

Morales's Magnificats and Some Anonymous Settings in Portuguese Sources: Questions of Style and Authorship

Bernadette Nelson

CESEM
Faculdade de Ciências Sociais e Humanas
Universidade Nova de Lisboa
Wolfson College
Oxford
bernadette.nelson@fcsh.unl.pt

Resumo

Os Magnificat contam-se entre as obras sacras mais importantes e conhecidas de Morales. O conjunto principal, associado de forma imprecisa ao período 'romano' do compositor (c.1534-45), surge em fontes impressas a partir de 1542 e sobrevive ainda em cerca de cinquenta fontes manuscritas preservadas na Europa, incluindo Portugal, e nas Américas. Apesar de o facto não ser geralmente conhecido, estes não são os únicos Magnificat compostos por Morales: outros, datados do período anterior à estadia em Roma, podem também encontrar-se em fontes ibéricas. Dois importantes códices portugueses de finais do século XVI e inícios do século XVII, o MM 40 da Biblioteca Pública Municipal do Porto e o Códice de Arouca, preservam cópias de uma parte dos Magnificat impressos. Estas fontes contêm igualmente alguns Magnificat anónimos integrados com os de Morales, semelhantes no estilo e no conteúdo temático tanto aos da série 'romana' como a outros transmitidos apenas em manuscrito. Através da análise com o suporte de exemplos musicais, o presente estudo explora a possibilidade de ser Morales o compositor destes Magnificat anónimos.

Palavras-passe

Cristóbal de Morales, Magnificat, Polifonia, Manuscrito Porto MM 40, Códice de Arouca, Tons salmódicos.

Abstract

Morales's Magnificat settings were among his most popular and important sacred works. The main series, loosely associated with his 'Roman' period (c. 1534-45) appeared in print from 1542 onwards and also survive in some fifty manuscripts sources preserved in Europe, including in Portugal, and the New World. As is not commonly known, these were not his only settings: others dating from before his time in Rome are also to be found in Iberian sources. Two important Portuguese codices dating from the late 16th-17th centuries—Oporto MM 40 and the Arouca Codex—preserve copies of a selection of the printed Magnificats by Morales. These sources also contain a few anonymous Magnificats integrated with settings by Morales that are

analogous in thematic content and style to both his 'Roman' series and those surviving only in manuscript. Through analysis supported by musical examples, this study explores the possibility of Morales's authorship of these anonymous Magnificat settings.

Keywords

Cristóbal de Morales; Magnificat; Polyphony; Manuscript Oporto MM 40; Arouca Codex; Psalm-tones.

Morales's Magnificats

CRISTÓBAL DE MORALES'S MAGNIFICAT SETTINGS are iconic. Judging from the impressive number of music prints issued first in Venice in 1542 containing some or all of these settings— of which seven appeared during his lifetime, and a further eight by the end of the sixteenth century—apart from the numerous resulting copies in manuscript dating from the middle of the sixteenth century onwards, there is little doubt that these were among his most popular and important sacred works. This distribution record far exceeds that of Magnificat settings by any of Morales's contemporaries.¹ Reflecting practices in the Papal Chapel where he was employed as singer between c. 1534 and 1545, Morales's Magnificats in all or some of the eight tones were first printed as series of polyphonic settings of all sixteen verses of the Cantic. This is seen in the first 1542 Scotto print, where there are settings in six tones, and especially in the later Papal Chapel manuscript, Vatican City, Biblioteca Apostolica Vaticana, MS Capella Sistina 21 [*I-Rvat* CS 21] dating from 1576, which includes settings in the complete series of eight tones.² However, in prints dating from 1545 onwards,

Part of this study was first presented at the conference, *Cristóbal de Morales: Werk und Rezeption: Internationale Tagung in Bremen* (December 2010) in a paper entitled, 'Morales's Magnificat settings in Portugal and two anonymous settings in the first tone'. I wish to thank João Pedro d'Alvarenga and Rui Araújo for their help in the preparation of this paper.

¹ A selection or all of Morales's Magnificats appeared in as many as fifteen prints issued between 1542 and 1615 and over fifty manuscripts. For details, see Higiní ANGLÈS, *Cristóbal de Morales. Opera Omnia IV: XVI Magnificat*, MME XVII (Rome, CSIC, 1956), pp. 38-44, and Martin HAM 'Worklist', in *Cristóbal de Morales: Sources, Influences, Reception* edited by Owen Rees and Bernadette Nelson (Woodbridge, Boydell-Brewer, 2007), Section D (296-393), where these are assigned worklist numbers 175-182 (hereafter CMW 175-182). The astounding phenomenon of the popularity of Morales's Magnificat settings, over and above those by other composers of the day, is discussed in Robert STEVENSON, *Spanish Cathedral Music in the Golden Age* (Berkeley - Los Angeles, University of California Press, 1962), pp. 80-9. For a recent overview of Magnificat settings in Iberian sources, see Eva ESTEVE, 'El surgimiento del magnificat polifónico en la Península Ibérica', *Nassarre*, 29 (2013), pp. 15-44. Esteve's study updates the listing of Spanish Magnificat settings included in José Ma. Llorens CISTERÓ, (ed.) *Francisco Guerrero Opera Omnia*, vol. X: *Magnificat per omnes tonos* (Barcelona, CSIC, 1999), pp. 27-55, although it omits references to Morales's Magnificat settings in the two Portuguese manuscripts discussed in the present article: Oporto, Biblioteca Pública Municipal, MM 40 [*P-Pm* MM 40], and Arouca, Museu Regional de Arte Sacra do Mosteiro de Arouca, MS s.s. [*P-AR* s.s.] the 'Arouca codex'). RISM sigla are used in this essay for manuscripts and prints.

