her women’s choir. This inclusive musicological picture supports the assertion that women were singing a variety of sacred repertoire throughout the Renaissance and leads the way to historically informed modern performance. The repertoire discussed in this chapter that was written by women, dedicated to women, or found in convent archives is annotated in Chapter Four. First, Chapter Three will examine the historical performance practices of religious women throughout Europe and offer suggestions for modern performance.
CHAPTER 3
PERFORMANCE CONSIDERATIONS

There are important elements to consider when preparing Renaissance repertoire for modern performance by women’s choir. This chapter will address the topics of musical style and performance practice, including discussions on transposition, instrumentation, choir size, vocal technique, and language.

Musical Style

Choral performance of sacred Renaissance music is largely defined by the texture, specifically the presence of imitative polyphony and polychoral homophony. These textures are among the defining characteristics of the style of music composition now defined as *stile antico* or “old style,” a definition associated with the music of Palestrina. This term—first introduced in the early seventeenth century—characterizes the music from before the transition into the Baroque period. The musical style of the early seventeenth century is referred to as *stile moderno* or “new style,” music emphasizing the text, using concerto textures and basso continuo, and featuring solo or paired voices or instruments.\(^\text{139}\)

The Monteverdi brothers described these two styles as *prima pratica* and *seconda pratica*. In 1607 Giulio Cesare Monteverdi (the composer Claudio’s brother) defined the two styles in his preface to *Scherzi musicale*. His definition is summarized by Claude Palisca as follows:

In the first practice, for which Gioseffo Zarlino codified the rules, the paramount consideration for the composer was the ‘harmony’ or beauty of the contrapuntal part-writing, whereas in the second practice, for which Claudio hoped to sum up the rules, it is the text that reigns… and the counterpoint and rhythm should be subordinated to the text.¹⁴⁰

One defining characteristic of *stile antico* or *prima pratica* in sacred music is the use of polychoral textures. Composers such as Willaert, Andrea Gabrieli, and Giovanni Gabrieli used double choir polyphony for settings of psalms, canticles, ceremonial motets, and masses. This technique was popularized by the Venetian composers and quickly spread throughout Europe. In this style, composers typically set the text responsively for two choirs, or *cori spezzati* (broken choirs), and each phrase was harmonically complete. The polychoral idiom allowed for clarity of text while emphasizing harmonic and rhythmic complexity, and became a staple of Italian sacred music in the late sixteenth century.

While the research in this paper focuses on *stile antico*,¹⁴¹ not all music fits neatly into one style or another. Many works capture the fluidity between styles; aspects of *stile antico* and *stile moderno* are found in a wide variety of repertoire. One example of this

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melding of styles can be found in Costanzo Antegnati’s Vespers for eight voices, published in 1592 and dedicated to the sisters at Santa Vittore. The popular double choir texture is employed in these Vespers, placing the work securely in the Renaissance style. However, as Kendrick points out in *Celestial Sirens*, “within this modest style there were clear methods for rhetorical emphasis,” which points towards the new style, where music is subordinate to the text. Kendrick highlights the *Laudate pueri* from the Vespers as an example. Antegnati opens the psalm with a six-bar phrase in the first choir with clear points of imitation (figure 3.1).

Figure 3.1. Antegnati, Vespers for double choir. *Laudate pueri*, Choir I, bars 1-6.

The second choir follows with a homophonic statement of the next line of text. Antegnati continues passing 4 to 6 bar phrases of text between the two choirs until bar 18, when the single word “laudabile” (praiseworthy) is sung by each choir in quick succession (see

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142 Kendrick, 212.

143 Kendrick, 211.

144 Bar lines were not used in the original manuscript, but are present in Kendrick’s modern edition and are used for clarity.

This dramatic rhythmic shift between textures brings a sudden focus to the text and for a brief moment, rhetorical emphasis rules over the music, incorporating the modern style.

Figure 3.2. Antegnati, Vespers for double choir. *Laudate pueri*, bars 17-21.\(^\text{146}\)

Antegnati’s *Laudate pueri* offers just one example of Renaissance sacred music with elements of the new style. Composers from the seventeenth century to the modern day continue to use *stile antico* to emulate the musical character of the Renaissance. This chapter primarily focuses on the performance practice traditions for the “old style,”

\(^{146}\) This excerpt appears in Kendrick, 211, and a complete modern edition is available in Kendrick, *Genres*, 913-942.
including the tradition of *cori spezzati* which became increasingly popular in the latter
years of the sixteenth century and is commonly found in the convent repertoire.

**Pitch and Transposition**

Vast amounts of research strive to document the various tuning systems employed
in Europe throughout the Early Modern period, though modern pitch (A=440 Hz/sec) was
not codified until the twentieth century.\(^{147}\) Many churches in Italy tuned the instruments
to Lombard pitch, A+1; +1 indicates a half step above A=440.\(^{148}\) This was the case at the
Cathedral in Milan, where the organ was tuned to Lombard pitch. However, other
churches tuned to different pitches. For example, the standard pitch in Rome was A-2, a
whole tone and a half lower.\(^{149}\) Bruce Haynes highlights the discrepancies in pitch
throughout Europe through primary source material by Quantz, Agricola, and others.\(^{150}\)
The tuning pitch in each church varied based on the instruments available. Many early
organs contained transposing stops, and organists were expected to transpose to
accommodate the choir’s range.\(^{151}\) This information implies that ensembles of European
women adjusted the keys of SATB repertoire to accommodate their vocal ranges.

\(^{147}\) Bruce Haynes and Peter Cooke, "Pitch," in Grove Music Online, Oxford Music Online, Oxford
November 14, 2012).

Press, 2002), xxxiv.

\(^{149}\) Ibid., 74.

\(^{150}\) Further discussion can be found in Ross Duffin, “Tuning and Temperament,” inJeffery T.
279-280.

\(^{151}\) Haynes, 187-188.
Treatises of the late sixteenth and early seventeenth century suggest performing liturgical music in the range that best suits the singers.\footnote{Jeffrey G. Kurtzman, “Tones, Modes, Clefs and Pitch in Roman Cyclic Magnificats of the 16th Century,” \textit{Early Music} 22, no. 4, Palestrina Quatercentenary (November, 1994): 642.} Therefore in modern interpretations of Renaissance repertoire, transposing based on the needs of the singers can enhance the quality of the performance. Choral directors are advised to consider these possibilities when selecting repertoire and performance keys for their women’s choir. Particularly in \textit{voci pari}, or equal-voice repertoire, the notated key does not determine the appropriateness of a work for a choir. As Kendrick says, “From the perspective of \textit{voci pari} repertory, the overall range—not the notated pitch—of a Cinquecento (sixteenth-century) piece or collection might have determined its performability.”\footnote{Kendrick, 191.}

\textbf{Instrumentation}

One common practice in the Renaissance Era was to double or substitute vocal parts with a variety of instruments. According to Christopher Reynolds, “the singing of [sacred] polyphony a cappella began to decline after 1500 with the vogue of using wind and brass instruments in liturgical services.”\footnote{Christopher A. Reynolds, “Sacred Polyphony,” in Howard Mayer Brown and Stanley Sadie, \textit{Performance Practice: Music Before 1600} (New York: W.W. Norton, 1990) 193.} This practice continued to change throughout the sixteenth century as organs were built with more stops and could offer a variety of timbres for accompanying the singers.

The use of instruments varied in different musical establishments. Colleen Baade’s research indicates that in Santa Ana in Ávila the musicians played harp, \textit{bajón}
(an early form of the bassoon), organ, and possibly bowed strings such as viols.\textsuperscript{155} Kendrick discusses instrumentation in Milanese convents, which included bells, trumpets, organ, and drums.\textsuperscript{156} At the convent on San Vito in Ferrara, contemporary accounts of the nuns’ performance describe them playing the clavicembalo (harpsichord), as well as stringed and wind instruments. Artusi gives detailed account of Queen Margaret of Austria’s visit to San Vito in 1598. He describes the scene in his 1600 treatise, Delle imperfezioni della moderna musica: “After everyone was quiet, cornetts, trombones, violins, viole bastarde, double harps, lutes, cornamuse, flutes, harpsichords, and voices were all heard at the same time with such sweetness and delicacy of harmony, that the place seemed like Mt. Parnassus or Paradise itself, not like anything human.”\textsuperscript{157} Ercole Bottrigari’s 1594 text, Il desiderio contains the following description of the quality of the instrumentalists heard at the convent of San Vito in Ferrara:

Those instruments are nearly always used doubled in the music which they play ordinarily on all the Feast days of the year. And they play them with such grace, and with such a nice manner, and such sonorous and just intonation of all the notes that even people who are esteemed most excellent in the profession confess that it is incredible to anyone who does not actually see and hear it... and at times and in certain places there are such light, vivacious embellishments that they enhance the music and give it the greatest spirit.\textsuperscript{158}

When performing this music with a modern choir, these historical instruments are ideal. Since this is not always an option, it is best to use instruments that capture the timbre of period instruments and match the voices of the choir, such as portative organ,

\textsuperscript{155} Complete descriptions of the instruments can be found in Baade, 64-104.

\textsuperscript{156} Kendrick, 163

\textsuperscript{157} Giovanni Artusi, “Delle imperfezioni della moderna musica,” in Carruthers, 10.

\textsuperscript{158} Ercole Bottrigari, “Il desidero” in Carruthers, 8-9.
strings,\textsuperscript{159} bassoon, oboe, trombone, or French horn, rather than piano. The following figures show the original voicing and two possible instrumentation options for Agostino Soderini’s \textit{Dic nobis Maria}, based on the research summarized above.\textsuperscript{160}

Figure 3.3. Soderini, \textit{Dic nobis, Maria}, Original Voicing, bars 1-4.\textsuperscript{161}

\textsuperscript{159} Stringed instruments should be played without Romantic vibrato. During the Renaissance, instrumental vibrato was used sparingly as an ornament. For more, see Wendy Gillespie, “Bowed Instruments,” in Kite-Powell, 139-155.

\textsuperscript{160} For additional examples, see Appendix A for two other performance editions that use instruments to accompany the voices.

\textsuperscript{161} A modern transcription in the original voicing is available in Kendrick, \textit{Genres}, 957-985.
Figure 3.4. Soderini, *Dic nobis, Maria*, Instrumentation Option: Strings, bars 1-4.\textsuperscript{162}

Figure 3.5. Soderini, *Dic nobis, Maria*, Instrumentation Option: Brass, bars 1-4.

\textsuperscript{162} See Appendix A for complete performance edition using this instrumentation.
Voicing Options

Several voicing options are available for women’s choirs performing repertoire with tenor and bass parts. In addition to transposition and instrumental doubling and substitution, a common practice among Renaissance women’s ensembles was to displace low voice parts up an octave. One example of this practice is found in the Libro de música manuscript from the Santa Clara la Real convent in Palencia. The manuscript, compiled by church musician Martín de Galdámez, contains reworked compositions in which the tenor lines are displaced up an octave and the bass part is presumably performed by an instrument. An anonymous setting of Regem cui omnia vivunt is just one example of this technique. This invitatory from the Matins Office of the Dead is scored for two sopranos, alto and bass. One soprano part is labeled “tenor reducido a tiple” (tenor reduced for soprano) and the bass is labeled “baxo para el arpa” (bass for the harp). Each of the settings in the Galdámez manuscript receives a similar instruction, though the specific instrument is not always identified. Examples of these techniques can be heard in recordings by the professional ensembles, Cappella Artemesia and Music Secreta, as well as on the accompanying recording to Baade’s 2001 dissertation.

Appendix A offers a performance edition of Victoria’s Ave maris stella, which uses the technique of transposing the tenor line up an octave and using an instrument for the bass part. Figure 3.6 shows the opening polyphonic passage in the original SATB

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163 Baade, 189.


165 Sacred Hearts and Secret Music, Musica Secreta and Celestial Sirens, Deborah Roberts and Laurie Stras, dirs. PT Music Ltd. 2009.
voicing. Figure 3.7 shows the same passage re-voiced for SSA with organ playing the bass part.

Figure 3.6. Victoria. *Ave maris stella*, bars 5-10. Original voicing.

Figure 3.7. Victoria. *Ave maris stella*, bars 5-10. Women’s choir voicing.

In his extensive discussion of transposition, tuning, and instrumental doublings, Robert Kendrick provides specific cases throughout Milan. Kendrick’s research provides a summary of performance possibilities for *stile antico* and *stile moderno* works. The following description for *stile antico* repertoire historically illustrates such adaptations and offers suggestions for modern performance:
Stile antico polyphony

1. High-clef piece a 4 or more
   Larger houses: all parts notated at (Lombard\textsuperscript{166}) pitch or up a tone, with or without keyboard; or as below
2. Normally cleffed works a 4–6
   Larger houses: all parts up a fourth, fifth, or larger interval, with or without organ; melodic bass instruments for lowest voice, or keyboard reduction of lower voices (as above under 1); possibly bass lines up an octave with other parts at pitch
   Smaller houses: as above under 1, or with bass lines transposed up an octave
3. Double choir works a 8
   Both: duplication of the procedures under 1 and 2 above; probably less likely in smaller houses.\textsuperscript{167}

To summarize these voicing considerations, figure 3.4 offers several instrumentation possibilities for performing Victoria’s *O magnum mysterium* with women’s choir.\textsuperscript{168}

Figure 3.4. *O magnum mysterium*, D minor

<table>
<thead>
<tr>
<th>Voice and Range</th>
<th>Voicing 1</th>
<th>Voicing 2</th>
<th>Voicing 3</th>
<th>Voicing 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soprano, D4 – D5 \textsuperscript{169}</td>
<td>Voice as written, instrument doubles</td>
<td>Voice as written</td>
<td>Voice as written</td>
<td>Voice as written, instrument doubles</td>
</tr>
<tr>
<td>Alto, F3 – G4</td>
<td>Voice as written, instrument doubles</td>
<td>Voice as written</td>
<td>Voice as written</td>
<td>Voice as written, instrument doubles</td>
</tr>
<tr>
<td>Tenor, D3 – F4</td>
<td>Instrument only, at pitch</td>
<td>Instrument only, at pitch</td>
<td>Voice at pitch, Instrument doubles at pitch</td>
<td>Voice 8va, Instrument at pitch</td>
</tr>
<tr>
<td>Bassus, G2</td>
<td>Instrument only, at pitch</td>
<td>Instrument only, at pitch</td>
<td>Voice 8va, Instrument at pitch</td>
<td>Instrument at pitch\textsuperscript{170}</td>
</tr>
</tbody>
</table>

\textsuperscript{166} A = A+1 or B flat.

