

## Pedro de Escobar among Spanish Musicologists

ALTHOUGH FRANCISCO ASENJO BARBIERI (1823–1894) noted the survival of liturgical works by Escobar at Tarazona Cathedral, he confessed lacking any biographical information whatsoever when enumerating Escobar's eighteen items in the *Cancionero Musical de los Siglos XV y XVI* transcribed and edited by him in 1890.<sup>1</sup> He was aware that the *Cancioneiro d'Évora* published at Lisbon in 1875<sup>2</sup> contained the poetry of Escobar's *Secaronme los pesares* (CMP, folio 119<sup>v</sup>) and *Vencedores son tus ojos* (204<sup>v</sup>). In contrast with Higinio Anglés's edition<sup>3</sup> Barbieri's includes the complete poetry for *Pásame por Dios, barquero* (folio 232), *Virgen bendita sin par* (273), and *Gran placer siento yo ya* (255<sup>v</sup>). Ever attentive to poetic sources, Barbieri not only identified Garci Sánchez de Badajoz (ca. 1480–ca. 1535)<sup>4</sup> —“one of the best poets of the time and a consum-

mate vihuela player”—as the author of such passionate lyric outbursts as *Secaronme los pesares* and *Lo que queda es lo seguro* (folios 119<sup>v</sup> and 129), but also identified the verse of *Pásame por Dios* as deriving from the printed broadside *Glosa del Romance de Don Tristan* published in Bartolomé José Gallardo's *Ensayo de una biblioteca española de libros raros y curiosos* (Madrid: M. Rivadeneyra, 1863–66), I, 819, and the poetry of *No pueden dormir mis ojos* (folio 69) as having been published among Cristóbal de Castillejo's works.

The ample attention given Barbieri—whose merits as a musicologist José López Calo placed ahead of his transcendent genius as a composer of zarzuelas, who used his fortune reaped from stage successes to gather the documentation bequeathed the Madrid Biblioteca Nacional, and whose achievements have been extolled in John Edwin Hawkins's *Francisco Asenjo Barbieri and the nineteenth-century revival in Spanish national music* (University of California, Los Angeles, Ph.D. dissertation, 1987) and in Emilio Casares Rodicio's two-volume life published in 1994, contrasts sharply with the scant attention allotted by lexicographers and essayists alike to Rafael Mitjana y Gordón (1869–1921), author of the first crucial contribution to Escobar biographical research.

The *Enciclopedia universal ilustrada* (Madrid: Espasa-Calpe), volume 35, omitted him—an injustice not remedied by the shabby entry in the *Apéndice*, volume 7 (1932), 548. The *Diccionario Enciclopédico Salvat*, 9th edition (1960) awarded him a mere nine lines but gave Barbieri 39 lines and Pedrell 34. *Baker's Biographical*

João de Badajoz, chamber musician at João III's court, eight of whose villancicos enter the *Cancionero musical de Palacio*, with Garci Sánchez de Badajoz.

<sup>1</sup> Madrid: Tipografía de los Huérfanos, p. 32.

<sup>2</sup> *Cancioneiro d'Évora, publié d'après le manuscrit original et accompagné d'une notice littéraire-historique par Victor Eugène Hardung* (Lisbon: Imprensa Nacional, 1875). *A Cidade d'Évora*, nos. 23–26 (1951) contains José Pedro Machado's transcription. Arthur Lee-Francis Askins's critical edition of *The Cancioneiro de Évora* (Berkeley: University of California Press, 1965), contains valuable data concerning the lengthy literary history of *Secaronme los pesares*, pp. 109–110 (poem by Garci Sánchez de Badajoz) and *Vencedores son tus ojos*, p. 113.

<sup>3</sup> *La Música en la Corte de los Reyes Católicos*, II. *Polifonía Profana. Cancionero Musical de Palacio (Siglos XV–XVI)* (Barcelona: Instituto Español de Musicología, 1947 and 1951), 2 vols. (Monumentos de la Música Española, vols. 5 and 10).

<sup>4</sup> Identifying him as a native of Écija (Juan Bermudo's birthplace) in *The Life and Works of Garci Sánchez de Badajoz* (London: Tamesis Books, 1968), p. 3; Patrick Gallagher gathered important details concerning the poet's family, marriage to María de Orellana, and service to the Condes de Feria. Barbieri lacked these details, but fortunately did not confuse



*Dictionary of Musicians*, 8th edition (1992) devoted six of his 15-line entry to listing four of his 17 publications itemized in *The New Grove* (1980), xii, 369—all of them limited to Mitjana's musical interests. Over and above these, the *National Union Catalog Pre-1956 imprints*, volume 388 (Mansell, 1975), 204–205, supplies the following titles: *En el Magreb-el-Aksa; viaje de la Embajada á la Corte del Sultán de Marruecos, en el año 1900* (Valencia: F. Sempere, 1905; x + 305 pp.); *Estudios jurídicos, sociales y económicos* (Madrid: Sucs. de Hernando, 1918; viii + 323 pp.), *Memoria sobre la Cuarta Conferencia de Derecho Internacional, celebrado en el Haya 16 mayo–7 junio 1904* (Madrid: 1905; 46 pp.) and *Mozart y la psicología sentimental, conferencia leída en el Ateneo de Madrid el día 24 de marzo de 1915* (Madrid: Sucs. de Hernando, 1918; 36 pp.). Nor do the independent titles credited to him in the *National Union Catalog* begin to tabulate his essays and articles in journals.

