

The *Verset* and *Fabordão* Genres in The Context of Music Manuscript 242 from the Coimbra University Library

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Resumo

Este artigo é o resultado de uma pesquisa exaustiva que tenho desenvolvido em torno do Manuscrito 242 da Biblioteca Universidade de Coimbra (*P-Cug* MM 242). Este valioso manuscrito do século XVI destaca-se pela importância crucial para o estudo da música instrumental em Portugal, no Renascimento tardio e nas primeiras décadas do século XVII. Neste manuscrito estão reproduzidos alguns dos primeiros exemplos de *tento* e *fantasia*, como o atestam as obras para tecla de António Carreira (c.1530-c.1594). Para além de um grande número de cópias de motetes, movimentos de Missa, canções e madrigais escritos por diversos compositores europeus de meados do século XVI, identificados e inventariados por Owen Rees, o manuscrito inclui também diversas peças instrumentais de autoria desconhecida, que ainda não receberam a atenção que merecem. Deste conjunto, seleccionei dois grupos de obras que reúnem pequenas peças instrumentais, as quais irei aprofundar neste artigo. O primeiro grupo, que representa o objecto central deste estudo, é constituído por um conjunto de obras para tecla com melodias em cantochão que proponho incluir nos géneros *verso* e/ou *fabordão* para órgão. Pretendo discutir estas obras a partir das suas características formais, estilísticas e performáticas, assim como a sua inclusão nas práticas de *alternatim* instrumental no Mosteiro de Santa Cruz de Coimbra durante esse período.

Palavras-chave

P-Cug MM 242; *Tento*; *Verso*; *Fabordão*.

Abstract

This paper is the result of the extensive research I have been pursuing on Music Manuscript 242 from the Coimbra University Library (*P-Cug* MM 242). Presented in score-format, this sixteenth-century handwritten treasury is of fundamental importance in what regards the understanding of instrumental music in Portugal during the late Renaissance up to the first decades of the seventeenth century. Earlier examples of *tento* and *fantasia* are copied in it, as testified by the keyboard works of António Carreira (c.1530-c.1594). Besides a large amount of scored copies of motets, mass movements, chansons and madrigals by some of the principal mid-sixteenth century European composers, identified and inventoried by Owen Rees, the manuscript includes also a large number of instrumental pieces of unknown authorship, that deserve our attention. From them, I have selected two groups of copies, which contain short instrumental pieces that I intend to present in this paper. The first group, the main object of this study, is formed by a series of keyboard works with the same plainchant melody which I propose to include in the organ *verso* and/or *fabordão* genres and to discuss it, focussing their formal, stylistic and performance characteristics, as well as its inclusion in the liturgical instrumental *alternatim* practices in the Monastery of Santa Cruz de Coimbra during the given historical period.

Keywords

P-Cug MM 242; *Tento*; *Verso*; *Fabordão*.

MANUSCRIPT MM 242 OF THE BIBLIOTECA GERAL of Coimbra University has for some years been our object of study, as regards the beginnings and flourishing of instrumental music in Portugal, in the middle of the 16th century.¹ Copied, probably in the third quarter of the 16th century, almost completely by a single copyist,² it is in score format, the *tactus* divided at the semibreve, and was compiled at the Monastery of the Holy Cross in Coimbra.³ It includes a large number of works which, taken altogether, bear witness to the eclecticism of the copyist and his updating of the repertoire in relation to what was being heard in the mid-16th century, whether in the Iberian Peninsula, Flanders or the north of Italy. Thus we have selections of pieces copied from prints by Susato, Phalèse and Gardane, amongst other publishers, especially motets and songs, but also some madrigals. Interspersed with this, is a huge number of instrumental works, many of them by identifiable authors,⁴ some of them still to be identified, these latter being one of the most interesting aspects of the continued study of this manuscript. As the fundamental source for the beginnings of the *tento* in Portugal during this period, as I have been able to establish through the studies I have made of MM 242,⁵ the codex includes the entire output for organ of António Carreira (c.1530-c.1594), as well as a series of recompositions of some *ricercari* from the *Libro primo* [...] (1547) of Jacques Buus. As an archive of repertoire, this manuscript bears witness to the use of some of the works copied for purposes of compositional and instrumental teaching, applied in various other copies, of unidentified authorship, also contained in it. In this regard, I was able to establish in my research⁶ a direct relationship between the genesis of the Portuguese *tento* for keyboard, especially as reflected in Carreira's works, and the *ricercari* of Buus's *Libro primo* [...]. But as well as this Flemish composer, and the characteristic style of his pieces, most notably their gigantic ranges, the anonymous instrumental pieces included in the manuscript are formally

¹ Filipe Mesquita de Oliveira has published several studies of the Coimbra's Library Music Manuscript 242 (*P-Cug* MM 242). It should be mentioned: 'António Carreira's keyboard *tentos* and *fantasias* and their close relationship with Jacques Buus's *ricercari* from his *Libro primo* (1547)', in *Interpreting Historical Keyboard Music - Sources, Contexts and Performance* (Farnham, Ashgate, 2013); *Contributo ao estudo das obras para tecla atribuídas a António Carreira, 'O Velho'* (Évora, Universidade de Évora-UnIMeM/FCT – 2012); 'The Recompositions of Buus's *Ricercari* from his *Libro primo*... in Manuscript *P-Cug* MM 242 and the Didactic Processes of the Friars of the Santa Cruz Monastery in Coimbra', in *History Research*, 3/6 (Rosemead, David Publishing, 2013).

² '[...] com a única excepção da obra n.º 136 (ff. 122r - 125r), cuja caligrafia é idêntica à do copista que copiou as vozes superiores da peça n.º 46 do MM 48 (f. 66v).' – '[...] with the sole exception of no. 136 (ff. 122r-125r), whose calligraphy is identical to that of the copyist of the upper voices of no. 46 in MM 48 (f. 66v).' see F.M. de OLIVEIRA, 'A Génese do tento no testemunho dos manuscritos *P-Cug* MM 48 e MM 242 (com uma edição crítica dos *ricercari* de Jacques Buus e das suas versões recompostas)' (Dissertação de doutoramento, Universidade de Évora, 2011), p. 18.

³ See O. REES, *Polyphony in Portugal c.1530-c.1620: Sources from the Monastery of Santa Cruz, Coimbra* (Outstanding Dissertations in Music from British Universities, New York-London, Garland Publishing, 1995), pp. 325-42, 367-412.

⁴ In addition to the identification, in many cases, of the authors in MM 242, the study of the concordances carried out by Owen Rees resulted in the identification of the composers of several other works; see REES, *Polyphony in Portugal* (see note 3), pp. 326-37.

⁵ See note 1.

⁶ OLIVEIRA, 'A Génese do tento' (see note 2).

and stylistically influenced by works found in two Spanish prints absolutely central to Iberian instrumental music of the 16th century. These are the *Libro de cifra nueva* [...] by Venegas de Henestrosa, published in Alcalá de Henares in 1557,⁷ and the *Obras de música para tecla arpa y vihuela* [...] by Antonio de Cabezón, published by his son Hernando, in Madrid in 1578.⁸ I am referring specifically to a series of short pieces by an unidentified author, including *fabordões*, hymns, *versos* and *tentos*, and other forms yet to be identified, which thus have a liturgical function. It is important therefore to consider that the didactic compositional and instrumental function of these pieces was associated with clear objectives, that is, their use within the context of liturgical celebrations. There are three distinct groups of copies following on from each other in the inventory of MM 242 (see Table 1). The first of them includes three-voice pieces, made up of three hymns and four pieces, amongst which are some that could be hymns and others *tentos* for three voices (see Table 2). There is a second distinct group made up of eight pieces, which can be called *fabordões* (see Table 3).⁹ Finally, I have identified a third and final group, found in the last part of the manuscript, whose formal identification is more complex, though there are certainly some works that can be considered to be *versos* or *tentos* (see Table 4).