² The first publication, *Magnificat cum qvator vocibus Morales Hispani...*, issued by Scotto in Venice in 1542 (RISM 1542⁹) includes settings in all but tones 3 and 5, whereas all eight are included in *I-Rvat* CS 21.

each of the eight Magnificat settings in the tonal series was usually distributed in series comprising both or either of the eight odd-numbered verses (beginning 'Anima mea') and/or the eight even-numbered verses (beginning with the second verse, 'Et exultavit'). The vast majority of surviving sources reflects these latter series, which were clearly more accommodating for places where performances of the Canticum in alternatim (chant and polyphony) were the norm. This was certainly the case in the majority of places in the Iberian Peninsula, for example. Manuscript copies either of the complete series or of settings in selected tones are to be found in over fifty manuscripts dating from the middle decades of the sixteenth century onwards in archives throughout Europe and in the New World. Among the most interesting is the set copied in Vatican City, Biblioteca Apostolica Vaticana, MS Capella Giulia VIII.39 [*I-Rvat* CG VIII.39] of which a small handful of individual verses have *si placet* parts added by Palestrina and Francesco Soriano, which presumably provides some insight into practices in Roman institutions in the late sixteenth and early seventeenth centuries.³

However, it is significant and still relatively little known that Morales's printed Magnificat series, which is broadly associated with his 'Roman' period (c. 1534-45), by no means represents the whole of his output in this genre. At least two further settings and fragments of others have been found in Spanish manuscripts, all of which would appear to have been composed before Morales left Spain for Rome.

For example, in his 'Two Early Morales Magnificat Settings' (published in 2007), Kenneth Kreitner analyses a lengthy first-tone Magnificat attributed to Morales—'Magnificat *Beta*'—found in three different Spanish manuscripts, and a further setting in the sixth tone—'Magnificat *Gamma*'—that survives in just two sources.⁴ Both settings clearly indicate that they must have been composed long before Morales left the Iberian Peninsula for Italy and Rome. Furthermore, the '*Beta*' Magnificat has a

³ For details, see Higiní ANGLÈS, 'Palestrina y los "Magnificat" de Morales', *AnM* 8 (1953), pp. 153-67. The *si placet* parts were added to verses in tones 2, 3, 4 and 6. Soriano only contributed to a verse in tone 2. These additions were included in Anglès's (1956) edition of the Magnificat settings (ANGLÈS, *Cristóbal de Morales* (see note 1)). See also HAM, 'Worklist' (see note 1), p. 313.

⁴ See Kenneth KREITNER, 'Two Early Morales Magnificat Settings' in *Cristóbal de Morales*, edited by Owen Rees and Bernadette Nelson (Woodbridge, Boydell, 2007), pp. 21-61. Kreitner provides a full transcription of 'Magnificat *Beta*' from *E-V* 5 as Appendix 2.2. See also Cristina Diego PACHECO, 'Morales in Plasencia and "New" Works from his Early Compositional Period', in *Acta Musicologica*, 82 (2010), pp. 71-85 (at p.73). A Magnificat setting of even greater length in the fourth tone attributed to 'Rº Morales' in Spain, Archivo Capitular de la Catedral, Ms 2/3 [*E-TZ* 2/3] was also indicated as a possible work by Cristóbal de Morales by Kreitner, but Juan Ruiz Jiménez has since detected that this is likely to be an early work by a Rodrigo de Morales who was organist at Seville Cathedral intermittently during the first half of the sixteenth century. See Juan Ruiz JIMÉNEZ, *La librería de canto de órgano. Creación y pervivencia del repertorio del Renacimiento en la actividad musical de la catedral de Sevilla* (Seville, Junta de Andalucía, 2007), pp. 139-40. This Magnificat setting ('Magnificat *Alpha*') is discussed and transcribed in KREITNER, 'Two Early Morales Magnificat Settings', pp. 27-31 and Appendix 2.1.

particular significance with respect to its circulation in both Spain and Portugal. It transpires that three of its verses were intabulated for vihuela by Enríquez de Valderrábano (1547) and Miguel de Fuenllana (1554): Valderrábano includes a ‘Fantasia remedando un Magnificat de Morales’ based on two of the *Beta* Magnificat verses (vs. 1 and 3)⁵ in his *Silva de sirenas* (Valladolid, 1547), and an intabulation of the duo ‘Suscepit Israel’ (vs. 9 of the *Beta*) is included in Fuenllana’s *Orphénica lyra* (Seville, 1554).⁶ In addition, this particular ‘Suscepit’ duo apparently travelled completely independently to Coimbra in Portugal by the mid- sixteenth century where, in two copies of Morales’s ‘Roman’ first-tone Magnificat in Portugal, Coimbra, Biblioteca Geral da Universidade, MM 9 and MM 32 [*P-Cug* MM 9 and MM 32],⁷ it is found, intriguingly, as an alternative to the normal four-voice setting of this verse. Further evidence of earlier Magnificat settings by Morales is to be found in a manuscript partbook from Toledo, dating from perhaps the late 1590s/c.1600, which is now preserved in the Instituto de Musicología in Barcelona.⁸ Apart from other music by Morales that was clearly revised for publication after he had arrived in Italy, this source includes single voice parts of three more Magnificat settings in the first, sixth and eighth tones that are attributed to him. Even judging from the evidence of a single voice part, these three are likewise indicative of earlier composition.⁹ Over and above that, and again from the point of view of compositional chronology, it is significant that thematic links can be found between at least the first-tone setting in the Barcelona partbook and verses in both the ‘Magnificat *Beta*’ and Morales’s ‘Roman’ (printed) first-tone setting (see below).

This evidence demonstrates beyond doubt that an appreciation of the scope of Morales’s contribution to the polyphonic Magnificat goes beyond a consideration of the ‘Roman’ series available in the Monumentos de Música Española series edited by Higinio Anglés and the idea that it dates

⁵ Fuenllana also includes intabulations of two verses from his printed Magnificat series in the first and third tones. The duo verse in the third-tone Magnificat, ‘Fecit potentiam’ (vs. 6), was transformed into a trio by Palestrina in *I-Rvat* CG VIII.39.

