

FRANCISCO
GARRO

c.1556 – c.1623

O magnum mysterium

for 6 voices

FRANCISCO GARRO (c.1556-c.1623)

· *O magnum mysterium*, 6vv.

Francisco Garro was born in Alfaro (Spain) some time around 1556, a date pointed by musicologist Robert Stevenson without any documental reference to support it. He died in Lisbon sometime before 27 March 1623. After being active in Logroño, he was appointed as chapel master at Valladolid in March 1580 but, by 17 October the same year he was appointed as chapel master at Sigüena Cathedral. In 1587, he applied for the post of chapel master at Zaragoza Cathedral but Christobal Tellez was the chosen one for that post. By 27 September 1592 he was already at the service in the Royal Chapel at Lisbon as a chapel master, a post he retained until his death.

Garro is among the few composers active in Portugal who printed music during the first half of the seventeenth century. One of the publications comprising polychoral works was printed in partbooks from which one of the parts hasn't survived to this day. It was printed in Lisbon by Pedro Craesbeeck and it included several masses from eight to twelve voices, lections for the *officium defunctorum* and several *Alleluia* settings. The other was a book of masses from four to six voices, two antiphons for aspersion, ending with three motets for five and six voices. Besides these, the Royal Musical Library 1649 catalogue listed three psalms for eight voices, responsories for Christmas and Epiphany, ten villancicos for six to eight voices, all of these works now lost.

The motet *O magnum mysterium* for six voices (SSAATB) that makes the present edition is extant in the printed choirbook *Opera aliquot...*, one of the two collections of music that Garro published in 1609, both printed at the Lisbon workshop of Pedro Craesbeeck. The work occupies the folios 67v to 69r of the publication. Although not indicated in the first folios of the motet, nor in the opening index, the text used is taken from the fourth responsory at Matins on Christmas Day, which means that the motet was indicated for the Christmas season.

EDITION NOTES

In this edition clefs were used according to the modern practice, with the g2 clef corresponding in the transcription to the c1 (in the case of the *superius*) and c3 (in the case of the *altus*) clefs, the g2 clef transposed to the lower octave was used for the c4 (in the case of the *tenor*) clef, and the F4 clef was maintained (in the case of the *bassus*). Original note values of the source were kept in this edition, and the work was transposed a major second upwards. The final notes were figured in order to complete the measure where they occur. The modern division of measures with a continuous vertical bar was adopted. The occurrence of accidental signs present in the source was reproduced, being omitted in this case those after the first, according to the modern convention. Editorial accidentals and the following were placed over the staff, in a smaller size than the accident present in the source, affecting the respective note. Cautionary accidentals deemed necessary were also added over the staff in a smaller size between curved brackets. The ligatures were marked according to the conventional way, with the use of the horizontal square bracket, whole, in the case of ligature, and truncated, in the case of coloration. The orthography has been regularized with the use of capital letters and the syllabic division of the texts according to the modern convention.

Editorial comment

Altus 1^o, m. 62, *Longa*

Bassus, m. 36, note 4, C sharp

Francisco Garro

O magnum mysterium

edition by Luís Henriques

Canto Mensurable editions

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O MAGNUM MYSTERIUM

FRANCISCO GARRO

Opera aliquot... (Lisbon, 1609), ff. 67v-69r

(c.1556-c.1623)

Superius 1°

Superius 2°

Altus 1°

Altus 2°

Tenor

Bassus

O ma - - - gnum my - ste - ri - um, my - ste - ri -

O ma - - - gnum my - ste - ri - um, o

5

S1

O ma - gnum my - ste - ri - um, o ma - gnum my -

S2

O ma - gnum my - ste - ri -

A1

ste - ri - um, my - ste - ri - um, my - ste - ri - um, o ma -

A2

O ma - gnum my - ste - ri - um, my - ste - ri - um,

T

um, o ma - - - gnum my - ste - ri - um, my - ste - ri - um, o

B

ma - gnum my - ste - ri - - um, o ma - gnum my -

10

S1 ste - ri - um, o ma - gnum my - ste - ri - um, o ma - gnum

S2 um, o ma - - gnum my - ste - ri - um, my - ste - - - - -

A1 - - gnum my - ste - ri - um, o ma - - - - - gnum my -

A2 my - ste - - - - ri - um, o ma - gnum my - ste - ri -

T ma - gnum my - ste - ri - - um, my - ste - ri - um, o ma -

B ste - - - ri - um, o ma - gnum my - - - ste - - - -

15

S1 my - ste - ri - um, et ad - mi - ra - bi - le, et ad - mi -

S2 - - - ri - - - um, et ad - mi - ra - bi - le Sa - - - cra - men - tum, et

A1 ste - - - ri - um, et ad - mi - ra - bi - le Sa - - - cra - - -

A2 um, et ad - mi - ra - bi - le Sa - - - cra - men - - - - -

T gnum my - ste - ri - um, et ad - mi - ra - bi - le,

B - - - ri - um, et ad - mi - ra - - - -

20

S1 ra - bi - le Sa - - - cra - men - - - - - tum,

S2 ad - mi - ra - bi - le Sa - cra - men - - - tum, et ad - mi - ra - bi - le,

A1 men - tum, et ad - mi - ra - bi - le, ut ad - mi - ra - bi - le Sa -

A2 - - - - tum, et ad - mi - ra - bi - le Sa - cra - men - tum,

T et ad - mi - ra - bi - le

B bi - le, et [ad - mi - ra - bi - - le], et