\textsuperscript{167} Kendrick, 203. His list includes specific historical reference for each suggestion.

\textsuperscript{168} As discussed in Chapter Two, this motet was found in partbooks in the archive of the Santa Ana convent in Ávila.

\textsuperscript{169} All pitches are designated using scientific pitch notation (middle c = C4).

\textsuperscript{170} This option is based on the adaptations found in manuscripts from the Santa Ana and Santa Clara archives mentioned above.
Options 1 and 2 are appropriate for a choir that is accustomed to singing in only two parts, or are new to singing polyphony. Options 3 and 4 provide an opportunity for sopranos to sing inner voices at a comfortable range. Octave displacement of the tenor and bass enhances the motivic development and the imitation between voices. Both approaches display Victoria’s mindfulness to linear motion and interaction between voices.

Choir Size

Musicologists are still exploring the issue of choir size at sixteenth century European convents and ospedali. Colleen Baade opens her 2001 dissertation with a 1647 quote from Francisco de Torres’ Historia de la muy noble ciudad de Guadalaxara. In this excerpt, Torres describes the convent musicians at Guadalajara’s Monasterio de Nuestra Señora de la Piedad:

The female religious who at this time are most outstanding in voice and ability are the following: Doña Antonia de Toledo, Doña Margarita Zimbrón, Doña Isabel de Aguilar (clever poet), Doña Maria de Arellano, Doña Antonia de Olivares, Doña Maria Clavijo and her sister Dona Ana Maria—great composers and instrumentalists—Doña Juana Martinez and her sister Doña Francisca, Doña Maria Mantilla, and Doña Antonia de Contreras, and twenty six more nuns belonging to this chapel, in which there is a variety of instruments.\(^{171}\)

The ensemble described by Torres comprised of thirty-seven singers and instrumentalists. Bottrigari provides a similar first-hand account of a performance in the convent of San Vito in the previously cited description. “If I remember rightly, there are 23 of them now participating in this great concerto, which they perform only at certain times…”\(^{172}\)

\(^{171}\) Baade, 1.

\(^{172}\) Carruthers, 9.
These accounts offer insight into the choirs in Ferrara and Guadalajara and raise many other questions including: How much did the size of the ensemble vary over the years? Was it larger or smaller during the sixteenth century? What about the other convents in Spain and Italy: was there a typical size? While there is a wide variety of research on the size of the men and boys choirs throughout Europe, the documentation on convent choirs remains to be discovered, and so, unfortunately, many of these questions remain unanswered.

Another approach to discovering the number of musicians at a convent is by way of church records. Records of financial interactions list the nun musicians who received remuneration for their musical services to the chapel. While a number of nun musicians are listed for a given convent; the information is limited to the number of paid musicians and does not include the lay musicians who also sang in the choir. 173 There is strong evidence that the nuns trained each other in music and that many other nuns performed polyphony with the hired nun musicians. 174

Robert Kendrick’s research shows that choir size, when known, varies through the sixteenth and seventeenth century. Records from the year 1575, in the Santa Maria Maddelena al Cerchio convent, mention fifteen nuns capable of polyphonic singing. Later works composed for Milanese convents indicate the presence of two choirs of sixteen singers who performed separately and at times combined for the performance of antiphonal music. 175

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173 Further discussion of this topic can be found in Kendrick, 177-208, and Baade, 64-119.


175 Kendrick, 204.
Language

There are a variety of diction sources available to choral directors for reference while preparing sacred music for performance. Ron Jeffers’ collection, *Translations and Annotations of Choral Repertoire*,\(^{176}\) offers translations and IPA transcriptions for standard mass and motet texts and is particularly useful as a starting point for pronunciation and translations. For a more in-depth study of Renaissance pronunciation, a valuable source is Timothy McGee’s *Singing Early Music*.\(^{177}\) In recent years, conductors explored the pronunciations of Latin in different countries, especially German and French pronunciations. While adjustments to diction can change the timbre of the choir’s tone in ways that are characteristic of the language, the decision to adjust diction is determined by the individual conductor.

Four separate chapters of McGee’s book by contributing author Harold Copeman are particularly applicable for the repertoire in this study, Chapter 10: Spanish Latin, Chapter 14: Italian Latin, Chapter 17: German Latin, and Chapter 19: Netherlands Latin. Chapter 14 is dedicated to the pronunciation of Italian Latin, or Ecclesiastical Latin, which is most commonly performed by modern choirs. This chapter by Harold Copeman cites the possible differences in pronunciation between regions of Italy. He then codifies the Latin based on the description from the *Liber Usualis*, noting regional discrepancies when applicable.\(^{178}\)

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\(^{178}\) Ibid., 213.
Hassler’s *Ecce non dormitabit*\(^{182}\) provides an example of the difference in vowel color between Italian and German Latin.

<table>
<thead>
<tr>
<th>Italian Latin</th>
<th>German Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>[\varepsilon\text{t}\varepsilon\text{n d}\text{ormitabit}]</td>
<td>[\varepsilon\text{kts}\varepsilon\text{non d}\text{ormitabIt}]</td>
</tr>
</tbody>
</table>

In Chapter 19 of *Singing Early Music*, Harold Copeman describes the possible variations of Latin in the Netherlands, which varied throughout the region. The common language in Antwerp in the sixteenth century was French, though there was a strong influence of Flemish culture. Latin was likely pronounced according to the local dialects, though the primary source evidence is lacking. Copeman codifies Netherlands Latin in two pronunciation guides, one for the Picard dialect, and one for the Dutch/Flemish dialect. The Latin sung in Antwerp, and therefore applicable to the repertoire in this study, was likely the Dutch/Flemish version. Below is an example of the text “Gratias agimus tibi” from Turnhout’s *Sacrarum ac aliarum cantionum trium vocum* in Italian and Netherlands Latin.

<table>
<thead>
<tr>
<th>Italian Latin</th>
<th>Netherlands Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>[\text{gratsias a}\text{d}\text{ʒimus tibi}]</td>
<td>[\text{gratsias a}\text{ʒimys tibi}]</td>
</tr>
</tbody>
</table>

As in Spanish Latin, there are subtle adjustments that can capture the character of the Dutch influence in Antwerp. As with all performance practice considerations, it is important to not be bound by the knowledge of how music was likely performed, but to use it to make informed decisions for modern performance.

\(^{182}\) See Appendix B for a performance edition of this motet for women’s choir.
For the repertoire from Spain, Copeman’s guide for Spanish Latin in Chapter 10 provides sample texts and an IPA guide for conductors wishing to perform the most authentic Latin for music from sixteenth-century Spain, such as the works of Victoria.\textsuperscript{179} While Spanish Latin is not very different from Italian Latin, certain adjustments are called for when using Spanish Latin. For example, the consonant $t$ is dentalized in Italian Latin and, in some cases, adjusted in Spanish Latin. When $t$ appears between vowels it is pronounced as the unstressed, voiced, dental fricative $[\dddot{d}]$.\textsuperscript{180} The following text from Victoria’s *O magnum mysterium* illustrates this change:

<table>
<thead>
<tr>
<th>Italian Latin</th>
<th>Spanish Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>$[\text{et admi’rabile}]$</td>
<td>$[\dddot{e}d \text{admi’rabile}]$</td>
</tr>
</tbody>
</table>

This change is subtle, but the fricative $[\dddot{d}]$ is a uniquely Spanish sound, which captures the character of the language.\textsuperscript{181} A detailed description of how to pronounce all vowels and consonants in Spanish Latin with sample texts is located at the end of Copeman’s chapter.

Harold Copeman and Vera Scherr in Chapter 17 of the McGee text codify the pronunciation of German Latin. The most significant difference between Italian Latin and German Latin is in the vowels. The use of closed vowels in stressed syllables and the inclusion of umlauts in German Latin capture the character of the language. A complete pronunciation guide is available on pages 261-264 of the text. The opening phrase of

\textsuperscript{179} It is important to note that his music was also performed in Italy, so the decision to use Spanish Latin would depend on the selection.

\textsuperscript{180} McGee, 164-5.

\textsuperscript{181} For more pronunciation suggestions and sources, see Anthony Rooley, “Practical Matters of Vocal Performance,” in Kite-Powell, 42-54.
Considerations of Vocal Technique

When rehearsing and performing sacred repertoire from the Renaissance with women’s choir, it is important to consider the vocal demands placed on the singers. Many of the decisions made prior to beginning rehearsal–performance pitch, instrumental doublings, choir size, and the performance venue–will influence the vocal technique required to successfully perform the music.

The historical discussion of vocal timbre is vast and is documented in a variety of sources. For modern singers, choral directors, and voice teachers, an issue of considerable concern is the use of vibrato. How one defines the term is an essential part of the debate. It is not simply a matter of choosing between singing with vibrato or straight tone, for each stylistic period of music history used different vocal techniques. Vibrato in the Renaissance and Baroque eras appears to have been very different from vibrato in the Romantic era.¹⁸³ Of course, there is no way of knowing precisely how any given singer in any European region may have approached singing sacred repertoire, but primary sources offer some indication of how singing was taught and the timbre that was considered ideal. There are numerous resources for the choral director who is interested in deepening his or her historical knowledge of this issue.¹⁸⁴ However, many of the comments on singing sacred music relate primarily to male singers. The discussion of vocal technique for women is focused on the chamber and secular setting, leaving more questions than


answers. Did women in the convents specifically study vocal production? Do the treatises of the time reflect the ideal timbre for a woman’s voice, or only a man’s? Were decisions of vocal production made by the individual singer, or the maestra? Further examination of the treatises of the time offer some insight, but whether or not they applied to women singers is unknown.

Mauro Uberti discusses appropriate use of vibrato based on the performance space. His 1981 article in *Early Music* cites Zarlino’s *Istitutione harmoniche* (Venice, 1558): “in churches and public *cappelle* one sings in one manner, and in private *camera* in another: for there in *cappelle* one sings in full voice… and in *camera* one sings with a more submissive and suave voice, and without yelling.”¹⁸⁵ This idea that sacred music demanded a fuller production is an interesting one that implies the use of a full, vibrant tone. Considering the large cathedrals and chapels that choirs needed to fill, this adjustment to vocal production is logical. Making vocal adjustments according to the space in which one is performing is practical and has historical precedence.

Decisions about vocal production, like all of the other considerations mentioned in this chapter, should be based on the demands of the music, the skills and needs of the singers, and the performance setting. Jacson’s research suggests that some vibrato was used in different settings in the Renaissance, most often as an ornament.¹⁸⁶ Therefore, it is advisable to experiment with a variety of vocal colors and timbres within a healthy vocal production. Ellen Hargis addresses the concerns of singers and teachers in her chapter of *A Performers Guide to Renaissance Music*:

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¹⁸⁵ Uberti, 493.

¹⁸⁶ Jackson, 29.
A director does much harm by starting from a rigid platform of “no vibrato!” and grudgingly allowing bits here and there by the dutifully hamstrung singer… The bottom line: nobody benefits from nonvibrato singing that results in harsh sound, straining, poor tuning, or vocal discomfort. Remembering that the use of vibrato is just one tool of style, and not the basis of all style, will go a long way in helping singers learn to be flexible and imaginative with this aspect of the voice.\textsuperscript{187}

In short, choral directors should use their knowledge of the voice and the character of the music to best convey the expressive qualities while maintaining a fluid and supported vocal tone.

**Conclusion**

The ideal purpose of historically informed performed practice is to inspire performers, not to discourage them. The new scholarship on sixteenth-century women musicians should certainly inspire directors to experiment with Renaissance music. The information in this chapter is meant not to dictate, but to inform the performance of Renaissance music for women’s choirs. It is important to explore the music and to experiment. In her 2006 book, *Boccherini’s Body*, musicologist Elisabeth LeGuin analyzes the music of Boccherini through performance. She explores her relationship with the composer and the music through what she calls “carnal musicology,” using the visceral experience of performing the music to inform her understanding. This relationship, she asserts, “can and should be a primary source of knowledge about the performed work of art.”\textsuperscript{188} It is in this spirit that modern women singers might explore the Renaissance music discussed in this paper. While the historical, contextual, and practical

\textsuperscript{187} Kite-Powell, 6-7.

information is valuable to the interpretation of the music, it is through the act of singing this music that modern women’s ensembles can connect to the music of the past and make it their own.
CHAPTER 4  
ANNOTATED REPERTOIRE LIST  

Chapters Two and Three of this document summarize the current research on the musical practices of women in sacred settings throughout Europe during the Renaissance. This chapter is a catalog of the music examined in that research, listing repertoire with strong historical evidence indicating performance by women during the sixteenth century. These works were: a) composed by women, b) dedicated to specific women, ospedali, or convents, or c) found in convent archives. The annotations are organized by region, then by composer, in the following format:  

REGION: City  
Composer Last Name, Composer First Name  

Title  
Voicing  
Primary Source  
Affiliation  
Modern Edition  
Additional remarks  

Title. Each title is listed as it appears in the original publication.  

