MONTEVERDI'S SPANISH CONTEMPORARY: SEBASTIÁN DE VIVANCO'S

MAGNIFICAT SETTINGS AT THE END OF THE RENAISSANCE

HONORS THESIS

Presented to the Honors College of
Texas State University
in Partial Fulfillment
of the Requirements

for Graduation in the Honors College

by

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San Marcos, Texas
May 2016

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Abstract

In this thesis, I focus on *Magnificat* settings by two, relatively contemporaneous, early seventeenth-century composers, both of whom were revered for their sacred music. In Part I, I consider the complete polyphonic setting of the *Magnificat* on psalm tone 6 by the highly regarded Spanish composer, Sebastián de Vivanco. In Part II, I explore portions of the *Magnificat* setting at the end of *Vespro della Beata Virgine* by the renowned Italian composer, Claudio Monteverdi. Each of these discussions include an overview of research, biographical summaries, and musical analyses with observations about specific stylistic trends, some of which were congruent with late-sixteenth-century, polyphonic *Magnificat* settings, and some which anticipated new, seventeenth-century innovations that would become hallmarks associated with the Baroque style.

Introduction

The starting point for this project came almost five years ago, when I heard at conference of the Wisconsin Choral Directors Association (I was attending as a student in one of the choirs) a performance of excerpts from Italian composer Claudio Monteverdi's *Vespro della Beata Virgine* performed by the professional choir Seraphic Fire who had released a full recording of the work a few years before. Monteverdi's piece is a masterful sacred work (still frequently performed today), which fuses both late Renaissance and early Baroque styles and trends. As I learned more about Monteverdi, I was intrigued by the Spanish connections to some of his works, which motivated me to search for contemporary Spanish composers whose sacred music (in this instance, settings of the *Magnificat* in the Catholic liturgy known as Vespers) flourished and were published, like Monteverdi's *Vespers* setting, in the first decade of the seventeenth century. Among the most important of the contemporary Spanish, sacred music composers was Sebastián de Vivanco, whose birth and death dates made him a viable analog for Monteverdi, and whose works, like Monteverdi's, embraced the "older" styles at the end of the Renaissance period, and the "newer" styles at the beginning of the Baroque period.

In Part I, I focus on the Spanish composer, Sebastián de Vivanco's polyphonic setting of the *Magnificat* text, based on psalm tone 6. In chapter 1, I provide a biographical summary for Vivanco, as well as an overview of research about him. In chapter 2, I offer an analysis, which includes an explanation about the *Magnificat* within its Catholic liturgical context (as the musical highpoint in the Vespers service), information about the psalm tone formulas that composers made use of in their

Magnificat settings, as well as an overview of trends in the musical treatment of this text

during the late Renaissance period. In chapter 3, I present a detailed musical analysis of

Vivanco's polyphonic *Magnificat* setting (odd-numbered verses) on psalm tone 6,

Magnificat a sexti toni.

In Part II, I turn my attention to two excerpts from Monteverdi's innovative

Magnificat setting that comes near the end of his *Vespro della Beata Virgine*, a

groundbreaking piece that anticipated many of the new stylistic and formal trends

associated with the new Baroque style. In chapter 1, I provide a biographical summary

for Monteverdi, as well as an overview of research about him. In chapter 2, I offer

analyses of only the *Deposuit* and the *Gloria Patri*, here with the goal of a stylistic

comparison with Vivanco's settings of those same verses in his *Magnificat*. In chapter 3,

I offer my conclusions about the stylistic comparison.

Part I

Chapter 1

Sebastián de Vivanco

Born around 1550, Sebástian de Vivanco hailed from Ávila, Spain. During his
career, Vivanco worked in the cathedrals at Lérida (in Catalonia) as a singing teacher,
and in Segovia and Ávila as chapelmaster. In Seville, he was unsuccessfully courted on
multiple occasions to teach and board the choirboys. His last position was in Salamanca
as cathedral chapelmaster; he subsequently became a professor at the University of
Salamanca, after which he retired in 1621. He died one year later.

Information about Vivanco's life before his appointment to the cathedral at Lérida
is scarce. He grew up in Ávila around the same time as his revered contemporary, the
great Spanish composer, Tomás Luis de Victoria. Other notable composers from Avila
include Juan Navarro, Antonio de Cabezón and Bernardino de Ribera. Vivanco's output
includes a hymn setting of *Ave Maria stella*; a set of Holy Saturday lamentations and
three published collections, including *Magnificats* in the *Liber magnificarum* (1607)*,*
masses in the *Liber missarum* (1608) and motets in the *Liber motectarum* (1610).

Only a handful of twentieth-century scholars have undertaken a detailed analysis of
Vivanco's works. The American scholar, Robert Stevenson, in his comprehensive
Spanish Cathedral Music in the Golden Age, provides extensive biographical information
about Vivanco.[1] Several scholars have focused on select works.[2] Especially valuable is

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[1] Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (Newport, CT, 1976).
[2] See Enrique Alberto Arias, "The Masses of Sebastian de Vivanco (Circa 1550-1622): A Study of
Polyphonic Settings of the Ordinary in Late Renaissance Spain," (Ph.D. diss., Northwestern University,
1971); G. Edward Bruner, "Editions and Analysis of Five Missa Beata Virgine Maria by the Spanish
Composers: Morales, Guerreo, Victoria, Vivanco, and Esquivel," (D.M.A. diss., University of Illinois at
Urbana-Champaign, 1980); Todd Michael Borgerding, "The Motet and Spanish Religiosity ca. 1550-
1610," (Ph.D. diss., The University of Michigan, 1997).