Two of Mitjana's articles published in the *Revista de Filología Española*, volumes I and V (1914 and 1918) augmented Barbieri's biographical data. In "Nuevos documentos relativos a Juan del Encina" (I, 288) he gave January 6, 1513, as the correct date for Encina's presentation in Spanish of his *Farsa de Plácida e Victoriano* at Cardinal Jacobo Serra's Roman residence—the audience including Pope Julius II, the Spanish ambassador, and numerous high Italian and Spanish nobility.<sup>5</sup> Adding numerous exact data extracted from Málaga Cathedral capitular acts, unknown to Barbieri, Mitjana fixed Encina's last attendance at a Málaga chapter meeting on September 12, 1517; on that occasion he recounted to the chapter his activities during the previous several months while absent at court.

In "Nuevas notas al Cancionero musical de los siglos XV y XVI, publicado por el maestro Barbieri," Mitjana took exception to Barbieri's transcription at page 605 of the music for the *Versos fechos en loor del Condestable* (dated 1466) found at folio 250 of Miguel Lucas de Iranzo's *Crónica* catalogued at the Madrid Biblioteca Nacional in 1918 as MS G. 126.<sup>6</sup> Mitjana also discussed at length the Spanish-text villancicos published in Petrucci's *Harmonice musices Odhecaton* (1503/1504). Listing alphabetically the named composers in the Palace

Songbook, Mitjana offered new biographical details concerning João de Badajoz, Lope de Baena, Juan Cornago,<sup>7</sup> Pedro de Escobar, Diego Fernández, Juan de León, Alonso de Mondéjar, Antonio de Ribera, Francisco de la Torre, Juan Urrede, and Juan de Valera. Concerning Escobar, he correctly noted that the Sevillian Cathedral capitular acts record his being named master of the *seises* in 1507, and of being replaced August 13, 1514, by Pedro Fernández de Castilleja as Seville Cathedral *maestro de capilla*.<sup>8</sup>

Despite Mitjana's breakthrough services to every phase of Spanish music history,<sup>9</sup> details of his own biography have consistently eluded encyclopedias. Jesús Riosalido provided a salve with a chapter entitled "El descubridor del Cancionero de Uppsala. Vida de Rafael Mitjana y Gordón, Ministro Plenipotenciario de S.M. Católica en Estocolmo," included in *El Cancionero de Uppsala* (Madrid: Instituto Hispano-Arabe de Cultura [Emiliano Escobar, editor], 1983), pages 15–25. The following synopsis invokes Riosalido's biographical chapter for all its details.

Born December 6, 1869, at Málaga, Rafael Mitjana was the scion of a wealthy family whose riches enabled him to do constant traveling, purchasing of rarities, and bequeathing of 500,000 Swedish crowns to his widow Hilda Falck on his decease at Stockholm August 15, 1921. After a two-months postponement for health reasons, he took the Madrid examinations required of an *Aspirante a Agregado Diplomático* in May 1892; these included showing proficiency in German, French, Italian,

<sup>7</sup> Barbieri knew of no musician named Cornago. Mitjana (*RFE*, v, 122–123) identified him as the "Frater Joannes Cornago, apud Neapolim," who composed not only a three-voice Mass in Trent Codex 88 (Gloria, beginning at fol. 276) but also of songs in the Paris Bibliothèque nationale, manuscripts français 15123.

<sup>8</sup> *RFE*, v, 123–124.

<sup>9</sup> The *Enciclopedia de la Música et Dictionnaire du Conservatoire*, IV (Paris: Delagrave, 1920) containing Mitjana's *La Musique en Espagne. Art religieux et art profane* provided Gilbert Chase with the historic data filtered into his *The Music of Spain* (New York: W. W. Norton, 1940). Miguel Querol Gavaldá, "Mitjana, Rafael," *Die Musik in Geschichte und Gegenwart*, not only paid him highest tribute as having been the first musicologist to write a critical, comprehensive history of Spanish music, but also mentioned his compositions that include an opera *La buena guardia* among stage and orchestral works housed at the Royal Caroline Library in Upsala.

<sup>5</sup> *Revista de Filología Española*, I (1914), 282–283. Mitjana culled the document from Alessandro Luzio's "Federico Gonzaga, ostaggio alla Corte di Giulio II," *Archivio della R. Società Romana di Storia Patria*, IX (1887), 46.

<sup>6</sup> *Revista de Filología Española*, V (1918), 114.



Portuguese and English. His Tribunal rated him superior (*número uno*) in all examination aspects. Nonetheless, he delayed accepting a diplomatic appointment until January 6, 1896.