⁶ Valderrábano also includes intabulations of two verses from Morales’s printed Magnificat series in the first and third tones.

⁷ In *P-Cug* MM 9, the four-voice verse from the printed version is copied at the end of the Magnificat series. See Owen REES, *Polyphony in Portugal, c. 1530 – c. 1620. Sources from the Monastery of Santa Cruz, Coimbra* (New York – London, Garland, 1995), p. 182. Anglés’s suggestion that the ‘Suscepit’ duo was the original verse intended for the ‘Roman’ sequence was made outside any reference to the three manuscript copies of ‘Magnificat *Beta*’ (see ANGLÈS, *Cristóbal de Morales* (see note 1), p. 46. There are no other Morales Magnificats in these two Coimbra manuscripts, but three further tonal settings (tones 3, 6 and 8) are copied into *P-Cug* MM 6, ff. 33v-39, 46v-49, 52v-53.

⁸ Spain, Barcelona, Instituto Español de Musicología, *Fondo Reserva*, Ms. 1 [*E-Bim* 1].

⁹ See Bernadette NELSON, ‘A Little Known Part-Book from Toledo. Music by Morales, Guerrero, Jorge de Santa Maria, Alonso Lobo and others in Barcelona, Instituto Español de Musicología, *Fondo Reserva*, Ms. 1’ in *Anuario Musical*, 65 (2010), pp. 25-56 (at pp. 31-4). Music preserved in this source shows close connections with both the cathedral and the Colegio dos Infantes in Toledo. The precise provenance of the earlier repertoires of Morales is not known, although he became *maestro de capilla* at the cathedral on his return from Rome in 1545. These Magnificats are not yet included in the worklist of the article on Morales in *Grove Music Online* by Robert Stevenson and Alejandro Planchart (accessed 10 December 2015).

exclusively from that particular period of the composer's life.¹⁰ It is by no means certain that his Magnificat settings included in this series were entirely written from scratch in Rome. Given the connections that can be seen between his earlier settings and the 'Roman' ones, it seems entirely likely that a number of the latter had their origins in previously existing structures composed while he was employed as chapelmaster in Spain before his departure to Italy in the mid-1530s.

In the next part of this study I focus attention on some unknown anonymous Magnificats integrated with settings by Morales in two important codices in Portugal dating from the later decades of the sixteenth and early seventeenth centuries respectively: Portugal, Oporto, Biblioteca Pública, MM 40 [*P-Pm* MM 40] and Portugal, Arouca, Museu regional de Arte Sacra do Mosteiro de Arouca, MS s.s [*P-AR* s.s.] (the 'Arouca Codex'). As I shall demonstrate here, it is interesting to find that from the point of view of thematic content and structure, in addition to characteristics of voice-leading and other contrapuntal issues, these anonymous settings show a number of strong links with both Morales's 'Roman' Magnificats and those 'earlier' settings that had circulated independently in the Iberian Peninsula.¹¹ The aim here is to advance the possibility of Morales's authorship of at least two of these anonymous Magnificats by examining thematic aspects and characteristics of contrapuntal structure that are clearly comparable with a number of Morales's authenticated Magnificat settings.

Magnificat settings in *P-Pm* MM 40

Oporto MM 40 has a substantial number of works by Morales: motets, Masses and music for the Offices.¹² Concordance search shows that these works were apparently copied from either printed or manuscript exemplars, although some of this music is copied without attribution to the composer.¹³

¹⁰ For details of this edition of Morales's Magnificat settings, see note 1.

¹¹ It falls outside the scope of this essay to place Morales's Magnificat settings in a more global historical context. Characteristics of Magnificat settings by a variety of composers dating from the fifteenth century onwards are outlined in STEVENSON, *Spanish Cathedral Music* (see note 1), pp. 81-4. See also, ESTEVE, 'El surgimento del magnificat polifónico', and Llorens CISTERÓ (ed.), *Francisco Guerrero* (see note 1).

¹² For a complete inventory and discussion of the manuscript, see João Pedro D'ALVARENGA, 'Manuscripts Oporto, Biblioteca Pública Municipal, MM 40 and MM 76-79: Their Origin, Date, Repertories, and Context', in *Pure Gold. Golden Age Sacred Music in the Iberian World. A Homage to Bruno Turner*, edited by Tess Knighton and Bernadette Nelson (Kassel, Reichenberger, 2011), pp. 27-38.

¹³ For theories concerning the provenance of this manuscript, see D'ALVARENGA, 'Manuscripts Oporto' (see note 12). Alvarenga is the first scholar to hypothesise that Spanish music in MM 40 could have been transmitted from the Valladolid area. This may have a bearing on the origin of music by Morales in this manuscript, given that he spent a number of his pre-Roman years probably in Avila and Plasencia, places within a reasonable distance from Valladolid.

What is also interesting is that some of these works contain a few anomalies not found in any other concordances of the composer's work.¹⁴

This choirbook includes a group of Magnificat settings between folios 248v and 272, which is dominated by attributed copies of almost the complete run of Morales's settings of the odd-numbered verses: see Table 1. However, there are a few peculiarities about this group: first, Morales's first-tone Magnificat includes an additional 'Gloria patri' verse (without attribution) copied after the authentic 'Gloria patri'; secondly, in place of the expected fifth-tone setting, we find an anonymous setting in the first tone, which is unique to this source; and thirdly, a short anonymous setting in the fourth tone is found at the very end, immediately after Morales's eighth-tone Magnificat, hereafter referred to as 'Magnificat *Brevis*'. All three insertions present structural and stylistic features of some considerable interest in the context of Morales's Magnificats and their performance, although it is clear that the new 'Gloria patri' was written at a much later period, possibly by a local Portuguese composer. The Magnificat *brevis*, on the other hand, bears the stamp of work from a much earlier period and is comparable with aspects of Morales's 'Roman' setting in this tone.

