



Francisco Garro's Polychoral Collection of 1609

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OUR UNDERSTANDING of the repertoires of polychoral music written in Portugal during the late sixteenth and seventeenth centuries is still far from complete. However, such understanding is clearly crucial in order to obtain a well-balanced view of sacred musical culture in Portugal during that period: undue concentration on works for single choir can create the impression of greater musical conservatism than was actually the case, as Robert Stevenson pointed out in 1982.¹ The subject of the present study is the polychoral music of Francisco Garro—a Spaniard who was *mestre* of the Royal Chapel in Lisbon for over three decades up to 1623, and whose two collections of music printed in 1609 (one of them

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*Throughout this study I frequently refer to “possibilities” and “might have beens.” In doing so, I hope to stimulate further research by others into the difficult recesses of Portuguese and Spanish polychoral composition.

¹Preface to *Antologia de Polifonia Portuguesa 1490–1680*, *Portugalizæ Musica* 37 (Lisbon, 1982), p. xxviii. See also Rui Vieira Nery's comments on our perception of Duarte Lobo's style, in Rui Vieira Nery and Paulo Ferreira de Castro, *História da Música*, Sínteses da cultura portuguesa (Lisbon, 1991), p. 54. The problem of missing parts, particularly acute in this polychoral repertory (which, if published at the time, was issued in part-book format) perhaps acted as a brake upon the appearance of modern editions.

containing polychoral works) were the first such collections of vocal polyphony published in Portugal. The specific issues addressed here are, first, the ways in which the contents of the polychoral collection pay tribute to Garro's royal masters, and, second, a connection between one of these works and a piece by Garro's colleague and successor in the Royal Chapel, Filipe de Magalhães.

All the sacred music by Garro that has so far been identified is preserved in the two publications of 1609, both of which were issued in Lisbon by the royal printer Pieter van Craesbeeck.² Adriana Latino has studied the collection of single-choir works,³ but the polychoral collection has not hitherto formed the subject of published research, in order to pursue, for example, Rui Nery's suggestion that Garro's taste for polychoral writing “parece revelar alguma influência dos compositores flamengos ao serviço da Capela Real de Madrid.”⁴

No complete set of the thirteen original part-books containing the polychoral works has been located, but three partial sets are known to survive:

²A number of other works—psalm settings, Responsories for Christmas and Epiphany, and villancicos—are listed in the catalogue of João IV's library, but are apparently lost.

³“Francisco Garro, Mestre da Capela Real de Lisboa (ca. 1590/1623): O Livro de Antifonas, Missas e Motetes publicado em Lisboa em 1609,” 2 vols. (dissertation, Mestrado em Ciências Musicais, Universidade de Coimbra, Faculdade de Letras, 1992).

⁴Nery, *História da Música*, p. 60.

Capellão-mór D. Jorge de Athaide, ainda a parte artística le compunha de 17 Cantores (4 Típleos, 5 Contraltos, 5 Tenores e 3 Baixos), ficando todavia o resto na mesma fôrma anterior. Á sua frente achava-se então um compositor notavel, Francisco Garro, de nação navarro, e de que tivemos conhecimento por uma collecção das suas Missas (1), impressa no principio do seculo xvii. Não havendo nem Eslava (2), nem Soriano Fuertes (3), nem Saldoni (4), citado noticia alguma d'este artista, notaremos aqui as que até hoje alcançámos a seu respeito. Segundo elle mesmo diz na dedicatória: *Potentissimo Hispaniarum Regi Philippo huius nominis tertio*, entrou para a Capella real em 1591: «Decimus octavus iam annus hic, Rex Potentissime, cum Philippi maximi iussu, Maietatis vestrae parentis, memoriae felicissimae, regiam hanc frequento Capellam Oli-

(1) Francisci Garri, | Natione navarri; | nunc in regia capella olisiponensi capellani, et in eadem musicis praefecti opera aliquot: | Ad Philippum tertium hispaniarum | Regem, secundi Lusitaniae. | Nunc primum in lucem edita. | Cum facultate sanctae Inquisitionis, & Ordinarii. | Olisipone. | Ex officina Petri Crasbeeck (sic). Anno 1609.