In the interim, he published his extracts from Málaga Cathedral capitular acts that revolutionized the biography of the prime contributor to the Palace Songbook: *Sobre Juan del Enzina, Músico y Poeta* (Málaga: Tipografía de *Las Noticias*, 1895; 150 copies). Thus began his incomparably valuable series of musicological monographs that were to culminate in the Lavignac encyclopedia. On February 2, 1897, he was appointed *Secretario de Legación de Tercera Clase*, in the Spanish embassy at Rome. Taking possession of the post April 10, 1897, he remained at Rome until recalled to Spain September 16, 1898. Fruits of his Italian sojourn included *El Buque Fantasma; Drama Lírico en Tres Actos, Poema y Música de Ricardo Wagner, Estudio Crítico* and *La Música Contemporánea en España y Felipe Pedrell* (both published at Málaga in 1901).

After Rome, where his services reaped an excellent report confided to his dossier by the Spanish Foreign Minister, Emilio de Ojeda, he was posted to Tangiers, where he interested himself so feverishly in Moroccan culture that he petitioned Ojeda for permission to accompany the Embajada Extraordinaria dispatched to Marrakech. Mitjana's difficult voyage and caravan journey to the then capital, followed by the Sultan's reception and his residence in Marrakech April 15 to July 15, 1900, forms a fascinating episode in Mitjana's *En el Magreb-el-Aksa* (Valencia: F. Sempere y Cía, 1905).

Elevated to *Secretario de Segunda Clase* August 23, 1902, Mitjana was next assigned to The Hague and Luxembourg. With interludes in Spain caused by his mother's illness and an inquiry concerning his attitude on a Venezuelan question, he remained at The Hague until June 15, 1904. In that year he published *Ensayos de Crítica Musical: Serie I* (Madrid: Librería de F. Fé) and at Valencia in 1905 *Discantes y Contrapuntos; estudios musicales (crítica é historia)*. Transferred to Stockholm, he arrived there August 12, 1904—there meeting his future wife Hilda Falck, whom he married at an uncertain date after her conversion to Roman Catholicism and his hard-won Spanish royal consent. On October 10, 1911, named *Consejero* of the Embassy at St. Petersburg, he began occupying the post November 1, 1911. Declining appointment to either Teheran or Lima, he suffered some setbacks in his diplomatic ascent from *Secretario de Legación de Primera Clase* (January 12, 1911), not rising thereafter to *Ministro Residente* until 1917. Health problems plagued him at St. Petersburg, where he remained intermittently until quitting the post November 1, 1913. In 1914 he completed his contribution to Albert Lavignac's *Encyclopédie de la Musique*, his section on

Spain not however being published until Volume IV appeared in 1920.

Sent next to Constantinople, he there immediately on November 13, 1913, petitioned for a leave of absence to write a *Tratado acerca de Don Fernando de las Infantas y su Plura modulationum*. Granted the leave, he delayed returning to Constantinople until October 10, 1914. Ever the collector of rare books, manuscripts, tapestries, and other objets d'art, he bought in Constantinople a manuscript reputedly purloined from the library of the Dervishes of Pera. Turkish high authorities offered to buy it back for what Mitjana had paid for it. Eventually he sent it to London via Stockholm, where his wife had remained after outbreak of World War I. Severely reprimanded by his own diplomatic superiors, he nevertheless received telegraphic permission April 26, 1916, to return to Constantinople after an enforced delay at Vienna. Suspicious that the manuscript purportedly stolen from the Pera dervishes' library was not actually the stolen manuscript, he confronted the vendor and by threats obtained the true treasure—a manuscript entitled *Chelmanié devisi*. Placing it in the hands of a representative of the Turkish ministry, Mitjana finally won complete exoneration and a note of official Turkish gratitude.

The published fruits of his quadrennium after being billeted to Constantinople attest to his unremitting laboriousness as a researcher. From 1919 until his death he was Spanish *ministro plenipotenciario* at Stockholm, but his final opus, *Francisco Guerrero (1528-1599), estudio crítico-biográfico* (Madrid: Talleres poligráficos, 1922) remained for editing by his widow.

The editor of the *Cancionero de Up[p]sala* published by El Colegio de México in 1944 contains Mitjana's *Introducción, notas y comentarios* at pages 47-71. Leopoldo Querol Rosso's edition of the *Cancionero de Uppsala* (Madrid: Instituto de España, 1980) follows suit with facsimiles at pages 111-209 of Mitjana's transcriptions—his differing from Jesús Bal y Gay's published in the El Colegio de México volume, because he recorded all voice parts in their original clefs and note values, affording a keyboard reduction below each vocal system.

*A Tempo*, the bimonthly review published by the Universidad de Málaga, Cátedra de Música "Rafael Mitjana," in cooperation with the Diputación Provincial de Málaga, reached its 41st issue in November-December 1986. The name indexes published in the Spanish *Revista de Musicología* beginning in 1978 constantly invoke his name in company with the names of Spain's other supreme musicologists.