Of the various instrumental forms and genres that one may associate with the works found in MM 242, undoubtedly implicit in these three groups that I have just identified, it is known that the respective function is liturgical. Moreover, in the context of the 16th-century Iberian *tento* for keyboard, especially taking into account the organ output of Antonio de Cabezón, one of the characteristics that distinguishes this Peninsular genre from the *ricercare* from beyond the Pyrenees is the fact that the former is part of liturgical music practice. Unfortunately, the evidence available for this study is very scarce, there being practically no indications, whether in terms of manuscript or printed sources, that might suggest the actual positioning of the *tentos* within the Office or Mass. The Jewish Bernadette Nelson¹⁰ has, nevertheless, hypothesized in this regard, approaching the problem through the systematization of known questions with regard to the practice of *alternatim*. Thus, the Iberian *verso*, or *versos*, would be a piece of very short duration inserted between

⁷ Luys Venegas de HENESTROSA, *Libro de cifra nueva* [...] (Alcalá de Henares, Joan de Brocar, 1557).

⁸ Antonio de CABEZÓN, *Obras de música para tecla, arpa y vihuela* [...] recopiladas y puestas en cifra por Hernando de Cabezón su hijo (Madrid, Francisco Sanchez, 1578).

⁹ The *fabordón* or *fabordão* meanings are discussed later on in the present study, according to the ideas and conceptions recently focused by Giuseppe Fiorentino in one of his latest articles. See G. FIORENTINO, “‘Cantar por uso’ and ‘cantar fabordón’: the Unlearned Tradition of Oral Polyphony in Renaissance Spain (and beyond)”, *Early Music*, 43/1 (2015), pp. 23-35; it is also important to quote Sergi Zauner’s studies which focus the multiple *fabordón* conceptions, one of them the description and discussion of the instrumental *fabordón*—see S. ZAUNER, ‘El fabordón a la luz de las fuentes hispánicas del Renacimiento (ca.1480-1626). Fórmulas y fabordón elaborado en el marco del Oficio Divino’ (PhD dissertation, Saarbrücken University, 2014); and ‘El fabordón hispánico como res facta salmódica a comienzos de la edad moderna. Ensayo terminológico’, *Revista de Musicología*, 38/1 (2015), pp. 47-77.

¹⁰ Bernadette NELSON, ‘Alternatim Practice in 17th-Century Spain: The Integration of Organ Versets and Plainchant in Psalms and Canticles’, *Early Music*, 22/2 (1994), pp. 239-56, 258-9.

liturgical psalms and canticles, functioning as a connecting link between them. There are very often musical and/or formal thematic references that allow one to position a particular *verset* within the context of a particular rubric. This is the case, for example, with the *Versos de Magnificat—Tono primero (XLII)*, and the four *versos* of *Kyrie Rex virginum (L)*, which are included in the *Obras de música [...]* by Cabezón.¹¹ However, in the majority of cases, this does not happen, and we know only the liturgical function of the *verset*. In the context of *alternatim* practice, it would not necessarily always have been the organ playing a *verset*; it could merely intone, or play a ‘chord’ from the following canticle, thereby aiding the tuning of the choir’s entry.¹² In its turn, the last sound of the *verset* would have had to correspond to the pitch of the choir’s entry for the performance of the following rubric. It is also known that these organ miniatures, generally for three and even for two voices, had at the same time a didactic function, an initiation of the organist into liturgical practice.¹³ In the research that resulted in the present study, I was able to make a direct link between this data and the pieces from the third group that I distinguished. With the exception of the first of them, which I consider as a *tento*, given its larger dimensions, being 117 bars long (see Table 4), all the others will be considered, as part of the possibility I raise, as *versets*, some of them being *Kyrie versets*. Many are the reasons that led me to this conclusion. The first of them, and in my view the most important, has to do with their formal and stylistic closeness to Cabezón’s *versets* published in the *Obras de música [...]*. Before proceeding to an exhaustive comparative analysis of these works and those of Cabezón, I can already list some points that place them within this context. As is the case with the *verset* in the *Obras de música [...]*, there is a similar brevity, the *verset* consisting of two imitative points developed, briefly and irregularly until the final bar (see Plate 1). As mentioned before, given the absence of any *incipit* that could furnish us with more information concerning the positioning of these *versets* within the liturgy, such was impossible to determine in this case (see Table 4). Also evident is the comfortable quality, in terms of the keyboard, of these *versets*, which I was able to analyse by means of the quantification of parameters with regard to voice crossing, especially between the two middle voices (*altus* and *tenor*) (see Table 4). Indeed, there is either no voice crossing, as in nos. 220 and 222, or it is very occasional, being an exception to the rule (see Table 4). I therefore emphasize the fact that the instrumental idiom is that of the organ. From the thematic point of view, these *versets* use only one or two motifs (see Plate 2). Monothematicism is therefore the rule. I was also able to establish, apart from their brevity, the stylistic proximity of these *versets* to those in Cabezón’s *Obras de música [...]*, whether because of

¹¹ CABEZÓN, *Obras de música para tecla* (see note 8).

¹² See NELSON, ‘Alternatim Practice in 17th-Century’ (see note 10), pp. 240-1.

¹³ G. DODERER and M. B. RIPOLL (eds.), *A DE CABEZÓN—Ausgewählte Werke für Tasteninstrumente—Selected Works for Keyboard*, vol. 1 (Kassel, Bärenreiter), p. x.

their thematic nature, or because of the kind of imitation. In fact, from versets nos. 222 to 232, I would suggest that they are *Kyrie versets* bearing in mind the thematic similarities with some chant melodies for the *Kyrie* (see Table 4). As an example, I cite verset no. 222, whose opening motif is almost identical to that of the *Verso IV de 2º Tono XLIII* from Cabezón's *Obras de música* [...],¹⁴ though transposed (see Plates 3 and 4). Lastly, reference must be made to the didactic nature of these versets, apparent from the thematic relations between nos. 218 to 221. There are indeed many analogies between the intervallic and rhythmic configurations of the head motifs of these versets. As an example, one may compare motive A of piece no. 218, given initially in the *Altus* (see Plate 2), and motive A of piece no. 220, also first given in the *Altus* (see Plate 5). There is an obvious analogy between the ascending minor thirds followed immediately by the descending semitone, with similar rhythmic configurations (see Plates 2 and 5). This observation is also applicable to the thematic relations to the opening motives of versets nos. 219 and 221 (see Plates 6 and 7). It thus becomes clear that, whoever composed these versets, did so for didactic purposes, if we take into account not only these thematic analogies, but also the formal nature of the verset, which comprises one or two imitative points in short phrases, thus allowing the student to familiarize himself with the rules of imitative counterpoint. The stylistic relationship evident in these *Kyrie versets* in MM 242 is connected with the *Kyrie versets* in Cabezón's *Obras de música* [...], though in the Coimbra manuscript they are not systematically organized according to the church modes, as is the case in Cabezón's print. Finally, mention must be made of the fact that, for *Kyries* nos. 223 to 226, I was able to identify the respective chant melodies, thereby confirming the thesis of the liturgical function of these works (see Table 4). Nevertheless, further research must be made in what concerns plainchant melodies identification, since I was not able to confirm what manuscripts or sources were used in the particular cases focused.

