

## Guatemala City Cathedral

In January, 1967, when the following alphabetical list was constructed, most of the loose sheet villancico treasure of the Cathedral had been temporarily transferred to the Seminario Conciliar, Kilómetro 15, Guatemala City, for safe-keeping. The distinguished rector of the seminary at that time was Pe Claudio Allard. One of the most musically cultivated clergy on the continent, and fully alive to the high artistic quality of the Guatemala patrimony, he placed me deeply in his debt by allowing me approximately a fortnight of unrestricted access to the archive. However, Rev<sup>do</sup> Pe Carleton M. Sage, SS., librarian of the Seminario Conciliar, reported on August 28, 1968, that during intervening months the approximately 880 individual items in loose sheets that in 1967 comprised the Seminario Conciliar portion of the Guatemala Cathedral archive had all been returned to the Palacio Arzobispal, 7a Avenida 6-21, Guatemala Zona 1, Guatemala, where Señor Agustín Estrada Monroy had assumed responsibility for the reunited archive.

When viewed in January, 1967, the partial archive at the Seminario Conciliar lacked the choirbook music mentioned in Dom David Pujol's "Polifonía española desconocida conservada en el Archivo Capitular de la Catedral de Guatemala y de la Iglesia parroquial de Santa Eulalia de Jacaltenango," Anuario Musical, XX-1965 (1967), pages 3-9, consisting instead of around 760 eighteenth-century pieces, and of approximately 120 from the seventeenth century. Only one manuscript partbook containing specimens from Hernando Franco and Cristóbal Morales could be presumed to have been copied before 1600.

Some half the pieces lacked composer ascriptions. However, a better acquaintance with the individual styles of Marcos de Quevedo -- Guatemala maestro at the turn of the eighteenth century, of Manuel José de Quiroz (died 1765) -- cathedral chapelmaster whose testamento dated March 18, 1755, occupies folios 22-25 in Legajo 995 (A 1 20) in the Guatemala National Archive (housed in the same building as the National Library), and of Quiroz's nephew, Rafael Antonio Castellanos -- whose will dated February 12, 1784, with codicil dated July 19, 1791, survives at folios 55-58 of Legajo 931 (A 1, Expediente 9424) might enable us to credit many of the now anonymous items. Both Guatemala Cathedral acts and National Archive documents have yielded copious biographical data concerning these and other local worthies -- which is however deferred to Renaissance and Baroque Composers in the Americas. Lorenzo Gómez, Nicolás Estrada Aristondo, and Pedro Nolasco Estrada worked in the capital, but some of the other loose sheet pieces testify on their covers to having been composed in hamlets where nowadays no signs of advanced musical culture (or even of musical literacy) any longer survive.

Apart from a galaxy of seventeenth- and eighteenth-century Portuguese and Spanish stars (such as Filipe da Madre de Deus, Juan Hidalgo, Antonio Literes, Sebastián Durón, Diego José de Salazar, Francisco José Coutinho, Jayme de la Te y Sagau, José de Torres, and José de Nebra), the archive at the Seminario Conciliar also yielded a fair number of pieces by leading Italians (such as Pergolesi, Leonardo Leo, Davide Perez, and even Spontini). The Italian music was almost always fitted to Spanish texts a lo divino, thus permitting performance in church. Any scruples against such sacred use should be weighed against the musical advantages. Only intimate acquaintance with the current Italian repertory can explain the up-to-date sound of both Quiroz and Castellanos. Also, the fastidious

technique of even the more obscure local composers presumes constant contact with European pacesetters.

Throughout our subjoined list of villancicos, the equals-sign = identifies items examined not at the Seminario Conciliar but in the Palacio Arzobispal during the January, 1966, visit. As for canto llano collections in the Palacio, a quick survey of surviving plainchant choirbooks made during that same visit revealed termination dates of copying that ranged from October 6, 1642, to 1771. Since polyphonic music in the Guatemala archive so often honors a member of the Third Order of St. Dominic -- Rose of Lima (1586-1617; canonized in 1671), one is not surprised to find her sumptuously honored in a plainchant choirbook also -- the 170-page Officium Sanctae Rosae Virginis Limensis Ordinis Praedicatorum copied at Rome in 1680 by "Fr. Nicola Brosset Gallus Ord. Praed." The two latest plainchant books examined were copied at Madrid in 1769 by Pedro Joseph Aliambra and at the Franciscan house in the Guatemalan capital by fray Esteban Torresano in 1771. The latter, devoted to Our Lady, reaches only 56 folios. But so far as ornamentation, gilding, and other art work are concerned, a more luxurious choir-book executed in Central America has yet to be encountered anywhere.

Canto llano choirbooks, whatever their artistic merit, never capture the fancy of cataloguers as do canto de órgano choirbooks. For the reader's convenience, Dom David Pujol's 1965 (1967) catalogue of three Guatemala Cathedral polyphonic choirbooks (each of atlas size) has been corrected, amplified, rearranged in alphabetical order, and printed separately to avoid confusion with the loose sheet music not viewed by him. Choirbook I contains two groups of Masses -- the first assembled by Gaspar Fernandes in 1602 and recopied in the 1760's, the second secured from Europe in the mid-eighteenth century. To this second group must obviously belong the Masses by José de Torres (1665-1738), Giacomo Allegri (1582-1652) -- if "Alegre" = Allegri, and Luis Serra (died at Saragossa in 1719). Juan Matías de Rivera, whose Mass comes last in Choirbook I among the total of twelve, ought to be more easily identifiable because his whole name appears. Since so many known Oaxaca Chapelmasters contributed to the loose sheet repertory at Guatemala (Vallados, Mota, Salado, Zumaya, and others), it may be worth noting that there was a maestro named Juan de Ribera = Rivera active at Oaxaca from 1644 to 1655. Pedro Bermúdez = Bermudes present in Choirbook IIa with sixteen hymns and in Choirbook I with more items than anyone else (one Mass, three antiphons, two invitatories), was on February 28, 1603, called to serve Puebla Cathedral as chapelmaster. A native of Granada, he had previously been medio capellán (1592) in the Royal Chapel choir at Granada, and chapelmaster at Cuzco (1597). Cristóbal de Morales's Missa à 4 vozes at the end of Choirbook III concords with his cortilla in Toledo 28 and at Granada. His Hexachord Mass, found in various Spanish archives -- among them the Royal Chapel at Granada, is another of his works unknown elsewhere in the New World. Rodrigo Ceballos's two Masses, one in Tone III, the other in Tone VI, point to Granada also, since he ended his career there as Royal Chapel maestro de capilla.

In all, Choirbook I, measuring 45 by 30cm, contains 193 leaves and Choirbook II, 43 by 28cm, reaches 259 leaves; whereas Choirbook III, 41 by 32cm, the worst preserved of the lot, contains only 88. A most useful note at folio 27 of Choirbook III identifies the prolific fray Felipe de la Madre de Dios = Frei Filipe da Madre de Deus (Afonso VI's chapelmaster) as chapelmaster in the Barefoot Mercedarian house at Seville ("M<sup>ro</sup> ce Capilla del Convento de Religiosos Merced.<sup>os</sup> Descalzos, de la Ciudad De Sevilla"), where he had presumably retired after quitting

Afónso VI's service. A note at folio 23 in the same choirbook identifies fray Francisco de Quiros=Quiroz, a Dominican in Guatemala, as brother of the Guatemala chapelmaster who made his will in 1755, Manuel José de Quiroz.

The legends on the first folio of Choirbook I read as follows: Libro de Missas, copiado de el que escribió el P. Gaspar Fernandes el año de 1602. y aora se le añadieron otras seis Missas q pudo conseguir de la Europa, la solicitud diligencia de Manuel Joseph de Quirós, Mro de Capilla quien lo . . . con el debido rendimiento que . . . muy Ilustre, y Venerable S. . . . y Cabildo de esta Santa Ig. . . . Metropolitana de Guatemala este año de 176. . . . A. M. D. . . . Laudate eum in sono tube, laudate eum in [psalterio et cithara,] Laudate eum in tympano, et choro, laudate eū in chor[dis et organo.] Laudate eum in cymbalis bene sonatib. laudate eū in cymbalis iubilationis. Omnis spiritus laudet Dominum. Psalm. 150.

Indice de las 12. Missas q tiene este Libro. Missa sobre las vozes. Missa de Pedro Luis Prenestino. Missa de Pedro Colino. Missa de Ceballos, de 3.<sup>o</sup> Tono. Otro del mismo autor, de 8.<sup>o</sup> Tono. Missa de Bomba, de Pedro Bermudez.

Las 6. Missas q se añadieron son las siguientes. Missa de D. Joseph de Torres. Missa. O quam Gloriosum, del M.<sup>o</sup> Thomas Ludovico de Victoria. Otra del mismo, sobre el Ave maris stella. Missa del M.<sup>o</sup> Serra, de 5.<sup>o</sup> Tono. Missa de Alegre, de 4.<sup>o</sup> Tono. Missa de Juan Mathias de Rivera.

#### Alegre

Missa de 4.<sup>o</sup> Tono, a 4 voces. CB I 119<sup>V</sup>-133. At 131<sup>V</sup>-133 Agnuses are reversed. Melodic sequences abound everywhere in this Mass, the opening tiple incipit of which reads thus:

#### Example 57

#### Anton de España

Benedicamus Domino a 5. CB IIb 179<sup>V</sup>-180. Alto marked: Canon a fine usque ad principium. semibreuia tantū.

#### Anonymous

4 antiphons, 4 invitatories, 1 Tantum ergo in CB I.  
9 hymns in CB IIa, 3 Benedicamus Domino and 1 Tantum ergo in CB IIb.  
35 motets, 4 Benedicamus Domino, 3 Marian antiphons, 2 hymns, 2 invitatories, 2 sequences, 1 Litany, 1 psalm, 1 Requiem, 1 responsory in CB III.

#### Bermudes, Pedro

Aurea luce. Polyphony of this Peter and Paul hymn begins with second strophe Janitor caeli, a 4. CB IIa 41<sup>V</sup>-43. Next comes Doctor egregie, Paule, a 4, fourth strophe of this same hymn, but unattributed.

Christus natus est nobis, a 4. CB I 180<sup>V</sup>-181. Christmas Invitatory.

Christus natus est nobis, a 8. CB I 181<sup>V</sup>-182. Tiple 2 sings chant in Pfundnoten.

Crudelis Herodes. Polyphony begins with second strophe, Ibant Magi.

Epiphany hymn a 4. CB IIa 10<sup>V</sup>-13. 2nd pars, Nouum genus at 11<sup>V</sup>-13 de tiples a 4 (two tiples, two altos). 3rd pars, Gloria tibi Domine, 13<sup>V</sup>-14, ascribed to Guerrero.

Crudelis Herodes, beginning Ibant magi, a 5. CB IIIa 8<sup>v</sup>-10.  
 Defensor alme, a 4. In die Sancti Jacobi. CB IIIa 46<sup>v</sup>-50. 2nd pars a 3  
 (Ti A Te), Tu bella nos. 3rd, Canon in subdiatesson cum sex vocibus  
 (SSAATB), calls for an unwritten altus resolving Superius I at the  
 fourth below.

Iste Confessor Domini colentes. Polyphony of this Common of Confessors  
 hymn begins with second strophe, Qui pius prudens, a 5 (Ti A A Te B).  
 CB IIIa 67<sup>v</sup>-68.

Iste Confessor. Alternate setting of second strophe, a 4. CB IIIa 68<sup>v</sup>-72.  
 2nd pars a 3, Unde nunc noster follows, then 3rd pars a 6 (SSAATB).

Jesu nostra Redemptio. Polyphony of this Ascension hymn begins with  
 Quaete vicit, a 4. CB IIIa 17<sup>v</sup>-18.

Jesu, Redemptor omnium. Polyphony begins with second strophe, Tu lumen.  
 Christmastide hymn a 4. CB IIIa 3<sup>v</sup>-4.

Lauda mater ecclesia. Polyphony of the Mary Magdalene hymn begins with  
 second strophe, Maria soror Lazari, a 4. CB IIIa 49<sup>v</sup>-50.

Lumen ad revelationem gentium a 4. CB I 188<sup>v</sup>-189.

Lumen ad revelationem gentium a 5. CB I 187<sup>v</sup>-188.

Miserere mei Deus, a 4. CB III 30<sup>v</sup>-34. Although anonymous at the first  
 opening, this psalm is identified as Bermudez's in the index pasted  
 on the flyleaf.

Missa de Bomba, a 4. CB I 152<sup>v</sup>-169. Parody of Mateo Flecha's ensalada  
La Bomba intabulated by Fuenllana (1554) and published in partbooks  
 at Prague, 1581.

O gloriosa Domina, a 6. CB IIIa 77<sup>v</sup>-79. Canon at lower fourth between  
 Superius I and Altus I.