After incomparable Higinio Anglés, whose services to Escobar included transcriptions of not only the eighteen items in the *Cancionero Musical de*

Palacio, now in modern clefs and time signatures, but most significantly first publication of Escobar's Mass and Mass sections in the Tarazona archive and also the crucial data concerning a Portuguese singer in Isabel la Católica's chapel that permits now identifying Pedro del Puerto with Pedro do Porto,<sup>10</sup> Justo Sevillano placed Escobar adherents vastly in his debt by publishing a "Catálogo musical del Archivo Capitular de Tarazona," *Anuario Musical*, xvi (1961), 147-176, that at pages 150-155 provides the folio numbers now generally accepted for the contents of Tarazona choirbooks 2 and 3.

### Tarazona MS 2

Sixteenth-century, paper, 130 leaves, 57 × 40 cm, 12 staves to the page. Manuscript bound in leather-covered boards. Copied throughout by one scribe. Former roman numeral foliation 2-132, current arabic folio numbers are in the lower margin. MS 3 was originally bound with MS 2, but toward the close of the 16th century the two manuscripts were separated, in order to facilitate handling them. When a new choirbook inventory was undertaken by Tarazona Canon Juan Blasco on the cathedral chapter's order in February 1591, note was taken of the loss of many works listed in the original table of contents (before the two choirbooks were separated).

#### LIBRO DE HIMNOS, MAGNIFICAT, MOTETES Y ANTÍFONAS

- 1 (ff. 4<sup>v</sup>-5). <Pedro de> Escobar. Himno *Non ex virili semine*, a 4 voces. In *Nativitate Domini*.
- 2 (ff. 5<sup>v</sup>-6). <Pedro de> Escobar. *Hostis Herodes*, a 4 voces. In *Epiphania Domini*.
- 3 (ff. 6<sup>v</sup>-7). Alonso de Alva (A<sup>o</sup> de Alva, ms.). Himno *Vexilla regis*, a 4 voces. *Dominica in Passione*.
- 4 (ff. 7<sup>v</sup>-8). <Juan de> Sanabria. Himno *Cuius corpus Sanctissimum*, a 4 voces. In *tempore Resurrectionis*.
- 5 (ff. 8<sup>v</sup>-9). <Francisco de> Peñalosa. Himno *Quae la vicis clementia*, a 4 voces. In *ascensione Domini*.
- 6 (ff. 9<sup>v</sup>-10). Alonso de Alva (Alonso Dalua, ms.). Himno *Beata nobis gaudia*, a 4 voces. In *die sancto Penthecostes*.
- 7 (ff. 10<sup>v</sup>-11). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Himno *Veni Creator Spiritus*, a 4 voces.
- 8 (ff. 11<sup>v</sup>-12). <Francisco de> Peñalosa. Himno *O lux beata Trinitas*, a 4 voces. In *festo Sanctissimae Trinitatis*.
- 9 (ff. 12<sup>v</sup>-13). Juan de Urreda (Jo. Vrede y Urrela, ms.). *Pange lingua*, a 4 voces. In *Festo Sanctissimi Corporis Christi*.

<sup>10</sup>For compendious details concerning Anglés's contributions to Escobar scholarship, see Stevenson, *Spanish Music in the Age of Columbus* (Westport, Connecticut: Hyperion Press, 1979), pp. 167-174, 279-281. According to Anglés's "La polyphonie religieuse péninsulaire antérieure à la venue des musiciens flamands en Espagne," reprinted in his posthumous *Scripta musicologica*, edited by José López-Calo (Rome: Edizioni di Storia e Letteratura, 1976), iii, 1174: Escobar was "le plus émotif du temps et compositeur d'une grande délicatesse." In the *Diccionario de la música Labor* (1954), i, 831, he qualified Escobar "como uno de los compositores españoles más inspirados de su época; en sus canciones polifónicas amorosas es donde se manifiesta mejor la emoción estética que rezuman nuestras melodías populares trabajadas por su mano."

