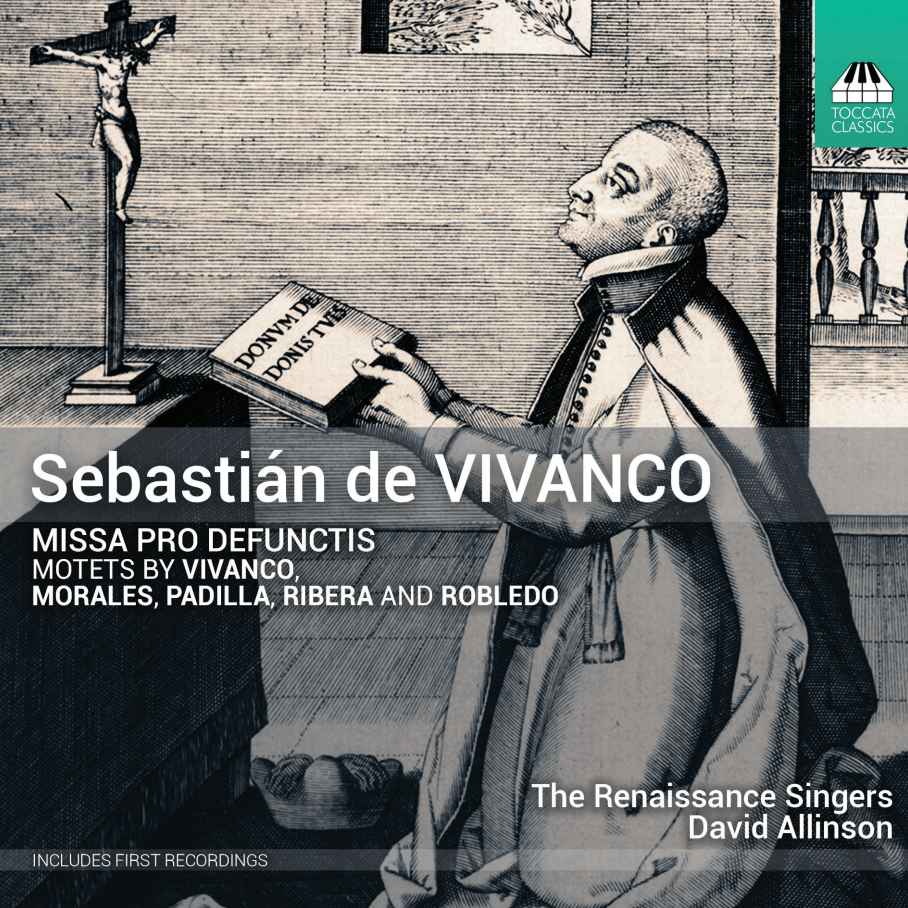




# Sebastián de VIVANCO

**MISSA PRO DEFUNCTIS**  
**MOTETS BY VIVANCO,**  
**MORALES, PADILLA, RIBERA AND ROBLEDO**

**The Renaissance Singers**  
**David Allinson**

INCLUDES FIRST RECORDINGS

# REDISCOVERING VIVANCO'S LOST *MISSA PRO DEFUNCTIS*

by David Allinson

The evident quality of Vivanco's hitherto-unknown *Missa pro defunctis* is such that it will surely earn a place in the canon of Iberian Requiems. We hope our advocacy of this work inspires others to perform it, using Jorge Martín's new and authoritative edition.

A surprising quantity of Hispanic polyphony continues to languish, unpublished and unheard, in the cathedral archives of Spain, Portugal and the 'New World'. Some of this music survives by the slenderest of threads, weathered by shifts in taste, resources and liturgical demand. So it is with Vivanco's Requiem: partially preserved in two seventeenth-century manuscripts where the work was adapted to serve the momentary requirements of an institution, decades after its composer's death. The modern editor itches to find a single, authoritative 'original', but here the sources diverge: what one witnesses is a work in historical transit, surviving presumably because of the prestige of its composer and because it was useful to have on hand such a well-crafted Requiem scored for relatively modest forces.