Pange lingua, Corpus Christi hymn a 4. CB IIIa 29<sup>v</sup>-32. 2nd pars a 5  
 (Ti Ti A Te B), Nobis datus. 3rd pars de triples a 4, 32<sup>v</sup>-33, not  
 ascribed. 4th pars a 6 (Ti A A Te Te B), Tantum ergo, 33<sup>v</sup>-35, marked  
 "bermudez", canonic (tenor I and alto at the fifth).

Veni Creator spiritus, a 4. Third strophe, a 7 (Tu septiformis munere),  
 copied CB IIIa at 24<sup>v</sup>-25, includes a three-in-one canon. Top voice  
 answers the tenor at the octave, alto answers at the fifth. In margin  
 of alto: "tria sunt munera pretiosa." Alternate setting of Tu septi-  
 formis for Ti Ti A Te follows at folios 25<sup>v</sup>-26.

Vidi aquam, antiphon a 4. CB I 7<sup>v</sup>-9. During the polyphony, which starts  
 with Egredientem de templo, the tenor sings the chant in Pfundnoten.

Ceballos, Rodrigo de  
 Magnificat Sexti toni a 4. Even verses. CB IIIb 132<sup>v</sup>-138. Tiple incipit:

Example 58

Missa a 4. de 3.<sup>o</sup> Tono. CB I 54<sup>v</sup>-71. Concord with Jacaltenango, pp. 34-37.  
 Missa Octavi Toni a 4. CB I 133<sup>v</sup>-152. Tiple incipit of this parody:

Example 59

Colin, Pierre  
 Missa, a 4. CB I 43<sup>v</sup>-54. Tiple initium reads thus:

Example 60

According to a kind reply from A. Hyatt King dated July 28, 1969, none of the Masses in British Museum K.2.i.30 concords with the present Mass.

Fernandes, Gaspar

Benedicamus Domino a 4. Tone I. CB IIb 32<sup>v</sup>-33.  
 Benedicamus Domino a 4. Tone II. CB IIb 46<sup>v</sup>-47.  
 Benedicamus Domino a 4. Tone III. CB IIb 72<sup>v</sup>-73.  
 Benedicamus Domino a 4. Tone IV. CB IIb 91<sup>v</sup>-92.  
 Benedicamus Domino a 4. Tone V. CB IIb 112<sup>v</sup>-113  
 Benedicamus Domino a 4. Tone VI. CB IIb 138<sup>v</sup>-139.  
 Benedicamus Domino a 4. Tone VII. CB IIb 158<sup>v</sup>-159.  
 Benedicamus Domino a 4. Tone VIII. Canon a fine ad principium usque  
     semel adque iterum semibrevia suisque pausas numera. CB IIb 178<sup>v</sup>-179.

Custodes hominum psallimus Angelos a 4. In festo angeli custodis. Polyphony begins with Namque quod corruerit. Scalewise rising melody in opening imitative point paraphrases the plainchant (Liber usualis [1966], p. 1666).

Magnificat Quinti toni a 4. Odd verses. CB IIb 105<sup>v</sup>-112.

Responsiones del verso despues del himno. a 4. Textless. Two on one page. CB IIa 79<sup>v</sup>. Organ music.

Franco, Fernando = Hernando

Benedicamus Domino a 5. CB IIb 180<sup>v</sup> (181 missing). Superius Primus starts thus:

Example 61

Lumen ad revelationem gentium, a 5. CB I 186<sup>v</sup>-187. Concords with Jacaltenango, pp. 164-165. Purification antiphon. Two tenors.

Guerrero, Francisco

Agnus redemit oves, a 4. Glosa in die Resurrectionis. CB I 190<sup>v</sup>-192.  
 2nd pars, Dic nobis a 5.  
 Christe redemptor, a 4. Festū omnium sanctorum. CB IIa 55<sup>v</sup>-56. Polyphony begins with Beata quoque agmina.  
 Conditor alme siderum, a 4. CB IIa 1<sup>v</sup>-3. Polyphony starts with Qui condolens. 2nd pars, Laus honor virtus.  
 Deus tuorum militum. Common of One Martyr hymn a 4. CB IIa 62v-65. Only the 2nd pars, Ob hoc precatu, is attributed to Guerrero. Polyphony begins with Hic nempe mundi.  
 Exultet caelum laudibus. Apostles' hymn a 4. CB IIa 56<sup>v</sup>-60. Polyphony starts with Vos seculi justi judices. 2nd pars a 3 (Ti A Te), Quorum precepto. 3rd pars a 5 (SAATB), Deo Patri, canonic, with supranus answering tenor at the octave.

Huius obtentu Deus alme nostris. Martyrs' hymn a 4. CB IIa 74<sup>v</sup>-75.  
 Jesu corona Virginum. Common of Virgins hymn a 4. CB IIa 72<sup>v</sup>-74. Polyphony begins with Qui pascis inter lilia followed by 2nd pars, Te deprecamur.

Jesu, Redemptor omnium. Polyphony begins with second strophe, Tu lumen, et splendor Patris. Christmastide hymn a 4. CB IIa 4<sup>v</sup>-8. 2nd pars, Sic presens a 3; 3rd pars cum sex vocibus, Gloria tibi (tenor followed by altus in canon at the fifth).

Magnificat octavi toni a 4. Even verses. CB IIb 172v-178.  
 Magnificat primi toni a 4. Odd verses. CB IIb 14v-20.  
 Magnificat quarti toni a 4. Even verses. CB IIb 85v-91.  
 Magnificat secundi toni a 4. Even verses. CB IIb 47v-53. Sicut erat  
 with canon in subdiantesaron.  
 Magnificat septimi toni a 4. Odd verses. CB IIb 153v-158.  
 Magnificat sexti toni a 4. Even verses. CB IIb 126v-132.  
 Magnificat tertii toni a 4. Odd verses. CB IIb 66v-72. Gloria in  $\Phi^3$ .  
 O lux beata Trinitas. Hymn a 4. CB IIa 28v-29. Polyphony starts with  
 Te mane laudum carmine.  
 Quicumque Christum quaeritis. Polyphony of this Transfiguration Hymn  
 begins with second strophe, Illustr quiddam, a 4. Text = cento from  
 Prudentius's Cathemerinon, twelfth poem. CB IIa 35v-36.  
 Sanctorum meritis inclyta. Common of Many Martyrs hymn a 4. CB IIa  
 65v-67. Polyphony starts with Hi sunt quos retinens. 2nd pars =  
 Cedunt gladijs.  
 Urbs Jerusalem beata. Dedication of a Church hymn a 4. CB IIa 75v-77.  
 Polyphony begins with Noua veniens.  
 Vexilla regis. Passontide hymn a 4. CB IIa 14v-17. 2nd pars, Arbor  
 decora, for Ti Ti A B (cantus firmus in Tiple 2), repeated in CB III  
 41v-42. 3rd pars, O crux aue spes repeated in CB IIa 80v-81  
 ( $\text{C}\frac{1}{2}$  mensuration at 16v-17, C at 80v-81).  
 Madre de Dios, Felipe de la  
 Salve Regina a 3 vozes. CB III 26v-27. Continuo accompaniment.

#### Morales, Cristóbal de

Magnificat octavi toni a 4. Even verses. CB IIb 165v-172.  
 Magnificat octavi toni a 4. Odd verses. CB IIb 159v-175.  
 Magnificat primi toni a 4. Even verses. CB IIb 7v-14.  
 Magnificat primi toni a 4. Odd verses. CB IIb 1v-7.  
 Magnificat quarti toni a 4. Even verses. CB IIb 79v-85.  
 Magnificat quarti toni a 4. Odd verses. CB IIb 73v-79.  
 Magnificat quinti toni a 4. Even verses. CB IIb 98v-105.  
 Magnificat quinti toni a 4. Odd verses. CB IIb 92v-98.  
 Magnificat secundi toni a 4. Even verses. CB IIb 39v-46.  
 Magnificat secundi toni a 4. Odd verses. CB IIb 33v-39.  
 Magnificat septimi toni a 4. Even verses. CB IIb 145v-153.  
 Magnificat septimi toni a 4. Odd verses. CB IIb 139v-145.  
 Magnificat sexti toni a 4. Even verses. CB IIb 119v-126.  
 Magnificat sexti toni a 4. Odd verses. CB IIb 113v-119.  
 Magnificat tertii toni a 4. Even verses. CB IIb 59v-66.  
 Magnificat tertii toni a 4. Odd verses. CB IIb 53v-59.  
 Missa sobre las Vozes (Ut re mi fa sol la), a 4. CB I 17v-31. Concord  
 with the Hexachord published in MME, XXIV, 36-57, minus the canonic  
 Agnus Dei.  
 Missa à 4 vozes (fa re ut fa sol la). Concord with MME, XXIV, 18-35,  
 except that the Guatemala version lacks Agnus II and is throughout  
 pitched a fourth higher. Neither this nor the preceding Mass was  
 published before 1964.

#### Quiros, Francisco de

Sancta Maria succurre miseris. Motete a 4. vozes por Fr. Francisco de  
 Quiros en Guatemala Religioso Dominicano, Hermano de Manuel de Quiros.  
 CB III 22v-23.

Palestrina, Giovanni Pierluigi da

Missa Sine nomine, a 4. CB I 31<sup>v</sup>-43. Republished in PW XI, 41-56, this Mass was first printed in the Liber Secvndvs of 1567, dedicated to Philip II.

Magnificat primi toni cum 4 vocibus paribus. Anima mea verses CB IIb 20<sup>v</sup>-26, Et exultavit 26<sup>v</sup>-32. Not in FW, XXVII. Superius I initia read:

#### Example 62

Rivera, Juan Mathias de

Missa, a 4. CB I 169<sup>v</sup>-180. Kyrie I begins:

#### Example 63

Serra, [Luis]

Missa a 4 De 5.<sup>o</sup> Tono punto bajo. CB I 109<sup>v</sup>-119. In this B flat Major Mass the same head motive begins every major movement. However, the answer does not anticipate the ending of the subject. The Kyrie starts thus:

#### Example 64

Torres, José de

Missa à 4. CB I 71<sup>v</sup>-85. This Dorian Mass ad omnem tonum ends with an Agnus a 8, each voice singing a different psalm tone (Bassus 2 sings both Tone VIII and the peregrinus). Reminiscent of Pedro Vaz Rego's Missa ad omnem tonum copied in a 40-folio choirbook dated 1731 at Evora, Portugal.

Salve Regina a 4, continuo accompaniment. CB III 23<sup>v</sup>-24.

Victoria, Tomás Luis de

Missa Ave maris stella, a 4. CB I 95<sup>v</sup>-109. Polytextuality of original edition suppressed.

Missa O quam gloriosum, a 4. CB I 85<sup>v</sup>-95.

O vos omnes, a 4. CB III 40<sup>v</sup>-41.

Vere languores, a 4. CB III 19<sup>v</sup>-20.

According to the Index on the flyleaf of CB III the Salve at 24<sup>v</sup>-25 is by Romero (no first name). The barlined triple incipit reads:

#### Example 65

Alphabetized by composer, the fine array of loose sheet music viewed at the Seminario Conciliar in 1967, but returned to the Archivo Arzobispal in 1969, included the following items. A mere date after a composer's name indicates the date of a villancico not examined with sufficient care to determine the number of parts or the festival for which it was composed.

Aguilera, Antonio de 1733.

Albarez, Francisco Xavier

En carro Flamante. Duo Con Violines A la Assencion des Sor. Fue formado en este año de 741 en Guathea Poesia, y Musica por Fran<sup>co</sup> Xavier Albarez.

Andrade, fray Jorge de

Zagalejos al niño alegremos. Xacara de Navidad a 8. Vozes. Ti Ti Te, Ti A Te B, Acomp<sup>to</sup> pa el Harpa. On cover this note: "Al 1.<sup>o</sup> Choro le falta el Alto; puede ser que assi sea la composition." Felipe Pedrell's Catàlech de la Biblioteca Musical de la Diputació de Barcelona (1909), II, 18, lists a Christmas villancico a 5 by this same composer, Despertad, dormidos pastores, but without a date. Several other composers in the same manuscript collection [701] belong to the reigns of Charles II or Philip V: Miguel de Ambiel, Pedro de Ardanaz, José Carcoler, Sebastián Durón, Francisco Valls.

Anonymous

Albrisias que vn abiso a llegado A 7. Ti Ti A Te, Te Te Bajo.

Al campo sale pizarro el mapa de la hermosura, el temor de las esferas y el matante de las furias. Xacara de Nauidad, a duo y a 6. A B, Ti A Te B, harpa. Vigorous C3=3/4. G minor (one flat). 13 strophes (twelfth mentions "la veldad casi desnuda en pobres pañales"), 2 estribillos.

Amante Mariposa. Tonada à 3 Con los Ynstrumentos en forma de 2. Coros, See Coradini, Francisco: Dulze pañal de Amor.

Aqui venimo à Belen lo neglito con Malia. Negro. Duo de Nauidad. 2 tiples, Ac. C Major, 6/8. Frequent refrain words like "gan, gan," le, le, le. type this as another Black Christmas carol in the usual manner.