As far as the second group of pieces I identified is concerned, this is a series of copies of eight *fabordões*, in the first four church modes, copied in a systematic way from the first to the fourth (see Table 3). One has here to discuss the term *fabordão*, since its meaning referred to various musical concepts in 16th and 17th centuries Iberian Peninsula.¹⁵ Originally they were used to set the texts of psalms to four-part music using the psalm tone as *cantus firmus*. Its formal structure was homophonic, based in triadic four-part writing with the chord roots in the bass.¹⁶ But, in what

¹⁴ See Higinio ANGLÉS (ed.), *Antonio de Cabezón - Obras de música para tecla, arpa y vihuela...recopiladas y puestas en cifra por Hernando de Cabezón su hijo* (Madrid, Francisco Sanchez, 1578) (Barcelona, Instituto Español de Musicología, 1966), vol. 1, p. 36.

¹⁵ In one of his latest studies, Giuseppe Fiorentino has widely discussed, the *fabordón* conceptions and its relations to performing practice and Spanish Renaissance Music Sources. See FIORENTINO, "Cantar por uso" (see note 9), pp. 23-35.

¹⁶ FIORENTINO, "Cantar por uso" (see note 9), p. 24.

concerns instrumental music, *fabordón* meant a music work or a musical arrangement, having in mind what terminology such *vihuelistas* as Mudarra and Fuenllana¹⁷ used or keyboard players like Sancta Maria or Cabezón.¹⁸ To this point and having in mind the close relationship of the music works copied in MM 242 which I am referring to, with the works of Cabezón and those included in Henestrosa's *Libro de Cifra nueva* [...], the term *fabordão* associated with this last meaning seem to be the one which is appropriate to characterize the works in this Coimbra manuscript.¹⁹ In fact, there is a major problem in qualifying the typology of music pieces such as these, given the fact that there is no written term associated with them in the manuscript. Nevertheless, I observe here the coherence of Zauner's argument referring to this question.²⁰

Being 'harmonizations' in four voices of psalm intonation formulas, the *fabordões* found in MM 242 are, in formal terms, what Cabezón entitled *fabordón glosado*, that is to say, 'harmonizations' in which one or more voices are ornamented, in order to demonstrate the skills of the organ player.²¹ In *fabordões* nos. 126 and 127, there are undeniable similarities, with both the ten *fabordones llanos* (VI – XV) of the *Libro de Cifra nueva* [...],²² and the *Fabordones XXIV, XXV* and *XXVI* of Cabezón's *Obras de musica* [...].²³ As far as Venegas de Henestrosa's work is concerned, the *fabordões* nos. 126 and 127 of MM 242 have the same melody as the anonymous *Fabordón llano I* (VI), found in the *Libro de Cifra nueva* [...].²⁴ As is the case in Venegas's

¹⁷ Alonso Mudarra called his two *fabordones* 'Psalms' in his work *Tres libros de música*; Fuenllana referred to 'tonos en *fabordón*' meaning arrangements of previous works by Guerrero. See FIORENTINO, "'Cantar por uso'" (see note 9), p. 26.

¹⁸ FIORENTINO, "'Cantar por uso'" (see note 9), p. 26.

¹⁹ Zauner widely discusses the terminological questions surrounding the term *fabordón* and its instrumental application: '[...] deja entrever una cierta tendencia a emplear el término 'fabordón' para piezas conservadas en fuentes instrumentales o bien que carecen de letra. Por consiguiente, cabría valorar la posibilidad de que la participación de instrumentistas en la tradición—es decir, la necesidad de disponer de una denominación para piezas que carecen de letra—estimulara la consolidación del término 'fabordón' en su acepción de *res facta*, y que esta no se empleara inicialmente para el repertorio vocal'. See ZAUNER, 'El *fabordón* hispánico' (see note 9), p. 64.

²⁰ 'También podría ser fruto de las características habituales del formato manuscrito: a excepción de que la fuente correspondiente esté encabezada por un índice, las piezas copiadas en manuscritos no suelen incluir información respecto a su género o tipología. Por su lado, los libros de música instrumental son también fuentes impresas, más dadas a incluir índices, títulos y otros procedimientos de sistematización del contenido. Sea como fuere, el caso presentado es interesante porque pone de manifiesto que la aplicación del término 'fabordón' por parte de los especialistas a piezas que no incluyen denominación explícita es, como en el caso de Bradshaw, producto de un ejercicio de analogía.' See ZAUNER, 'El *fabordón* hispánico' (see note 9), p. 64.

²¹ Zauner emphasizes the importance of the pedagogical role of the *fabordón* (we would prefer however the use of the term didactic instead of pedagogical as applied here, since there were no Pedagogy as such in those times): 'A un *fabordón llano* siguen tres *glosados* del mismo tono, que emplean invariablemente el primero como base: en uno se aplican disminuciones en la parte superior, en otro en la inferior y en el tercero en las partes intermedias. Tal grado de sistematización denota claramente un carácter pedagógico que se corresponde con un fragmento del *Proemio* que Hernando de Cabezón dedica al lector de su antología'. See ZAUNER, 'El *fabordón* hispánico' (see note 9), p. 70.

²² See Higinio ANGLÉS, *La música en la Corte de Carlos V con la transcripción del 'Libro de cifra nueva para tecla, harpa y vihuela' de Luys Venegas de Henestrosa* (Alcalá de Henares, Joan de Brocar, 1557) (Barcelona, Consejo Superior de Investigaciones Científicas - Instituto Español de Musicología, 1984), vol. 2, pp. 9-12.

²³ ANGLÉS (ed.), *Antonio de Cabezón - Obras de música* (see note 14), pp. 51-9.

²⁴ ANGLÉS, *La música en la Corte de Carlos V* (see note 22), p. 9.

collection, the psalm tone in no. 126 is found here also in the *Superius* (see Plate 8). Nevertheless, in the case of the Coimbra manuscript, these two *fabordões* are *fabordões glosados*, inasmuch as the *Bassus* is glossed in both cases, its formal structure is modelled on that found in the *fabordones llanos* of the *Libro de Cifra nueva* [...],²⁵ that is, only two phrases with two cadences, the first on the reciting tone, in this case in mode 1, and the second on the *finalis* (see Plate 8). In the same way, as happens with the *fabordones* in Venegas's collection and also in Cabezón's *Obras de música* [...], the *fabordões* in MM 242 also begin with three notes that make up the 'chord' of the opening mode,²⁶ being characterized in general by glossed passages that are strongly reminiscent of those in Cabezón's work. However, the glossing of the *fabordões* in the Coimbra manuscript is considerably more austere, perhaps reinforcing the possibility of the didactic function of these pieces, that is, of someone learning the language of instrumental ornamentation, as composer and performer. In fact, the process of learning how to gloss is much closer to the ornamental configuration of the *fabordones glosados* which are found in the *Libro de cifra nueva* [...], these being, by nature, much more austere than those by Cabezón in the *Obras de música* [...] (see Plates 10 and 11). In addition, it should also be mentioned with regard to this genre, the correspondence between some of the *fabordões* I have identified and those found in Cabezón's *Obras de música* [...]. Thus, as we can see in the 'observations' column of Table 3, there are all kinds of similarities between these *fabordões* and those by Cabezón.