Esta collecção contém:

Missae quatuor, octonis vocibus tres, & una duodenis.
Defunctorum lectiones tres, octonis vocibus.
Tria Alleluia, octonis etiam vocibus.

As partes que possuímos são:

Svp. } Prim. chor.
Altus }
Tenor }
Alvis (sic) } Chor. sec.
Bass. }
Svp. — Chor. tert.

(2) *Lira sacro-hispana*. Madrid, Martin Salazar, in-fol. Nos primeiros quatro volumes, que abrangem os seculos xvi e xvii.

(3) *Historia de la mus. españ.* Madrid, 1855-1859.

(4) *Efemerides* (Madrid, 1860), e *Diccionario bio.-bibl. de efemer. de mus. españ.* Madrid, 1868, 1.º vol. (unico publicado).

siponensem, & Capellanus, & Musicus praefectus». As suas composições parecem não haverem passado de Portugal (1), porque mesmo esta collecção impressa não se acha citada em parte alguma, nem conhecemos outro exemplar além do nosso, que era da celebre Bibliotheca de Santa Cruz. O *Catalogo d'El-Rei D. João IV* menciona algumas obras, mas são poucas (2). Entretanto, é indubitavel que foi compositor mui distincto: «Per hos igitur annos, ne otio, & desidia torpescerem, opera aliquot de re Musica composui, quae à M. V. Cantoribus publicè, & priuatè decantata publicè, & priuatè placuerunt; aliisque tum nostrae, tum exteræ gentis nationibus communicata cunctorum calculis sunt comprobata». E em seguida: «Cumque assidue efflagitarer, ut ea in communem omnium usum quantocyus (sic) dimitterem, consensi tandem; cum, ut

(1) Apesar da phrase que abaixo se lê: «tum exteræ gentis nationibus communicata». Esses artistas estrangeiros estavam provavelmente aqui estabelecidos, e não sahiram do reino.

(2) *Missas* (*), & hã de difuntos, & Alleluys. a 8. & 12.

Alma dormida despierta. a 3. & 6.
Bente commigo Miguel. a 3. & 5.
Entre las doce, y la una. a 4. & 6. } *Vilhancicos da Natividade.*
A la media noche. a 8.

Aqui para entre los dos. a 4. & 6.
Deipertad señores. a 3. & 6.
Este manjar me sustente. a 3.
Tenga yo salud. a 5.
Haganse alegrias. folo. & 8.
Llegad conmigo. folo. } *Vilh. do Sacramento.*
Gil preguntemos los dos. a 5.
No quiero no, sino pan del cielo. a 3. & 5.

Psalmo. Dixit Dominus, do primeyro tom, a 8.

» Beatus Vir, do oitauo tom, a 8.

» Laudate Dominum omnes gentes, do terceiro tom, a 8.

Total: 4 *Missas*, 12 *Vilhancicos* e 4 *Psalmos*; resta accrescentar as 3 *Lições de Defuntos*, a 8 v., e 3 *Alleluias*, a 8., já mencionadas.

(*) Provavelmente a collecção que indicámos já na pag. 34, nota 1; isto é: 3 *Missas* a 8, e uma a 12.



these are in the British Library (K.7.g.9), the Biblioteca Geral of the University of Coimbra (MI 79-86),⁵ and the Biblioteca Pública e Arquivo Distrital in Braga (BA 71-78). In addition, the music library of João IV once contained a copy,⁶ and there was another in Portalegre Cathedral (as we know from an inventory of 1620).⁷ José Abreu has established that the six part-books in the British Library previously belonged to the Portuguese music historian Joaquim de Vasconcellos.⁸ Vasconcellos sold them in July 1898 to a Berlin antiquarian book-dealer, Leo Liepmannsohn, and by November 1899 they had been acquired by the British Museum.⁹ We do not currently know the whereabouts of these six part-books before they came into the hands of Vasconcellos. However, the books contain the inscription "São Bento" in a seventeenth- or eighteenth-century hand, and a candidate for their original ownership is the Convent of São Bento de Saúde in Lisbon (on the site of which there now stands the Parliament building), an important institution which possessed a fine library and which briefly became the home of the Lisbon Patriarchate after the earthquake of 1755.