- 10 (ff. 13<sup>v</sup>-14). <Francisco de> Peñalosa. Himno *Sacris solemniss*, a 4 voces. *De Corpore Christi*.
- 11 (ff. 14<sup>v</sup>-15). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Himno *Ut quante lais*, a 4 voces. In *Nativitate Sancti Joannis Baptistae*.
- 12 (ff. 15<sup>v</sup>-16). <Pedro de> Escobar. Himno *Hi sunt olive duae*, a 4 voces. In *die Apostolorum Petri et Pauli*.
- 13 (ff. 16<sup>v</sup>-17). <Pedro de> Escobar. Himno *Sumens illud ave*, a 4 voces. In *festivitatibus Virginis Mariae*.
- 14 (ff. 17<sup>v</sup>-18). <Pedro de> Escobar. Himno *Sumens illud ave*, a 4 voces.
- 15 (ff. 18<sup>v</sup>-19). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Himno *Tibi Christe, splendor*, a 4 voces. In *festivitate Sancti Michaelis*.
- 16 (ff. 19<sup>v</sup>-20). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Himno *Christe, Redemptor omnium*, a 4 voces. In *festivitate Omnium Sanctorum*.
- 17 (ff. 20<sup>v</sup>-21). <Pedro de> Escobar. Himno *Vos sceli iusti iudices*, a 4 voces. In *natale apostolorum*.
- 18 (ff. 21<sup>v</sup>-22). <Pedro de> Escobar. Himno *Hic nempse mundi*, a 4 voces. In *natale unius martyris*.
- 19 (ff. 22<sup>v</sup>-23). <Francisco de> Peñalosa. Himno *Sanctorum meritis*, a 4 voces. In *natale plurimorum martyrum*.
- 20 (ff. 23<sup>v</sup>-24). <Pedro de> Escobar. Himno *Iste confessor*, a 4 voces. In *natale confessorum*.
- 21 (ff. 24<sup>v</sup>-27). Porto. *Magnificat*, a 3 voces; versos pares.
- 22 (ff. 27<sup>v</sup>-29). Juan de Anchieta. *Magnificat*, a 3 voces; versos pares.
- 23 (ff. 29<sup>v</sup>-32). Juan Segovia. *Magnificat*, a 3 voces; versos pares.
- 24 (ff. 32<sup>v</sup>-35). <Francisco de> Peñalosa. *Magnificat*, I tono a 4 voces; versos impares.
- 25 (ff. 35<sup>v</sup>-38). <Francisco de> Peñalosa. *Magnificat*, IV tono a 4 voces; versos pares.
- 26 (ff. 38<sup>v</sup>-42). <Francisco de> Peñalosa. *Magnificat*, IV tono a 4 voces; versos pares.
- 27 (ff. 42<sup>v</sup>-45). <Francisco de> Peñalosa. *Magnificat*, VI tono, a 4 voces; versos pares.
- 28 (ff. 45<sup>v</sup>-48). <Francisco de> Peñalosa. *Magnificat*, VIII tono, a 4 voces; versos pares.
- 29 (ff. 48<sup>v</sup>-51). <Francisco de> Peñalosa. *Magnificat*, VIII tono, a 4 voces; versos pares.
- 30 (ff. 51<sup>v</sup>-54). <Cristóbal de> Morales. *Magnificat*, a 4 voces; versos pares.
- 31 (ff. 54<sup>v</sup>-57). Antonio Marleth. *Magnificat*, a 4 voces; versos impares.
- 32 (ff. 57<sup>v</sup>-59). Juan Anчета. *Magnificat*, a 4 voces; versos pares.
- 33 (ff. 60-62). Villa. *Magnificat*, a 4 voces; versos pares, incompleto.
- 34 (ff. 62<sup>v</sup>-64). <Alonso Hernández (Fernández) de> Tordesillas. *Magnificat*, a 4 voces; versos pares, incompleto.
- 35 (ff. 64<sup>v</sup>-65). <Alonso Hernández (Fernández) de> Tordesillas. *Magnificat*, a 4 voces; versos pares.
- 36 (ff. 65<sup>v</sup>-66). <Pedro de> Escobar. Antífona *Asperges me*, a 3 voces.
- 37 (ff. 66<sup>v</sup>-67). <Francisco de> Peñalosa. Motete *Unica est columba mea*, a 3 voces.
- 38 (ff. 67<sup>v</sup>-68). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Antífona *Ave Maria*, a 3 voces.
- 39 (ff. 68<sup>v</sup>-69). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Motete *Stabat mater*, a 3 voces.
- 40 (ff. 69<sup>v</sup>-70). <Pedro de> Escobar. Motete *Maria mater pia*, a 3 voces.
- 41 (ff. 70<sup>v</sup>-71). <Pedro de> Escobar. Motete *Sub tuum praesidium*, a 3 voces.
- 42 (ff. 71<sup>v</sup>-72). <Francisco de> Peñalosa. Motete *Nigra sum*, a 3 voces.
- 43 (ff. 72<sup>v</sup>-73). <Francisco de> Peñalosa. Motete *Adoro te, Domine Jesu Christe*, a 3 voces.
- 44 (ff. 73<sup>v</sup>-74). <Francisco de> Peñalosa. Motete *Ne reminiscaris, Domine*, a 3 voces.
- 45 (ff. 74<sup>v</sup>-75). <Francisco de> Peñalosa. Motete *Sancita Maria, succurra*, a 3 voces.
- 46 (ff. 75<sup>v</sup>-76). <Francisco de> Peñalosa. Motete *Pater noster*, a 4 voces.
- 47 (ff. 76<sup>v</sup>-77). <Francisco de> Peñalosa. Motete *Emendemus in malis*, a 4 voces.
- 48 (ff. 77<sup>v</sup>-78). <Francisco de> Peñalosa. Motete *Sancita mater istud agas*, a 4 voces.
- 49 (ff. 78<sup>v</sup>-79). <Francisco de> Peñalosa. Motete *Ave verum corpus natum*, a 4 voces.
- 50 (ff. 79<sup>v</sup>-80). Anónimo. Motete *O decus virginum*, a 4 voces.
- 51 (ff. 80<sup>v</sup>-81). <Francisco de> Peñalosa. Motete *Inter vesibulum*, a 4 voces.
- 52 (ff. 81<sup>v</sup>-82). Antonio de Ribera. Antífona *Ave Maria*, a 4 voces.
- 53 (ff. 82<sup>v</sup>-83). Joaquín Desprez (Jusquini, ms.). Motete *Ave, festina ferculis*, a 4 voces.
- 54 (ff. 83<sup>v</sup>-84). <Francisco de> Peñalosa. Motete *O Domina Sanctissima*, a 4 voces.
- 55 (ff. 84<sup>v</sup>-85). <Francisco de> Peñalosa. Motete *Precor te, Domine*, a 4 voces.
- 56 (ff. 85<sup>v</sup>-86). <Francisco de> Peñalosa. Motete *Deus qui manus tuas*, a 4 voces.
- 57 (ff. 86<sup>v</sup>-87). <Francisco de> Peñalosa. Motete *Transiente Domino*, a 4 voces.
- 58 (ff. 87<sup>v</sup>-88). <Francisco de> Peñalosa. Motete *Domine Jesu Christe*, a 4 voces.
- 59 (ff. 88<sup>v</sup>-89). <Francisco de> Peñalosa. Motete *Domine, secundum actum meum*, a 4 voces.
- 60 (ff. 89<sup>v</sup>-90). <Francisco de> Peñalosa. Motete *In passione positus*, a 4 voces.
- 61 (ff. 90<sup>v</sup>-91). <Francisco de> Peñalosa. Motete *Ave, vera caro Christi*, a 4 voces.
- 62 (ff. 91<sup>v</sup>-92). <Francisco de> Peñalosa. Motete *Ave, vere sanguis*, a 4 voces.
- 63 (ff. 92<sup>v</sup>-93). <Francisco de> Peñalosa. Antífona *Ave, Regina caelorum*, a 4 voces.
- 64 (ff. 93<sup>v</sup>-94). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Motete *O Sacrum convivium*, a 4 voces.
- 65 (ff. 94<sup>v</sup>-95). <Pedro de> Escobar. Motete *Clamabat autem mulier*, a 4 voces.
- 66 (ff. 95<sup>v</sup>-96). Antonio Ribera. Motete *Patris sapientia*, a 4 voces.
- 67 (ff. 96<sup>v</sup>-97). Antonio Ribera. Motete *O bone Jesu*, a 4 voces.
- 68 (ff. 97<sup>v</sup>-98). <Hilario Penel?> (Illario, ms.). Motete *O admirabile commercium*, a 4 voces.
- 69 (ff. 98<sup>v</sup>-99). <Pedro de> Díaz. Motete *Ave, sanctissimum*, a 4 voces.
- 70 (ff. 99<sup>v</sup>-100). <Pedro de> Escobar. Motete *Stabat Mater*, a 4 voces.
- 71 (ff. 100<sup>v</sup>-101). Juan Anчета. Motete *Virgo et Mater*, a 4 voces.
- 72 (ff. 101<sup>v</sup>-102). Alonso de Alva (A<sup>o</sup> Dalua, ms.). Motete *O felix Maria*, a 4 voces.
- 73 (ff. 102<sup>v</sup>-103). Juan Anчета. Motete *Domine Jesu Christe qui hora diei*, a 4 voces.
- 74 (ff. 103<sup>v</sup>-104). Luyset (Compère). Motete *Ave Maria*, a 4 voces.
- 75 (ff. 104<sup>v</sup>-105). Anónimo. Motete *Sancita Michad*, a 4 voces.