Ay ay pastores tengame q me caigo. Portugues de Nauidad A 4, año de 700 en Guatta. Ti Ti A Te, Ac. Only the Tenor soloist in the four coplas imitates the Portuguese language. How poorly Portuguese was known by the Guatemala poet can be judged from this transcript (music, transcribable in the usual 6/8, lacks any detectable Portuguese traits): 1. Campus eran de Vriba, campus donde se enxendran, espigas como el Oru, raçimus como pelrras. 2. Campus de Belen digu, donde de nuoite buena, socedio lo que endiyas, del mundo socediera. 3. Filu de Media nuoite, Mais cerrada e mais negra, que bolsa de paisanu, si vn real de a ochu pesca. 4. A dar mil carcaxadas, el aurora es copienza, Ya tantu fue el contentu q el dia esclareziera.

On one part a bruised singer recorded his opinion of Quiroz: "Manuel de Quiros Tiple Arrogante."

De sus galas aprendan diuina madre. Xacara y estriu<sup>o</sup> A 6. de S<sup>ta</sup> Teresa de Jesus. Por D lasol refa. Accompaniment written in tenor clef is G minor music (without signature flats, but with all the necessary accidentals). Tiple 2 constantly hovers around g<sup>1</sup>. Rubric on cover means that this jácara was performed a fourth lower than notated. Dates (of performance) on cover: 1682, 1686, 1690.

El maximo Atlante. Aria Ytaliana Con Violines. To accommodate the vocalist, both violinists were requested sometime after the first performance to transpose their parts from written A down to sounding F Major: "Transport.<sup>o</sup> 2. puntos vajos." Dates on cover: 1744, 1747, 1748 (Corpus). The instrumental introduction was an afterthought (copied at bottom of violin parts). Soloist duplicated by first violin starts thus:

Example 66

Possible composer: Leonardo Leo.

En este candido albergue. "J. M. J." on the cover abbreviates the Holy Family, not the composer's name.

Flaciquia donde vamos. Negro 1740 del 3º Noctño A 4.

Ha sino la plima mia. Negrilla de Nauidad a duo y a 6. Ti A B, A Te B, Baxo para el harpa a duo y a 6. On cover: "Para baylar de puntiya y de talon. Por G solreut ut.mi." Since as noted this is a C Major Negrilla, with extremely high tessiture, "Por G solreut ut.mi." means that it was performed a fourth lower than notated. The text mentions "el son de guineo, de mandiga, de melinde, de canaria de angola y santo tome." After this string of dances is mentioned, one black promises to perform them all, whereupon another shouts "excellent idea!" ("palese me ben").

Helmana flancica. Negritos. 1770.

Hermosa blanca flor. Aria Con Violines probada à la Concepción de nra Señora. Secular original began:

#### Example 67

Jessuchristo flaciquia donde vamos. Villan<sup>co</sup> A 4º Con Viols<sup>s</sup> ala Natiuid.

Ti Ti A Te, Ac. Although not so called, this is a Negro possibly by Castellanos, or if not by him, at least of his epoch. The voices disport themselves in 16th- or 32nd-note motion above a persistent bass that starts thus:

#### Example 68

(24 more measures of estribillo)

In the Resp<sup>ta</sup> ala Copla comes an onomatopoeic refrain "ti titiriti tatarata ta . . .". The usual deformations of the Spanish abound in estribillo and coplas; e.g., flaciquia = Franciscita or Franciscito, palece = parece, turo = todo, use = usted, golio = gloria.

Lean Lean señores digan digan de plano. De San Felipe Neri A 6 y a duo. Año de 1686. A B, Ti A Te B "Por f. faut ut. mi." on Baxo 1º Choro 1º means F Major. Several notes on the accompaniment cover suggest that the parts were from time to time rented for a fixed fee.

This villancico, honoring the founder of the Oratorians, is but one of several praising him of the same approximate date. One A 3, with "repitiose el Año de 1687" on cover, includes a Baxo part headed "Por G solreut, ut.mi." (i.e., G Major). Since, as written, the part is C Major music, it was doubtless played a fourth lower than notated. At least two dozen more anonymous villancicos honoring Neri survive from the eighteenth century.

Mas socucha mi agola mi guitarriya quiti canta mi terra aquesa copriya plunavica siola salan guangua. Tiple Sola con guitarra Y a 6. Negro de pasqua de N. de Jalapa. Ti, Ti A A Te, Ti Baxo. All voice parts found, but not guitar. Throughout estribillo, chorus responds to tiple soloist, ha ha he he. Coplas of this piece from Jalapa are headed thus:

Tiple. Rom<sup>ce</sup> sola con guitarra. Guinea.

## Example 69

Coplas 3 and 4 read: Mi siola de mi oxo siola dona malia qui cala tene  
di treya A la rosa palesilas. // Aya mi terra su plimo como pluna la  
bima de vna niña que palese, vnas rosa vi castiya.  
Miren que Flor a 3. Printed. Cover missing.  
Musico Paxarillo. Duo a N<sup>ra</sup> Señora. Note on cover reveals the loan of  
this duo to Chiapas: fue à Chiquiri Chiapa.  
O admirable Adonai O supremo Sabaoth. Villancico al SS<sup>mo</sup> à Seis Vozes  
con Violines.  
Ola mortales. Quattro con Violines. For December 8. On cover: fue à  
Chiquiri Chiapa. Duplicate copy shows revival in 1800.  
O venturoso Pe. Ten-staff score, A Major (3 sharps). From top to bottom  
staves are assigned thus: Violins 1 & 2, Oboe, 2 Clarinets, SATB,  
String Bass, "Fabot" [= Bassoon]. J. M. J. on the cover stands for  
Holy Family.  
Por dios tu reja diuina. Año de 1682. A B, Ti A Te B, Baxo para el harpa.  
Prosigamos pues todos. A duo y a 4 de San Miguel Archangel. Baxo para  
el harpa Por C solfaut. ut.mi. (written in tenor clef) ranges from  
F-f (one flat signature). Probably played a fourth lower than notated.  
Que se anega en caríños. Duo Al Santissimo Sacto. Ti Ti, ACompañamiento  
del harpa. Note on cover in alien hand reads: "Cotejese este con el  
q compuso de la misma letra Dn Pedro Ardanaz, de Alto y Tiple."  
Rico Pedro. Aria trobada a S.<sup>r</sup> S.<sup>n</sup> Pedro. Con Violines, Ob<sup>s</sup>, Trompas.  
Only rarely does anything in the Guatemala archive show a dynamics  
marking like the va crescendo found in this item.  
Salve, a 8. Apparently mid-seventeenth century. Ti A Te B, Ti A Te B.  
On cover: "Se ha de trasladar, pa hacerle Bajo Cont<sup>o</sup>." Tiple 1<sup>o</sup>,  
Choro 1<sup>o</sup>, starts thus (original notation):

## Example 70

Ends with a section in C<sub>2</sub><sup>3</sup>.

Sanctus Deus à 3. Ti Ti A Bajete, 2 violins, Ac. D minor (no signature),  
3/4. Brilliant violin excursions. Possible date: 1790.  
Stabat Mater à 4 con Diferencia tambien a 4. Ti Ti A Te, Acomp<sup>to</sup> para el  
Bajon. The Latin opening section moves in block chords (D<sub>2</sub>) and processes  
at lethargic breve-semibreve gait in every bar. But the diferencia,  
"Buelbe del fatal letargo," picks up speed (lively C3).  
Turu, turu lo nenglito. Juglete A Duo A Navidad. 2 tiples, Ac. F Major.  
Text says the singers have hourneyed from the Congo to serenade the  
Child, accompanied by sonaja, chinchí, natambo. They dance to the beat  
of adufe and cascabe. Approximate date: 1730.  
Vn Relox. Vill<sup>co</sup> a 4 al SS.<sup>mo</sup> "Se le mudò, terminò, y se le hiso Retornellos  
de Violines, y se le Cantò en la Cathedral año de 1788" (note on cover).  
Ti Ti A Te, Ac. Torres's style.  
Vaya de xacara nueva pues solo las nuebas gustan y siempre las Biejas  
cansan. Xacara à 3 y a una voz. Con violines Del Nacimiento del  
Señor. 3 tiples, 2 violins, Ac. G minor (one flat), 3/8. Continuo  
of this jaunty ca. 1760 jácara (Castellanos's style) reads thus:

## Example 71

Venga mui nora vuena infante vello oiga nuestras folias. De Nauidad, Solos, Duo, y A 6. Folias. Alto Solo, Ti Te A, Guion general harpa. The "folia" bass is reserved for the coplas. In the estribillo the Guion general harpa reads thus:

## Example 72

The first of the twelve coplas, all matched with the same "folia"-bass, reads as follows:

## Example 73

Vengan a ver A 6 y a 3 y a duo. por Alamire. re fa [= A minor]. August 15 villancico. This is but one among a large family of locally copied late seventeenth-century villancicos in the Seminario Conciliar archive. Widely spaced staves, a scrawling hand, gamut pitches qualified by ut mi or re fa to indicate major or minor, typify the entire family. Venid justos veloçes oyreis por ayre hueco eco eco de religosas voces que lamor a porfia fia fia del zefiro diciendo viue de amor muriendo. Villancico para la estrena de la yglesia de Sta tereza A 6 y a duo. Por f faut vt. mi. A B, T A Te B. F Major, c3. The echo idea dominates the four coplas as well as the estribillo. "Consiego" is answered by "ciego," "oculto" by "culto," "declara" by "clara." Victoria por el silencio. Villancico A 6 y A 4 y Solo Para el SSMO smo. Despite "Gsolreut re mi" on cover, this is a C Major piece, rather than a G Major (unless, like many another Baroque villancico, the composer intended it to be sung a fourth lower than notated). Ya se acabò Maria mi cautiverio. Juguete Humano. Tiple, Bajo in score. At least a score of excellently copied eighteenth-century villancicos on fine paper, the back side blank. Probably sent from Spain. Borrador. Sketches for a Tonada de Navidad bufona de Solfec. "J. M. J." at top. An ignorant and pretentious sacristan serves as butt of the joke.

## Aragon, Francisco de

Alaben oy los cielos. Con violines, clarines y bajo. For December 8, 1788. En la brillante carroza. Villancico de Navidad a 4. 1786. Con violines, y flautas. Alternate text dated 1787, La Luz de Luz, for Ascension. Si de Pedro recuerdo. Cantada a Duo a Sr Sn Pedro Apostol Con Violines. En la Nueva Guath.<sup>a</sup> año de [17]86.

Aristondo, Mariano, see Estrada y Aristondo, Mariano

Aristondo, Nicolás, see Estrada Aristondo, Nicolás

## Astorga, Emanuele d'

Santissimo Agustin. Cantada Sola A Sn Agustin. 1727. Accompaniment Aria (allegro) starts thus:

## Example 74

Astorga (1680-ca. 1757) published twelve solo cantatas at Lisbon in

1726. Charles Avison's An Essay on Musical Expression (London: C. Davis, 1753 [2d ed.]), pp. 40 and 94 (note) rates Astorga above Vivaldi and Hasse and classes his Stabat Mater as "inimitable in its Way."

Ya se yo Dulze Dueño. Duo con Violines.

Asturiano, Joseph

Con el dedo en la Voca la fe me abisa. Tonada, A nra Señora de la Concepc.<sup>n</sup>  
En Madrid. En la imprenta de Musica. Soprano solo in A minor.  
Scratched-out note at the bottom of the cover reads: Juan Manuel  
tiene la vos de este solo. Pedrell's Catalech (1909), II, 46 and 54,  
itemized four other solos or duos by this early eighteenth-century  
maestro, and classes him (II, 55) among the "més eminentes mestres  
dels segles XVII y XVIII."

Avellano, Diego ("Mro Dn")

Diccionario de la Música Labor, I, 141, mentions an eighteenth-century  
Avellano whose works in the Córdova Cathedral were copied in 1777.

Bach, "Dn Joseph"

Celebren los Mortales. Cantada al Santissimo. After Recitado comes the  
Aria:

Example 75

Babán, Gracián ("Mro")

Salve a 3. From 1657 until death in 1675 Babán was Valencia Cathedral  
chapelmaster. Concerning his widely dispersed works, see DML, I 144.  
Hilarión Eslava's Lira Sacro-Hispana included three Latin works a 8.

Badajoz (spelled Vadajos), Miguel

En trono lucido. Vill<sup>co</sup> A Duo y a 4 De Ynstrumentos De Nra Sa de Iniesta.  
"60" on cover = 1760 performance.

Balchío, Aureliano

Botello, Andrés ("Mro")

Si deshases Niño. Villancico a quatro vozes al Nacimiento del Verbo  
eterno. Ti Ti A B. The archive contains several other pieces by  
"botello," none greatly significant, musically.

Casseda, Diego de

DML, I, 472, presumes that he died at Saragossa around 1691, after  
lengthy service as maestro of El Pilar. Villancico here is dated 1689.

