

# Manuel CARDOSO

MAGNIFICAT OCTAVI TONI  
MAGNIFICAT QUINTI TONI  
MISSA SECUNDI TONI  
MOTETS

WITH MUSIC BY **DE BRITO, MAGALHÃES AND MORAGO**

The Choir of Girton College, Cambridge  
Historic Brass of the Royal Academy of Music  
Gareth Wilson, director

INCLUDES FIRST RECORDINGS

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## MANUEL CARDOSO *Missa Secundi Toni* and Other Works

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MANUEL CARDOSO

[2] *Magnificat Octavi Toni\** 7:56

ESTÊVÃO DE BRITO

[2] *Sancta Maria\** 3:54

ESTÊVÃO LOPES MORAGO

[3] *Commissa mea pavesco\** 3:42

CARDOSO *Missa Secundi Toni\** 29:55

[4] I Kyrie 7:01

[5] II Gloria 5:11

[6] *Ecce mulier Chananea* 3:04

[7] III Credo 8:30

ANON.

[8] *Obra de Segundo Tom\** 2:08

CARDOSO

[9] *Aquam quam ego dabo* 2:33

*Missa Secundi Toni\**

[10] IV Sanctus 1:52

[11] V Benedictus 2:28

[12] *Sitivit anima mea\*\** 4:18

[13] VI Agnus Dei 5:03

[14] *Non mortui\*\** 4:38

**ANON.**

**15** *Passo de Segundo Tom\**

**2:40**

**CARDOSO**

**16** *Magnificat Quinti Toni\**

**7:46**

**FILIFE DE MAGALHÃES**

**17** *Commissa mea pavesco\*\**

**4:57**

**TT 77:51**

**The Choir of Girton College, Cambridge**

\*FIRST RECORDINGS

**1-2 4-7 9-11 13 16-17**

\*\*FIRST RECORDINGS IN THIS VERSION

**Historic Brass of the Royal Academy of Music**

**(Jeremy West, leader) 1-5 7 10-14 16-17**

**Lucy Morrell, organ 1-5 7-8 10-13 15-17**

**Gareth Wilson, director 1-7 9-14 16-17**

## **'PEARLS OF IRREGULAR SHAPE': MANUEL CARDOSO AND HIS MUSIC**

by Ivan Moody

Portuguese music from the sixteenth and seventeenth centuries, once even less known in the Anglophone world than that of Spain, has, over the course of the past three decades or so, come to be reassessed as something of unique power and beauty, independent of any stylistic canons and boundaries. The number of concerts and recordings of this enormous repertoire – a large number of them by British choirs – bears eloquent witness to this development.

Frei Manuel Cardoso is one of the most important Portuguese composers of that period, and it is his music that forms the centre of this recording. He spent most of his life under Spanish rule – ironically, precisely the period in which Portuguese music began to enjoy its 'golden age'. Philip II of Spain, in spite of his treatment of Portugal as a province of his own country in economic and political terms, proved to be a generous promoter of Portuguese composers, and neither were aristocratic patrons lacking at home.

After the restoration of the monarchy in 1640, a sense of national identity had to be fought for once again. The only unbroken line in cultural terms was the power and influence of the Roman Catholic Church, and, by extension, Latin liturgical polyphony written for its rite. Composers such as Cardoso, Magalhães, Lôbo and Brito continued writing in a contrapuntal style built essentially on the *prima prattica*, a continuation of the work of earlier Spanish composers such as Morales and Guerrero, and, most importantly, a profound knowledge of the music of Palestrina. Polychoral music was written, nevertheless; that much of it no longer survives is a fact attributable to the huge Lisbon earthquake of 1755.

Frei Manuel Cardoso was born in Fronteira, part of the archdiocese of Évora, in the Alentejo region, in 1566 and professed as a monk in Lisbon on 5 July 1589. He was sent to Évora to study grammar and music as soon as he was old enough, which he was considered to be in 1575 at the age of nine. Évora was an important city during this period, and its cathedral and university enjoyed considerable renown as centres of musical education. Cardoso was taught there by Father Cosme Delgado and Father Manuel Mendes, himself Delgado's pupil.