Finally, the first group of works I distinguished may in turn be considered as hymns (see Table 2). This is a set of pieces for three voices, as we shall see, much closer stylistically to the hymns found in the *Libro de Cifra nueva* [...],²⁷ than in Cabezón's *Obras de música* [...].²⁸ Indeed, given that in Venegas's collection the hymns are almost entirely attributed to a certain Antonio, whom Anglés took to be Antonio de Cabezón, they must be amongst the composer's earliest works, stylistically more austere in comparison with the works of his full maturity, as exemplified in the *Obras de música* [...]. On the other hand, it should be borne in mind that the pieces copied immediately before these hymns in MM 242 have concordances with some hymns by Antonio in the *Libro de Cifra nueva* [...], namely pieces nos. 96 to 102.²⁹ In the case of the pieces of unknown authorship, I have identified two distinct hymns, namely *Ave Maris Stella* (no. 104), and *Pange lingua* (no. 110) and also the Sequence *Dic nobis Maria* (no. 105) (see Table 2). As for the remaining pieces, I have not been able to identify the chant melodies, though Santiago Kastner

²⁵ ANGLÉS, *La música en la Corte de Carlos V* (see note 22), pp. 9-12.


²⁶ ANGLÉS (ed.), *Antonio de Cabezón - Obras de música* (see note 14), p. 171.

²⁷ ANGLÉS, *La música en la Corte de Carlos V* (see note 22), pp. 1-3 and pp. 111-34.

²⁸ ANGLÉS (ed.), *Antonio de Cabezón - Obras de música* (see note 14), pp. 21-31.

²⁹ ANGLÉS, *La música en la Corte de Carlos V* (see note 22), pp. 140-9.

hypothesized the existence of a song theme in the case of no. 109.³⁰ As regards their formal typology, these hymns follow the configuration of some of those found in the *Libro de Cifra nueva* [...] (nos. 76-78)³¹ and the *Obras de música* [...],³² that is, the hymn melody is found in long, even note values in the middle voice and glossed in the two outer voices (see Table 2, formal structure column and Plate 11).

In conclusion, I have aimed in this paper to contribute with some new elements to the study of organ music in Portugal in the mid-16th century. MM 242 from the *Biblioteca Geral* of Coimbra University being the main written source thereof, in it one may glimpse the didactic, compositional and organistic processes employed by the monks of the Monastery of the Holy Cross during this period. In addition to the *tento* and the *fantasia*, which I have examined previously, I have here proposed other genres, such as the hymn, the *fabordão* and the *ve* , whose origins, formal, modal and stylistic, are to be found either in Venegas de Henestrosa's collection or in Cabezón's *Obras de música* [...]. Concerning the *fabordão* and bearing in mind Fiorentino's³³ and Zauner's³⁴ research, besides the printed and hand-written sources, new fields of research must be explored regarding this genre, such as those which concern the improvisational and compositional processes of extempore counterpoint.³⁵ Given this new research data, our present conception of the instrumental *fabordão* must be further explored in order to compare it with these oral specific practices. Only these future research data would clarify us about the improvisational and compositional processes of extempore counterpoint applied to psalm-harmonization, *glosas* and psalm-tones.

Having emphasized in this study the question of the role of the organ in the liturgical context, I now suggest here the need for the future analytical and comparative study of these pieces with the intention of examining their attributions of authorship. In the short term, it will be necessary to make a selection of the most interesting works musically speaking, and make a critical edition intended to widen the repertoire of the organists of today.

³⁰ See Santiago KASTNER (ed.), *Antologia de Organistas do Século XVI*, transcrição de Cremilde Rosado Fernandes, Portugaliae Musica, 19 (Lisboa, Fundação Calouste Gulbenkian, 1969), pp. 132-4.

³¹ ANGLÉS, *La música en la Corte de Carlos V* (see note 22), pp. 111-6.

³² ANGLÉS (ed.), *Antonio de Cabezón - Obras de música* (see note 14), pp. 21-31.

³³ FIORENTINO, “‘Cantar por uso’” (see note 9), pp. 23-35.

³⁴ ZAUNER, ‘El fabordón a la luz de las fuentes’ (see note 9); ZAUNER, ‘El fabordón hispánico’ (see note 9), pp. 47-77.

³⁵ Fiorentino distinguishes two main conceptions related to the vocal *fabordón*. The first called ‘Learned Oral Tradition of Polyphonic Music’ concerns musicians with theoretical and practical knowledge. The second called ‘Unlearned Oral Tradition of Polyphonic Music’ refers to all the singers, both men and women, who perform without any previous musical knowledge. See FIORENTINO, “‘Cantar por uso’” (see note 9), pp. 23-35.

Appendices

Plates

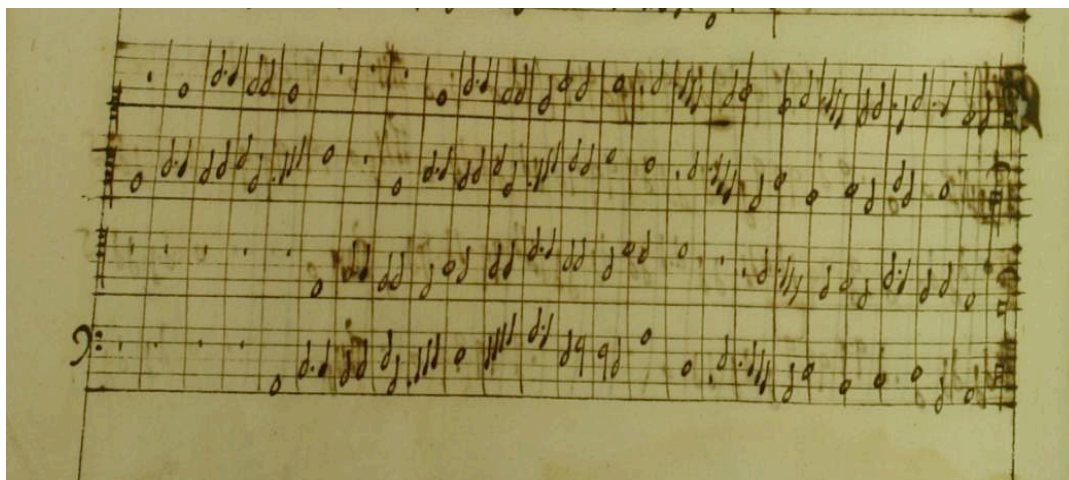


Plate 1. MM 242, f. 169v (last system in lower margin): piece no. 218—? —two imitative points

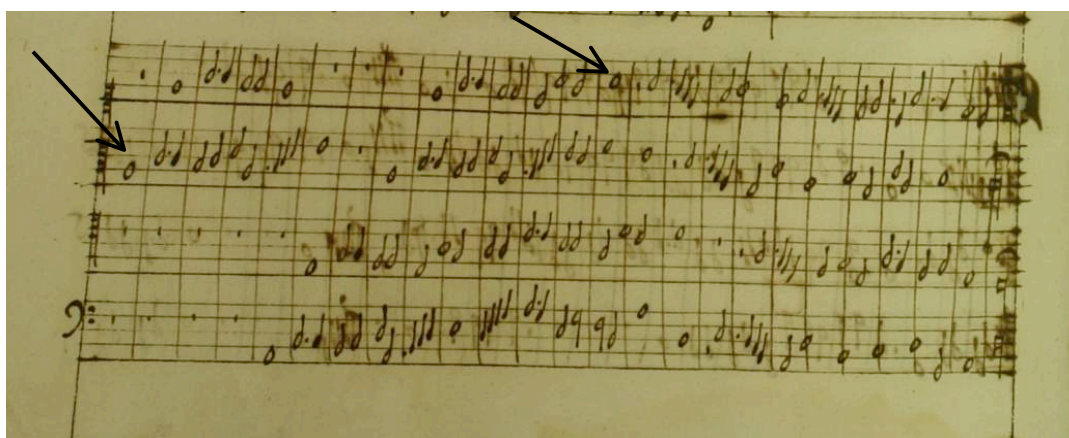



Plate 2. MM 242, f. 169v (last system in lower margin): piece no. 218—? —motives A and B