Castellanos, Rafael

Afuela, a fuela. Villancico de Navidad de Negros. à 4. Con Violines, y  
Trompas. con tres voces, q.e suplen en un paso. Año de 1788.  
Ti Ti A Te, 2 violins, 2 horns (sounding an octave higher than notated),  
Bajo. After an 18-bar vivo instrumental introduction the chorus com-  
mands: "Make way for the king of Guinea, Gaspar who now approaches  
with all his troupe (Que entlamo la tlopa Gaspala . . . que entlamo  
la gualda de Reye Guinea)." G Major, 3/8, 3/4, 6/8. Respuesta mentions  
the Senegal drum, tambaco. Chorus whistles "Achi" and imitates

drumming with "tan, tan, tan." Delightful folkloric music, skilfully constructed.

1. A la tierna María. 2. Triunfante Señora. Dos Tonadas a la Asuncion de Nra Sra. Fueron echas p<sup>a</sup> la M<sup>e</sup> Fran<sup>ca</sup> Palada Religiosa Capuchina. año de 1771. Wrapped up in this same bundle were twelve more villancicos by him dated 1765, 1770 (twice), 1771, 1773, 1774 (four times), 1780, 1781, 1791.

Alla va una Xacarana. Xacara en Dialogo a la celebridad de la Asumpc.<sup>n</sup> de nra S.<sup>a</sup> Con Violines. Nueva Guath.<sup>a</sup> y Agosto de 1788. Two altos sing this clever A minor jácara in 3/8. Lacks coplas. In the introduction one soloist sings: "Something new befits the Church. If there is nothing novel in the xacarandina you are about to give us, why proceed? No one will listen!"

Antón no quiere este año cantar xacarilla nueva. Xacara de Navidad à 5. En la Nueva Guath.<sup>a</sup> y Octubre de 1787. Ti A A A Te, 2 Violins, Bajo continuo. After 2/4 introduction 3/8 Etribillo muy vivo and coplas. C minor (two-flat signature). The text rings clever changes on traditional Christmas texts. Anton sulks, complaining that he is sick and tired of the old, old story. But of course he later joins in the universal merriment.

A Síñola Plima mia. Negro de Navidad à 5. Con Violines, "Guath.<sup>a</sup> y Disciembre de 1773 . . . fué a Nunualco à Manuel Dávila" on cover. Sung again in 1789 and 1800, this captivating G Major estribillo-coplas Negro constantly pits 6/8 against 3/4, meanwhile calling on both violins to veer from pizzicato ("punteado") to arco at lightning speed.

Astronomía grande. Tonada à Duo. Two sopranos, 2 violins, 2 flutes; composed for August 15, 1785. Brilliant G Major, 3/8. Cover marked "Seminario."

Aucensia tirana. Tonada à Duo con Violines. A la Ascension del Señor. Nueva Guath.<sup>a</sup> y Febrero de 1790.

Bonetero. Villancico Jocoso de Navidad A 2 Coros, con Vves y Trompas. Por Raphael Castellanos, año de 1758. Other villancicos by this fecund maestro in the same bundle bear the dates 1758, 1766, 1767, 1768 (four times), 1775, 1779, 1780 (twice), 1781, 1782 (twice), 1784, 1788. A 1776 villancico adds as his middle name "Antó."

Diuino atlante. Aria a S.<sup>r</sup> S.<sup>n</sup> Juachín, a 3. Vozes Con Violines, Tromps.<sup>s</sup> Psalterio, y Simphonia. Agosto. año de 1765. 3 Bajo parts, one marked "de Symphonia y Psalterio," the second "Violon y Clave," the third "para la Bassa." Although not mentioned on the cover, the parts for Flautas are not only included but are obligatory to the musical sense, since the flutes reply to the violins in delightful antiphonal passages. On a duplicate part "simphonia" has been crossed out and "Viola obligada" substituted. However, the clef remains treble. This "aria" calls for 3 tiples, the third of which is designated "Tiple, o Alto Atiplado."

El Negro Maytinero de Navidad. A 5. Vozes. Con Violines y Tromps. Tenor introduction starts: Vn Negro viejo bonbacho Fiscal de sierto lugar para el Niño vnos Maytines dice que quiere ensayar. A Major. Ti Ti A A Te, Vns 1 & 2, Tr 1 & 2, Ac.

Gitanillas bienen. 1775. "Chaz chaz," the usual gypsy refrain, precedes the six coplas of this pleasant Christmas villancico. G Major, 6/8.

- Invitatorio à 3. Vozes, y Bajo. 4.º tono. 1772. Another Invitatorio, 8.º tono. 1774.
- La Ascencion triunfante. Villancico a 3. Con Violines A la Ascencion del Señor. En S.º Juan Amatitam, en Febrero, y Marzo de 1791.
- La Maternidad Sacra. Tonada à Duo. Con Violines y Flautas. This soprano duet was composed in November of 1775 for performance December 8. Revived in 1787 and 1798.
- Lo Negro que somos gente. Villancico de Negros de Navidad a 5. En la Nueva Guath.ª en Sep.º de 1787.
- Negros de Guaranganà. Villancico à 4 de Navidad, con Violines y Baxo. F Major, 6/8. Introduction plus coplas.
- Oygan una Xacarilla. [17]86. Xacarilla à Voz Sola, con Violines.
- Oy sube a los cielos. Ascension. Villancico a 4. "Sn Juan Amatitán y Febrero 1780 Por Raphael" on cover. Later performances, 1786, 91, 94, 1801.
- Pescadores noche Buena. Villancico de Navidad a 4. y a 5. Con Violines. "Buena. Agosto 1774" on cover. Duplicate violin parts, one pair in A, other in C. "Bajo transportado 2. puntos bajo" part proves that the C Major version came first. Other parts: "Una Voz tiplada," Tiple 1 & 2, Tenor; "Clave in C." Plan: Introduction-Estribillo-Coplas.
- Si perfecciona. Duo Solo, y a 3. Con Violines. a nro P.º S.º S.º Pedro Apostol. "Fue hecho en la Nueva Guath.ª en 11. de Junio de 1782. P.º que cantaron los Niños Ynfantes de este Collegio de S.º S.º Jph. Por Raphael Antt. Castellanos." In this same bundle, five other Castellanos items dated 1776, 1776, 1777, 1780, 1788.
- = Subvenite Sancti Dei. Responso à Quattro. Con Violines, Flautas, Oboes, y Trompas. Para las Exequias Funerales q se le hicieron en esta S.ta Metropolitana en esta Nueva Ciudad de la Assump.º a nro Catolico Monarca D.º Carlos Tercero (q. de Dios goza). Ti Ti A Te, Ac.
- Triste Caudal de Lagrimas. Duo a la Ascen.º del Señor con Violines. En S.º Juan Amatitam, y Abril de 1788. "88. 1802" on cover.
- Vaya de xacara amigos. Xacara a Voz Sola Con Violines. Immaculate Conception. Composed November, 1785. Repeated 1790. On cover: "fué a Nunualco p.º Manuel Davila."
- Vaya de xacara nueva. Xacara a la Concep.º a cinco vozes con violin.s Composed September, 1787. Revived 1796. Ti Ti A A Te, 2 violins, Ac. The musical character can be surmised from the continuo which starts thus:

#### Example 76

Another Castellanos Xacara (August 15, 1788) "en Dialogo" revels in similar repetitive bass figures, grouping however in 9/8 and 6/8:

#### Example 77

Venite adoremus. Invitatorio à 3 vozes y Bajo. Octavo Tono 1772. Ti A Te Another Venite adoremus, also for August 15, bears the date 1774.

Ya Jesus sube triumphante. Coplas à 4. Con Violines. A la Ascension del Señor. "Guath.ª 1774. 83. 94. 1801" on cover.

55 more villancicos dated 1767, 1768 (two), 1769, 1770 (two), 1771, 1773 (two), 1774 (two), 1775 (two), 1776, 1777 (two), 1778 (two), 1780 (six),

1782, 1785 (three), 1786 (three), 1787 (four), 1788 (five), 1789 (six),  
1790 (five), 1791 (two), 1794, 1796.

22 more tied in a bundle not examined.

#### Ciampi, Francesco

Al agua marineros. Aria Sola, con Violines. En Ytaliano comienza: Spera vicino il Lido = y Trobada al sor Sn Pedro Pedro Apostol, comieza:  
Al agua. B $\flat$  (one-flat signature), 3/8. Acompañam<sup>to</sup> starts thus:

#### Example 78

Born at Massa ca. 1695, Francesco Ciampi (not to be confused with Vincenzo Legrenzio Ciampi [1719-1762]) wrote five operas produced between 1717 and 1735.

#### Coll, Joseph

Venid Paranimphos. Quattro al Santissimo Con Violines y Trompas. On cover:  
Y Copla por Quiros. Performed 1755, 1783. Two other Coll items in archive.

#### Conforto, Nicola ("Sig.")

Oy es el dia en que la gloria. Contrafactum of Amico il fato from Siroe.  
Solo voice starts thus:

#### Example 79

Born at Naples in 1718, Conforto reached Spain in 1755 and probably died there after 1788. Commissioned by Farinelli for Fernando VI's birthday in 1752, Siroe was Conforto's second opera written for the Spanish court.

#### Contreras, "Mro"

Cambiad el trizte. Quattro, a la Asencion. Tenor Principal, Ti A Te, 2 violins, Ac. Aria, marked Grave, is preceded by a violin-accompanied recitative.

Mariposa Volad. Corpus. Villancico a 4. Four more villancicos, two of them performed in 1760 and 1783, the other pair undated. Agustín Contreras served as Córdova Cathedral chapelmaster from 1706 to 1751, according to DML, I, 575.

#### Coradini, Francisco

Ad fontem amoris. Cantada Con Violines a Nra S<sup>a</sup> en Letra Latina.  
One of the rare cantatas with Latin text. Born in Naples ca. 1700, he abandoned his birthplace shortly after initial operatic triumphs there in 1725, in order to settle in Spain. Chapelmastor of the Viceroy of Valencia in 1728, he came to Madrid in the 1730's and during Fernando VI's reign composed voluminously for theater, church, and royal functions. After 1750 trace of him in Spain is lost.

Dulze pañal de Amor. Cantada Al Santmo. 1730 Para Dn Andres Moreno.

On dorse of the parts, Amante Mariposa, initialed "J. M. J.," Tonada a 3 Con los Ynstrumentos en format de 2. Coros, copied in score (10 staves. 1 & 2: Flautas y Violines; 3-5: Primero Coro; 6: Instru-

mental bass; 7 & 8: Violines; 9: Trompas [Bass Clef]; 10: Bajo).

Other items by Coradini dated 1746, 1758, 61 (98), 62 (84). Dates in parentheses = revivals.

O Mater amoris. Cantada con Violines.

Aria, y Coplas à 4. vozes, con dos Violin<sup>s</sup> y Viola. Al Santissimo Sacramento. La Aria por D.<sup>n</sup> Fran.<sup>co</sup> Coradini y las Coplas por Manuel Joseph de Quiros.

Villancicos performed 1746, 1784, 1795; cantadas performed 1755, 1758, 1760, 1761 (S. Pedro), 1798 (Corpus); cuatros performed 1762, 1784; three undated cantadas (one in Latin).

Corchado, Juan

Correa, fray Manuel ("Maestro")

Ay Jesus y quezas de vrautas. Villancico del Sanctissimo Sacramento à 4 Vozes. "Es buena composicion, y se puede trobar la letra" on cover. Ti Ti A Te, Ac. Ten coplas divided between Tiple 1 and Alto. Dotted-quarter martial rhythmic figures. Common meter for estribillo, <3 for coplas. D minor.

Corselli = Courcelle, Francisco

Dichosa Concepcion. Aria trobada a la Concepcion de nra S.<sup>ra</sup> a Voz Sola Con Violines, Oboes Cuernos de Casa, las q se mudan en Trompas a su tiempo. 1785. Parts for clarines (not specified on the cover) are also included.

1. Por mas q el Jilguerillo 2. Sube el fuego 3. Admite Señora 4. Qual Roca combatidas. Aria<sup>s</sup> 1.<sup>a</sup> 2.<sup>a</sup> 3.<sup>a</sup> y 4.<sup>a</sup> Della Opera Intitulada La Cautela en la Amistad y Robo de las Sabinas. Año de 1753.

Coutinho = Coutinho, Francisco Joseph ("Dn")

Duo performed in 1761. Son of Manoel Pereira Coutinho, governor of Angola 1630-1635, the composer was born at Lisbon in 1680 and died there in 1724. See Ernesto Vieira, Diccionario Biographico de Musicos Portuguezes (Lisbon: Mattos Moreira & Pinheiro, 1900), I, 363.

Cruz, Simón de la

Fuego, fuego A quatro vozes. Santissimo Sacramento. "De Quiros" faintly inked on cover (upper left); also "Sapotitan" (lower left).

