

eulogized him in *El peregrino en su patria* (published 1604; approbation 1603). See Lope de Vega, *Colección de las obras sueltas*, V (Madrid: Imp. de D. Antonio de Sancha, 1776), p. 346, lines 4-5.

92 Seville Cathedral, *Autos capitulares de 1538-1539*, fol. 20.

93 Gerónimo Gudiel, *Compendio de algunas historias de España* (Alcalá de Henares: I. Iñiguez de Lequerica, 1577), fol. 115 (musical ability of the Count of Ureña = Urueña).

94 *Ibid.*, fol. 116^v: *dizen las horas canonicas con tanta deuocion y solemnidad, como en la metropolitana de Seuilla.*

95 R. Mitjana, *Para música vamos* (Valencia: F. Sempere y Cia, 1909), p. 223, n. 1. See also Cristóbal Pérez Pastor, *Bibliografía madrileña* (Madrid: Tip. de la "Rev. de Archivos, Bibliotecas y Museos," 1906), Vol. II, p. 39, col. 2, line 36.

96 Seville Cathedral, *Libro de Autos Capitulares de los años de 1590-1591*, fol. 69^v.

97 *Ibid.*, fol. 72.

98 *Ibid.*, fol. 87.

99 Felipe Rubio Piqueras, *Música y músicos toledanos* (Toledo: J. Peláez, 1923), p. 53.

Added light is thrown on Lobo's Toledan career in a "Memorial del estilo que se ha de guardar en esta santa iglesia de Toledo en todas las fiestas del año que se celebran con solemnidad de canto de organo" preserved in the Barbieri collection at the Biblioteca Nacional in Madrid. This *memorial*, dated 1604, bears directly on his activities at Toledo, in that it describes the method of celebrating the principal feasts of the year. Since this memorial is too prolix to translate in full, it is here summarized. (1) Polyphony is to be sung on 140 days in the year. (2) Sixty-seven of these will be the calendar days, January 1, 6, 18, 20, 23, 24; February 2, 3, 12; March 1, 19, 25; April 25, 26; May 3, 6, 8; June 11, 24, 29; July 2, 16, 22, 25, 26; August 1, 4, 5, 6, 10, 12, 15, 20, 22, 24, 28, 29; September 8, 14, 21, 29, 30; October 4, 7, 18, 23, 28, 30; November 1, 2, 15, 18, 21, 25, 30; December 6, 8, 9, 15, 18, 19, 20, 21, 25, 26, 27, 28. (3) Fifty-two will be Sundays of the year. (4) Twenty will be the Saturdays in Advent, Rogation Days, the last four days in Holy Week, Ascension and the day following, Saturday before Pentecost, Whitmonday, Wednesday after Pentecost, Corpus Christi, and its Octave. Samples of the specific directions for such principal occasions as Christmas vespers and the last four day of Holy Week are here offered:

"At first vespers (*In Nativitate Domini*) the organ shall accompany the singing of the stanzas beginning *Veni, redemptor gentium* which come at the end of the book of *Ave maris stella* settings and other hymns by Morales." "On Wednesday in Holy Week, the first Lamentation is to be Morales's polyphonic setting. The Miserere shall be sung antiphonally, one choir at the high altar, another in the tribunes of the *coro del arzobispo*. One choir shall consist of the boys and a tenor." "On Maundy Thursday at High Mass the introit shall be sung in a contrapuntal setting, the Kyrie, Gloria, Credo, and Sanctus polyphonically, the Agnus in plainchant." "On Good Friday the Passion shall be sung as a solo [on Palm Sunday, the *turba* parts were sung polyphonically by a complete choir, and on Tuesday and Wednesday by a trio]. The first Lamentation shall be sung polyphonically." "On Holy Saturday the Gloria shall be sung in plainchant with counterpoint above. The same for the Alleluia. At Vespers the same for Psalm 150. The Magnificat must be in Tone VIII, odd-verses plainchanted, even- sung polyphonically. At solemn compline in the evening, two choirs shall sit on the benches of the cope-bearers and two bands of instrumentalists shall play. The portable organ shall be lowered into the *coro* to accompany the singers, who shall sing solos in their order of seniority, with organ and, if desired, instrumental support. Psalm 133 shall be sung in *fabordón*, Tone VIII." On Easter, the *prosa* "must be the one composed by Morales."

This 1604 *memorial* reveals far more concerning Alonso Lobo's daily duties in Toledo Cathedral, the character of the repertory, and the choral and instrumental resources at his command, than the perfunctory notices that tell of his trips or of the music books that he bought.

100 Four of these 1602 motets were reprinted in Eslava's *Lira sacro-hispana*, I, i: *Versa est in luctum* (a 6), *Credo quod redemptor* (a 4), *Vivo ego* (a 4), *Ave Maria* (a 8). *Versa est in luctum* was again reprinted, though with numerous errors, in *Tesoro sacro-musical*, XXII, 2 (March-April, 1955), 22-28.

101 See Cristóbal Pérez Pastor, *Bibliografía madrileña*, II (1906), p. 39, col. 2; III (1907); p. 415, col. 2; for details concerning the impression. Each three leaves were to cost one real. Since the total number of leaves (130 copies of 137 leaves each) reached 17,810, the delivery price amounted to 5,936 $\frac{2}{3}$ reales. The original contract specified that only two hours were to be allowed for proof corrections on each leaf. A surcharge was to be levied for any extra time. Evidently Lobo submitted such excellent copy that surcharges were not necessary. He paid a first instalment of 2,000 reales to "start the work"