

the late reign of King Afonso V through to the end of the reign of Manuel I) was through the royal court musicians, whilst by the mid 16<sup>th</sup> century, there is conclusive evidence that the monastery of Santa Cruz in Coimbra and other important institutions in Portugal also received numbers of printed music books from the principal publishing houses in northern Europe, especially, and Italy. With a focus on the earlier ‘Spanish Court Repertory’ preserved in Coimbra and in related Portuguese polyphonic sources, besides coeval secular music, this paper attempts to explore patterns of circulation and possible intended function and use of these repertoires in Portuguese court circles based on evidence found both in extant musical sources and in literary works.

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### **The circulation of Iberian polyphonic music in the early decades of the 16th century: some case studies**

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In the late 15th century and the early decades of the 16th century, opportunities for musical exchange between Portugal and Spain were multifarious. Several Spanish musicians, like, for instance, the three Baena brothers, Gonzalo, Francisco and Diego, made their careers in the Portuguese court, and a number of Portuguese musicians, like, for instance, Pero do Porto, worked in Castilian and Aragonese courtly and ecclesiastical institutions. Repertoires of polyphonic music also travelled across the border. Our common understanding is that manuscripts made a one-way route from Spain to Portugal, and that Portuguese sources contain versions far removed from the Spanish originals, resulting from unique and often late transmissions. The studies offered in this paper will show a different and more complex picture: that in some cases, music arrived early, and that versions in Portuguese sources are sometimes closer to the original than those in most of the surviving Spanish manuscripts.

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