Voicing. The original voicing of each selection is listed using Soprano, Alto, Tenor, and Bass. In some cases, only the number of voices is known, in which case the number is listed as “a 4,” “a 5,” etc. Renaissance notation often lists cantus and quintus
as voice parts; this paper will list *cantus* as soprano and *quintus* as tenor, modeled after the listings in the Renaissance chapter of Dennis Shrock’s *Choral Repertoire*. As discussed in Chapter Three, it was common practice to adjust the parts for women’s ensembles using instrumental doublings, octave displacements, and transpositions. Therefore, all of the SATB repertoire may be performed by sopranos and altos only.

*Primary Source.* The primary source is the publication associated specifically with the women for whom it was intended. The date of publication is included in this category.

*Affiliation.* This category cites the connection to the women for whom the work was intended, including dedications to specific nuns, convents or ospedali.

*Modern Edition.* The location of the piece in scholarly editions or, if unavailable, the RISM catalog number for the manuscript. All RISM numbers are from the following series: A/I: Einzeldrucke vor 1800 (Individual Prints before 1800). Kassel: Bärenreiter, 1971-2012.

*Additional Remarks.* This section includes information on compositional structure, available recordings, details of the edition or manuscript, and other pertinent information for the performance of the repertoire.
ITALY: Venice

Giovanelli, Ruggiero

Title: Multiple motets
Voicing: Unknown
Primary Source: Motecta partim quinis, partim octonis vocibus concineda...liber primus (Venice: Gardano, 1598).
Affiliation: Dedicated to the cori at the Ospedale della Pietà.
Modern Edition: None. RISM G 2449 for location of original publication.
Additional Remarks: This collection contains multiple motets.
ITALY: Ferrara

Aleotti, Rafaella

**Title:** Angelus ad Pastores ait  
**Voicing:** SATTB  
**Primary Source:** Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus. (Venice: R. Amadino 1593).  
**Affiliation:** Alleotti was a sister at the convent of San Vito from 1589-1639.  
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

**Title:** Ascendens Christus in altum  
**Voicing:** SATTB  
**Primary Source:** Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus. (Venice: R. Amadino 1593).  
**Affiliation:** Alleotti was a sister at the convent of San Vito from 1589-1639.  
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

**Title:** Audivi vocem in cealo  
**Voicing:** SATTB  
**Primary Source:** Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus. (Venice: R. Amadino 1593).  
**Affiliation:** Alleotti was a sister at the convent of San Vito from 1589-1639.  
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."
ITALY: Ferrara

Aleotti, Raffaella

Title: *Beatus Laurentius*
Voicing: SATTB
Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.
Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

Title: *Congratulamini mihi omnes a 8*
Voicing: SSAATTBB
Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.
Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito." Double choir: SATB, SATB.

Title: *Congregati sunt inimici nostri*
Voicing: SATTB
Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.
Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."
ITALY: Ferrara

Aleotti, Rafaella

**Title:** Diligam te Domine  
**Voicing:** SATTB  
**Primary Source:** Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus. (Venice: R. Amadino 1593).  
**Affiliation:** Alleotti was a sister at the convent of San Vito from 1589-1639.  
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

**Title:** Ego flos campi a 7  
**Voicing:** SSAATTB  
**Primary Source:** Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus. (Venice: R. Amadino 1593).  
**Affiliation:** Alleotti was a sister at the convent of San Vito from 1589-1639.  
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

**Title:** Exaudi Deus orationem meam  
**Voicing:** SATTB  
**Primary Source:** Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus. (Venice: R. Amadino 1593).  
**Affiliation:** Alleotti was a sister at the convent of San Vito from 1589-1639.  
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."
ITALY: Ferrara

Aleotti, Raffaella

Title: Exurgat Deus
Voicing: SATTB
Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.
Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

Title: Facta est cum Angelo
Voicing: SATTB
Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.
Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

Title: Hodie nata beata Maria a 7
Voicing: SSATB
Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.
Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."
ITALY: Ferrara

Aleotti, Rafaella

**Title:** *Miserere mei Deus*
**Voicing:** SATTB
**Primary Source:** *Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus.* (Venice: R. Amadino 1593).
**Affiliation:** Aleotti was a sister at the convent of San Vito from 1589-1639.
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

**Title:** *Sancta et Immaculata Virginitas*
**Voicing:** SATTB
**Primary Source:** *Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus.* (Venice: R. Amadino 1593).
**Affiliation:** Aleotti was a sister at the convent of San Vito from 1589-1639.
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."

**Title:** *Surge propera amica mea a 8*
**Voicing:** SSAATTBB
**Primary Source:** *Sacrae cantiones quinque, septem, octo, & decem vocibus decantandae. Liber primus.* (Venice: R. Amadino 1593).
**Affiliation:** Aleotti was a sister at the convent of San Vito from 1589-1639.
**Additional Remarks:** Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito." Double choir: SATB, SATB.
Aleotti, Rafaella

Title: *Vidi speciosam sicut columbam*

Voicing: SATTB


Affiliation: Alleotti was a sister at the convent of San Vito from 1589-1639.


Additional Remarks: Recording by women's choir available: Cappella Artemisia, "Le Monache de San Vito."
ITALY: Milan

Antegnati, Costanzo

**Title:** Multiple motets  
**Voicing:** a 4 voci pari  
**Primary Source:** Sacrae cantiones, vulgo motecta, paribus vocibus cantandae...quatuor vocum (Brescia: Sabbio, 1581).  
**Affiliation:** Dedicated to the convent of Santa Giulia.  
**Modern Edition:** None. See RISM A1264 for original publication.  
**Additional Remarks:** This collection contains multiple motets.

**Title:** Beati omnes  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.  
**Additional Remarks:** Vesper psalms for double choir: SATB, SATB.

**Title:** Beatus vir  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.  
**Additional Remarks:** Vesper psalms for double choir: SATB, SATB.

**Title:** Confitebor  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.  
**Additional Remarks:** Vesper psalms for double choir: SATB, SATB.
ITALY: Milan

Antegnati, Costanzo

**Title:** Credidi  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.  
**Additional Remarks:** Vesper psalms for double choir: SATB, SATB.

**Title:** De profundis  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.  
**Additional Remarks:** Vesper psalms for double choir: SATB, SATB.

**Title:** Dixit Dominus  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.  
**Additional Remarks:** Vesper psalms for double choir: SATB, SATB.

**Title:** Domine ad adiuvandum  
**Voicing:** SSAATTBB  
**Primary Source:** Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).  
**Affiliation:** Dedicated to the convent of Santa Vittore.
ITALY: Milan

Antegnati, Costanzo


Additional Remarks: Vesper psalms for double choir: SATB, SATB.

**Title:** *Domine probasti me*

Voicing: SSAATTBB

Primary Source: *Salmi a otto voci, di Costanzo Antegnati* (Venice: Gardano, 1592).

Affiliation: Dedicated to the convent of Santa Vittore.


Additional Remarks: Vesper psalms for double choir: SATB, SATB.

**Title:** *In convertendo*

Voicing: SSAATTBB

Primary Source: *Salmi a otto voci, di Costanzo Antegnati* (Venice: Gardano, 1592).

Affiliation: Dedicated to the convent of Santa Vittore.


Additional Remarks: Vesper psalms for double choir: SATB, SATB.

**Title:** *In exitu*

Voicing: SSAATTBB

Primary Source: *Salmi a otto voci, di Costanzo Antegnati* (Venice: Gardano, 1592).

Affiliation: Dedicated to the convent of Santa Vittore.


Additional Remarks: Vesper psalms for double choir: SATB, SATB.
### Antegnati, Costanzo

<table>
<thead>
<tr>
<th>Title</th>
<th>Voicing</th>
<th>Primary Source</th>
<th>Affiliation</th>
<th>Modern Edition</th>
<th>Additional Remarks</th>
</tr>
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<tbody>
<tr>
<td><strong>Laudate pueri</strong></td>
<td>SSAATTTBB</td>
<td><em>Salmi a otto voci, di Costanzo Antegnati</em> (Venice: Gardano, 1592).</td>
<td>Dedicated to the convent of Santa Vittore.</td>
<td></td>
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</table>
ITALY: Milan

Antegnati, Costanzo


Title: Magnificat
Voicing: SSAATTBB
Primary Source: Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).
Affiliation: Dedicated to the convent of Santa Vittore.
Additional Remarks: Vesper psalms for double choir: SATB, SATB.

Title: Memento Domine David
Voicing: SSAATTBB
Primary Source: Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).
Affiliation: Dedicated to the convent of Santa Vittore.
Additional Remarks: Vesper psalms for double choir: SATB, SATB.

Title: Nisi Dominus
Voicing: SSAATTBB
Primary Source: Salmi a otto voci, di Costanzo Antegnati (Venice: Gardano, 1592).
Affiliation: Dedicated to the convent of Santa Vittore.
Additional Remarks: Vesper psalms for double choir: SATB, SATB.
Asola, Giovanni Matteo

**Title:** Multiple psalms

**Voicing:** voci pari

**Primary Source:** Duplex completorium romanum unum communibus, alterum vero pribus vocibus decantandum.. Chorus primus cum quatuor vocibus (Venice: Amadino, 1583). Secundus chorus duplicis completorii romani, quorum primum paribus, alterum vero communibus decantantur vocibus (Venice: Amadino, 1587).

**Affiliation:** Dedicated to the convent of Santa Vittore.

**Modern Edition:** None. See RISM A2550 (1583) and RISM A2566 (1587) for location of original publication.

**Additional Remarks:** Compline psalms for double choir. Multiple movements. Asola added four invocations for various seasons at the end of the office to honor the Blessed Mother. This collection contains multiple psalms.
ITALY: Milan

Cortellini, Camillo

Title: Beatus vir
Voicing: SSATTB
Primary Source: Salmi a sei voci di Camillo Cortellini (Venice: Vicenti, 1595).
Affiliation: Dedicated to Paola Serbellona of the convent of San Vincenzo.
Modern Edition: None. See RISM C4161 for location of original publication.
Additional Remarks: None.

Title: Confitebor
Voicing: SSATTB
Primary Source: Salmi a sei voci di Camillo Cortellini (Venice: Vicenti, 1595).
Affiliation: Dedicated to Paola Serbellona of the convent of San Vincenzo.
Modern Edition: None. See RISM C4161 for location of original publication.
Additional Remarks: None.

Title: Dixit Dominus
Voicing: SSATTB
Primary Source: Salmi a sei voci di Camillo Cortellini (Venice: Vicenti, 1595).
Affiliation: Dedicated to Paola Serbellona of the convent of San Vincenzo.
Modern Edition: None. See RISM C4161 for location of original publication.
Additional Remarks: Vesper psalms for double choir.

Title: In exitu
Voicing: SSATTB
Primary Source: Salmi a sei voci di Camillo Cortellini (Venice: Vicenti, 1595).
Affiliation: Dedicated to Paola Serbellona of the convent of San Vincenzo.
Modern Edition: None. See RISM C4161 for location of original publication.
Additional Remarks: None.

Title: Laetatus sum
Voicing: SSATTB
Primary Source: Salmi a sei voci di Camillo Cortellini (Venice: Vicenti, 1595).
Affiliation: Dedicated to Paola Serbellona of the convent of San Vincenzo.
Modern Edition: None. See RISM C4161 for location of original publication.
Additional Remarks: None.
ITALY: Milan

Cortellini, Camillo

<table>
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<tr>
<td><strong>Lauda Hierusalem</strong></td>
<td>SSATTB</td>
<td><em>Salmi a sei voci di Camillo Cortellini</em> (Venice: Vicenti, 1595).</td>
<td>Dedicated to Paola Serbellona of the convent of San Vincenzo.</td>
</tr>
<tr>
<td><strong>Laudate Dominum</strong></td>
<td>SSATTB</td>
<td><em>Salmi a sei voci di Camillo Cortellini</em> (Venice: Vicenti, 1595).</td>
<td>Dedicated to Paola Serbellona of the convent of San Vincenzo.</td>
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<tr>
<td><strong>Magnificat</strong></td>
<td>SSATTB</td>
<td><em>Salmi a sei voci di Camillo Cortellini</em> (Venice: Vicenti, 1595).</td>
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<td><em>Salmi a sei voci di Camillo Cortellini</em> (Venice: Vicenti, 1595).</td>
<td>None. See RISM C4161 for location of original publication.</td>
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**Additional Remarks:**
- None.
- None.
- None.
**ITALY: Milan**

**Gallo, Giuseppe**

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<tr>
<th>Title</th>
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<th>Affiliation</th>
<th>Modern Edition</th>
<th>Additional Remarks</th>
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<tr>
<td><strong>Ecce Angelus de caelo</strong></td>
<td>a 9</td>
<td><em>Sacer opus musicum alternis modulis concinendum, liber primus.</em> (Milan:Tradate, 1598).</td>
<td>Dedicated to Maximilla Biumia of the convent of Santa Radegonda.</td>
<td>None. See RISM G270 for original publication.</td>
<td>Double choir: one of instruments, one of voices.</td>
</tr>
<tr>
<td><strong>La Mantegazza</strong></td>
<td>a 8</td>
<td><em>Sacer opus musicum alternis modulis concinendum, liber primus.</em> (Milan:Tradate, 1598).</td>
<td>Dedicated to Mantegazza sisters of the convent of Sant'Agnese.</td>
<td>None. See RISM G270 for original publication.</td>
<td>Double choir, one of instruments, one of voices.</td>
</tr>
<tr>
<td><strong>Magnificat</strong></td>
<td>a 9</td>
<td><em>Sacer opus musicum alternis modulis concinendum, liber primus.</em> (Milan:Tradate, 1598).</td>
<td>Dedicated to Anna Camilla and Blanca Margarita of the convent of Sant'Orsola.</td>
<td>None. See RISM G270 for original publication.</td>
<td>Double choir: one of instruments, one of voices.</td>
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<tr>
<td><strong>Missa sine nomine</strong></td>
<td>a 9</td>
<td><em>Sacer opus musicum alternis modulis concinendum, liber primus.</em> (Milan:Tradate, 1598).</td>
<td>Dedicated to the convent of San Giovanni Battista.</td>
<td>None. See RISM G270 for original publication.</td>
<td>None.</td>
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**Title:** Veni electa mea  
**Voicing:** SAAAATBB  
**Primary Source:** Sacer opus musicum alternis modulis concinendum, liber primus. (Milan: Tradate, 1598).  
**Affiliation:** Dedicated to Angelica Archintis of the convent of Santa Radegonda.  
**Modern Edition:** None. See RISM G270 for original publication.  
**Additional Remarks:** Double choir: SAAB, instruments, SAATB, voices. Analysis in Kendrick, 220-222.
ITALY: Milan

Soderini, Agostino

**Title:** *Dic nobis*

**Voicing:** SSAATTBB

**Primary Source:** *Sacrae cantiones octo et novem vocibus, liber primus.* (Milan: Tradate, 1598).

**Affiliation:** Dedicated to Francesa Stampa of the convent of Santa Radegonda.


**Additional Remarks:** Double choir, one of instruments, one of voices. Recording by women's choir available: Cappella Artemisia. *Weep & Rejoice.* Naxos of America, 2014.