Montague Cantor's dissertation, which includes transcriptions of Vivanco's *Liber magnificarum*.[3]

Vivanco's *Magnificat* setting (on psalm tone 6) is occasionally congruent with stylistic trends in polyphonic *Magnificat* settings at the end of the Renaissance period. Vivanco sets each of the *Magnificat* verses in an *alternatim* style, where very often, the odd-numbered verses are sung monophonically and the even numbered verses are set polyphonically. In those *Magnificats* in which the odd-numbered verses are set polyphonically, he begins at the text "Anima mea," in accordance with convention in odd-numbered, *alternatim* settings of *Magnificats* in the sixteenth century. The polyphonically set verses, "Quia respexit humilitatem," "Et misericordia ejus," Suscepit Israel puerum suum," and "Gloria Patri," all adhere to a tripartite format. This reaffirms the symbolic importance attached to the Trinity in Catholicism.

Figure 1: Engraving (poor quality) of Sebastián de Vivanco from the Title Page of *Liber magnificarum*.[4]

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[3] Montague Cantor, "The Liber magnificarum of Sebastián de Vivanco," (Ph.D. diss., New York University, 1967).
[4] Cantor, "The Liber magnificarum of Sebastián de Vivanco:" (i.)

The psalm tones on which the verses of the *Magnificat* are constructed exist in two incarnations: a regular version and an ornamented version, which are referred, respectively, as the Simple or Solemn Tone (used on specific feast days).[5] The pitch range and profile of each psalm tone dictates harmonic movement within sections, which are often centered in F major, with forays to D minor and a return to F major within a verse. Very often, Vivanco paraphrases or alludes to the psalm tone formula (discussed below) within polyphonically set verses (as in the "Deposuit," discussed in Chapter 3.)

Vivanco's treatment of motivic material is economical and discerning; he often recalls motivic material from one verse in another, with slight alterations to accommodate harmony and text. This underscores his organic approach to composition in general. In several verses (discussed below), Vivanco exploits imitative polyphonic textures; in other verses he juxtaposes two distinct ideas at the same time. In the odd-numbered verses, Vivanco uses the Solemn Tone**.**

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[5] Cantor, "The Liber magnificarum of Sebastián de Vivanco:" 23.

Chapter 2

The *Magnificat*

The *Magnificat* is the musical high point in Vespers, one of the most important of

the eight Daily Offices in the Catholic church. On feast days, Vespers is performed twice

Figure 2: *Magnificat* Text and Translation.[6]

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

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[6] Rheimes' translation as quoted in Cantor, "The Liber magnificarum of Sebastián de Vivanco:" 19.

in a twenty-four hour period, in the evening. The text derives from Mary's exaltation to God in the Gospel of Luke.[7] See translation in Figure 2 above.

The *Magnificat* is framed by an introductory antiphon (a simple verse), whose mode determines which of the eight psalm tones a given *Magnificat* is based. Sixteenth-century, polyphonic *Magnificats* were set to one of these psalm tones.[8]

Figure 3: Layout of Vespers.

Deus in adjutorium
Five Psalms with five Antiphons
Chapter
Great or Short Responsory
Hymn
Versicle
***Magnificat* with Antiphon**
Prayers and Antiphons of Commemoration or Suffrage of All the Saints
Closing versicle, including *Benedicamus Domino*

In Vivanco's *Magnificats,* he only uses the Solemn Tone in his settings on tone 6.[9] See Example 1 on p. 11. All psalm tone formulas have four components: the *initio*, the

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[7] The *Magnificat* text is sometimes referred to as the Canticle of Mary.
[8] Gusave Reese refers to *Magnificats* in which composers imitated certain trends in masses of the period, in which composers abandoned the psalm tone and based their *Magnificat* settings on any number of mass unification procedures. See Gustave Reese, "The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers," *JAMS*, 13/1 (1960).
[9] Cantor, "The Liber magnificarum of Sebastián de Vivanco:" 105. Each of the eight psalm tones is given in the *Liber usualis* and denotes a particular mode. See Benedictines of Solesmses eds., *The Liber usualis* (Tournai, Belguim, 1952): 207-212.

reciting tone, *mediatio* and *terminatio*. The *initio* acts as the anacrusis to the phrase and is

repeated at the beginning of every verse in the *Magnificat*. The tenor (reciting tone) that

follows, is a single pitch that allows singers to chant quickly through long texts, and

provides flexibility by accommodating verses with varying numbers of syllables to be

chanted on as many notes as necessary before reaching the *mediatio*, a kind of half

cadence midway through the verse. There is usually a short *caesura* (pause) after the

mediatio. After the *mediatio*, the second part of the psalm verse begins, returning to the

flexible reciting tone. Each of the verses closes with the *terminatio,* which acts as a final

cadence. Because of the variety of antiphons that could frame a *Magnificat*, composers

devised a pattern that would effect a smooth transition back to the antiphon. The final

lines of the *Magnificat*, known as the Lesser Doxology (beginning with "Gloria Patri," a

liturgical formula that praises God), leads naturally back to the beginning of the antiphon,

which follows and frames the *Magnificat.* This "lead back" motive is known as the

d*ifferentiae*, options for the conclusion of the *terminatio* that ensures that the last note

will lead back to the first note of the antiphon.

Example 1: *Magnificat* Tone 6 (Simple Version.)[10]

1. Magní- fi-cat *   á-nima *mé- a* Dóminum.

Polyphonic *Magnificat* settings grew in popularity during the fifteenth and

sixteenth centuries. Increasingly, composers of polyphonic *Magnificats* set each of the

verses in the *alternatim* style, where even-numbered verses were sung polyphonically,

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[10] Benedictines of Solesmses eds., *The Liber usualis*: 211.

and odd-numbered verses were sung monophonically, as plainchant (or, as with some verses in Monteverdi's setting, as instrumental music.) Winfried Kirsch refers to settings by Alexander Agricola, Gasparo Alberti, Johannes de Lymbugia, Valentin Rab, and Jheronimus Bosch for their breaking of convention, by setting the opening text, "Magnificat," polyphonically.[11] In his six-voice *Magnificat* setting, Monteverdi set the text "Magnificat" for choir in homophony (most likely with organ) and the text immediately following, "Anima mea," for two voices and *basso continuo*. In Vivanco's six-voice setting, he embraces the more conventional, late sixteenth-century practice and sets the word "Magnificat" monophonically, only turning to a polyphonic texture at "Anima mea."

