THE UNIVERSITY OF SYDNEY

FACULTY OF ARTS

Andrés de Torrentes (1510-1580),
Spanish Polyphonist and Chapelmaster:
Opera Omnia, Biography and Source Study.

A Thesis submitted to
the Department of Music
in partial fulfilment of the requirements
for the degree of

Master of Arts (Honours)

by

Michael John Noone

October, 1982
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* Thesis' includes 'treatise', 'dissertation' and other similar productions.
Opening of Torrentes'
Asperges me a 4.

(T10, 40v-41r.)
ACKNOWLEDGMENTS

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TABLE OF CONTENTS
VOLUME I - TEXT

ACKNOWLEDGEMENTS .................................................. iii
LIST OF PLATES ......................................................... ix
LIST OF ABBREVIATIONS ............................................... x
SIGLA OF MANUSCRIPTS CITED ....................................... xi
CHRONOLOGICAL TABLE ............................................... xii
INTRODUCTION .......................................................... 1

PART ONE
Biography and Source Study

CHAPTER I Torrentes and Toledo Cathedral ............ 6
Torrentes' Music ..................................................... 20
CHAPTER II The Manuscript Toledo 10 ................. 36
CHAPTER III The Manuscript Toledo 16 ................. 45
CHAPTER IV The Manuscript Toledo 33 .................. 50
CHAPTER V The Manuscript Toledo 21 ................... 56
CHAPTER VI The Manuscript Toledo 12 .................. 62
CHAPTER VII The Manuscript Toledo 18 ................. 68
The Manuscript Toledo 18A ................................. 68
The Manuscript Toledo 18B ....................... 74
CHAPTER VIII The Manuscript Toledo 34 ............... 83
CONCLUSION .......................................................... 91

PART TWO
Notes on the Transcriptions

EDITORIAL METHOD .................................................. 95
CRITICAL COMMENTARY ............................................ 104
THE PLATES .......................................................... 134
APPENDIX I Documents from the Actas Capitulares
of Toledo Cathedral ........................................ 146
APPENDIX II Additional Documents ....................... 169
APPENDIX III Documents from the Archivo de Obra
y Fábrica of Toledo Cathedral ....................... 172
SELECTED BIBLIOGRAPHY ........................................... 188
I. MASSES

2. Missa de Beata Virgine a 5.

II. MAGNIFICATS

5. Magnificat Tertii Toni (I) a 4.
7. Magnificat Quinti Toni a 4.
10. Magnificat Octavi Toni (I) a 4.
15. Magnificat Primi Toni (III) a 4.

III. VESPERS PSALMS

17. Lauda pueri Primi Toni a 4 (Psalm 112).
18. Lauda pueri Secundi Toni a 4 (Psalm 112).
19. Lauda pueri Quarti Toni a 4 (Psalm 112).
20. Lauda pueri Quinti Toni a 4 (Psalm 112).
22. Lauda pueri Octavi Toni a 4 (Psalm 112).
23. Lauda Jerusalem Primi Toni a 4 (Psalm 147) .... 248
24. Lauda Jerusalem Secundi Toni a 4 (Psalm 147) .. 253
25. Lauda Jerusalem Tertii Toni a 5 (Psalm 147).... 258
26. Lauda Jerusalem Quarti Toni a 4 (Psalm 147) .... 264
27. Lauda Jerusalem Sexti Toni a 4 (Psalm 147) .... 268
28. Lauda Jerusalem Octavi Toni a 4 (Psalm 147) .... 272
29. In exitu Israel (I) a 4 (Psalm 113) ............ 277
30. In exitu Israel (II) a 4 (Psalm 113) .......... 289

IV. FABORDONES

31. Non det in commotionem a 6 (Psalm 120) .......... 301
32. Acuerunt linguas suas a 4 (Psalm 139) .......... 305
33. Tunc dicebant inter gentes a 4 (Psalm 125) ...... 311