**Title:** *Ipsi sum desponsata*

**Voicing:** a 9

**Primary Source:** *Sacrae cantiones octo et novem vocibus, liber primus.* (Milan: Tradate, 1598).

**Affiliation:** Dedicated to Angela Caterina Brivia of the convent of Santa Radegonda.

**Modern Edition:** None. See RISM S3820 for original publication.

**Additional Remarks:** Antiphon after the gospel for the Common of the Virgin Mary, scored for double choir, one of stringed instruments, one of voices.

**Title:** *Saule, Saule quid me persecutis?*

**Voicing:** a 8

**Primary Source:** *Sacrae cantiones octo et novem vocibus, liber primus.* (Milan: Tradate, 1598).

**Affiliation:** Dedicated to Agatha Sfondrata of the convent of Santa Paolo.

**Modern Edition:** None. See RISM S3820 for location of original publication.

**Additional Remarks:** Double choir, one of instruments, one of voices.

**Title:** *Vidi Dominum sedentem*

**Voicing:** a 8

**Primary Source:** *Sacrae cantiones octo et novem vocibus, liber primus.* (Milan: Tradate, 1598).

**Affiliation:** Dedicated to Angela Caterina Brivia of the convent of Santa Radegonda.

**Modern Edition:** None. See RISM S3820 for original publication.

**Additional Remarks:** Double choir, one of instruments, one of voices.
ITALY: Milan

Vecchi, Orfeo

Title: Domine ad adiuvandum
Voicing: a 4
Primary Source: Falsi bordoni figurati sopra gli otto toni ecclesiastici (Milan: Tini, 1600).
Affiliation: Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.
Modern Edition: Vecchi, Orfeo, and Franz Xaver Haberl. 75 Falsibordoni octo tonorum 4 et 5 vocum. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.
Additional Remarks: Discussion of collection and use of organ, Kendrick, 217, 82.

Title: Domine ad adiuvandum
Voicing: a 5
Primary Source: Falsi bordoni figurati sopra gli otto toni ecclesiastici (Milan: Tini, 1600).
Affiliation: Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.
Modern Edition: Vecchi, Orfeo, and Franz Xaver Haberl. 75 Falsibordoni octo tonorum 4 et 5 vocum. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.
Additional Remarks: None.

Title: Domine ad adiuvandum
Voicing: a 8
Primary Source: Falsi bordoni figurati sopra gli otto toni ecclesiastici (Milan: Tini, 1600).
Affiliation: Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.
Modern Edition: Vecchi, Orfeo, and Franz Xaver Haberl. 75 Falsibordoni octo tonorum 4 et 5 vocum. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.
Additional Remarks: None.
ITALY: Milan

**Vecchi, Orfeo**

<table>
<thead>
<tr>
<th>Title</th>
<th><em>Falsi bordoni (sicut erat)</em></th>
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<tbody>
<tr>
<td>Voicing</td>
<td>a 8</td>
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<tr>
<td><strong>Primary Source</strong></td>
<td><em>Falsi bordoni figurati sopra gli otto toni ecclesiastici</em> (Milan: Tini, 1600).</td>
</tr>
<tr>
<td><strong>Affiliation</strong></td>
<td>Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.</td>
</tr>
<tr>
<td><strong>Modern Edition</strong></td>
<td>Vecchi, Orfeo, and Franz Xaver Haberl. <em>75 Falsibordoni octo tonorum 4 et 5 vocum</em>. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. <em>Note: this edition is a non-circulating item in US libraries.</em></td>
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<tr>
<td><strong>Additional Remarks</strong></td>
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<tr>
<th>Title</th>
<th><em>Gloria patri</em></th>
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<tr>
<td>Voicing</td>
<td>a 8</td>
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<tr>
<td><strong>Primary Source</strong></td>
<td><em>Falsi bordoni figurati sopra gli otto toni ecclesiastici</em> (Milan: Tini, 1600).</td>
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<tr>
<td><strong>Affiliation</strong></td>
<td>Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.</td>
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<tr>
<td><strong>Modern Edition</strong></td>
<td>Vecchi, Orfeo, and Franz Xaver Haberl. <em>75 Falsibordoni octo tonorum 4 et 5 vocum</em>. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. <em>Note: this edition is a non-circulating item in US libraries.</em></td>
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<tr>
<td><strong>Additional Remarks</strong></td>
<td>Detailed analysis, Kendrick 217.</td>
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<tr>
<th>Title</th>
<th><em>Magnificat (1st tone)</em></th>
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<tr>
<td>Voicing</td>
<td>a 4</td>
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<tr>
<td><strong>Primary Source</strong></td>
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</tr>
<tr>
<td><strong>Affiliation</strong></td>
<td>Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.</td>
</tr>
<tr>
<td><strong>Modern Edition</strong></td>
<td>Vecchi, Orfeo, and Franz Xaver Haberl. <em>75 Falsibordoni octo tonorum 4 et 5 vocum</em>. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. <em>Note: this edition is a non-circulating item in US libraries.</em></td>
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<tr>
<td><strong>Additional Remarks</strong></td>
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Italy: Milan

Vecchi, Orfeo

**Title:** Magnificat (1st tone)

**Voicing:** a 5

**Primary Source:** Falsi bordoni figurati sopra gli otto toni ecclesiastici (Milan: Tini, 1600).

**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.

**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. 75 Falsibordoni octo tonorum 4 et 5 vocum. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.

**Additional Remarks:** None.

**Title:** Magnificat (4th tone)

**Voicing:** a 5

**Primary Source:** Falsi bordoni figurati sopra gli otto toni ecclesiastici (Milan: Tini, 1600).

**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.

**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. 75 Falsibordoni octo tonorum 4 et 5 vocum. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.

**Additional Remarks:** None.

**Title:** Magnificat (6th tone)

**Voicing:** a 8

**Primary Source:** Falsi bordoni figurati sopra gli otto toni ecclesiastici (Milan: Tini, 1600).

**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.

**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. 75 Falsibordoni octo tonorum 4 et 5 vocum. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.

**Additional Remarks:** None.
ITALY: Milan

Vecchi, Orfeo

**Title:** Magnificat Octi tono  
**Voicing:** a 4  
**Primary Source:** *Falsi bordoni figurati sopra gli otto toni eccesiastici* (Milan: Tini, 1600).  
**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.  
**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. *75 Falsibordoni octo tonorum 4 et 5 vocum*. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.*  
**Additional Remarks:** None.

**Title:** Te Deum Laudamus  
**Voicing:** a 4  
**Primary Source:** *Falsi bordoni figurati sopra gli otto toni eccesiastici* (Milan: Tini, 1600).  
**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.  
**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. *75 Falsibordoni octo tonorum 4 et 5 vocum*. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.*  
**Additional Remarks:** None.

**Title:** Te Deum Laudamus  
**Voicing:** a 5  
**Primary Source:** *Falsi bordoni figurati sopra gli otto toni eccesiastici* (Milan: Tini, 1600).  
**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.  
**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. *75 Falsibordoni octo tonorum 4 et 5 vocum*. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.*  
**Additional Remarks:** None.
ITALY: Milan

Vecchi, Orfeo

**Title:** *Tre versetti insiemi*

**Voicing:** a 2

**Primary Source:** *Falsi bordoni figurati sopra gli otto toni ecclesiastici* (Milan: Tini, 1600).

**Affiliation:** Dedicated to Clara Francesca, Clara Gieronima, Clara Pompilia Adda of an unknown (likely Clarissan) convent.

**Modern Edition:** Vecchi, Orfeo, and Franz Xaver Haberl. 75 *Falsibordoni octo tonorum 4 et 5 vocum*. Ratisbonae [etc.]: Sumptibus Friderici Pustet (IS), 1909. *Note: this edition is a non-circulating item in US libraries.*

**Additional Remarks:** None.

**Title:** *Beati quorum*

**Voicing:** a 6

**Primary Source:** *Orphei Vecchi Mediolanensis...In septem Regij prophetae Psalms vulgò paenitentiales sacrarum modulationum*. (Milan: Tini, 1601).

**Affiliation:** Dedicated to Agatha Sfondrata of the convent of Santa Paolo.

**Modern Edition:** None. See RISM V1070 for location of original publication.

**Additional Remarks:** None.

**Title:** *De profundis*

**Voicing:** a 6

**Primary Source:** *Orphei Vecchi Mediolanensis...In septem Regij prophetae Psalms vulgò paenitentiales sacrarum modulationum*. (Milan: Tini, 1601).

**Affiliation:** Dedicated to Agatha Sfondrata of the convent of Santa Paolo.

**Modern Edition:** None. See RISM V1070 for location of original publication.

**Additional Remarks:** None.

**Title:** *Domine exaudi*

**Voicing:** a 6

**Primary Source:** *Orphei Vecchi Mediolanensis...In septem Regij prophetae Psalms vulgò paenitentiales sacrarum modulationum*. (Milan: Tini, 1601).

**Affiliation:** Dedicated to Agatha Sfondrata of the convent of Santa Paolo.

**Modern Edition:** None. See RISM V1070 for location of original publication.

**Additional Remarks:** None.
Vecchi, Orfeo

<table>
<thead>
<tr>
<th>Title</th>
<th>Voicing</th>
<th>Primary Source</th>
<th>Affiliation</th>
<th>Modern Edition</th>
<th>Additional Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Domine ne in furore</strong></td>
<td>a 6</td>
<td><em>Orphei Vecchi Mediolanensis...In septem Regij prophetae Psalmos vulgō paenitentiales sacrarum modulationum.</em> (Milan: Tini, 1601).</td>
<td>Dedicated to Agatha Sfondrata of the convent of Santa Paolo.</td>
<td>None. See RISM V1070 for location of original publication.</td>
<td>None.</td>
</tr>
<tr>
<td><strong>Miserere mei Deus</strong></td>
<td>a 6</td>
<td><em>Orphei Vecchi Mediolanensis...In septem Regij prophetae Psalmos vulgō paenitentiales sacrarum modulationum.</em> (Milan: Tini, 1601).</td>
<td>Dedicated to Agatha Sfondrata of the convent of Santa Paolo.</td>
<td>None. See RISM V1070 for location of original publication.</td>
<td>None.</td>
</tr>
</tbody>
</table>
ITALY: Milan

Vicentino, Nicola

**Title:** Ave virginum gemma Catherina

**Voicing:** SATTB

**Primary Source:** Moteta cum quinque vocibus, liber quartus (Milan: Pontio, 1571).

**Affiliation:** Likely written for the name-day ceremony of the convent of Santa Caterina.


**Additional Remarks:** Incomplete, only quintus (tenor1) part is extant.
Guerrero, Francisco

**Title:** Kyrie  
**Voicing:** SSAT  
**Primary Source:** *Libro de polifonia: missas y motets.* Late 16th century. Missa L'Homme Arme. See Delgado, 52.  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  

**Title:** Gloria  
**Voicing:** SSAT  
**Primary Source:** *Libro de polifonia: missas y motets.* Late 16th century. Missa L'Homme Arme. See Delgado, 52.  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  

**Title:** Credo  
**Voicing:** SSAT  
**Primary Source:** *Libro de polifonia: missas y motets.* Late 16th century. Missa L'Homme Arme. See Delgado, 52.  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Incomplete, missing Cantus (S)II.
SPAIN: Ávila

Guerrero, Francisco


<table>
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<tr>
<th>Title</th>
<th>Voicing</th>
<th>Primary Source</th>
<th>Affiliation</th>
<th>Modern Edition</th>
<th>Additional Remarks</th>
</tr>
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<tbody>
<tr>
<td><strong>Agnus Dei II</strong></td>
<td>SSSAT</td>
<td><em>Libro de polifonia: missas y motets.</em> Late 16th century. Missa L'Homme Arme. See Delgado, 52.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
SPAIN: Ávila

Guerrero, Francisco

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Title:** Accepit Iesus  
**Voicing:** a 4  
**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Alma Redemptoris mater  
**Voicing:** SATB  
**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.

**Title:** Ambulans Iesus  
**Voicing:** a 5  
**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Guerrero, Francisco

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

- **Title:** Ascendens Christus in altum
- **Voicing:** SAATB
- **Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis,alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
- **Affiliation:** Housed in the archive of the convent of Santa Ana.

**Additional Remarks:** None.

- **Title:** Ave Regina caelorum
- **Voicing:** SATB
- **Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis,alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
- **Affiliation:** Housed in the archive of the convent of Santa Ana.

**Additional Remarks:** None.

- **Title:** Ave virgo sanctissima
- **Voicing:** SSATB
- **Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis,alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
- **Affiliation:** Housed in the archive of the convent of Santa Ana.

**Additional Remarks:** None.
Guerrero, Francisco

**Title:** Beatus es  
**Voicing:** a 4  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Modern Edition:** None. See RISM G4877 for location of original publication.  
**Additional Remarks:** None.

**Title:** Beatus es  
**Voicing:** a 5  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Modern Edition:** None. See RISM G4877 for location of original publication.  
**Additional Remarks:** None.