Folios	Magnificats	Inscriptions / comments	CMW
248v-253	Magnificat – Anima mea	<i>Primus tonus / Morales</i> Additional doxology verse 11 ('Gloria patri') – anon.	175a
253v-258	Magnificat – Anima mea	<i>Secundus tonus / Morales</i>	176a
258v-264	Magnificat – Anima mea	<i>3us tonus / Morales</i>	177a
264v-269	Magnificat – Anima mea	<i>Quartus tonus / Morales</i>	178a
269v-274	Magnificat – Anima mea	[tone 1] – anon.	--
274v-278	Magnificat – Anima mea	<i>Sextus tonus / Morales</i>	180a
278v-284	Magnificat – Anima mea	<i>Septimus tonus / Morales</i>	181a
284v-290	Magnificat – Anima mea	<i>Octavus tonus / Morales</i>	182a
290v-292	Magnificat – Anima mea	<i>Quartus tonus</i> – anon. Concordance: <i>P-Pm</i> MM 76-79 (pp. 32-33)	--

Table 1. Magnificat settings in *P-Pm* MM 40

¹⁴ These include, notably, an anonymous *Credo* inserted into a copy of his *Missa de Caça* and the insertion of an anonymous substitution final section in his four-voice *Salve Regina*. For the latter, see Bernadette NELSON, 'Josquin in the Music of Morales. Musico-Rhetorical Devices in *Salve Regina* and Other Works', in *Treasures of the Golden Age. Essays in Honor of Robert Stevenson*, edited by M.O'Connor and W.Clark (Hillsdale, 2012), pp. 297-322 (at p. 306).

The first-tone Magnificat by Morales and the supernumerary 'Gloria patri' verse (P-Pm MM 40, ff. 252v-253)

There are a number of distinct differences between this verse and the one by Morales from his printed series preceding it. First, with regard to scoring, instead of the standard SATB combination of G2, C2, C3 and C4 clefs, it is written for high voices (SSAT) using a combination of G2, C1 and C3 clefs, and presented in Dorian on G. (This clef combination is consistent with the whole of the additional first-tone Magnificat on ff. 269v-274r in this manuscript: see below.) It is possible that this verse had been lifted from another alternatim Magnificat sequence in the first tone written for this particular vocal combination. Secondly, in contrast with Morales's 'Gloria patri' in the first tone, which is the only verse in the entire collection of Morales's 'Roman' Magnificats to be presented in *sesquialtera*, this verse is written in imperfect mensuration.

The style and structure of this alternative doxology verse is comparable to that of other Magnificat verses by Morales in that it combines imitative contrapuntal interest with an appropriate emphasis on elements of the psalm tone in paraphrase/cantus-firmus style, especially in the second half of each verse. It also includes gestures that could suggest the composer's more intimate involvement with the meaning of the Magnificat text: for example, at the words 'et filio', there is a repetition over a long period (bars 6-19) of a four-note descending figure in slow note values serving to highlight these two words. Nevertheless, the overall contrapuntal style and idiom is more in keeping with music of the post-Morales generation dating from the late sixteenth century.

The scribe's reasons for inserting this verse into Morales's sequence are not entirely clear, especially given that the clef combination is at odds with that used for the other verses. However, it is possible that, for whichever institution this series of Magnificats was intended, the character of Morales's triple-time meter 'Gloria patri' verse in the 'Roman' sequence (which has elements in common with Morales's 'Hosanna' sections in the Sanctus of some of his Masses) was considered unsuitable as the final polyphonic verse in an alternatim performance scheme. Moreover, with the possible exception of one brief citation of the *saeculorum* formula in the tenor,¹⁵ Morales's original doxology verse shows very little obvious thematic relationship to the psalm tone. On the other hand, this alternative verse is more clearly tied to it in that the second half is built from a two-fold presentation of the *saeculorum* formula in S1, and therefore provides a suitable polyphonic climax to the setting.

¹⁵ The contour of the five-note descent for the termination of the psalm tone is briefly alluded to in the superius and tenor at bars 141-4.

The anonymous first-tone Magnificat (P-Pm MM 40, ff. 269v-274)

The additional first-tone Magnificat inserted between Morales's Magnificat settings in the fourth and sixth tones in this series, is likewise scored for high voices, using the same clef combination of G2, G2, C1 and C3, and presented in transposed Dorian on G. This type of scoring naturally affects patterns of contrapuntal exchange and interplay, including quasi-canonic duo writing in the two superius parts in places, and even structural considerations. No concordances of this setting have been found and therefore no composer has yet been identified. Nevertheless, as highlighted in the following discussion, there are many features of this Magnificat that show close affinity with the idiom of Morales in his Magnificats both in the 'Roman' series and in the earlier settings found in Spanish manuscript sources.

A number of the verses in this first-tone Oporto Magnificat are constructed fugally. With the exception of verse 5 ('Et misericordia'),¹⁶ all verses in this setting open with themes related to the chant. The first verse, 'Anima mea', for example, opens with the imitation of a theme derived from the descending five-note sequence of the termination (the *saeculorum*) of the first-tone, which is characteristic of Morales's settings of this verse. Most subsequent verses begin with slow-moving themes based on the opening steps of the intonation formula of the first-tone Magnificat. Verse 3, 'Quia respexit', for example, has an exposition built on successive entries of the chant's opening contour announced in breves and semibreves, after which the texture breaks into faster moving independent thematic material for the remainder of the verse. Verse 7, 'Deposuit potentes', begins quasi-homophonically with the opening ascending chant contour (the intonation, F-G-A) placed in S1 (but sounding below S2). (In Morales's canon, this verse is in fact often dependent on traditional *fabordón* structure in which the chant is highlighted in the highest sounding voice). Verse 9, 'Suscepit Israel', on the other hand, is a cantus-firmus setting in which the chant is highlighted in the superius over imitative counterpoint in the lower three voices.