Given that Vivanco's 'work' is frayed at the edges – with some sections lost or adapted as it passed through copyists' hands – what survives is all the more moving. There is deep integrity to the counterpoint, and yet the voices together generate some moments of chiaroscuro, with strikingly piquant harmonic colours, as if Vivanco were considering the drama of the ageless texts afresh while taking care to honour the conventions required of obsequies. The result is original and a little more volatile than the polyphonic Requiem settings of his contemporaries: by turns serene, impassive, consoling and even dramatic.

For this recording we stood close together and mixed, in a semicircle, and our wish is that the listener obtain a sensation of intimacy, of being enfolded in a collective

act of witness: supported and guided through the moments of sorrow, reflection and consolation evoked by Vivanco in his Requiem and his vivid motet settings.

The Renaissance Singers celebrated its 80th anniversary in summer 2024. It's a privilege for me, as Musical Director, to conduct an amateur choir with such a heritage and a unique remit within the UK early-music scene: to champion the knowledge and practice of superb, lesser-known, polyphonic repertoire. This recording project – bringing Vivanco's lost work to wider attention – typifies that mission, and I am so grateful to all who supported the project.

In the recording we attempt to evoke the choir 'musicking' together, as they do when performing live – focused not merely on reproducing notational symbols and musical structures but striving also for a sense of 'making in the moment', with the intention to connect with and move the hearer. That way, music made for remote times and places, borne of beliefs and practices perhaps alien to our own, has the capacity to be not only a beautiful *text* but also an *action* which connects us humanly in the present.

## SEBASTIÁN DE VIVANCO: FROM LECTURE HALL TO CATHEDRAL STALL IN LATE-RENAISSANCE SALAMANCA

by Tony Damer

Heaven, Hell and Purgatory were as much a part of that nation's topography as Madrid, Gibraltar and the Pyrenees.<sup>1</sup>

The peculiarly Spanish preoccupation with the Liturgy of the Dead seems to resonate with concert audiences of our more secular age. This album brings the first recording of a new, authoritative edition of the Requiem setting by Sebastián de Vivanco, who

<sup>1</sup> Carlos M. N. Eire, *From Madrid to Purgatory: The Art and Craft of Dying in Sixteenth Century Spain*, Cambridge University Press, Cambridge, 1995, p. 6.

at last is emerging from the shadows of Spanish cathedral libraries to reclaim his place as one of the greatest composers of his age.

It was that towering pioneer of Spanish musicology Robert Stevenson who commented that the wanderings of the major Spanish composers read like 'an American Express tour of Spain,'<sup>2</sup> so often did they criss-cross the Iberian Peninsula in search of preferment. Vivanco was no exception. He was born in Ávila in around 1551 where his time as a chorister overlapped with that of Tomás Luis de Victoria. But in contrast to Victoria, Vivanco spent his long and successful career entirely in his native land and in its major cathedral establishments; Victoria, on the other hand, was destined to become essentially a Roman composer who retired to a small private chapel in Madrid.

By the time he was 40, Vivanco had served as *maestro de capilla* in Lleida (1573), Segovia (1577) and Ávila (1588). The Ávila appointment followed a personal invitation from Francisco Guerrero to act as his deputy in Seville, which Vivanco rejected after negotiating better employment terms with the Ávila chapter. And so it was that the former chorister returned to his hometown as *maestro de capilla*. In his early career Vivanco seems to have been accompanied on his travels by his mother and brother Gabriel, and Vivanco made it a condition of the job at Salamanca that Gabriel, like himself in holy orders, received a salaried chaplaincy. It seems that you could take the boy out of Ávila but not Ávila out of the boy. Even on the frontispiece of his magisterial collection of Magnificats, published in 1607, he takes the opportunity to describe himself as 'abulensis' (from Ávila).

But Vivanco's most significant career move was his last: in 1602, to Salamanca. The Sicilian scholar Lucio Marineo Siculo, who taught for twelve years at the university there in the early 1500s, left a vivid portrayal of the city which he called 'the nurse of scholars and gentlemen.'<sup>3</sup> Visually impressive with its two hilltop cathedrals, its ancient town walls with their ten gates, encircled by the river Tormes with its grand Roman bridge, the city drew its cosmopolitan cultural vitality from the university founded by King

<sup>2</sup> Robert Stevenson, *Spanish Cathedral Music in the Golden Age*, University of California Press, Berkeley, 1962, p. 240.