Later in his career, Cardoso was to enjoy the favour of the Spanish royal house. In 1631 he dedicated a book of Masses on the *Ab initio* theme to Philip IV. He was also connected with the Bragança family while he was at the Carmelite Priory in Lisbon, and it is likely that the future King John IV was his pupil as well as his patron. Cardoso enjoyed much esteem during his lifetime for his pious life as much as for his exceptional musical gifts. He was frequently mentioned by his renowned contemporaries, both literary and musical, and when he died in 1650, he was held in universal affection and respect.

There survive five published collections containing Cardoso's works: three books of Masses and two volumes containing Magnificats and motets. Two of the motets recorded here – *Non mortui* [14] and *Sitivit anima mea* [12] – were in fact included in the 1625 Mass collections, which also contains the masterly *Missa pro Defunctis*, and they both have texts associated with funeral rites. Characteristic of these motets – and, indeed, all the music on this recording – is the combination of contrapuntal writing in the manner of Palestrina (the parody Masses in Cardoso's 1625 book are all based on Palestrina, in fact) with a very personal grasp of harmony. The augmented intervals, unexpected entries and progressions, and even false relations which abound are, although not unique to Cardoso, certainly even more evident in his work than that of his contemporaries in Portugal such as Duarte Lôbo. It is the admixture of these characteristics with his outstanding contrapuntal skill, and a very particular melodic style, which give Cardoso's music its individuality.

The chromaticism of Cardoso's music does not contradict the serenity transmitted by much of it, in all genres, and in this one may feel that he is a genuinely Baroque

composer using Renaissance techniques, a typical paradox of Portuguese music from this period. Both *Non mortui* and *Sitivit anima mea* provide fine illustrations of this ‘chromatic serenity’, their grand melodic sweep inflected by intricate harmonic twists. In *Ecce mulier Chananea* [6] the procedure is similar, except that the composer highlights the text of the woman’s plea for mercy using homophonic writing, thus making the setting even more dramatic. In addition to being part of a series of motets setting Gospel readings, this particular work has a connection with earlier Portuguese music, that of Pedro de Escobar (c. 1466–after 1535), whose setting of *Clamabat autem mulier Cananea* uses homophony to similar effect, as does *Fatigatus Iesus*, an anonymous motet almost certainly also by Escobar, narrating the episode of the Samaritan woman.

The *Missa Secundi Toni* – so called because it is based on the second of the eight modes that western polyphony inherited from Gregorian chant – is from the *Liber Secundus Missarum*, which is presumed to have been published in 1636 (there is no surviving exemplar with a title page). It is scored for six voices, and although in the Kyrie [4], Sanctus [10] and Agnus Dei [13] Cardoso also demonstrates his contrapuntal skill over long expanses of melody (the Agnus Dei is particularly impressive in this respect), in the Gloria [5] and Credo [7] the necessity of setting a large amount of text in a short time brings to the fore a much denser, rhythmically incisive style of writing. Perhaps the most memorable moment is the blazingly glorious final section of the Credo, beginning at ‘Et iterum venturus est’.

The two Magnificats included on this recording are also marvels of technical ingenuity, similarly alternating highly melismatic writing and a denser, more declamatory style. Two of the most remarkable moments in the former style are the settings of the word ‘nostros’, with a melisma of eleven notes, in the ‘Sicut locutus est’ section of the *Magnificat Quinti Toni* [16], and the cascading melodies of ‘Sicut erat’ in the *Magnificat Octavi Toni* [1].

Further context for Cardoso’s work is provided by the inclusion here of motets by other Portuguese composers, Filipe de Magalhães, Estêvão de Brito and Estêvão Lopes Morago, and two anonymous organ works, part of a brilliant repertoire of Iberian instrumental music that still remains almost unknown outside Portugal and Spain. The

style of Magalhães is much smoother than that of Cardoso, his almost exact contemporary, with a gracefully flowing melodic style, but his technical means are similar – as witness the double imitation point that begins his lovely *Commissa mea pavesco* [17]. The setting of the same text by Morago [3] is quite different, much more concise (one is reminded of his countrymen Alonso Lobo and Francisco Guerrero), though it is certainly not lacking in chromatic fluidity in its harmony. Morago was in fact Spanish: he was born in Vallecás (now part of Madrid) in about 1575, but subsequently spent nearly all his life in Portugal. After studying at Évora with Magalhães he became canon and *mestre de capela* of the Cathedral of Viseu (in the north of Portugal) from 1599 until 1628. He then retired to the Franciscan monastery at Orgens, not far from Viseu, and died in or after 1630. The peculiar intensity of his music can thus be thought of something Iberian rather than Spanish or Portuguese.

