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PRÓLOGO

Sebastián de Vivanco (ca. 1553-1622) recibe en este número de *Cuadernos Abulenses* el recuerdo y la atención que merece un músico de su categoría. Una efeméride que no ha pasado desapercibida en el mundo académico y musical, con el ciclo transversal #Vivanco.400 que le ha dedicado el CNDM o el Congreso sobre su figura organizado por la Universidad y la Catedral de Salamanca. Sin embargo, aún hay muchos datos y aspectos de su biografía y de su obra que se nos escapan y permanecen en la nebulosa de archivos y documentos. Asimismo, es importante hacer accesible su música a través de ediciones y partituras –muchas de ellas inéditas, como algunas de las que salen a la luz en estas páginas– para que los músicos puedan interpretar y revivir el sonido de un músico que en su tiempo fue muy conocido y cuya música formó parte del canon de muchas instituciones religiosas. Y sobre todo falta dedicar atención a su música, que presenta un panorama muy poco prolífico en cuanto a grabaciones. Gran parte de su obra permanece aún virgen de grabaciones discográficas.

Además, su figura necesita ser divulgada y dada a conocer al gran público. Esta revista es una gran ocasión para hacerlo desde su tierra natal, reafirmando los valores de nuestra cultura y patrimonio.

En estas páginas, Michael Noone analiza nuevos datos biográficos, algunos de ellos inéditos, como la que podría ser la partida de nacimiento de Vivanco y que permitiría certificar su abulensismo como parroquiano de San Juan y situar la fecha de su nacimiento en 1553. Pero el grueso de su artículo se centra en el final de su vida: el análisis de su testamento e inventario de bienes *post mortem*, significativos de sus intereses y estatus.

Javier Cruz también completa determinados aspectos biográficos, incidiendo en datos sobre sus familiares o su casa en Salamanca, así como en

aspectos de su edición de 1614, hecha en los talleres de la viuda Susana Muñoz.

No solo de datos biograficos se alimenta este especial de *Cuadernos Abulenses*. Carlos José Martínez Fernández hace una visión muy personal de la estética del músico abulense y su evolución estilística.

La música que se guarda en archivos e impresos ha sido transcrita en esta ocasión por Francisco Rodilla y José Sierra, que comentan y transcriben los *Pasillos polifónicos para las Pasiones* de Vivanco, conservados en la Catedral de Salamanca. Esta atípica forma musical, el «pasillo», no está incluida en ningún diccionario de música y es una denominación tardía del siglo XVIII.

Beatriz Ares García transcribe *Sanctorum meritis* y *Jesu corona virginum*, comparando las versiones de Ávila (E-Avc 3) y Salamanca (E-Sac LP 02), además de realizar un análisis que las pone en valor como herramienta musicológica.

José Duce Chenoll se remonta a obras de los maestros de capilla en la catedral abulense que compartieron Victoria y Vivanco como niños de coro. Presenta así transcripciones de Bernardino de Ribera y Juan Navarro, así como del mismo Vivanco, extraídas de los archivos de la Catedral de Ávila, del Real Colegio Seminario del Corpus Christi de Valencia, de la Parroquia de Santiago de Valladolid y del impreso *Liber Magnificarum* de 1607.

Poner en contexto a Vivanco con otros grandes contemporáneos como Juan Esquivel de Barahona es lo que hace Clive Walkley en su artículo, recordando a este otro polifonista olvidado. El estudio se centra en varios magníficos editados en 1613 de los que sugiere que Esquivel trató de emular procedimientos y técnicas contrapuntísticas de Vivanco, transcribiendo varios ejemplos.

La música de la provincia abulense de otras épocas y estilos no ha querido quedarse fuera de este número especial, aún a riesgo de alejarse de Vivanco y su tiempo, dando la oportunidad a musicólogos que han aprovechado para apuntar temas inexplorados y muy interesantes. Ana Sabe analiza la impresionante capilla de música de la parroquia de El Barco de Ávila, pletórica de vida en el siglo XVII, estudio complementado por un abundante apéndice documental.

Beatriz del Pozo hace una interesante incursión en el folklore de El Barco de Ávila y en las obras y biografías de autores que en el siglo XX compusieron una serie de piezas hoy consideradas canónicas en el acervo cultural del pueblo.

Finalmente, María José Sánchez Revuelta ha catalogado el archivo de partituras del Palacio de Superunda, que fueron propiedad del pintor Guido Caprotti y de su esposa Laura de la Torre. Musicas decimonónicas y de la primera mitad del siglo XX forman un archivo de música burguesa de salón, clara muestra de los gustos musicales de la época: ópera, flamenco, folklore español y sudamericano, métodos de solfeo, adaptaciones para piano de clásicos, desde Bach a Mozart, con especial preferencia por autores rusos como Tchaikovsky, en partituras compradas en Rusia por el mismo pintor viajero.

ARTÍCULOS

JUAN ESQUIVEL'S MAGNIFICAT SETTINGS OF 1613: A RE-ASSESSMENT AND PARTIAL TRANSCRIPTION

Las composiciones de magnificat de Juan Esquivel de 1613: una evaluación y una transcripción parcial

WALKLEY, Clive

ABSTRACT

Juan Esquivel was a native of Ciudad Rodrigo, born around 1560 and therefore contemporary with Sebastián de Vivanco. Esquivel is known to have published three large volumes of music: *Liber primus missarum* (1608), *Motecta festorum et dominicarum* (1608) and *Tomus secundus, psalmorum, hymnorum et missarum* (1613).

Robert Stevenson first drew attention to Esquivel in his magisterial volume *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961). Since then our knowledge of Esquivel and his music has become more widely known through the work of several scholars, and editions of his work are readily available; recordings of his music are also beginning to appear in the UK.

The article focuses on Esquivel's Magnificat settings from the *Tomus secundus*. These works were first examined by the late Professor Robert Snow who discovered the only complete extant copy of this volume in 1973. The Magnificats make extensive use of canon rubrics and varied contrapuntal procedures and Professor Snow made the suggestion that Esquivel was seeking to emulate Sebastián de Vivanco whose *Liber Magnificarum* of 1607 was rich in such devices. While Esquivel's technical mastery does not equal that of

Vivanco, his Magnificat settings, especially those of the first cycle, are skilfully composed and deserve to be brought to public attention. His use of the various contrapuntal techniques found in these works are discussed in detail and illustrated by partial transcription of relevant passages.

KEYWORDS

Esquivel, Navarro, Vivanco, magnificat, canon, tones.

RESUMEN

Juan Esquivel era originario de Ciudad Rodrigo, nació hacia el 1560 y además fue contemporáneo de Sebastián de Vivanco. Se sabe que Esquivel publicó tres amplios volúmenes de música: *Liber primus missarum* (1608), *Motecta festorum et dominicarum* (1608) y *Tomus secundus, psalmorum, hymnorum et missarum* (1613).

Robert Stevenson fue el primero en llamar la atención en Esquivel en su magistral volumen *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961). Desde entonces, nuestro conocimiento de Esquivel y su música es mayor a través de las obras de diferentes investigadores y son fácilmente accesibles ediciones de su obra; también están comenzando a aparecer grabaciones de su música en el Reino Unido.