Si del llanto mil perlas deshechas corren. Villanzico Al Nacimiento a 4. Ti A Te, Baxo para el harpa. G minor (one flat), usual ternary meter. Cruz collected villancicos, witness: Luzeros Corred Volad, with the note "de San Sebastian me enbiara este villancico porque entones me sirbe. Soy de Simon de la Cruz." Perhaps he merely added his name to Si del llanto, but did not compose it.

Dallo y Lana[s], Miguel Mateo de

Abeja Palabrar [Para Labrar]. Villanzico, al ss.<sup>mo</sup> a Cinco V.<sup>s</sup> Ti 2 A Te 1 Te 2. "Quiros" on cover; also "falta el tiple 1º." B<sup>b</sup> Major (one-flat signature).

Al mexor zenit. Villancico à 3 vozes à Sta Decilia.

Aves fuentes. Duo Al Nacimiento de Christo S.N.

Dos ruyseñores cantan sonoros y acordes. Alto, Tenor, Bajo. Christmas villancico.

El Pelicano amante. Duo al Santissimo Sacramento. Ti Te, AComp<sup>to</sup> (copied in baritone clef by mistake; should be F clef). F Major.  
 Oigan miren. Villa<sup>co</sup> al Sto. Ti Ti A Te, Acomp<sup>to</sup>. Duplicate copies, one of which bears "Año de 1720" as the date of performance.  
 Pascualillo que me quieles. Villancico A Duo. Al Nacimi<sup>to</sup> del Niño.  
 Negritos.

Preuenga amor la salva mas sonora. Duo al Santissimo. Postuma, y el Acomp.<sup>to</sup> en Guattemala por Manuel Joseph de Quiros. La copla era sola, y se le hecho 2.<sup>a</sup> voz. Guatt.<sup>a</sup> y Nou.<sup>re</sup> 23 de 1726. Parece del Mro D.<sup>n</sup> Matheo Dallo y Lana. Resquiescant in pace. Amen.

A later hand has added this note on the cover: en Mexico se supo, q es composicion de D.<sup>n</sup> Manuel Sumaya, Mro de Capilla de la Sta Yglesia Cathedral. Tenor clef accompaniment, apparently the sole surviving part, starts thus:

#### Example 80

Although the original coplas have been scratched out in this part, they are still visible, thus permitting comparison of the musical styles.

Robadas las potencias. Duo de Navidad. "Estava sin Acomp<sup>to</sup> Formoselo Manuel Joseph de Quiros, este año de 1740." One leaf.

Si queriendo a mi Amante. Villan.<sup>co</sup> a 3 del S.<sup>mo</sup> S.<sup>to</sup> Tiple, Tenors 1 & 2, AComp<sup>to</sup>. Starts with an A Major chord, but ends C Major. "Cathed<sup>l</sup>" inked twice on cover.

#### Dávila, Francisco

Aguila Soberana. Duo con Violines Flaut.<sup>s</sup> y Tromp.<sup>s</sup> Con letra à Nra Señora. After the opening recitative comes the Aria, starting: Abeja misteriosa. Note on cover: tiene letra de Abito; y à S.<sup>ta</sup> Xertrudis; en Guathe.<sup>a</sup>

Que dulce esta vos. Aria Humana Con Violines, Dos Violoncelos. Despite being professedly secular, the text signalizes December 8.

#### Delgado, Francisco

Four villancicos, dated 1760 to 1789.

#### Dueñas, "Mro"

##### Duni (no first name, but probably Antonio)

El eco vagoroso. Area Sola, con Violines. Cover says: La Humana comienza, Solo mueve mi ira. Undoubtedly the sacred version is the later, duplicate copies attesting its popularity at Guatemala. Archive contains also an Aria Solo Al Dulce Nombre de Jesus by "Mro D<sup>n</sup> Antonio Duny."

#### Durango, Mathías de

= Quattro al SS<sup>mo</sup>. Ti Ti A Te, Arpa.

#### Durón, Sebastián

Atended sonoras aves mis ecos suaves. Tonada al SS<sup>mo</sup> Sacram<sup>to</sup>. Solo & Acomp<sup>to</sup> al Solo. A minor, C3 (estr<sup>o</sup>), C (coplas). "Copiado este año de 1704 en 6 de Junio."

Ayresillos suaves. Solo de Navidad. Harp accompaniment. Quiros's name

lightly inked on upper right hand corner of the cover.

Donde vas amor. Solo al SS<sup>mo</sup> Sacto. A minor, C3 throughout. High a<sup>2</sup> frequent in tiple solo; six coplas. Duplicate set of parts, the newer parts barlined. Delicious transparent sonorities.

El blando susurro. Quatro al Nacimiento del S<sup>r</sup>. Etribillo begins: Quedito ayrecillo. Quiroz's name in upper left corner, cover. Ti Ti A Te, Ac. A minor.

Ha de el Olvido. Villancico de Navidad A 4. Ti Ti A Te, Ac. Quiroz's name inconspicuously inked in upper right hand corner of cover (he acquired the piece).

= Lamentacion a 8 vozes. repartida en 3. Coros. Primera de la Feria 4<sup>a</sup>. Quomodo sedet.

Negliya que quele. Quattro de Navidad. Madrid: En la Imprenta, De Musica. Tiples 1 & 2, Alto, Tenor, Accompaniment. Solo tenor starts: Que toque Rabele, ♀ 3. Next: estr<sup>o</sup> (tiple). Although "Año de 1727" is inked on cover, this must be the date of performance in Guatemala. Since the composer's name is printed thus: "M. D. Sebastian Duron," publication must have antedated July 23, 1706.

Que dulce que suave mas que un Jilguero A 4 del SS<sup>mo</sup> Sacramento y Sto Thomas de Aquino. Ti Ti A Te, AComp. Date of duplicate sets of parts: 1707. F Major (one-flat signature), C3. Lightly figured accompaniment.

Si me siega la fee. Solo al SS<sup>mo</sup> SStto. C Major, C3 throughout. Four coplas.

Siola helmano Flacico. Quattro de Navidad. III Noct. Lightly inked on cover: "Quiroz. Se canto año de 1738. [17]50."

Vaya pues rompiendo el ayre la jacarilla de garbo. Solo de Nauidad. Heading the tiple solo part: "Estriuillo Jacara sola muy airosa."

#### Duruelo, Francisco

Vasta vasta pensamiento deten las alas. SS<sup>mo</sup>. Ti Ti A Te, Ac. Pedrell's Catalech (1909), II, 28 and 50 lists villancicos a 4 and a 8 by this early eighteenth-century composer.

#### Escalada, Francisco

Lauda Sion A 8. Violins 1 & 2, Violon. Another copy at Montserrat, according to DML, I 830. Escalada, maestro of the Royal Chapel at Madrid in 1672, left works preserved also at Alcalá de Henares, La Seo at Saragossa, the Madrid Biblioteca Nacional (M. 3881/17 and 18, see Catalogo Musical, I, 284) and at Barcelona (Pedrell's Catalech, II, 26, 55).

#### Espinosa, Nicolás

Villansiquito de negro Con 3 Violines y trompas cinco vozes. año de [17]78.

#### Espíritu Santo, fray Manuel de

= Lauda Ierusalem. Psalmo Solo, y a Quattro vozes. "Se le añadieron tres Vozes, este año de 1740, que son Alto, Tiple, y Tenor Bajete, al Primer coro por Manuel Joseph de Quiros. Porque en el coro 1º cantaba Solo vn Tiple y al 2º Coro se le añadio otro Tenor Bajete, y el Bajon."

#### Estrada, "Mro" en Madrid

Tonada al santissimo sacra<sup>tto</sup>.

[Estrada] Aristondo, Nicolás

En los brazos de la Aurora. Tonadilla de Navidad a Solo y à 3. con Violines y Tromp<sup>s</sup>. Retornelitto por Raphael [Castellanos] 1780. Jottings on cover reveal how popular this tonadilla became in nearby Honduras and in Mexico: "fue à Comayagua / y à Jalapa / y à Ciudad Real se copiò." At top (left side): "fue à las Capuchinas / y à las Beatas de Pinuela la Voz Sola con letra de Loa del Niño."

Another 25 villancicos dated ca. 1788.

[Estrada Aristondo], Pedro Nolasco. Name variously abbreviated: Nolasco, Nolasco Estrada, Nolasco Aristondo

Milagrosa Ynfanta. Villan.<sup>cō</sup> a Duo. y a 6. Con Violines, Trompas y Bajo. No os ausenteis mi bien. "Se cantò este año de 1743" on cover. Recomposed 1798. Two other Ascension villancicos by the same composer were recomposed in 1798 and 1799.

Venid atended. Quatro Santissimo. Con Violines y Clarincillos de A. En la Nueva Guath.<sup>a</sup> 1790. A Major (three sharps), 3/8 and 6/8.

Xacarilla, xacarilla. Villancico o Xacara al Niño Dios a solo y a quattro con violines y Bajo. 1783. Ten other villancicos dated: 1784, 1785 (four times), 1786, 1787 (thrice), 1790.

Other items dated 1786, 1788, 1789, and undated.

[Estrada y] Aristondo, Mariano

Del Adan segundo. Aria à la Purissima Conch<sup>n</sup> de Ntra Sra con Violin<sup>s</sup> y Clarin<sup>s</sup>. 1784. Also a villancico dated 1783.

Aria (preceded by recitative), 1785.

Another piece, Guatemala, December [17]86.

Facco, Jayme = Giacomo

Bella rosa. Cantada humana de dos Arias Con Violon. Plan: Rezit<sup>o</sup> (Quando en el oriente)-da capo Aria (Bella rosa)-Rezit<sup>o</sup>-another da capo Aria. Voice in soprano clef, violon in tenor clef. Beautifully copied score, obviously an importation.

Venid a ver sagalejos. Aria Sola, Ac. Originally a secular aria (El trinar) preceded by recitative (Es nuestra patrona Belona). Facco's Aria better befits the original text -- as the following incipit witnesses:

Example 81

Franco, Hernando

Credidi. 6 Tono. a 4. First item in a small oblong miscellany of psalms, motets, and magnificats.

Example 82

After verse 5 (Ego servus) comes the Gloria. The same anthology continues with another Credidi (Tone V) and Beatus vir A 4 (Tone V), both unasccribed.

Frias, Francisco de

## Gaitán, Juan Manuel ("Mtro Dn")

Que es esto dulce dueño de mi vida. Cantada A el SS.<sup>mo</sup> Con Violines 1764.  
 Plan: Rez<sup>do</sup> -da capo Aria, beginning: Voy buscando a mi cordero. Revived in 1788, this lively cantata hints at an acquaintance with K. P. E. Bach. After choirboy education at Córdova Cathedral, Gaitán (= Gaytán) became chapelmaster at Segovia, but returned as maestro of his home cathedral in 1751, retiring in 1780. DML, I, 1042-1043. Lima Archiepiscopal archive seems to contain the richest extant collection of his works.

## Galán, Cristóbal

El Pronostico nueblo. Villancico de Reyes A 8. Ti Ti A Te, Ti A Te, Acomp<sup>to</sup> A 8, Organo 2.<sup>o</sup> Ch.<sup>o</sup> Wormeaten parts. DML, I, 997, signals a copious bibliography for this Madrid Royal Chapel maestro (served from 1680 until his premature death four years later). Zeitschrift für Musikwissenschaft, VI/4-5 (Jan.-Feb. 1924), pp. 240-265, invites attention to the large Spanish villancico repertory in Munich Codices (Galán, MS 151, mentioned at p. 259).

## Galuppi, Baldassare

De Dios la M<sup>e</sup> Pura. Aria Con Violines, Oboes, y Trompa probada a nra Señora. D Major, 3/4, allegro. Original text: Dal labro che t'accende. Duro como una pena. Aria Con Violines Probada a S.<sup>r</sup> S.<sup>n</sup> Pedro Apostol. Original text began: Tudi saper procura doue il mio ben. Andante, F Major, 2/4.

Presurosa llegue el Alma. Aria con Violines Flautas y Trompas. Recitative precedes Aria. Violin 1 starts thus:

## Example 83

Pues en un Portal. Villancico al Niño Dios a quatro y a Solo Con Violines Flautas y Clarines.

Quien no busca la Estrella. Aria con Violines con letra a nra Señora. Con Clarines pospuestos.

## Galvez (spelled "galbes")

Lauda Hierusalem. A 4. 2<sup>o</sup>. tono. Copied in same miscellany with Franco's Credidi and Morales's Magnificat Quarti toni.

## García, Joachim

Two items dated 1735, one repeated "Reyes 57."

## García, [Juan]

Para festejar la noche y para alegrar al niño Don Quijote de la mancha oí al portal ha venido. A 4. Ti A Te B, Acomp.<sup>to</sup> Structure of this highly exceptional Christmas villancico narrating a visit of Don Quixote and Sancho Panza to the manger: Introduction (2 coplas sung by Tenor Solo), Estribillo I (a 4), Estribillo II (Tenor Solo), 4 more coplas (Tenor Solo first half of each copla, replied to by Tiple Solo second half). C Major. C3, C3 C, C3, C C3. Don Quixote announces the purpose of his arrival in Bethlehem -- to punish all the proud who have forced the Holy Family out into the cold.