<sup>3</sup> Quoted in Caro Lynn, *A College Professor of the Renaissance among the Spanish Humanists*, University of Chicago Press, Chicago, 1937, p. 77.

Alfonso IX in 1218. 'Incense and hymns rose from every street',<sup>4</sup> in a city where church ceremonial permeated almost every aspect of life.

It was commonly but not invariably the case that the *maestro de capilla* of the cathedral concurrently occupied the chair of music at Salamanca University, and Vivanco succeeded to the post a year after his arrival. Indeed, on the cover page of his collection of Magnificat settings, he is depicted proudly displaying both the biretta which he wore as a canon of the cathedral and the academic cap which he wore as a professor. The latter post, which he was to occupy for twenty years, was one of the most prestigious in the university; in the present age, when music is more commonly viewed as an entertaining diversion, it is easy to forget the importance which music held for humanist learning. It was central to an understanding of the world, informing so many other disciplines. One earlier alumnus of Salamanca commented that 'physicians should know more than merely to peer into the chamber-pot; they should understand music [...] and whatever else pertains to number and to measure; for if a doctor is ignorant of these things he is able neither to diagnose nor to heal'.<sup>5</sup> Vivanco's work as a lecturer and teacher brought him into contact with a host of other scholars, including William Bathe, the Irish Jesuit musician who, before his ordination forced his departure from the English court, had been a favoured tutor of Elizabeth I and author of *A brief introduction to the true art of music*.

Vivanco's academic post also brought him into contact with one of the finest music-printers in Spain, the official printer of the University, Artus Taberniel, whose publications, often in short print-runs, were noted for their accuracy and luxurious beauty. After Taberniel's death in 1610, his business was successfully taken in hand by his remarkable widow, Susana Muñoz, who inherited her husband's stock of typesets and so preserved the house-style. Vivanco saw three collections of his works through the Taberniel presses: his *Liber Magnificarum* (1607), his *Liber Missarum* (1608) and finally the *Liber Motectorum* (1614). They represent Vivanco's only known printed work, comprising eighteen Magnificats, ten Masses and 72 motets.

<sup>4</sup> *Ibid.*

<sup>5</sup> Quoted in *ibid.*, p. 240.

The *Liber Magnificarum*, of which only a single copy survives (in New York) and the frontispiece of which presents the only contemporary portrait of the composer, is a miraculous exploration of the art of canon, containing highly cerebral settings of the Magnificat in all eight plainchant modes. The Mass settings are based, not on plainchant or motets by his eminent forebears, as was so common with his contemporaries, but rather entirely on his own motets. The 72 pieces in the *Liber Motectorum* require between four and twelve voices, among them the dramatic and intense motets *De profundis* [2] and *O Domine Jesu Christe* [15]. They encompass an extraordinary range of forms and techniques. The musicologist Javier Marín López characterises the volume as ‘a privileged laboratory to learn about the deep changes in Spanish music at the turn of the century’.<sup>6</sup>

After twenty years’ service and shortly after being bestowed by the University with an honorary position that involved no lecturing duties but a full salary, Vivanco died at home in October 1622, aged 69. His will survives along with an inventory of his property, full of poignant detail (‘a sack; two pairs of old pants; a big pillow; etc.) as well as instructions as to his burial and the funding of one thousand Masses to be said for the repose of his soul.

Vivanco’s *Missa pro defunctis* is a problematic piece on account of its surviving elements and conflicting sources. It does not appear in Vivanco’s printed collection of Masses, surviving in only two sources, which differ significantly in terms of both the material included and their date. One manuscript is in the Salamanca Cathedral archive and was copied over a century after Vivanco’s death (E-Sac LP 5). The other is a choirbook at the Royal Monastery of Santa María de Guadalupe (E-GU Códice 3), which includes sixteen of Vivanco’s works alongside pieces by Morales, Palestrina and others. This collection is of uncertain date, from anywhere between 1603 and 1675.