Brito, on the other hand, was Portuguese, born in Serpa in about 1570, but, after studying, it is thought, with Magalhães, spent most of his life in Spain, becoming chapel master at the Cathedral of Badajoz by 1597 and then moving to Málaga. His style is as concise as that of Morago in many ways, but somewhat more angular. His *Sancta Maria* [2] employs a typically intense, and even heart-rending, build-up, interrupted by an imploringly, dramatically sudden homophonic passage at ‘Intercede pro devote’.

Many Portuguese scholars have chosen to label the music of this period (and its art in general) as ‘mannerist’; even if one does not wish to introduce yet another label into the spectrum of historical classifications, the fact that the word ‘Baroque’ is thought to be originally Portuguese should give pause for thought – it refers to a pearl of irregular shape, a singularly apt metaphor for the unexpectedly contoured treasures to be heard in this recording.

*Ivan Moody is a composer, conductor and musicologist. His music has been performed all over the world, by soloists and groups including Paul Barnes, Artur Pizarro, The BBC Singers, The Tallis Scholars, Trio Mediaeval, The Hilliard Ensemble, The King's Singers, Tenebrae, the Estonian Philharmonic Chamber Choir, Cappella Romana, Fretwork, Septura and Orchestrutopica. As a musicologist he has written particularly on music from the Iberian Peninsula, Russia and the Balkans. He is also a priest of the Orthodox Church and chairman of the International Society for Orthodox Church Music.*

# TAKING PORTUGUESE POLYPHONY BACK TO PORTUGAL

by Gareth Wilson

In July 2017 the Choir of Girton College, Cambridge, accompanied by an ensemble of historic brass players from the Royal Academy of Music, London, undertook a tour of Portugal and Spain, performing a programme of Renaissance polyphony by Manuel Cardoso, Filipe de Magalhães, Estevão de Brito and Estevão Lopes de Morago. There were a number of reasons for the tour and this subsequent recording; they pertain specifically to the connection between the texts set by Manuel Cardoso and the unique history of Girton College.

*Portugalix Musica*, the series published by the Fundação Calouste Gulbenkian in Lisbon from 1959 onwards, contains the two volumes of Cardoso's *Liber Primus Missarum* (Lisbon, 1625), with his Requiem Masses, and the *Livro de vários motetes*. In that collection, Cardoso set gospel texts for the liturgical year as dictated by the church lectionary. They include a number of musical settings of Christ's interactions with women, including the woman at the well, the Canaanite whose daughter suffered demonic possession, the woman taken in adultery and the woman who wiped Jesus' feet with her tears. In each case, significantly, the woman came out of her encounter with Jesus relatively well; it was usually among men that Christ's mission met with obstinance and resistance. It is also worth noting that three of the four women listed in Christ's genealogy through Joseph's line (as presented at the opening of the first chapter of Matthew) are people who would have been frowned upon at the time, and that none of the four was Jewish – and yet they are nevertheless listed alongside Mary. That so many settings of Christ's engagement with women should be found within such a concentrated space, then, might be seen to reiterate the gospels' own pre-emptive challenge to the patriarchal culture that Christianity, sadly, nevertheless went on to engender.