V. HYMNS

34. Pater superni luminis a 4 ....................... 314
35. Exultet orbis gaudiis a 4 ....................... 319
36. Deus tuorum militum a 4 ....................... 322
37. Sanctorum meritis inclyta a 4 ................. 327
38. Iste Confessor Domini a 4 ..................... 329
39. Tristes erant apostoli a 4 ...................... 332
40. Aurea luce et decore a 4 ...................... 340
41. Urbs beata Jerusalem a 4 ..................... 343
42. Conditor alme siderum a 4 .................... 347
43. Christe Redemptor omnium a 4 ................. 352
44. Celsi confessoris a 6 .......................... 356
45. Nova resultet gaudia a 4 ...................... 360
46. In festo Leocadiae a 4 ....................... 365
47. Hostis Herodes a 4 ............................. 368
48. Veni Creator spiritus a 4 .................... 371
49. Tibi Christe a 4 ............................... 373

VI. LAMENTATIONS

50. Et factum est postquam a 5 ..................... 376
51. Aleph. Quomodo obscuratum a 5 ............... 404
VII. MISCELLANEOUS LITURGICAL WORKS

52. Asperges me, Domine a 4.........................429
53. Ave gloriosa Dei a 5...............................435
54. Nunc dimittis Quarti Toni a 4..................445
55. Nunc dimittis Octavi Toni a 4...................449
56. O Sapientia a 4..................................454

VIII. WORKS OF DOUBTFUL ATTRIBUTION

57. Jesu corona virginum a 4..........................456
58. Gloria laus a 4.....................................461
59. Gloria Patri a 4....................................465

IX. FRAGMENT

60. Magnificat Tertii Toni (II).......................466
LIST OF PLATES

Frontispiece: Opening of Torrentes' Asperges me a 4.
(Volume I) T10, 40v-41r.

Plate I: Gloria Patri (v.9) of Torrentes' Lauda pueri
Secundi Toni a 4. T12, ff. 5v-6r.

Plate II: Hosanna of Torrentes' Missa super Nisi Dominus
a 4. T16, ff. 77v-78r.

Plate III: Opening of Torrentes' Magnificat Primi Toni (II)
a 4. T18, ff. 1v-2r (second foliation). Note that the tiple initial has been removed by vandals.

Plate IV: Opening of Torrentes' Missa de Beata Virgine
a 5. T33, ff. 69v-70r.

Plate V: Remaining fragment of Torrentes' Magnificat
Tertii Toni (II). T34, fol.114v.

Plate VI: Actas Capitulares desde 1537 hasta 1544 (Vol. 6), fol. 145r. See transcription in Appendix I, document 8.

Plate VII: Actas Capitulares desde 1548 Asta 1551 (Vol. 8),
ff. 7v-8r. See transcription in Appendix I, document 26.


Plate IX: OF 838, fol.80 "ylluminar". See transcription in Appendix III, document 12.


Frontispiece: Opening of Torrentes' Ave gloriosa Dei a 5.
(Volume II) T10, ff. 42v-43r.
## LIST OF ABBREVIATIONS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>altus</td>
</tr>
<tr>
<td>AC</td>
<td>Actas Capitulares of Toledo Cathedral</td>
</tr>
<tr>
<td>AM</td>
<td>Antiphonale Monasticum pro Diurnis Horis (Tournai: 1934)</td>
</tr>
<tr>
<td>B</td>
<td>bassus</td>
</tr>
<tr>
<td>CMM</td>
<td>Corpus Mensurabilis Musicae, 1947 ---.</td>
</tr>
<tr>
<td>CPT</td>
<td>Felipe Rubio Piqueras, Códices Polifónicos Toledanos (Toledo: n.p., 1925)</td>
</tr>
<tr>
<td>fol.</td>
<td>folio</td>
</tr>
<tr>
<td>FONTES</td>
<td>Fontes Artis Musicæ (Kassel, 1954 ---.)</td>
</tr>
<tr>
<td>GR</td>
<td>Graduale Romanum (Tournai: Desclée &amp; Co., 1974)</td>
</tr>
<tr>
<td>LU</td>
<td>Liber Usualis, Missae et Oficii pro Dominicalis et Festis cum Cantu Gregoriano (Tournai: Desclée &amp; Co., 1953)</td>
</tr>
<tr>
<td>MME</td>
<td>Monumentos de la Música Española, 1941 ---.</td>
</tr>
<tr>
<td>MMT</td>
<td>Felipe Rubio Piqueras, Música y Músicos toledanos (Toledo: n.p., 1923)</td>
</tr>
<tr>
<td>mrs.</td>
<td>maravedís</td>
</tr>
<tr>
<td>MS</td>
<td>manuscript</td>
</tr>
<tr>
<td>OF</td>
<td>Archivo de Obra y Fábrica of Toledo Cathedral</td>
</tr>
<tr>
<td>Te</td>
<td>tenor</td>
</tr>
<tr>
<td>Ti</td>
<td>tiple</td>
</tr>
<tr>
<td>TMPC</td>
<td>Robert Stevenson, &quot;The Toledo Manuscript Polyphonic Choirbooks and some other lost or little known Flemish Sources&quot;, Fontes Artis Musicæ XX (1973), p. 87.</td>
</tr>
<tr>
<td>v.</td>
<td>verse</td>
</tr>
</tbody>
</table>
SIGLA OF MANUSCRIPTS CITED