⁵ These books may once have belonged to Coimbra Cathedral: a list of books of polyphony held by the Cathedral Succentor in 1635 includes the entry "Outo Cartapacios de Garro." See José Augusto Alegria, *O ensino e prática da música nas Séis de Portugal (da Reconquista aos fins do século XVI)*, Biblioteca breve 101 (Lisbon, 1985), pp. 50-51. Manuel Joaquim, however, believed that the books in the Biblioteca Geral were from the Monastery of Santa Cruz in Coimbra; see "Os Livros do Coro da Sé de Coimbra, em 1635," in Manuel Lopes de Almeida (ed.), *Arquivo de Bibliografia Portuguesa 2* (Coimbra, 1956), p. 332. The reference to "eight books" ("outo" presumably stands for "oito") indicates—if the entry is accurate—that the set was already incomplete; the set in the Biblioteca Geral does in fact consist of eight books.

⁶ Garro's two published editions are listed on pp. 135-36 of the *Primeira Parte do Index da Livraria de Musica do Muyto Alto, e Poderoso Rey D. João IV Nossa Senhor* (Lisbon, 1649). A modern facsimile edition was published as volume II of *Livraria de música de El-Rei D. João IV: Estudo musical, histórico e bibliográfico*, ed. Mário de Sampayo Ribeiro (Lisbon, 1967).

⁷ See Joaquim, "Os Livros do Coro," p. 333.

⁸ Abreu noticed (during the course of his current doctoral research) that the part-books bear the stamp of Vasconcellos.

⁹ See Joaquim, "Os Livros do Coro," pp. 333-34, and Joaquim de Vasconcellos, *Catalogue des Livres Rares composant la Bibliothèque Musicale d'un amateur* (Oporto, 1898), pp. 14-15. On the last verso with staves of each of the British Library part-books is a British Museum stamp bearing the date November 1899.

Garro dedicated his collection to Philip III of Spain, and his letter of dedication begins by recalling the composer's long service in the Lisbon Royal Chapel, and his appointment by the King's father. What follows indicates that the works published in the collection had been composed during Garro's years in Lisbon, that they were performed both in public and privately by the singers of the Royal Chapel, and that they had won the approval of both Portuguese and foreigners.¹⁰ The print contains the following works:¹¹

- 1 Missa Cantate Domino
- 2 Missa Fili quid fecisti nobis sic
- 3 Missa Domine in virtute tua lætabitur rex
- 4 Missa pro defunctis
- 5 Parce mihi Domine
- 6 Responde mihi
- 7 Spiritus meus
- 8 Alleluia. Tanto tempore vobiscum sum
- 9 Alleluia. Vidimus stellam eius in Oriente
- 10 Alleluia. Ego vos elegi (with alternative verse: Assumpta est Maria)

The contents thus fall into three sections, which are at first glance apparently distinct:

- 1 four Masses (nos. 1-4);
- 2 three lessons for Matins of the Dead (nos. 5-7);
- 3 three Alleluia settings (nos. 8-10).

In fact, each of the first three Masses in the collection is connected with one of the Alleluia settings, as is indicated by the titles given to the Alleluias—"ad primam missam," etc.; further, at least some of these pairs of works, Masses & Alleluias, were composed as such rather than simply being presented as related for the purposes of publication. Thus, as José Abreu noticed, some of the music of the *Missa Fili quid fecisti nobis sic* appears also in the *Alleluia*

¹⁰ "Per hos igitur annos . . . opera aliquot de re Musica composui, quæ à M. V. Cantoribus publicè, & privatè decantata publicè, & privatè placuerunt; aliisque tum nostræ, tum exteræ gentis nationibus communicata cunctorum calculis sunt comprobata."

¹¹ All works are for eight voices except the *Missa Domine in virtute tua lætabitur rex*, which is for twelve. Since there is considerable inconsistency between part-books with regard to the page on which each work begins and ends, no folio numbers have been provided in the list of works here.



Vidimus stellam. Besides this, and other motivic links, all three Masses are in the same mode as their corresponding Alleluia.