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[11] Winfried Kirsch, "Magnificat: Polyphony to 1600," in *GMO,* accessed February 3, 2016, (http://www.oxfordmusiconline.com/subscriber/article/grove/music/40076).

Chapter 3

Vivanco's *Magnificat a sexti toni*

Anima mea

  Vivanco's six-voice, polyphonic setting of "Anima mea Dominum" [My Soul Doth Magnify the Lord], the first of the six, odd-numbered verses set on psalm tone 6 is clearly set in F major; here Vivanco anticipates the tonal language that comes to dominate in the Baroque period.[12] See Example 2 on p. 14. The opening motive, first stated in mm. 1-2, begins on F; it is based on a descending minor third that first moves down to D, and then ascends stepwise back to F. It is stated first in full in the tenor and varied in the alto. In m. 2 soprano I responds with a related counter motive; Vivanco refers to this only one other time, in mm. 9-10 in soprano II. This stepwise line is simply a retrograde version of those pitches that constitute the *initio* (anacrusis of the psalm tone) based on psalm tone 6.[13] Subsequent entries, those respectively in alto I (m. 2), soprano II (m. 3), alto II (m. 5) and in the bass (m. 6) are variations of the initial motive, each beginning with the descending minor third. The melodic material first stated in the tenor in m. 1, and its subsequent variants, permeate this short section. Vivanco makes use of this material in every voice for every entrance (except those previously mentioned in soprano I), where "Anima" is repeated. In most instances, the entries start on either F or C, with exceptions in m. 6 (tenor on A), m. 9 (bass on D), m. 11 (tenor on G and alto I on B-flat), whose modifications were necessary to effect particular harmony or cadence.

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[12] Sebastián de Vivanco, *"Magnificat a sexti toni"* in *Liber magnificarum* (Salamanca, Spain, 1607).

[13] Benedictines of Solesmses,eds., *The Liber usualis* (Tournai, Belguim, 1952): 211.

Example 2: Sebastián de Vivanco, *Anima mea* (v. 1), mm. 1-12.[14]

Quia respexit humilitatem ancille suae

The second of the twelve verses "Quia respexit humilitatem ancille suae," has a

tripartite format, where each of the (continuous) sections is assigned a new phrase of text.

See Example 3 on p. 15. In the first section (still in F), two main ideas dominate. The

first, in the soprano II in m. 1, is again based on the descending minor third from the first

section. At the same time, the motive (in m. 1) in alto II shares a similar rhythmic profile

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[14] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 142.

to that of the soprano II, but moves in contrary motion to soprano II, where it appears as an inversion of soprano II idea. These two basic ideas, first in the soprano, based on a descending third, and then in alto I based on a stepwise ascent and then a descent, become head motives for subsequent entries. For example, at alto II's entrance in m. 4 (based on soprano II's initial motive), Vivanco sets it in diminution, and assimilates the ascending eighth-note figure (as do the other voices as part of their counter material) that first appears in mm. 2 and 3, respectively, in soprano II and alto I. In those measures, the voices begin together, in a homophonic texture; later, in mm. 2 and 4 when this motive appears in the bass and the soprano, their entries are staggered, set off by a measure-and-a-half. This economical approach to thematic material creates a kind of seamlessness between sections. In mm. 1-8 phrases elide as voices overlap before complete initial phrase statements. The section concludes with a plagal cadence in D minor with a Picardy third, a device used as early as the beginning of the sixteenth century, which became more commonly used during the late Renaissance and Baroque periods.[15]

Example 3: Sebastián de Vivanco, Part I, "Quia respexit humilitatem ancille suae," (v. 3), mm. 1-11.[16]

[15] Don Michael Randel ed., "Picardy third," in *The Harvard Dictionary of Music* (Cambridge, 2003): 660.
[16] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 143-144.

In the second major section, in m. 11, at "ecce denim ex hoc beatem me dicent" (see Example 4 on p. 17) Vivanco again uses a Picardy third, moving from D major to D minor, and presents three new motives. The first, in m. 11 in soprano II, begins on D and descends to A a fourth below, and then leaps back to D above. This idea is clearly taken from the motivic kernel first presented in the alto I in m. 1 (at the beginning of the section); the tenor follows with this idea in m. 11 only a beat later. This material also appears in the bass in m. 13 on A. The second distinct idea appears in the soprano I in m. 12, on A, and this material is clearly derived from the "Anima mea" motive at the beginning of v. 1, though here it is set in diminution and extended. This repeated note idea subsequently recurs in soprano II in m. 13 and in alto II in m. 14. Significantly, from m. 11 to the end of the section (m. 36) a series of metrical shifts (in his transcription, Cantor indicates those mensurational shifts from the manuscript score above his transcription in brackets, as for ex., in mm. 11, 13, 14, etc.) contribute to the feeling of urgency and drive toward cadences, as entrances in all parts are generally close.[17] A third idea, in m. 15, coincides with a metrical shift from triple back again to duple at "beatem," paired in soprano II and alto II, which reaffirms D minor. This material is imitated exactly in alto II in m. 17 (beat 2).