El artículo se centra en las composiciones del magnificat del *Tomus secundus*. Estas obras fueron examinadas en primer lugar por el difunto profesor Robert Snow, quien descubrió, en 1973, la única copia completa existente de este volumen. Los magnificats hacen un extenso uso de rúbricas canónicas y de procedimientos contrapuntísticos y el profesor Snow sugirió que Esquivel trataba de emular a Sebastián de Vivanco, cuyo *Liber Magnificarum* era rico en estos recursos. Mientras el dominio técnico de Esquivel no iguala al de Vivanco, sus composiciones de Magnificat especialmente los del ciclo inicial, están compuestos con destreza y merecen presentarse a la atención pública. El uso de diferentes técnicas contrapuntísticas encontrado en sus obras se analiza con detalle y se ilustra con la transcripción parcial de pasajes relevantes.

PALABRAS CLAVE

Esquivel, Navarro, Vivanco, magnificat, canónico, tonos.

In 1961 Esquivel's name was drawn to the attention of musicologists by the publication of the late Robert Stevenson's monumental tome *Spanish Cathedral Music in the Golden Age*. In part two of that work, under the section Other Church Masters, Stevenson listed thirty-five composers active in church music during the reign of Philip II: Esquivel appears listed alongside Juan Navarro, Alonso Lobo and Sebastián de Vivanco¹. Esquivel's music has not had the same exposure as that of his better-known contemporaries –Francisco Guerrero and Tomás Victoria in particular– but it is well-crafted and deserves to be better known. †

Juan Esquivel Barahona, to give him his full name, is known to us through three extant publications: *Liber primus missarum* (1608), *Motecta festorum et dominicarum...* (1608) and *Tomus secundus, psalmodium, hymnorum... et missarum* (1613). The known facts of his life are few and we have no record of his date of birth. An isolated reference for 22 October, 1568 in the *Actas capitulares* of the cathedral of Ciudad Rodrigo records that Juan de Esquivel was received as a *mozo de coro*², a term usually applied to altar boys as distinct from *seises* –choirboys who were trained in polyphony; however, not all capitular acts make a clear distinction between the two groups so it is difficult to be sure of Esquivel's precise age when he entered the cathedral's service. All we can do is estimate his date of birth around 1560.

Owing to a lacuna in the capitular acts, we can glean no further information about Esquivel from that source³. However, the seventeenth-century historian Antonio Sánchez Cabañas provides us with a little more information in his *Historia Civitatense*. According to Cabañas, Esquivel was a native of the Ciudad Rodrigo, a choir boy at the cathedral and a pupil of Juan Navarro. He lists the churches where Esquivel was a canon: Oviedo, Calahorra and Ávila before returning to Ciudad Rodrigo for (I quote), «no a querido dexarla por otra ninguna yglesia, porque el amor de su patria le fuerça a no salir della»⁴.

Cabañas follows this scanty information with reference to Esquivel's three extant publications; he praises the composer's third publication (which he describes as being a book of magnificats and masses) in particular because «es todo este bolumen de treçientas hoxas y está tasado por el Real Consejo en

¹ Stevenson, Robert (1961). *Spanish Cathedral Music in the Golden Age*. Berkeley y Los Angeles: California University Press, p. 239.

² Ciudad Rodrigo, *Actas capitulares* VII, fol. 17r.

³ The last reference is for 17 October, 1572 on folio 227v after which the volume skips to folio 240 which is blank. All following folios are blank until 244; those following until the end of the volume are, for the most part, illegible having suffered from damp. The next legible entry is March 1642, long past the time when information could inform the present study.

⁴ Sánchez Cabañas, Antonio. *Historia Civitatense. Estudio introductorio y edición*. Barrios García, Ángel and Martín Viso, Iñaki (eds.) (2001). Ciudad Rodrigo (Salamanca): Diócesis de Ciudad Rodrigo, p.154. The original manuscript of this work is in the library of Salamanca University: Biblioteca Universidad de Salamanca, MS 1708-10, 3 vols.

treinta ducados; es libro de mucha consideración y provecho para todas las yglesias d'España y ninguna avía d'estar sin él, porque su música es artificiosa y muy sonar al oído»⁵.

Cabañas' account of Esquivel's whereabouts are not entirely reliable, however. Esquivel's connections to Ávila are tenuous and Cabañas gives no documentary evidence to support his claim. Andrés Sánchez Sánchez's 1990 account of music in Ávila during the sixteenth century lists every *maestro de capilla* since the inception of the post in 1526 until 1594 but there is no mention of Esquivel⁶. He did, however, visit the city in 1589 in search of an organist for Calahorra and it may have been that on that visit he met Sebastián de Vivanco.

After serving as *maestro de capilla*, first in Oviedo and then in Calahorra, Esquivel returned to Ciudad Rodrigo in 1591 where he remained until his death, sometime after 1623. Clearly, if we are to believe Cabañas, he was held in high esteem. He was buried under the altar dedicated to San Ildefonso where, every Monday of the year, a Requiem Mass was said for the *maestro* and the souls of his parents⁷.

Our knowledge of Esquivel following his return to the city can only be deduced from his three publications and, given the huge expense involved in getting music published at this time and the paucity of music publishers, his success in this was quite a remarkable achievement. Higinio Anglés pointed out many years ago that in the regions of Castile, Aragon and Navarre in the period 1598 to 1628, the number of published volumes of sacred polyphony did not exceed twelve⁸. Esquivel's achievement was probably due to the generosity of don Pedro Ponce de León, bishop of Ciudad Rodrigo from 1605 until 1609, for the Latin dedication in the *Tomus secundus* may imply that the bishop underwrote the cost of both of Esquivel's two publications of 1608, the book of masses and motets. Though this is not entirely certain, without firm financial support a chapel master of Esquivel's stature, employed by one of the least wealthy cathedral establishments in northern Spain, would not have been able to meet the considerable cost of publication of two large volumes of music⁹.

⁵ Quoted in Barrios García, Ángel and Martín Viso, Iñaki, *op. cit.*, p. 154.

⁶ Sánchez Sánchez, A (1990). "La música en la catedral de Ávila hasta finales del siglo XVI", in *De música hispana et alii: miscelánea en honor al Prof. Dr. José Lopez-Calo, S.J., en su 65 cumpleaños*, I. Santiago: Universidad de Santiago de Compostela, pp. 363-85.

⁷ Sánchez Cabañas, Antonio. *Historia Civitatis*, *op. cit.*, p. 156. For a more complete account of Esquivel's life see Walkley, Clive (2010). *Juan Esquivel: A Master of Sacred Music during the Spanish Golden Age*. Woodbridge: Boydell Press.

⁸ Anglés, Higinio (1941). *La música española desde la edad media hasta nuestros días*. Barcelona: Biblioteca Central, p. 55.

⁹ The uncertainty arises from the interpretation of the wording of Esquivel's dedication in the *Tomus secundus*. He says: 'I chose you to be... my patron and Maecenas in all things.' But in the next sentence he says: 'This particular moment [1613] fulfills a long-held desire to offer some vigorous token

Esquivel's publisher was Artus Taberniel who, with his wife Susana Muñoz, set up his business in Salamanca and established a reputation for high quality publications including scientific book engravings as well as books of polyphony¹⁰. Taberniel appears to have been intensely active over a very short period of time; although with no previous experience of music printing, according to the colophons he completed Vivanco's *Liber magnificarum* on 31 July, 1607 and followed this with Esquivel's masses on 14 February, 1608 and his book of motets on 27 June of the same year; another book of masses by Vivanco bears the date 24 September, 1608.

Following Artus Taberniel's death, Susana married Francisco de Cea Tesa and it was this man who printed Esquivel's third volume containing his Magnificats. On the title page of the *Tomus secundus*, and in the colophon, we see that Cea Tesa described himself as a native of Córdoba but he was not part of the celebrated Cea Tesa printing dynasty that flourished between 1588-1703¹¹.