- 76 (ff. 105<sup>v</sup>-106). Alonso de Alba (*Alo Dalua*, ms.). Motete *Te ergo quaesumus*, a 4 voces.
- 77 (ff. 106<sup>v</sup>-107). (Pedro de) Escobar. Motete *Memorare piissima*, a 4 voces.
- 78 (ff. 107<sup>v</sup>-108). (Pedro de) Escobar. Antifona *Regina codis laetare*, a 4 voces.
- 79 (ff. 108<sup>v</sup>-109). (Pedro de) Escobar. Motete *Beatus es*, a 4 voces.
- 80 (ff. 109<sup>v</sup>-110). (Hilario Penet?) (*Ylario*, ms.). Motete *Conceptio tua*, a 4 voces.
- 81 (ff. 110<sup>v</sup>-111). (Juan de) Sanabria. Motete *Lillium sacrum*, a 4 voces.
- 82 (ff. 111<sup>v</sup>-114). (Francisco de) Peñalosa. Lamentatio *Ei factum est*, a 4 voces. *In Feria quinta*.
- 83 (ff. 114<sup>v</sup>-117). (Francisco de) Peñalosa. Lamentatio *Aleph. Quomodo obtexit caligine*, a 4 voces. *In Feria Sexta*.
- 84 (ff. 117<sup>v</sup>-120). (Francisco de) Peñalosa. Lamentatio *Quosodo obscuratum est*, a 4 voces. *In Sabbato Sancto*.
- 85 (ff. 120<sup>v</sup>-122). (Alonso Hernández (Fernández) de) Tordesillas. Motete *Recordata est*, a 4 voces.
- 86 (f. 123). (Pedro de) Escobar. Responsorio *Absolve Domine*, a 4 voces. Incompleto.
- 87 (ff. 123<sup>v</sup>-124). Francisco de la Torre. Responsorio *Ne recorderis*, a 4 voces.
- 88 (ff. 124<sup>v</sup>-125). Juan Ancha. Responsorio *Libera me*, a 4 voces.
- 89 (ff. 125<sup>v</sup>-128). (Pedro de) Escobar. Antifona *Salve Regina*, a 4 voces.
- 90 (ff. 128<sup>v</sup>-130). Juan de Ancha. Antifona *Salve Regina*, a 4 voces.
- 91 (f. 130<sup>v</sup>). Alonso de Alba. Motete *Alléluia, vidimus stellam*, a 4 voces. Sigue en el folio 160 del ms. 3.