**Title:** Canite tuba in Sion  
**Voicing:** SATB  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Cantate Domino  
**Voicing:** a 5  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Modern Edition:** None. See RISM G4877 for location of original publication.  
**Additional Remarks:** None.
SPAIN: Ávila

Guerrero, Francisco

**Title:** Caro mea  
*Voicing:* SATB  
*Primary Source:* Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
*Affiliation:* Housed in the archive of the convent of Santa Ana.  

**Additional Remarks:** None.

**Title:** Clamabat autem  
*Voicing:* SATB  
*Primary Source:* Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
*Affiliation:* Housed in the archive of the convent of Santa Ana.  

**Additional Remarks:** None.

**Title:** Cum audisset Ioannes  
*Voicing:* a 4  
*Primary Source:* Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
*Affiliation:* Housed in the archive of the convent of Santa Ana.  
*Modern Edition:* None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Dedisti Domine  
*Voicing:* a 4  
*Primary Source:* Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
SPAIN: Ávila

Guerrero, Francisco

Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Dicebat Iesus
Voicing: SATB
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinins, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: Ductus est Iesus
Voicing: SATB
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinins, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: Dulcissima Maria
Voicing: a 4
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinins, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.
SPAIN: Ávila

Guerrero, Francisco

**Title:** *Dum aurora finem daret*

**Voicing:** a 4

**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** *Dum complementur*

**Voicing:** a 5

**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** *Dum esset rex*

**Voicing:** a 5

**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** *Duo seraphim*

**Voicing:** a 12

**Primary Source:** *Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** For three SATB choirs.
SPAIN: Ávila

Guerrero, Francisco

**Title:** *Ecce nunc tempus*

*Voicing:* a 4

*Primary Source:* Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

*Affiliation:* Housed in the archive of the convent of Santa Ana.

*Modern Edition:* None. See RISM G4877 for location of original publication.

*Additional Remarks:* None.

**Title:** *Elizabeth Zachariae*

*Voicing:* a 5

*Primary Source:* Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

*Affiliation:* Housed in the archive of the convent of Santa Ana.

*Modern Edition:* None. See RISM G4877 for location of original publication.

*Additional Remarks:* None.

**Title:** *Erunt signa in sole*

*Voicing:* a 4

*Primary Source:* Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

*Affiliation:* Housed in the archive of the convent of Santa Ana.

*Modern Edition:* None. See RISM G4877 for location of original publication.

*Additional Remarks:* None.

**Title:** *Et post dies sex*

*Voicing:* SAATB

*Primary Source:* Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

*Affiliation:* Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.
Guerrero, Francisco

**Title:** Exalta est

**Voicing:** SATB

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** Guerrero, Francisco, Vicente García, Miguel Querol Gavaldá, and José M. Llorens. *Opera omnia*. Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1955.

**Additional Remarks:** None.

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**Title:** Gaudent in coelis

**Voicing:** a 5

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

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**Title:** Gloria et honore

**Voicing:** a 5

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

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**Title:** Glorioso confessore Domini

**Voicing:** a 4

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.
SPAIN: Ávila

Guerrero, Francisco

Title: Hei mihi Domine
Voicing: a 6
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Hic est disipulus
Voicing: a 5
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Hic vir despiciens mundum
Voicing: a 5
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Hoc est praeceptum meum
Voicing: SSATB
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.
SPAIN: Ávila

Guerrero, Francisco

**Title:** *Ibant apostoli*
**Voicing:** a 4
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.

**Title:** *In conspectu angelorum*
**Voicing:** a 5
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.

**Title:** *In illo tempore*
**Voicing:** SATB
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Additional Remarks:** None.

**Title:** *Iste Sanctus*
**Voicing:** a 4
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.
SPAIN: Ñvila

Guerrero, Francisco

**Title:** *Istorum est Regnum*
**Voicing:** a 4
**Primary Source:** *Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.

**Title:** *Laudate Dominum de coelis*
**Voicing:** a 8
**Primary Source:** *Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.

**Title:** *Magne pater Augustine*
**Voicing:** a 5
**Primary Source:** *Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.

**Title:** *O altitudo divitiarum*
**Voicing:** a 8
**Primary Source:** *Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus* (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.
Guerrero, Francisco

**Title:** O crux splendidior  
**Voicing:** SATTB  
**Primary Source:** Motecta Francisi Guereri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** O Domine Iesu Christe  
**Voicing:** SATB  
**Primary Source:** Motecta Francisi Guereri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** O Sacrum convivium  
**Voicing:** SAATBB  
**Primary Source:** Motecta Francisi Guereri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.
Guerrero, Francisco

**Title:** O virgo benedicta  
**Voicing:** SSATB  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Per signum crucis  
**Voicing:** SATB  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Modern Edition:** Guerrero, Francisco, Vicente García, Miguel Querol Gavaldá, and José M. Llorens. *Opera omnia*. Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1955.  
**Additional Remarks:** None.

**Title:** Petre ego pro te rogavi  
**Voicing:** SATB  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Post dies octo  
**Voicing:** a 5  
**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
SPAIN: Ávila

Guerrero, Francisco

Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Prudentes virgines
Voicing: a 5
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Quasi stella matutina
Voicing: a 4
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Quis vestrum habebit amicum
Voicing: a 5
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM G4877 for location of original publication.
Additional Remarks: None.

Title: Quomodo cantabimus
Voicing: a 5
Primary Source: Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Guerrero, Francisco

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Recordare Domine

**Voicing:** a 5

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Regina Coeli

**Voicing:** SATB

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.

**Title:** Salve Regina

**Voicing:** SATB

**Primary Source:** Motecta Francisi Guerreri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.
SPAIN: Ávila

Guerrero, Francisco

**Title:** Sancta et immaculata
**Voicing:** SATB
**Primary Source:** Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** Guerrero, Francisco, Vicente García, Miguel Querol Gavaldá, and José M. Llorens. *Opera omnia*. Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1955.
**Additional Remarks:** None.

**Title:** Sancta Maria
**Voicing:** SATB
**Primary Source:** Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** Guerrero, Francisco, Vicente García, Miguel Querol Gavaldá, and José M. Llorens. *Opera omnia*. Barcelona: Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, 1955.
**Additional Remarks:** None.

**Title:** Signasti Domine
**Voicing:** a 5
**Primary Source:** Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:** None. See RISM G4877 for location of original publication.
**Additional Remarks:** None.

**Title:** Similabo eum
**Voicing:** a 4
**Primary Source:** Motecta Francisi Guerrieri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).
Guerrero, Francisco

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Simile est regnum coelorum

**Voicing:** a 6

**Primary Source:** Motecta Francisi Guerrer in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Tota pulchra es Maria

**Voicing:** SSATTB

**Primary Source:** Motecta Francisi Guerrer in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.

**Title:** Trahe me post te

**Voicing:** SSATB

**Primary Source:** Motecta Francisi Guerrer in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.
Guerrero, Francisco

**Title:** Virgines prudente

**Voicing:** a 4

**Primary Source:** Motecta Francisi Guerri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.

**Title:** Virgo divino nimium

**Voicing:** a 5

**Primary Source:** Motecta Francisi Guerri in Hispalensi Ecclesia Musicorum Praefecti quae partim quaternis, partim quinis, alia octonis et duodenis concinuntur vocibus (Venice: Vincenti, 1597).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM G4877 for location of original publication.

**Additional Remarks:** None.
SPAIN: Ávila

Lasso, Orlando di

Title: Ad te Domine
Voicing: SATTB
Primary Source: Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

Title: Beati omnes
Voicing: SAATB
Primary Source: Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

Title: Creator omnium Deus
Voicing: SAATTB
Primary Source: Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).
SPAIN: Ávila

Lasso, Orlando di

Title: *Da pacem Domine*
Voicing: SSATTB
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

Title: *Domine probasti me*
Voicing: SAATB
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

Title: *Fremuit spiritus Iesu*
Voicing: SSATTB
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).
SPAIN: Ávila

Lasso, Orlando di

**Title:** *Gustate et videte*

**Voicing:** SATTB

**Primary Source:** Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

**Title:** *Heu mihi domine*

**Voicing:** SATTB

**Primary Source:** Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

**Title:** *Inte Domine speravi*

**Voicing:** SSATTB

**Primary Source:** Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).
Title: Mirabile mysterium
Voicing: SATTB
Primary Source: Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

Title: Peccavi quid faciam
Voicing: SATTB
Primary Source: Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).

Title: Quid gloriaris
Voicing: SAATB
Primary Source: Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments).
### Lasso, Orlando di

| **Title:** | *Si ambulavero* |
| **Voicing:** | SATTB |
| **Primary Source:** | Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578). |
| **Affiliation:** | Housed in the archive of the convent of Santa Ana. |
| **Additional Remarks:** | Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments). |

<p>| <strong>Title:</strong> | <em>Timor et tremor</em> |
| <strong>Voicing:</strong> | SAATTB |
| <strong>Primary Source:</strong> | Sacrae Cantiones, vulgo motecta appellatae. Quinque et sex vocum, Liber tertius. (Venice: Gardano, 1578). |
| <strong>Affiliation:</strong> | Housed in the archive of the convent of Santa Ana. |
| <strong>Additional Remarks:</strong> | Notes from the title: “tum viua voce dum omnis generis instrumentis cantatu comodissimae” (Sing the words with available instruments). |</p>
<table>
<thead>
<tr>
<th>Title</th>
<th>Voicing</th>
<th>Primary Source</th>
<th>Affiliation</th>
<th>Modern Edition</th>
</tr>
</thead>
</table>

*Additional Remarks:* Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.
SPAIN: Ávila

Palestrina, Giovanni de

**Title:** Magnificat quarti toni  
**Voicing:** SATB  
**Primary Source:** Magnificat Octo Tonum (Venice: Gardano, 1591).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

**Title:** Magnificat quinti toni  
**Voicing:** SATB  
**Primary Source:** Magnificat Octo Tonum (Venice: Gardano, 1591).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

**Title:** Magnificat sexti toni  
**Voicing:** SATB  
**Primary Source:** Magnificat Octo Tonum (Venice: Gardano, 1591).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.
Title: Magnificat septimi toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Magnificat Octo Tonum (Venice: Gardano, 1591).

Title: Magnificat octavi toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Magnificat Octo Tonum (Venice: Gardano, 1591).

Title: Magnificat primi toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Magnificat Octo Tonum (Venice: Gardano, 1591).

Title: Magnificat secundi toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de

Title: Magnificat tertii toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

Title: Magnificat quarti toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

Title: Magnificat quinti toni
Voicing: SATB
Primary Source: Magnificat Octo Tonum (Venice: Gardano, 1591).
Affiliation: Housed in the archive of the convent of Santa Ana.

**Additional Remarks:** Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

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**Title:** *Magnificat sexti toni*

**Voicing:** SATB

**Primary Source:** *Magnificat Octo Tonum* (Venice: Gardano, 1591).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

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**Title:** *Magnificat septimi toni*

**Voicing:** SATB

**Primary Source:** *Magnificat Octo Tonum* (Venice: Gardano, 1591).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

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**Title:** *Magnificat octavi toni*

**Voicing:** SATB

**Primary Source:** *Magnificat Octo Tonum* (Venice: Gardano, 1591).

**Affiliation:** Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) and Quintus (Tenor) parts were found in the Santa Ana archive.

Title: Ave María
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Beatus Laurentis
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Beatus vir
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Benedicta sit
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Congratulamini mihi
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Dies sanctificatus
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Doctor bonus
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Dum aurora
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Exaudi Domine
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Fuit homo**
Voicing: SATB
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Gaudent in coelis**
Voicing: SATB
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Hic est vere martyr**
Voicing: SATB
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Hodie Beata Virgo Maria**
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **In diebus illis**
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Iste est qui ante Deum**
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Isti sunt viri
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Jesus junxit
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Lapidabant Stephanum
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Title: **Lauda Syon**  
Voicing: SATB  
Affiliation: Housed in the archive of the convent of Santa Ana.  
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Loquebantur variis linguis**  
Voicing: SATB  
Affiliation: Housed in the archive of the convent of Santa Ana.  
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: **Magnum haereditatis**  
Voicing: SATB  
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Magnus Sanctus Paulus
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Misso Herodes
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Nativitas tua
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

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**Title:** Nos autem gloriari

**Voicing:** SATB

**Primary Source:** *Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus* (Venice: Scoti, 1595).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** Only Cantus (Soprano) part was found in Santa Ana archive.

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**Title:** O quantus luctus

**Voicing:** SATB

**Primary Source:** *Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus* (Venice: Scoti, 1595).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** Only Cantus (Soprano) part was found in Santa Ana archive.

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**Title:** O rex gloriae

**Voicing:** SATB

**Primary Source:** *Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus* (Venice: Scoti, 1595).

**Affiliation:** Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Quae est ista
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Quam pulchra sunt
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Salvator mundi
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de

**Modern Edition:**
1. Palestrina, Giovanni Pierluigi da, F.X. Haberl et al, eds. 
   *Werke.* Leipzig: Breitkopf & Härtel, 1862-1907

**Additional Remarks:** Only Cantus (Soprano) part was found in Santa Ana archive.

**Title:** Surge propera amica
**Voicing:** SATB
**Primary Source:** Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:**
1. Palestrina, Giovanni Pierluigi da, F.X. Haberl et al, eds. 
   *Werke.* Leipzig: Breitkopf & Härtel, 1862-1907

**Additional Remarks:** Only Cantus (Soprano) part was found in Santa Ana archive.

**Title:** Tollite iugum meum
**Voicing:** SATB
**Primary Source:** Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
**Modern Edition:**
1. Palestrina, Giovanni Pierluigi da, F.X. Haberl et al, eds. 
   *Werke.* Leipzig: Breitkopf & Härtel, 1862-1907

**Additional Remarks:** Only Cantus (Soprano) part was found in Santa Ana archive.

**Title:** Tribus miraculis
**Voicing:** SATB
**Primary Source:** Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Tu es Pastor
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Valde honorandus est
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Veni sponsa Christi
Voicing: SATB
Primary Source: Motectorum pro festis totius anni. Liber primus. Cum Quatuor Vocibus (Venice: Scoti, 1595).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Only Cantus (Soprano) part was found in Santa Ana archive.