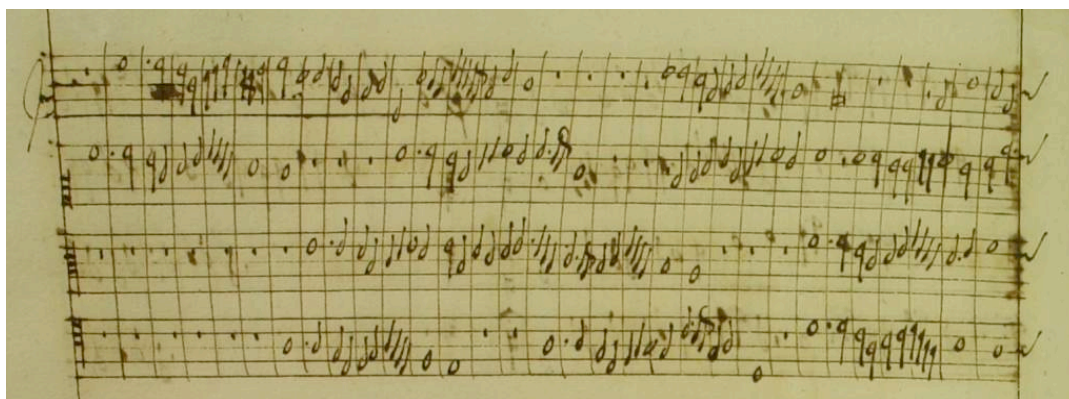



Plate 3. MM 242, f. 170v (first system in upper margin): piece no. 222—? —opening motif configuration



Plate 4. Antonio de Cabezón, *Obras de música para tecla, arpa y vihuela ...*, XLIII - IV Verso del segundo tono—opening motif configuration

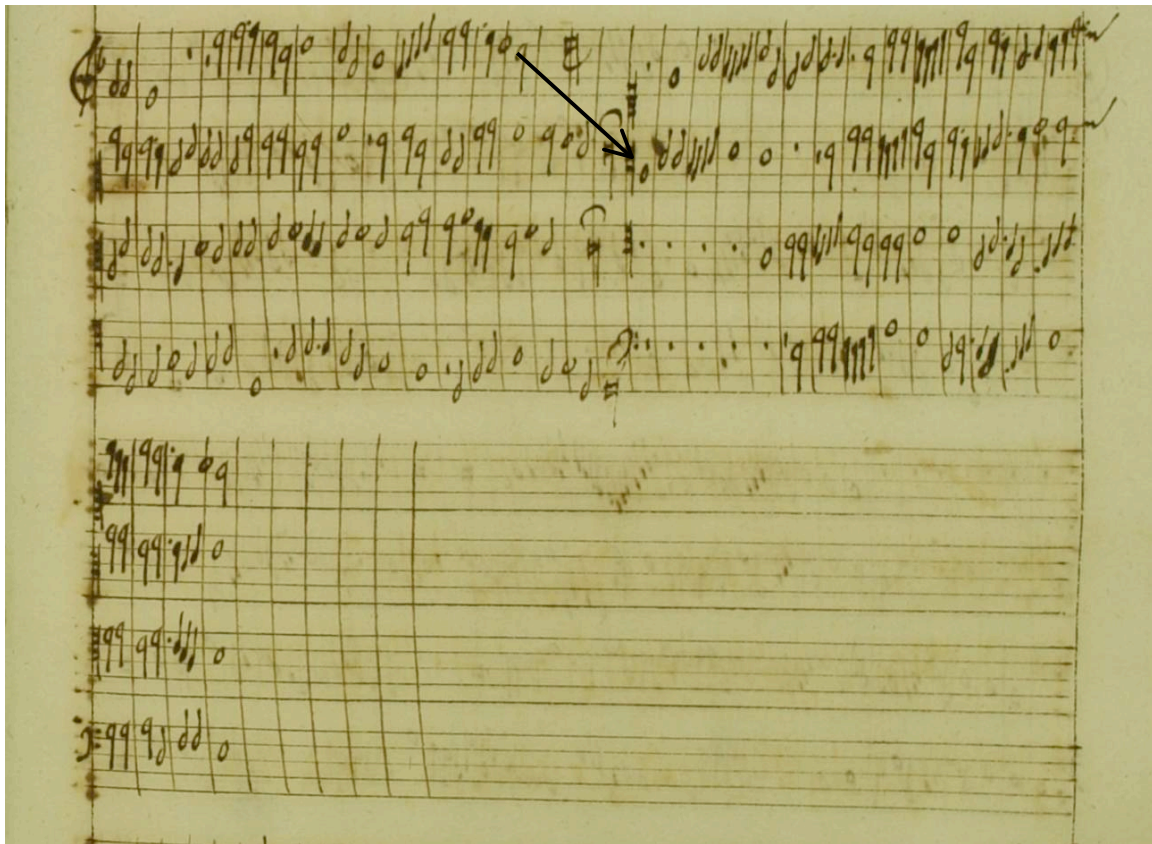


Plate 5. MM 242, f. 170 (second and third systems): piece no. 220—incomplete version? —motif A



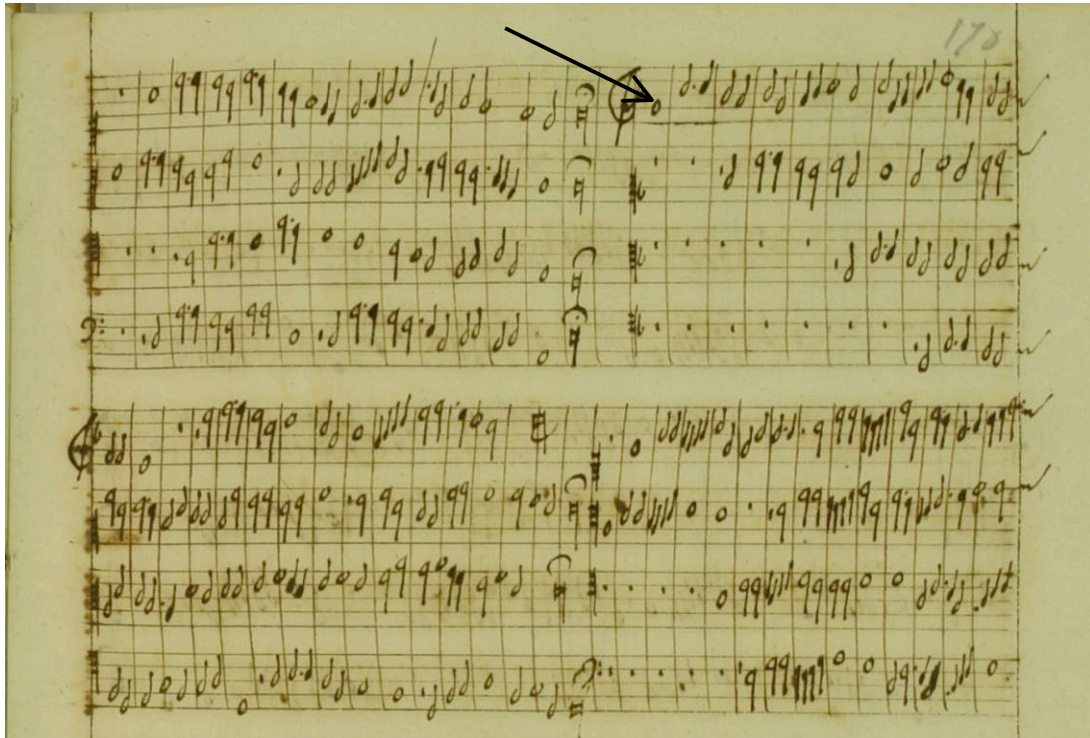



Plate 6. MM 242, f. 170 (first and second systems): piece no. 219 –  r? – motif A

