Critical and Bibliographical

NOTES

ON

EARLY SPANISH MUSIC.
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WITH NUMEROUS ILLUSTRATIONS.

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CONTENTS.

Preface... ... ... ... ... ... ... Page 1

Manuscripts containing Musical Annotations:—
  Manuscripts of the Xth or XIth century ... ... ... 23
  Manuscripts of the XIth or XIIth century ... ... ... 32
  Manuscripts of the XIIIth century ... ... ... ... ... 43
  Manuscripts of the XIVth century ... ... ... ... ... 51
  Manuscripts of the XVth century ... ... ... ... ... 63
  Manuscripts of the XVIth century ... ... ... ... ... 68

Printed works on Theoretical Music... ... ... ... ... 70

Printed Missals, Rituals, and Ceremonials of the Roman Church containing Music ... ... ... ... ... ... ... ... 83

Printed Instrumental Music ... ... ... ... ... ... ... ... 95

APPENDIX.

I. Specimens of Signatures written in Visigothic Cypher ... 103
II. Musical Instruments of the XIth century ... ... ... 108
III. Musical Instruments of the XIIIth century... ... ... 108
IV. Libro de los juegos de agedrez, dados y tablas, que mandó escribir el rey Dª Alonso el Sabio' ... ... ... 122
V. Musical Instruments of the XIVth century ... ... ... 123
VI. Names of the Musical Instruments which appear in a poem by Juan Ruiz, Arcipreste de Hita ... ... ... 123
## APPENDIX—continued.

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII. “Leges Palatinas”</td>
<td>130</td>
</tr>
<tr>
<td>VIII. Manuscripts with Musical Notes belonging to the Monastery of Silos</td>
<td>132</td>
</tr>
<tr>
<td>IX. Coleccion del Padre Buriel</td>
<td>133</td>
</tr>
<tr>
<td>X. “Memorias y disertaciones,” on music in the Cathedral of Toledo</td>
<td>135</td>
</tr>
<tr>
<td>XI. Choir-books of the Cathedral of Seville</td>
<td>136</td>
</tr>
<tr>
<td>XII. Choir-books belonging to the Monastery of San Lorenzo del Escorial</td>
<td>137</td>
</tr>
<tr>
<td>XIII. Missa Gothica seu Mozarabica, &amp;c., with explanations of the Muzarabic notes used in music at Toledo, by Archbishop Lorenzana and Bishop Fabian y Tuero...</td>
<td>138</td>
</tr>
<tr>
<td>XIV. Breviarium Gothicum secundum regulam Beatissimi Isidori, with the explanation given by Don Jeronimo Romero of the Muzarabic chants</td>
<td>141</td>
</tr>
<tr>
<td>XV. Musical Instruments on Spanish Porticos</td>
<td>145</td>
</tr>
</tbody>
</table>
**LIST OF ILLUSTRATIONS.**

1. Facsimile of Gothic Missal, Xth or XIth century  ...  Page 23
2. Facsimile of Gothic Missal, Xth or XIth century  ...  ...  24
3. Facsimile of Muzarabic Breviary, Xth or XIth century
   *To face page* 25
4. Facsimile of Muzarabic Breviary, Xth or XIth century...  ...  25
5. Facsimile of Gothic Manual, XIth century  ...  ...  28
6. Facsimile of Antiphonary of King Wamba, XIth century
   *To face page* 29
7. Facsimile of Gothic Missal, XIth century  ...  *To face page* 29
8. Facsimile of Gothic Missal, XIth century  ...  *To face page* 30
9. Facsimile of Muzarabic Manual, XIth century  ...  *To face page* 30
10. Reduced facsimile of the same Manual  ...  ...  *To face page* 30
11. Facsimile of Liber Evangeliorum, XIth century  ...  ...  31
12. Facsimile of Breviary and Liturgy, XIth or XIIth century
    *To face page* 32
13. Facsimile of Breviary and Liturgy, XIth or XIIth century  ...  33
14. Facsimile of Antiphonary and Roman Responses, XIth or
    XIIth century  ...  ...  ...  ...  ...  34
15. Facsimile of Gothic codex containing several offices, XIIth
    century  ...  ...  ...  ...  ...  35
16. Facsimile of Muzarabic Ritual, XIIth century  ...  *To face page* 36
17. Facsimile of Verses and Neums, XIIth century  37, 38, & 39
18. Facsimile of Roman Missal, XIIth century  ...  ...  40
19. Facsimile of Greek Breviary, XIIth century  ...  *To face page* 41
20. Facsimile of Breviary, XIIth century  ...  *To face page* 43
21. Facsimile of Breviary  ...  ...  ...  ...  ...  44
22. Facsimile of Breviary  ...  ...  ...  *To face page* 43
23. Facsimile of Antiphony and Responses...  ...  ...  ...  45
24. Facsimile of Roman Missal  ...  ...  ...  *To face page* 46
25. Facsimile of Breviary  ...  ...  ...  ...  ...  46
26. Facsimile of Codex containing Music  ...  ...  ...  46
27. Reduced facsimile of "Cantigas de Santa Maria" To face page 48
28. Facsimile of Codex ... ... ... ... ... 52
29. Facsimile of Ancient Evangelistary ... ... ... ... ... 53
30. Facsimile of Ritual ... ... ... ... ... 53
31. Facsimile of Roman Missal ... ... ... To face page 54
32. Facsimile of Missal ... ... ... To face page 54
33. Facsimile of Codex ... ... ... ... ... 56
34. Facsimile of Codex containing the Breviary ... ... ... 56
35. Facsimile of Codex containing the Ordinary of the Mass ... 57
36. Facsimile of Prefaces ... ... ... ... ... 63
37. Facsimile from "Octo toni Artis Musice" ... ... ... 72
38. Facsimile of an Alphabet of Visigothic Cypher, and Specimens of Signatures ... ... ... 104, 105, 106, 107
39. Facsimile of Musical Instruments of the XIth century ... 109
40. Facsimile of Musical Instruments of the XIIIth century ... 110
41. ditto ditto ... 111
42. ditto ditto ... 112
43. ditto ditto ... 113
44. ditto ditto ... 114
45. ditto ditto ... 115
46. ditto ditto ... 116
47. ditto ditto ... 117
48. ditto ditto ... 118
49. ditto ditto ... 119
50. ditto ditto ... 120
51. ditto ditto ... 121
52. Facsimile of Moorish Girl Playing Harp ... ... ... 122
53. Facsimile of Musical Instrument of the XIVth century To face page 123
54. ditto ditto ... 124
55. ditto ditto ... 125
56. ditto ditto ... 126
57. ditto ditto ... 127
58. ditto ditto ... 128
59. ditto ditto ... 128
60. Neums from Gothic Missal ... ... ... ... ... 139
61. Facsimile of Gothic Breviary ... ... ... ... ... 143
62. Musical Instruments on the Portico of the Cathedral of Santiago ... ... ... ... ... 144
PREFACE.

THE Gaceta Musical de Madrid published thirty years ago, in its number of the 18th of March, a quotation from M. Adrian de la Fage, in which he says: "How numerous are the difficulties and how obscure is the history of music, and how many points remain yet to be cleared up! . . . . A proof of this is the almost complete ignorance which we are in concerning the ancient school of Spanish music before Palestrina."

These words of the French critic are applicable to the present day, for modern authors who have written on the subject barely allude to musical annotations or compositions by Spanish authors. This causes a sad break in the history of musical art; it is justified in a measure by the silence of Spaniards themselves, who have hitherto shown little interest in collecting materials for a complete history of Spanish music from the earliest times.

This reason has induced me to think that a real service will be done by facilitating information to those who have undertaken the study of music in the Middle Ages in Spain. I have collected the bibliographical information in the different libraries to which I have had access, so that students may be aware of the existence of a great number of Spanish manuscripts from the tenth to the sixteenth

Notes on Early Spanish Music.
century which have musical annotations. I also give a catalogue of early-printed books on music up to 1600 by Spanish authors, which, owing to their extreme rarity, are bibliographical treasures, and constitute a group of works of the greatest interest for the history of the development and progress of European music in the Middle Ages and beginning of the Renaissance.

The names of Spanish painters, sculptors, and architects are well known out of the country, thanks to Ford, Stirling, Viardot, Layard, Street, Curtis, and many others; thanks to them, Velazquez, Murillo, Berruguete, Alonso Cano, Herrera, and Juan de Toledo are popular and familiar to every civilised country. Spanish musicians, on the contrary, are hardly ever alluded to in any modern publication. Even in Félix Clément's "Histoire de la Musique," 1885, in the "Résumé Nominal" (chap. xxiv. p. 789), in which he gives a list of composers, theoretical writers and musical historians, not a single Spanish musician of the fifteenth century is mentioned, and the names of only two of the sixteenth are given, Guerrero and Victoria. There is not a word on Spanish books on music, or the music composed during these two centuries, although these works are by far superior to those on the kindred arts. Barely a dozen authors of any importance have written in the sixteenth and seventeenth century on painting, sculpture, and architecture, while more than fifty have done so on music, some with great judgment and discretion.

There are very few examples of painters, sculptors, or architects who have emigrated from Spain, while musicians in large numbers are known to have settled in Italy in the fifteenth and sixteenth centuries and competed with the best masters of the time. Some idea may be formed of this by referring to Don Francisco Asenjo Barbieri's "Discurso" at the Royal Academy of San Fernando. (Madrid, 1874.)
The learned writer tells us that during the lifetime of Lorenzo de Medici, a professor of music of the University of Salamanca, called Bartolomé Ramos de Pareja, went to Italy and founded at Bologna a musical professorship; he printed in 1482 a didactic work in which he developed his new theory of *temperamento*, which produced a most important revolution in the art of music.

The Spanish composer Cristobal Morales belonged in the first half of the sixteenth century to the Sixtine Chapel; the Italian author Adami da Bolsena, says he was a marvel of art. He composed a number of musical works before the time of Palestrina, which must have been very popular, for in Italy alone thirteen editions appeared in the same century. There are six editions of the same century of the works of another Spanish composer who was no less celebrated, who also belonged to the same Chapel—Tomás Luis de Victoria.

Juan de Tapia, a Spanish musician, by begging from door to door, collected a sufficient sum to found in Naples in 1537 the Conservatorio della Madonna di Loreto, the first school of music, which has been the model of all similar institutions since created in Europe. Upwards of thirty Spanish composers flourished in Italy during the sixteenth century, as Adami da Bolsena ("Observazioni per ben regolare il coro della Capella Pontificia") and Schelle ("die Päpstliche Sängerschule in Rom genannt die Sixtinische Capelle") tell us.

Their names are as follows:—

Juan Escribano.
D. Juan Palmares (Palomares?).
D. Pedro Perez.
D. Blas Nuñez.
Antonio Ribera.
Juan del Encina.
Bernardo Salinas.
Geronimo Ardujo (?).
Antonio Calasanz, de Lerida.
Cristobal Morales.
Bartolomé Escobedo.
Pedro Ordoñez, tesorero de la Capilla.
Francisco Talavera.
Esteban de Toro.
Juan Sanchez de Tineo.
Francisco Montalvo.
Francisco Bustamante.
Juan Sanchez.
Antonio Villadiego.
Francisco Torres, de Priora, toledano.
Francisco Soto, de Langa, diocesis del Burgo de Osma.
Juan de Figueroa.
Cristobal de Ojeda.
Tomas Luis de Victoria, de Avila.
Tomas Gomez, de Palencia.
Juan de Paredes, saguntino.
Gabriel Carleval, de Cuenca.
Juan Santos, toledano.
Diego Vazquez, de Cuenca.
Francisco Espinosa, toledano.
Pedro Montoya, de Coria.

It is not my intention to praise Spanish musicians and far less to discuss their scientific theories. I confine myself to giving an account of the Spanish musical MSS. of the Middle Ages and early printed books, and some observations which I consider interesting relative to Visigothic neums which have never been appreciated by any author who has written on the subject.

The history of music in Spain begins with San Isidoro (VII cent°). In the second book of his "Etimologiarum" he defines music in the following manner: "Musica est disciplina qua de numeris loquitur, qui ad aliquid sunt his qui inveniuntur in sonis."
In the third book of the same work, "De Musica," he devotes the following nine chapters to the subject:

"De musica et ejus nomine" ......................... chap. xv.
"De inventoribus ejus" .................................. " xvi.
"Quid possit musica" ...................................... " xvii.
"De tribus partibus musicae" ............................ " xviii.
"De triformi musicae divisione" .......................... " xix.
"De prima divisione musicae quae harmonica dicitur" ........................................ " xx.
"De secunda divisione quae organica dicitur" .......................... " xxi.
"De tertia divisione quae rhythmica nuncupatur" .................. " xxii.
"De musicis numeris" ........................................ " xxiii.

San Isidoro does not allude to musical annotations, but describes the following instruments: Organum, Tuba, Tibia, Fistula, Sambuca, Pandura, Cithara, Psalterius, Lyra, Tympanum, Cymbala, Sistrum, Tintinnabulum, Symphoniam.


San Isidoro was chiefly a compiler of science and classical literature, not, as is supposed by many, an original author. He was able to extract many MSS. which have disappeared since his time. In his theories on music, he appears to have followed exclusively the system of Boëtius. For this reason, he has been considered the author of the ancient mode of chant used in Spanish churches; others affirm that it was invented by San Eugenio. The words which describe the music of this period are Isidoriano, Eugeniano, Visigodo, melodico, and Muzarabe or Mozarabe chants. Melodico is in contraposition to Gregoriano, and Muzarabe, because its method had been preserved by the Christians living in towns under the domination of the
Notes on Early Spanish Music.

Moslims; these Christians were known by the name of Muzarabs, which means "Arabes non puri, sed gentes inter Arabes habitantes et cum iis conjuncti." (Freytag, "Dicc.")

The ritual Eugeniano has, thanks to this, existed during the domination of the Mahometans in Spain. When Toledo was conquered by King Alfonso VI. in 1085, the Roman or Gregorian breviary substituted it in the greater part of the churches of the Peninsula, owing to the principal ecclesiastical appointments having been conferred on French monks who used the Roman ritual. This was not brought about without great difficulties, for the mass of people, accustomed as they were to the tradition of the Visigothic or Muzarabic ritual, rose in Toledo, and, as we read in the chronicles, it was granted to them that both rituals should be submitted to a holy ordeal. A combat took place in the Vega of Toledo between two champions; the proof of fire was made, and the rituals were both thrown into the flames, the Visigothic one emerging triumphant. The king, notwithstanding, decided in favour of the Gregorian breviary, although he gave permission that, in some churches in Spain, the Muzarabic ritual should be allowed to continue. This custom, which was favoured by Cardinal Ximenes de Cisneros, in the sixteenth century, and other archbishops who succeeded him, continues in the present day. There is a chapel in the Cathedral of Toledo, in which the Muzarabic service is daily performed, the necessary personnel of clergy and musicians are devoted exclusively to this ritual, which continues exactly the same as in the Middle Ages. The ceremonial is taken from old manuscripts, but the music has suffered since then radical reforms in its annotation, as well as in the theory and practice of the chant. To discover what this music originally was, is a problem which modern students are called upon to
resolve; the study of the manuscripts which exist with Visigothic neums will be of great help towards this.

From the seventh to the end of the twelfth century, tradition has handed down to us the names of several important persons who distinguished themselves by their musical compositions; besides San Isidoro and San Eugenio, already referred to, we have, Pedro, Bishop of Lerida; Juan, Bishop of Zaragoza; San Fulgencio; San Leandro; Tonancio, Bishop of Palencia; and Salvus, abbot of the monastery of Albelda. In the monastery of Ripoll (Cataluña) there existed formerly a Latin poem on music, composed in the eleventh century by a monk named Oliva, which is supposed to have been a composition founded on Boëtius's book (Villanueva, "Viaje Literario," Valencia, 1821, tom. viii. p. 57). It is probable that the music written by these authors accommodated itself to the system and tonality of the Visigothic chant, for the greater part of the Spanish musical MSS. which have reached us up to the twelfth century are written with Visigothic neums.

This love of tradition constituted in Spain almost an historic law, but during the eleventh and twelfth centuries there may be distinctly traced in the Spanish Fine Arts a direct and immediate French influence, which reached Spanish music, and must have produced a period of transition before it became submitted to the new schools which were imported from France and other parts of Europe. This, as I have already observed, was brought about by the number of monks of Cluny who came to Spain, and to whom the highest ecclesiastical posts were given. It must not be forgotten that, after the conquest of Toledo in 1085, the Roman breviary was imported by the French, and the Gregorian chant was the only one officially recognised by the Church. This French influence
Notes on Early Spanish Music.

continues without interruption during the Middle Ages, and from the thirteenth century the *neums* and other signs which are to be found in Spanish MSS. are similar to the French ones.

Among the numerous works of Raimundo Lull, a native of Mallorca (1235), is "Ars Magna," which treats of different subjects. In the chapter, "Arbor Scientiae," he speaks of music in the following manner: "Musica est ars inventa ad ordinandum multas voces concordantes in unum cantum, sicut multa principia ad unum finem." Lull's musical system is explained in detail by the commentators of his works, in the edition which appeared at Mayence in 1721 ("Beati Raimundi Lulli Opera," etc., 10 vols. in fol.; the seventh and eighth were not published). If the explanation given is exact, we may infer that he modified with advantage the musical theories of Guido d'Arezzo; but Lull's study, like San Isidoro's, is more the work of a philosopher than an artist, it belongs to the didactic or scientific school. The celebrated "Cantigas" by King Don Alonso el Sabio (thirteenth century) is one of the most interesting collections of practical music of its time.

The "Cantigas de Santa Maria" consist of 401 poems written on devotional subjects in Gallego dialect; they were composed for singing, and each of them has a different music. The melodies are written with the key of *do* and *fa* on all the lines; sometimes with a flat, sometimes without. Tradition supposes that the king himself was the author of the poems and the music; but, as other works which have appeared with his name have been proved to be written by the learned men that he so generously protected, it is highly probable that the "Cantigas" are simply a compilation of songs of the thirteenth century, written by different composers; this will doubtless be ascertained when
the melodies are deciphered, but the king will always have the merit of having collected and known how to appreciate what otherwise would have been irretrievably lost. The three manuscripts which have reached us of the "Cantigas" are most interesting, not only on account of their poetry and music, but also owing to the splendid illuminations they contain. There are innumerable figures playing on different instruments; facsimiles of fifty of the most interesting ones are given from the most important of these manuscripts (vide Appendix).

As no study has yet been made of the names of these instruments (because the "Cantigas" have never been published), it may be useful to refer to a poem by the Arcipreste de Hita, a poet of the fourteenth century, in which he names about thirty musical instruments used in his time (vide Appendix).

Manuscripts with musical notes have reached us of the fourteenth century; we find also in the "Leges Palatinas" of Don Jaime III de Aragon (vide Appendix) that musicians were employed in the king's service before his time; they are mentioned in accounts of the household of Don Sancho, the son of Don Alfonso el Sabio (1296). Hitherto no didactic work on music of the fourteenth century has been found; we must look for them in the second half of the fifteenth.

In Padre Villanueva's "Viaje Literario," already quoted (tom. xiv. p. 176), he mentions a treatise, "De Musica Instrumentali," composed in Barcelona by Fernando del Castillo, the Cuchillero, (lo Rahoher in Catalan); he tells us himself that he wrote it in 1497. This manuscript formerly belonged to the Capucine convent of Gerona; its whereabouts is no longer known. Another manuscript was bound up with this one, "De pulsatione Lambuti et aliorum similium Instrumentorum," which was supposed to
have been written by a Moor of the kingdom of Granada, called Fulan. We find at the end of it the following note: "Omnia ista de pulsatione lambuti, ego habui a fratre Jacobo Salvá ordinis Predicatorum filio den Bernoy de Linariis diocesis Barchinone, qui charitate devinctus revelavit mihi ista."

I have mentioned these manuscripts that they may be known and looked for in the library of some collector, but printed books of an earlier date exist which are of much greater importance. Such are the works, "De Musica," by Bartholomé Ramos de Pareja (1482), "Lux Bella," by Domingo Marcos Duran (1492), "De Proprietatibus Rerum," by Fray Vicente de Burgos (1494), and Guillermo Podio's "Ars Musicorum" (1495). The golden age of Spanish music begins with these authors, and, as I do not intend to comment or discuss the works of Spanish musicians, but simply to give an idea of what they have published, I end here my historical account of Spanish music before the Renaissance. An idea of the history of this second period will be had by looking through the bibliography of early books on music by Spanish authors which accompanies this Introduction.