In the remainder of this section Vivanco presents a compendium of previous motivic material, varied and/or modified, through clearly derived from several of the preceding ideas in this section. The denser texture in mm. 17-22 is the result of closer entrances among the parts, as well as of Vivanco's stacking of different motivic ideas simultaneously. For example, the soprano I motive in m. 17 (imitated in succession in the

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[17] Montague Cantor, *The Liber magnificarum of Sebastián de Vivanco vol. II* (Ph.D. diss, New York University, 1967): 142.

tenor, alto II and bass shortly thereafter) is juxtaposed with the "beatem" motive (or its

rhythmic profile) in the alto II in m. 17 (and elsewhere), which offers harmonic support

for the faster-moving motive in the soprano I.

Example 4: Sebastián de Vivanco, Part II, "Ecce enim ex hoc beatam me dicent," mm. 11-21.[18]

The last part of this section coincides with the text "omnes generationes" (see p.

16), which continues to assimilate previous motivic kernels, again in close succession,

and typically underscored by metrical shifts (mm. 22-25). See Example 5 on p. 18.

Vivanco completes his return to F by m. 19. The material that follows has a typically

dense texture and it is generally more homophonic than before as Vivanco drives toward

the cadence. Again, subsequent melodic restatements are varied, either with melodic

modifications whose purpose is to compensate harmonically, as in m. 26 where the bass

tonicizes G minor in its imitation of an idea first presented by alto II in m. 22 (whose

primary task is to tonicize D minor.) This altered melodic idea allows for a quick

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[18] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 144.

tonicization of G minor in m. 26, where both alto parts act as a tonal stabilizer that outlines B-flat and G minor triads in mm. 24-26. Melodic restatements can also include rhythmic alterations, as in the mm. 23-27, where the tenor and soprano II sing the same phrase a measure apart, which causes the tenor (who enters first) to elongate the phrase after the B-flat in m. 25, while soprano II abbreviates her phrase so that they can cadence in m. 27 together.

Example 5: Sebastián de Vivanco, Part III, "Omnes generationes," mm. 12-21.[19]

[19] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 144-145.

Et misericordia ejus

Vivanco sets v. 5, "Et misericordia ejus" [And His mercy] for only four voices (S I, S II, A, T), again in a tripartite format. See Example 6. In the first section (mm. 1-13) a single motive appears in two forms: at its first appearance in the tenor, in m. 1, it begins on C, descends a perfect fifth and then ascends stepwise to B-flat; in its second incarnation, in the alto in m. 3, it begins on F descends a perfect fourth in tonal imitation, and then ascends stepwise back to F. Each of the subsequent entries, those in the soprano parts, begin on C; the sopranos' head motive mimics, though it is varied, the original statement in m. 1 in the tenor.

Example 6: Sebastián de Vivanco, Part I, "Et misericordia ejus," mm. 1-12.[20]

[20] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 146.

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The second major section begins in m. 14. Here Vivanco presents a new idea, a repetitive C that subsequently descends a minor third, and then ascends a half-step to B-flat. See Example 7. At its subsequent imitation in m 12 in the alto, the motive is relocated to a G (with the minor third down and half-step up to F.) The three subsequent statements mostly preserve this head motive; an exception occurs in m. 13 in soprano I where on the third beat C is exchanged for an F, and after that the line descends. This section closes in m. 20 and leads to a temporary cadence in d minor (m. 21), which coincides with arrival of the last section and the final line of text.

Example 7: Sebastián de Vivanco, Part I, "a progenie in progenies," mm. 13-20.[21]

In the last section (mm. 21-30) Vivanco introduces three new ideas: the first in m. 21 in soprano II at "timentibus," a descending, half-note line in triple meter; the second in m. 21 in the alto, whose missing downbeat and quarter-note pattern results in a more animated line; and the third in m. 21 in soprano I, whose descending, quarter-note profile is further enlivened with decorative eighth notes. See Example 8 on p. 21. Each of these distinctively animated lines pushes to the final cadence in m. 30.

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[21] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 146-147.

Example 8: Sebastián de Vivanco, Part I, "Timentibus ejum," mm. 21-30.[22]

Deposuit potentes de sede

In the seventh verse, "Deposuit potentes de sede…" [He has put down the mighty from their seats…], Vivanco returns to a full, six-voice texture. See Example 9 on p. 22. In this section Vivanco typically varies the texture as he again exploits paired entries. The first pair (m. 1)—alto I and soprano II—share nearly identical profiles, except for variations in rhythm, which in alto I appears as an ascending eighth-note line beneath the soprano's more static half-note profile. The second paired entry (mm. 3 and 5)—tenor

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[22] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 147.

and bass—share the original whole-note head motive heard in the alto and soprano. The third paired entry (mm. 4 and 6)—in alto II and soprano I—augments this idea, as a kind of stabilizing, *cantus firmus* like line that underscores text, in reference to "the putting down of the mighty." Strikingly, in m. 17 Vivanco references the minor dominant, a reference that betrays his previous, more tonal style.

Example 9: Sebastián de Vivanco, "Deposuit potentes de sede," mm. 1-20.[23]

The same vivid approach to text setting appears in the second phrase of the verse, which begins in m. 19 at "et exaltavit humiles" [and hath exalted the humble]. See Example 10 on p. 24. Suddenly, the lines mostly ascend and the quick succession of

[23] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 148-149.

entries, in faster note values than in the "Deposuit" opening, evokes aural images of the exaltation of the (many) humble. In mm. 1-24 Vivanco simultaneously references the psalm tone in soprano I and alto (first in alto I from mm. 1-11, then in alto II from mm. 11-25), at different pitch levels, a compositional device regarded as ingenious at the time.[24] The return of the psalm tone (originally as plainchant) in even-numbered verses, between the odd-numbered polyphonic verses, is a convention congruent with a trend that emerged during the sixteenth century when composers wrote what Gustave Reese referred to as a series (where six verses of twelve are set in an *alternatim* style) or a double series (where two settings for one psalm tone exist—as with Vivanco's *Liber magnificarum,* which includes at least one with the six even-numbered verses and the other with the six odd-numbered verses.)[25] Vivanco continues to vary the texture, as for example, in m. 11, where the alto I takes on the material previously assigned to alto II (m. 4), paired with the soprano I who refers to the psalm tone. In m. 9, at "potentes," the tenor introduces a new motive, taken up by the bass (in inversion) in m. 11, a descending minor third idea whose marked, dotted profile and quickly moving notes again underscore the text, the "power" of God to put down the mighty from their seats. This material eventually infiltrates all voices, through m. 15, with a push to the cadence that closes this section in m. 20.