García de Mendoza, Gabriel

A siolos molenos. Negro de Navidad a 4. 1742. Ti A Te Te, Ac (barlined, "Con ayre"). In 1706 the composer was maestro de capilla of San Salvador collegiate church at Seville (same church with which Francisco Correa de Arauxo was associated in 1626).

A fuera aparta Zagal. Villco de Chanza de Nauidad, a 4. 1744.

Ha de el rebaño Pastor. Kalenda de Nauidad, a 6. [17]46.

No aia Contra los Sielos. Billancico de nauidad a 6.

Por tener parte en la fiesta. Chanza de Navidad, à 4. 1742. Tiples 1 & 2, Tenor, AComp<sup>to</sup>.

García Pacheco, Fabián

Valgame Dios. Tres al Sagrado Nacimiento de Nro Sr Jesu Christo. Well represented in Lima, Sucre, and other Latin American archives, García Pacheco was a choirboy at Toledo Cathedral in 1735, and later became maestro of Soledad Church at Madrid. Still active in 1795 (DML, I, 1019).

Gavino Leal, Joseph

Ande ande la rueda. Duo al Sr Sn Pedro Apostol por el Br Dn Jph Gavino Leal Mro de Capilla de la Sta Yglesia Cathedral de la Ciudad de Balladolid [= present-day Morelia]. Las Yntroducionistas pr Raphael [Castellanos]. Tiples 1 & 2, Violins 1 & 2, Bajo. Dates on cover [17]83, 94.

Gómez, José Lorenzo

Porq. los Negros. Vill<sup>o</sup> de Navidd a 5 Con Violines, Oboes, y Clarines. Año de 89. Note on cover: "no se à cantado" but "90" in upper left belies the note. Plan: Intron-Est<sup>o</sup> (D Major)-Coplas (G). Typical lively "Negro" music. Etribillo starts thus: Ola que nacio. lo Reye. Ola vamo a veye. Ola Jesun Clisa nacido en angola andar à Belen. que zomo. tamben cantan lo Neglico lo villancico. cucu a la gala del niño zesus. tocala caja y la zonaja. vamo asya. Paraphrase: "Look who is born, the King. Let's go see him. Look at Jesus Christ, born in Angola. At Bethlehem we who are Negroes will sing at the festival of the Christ Child this merry song, cucu. We will play the drum and shake the rattle, as we go along. He was white but the sun has burned him black." Other works by José Lorenzo Gómez were performed in 1788 and 1789.

Gómez Canete, Francisco

González, fray Gerónimo

Alegrando los Cielos, y tierra. Ti Ti Te B, A B, Harpa. 1703 on cover. Splendid C Major Christmas villancico, sparkling with brilliant runs.

Entre nubes, a 4. SS<sup>mo</sup> Sancto. Tiples 1 & 2, harpa. Two parts gone. Si temblas de mis culpas. De Navidad. Ti Ti A B, Guion.

Granados, (no first name)

Zagales que los montes. Cantada Diuina à Duo. Sr Sn Juan Baptista. 1726. Soprano and tenor, duplicate copies of figured accompaniment.

## [Gutiérrez de] Padilla, Juan

En Vn portal Malcubierto llora Dios. Villancico A 4. Navidad. Ti A Te B.  
D minor (no signature). Exquisitely sensitive setting.

Que tiene esta noche que admira y suspende. Ti Ti A B. "Pregunta" heads each part. At upper left of Bajo: "los dedos dela primera mano"; at bottom: "abierto el bajon esta." Lacking coplas, this not very sprightly G minor piece lacks the usual title of villancico. The music is copied on unusually large sheets, now thoroughly wormeaten.

Hasse, "Sig<sup>r</sup> Gio. Adolfo"

No tanto la vella nube. Aria à la Ascension del Señor con Violines y Viola.  
"Se cantò en la estasion y en la hora [17]66" on cover. A Recitado (Varones Galileos q os admira) precedes the Aria. Violin 1 starts thus:

## Example 84

Tus Luces bella Aurora. Duo Ytaliano con Violines, Violeta; y Letra A  
La Concep.<sup>n</sup> de nra Sra. Composer's name on cover: "S.<sup>r</sup> Sasone."  
Tiples 1 & 2, Violins 1 & 2, Basso continuo. Vn 1 begins thus:

## Example 85

Vella aurora. Aria à nra S<sup>ra</sup> Con Violines y Viola. B<sub>p</sub>. 10 bars instrumental introduction. Composer labeled "Saxone."

## Hernández, Francisco

Cantada Sola, à N.<sup>o</sup> P. S.<sup>n</sup> Francisco. Also by this early eighteenth-century Madrid maestro (DML, II, 1223 and Pedrell, Catàlech, I, 66 and II, 21) a duet in:

Dos Tonadas à Duo al S.<sup>or</sup> S.<sup>n</sup> Francisco de Assis. vna del Mro Dallo [y Lana], q se le hizo 2<sup>a</sup> Voz.

## Hidalgo, Juan

Harpones del Amor. Duo de SS<sup>mo</sup> Sacramento. Ti Ti Acomp<sup>to</sup>. F Major, common meter.

Llorad por Dios. Duo a los Dolores de N<sup>ra</sup> Señora Para Miserere. Continues on other side with Duo de el Pecador Para despues del Miserere, del Maestro Juan Hidalgo. Ti Te AComp<sup>to</sup>. D minor, common meter. Affectionate melodic intervals include descending major 6th, chromaticisms.

Virgen siempre sois para Virgen a 4 vozes. Motete a N. S.<sup>a</sup> Ti A Bajo, Acomp<sup>to</sup>. Bajo tends to duplicate Ac, entering later. Tenor missing. Short, no coplas. Copies dated ca. 1690.

## Jalón, [Luis] Bernardo ("Mro").

Cantan todos. Gallego A 8. Naud. 1720. Cathed<sup>l</sup>. Ti Ti A Te, A Te, Corneta (duplicates tiple 1), Realejo, Arpa. In the estribillo, tenor 1 sings "Ay ay toque Domingo." The first of seven coplas starts: "A Belen vamos Galeguinos." The single-line Realejo part dingdongs from tonic to dominant to subdominant, never abandoning C Major. Even a set of Guardame las vacas diferencias could be no more repetitive.

Detente Ligera Nube. Ocho a la Assencion de el S.<sup>r</sup> Four coplas precede estribillo. "Se cantò el año de 1738 y 4.Quiros" on cover of Acomp<sup>to</sup> (only part found).

**Jerusalem, Ignacio**

Despierta Bato. Villancico à 3. Con Violines. Al Nacimiento de Nro Redemptor. [17]57. Tiple, Contralto, Tenor, Acompanamto (Son 2. Papeles"). After a "Recitado en dialogo" between the three voices, comes a da capo aria. The charm and gracefulness explains Jerusalem's immediate and widespread New World popularity.

1. Ea feliz vajel. 2. Nave dichosa. Duo, al Nacimiento de Nro Redemptor. La Aria por Mro D. Ignacio Jerusalem y el Recitado por Quiros. Todo con Violines.

O golpe Suave. Aria con Violines. Ascension. Revised text starts "O bien amable."

Que admirais mortales. Quattro con violines, a la Ascencion del Señor. Dates on cover: 1751, 53, 58, 60, 63.

Rompa alegre el cielo. Aria à Voz Sola con Violines.

Triumphe Maria. Area Con Oboes. Note on cover: este con mejor Letra que dize — sea Maria. The other version "with better text" and a new accompaniment shows signs of excessive use. Called a Tonada, it includes parts for two violins, plus two other unspecified treble-clef instruments.

Vn Portal arruinado repara el Cielo. Coplas à 4 i à Solo con VV<sup>s</sup> y Baxo. The initial Rez<sup>do</sup> starts: Pues esta para gracias mi Niño amado. Unusual rhythmic variety distinguishes this expressive 3/4 Christmas tribute.

In January 1966 the Guatemala collection included another dozen items by Jerusalem not included in our above list.

**Julián, Pedro**

Bate las Plumas. Ecos a cinco vosses. Villancico Ala Nauidad. Año 1717. cathedl. Ti Ti Ti A Te, AComp<sup>to</sup>. Tiple 1 starts on high c<sup>2</sup> and remains in that region. F Major piece subtitled "Ecos" in all parts.

**Lana [Lanas]**

Yo q.<sup>e</sup> soy del mont.<sup>e</sup> blason sagrado. Cant.<sup>a</sup> al SSmo Con Viol.<sup>s</sup> Plan: Rez.<sup>o</sup>-Rez.<sup>o</sup>-Aria (E<sup>b</sup>) -Rez.<sup>o</sup>-Aria (D Major). If this be Dallo y Lana (Lana 1731 is the ascription on the cover), it reveals an unaccustomed face. This is eighteenth-century music, with abundant 32nd-notes required of Violin 1 & 2.

Orlen orlen ya los triumphales. Villancico à 4. Con Violines. A Sr Sn Pedro Apostol. [17]81 on cover.

**Leo, Leonardo**

Combite Peregrino. Duo a Santissimo Con Violines Viola y Tromp.<sup>s</sup> Pospuestas. Son 9. Papeles. Like the Guatemala repertory by other Italian opera-tists, everything by Leo (1694-1744) must be considered a contrafactum. Bajo, only part found, starts thus:

**Example 86**

De Dios el afecto. Aria à Voz Sola, con Violines y Viola A el Santissimo Sacramento. This is a siciliano-type da capo piece, without the usual introductory recitative.

## Example 87

O Pedro Peregrino. Motete Duo a S.<sup>r</sup> S.<sup>n</sup> Pedro Apostol con Violines, y Viola Y Trompas. Alternate text "al SSmo": Combite peregrino. This frequently used "motete" seems to be adapted from a Latin original, Dum surgit. Tiple incipit:

## Example 88

♪ Jesus, y que finezas. Alternate text: Dum regnare, ♪ Jesus chare. Labeled: Motete de Tenor Solo con Violines, Viola, Oboes, y Trompas de Caja Para Santo Apostol, Confessor, ♪ Martyr. A recitative (Gemit suspirat cor) precedes the alternate text.

O tu que piedra os hace. Aria sola, con Violines, y Viola. Al Sor sn Pedro Apostol. "S. Pedro. Ep. de 49" noted faintly at top of cover. Voice part, starting thus, abounds in difficult fiorituri:

## Example 89

Violins duplicate voice part major third lower. Apparently the aria was sung in F, not A Major.

Ya te proclaman los cielos. Solo, con Instrumentos. E $\flat$  Major is the key of the Acompto. Strings (violins 1 & 2, viola) are in C (one-sharp signature, but F is constantly naturalized). After [17]89, copyist writes: "Sta Rosa."

Lima, Asensio ("Mro")

Al subir Maria. F Major. Usual triple meter.

Litteres = Literes, Antonio

Al Solemne à el augusto del mas diuino excenso. Cant<sup>a</sup> Al SSmo Con Violines. Y Oboe. This well-copied, up-to-date cantata by the famous Peninsular (died 1747) follows this scheme: Rez<sup>do</sup>-Coplas-Rez<sup>do</sup>-da capo Aria-Rez<sup>do</sup>. Graue. Recitatives betray heavy Italian influence, one or two chords to the bar.

= Divina Galatea. Tonada de la Comedia Intitulada Azis, y Galatea. Madrid: En la Imprenta de Musica. 4 Papeles, Num. 593.

La Mariposa. Canta Al SSmo Con V.<sup>s</sup> y Oboe. Text continues: "q ama circunda la hermosa llama, Es mariposa." Plan: Aria-Rez<sup>do</sup>-Coplas-Rez<sup>do</sup>-Aria-Rez<sup>do</sup>. Paxaros deste Pensil. Cantada Al Sant<sup>mo</sup> con Viol<sup>s</sup> A 4. Instrumental parts include ACompto Arpa and figured Violon (serving both keyboard and string bass).

Quando apique señor. Cant.<sup>a</sup> Al SSant,<sup>mo</sup> Con Viol<sup>s</sup>. 1733, Tenor solo. Parts include oboe.

Ruidosas Trompas. Vill<sup>co</sup> Al SSmo A 4 Con V<sup>s</sup> Oboe y Tromps<sup>s</sup>, 1736. "90. 99" on cover document the revival of the villancico six decades after its first Guatemala performance.

Sigue Amante afecto mio. Cant<sup>a</sup> Al Sant<sup>mo</sup>. Recitado-Area-Recitado.

Ya por el Orizonte. Aria al SSmo. Sacramento de Contralto. Con Violines, Oboe, y Clarin. 1728. Consists of: Rez<sup>do</sup>-Aria-Graue-Coplas-Rez<sup>do</sup>-Aria.

Logroscino, Nicola

Mi bien amor q es esto. Duo al Niño Dios Con Violines. Tiples 1 & 2,

Violin 1 & 2, Viola, Ac. B $\flat$  Major (one-flat signature). One of the few Guatemala items with frequent 32nd-notes, this is a contrafactum of something by the renowned opera buffa composer (1698-ca.1765).