That we have a complete copy of the *Tomus secundus* today is due to a chance find by the late Professor Robert Snow. In 1973, he discovered a copy of this extensive volume –one of the largest collections of Renaissance polyphony ever printed– in the church of Santa María de la Encarnación in Ronda where it is preserved today¹². It is the only copy to survive intact but a partially preserved copy is housed in the archive of Coria cathedral, now catalogued as *Libro de atril* n.º 53¹³.

Before proceeding with an examination of the Magnificats, the following summary account of the complete volume may help to put these works in context. A more complete description and examination of the entire contents can of course be found in Professor Snow's monograph.

The volume contains 593 numbered pages plus four initial pages unnumbered bearing title, approbation, printing licence and dedication; a final

of my respect and gratitude'. This suggests that the *Tomus secundus* was perhaps the only work of dedication to the prelate; however, although not the actual dedicatee of the two 1608 publications he may have assisted in the funding. The full Latin text of the Dedication is printed in Appendix 1 of Snow, Robert J. (1978). *The 1613 print of Juan Esquivel Barahona*. Detroit Monographs in Musicology 7, Detroit. A full translation can be found in Walkley, pp. 68-70.

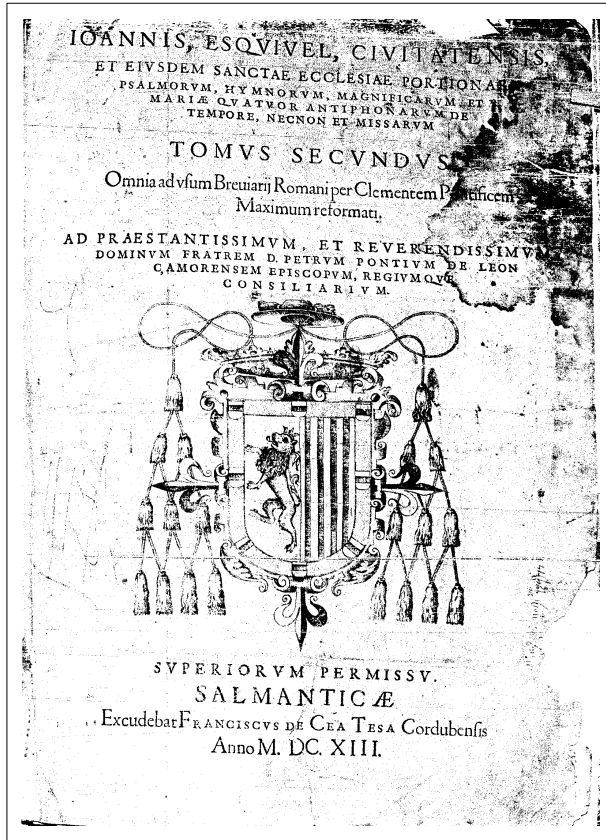
¹⁰ Torrente, Álvaro. *Diccionario de la música española e hispanoamericana*, s. v. 'Taberniel', X, p. 109. Taberniel published volumes of polyphony from 1602 until his death in 1609 when his business was continued by his wife, Susana Muñoz, and subsequently by his son. For further details on Taberniel, his wife Susana Muñoz, and their printing business, see Noone, Michael (2020). Susana Muñoz, ympressora de los libros de musica, and Diego de Bruceña's Libro de Canto de Misas y Magnificas y Motetes y una Salve (Salamanca, 1620). *Anuario Musical*, 75, pp. 23-60.

¹¹ Noone, p. 32.

¹² Snow, Robert J. (1978). *The 1613 Print of Juan Esquivel Barahona*. In his monograph, Prof. Snow reports the conversation with the sacristan who, as an altar boy in the 1930s, hid the volume along with other chant books and polyphony before the church was looted.

¹³ Of the Coria copy, only pages 34-156, 256-99 and 301-71 remain; the psalm settings, Magnificats for First Vespers and the seven Masses of the complete volume have all disappeared.

unnumbered page contains the colophon. The book, bound in leather-covered boards, now measures 51 x 37 cms, although at some stage the pages have been trimmed. The title page (see Plate 1) may be translated: *The Second Volume of Psalms, Hymns, Magnificats and the four seasonal Marian Antiphons, and also Masses by Juan Esquivel, a native of Ciudad Rodrigo and Prebendary of the Cathedral of the same city. The colophon, page 593v, reads: Salmanticae excudebat Franciscus de Cea Tesa Cordubensis, quint kalendas Marias anni M.DC.XIII.*



The publication of music for the Mass and the Office in one single volume was unusual in Spain and it is possible that the music may have been assembled originally in three separate volumes. The approbation, printing licence and index certainly suggest this. Vicente Espinel's approbation speaks of '*tres cuerpos de Musica*' and Martín de Córdoba, *Comissario General*, who granted the licence speaks of '*tres libros ... uno de Missas, otro de Magnificas, y otro de Hymnos, y Salmos*'. The word 'Index' appears three times on the index page, separating out the various sections (see Plate 2). As we see from the title page and Espinel's approbation, the contents conform to the requirements of the newly-reformed Roman Breviary of Pope Clement VIII issued in 1602. Without this conformity a licence would not have been granted¹⁴; other criteria were the quality of the music and its suitability for liturgical use. Clearly Espinel, one of the most highly-regarded

¹⁴ In his position of *Comissario General*, Martín de Córdoba had the responsibility of making sure all liturgical books conformed to 'the new manner of praying'; i. e. the texts would have to conform to the breviary then in use. Snow, *The 1613 Print*, p. 12.

IHS

**INDEX OMNIUM, QVÆ IN HOC
VOLVMEINE CONTINENTVR.**

PS ALMI OMNES QVATTOR			
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In die Pentecostes.	quatuor vocum. 994		
In die Trinitatis.	quatuor vocum. 998		
In die Pentecostes.	quatuor vocum. 1002		

poets and novelists of his day and himself a consummate musician¹⁵ thought highly of Esquivel's music. He admired it for its *apacible consonancia* («gentle harmony»), its *gentil artificio* («elegant craftsmanship») and its technical merits: «es musica buena casta, assi en lo practico, como en lo teórico»¹⁶. The licence granted by Martín de Córdova reveals that a further opinion was sought from the prior and members of the royal monastery at El Escorial who thought that the contents «seran muy utiles para el culto divino de las Iglesias»¹⁷.

1. THE MAGNIFICAT: GENRE AND TRADITION

The sixteen polyphonic Magnificat settings of the *Tomus secundus* follow by then the well-established pattern of providing settings of the text in all eight plainsong liturgical tones (the modal melodic formulas used for the singing of canticles) for the services of First and Second Vespers¹⁸. The Magnificat, Mary's great hymn of praise recorded in the Gospel of St Luke (1: 46-55), was the climax of Vespers and, after the Ordinary of the Mass, no other liturgical text was set with such frequency during the 16th century. As Robert Stevenson

¹⁵ Stevenson, *Spanish Cathedral Music*, p. 295.

¹⁶ Snow, *The 1613 Print*, p. 16.

¹⁷ *Ibidem*.

¹⁸ Morales appears to be the first Spanish composer to write settings in all eight tones although, outside Spain, he was preceded by the Swiss composer Ludwig Senfl whose *Magnificat octo tonorum* was published in 1537 eight years before Morales' *Magnificat cum quatuor vocibus liber primus*. See Stevenson, *Spanish Cathedral Music*, pp. 82-83.

has recorded, well over 400 composers left Magnificat settings between 1436 and 1620¹⁹. The full text is set out in the Appendix.