The final section, in m. 19, at "et exaltavit…," is typically animated in the drive to the cadence; there Vivanco repeats a three-note idea that adds to the urgency of this closing section. This motive is assigned to every voice except soprano I, who continues

[24] Robert G. Luoma, "Aspects of Mode in Sixteenth-Century Magnificats," *MQ,* 62/3 (1976): 403.

[25] Gustave Reese, "The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers," *JAM*S, 13/1 (1960): 70.

to spin out an augmented paraphrase of the psalm tone. The section closes with a plagal cadence in F.

Example 10: Sebastián de Vivanco, "Et exaltavit humiles," mm. 21-39.[26]

[26] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 149.

Suscepit Israel puerum suum

The ninth verse, "Suscepit Israel puerum suum," [He hath received Israel his servant], is again in F and in a tripartite format. See Example 11. Once again, as in previous verses, Vivanco presents multiple ideas, none of them imitated exactly, but similar in their profiles, melodic content and rhythms. For example, in m. 3 alto I imitates soprano II's opening motive (m. 1), though rhythmically Vivanco varies it, characterized by a fast-moving line. Even the counter material in m. 1 in alto I is related to these motives, though inverted. Most notably, in m. 5 in soprano I, and in the tenor in m. 8, both of whom present a new motive, Vivanco recalls the shape and rhythm from the opening measures of the "Deposuit" (verse 7), whose ascending whole notes again refer to the plainchant psalm tone settings that return in the even-numbered verses. This paraphrase is set against the other three voices (not the bass) who continue with previous melodies and counter melodies. In m. 6 the bass takes on a more foundational role, supporting the other five voices.

Example 11: Sebastián de Vivanco, Part I, "Suscepit Israel puerum suum," mm. 1-15.[27]

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[27] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 150-151.

In the second section (m. 16), at "Recordatus misericordia suae," Vivanco refers to the harmonic implications of the *mediatio* and *terminatio* portion of the psalm tone, here beginning in d minor and ending in F major. See Example 12. Between mm. 17 and 22, the bass and tenor, who begin on an A, leap down to a D, and back up to an A, while the soprano essentially executes the reverse, beginning on a D, leaping down to an A, and back up to a D. The altos and soprano II begin this section with a motive that begins on D, steps down a major second to C and then leaps up a fourth to F, a counter melody to the soprano, tenor and bass.

Example 12: Sebastián de Vivanco, Part II, "Recordatus," mm. 16-23.[28]

The beginning of the last section (m. 24) begins after a kind of half-cadence in d minor where all voices align, as in verse 7 near the end; here all voices adopt the three-repeated quarter note idea, which again underscores Vivanco's organic approach to thematic material. See Example 13 on p. 27. Vivanco alludes to another psalm tone idea again in mm. 25-29 in the soprano I (whose augmented note values are matched with the

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[28] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 151.

bass, though the functions of both parts are separate; the bass acts as the root) with a simple melodic arc. In mm. 27 and 33 soprano II, alto I and the tenor assimilate the previous quarter-note idea into their lines, which confirms the move back to F and an authentic cadence.

Example 13: Sebastián de Vivanco, Part III "Misericordiae suae," mm. 24-37.[29]

[29] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 151-152.

Gloria Patri

The final polyphonic verse setting in Vivanco's *Magnificat,* the "Gloria Patri" [Glory to the Father], is situated in F and in a tripartite format, with each of the three sections devoted, respectively, to the Father, the Son and the Holy Spirit [Patri, et Filio, et Spiritui Sancto].

In this section (see Example 14 on p. 29), Vivanco incorporates many previously used devices. As in the "Deposuit" and "Sucepit" sections, Vivanco exploits paired entries (in m. 1, alto II, in m. 2, soprano I), each of which presents different ideas and moves in contrary motion. And, as in previous sections, the material in these two ideas provides the seeds for other voices' entries: for example, the more animated alto I motive, which begins with a dotted half note and then proceeds in a rhythmically emphatic manner, is taken up by the tenor and the bass (mm. 3 and 4), whereas the soprano I's ascending whole-note motive is taken up by soprano II and alto II (in mm. 5 and 5). In his pairing of the tenor and bass (mm. 3 and 4) Vivanco again varies the original motive (first in alto I and not paired with any other voice). All three voices begin the same intervallically and rhythmically, but differ on the fourth beat of each their phrases—the alto I motive returns to its starting pitch (m. 2, beat 2), while the tenor and bass ascend a minor sixth at "Patri" (mm. 4 and 5). In m. 7, alto I and tenor offer a brief new idea, as the bass takes on a version of the soprano I, II and alto II's idea in m. 8. This economical approach to motivic material underscores Vivanco's organic approach to composition, which creates a seamless aural environment for listeners.

Example 14: Sebastián de Vivanco, Part I "Gloria Patri," mm. 1-14.[30]

In the next section, "Et Filio" (m. 15), Vivanco again makes use of a texture in which some voices sing an animated vocal line, while others function as an anchor of sorts and fill out the texture with sustained notes. See Example 15 on p. 30. Three main motivic ideas dominate in this section. The lively motive in the soprano I in m. 15, which

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[30] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 153-154.

reaffirms D minor, becomes the motivic kernel for other vocal lines whose augmented

rhythms retain the intervallic profile associated with this motive. The second motive

appears in alto II in m. 15, here with longer, sustained notes that also confirm D minor.