I have added to this list another of the manuscripts with musical notes which I know to exist in Spain. Such a list appears now for the first time; I not only consider it of the highest interest that these manuscripts should be known, but I expect that those possessing Visigothic neums will cause many theories hitherto established to be modified concerning the musical signs used in the Middle Ages. I describe and give facsimiles of the most important of the eighty manuscripts dating from the tenth to the fourteenth century. The fine choir-books of the Escurial or Cathedral of Seville are not included: the music they contain is not sufficiently varied to require a special
description, although they number in all more than four hundred volumes. It is most probable that other musical manuscripts of the Middle Ages exist in Spain, hidden away in churches and other places of the kind. This Catalogue is followed by an Appendix of the documents of different kinds which illustrate the history of musical annotations and musical instruments.

The only two modern Spanish works which have appeared in Spain on music are, "Historia de la Musica Española desde la Venida de los Fenicios hasta el año de 1850," by Mariano Soriano Fuertes (4 vols. 4°, Madrid, 1885), and "Historia de las Ideas Estéticas en España," by Don Marcelino Menendez y Pelayo (3 vols. 8°, Madrid, 1883). The first of these works is written with little criticism, especially in the study of music in the middle ages; Soriano is obscure and deficient in accurate information: the second is by far superior, it is an admirable study as far as it goes, but he only gives the names of thirty printed books of the early period, while I double the number.

As I consider Visigothic neums so important, I will make some remarks upon their study, which I consider interesting, beginning with an explanation of their paleographical character.

More than twenty years ago, Don Manuel de Goicoechea, librarian of the Royal Academy of History of Madrid, informed me that he had discovered a close connexion between the signs of Muzarabic or Visigothic music and certain characters of small letters (cursivae) sometimes used in signatures of documents of the tenth, eleventh, and twelfth centuries. Later on, in 1867, Don José Foradada published an article on this subject with facsimiles in "El Arte en España" (tom. vi. p. 105, Madrid), but both these authors merely discussed the
problem under a paleographical point of view. Nobody has since, to my knowledge, continued these investigations.

By a minute examination of the signatures of the manuscripts mentioned by Señor Goicoechea, and comparing the letters, which are always small or *cursivae*, with the Visigothic *neums* of different manuscripts, the result undoubtedly appears to be that the musical Visigothic annotation is composed of:

(α) letters belonging to this special alphabet.
(β) of accents, points, and other purely musical signs.
(γ) of combinations of these signs with these letters.

At first sight, the *neums* appear as if they could easily be deciphered; but, notwithstanding this, the music is not easily read, nor can it be transposed to modern notes. More competent judges than I are of the same opinion.*

The musical Visigothic annotations are so curiously formed, that they do not at first sight appear to be letters at all. The only manner of ascertaining that they are letters is by comparing them with the different facsimiles (*vide* Appendix) of the signatures of contemporary documents which I have already mentioned. By doing this, the connexion between them is apparent, and the similarity of many of the signs met with in the text. The reason of this similarity in the case of an alphabet which was so little in use can only be explained by attributing its use to a traditional custom, which it is difficult in the present day to trace. The principal difficulty arises from the fact that there are very few manuscripts of an earlier date than the tenth century, and in none of these are any music or signatures with these ciphered characters to be found: this prevents us from

* Don Francisco Asenjo Barbieri, Conde de Morphy, and Don Mariano Vasquez.
knowing what the early *neums* originally were. Manuscripts of the tenth, eleventh, and twelfth centuries are very numerous with or without music; our arguments, therefore, must be confined to these three centuries.

The form of letter used by the Visigoths, before their monarchy was destroyed in the eighth century by the Arabs, was used by the Christians, with some few exceptions, until the end of the twelfth century, in which the French manner of writing was introduced. Visigothic characters may be divided in two groups—common writing, and cipher:

(a) Capital letters (*magistrales*), used in manuscripts; and small letters (*cursivae*), employed in public or private documents.

(b) Documents written in cypher, of which three different kinds are known.

A sufficient number of documents illustrating these groups will be found in "Paleografia Visigoda," by Don Jesus Muñoz y Rivero (Madrid, 1881, p. 77). Three systems of cipher existed:—

(i) To substitute vowels by points or by some of the letters representing Roman numbers.

(ii) To write Latin words with Greek characters.

(iii) To use a special alphabet different to any other known, a few of the letters of which have some similarity to the Visigothic small (*cursivae*) letters.

This alphabet is the one used for music; it is supposed to have been derived from the old Roman *cursiva* character (*vide* this Alphabet in Appendix copied from Señor Muñoz's "Paleografia").

Two curious facts must be observed, to which attention must be drawn: 1st, that these letters were invariably used in musical manuscripts, and in signatures during the tenth, eleventh and twelfth centuries; in the thirteenth
they disappear at the same time in both cases; 2nd, that in the "Antiphonary of Montpellier," and other con-
temporary examples in which the whole system of alpha-
betical annotation appears, the same letters are found in
the music as in the text, while in Spanish Visigothic
manuscripts the letters are represented by a differently
ciphered alphabet. The only reason I can give to explain
this is the traditional custom of writing music in this manner
without any reference to the forms of letters used in the
texts of the manuscripts; and, although the doubt occurs
whether musicians transcribed their music merely by signs
without reference to its alphabetical value, it seems pro-
bable that they did not ignore the cipher, as it was used
simultaneously by the high clergy and men of letters who
exclusively had to intervene in this kind of music.

My opinion is that the neums which are to be found in
Visigothic musical manuscripts derive their origin from
an earlier date than the tenth century; we may even sup-
pose that the same system was extended and carried into
practice in other different countries where it was set aside
much before it was in Spain, where it continued to be
used until the end of the twelfth century. I believe that,
in this century, and perhaps in the previous one, Visigothic
neums were in use only in the Spanish peninsula, and
that they were unknown elsewhere; at any rate, they were
not familiar to the monks of Cluny, learned as they were in
matters of music. The interesting manuscript (F, 224) at
the Library of the Royal Academy of History, which be-
longed at the end of the tenth century (or beginning of
the eleventh) to the monasterio de San Millan, makes this
fact most palpable. This monastery was occupied during
the twelfth century by friars proceeding from Cluny, and
when they found this manuscript so necessary for the
ceremonies of the church, it is to be inferred that the Visi-
gothic neums were unknown to them, for they erased the music of the Antiphons of daily use, and substituted the Visigothic signs by neums of points similar to those used in France at the same period. We find in this manuscript, incomplete as it is, fourteen erasures in which the music has been substituted by the French points; it is of great interest that one of the anthems has been left with the two musical annotations; this circumstance may be useful for the interpretation of the music. Three facsimiles are given which will illustrate this point.

In comparing the neums of Visigothic music with other contemporary musical annotations, which have been given by authors who have written on the subject, some resemblance appears at first sight between them. In the signs of Greek musical annotation which mark the measure of time, and in others of greater importance called ποστάσις, three or four forms are met with which are similar to some of the Visigothic neums (Fetis, "Hist. de la Mus.," vol. iv. pp. 43 et seqq.); they vary, however, in their relative positions, and may perhaps be connected with the value that they represent. In the explanation of the Greek method by means of its alphabet given by David and Lussy ("Hist. de la Not.," p. 27), they consider the Greek καππά (κ) as a complementary sign and characteristic of the third fourth; it must be stated here that in Visigothic neums the c frequently appears in its natural form or in this manner, κ, similar to the Greek καππά. This same c either in its natural form or inverted is also to be met with in Armenian annotation (David and Lussy, pp. 66, 67). In looking through the tables of neums published by different authors, it appears at first sight that a number of the signs are similar to those of the Visigoths, but very few have any resemblance with them. I consider that the best and most complete tables are given in the works of Hugo
Riemann ("Studien zur Geschichte der Notenschrift)," and in the Rev. P. Pothier's "Les Mélodies Grégoriennes"; from these tables the following signs may be considered to have a certain resemblance with some of the letters of the Visigothic cipher: *scandicus, epiphonus, quilisma, podatus, salicus, trigon, and porrectus.*

Where the closest resemblance is to be found with the Visigothic *neums* is in the "Gradual de Saint Gall," generally called the "Antiphonaire de Saint Grégoire," and in the "Antiphonaire de Montpellier." Both these manuscripts have been the source of most heated discussions amongst musical critics. The authors who have discussed this subject consider these manuscripts to belong to the tenth or beginning of the eleventh century (Fetis, tom. iv. pp. 207, 223; David and Lussy, p. 54). No author has hitherto suspected the possibility that any connexion should exist between the musical signs of these manuscripts and the Visigothic *neums*, but by looking at the facsimile published by Fetis, which begins, "Ostende nobis . . . . . . " which is taken from the "Gradual de Saint Gall," small points may be observed which are undoubtedly musical signs and are similar to the Visigothic ones; among them I believe I have discovered the following six letters of the ciphered Visigothic alphabet:

\[
\begin{align*}
&c - e - i - m - n - t \\
&l - o - s \\
&i - p - t
\end{align*}
\]

By examining also the facsimile given by Fetis of the "Antiphonaire de Montpellier," which begins, "Puer natus est nobis," it seems to me that other six letters will be found, three of them are very clear

\[
\begin{align*}
J - S - S \\
(\text{fr.} - o - s)
\end{align*}
\]

and three more doubtful

\[
\begin{align*}
! - P - M \\
(\text{fr.} - p - t)
\end{align*}
\]

This study can never be
successful unless made on the manuscripts themselves or on good photographic facsimiles of the same, for I fear the letters may lose part of their character by being reproduced by engravings. There is no doubt that in the manuscripts of Saint Gall and Montpellier the Visigothic cypher is an important element; and this circumstance induces me to think that this manner of writing music must have been general in Europe in the tenth century, and that these manuscripts and the Visigothic ones proceed from the same source.

Some authors who have distinguished themselves in these studies are inclined to deny the importance of the letters used in musical annotation. I think that Cousse-maker was the first to say this in his "Mémoire sur Hucbald"; his idea has met with numerous supporters. The Rev. P. Dom Joseph Pothier says that the form of the neums "n'a de rapport avec les caractères d’aucun alphabet" ("Les Mél. Grég.," p. 31); that the musical annotations in which seven or fifteen of the first letters of the alphabet are to be found, are purely didactic, and were only written for the use of the schools (p. 25); lastly, explaining his idea that he considers the Antiphonary, "comme un livre, non de chœur mais d'école," and discussing the system of Herman Contract (pp. 28, 29), he says that "les lettres à lui déterminent non les degrés de l'échelle, mais les intervalles que la voix doit franchir en allant d'une note à l'autre." In my opinion he is right in this as in many other points of his interesting book, but in some of his ideas there is evidently great exaggeration. David and Lussy ("Hist. de la. Not. Mus.," p. 43) admit these theories, and Felix Clément, in his "Histoire de la Musique" (p. 256), goes even further when he says: "Cette sorte de préférence donnée aux neumes a sa source dans le sentiment musical des accents combinés avec le rythme, que les lettres n'exprimaient pas."

Notes on Early Spanish Music.
I have examined with the greatest care the Visigothic *neums* in the facsimiles which accompany this study, and find in them the following letters:

\[ b-c-d-e-f-g-i-l-m-n-o-p-s-t-r. \]

The \( \hat{p} \) only appears once (in the Manuscript of Toledo (32, 2), but I find a sign often repeated in the facsimiles which I suspect represents an \( r \). I by no means consider this interpretation to be the right one; but, as there is no doubt that these letters are to be found in the manuscripts, more competent students may be able to clear up this point.

We find here a system of mixed annotation composed of letters and *neums* similar to the one adopted by Hermann Contract in the eleventh century. A specimen taken from a manuscript of the Royal Library at Munich was published by David and Lussy in their "Hist. de la Mus.," p. 76. I do not find the same resemblance between them and the other annotations of single letters which are discussed by different authors, such as Hucbald's method, Odon de Cluny's, Reginon's, the two or three annotations published by anonymous authors, and, lastly, the one discovered by M. Nisard ("Revue Archéologique," 1852). All these methods are contemporary with those that appear in the Visigothic manuscripts; the difference between them is that the letters are exclusively used without a combination of *neums*.

The fifteen or sixteen letters which I find in Visigothic music suggest to me a direct connexion with the Greek system, with Boetius's, or any other contemporary one, such as Odon de Cluny's, who, in the tenth century, settles the tone of the fifteen diatonic tones which form the two octaves by adopting a formula by which sixteen letters are included in the same way as in the Visigothic system.
I set aside these discussions, as I do not consider that the facts I have collected are sufficient to establish a fundamental system. I must mention two small Spanish works which were written for the purpose of interpreting Visigothic musical neuns; one by Don Francisco Fabriantuero, Canon of the Cathedral of Toledo, Bishop of Puebla de los Angeles (Mexico); the other by Don Geronimo Romero. Extracts from both these works will be found in the Appendix ("Missa Gothica, Breviarium Gothicum").

The first of these studies is unknown to the modern authors who have written on music. Romero's study has been extracted and quoted by Fetis ("Hist. de la Mus.," vol. iv. pp. 194, 265); both these authors carry out a system of interpretation, which is founded on the traditional system of the Cathedral of Toledo of chanting this music from the earliest times. This enables these authors to establish the differences which they think ought to exist between the Gregorian and Visigothic melodies, Eugenianus, as Romero calls them, and also obliges them to explain, and give value to Visigothic neuns. I am not sure they are right in their theories, but there is no doubt that they must not be passed by without notice; they are, besides, a faithful representation of Spanish traditions. Bishop Tuero publishes an example roughly copied from a fragment of Visigothic music, and, considering it as a type, he practically interprets (vide Appendix) each of the signs represented, and places them in the key to which they correspond. The chapel-master Romero develops his theory, which consists of four rules explaining the value of Visigothic musical signs, and establishes a system of proportion of time and musical measures. Fetis does not consider the system a perfect one: but, even as it stands, he thinks it of great importance when he says: "Ainsi se
trouve éclairci un des points les plus obscurs dans l'histoire de la musique, et nous avons acquis la certitude que l'origine de cette notation proportionnelle du Moyen Age sur laquelle tant d'erreurs se sont répandues, se trouve dans les neumes Saxons ou Gothiques et Lombards" (p. 271).
Fetis insists on calling these musical annotations by the name of Lombard (pp. 186, 187), exaggerating, in my opinion, the Gothic influence of the first period of the Middle Ages, and forgetting the classical elements which may at the same time have formed them.

I have nothing to add to these observations, for my object is fulfilled by making known the ciphered alphabet, which is the principal element of Visigothic music, and giving the theories that I think may be useful for its interpretation. Before ending, however, it is necessary that I should make a special mention of the eminent Spanish composer, Don Francisco A. Barbieri; without his valuable help it would have been perfectly impossible to me to make this study. Señor Barbieri possesses the most extensive information on all matters connected with musical literature and art, especially on ancient Spanish music; he has the finest musical library in Spain, and has collected a great number of copies of manuscripts and historical notices which are most precious for the history of music. Señor Barbieri, with the generosity which characterises him, has placed all these materials at my disposal, and I am most happy to be able to express my gratitude towards him.
MANUSCRIPTS CONTAINING MUSICAL ANNOTATIONS.
MANUSCRIPTS OF THE XTH OR XIITH CENTURY.

I.

Gothic Missal containing St. Ildefonso’s De Perpetua Virginitate, and various parts of the Mass.

Written on vellum. The handwriting and illuminations appear to belong to the Xth or XIth century. It consists of 122 leaves, measuring 30cts. by 25cts.

Fig. 1.
There is an index at the beginning, which was probably written by Manuel Salazar, a scribe of choir-books. It is stated therein that this volume is one of the most remarkable MSS. which exist at the Cathedral of Toledo. The tradition there was that the masses this volume contained were composed by St. Ildefonso (A.D. 606–668). Cath. Toledo, 35, 7.

II.

Codex containing a Gothic Missal with the Offices and Masses from the last prayer of matins of the first Sunday in Lent until the second vespers of the third day of the Easter festivities.

The Lamentations of Jeremias are at the end. This volume is written on vellum in writing of the Xth to the XIth century. It consists of 194 leaves, measuring 30\(^{cts}\) by 25\(^{cts}\). Cath. Toledo, 35, 5.

Fig. 2.
rece ègo néniam & habraubo

...cello Inomni bene dic

bor ab in alle luna deuis me

luna... Contra bor amb

et facies mi ci In sul... alle...

Insaller luna... Nolle... uan...

alle luna ntt.

To face page 25.
Manuscripts of the Xth or XIth Century. 25

III.

Muzarabic Breviary.

Written on vellum in handwriting of the Xth or XIth century. It consists of 230 leaves, measuring 39 cts. by 28 cts. The beginning and end are missing, and it is badly mutilated in the middle. On the leaves, which are left in good condition, there is a great quantity of music written with Visigothic annotation. It belonged to the monastery of San Millan in la Rioja. Bibl. de la Real Academia de la Historia, F, 190.

Fig. 3.

Muzarabic Breviary.

Written on vellum in writing of the Xth or XIth century. It consists of 174 leaves, measuring 33 cts. by 26 cts. It
contains Psalms, Chants, and Hymns, and a great quantity of music written with Visigothic notes. Some of the music has been erased.

On two capital letters on p. 150 may be read Abundantius presbiter librum. The end is missing.

A brief description of this MS. and a photographic facsimile appeared in Exempla scripturae visigoticae. Ewald and G. Loewe, Heidelberg, 1883, fol. 27. Formerly at the Cathedral of Toledo; now Bib. Nac. de Madrid, C, 35, 1.

v.

Codex, which contains De Reprimenda Avaritia; De Perfecta Concordia; De Abstinentia Occultanda; the office of Litanies with its Music: Passio Beatissimorum Martyrum Cosme et Damian, with Music; the Book of Sentences, and several Sermons by St. Augustin.

Written on vellum, in characters of the end of the Xth or beginning of the XIth century. It consists of 95 leaves, measuring 19cts. by 14cts. Without beginning or end.

The music is given in one of the Litanies, and in the mass dedicated to San Cosme. The music is written with dots upon a line marked with a puncheon.

It belonged to the Monastery of San Millan, Rioja. Bibl. de la Real Acad. de la Historia, F, 228.

vi.

Liber Psalmorum David, known by the name of "Diurno del rey Don Fernando 1°."

Written on vellum in the XIth century. The leaves measure $29\frac{1}{2}$cts. by $18\frac{1}{2}$cts.
It contains the Calendar, the Psalms, and several Nocturns and Responsories. The music is given on the responsories; it is written without lines and in dots in some instances on the text on a red line.

On the page before the nocturns and responsories, appears the name of the artist and scribe who illustrated this MS.

"Era millena novies
Dena quoque terna
Petrus erat Scriptor
Frictosus deniq. pictor."

This date corresponds to era 1098, A.D. 1055. Bibl. of the University of Santiago de Galicia.

VII.

Gothic Manual.

Written on vellum in the XIth century. It consists of 173 leaves, measuring 21½ by 14cts. It begins in this manner:

"In nomine domini noster iesu christi incipit liber canticorum de toto circulo anni era millesima nonagesima septima:" this corresponds to A.D. 1059. The date and author's name is repeated at the end: "Explicit liber canticorum et orarum deo gratias. Amen. In XVII° Kalendas Junias era MXLVII° christoforus indignus scripsit mementote."

It contains music written with Visigothic signs.


Fig. 5, p. 28.
Antiphonary of King Wamba.

Written on vellum in the XIth century. It contains 200 unfoliated leaves, measuring 33 cm by 24\frac{1}{3} cm. It contains ecclesiastical Rituals, Masses, Antiphons and various chapters written on different subjects; among them there are some in which instructions are given to sing with proper devotion. "Incipit prefacio libri Antiphon sub metro heroicum elegiacum dictato." "Admonitio Cantoris sub metro heroico et elegiacum dictatum, qualiter letiferam pestem vane glorie refugiat, et cor mundum labiaque in Deum canendo exhibeat."

This MS. has several interesting specimens of music with Visigothic notes.
OF INDICATIONS DURING PRAYER.

Fig. 6.
Several authors have thought that this volume was written during the reign of King Wamba (VIth century), but it must have been the copy of one which belonged to this period. There is a memorandum at the end in which it is stated that it was written by one named Arias in the era 1107, which corresponds to A.D. 1069. Archives of Cathedral of Leon.

71.

IX.

Codex containing the Gothic Missal, the Dominicas after Easter, and some Offices of the Saints.

The volume consists of 199 leaves, measuring 31cts. by 20cts. It is written on vellum in handwriting of the XIth century, and contains Visigothic musical annotation. The beginning and end are missing. The musical notes have been omitted from several of the leaves. Cath. Toledo, 35, 6.

72.

X.