In Spain, it was Morales who set a precedent for Spanish composers after him, including Francisco Guerrero, Juan Navarro, Sebastián de Vivanco, Juan Esquivel and, of course, Tomás Luis de Victoria, in setting the Magnificat in two sets of the eight tones. In Gardano's edition of 1545 they are arranged as sixteen settings, an odd and even-numbered group for each canticle tone²⁰.

Esquivel's settings, then, follow the procedure of alternating verses in chant with verses in polyphony and, as the Index indicates, they are grouped in two cycles of eight: cycle one consisting of polyphonic settings of odd-numbered verses, intended for First Vespers; cycle two, settings of even-numbered verses for Second Vespers. This is useful information as it should not be assumed that this was the general practice throughout the Renaissance as Robert Snow has pointed out²¹.

The provision of a polyphonic cycle based on all eight canticle tones enabled a match to be made with the mode of the framing antiphon. Since the antiphons for the Magnificat represents all eight modal categories, it was necessary for composers to provide settings for any conceivable liturgical occasion. However, many works in the cycles of Esquivel and his contemporaries would be seldom used. Only a handful of liturgical occasions in Spanish cathedrals and churches required Magnificats in tones 2, 3 and 5 since the overwhelming number of Feasts and Sunday services called for settings in 1 and 8²². Why composers included settings that were probably rarely sung is a matter of conjecture. Perhaps it was a case of emulation: Morales, whose music was so much admired in his own day and by those who followed him set a precedent and his cycles remained a prototype well into the 17th century²³.

¹⁹ Stevenson, *Spanish Cathedral Music*, p. 81. Stevenson gives 1436 as the date of the first known exemplar—a six-verse setting by Johannes de Quatris preserved in MS Canonici misc. 213 at the Bodleian. He goes on to list Dunstable's single setting, and a pair of Magnificats by Dufay, both in fauxbourdon; among Spanish composers, he names Anchieta and Peñalosa among others, giving a total of at least eighteen Spanish Magnificats to survive antedating 1528.

²⁰ Kirsch, Winfried (2001). 'Magnificat,' in *The New Grove Dictionary of Music*, vol. 15, pp. 588-590.

²¹ Snow, *The 1613 Print*, p. 21.

²² Vivanco: *Liber magnificarum* (1607), eds. Noone, Michael and Skinner, Graeme (2020). Middleton, Wisconsin, A-R Editions, p. XVIII.

²³ Noone and Skinner, p. XVII.

2. THE CANTICLE TONES

Before examining Esquivel's Magnificat settings further, we need to look at the way in which the canticle tones were constructed. The canticle formulas for the Magnificat (and the psalm tones) in 16th century Spain differed in several important details from those found in the commonly referred to *Liber usualis*²⁴. However, the structure was the same as that found in this most useful source: an intonation leading up to the dominant, the reciting tone, is followed by a mediation at the end of the first half verse; the second half verse begins with the reciting note and ends with the termination, or *differentia*. The melodic shape of these could be different (hence the Latin term). By way of example, nine different terminations are shown for tone 1 on Solemn Feasts in the *Liber usualis* while tone 8 has only three, one of which is the most common *differentia* found in Spanish sources of Esquivel's time (c-a-b-c-a-G). Esquivel would have used local plainsong sources in his settings and through analysis of verses where the canticle tone is quoted in the manner of a *cantus firmus*, or paraphrased with little melodic embellishment, it is possible to attempt a reconstruction since the reciting tone was always the same. The overwhelming number of Feasts and Sundays called for settings in tones 1 and 8, and the introit and *differentia* for these as used by Esquivel in his settings are shown in Ex. 1²⁵.

Ex. 1. Magnificat tones 1 & 8 re-constructed.



Tone one



Tone eight

The bipartite structure of the tones reflects the structure of the Magnificat verses. After the opening intonation and the singing of the majority of the text on the reciting tone, the first half ends with the mediation; the second half of the verse is sung on the reciting tone before the termination concludes the

²⁴ *Liber usualis*, (1956) edn no. 801 (Tournai). The *Liber usualis*, a compilation by the monks of the Abbey Solesmes, was first edited in 1896 by Abbot Dom André Mocquereau.

²⁵ Note: melodic simplification has been undertaken in order to avoid repeated notes.

verse. Thus, it is the intonation and termination that determines the overall shape of the melodic lines of the polyphony. The canticle is preceded and followed by an antiphon and the *differentiae* for each canticle tone allow a smooth melodic transition after the doxology to the antiphon.

3. ESQUIVEL'S POLYPHONIC SETTINGS

While the general musical characteristics of Esquivel's two cycles are typical of their time, they differ considerably from each other in the degree of musical elaboration employed. The even-numbered verse settings, intended for Second Vespers, are for four voices with an extension to five for verse 12 in tones 2, 5, 6, and 7; canon is utilised only in the tone 5 setting. It is in the odd-numbered verse settings intended for First Vespers, a liturgical service of a slightly higher rank than Second Vespers²⁶, where we see the composer employing a greater number of voices and using canonic techniques extensively, perhaps seeking to emulate his contemporary Vivanco. As we have seen, Vivanco's *Liber magnificarum* was published in 1607 and although no copy is known to have been in the cathedral library at Ciudad Rodrigo it is quite likely that Esquivel would have seen a copy.

The challenge to composers of the time when writing their Magnificat settings was how to set the canticle tone in several different forms in a comparatively small space. Composers were aware of this of course and so were contemporary theorists. One who wrote extensively on 16th century music theory was the Italian theorist Pietro Cerone. In chapter 12 of book 12 in his well-known work *El Melopeo y maestro*²⁷, written for Spanish readers and published in 1613, Cerone states that Magnificat, Nunc dimittis and Benedicamus are always 'made solemn' (i.e. use the solemn tones) and 'must be composed in a more lofty style and with more art and more skill than other canticles and the psalms.' Much of the emphasis is on the ways in which the appropriate canticle tone should be quoted and embedded in the polyphony and he sets out his 'prescription' at length.

He first tells us that 'all the voices paraphrase the plainsong [the canticle tone] in imitation (although they sometimes sing some other imitation discovered by the composer), and these imitations should always be differently ordered.' He says the parts may begin in succession after one, two, three or four rests –standard contrapuntal practice of course and a technique used in the composition of motets and masses of the period. Next, a composer should

²⁶ Snow, Robert J. *The 1613 print, op. cit.*, p. 21.

²⁷ Cerone, Pietro. *El melopeo y maestro*. Nápoles, 1613. Book 12 translated in Strunk, Oliver (1950), *Source Readings in Musical History*, New York, Norton, pp. 270-272. All subsequent quotations in the following paragraphs are taken from this source.

take care to let one of the parts (the tenor being the most appropriate)²⁸ sing the mediation of the plainsong with its proper cadence and the final cadence in accordance with the *differentia* of the *seculorum* chosen by the composer. Composers usually let all the parts imitate the intonation of the canticle tone at the beginning of the verses he says, 'varying the imitation in different manners' and 'it is usual that, while two parts sing the intonation, the other parts sing some free and arbitrary invention.' Here, he quotes an example: the 'Anima mea' from Morales Magnificat in the first tone. Counterpoint disregarding the tone can be devised to create variety but 'it is the usual custom to pattern the end of the verse on the ending of the plainsong [termination of the canticle tone] (at least in one part).' It is allowable for one part to sing the canticle tone up to the mediation of the verse, concluding with its proper cadence; subsequent material can be free but it must close with the appropriate termination. The opposite is also possible: having reached the mediation of the verse without imitating the chant, one or two parts sing the end of the chant. Further, one part may sing half of the tone and another part finishes the remainder.