The third motive, first in the tenor in m. 15, enlivens the texture with its descending

eighth-note figure.

Example 15: Sebastián de Vivanco, Part I "Et Filio," mm. 15-19.[31]

The last section, "et Spiritui Sancto" (m. 20), opens with paired entries based on

two motives. See Example 16 on p. 31. The first in the tenor (m. 20), provides motivic

seeds for alto I (and other voices) in m. 22 and *ff*. This is one of four motives that carries

this section to its conclusion in F major in m. 41. The second motive, in m. 22 in soprano

I, is mostly conjunct; its half-note opening is imitated as well in soprano II (m. 25). The

third new motivic idea comes in the bass in m. 22 and consists of both the repeated note

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[31] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 154.

idea from "Deposuit" and the descending minor third, by now part and parcel of Vivanco's motivic catalogue. The last motive appears exclusively in the soprano voices (in soprano I in m. 22 and soprano II in m. 25). They paraphrase the psalm tone and recall a modified version of the previous repeated note motive in m. 32 (soprano I) and m. 35 (soprano II). The eleventh and twelfth verses comprise the Lesser Doxology, an expression of praise to God, which comes after the psalm verses and acts as a musical link back to the opening antiphon, which frames all *Magnificat* settings.[32]

Example 16: Sebastián de Vivanco, Part III "Et Spiritui Sancto," mm. 20-41.[33]

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[32] Don Michael Randel ed., "Doxology" in *The Harvard Dictionary of Music* (Cambridge, 2003): 253.
[33] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 154-155.

Part II

Chapter 1

Claudio Monteverdi

There a wealth of research devoted to the great Italian composer, Claudio Monteverdi (1567-1643), whose compositional output straddles two centuries. Monteverdi's works are varied and innovative, and include sacred music, secular vocal music (madrigals) and opera. Stylistically, Monteverdi's music embraces the late Renaissance style that is sometimes referred to as the *prima prattica*; in his late works he looks ahead to the Baroque period, whose tonic-dominant polarity and the new *basso continuo* texture is often described as representative of the *seconda prattica.* A number of scholars have focused on Monteverdi's extraordinary setting of the Vespers, *Vespro della Beata Virgine* (1610); two in particular, Jeffrey Kurtzman and John Whenham, have both offered exhaustive studies that include analyses, history and performance practice issues.[34] Kurtzman's *The Monteverdi Vespers of 1610: Music, Context, Performance,* provides extensive information about this work. Whenham's *The Cambridge Companion to Monteverdi,* co-edited by Richard Wistreich, offers extensive biographical information. Additionally, Whenham's Cambridge Music Handbooks publication of *Monteverdi: Vespers (1610)* is a rich and valuable resource.[35]

Monteverdi was born in 1567 in Cremona, Italy, which was then under Spanish rule. Monteverdi's output is often discussed in terms of its three distinct style periods, which generally coincide with the geographic regions in which the composer worked:

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[34] See Jeffrey Kurtzman, *The Monteverdi Vespers of 1610: Music, Context, Performance* (New York, 1999), and John Whenham and Richard Wistreich eds., *The Cambridge Companion to Monteverdi* (New York, 2007).
[35] John Whenham, *Monteverdi, Vespers (1610),* (Cambridge, 1997).

Cremona (1567-1590), Mantua (1590-1613) and Venice (1613-1643). In Cremona, Monteverdi perhaps studied a string instrument, singing and composition with Marcantonio Ingegneri.[36] In Mantua, Monteverdi was a court musician, and eventually the music director at the Gonzaga court. In Venice, Monteverdi was the chapel master at St. Mark's Cathedral, where many of the most prestigious composers in the world held posts.

Monteverdi's *Vespers* is a seminal work in its embrace of both late Renaissance and early Baroque trends and styles. Some of the movements preserve the late sixteenth-century polyphonic style (like the *Quia fecit mihi magna*), while others (like the *Duo Seraphim*) exploit the new *basso continuo* texture of the Baroque period. In Chapter 2, I provide analysis of two verses from Monteverdi's *Magnificat a 6. voci.* here with the goal of comparing Monteverdi's setting with Vivanco's.

At the time of Monteverdi's birth, Cremona (his birthplace) was under Spanish rule and Monteverdi's life is speckled with Spanish influences, though according to Anthony Pryer, "The effects of these Spanish cultural connections on Monteverdi's music have yet to be fully studied."[37] That Vivanco was among the major Spanish composers who lived and composed around the same time as Monteverdi makes him a wonderful analog for comparison.

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[36] Tim Carter, "Monteverdi, Claudio: Cremona," in *GMO*, accessed February 11, 2016, (http://www.oxfordmusiconline.com/subscriber/article/grove/music/44352pg1).
[37] Anthony Pryer, "Approaching Monteverdi: his cultures and ours," in *The Cambridge Companion to Monteverdi,* eds. John Whenham and Richard Wistreich: 5-7.

Chapter 2

Monteverdi's *Magnificat a 6. voci*

Deposuit potentes de sede

In his three-voice setting of the seventh verse, "Deposuit de potentes sede" [He shall put down the mighty from their seats], Monteverdi incorporates secular styles and idioms within his innovative sacred music context. Immediately striking is the new trio sonata texture that emerges early in the Baroque period, as shown in Example 17 on p. 35. Here, Monteverdi sets three treble voices above a *basso continuo* line, whose harmonies are realized in a series of chords (the so-called figured bass).[38] Monteverdi uses the *Magnificat* psalm tone 1 as a *cantus firmus* in the slow-moving, long-held tenor voice (discussed below). Above that, in the cantus and sextus (soprano and alto) Monteverdi writes a kind of imitative duet whose lines are quite florid. The *basso continuo* provides harmonic support.