Guad M (1) Guadalupe, Monasterio de nuestra Señora, MS 1.

T6 Toledo, Archivo y Biblioteca de la Catedral
     Prímda, Libro de facistol Número 6

T8 ---,---, Libro de facistol Número 8

T9 ---,---, Libro de facistol Número 9

T10 ---,---, Libro de facistol Número 10

T12 ---,---, Libro de facistol Número 12

T13 ---,---, Libro de facistol Número 13

T16 ---,---, Libro de facistol Número 16

T17 ---,---, Libro de facistol Número 17

T18 ---,---, Libro de facistol Número 18

T19 ---,---, Libro de facistol Número 19

T21 ---,---, Libro de facistol Número 21

T22 ---,---, Libro de facistol Número 22

T24 ---,---, Libro de facistol Número 24

T25 ---,---, Libro de facistol Número 25

T26 ---,---, Libro de facistol Número 26

T27 ---,---, Libro de facistol Número 27

T28 ---,---, Libro de facistol Número 28

T29 ---,---, Libro de facistol Número 29

T30 ---,---, Libro de facistol Número 30

T31 ---,---, Libro de facistol Número 31

T33 ---,---, Libro de facistol Número 33

T34 ---,---, Libro de facistol Número 34

xi
Chronological Table

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1510</td>
<td>Torrentes born in Berlanga de Duero in the province of Soria.</td>
</tr>
<tr>
<td>1538, June 7</td>
<td>Torrentes contested a position as a singer in the choir of Toledo Cathedral.</td>
</tr>
<tr>
<td>1539, December 3</td>
<td>Torrentes elected to the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1542</td>
<td>Torrentes corrected the manuscript Tl6.</td>
</tr>
<tr>
<td>1543, September 28</td>
<td>Torrentes completed the correction of the manuscript T33.</td>
</tr>
<tr>
<td>1543</td>
<td>Torrentes corrected the manuscript T18B.</td>
</tr>
<tr>
<td>1544, March 16</td>
<td>Torrentes resigned from the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1545</td>
<td>Copying of the manuscript TlO completed.</td>
</tr>
<tr>
<td>1545, August 31</td>
<td>Morales elected to the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1546, May 3</td>
<td>Morales completed the correction of the manuscript T18A.</td>
</tr>
<tr>
<td>1547, August 9</td>
<td>Morales resigned from the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1547, December 16</td>
<td>Torrentes elected to the Toledo chapelmastership for the second time.</td>
</tr>
<tr>
<td>1549</td>
<td>Copying of the manuscripts T21 and T34 completed.</td>
</tr>
<tr>
<td>1553, June 26</td>
<td>Torrentes resigned from the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1553, December 5</td>
<td>Bartolomé de Quevedo elected to the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1563</td>
<td>Quevedo dismissed from the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1563, April 15</td>
<td>Bernardino de Ribera elected to the Toledo chapelmastership.</td>
</tr>
<tr>
<td>1570, November 29</td>
<td>Torrentes elected to the Toledo chapelmastership for the third time.</td>
</tr>
<tr>
<td>1580, September 4</td>
<td>Torrentes died in Toledo.</td>
</tr>
</tbody>
</table>

xii
VOLUME I - TEXT

PART ONE

Biography and Source Study
INTRODUCTION

The study of the life and edition of the music of the Spanish chapelmaster and polyphonist Andrés de Torrentes (1510-1580) provide the student of Renaissance music with an ideal starting-point both for the study of the thirty-four polyphonic choirbooks held in the archive of Toledo Cathedral and, in turn, for an investigation into the musical life of sixteenth-century Toledo.