Finally, he turns his attention to the various compositional devices that can be used to make the 'Gloria Patri' [in odd-numbered settings] and 'Sicut erat' [in even-numbered setting] have 'greater decorum and gravity' and sound 'full and sonorous'. This can be achieved 'with many breves and semibreves, interpolating occasional dissonances and with all the parts singing continuously.' Additional voices may be added and canon employed while middle verses can be set with fewer voices.

Published in 1613 (the same year as the *Tomus secundus*) Cerone is clearly describing what was, by then, standard practice, a practice reflected in the style and structure of Esquivel's Magnificat settings. As the Magnificats of the second cycle do not show the same degree of polyphonic sophistication as those of the first cycle, it is the second cycle which will be examined first.

4. MAGNIFICATS OF THE SECOND CYCLE

Even a cursory glance at Esquivel's tone 1 setting shows several of the features Cerone outlined as being appropriate procedure for a Magnificat; this is demonstrated in the first two verses alone. The setting is notated in high clefs (*chiavette*) with a b flat signature and a final on G. Ex. 2 shows the opening where the canticle tone is to be seen in the *superius*. Rests separate the entries; the *bassus* takes the first three notes of the chant in imitation of the *superius* but then becomes an independent support to the three contrapuntal lines above; *altus* and *tenor* begin in imitation with a point unrelated

²⁸ This remark reflects the historical importance attached to the tenor voice being the one that in medieval polyphony was seen as the foundation and the voice that carried the *cantus firmus*.

to the chant formula. The texture becomes more homophonic in bar four, with typical 4/3 suspensions in bars six, eight and ten before ending with a perfect cadence –all conventional contrapuntal procedure. In verse 4 the canticle tone is presented complete as a *cantus firmus* in the *altus*. Again, entries are delayed in the supporting voices which all take the opening intonation as their point of entry.

Ex. 2. Tone 1, verses 2 & 4, Second Cycle.

V. 2

Soprano: Et ex-ul-ta-vit spi-ri-tus
 Alto: Et ex-ul-ta - vit spi-ri-tus
 Tenor: Et ex-ul-ta - vit spi-ri-tus
 Bass: Et ex-ul-ta - vit spi-ri-tus

Soprano: me-us in De-o sa-lu-ta-
 Alto: me-us in De-o sa-lu-
 Tenor: me-us in De-o sa-lu-ta-
 Bass: me-us in De-o sa-lu-ta-

V. 4

Soprano: ri-me a.
 Alto: ta-ri me a.
 Tenor: ri-me a. Qui-a fe-
 Bass: ri me a. Qui-a

13

Mi - hi ma - gna qui po - tens est, qui po -

Qui - a fe - cit mi - hi ma - gna qui po - tens

cit mi - hi ma - gna qui po -

fe - cit mi - hi ma - gna qui po -

17

tens est, et san - ctum no - men e - ius.

est: et sanctum no - men e - ius.

tens est: et san - ctum no - men e - ius.

tens est: et san ctum no - men e - ius.

A similar procedure is followed in verse 6, where the *tenor* makes a delayed entry with the chant as a *cantus firmus*: *superius* leads with the chant intonation and dominant shaping its line; *altus* and *bassus* have contrasting points of imitation. In verse 8, the chant is abandoned completely as all four contrapuntal lines share the same initial point of imitation. The same strategy is adopted in verse 10, and in the final verse contrapuntal independence is abandoned in favour of a homophonic approach (see Ex. 3). Further examples can be found in later settings in this cycle: tone 4, verse 12; tone 8, verses 8, 10 and 12.

Tone 1 setting has more verses where the canticle tone is completely absent than in any other Magnificat in the Second Cycle –three, as Table 1 reveals. Why this should be so is open to question. Perhaps having made explicit reference to the canticle tone in verses 2, 4 and 6, Esquivel felt that this was enough; his imagination took him in a different direction in devising further counterpoint and the homophonic coming together of all four voices in the final verse emphasised the doxological nature of the canticle, another procedure recommended by Cerone.

Clive Walkley

Ex. 3. Tone 1, verse 12, Second Cycle.

S1
S2
A
T

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,
Sic - ut e - rat in prin - ci - o, et nunc, et sem - per,
Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,
Sic - ut e - rat in prin - ci - o, et nunc, et sem - per,

per, et in sae - cu - la sae - cu - lo - rum,
et in sae - cu - la sae - cu - lo - rum. A -
et in sae - cu - la sae - cu - lo - rum. A -
et in sae - cu - la sae - cu - lo - rum. A -

sae - cu - lo - rum, A - men.
men. sae - cu - lo - rum, A - men..
men. sae - cu - lo - rum, A - men..
men. sae - cu - lo - rum, A - men.

Table 1. Canticle-bearing voices in Second Magnificat Cycle

Tone	Verse 2	Verse 4	Verse 6	Verse 8	Verse 10	Verse 12
1	S	A	T	–	–	–
2	S	A	T	B	–	S 1
3	S	–	A	T	B	S
4	S	T	A	B	–	S 2 & A
5	S	T	A	B	S	A
6	S	A	T	S	B	S 2
7	S	T	A	B	S	S 1 & S 2
8	S & A	T	A	S	S	S 2

Although in the overwhelming number of cases it is obvious which voice has the canticle tone, either paraphrased or as a *cantus firmus*, there are two instances where the tone is embedded, decorated, in the contrapuntal line and also appears in two different voices at two different pitches. Ex. 4 shows tone 4 verse 12 where the intonation and *differentia* of this tone appear in *superius* 2 while *altus* has the *differentia* at the interval of a fourth lower; the notes of the canticle tone are marked with a cross (text omitted for clarity). In Ex. 5, tone 8, verse 2, the *altus* has the intonation and *differentia*, while *superius* in bar 6 begins the *differentia*. Again, the notes of the canticle tone are marked with a cross. To add to this, a further example of Esquivel's varied treatment of the canticle tone occurs in tone 7 where *superius* 1 opens with the intonation and the *differentia* appears in *superius* 2.

As a means of creating variety, the canticle tone is presented in different voices throughout the cycle; the distribution is shown in Table 1. Yet another way of achieving variety was to reduce or increase the number of voices. As Table 2 shows, Esquivel never reduces his four voices to three in this cycle but he does omit voice parts and adds a second voice to maintain a four-part texture. Thus, in tone 4, verse 12, the *tenor* is omitted and an additional *superius* part is added; the same procedure is followed in tone 8 with the omission of the *bassus* and the addition of a second *superius*, and again for verse 12. However, parts are increased to five for tones 2, 5, 6 and 7 in the final verse, 'Sicut erat'. Like the final 'Agnus Dei' of the Mass –where composers frequently increase the number of voice parts– it is always the doxological verses that are singled out for special treatment in Magnificat settings of this period. In cycles for First Vespers, as we shall see, Esquivel employs canons frequently but there is only one instance of this in the cycle for Second Vespers and that is tone 5. There the added *tenor* is derived from the *altus* according to the canon rubric: *quod ascendit descendit, in Diapente* (What ascends [in the *altus*] descends [in the *tenor*]; *tenor* begins to sing at the interval fifth above the *altus* (See Ex. 6).

Clive Walkley

Ex.4. Tone 4, verse 12, Second Cycle.

Ex. 5. Tone 8, verse 2, Second Cycle.