In the opening measures (m. 252 *ff.*] the soprano's line, here a descending, dotted figure, is imitated in m. 253 by the alto. The soprano and alto continue their exchanges, as an "echo," with variations of the descending dotted figure, mostly manifest in quicker note values (m. 265) or truncation (m. 274) as the verse progresses. Here Monteverdi perfectly illuminates the text, perhaps suggesting that the few mighty (represented by longer motivic lines) are put down (or replaced) by shorter lines, which evoke the many lowly that God will exalt. As shown in Example 18 on p. 35, this textual illumination is similar to that in Vivanco's setting, whose polyphonic "Deposuit" also begins with longer
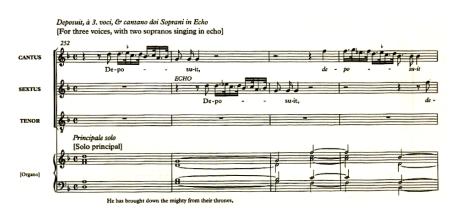
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[38] See Peter Williams and David Ledbetter, "Continuo," in *GMO*, accessed February 9, 2016, (http://www.oxfordmusiconline.com/subscriber/article/grove/music/06353), and Sandra Mangsen, "Trio sonata," in *GMO*, accessed February 9, 2016, (http://www.oxfordmusiconline.com/subscriber/article/grove/music/28382).

note values in a more leisurely pace than later in the movement, as in m. 19, where at "Et exaltavit" the shorter note values, whose entrances are still only a measure apart, underscore the idea of more numbers of people, referring to the many lowly.

Example 17: Claudio Monteverdi, *Deposuit*, mm. 252-255.[39]

Example 18: Sebastián de Vivanco, "Et exaltavit," mm. 19-23.[40]

Monteverdi varies the basic opening figure in mm. 263-264, at "potentes," an ascending scalar passage perhaps evokes those "higher up," the mighty. See Example 19 on p. 36. Particularly striking is Monteverdi's setting in mm. 272-273 of "Et exaltavit," where Monteverdi leaps up a fifth, followed by an ascending sixteenth-note flourish on "ta" of "exaltavit," which conjures up images of the exalted rising up.

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[39] Example from Kurtzman ed., *Vespro della Beata Vergine (1610)*: 213.
[40] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 149.

Example 19: Claudio Monteverdi, *Deposuit*, mm. 262-267.[41]

In this section Monteverdi references (as he does throughout his six-voice *Magnificat* setting) psalm tone 1, here in the slow-moving tenor. See Example 21 on p. 37. The psalm tone is supported by simple chords, whose harmonic profile moves from G minor to G major, with a temporary tonicization of B-flat major (m. 255.) The tenor completes four statements of the psalm tone; first with the *initio* (m. 257), the reciting tone and *mediatio* (m. 262), after which comes two incarnations of the reciting tone and *terminatio* (m. 267, and beat 2 of m. 275.) Although Monteverdi repeats basically the same melodic material in each half of the formula, he switches modes, moving from minor to major. In beat 2 of m. 271, the C in the psalm tone is harmonized by an F-sharp diminished triad, while the same pitch (m. 280) in the psalm tone's second reference is harmonized by a C minor triad. The final pitch in the psalm tone (m. 275) is set over a G minor triad, though Monteverdi closes this section (in m. 284) in G major. As shown in Example 20 on p. 37, Vivanco also uses the Picardy third.

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[41] Example from Kurtzman ed., *Vespro della Beata Vergine (1610)*: 149.

Example 20: Sebastián de Vivanco, "Deposuit," mm. 11-15.[42]

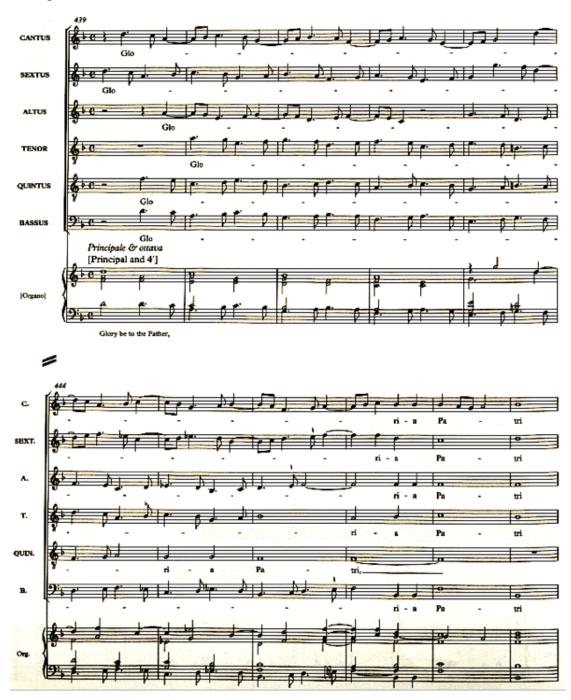Example 21: Claudio Monteverdi, *Deposuit*, mm. 275-284.[43]

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[42] Transcription from Cantor, "The Liber magnificarum of Sebastián de Vivanco," vol. II: 154-155.
[43] Example from Kurtzman ed., *Vespro della Beata Vergine (1610)*: 214.