Madre de Dios, fray Felipe [= Phelipe] de la

A el Conbite senores A 8. Corpus 1747. Concerning this Portuguese Barefoot Mercedarian who quit the court of Afonso VI (where he was "mestre da musica da Real Camara") to direct the music in the Seville house of his order, see Ernesto Vieira, Diccionario Biographico, II, 57. Albert Geiger, "Spezielles über Form und Inhalt der spanischen Münchener Kodizes," Zeitschrift für Musikwissenschaft, VI/4-5 (Jan.-Feb., 1924), pp. 243, 263, includes excerpts from the Christmas villancico Valemtso dos meos olhos a 4 (Munic MS 141), Recozijos alegrías a 8 (142); other villancicos a 4 and a 8 in 140, 144, and 147. See also Zfm, V/9-10 (June-July, 1923), pp. 485-505.

Alma si tu quieres uida. Six coplas precede estribillo. 2 tiples, Ac. Virtuoso vocalism required in runs spanning an eleventh (c-f $\sharp$ ). Madre de Dios consistently reveals himself as one of the most demanding, and at the same time, skilful composers in the Guatemala archive.

= Al mirar elevado. Villancico de Tres Tiples a Santiago, Patron desta Ciudad. Dates on cover: 1738, 1744, 1761. Note also says: "Tiene su primera Letra al SS.<sup>mo</sup> que Comienza: Corderito de el alma." Brought over from Spain by one of his fellow Mercedarians this villancico proved popular enough to warrant adaptation to a new text honoring Guatemala's historic patron, St. James.

Aunque sube à los cielos mi amante, a 4. Para la Ascension. 4 tiples, Guion. A minor. Duplicates here of Tiple 1 and of the Guion a 4, 1718. Antoniya, Flasiquiya, Gazipa. Negro de Navidad a Cinco voces. Jottings on cover: "se cantò este año de 1740. 744 en S. fran<sup>co</sup>." Tiples 1 & 2, Altos 1 & 2, Tenor Bajete, AComp<sup>to</sup>.

Ay querido amante. Duo.

Cantad llorando este dia. A la Ascencion. Ti Ti A Te, Ac. 1744, 46, 49, 55. Composer labeled "Me Mro FR Phelipe de la Me de Dios."

Lamentacion sola, en la fer. 4. Iod. Manum suam missit.

Llegate aprisa. Duo a el SSmo Sacram<sup>to</sup>.

Naverilla. Humana a 4.

Que prodigios son estos. Duo. 1740. Pentecost.

Que se aniega en la orilla. 1728.

Regina letare. Motete à Quattro. Ti Ti A Te, Guion. Long runs of a dozen or more notes on second syllable of "letare."

Venid congoxas venid. Villansico à duo y solo[s] de la Ascension del Señor. Ti A, Ac. Another set of parts, the accompaniment of which bears several dates of performance on the cover: 1738, 1746, 1754.

Six other villancicos, performances of which are dated on the accompaniment covers as: 1740, 1741, 1743, 1745, 1750, and 1750; plus one undated villancico a 8.

Main, Ricardo de la

Manna, Genaro

Aria con Violines, Oboes, y Trompas. Sta Rosa. [17]88, 91, 99.

Marichalar, Francisco

Bella Lima. Aria con Violines. Sta Rosa. Transposed by Joseph Navarro. [17]46, 49.

## Marín

Apaçible dolor. Solo al SS<sup>mo</sup> Sacramento. Tiple and Ac. Commonplace.

## Martines, Antonio

Tota pulchra a 4 y a 8. Con violines, oboes y trompas. Ti Ti A Te, Ti A Te B, Acomp<sup>to</sup>. Possibly concordant with a work of the same title at Montserrat. See Diccionario de la música Labor, II, 1484.

## Martín y Coll, Antonio

Mater Dei memor esto. Motete à nuestro Señora a Voz Sola Sacado del Arte de Fr. Martin Col. a folio 269. For the printed original, see Antonio Martín y Coll, Arte de Canto Llano . . . y añadido en esta segunda impresión con algunas advertencias, y el Arte de Canto de Organo (Madrid: Imprenta de Musica, por Bernardo Peralta, 1719), pp. 269-280. Pars 2, Domina Beatissima, pp. 272-280, written in  $\Phi_2^3$ .

## Mathías, Juan ("Mro")

Quien sale aqueste dia disfraçado. Ocho al Santissimo. Ti A B, Ti A B. D minor (one flat). Structure: estribillo followed by four coplas in sturdy march tempo homophony. Alto 1º Choro lists the ten adult and two boy singers, the two bassists and the corneta who performed this ocho by the Oaxaca maestro.

## Melanco, Miguel

Dime Sagrado echizo. Duetto con Violines. August 15, 1745. Contra Alto, Tenor, 2 violins. C minor. Revived 1786. Also in archive: an Aria con Violines, 1767; and an undated Quattro.

## Mendoza, Gabriel

Compran puntastocas listones cuchillos tijeras peines colores y otras cosas de muchos primores. De Nauidad a 5. "Se puso en partitura p.<sup>a</sup> hazerle Acomp.<sup>to</sup> continuo por Man<sup>1</sup> de Quiros, año de 1742." Tenor solo starts, responded to by Ti A Te B singing Ola amigo. F Major, 3. Probably Gabriel Mendoza = Gabriel García de Mendoza, five of whose villancicos are listed above.

## Montes, Juan ("Mro")

## Morales, Cristóbal de

Magnificat Quarti toni A 4. Odd-verse. Tenor part at folios 6v-7 of the sixteenth-century miscellany opening with Franco's Credidi. Concord with Monumentos de la Música Española, XVII (1956), pp. 50-56.

## Morales, (not Cristóbal de)

Alabado sea el santisimo sacramento. Ti A Baxo. Fabordón in F Major ringing changes on the following formula:

Example 90

## Mota, "MO"

Maytines de la Natiuidad de nra señora. Año de 1712. [Tiple], Alto a Duo y a 3.

Muelas, Diego de [las]

Various villancicos "con violines" revived as late as 1775. DML, II, 1590.

Muñoz ♀ Martínez [later hand], Ginés

Navarro, Antonio

Sepa mi dueño. Cantada Con Violin, ♀ Violon. Plan: Minué (repeated), Recitado, Grave. Second strophe of Minué begins: Vea mi amante.

Navarro, Pedro ("D.n")

Cantada con Recitados y Arietas.

Navas, Juan de

Zagalejo q nazes llorando. Duo de Navidad. En Madrid: En la Imprenta de Musica. Tiples 1 & 2, Ac. Estrebillo in C3 meter, coplas in C3 and C. Barlines appear only in the common meter section of the coplas -- and are even then suppressed when ties over the barline would be needed. D minor is the key, but without flat in the signature. Not listed in DML, II, 1618.

Nebra, José de

1. Al tierno esposo amante

2. Del prelado violento. Dos Arias. Cantada Sola al Santissimo con Violines. 1751. Revived 1786. Recitative (Entre candidos velllos) precedes first aria (Andante, E minor, 2/4). Neither first nor second aria (Allegro, G Major, 4/4) specifies the customary da capo.

Bello Pastor. Cantada Al Santiss.<sup>mo</sup> Para Contralto, con Violines y Oboe. Plan: Recitative-Aria-Recitative-Aria.

Ecce enim veritatem dilexisti. Verso sacado del Miserere a Duo. Two tiples, Ac.

Graue en mi pecho. Aria con Violines al Sagrado Nombre de Maria. Note on cover: "Tiene Letra humana."

Las Granaderas. Baylete con Violines, y Trompas. Navidad, 1750. 3 tiples, tenor, accompaniment. Trompas [=horns] at pitch in C-4 clef. Suite follows this sequence: [Canario] 8, Seguidillas, Marcha andante, Allo

A la Batalla, Tonadilla. G Major is the prevailing key.

Llegad llegad Creyentes. Cantada con VV<sup>s</sup>, Al SS<sup>mo</sup>. Plan: Recitative-da capo Aria: Alma beve del Costado (B<sup>b</sup>, ♫, marked "cantabile")-Recitative-final da capo Aria (A minor, 2/4, allegro).

Pues el destino. Aria con Violines. "Es Humano, y tiene Letra à la Ascencion de N<sup>ro</sup> Señor / Volad Suspiros," note on cover.

Pues el Sol divino, nacido se mira. Baylete à 4 con Violines y Trompas.

Ti Ti A Te, Ac. Shorter than Las Granaderas, ends with Seguidillas in 3/4. Sung 1750; revived 1785.

Que contrario Señor. Cantada al Santissimo Con Violines. Soloist (soprano clef) sings: Rec-da capo Aria-Rec-da capo Aria. Revived 1784, 1795.

Vamosle buscando. Juguete de Navidad. Pastoral à 3 Voses Con Violines y Oboe. Ti Ti Te, Violins 1 & 2, Oboe, Ac. After 6/8 canario comes a batalla in which the onomatopoeic tenor sings "tin" [rests], "tin" [rests], "tinritin"; a few words of text; then "tin tin" [rests], tarantan." Coplas follow, with more of the same "tintin."

Suenen resuenen. Villancico a Quatro Con Violines y Clarin A la Concepcion de n<sup>ra</sup> Señora, Año de 1762. Repeated in 1771.

Venid Almas creyentes. Cantada Al Santiss<sup>mo</sup> con VVS. Para Contralto 1737. Parts include Oboe. After Recit.<sup>vo</sup> comes da capo Aria: Esta messa tan divina (169 measures, F Major, 3/8), then another Recit.<sup>vo</sup>, followed by final da capo: Afecitos amorosos (72 measures, D Major, common meter). Ya rasga la Esfera. Aria à nña Señora. Con Violines, y Clarines pospuestos y no Obligados. Note on latter parts reads: "Clarines pr Raphael" (= Castellanos). An interesting jotting on the cover of the accompaniment says: "fue a Ciudad real"; this means that the music was sometime loaned to the cathedral at the Chiapas city founded ca. 1530, now known as San Cristóbal de Las Casas.

Núñez, "Mro"

Ochoa, Miguel Thadeo de 1770.

Oliver, Juan de

= A dela infielarria. Villanzico a la Sta Justa y Rufina. Ti Ti Ten, ACompto a 3. Mensuration in Clave y Arpa part changes from  $\Phi^3$  to C3 in midcourse.

Venid y Vereys. Cantada Sola al Santissimo Sacramento. Para San Leandro. 1730. Plan: Introduction-Recitative-da capo Aria-Recitative-Grave. Principal movements in G minor.

Padilla, Juan de, see Gutiérrez de Padilla, Juan de

Patino, Carlos

Amor mirad lo que. Villansico à 3 voces de Nau<sup>d</sup>. 2 tiples and textless basso. G minor (one-flat signature), triple meter. After each copla comes a partial repeat of the estribillo. Tiple 1 ranges from d-f<sub>1</sub>. En las Esferas reluce. Villancico a 3 Voces. Por el Mro Carlos Patino Mro de la Capilla R.<sup>l</sup> de S. M.<sup>d</sup> en Madrid. Tiene Letra para Navidad. "Triple 1º que lo podrá cantar, vn Alto, o vn Tenor," Tiple 2, "Alto que sirve de Tenor," Acompto. Ending-chord: G.

Magnificat Batalla, à Ocho. Odd verses. F Major. Note on Acomp.to Continuo reads: Se canto este año de [17]60. Visp.<sup>as</sup> de Corpus. Y se le quito de Suscepit Israel, y siguió el Gloria Patri como se puede reconocer por la letra en los Baxetes.

Style of this military Magnificat can be surmised from Bajón incipit:

Example 91

The usual "battle piece" repeated notes pepper the hearer in the  $\Phi^3_2$  section.

Son Asamerias. Tres al Santissimo. "Se Cantò con musica nueva año de [17]87. = 88." on cover. However, not new music but rather new text honoring St. Anne (Son de Anna) seems to be involved. C Major, typical ca. 1650 ternary music. Ink extremely faded; copies show every sign of long and hard usage.

Pellegeros, Manuel Sylvestre

A Sta Rosa. Changed for S<sup>n</sup> Pedro and Profession of Nun [17]70, 83, 91. De Anna Soberana. Tonada a 3. A Major, 3/8. 2 violins, 2 flutes, 2 trompas = horns.

Oy de Pedro las glor.<sup>s</sup> Villancico a Solo, y a tres voces, con viol.<sup>s</sup> trompas, y bajo. A S.<sup>r</sup> S.<sup>n</sup> Pedro Apostol. Año de [17]70. Another text (1787) substituted honoring St. Rose of Lima. Ti Ti A, 2 violins, 2 trompas = horns, Ac.

Tres al SS<sup>mo</sup> Con Violines Oboes Trompas. Another item performed 1770.

#### Perez, Davide

Ay q la vida me lleva. Aria con Violines à la Ascension. 1768. Contrafactum of the aria "Resta yn pace è gli astri amici" from Perez's opera Zenobia.