Both sources include the Kyrie [7] [8] and the Sanctus [11] [12], but these movements differ substantially in the two manuscripts. Furthermore, the Benedictus [11] and Agnus Dei [13] appear only in the Guadalupe source. Some liturgical movements which often

<sup>6</sup> Booklet text with Vivanco, *Sancti et iusti*, Cantus Records cd9649, 2016, p. 27.

appear in polyphonic Requiems of the time, such as 'Lux æterna' and 'Dies iræ', are not present in either of the two sources, whereas polyphonic settings of the texts 'Domine quando veneris' and 'Libera me' are transmitted but are sufficiently 'dubious' in style for us to have omitted them here – written in a generic homophonic style, they lack the flair and direction of Vivanco's music.

A possible explanation for these anomalies may lie in the fact that the world of sixteenth- and seventeenth-century liturgical music was essentially a pragmatic one, where the form and content of any given 'work' was more fluid than one has come to think of today. There are abundant examples of pieces being adapted over time by printers, copyists and performers according to requirement, with or without a composer's blessing. And, of course, some composers are inveterate revisers and do not feel bound to a single, authoritative version of their work. In Vivanco's case it is possible to trace the evolution of some of his motets, from earlier versions in manuscript at Salamanca Cathedral to the final versions in the 1614 print collection. The process was generally one of musical 'modernisation', characterised by more use of homophony, rhythmic intensification, elimination of ornaments and brevity and an increase in the number of parts.

It should come as no surprise that Vivanco's music should be found in such quantity in the Guadalupe monastery archive. Some 200 miles from Salamanca as the crow flies, there were strong links between the monastery and Salamanca University. Two priors of the monastery during this period also served as college rectors at the university, where Guadalupe had founded a college in 1537. The copyist of the Guadalupe manuscript is thought to have been Alonso Gascón, a sackbut player who had been employed by Vivanco at Salamanca Cathedral.

Nor should it surprise that these works appear in manuscripts copied so many years after Vivanco's death. In Spain and the 'New World', *prima pratica*<sup>7</sup> polyphony proved extremely long-lived and featured prominently in the liturgy alongside Baroque compositions. Many works were copied and re-copied for well over a century after their

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<sup>7</sup> That is, the standard style of Renaissance polyphony and its reliance on counterpoint, rather than the *seconda pratica* of the emerging Baroque, which encouraged a more liberal expression of the text.

composition. In this case, the survival in relatively 'late' sources of Vivanco's polyphony for the Office of the Dead is even less surprising given the sobriety of the liturgy and the innate conservatism of the genre.

Vivanco's legacy presents music of striking serenity. Suffused with the original Gregorian chant either by paraphrase or direct quotation, usually at the beginning of a movement in the top voice, it breathes that spirit of restraint which the Spanish church had traditionally urged on mourners, showing a distaste for 'lugubrious excess', as the Synod of Toledo put it in 1323. Here one does not find – nor should one expect to find – the ostentatious canonic complexities or the rhythmic exuberance so evident in Vivanco's Magnificat and motet collections. Yet, within the overall mood of dignified restraint and consoling warmth, there are moments of more animated writing, as in the drama of the Offertory [10], where Vivanco strains the perfumed decorum observed by near-contemporaries such as Victoria, Duarte Lobo and Manuel Cardoso, and offers a reading of the text in a manner closer to a motet. Perhaps the relatively modest scoring for four voices encouraged him towards such moments of fleet-footed, flexible writing; but equally, it bespeaks the character of the man: in so much of Vivanco's writing one detects a questing for intense musico-poetic expression, and so it is not a surprise to detect him straining at the stylistic bounds, even here in the most conservative of genres.

On this album the principal work – Vivanco's Requiem – is adorned with wreaths of rich penitential and funerary polyphony by other Hispanic composers of the period and by Vivanco himself, who, when unshackled from the conventions of writing a *Missa pro defunctis*, shows himself to be a master rhetorician, generating moment-by-moment drama and emotion in the unfolding of his devotional texts.

