

PORTUGUESE SEVENTEENTH CENTURY POLYPHONY SERIES · 18

FRANCISCO
MARTINS

c.1622 – 1680

Domine, tu mihi lavas pedes?
for 5 voices

CANTO 
MENSURABLE

EDITIONS

Mateus d'Aranda (c.1495-1548) · *Domine, tu mihi lavas pedes?*

- *Domine, tu mihi lavas pedes?*, 5vv. 1
- *Domine, tu mihi lavas pedes?*, 4vv. 5

Francisco Martins was born in Évora probably around 1622. He studied in the Choirboys School of Évora Cathedral as a pupil of the master of the *Claustra* Manuel Rebelo. On 18 May 1637, as a *colegial*, he required minor orders. On 8 May 1640, as already living in Elvas, he required Epistle orders, and, on 15 May of the following he required Gospel orders identifying himself as chapel master of Elvas Cathedral. On 27 May 1642 he was ordained to the priesthood. As chapel master of Elvas Cathedral Martins had an annual salary of half a prebend of 200.000 reis, the other half being attributed to the cathedral's organist. On 6 May 1666 he received 10.000 reis for the music service during Holy Week, to be divided with the other musicians of the chapel. On January and July of 1668 he received the same amount for the music service of Christmas and the Holy Week. Martins died in Elvas on 20 March 1680 being buried in the city's cathedral.

His surviving compositions are found in two manuscript polyphony choirbooks that belonged to Elvas Cathedral and are now preserved at the Elvas Public Library. They comprised two masses, responsories for Holy Week, Vesper psalms, hymns, and also polyphony settings of the Passions.

The antiphon *Domine, tu mihi lavas pedes?*, for five voices (SSATB), survives in two eighteenth-century manuscript sources from Évora Cathedral. This edition is based on the manuscript *Outra Música da Semana Santa* n.º 51 and we assume that the same work was copied from this manuscript to a 1785 polyphony choirbook (*Códice* n.º 9) also for the use of Évora Cathedral. As an appendix it is given an edition of another setting of *Domine, tu mihi lavas pedes?*, for four voices (SATB), which is probably incomplete, missing the third section, that survives in a polyphony choirbook copied in 1655 for Elvas Cathedral, now preserved at the Elvas Public Library.

EDITION NOTES

In this edition clefs were used according to the modern practice, with the g2 clef corresponding in the transcription to the g2 (in the case of the *superius*) and c2 and c1 (in the case of the *altus*) clefs, the g2 clef transposed to the lower octave was used for the c3 (in the case of the *tenor*) clef, and the c4 clef (in the case of the *bassus*). Original note values of the source were kept in this edition, with the work being transposed a fourth lower in the case of the 5vv setting and a second lower in the case of the 4vv. setting. The final notes were figured in order to complete the measure where they occur. The ligatures were marked according to the conventional way, with the use of the horizontal square bracket, whole, in the case of ligature. 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 orthography has been regularized with the use of capital letters and the syllabic division of the texts according to the modern convention.

DOMINE, TU MIHI LAVAS PEDES?

FRANCISCO MARTINS

c.1622-1680

P-EVc Outra Música da Semana Santa n.º 51

Superius 1º

Superius 2º

Altus

Tenor

Bassus

Do - - - mi - ne,

Do - - - mi - ne,

Do - - - mi - ne, Do -

Do - mi - ne, Do - mi - ne, tu mi - hi la - vas

Do - mi - ne,

S 1

S 2

A

T

B

Do - - - mi - ne, Do - - - mi - ne, Do - - - mi - ne, tu -

Do - - - mi - ne, Do - - - mi - ne,

- - mi - ne, Do - - - mi - ne, Do - mi -

pe - des? Do - mi - ne, tu mi - hi la - vas pe -

Do - - - mi - ne,

DOMINE, TU MIHI LAVAS PEDES?

FRANCISCO MARTINS

c.1622-1680

P-Em Ms. 944, ff. 68v-69r

Superius

Altus

Tenor

Bassus

Do - - - mi - - - - ne, Do - - - mi - - - - Do - - - mi - - - -

Do - - - mi - - - -

6

S

A

T

B

ne, tu mi - - - - hi la - - - -

ne, tu mi - hi la - - - -

ne, tu mi - - - - hi la - - - -

ne, tu mi - - - - hi la - - - -

11

S

A

T

B

vas pe - - - - - des, tu mi - - - -

vas pe - - - - - des, tu mi - - - -

- - - - vas pe - - - - - des, tu mi - - - -

vas pe - - - - - des, tu mi - - - -