Codex containing a Gothic Missal, and the Offices and Masses from Easter to the XX Dominica after Pentecost.

This volume is written on vellum in handwriting of the XIth century. It contains Visigothic musical annotation. It consists of 177 leaves, measuring 34cts. by 26cts. At the beginning there is an Index which was made in 1775 by Manual de Salazar by order of Cardinal Lorenzana. Salazar was the scribe who wrote the choir-books at the Cathedral of Toledo. It belonged in the first instance to the Muzarabic parish.
Notes on Early Spanish Music.

of Santa Olalla at Toledo. It is at present in the Library of the Cathedral at Toledo, 35, 4.

Fig. 8.

XI.

Muzarabic manual, containing Ceremonies of the Church and some Masses.

Written on vellum in the XIth century. No beginning or end. Several leaves are wanting from the centre. It consists of 155 leaves, measuring 24\(^{\text{cts}}\) by 16\(^{\text{cts}}\).

This codex contains a great quantity of music, written without lines in the Visigothic or Muzarabic annotation. The MS. is splendidly written, the music is as clear as if it had been engraved.

Fourteen erasures of this Visigothic music appear in the text in Responsories and Antiphons in pp. 24, 26, 28\(^{\text{vo}}\), 29, 30\(^{\text{vo}}\), 31, 32, 32\(^{\text{vo}}\), 33, 33\(^{\text{vo}}\), 34, 35, 36\(^{\text{vo}}\), 37, they have been substituted by another annotation of points, written upon one line. It is probable that these corrections were made very soon after the MS. was written. It is calculated that these erasures were made by the French friars of Cister or Cluny, who came to Spain at that time; they probably did not understand, or rather were not familiar with, Visigothic annotation.

It is interesting that an Antiphon exists with both these annotations. "In pace in id ipsum ob dormiam et requiescam quoniam tu domine singulariter in spe constituisti me." This Antiphon is to be met with in folio 29\(^{\text{vo}}\) with the Visigothic signs, and in folio 33\(^{\text{vo}}\) with neums of points. Vide facsimiles of both these examples, and two entire leaves with text and music give an idea of this most interesting MS.

It belonged to the Monastery of San Millan (Emilianus) in the Prov. of Rioja. Now at the Bibl. de la Real Acad. de la Historia, F, 224. Figs. 9, 10.
omum d alarmtis hominum del innimus ad inspinix
em durspruculum susque ad sus capsa homo
innimimum in much
amulcetululu.ulle lulu. n Plunamvnnax dominus
deurspumdirum us lupemiar uprincipio lnadn uborinace
Inquoprima hominam quem postula reta. pascuamre

Fig. 8.
unimur occulti librum aeterni, hoc propter
cepiste hodie depositum atque commendaverunt.
In paenitentia absque sine recteurs.
perpeps parvis et disperis amplexus.

Larquant clementiam huic amans, ad nuce indolentam
os dormitionem requiris, cujus quoniam te domine singulitatis
inpeccata contemns amare. Torquat mea dme usque
hinc:

Qui dedit. Vatric coeims utili non sanitatem punculum suum sem
sens propter uriautum dignatus praecepe.

neffabilis desperatis unigenite filius, qu
humanitatem in se fragilis atque ad su
mam. De insepulcro sequiscere possis.

ut nos insepulcris unipot ecece, atque in
abitum resurrectionis sit socia et
ad son supplicationis insit stufube
uos humilimus. Quaestum hunc in
mulum quam purificaretur, et
parrus passionem suam ad receptaculm
subest curamus. respectuaris bane nissime.
sed omnis. Lectori dite animam sequatur. Lectori dite spiritum,
nomen nomen. Inquit. quas suscitavisse suscittavisse
sempem non negavisse se credisse
diu angulum dei habuisse. sed inquisita
omnia adorativa, sanguis magnam
saepe haud dubitaret. et quia quomodo
singularem inspexerat tantum. "Ipsam tenite
natum quid quae angelo sum erat
quem omnium decorum clerus
facive rum requireret spirituum.
"Haud posset ludicrati suscitatum
angulum domum. accipisset est ac" indulga
turam: "nulla sine fine, "in septem" summe
habeas sed dominus suscidadit unam
puerum rexit. quis ubi non est ubi dulce
Dum secat antea mei de eis, "consecutum. Adulcis
Fig. 9
To face page 30
XII.

Liber Evangeliorum.

Written on vellum in the XIth century, finely ornamented with miniatures and letters painted in gold and colours.

It consists of 94 pages, measuring 27\textsuperscript{cts} by 16\textsuperscript{cts}. Inside the binding are the following memorandums:

"Codex MS. perantiquum magna cura pretioque maximo in urbis direptione redemptus S. Ecclesiae Toletanae dono datu a suo Praesule Card\textsuperscript{e} de Lorenzana.

"Hic codex redolet seculum X sive XI; nulla etenim in hoc Evangelario festivitas reperitur seculo XI posterior."

On several of the pages there are passages of music marked with points on a black line. Between these lines, which are marked with ink, three and four lines are sometimes marked with a puncheon, this generally occurs between the words of the chant. Bibl. Nac. de Madrid, Reservado, 6\textsuperscript{a}, 2.

\[
\text{GENERATIONIS I\textsc{hu} X\textsc{pi}}
\]
\[
\text{FILII D\textsc{d}. FILII ABRAHAM.}
\]
\[
\text{ABRAHAM GEN. ISAAC. ISAAC AM\textsc{i}.}
\]

Fig. 11.
MANUSCRIPTS OF THE XI\textsuperscript{TH} or XII\textsuperscript{TH} CENTURY.

I.

Codex containing a Breviary for the use of the Choir, with the Liturgy in Solfa written without lines.

This volume is written on vellum in characters of the end of the XI\textsuperscript{th} or beginning of the XII\textsuperscript{th} century. It consists of 176 leaves, measuring 38\textsuperscript{cts.} by 24\textsuperscript{cts.}.

There is an Index at the beginning written on vellum, apparently in the XVIII\textsuperscript{th} century.

It belonged to the Cathedral of Toledo, and is at present in the Bibl. Nac. de Madrid, 44, G, s. Fig. 12.

II.

Codex containing a Breviary for the use of the Choir, and a complete Liturgy written in Solfa without lines.

Written on vellum in characters of the XI\textsuperscript{th} or beginning of the XII\textsuperscript{th} century. It consists of 176 leaves measuring 38\textsuperscript{cts.} by 24\textsuperscript{cts.}.

The whole of this MS. contains music. At the beginning of the volume there is an Index written on vellum in the XVIII\textsuperscript{th} century. Cath. Toledo, 44, 1.
ESPITE SPERST DOMINE—NONCONFUNDER RPA
IN TERRA INTRANQUILITAS LIBERAMEC EREPE THINCLINAD

Fig. 12.
III.

A splendid Codex very richly ornamented, probably in the XIth or XIIth Century. It contains the Antiphonary and Roman Responses written in ancient Solfæ.

The whole of the volume contains musical notes written upon a single line. The other lines are marked with a puncheon. Two leaves have been added in the middle of the MS. at a later period. The vellum is painted red, and the handwriting is different in colour; the music is already written on a tetragram of coloured lines, with neums and points denoting the period of transition in musical writing. The volume consists of 302 leaves, measuring 43½" by 31½". Twelve or fourteen leaves have been torn out of the volume.

It belonged to Cardinal Zelada; it is at present in the Cath. Toledo, 48, 14.

Notes on Early Spanish Music.
IV.

Choir Book.

Written on vellum in handwriting of the end of the XIth to beginning of the XIIth century. It consists of 189 leaves, measuring 27cts. by 17cts. The beginning and end are wanting.

Several of the fine miniatures have been coarsely torn out of the volume; only one remains complete, which represents our Lord inside the vesica piscis.

The music is on a line marked with a puncheon, with points in the French manner of the time. It contains a number of varieties of Glorias and Antiphons.

This MS. belonged to the Monastery of San Millan. Bibl. de la Real Academia de la Historia, F. 219.
Commentary on the Apocalypse and St. Jerome's Treatise on the Book of the Prophet Daniel.

Written on vellum in characters of the end of the XIth and beginning of the XIIth century. It consists of 269 leaves, measuring 38 cts. by 23 cts.

This volume is at the British Museum; it is described in "Paleographia Sacra Pictoria" by J. O. Westwood, London, 1855. "The first leaf," says Mr. Westwood, "is extraneous, being evidently taken from a coeval choral book, the lines being marked with musical notes." He gives a specimen of the music, which belongs undoubtedly to the Visigothic period.

Mr. Westwood's remarks on the MSS. written in Spain in the Visigothic character are highly interesting. British Museum, Add. MS. 11, 695.

Gothic Codex, which comprises:

The office of St. Martin, with an account of his life written by Severus Sulpicius; the office of St. Millan; the office of the Assumption of the B. Virgin, with chants
and musical notes; and the life of St. Millan (Emilianus) written by St. Braulio.

1 vol. 8vo. illuminated in colours on vellum in the XI1th century, consisting of 99 leaves. Cath. Toledo, 33, 2.

VII.

Gothic Breviary, containing the office of Lent according to the Muzarabic Ritual.

Written on vellum with black and red ink, measuring \(27\frac{1}{2}\) cts. by \(19\frac{1}{2}\) cts.

It contains 122 leaves, and was probably written in the XI1th century. It is not illuminated, but is full of musical notes. It belonged to the parish of Santa Justa y Rufina of Toledo, from whence it was taken to the Cathedral. At present this Breviary is at the Bibl. Nac. Madrid, 35, 2.

At the end:—"Finit. Deo gratias, hic liber per manus Ferdinandum Joannes presbiter ecclesiae sanctarum Justae et Ruffinae civitatis Toleti in mense Aprilis. Offeratur qui quis legerit. Ora pro me. Emenda eum prudenter et noli me maledicere si Dñum nostrum Jesum Christum abeas protectorem."

A slight description of this codex and a facsimile in photograph is given in "Exempla Scripturae Visigothicae," by P. Ewald and G. Loewe, Heidelberg, 1883. Fol. Plate XXX. Fig. 16.

VIII.

St. Augustin. Commentaries on the first fifty Psalms.

1 vol. fol. written on vellum in characters of the XI1th century.
Fig. 16.
It formerly belonged to the Library of the Cathedral of Toledo, and is at present in the Bibl. Nac. Madrid, 14, 1.

This volume also contains the following composition in Sapphic and Adonic verses written by a friar who appears to have been called Osbertu. The stanzas are full of musical notes.

Metrū Saphicvm: constans ex trocheo, spondeo, dactilio ultimus indifferenter ponitur quod quidam cecinit in hylaritate sue infra portas filie Syon coram.

Dum cibis corpus modicus fouetur
Pinguis aruina stomacus macrescit!
Dum ne non pinsat puteal palati
Crapula putris!

Cordis ignescat generous ardur.
Mentis excrescat pia fortitudo
Longuis prisca tetrici fugata
Criminis obba:
Notes on Early Spanish Music.

Mittis ut frondes zephirus uirentes
veris accessu reuehit tepentis
seu uelut tellus liquefacta sulcis
Signit orexim

Mollibus sic nos moderans habenis
Suggerat uires uitio carentes
Dedat et fletus nimios ocellis
Spiritus almus:

Hoc Agustini studiu uolumi!
Dum ego rudis normæ modulis docerer.
Tum pia frates Aderaldus abbas
Lege regebat:

Ac regat glisco diuturnus æuo
Dis mori proquo paterer libenter
Si ut undenos sibi lucis auctor
adderet annos:

Cui Deus fidum sotians alunnum
Quem pie sorti coniuet priorem
Corrigens segnes pietate mittes
Temperat omnes:
Manuscripts of the XIth or XIIth Century.

Qualis auroræ rutilans ab ortu
Phebus albescit radio micanti:
Noctis incusas spetiosus alas
  Rumpere curat:

Talis est huius penetrat libelli
Intus augustum recreans ocellum
Luminis pulpæ scabiem fugantis
  Dote salubri:

Fletibus largis auet immolari
Intimum cuius liber hic uibrauit
Sepia nexus habiles notaui
  Sirmatis ampli:

\[
\begin{align*}
\text{Hunc tenens loca ab manibus podagra} \\
\text{Fratris } \text{memor hortor adsis} \\
\text{Intui saltim precibus cubilis} \\
\text{Flectibus apti.}
\end{align*}
\]

Vt dei cernas sabaoth tribunal
Cœtibus sacre mercar iungi
Cum quibus possis pie dytirambi
  . . . atis uti. amen.

Roman Missal.

Written on vellum in writing of the XIIth century. It consists of 364 leaves, measuring 37cts. by 25cts. The
beginning and end are missing, some of the leaves are in bad condition.

This MS. has a great quantity of music written on a line marked with a puncheon, the words are separated by red lines.


\[ \text{Fig. 18.} \]

*Breviarium antiquissimum cum cantu Scripturae iuxta methodum Gregorianum modulatæ, sed absque lineis.*

Two volumes written on vellum in writing of the XIIth century. The beginning and end of both volumes are missing. The first contains 171 leaves, and the second 99, measuring 24\(^{\text{cts.}}\) by 16\(^{\text{cts.}}\).

The musical notes are written on a line marked with a puncheon. Bibl. del Escorial, iiij, L, 3, 4.
Fig. 19.
XI.

Codex containing a Greek Breviary of the Feasts of the Summer Months of the Year.

It is written on vellum in handwriting which appears to be of the XIIth century, and contains 222 leaves, measuring 24\text{cts}. by 18\text{cts}.

This Codex belonged to Cardinal Zelada; afterwards it passed to the Cathedral of Toledo; at present it is in the Bibl. Nac. de Madrid, 31, 28.

Fig. 19.

XII.

Al Farabi. Elements of the Art of Music, by Abu Nazar Mohammed ben Mohammed ben Tarjan Alfarabi.

Written on paper. It contains 91 leaves, measuring 20\text{cts}. by 14\text{cts}. 22 lines per page. Written in Arab \textit{neski} letters which are rather larger in the titles than the text. Annotations on the margin written in Arabic in different handwritings. On several of the pages there are drawings of musical instruments, and figures with annotations in numbers and letters. The first folio and some of the others are in bad condition.

Al Farabi in this book studies the elements of music, the composition of different voices and musical instruments, and the different styles of harmonic compositions and musical annotations. This Codex is divided in parts فن and these in chapters مقالة ending with part iii.

In the first folio the title of the book is given كتاب موسيقي.
"Book on Music," "Libro de Musica." The same given by Casiri in the list he gives of the works of this author.


The best description of this MS. will be found in T. P. N. Land, "Recherches sur l'Histoire de la Gamme arabe," Leyde, 1884.

Land describes the three Codes which are known written by Alfarabi which are at Milan, Leyden and Madrid; he considers the one at Madrid the most important and finest of the three. This MS. has a note in which it is stated that it was copied for Aben Bachcha of Zaragoza in the XIIth century. Land publishes a plate of the musical instruments which are to be found in the Madrid MS. Bibl. Nac., G, g, 86.
Fig. 20.
O rare exultemus Domino justi et evasor de avall. Excitati autem evasor evasor et avent tractatus evasor de evasor evasor evasor.

Fig. 22.
MANUSCRIPTS OF THE XIII\textsuperscript{TH} CENTURY.

I.

Codex which contains the Breviary adopted at Toledo after the Muzarabic Ritual was disused.

This volume is written on vellum in handwriting of the beginning of the XII\textsuperscript{th} century. It consists of 143 leaves, measuring $24^{\text{cts.}}$ by $17^{\text{cts.}}$. Cath. Toledo, 33, 5. 

Fig. 20.

II.

Codex containing the Breviary which was adopted at Toledo after the Muzarabic Ritual had been abolished.

The Antiphones are written in Solfa for the use of the Choir. This MS. is of the XII\textsuperscript{th} century, on vellum; the leaves measure $34^{\text{cts.}}$ by $26^{\text{cts.}}$. It consists of 149 leaves. Written by different hands. Cath. Toledo, 35, 9.

Fig. 21 (see page 44).

III.

Codex containing a Breviary for the use of the Choir.

Written on vellum in the XIII\textsuperscript{th} century. It consists of 122 leaves, measuring $39\frac{1}{2}^{\text{cts.}}$ by $28^{\text{cts.}}$. This MS. is in bad condition.

Fig. 22.
Fig 21.
The music is on a single line marked with a puncheon. The Invitatories are written in a curious way, the vowels only are given; this manner was adapted afterwards. Seculum Amen. Abbreviated into Euouae. Cath. Toledo, 44, 2.

IV.

Codex which contains Antiphons, Responses, and Lessons.

The music is on one line. The beginning and end of this MS. are missing. The neums are very legible. Written on vellum in the XIIIth century. It consists of 198 leaves, measuring 35\text{crts} by 25\text{crts}. It belonged to Cardinal Zelada, and passed after his death to the Cathedral of Toledo, 48, 15.
Codex of a Roman Missal.

Written on vellum. The ornamentation and writing is of the end of the XIIth or beginning of the XIIIth century.

It consists of 150 leaves, measuring 35 cts. by 26 cts. The music is written on four lines; the lower one is marked with a puncheon, the second is painted red, it contains the key of Fa; the third is painted yellow, on this is the key of Do; the upper line is simply marked with a puncheon. Cath. Toledo, 39, 3.

Fig. 24.

Codex containing the Breviary which was adopted at Toledo after the Muzarabic Ritual was abolished.


Fig. 25.

Codex containing Music, written in the XIIIth Century.

This volume contains chants for one, two, three and four voices. The five lines are used.

Written on vellum. It consists of 142 leaves, measuring 16 3/4 cts. by 11 1/2 cts. This MS. is of the highest interest. Cath. Toledo, 33, 23.

Fig. 26.
xultet iam angelica turba Bēn certa,
celorum xultet diuina mysteria et pro

Fig. 24.
Notes on Early Spanish Music.

VIII.

Cantigas de Santa Maria, attributed to the King Don Alonso el Sabio.

This work is also known by the title of "Loores et Milagros de Nuestra Señora"; the tradition exists, although it is an improbable one, that it was written by the King himself.

It consists of a collection of 401 poems, written in the dialect of Galicia, and indifferent metres, upon miracles, sanctuaries, images, and other subjects referring to the life of the Blessed Virgin. They were written to be sung, so that each cantiga has at the beginning the music which corresponds to it.

This interesting work has never been published. Some facsimiles of the music and the poems have been given as specimens in books relating to literature. For some years past the Spanish Royal Academy has been preparing an elaborate edition of this work, which will shortly appear with numerous notes, by the Marquis of Valmar. The learned Spanish composer, Barbieri, has been working at the music in order to publish it with modern annotation. Three most important MSS. exist of the Cantigas. One belonged to the Library of the Cathedral of Toledo, and is at present at the Bib. Nac., Madrid; the other two are at the Library of the Escorial. All three are written on vellum in the second half of the XIIIth century, contemporary to Don Alonso.

This MS., now at Madrid, is the most interesting of the three, it contains 100 Cantigas. It is written with the utmost care, finely illuminated and corrected apparently by the author's hand. This circumstance has led many to consider it the original MS. It measures 31\frac{1}{2}cts. by 21\frac{1}{2}cts. It contains 160 leaves.
Don Alonso de Castela

Fig. 27.
The two MSS. at the Library of the Escorial contain many more compositions, and are far more richly illuminated. The one at this Library (j, T, t) consists of 256 leaves, measuring $48\frac{1}{2}$cts. by 33 cts. It contains 292 Cantigas, with a number of fine miniatures which represent the events related in the poems. They contain numerous most interesting archaeological and artistic details, arms, costumes, buildings, and music. The number of miniatures and ornamented letters amount to 1,292.

The second MS. of the Cantigas at the Library of the Escorial (j. 6, 2) consists of 361 leaves, measuring $40\frac{1}{2}$ cts. by 27 cts. It contains 401 Cantigas. It is not as finely decorated as the former one, but many of the miniatures are beautiful. The music is placed at the beginning of each of the songs. It is the most complete of the three. The name of the scribe, Juan Gonzalez, appears in the last composition.

The music is written in square notes on five lines; these are sometimes black, and at times there are four, three, two, or one which are painted red, and the series of vignettes or drawings representing fifty-one musicians of the XIIIth century, each one playing a different instrument. It is the most complete representation known of Spanish music and musicians of the time; these miniatures have been published by Señor Aznar in his interesting work, "Indumentaria Española."

Philip II. took these two MSS. to the Library of the Escorial from the Cathedral of Seville, where they had been bequeathed by Don Alfonso himself. (See facsimile of the first page of MS. j. 6, 2, and in Appendix the figures of musicians.)