Although he was not the first Spaniard to produce a polyphonic setting of the Office and Mass of the Dead, it was the five-voice Requiem setting by **Cristóbal de Morales**, published in 1544 during the decade he spent as a singer in the Sistine Chapel, which found its way into every corner of the Spanish Empire and provided the bedrock of a musical tradition which survived well into the next century. Though Morales' work was much published, his motet *Circumdederunt me gemitus mortis* [1] now survives only in manuscript in the Toledo Cathedral archive. Nonetheless, it appears to have travelled

well and is specifically mentioned as forming part of the obsequies held in Mexico City Cathedral in 1559 on the death of Charles V.

Though born near Valencia, **Bernardino de Ribera** gravitated early on in his career to Ávila where he became *maestro de capilla* in 1559. There he oversaw the choristers, including not only the young Vivanco but also Tomás Luis de Victoria. Ribera moved on to Toledo Cathedral for eight years before returning to home ground for the final years of his life as *maestro* at Murcia Cathedral, where he had begun his musical life as a boy chorister. His *Dimitte me ergo* [16], a setting from Matins of the Dead, is a lucky survivor. Almost all that remains of Ribera's music is preserved only in the enormous and elaborately illuminated Toledo Choirbook, compiled in the last year of his tenure there ... until, that is, some eighteenth-century chump cut out all the illuminated capitals, rendering most of the works unperformable. Recent efforts to reconstruct as much as possible of what is missing have borne fruit and much of his music has been recorded within the last ten years. Happily, *Dimitte me ergo* was also preserved in a set of partbooks copied in about 1600, now held in Valencia. Ribera sets the unremittingly gloomy text in a surprisingly bright major mode, and the style is reminiscent of the preceding Franco-Flemish generation in its constantly circling imitative points.

**Juan Gutiérrez de Padilla** received his early education at Málaga Cathedral. After holding posts at Jerez and Cádiz, he arrived in 1622 at the spectacular Mexican Cathedral of the Immaculate Conception in Puebla de los Ángeles as assistant *maestro de capilla*. He was to remain there for the rest of his life and was eventually highly regarded. A measure of the esteem in which he was held is that shortly before his death the chapter ordered that his entire output be collected and bound in 'the stoutest form possible' at the expense of the Chapter itself. To judge by his surviving works (mostly contained in that Puebla choirbook), Padilla made good use of the forces at his disposal – roughly a dozen instrumentalists who could double as singers and a choir of some twenty men and boys. Much of his work is for double choir, but he was equally comfortable with a smaller canvas, as this setting of *Circumdederunt me dolores mortis* [17] demonstrates. An adaptation of Psalm 114, it was commonly sung at Vespers for the Dead. The style is structurally conservative – one would hardly think that it was composed almost a

century after the Morales – but its date is revealed by the goal-orientated tonality and high-octane chromaticism.

**Melchor Robledo** is an elusive figure: a composer who was highly regarded in his time not only in Spain but in Italy and the ‘New World’, but whose surviving works are few (numbering only several dozen) and whose biographical details are sparse. In 1531, probably still shy of his twentieth birthday, he was appointed *maestro* at the prestigious church of Our Lady of the Pillar (‘El Pilar’) in Saragossa. Thereafter he graduated to Tarragona Cathedral in Catalonia and finally back to Saragossa and the cathedral of El Seo. Between these postings he spent time in Rome as a singer in the Sistine Chapel, where some of his works survive in manuscript. This setting of the *Salve Regina* [18] travelled to the New World and survives in the Puebla archives as well as in Tarazona in Aragon. It alternates polyphony and chant in the conventional manner, with a rich six-part texture for the outer sections and a concentrated middle section for the four upper voices, with the familiar chant as a constant governing presence.