Openings in similar style especially characterise verses in Morales's printed first-tone setting, and there is a particularly close correspondence between Morales's 'Deposuit' verse (verse 7), and the anonymous 'Quia respexit' (verse 3 in the Oporto setting): see Examples 1a-b. The three-note repeated figure at 'humilitatem' in the same Oporto verse is also found (used imitatively) in this verse in Morales's Magnificat. It is also intriguing to find that the motif at the phrase 'ecce enim ex hoc beatam' in this verse in the Oporto setting (bar 12 onwards) resonates with that used for precisely the same

¹⁶ This verse is written for three voice parts. With the exception of the setting in the second tone, as many as seven out of the series of the eight 'Roman' Magnificats by Morales, have this same verse scored for just three parts.

textual phrase in the fragmentary first-tone Magnificat by Morales in the Barcelona partbook, *E-Bim* 1: see Examples 2a-b. Furthermore, the play on the rising and falling (minor) third characterising the contour of this motif at the succeeding phrase, 'ex hoc beatam', in the Oporto Magnificat also resonates with one in the same verse of the Barcelona partbook.

Qui - a - re - spe - xit hu - mi - li -

Qui - a - re - spe - xit hu - mi - li -

Example 1a. Anon., Magnificat, tone 1, Vs. 3 'Quia respexit' (*P-Pm* MM 40), bars 1-5

De - po - su - it pot -

De - po - su - it pot - en - tes de -

De - po - su - it

Example 1b. Morales, Magnificat, tone 1, Vs 7 'Deposuit potentes' ('Roman'), bars 1-5

ec - ce e - nim,

ec - ce e - nim, ex hoc be - a - tam me di cent

ec - ce e - nim, ec - ce e - nim ex hoc be - a - tam

an - cil - lae su - ae ec - ce e - nim

Example 2a. Anon., Magnificat, tone 1, Vs. 3 'Quia respexit' (*P-Pm* MM 40), at 'ecce enim', bars 12-7



Example 2b. Morales, Magnificat, tone 1, Vs. 3 ‘Quia respexit’ (*E-Bim* 1), at ‘ecce enim’

There is a marked interest in extended motivic interplay and rapid text declamation in this verse. This kind of treatment is to be seen at its most extreme in parts of Morales’s *Magnificat Beta*,¹⁷ but is slightly more tempered in his ‘Roman’ series. Then, as announced in the altus, the theme used imitatively at ‘recordatus’ in verse 9, ‘Suscepit Israel’, in this Oporto Magnificat—an oscillating four-note motif beginning with a fall of a second followed by a rising (minor) third—resonates with one that appears at this textual phrase in the superius in Morales’s first-tone ‘Roman’ Magnificat using the same rhythm. This time, the oscillating theme consisting of a falling second followed by a rising fourth: see Examples 3a-b.

Example 3a. Anon., Magnificat, tone 1, vs. 9 ‘Suscepit Israel’ (*P-Pm* MM 40), bars 7-12

Example 3b. Morales, Magnificat, tone 1, vs. 9 ‘Suscepit Israel’ (‘Roman’), bars 13-7

¹⁷ See KREITNER, ‘Two Early Morales Magnificat Settings’ (see note 4).

Several further relationships are to be found between this anonymous setting and Morales's printed 'Roman' first-tone setting, and again the fragmentary first-tone setting in the Barcelona partbook, including the very openings of these settings at the words 'Anima mea'. But the first verse in the Oporto first-tone Magnificat appears also to show an interest in earlier Franco-Flemish idioms and structural procedures in which three-to-four bar repeated cadential patterns have an important articulating role, especially where they are imitated in the upper two voices (bars 10-8).¹⁸ There are moments that could be considered less evolved in contrapuntal style and structure than elsewhere in the setting, as if an immature work, or one based on another even earlier setting.¹⁹

The clear set of structural, contrapuntal and thematic similarities to be found between this and different Magnificat settings by Morales, which do not appear to have been the result of deliberate copying or mere imitation, are factors highly suggestive of Morales's authorship at an early stage in his career. The curiosity of its appearance between his 'Roman' Magnificat settings in the fourth and sixth tones, replacing the fifth-tone setting, however, is difficult to account for.

The Magnificat Brevis (P-Pm MM 40, ff. 290v-292)

The anonymous Magnificat *Brevis* in the fourth tone is only 66 breves long, which compares with between about 135 and 188 breves for settings in Morales's 'Roman' Magnificat series. It occupies just two openings and is quite unlike the other settings under discussion. Apart from being much shorter, it is characterised by a generally far simpler construction that is more tied to traditional *fabordón* performance. For example, most verses begin homophonically in four parts, but then the texture may vary to introduce small amounts of fugal and motivic interest. It is an energetic setting and includes a significant amount of chordal declamation in rhythms matching the textual metres. The psalm-tone is either prominent (for example, in the superius) or present as the underlying structural principle. The overall style and character is much in the vein of the more extended settings composed by Morales, with three or four places that bear direct comparison with the 'Roman' fourth-tone 'Anima mea' setting. The opening verse, 'Anima mea', is shown in Example 4.

¹⁸ This type of device is used in music by Morales such as his *Missa Benedicta es* in the (earlier) 'Valenciana' version. See Bernadette NELSON, 'Was Morales in Valencia? New Light on the Origins of the *Missa Benedicta es, caelorum regina*', *Early Music*, 30 (2002), pp. 369-79 (at p. 371).

¹⁹ For example, there is an archaic 'under third' cadence at bar 8-9 resolving onto a chord with an open fifth.