**IX. Missae Manuale cum Notis Musicalibus.**

Written on vellum in handwriting of the XIIIth century. It consists of 37 leaves, measuring 16 cts. by 9 cts. Without
beginning or end. It contains music written in small square points on a red line. Bibl. Nac. de Madrid, C, 145.

x.

Liber Cantus Chori.

MS. written on vellum in the XIIIth century. It consists of 116 leaves, measuring 27cts. by 17cts. and musical compositions for two voices. The neums appear without coloured lines; there are traces of tetragrams marked with a compass. Bibl. de Don F. A. Barbieri.
MANUSCRIPTS OF THE XIVTH CENTURY.

I.

Codex which contains an Antiphonary of the Sundays and Feasts for the Year.

The volume is written on vellum, probably in the XIVth century. It consists of 153 leaves, measuring 27cts. by 17cts. The whole of the MS. is full of music, which is written on four lines, one of which is painted red. This line varies sometimes in its position.

This MS. is highly interesting, it belonged to Cardinal Zelada. It is at present in the Cathedral of Toledo, 33, 24. (Fig. 28, p. 52.)

II.

Ancient Evangelistary according to the Missal of Toledo.

Written on vellum in character of the XIVth century. It contains 165 leaves, measuring 26cts. by 17cts. Finely illuminated in gold and colours.

The music is written on a single line, which appears to have been marked with lead. In several pages the musical notes have been left out, although the places have been marked by the scribe who wrote the text. Cath. Toledo, 35, 19. (Fig. 29, p. 53.)
Notes on Early Spanish Music.

Fig. 28.
III.

Ritual of the Congregation of Perugia.

Written on vellum in handwriting of the XIVth century. It contains 81 leaves, which measure 24\textsuperscript{cs}. by 16\textsuperscript{cs}.

The music is written on two lines, painted yellow and red. The key of Fa is on the red line, on the yellow line the key of Do; they are not always together. Cath. Toledo, 39, 20.

\textit{P}opulum \textit{humi}lem saluum \textit{fader} \textit{do}
Roman Missal.

Written on vellum in handwriting of the XIVth century. The volume consists of 370 leaves, measuring $38^{\text{cts}}$ by $25^{\text{cts}}$. Some of the leaves are in bad condition.

This MS. is full of musical notes, written upon three and four lines. The key of Fa (F) is written on the red, the key of Do on the yellow line. On some of the pages there is only a red, on others only a yellow line. The remaining lines are marked with a puncheon. In one instance the music is written on four lines which have been marked with lead.

This codex is especially interesting owing to the beautiful manner in which the music is written. Cath. Toledo, 52, 11. (Fig. 31.)

Missal for the use of the Choir, beginning with the Feast of the Nativity.

This volume is written on vellum in characters of the early part of the XIVth century. It is full of music written on a line marked with a puncheon. It consists of 148 leaves, measuring $33^{\text{cts}}$ by $24^{\text{cts}}$. Cath. Toledo, 35, 10. (Fig. 32.)

Missal, or fragment of a Missal of the Liturgy of Toledo, containing the Preparation for the Mass, the Ordinary, and Collects for the year.

This MS. is very finely written on vellum. The Initial letters are splendid. The study of the Calendar of Toledo, compared with the Feasts in this Missal, prove it was written from 1302 to 1369.
Fiat chie questum et per gram tuam fructuosus
ur deononis affectus quia tu ne nobil pderin
suscepta reuma sitne sint plaga priat.

Fig. 31.

To face page 51.
Respice domine, hatesamentum, cum z anunas, popum,

tuorum ne desrhequas intuem, exurge, domine. Tu indicas, casam tuam,

occ. obhureans, roops, quarentum. Tu, quae des Sevova.

Fig. 32.
Manuscripts of the XIVth Century.

The volume consists of 55 leaves, measuring 36 cts. by 25 cts. The musical notes are placed on four lines, with one exception as given below, which occurs at the end of the MS. in which the Pentegram is given. Cath. Toledo, 35, 11.

VII.

Codex which contains fragments of Breviaries and Roman Missals with Prefaces in Solfa.

A splendid MS. written on vellum, with gold and finely-coloured letters in characters of the XIVth century. It consists of 172 leaves, measuring 23½ cts. by 15 cts.

The title is "Prefaciones et Oraciones."

It belonged to Cardinal Zelada; it is at present in the Library of the Cathedral of Toledo, 37, 13. (Fig. 33, p. 56.)

VIII.

Codex which contains the Breviary with the Antiphons, and the Responsories set to Music.

The volume consists of 105 leaves, measuring 32 cts. by 23 cts. It is written on vellum in handwriting of the XIVth century.

The music is written upon four lines; three of them are marked with a puncheon; the fourth is painted red. The red line is generally at the bottom of the others; the
Notes on Early Spanish Music.

Fig. 33.

Fig. 34.
Manuscripts of the XIVth Century.

key of Fa (F) is always marked above it. The key of Do (C) is in some instances marked upon one of the lines which are punched. Some flats and quadrates are to be met with among the musical notes.

This Codex belonged to Cardinal Zelada; it is at present in the Library of the Cathedral of Toledo, 44, 3. (Fig. 34, p. 56.)

IX.

Ordinary of the Mass, with Prayers, Gospels, and Prefaces in Solfa.

Written on vellum in characters of the XIVth century. It contains 69 leaves, measuring 20cts. by 15cts.

The music is written in two different ways; one on three or four very fine indistinct lines which appear to have been marked with a puncheon. On one of these

Fig. 35.
lines (the third or fourth) is generally marked the key of Fa. In the other the music is written on four or five lines, the third or fourth of these is a thick red line; the others are very fine, black and indistinct. Cath. Toledo, 37, 12.

x.

Canon de Edificanda Ecclesia—


Written on vellum in characters of the XIVth century. It contains 98 leaves, measuring 22\(^\text{cts}\). by 13\(^\text{cts}\). Some of the leaves measure 14\(^\text{cts}\). by 10\(^\text{cts}\).

The music is, in different parts of the MS., written upon four lines engraved with a puncheon.

It belonged to King Philip the Fifth’s Private Library. Bibl. Nac. de Madrid, C, 82.

XI.

Liber Cantus Chori.

Written on vellum in characters of the XIVth century. It contains 240 leaves, measuring 17\(^\text{cts}\). by 10\(^\text{cts}\). The end is missing.

The whole MS. contains music, which is written on four lines marked with a puncheon.

Manuscripts of the XIVth Century.

xii.

Liber Cantus Chori cum Notis Musicalibus.

Written on parchment in characters of the XIVth century. The end is incomplete. It consists of 156 leaves, measuring 15cts. by 9cts. The music is written upon four lines engraved with a puncheon.

It belonged to King Philip the Fifth's Private Library. Bibl. Nac. de Madrid, C, 153.

xiii.

Coeremoniale Romanum.

Written on vellum in characters of the XIVth century. It contains 157 leaves, measuring 21\(\frac{1}{2}\)cts by 12cts.

The music is written on a red tetragram. Formerly in King Philip the Fifth's Private Library, now in the Bibl. Nac. de Madrid, C, 63.

xiv.

Cantoral Monastico.

Written on vellum in the XIVth century. It consists of 203 leaves. The music is written on a tetragram of red lines with square notes. This MS. is illuminated, the leaves measure 43cts. by 31cts. Bibl. de Don F. A. Barbieri.

xv.

Cantoral del Siglo XIV.

Written on vellum. The music is written on a tetragram with square notes, in some instances on a pentagram. It consists of 187 leaves, measuring 29cts. by 21cts. Bibl. de Don F. A. Barbieri.
XVI.

Missal, containing the Prefaces and some Masses dedicated to Our Lord, the B. Virgin, and Faithful departed.

Written on vellum in characters of the XIVth century, with finely-ornamented capital letters.

It consists of 117 leaves, measuring 36\text{cts.} by 27\text{cts.}

Cath. Toledo, 35, 12.

XVII.

Ceremonial and Pontifical used at the Cathedral of Toledo.

This volume contains the Ceremonial used at the anointment and benediction of the King on his election by the clergy and the people. Bishops of different churches assisted at the ceremony. The ceremony used at the benediction of the Emperor follows this. The Bishops of Segovia and Palencia were present. The volume ends with the benediction for an Empress.

This Codex is probably the copy of an older one, probably of the Visigothic period.

It is written on vellum in characters of the XIVth century. It consists of 164 leaves, measuring 25\text{cts.} by 19\text{cts.}

The whole of the music is written on a single line marked with lead. Cath. Toledo, 39, 12.

XVIII.

Ceremonial for the use of Bishops.

This volume is written on vellum in characters of the XIVth century. It consists of 129 leaves, measuring 29\text{cts.} by 19\text{cts.}

The musical notes are written on a single line marked with lead, without a key or colours. Cath. Toledo, 39, 14.
XIX.

Ceremonial and Manual for the use of Bishops.
It contains the preparations for celebrating, and a formulary of solemn Benedictions for different Feasts of the Year.

This volume is written on vellum, in characters of the XIVth century. It consists of 65 leaves, measuring 25cts. by 19cts.

The musical notes are written on pentagrams marked with red lines. Cath. Toledo, 39, 13.

XX.

Roman Ceremonial.

Written on vellum in characters of the XIVth century. It contains 136 leaves, measuring 26cts. by 18cts.

The music is written on four, on three, and on two red lines; in some instances the music is incorrectly written. Cath. Toledo, 39, 17.

XXI.

Officium transfixionis, seu septem dolorum Beatiissimae Virginis Marie ad missam, matutinum et utrumque vesperum. Item. Officium sanctis Ivonis confessoris, Pauperum advocati.

Written on vellum in writing of the XIVth century. It consists of 46 leaves, measuring 31cts. by 21cts.

The music is written on a red line. Bibl. del Escorial, ij. 6, 4.
Notes on Early Spanish Music.

XXII.

Cantoral de Dominicas y Ferias, with the Introits and Antiphons of the Offices of some Saints.

Written on vellum in writing of the XIVth century, except the last leaves, which are more modern in date.

It consists of 207 leaves, measuring $25\frac{1}{2}$cts. by $16\frac{1}{2}$cts.

The music is written sometimes on four, and sometimes on five red lines.

The title of this MS. is "Missale Cartusianum." Bibl. del Escorial, iiij. I, 1.

XXIII.

Officium praesentationis Bmæ Virginis Mariae ex praecepto Sixti IV. Pontificis Maximi olim in Hispania celebrari solitum, valde tamen diversum ab hodierno hujus solemnitatis officio.

Written on vellum in characters of the end of the XIVth century. This MS. contains 26 leaves, measuring 46cts. by 35cts. At the back of the first leaf, "In festo presentationis virginis Marie; quod festum, pimo fuit celebratum in franca: ad instanciam."
MANUSCRIPTS OF THE XVTH CENTURY.

I.

Prefaces for different Feasts of the Year.

Written on vellum in characters of the XVth century. The music is at the end. It contains 90 leaves, which measure 23\textit{cts}. by 16\textit{cts}. Cath. Toledo, 37, 14.

Fig. 36.

II.

Roman Missal.

Written on vellum, in handwriting of the XVth century. It consists of 145 leaves, which measure 24\textit{cts}. by 16\textit{cts}. The music is on a red pentagram. Cath. Toledo, 35, 18.
III.

Roman Ceremonial.

Written on parchment in characters of the XVth century. It contains 73 leaves, measuring 25cts. by 19cts. The music is written on two or three red lines.

This Codex has been added to in later times, for several passages appear to have been written in the XVIIth century. Cath. Toledo, 39, 18.

IV.

Psaltery, with Antiphonaries, Hymns, and Litanies.

Written on vellum in writing of the XIVth century. It contains 70 leaves, measuring 34cts. by 24cts. The music is written on three, or, in some instances, four red lines. Cath. Toledo, 60, 6.

V.

Missale mixtum secundum Ordinem Cartusiensem.

Written on vellum in the XVth century, illuminated in gold and colours. It consists of 6 leaves of calendar and 211 of text. The music is written with square notes on a tetragram. The leaves measure 32cts. by 23cts. Bibl. de Don. F. A. Barbieri.

VI.

Libro de Cantos.

Written on paper, 4to., written in the XVth century. It contains a number of romances, villancicos, and letrillas, with their music written on a pentagram. These compositions are by different authors; some of the names are given. It has no date. Bibl. Particular de S.M. el Rey. S. 2, Est. I. p. 5.
Manuscripts of the XVth Century.

VII.

Missae Manuale cum Notis Musicalibus. Item. Aliud sine Notis.

Written on vellum in characters of the XVth century. In bad condition; the beginning is illegible and the end is missing.

These two MSS. contain 44 leaves: the first, measuring 16\textit{cts.} by 9\textit{cts.}; the second, 18\textit{cts.} by 13\textit{cts.} The music is written on a red line.


VIII.

Musica de Canto llano y de Organo.

Written on paper in writing of the XVth century. It consists of 50 leaves, measuring 20\textsubscript{1/2}\textit{cts.} by 14\textsubscript{1/2}\textit{cts.} The title-page is missing.

The music is written on a pentagram of red lines. The text is in Latin and Spanish. At the end it is stated that it was finished in Seville in 1480.

The author, in chapter I., speaks of the origin and cultivators of music from the earliest times. He names, among other musicians, Dustable, Dufay, Johannes Obeghem, master of the chapel of the King of France, Vinchois, Coustas, Willelmus Fanguens, and Johannes Martini. Bibl. del Escorial, c, iij, 23.

IX.

Roman Missal.

Written on vellum by Jacobelo de Capua, in 1483. The volume is full of fine illuminations painted in gold and colours. The music is written on a pentagram.

Notes on Early Spanish Music.
Notes on Early Spanish Music.

The MS. consists of 201 leaves, measuring $37\text{cts.}$ by $27\text{cts.}$ It belonged to Cardinal Zelada, and is at present in the Cath. Toledo, 35, 17.

Canto de Organo.

A volume in $4^{\circ}$, written on paper by different hands, at the end of the XVth century. It contains French, Italian, German, and Italian songs, and a few motets in Latin. The whole volume is written in music for three and four voices. This MS. begins with a list of the songs it contains. The musical hand follows, and a study in Latin of the manner of singing. Some of the names of the authors of the songs are legible. Among them appear Gay, Morton, Busnoie, or Busnois, Philipet de Pres, Georgius, Zuny, Agricola, and Caspae.


Ordinarius Precum Ecclesiae Cathedralis Tolosanae, cum Hymnis et Antiphonis.

Written on vellum in characters of the XVth century. It contains 86 leaves, measuring $19\text{cts.}$ by $11\text{cts.}$ This MS. is full of music written upon a single line marked with a puncheon.

It belonged to the private library of King Philip V. Bibl. Nac. de Madrid, C, 131.
A volume in 4°, which appears to have been written in Italy in the Fifteenth Century.

Part of it is written on vellum and the rest on paper; the handwritings are different. It contains the following tracts:

1. “Ars Musicae mensurata” (Marchetti de Padua), “Lucidarium in Arte planae Musicae.”
5. “Rationes Tonorum, secundum Boetium.”
6. “De XIII. Species Cantus; id est, quantae distantiae possunt inveniri in Diapason.”
7. “Ars, quomodo debet fieri Motteta.”

MANUSCRIPTS OF THE XVI\textsuperscript{TH} CENTURY.

I.

Roman Missal.

Written on vellum by Fr. Constancio de Monte Olivas in 1512. It is beautifully ornamented with colours and gold, the music on a red tetragram.

This MS. belonged to the Cathedral of Toledo. It is at present in the Bibl. Nac. de Madrid, 52, 6.

II.

Manual containing Instructions for the Administration of the Sacraments.

This volume consists of 38 leaves, measuring 21\textsuperscript{cts} by 15\textsuperscript{cts}. It is written on vellum in characters of the XVI\textsuperscript{th} century. The musical notes are written on a red line. Cath. Toledo, 38, 24.

III.

Canciones Amorosas.

Written on paper, in writing of the XVI\textsuperscript{th} century. It consists of 137 leaves, measuring 20\textsuperscript{cts} by 14\textsuperscript{cts}.

It contains French and Italian songs. The music is on a pentagram of black lines.
This MS. belonged to Don Diego de Mendoza; his autograph is at the beginning of the volume. Bibl. del Escorial, iv, a, 24.

**IV.**

*Missal belonging to Cardinal Ximenez de Cisneros.*

This Missal consists of seven volumes written on vellum in the XVIth century. They compose a total of 1,543 leaves, measuring 46 cts. by 33 cts. The sixth and seventh volumes are 2 cts. lower.

This Missal is most splendidly ornamented. The miniatures and initial letters are very fine. The music is written on a pentagram marked with red lines.

It belonged to the Cathedral of Toledo, and is now at the Bibl. Nac. de Madrid, 52, 16–22.
PRINTED WORKS ON THEORETICAL MUSIC.

I.

De Musica Practica. By Bartholomé Ramos de Pareja.


Only one copy is known of this extremely rare work; it exists in the Biblioteca del Liceo Rossini, dependent on the Municipality of Bologna.

The title-page of the first volume is missing; in its stead there is a leaf on which is written: "Librum istum prima pagina caret," &c. It does not contain any printed music, but several illustrations are to be found in the text. On p. 22 there is a red pentagram on which the music is written by hand. There are numerous manuscript notes on the margins which have been written by Gaffurio, Ramos de Pareja's enemy, who attacked his theory of "Temperamento," which was accepted in Europe at the end of a century. Gaffurio and Nicolas Borcio were its principal opponents. Borcio published a pamphlet entitled: "Adversus quemdam Hispanum veritatis praeviricatorem." At the end of the volume there is the following note: "Explicit musica practica Bartholomei Rami de Pareia Hispani et Betica provincia, Civitate Baeza, Gienii (Jaen) diocesi vel suffragane oriundi. Alme urbis Bononie dum eas ibidem publice lexeret. Impressa anno domini millesimo quattuoragesimo secundo quarto idus maii."
The second volume contains manuscript notes, but they are only to be found in the last leaves; their author is not known. At the end is the following memorandum: “Explicit feliciter prima pars musice egregii famosi musici Bartholomaei parea hispan. dum publice musica bononie legeret in qua practica canto praecellit. Impressa vero ope industria ac expensis majus Baltasaris de hieribera anno domini m.cccclxxxii. die v junii.”

These different dates have given rise to the supposition that the first edition was that of June 5. The following observations, taken from the Catalogue of the Bibl. del Liceo Rossini must not be overlooked.

Note of the Catalogue on the first volume: “La diversita della presente edizione dall’ altra del 5 Giugno che discrivesi nella scheda che a questa sussegue, consiste nell essere istampata la carta segnata 63 colla sua corrispondente insieme all’ ultima a del libro, nel resto trovandosi i due esemplari della stessa stessisima edizione. In fatti nella stampa degli 11 di Maggio promette l’autore nel rectto dell’ ultima carta di far succedere un altro volume a questo da lui pubblicato, la quel promessa non si vede nell esemplare col la data del 5 Giugno.”

Memorandum contained in the second volume: “Qui deve aggiunguersi che nel presente esemplare non apaiano ristampate le tre carte suddette, ma bensi in quello colla data degli 11 Maggio giacche in esso e palese la diversita de caratteri che son più grandi del resto del libro nelle tre carte ristampate: laddove la copia del 5 Giugno di cui ora parliamo ha una perfetta equaglianza di carattere in tutti: fogli del libro e quindi nelle tre memorate carte. Da ciò si deduce che la copia del 5 Giugno ha tutti gli ‘indizj d’esser la stampa primitiva ed originale, e che o per errore o perche altro che noi non potremmo indovinare, fu posta la data anteriore dell’ undici Maggio nell’ esemplare che ha le tre carte ristampate.”
Notes on Early Spanish Music.

At the Royal Library, Berlin, there is a MS. copy of Ramos de Pareja’s work, written in the XVth century. It consists of 87 leaves in 4°. Sr Barbieri has made numerous extracts from this volume which are published in Sr Menendez Pelayos’ “Hist. de las Ideas Estéticas en España,” tom. ii. p. 660.

II.

Incipiēt octo toni Artis Musice a patre sanctissimo gregorio ordinati 7 compositi qui quodam modo sunt clausae Musice Artis.

At the end: “Esta obra fue emprimida en Seuilla por quatro alemanes compañeros. En el año de nuestro señor, 1, 4, 9, 2.”

The book begins thus:

\[\text{Fig. 37.}\]

4°. Black letter. 7 unnumbered leaves, without text. This book treats of chant music; the notes are excellently engraved, and the words printed. It appears to be the second part of a work written on chants. The title and name of the author are unknown. Bibl. de Toledo, 3a, 2, 4.
Guillermi de Podio presbyteri Commentariorum Musices, ad reverendissimum illustreissimique Alphonsum de Aragonia Episcopum Der tussesem. Incipit prologus.