*Tony Damer, a lifelong Renaissance enthusiast, has been a member of the Renaissance Singers since 1992. He regularly writes the programme notes for the choir’s concerts.*

**David Allinson** has been Musical Director of the Renaissance Singers since the start of 2010. A freelance conductor, singer and early-music specialist with wide experience as a teacher and animateur, his particular love is a *cappella* polyphony. Besides The Renaissance Singers he has guest-conducted numerous choirs, including the Cambridge Taverner Choir, De Profundis and leads his own ensemble, Cantores (recording music by Philip van Wilder and others on Toccata Classics TOCC 0198). A champion of public engagement with music, he has programmed hundreds of public concerts and master-classes, working with organisations that include Canterbury Cathedral and Festival, Glyndebourne Touring Opera, the Philharmonia, Tenebrae and VOCES8. As conductor he has led hundreds



Photograph: Jan Kosecki

of workshops and residential singing-schools in the UK and Europe, for every UK early-music forum and for organisations such as Run by Singers, while building a large portfolio of private coaching engagements.

David Allinson studied music at St Peter's College, Oxford, gained a Masters with Distinction at University College, Durham, and completed his doctorate (on the devotional and intellectual context of early Tudor church music) at Exeter University in 1998. After stints as an editor at *The Grove Dictionary of Music* and specialist magazines including *Choir & Organ*, he held posts at several Oxford colleges, was a Teaching Fellow in Music at Bristol University (2009–13) and Director of Music at Canterbury Christ Church University (2013–19). He is currently researching the spiritual experiences of singers and listeners without belief who have encounters with Renaissance sacred music.

**The Renaissance Singers** is a specialist amateur chamber choir based in London. The ensemble was founded in 1944 by Michael Howard to spearhead the revival of interest in performing Renaissance sacred polyphony at the dawn of the 'early music movement'. The choir went on to make pioneering recordings and work with some of the major musicians of the day. It was inactive during the 1980s but was revived in 1992 under the directorship of the late Michael Procter.

The choir has since flourished under the batons of Edward Wickham, JanJoost van Elburg and David Allinson. It mounts annual programmes of concerts and participatory workshops in central London and has been invited on several occasions to perform at the British Museum and the Royal Academy. In March 2016, the choir performed in Copenhagen and Malmö to celebrate the European Day of Early Music. In June 2017 the choir was the only finalist to represent the United Kingdom at the London International a Cappella Choral Competition. In 2023 it performed a new play, *Master Byrd* by Brean Hammond, at Ingatestone Hall, home of the Petre family, Byrd's patrons. In autumn 2024 the choir recorded two services of Compline for broadcast on BBC Radio 3.

#### *Sopranos*

Helen Cooney

Barbara Gunter

Vivien Hargreaves

Margaret Nicholson

Helen Price

Felicity Rice

Alice Young

#### *Altos*

Helena Bickley-Percival

Catrin Griffiths

Nick Hartley  
Jenny Magill  
Jamie Patterson  
Alison Price

*Tenors*

Jonathan Coulson  
Stefan Edwards  
Jason Field

Alexander MacLaren  
Stuart Rathie

*Basses*

David Court  
Tony Damer  
Tim Diamond  
Richard Hooper  
Oliver Jones  
Adam Rebick



Photograph: David Wilson

## Texts and Translations

### CRISTÓBAL DE MORALES

#### [1] *Circumdederunt me gemitus mortis*

Circumdederunt me gemitus mortis:  
dolores inferni circumdederunt me.

*The groanings of death have encircled me:  
the sorrows of hell have surrounded me.*

### SEBASTIÁN DE VIVANCO

#### [2] *De profundis*

De profundis clamavi ad te, Domine.  
Exaudi vocem meam; fiant aures tuæ  
intendentes in vocem deprecationis meæ.

*I have cried to you, Lord, from the deep.  
Hear my voice; let your ears be attentive  
to the voice of my supplications.*

#### [3] *Parce mihi, Domine*

Parce mihi, Domine, nihil enim sunt dies mei.  
Quid est homo quia magnificas eum,  
aut quid apponis erga eum cor tuum,  
visitas eum diluculo et subito probas illum?  
Usquequo non parcis mihi, nec dimittis me ut  
gluttiam salivam meam?  
Peccavi; quid faciam tibi, o custos hominum?  
Quare posuisti me contrarium tibi, et  
factus sum mihimet ipsi gravis? Cur non  
tollis peccatum meum et quare non auferes  
iniquitatem meam?  
Ecce nunc in pulvere dormiam, et si mane me  
quæsieris non subsistam.