This pairing of Masses and Alleluia settings draws a significant proportion of the collection's contents into what was a clear strategy of including pieces honoring the King, either Philip II of Spain or Philip III. The most obvious such reference to the Philips is the text of the first Alleluia verse (for Mass on the Feast of Saints Philip and James, Apostles): "Tanto tempore vobiscum sum et non cognovistis me? Philippe, qui videt me, videt et patrem meum." The last sentence, preceded by the words "Ostende nobis patrem" and omitting the final "meum," was to be used also by Manuel Cardoso in his *Missa Philippina*, to mark the entrance of a "hidden" voice-part in the final *Agnus Dei*. Cardoso included this piece in a book of Masses published in 1636 and dedicated to Philip IV.¹² There also exist several motets setting the portion of the text beginning "Philippe, qui videt me" (which is the antiphon to the second psalm at Second Vespers of the feast just mentioned), but with "alleluia" added at two points. Two of these motets are by composers associated with the Chapel of Charles V: Crecquillon and Gombert.¹³ In addition, a number of composers set the complete Alleluia verse text (beginning "Tanto tempore") as a motet, and these included a master of the Royal Chapel of Philip II—Pierre de Manchicourt. It is quite likely that this last piece and some at least of the *Philippe qui videt me* motets were written in honor of Philip II. There is also a motet by Fernando de las Infantas with the following more extended text: "Domine ostende nobis patrem et sufficit nobis. Alleluia. Tanto tempore vobiscum sum et non cognovistis me? Philippe, qui videt me, videt et patrem meum. Et quomodo tu dicis ostende nobis patrem? Non credis quia ego in patre et pater in me est? Alleluia." This work was published in the third book of Infantas's *Sacrarum varii styli cantionum* (Venice: Scotto, 1579), but was also added to a manuscript (Montserrat 774) in the collection of

¹²Modern edition by José Augusto Alegria in *Frei Manuel Cardoso (1566–1650): Liber Tertius Missarum*, Portugalixæ Musica 22 (Lisbon, 1973). The final *Agnus Dei* of the *Missa Philippina* is at pp. 195–96.

¹³The other settings are by Ludovicus Louys, Jan Louys, Caspar Othmayr, and Ludwig Senfl. For a study of this complex of motets, see Martin Ham, "Thomas Crecquillon in Context: a Reappraisal of his Life and of Selected Works" (Ph.D. dissertation, U. of Surrey, 1998), chapter 5.

Philip II.¹⁴ In the *secunda pars* of the motet Infantas wrote the two outermost voices in canon, with the inscription "Canon quia ego in patre: et pater in me est." Lynne Gamblin has suggested that "while [Infantas] clearly views the concept of these words as appropriate for canonic treatment, he may also be paying a compliment to Philip II (father) and Prince Philip (son), born 1578."¹⁵ A setting of *Philippe, qui videt me* by Ludwig Senfl likewise uses a two-part canon between low and high voices, and Martin Ham has proposed the birth of the future Philip II in 1527 as a likely occasion for its composition.¹⁶

The title of the third Mass in the collection—*Domine in virtute tua lætabitur rex*—immediately suggests another compliment to the royal dedicatee or his father. Although no surviving parody model for this Mass has been identified, it is intriguing that there once existed a motet for twelve voices with this same textual incipit, composed by Philippe Rogier and copied for Philip II's Chapel by Isaac Bertout in 1593.¹⁷ Given Rogier's position as *maestro* of the Royal Chapel, the fact that the piece was in the repertory of the Chapel, and the nature of the text, this motet was in all likelihood written in honor of Philip II. If this was the parody model for Garro's Mass (which is not unlikely, given both the identical number of voices and the parallel posts held by Garro and Rogier), then his Mass too was probably written for Philip, and printed as an act of homage to his son. When considering possible occasions for its composition, it is worth examining the text—from Psalm 20—which Rogier (or the composer of Garro's model, if this was not it) is likely to have set. Palestrina's motet *Domine in virtute tua lætabitur rex*, a work which formed the parody model for Rogier's Mass with the same title, includes the first four verses of the Psalm in its *prima pars*.

Domine in virtute tua lætabitur rex: et super salutare tuum exsultabit vehementer.

¹⁴See Charles Gregor Manns, "The Manuscripts Montserrat 774 and 775" (Doctoral dissertation, University of Illinois, 1977), pp. 21–23.