Gloria Patri

In his six-voice setting of the Lesser Doxology in the "Gloria Patri," Monteverdi makes
use of a tripartite format, again symbolic of the Trinity, with part I beginning at "Gloria
Patri," part II at "et Filio," and part III at "et Spiritui Sancto."[44] Within each of these three
parts, Monteverdi replicates the same stylistic patterns and alternating of textures, first
with a succession of close imitative entries in all voices, which eventually lead to a brief
homophonic cadence at the end of the first of two subsections in each part.
See Examples 22 and 23 on pp. 39 and 40. In the second subsection in each part
Monteverdi presents the unadorned psalm tone in the quintus (tenor II), with mostly even
whole notes, except when rhythmic alterations are necessary to accommodate text,
accompanied only by the *basso continuo* which, in sacred music at the beginning of the
seventeenth century was often played on the organ. In this (second) subsection, as in mm.
450-458, Monteverdi repeats the "Gloria Patri" text from mm. 450-456, and closes the
psalm tone paraphrase that anticipates new text, here "et Filio." This leads to the
repetition of that text as Monteverdi returns to the imitative texture of the first subsection.
The two subsequent parts (parts II and III) rely on the same alternating textures for the
opening line, or text of the verse, and the simple, accompanied psalm tone paraphrase for
the remainder of the verse and introduction of new text in the tenor II.

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[44] A three-voice setting of Monteverdi's "Gloria Patri" is also included in Kurtzman's edition, there set in
the new trio sonata texture. See Kurtzman ed., *Vespro della Beata Vergine (1610)*: 167.

Example 22: Claudio Monteverdi, *Gloria Patri*, mm. 439-449.[45]

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Example 23: Claudio Monteverdi, *Gloria Patri*, mm. 450-458.[46]

Harmonically, Monteverdi veers between the modality of the Renaissance as he looks forward to the new, tonal, tonic-dominant polarity that prevails in the Baroque period. He begins in D minor, the minor dominant of G (the closing key); in m. 466, he moves to D major, before he closes with a Picardy third in G minor. Part I begins in D minor, with the cadence of the first subsection in B-flat major, after which, the tenor II sings the psalm tone, ending in D minor in m. 458. Part II begins in D minor, moves to D major at the end of the first subsection where the tenor II begins with the pitch D (harmonized by G minor in the bass) and closes in G minor in m. 476. In the first subsection of Part III, he remains in G minor; tenor II sings the final statement of the psalm tone while Monteverdi juxtaposes it with the imitative texture from the first subsection bringing the verse to a close with a Picardy third, still in G minor.

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[46] Example from Kurtzman ed., *Vespro della Beata Vergine (1610)*: 223.

In its first two appearances Monteverdi uses the psalm tone to introduce new text ("et Filio" and "et Spiritui Sancto"), before the chorus re-enters in imitation, now based on this text. The juxtaposition of the psalm tone with the imitative chorus creates a sense of urgency and provides an harmonic link between sections. In his setting of the psalm tone, Monteverdi first states the *initio*, reciting tone and *mediatio* (mm. 450-458); and, as in "Deposuit," he twice states the reciting tone and *terminatio* (mm.467-476 and mm. 485-494.) The second statement (mm. 485-494) of the reciting tone together with the *terminatio* is the only time in which the chorus sings at the same time as the psalm tone paraphrase in tenor II. This textural change creates a feeling of agitation in the voices that propels them to the final cadence.

Monteverdi's *basso continuo* line acts as an harmonic support; undoubtedly the player would have improvised, which would have filled out the texture. The final pitch of the psalm tone in each subsection determines the key for the next part (chorus return.) The first psalm tone ends in D in m. 458, harmonized as D minor, the same key as the chorus, who enters one measure later (m. 459.) The second statement of the psalm tone ends in G in m. 476, harmonized as G minor, the key of the chorus in the same measure.

Chapter 3

Conclusion

After my initial investigations of Monteverdi's *Vespro della Beata Virgine*, it became clear to me that Monteverdi scholarship was remarkably comprehensive. Among my discoveries was limited information about his ties to Spain and those influences on his music. He was born in Cremona, during the time that it was controlled by Spain. His father helped conduct a Spanish census, and Monteverdi was formally accused of making treacherous remarks against Italy in favor of Spanish rule. Intrigued by possible musical connections, I turned to Robert Stevenson's book, *Spanish Cathedral Music in the Golden Age*, in which he gave a kind of summary exposé on several major Spanish composers of the time. This led to my interest in Sebastián de Vivanco, whose *Magnificat* settings presented themselves as a good comparison with Monteverdi's settings, as well as a fruitful lens through which to explore late-sixteenth-century sacred music practices.

In my investigation of Vivanco's *Magnificat*, I developed a clearer understanding of *Magnificat* practices in the sixteenth century. In Vivanco's and Monteverdi's settings, both had to convey the same ideas from the same texts. Differences lay in the ways in which both achieve the connection between text and music. Both composers make use of the Picardy third, an indication of the tonal harmonic language that each embraces.

My analysis of Vivacno's *Magnificat* style contributes to a clearer understanding of Vivanco's musical style and practice, and also makes clear why Monteverdi's work was indeed groundbreaking. Though it is highly unlikely that these two composers ever met, both were revered composers whose music exemplifies the best of the representative idioms in which they worked.

There is still a large lacuna in scholarship about Vivanco, especially regarding his whereabouts before he left the Cathedral at Lérida. Most especially, there are few published works by Vivanco, and performances are essentially unheard of. There are only three recordings of *Magnificat* settings (on psalm tones 1, 4, and 8) in existence. A few recordings exist of motets and mass settings. There are few available modern scholarly editions of Vivanco's works. The publisher *Mapa Mundi*, whose publications focus primarily on Hispanic music in the Renaissance, has issued a number of Vivanco's pieces.[47] G. Edward Bruner and Montague Cantor have provided transcriptions of parts of Vivanco's published works, and though these resources are useful, they serve as merely a starting point.

On April 24th, 2016, I will sing in the world premiere of Vivanco's *Magnificat a sexti toni* in a performance by the Early Music Ensemble in the School of Music at Texas State University under the direction of Stephanie Reyes.

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[47] The Mapa Mundi catalog is available for download in PDF form at their website, http://www.mapamundimusic.com/catalogueandprices.html.

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