Impressum in inclyta urbe Valentina Impensis | magnifici Jacobi de Ville: per Petrum Hagembach et Le | onardum Hutry alemanos. 1495. 68 leaves.

III.

Esta es vna introduciō muy vtil: 7 breue de Canto llano, dirigida al muy magnifico señor dō Jua de fonseca obispo de Cordoua. Compuesta por el bachiller alonso spanon.

At the end: C“Vista 7 esaminada la presente obra: por el reueredo señor doctor heriando de la fuête prouisor 7 veedor de las obras q se íprime en el arçobispado de Seuilla. C Empremida por pedro brun. s.”

4to. Black letter. 12 unnumbered leaves, no title-page or title at the beginning. Bibl. de Toledo, 3ª, 2, 4.

A treatise on the theory of music, in which the elements of singing are explained with great minuteness. It is illustrated by numerous wood engravings.

This book must have been printed at the end of the XVth century, perhaps in the last year, the same in which Don Juan Rodriguez Fonseca was appointed Bishop of Cordova. The printer, Pedro Brun, was settled in Seville in 1492.

IV.

Lux Bella.

“Ars cantus plani cōposita breuissimo compendio lux bella nūcupata per baccalariū dominičū duranciū: 7 clarissimo dīno petro ximenio curiensī episcopo reveren-
dissimo: atq sacratissime theologie peritissimo dedicata feliciter incipitur ad laudem dei."

4°. Black letter. 6 unnumbered leaves.
Written in Spanish, with some Latin words, wood engravings of music.
It ends: "Explicit lux bella: metrū 7 / mensura cantus plani."

This important and very rare book is supposed to have been printed at Salamanca at the end of the XVth century. Pedro Ximenes, to whom it is dedicated, was appointed Bishop of Coria in 1489.
The only copy known is at the Biblioteca de Toledo, 3ª, 2, 4.
Two other editions are known of Lux Bella, one
"Sevilla por quatro alemanes 1492."
Sevilla, Jacobo Cronberger. 1518. 4°. Black letter.

Sumula de Câto / de Organo: Contrapunto y Com-
posición vocal y instrumental; practica /
y speculativa.

On the verso: "Sigueuse una sumula del canto de organo · contrapunto y cōposicion · vocal 7 instrumental con su theorica y practica. Cōpuesta por el bachiler [sic] domingo marcos duran fijo legitimo de juan marcos 7 isabel fernández que ayan sancta gloria · cuya naturaleza es la noble villa que se dize de alconetar o de las garrouillas · va dirigida al reuerendissimo y muy magnifico señor don alfonso de fonseca arçobispo de Santiago mi señor." 4°. Black letter. 23 leaves. Bibl. de Toledo, 3ª, 2, 4.

A study of the theory and practice of music illustrated by numerous interesting examples of wood engravings. At the end there is a note, stating it was printed by order of Don Alfonso de Castilla, Rector of the studies of
Salamanca. This circumstance allows us to suppose that Archbishop Fonseca, to whom this work was dedicated, was a native of Salamanca. There are three Archbishops of Santiago who follow each other with the same name and surname; if so, he was Archbishop from 1463 to 1506, the date when this book was probably printed.

VI.

_Ars magna._ Deus cum tua summa perfectione.

_Incipit ars generalis ultima edita a magistro Raymundo lull._

Barchne impressum per Petrũ posa completumq, Anno Domini M.D. primo decima mensis Aprilis dies Sabbato Santo | fuit opus istud.

Folio. Black letter. 92 leaves.

At the end there is a printed note in which it is stated that Lull wrote this book in 1308, shortly before his death.

There is a chapter which treats exclusively of music.

VII.

_C Port² : Musice correctus seu emendatus in quo nemo periclitabitur._

At the verso: "Ars cantus plani portus musice vocata siue organice cum proportionibus seu contrapunti cum duodecim gammis siue compositionis trium vel quattuor vocum cum intonationibus psalmorum officiorum seu responsoriorum aut manualis cum duabus figuris aspericis. seu lune aut mensium incipiendorum cum quattuor tpibus et nonis idibus et kalendis seu nuptiis celebrandis • que vela vocantur • composita per didacum a portu cantorem capellanum que collegii diui Bartholomei siti in nobili civitate Salamantina • beneficiatum ecclesia sancte marie
Notes on Early Spanish Music.

oppidi de Laredo burgensis dioecesis · correcta seu emendata per reuerendissimum dominum Alfonsum de castilia.”

At the end: “Impressum fuit hoc opus salamantiae pridie kalendas septembris . anno a natuuitate domini · m.ccccciiij.”


VIII.

Arte de Canto llano Lux videntis dicha. Copues|ta por el egregio frey Bartholome de molina de la ordé de los | minores: bachiller en sancta theologia. Dirigida al muy reue|rendo y magnifico señor don Pedro de ribera, obispo | de Lugo, y por el dicho señor obispo aprovada.

At the end: “Fue empremida la presente Arte en la noble villa de Valladolid por Diego de Gumi. El a 25 días del mes de Novembre ano del Señor de Mil qniëtos y vj. 4to gotico. 12 leaves.

IX.

Comento sobre Lux Bella.

“Comiença una Glosa del Bachiller Domingo Marcos Duran, fijo legitimo de Juan Marcos e Isabel Fernandez, sobre el arte de Canto llano compuesta por el mesmo llamada Lux Bella.”

“Esta obra fue empremida en Salamanca a xvij de Junio
Printed Works on Theoretical Music.

del año de nro señor de mill 7 quatrociéitos y nouenta y ocho años."

4to. Black letter. 38 unnumbered leaves. The title is engraved on the first page. Biblioteca de Toledo, 3ª, 2, 4.

This work treats principally of the theory of vocal and instrumental music, and is full of interesting details. A number of contemporary authors are mentioned:—Juan de Londres, Pedro de Osma, Bartolomé de Pareja, Alberto de Rosa, &c.

It contains numerous examples of music, engraved on wood.

x.

Arte de Cāto llano 7 Cō | trampunto 7 Canto de organo cō pro | porciones 7 modos breuemente cō | puesta por Goçalo martinez de biz|cargui: endreçada al muy magnifi|co 7 Reuernelg señor dō fray Pas|qual obispo de Burgos mi señor.

At the end: Ç "Esta presente arte de canto llano nueuamente corrigida 7 añadida ciertas consonancias: signos 7 mutāças por el mesmo Gonçalo martinez de Bircargui. Fue empressa en la muy noble y leal cibdad de Burgos por Fadrique aleman de Basilea, a iij dias de abril. Año de ūro salvador Jesu xpo de mill y d-y-xj años."


A treatise of Theoretical Music. It contains a number of wood engravings; among them the geometrical figure of the division of the Diapason, also the explanation of the intensity of the Diatessaron, and several others.

Don Fray Pascual de la Fuensanta, to whom this book was dedicated, was Bishop of Burgos from 1497 to 1514.
Notes on Early Spanish Music.

XI.

Arte de Canto llano y Contra punto y Canto de Organo con proporciones y modos brevemente compuesta: y nuevamente añadida, y glosada por Gonçalo martinez de Bircargui enderecada al Illustre y muy R. Señor don Juan Rodriguez de Fonseca Arçobíspode Rosano y obispo de Burgos mi señor.

8vo. Black letter. 84 leaves. At the end: “Intonaciones segun uso de los modernos que hoy cantan y intonan en la yglesia Romana. Corregidas y remiradas por Gonçalo Martinez Bircargui. Imprimidas en Caragoça, Año de 1549.”

The music is printed on a red tetragram.

There is another edition, “Burgos, por Fadrique Aleman de Basilea, iij días de Abril, 1511.”

XII.

Tractado breue de principios de Canto llano. Nuevamente compuesto por Joannes despinsosa: rationero en la sancta yglesia de Toledo. Dirigido al muy reverendo y magnifico señor el señor don Martin de Mendoza Arcedia no de Talauera y Guadalajara.

8vo. Black letter. 24 leaves. No year or place is given where this book was printed.

XIII.

Cursus quatuor Mathematicarum Artium Liberalium: quas collegit atque correctit magister Petrus Ciruelus Darocensis Theologus simul et philosophus. 1526.
xiv.

Arte de principios de Canto llano en Español nuevamente emmendada e corregida por Gaspar de Aguilar, con otras muchas reglas necesarias para perfectamente cantar, dirigido al muy ilustre señor Don Pedro Manrique, obispo de Ciudad Rodrigo, y capellan mayor de la capilla de los Reyes nuevos de la santa iglesia de Toledo.

8vo. Black letter. 16 leaves.

xv.

Arte de Canto llano y contra punto: e canto de organo: con propor|ciones e modos: breuemente compues|ta: por Gonçalo martinez de Bir|cargui, enderecada al muy magnifico e reue|rendo Señor don Fray Pascual: obispo de Burgos mi Señor.

Caragoça, 1527. 8vo. 24 pages. Music engraved on wood.

xvi.

Comienza el libro primero de la declaracion de instrumentos, dirigido al clementissimo y muy poderoso don Joan tercero deste nombre, Rey de Portugal.

Impresso en Ossuna, por Joan de Leon. 1549. 4to. Black letter. 145 pp.
Notes on Early Spanish Music.

XVII.

Commença el arte Tripharia, dirigida, a la yllustre y muy reverenda señora Dña Isabel Pacheco, abadessa en el monasterio de Sancta Clara de Montilla, por el Revº padre Fray Joan Bermudo.

Impresso en Ossuna, por Juan de Leon. 1550.

XVIII.

Manae Cantica, vulgo Magnificat dicta, Psalmata octo tetraphona, per Christophorum Moralem, aliosque Musicos. Adiecta tonorum octo singulorum symphona isometra cantus per quatuer voces Harmonia ad Psalmum quem libet accommodabile.

Impressum Lugduni per Jacobum Modernum. Mil. D. L. (sic.)

Folio. Printed music on 33 leaves. There are 5 motets by Morales; two motets by Jacquet; one motet by Richafort.

XIX.

El Primo Libro de Diego Ortiz Tolletano, nel qual si tratta delle glose sopra le cadenze et altre sorte de punti, in la Musica del Vio-lone nuovamente posta in luce.

Roma, 1553.
Comienza el libro llamado declaración de instrumentos musicales, compuesto por Juan Bermudo de la orden de menores... examinada y aprovada por los egregios musicos Bernardino de Figueroa y Christoval de Morales. 1555. Impressa en la villa de Osuna, por Juan de Leon. 1555. Folio, 150 pp.

Arte de Canto llano... puesta y reducida nuevamente en entera perfeccion, segun la practica del Canto llano. Va en cada una de las reglas un exemplo pintado con las intonaciones puntadas. Ordenado por Juan Martinez.

First edition, Alcala de Henares. 1512. Another is quoted, Seville, 1560.

Francisci Salinae Burgensis | Abbatis Sancti Pancratii de Rocca Scaligina in regno Neapolitano et in Academia Salmanticensi | Musicae Professoris de Musica libri septem, in quibus eius doctrinae | veritas tam quae ad Harmoniam quam quae ad Rhythmum pertinet, juxta sensus et rationis judicium ostenditur et demonstratur.

Notes on Early Spanish Music.

xxiii.

Arte y somma de Canto llano compuesta y adornada de algunas curiosidades por Juan Francisco Cervera Valenciano. Dedicada a Dn Philippe de Austria, tercero desto nombre, Principe de las Españas nuestro señor.

Valencia: en casa de Pablo Patricio. 1595.

xxiv.

Vergel de Musica espiritual, speculativa y activa, del qual muchas, diversas y suaves flores se pueden coger. Autor el Bachiller Tapia Numantino. Tratase lo primero con grande artificio y profundidad las alabanzas, las gracias, la dignidad, las virtudes y prerogativas de la musica, y despues las artes de Canto llano, Organo y Contrapunto en suma y en theorica.

Burgo de Osma. Diego Fernandez de Cordova. 4°. (XVIth Century.)
PRINTED MISSALS, RITUALS, AND CEREMONIALS OF THE ROMAN CHURCH, CONTAINING MUSIC.

I.

*Incipit liber processionum secundum ordinē fratrū predicatorum.*

At the end: “In alma Hispalensi urbe hispanie civitatum est impressum per Meynardum ungat Alamanum et Stanislaum Polonum socios. Anno a Christi natali MCCCXCIII.”


II.

*Missale secundum morem ecclesie Cesaraugustī.*

Notes on Early Spanish Music.

4to. Black letter, 16 leaves with the title-page and preliminaries. CCX folios + CXXXV. Numerous engravings representing figures of saints.

Printed in black and red, the examples of music are placed in the tetragram.

Bibl. de Toledo. Sala reservada. E, i, C, 4.

III.

Missale mixtum alme / ecclesie toletane.

Fol. At the end: “Finit missale mixtum alme ecclesie Toletane: magna cui dili/getia perfectu’t emendatu: per diputatos a capitulo eiusdem/sancte ecclesie, in eadem regali ciuitate impressum Jussu/ac impensis nobilis Melchioris gorricij de Nonaria arte/ac industria magistri petri haghebach alemani. Anno salutis nostro, 1499.”

It contains 320 leaves vellum.

IV.

Missale mixtum secundum regulam beati Isidori dictum Mozarabes.

Fol. Black letter. At the end: “Ad laudem omnipotentis dei. Expletum est missale mixtum . . maxima cum diligentia perfectum et emidatu per . . doctorem dominum Alfonsum ortiz.”


It consists of 478 leaves.
v.

**Breviarum secundum regulas beati hysisori.**


Folio. Black letter. 8 unnumbered leaves + CCCCXXXI1 leaves, and two of index at the end. Printed on vellum in two columns. Black and red ink, 42 lines in each page.

Bibl. de Toledo, 3°, 15, 2.

vi.

**Manuale Chori.**

At the end: "Fuit ante impressum hoc opusculum politissimum in nobilissima civitate Salmàticensiu in officina venerabilis viri Joannis de Porras, finituq i decima nona die novëbris anno a nativitate Christiana MD.vj. multa cura ac diligentia semel iterum atq iteru revisum et castigatu p fratres minores de obsvätia covëtus eiusde civitat qui e in pvncia Sci iacobi."

Notes on Early Spanish Music.

VII.

Missale toletanum.

4to. At the end: “Impressum est hoc missale opus Burgis in officina Frederici ex basilea Germai: ducta at auspicijs perq Reuerëdi in christo patris ac nobilissimi domini Do Francisci Ximenes. S. R. E. H. Sancti Balbini Cardinalis hispani ac Toletani Archiepi et Arnaldus guillelmus brocarius faciendu curuit. Absolutu est pridie K1 maï Anno christianæ salutis M. D. xij.”

It consists of 341 leaves, black letter, printed red and black.

VIII.

Intonarium Toletanum.


Folio. Black letter, printed red and black. Music on pentagram. 120 leaves.

IX.

Passionarium Toletanum.

At the end: “Explicit Passionariũ cum Lamentationibus jeremie atq Benedictione cerei paschalis et Euægeliis nativitatis t epiphanie dni: scdm usum alme ecclesie

Folio. Printed on vellum, black letter; red and black. Music on pentagram. 72 leaves.

Missale alme ecclesie Toletane cū multis additionibus et quotaticnibus.

4°. At the end: "Explicit missale mixtum magna cū diligentia perfectū et castigatū iussu ac ipensis nobilis Melchioris Gorrieij de Nouaria 1517."

It consists of 308 leaves. Black letter, two columns. red and black.


Folio. Vellum, black letter, printed in black and red. 142 leaves.
Notes on Early Spanish Music.

XII.

Ordinariū de administratione Sacramentorū cum pluribus additionibus adeo necessarias sdm ritū alme sedis maioricensis.

At the end: “Ad cunctipotentis eiusq matris et spōse honorē ordinarium sive manuale ad ritū inclite maioricensis sedis explicit Excussum Valentie ex officina Johānis Ioffre. Anno incarnationis salvatoris domini nostri Jesu Christi MDXVI. die vero xiiij mensis novembris.”

4to. Printed on vellum, black letter, black and red. Music on tetragram, 8 leaves of preliminaries, 138 pages of text.

XIII.

Missale mixtum secundum ordine Primatis ecclesiae: eliminatus q. antea: ac iam nulla ex parte confusum: cui accesit ordo celebrandi Missam cum officio Diaconi et Subdiaconi: ac de vsu et distinctione coloris ornamentorum omnia per viros in rebus ac Ceremoniis ecclesiasticas peritos composita.


It consists of 278 leaves. Black letter, printed in red and black.

XIV.

Manuale Sacramentorum secundum vsum alme ecclesie Toletane Noviter ipressum cum qui-busdā additionibus utilissimis.

It consists of 137 leaves, black letter, printed in red and black.

Missale Romanum.

At the end: "Cesar august. in officina Georgii Coci Anno Christiane salutis 1531, XV. idibus novembris."

4°. Black letter in red and black, printed in two columns. The music on the tetragram with 14 pages of preliminaries and 260 leaves. There are several engravings in the text.

Missale Romanum.

At the end: "Georgius Coci Teutonicus Caesaraugustae, 1532 quinto kalendas Junii ad finem usq foelici sydere perduxit."


Passionarium.

A volume in folio, black letter, printed in red and black. The music is on a tetragram of red lines. This volume consists of 68 pages. At the verso of the last page: "Accipe | devote lector | nunc denuo impressam veram passionis dīi nīi Jesu Christi historiā: suo cū multū cōpetenti cātu ornata. . . . In insigni Cesaraugustana ciuitate| cura opa̱q Georgij coci Teuthonicī. Anno Christī 1538."
Notes on Early Spanish Music.

XVIII.
Missale mixtum secūdū ordinē alme Primatis ecclesie Toletane: elimin\(^9\) q. antea ac iam nulla ex parte confusum: cui accesit ordo celebrādi Missam cū officio Diaconi et Sub-diaconi: ac de usu et distintione coloris ornamentorum omnia per viros in rebus ac ceremonijs ecclesiasticis peritos composita.

4\(^{to}\). At the end: “Finit missale Impressum cōpluti: In edibus Joannis Brocarij 1539.” It consists of 350 leaves. Black letter, two columns, red and black.

XIX.
Missale secundum ordinē Primatis Ecclesie Toletane.


XX.
Manuale Saramentorum secundum consuetudinē sancte Ecclesie Garnateñ. accuratissime emē-datū. Anno m.d.X.Lij.

At the end: “Apud inclytam garnatam Anno salutis nostri millesimo quingentesimo secūdo x die mensis novēbris.”

4\(^{to}\). Printed in black and red, the music on a penta-gram, 132 leaves. Black letter, numerous engravings in the text.
Missale Cesaraugustanum.

At the end: "Ad eius gloriām et honore m qui sibi sacrificium laudis jussit immolari: qui in sui memoriam fieri voluit quoties cuq veri, vivi ac immaculati illius agni fierit oblatio: absolutum est hoc libri Missalis opus quo veram sacrificii offerendi rationem presbyteri docetur passu it auctoritate illustrissimi ac reverendissimi domini d Ferdinandi ab Aragonia Cesaraugusti Archiepiscopi, ipsiusq oculatissimi presulis cura et examine ad aliorū multorum collationem non paucis in locis castigatum Typis deniq Petri Bernuy chalcographi diligetissimi excusam Cesaraugustē Idibus Augusti, Anno domini 1552."

4to. Black letter, the music on a tetragram, 242 leaves, and 22 of preliminaries.

Manuale Sacramentorum secundum vsum alne ecclesie Toletane nouiter impressum, cum quibusdam additionibus utilliissimis.

4to. At the end: "Apud inclytam granatam, 1554." It consists of 151 pages.

Agenda Defunctorum.

On the verso of the title-page: "El Rey. Por quanto por parte de vos Juan Vazquez musico natural de la ciudad de Badajoz me ha sido hecha relacion que vos aveys hecho un libro de musica en que se contiene los maytines de difuntos y otras obras compuestas por punto de organo intitulado Agenda Defunctorum."

This volume contains all the Psalms used in the office

xxiv.

Enchiridion sive Manuale Chori quo brevitate accrēātia delucida, non solum divinum officium, sanctae solenitatis, annuae Processiones, statutae gratulationes, funebris exequiae, piae sacrēque ceremoniae, pro ut communiter Romana praecipit Ecclesia, continetur; sed omnia prorsus quae ad ejusdem ritum pertinentia non pauros latebant & diffusi vagabantur, miro ordine studiosoq. labore congesta habentur.

Salamanticae apud Joannem a Canova. M.D.LVII.

xxv.


xxvi.