¹⁵See Lynne Gamblin's edition of this motet (Cantiones Press, 1998), p. 2. I am most grateful to her for directing me to the piece.

¹⁶Ham, "Thomas Crecquillon in Context," p. 310.

¹⁷See Paul Becquart, *Musiciens néerlandais à la cour de Madrid: Philippe Rogier et son école (1560–1647)* (Brussels, 1967), p. 46.



Desiderium cordis eius tribuisti ei; et voluntate laborum eius non fraudasti eum.

Quoniam prævenisti eum in benedictionibus dulcedinis: posuisti in capite eius coronam de lapide pretioso.

Vitam petiit a te, e tribuisti ei longitudinem dierum: in sæculum, et in sæculum sæculi.

Whether or not Garro's parody model included verse 3, with its reference to coronation ("thou hast placed a crown of precious gold upon his head"), the title of the Mass would surely have brought the whole Psalm to mind. There may thus have been a link with Philip III's coronation in 1598.¹⁸

The Alleluia with which this Mass is associated in the 1609 publication is provided with two alternative verses, of which the first has the following text: "Ego vos elegi de mundo, ut eatis et fructum afferatis, et fructus vester maneat" ("I have chosen you from the world, that you should go forth and be fruitful, and that your fruit should endure"). Once again, it seems very likely that Garro chose to publish such a setting not principally with the intention that it be used to mark the feast of St. Barnabas (for which it is the Alleluia verse at Mass), but to honor his Hapsburg masters as God's "elect," whose line would endure, and who would "go forth" and conquer new lands.

The remaining Alleluia in the collection has the verse "Vidimus stellam eius in Oriente, et venimus cum muneribus adorare Dominum": "We saw his star in the East, and we came with gifts to worship the Lord." This belongs liturgically to Mass on the feast of the Epiphany, but one wonders whether here again some reference to the Philips may have been intended. It may in this connection be worth drawing attention to an aspect of the iconography associated with Philip's long-awaited visit to Lisbon in 1619. The ceremonial entry had as its first element a specially-constructed landing-stage on the waterfront where Philip disembarked. This landing-stage featured fake-marble figures of which the one on the right represented Lisbon awaiting her ruler with outspread arms. The accompanying poem included these lines:¹⁹

¹⁸ It might, however, be argued that Verse 4 would have been more appropriate to Philip II's long reign ("He asked thee for life, and thou granted him length of days, for ever and ever"); as noted above, Philip III was born in 1578.

¹⁹ Juan Baptista Lavaña, *Viage de la Catholica Real Magestad del Rei D. Filipe III N. S. al Reino de Portugal* (Madrid, 1622), f. 8^v.

De largas esperanças sustentada
(Que hum ardente desejo não descansa)
Vivi Principe Augusto, na tardansa
De vossa Real presença desejada.

Oje que o ceo me mostra a suspirada
Luz nunciadora de immortal bonança,
Quam prolonganda foi minha esperança
Seja vossa demora dilatada.

Philip is the long-awaited one, and at his eventual coming "the heavens show me the longed-for light which proclaims everlasting tranquility"—"o ceu me mostra a suspirada luz, nunciadora de immortal bonança." The links with the Epiphany seem clear. It is possible—with the Epiphany imagery of the "star in the East" in mind—that Garro's alleluia setting was intended to mark the birth in 1605 of the future Philip IV.

At this point it may be worth considering the Mass which is paired with the Epiphanytide Alleluia in Garro's collection, the *Missa Fili quid fecisti nobis sic*. As noted earlier, this shares material with the *Alleluia Vidimus stellam*. Garro's setting of the Alleluia verse falls into two sections, the first scored for just the four voices of the first choir, and the second section using all eight voices.²⁰ Although missing parts slightly hinder the comparison, it is clear that the first of these sections was nearly identical to the *Benedictus* of the *Missa Fili quid fecisti nobis sic*,²¹ and that the second section corresponds with part of the opening *Kyrie* of the Mass.²² It is very difficult to determine in either case which version was written first (since, for example, there is no consistency regarding which version of the eight-voice passage has greater melodic decoration at various points), although one set of parallel octaves found in the *Kyrie* are avoided in the Alleluia verse. Whatever the order of composition, one is led to wonder why Garro chose to make the connection with these particular parts of the Mass. The answer may of course be entirely straightforward, and in any case such a link between an Epiphany text and the *Benedictus* is—textually—not inappropriate. Furthermore, the fact that the two superius parts in

²⁰ The lowest part of the first choir does not survive in the copies currently known.