A feminine theme thus started to suggest itself and, if Harry Christophers and The Sixteen had not already recorded Cardoso's *Missa Regina Coeli* ('Mass for the Queen of Heaven'),<sup>1</sup> it would have provided the perfect thematic centre-piece. Even so, the *Missa Secundi Toni* is no poor substitute, since it demonstrates the depth and variety of Cardoso's extraordinary compositional language, and allowed us performers to exploit the textural possibilities of our combination of choir and brass to the full: as with our previous recording, of the five-part Requiem by Orlande de Lassus,<sup>2</sup> the choral textures of the Mass and both settings of the Magnificat were supported by a consort of sackbuts (early trombones) and cornetts (an early brass instrument which has no modern-day descendant but resembles the recorder in its fingering and the trumpet in its mouthpiece), as well as organ, and a number of the motets were performed instrumentally, again by this same ensemble. We were glad to welcome five young musicians from the Royal Academy of Music, under the tutelage of Jeremy West, to join us on our tour and on this recording.

The rest of the programme was also constructed around this feminine theme, which is particularly appropriate for Girton College. In 1869 Girton became the first residential college for women in Britain to offer degree-level education and, although it is now mixed (and was the first of the Women's Colleges to take that step, too), it remains proud of its egalitarian roots. The next step was to place the various female characters mentioned above, like those listed in Joseph's genealogy, in the company of Mary, the 'God-bearer'. The Magnificat, which is a hymn of praise sung to God by the Virgin Mary (it occurs in Luke's Gospel, at 1:46–55), was an obvious text to include, and Cardoso's volume of fourteen Magnificats provided outstanding material here; choosing only two from this collection [1] [6] proved a considerable challenge. Estevão de Brito's motet *Sancta Maria* [2] was an additional happy find, allowing us to cement the conceptual theme further, while also placing Cardoso's music in the context of that of his compatriots.

<sup>1</sup> It is recorded, along with three Cardoso motets and music by Duarte Lôbo, in a programme released first on Collins Classics in 1994 and re-released on Coro COR16032 in 2005.

<sup>2</sup> Released on Toccata Classics TOCC 0396 in March 2017.

To take such music to Estoril, Évora, Lisbon and Porto, and also to Santiago de Compostela in Spain, performing it in some of the places where it was first heard, was a special and emotional experience. We were privileged to give a concert in Évora Cathedral, in many ways the historical hub of Portuguese Renaissance polyphony and the source, directly and indirectly, of much of the music in this recording. Cardoso sang as a choirboy there and studied with the choirmaster, the great Manuel Mendes (1547–1605), as did Filipe de Magalhães, composer of the sublime and otherworldly *Commissa mea pavesco* [17], the closing piece of our programme here. Before following Cardoso to Lisbon, Magalhães succeeded Mendes at Évora Cathedral and, in turn, became compositional mentor both to Estevão de Brito and Estevão Lopes de Morago, whose own setting of *Commissa mea pavesco* receives its first recording here [3].

The Portuguese repertoire of polyphony appears to have developed in near-isolation from what was happening elsewhere in Europe (Monteverdi's *Vespers*, for example, were written some forty years before Cardoso died); perhaps that is part of the reason for the depth and richness of this tradition, to the extent that one finds pronounced and stimulating differences in compositional style between composers working in the same city at exactly the same time. Duarte Lôbo (1564–1646) was another contemporary of Cardoso's in the Évora Cathedral choir; when we paid a visit to Lisbon's 'Se' Cathedral, where Lôbo was director of music for nearly fifty years, and which crowns Lisbon's famous Alfama district, the fact that we did not perform his music there was keenly felt, leaving us with the nagging feeling that we have unfinished business in Portugal. For the participants in this project, the locations in which this programme was performed gave the music enormous resonance and allowed us to see it in a particular light. We stood in the very choir-stalls where Cardoso and Magalhães sang, and visited and sang in the Carmelite Convent where Cardoso worked over one hundred years before it was partially destroyed in the Lisbon earthquake of 1755. Lisbon is a city whose history seeps from its very walls. To enter into that history, and to re-live it through the music of Cardoso, Magalhães and their younger colleagues, was to do so in the company of true greatness. It is to the experience of their greatness that this recording is dedicated.