Title: Ascendo ad Patrem
Voicing: SATTB
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: None.

Title: Beata Barbara
Voicing: SSATTB
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: None.

Title: Canite tuba in Sion
Voicing: SSATB
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: None.

**Title:** Cantabo Domino
**Voicing:** SSAATB
**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).
**Affiliation:** Housed in the archive of the convent of Santa Ana.

Additional Remarks: None.

**Title:** Cenantibus illis
**Voicing:** SATTB
**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).
**Affiliation:** Housed in the archive of the convent of Santa Ana.

Additional Remarks: None.

**Title:** Circuire possum Domine
**Voicing:** a 5
**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).
**Affiliation:** Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de

**Modern Edition:** None. See RISM P710 for location of manuscript.

**Additional Remarks:** None.

**Title:** Confitebor quoniam

*Voicing:* a 8

*Primary Source:* Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).

*Affiliation:* Housed in the archive of the convent of Santa Ana.

**Modern Edition:** None. See RISM P710 for location of manuscript.

**Additional Remarks:** None.

**Title:** Confitebor tibi

*Voicing:* SATTB

*Primary Source:* Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).

*Affiliation:* Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.

**Title:** Corona Aurea

*Voicing:* SSATB

*Primary Source:* Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).

*Affiliation:* Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.
SPAIN: Ávila

Palestrina, Giovanni de

Title: Derelinquant impius
Voicing: SSATB
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: Domine in virtute
Voicing: SSAATTBB
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Double choir: SATB, SATB.

Title: Domine Pater
Voicing: a 5
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
Modern Edition: None. See RISM P710 for location of manuscript.
Additional Remarks: None.

Title: Dominus Jesus
Voicing: SAATB
Primary Source: Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
Title: *Exi cito in plateas*
Voicing: SATTB
Primary Source: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: *Gaude Barbara*
Voicing: SATTB
Primary Source: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: *Homo quidam fecit*
Voicing: SATTB
Primary Source: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


*Additional Remarks*: None.

**Title**: *In illo tempore*

**Voicing**: SATTTB

**Primary Source**: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: None.

**Title**: *Jerusalem cito*

**Voicing**: SSATTB

**Primary Source**: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: None.

**Title**: *Laudate Dominum*

**Voicing**: SSAATTBB

**Primary Source**: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation**: Housed in the archive of the convent of Santa Ana.

SPAIN: Ávila

Palestrina, Giovanni de


*Additional Remarks*: Double choir: SATB, SATB.

**Title**: *Laudate pueri*

**Voicing**: SSAATTBB

**Primary Source**: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: Double choir: SATB, SATB.

**Title**: *Memor esto verbi tui*

**Voicing**: SATTB

**Primary Source**: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: None.

**Title**: *Nunc dimittis*

**Voicing**: a 6

**Primary Source**: *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation**: Housed in the archive of the convent of Santa Ana.

**Modern Edition**: None. See RISM P710 for location of manuscript.

*Additional Remarks*: None.
SPAIN: Ávila

Palestrina, Giovanni de

**Title:** *O Sacrum convivium*

**Voicing:** SATTB

**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.

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**Title:** *O Virgo simul*

**Voicing:** SAATB

**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.

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**Title:** *Peccantem me*

**Voicing:** SATTB

**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


**Additional Remarks:** None.
SPAIN: Ávila

Palestrina, Giovanni de

**Title:** *Sancta et immaculata*

**Voicing:** SAATTB

**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** None.

**Title:** *Tribularer si nescirem*

**Voicing:** SAATTB

**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** None.

**Title:** *Tu es Petrus*

**Voicing:** SSATTB

**Primary Source:** *Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus* (Venice: Gardano, 1594).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** None.
Palestrina, Giovanni de

**Title:** Veni Domine  
**Voicing:** SSATTB  
**Primary Source:** Motectorum quae partim Quinis, Senis, Octonis, vocibus concinnuntur. Liber Secundus (Venice: Gardano, 1594).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Adjuro vos  
**Voicing:** SAATBB  
**Primary Source:** Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Texts from the Song of Solomon.

**Title:** Caput eius aurum  
**Voicing:** SAATBB  
**Primary Source:** Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Texts from the Song of Solomon.
SPAIN: Ávila

Palestrina, Giovanni de

**Title:** *Descendi in hortum meum*

**Voicing:** SSATB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Texts from the Song of Solomon.

---

**Title:** *Dilectus meus*

**Voicing:** SAATB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Texts from the Song of Solomon.

---

**Title:** *Dilectus meus mihi*

**Voicing:** SATBB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Texts from the Song of Solomon.
Title: **Duo ubera**  
**Voicing:** SSATB  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Texts from the Song of Solomon.

Title: **Ecce tu pulcher es**  
**Voicing:** SATTB  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Texts from the Song of Solomon.

Title: **Fascisculus myrrae**  
**Voicing:** a 5  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Modern Edition:** None. See RISM P720 for location of manuscript  
**Additional Remarks:** Texts from the Song of Solomon.

Title: **Guttur tuum**  
**Voicing:** SAATB  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Texts from the Song of Solomon.

Title: Introductum me
Voicing: SATTB
Primary Source: Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis (Milan: Tini, 1593).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Texts from the Song of Solomon.

Title: Leva eius
Voicing: SATTB
Primary Source: Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis (Milan: Tini, 1593).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: Texts from the Song of Solomon.

Title: Nigra sum
Voicing: a 5
Primary Source: Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis (Milan: Tini, 1593).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Texts from the Song of Solomon.

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**Title:** Osculetur me  
**Voicing:** SATTB  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Texts from the Song of Solomon.

---

**Title:** Pulchra es amica mea  
**Voicing:** SAATB  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** Texts from the Song of Solomon.

---

**Title:** Pulchrae sunt  
**Voicing:** SATTB  
**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**SPAIN: Ávila**

**Palestrina, Giovanni de**


*Additional Remarks*: Texts from the Song of Solomon.

**Title**: *Quae est ista*

*Voicing*: SSATB


*Affiliation*: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: Texts from the Song of Solomon.

**Title**: *Quam pulchra es*

*Voicing*: SAATB


*Affiliation*: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: Texts from the Song of Solomon.

**Title**: *Quam pulchri sunt*

*Voicing*: SSATB


*Affiliation*: Housed in the archive of the convent of Santa Ana.

SPAIN: Ávila

Palestrina, Giovanni de


Additional Remarks: Texts from the Song of Solomon.

**Title:** *Si ignoraste*

**Voicing:** SATTB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

Additional Remarks: Texts from the Song of Solomon.

**Title:** *Sicut lilium*

**Voicing:** SATTB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

Additional Remarks: Texts from the Song of Solomon.

**Title:** *Surgam et circuibo*

**Voicing:** SATTB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**
SPAIN: Ávila

Palestrina, Giovanni de


**Additional Remarks:** Texts from the Song of Solomon.

**Title:** *Surge amica mea*

**Voicing:** SATTB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Texts from the Song of Solomon.

**Title:** *Surge propera amica*

**Voicing:** SATTB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**

**Additional Remarks:** Texts from the Song of Solomon.

**Title:** *Tota pulchra es Maria*

**Voicing:** SATTB

**Primary Source:** *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation:** Housed in the archive of the convent of Santa Ana.

**Modern Edition:**
SPAIN: Ávila

Palestrina, Giovanni de


*Additional Remarks*: Texts from the Song of Solomon.

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**Title**: *Trahe me post te*

**Voicing**: SATTTB

**Primary Source**: *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: Texts from the Song of Solomon.

---

**Title**: *Veni dilecte mi*

**Voicing**: a 5

**Primary Source**: *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation**: Housed in the archive of the convent of Santa Ana.

**Modern Edition**: None. See RISM P720 for location of manuscript

*Additional Remarks*: Texts from the Song of Solomon.

---

**Title**: *Vineam meam*

**Voicing**: SATTTB

**Primary Source**: *Motectorum quinque vocum, liber quartus. Ex Canticus Salomonis* (Milan: Tini, 1593).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: Texts from the Song of Solomon.
Title: *Vox dilecti me*
Voicing: SATTB
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Texts from the Song of Solomon.

Title: *Vulnerasti cor meum*
Voicing: SATTB
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: Texts from the Song of Solomon.
SPAIN: Ávila

Victoria, Tomás Luis de

**Title:** *Alma Redemptoris mater*
**Voicing:** SATTB

*Primary Source:* Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).

*Affiliation:* Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.

**Title:** *Ascendens Christus in altum*
**Voicing:** SSATB

*Primary Source:* Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).

*Affiliation:* Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.

**Title:** *Ave Maria*
**Voicing:** SSAATTBB

*Primary Source:* Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).

*Affiliation:* Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* Double choir: SATB, SATB.
Title: *Ave Regina caelorum*
Voicing: SAATB
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: *Benedicta sit Sancta Trinitas*
Voicing: SAATTB
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: *Congratulamini mihi*
Voicing: SSATTB
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.
**Title:** Cum beatus Ignatius  
**Voicing:** SSATB  
**Primary Source:** Motecta quae partim quaternis, partim quinis, alia senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Descendit Angelus Domini  
**Voicing:** SSATB  
**Primary Source:** Motecta quae partim quaternis, partim quinis, alia senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Doctor bonus  
**Voicing:** SATB  
**Primary Source:** Motecta quae partim quaternis, partim quinis, alia senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.
SPAIN: Ávila

Victoria, Tomás Luis de

**Title:** *Dum complerentur*  
**Voicing:** SSATB  
**Primary Source:** *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** *Ecce dominus venient*  
**Voicing:** SATTB  
**Primary Source:** *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** *Gaude Maria Virgo*  
**Voicing:** SSATB  
**Primary Source:** *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.
SPAIN: Ávila

Victoria, Tomás Luis de

Title: **Magi videreunt stellam**
Voicing: SATB
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: **Ne timeas Maria**
Voicing: SATB
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.
Additional Remarks: None.

Title: **O decus apostolicum**
Voicing: SATB
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.
SPAIN: Ávila

Victoria, Tomás Luis de


*Additional Remarks:* None.

**Title:** *O magnum mysterium*

**Voicing:** SATB

**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuentur (Venice: Gardano, 1572).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.

**Title:** *O quam gloriosum est Regnum*

**Voicing:** SATB

**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuentur (Venice: Gardano, 1572).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.
Title: **O Regem Celi**  
Voicing: SATB  
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).  
Affiliation: Housed in the archive of the convent of Santa Ana.  
Additional Remarks: None.

Title: **O Sacrum convivium**  
Voicing: SATB  
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).  
Affiliation: Housed in the archive of the convent of Santa Ana.  
Additional Remarks: None.

Title: **O Sacrum convivium**  
Voicing: SAATTB  
Primary Source: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).  
Affiliation: Housed in the archive of the convent of Santa Ana.  
Additional Remarks: None.
### SPAIN: Ávila

**Victoria, Tomás Luis de**

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<tr>
<td><strong>Primary Source:</strong></td>
<td>Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).</td>
</tr>
<tr>
<td><strong>Affiliation:</strong></td>
<td>Housed in the archive of the convent of Santa Ana.</td>
</tr>
</tbody>
</table>
SPAIN: Ávila

Victoria, Tomás Luis de


*Additional Remarks:* None.

**Title:** *Quem vidistis, pastores*

**Voicing:** SSATTB

**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.

**Title:** *Regina Coeli*

**Voicing:** SAATTB

**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).

**Affiliation:** Housed in the archive of the convent of Santa Ana.


*Additional Remarks:* None.

**Title:** *Salve Regina*

**Voicing:** SSAATB

**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).

**Affiliation:** Housed in the archve of the convent of Santa Ana.

**Modern Edition:** Victoria, Tomás Luis de, Higini Anglès, and Felipe Pedrell.
SPAIN: Ávila

Victoria, Tomás Luis de


*Additional Remarks*: None.

**Title**: *Sancta Maria*

**Voicing**: SATB

**Primary Source**: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: None.

**Title**: *Senex puerum*

**Voicing**: SATB

**Primary Source**: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).

**Affiliation**: Housed in the archive of the convent of Santa Ana.


*Additional Remarks*: None.

**Title**: *Surrexit Pastor bonus*

**Voicing**: SSATTB

**Primary Source**: *Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur* (Venice: Gardano, 1572).
SPAIN: Ávila

Victoria, Tomás Luis de

Affiliation: Housed in the archive of the convent of Santa Ana.


Additional Remarks: None.

Title: Tu es Petrus
Voicing: SSATTB
Primary Source: Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: None.

Title: Vadam et circuibo
Voicing: SSATTB
Primary Source: Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).
Affiliation: Housed in the archive of the convent of Santa Ana.

Additional Remarks: None.
Victoria, Tomás Luis de

**Title:** Vere languores nostros  
**Voicing:** SATB  
**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.

**Title:** Vidi speciosam  
**Voicing:** SSATTB  
**Primary Source:** Motecta quae partim quaternis, partim quinis, alisa senis, alia octonis vocibus concinuuntur (Venice: Gardano, 1572).  
**Affiliation:** Housed in the archive of the convent of Santa Ana.  
**Additional Remarks:** None.
Title: *Magnificat Octavi Toni*
Voicing: SATB (SSAB)

Primary Source: *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633). Original Publication: *Canticum Beatissimae Virginis Deiparae Mariae* (Caesaraugustae: Pedro Cabarte, 1618).

Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara.


Additional Remarks: The Rincón edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

Title: *Magnificat Septimi Toni*
Voicing: SATB (SSAB)

Primary Source: *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633). Original Publication: *Canticum Beatissimae Virginis Deiparae Mariae* (Caesaraugustae: Pedro Cabarte, 1618).

Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara.


Additional Remarks: The Rincón edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
Aguilera de Heredia, Sebastian

**Title:** Magnificat Sexti Toni  
**Voicing:** SATB (SSAB)  
**Primary Source:** El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633). Original Publication: Canticum Beatissimae Virginis Deiparae Mariae (Caesaraugustae: Pedro Cabarte, 1618).  
**Affiliation:** Dedicated to Sor Luisa of the convent of Santa Clara.  
**Additional Remarks:** The Rincón edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

---

**Title:** Magnificat Terti Toni  
**Voicing:** SATB (SSAB)  
**Primary Source:** El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633). Original Publication: Canticum Beatissimae Virginis Deiparae Mariae (Caesaraugustae: Pedro Cabarte, 1618).  
**Affiliation:** Dedicated to Sor Luisa of the convent of Santa Clara.  
**Additional Remarks:** The Rincón edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
SPAIN: Palencia

Galdámez, Martin de (attributed)

Title: **O Gloriosa Domina**  
Voicing: SSAB  
Primary Source: *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633).  
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.  
Additional Remarks: Rincón's attribution to Galdámez is unconfirmed. The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

Title: **Pange lingua**  
Voicing: SSAB  
Primary Source: *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633).  
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.  
Additional Remarks: Rincón's attribution to Galdámez is unconfirmed. The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

Title: **Sacris solemniis**  
Voicing: SSAB  
Primary Source: *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633).  
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.  
Additional Remarks: Rincón's attribution to Galdámez is unconfirmed. The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
Title: Salve Regina del Cinque Toni  
Voicing: SSAB  
Primary Source: El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).  
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.  

Title: Verbum supernum  
Voicing: SSAB  
Primary Source: El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).  
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.  
Additional Remarks: Rincón's attribution to Galdámez is unconfirmed. The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
Title: Memento mei
Voicing: SSAB
Primary Source: El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.
Additional Remarks: Rincón's attribution to Gutiérrez is unconfirmed. The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
SPAIN: Palencia

Morales, Cristóbal de

**Title:** *Ne recorderis*

*Voicing:* SSAB

*Primary Source:* *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633).

*Affiliation:* Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.


*Additional Remarks:* The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

**Title:** *Regem cui omnia*

*Voicing:* SSAB

*Primary Source:* *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633).

*Affiliation:* Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.


*Additional Remarks:* The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
### SPAIN: Palencia

Navarro, Juan

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th><em>Laudate Dominum</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voicing:</strong></td>
<td>SSAB</td>
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<tr>
<td><strong>Primary Source:</strong></td>
<td><em>El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes</em> (1633).</td>
</tr>
<tr>
<td><strong>Affiliation:</strong></td>
<td>Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.</td>
</tr>
<tr>
<td><strong>Additional Remarks:</strong></td>
<td>The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.</td>
</tr>
</tbody>
</table>
Title: Beati omnes
Voicing: SSAB
Primary Source: El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.
Additional Remarks: The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

Title: Beatus vir
Voicing: SSAB
Primary Source: El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.
Additional Remarks: The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.

Title: Credidi
Voicing: SSAB
Primary Source: El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).
Affiliation: Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.
Additional Remarks: The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
### SPAIN: Palencia

Robledo, Melchor

<table>
<thead>
<tr>
<th>Title</th>
<th>Primary Source</th>
<th>Affiliation</th>
<th>Modern Edition</th>
<th>Additional Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dixit Dominus</td>
<td><em>El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes</em> (1633).</td>
<td>Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.</td>
<td>Aguirre Rincón, Soterraña. <em>Un manuscrito para un convento: el Libro de música, dedicado a Sor Luisa en 1633: Convento de Santa Clara de Carrión de los Condes</em>. Valladolid: Edades del Hombre, 1998.</td>
<td>The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.</td>
</tr>
<tr>
<td>Laudata Jerusalem</td>
<td><em>El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes</em> (1633).</td>
<td>Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.</td>
<td>Aguirre Rincón, Soterraña. <em>Un manuscrito para un convento: el Libro de música, dedicado a Sor Luisa en 1633: Convento de Santa Clara de Carrión de los Condes</em>. Valladolid: Edades del Hombre, 1998.</td>
<td>The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.</td>
</tr>
<tr>
<td>Laudate pueri</td>
<td><em>El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes</em> (1633).</td>
<td>Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.</td>
<td>Aguirre Rincón, Soterraña. <em>Un manuscrito para un convento: el Libro de música, dedicado a Sor Luisa en 1633: Convento de Santa Clara de Carrión de los Condes</em>. Valladolid: Edades del Hombre, 1998.</td>
<td>The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.</td>
</tr>
</tbody>
</table>
Robledo, Melchor

**Title:** *Nisi Dominus*

**Voicing:** SSAB

**Primary Source:** *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes* (1633).

**Affiliation:** Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.


**Additional Remarks:** The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
SPAIN: Palencia

Urreda, Juan de

**Title:** *Pange lingua*

**Voicing:** SSAB

**Primary Source:** *El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633).*

**Affiliation:** Dedicated to Sor Luisa of the convent of Santa Clara de Carrión de los Condes.


**Additional Remarks:** The edition is based on the 1633 manuscript in which the tenor line is transposed up an octave for Soprano 2.
Victoria, Tomás Luis de

**Title:** Ave maris stella

**Voicing:** SATB

**Primary Source:** El Libro de música, dedicato a Sor Luisa, Convento de Santa Clara de Carrión de los Condes (1633). Original Publication: Hymni totuis anni secundum Sancta Romanae Ecclesiae (Rome: Domenico Basa, 1581).

**Affiliation:** Choirbook housed in the archive of the Santa Clara convent.

2. Victoria, Thomae Ludovici. Opera omnia, ed. F. Pedrell (Leipzig, 1902–13/R)

**Additional Remarks:** None.
This document surveys the current research focusing on women's role in sacred music throughout Europe in the sixteenth century. Specific repertoire that was performed by women is annotated, and suggestions for historically informed interpretation of that repertoire are provided. Performance editions with editorial practices that can be used to guide choral directors who wish to perform this repertoire are provided in the appendices.

The wealth of choral music from the sixteenth century in this document is based on archival information, and significantly broadens the scope of choral repertoire for women’s choir. Based on this information, a SATB voicing listed for a piece of Renaissance music does not mean bass and tenor voices are required to perform it. Using this knowledge, choral musicians are no longer bound to the score, but free to reinvent Renaissance music for women’s voices. This liberation comes from knowing that sixteenth-century women were actively involved in music making, inspiring modern musicians to follow in that tradition.

When considered with the traditional view of choral programming, the choral canon seems to offer a small amount of Renaissance music for treble voices, and the general knowledge of sacred music at the time would imply a treble choir of boys.
Reconsidering Renaissance music with the information offered in this paper, all mixed choir repertoire can be considered for women’s choir as well.

In his 2007 book, *The End of Early Music*, Bruce Haynes discusses historically informed performance. His philosophical views offer valuable insight into the interpretation of pre-Romantic music. In Chapter One he quotes the phrase, “When you say something differently, you say something different,” or in musical terms, “A piece performed differently is a different piece.” For example, to perform a musical monument such as Victoria’s *O magnum mysterium* or *Ave maris stella* with women’s choir and organ is certainly to perform a different piece. Using historical information to reconsider, reinvent, and reimagine standard repertoire from the choral canon brings a sense of creativity to music that is centuries old.

The repertoire annotated in Chapter Four meets the following criteria: a) works composed by women, b) works dedicated to specific women, ospedali, or convents, or c) works found in convent archives. This music is open for new interpretation for women’s voices, but further work is required to enhance the scholarship and make the repertoire more accessible. The music in manuscript form must be transcribed into modern scholarly editions, and the music in modern, scholarly editions would be more practical for choral directors if made available in performance editions for women’s voices like the examples in appendices of this document. The informed choral director can, however, make the needed adjustments to the available music with the information provided in Chapter Three, using the performance editions in the appendices as a guide.

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185 See Chapter Three, page 66 for performance options for *O magnum mysterium*, and Appendix A for a performance edition of *Ave maris stella*. 
The breadth of choral music from the Renaissance for women is not restricted to the repertoire listed in this document. Some of the scholarship in Chapter Two offers repertoire that *may* have been performed by women, but the archival evidence is weaker than the criteria list above. In addition, scholars continue to discover new sixteenth century music. The three-part repertory of Gerard de Turnhout, German *tricinia*, laude, and devotional music were also accessible to women in the Renaissance and can be performed by women’s choirs today. Sixteenth-century repertoire originally scored for treble voices is also available to women’s choirs, and some pieces need no adjustment for a successful performance. For example, Monteverdi’s collection for three treble voices, SSAA works by Palestrina, Handl, Victoria, and *bicinia* by Lasso all offer programming options for women’s ensembles.

The great choral works of the Renaissance are an important part of the choral canon. The evidence of women singers, instrumentalists, and maestri actively engaged in music during the Renaissance offers a personal connection for modern women musicians, empowering them to perform this music and to represent the female experience throughout history.

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186 See Appendix B for three-part two performance editions of three-part repertory. In other cases, the suggestions on transposition and instrumental doubling in Chapter Three can enhance the performance of this music.
APPENDIX A

PERFORMANCE EDITIONS:
REVISED SATB SACRED COMPOSITIONS FROM ITALY AND SPAIN

This appendix provides new research-based performance editions of SATB repertoire modified for women’s choir. These performance editions are based on the critical editions found in modern scholarly collections. The two pieces in this appendix, *Dic nobis Maria* by Agostino Soderini and *Ave maris stella* by Tomás Luis de Victoria are taken directly from annotated repertoire list in Chapter Four.
Dic nobis, Maria 
(Tell us, Mary)

Agostino Soderini (1598)

Agostino Soderini was an organist and composer in Milan at the turn of the seventeenth century. He was most known for his instrumental music and his double choir motets, which were performed with instruments and voices. Dic nobis, Maria is an example of Soderini’s approach to the cori spezzati style that was prevalent in Italy in the second half of the sixteenth century. He dedicated this motet to the nun Francesca Stampa of the convent of Santa Radegonda. The text is taken from the Easter sequence in which Mary Magdalene discovers Christ’s empty tomb. The opening text, Dic nobis Maria, quid vidisti in via, is set homophonically and acts as a refrain throughout the piece. The intermittent verses are scored for one soloist from each choir.

TEXT AND TRANSLATION:

Dic nobis Maria, quid vidisti in via? Tell us, Mary, what did you see on your way?
Sepulcrum Christi viventis, The tomb of Christ, who is alive
et gloriam vidi resurgentis; and I saw the glory of his rising;
Angelicos testes, sudarium et vestes. Angels standing as witnesses, the shroud and linen cloth.
Surrexit Christus spes mea: Christ my hope has risen:
praecedet suos in Galilaeam. He has gone to Galilee before you.
Scimus Christum surrexisse a mortuis vere: Truly, we know Christ has risen from the dead:
Tu nobis, victor Rex, miserere. Alleluia. O King and victor, have mercy on us. Alleluia.

SOURCES:

Dic nobis, Maria
from Sacrae Cantiones (1598)

Agostino Soderini (fl. 1598 - 1608)
Edited by Kathryn K. Longo

© 2014
pulchrum Christi, se pulchrum Christi vivent

(Cello)

tis vivent tis, et gloriarem resurgentis et

gloriam resurgentis, et gloriam resurgentis

am et gloriam resurgentis.
(a tempo)

(f)

Die nobis Mar - i - a, die nobis Mar - i - a quid

(f)

Die nobis Mar - i - a, die nobis Mar - i - a quid

(f)

Die nobis Mar - i - a, die nobis Mar - i - a quid

(f)

Die nobis Mar - i - a, die nobis Mar - i - a quid

(Slower)

Solo

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?

(mp)

vi - di - sti in vi - a, qui vi - di - sti in vi - a?
A 1 2
\[ \begin{array}{c}
\text{Vla.} \\
\text{Vc.}
\end{array} \]

(Viola)

(Cello)

\[ \begin{array}{c}
\text{Vla.} \\
\text{Vc.}
\end{array} \]

\[ \begin{array}{c}
\text{Vla.} \\
\text{Vc.}
\end{array} \]

\[ \begin{array}{c}
\text{Vla.} \\
\text{Vc.}
\end{array} \]

4 - "Dic nobis..."
5 - "Dic nobis..."
Sur re xit Chr i stus, sur re xit Chr i stus spes me a,

Sur re xit Chr i stus, sur re xit Chr i stus spes me a

prae ce det vos in Ga li le a, prae ce det vos in Ga li le

prae ce det vos in Ga li le a, prae ce det vos in Ga li le

6 - "Dic nobis..."
7 - "Dic nobis..."
S 1

2

A 1

2

Vln. 1

2

Vla.

Vc.

no bis victor Rex misere re, Rex misere re.

no bis victor Rex misere re, Rex misere re.

S 1

2

A 1

2

Vln. 1

2

Vla.

Vc.

82

Al le lu ia, al le lu ia, al le lu ia,

82

Al le lu ia, al le lu ia,

8 - "Dic nobis..."
EDITORIAL PRACTICES AND PERFORMANCE NOTES:

Pitches are the same as in the original except for the following exceptions: In m. 63-64, 76, 78, 84, and 87 the range of the Alto II line below E3 is too low for women. In those measures, the pitches have been transposed up an octave and the cello plays the root of the chord so the voicing is not compromised. The duet in m. 35-46 is transposed down an octave.

The instrumentation, dynamics, and tempo markings are editorial. Choir II is notated for strings, but may also be performed by a consort of woodwind or brass instruments, or on the organ or harpsichord.