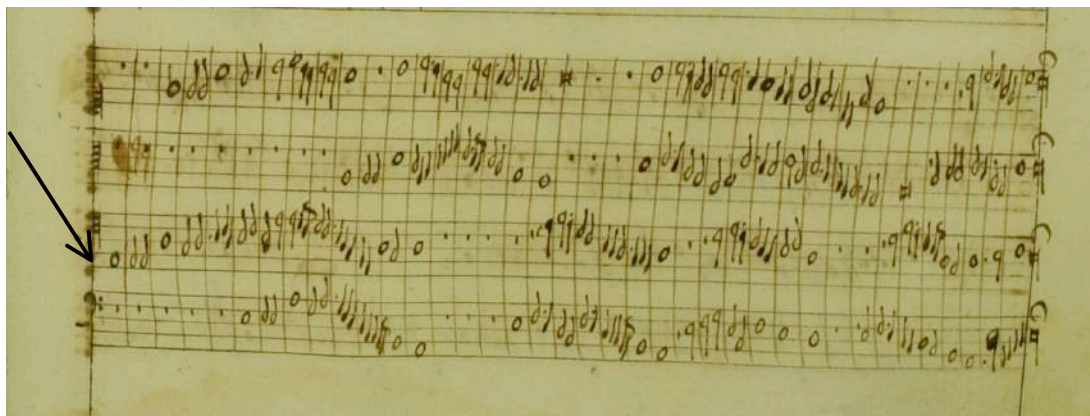



Plate 7. MM 242, f. 170 (last system in lower margin): piece no. 221 –  r? – motif A

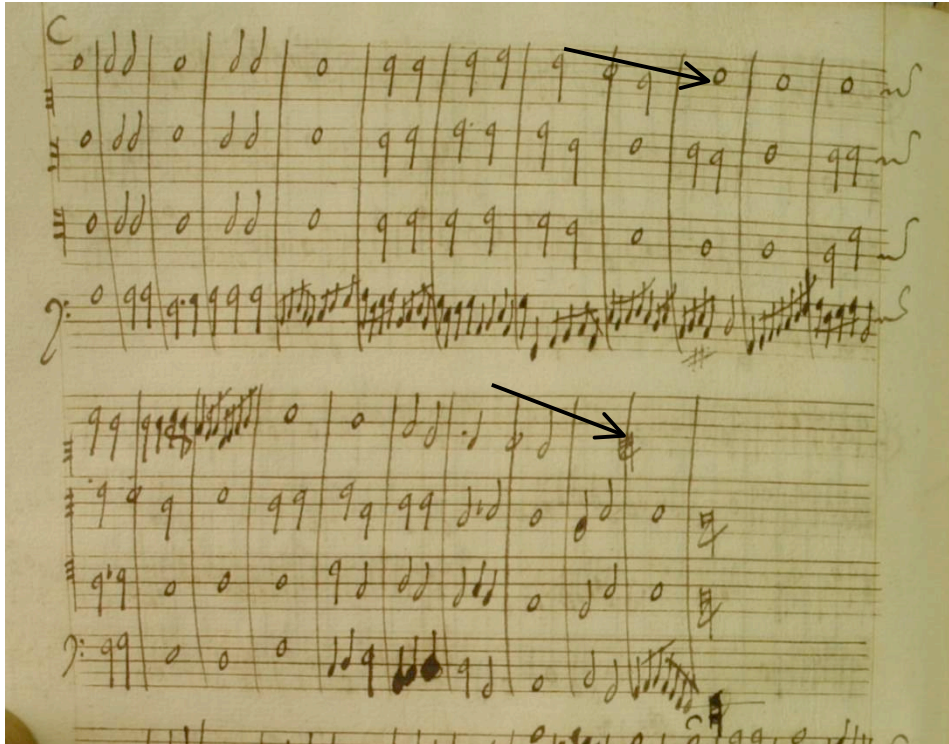


Plate 8. MM 242, f. 118v (two initial systems): piece no. 126—*Fabordão*—plainchant melody in *Superius*

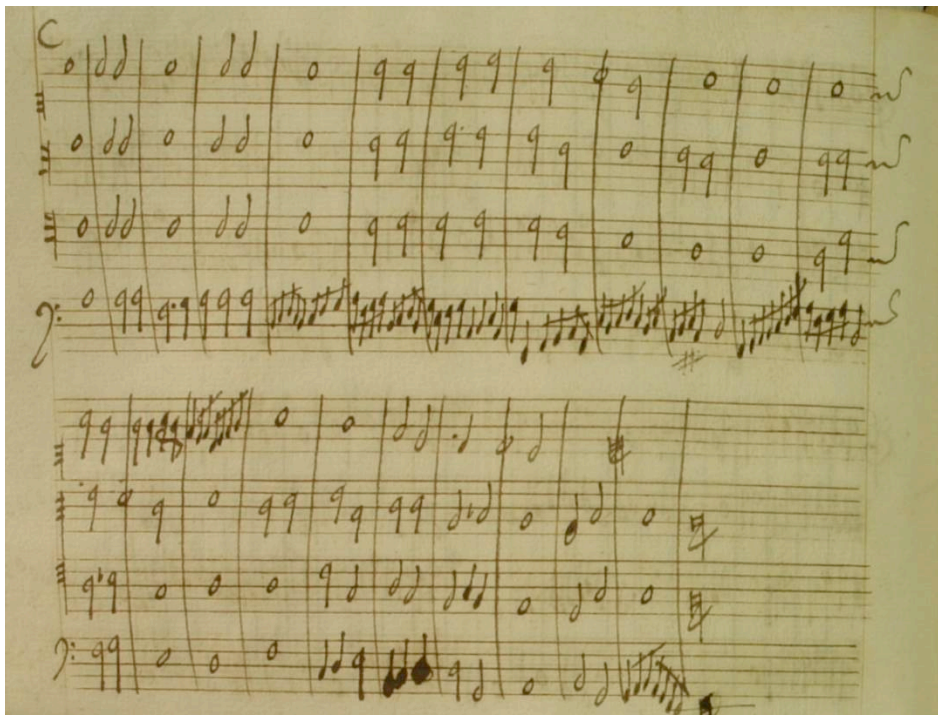


Plate 9. MM 242, f. 118v (two initial systems): piece no. 126—*Fabordão*—*Clausulae* in *Superius* (A and D)