**Gareth Wilson** studied at the Royal Scottish Academy of Music and Drama, the University of Edinburgh, and the Royal Academy of Music in London, receiving the DipRAM for an outstanding final recital. He became a Fellow there, and subsequently lecturer, in Academic Studies between 2000 and 2004. At the same time, he joined the staff of the Music Department of King's College, London (KCL), and, in 2012, was appointed an academic professor at the Royal College of Music. In 2014 he was appointed Acting Director of the Chapel Choir of KCL (following the sudden death of David Trendell), with which he gave numerous concerts, toured Italy, broadcast on *Choral Evensong* on BBC Radio 3 and made his debut recording, *In Memoriam* (on the Delphian label), which received a five-star review from *Choir & Organ* magazine and was made 'Editor's Choice' in *Gramophone*. In 2015 he became the first member of the Music Department at KCL to receive a King's Teaching Excellence Award, having previously been nominated in 2011 and 2012.



Photo: Holly Slater

In summer 2015 Gareth was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is also a member of the Music Faculty. He also lectures for the Royal College of Organists and, in addition to freelance work as a choral conductor, is Director of Music at Christ Church, Chelsea, where he conducts the professional choir and has directed the first performances of over 150 new works for the Anglican liturgy, as well as playing a leading role in securing a major restoration of the Flentrop organ there. He is also a composer whose music has been heard in dozens of cathedrals, churches and college chapels all over Britain and in Canada and the USA, has been broadcast on BBC Radio, and features on several recordings.

In 2007 Gareth undertook postgraduate research in Theology and Philosophy from London University's Heythrop College before embarking upon a doctorate in the Theology Department at KCL, where he researches the contribution of music to the growth of atheism in nineteenth-century Europe. He has given numerous talks and lecture courses on this subject at KCL, Cambridge and beyond. In February 2017 he was appointed Associate of the Royal Academy of Music (ARAM) in recognition of his significant contribution to the music profession.

**Jeremy West** has been instrumental in reviving the popularity of the cornett as a virtuoso and ensemble instrument since the late 1970s, having been inspired and encouraged from the start by the late Jerome Roche (University of Durham). He now has forty years of top-class playing experience in many of Europe's leading early Baroque ensembles, and has been acclaimed a 'pioneer' of his instrument on several occasions. He is a founder member of His Majestys Sagbutts & Cornetts, the leading ensemble of its kind, itself now 35 years old.

In addition to a playing career which has taken him to 35 countries across four continents, since 1991 Jeremy has carried on the pioneering instrument-making work of the late Christopher Monk. The workshop is devoted to the research, development, reproduction and worldwide distribution of all instruments in the cornett and serpent families. Examples of this output, and in particular of the extraordinarily popular resin cornett – an instrument which has inspired and enabled the majority of the players of today – may be found from New York to New Zealand, Scandinavia to South America.

Jeremy West teaches at the Royal Welsh College of Music and Drama as well as the Guildhall School of Music and Drama; and he is a Musician in Residence at Girton College, University of Cambridge. In adult education, he has taught on courses and workshops in Australia, Britain, Denmark, Germany, Japan, Malta, Poland, Spain and Switzerland, and he has a list of private pupils. The experiences of his students – their problems, needs, achievements and insistence – provided both the material and the motivation for writing *How to Play the Cornett* (JW Publications, London, 1995), the first contemporary comprehensive tutor for cornett players of all levels. Written in collaboration with Susan J. Smith (University of Cambridge), to date it has sold well in excess of 1,000 copies worldwide.

His most recent challenge and interest lies in playing music of the nineteenth and early twentieth centuries on original brass. To this end, equipped with an E flat alto horn from France, dated 1855, he plays with much enthusiasm for Queen Victoria's Consort, newly formed in 2016 and still going strong.

Jeremy West lives with his partner Susan in Cambridge; in their spare time they respectively play solo horn and euphonium for the City of Cambridge Brass Band, directed by Peter Bassano, where Jeremy enjoys the continual challenge of repertoire which is quite outside his professional experience.