## Tarazona MS 3

Sixteenth-century, paper, 167 leaves, 56 × 37 cm, 12 staves to the page. Originally a continuation of MS 2. Like MS 2 bound in leather-covered boards. Same scribe throughout. Original roman numeral foliation ran 68 to 243, the present arabic folio numbers in the lower right-hand margins run 1-167.

## LIBRO DE MISAS, ANTIFONAS Y ALLELUIAS

- 1 (ff. 1<sup>v</sup>-3). (Pedro de) Escobar. Antifona *Asperges me*, a 4 voces. Canto y Alto en f. 65<sup>v</sup> del ms. 2.
- 2 (ff. 3<sup>v</sup>-5). Alonso de Alba (*Alonso Dalba*, ms.). Antifona *Vidi aquam*, a 4 voces.
- 3 (ff. 5<sup>v</sup>-6). Alonso de Alba (*Alonso Dalua*, ms.). Antifona *Vidi aquam*, a 4 voces.
- 4 (ff. 6<sup>v</sup>-13). Quilzada. Misa a 3 voces.
- 5 (ff. 13<sup>v</sup>-20). Alonso de Alba (*Alonso Dalua*, ms.). Misa a 3 voces.
- 6 (ff. 20<sup>v</sup>-27). Juan Almoros. Misa a 3 voces.
- 7 (ff. 27<sup>v</sup>-37). (Francisco de) Peñalosa. Misa del *Ave Maria peregrina*, a 4 voces.
- 8 (ff. 37<sup>v</sup>-47). (Francisco de) Peñalosa. Misa de *Por la mar*, a 4 voces.
- 9 (ff. 47<sup>v</sup>-57). (Francisco de) Peñalosa. Misa de *El ojo*, a 4 voces.
- 10 (ff. 57<sup>v</sup>-67). (Francisco de) Peñalosa. Misa de *L'ome armé*, a 4 voces.
- 11 (ff. 67<sup>v</sup>-77). (Francisco de) Peñalosa. Misa de *Adieu mes ameurs*, a 4 voces.
- 12 (ff. 77<sup>v</sup>-85). (Francisco de) Peñalosa. Misa de *Nunca fue pena mayor*, a 4 voces.
- 13 (ff. 85<sup>v</sup>-93). Antonio de Ribera. Misa a 4 voces.
- 14 (ff. 93<sup>v</sup>-104). (Pedro de) Escobar. Misa a 4 voces.
- 15 (ff. 104<sup>v</sup>-114). Juan Ancha. Misa a 4 voces.
- 16 (ff. 114<sup>v</sup>-124). Perluín. Misa *Fortuna desperata*, a 4 voces.
- 17 (ff. 124<sup>v</sup>-133). (Alonso Hernández (Fernández) de) Tordesillas. Misa, a 4 voces.
- 18 (ff. 133<sup>v</sup>-142). Escobar. Kyrie *Rex virginum*, a 4 voces. — Peñalosa. Gloria y Credo, a 4 voces. — (Pedro Hernández). Sanctus, a 4 voces. — Alonso Pérez de Alba. Agnus, a 4 voces.
- 19 (ff. 142<sup>v</sup>-150). Juan Ancha. Kyrie *Rex virginum amator*, a 4 voces. Gloria. credo. — Escobar. Sanctus Agnus, a 4 voces.
- 20 (ff. 150<sup>v</sup>-159<sup>v</sup>). (Pedro de) Escobar. Misa *Pro defunctis*, a 4 voces.
- 21 (f. 160). Alonso de Alba (*Alonso Dalua*, ms.). *Alléluia, vidimus stellam*, a 3 voces. El tenor está en f. 130<sup>v</sup> del ms. 2.
- 22 (ff. 160<sup>v</sup>-161). Alonso de Alba. *Alléluia, Angelus Domini*, a 3 voces. *In Resurrectione Domini*.
- 23 (ff. 161<sup>v</sup>-162). Alonso de Alba. *Alléluia, ascendo ad Patrem*, a 3 voces. *In Ascensione Domini*.