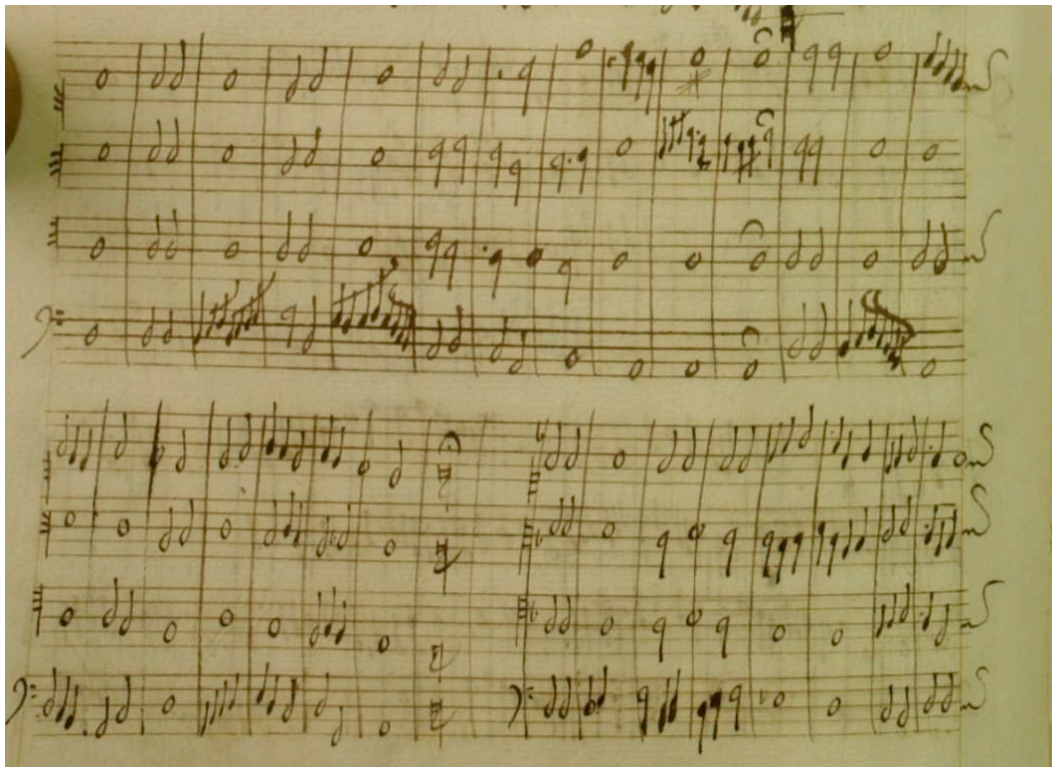


Plate 10. MM 242, f. 118v (two final systems): piece no. 127—*Fabordão*—scarce glosa figurations



Plate 11. Luys Venegas de Henstrosa *Libro de cifra nueva...*, XXII *Fabordón glosado VI* - Anónimo—scarce glosa figurations

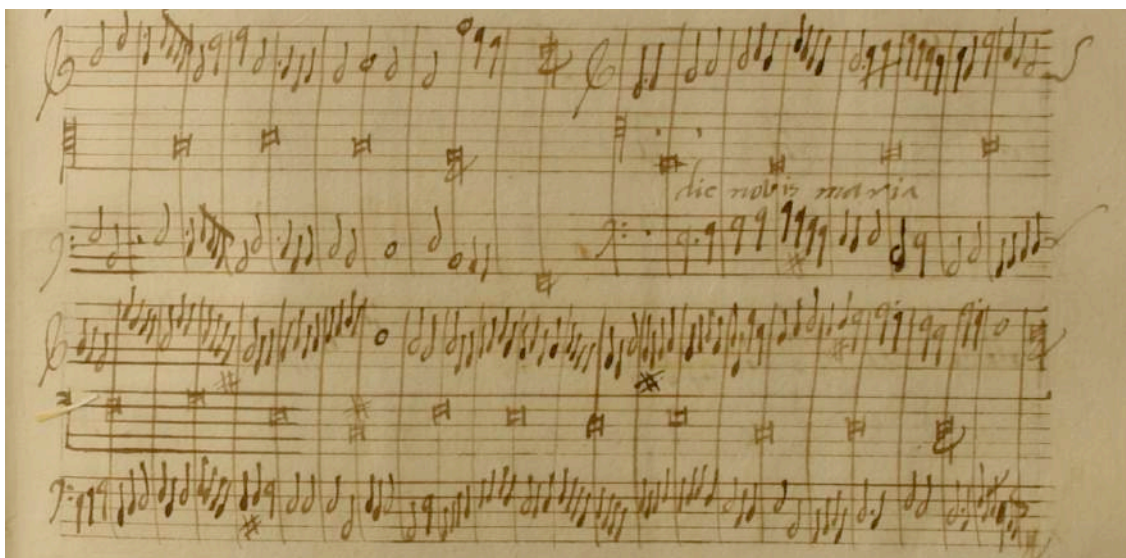


Plate 12. MM 242, f. 106 (third and fourth systems): piece no. 105—Hymn *Dic nobis Maria*—glosado style in the two outer voices

Tables

Table 1.

<i>Hymns and other glossed pieces</i>	<i>Fabordões</i>	<i>Versets, Kyries and Tenta</i>
Pieces no. 104-110 (ff. 105v-108v)	Pieces no. 126-134 (ff. 118v-119v)	Pieces no. 217-232 (ff. 169r-172r)

Table 2. Hymns ³⁶

<i>no. (*)</i>	<i>ff.</i>	<i>vv.</i>	<i>bb.</i>	<i>Plainchant Identification</i>	<i>Formal Structure</i>	<i>Voice Crossings</i>	<i>Observations</i>
104	105v-106r	3	68	<i>Ave Maris Stella</i> (Altus) (transp. 5 th ↓)	Three-part hymn (<i>Ave Maris Stella</i>); C.F. in long rhythmic values in the middle voice and glossed <i>Superius</i> and <i>Bassus</i>	Some voice-crossings between C.F. and <i>Bassus</i>	Analogies with the <i>Ave Maris Stella</i> hymns from <i>LCN</i> (<i>Hymns LXXXI – LXXXVII</i>)
105	106r	3	32	<i>Dic nobis Maria</i> (Tenor)	Three-part hymn (<i>Dic nobis Maria</i>); C.F. in long rhythmic values in the middle voice and glossed <i>Superius</i> and <i>Bassus</i>	Some voice-crossings between C.F. and <i>Bassus</i> in the initial part	Stylistically close to the hymns from <i>LCN</i>
106	106r-106v	3	70	Difficult to identify	Three-part hymn?; ‘migrant’ C.F., first in the <i>Superius</i> then in the <i>Altus</i>	No	Stylistically close to the hymns from <i>LCN</i>
107	106v-107r	3	42	Difficult to identify	Three-part hymn excerpt?; C.F. in long rhythmic values in the middle voice and glossed <i>Superius</i> and <i>Bassus</i>	No	Stylistically close to the hymns from <i>LCN</i>

³⁶ (*) Piece numbers refer to Rees’s Inventor: see REES, *Polyphony in Portugal* (see note 3), pp. 326-37. *LCN*—HENESTROSA, *Libro de cifra nueva* [...] (see note 7). *OM*—CABEZÓN, *Obras de música para tecla* (see note 8).