**The Choir of Girton College** has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prize-winning ensemble comprising around 26 students, it has built its reputation through regular choral services in Girton College chapel and frequent performances in parish churches and cathedrals across the UK. Choir members are all undergraduate or graduate students at Cambridge University. The choir also undertakes tours overseas at least once a year; recent ventures have included concerts in Australia, Austria, Canada, Germany, Hong Kong, Japan, Malaysia, Singapore, Slovakia, Spain and Switzerland. The choir has sung for the United Nations, as specially approved by the then Secretary-General Kofi Annan, for the Duke of Edinburgh, the late Queen Mother and the late Pope John Paul II. Its musical life is enriched by collaborations with leading professional ensembles such as the London Mozart Players and members of the Gabrieli Consort, as well as with students of the London conservatoires, and through joint services and concerts with other Cambridge chapel choirs.

In spring 2017 Toccata Classics released the first commercial recording, with the Girton College Chapel Choir joined by the Historical Brass of the Guildhall, London, of the five-part Requiem by Lassus (TOCC 0396), hailed by *Fanfare* as a 'splendid performance'; the reviewer, J. M. Weber, continued: 'If you prefer instruments with choir, you will thoroughly enjoy this.'



Photo: William Lyon Tupman

#### *Sopranos*

Amelia Atkinson, Erin Barnard, Orlen Crawford, Carolee Fairbanks, Clara Hyder, Elizabeth Preece, Holly Slater, Iona Tattersall, Ruth Townsend

#### *Altos*

Jessica Ginn, Kit Handscombe, Michaela Higham, David McGregor, Rosalind Skillen

#### *Tenors*

John Bowskill, Konrad Bucher, Sam Corkin, Dominic Edwards, Ben Ward

#### *Basses*

Christopher Hedges, David Lawrence, Jaivin Raj, William Tupman, Mark Wainwright, Lewis West

#### *Cornetts*

Tamsin Cowell, Jeremy West (leader)

#### *Sackbuts*

Laura Agut, Freddy Ouellette, Quinn Parker, Benedict Vernon

## Texts and Translations

CARDOSO

[1] *Magnificat Octavi Toni*

[16] *Magnificat Quinti Toni*

Magnificat anima mea Dominum;  
Et exsultavit spiritus meus in Deo salutari meo,  
Quia respexit humilitatem ancillae suae;  
ecce enim ex hoc beatam me dicent omnes  
generationes.  
Quia fecit mihi magna qui potens est, et  
sanctum nomen ejus,  
Et misericordia ejus a progenie in progenies  
timentibus eum.  
Fecit potentiam in brachio suo;  
Dispersit superbos mente cordis sui.  
Deposuit potentes de sede, et exaltavit  
humiles.  
Esurientes implevit bonis, et divites dimisit  
inanes.  
Suscepit Israel, puerum suum, recordatus  
misericordiae suae,  
Sicut locutus est ad patres nostros, Abraham et  
semini ejus in saecula.  
Gloria Patri, et Filio, et Spiritui Sancto: sicut  
erat in principio,  
Et nunc, et semper: et in Saecula saeculorum.  
Amen.

*My soul doth magnify the Lord.  
And my spirit hath rejoiced in God my Saviour.  
For he hath regarded: the lowliness of his  
handmaiden: for behold, from henceforth: all  
generations shall call me blessed.  
For he that is mighty hath magnified me: and  
holy is his Name.  
And his mercy is on them that fear him:  
throughout all generations.  
He hath shewed strength with his arm: he hath  
scattered the proud in the imagination of their  
hearts.  
He hath put down the mighty from their seat:  
and hath exalted the humble and meek.  
He hath filled the hungry with good things: and  
the rich he hath sent empty away.  
He remembering his mercy hath helped his  
servant Israel:  
As he promised to our forefathers, Abraham and  
his seed for ever.  
Glory be to the Father, and to the Son: and to  
the Holy Ghost;  
As it was in the beginning, is now, and ever shall  
be: world without end. Amen.*

**[2] DE BRITO *Sancta Maria***

Sancta Maria succurre miseris  
Juva pusillanimes refove flebiles  
Ora pro populo  
Interveni pro clero  
Intercede pro devoto femineo sexu  
Sentient omnes tuum juvamen  
Quicumque celebrant tuam  
commemorationem.