²¹ There are superficial variants, mainly in rhythm, reflecting the differences in text.

²² Besides superficial variants (mainly involving melodic decoration), in this case the tenor part of the second choir is substantially different in the two passages.



the four-voice section are in canon at the unison may have been intended to symbolize the Incarnation (one part proceeding from the other) and the Magi following the star. It is, nevertheless, also possible that once again Garro was thinking of his royal masters when he chose to make this musical connection. We should bear in mind the close relationships which were perceived then between royalty and the divine, and the *Benedictus* is one of the points within the texts of the Mass when the concept of divine kingship might on occasion have been seen as most relevant.²³ Besides this, the unison canon in Garro's *Benedictus* might have been intended in part as a reference to a royal birth (son proceeding from and succeeding father); comment has already been made concerning possible similar interpretations of canonic writing in motets by Infantas and Senfl. It may also be worth pointing out here that the rather odd, rhythmically animated, setting of *Benedictus* in Garro's *Missa Cantate Domino* bears at least some resemblance to the setting of those words in its accompanying Alleluia which most directly suggest his royal masters: "Philippe, qui videt me," a setting which itself stands out through the rhythmic contrast with what precedes and follows it.

The linking of Garro's Epiphanytide Alleluia and this Mass may be relevant to—and help us better to understand—another work which turns out to be connected musically to the *Missa Fili quid fecisti nobis sic*. In this case, however, the work is by another composer, Filipe de Magalhães. It is not at all surprising to find a connection between the works of Garro and Magalhães, since Magalhães was a fellow-member of the Lisbon Royal Chapel and acted as Garro's deputy, directing the choir in his absence,²⁴ and it was Magalhães who succeeded Garro as *mestre* in 1623. Magalhães published just

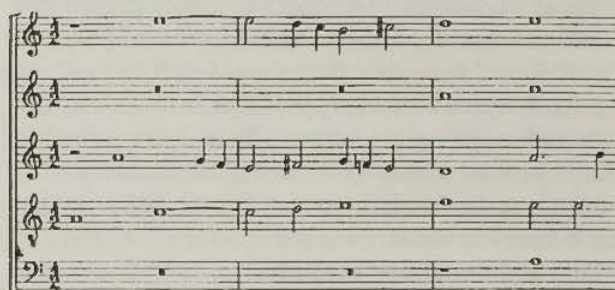
²³ More specific use of the *Benedictus* as a welcome song for royalty occurred at the entry of Henry V into London following the Battle of Agincourt. See E. K. Chambers, *The Mediaeval Stage* (London, 1903), vol. 2, pp. 168–69.

²⁴ This emerges from Magalhães's letter of appointment to the post of *mestre*, which begins: "Dom Phelipe & faço saber a vos dom João da Silva, que servis de mordomo mor de minha casa, que avendo respeito a boa informação que tive de Phelipe de Magalhães, capellão do serviço, e ter servido muitos anos em minha capella real ensinando aos ministros della a musica do canto chão e canto de órgão e ter cuidado da estante nas ausencias do mestre da capella . . ."; quoted in José Augusto Alegria, *Polifonistas portugueses*, Biblioteca Breve 86 (Lisbon, 1984), p. 68.

one book of Masses (in 1636), which he dedicated to Philip IV. The most extraordinary piece in the book is the intriguingly entitled *Missa O soberana luz*.²⁵ In style and scoring it is unlike anything else in the composer's surviving output: rhythmically, it contrasts passages in the conventional values of the *stile antico* with others in which crotchets and quavers are the predominant note-values of syllabic declamation and in which the harmonic rhythm is often moving at the crotchet or quaver rate.²⁶ In terms of the scoring, the piece uses a strikingly wide range of three octaves.²⁷