9 - "Dic nobis..."
**Ave maris stella**  
(Hail star of the sea)

Tomás Luis de Victoria (1581)

Convents in sixteenth-century Spain were alive with music. Many women were musically trained and first-hand accounts of their performances compared their sound to celestial choirs. The archive of Santa Clara la Real at Carrión de los Condes in Palencia offers evidence of the music performed by the nuns there. A single manuscript choirbook compiled and copied by Martín de Galdámez (ca. 1583-1653) contains several polyphonic settings of service music. The manuscript does not contain any composer attributions, but scholars have identified several works to be adaptations by Tomás Luis de Victoria, including Ave maris stella. This motet encapsulates stile antico and is written in alternatim style, where the verses alternate between chant and polyphony. The chant melody serves as the cantus firmus, which migrates between the soprano and tenor voices in the polyphonic verses. The works in the Galdámez manuscript were altered for women’s voices with the tenor line transposed up an octave and the bass part labeled “baxo para el arpa” (bass for the harp).

**TEXT AND TRANSLATION:**

*Ave, maris stella, Dei mater alma,*  
*atque semper virgo, felix cœli porta.*  
Hail, star of the sea, nurturing Mother of God,  
And ever Virgin, happy gate of Heaven.

*Sumens illud Ave Gabrielis ore,*  
*funda nos in pace, mutans Evæ nomen.*  
Receiving that Ave from the mouth of Gabriel,  
Establish us in peace, transforming the name of Eva.

*Solve vincla reis,*  
*profer lumen cæcis,*  
*malam nostram pelle,*  
*bona cuncta posce.*  
Loose the chains of the guilty, Send light to the blind,  
Our evil do thou dispel, entreat for us all good things.

*Monstra te esse matrem,*  
*sumat per te precem qui pro nobis natus tuit esse tuas.*  
Show thyself to be a Mother: heed thy prayer for him  
Who, being born for us, undertook to be thine own.

*Virgo singularis,*  
*inter omnes mitis,*  
*nos culpis solutos mites fac et castos.*  
O unique Virgin, meek above all others,  
Make us, set free from sin, meek and chaste.

**SOURCES:**


Ave maris stella

De Beata Virgine

Tomás Luis de Victoria (c.1548-1611)

Transcribed and edited by Kathryn K. Longo

Soprano I

Soprano II

Alto

Organ

Piano (for rehearsal only)

© 2014
Ave maris stella

ce fun-da nos in pace
ce fun-da nos in pace
ce fun-da nos in pace
ce, Mutans E-væ

va no-men mu-tans E-væ no-men.

Mutans E-væ no-men.

no-men, mu-tans E-væ no-men.

3 - Ave maris stella
Ave maris stella

53

mat per te præces

ces su mat per te præces, Qui pro no bis na-

ces, su mat per te præces, Qui pro no bis na-

tus, qui pro no bis na-

59

tus, qui pro no bis na-

pro no bis na-

tus qui pro no bis na-

tus Tu-
Virgo singulatrix Inter omnes miseris

Nos culpis solutos Mites fac et castos.

Soprano I

Soprano II

Alto

Organ

Piano

(for rehearsal only)

7 - Ave maris stella
Ave maris stella
EDITORIAL PRACTICES AND PERFORMANCE NOTES:

The tenor line is transposed up an octave, and the bass part is notated for an instrument. The bass part may be played by portative organ, pipe organ, bassoon, harp, or cello. The organ may double as many or few of the parts as desired. An organ drone on the tonic is suitable during the chant to maintain pitch and texture consistency between verses. Pitches are the same as in the 1633 edition. In m. 94 and m. 102 the alto line drops down to D3, because of the low tessitura, the line is doubled in the organ. A keyboard reduction is provided for optional accompaniment. If using a pipe organ, use a flute stop for ideal timbre. Editorial breath marks indicate the end of a phrase. Singers are encouraged to follow the arsis and thesis of each phrase for optimal expression.
APPENDIX B

PERFORMANCE EDITIONS:
THREE-PART SACRED REPERTORY FROM FRANCE AND GERMANY

This appendix provides new research-based performance editions of SAB repertoire for women’s choir. These performance editions are based on the critical editions found in modern scholarly collections. There is some historical evidence that music such as the two pieces in this appendix, *Ecce non dormitabit* by Hans Leo Hassler and *In te Domine speravi* by Gerard de Turnhout, may have been performed by women in the sixteenth century. A discussion of this evidence can be found in Chapter Two of this document.
Ecce non dormitabit
Sacrae Cantiones, No. 23
Hans Leo Hassler (1591)

The evolution of musical performance by German nuns mirrors the experience of Italian religious women, but is delayed by several decades. While it is likely that German nuns performed Renaissance polyphony throughout the seventeenth century, specific repertoire is largely unknown. Recent research by Barbara Eichner explores a partbook collection of three-part repertory associated with a Franciscan convent in South Germany. Her study focuses on the placing of the repertoire in these part books in context as a part of the tradition of tricinia (three-part polyphonic songs) in the late sixteenth century. Eichner says: “In the absence of bass support, compositions for equal voices or reduced scoring would have been ideal for an all female ensemble. Thus collections of three part music can be regarded as potential candidates for nuns’ repertory.”

Based on this information, the three-part repertory of German composers such as Hans Leo Hassler is available for performance by women's choir. Ecce non dormitabit is from his 1591 collection printed in Augsburg. The duetting between the two equal soprano voices, supported by the alto in a lower tessitura, lends itself well to performance by women.

TEXT AND TRANSLATION:

Ecce non dormitabit neque dormiet,  
qui custodit Israel.  
Dominus custodit te:  
Dominus protectio tua,  
super manum dexteram tuam.  
Per diem sol non uret te,  
neque luna per noctem.

Behold, he shall neither slumber nor sleep,  
that watches over Israel  
The Lord himself is thy keeper,  
the Lord is thy protector  
upon thy right hand.  
So that the sun shall not burn thee by day,  
neither the moon by night.

EDITORIAL PRACTICES AND PERFORMANCE NOTES:

Very few adjustments were made to accommodate for women’s voices. All pitches are the same as in the original. Some adjustments were made to text underlay for ease of phrasing. Breath marks indicate the end of a phrase and are editorial.

SOURCES:

Ecce non dormitabit

Sacrae Cantiones, No. 23

Hans Leo Hassler (1564-1612)
Edited by Kathryn K. Longo

© 2014
2 - "Ecce non..."

dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit

dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit

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dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
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dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit
dit Is-ra-el. Domi-nus cu-sto-dit te, Domi-nus cu-sto-dit

3 - "Ecce non..."
4 - "Ecce non..."
35

num dexteram uam, super ma

39

num dexteram tuam, per diem sol, per

dexteram tuam, per diem sol, per
di - em sol non u - ret te, ne - que lu -

diem sol non u - ret te, ne que lu -

diem sol non u - ret te, ne que lu -

na per noc - tem, per noc - tem.

na per noc - tem, per noc - tem.

na per noc - tem, per noc - tem.

6 - "Ecce non..."
**In te Domine, speravi**  
(In thee O Lord, have I put my trust)

Gerard de Turnhout (1569)

Upper class women in Antwerp during the Reformation were expected to display some musical ability in singing and playing an instrument such as the virginal or a stringed instrument. Several sixteenth-century treatises encourage women to learn “honest, serious, and decent songs” for the primary purpose of home devotion. Several collections of sacred music including Gerard de Turnhout’s Sacrarum ac aliarum cantionum trium vocum, published in Leuven in 1569, were used as pedagogical tools to train Antwerp’s aristocratic young women in music. These songs, including In te Domine speravi, were used for home devotion, as well as in the liturgy at Antwerp Cathedral.

**TEXT AND TRANSLATION:**

\begin{align*}
\text{In te, Domine, speravi,} \\
\text{non confundar in aeternum,} \\
\text{in justitia tua libera me.} \\
\text{Inclina ad me aurem tuam,} \\
\text{accelera ut eruas me.} \\
\text{Esto mihi in Deum protectorem,} \\
\text{et in domum refugii, ut salvum me facias.} \\
\end{align*}

In thee, O Lord, have I put my trust,  
let me never be put to confusion,  
deliver me in thy righteousness,  
Bow down thine ear to me,  
make haste to deliver me.  
And be thou my strong rock,  
and a house of refuge to save me.

**SOURCES:**


**EDITORIAL PRACTICES AND PERFORMANCE NOTES:**

Very few adjustments were made to accommodate for women’s voices. All pitches are the same as in the original. Some adjustments were made to text underlay for ease of phrasing. Breath marks indicate the end of a phrase and are editorial. In moments of particularly high tessitura, the lower octave is notated and would be appropriate as an alternative.
In te Domine...
In te Domine...
rem tu — am, au — rem tu — am, ac — ce — le — ra ut e — ru — as me,

ac — ce — le — ra ut e — ru — as me au-rem tu — am, au — rem tu — am,
E sto mi - hi in De - um pro - te - cto - rem, pro - te - cto - rem, e - sto mi - hi in De - um pro - te - cto - rem, et in do - mum, et in do - mum re - fu - sto mi - hi in De - um pro - te - cto - rem, et in do - mum re -
num refugi-i et in domum refugi-i,

- refugi-i, et in domum et in domum refugi-i

fu - refugi-i, et in domum refugi-i, ut sal-

ut sal-vum me faci-as, me faci-as, ut

ut sal-vum me faci-as, ut sal-vum me faci-as, ut sal-vum me faci-

6 - "In te Domine...."
In te Domine...
APPENDIX C

PERFORMANCE EDITION:
REVISED SATB DEVOTIONAL MUSIC FROM ENGLAND

This appendix provides a new research-based performance edition of SATB devotional repertoire modified for women’s choir. This performance edition is based on the critical editions found in modern scholarly collections. As with France and Germany, there is evidence from the turn of the seventeenth century of women performing devotional repertoire such as Thomas Campion’s *Never Weather-Beaten Saile.*
**Never Weather-Beaten Saile**

Thomas Campion (1613)

British composer, theorist, and poet Thomas Campion is best known for his four books of English ayres. The ayre was a genre of song with lute accompaniment that was prevalent in England at the turn of the 17th Century. *Never-Weather Beaten Saile* is from *The First Book of Ayres*, published in 1613. The subtitle of the original publication includes the following instruction: “To be sung to the lute and viols, in two, three, and foure parts: or by one voyce to an instrvment.” This indicates that any combination of voices and instruments is suitable for performance.

Recent scholarship reveals that female singing groups in the Renaissance, be they aristocratic ladies who gathered in their homes or nuns in their monasteries, sang a variety of mixed-voice repertoire by substituting instruments for the bass part. This modern edition for women’s choir is based on that information and makes adaptations to the voice parts accordingly.

**TEXT:**

Never weather-beaten saile more willing bent to shore.
Never tired pilgrim's limbs affected slumber more,
Than my wearied spright now longs to flye out of my troubled breast:
O come quickly, sweetest Lord, and take my soul to rest.
O come quickly, sweetest Lord, and take my soul to rest.

Ever blooming are the joys of Heaven's Paradise.
Cold age deafs not there our eares nor vapour dims our eyes:
Glory there the sun outshines whose beams the blessed only see:
O come quickly, glorious Lord, and raise my sprite to thee!
O come quickly, glorious Lord, and raise my sprite to thee!

**EDITORIAL PRACTICES AND PERFORMANCE NOTES:**

The following adjustments have been made to accommodate for women's voices: The tenor part is to be sung by altos, the bass part may be played by portative organ, harpsichord, bassoon, harp, or cello. A keyboard reduction provided for optional accompaniment on harpsichord, portative organ, string quartet, or woodwind quartet. Guitar notation is provided to substitute for the lute.

Dynamics are editorial and should be considered as suggestions. Singers are encouraged to follow agogic stress and the arsis and thesis of each phrase for optimal expression.

**SOURCES:**


Never Weather-beaten Saile

from Two Bookes of Ayres; The First Book 1613

Thomas Campion (1567-1620)
Edited by Kathryn K. Longo

© 2014
O come quickly, O come quickly, O come quickly, O come quickly, sweetest Lord, and take my soul to rest.

O come quickly, O come quickly, O come quickly, O come quickly, Glorious Lord, and raise my spright to thee.

Cello

Am D G D G Am D G C Am G Dsus D G

O come quickly, O come quickly, O come quickly, sweetest Lord, and take my soul to rest.

O come quickly, O come quickly, O come quickly, Glorious Lord, and raise my spright to thee.

Cello

Am D G D G Am D G C Am G Dsus D G

O come quickly, O come quickly, O come quickly, sweetest Lord, and take my soul to rest.

O come quickly, O come quickly, O come quickly, Glorious Lord, and raise my spright to thee.

2 - "Never Weather..."
## APPENDIX D

A LISTING OF COMPOSITIONS IN COMPLETE MODERN EDITION, ALPHABETICAL BY COMPOSER

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- **Magnificat quinti toni** SATB

Palestrina, Giovanni Perluigi de

- **Magnificat secundi toni** SATB

Palestrina, Giovanni Perluigi de

- **Magnificat septimi toni** SATB

Palestrina, Giovanni Perluigi de

- **Magnificat sexti toni** SATB

Palestrina, Giovanni Perluigi de

- **Magnificat tertii toni** SATB
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<td>Magnificat (4th tone)</td>
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<td>Te Deum Laudamus</td>
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<td>Italian</td>
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<td>Vecchi, Orfeo</td>
<td>Tre versetti insiemi</td>
<td>a 2</td>
<td>Vecchi, Orfeo, and Franz Xaver Haberl. <em>75 Falsibordoni octo tonorum 4 et 5 vocum.</em> Ratisbonae [etc.]: Sumptibus Friderici Pustet(IS), 1909. <em>Note: this edition is a non-circulating item in US libraries.</em></td>
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Cum beatus Ignatius SSATB


Victoria, Tomás Luis de

Descendit Angelus Domini SSATB


Victoria, Tomás Luis de

Doctor bonus SATB


Victoria, Tomás Luis de

Dum compleentur SSATB


Victoria, Tomás Luis de

Ecce dominus venient SATTB


Victoria, Tomás Luis de

Gaude Maria Virgo SSATB

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