**[3] MORAGO *Commissa mea pavesco***

**[17] MAGALHÃES *Commissa mea pavesco***

Commissa mea pavesco  
Et ante te erubescio  
Dum veneris judicare  
Noli me condemnare

**CARDOSO *Missa Secundi Toni***

**[4] I Kyrie**

Kyrie, eleison!  
Christe, eleison!  
Kyrie, eleison!

**[5] II Gloria**

Gloria in excelsis Deo et in terra pax  
hominibus bonae voluntatis. Laudamus te,  
benedicimus te, adoramus te, glorificamus te,  
gratias agimus tibi propter magnam gloriam  
tuam,  
Domine Deus, Rex caelestis [coelestis], Deus  
Pater omnipotens.

*Holy Mother, aid the unfortunate,  
help the poor in spirit, comfort those who  
mourn,  
pray for your people,  
intercede for your priesthood,  
intervene on behalf of your faithful feminine sex;  
let all realise your help, whosoever keep  
remembrance of you.*

*I begin to fear my transgressions  
And I blush before thee  
When thou shalt come to judge  
Do not condemn me.*

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

*Glory to God in the highest, and on earth peace  
to men of good will. We praise You, we bless  
You, we adore You, we glorify You, we give You  
thanks for Your great glory,  
Lord God, heavenly King, O God Almighty Father.  
Lord Jesus Christ, Only-Begotten Son, Lord  
God, Lamb of God, Son of the Father, Who  
take away the sins of the world, have mercy on us;*

Domine Fili unigenite, Jesu Christe, Domine  
Deus, Agnus Dei, Filius Patris, qui tollis  
peccata mundi, miserere nobis;  
qui tollis peccata mundi, suscipe  
deprecationem nostram. Qui sedes ad  
dexteram Patris, miserere nobis.  
Quoniam tu solus Sanctus, tu solus Dominus,  
tu solus Altissimus, Jesu Christe, cum Sancto  
Spiritu in gloria Dei Patris. Amen.

**[6] *Ecce mulier Chanaan***

Ecce mulier Chanaan a finibus illis egressa  
clamavit,  
dicens: Miserere mei, Domine fili David,  
filia mea male a demonio vexatur.

**[7] *Missa Secundi Toni (cont.)***

**III Credo**

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae, visibilium omnium et  
invisibilium.  
Et in unum Dominum, Jesum Christum,  
Filiū Dei unigenitum, et ex Patre natum ante  
omnia saecula.  
Deum de Deo, Lumen de Lumine, Deum  
verum de Deo vero,  
genitum non factum, consubstantialē Patri;  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram  
salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto ex Maria  
Virgine, et homo factus est.

*Who take away the sins of the world, hear our  
prayer. You Who sit at the right hand of the  
Father, have mercy on us.*

*For You alone are the Holy One, you alone the  
Lord, you alone the Most High, Jesus Christ,  
with the Holy Spirit in the Glory of God the  
Father. Amen.*

*Behold, a woman of Canaan came from that  
region came out and was crying,  
saying: Have mercy on me, O son of David,  
My daughter is tormented by a devil.*

*I believe in one God, the Father Almighty,  
Maker of heaven and earth, of all things visible  
and invisible:  
And in one Lord, Jesus Christ,  
the only-begotten Son of God, born of the Father  
before all ages;  
God from God, Light from Light, true God from  
true God;  
begotten, not made, consubstantial with the  
Father,  
by Whom all things were made;  
Who for us men and for our salvation came  
down from Heaven.  
and was incarnate by the Holy Ghost out of the  
Virgin Mary, and was made man:*



Crucifixus etiam pro nobis sub Pontio Pilato  
passus, et sepultus est,  
et resurrexit tertia die, secundum Scripturas,  
et ascendit in cælum, sedet ad dexteram Patris.  
Et iterum venturus est cum gloria, iudicare  
vivos et mortuos,  
cuius regni non erit finis;  
Et in Spiritum Sanctum, Dominum et  
vivificantem,  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur et  
conglorificatur:  
qui locutus est per prophetas.  
Et unam, sanctam, catholicam et apostolicam  
Ecclesiam.  
Confiteor unum baptisma in remissionem  
peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

**[8] ANON. *Obra de Segundo Tom***

**[9] CARDOSO *Aquam quam ego dabo***  
Aquam quam ego dabo,  
si quis biberit ex ea,  
non sitiet in aeternum,  
Dixit Dominus mulieri Samaritanae.