- 24 (ff. 162<sup>v</sup>-163). Alonso de Alba. *Alléluia, Deus verus*, a 3 voces. *In die sancto Pentecostes*.
- 25 (ff. 163<sup>v</sup>-164). Alonso de Alba. *Alléluia, O adoranda Trinitas*, a 3 voces. *De Trinitate*.
- 26 (ff. 164<sup>v</sup>-165). (Pedro de) Escobar. *Alléluia Caro mea*, a 3 voces. *De corpore Christi*.
- 27 (ff. 165<sup>v</sup>-166). Alonso de Alba. *Alléluia, assumpta est*, a 3 voces. *De Assumptione Virginis Mariae*.
- 28 (ff. 166<sup>v</sup>-167). Alonso de Alba. *Alléluia, Nativitas tua*, a 3 voces. *In natiuitate Virginis Mariae*.
- 29 (f. 167<sup>v</sup>). (Pedro de) Escobar. *Alléluia, Primus ad Sion*, a 3 voces.

So far as foreigners' recent contributions published in Spanish organs go: Ivan Moody published "¿Una obra desconocida de Escobar? algunas observaciones sobre el motete *Fatigatus Iesus* en el Manuscrito Musical N<sup>o</sup> 12 de la Biblioteca General de la Universidad de Coimbra," *Anuario Musical*, 49 (1994), 37-45. Relying on stylistic criteria, Owen Rees in "Text and Music in Lisbon BN 60," *Revista de Musicología*, xvi/3 (1993), 1515-1533, proposed Escobar as the composer of *Ninha era la infanta*, a four-part *romance* at folios 36<sup>v</sup>-37, Lisbon, Biblioteca Nacional, Coleção Dr. Ivo Cruz, MS 60, written to commemorate the departure from Lisbon in August 1521 of the Portuguese Infanta Doña Beatriz (daughter of Manuel I), betrothed to the Duke of Savoy. Rees's strong arguments at his pages 1528-1529 are buttressed by his transcription of the song itself, shown on the three following pages.

Neither Moody nor Rees alludes to Robert Stevenson's most recent traversal of Escobar's career, "Pedro de Escobar: Earliest Portuguese Composer in New World Colonial Music Manuscripts," *Inter-American Music Review*, xi/1 (Fall-Winter 1990), 1-22. Accompanied by a list of 55 "References Cited," this article also included the vocal score of *Clamabat autem mulier* (pp. 17-19), and of Alonso de Mudarra's vihuela transcription published in his *Tres libros de musica en cifras para vihuela* (Seville: Juan de León, 1546) (pp. 19-20).

The present issue of *IAMR* concludes with the previously promised musical supplement to the *IAMR*, xi/1 article. Without pretense at being a critical edition, this supplement does provide Escobar enthusiasts with the rest of his *opera omnia* not available in Anglés's enumerated publications.

In festis tuis gloriabitur Agrippa marceby?

meno illud Jue gabrie  
 lis ore funda nos in pace  
 natus est nomen  
 matre per te  
 pro nobis na tus tullit esse tu us!

mens illud Jue gabrie  
 et matris esse nomen  
 tus carnat per te pro nobis na tus  
 tullit esse tu us!

meno illud Jue gabrie  
 ore funda nos in pace  
 natus est nomen  
 matre per te  
 pro nobis na tus tullit esse tu us!

mens illud Jue gabrie  
 ore funda nos in pa  
 ce matris esse nomen  
 et matris esse nomen  
 tus carnat per te pro nobis  
 na tus tullit esse tu us!



In nūc gloriā huius  
 d' huius.

et confitebor domini facta plebs cui haec  
 tus meruit  
 celebrat per orbem hodie  
 laetantur et  
 laetantur et

et confitebor domini facta  
 plebs cui  
 tus meruit laetantur et  
 celebrat per orbem  
 hodie laetantur et

et confitebor domini facta plebs cui haec  
 tus meruit  
 celebrat per orbem hodie  
 laetantur et  
 laetantur et

et confitebor domini facta plebs cui  
 tus meruit laetantur et  
 celebrat per orbem hodie  
 laetantur et  
 laetantur et

per orbem hodie  
 laetantur et





.c.orchau.

Ma-ria mater pia es-to re-gis na-ti-vi-tatis tuae gra-tia de-pe-lle nos-tram vi-tam per hoc san-ctus gau-dium.

es-ge-ber

Ma-ria mater pia es-to re-gis na-ti-vi-tatis tuae gra-tia de-pe-lle nos-tram vi-tam per hoc san-ctus gau-dium.

Ma-ria mater pia es-to re-gis na-ti-vi-tatis tuae gra-tia de-pe-lle nos-tram vi-tam per hoc san-ctus gau-dium.

Ma-ria mater pia es-to re-gis na-ti-vi-tatis tuae gra-tia de-pe-lle nos-tram vi-tam per hoc san-ctus gau-dium.