108	107r-107v	3	87	Difficult to identify	Three-part glossed piece – <i>tento</i> ?	No	
109	107v-108r	3	93	Chanson theme? (Kastner suggests hypothetical authorship attribution to Cabezón)	Three-part piece	No	Stylistically close to Cabezón's works in <i>OM</i>
110	108r-108v	3	94	<i>Pange lingua</i> (Tenor)	Three-part hymn (<i>Pange lingua</i>); C.F. in long rhythmic values in the middle voice and glossed <i>Superius</i> and <i>Bassus</i>	No	Analogies with the <i>Ave Maris Stella</i> hymns from <i>LCN</i> (Hymns LXXXVI – LXXX)

Table 3. Fabordões³⁷

no. (*)	ff.	vv.	bb.	Formal Structure	'Glosa'	Observations
126	118v	4	23	Four-part plainchant melody 'harmonization' C.F. – <i>Superius</i> (id. 127)	<i>Bassus</i>	Analogy with <i>VI Fabordón Llano I</i> from <i>LCN</i> and <i>Fabordón Llano del primer tono XXIII</i> from <i>OM</i>
127	118v	4	22	Four-part plainchant melody 'harmonization' C.F. – <i>Tenor</i> (id. 126) two parts: A and B	Some 'glosa' in the 1st part of the <i>Bassus</i>	Stylistically close to the <i>fabordones</i> from <i>LCN</i> ; two part formal structure as in the <i>fabordones</i> from <i>OM</i>
128	118v-119r	4	20	Four-part plainchant melody 'harmonization' C.F. – <i>Superius</i>	Some 'glosa' in the 2nd part of the <i>Bassus</i>	Analogy with the <i>Fabordón de segundo tono XXIV</i> from <i>OM</i>
129	119r	4	22	Four-part plainchant melody 'harmonization' C.F. – <i>Altus</i> two parts: A and B	Some 'glosa' in the <i>Superius</i> , <i>Tenor</i> and <i>Bassus</i>	Analogy with the <i>Fabordón del tercer tono XXV</i> from <i>OM</i>
130-131	119r	4	23	Four-part plainchant melody 'harmonization' C.F. – <i>Altus</i> two parts: A and B	<i>Superius</i> , <i>Tenor</i> and <i>Bassus</i>	Analogy with the <i>Fabordón del tercer tono XXV</i> from <i>OM</i>

³⁷ (*) Piece numbers refer to Rees's Inventory: see REES, *Polyphony in Portugal* (see note 3), pp. 326-37. *LCN*—HENESTROSA, *Libro de cifra nueva* [...] (see note 7). *OM*—CABEZÓN, *Obras de música para tecla* (see note 8).

132	119v	4	26	Four-part plainchant melody 'harmonization' C.F. – <i>Superius</i> two parts: A and B	<i>Bassus</i> ; some 'glosa' also in the <i>Superius</i> , <i>Altus</i> and <i>Tenor</i>	Analogy with the <i>Fabordón del tercer tono XXV</i> from <i>OM</i>
133	119v	4	15	Four-part plainchant melody 'harmonization' C.F. – <i>Superius</i> two parts: A and B	Scarce 'glosa' figurations	Analogy with the <i>Fabordón del tercer tono XXV</i> from <i>OM</i>
134	119v	4	15	Four-part plainchant melody 'harmonization' C.F. – <i>Superius</i> two parts: A and B	Some 'glosa' in the <i>Superius</i> , <i>Altus</i> and <i>Bassus</i>	Analogy with the <i>Fabordón del cuarto tono XXV</i> from <i>OM</i>

Table 4. Versos, Kyries and Tenta³⁸

no.(*)	ff.	vv.	bb.	Liturgical context and plainchant identification	Formal structure	Voice-crossings	Observations
217	169r-169v	4	117	Difficult to identify	Four-part <i>tenta</i> ?; imitative counterpoint with various motives generated from the initial one; some homophonic sections; paired voices dialogues	Yes	Stylistically close to the <i>tentos</i> in <i>LCN</i>
218	169v-170r	4	25	Difficult to identify	May be a verset given its reduced dimension; initial imitative point	Scarce	Stylistically close to Cabezón's <i>versos</i> in <i>OM</i> : <i>XLII- XLIX</i>
219	170r	4	27	Difficult to identify	May be a verset given its reduced dimension; initial imitative point	Scarce	Stylistically close to Cabezón's <i>versos</i> in <i>OM</i> : <i>XLII- XLIX</i> ; related to no. 218, given the fact that its initial motive is a development of no. 218 initial motive – the minor 3rd is substituted by the perfect 4th with the same intervallic typology; didactic function

³⁸ (*) Piece numbers refer to Rees's Inventory: see REES, *Polyphony in Portugal* (see note 3), pp. 326-37. (**) Plainchant melody numbers from Global Chant Database <www.globalchant.org>. *LCN*—HENESTROSA, *Libro de cifra nueva* [...] (see note 7). *OM*—CABEZÓN, *Obras de música para tecla* (see note 8).

220	170r	4	19	Difficult to identify	May be a verset given its reduced dimension; initial imitative point	No	Incomplete copy (misses the final 'chord' - Am); stylistically close to Cabezón's <i>versos</i> in <i>OM</i> : <i>XLII- XLIX</i> ; related to no. 218 and 219; the initial motive is a development of the initial motive of no. 218; didactic function
221	170r	4	38	Difficult to identify	May be a verset given its reduced dimension; initial imitative point	Scarce	Stylistically close to Cabezón's <i>versos</i> in <i>OM</i> : <i>XLII- XLIX</i> ; related to no. 218, 219 and 220; the initial motive is a development of the initial motive of no. 220, in which the minor 3 rd is substituted by the perfect 4 th with the same intervallic typology; didactic function
222	170v	4	60	Difficult to identify; the initial imitative motive is the same as the initial motive of <i>Verso IV de 2º Tono - XLIII</i> in <i>OM</i>	May be a verset given its reduced dimension; initial imitative point	No	Stylistically close to Cabezón's <i>versos</i> in <i>OM</i> : <i>XLII- XLIX</i>
223	170v	4	59	The initial motive may be an excerpt of the beginning of <i>Kyrie clementissime plainchant melody #111 (**)</i>	<i>Kyrie</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
224	170v-171r	4	51	The initial motive may be an excerpt of the beginning of <i>Kyrie plainchant melody #210 (**)</i> (<i>Kyriale Romanum XVII.</i>)	<i>Kyrie</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
225	171r	4	65	The initial motive may be an excerpt of the beginning of <i>Kyrie plainchant melody #44 (**)</i>	<i>Kyrie</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
226	171r-171v	4	59	The initial motive is an excerpt of the beginning of <i>Kyrie IV cunctipotens genitor plainchant melody #18 (**)</i> (<i>Kyriale Romanum IV.</i>)	<i>Kyrie</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i> , especially <i>L – Kyrie Rex virginum</i> which has the same plainchant melody
227	171v	4	40	Difficult to identify	<i>Kyrie?</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
228	171v	4	49	Difficult to identify	<i>Kyrie</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
229	171v	4	41	Difficult to identify	<i>Kyrie?</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>

230	172r	4	25	Difficult to identify	<i>Kyrie?</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
231	172r	4	47	Difficult to identify	<i>Kyrie?</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>
232	172r	4	46	Difficult to identify	<i>Kyrie?</i>	Scarce	Stylistically close to Cabezón's <i>Kyries</i> in <i>OM</i>

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Recebido em | *Received* 01/06/2015
 Aceite em | *Accepted* 06/07/2015