Manuale Chori secundum usum sanctae Romanae ecclesiae.

Printed Missals, Rituals, and Ceremonials.

XXVII.

*Liber processionarius regularis observantiae ordinis Cisterciensis in Hispaniarum regnis jussu capituli provincialis nuper correctus.*


XXVIII.

*Ordinarium Barcinonense Gulielmi Cassadori Episcopi iussu aeditum & in sex libros digestum, quibus ea continentur, quae potissimum ad parochi munus spectant Barcinone.*

Apud Claudium Bornat. Anno 1569. 4to.

XXIX.

*Processionarium monasticum secundum consuetudinem congregationis Sancti Benedicti Vallisoletani. Iam denuo auctum & emendatum.*

Salamanticae. Excussum cum licentia per Mathiam Gastium. Anno 1571.

8vo. Black letter, printed in red and black. Music on a pentagram, 8 leaves of preliminaries, and 247 of text.

XXX.

*Manvale ad Sacramenta Ecclesiae ministranda.*

Notes on Early Spanish Music.

XXXI.

Passionarium cum officio maioris hebdomade juxta formam missalis et Breviarii Romanii ex decreto sacro Sancti concilii Tridentini restituti, cum canto Sancti Ecclesie Toletane: Joannes Roderici de Villamaior Portionarii Claustriq. in eadem ecclesie prefecti industria et labore recognitum.


XXXII.

Officium et coeremoniae ad dedicationem seu consecrationem Ecclesiae & ad consecrationem Altaris quae sit sine dedicatione Ecclesiae et ad reconciliacionem Ecclesiae et Coementerii.

Omnia desumpta ex pontificiali Romano Matriti apud Thomam Juntam, 1595.

4to. Printed in Roman letters in two tints, red and black, 210 leaves. Music on pentagram. Printed on purpose for the consecration of the Escorial.
PRINTED INSTRUMENTAL MUSIC.

I.

Libro de música practica. Compuesto por | Mosén Francisco Touar: dirigido al illustíssimo y | reverendíssimo senyor | do Enrique de Cardoá/ Obispo de Barcelona | y a su insigne | capitulo.

La presente obra fue compuesta por mosen Francisco Touar de la villa de Parcia. Imprimida en la insigne | cidad de Barcelona por maestro Johan Rosenbach aleman a V. de Janero anno do mil y quinientos y diez.

II.

Libro de musica de vihuela de mano, intitulado el Maestro. El qual trahe el mesmo estilo y orden que un maestro traheria con un discípulo principiante: mostrándole ordinadamente desde los principios toda cosa que podria ignorar para entender la presente obra. Compuesto por Luys Millan. 1535.

Valencia por F. Díaz Romero. Folio, black letter.

III.

Tractado de canto mensurable: y contrapunto: nueuamente compuesto por Matheo | de aráda maestro en musica.

Dirigido al mui alto y illustíssimo sennor don Alonso
Notes on Early Spanish Music.

Cardinal / Infante de Portugal, Arcobispo de Lixboa / Obisco Denora.

At the end: “Fue impressa la presente obra. En la muy noble y semp. leal ciudad de Lisboa por German Gailhard, Emprimedor. Acabose a los quatro dias del mes de Setiembre. De mil y quientos : y treynta y cinco.”

iv.

Tractado a'cato llano nueuamente / compuesta por Matheo de arăda maestro / en musica.

Dirigido al muy alto y illustriSSI/mo señor don Alonso Cardinal Infante de / Portugal, Arcobispo de Lixboa, Obispo / Denora comendatario de Alcobaça / com priuilegio real.

At the end: “Fue impressa la presente obra en la muy noble cibdad de Lixboa por German Gallarde: a veynte y seys de Setiembre anno de mil y quinientos y treynta y tres.”

v.

Los tres libros de musica de cifra para viguela. Alfonso Mudarra.

Sevilla. 1546.

vi.

Libro de musica de vihuela intitulado Silva de Sirenas.

VII.

Libro de musica de vihuela, agora nuevamente compuesto por Diego Pisador vecino de la ciudad de Salamanca, dirigido al muy alto y poderoso señor Dn Philippe, principe de España.

Folio. Impresso en casa de Diego Pisador. 1552.

VIII.

Libro de musica para vihuela, intitulado Orphenica lyra. En el qual se contienen muchas y diversas obras. Compuesto por Miguel de Fuenllana. Dirigido al muy alto y muy poderoso señor Dn Philippe, principe de España, rey de Inglaterra, &c.

Sevilla, por Martin de Montesdoca. 1554. Folio.

IX.

Libro de cifra nueva para tecla harpa y vihuela, en el qual se enseña brevemente cantar canto llano y algunos avisos para contrapunto. Compuesto por Luis Venegas de Henestrosa.

Alcala: en casa de Joan de Brocar. 1557.

X.

Los seys libros del delfin de Musica para tañer vinguela.

Por Luis Narvaez. Valladolid. 1558.
XI.

*Libro llamado Arte de tañer Fantasia, assi para Tecla como para vihuela y todo instrumento en que se pudiere tañer a tres y a quatro voces y a mas.*

Compuesto por el muy reverendo Fr. Thomas de Santa Maria.

Valladolid, por Francisco Fernandez de Cordova. 1565. Folio, black letter.

XII.

*Libro de musica en cifra para Vihuela intitulado el Parnasso, en el qual se hallara toda diversidad de Musica, assi Motetes, Sonetos, Villanescas en lengua castellana. Hechos por Estevan Daça vecino de Valladolid.*

Por Diego Fernandez de Cordova. 1576.

XIII.

*Magnificat | Moralis Ispani | cum quatuor vocibus.*

Venetiis. Apud Angelum Gardanum. 1583.

4°. Printed music, containing 8 Magnificat and 8 Et Exultabit in each of the 8 volumes.

Cantus, Altus, Tenor, Bassus.

XIV.

*Guitarra Española y vandola.*

Por Carlos Amat. Barcelona. 1586.
Printed Instrumental Music.

xv.

Canciones y Villanescas Espirituales, de Francisco Guerrero, Maestro de Capilla y Racionero de la sancta yglesia de Sevilla a tres y a quatro y a cinco voces.

Venetia: en la emprenta de Iago Vincentio. 1589. 1 vol. in 4⁰, 41 pages with index of songs.

xvi.

Motecta Francisci Gverrerri in hispalensi Ecclesia Musicorum praefecti. Qve partim quaternis, Partim Quinis, alia Senis, alia Octones Con- cinuntur vocibus. Liber secundus.

Venetiis. Apud Iacobum Vincentium. 1589. 4⁰, printed in black and red.

xvii.


Romae. Apud Franciscum Coattinem. 1 vol. 4⁰. At the verso of the title-page is the list of the 28 motets the volume contains, and the dedication to Cardinal Alejandro Peretti, dated 1593. Printed music for Altus, Quintus, Bassus.
Guerrero Francisco.

Motecta | Francisci Gverreri, in Hispalensi Ecclesia, musicorum Praefecti, Quae partim quaternis Partim Quinis, alia Senis, alia Octonis, & de Duo|denis concinuntur vocibus.

Venetiis. Apud Iacobum Vincentium, 1597.

5 volumes of music. Cantus, Altus, Tenor, Bassus, & Quintus. At the verso of the title-page there is a wood engraving representing the Crucifixion, and three figures. On the second page appears the

Index Motectorum.

<table>
<thead>
<tr>
<th>QUATUOR VOCIBUS</th>
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<tr>
<td>Per signum Crucis</td>
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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |
QUINQUE VOCIBUS.

Hoc est praecptum meum 37 | O virgo benedicta ............ 50
Hic est discipulus .......... 38 | Gaudent in coelis .......... 51
O crux splendidior.......... 39 | Hic vir dispiciens mundum 52
Ave Virgo Sanctissima ...... 40 | Signasti Domine............. 53
Ambulans Jesus............. 41 | Quomodo cantabimus .......... 54
Trahe me post &c .......... 42 | Gloria et honore .......... 55
Prudentes virgines......... 43 | Quisvestrum habebitamicum 56
In conspectu Angelorum ... 44 | Ascendens Christus in altum 57
Recordare Domini .......... 45 | Dum complerentur .......... 58
Virgo divino nimium ....... 46 | Et post dies sex .......... 59
Elizabeth Zachariae ....... 47 | Cantate Domino .......... 60
Magne pater Agustini ...... 48 | Post dies octo .......... 61
Dum esset Rex ............ 49 | Beatus es .................. 62

SEX VOCIBUS.

Tota pulchra es Maria ...... 63 | Simile est regnum coelorum 65
Hei mihi Domine .......... 64 | O sacrum convivium .......... 66

OCTO VOCIBUS.

Laudate Dominum de coelis 67 | O Altitudo divitiarum ...... 68

DUODECIM VOCIBUS.

Duo Seraphin ............. 69 | Missa, Seculorum, Amen, Λ, 470

HYMNA.

Te Deum laudamus ........ 71 | Pange lingua ................. 74
Ave maris stella.......... 72 | Magnificat Primi .......... 75
Veni Creator optime ...... 73

Each of the books, Altus, Cantus, Tenor, and Bassus, contain 60 leaves.

APPENDIX.

I.

Specimens of Signatures written in Visigothic Cypher.

It has already been stated in the Introduction that Visigothic writing consisted of different alphabets, which were used in MSS. They consisted of small letters without capitals, generally adapted in drawing up documents, letters, etc., and three distinct cyphers, one of which was used at the same time for music and signatures. It is possible this cypher existed previously to the Xth century; but the specimens which have reached us appear in signatures attached to documents of the Xth, XIth, and XIIth centuries; the signs which appear in Visigothic music of the time are exactly the same.

Facsimiles are given of these signatures taken from documents proceeding from the monasteries of Sahagun and Eslonza, Castilla la Vieja, existing in the Archivo Historico, Madrid (see p. 103). Many of the letters are different to the Visigothic writing. This has led students to suppose they proceed from the Roman alphabet. Facsimiles are here given of the specimens hitherto known. One of them is a note, written probably in the XIth century, to a document existing in the Cathedral of Leon, which contains a Miscellany of Spanish Councils, Treatises by Holy Fathers, Letters, etc. This memorandum states that the
book belonged to the monastery of S\textsuperscript{a} Cosme & San Damian, in the province of Leon, in the valley of Abelian, near the river Torio. It is written with red ink, and in characters similar to those used in cypher, and in music. Some letters belonging to a known alphabet are to be found among them.

In order to understand these facsimiles, an alphabet of this cypher is given, copied from "Paleografía Visigoda," by D\textsuperscript{a} Jesus Muñoz y Rivero. Madrid, 1881.

Fig. 38.

**ALPHABET OF VISIGOTHIC CYPHER.**

\[
\begin{array}{c|c}
\text{a} & \text{m} \\
\text{b} & \text{n} \\
\text{c} & \text{o} \\
\text{d} & \text{p} \\
\text{e} & \text{q} \\
\text{f} & \text{r} \\
\text{g} & \text{s} \\
\text{h} & \text{t} \\
\text{i-j} & \text{u-v} \\
\text{k} & \text{x} \\
\text{l} & \text{y} \\
\end{array}
\]
Appendix.

"Petrus."
(Bishop of Astorga.)

"Pelagus."
(Bishop of Leon, A.D. 1081.)

"Pelagus."
(Bishop of Lugo, A.D. 995.)

"PElagus."
(Bishop of Leon, A.D. 1081.)

"Petrus."
(In a document of A.D. 1081.)

gundisalbus notuit

adaulfus presuiter notuit
dominigus prs [presbiter] notuit

pelagio notuit

esnodavit [notavit]

petrus prs [presbiter] scripsit
didacus notuit
agila dcn [diaconus] exarauit
Joannes titulauit
Singifred [singifredus]
Scorum cosme et damiani
sum liber in território
legionense in flumen toriu
in valle abeliare. ibi est
Notes on Early Spanish Music.

monasterium fundatum:
et qui illum extraneum inde
fecerit extraneus fiat
a fide sea. catholica et
ad s"cm. paradisum et
ad regno celorum. Et qui
illu" aducerit aut
indigaverit abeat partem
in regus xpi. et dei. s.s

II.

Musical Instruments of the XIth Century.

Tractatus de Apocalipsi Johannis. Item: Explanatio
Danielis Prophetae. Written on vellum in writing of the
XIth century.

It consists of 312 leaves, measuring 27½" by 19".
At the end appears the name of the scribe, Facundus
scriptor, with the date, Era 1085, corresponding to
A.D. 1047. On the verso of folio 272 may be seen the
seven musicians with instruments represented in the
facsimile, Fig. 39. There are, besides, other musicians
playing stringed instruments similar to the third in this
plate in folios 6 verso and 202.


III.

Musical Instruments of the XIIIth Century.

The musicians with their instruments, which are repre-
sented in the following facsimiles (Figs. 40–51), are taken
from the Codex of the Cantigas de Santa Maria. The
description will be found of this Codex among Manuscripts
containing music.

The plates are taken from Don F. Aznar's "Indumen-
taria Española," now coming out in Madrid. 1880.
Fig. 39.—MUSICAL INSTRUMENTS OF THE ELEVENTH CENTURY.
Fig. 40.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 41.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 42.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 43.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 44.—Musical Instruments of the Thirteenth Century.
Fig. 45.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 46.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 47.—Musical Instruments of the Thirteenth Century.
Fig. 48.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 49.—Musical Instruments of the Thirteenth Century.
Fig. 50.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
Fig. 51.—MUSICAL INSTRUMENTS OF THE THIRTEENTH CENTURY.
IV.

*Libro de los juegos de achedrez, dados y tablas que mando escribir el rey Dn. Alonso el Sabio.*

Written on vellum in characters of the 13th century, gr. folio. There is a contemporary memorandum at the end, stating that this MS. was written in Seville, by order of Dn. Alfonso, and was finished in 1283. It contains a number of miniatures representing the different games mentioned in the title; among them is a Moorish girl playing the harp. (*Vide* facsimile No. 52, Bibl. del Escorial, j, T, 6.)

![Fig. 52.](image-url)
Fig. 53.—MUSICAL INSTRUMENT OF THE FOURTEENTH CENTURY.
Musical Instruments of the XIVth Century.

At the Real Acad. de la Historia, Madrid, there is a very interesting altar-piece which was used to keep relics proceeding from the Cistercian monastery of Nuestra Sª de Piedra, Aragon. It consists of a sort of cupboard with two doors, 2 mètres by 3 mètres, decorated with an ornamentation in relief, a mixture of Gothic and Arabic, and paintings in the Italian manner. Outside the doors are painted twelve subjects of the life of Jesus Christ and the Virgin; above, several sacred subjects, and coats of arms of Dª Alonso II. of Aragon, and the Abad of the Monastery, Dª Martin Ponce, who ordered this reliquary to be made. Inside the doors there are eight figures of angels standing and playing instruments. On two bands on the upper and lower parts of the doors there is an inscription in Latin, in Gothic letters, stating it was “de-pictum anno MCCCXC.” (1390.)

The figures or facsimiles which are here given represent one of the angels (Fig. 53) painted on the doors, and six of the instruments held by the others (Figs. 54-59). These plates are published in “Indumentaria Española,” by Dª Francisco Aznar. Vol. I. Madrid. 1880.
Notes on Early Spanish Music.
Fig. 55—Musical Instrument of the Fourteenth Century.
Fig. 56.—MUSICAL INSTRUMENT OF THE FOURTEENTH CENTURY.
Fig. 57. — MUSICAL INSTRUMENT OF THE FOURTEENTH CENTURY.
VI.

Names of the musical instruments which appear in a poem by Juan Ruiz, Arcipreste de Hita.

Juan Ruiz wrote towards the middle of the XIVth century, as we may gather from the MS. copy of his poems in the Library of the Cathedral of Toledo.* The date is given in the last verse.

* Vide "Coleccion de poesias castellanas anteriores al siglo XV." Por Dña Antonio Sanchez. Madrid: Antonio de Sancha. 1790.
Era de mil é trescientos é sesenta e ocho años fue acabado este libro por muchos males é daños (1330).

These verses by Juan Ruiz are similar to a poem by Guillaume de Marchant, "Prise d’Alexandrie," written also in the XIVth century, in which a great number of musical instruments are given.*

Dia era muy santo de la pascua mayor,
El Sol era salido muy claro é de noble color,
Los omes, é las aves, et toda noble flor,
Todas van recébir cantando el Amor.
Recibenlo las aves, gayos, et ruyseñores,
Calandrias, papagayos, maiores é menores
Dan cantos plaçenteros, é de dulces sabores.
Mas alegría facen los que son mas mejores.
Recibenlos los arbores con ramos et con flores
De diversas maneras, de fermosas colores.
Recibenlo los omes, et dueñas con amores,
Con muchos instrumentos salen los atambores.
Allí sal gritando la guitarra morisca,
De las voces aguda é de los puntos arisca,
El corpudo laud que tiene punto á la trisca,
La guitarra latina con esos se aprisca.
El rabé gritador con la su alta nota,
Cabel el garabi tañendo la su rota.
El salterio con ellos mas alto que la Mota.
La vihuela de pénola con aquestos sota.
Medio caño et arpa con el rabé morisco,
Entre ellos alegranza el galipe Francisco.
La rota dis con ellos mas alta que un risco,
Con ella el tamborete, sin el no vale un prisco:
La vihuela de arco fas dulces bayladas,
Adormiendo á veces muy á las vegades.

* Vide the interesting pamphlet by Emile de Travers, "Les Instruments de Musique au XIV Siècle." Paris. 1882. 4°.
Voces dulces, sabrosas, claras, et también pintadas,
A las gentes alegra, todas las tiene pagadas.
Dulce caño entero sal con el panderete,
Con sonajas de azofar fasan dulce sonete,
Los órganos dizen chansones è motete.
La citola albordada entre ellos se entremete.
Gayta et exabeba et el finchado albogon
Cinfonia et baldosa en esta fiesta son.
El francés odrecillo con esto se compon,
La reciancha bandurria allí fase su son.
Trompas et añafiles salen con atambales,
Non fueron tiempo ha plasenterias tales,
Tan grandes alegrías, nin atan comunales,
De juglares van llenas cuestas é eriales.
(De como Clerigos é Legos é Flayres é Monjas é Dueñas é Joglares salieron á recibir á Don Amor.)

VII.

Leges Palatinas.

King Dn Jaime the third, of Aragon and Mallorca, published in 1337 a collection of laws in order to organise the members of his household. They are extremely interesting, for they give a good idea of the king’s household, from the highest to the lowest, the duties incumbent to every one. From eighty to a hundred persons were employed by him.

In the public library at Brussels there is a splendid MS. of these Leges Palatinas, with miniatures which represent eighty-seven members of the royal household, each one with his different attributes. There are, besides, many more illustrations, which are given at the heads of the different chapters which divide the four parts of this collection of laws. This MS. was published with com-
mentaries in the “Thesaurus Ecclesiasticae Antiquitatis,” by the Jesuit Father Bollando, and exists in vol. i. page 421, of the work.

*Praefationes, tractatus, diatribae, etc. a Joanne Bollando edita.* In folio. Venetiis. 1749. The facsimile given of the king’s musicians is taken from this edition.

In the last chapter (No. 28) of the first part of these Laws, there are the following instructions to musicians.

**DE MIMIS ET JOCULATORIBUS. R. XXVIII.**

In domibus Principum, ut tradit antiquitas, mimi seu joculatores licite possunt esse: nam illorum officium tribuit laetitiam, quam Principes debent summe appetere, et cum honestate servare, ut per eam tristitiam et iram adjiciant, et omnibus se exhibeant gratiores.

Quapropter volumus et ordinamus, quod in nostra curia mimi debeant esse quinque: quorum duo sint tubicinatores et tercius sit tabelerius ad quorum spectet officium, quod semper Nobis, publice concedentibus, in principio tubicinent; et tabelerius suum officium simul cum eis exercet, ac etiam idem faciant in fine comestione nostræ; nisi mimi extranei vel nostri qui tantum instrumenta sonant in fine mensæ vellent Nobis volentibus instrumenta sua sonare.

Ceterum nolimus quod in Quadragesima nec in diebus veneris nisi festum magnum esset, dicti tubicinatores et tabelerius suum officium faciant in principio mensæ nec in fine. Alli vero duo mimi sint, qui sciant instrumenta sonare; et isti, tam diebus festivis quam aliis prout opportunum fuerit, instrumenta sua sonare debeant coram nobis: Diebus tamen veneris Quadragesima, eo modo quo supra dictum est, dumtaxat exceptis. Jubemus etiam quod tempore guerre, tam tubicinatores quam alli (nisi esset minus de tali instrumento quod tunc sonari non conveniret) plus solito sint diligentes in officio, et ita nobis prope
existentes, quod cum opus erit promptos inveniamus ad suum officium peragendum Majores etiam domus sive Magistros hospitii ne vilipendant imo firmiter (eis) obedient.