There is a concordance of this setting in the companion set of partbooks in Portugal, Oporto, Biblioteca Pública Municipal, MM 76-79 [*P-Pm* MM 76-79] (pp. 32-3).²⁰ The latter source has a number of elements in common with MM 40, although none of the ‘Roman’ Magnificats by Morales have been copied into it.

The image shows a musical score for a four-part setting of 'Anima mea'. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: 'A - ni - ma me - a do - mi - num'. The music is written in a style typical of 16th-century Portuguese manuscripts, with a key signature of one sharp (F#) and a common time signature. The Soprano part begins with a whole note 'A', followed by quarter notes 'ni', 'ma', and a half note 'me'. The Alto part begins with a whole note 'A', followed by quarter notes 'ni', 'ma', and a half note 'me'. The Tenor part begins with a whole note 'A', followed by quarter notes 'ni', 'ma', and a half note 'me'. The Bass part begins with a whole note 'A', followed by quarter notes 'ni', 'ma', and a half note 'me'. The phrase 'do - mi - num' is then repeated in all parts.

Example 4. Anon., *Magnificat brevis*, tone 4, Vs. 1 ‘Anima mea’ (*P-Pm* MM 40)

Magnificat settings in the Arouca Codex

In the archives of the Monastery of Santa Maria in Arouca, some 50-60 kilometers south of Santo Tirso (the supposed origin of the Oporto MM 40 and MM 76-79), there is a folio polyphonic manuscript copied around the first quarter of the seventeenth century.²¹ The music in this choirbook is for the Mass and the Offices and largely organised by category of composition, although the presentation is not necessarily systematic. The vast majority of the music is anonymous, although a few concordances are found in other manuscripts copied in Portugal. The few composers identified were mainly active in Évora and Coimbra cathedrals from about the mid- or second half of the sixteenth century.²² There is, however, an unique attribution to Morales identifying a copy of his sixth-tone (‘Roman’) Magnificat setting the odd-numbered verses—*Tonus 6^{us} | Morales*.²³ This is the only piece of sixteenth-century

²⁰ For a complete inventory of this source, see ALVARENGA, ‘Manuscripts Oporto’ (see note 12), pp. 53-8 (Appendix 2.2).

²¹ For a recent study of this manuscript, see Ana CARVALHO, ‘O código polifónico de Arouca’, in *Revista Portuguesa de Musicologia*, 2/1 (2015), pp. 61-78. This manuscript is available for consultation on the Portuguese Early Music database at: <<http://pemdatabase.eu/source/2221>>.

²² Composers in the original layers include Manuel Mendes, Aires Fernandes and Francisco Velles de Guevara. See <<http://pemdatabase.eu/source/2221>>.

²³ The Morales Magnificat is copied after a series of psalm and hymn settings on ff. 17v-23.

music of Spanish origin that has been identified in this codex. Its appearance in the Arouca codex presents no particular variations in comparison to those printed and copied elsewhere, save that the intonation is given to the bassus in the source. In printed sources, this may be placed in the superius or altus. In many manuscript sources, no intonation is provided at all. See Figure 1.²⁴



Figure 1. Morales, Magnificat, tone 6, vs. 1 [P-AR s.s., ff. 17v-18]

Immediately following and paired with Morales's Magnificat is an anonymous setting in the first tone with which it is clearly linked from the point of structural presentation and, indeed, style. It is similarly headed with the name of the tone formally in Latin, *Primus tonus*, and also consists of an

²⁴ See ANGLÈS, *Cristóbal de Morales* (see note 1) p. 53. For the opening of the Magnificat setting in the Arouca Codex (ff. 17v-18), available at <<http://pemdatabase.eu/image/2241>>.

alternatim setting of the odd-numbered verses from the first, 'Anima mea'. Apart from these two settings, there is one other Magnificat setting (in the eighth tone) copied further on in the manuscript (ff. 81v-84) in a section that was evidently compiled later than the main corpus of the manuscript.²⁵

The first-tone anonymous Magnificat in the Arouca Codex (P-AR s.s., ff. 23v-29)

One particular curiosity about the anonymous first-tone Magnificat setting copied in the Arouca Codex is that it is written in untransposed Dorian on D as opposed to the more common Dorian on G, although this modal position is not unique among first-tone Magnificat settings in Portuguese sources.²⁶ There may have been specific performing reasons for this, which probably connect with Morales's sixth-tone setting preceding it. For example, both settings require a (chant) psalm-tone recitation on *a'*. For practical reasons, it was usually the practice to retain the same (or nearly the same) reciting pitch for the psalm tones in alternatim performance involving chant and polyphony and chant and organ.²⁷

This setting in the first tone displays an overriding number of contrapuntal and structural features in common with the 'classic' Morales Magnificat found in his 'Roman' series especially. In formal terms, there are clear allusions to the psalm tone in each of the verses, and structural use of a cantus firmus, and the accentuation of the Latin text is often closely followed with respect to the choice of notational values for the motifs. Furthermore, much of the motivic material used imitatively in the various verses is directly comparable with Morales's work.²⁸ It is particularly fascinating to find that the openings of many of the individual verses are directly modelled on those of individual verses in Magnificats in more than one tone by Morales, especially those in the first, sixth and seventh tones, and predominantly the latter. This set of correspondences is examined in the following analysis and on the accompanying table: see Table 2.

²⁵ For details, see <<http://pemdatabse.eu/source/2221>>.

²⁶ There is an anonymous untransposed D Dorian setting (incomplete) of the even-numbered verses copied into *P-Cug* MM 32 (ff. 97v-99), just before another copy of Morales's 'Roman' Magnificat in the first tone in G Dorian (odd-numbered verses). The music in Coimbra MM 32 is of international origin with a high proportion of music by Spanish composers. For more information on this and other sources in Coimbra with Spanish repertoires, see REES, *Polyphony in Portugal* (see note 7), pp. 215-27 and *passim*.