S
Et e-xul - ta - vit spi - ri-tus me - us

A
Et e-xul - ta - vit spi - ri-tus me x - us in De - o

T
Et e-xul - ta - vit spi - ri-tus me - us in

B
Et e-xul - ta - vit spi - ri-tus me - us in

Ex. 6. Tone 5, verse 12, Second Cycle.

S
A
T
T2
B

Si - cut e - rat in prin - ci - pi - o, et
Tenor secundus quod ascendit descendit, in Diapente Si - cut e -
Si - cut e - rat in prin - ci - pi -
Si - cut
Si - cut e - rat in

nunc, et sem - per, et nunc, et
rat in prin - ci - pi - o, et nunc, et sem -
o, et nunc, et sem - per,
e - rat in prin - ci - pi - o, et nunc, et sem -
prin - ci - pi - o, et nunc, et sem - per, et nunc, et

sem - per, et in sae - cu - la sae -
per, et in sae - cu - la sae - cu -
et in sae - cu - la sae - cu - lo - rum. A -
per, et in sae - cu - la sae -
sem - per, et in sae - cu -

14

cu - lo - rum. A - men.

lo - rum. A - men.

cu - lo - rum. A - men.

14

la sae - cu - lo - rum. A - men.

5. MAGNIFICATS OF THE FIRST CYCLE

The techniques used by Esquivel to construct his Magnificats for Second Vespers are also to be found in those of the First Cycle. However, it is obvious that Esquivel lavished greater attention on these works. This is seen in the increase in the number of voices employed and the extensive use of canon as a structural device. Table 3 shows the voice designations of the cycle. As can be seen, the number of voices employed for each verse varies greatly. Whereas in the Magnificats of the Second Cycle the prevailing texture is four parts, here we see voices reduced to three for some verses but increased to five or more for others. This practice is seen too in the works of Esquivel's Spanish contemporaries, Guerrero, Navarro and Vivanco and can be traced back to Morales where verse 5, 'Et misericordia eius', is set for three voices in seven settings and verse 8, 'Esurientes', in five settings. The emphasis in both verses is on God's mercy and the reduction to three voices could be interpreted as a means of reflecting this. In contrast, the increase in the number of voices to five for verse 7, 'Deposuit', in tones 1, 4, 5, and 8 could be Esquivel's way of suggesting the putting down of the mighty from their seat although, interestingly, in tone 2, he chose to render this image by a falling melodic motif. However, although there are occasional madrigalian touches, excesses of word illustration are avoided; these would have been totally out of place in the context of First Vespers in a Spanish cathedral at the time Esquivel was writing.

Table 3. Voice designations for Magnificats of the First Cycle.

Tone	No. of voices	Verse 1	Verse 3	Verse 5	Verse 7	Verse 9	Verse 11
1	5	SSATB	SSATB	SSAT	SSATB	SSATB	SSAATB
2	4	SATB	SATB	SATB	ATB	SATB	SSAATTBB
3	4	SATB	SATB	AAB	SATB	SATB	SSAT
4	4	SATB	SSATB	SAT	SSAATB	SATB	SSATB
5	6	SSAATB	SSAATB	SAT	SSAATB	SSAATB	SSAATTB
6	4	SATB	SATB	SSA	SATB	SATB	SSATTB
7	4	SATB	SATB	SSATB	SSAB	SATB	SATTB
8	4	SATB	SATB	SAB	SSATB	SSAATB	SSAATTB SSAATTBB

Table 4 shows that only one setting, tone 3, has no canons. Canon appears in some internal verses –tone 4, verse 7 and tone 8, verse 9– but it is verse 11 of the second setting that is singled out for special treatment. This is entirely consistent with the practice of other composers of this time –although it can be traced back to Morales and even before.

Table 4. Canonic rubrics for Magnificats of First Cycle.

Tone	Verse		
1	11	Altus 1:	Altus secundus in secunda.
2	11	Superius 1:	Altus secundus in sub Diatessaron retro canit.
		Altus 1:	Tenor secundus in sub Diatessaron.
3	No canons		
4	7	Altus 1:	Superius secundus in Diatessaron.
	11	Bassus:	Tenor in Diatessaron.
5	11	Altus II:	Tenor primus in Diapason.
6	11	Superius I:	Trinitas in unitate.
		Superius II:	quod ascendit descendit in sexta.
		Tenor II:	in sub Diapente
7	11	Altus:	Tenor secundus in sub Diatessaron, semibrevia tantum.
8	9	Superius I:	Superius secundus in Diatessaron.
	11	Superius II:	Altus primus in sub Diapente.

	11 (second setting)	Superius II:	Altus primus in secunda.
		Altus II:	Superius primus in Diatessaron.
		Tenor I:	Bassus secundus in sub Diapente.
		Bassus I:	Tenor secundus in Diapason, semibrevia, et eorum pausas tantum.

As we have observed, by the end of the 15th century the doxological verses (particularly verse 12) were seen as the climax of a Magnificat setting and were often given extra emphasis by the addition of more voices or the extensive use of canon. The extent of canonic usage in Magnificats dating from the 15th to the beginning of the 17th centuries has been investigated by Stefan Gasch²⁹. He presents a comprehensive –although by no means complete– list of composers who employed canonic technique in their Magnificat settings during this period. Esquivel's works are not listed, but those of his teacher, Juan Navarro, and near neighbour, Sebastián de Vivanco, appear alongside the works of thirty-five other composers; ten anonymous settings are also listed. This is a useful list, not least because it does show the wide range, diversity and complexity of canonic usage to be found in Magnificat settings³⁰. From his list, Gasch sees the compositions of the Italian Costanzo Festa and Vivanco as 'representing the climax of employing canons in Magnificat settings. Both composers demonstrate their compositional skill in an extraordinary imaginative way by combining the most different canon techniques'³¹.

Esquivel's canonic treatment in his Magnificats for First Vespers invites comparison with the works of Navarro and Vivanco, and there are significant differences in each composer's approach. Navarro is highly systematic, with the interval of the canon corresponding to the number of the mode: thus, tone 1 verse 11 is canon at the unison; in tone 2, canon at the second; in tone 3 at the third, and so on to tone 8 - canon at the octave. Esquivel's approach is less systematic, in the sense that there is no discernible overarching plan determining the interval for the canon. Yet his technique is impressive, matching that of Navarro, but perhaps not quite equal to the much praised dexterity of his contemporary, Vivanco.

²⁹ Gasch, Stephan. (2007). «'Sursum deorsum aguntur res mortalium': Canons in Magnificat Settings of the Fifteenth and Sixteenth Centuries and the Case of Matheus le Maistre's Magnificat sexti toni». In: *Canons and Canonic Techniques, 14th-16th Centuries; theory, practice, and reception history*. Schiltz, Katelijne and Blackburn, Bonnie J. (eds.). Leuven, Peeters, pp. 253-82.

³⁰ After discussing the simpler forms of canon, Gasch lists more complex canonic techniques. He finds double canons only in the Magnificats of Festa, Vivanco, Carpentras, Escribano, Gombert and Palestrina; triple canons only in Pierre de La Rue, Festa and Vivanco; retrograde canons only in Festa, Palestrina and Vivanco and inversion canons only in Palestrina and Vivanco. Gasch, p. 256.

³¹ Gasch, Stephan, *op. cit.*, p. 257.