*Spare me, Lord, for my days are as nothing.  
What is man that you esteem him,  
or that you set his doings in your heart,  
visit him at daybreak and unexpectedly test him?  
For how long will you not spare me,  
and not release me that I might swallow my  
saliva? I have sinned; what shall I do for you, O  
guardian of mankind?  
Why have you set me against you, and I am  
made to myself such a burden? Why do you not  
remove my sin and why do you not take away my  
iniquity? Behold now in the dust shall I sleep, and  
if early you seek me I shall be no more.*

#### [4] *Versa est in luctum*

Versa est in luctum cithara mea  
et organum meum in vocem flentium.  
Parce mihi Domine, nihil sunt enim dies mei.

*My harp is turned to grieving  
and my instrument to the voice of those who  
weep. Spare me, Lord, for my days are as nothing.*

**[5] *Manus tuæ***

Manus tuæ, Domine,  
fecerunt me et plasmaverunt me totum in  
circuitu.

Et sic repente præcipitas me?  
Memento, quæso, quod sicut lutum feceris me,  
Et in pulverem reduces me.  
Non ne sicut lac mulsisti me  
et sicut caseum me coagulasti  
pelle et carnibus vestisti me  
et ossibus et nervis conpegisti me  
vitam et misericordiam tribuisti mihi,  
et visitatio tua custodivit spiritum meum.

***Missa pro defunctis:***

**[6] I Introit: Requiem æternam**

Requiem æternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam.  
Requiem æternam dona eis,  
Domine, et lux perpetua luceat eis.

**[7] [8] II/Ib Kyrie eleison (two variants)**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

**[9] III Tract: Absolve, Domine**

Absolve, Domine, animas omnium fidelium  
defunctorum

*Your hands, O Lord,  
made me and fashioned me all around.*

*And so you suddenly cast me down?  
Remember, I pray, that you made me like clay,  
And you will return me to dust.  
Did you not milk me like milk  
and curdle me like cheese?  
You clothed me with skin and flesh  
and bound me together with bones and sinews  
You granted me life and mercy,  
and your visitation preserved my spirit.*

*Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
A hymn, O God, befits you in Zion  
and a vow shall be rendered to you in Jerusalem.  
O hear my prayers.  
Give them eternal rest, O Lord,  
and let perpetual light shine on them.*

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

*Deliver, O Lord, the souls of all the faithful  
departed*

ab omni vinculo delictorum.  
Et gratia tua illis succurrente mereantur evadere  
judicium ultionis,  
et lucis æternæ beatitudine perfrui.

**[10] IV Offertory: Domine, Jesu Christe**

Domine Jesu Christe, rex gloriæ,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer Sanctus Michael  
representet eas in lucem sanctam,  
quam olim Abrahæ promisisti et semini eius.

**[11] [12] V/Vb Sanctus – Benedictus (two variants)**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cæli et terra gloria tua.  
Hosanna in excelsis.

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

**[13] VI Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

*from all bondage of their sins.  
And by your sustaining grace, may they be  
worthy of escaping the judgement of vengeance,  
and enjoying the happiness of eternal light.*

*Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful departed  
from punishments of hell, and from the deep lake.*

*Deliver them from the mouth of the lion,  
may the abyss not swallow them up,  
may they not fall into darkness.*

*But may the holy standard-bearer Michael  
hasten them to that holy light  
which of old you promised to Abraham and his  
seed.*

*Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.*

*Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.*

*Lamb of God, who takes away the sins of the  
world, give them rest.*

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

**[14] Circumdederunt me dolores mortis**

Circumdederunt me dolores mortis,  
et pericula inferni invenerunt me.  
O Domine, libera animam meam,  
et convertere in requiem tuam.

**[15] O Domine Jesu Christe**

O Domine Jesu Christe,  
adoro te in cruce pendentem,  
coronam spineam in capite portantem,  
deprecor te, ut me tua crux liberet ab angelo  
percutienti.

Tenor: Pater noster qui es in cælis,  
sanctificetur nomen tuum.

**BERNARDINO DE RIBERA**

**[16] Dimitte me ergo**

Dimitte me ergo  
ut plangam paululum dolorem meum  
antequam  
vadam et non revertar ad terram tenebrosam  
et opertam mortis caligine.