²⁷ See Bernadette NELSON, 'Alternatim Practice in Seventeenth-Century Spain: The Integration of Organ Versets and Plainchant in Psalms and Canticles', *Early Music*, 22/2 (1994), pp. 239-59.

²⁸ Aspects of Peñalosa's Magnificat settings are also comparable, though generally speaking his verses tend to more abstract and non-imitative textures.

Arouca Magnificat, tone 1		Morales Magnificats		
<i>Vs.</i>	<i>Text</i>	<i>Tone</i>	<i>Vs.</i>	<i>Text</i>
1	Anima mea...	1	1	Anima mea...
3	Quia respexit...	7	8	Esurientes...
5	Et misericordia...	7	5	Et misericordia...
7	Deposuit...	6	7	Deposuit...
9	Suscepit Israel...	7	9	Suscepit Israel...
11	Gloria patri...			

Table 2. Thematic relationships between the Arouca first-tone Magnificat and Magnificats by Morales

First of all, the imitative expositions in the voice parts in at least the first three polyphonic verses correspond closely with a Morales verse-setting in both tones 1 and 7. For example, the opening of the first verse ('Anima mea') strikingly resembles the same verse in Morales's 'Roman' Magnificat in the same tone (though written in Dorian on G): see Examples 5a-b. (Example 5b has been transposed for comparison purposes.) Then the opening of the second polyphonic verse, 'Quia respexit' (vs. 3)²⁹ is very closely modelled on Morales's 'Esurientes' verse (vs. 8) in his seventh-tone Magnificat: see Examples 6a-b. This verse (vs. 3) ends with a rendition of the *saeculorum* contour in the superius before leading to a full close. It is evident that the close thematic connections between these two verses in the two different tones arise from their respective *saeculorum* formulae, which are identical in contour.

²⁹ This verse is very long, reaching a total of thirty-three breves.

5

num, a - ni - ma me - a do -

a - ni - ma me - a do - mi - num, do -

me - a do - mi - num,

- - mi - num, a - ni - ma me - a do -

9

- - mi - num, a - ni - ma me - a do - - mi - num.

- - mi - num.

a - ni - ma me - a do - mi - num.

- - - - - mi - num.

Example 5a. Anon., Magnificat, tone 1, vs. 1 'Anima mea' (P-AR s.s.)

A - ni - ma me - a do - - mi - num

A - ni - ma me - a do - - mi - num

A - ni - ma me - a do -

A - ni - ma

Example 5b. Morales, Magnificat, tone 1, vs. 1 'Anima mea' ('Roman'), bars 1-4

Qui - a re - spe - xit, qui - a re - - - spe

Qui - a re - spe - xit hu - mi - li

Qui - a - re - spe - xit

Qui

Example 6a. Anon., Magnificat, tone 1, vs. 3 'Quia respexit' (*P-AR* s.s.), bars 1-4

E - su - ri - en - tes im - ple - vit bo - -

E - su - ri - en - tes

E - su - ri - en - tes im - ple - vit

Example 6b. Morales, Magnificat, tone 7, vs. 8 'Esurientes' ('Roman'), bars 1-4

For the third polyphonic verse, 'Et misericordia' (vs. 5), characteristically written for three voice parts, the composer has clearly recycled the opening of the equivalent verse in Morales's seventh-tone 'Roman' series by inverting the opening imitative entries, and recreating it as a first-tone contrapuntal structure. For example, the opening tenor entry in the Arouca first-tone Magnificat has a fall of a fifth from the dominant of the tone to the final, A-D, whereas in the seventh-tone Magnificat by Morales this verse begins (in the altus) with a fall from the dominant to the final, E-A: see Example 7a-b. Like the greater proportion of polyphonic Magnificat verse settings by Morales, this verse is constructed from the imitation of first one motif then another (according to the number of textual ideas), followed by a two-fold rendering of the chant's *saeculorum* formula in the superius over freely-constructed counterpoint in the lower voices.

Example 7a. Anon., Magnificat, tone 1, vs. 5 ‘Et misericordia’ (*P-AR* s.s.), bars 1-4

Example 7b. Morales, Magnificat, tone 7, vs. 5 ‘Et misericordia’ (‘Roman’), bars 1-4

The fourth polyphonic verse, ‘Deposuit potentes’ (vs. 7), opens homophonically: see Example 8a. As discussed above, settings of this verse frequently open with material based on the opening intonation formula of the particular tone (as opposed to beginning on the reciting note), and are frequently written in a more homophonic (*fabordón*) idiom, thus providing a contrast to previous polyphonic verses that may feature more abstract motifs treated fugally. In this case, given that the first notes of the intonation formula for the first-tone Magnificat are identical to those of the sixth tone (F-G-A), it is interesting to find a clear resemblance between the opening of this verse and the ‘Deposuit’ verse by Morales in the sixth tone: compare Example 8a with Example 8b.³⁰ Then, the motif used to open the fifth polyphonic verse, ‘Suscepit Israel’ (vs. 9), may be related to that in the seventh-tone Magnificat by Morales. This is succeeded in the second half of the verse by a section built on the *saeculorum* formula (placed in the superius).

³⁰ Morales’s own first-tone ‘Deposuit potentes’ verse, however, while citing the chant’s intonation, has a more imitative structure.

De - po - - su - it pot - en - tes de se - - de et ex - al -

Example 8a. Anon., Magnificat, tone 1, vs. 7 'Deposuit potentes' (*P-AR* s.s.), bars 1-7

De - po - - su - it pot - en - tes de se - de, et ex

Example 8b. Morales, Magnificat, tone 6, vs. 7 'Deposuit potentes' ('Roman'), bars 1-7

Thus far, the first four polyphonic verses of the Arouca first-tone Magnificat not only relate thematically very closely to particular verses in Morales's Magnificat settings in the first, sixth and seventh tones but also show compatible structural and contrapuntal procedures. These principally concern the succession of new imitative points in accordance with the different textual phrases, followed by the presentation of the *saeculorum* or termination formula in one or more of the voices, most frequently the superius. The more 'solemn' treatment of the verse 'Deposuit potentes' (vs. 7) in generally homophonic style is also characteristic of Morales's settings.