*He was also crucified for us under Pontius  
Pilate; He suffered and was buried:  
And on the third day rose again according to the  
Scripture:  
And ascended into Heaven, and sits on the right  
hand of the Father:  
And He shall come again, with glory, to judge  
the living and the dead:  
Of His Kingdom there shall be no end;  
And I believe in the Holy Spirit, the Lord, and  
Giver of Life,  
Who proceeds from the Father and the Son  
Who, with the Father and the Son, is together  
adored and glorified,  
Who has spoken through the Prophets.  
And I believe in One, Holy, Catholic, and  
Apostolic Church,  
I confess one Baptism for the remission of sins.  
And I await the Resurrection of the Dead:  
And the Life of the world to come. Amen.*

Instrumental

*The water which I shall give,  
if anyone shall drink of it,  
he shall never thirst,  
Said the Lord to the Samaritan woman.*

**CARDOSO Missa Secundi Toni (cont.)**

**10 IV Sanctus**

Sanctus, sanctus, sanctus Dominus Deus  
Sabaoth! Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!

*Holy, holy, holy Lord God of Hosts. Heaven and  
earth are full of your glory. Hosanna in the  
highest.*

**11 V Benedictus**

Benedictus qui venit in nomine Domine.  
Hosanna in excelsis!

*Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

**12 CARDOSO Sitivit anima mea**

Sitivit anima mea ad Deum fortem vivum,  
Quando veniam et apparebo ante faciem Dei  
mei,  
Quis dabit mihi penas sicut columbae  
Et volabo et requiescam?

*My soul hath thirsted after God, who is great  
and living:  
When I come and appear before the face of my  
God,  
Who will give me wings as of a dove and I will  
fly and be at rest?*

**Missa Secundi Toni (cont.)**

**13 VI Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere  
nobis.  
Agnus Dei, qui tollis peccata mundi, miserere  
nobis.  
Agnus Dei, qui tollis peccata mundi, dona  
nobis pacem.

*Lamb of God, who takes away the sins of the  
world, have mercy on us.  
Lamb of God, who takes away the sins of the  
world, have mercy on us.  
Lamb of God, who takes away the sins of the  
world, grant us peace.*

**14** *Non Mortui*

Non mortui qui sunt in inferno quorum  
spiritus acceptus est a visceribus suis,  
Et iustificationem Domino.  
Sed anima quae tristis est super magnitudinem  
mali  
Et infirma, et incedit curva dat tibi gloriam  
Et iustitiam Domino.

*They are not dead who are in hell, whose souls  
have passed from their flesh;  
They shall give honour and justification to the  
Lord.*

*But the soul that is sad over the magnitude of its  
wrongdoing  
and treads a path crooked and weak,  
gives thee glory and justice, O Lord.*

**15** *ANON. Passo de Segundo Tom*

Instrumental

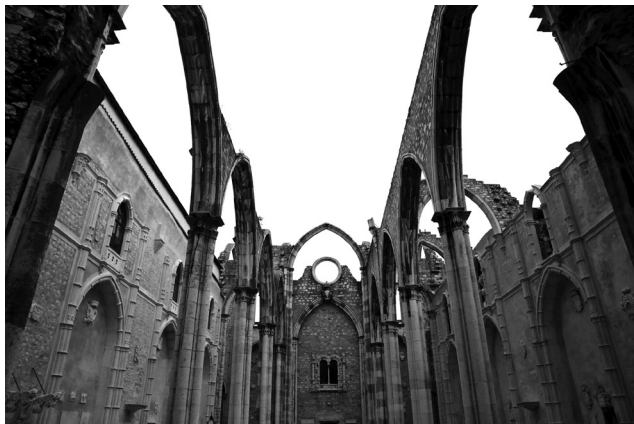


Photo: Benedict Vernon

*The Carmelite Convent, ruined in the Lisbon earthquake of 1755,  
where Cardoso was employed over a century earlier*



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