**JUAN GUTIÉRREZ DE PADILLA**

**[17] Circumdederunt me dolores mortis**

Circumdederunt me dolores mortis,  
et pericula inferni invenerunt me.  
In tribulatione mea invocavi Dominum  
et ad Deum meum clamavi.

*Lamb of God, who takes away the sins of the  
world, give them eternal rest.*

*The sorrows of death have surrounded me:  
and the perils of hell have found me.  
O Lord, free my soul  
and deliver it into your rest.*

*O Lord Jesus Christ,  
I worship you, hanging on the cross  
with a crown of thorns on your head:  
I pray that your cross may free me from the angel  
of destruction.*

*Our Father, who art in Heaven,  
Hallowed be thy name.*

*Send me away, therefore,  
so that I may bemoan my sorrow a little  
before I go and return not  
to a land dark and covered with the gloom of  
death.*

*The sorrows of death have compassed me  
and the perils of hell have found me.  
In my trouble, I called upon the name of the Lord  
and cried out to my God.*

## MELCHOR ROBLEDO

### 18 *Salve Regina*

Salve, Regina, mater misericordiæ,  
vita, dulcedo, et spes nostra, salve.  
Ad te clamamus exsules filii Hevæ,  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia, ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte;  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.

*Hail, queen, mother of mercy:  
our life, our sweetness and our hope, hail.  
To you we cry, banished children of Eve.  
To you we sigh, groaning and weeping  
in this vale of tears.  
Therefore turn, our advocate,  
your merciful eyes towards us,  
and after this our exile, show to us the blessed  
fruit of your womb, Jesus.  
O clement, O gracious, O sweet Virgin Mary.*



*Salamanca University as it is today, virtually unchanged  
since Vivanco walked across this courtyard, from 1603 to 1622*

Recorded on 11, 12 and 13 July 2025 at the VOCES8 Centre, City of London.

Producer: Stephen Rice

Engineer and Editor: Ben Connellan, Giraffe Productions



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# SEBASTIÁN DE VIVANCO *Missa pro defunctis; Motets*

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CRISTÓBAL DE MORALES

c. 1500–53

1 *Circumdederunt me gemitus mortis* a5 SATTB 2.17

SEBASTIÁN DE VIVANCO

c. 1551–1622

2 *De profundis clamavi* a4 SATB 2.49

3 *Parce mihi, Domine* a4 SATB\* 3:59

4 *Versa est in luctum* a6 SSATTB 4.54

5 *Manus tuae, Domine* a4 SATB\* 2.52

*Missa pro defunctis* a4 SATB\* 24:39

6 I Introit: Requiem æternam 5.27

7 II Kyrie eleison (Guadalupe version) 1.33

8 IIb Kyrie eleison (Salamanca version) 1.45

9 III Tract: Absolve, Domine 2.53

10 IV Offertory: Domine Jesu Christe 3.59

11 V Sanctus – Benedictus (Guadalupe version) 3.58

12 Vb Sanctus (Salamanca version) 2.17

13 VI Agnus Dei 2.47

14 *Circumdederunt me dolores mortis* a5 SSATB 4.25

15 *O Domine Jesu Christe* a5 SSATB\*\* 3.05

BERNARDINO DE RIBERA

c. 1520–c. 1580

16 *Dimitte me ergo* a6 SSAATB 3.55

JUAN GUTIÉRREZ PADILLA

c. 1590–1664

17 *Circumdederunt me dolores mortis* a6 SSAATB 5.09

MELCHOR ROBLEDO

c. 1510–86

18 *Salve Regina* a6 SSAATB 7.54

TT 66:01

The Renaissance Singers  
David Allinson, director

\*FIRST RECORDING  
\*\* FIRST DIGITAL RECORDING



Music can hang by the slenderest thread: this part-book in the Salamanca archives – here showing the ‘cantus’ (top) and tenor parts of the opening – is one of only two sources for Vivanco’s Requiem (*Libro de facistol Número 5, folio 2*, reproduced with the kind permission of the Dean and Chapter of Salamanca Cathedral)