VIII.

MSS. with musical notes belonging to the monastery of Silos.

The ancient monastery of Santo Domingo, of Silos, in the province of Burgos, has been completely abandoned since the expulsion of the friars in 1835. A few years ago some French Dominican friars settled there, who have reorganised the archives and library. By verbal information given to me by one of the friars they possess the three following MSS.

*Liber de virginitate Sanctae Marie et varia officia*, written on vellum in the Era 1097, which corresponds with A.D. 1059. It contains music written with Visigothic signs.

*Liber ordinum*, written on vellum in the Era 1090, which corresponds with A.D. 1052. It contains music with Visigothic signs.

*Ritus et Missae*, written on vellum in the Era 1077, which corresponds with A.D. 1039. It contains music also with Visigothic signs.
Appendix.

The Bibl. Nationale de Paris possesses forty-two MSS. which were brought, in 1878, from the monastery of Silos. They have been minutely described by Leopold Delisle in "Mélanges de Paléographie et de Bibliographie." Paris. 1880.

Part of these MSS. belong to the XIth and XIIth centuries, and it is probable that the greater part have musical notes; but Mr. Delisle does not seem to have taken much notice of this, and to have principally studied their paleography. He only mentions "Leçons des Épitres et des Évangiles des dimanches et des fêtes de l’année," p. 667, MS. on vellum, XIth century: "Antiennes, avec notation neumatique."

This MS. contains a memorandum written in 1067, stating it was given to the monastery of Silos. The donatario says he gives among others this *pneumato antifunario*: "Les Collations de Cassien," page 78, MS. on vellum, Xth to XIth century, "on a ajouté une prière a Saint Martial, note en neumes."

"Missal a l’usage de l’abbaye de Silos." MS. written on vellum at the beginning of the XIIIth century, page 113. "L’office de la messe pour le jour de la Conception est fort développé et contient des parties notées en neumes, telles que le Kyrie avec farcissures."

IX.

Coleccion del Padre Buriel.

There is a series of 252 volumes in folio MSS. at the Biblioteca Nacional, Madrid, which was formed towards the middle of the XVIIth century, by the learned Jesuit Padre Buriel. It contains copies of masses, breviaries, rituals, and a great number of ecclesiastical works taken from ancient MSS. of the Cathedral of Toledo, illustrated
with commentaries and critical notes by Father Buriel, with the object of publishing an ecclesiastical library, which was never printed. In order to give an idea of the writing of the original MSS., there are facsimiles by Palomares, a remarkable paleographer of the XVIIIth century. Many of these reproductions have been copied from the originals without tracing.

In eight of these volumes there are facsimiles of music; all the specimens given are of the Visigothic period, and belong to MSS. of the XIth and XIIth centuries. As the originals exist in the Cathedral of Toledo, it is as well to know their titles and marks.

Officium totius quadragesimae.

Officia et Missae de Tempore a Paschate usque ad adventum Domini.

Psalterium integrum.

Missale Muzarabe quadragesimale.

Officia et Missae, XIth century.

Breviarum cum Psalterium. Item officium S. Leocadiae.

Hymns for the whole year.

Officia S. Martini et aliorum.
Memorias y disertaciones que podran servir al que escriba la historia de la Iglesia de Toledo desde el año 1085 en que la conquistó el Rey Don Alonso VI. de Castilla.

MS. in folio of 707 pp. The author was Don Felipe Fernandez Vallejo, canon of the Cathedral of Toledo, and afterwards Archbishop of Santiago. He wrote this MS. in 1785. It is divided in "Disertaciones." In the Vth and VIth he treats of the history of the music in the cathedral of Toledo. In the Vth chapter he says he has an objection to enter into the study of the ancient musical notes, but he gives interesting details on the manner of chanting Canto llano, the Eugeniano or Gregoriano, and the organs used from the XIth century until his time. The details that he has collected for the history of music are taken from the archives of the cathedral. In chapter VI. he writes: Sobre las Representaciones poéticas en el Templo y Sybila de la noche de Navidad. He copies an interesting poem translated from the Latin in Spanish verse of the end of the XIIth century on the Sybil and Shepherds on Christmas eve, with its music. Several examples are also given of the music which served in the dramatic representations which were given in olden times in the Cathedral of Toledo. Although this MS. was written in the last century, the details it gives are so valuable that it has been included in this collection. Biblioteca del Marques de San Roman, Madrid.
XI.

Choir-books of the Cathedral of Seville.

They contain the music for the masses and feasts of the year, and form a most interesting collection, owing to the artistic beauty of the miniatures, borders, and fine capital letters. They are even more varied and beautiful than the collection of books at the Escorial. All of them are written on vellum.

There are upwards of 200 volumes, which may be divided into three groups:—1st. A collection of 107 volumes, which belong, by the character of their ornamentation, to the Gothic style used in Spain at the end of the XVth century: to the Renaissance of the XVIth century, and the decline of art in the XVIIth century. They measure 97cts. by 66cts. Those that belong to the Gothic style are the finest; they are 52 in number. 2nd. Another collection of 84 volumes, ornamented with fine Moorish designs combined with Gothic letters. They are 63cts. by 44cts. XVth century. 3rd. Several volumes which correspond to a later date, and less important.

All the music is written in black on pentagrams of red lines. The chapter ordered, in 1613, that a priest at Seville, Sebastian Vicente de Villegas, should correct the music in the manner of the Missal and Breviary reformed by Pope Clement VIII. He was two years doing it, and corrected 140 volumes of chants.

Some of the names of the artists who illuminated these volumes are known. They were Bernardo de Orta and his son Diego, Luis Sanchez, Andres Ramirez, and Padilla.
Appendix.

XII.

*Choir-books belonging to the Monastery of San Lorenzo del Escorial.*

They contain the music for the masses and feasts of the year. The collection is very important and numerous, and is splendidly ornamented. The music and liturgy is copied from the rituals of Toledo. King Philip II. ordered these books to be written in 1572, seventeen years were employed in writing and illuminating these volumes. They were finished in 1589.

They consist of 216 volumes on splendid vellum, measuring 1 m. 15 cm. by 84 cm. They are bound in wood, covered with leather, and fine gilt brass ornaments; 5,500 pounds of bronze were used, and forty pounds of gold to gild these ornaments.

Each volume consists of seventy leaves, making a total of 15,000. The pages on which the music is written have only four lines, those without music ten lines. Every leaf is splendidly illuminated. At the beginning of some of the Introits and Antiphons there are fine illuminations which measure thirty and forty centimetres. The volumes are full of ornamented letters and borders.

The artists and scribes who wrote and illuminated these volumes were Cristobal Ramirez, Fray Andres de Leon, Fray Julian de Fuente de el Saz, Ambrosio Salazar, Fray Martin de Palencia, Francisco Hernandez, Pedro Salavarte, and Pedro Gomez. The canon of the Cathedral of Toledo, Juan Rodriguez, undertook to correct the chants in 1581, and the red dots were added in the XVIIIth century by Fray Diego del Casar, master of singing in the Monastery.

Another corrector, Fray Ignacio Ramoneda, who lived also in the XVIIIth century, wrote an Index of these
Notes on Early Spanish Music.

Choir-books, in which numerous details are given of the cost of these volumes, bindings, cases to hold them, &c. This Index exists in the Library of the Monastery. H, iii, 26. One vol. 4°.

XIII.

*Missa Gothica seu Mozarabica et officium itidem Gothicum diligenter ac dilucide explanata ad usum percelebris Mozarabum sacelli Toleti a Munificentissimo Cardinali Ximenio erecti et in obsequim Ill:mi perinde ac venerab. D. Decani et Capituli Sanctae Ecclesiae Toletanae Hispanicarum et Indiarum primatis.*

1 vol. fol. Angelopoli, 1770 (Puebla de los Angeles), 198 pp.

Here follow the "Explanations ac Dilucidationes" of this volume by Dn Francisco Antonio Lorenzana, Archbishop of Mexico, and Dn Francisco Fabian y Tuero, Bishop Angelopolitanus; both proceed from the Cathedral of Toledo. They were written during the stay of Cardinal Lorenzana at Toledo, who was anxious to imitate Cardinal Cisneros in giving importance to the Muzarabic ritual over the French or Roman one. This volume is extremely rare. Page 79 gives an explanation of the Muzarabic notes which are used in music. It cannot be affirmed that the opinions of the author are the exact and correct ones; but this study, and one by Dn Jeronimo Romero, are the only two which have come to my knowledge, made in the XVIIth century, to interpret this music; they always must serve as a foundation for modern studies on this subject, for they are based on the traditions of the Cathedral of Toledo.
This explanation is headed by a rough engraving which is referred to in the text (vide facsimile, Fig. 60).

Verba hæc cum Notis Musicæ et Caracteribus Gothicis excerpta fideliter sicut ex Missali Muzarabum manuscripto, quod asservatur in Bibliotheca Toletana Scrinio 30, Num. 2, in Missa, quæ denominatur Mediantur die Festo ad con- fractionem Panis.

Et ut figuræ Musicæ cognoscantur, simulque ad Notas nostri temporis eodem valore reducantur, advertendum prius est, sæculo nono (quod redolere videntur tam ipsi Caracteres, quam Notæ) Cantum Clave et tempore caruisse, et Cantores ad Voci concentum dirigere Systemate maximo certis signis, quibus dignoscantur quando ascensus, vel descensus Voci fieri deberet: Aliquando lineis rubri, et cærulei coloris utebantur, et aliquam abse lineis, jam per ipsam Notarum distantiam, jam per Magistri Vocem prius auditam dirigebantur: Ob hoc fatendum merito est, cantum illis temporibus non ad certas Regulas, Lineas et Claves ut hodie, fuisse adstrictum, imo rudem et ignorantem dicere quoad Notas, licet cantus revera melodicus et suavis esset.

His igitur prælibatis, clavis Fœsaut assignatur cantui Missæ Mediantur die Festo hæc scilicet ratione, quia cantus ascendit ultra La, Mi, Re. Et ob hoc in tertia linea collocatur, ut detur locus absque augmento ascensui de Ci, Sol, Faut.
Notes on Early Spanish Music.

Primum punctum hujuscemodi figuræ \ æquivalet Fa semibrevi, quia antiquitus ita figurabatur semibrevis solutus.

Secundum punctum hujuscemodi figuræ / æquivalet Mi semibrevi soluto, ita etenim appingebatur.

Tertium et quartum sequentis figuræ \æquivalent quinque punctis ligatis, ex iis primum et secundum sunt Fefaut, Gesolret, et Fefaut. Quatuor priora minima sunt propter ligamen, quintum seu ultimum est semibreve propter descensum et syllabæ finem.

Quintum hujus figuræ \ supponit tres seminimas, scilicet, Elami, Fefaut, et Elami.

Sextum hujus figuræ \ est semibreve Elami.

Septimum hujus figuræ \ æquivalet tribus punctis ligatis, scilicet, semibrevi Fefaut, et Gesolreut, et Fefaut seminimis, ex eo quia statim sequuntur alia quatuor seminina.

Supra verbum Festo decem et septem puncta enumeramus in sequentibus figuris.


Octavum et ultimum hujus figuræ \ æquivalet tribus punctis ligatis, scilicet, Cesolfaut, Befabemi seminimo, et Cesolfaut semibrevi.
Nimis longum esset cæteras figuræ explicare; sat sit alíquas indicasse: Libenter recognoscimus nostram imbecillitatem ad Notas tam obscuras, et a nostro sæculo remotas declarandæ: Nonulla etiam vitio et defectui scriptorum tribuenda sunt, et ignorantiam nostræ parcendum.

xiv.


Matriti, M. DCCLXXV, i vol., in folio.

The introduction, written by Lorenzana, follows the title. It is written with great learning, and gives most interesting details on ancient ecclesiastical rituals from the earliest times, pp. 1 to 25. The explanation given by Dn Jeronimo Romero of the Muzarabic chants will be found from p. 26 to 31. Fetis quotes this in his fourth volume of "Hist. de la Musique," p. 266. Romero discusses the theory of the Grecian tetrachord, and proves the necessity of using signs in every period, and the value of some of the Visigothic signs. He resolves the difficulties which might occur, and establishes the four rules here copied to understand the Muzarabic chants. His study is accompanied by the following facsimile:
Notes on Early Spanish Music.


Regula I.

Muzarabicus seu Gothicus cantus semper est mixtus, regiturque sub consideratione temporis, sive mensurae binariae, praepter hymnos, qui sunt sub ternaria mensura: et ad pleniorem intelligentiam aspice signa textus superius assignati.

II.

Omnes figurae solutae, licet diverso modo adpunctae, ut in num. 1 et 2, semibreves sunt, et uniuscujusque valor unum est tempus, seu mensura.

III.

Figurae aliis duabus aut quatuor ligatae, ejus valorem diminuunt, et dimidiant; ita ut duae ligatae unam semi-
brevem componant: hoc patet in nostro textu, ubi num. 3, 4, 6, et 7, et in letteris M et Q, ea tantummodo differentia, quae cernitur in num. 4, ubi ligat quatuor æquales figuras, quocumque modo sit locata; et licet figuræ litterarum M et Q alias quatuor figuras singulæ ligent; intelligendum est duas priores minimas, et alias duas semibreves esse: hoc apertius intelligitur sequenti exemplo. Quando nos hodie in tempore minori figuras duadas semibrevibus æqualiter ligatas videvimus, valorem duplicatum eis damus.

IV a.

Figura quæ est sub num. 12 brevis est: primo quia ibi mediat versus: secundo, ut ibi requies aliquantulo fiat ad prosequendum cantum. Vltima figura, quæ est sub littera Q, etiam brevis est; quia in ea finitur opus.

His accedit, me a puerulo instructus fuisse regulis cantus non solum plani, et figurati, sed etiam Eugeniani, seu melodici, ut vocant, qui usque ad nostram ætatem in hac Alma Toletana Ecclesia, Hispaniarum primate perdurat ita ut alternatim cum cantu Gregoriano mirabili consonantia permiscatur.

Romero is of opinion that the author of this mode of chant was Eugenio III., Archbishop of Toledo in the VIIth century, in arte Musica peritissimus, and ends by saying that whoever doubts his explanations ought to go to the Cathedral of Toledo, and will judge for himself how the system of chanting has been preserved from the earliest times.
FIG. 62.—MUSICAL INSTRUMENTS ON THE PORTICO OF THE CATHEDRAL OF SANTIAGO.
Musical Instruments on Spanish Porticos.

Numerous examples exist in Spain of porticos of romanesque churches of the eleventh and twelfth centuries, on which may be seen the twenty-four elders holding musical instruments. One of the finest examples is at Santiago, vide Fig. 62. A reproduction of this portico, built by Maestro Mateo, may be seen at the South Kensington Museum. Worthy of special mention are the porticos of Ripoll and Toro.

The portico of the church of Ripoll (Cataluña) is one of the most splendid specimens of sculpture in Spain. The twenty-four elders hold lyres in one hand and chalices in the other. To the right of the portico there are five large statues of musicians, four of which are playing the flute, the horn, cymbals, and the violin. The fifth central figure appears to direct the others, and the whole composition represents the text of the 150th Psalm.

The northern doorway of the collegiate church of Toro (Castille) is also built in the romanesque style, twelfth century. The arch of this doorway is built in the wall, and contains four zones of ornamentation and figures which decorate the archivolts. The last zone, which is also the largest, is decorated with a series of figures which are placed on each side of the representation of our Lord, which is in the centre on the keystone. These twenty-six figures are arranged, thirteen on each side of our Lord. Two figures which are on the right and left are apparently local saints. The remaining twenty-four figures wear crowns, and hold musical instruments, and represent the elders of the Apocalypse.

Notes on Early Spanish Music.
<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sabio</td>
<td>Native copy</td>
</tr>
</tbody>
</table>
Borinat, Claudius, prints at Barcelona in 1569, 93
Breviariurn cum cantu Scripturae iuxta methodum Gregorianum, 12th century, 40
Breviary, Roman. It substitutes the Eugeniano Ritual, 6
Breviary, Muzarabic, written in the 10th or 11th century, 25
Breviary for the use of the Choir, with Liturgy in Solfa, 11th or 12th century, 32
Breviary and the office of Lent according to the Muzarabic Ritual, 12th century, 36
Breviary of the Feasts of the Summer Months, 12th century, 41
Breviary for the use of the Choir, 13th century, 43
Breviary adopted at Toledo after the Muzarabic Ritual was abolished, 13th century, 43, 46
Breviaries and Roman Missals, 14th century, 55
Breviary with the Antiphons and Responsories, 14th century, 55
Brocarij, Joannis. Prints at Alcalá in 1539-57, 90, 97
Brocarrius, Arnaldus Guillelmus, a printer at Alcalá, 86, 87
Brun, Pedro, a printer in Seville in 1492, 73
Buriel, Padre, a collection of 252 vols. in folio. MSS. exist formed by him at the Biblioteca Nacional, Madrid, 133, 134.
Busnoie, the name of a musician which occurs in a MS. of the 15th century, 66
Bustamante, Francisco, a Spanish musician of the 16th century, 4
Calasanz, Antonio, a native of Lerida and Spanish musician of the 16th century, 4
Canciones Amorosas, 16th century, p. 68
Canova, Joannem a, prints at Salamanca in 1557, 1564, 92
"Cantigas de Santa Maria," a collection of songs of the 13th century compiled by Don Alonso el Sabio, 8, 48
Cantigas. Facsimiles of musicians with their instruments, 108 to 121
Cantoral Monastico, 14th century, 59
Cantoral of the 14th century, 59
Cantoral of Dominicas and Ferias, 14th century, 62
Cantos, Libro de, 15th century, 64
Caño entero, musical instrument used in Spain in the 14th century, 130
Capua, Jacobelo de, a scribe who writes a MS. in 1483, 65
Cardona, Enrique de, bishop of Barcelona. "Touar dedicates his Libro de Musica practica" to him, 95
Carleval, Gabriel, a native of Cuenca and musician of the 16th century, 4
Casar, Diego del, singing master at the monastery of the Escorial, 137
Casiri, "Bibl. Arabica Escorialense," a commentator of Alfarabi, 42
Caspa, a musician of the 15th century, 66
Cassadori, Gulielm, Bishop of Barcelona, 93
Castilla, Alfonso de, Rector of the studies of Salamanca, 75
Castillo, Fernando del, author of a treatise "De Musica," 1497, 9
Ceremonial used at the anointment and benediction of the King, 14th century, 60
Ceremonial and Manual for the use of Bishops, 14th century, 61
Ceremonial, Roman, 14th- and 15th centuries, 59, 61, 64
Cervera, Juan Francisco, author of "Arte y somma de Canto llano," 82
Choir-book, the 11th or 12th century, 34
Chori, Liber Cantus, 13th and 14th centuries, 59, 58, 59
Christoforus, the scribe's name which occurs in a Gothic Manual at the King's Library, Madrid, 27
Cinfonia, musical instrument used in Spain in the 14th century, 130
Ciruelus, Petrus, author of "Cursus quattuor Mathematicarum Artium Librarium," 78
Cithara, 5
Citola alborada, musical instrument used in the 16th century in Spain, 130
Clément, Félix, author of "Hist. de la Not. Mus.," 2, 17
Cluny, monks of, their arrival in Spain, 7, 30
Coattine, Franciscur, prints in Rome in 1593; 99
Coci, Georgius, prints in Toledo in 1531, 89
Commentary on the Apocalypse and St. Jerome's Treatise on the Book of Daniel, 11th or 12th century, 35
Conservatorio della Madonna di Loreto at Naples, 3
Constancio de Monte Olivas, Fr., writes a Roman Missal in 1512, 68
Contract, Herman, a musical author, 17, 18
Cordova, Fernandez de, prints in Valladolid in 1555, 98
Cosme et Damian, Saints, 26
Coussemaker, author of "Mémoire sur Hucbald," 17
Coustas, a musician mentioned in a MS. of the 15th century, 65
Croce, Fr. Bernardus de S., musical works, 67
Cronberger, Jacobo, a printer in Seville in 1518, 74
Crosamis, Guillelmus, superintends the printing of a missal at Toledo, 87
Cymbala, 5