The 'Gloria' from Vivanco's *Magnificat Quarti toni*, for example, combines three plainsong melodies associated with the Virgin, plus the psalm tone, plus the plainsong formula for the words 'anima mea Dominum' in all eight tones set out in numerical order, a considerable technical achievement. Perhaps trying to match this, in Esquivel's tone 5 setting on page 216 of the print, (the beginning of the 'Gloria') we find above *altus* 1 the phrase, *Octo tonis*, the *Euouae* formula for the eight tones (the melodic pattern setting the final two words 'saeculorum. Amen.' of the 'Gloria'). 'Saeculorum. Amen.' is woven into a seven-part texture in which the *tenor* 1 singer has to devise his part from *altus* 2 according to the instruction *Tenor* 1 in Diapason (i.e. at the octave below). See Ex. 7.

Yet another example of his mastery of canonic techniques is to be found in his tone 2, verse 11 setting where two different canons are employed. As Ex. 8 shows, the second *altus* is derived from *superius* 1 according to the instruction *Altus secundus in subdiatessaron retro canit* (*altus* 2 sings *superius* 1 backwards a fourth lower); *tenor* 2 is derived from *altus* 1.

Finally, in the second of the two settings of verse 11 Esquivel provided for his *Magnificat Octavi toni*, he made further extensive use of canon. This second setting is shorter than the first setting and requires an additional bass voice; it was, perhaps, intended as an alternative, to be sung on a feast day of a greater ranking when an extra voice could be brought in for the occasion and more solemnity was expected.

Again the canonic voice parts are left to the singers to work out according to the instructions provided, with points of entry for the canonic voice indicated by a *signum congruentiae* (indicated in my musical examples by .S.). Here, as Ex. 9 shows, *tenor* 2 is required to invent his part from that of the *bassus* 1 according to the instruction '*Tenor secundus in Diapason semibrevia, et eorum pausas tantum*' - 'Second tenor at the octave above the bass, using only semibreves and their rests.'

Such rubrics, and their practical implications, are proof of the skills required of a cathedral singer at this time. To fathom out what was intended and hidden is no mean feat and raises two questions: why did Esquivel, his contemporaries and composers from an earlier generation, indulge in such esoteric practices; how did singers set such puzzles work out their parts in performance?

On a practical level of course, if a composer wished to employ canonic technique in a composition he could do so by notating both a melodic line and its duplication in another voice. However, this would require more space on a page and so using verbal instructions could be seen, in part, as a cost cutting measure since the production of a large choir book like the *Tomus Secundus* was hugely expensive. But this is too simplistic an explanation and both questions require further investigation.

Ex. 7. Tone 5, verse 11, First Cycle.

The musical score consists of seven staves, each representing a different vocal part. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are distributed across the staves as follows:

- S 1:** Glo - ri - a Pa
- S 2:** (No lyrics)
- A 1:** Octo tonis Sae - cu - lo - rum.
- A 2:** Tenor 1 in Diapason Glo - ri - a Pa
- T 1:** (No lyrics)
- T 2:** Glo - ri - a Pa - tri, ij
- B:** Glo - ri - a Pa

Performance markings include a first ending bracket (1) above the first measure of each staff and a fermata over the final note of the S 1 and B parts.

Clive Walkley

5
tri, Glo - ri - a Pa - tri, Glo - ri - a Pa -

5
A - men. Sae - cu - lo - rum. A - men. ij

5 S
tri, ij

5
Glo - ri - a Pa - tri, ij

5
Glo - ri - a Pa - tri, et - - - - - Fi - li -

5
tri, ij et

Juan Esquivel's Magnificat settings of 1613: a re-assessment and partial transcription

10
tri, et Fi - li - o, et Fi - li - o,
10
Glo - ri - a Pa - tri, et Fi - li -
10
Sae - cu - lo - rum. A -
10
et Fi - li - o,
10
o, ij et
10
Fi - li - o, ij et Spi - ri -

15 et Spi - ri - tu - i San - cto, ij

15 o, et Spi - ri - tu - i San -

15 men. ij Sae - cu -

15 et Spi - ri - tu - i San - cto,

15 et Fi - li - o, et Spi - ri - tu - i

15 Spi - ri - tu - i San - cto, San - cto, et Spi - ri -

15 tu - i San - cto, ij

Juan Esquivel's Magnificat settings of 1613: a re-assessment and partial transcription

et Spi - ri - tu - i San -
cto,
lo - rum. A - men. ij
ij San - cto,
San - cto, ij
tu - i Sa - cto, ij
ij

Clive Walkley

25 cto, San - cto, ij

25 et Sp - ri - tu - i San - cto, ij

25 Sae - cu - lo - rum. A - men. et

25 et Spi - ri - tu - i San - cto, ij

25 San - cto, et Sp - ri - tu - i San -

25 et Spi - ri - tu - i

25 San - cto, San - cto,

et Spi - ri tu - i San - cto.

et Spi - ri - tu - i San - cto.

Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

S
San - cto.

cto, ij

San - cto, ij San - cto.

ij

Clive Walkley

Ex. 8, Tone 2, verse 11, First Cycle.
Altus secundus in subdiatessaron retro canit

S 1

S 2
1
Glo - ri - a Pa - tri, et Fi - li -

A 1
1
Tenor secundus in subdiatessaron

A 2

T 1
1
Glo - ri - a Pa - tri, et Fi - li -

T 2

B 1

B 2
1
Glo - ri - a Pa - tri, et Fi -

Juan Esquivel's Magnificat settings of 1613: a re-assessment and partial transcription

The image displays a musical score for a Magnificat setting. It consists of seven staves. The top staff is a vocal line with a soprano clef and a fermata over a whole note, with the instruction ".S." above it. The second staff is a vocal line with a soprano clef, containing the lyrics "o, et Fi - li - o, glo - ri - a Pa - tri, et Fi -". The third staff is a vocal line with a soprano clef, containing the lyrics "Glo - ri - a Pa - tri, et Fi - li - o,". The fourth staff is a vocal line with a soprano clef, containing the lyrics "Glo -". The fifth staff is a vocal line with a soprano clef, containing the lyrics "o, Glo - ri - a Pa - tri, et Fi - li - o,". The sixth staff is a vocal line with a bass clef, containing the lyrics "Glo - ri - a Pa - tri, et Fi - li - o,". The seventh staff is a vocal line with a bass clef, containing the lyrics "li - o, et Fi - li - o, et Fi - li - o, et".

Clive Walkley

12 a Pa - tri, et
li - o, - et Spi ri - tu - i San - cto, et
glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri -
ri - a Pa - tri, et Fi - li - o,
et Spi ri - tu - i San - cto,
glo - ri - a Pa - tri, et Fi - li - o, et
glo - ri - a Pa - tri, et Fi - li -
Spi - ri - tu - i San - cto,

Juan Esquivel's Magnificat settings of 1613: a re-assessment and partial transcription

17 Fi - li - o, et Spi - ri -

17 Spi - ri - tu - i San - cto, et Spiri - tu - i San - cto,

17 tu - i San - cto, San

17 et Fi - li - o, et Spi -

8 et Spiri - tu - i San - cto,

17 Spi - ri - tu - i San cto, San -

17 o, - et Fi - li - o, et Spiri - tu - i San - cto,

San - cto, San - cto, San - cto, et Spiri - tu - i

22 tu - i San - cto.

22 et Spi - ri - tu - i San - cto, San - cto.

22 cto, Sancto, San - cto.

22 ri - tu - i San - cto.

22 et Spi ri - tu - i San - cto.

22 cto, San - cto, San - cto,

22 et Spi ri - tu - i San - cto.

22 San - cto, et Spi ri - tu - i San - cto.

Ex. 9. Tone 8, verse 11 (second setting), First Cycle.