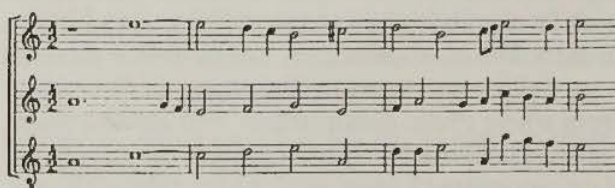
Magalhães uses various thematic elements to unify his Mass, but most important is the distinctive material which begins each of the six main sections of

Filipe de Magalhães: start of 'Sanctus' from *Missa O soberana luz*



the Mass. Example 1 shows the opening of the *Sanctus*. The resemblance between this and the setting of the words "Domine Deus" in Garro's *Missa Fili quid fecisti nobis sic* (Example 2) is strikingly close. In addition, the two Masses are in the same mode, use the same basic clef-combination (although there are more voice-parts in Garro's Mass), and

Francisco Garro: part of 'Gloria' from *Missa Fili quid fecisti nobis sic*



²⁵ Modern edition by Luís Pereira Leal in *Filipe de Magalhães (1565?–1652): Liber missarum*, Portugaliae Musica 27 (Lisbon, 1975), pp. 148–71.

²⁶ The exceptional nature of the rhythmic technique here led the editor of the modern edition in the series *Portugaliae musica* to retain the original note values in this piece even though he had halved values for his editions of all other works.

²⁷ Although the clef-combination looks like *chiavette*, the bass regularly descends significantly lower than one would expect in such circumstances.



have the same (unusual) overall range of three octaves, from A to a".²⁸ It is difficult to determine who might have influenced whom. However, the fact that the Magalhães Mass is—in terms of technique—exceptional within his output, whereas such techniques (in terms of rhythm and harmonic rhythm, for example) are thoroughly typical of Garro's polychoral works, might suggest that Magalhães took his stylistic cue here from his senior colleague.

The connection between Magalhães's and Garro's pieces may perhaps help to explain the title of the former, *O soberana luz*. As already noted, Garro's *Missa Fili quid fecisti nobis sic* is a companion to the Epiphanytide *Alleluia Vidimus stellam*, and the "soberana luz" of Magalhães's title is reminiscent—and perhaps significantly so—of the poem which greeted Philip on his arrival in Lisbon, with its reference to "a suspirada luz" suggestive of Epiphany. As noted above, Magalhães dedicated his 1636 book of Masses to Philip IV, and Luís Pereira Leal long ago suggested that the title *O soberana luz* might refer to the dedicatee.²⁹ Leal also drew attention to the similarity between the most important theme of this work and the theme upon which Cardoso based his *Missa Philippina* mentioned above, a motive which bears the text "philippus quartus" in the Mass. Although it must be admitted that the two themes are in different modes, this resemblance may

strengthen further the possibility of a connection with Philip. As with the *Alleluia Vidimus stellam*, one wonders whether Magalhães's Mass was connected with a royal birth, and possibly again that of Philip himself, a hypothesis which gains some support from a similarity between the rising figure of his head-motive and the opening of a Christmas responsory *Lætentur cæli*.³⁰

The case of Garro's *Missa Fili quid* and Magalhães's *Missa O soberana luz* may well be only one of several instances of a connection between the works in Garro's polychoral collection and the music of his Portuguese contemporaries, but at the moment we are not in a position to measure accurately the extent of the influence which Garro's polychoral writing had in Lisbon. Future research into polychoral Latin polyphony in Spain and Portugal will make it easier for us to discriminate with increasing subtlety different styles and techniques (for example, of rhythm, scoring, and antiphonal practice) so that lines of influence between repertories within the Peninsula (including for example the influence of composers associated with the Spanish Royal Chapel) and outside it can be traced more fully, and the ancestry of the polychoral techniques of such composers as Duarte Lobo and Francisco Garro can be illuminated.

³⁰Martin Ham has noted a possible use of the same chant opening in the *Sanctus* of Crecquillon's *Missa Kain in der Welt so schön*. He has also argued convincingly that this Mass may have been written for the marriage of the future Philip II to Maria of Portugal in 1543. See Ham, "Thomas Crecquillon in Context," p. 397 and pp. 402-03.

²⁸Magalhães's Mass keeps to this range throughout except that there is one G# in the bass during the *Kyrie*.

²⁹*Filipe de Magalhães (1565?-1652): Liber missarum, Portugalizæ Musica* 27, p. xviii.