There are, however, two prominent aspects of this setting that are relatively unusual: the first (as already mentioned) concerns the presentation of the psalm-tone in untransposed (Dorian on D)

position;³¹ the second concerns the fact that each one of the first five verses has an extension after a full cadence to the final, which closes with a plagal cadence on to the final of the tone, D. This incorporates a suspension and resolution of the concluding *tierce* (usually in the superius). For an example, see the ‘Anima mea’ verse, Example 5a. This does not occur in any of the verses in the ‘Roman’ first-tone Magnificat series by Morales where closing cadences are approached from the ‘dominant’ (V-I). Final plagal cadences are nevertheless to be found in Morales’s Magnificat *Beta* in the first tone (following a full close on the final); but in the *Beta* setting, the final chords of each of the verses, with one exception, consist of an open fifth.³²

On the other hand, there are two verses in Morales’s seventh-tone Magnificat setting that are to some extent comparable: verse 10, ‘Sicut locutus est’ and verse 11, ‘Gloria patri’. Apart from the final six-part ‘Sicut erat’ verse setting (vs. 12) in the same tone, these are the only two verses by Morales to include any kind of *tierce* in the final chords. This factor, together with the thematic connections to be found between the Arouca first-tone Magnificat and Morales’s seventh-tone Magnificat(s), may well be significant in a consideration of the final ‘Gloria patri’ polyphonic verse (vs. 11) of the Arouca: see Example 9. This verse begins with what might be described as a freely-composed homophonic-style *exordium* based on a few chordal progressions, reaching a cadence on the final at bars 5-6. It then proceeds imitatively from ‘et filio’ before announcing the *saeculorum* formula as a cantus firmus in the tenor at ‘et spiritui’ in transposition a fifth above the usual tenor note in untransposed Dorian (A), beginning on *e*’ (bar 13). Most curiously, the verse then closes with a plagal cadence on A, with decorated *tierce*, as opposed to D (the final of the mode).

Clearly, the positioning of the chant in the tenor in transposed position to begin on the confinal (E) is legitimate. However, the conclusion of the verse on A (the dominant therefore of tone 1) is completely at variance with the preceding five polyphonic verses, which all end on the final, D. In fact, because of the correspondence of contour of the termination (*saeculorum* formula) in both tones (basically, the descending five-note scale), the second half of verse is effectively written in the seventh tone, rather than the first. There are no obvious thematic connections with any of Morales’s Magnificat settings in this verse although the quasi-improvisatory style of this Arouca ‘Gloria patri’ verse corresponds with the same verse in Morales’s seventh-tone Magnificat where the psalm tone (*saeculorum*) is likewise placed in the tenor.

³¹ It is also the case that straightforward *fabordón* psalm-tone formulae in the first tone are usually placed in the ‘natural’ D Dorian position.

³² For details of the transcription, see KREITNER, ‘Two Early Morales Magnificats Settings’ (see note 4).

As I have attempted to demonstrate through the above analysis, there is no doubt that there is a very close relationship between this first-tone Arouca Magnificat and Morales's Magnificats, especially those in the 'Roman' series. It is clear that it was constructed from a recycling of thematic material from the music of Morales, resulting in an overall contrapuntal structure and style that is entirely compatible with his authorship. This approach, involving the recycling of ideas, is in fact consistent within the authenticated Magnificats by Morales. For example, besides links to be found between verses in his 'Roman' series and his earlier settings described above, three different settings of the verse 'Et misericordia' (vs. 5) in three first-tone Magnificats by Morales—the 'Roman', the '*Beta*' and in the Barcelona partbook—open with similar contours.³³ Further, the theme for the verse 'Suscepit Israel' in the same 'Roman' first-tone Magnificat and that used for the verse 'Deposuit potentes' in the Barcelona setting is identical.³⁴ It is then interesting, as I have shown above concerning the Oporto first-tone Magnificat, that thematic correspondences are also to be found between this unique Oporto setting and both Morales's first-tone 'Roman' Magnificat and that in the Barcelona (or Toledo) partbook.

It is of considerable interest that the anonymous first-tone Arouca Magnificat was copied into the manuscript immediately after an authentic setting by Morales, although it seems surprising that there was no full series of Magnificat settings in all the tones. Nevertheless, thematic relationships between this Magnificat and those of Morales apart, the relatively unusual conclusions to each of the verses, consistently characterised by a decorated tierce, and the curious 'seventh tone' conclusion to the doxology verse ('Gloria patri': Example 9), quite apart from the presentation of the music in its 'natural' or untransposed position in D Dorian, are perplexing. Notwithstanding, if this was not the work of Morales himself then it was the result of a very clever adaptation of his work and synthesis of his style in the re-creation of a completely new first-tone Magnificat setting in untransposed Dorian.

Bernadette Nelson is a senior researcher at CESEM at the Universidade Nova in Lisbon, and is also affiliated with Wolfson College, Oxford. She has published widely on topics in Iberian and Franco-Flemish music, specialising in institutional studies, musico-liturgical practice, instrumental music and the sacred music of Cristóbal de Morales. She is also coordinator of polyphonic sources for the *Portuguese Early Music Database* (PEM).

Recebido em | *Received* 12/09/2015
Aceite em | *Accepted* 11/11/2015

³³ NELSON, 'A Little Known Part-Book' (see note 9), p. 32 (Ex. 1a-1c).

³⁴ NELSON, 'A Little Known Part-Book' (see note 9), p. 33 (Ex. 2a-2b).