Superius 1

Superius 2
 1 Altus primus in secunda
 Glo - ri - a Pa - tri, et Fi -

Altus 1
 Glo - ri - a Pa - tri, et

Altus 2

Tenor 1
 1 Bassus secundus in sub Diapente
 Glo - ri - a Pa -

Tenor 2

Bassus 1
 1 Tenor secundus in Diapason, semibrevia, et eorum pausas tantum.
 Glo - ri - a Pa - tri, et Fi - li - o, ij

Bassus 2

6
Glo - ri - a Pa - tri, et Fi - li - o,

6
li - o, et Fi - li - o, et Spi - ri - tu - i San -

6
Fi - li - o, et Fi - li - o, et Spi - ri - tu - i

6
.S.
Glo - ri - a Pa - tri, et Fi - li - o,

6
.S.
tri, et Fi - li - o, et Spi - ri tu - i San - cto, —

6
Glo - ri - a

6
et Spi - ri - tu - i San - cto, ij et

6
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri tu - i

et Spi - ri - tu - i San - cto.

cto, Sancto, Sancto, San - cto.

San - cto, San-cto, Sancto.

et Spi - ri - tu - i San-cto.

ij San-cto, San - cto.

Pa - tri et San - cto.

Spi - ri tu-i San - cto, San - cto, San - cto, San-cto.

San - cto, ij ij

6. CANON AND RIDDLE CULTURE IN THE SIXTEENTH CENTURY

Many of the canon rubrics found in 16th century sources are simple instructions telling a singer to imitate the melodic line of another voice at the interval of an octave (*diapason*), a fourth (*diatessaron*) or fifth (*diapente*) above or below that voice: other instructions are much more complex, as we can see from Table 4, and can be seen as musical riddles designed to be solved by a performer³². The 16th century delighted in riddles, but although we tend to associate them with literature they are to be found in music too, as the Magnificat settings discussed above –and literally hundreds of other works have shown. Katelijne Schiltz has pointed out that the early modern period was the heyday of musical riddle culture³³. ‘Composers revelled in wrapping their music in an enigmatic guise and leaving it to the performers to figure out how to interpret it.’

Schiltz’s investigations take her back to around 1450 when straightforward instructions to singers began to make room for enigmatic mottoes from sources such as the Bible and Classical Antiquity, the geographical starting point being the music of the Low Countries, the region of the Franco-Flemish polyphonists (Obrecht, Josquin des Prez and more). From there the vogue spread to France, England, Germany, Italy and Spain. In the earliest stages musical riddles appeared mainly in masses and motets but by the beginning of the 17th century other genres started to incorporate them³⁴.

Schiltz sees musical riddles as an insider’s intellectual game. Composers deliberately complicated their musical text by adding inscriptions in order to challenge the performer who had to work out how to crack the code. Was this a source of delight or frustration one wonders? There are so many questions to which we do not have the answers. Schiltz lists some of these: how did a singer approach the task? Did the singer of an un-notated part following a set of verbal instructions figure it out for himself? Did he get assistance from his colleagues? What happened when the composer was present? Did he assist with the solution?³⁵.

The verbal instructions for the devising of a canonic part in Esquivel’s Magnificats are not as complex as those found in many others sources. To take

³² In his *Terminorum musicae diffinitorium* written in the 1470s, the theorist Johannes Tinctoris famously gave his reasons for canon rubrics in a succinct definition: ‘A canon is a rule showing the composer’s intention behind a certain obscurity’ (*regula voluntatem compositoris sub obscuritate quadam ostendens*). Other writers of the time wrote their own definitions but in each case the emphasis is on obscurity and enigma.

³³ Schiltz, Katelijne (2015). *Music and Riddle Culture in the Renaissance*. Cambridge: Cambridge University Press p. 2.

³⁴ *Ibidem*, p. 20.

³⁵ *Ibidem*, p. 89.

at random one example from Bonnie J. Blackburn's catalogue of enigmatic inscriptions listed in Schiltz: what would a singer make of the instruction found in Agnus Dei III of an anonymous *Missa L'homme armé a 3: Tu quater hoc tenas varioque sub ordine ponas* ('Hold this four times and place it on various orders')?³⁶ This would surely make any Renaissance singer pause for thought, whereas the rubric *Trinitas in unitate* ('Trinity in Unity') found in *superius* 1, verse 11 of Esquivel's tone 6 Magnificat was widely used and implies that three voices are derived from one – a simple riddle that any professional cathedral singer of Esquivel's time would be familiar with.

From a composer's point of view, musical riddles –of which the devising of elaborate canons is an example– could be interpreted as a sign of learning, professional competence and technical mastery or, as Charles Turner has put it 'an opportunity for the composer to manipulate musical time and space'³⁷. The composer could take pride in his achievements, as could the performer when he found a solution; his professionalism rested partly on his ability to do this.

CONCLUSION

If Esquivel's canonic techniques do not quite match the complexities found in the Magnificats of Vivanco and the Italian Costanzo Festa, singled out by Stephan Gasch as masters of erudite canons, his achievements are considerable. This is demonstrated in the multiple examples of this ancient technique found in the Magnificats for First Vespers alone. Moreover, when these works are put alongside Esquivel's long list of works in other genres –eleven Mass Ordinaries, two Requiem Masses, seventy-two motets, eight psalms, thirty hymns, four Marian antiphons and further additional items for use in Matins, Lauds and Compline and in Masses for the Dead– we have a substantial body of material which stands as a rich legacy and a worthy contribution to Renaissance sacred music in what many see as 'The Spanish Golden Age'. There can be no doubt that Esquivel made a significant contribution to the body of music produced by Iberian composers of his time and like his contemporaries, Juan Navarro and Sebastián de Vivanco, placed musicians from Extremadura firmly on the map.

³⁶ *Ibidem*, p. 453. This is an ostinato canon and Blackburn explains the instructions as follows: 'repeat first phrase (middle section of melody) at lower fourth, lower fifth, and lower octave, then second phrase (end of middle section) similarly'. This work can be found in Bologna, Museo Internazionale e Biblioteca della Musica di Bologna, MS Q 16.

³⁷ Turner, Charles. 'Sub *obscuritate quadam ostendens*: Latin canon in the early Renaissance motet, *Early Music* vol. 30 (2002) p. 165. Turner's investigations into canon rubrics take him back to the early 15th century, to an age when complex canons were devised according to equally complex verbal instructions. Examples can be found in the works of composers such as Ciconia, Guillaume Du Fay, John Dunstable and others.

APPENDIX

The Magnificat Text

1. Magnificat * anima mea Dominum.
2. Et exultavit spiritus meus * in Deo salutari meo.
3. Quia respexit humilitatem ancillae suae: * ecce enim ex hoc beatam me dicent omnes generationes.
4. Quia fecit mihi magna qui potens est: * et sanctum nomen eius.
5. Et misericordia eius a progenie in progenies * timentibus eum.
6. Fecit potentiam in bracchio suo: * dispersit superbos mente cordis suae.
7. Deposuit potentes de sede, * et exaltavit humiles.
8. Esurientes implevit bonis: * et divites dimisit inanes.
9. Suscepit Israel puerum suum, * recordatus misericordiae suae.
10. Sicut locutus est ad patres nostros, * Abraham et semini eius in saecula.
11. Gloria Patri, et Filio, * et Spiritui Sancto.
12. Sicut erat in principio, et nunc, et semper, * et in saecula saeculorum.
Amen.

The asterisk * marks the binary division of the canticle tone.