Torrentes is a logical starting-point because, like his contemporaries Cristóbal de Morales (ca. 1500-1553), Francisco Guerrero (1528-1599), Sebastián de Vivanco (ca. 1550-1622), Juan Navarro (ca. 1530-1580) and Tomás Luis de Victoria (ca. 1548-1611), he was a prolific composer and one whose musical output, according to Stevenson, "entitles him to the rank of a major composer". Over fifty of Torrentes' works are preserved, in manuscript, in Toledo and they include examples of all the important sacred musical genres of the sixteenth century. The manuscript sources of Torrentes' polyphony have, moreover, survived the accidents of history which have claimed the works of so many of his Spanish contemporaries.

Torrentes' career as the longest serving chapelmaster of the Spanish primatial Cathedral in Toledo in the sixteenth century was spread over three separate terms and a study of his career, based upon primary sources, provides us with valuable insights into a period which spans forty-two years (from Torrentes' first appearance in 1538 until his death in 1580) in the life of one of the most active musical centres of Renaissance Spain.
Previous research into the music of the siglo de oro falls into two clearly distinguishable 'waves', the first of which was carried out in the late nineteenth and early twentieth centuries by Spanish scholars such as Pedrell, Anglés, Eslava, Elústiza and Rubio Piqueras. With the exception of two studies by Rubio Piqueras, the scholarly literature produced by this group of pioneers mentions next to nothing of either Torrentes or his music. To Rubio Piqueras fell the honour of publishing the first catalogue of the polyphonic choirbooks of Toledo Cathedral and the first study devoted to the music and musicians of Toledo Cathedral. To date, however, only three of Torrentes' pieces have been published and none of the Toledan manuscript choirbooks have received the study they undoubtedly deserve.

Although the second, more recent 'wave' of research was the first to employ the thorough methods of modern musicology, it has been preoccupied with a handful of major composers whose works were published during their own lifetimes, namely, Morales, Vivanco, Guerrero, Navarro, and Victoria. It was headed by Stevenson, whose authoritative monograph Spanish Cathedral Music in the Golden Age remains the most thorough and accurate account of the field. Even here, though, Torrentes is relegated to a two-sentence footnote. His name is mentioned, in passing, in Reese's Music in the Renaissance as one of a number of "Spanish composers who flourished about the middle of the sixteenth century, but who are not known to have pursued careers in Italy". A similar mention appears in The New Oxford History of Music. In Die Musik in Geschichte und Gegenwart, Torrentes is afforded two sentences and a very incomplete and inaccurate list of works. Similar brief references together with inaccurate and/or incomplete lists of works appear in Eitner's Biographisch-bibliographisches Quellen-Lexikon and Riemann's Musik-Lexikon. The most accurate account of Torrentes' life and works is Stevenson's entry in The New Grove Dictionary of Music and Musicians.
The present thesis is limited to a study of Torrentes' biography based upon primary sources, a detailed examination of the major manuscript sources of his music and an edition of all of the composer's music which is known to survive. Although some new information concerning performance practices in sixteenth-century Toledo has been brought to light, a detailed discussion of this important question lies outside the scope of the present work as, indeed, does a style-critical study of the music itself.
NOTES TO INTRODUCTION


2. Felipe Rubio Piqueras, Códices Polifónicos Toledanos (Toledo: n.p., 1925)

3. Felipe Rubio Piqueras, Música y Músicos Toledanos (Toledo: Est. tip. de suc. de J. Peláez, 1923)


10. See pp.20-26 of the present work.