Daça, Estevan, author of "Libro de Musica para Viuhuela," 98
David and Lussy, "Hist. de la Not. Mus.," 15, 16, 17, 18
Delisle, Leopold, author of "Melanges de Paleographie et de Bibliographie," 133
Doctrina finali, by Silva, 67
Domingo de Silos, Santo, monastery in the province of Burgos, 132
Dominicus, name in Visigothic cypher, 106
Dufay, a musician mentioned in a MS. of the 15th century, 65
Durancium, Dominicus, author of "Lux Bella," 73
Dustable, a musician mentioned in a MS. of the 15th century, 65

Ecclesia, Canon de Ediñcanda, 14th century, 58
Egina, Michaelis de, prints in Alcalá in 1530, 88
Encina, Juan del, Spanish musician of the 16th century, 3
Epiphonus, 16
Escobedo, Bartolomé, a Spanish musician of the 16th century, 4
Escribano, Juan, Spanish musician of the 16th century, 3
Eslonza, monastery of, in Castile, from whence proceed a number of Visigothic documents, 103
Espinosa, Francisco, a native of Toledo and musician of the 16th century, 4
Espinosa, Joannes, the author of "Tractado breve de principios de Canto llano, 78
Eugeniano, chant, 5
Eugenio, San, a musical composer of the 7th century, 5, 7
Evangelorum, Liber, 11th century, 31
Evangelistary, according to the Missal of Toledo, 14th century, 51
Exabeba, musical instrument used in Spain in the 14th century, 130
Ewald and G. Loewe, writers on Visigothic neums, 26
"Exempla scripturae Visigoticae," 26, 27, 36

Fabian y Tuero, Bishop Angelopolitanus, author of "Explanations ac Dilucidaiones," 19, 138
Facundus, Scriptor, the scribe who wrote Tractatus de Aposcalpsi in 1047, 108
Fadrique Aleman de Basilea, a printer in Burgos in 1511, 77, 78
Fage, Adrian de la, critic on music, 1
Fanguenos, Willelmus, a musician mentioned in a MS. of the 15th century, 65
Fernandez de Cordova, printer in Burgos de Osma and Valladolid in the 16th century, 82, 96
Fernandez, Isabel, mother of Marcos Duran, author of "Sumula de Canto," 74
Fernandez Vallejo, author of a MS. "Disertaciones," 135
Fernando I°, Diurno del Rey Don, MS. Liber Psalmorum David, 26
Feis, "Hist. de la Mus.," 15, 16, 19, 141
Figuerias, Bernardino de, Spanish musician of 1555, 81
Figuerias, Juan de, a Spanish musician of the 16th century, 4
Fistula, 5
Fonseca, Alfonso de, Archbishop of Santiago in 1463-1506. Marcos Duran dedicates his Sumula de Catio to him, 74, 88
Fonseca, Juan de, Bishop of Cordova. Alonso Spañon dedicates to him his work on Canto llano, 73
Foradada, Jose de, author of an article on Visigothic facsimiles, 11
Fredericus ex basilea, printer at Burgos in 1512
Frictosus, artist and scribe, 11th century, 27
Fuenllana, Miguel de, author of "Libro de musica para vihuela," 97
Fuente de el Saz, Fray Julian, illuminated the choir-books at the Escorial, 137
Fulan, a Moor from Granada, and writer on music, 10
Fulgencio, San, a musical composer of the 6th century, 7

Gaffirio, the enemy of Ramos de Pareja, who attacked his theory of Temperamento, 70
Galipe francisco, a musical instrument used in Spain in the 14th century, 129
Gallarde, German, prints at Lisbon in 1533, 96
Garabi, a musical instrument used in the 14th century, 129
Gardanus, Angelus, printer in Venice in 1583, 98
Gastius, Mathias, a printer of Salamanca of 1571-78, 81, 93
Gay, the name of a musician which occurs in a MS. of the 15th century, 66
Gayta, musical instrument used in Spain in the 14th century, 130
Georgius, the name of a musician of the 15th century, 66
Goicoechea, Manuel, discoverer of the Visigothic cypher, 11, 12
Gomez, Tomas, a native of Palencia and musician of the 16th century, 4
Gonzalez, Juan, the scribe who wrote the Cantigas, 13th century, 49
Gorriz de Nonaria, prints a missal at his expense in 1499, 84, 85, 87
“Gradual de Saint Gall,” 16
Gregoriano, chant, 5
Gregorio, Saint, octo toni Artis Music, 72
Gumi, Diego de, a printer in Valladolid in 1506, 76
Gundisalbus in Visigothic cypher, 105
Guerrero, Francisco, author of “Canciones y Villanescas Espirituales,” and Motets, 99, 100
Guitarra morisca, Spanish musical instrument, mentioned in a poem by Hita of the 14th century, 129
Guitarra latina, musical instrument used in Spain in the 14th century, 129

Hagembach, Petrum, a printer in Valencia and Toledo, 1495-99, 73, 84, 85
Haliclan, Aben, writer on Alfarabi’s “Elements of Music,” 42
Hernandez, Francisco, illuminates the choir-books at the monastery of the Escorial, 137
Hurus, Constantiniensis Paulus, prints at his expense in 1498 a Missal, 83
“Historia de la Musica Española,” by Soriano Fuertes, 11
Hita, Arcipreste de, a poet of the 14th century who wrote a poem on music, 9, 129
Hutry, Leonardus, a German printer who printed in Valencia in 1495, 73
Ildefonso, St., Gothic Missal containing St. Ildefonso’s “De Perpetua Virginitate,” 23, 24
Inserti Authoris, “Tractatus de Musica,” 67
“Indumentaria Española,” vide Aznar.
Ioffre, Johannis, prints in Valencia in 1516, 88
Isidoriano, chant, 5
Isidoro, San, an author of works on music in the 7th century, 4, 5, 7, 141
Jacquet, a motet by him is to be found in “Manae Cantica,” by Morales, 80

Jaime III. de Aragon, King, publishes in 1337, a collection of laws, “Leges Palatinas,” 9, 130
Joan III., King of Portugal. The “Libro primero de la declaracion de instrumentos” is dedicated to him, 79
Joannes, Ferdinandum, presbiter, the writer of a Gothic Breviary formerly at Toledo, 36
Juan, Bishop of Zaragoza, a musical composer, 7
Junta, Thomas, prints at Madrid in 1595, 94

“Lambuti, De pulsatione,” a musical manuscript of the 15th century, 9
Laud, musical instrument mentioned in a poem of the 14th century, 129
Leonardo, San, a musical composer of the 6th century, 7
Leges Palatinas, 9, 130
Leon, Juan de, printer in Ossuna in 1549-1555, 79, 80
Library of the Escorial, 48, 49
Library of the Royal Academy of History, Madrid. Interesting MS. with Visigothic neums at the, 14
Lombard, Fetis calls these musical annotations “Lombard,” 20
Londres, Juan de, a musical composer mentioned in Marcos Duran’s commentary on “Lux Bella,” 77
Loores et Milagros de Nuestra Señora, vide Cantigas, 48
“Lucidarium in Arte planae Musicae,” by Marchetti de Padua, 67
Lull, Raimundo, a native of Mallorca, 1235, and writer of numerous works, 8, 75
Lux Bella, vide Marcos Duran, 10
Lyra, 5

Manrique, Pedro de, Bishop of Ciudad Rodrigo, to whom Aguilar dedicates his “Canto llano,” 79
Marchant, Guillaume de, author of “Prise d’Alexandrie,” 129
Marchetti di Padua, musical works, 67
Marcos Duran, Domingo, author of a work on music entitled, “Lux Bella,” 1492, 10, 74, 76
Marcos, Juan, father of Domingo Marcos, the author of “Sumula de Canto,” 74
Martín, Saint, life of, by Severus Sulpicius, 35
Martin de Palencia, Fray, illuminates the choir-books of the monastery of the Escorial, 137
Martinez de Bircargui, Gonçalo, author of "Arte de Canto llano y Contrapunto," 77, 78, 79
Martinez, Juan, author of "Arte de Canto llano," 81
Martini, Johannes, a musician mentioned in a MS. of the 15th century, 65
Martini Sillicci, Joannes, prepares a Missal which is printed in 1550, 90
Mateo, Maestro, architect of the Cathedral of Santiago, 145
Medio caño, musical instrument used in Spain in the 14th century, 129
Melodico, chant, 5 "Mélodies Grégoriennes," Les, by Pothier, 17
Mendoza, Diego de, owner of a MS. entitled "Canciones Amorosas," 16th century, 69
Mendoza, Martin de, Archdeacon of Talavera and Guadalajara, to whom Espinosa dedicates his "Canto llano," 78
Menendez y Pelayo, Marcelino, author of "Historia de las Ideas Esteticas en Espana," Madrid, 1883, 11, 72
Meynardus Ungat Alamans, printer in Seville in 1494, 83
Millan, Luys, author of "Libro de Musica de vihuela de Mano," 1535, 95
Millan, Saint, life and monastery of, 25, 26, 30, 35, 40
Missae Manuale cum notis Musicalibus, 13th and 14th centuries, 49, 65
Missa Gothic, Breviarium Gothicum, vide Romero, 19
Missal, containing St. Ildefonsio's "De Perpetua Virginitate," supposed to have been composed A.D. 606-608, 23
Missal, with the Office and Masses from first Sunday in Lent, 10th to 11th century, 44
Missal containing the Dominicas after Easter and offices of the Saints, 11th century, 29
Missal of the Liturgy of Toledo, 14th century, 54
Missal, prefaces and Masses dedicated to our Lord, the B. Virgin, and faithful departed, 14th century, 60
Missal for the use of choir, 14th century, 54
Missal belonging to Cardinal Ximenez de Cisneros, 7 volumes, 16th century, 69
Missale mixtum secundum Ordinem Cartusiensem, 15th century, 64
Missals, Roman, 12th, 13th, 14th, 15th, and 16th centuries, 39, 46, 54, 63, 68
Modernus, Jacobus, printer in Lyons in 1550, 80
Molina, Bartholome de, author of "Arte de Canto llano, Lux videntis dicta," 76
Montalvo, Francisco, a Spanish musician of the 16th century, 4
Montesdoca, Martin de, prints at Seville in 1550-54, 92, 97
Montoya, Pedro, a native of Cordia, and musician of the 16th century, 4
Montpellier, Antiphonaire de, 17
Morales, Cristobal, a Spanish musician of the 16th century, 3, 4, 80, 81, 98
Morphy, Conde de, a Spanish musical author, 12
Morton, the name of a musician which occurs in the 15th century, 66
Mudarra, Alfonso, author of a work on music, 1546, 96
Munk, "Melanges," a commentator of Alfarabi, 42
Music, written in the 13th century for one, two, three, and four voices, 46
Musica de Canto llano y organo, 15th century, 65
Musica, De, a work written in 1482, by Ramos de Pareja, 10
Musica Instrumentali, De, vide Castillo, 9
Muzarabe, chant, 5
Muzarabic Manual, containing ceremonies of the Church and Masses, 11th century, 30
Muñoz y Rivero, Jesus, author of "Paleografia Visigoda," Mad., 1881, 13, 104
Narvaez, Luis, "Los seys libros del delfin," 1558, 97
Nisard, M., discovers an annotation, 18
Nuñez, Blas, Spanish musician of the 16th century, 3
Obegeh, Johannes, master of the chapel of the king of France, mentioned in a MS. of the 15th century, 65
Odou de Cluny, a critical writer on Visigothic annotations, 18
Odrecillo, musical instrument used in Spain in the 14th century, 130
Offices of St. Martin, St. Millan, and the Assumption of the Virgin, 12th century, 35
Officium praesentionis B.ae Virginis Mariae ex praecetto Sixti IV., 14th century, 62
Officium transfixionis, seu septem dolorum Beatissimae Virginis Marie, 14th century, 61
Ojeda, Cristobal de, a Spanish musician of the 16th century, 4
Oliva, a writer on music of the 11th century, 7
Ordinary of the Mass with Prayers, Gospels, and Prefaces in Solfa, 14th century, 57
Notes on Early Spanish Music.

Ordoñez, Pedro, treasurer of the chapel, and a musician of the 16th century, 4
Organo, Canto de, written in the 15th century, 66
Organos, mentioned in Hita’s poem on music written in the 14th century, 130
Organum, 5
Orta, Bernardo de, illuminates in the choir-books of the Cathedral of Seville, 136
Orta, Diego de, illuminator, in Seville his name occurs in the choir-books of the cathedral, 136
Ortiz, Alfonsum, edits a Missal in 1500, 84
Ortiz, Diego, a native of Toledo, an author on music of violin, 80
Osbertu, a friar who wrote a composition in Sapphic and Adonic verses, 37
Osma, Pedro de, a musical composer mentioned in Marcos Duran’s commentary on “Lux Bella,” 77

Pacheco, Dña. Isabel, abbess in the monastery of Santa Clara de Montilla, to whom Bermudo dedicates his “Arte Tripharia,” 80
Padilla, an illuminator of the choir-books of the Cathedral of Seville, 136
“Paleographia Sacra Pictoria,” vide Westwood, 35
“Paleographia Visigoda,” vide Muñoz y Rivero, 13, 104
Páleographie, Mélanges de, et de Bibliographie, by Delisle, 133
Palmares or Palomares, Juan, Spanish musician of the 16th century, 3
Palomares, a remarkable paleographer of the 18th century, 135
Panderete, musical instrument used in Spain in the 14th century, 130
Pandura, 5
Paredes, Juan de, a native of Sagunto, and Spanish musician of the 16th century, 4
Pareja, Bartholomé Ramos de, a writer on music of the 15th century, 3, 10, 77
Patricio, Pablo, a printer at Valencia in 1595, 82
Pascual de la Fuensanta, Bishop of Burgos from 1497, to 1514, 77
Pedro, Bishop of Lerida, a musical composser, 7
Pelagio, a name in Visigothic cypher, 106
Pelagus, Bishop of Lugo in Visigothic signature in 995, 105
Pelagus, Bishop of Leon, occurs in a Visigothic signature in 1081, 105
Peretti, Cardinal Alejandro, Sebastian Raval dedicates his volume of motets to him, 99

Perez, Pedro, Spanish musician of the 16th century, 3
Perugia, Ritual of the Congregation of, 14th century, 53
Petrus, occurs in a MS. 1055, at the Library University, Santiago, 27
Petrus, appears in a document in Visigothic cypher in 1081, 105, 106
Petrus, Bishop of Astorga, occurs on a document in Visigothic cypher, 105
Philippe, prince of Espana, rey de Inglaterra. Fuennlana dedicates his “Libro de Musica” to him, 97
Philip the Second takes the MSS. of the “Cantigas” to the Library at the Escorial, 49
Philippe III. de Austria, King, 82
Philip the Fifth, King, private library of, 58, 65
Piedra Nuestra S↑ de, Aragon, Cistercian monastery from which proceeded the altar-piece now at the Acad. of History, 123
Pisador, Diego, author of “Libro de Musica de vihuela,” 1552, 97
Plaça, Joannes a, prints at Toledo in 1576, 94
Podio, Guillerme, author of “Commentariorum Musices” and “Ars Musicorum,” 1495, 10, 73
Ponce, Martin, orders a reliquary to be made, now at the Acad. of History, 123
Podatus, 16
Portico de la Gloria of the Cathedral of Santiago, 145
Porras, Joanis de, prints at Salamanca in 1506, 85
Porrectus, 16
Posa Petrus, a printer in Barcelona in 1506, 75
Pothier, Jean, Rev. P. Dom Joseph, author of “Seize Mélodies Grégoriennes,” 17
Prés, Phillipet de, the name of a musician of the 15th century, 66
Prefaces for different Feasts in the year, 15th century, 63
Proprietatibus Kerum, De, by Fray Vicente de Burgos, in 1494, 10
Psalmorum, David, known as Diurno del Rey Don Fernando I, 11th century, 26
Psalms, St. Augustin’s commentaries on the first fifty, 12th century, 36
Psalterius, 5
Psaltery with Antiphonaries, Hymns, and Litanies, 14th century, 64
Quilisma, 16

Rabe, musical instrument mentioned in a poem of the 14th century, 129
Ramirez, Andres, appears as an illuminator of the choir-books of Seville, 136
Salazar, Ambrosio de, one of the scribes of the choir-books of the monastery of the Escorial, 137
Salazar, Manuel de, writes in 1775, an Index by order of Cardinal Lorenzoza and the choir-books at Toledo, 24, 29
Salicus, 16
Salinae Burgensis, Francisci, author of a work on music, 81
Salinas, Bernardo, Spanish musician of the 16th century, 3
Salterio, musical instrument mentioned in a poem of the 14th century, 129
Salva, Jacobo, Fratre, "De pulsatione Lambuti," 10
Salvus, Abbot of Albelda, a musical composer, 7
Sambuca, 5
Sanchez de Tineo, Juan, a Spanish musician of the 16th century, 4
Sanchez, Luis, an illuminator of the choir-books of the Cathedral of Seville, 137
Sancho, Don, 9
Santa Maria, Fr. Thomas de, author of "Arte de tafer Fantasia," 1563, 98
Santiago, Cathedral of, musical instruments on the Portico of the, 144
San Lorenzo del Escorial monastery, choir-books belonging to, 137
San Roman, Marquis of, owns a fine library at Madrid, 135
Santos, Juan, a native of Toledo and musician of the 16th century, 4
Scandicus, 16
Schelle, German critic on music, 3
Senis, Fr. Nicolaum de, musical works, 67
Silva, Fr. Raymundus de, musical works, 67
Singifred, Singifredus Joannes, in a document in Visigothycypher, 106
Sistrum, 5
Sonajas de Azofar, musical instrument used in the 14th century in Spain, 130
Soriano Fuertes, Mariano, author of "Historia de la Musica Española des de la Venida de los Fenicios hasta el año de 1850, Madrid, 1885, 11
Soto de Langa, Francisco, a Spanish musician of the 16th century, 4
Spanish Royal Academy, is preparing an edition of the "Cantigas," 48
Spañon, Alonso, author of a work on Canto Ilano, 75
Stanislaus Polonus, printer in Seville in 1494, 83
"Studien zur Geschichte der Notenschrift," vide Riemann, 16
Salpicius, Severus, 35
Symphoniam, 5
Talavera, Francisco, a Spanish musician of the 16th century, 4

Notes on Early Spanish Music.
Notes on Early Spanish Music.

Tamborete, musical instrument used in Spain in the 14th century, 129
Tapia, Juan de, Spanish musician of the 16th century, 3
Tapia, Numantino, author of "Vergel de Musica Spiritual," 82
"Thesaurus Ecclesiasticæ Antiquitatis," vide Bollando, 131
Tibia, 5
Toledo, Cathedral of, chapel where the Muzarabic service is performed, 6
Tintinnabulum, 5
Toledo, Vega de, combat between two champions in the, 6
Tonancio, Bishop of Zaragoza, a musical composer, 7
Toro, Esteban de, a Spanish musician of the 16th century, 4
Touar, Francisco, composes "Libro de Musica practica," 1510, 95
Trigon, 16
Trompas, musical instrument used in Spain in the 14th century, 130
Taba, 5
Tympanum, 5
Valmar, Marquis of, edits the "Cantigas," 48
Vazquez, Diego, a native of Cuenca and musician of the 16th century, 4
Vazquez, Juan, a musician, a native of Badajoz, 91
Vazquez, Don Mariano, a Spanish musical critic, 12
Venegas de Henestrosa, Luis, composes "Libro de cifra nueva" in 1557, 97
Vicente de Burgos, Fray, a musical author of the 15th century, 10
Vicente de Villegas, Sebastian, corrects the music for the Missal reformed by Clement VIII., 136
Victoria, Tomas Luis de, a Spanish musician of the 16th century, 3, 4
Vihuela de arco, musical instrument used in Spain in the 14th century, 129
Vihuela de pénola, musical instrument used in Spain in the 14th century, 129
Villa, Jacobi de, Guillermi de Podio's "Commentaries" were printed at his expense, 73
Villadiego, Antonio, a Spanish musician of the 16th century, 4
Villamaior, Roderici de, 94
Villanueva, Padre, mentions in his "Viaje" a treatise on Music, 9
Vincentio, Iago, prints in Venice in 1589, 15, 97, 99, 100
Vinchois, a musician mentioned in a MS. of the 15th century, 65
Visigodo, chant, 5
Wamba, King, Antiphonary of, 28, 29
Westwood, J. O., 35
Wüstenfeld, "Geschichte der Arabischen Aertze," writes on Alfarabi, 42
Ximenes, Pedro, Bishop of Coria, "Lux Bella" is dedicated to him, 74
Ximenez de Cisneros, Cardinal, 6, 69, 86, 87, 138, 141
Zelada, Cardinal, 33, 41, 45, 51, 57, 66
Zuny, a musician of the 15th century, 66
Riaño, Juan Facundo

Critical & bibliographical notes on early Spanish music

Music