Bello Objeto. Aria Con Violines Trobada A la Concepcn de nra Sra. Contrafactum. Original aria text began: Caro Padre à me non dei (Ezio).

Recitado preceding Aria starts: Suenen las Trompas con grande melodía. Gozar consiga el alma. A la Concepcion de nra Sra Con Violines y Viola.

Solo treble, violins 1 & 2, bass, basso continuo.

Non ai cor per un impresa. B<sup>b</sup>, 3/8, Molto all<sup>o</sup>. Excerpted from the Lisbon opera Ipermestra.

Oy las glorias cantan. Aria al SS<sup>mo</sup> y à N.<sup>a</sup> Señora Con Violines, Oboes, y Trompas. [17]65. 98. on cover. Parts include viola; trompas copied in bass clef. Da capo Aria starts:

#### Example 92

A duplicate set of parts bears "1746" on the accompaniment cover as date of performance.

O felize Iglesia Santa que plantaba por un Dios. [17]82. Aria à nro Pe Sr Sn Pedro Con Violines, Oboes, y Tromp.<sup>s</sup> Contrafactum of Ynfelici abbandonata from Didone Abbandonata.

#### Example 93

Pedro es piedra. Aria Trobada a S.<sup>r</sup> S.<sup>n</sup> Pedro Con Violines, Flautas, y Trompas. The recitative preceding the aria starts: En Pedro levanto. The original text of the Aria started: Super bette scintillate (from Perez's opera buffa La Buona Figliuola), and of the recitative: Che risoluo.

Que bella q se mira. Aria Ytaliana Trobada à la Concepc.<sup>n</sup> de nra Sra Contrafactum of: O almen qualorsi perde, from Zenobia. "S.<sup>r</sup> Navarro," whose name appears on the cover, may have been the adapter.

Vendote Pura. Aria con Violines trobada à la Concepc<sup>n</sup> de nra Señora. Con Violines, y Baxo. E Major, All<sup>o</sup> Grazioso. Original text began: Più no si trouano.

#### Pergolesi, Giovanni Battista

Dichosa feliz. Aria con Violines p<sup>a</sup> Ascencion. Soprano, 2 violins, basso continuo. In C minor, 2/4, the aria starts:

#### Example 94

Si mi pecho te adora. Aria Con Violines. 2 copies of solo voice part. In more recent copy, text has been changed to read (first entry)

#### Example 95

Plà, ("Sig<sup>r</sup>")

Pedro quanto as dexado. Aria sola, Con Violines, y Trompas Al Sor Sn Pedro Apostol. According to Eitner, Quellen-Lexicon, VII, 466, the two Plà brothers made their way from Spain to Paris in 1752 and to Stuttgart soon thereafter. The younger died at Stuttgart in 1761, but the elder was still active there in 1763. One brother Italianized his first name, Giuseppe.

## Plasencia, fray Joseph de

Amoroso dolor. Cantada Al Santissimo Con Violin. 1732. Tiple, Vaxo, Violin. Note on cover of bajo: "Copiado, y no se presta ni se dá." Plan: Introduction-Recitado-da capo Aria-Grave.

## Plasencia, "Padre"

Area, 1758.

## Polaino [= Polayno], Antonio Joseph

Los Angelicas Tropas. Quatro a la Ascencion. Other pieces by this local composer enter the archive.

## Porpora, Niccolo ("Sig.")

= Al Ravdal. Cantada al Santissimo. Madrid: En la Imprenta de Musica.  
4. Papeles.

## Portell, Manuel Joseph

Quien a visto una azuzena. Villancico a 7. Performed December 8, 1767.  
Ti A Te, Ti A Te B, Ac.

## Portero, Gregorio

Casa dorada te ha hecho el amor. Quattro al Ssmo.

## Quebedo, Marcos de

Que siendo al señor muy servido. Barquerillo Nueuo a 7 de Nauidad año de 1699. Ti A Te, Te Te Baxo. Text continues: "Puede en vn instante sacarnos de cuydados y mas quando en los Tiempos presentes todas son chanzas y famarallas y no ay tal cosa como cantar lindos Vill. cos en el siglo presente dandonos el Señor su Santissima Gra." The ascription reads: "1699 Quebedo en Guatt."

## Quintero, Juan

A donde vas. Villansico A quattro al Ssmo. Ti Ti A Te, Ac. Note on cover of the oldest of the three copies: "Aqui esta Original y traslado Vill, co de Espana muy bueno."

## Quiros = Quiroz, Manuel José de

A el Pan de los Cielos. Villancico al Santissimo a 4. El Tenor le formò, el Mro. Manuel Jph. de Quiros. Se le formò Retornello al Estrivillo y Copias el año de 1779. At top can be faintly read another note: "+ Fue a S.n Bicente." Castellanos added the string ritornelli.

Amotinados los Negros. Villancico arranged by Rafael Castellanos in 1761 and performed again 1786 and 1799.

Ay Niña vella. Villansico a duo. Puesto en Musica por Manl Jph de Quiros Para el Pueblo de S. Pedro de las Huertas. An astonishing level of musical proficiency in even small Guatemalan hamlets can be inferred

from the figured accompaniment. The incipits of both estribillo and coplas will illustrate.

#### Example 96

Digo, a Siola Negla. Negro de Navidad. 1736. Voz sola, Tiples 2 & 3.

Jesuclisa Mangalena. Negro de Navidad, año de 1745, à 5. Vozes. In order to crowd all four voices and continuo of this fast-moving  $\frac{3}{2}$  Negro (estribillo, plus four coplas) on only three pages of a barlined score (1745), Quiróz compressed the copy to such a degree that it is scarcely legible. Nonetheless, the score provides precious testimony of a colonial chapelmaster's working tools. The parts (3 tiples, tenor bajete, continuo) survive also, with these dates of performance on cover of the Acomp.<sup>to</sup> Continuo: 1745, 1746 ("en S franco"), 1763.

Jesus, Jesus, y lo q subes. Duo a la Ascension de Nro Sr. 1743, 1747. Marchlike estribillo exploiting dotted rhythms, followed by ternary meter coplas à duo. A minor.

Luz à luz, y gracia à gracia. Coplas à 4, a Santa Cecilia. Ti Ti A Te, Ac. Stirring Handelian march, exploiting dotted eighths and sixteenths. G Major, but without one-sharp signature.

Oygan vna Xacarilla de vna Niña soberana. Xacara à voz sola Con Violines A la Concepc.<sup>on</sup> de Nra Señora. Superb fast-moving virtuoso piece for soprano, 2 violins, and Acomp.<sup>to</sup> Continuo. The high tessitura almost commands performance a minor third lower than in the notated G minor, dorian. Throughcomposed, no coplas. The "theme" exploited by the answering violins during 20 bars of fast 3 (= 3/8) before the first solo voice entry serves thereafter as unifying motivic material for the remainder of the jácara. Some notable sequential writing at "Sana es porque en el Parayso."

Sanctus Deus. 4 Vozes, Con Violines, y Trompas. Año de 60: y son 10. Papeles. Ti Ti A Te, Bajon, Acomp.<sup>to</sup>. In this heavily used, 21-bar piece the trompas = horns (notated in the tenor clef at pitch) perform this sort of flourish:

#### Example 97

Vagelillo que al viento. Duo con Violines A la Ascencion de Nro Señor. Tiple, Alto, AComp<sup>to</sup>. Note on cover says: "fue à España, el año de 1761, q lo llevò Silverio Cabrejo." Evidently Cabrejo brought the music back, because a still later date on the present cover reads 1775. Pues q de Pascuas estamos. Vexamen al Demon p<sup>a</sup> el Nacim<sup>to</sup> de No Sor. Note on cover "Vino à Voz sola de Lima, y lo volvió à Cinco Manuel Joseph de Quiros, en Guattla Año de 45."

Venga turo Flanciquillo Negro de Navidad, à 5. Vozes. 1746. Quattro Jocoso. 1758. An extremely sizable repertory by Quiroz in the archive remains for cataloguing.

Rabassa [= Rabasa, Rabaza], Pedro Bendito sea el Señor. Quattro con Violines Al SS<sup>mo</sup> Sacramento. More recent set of parts bears this note on the accompaniment cover: "hora de la Ascension año de 1770. 1803." Older copy: "tiene copla a Sn Ju Bapt<sup>a</sup> Puede servir para el Nacimiento de N. ro S. or Jesu Christo." After

chapelmastering at Vich, Rabassa transferred to Valencia Cathedral (1714-1724), thence to Seville Cathedral (1724-1767) where he died. Vicente Ripollés published a youthful work of Rabassa in El Villancico i la Cantata del segle XVIII a Valencia (Barcelona, 1935).

Cantemos al Sr. Villancico à 4 Con Violines, Para los Reyes del año de [17]66. y para Noche buena si Dios quiere. Ti Ti A Te, Violins 1 & 2, Trompas [=horns], A Comp<sup>to</sup>. Trompas copied in bass clef, an octave lower than their sounding pitch.

Como se mueren. Villancico à 4 al SS<sup>mo</sup> Sacramento Con Violines. 1770.

Ti Ti A Te, Violins 1 & 2, Ac. New text added below original: Con que grandeza.

Cantada à Duo. Christmas. Other music by same composer, performed 1765 and later.

Ramírez, Miguel

Reyes, Francisco Manuel de los  
2 items.

Reyes = Relles, Matías

Ripa, Antonio

Que apacible canoro. Villancico à el Santissimo Sacram<sup>to</sup> Con Violines y Clarin Obligado. Año de 1767. Revived in 1771, 1798.

Riva, Miguel de la

A la ro, ro, ro. "La Voz de D.<sup>n</sup> Mig.<sup>l</sup> de la Riva. y el accomp.<sup>to</sup> en Guatt.<sup>a</sup>" Figueroa's name on accompaniment.

Rivera

Quien Puebla de delicias las espheras. Villancico à 8. Second text added later: Quien llena de harmonias las espheras, for Ascension. Ti A Te B, Ti A Te B, Ac. Performed in 1746. Although lacking a first name, M<sup>r</sup>o Rivera is identified as chapelmaster of Valle de Antequera=Oaxaca.

Roca, Jose[ph] de

Peregrinas fuentes. Vill<sup>co</sup> Al SS<sup>mo</sup> a 5 Con Violines y Trompas.

Propicias aqui el amor. Cantada Sola al SS<sup>mo</sup> Con Violines y Trompa.

Tuca Gaytero. Villancico Gallego de Nauidad. à 7. "Es de Dn. Ju. S. tiago Bermudo Arcos año de 1718." Ten more villancicos by Roca enter the archive, two of them performed in 1755 and 1800, respectively.

Vaya de juego, vaya. Con Violines, y Trompas. Quattro, à Santa Rosa, de Santa Maria. Ti Ti A Te. Alternate text: Jugando dados con el Niño.

Dates on cover: [17]59, 64, año 91.

Quien es esta Figura zagalez. Villan<sup>co</sup> à 6. Soy de Dn Juan Santiago Vermundo Presbytero. Arcos año de 1716.

Roca, Matheo de la

A donde bas Altivo. Cantada Humana. Con Violines. Año de 1735.

Rodríguez de Hita, Antonio

Roel del Río, Antonio Ventura

Termino dulce. Quattro al Santissimo Sacramento. On cover: El Acomp.<sup>to</sup>

p.r el M<sup>r</sup>o Manuel Jph de Quiros. At bottom another note: Se le a de poner Tromp.<sup>s</sup> quanto mas antes. Ti Ti A Te, Ac.

Rojas, Pedro Antonio, see Roxas, Pedro Antonio

Roldán, Juan [Pérez]

Jesus del alma mia. Villancico a 4. 1733.

Romero, "M<sup>r</sup>o." (no first name)

Si quieres hombre vivir. Villan<sup>co</sup> A Duo. SS<sup>mo</sup>. Various other pieces.

Romero, Dionisio ("Pe fr")

Decidme flores. Solo, al Santissimo. Portions of a Quattro a lo humano in Munich MS 173 were published by Albert Geiger, along with other excerpts from MSS 172 and 173. See "Spezielles über Form und Inhalt der Münchener Kodizes," Zeitschrift für Musikwissenschaft, VI/4-5 (Jan.-Feb., 1924), p. 248.

Salve a 6.

Romero, fray Juan ("Pe Mo")

= Al arma, al arma. Villancico a 4: a Santa Cecilia. Ti Ti A Te, Ac.  
Copla added by fray Francisco de Quiros=Quiroz. Dates on cover: 1739, 1747.

El Pan q en la mesa. Quattro Al SS.mo "1738 Corpus" on cover of Ac. According to Eitner, QL, VIII, 301, Munich MS 174 contained Hagan plaza a las luces, a villancico a 11 (for double choir with cornett) and another villancico a 2; MS 175 his Venga norabuena a 3 (harp accompaniment); MSS 176-178 various other villancicos dated 1680 (a 8), 1678 (a 7), or undated.

Que misteriosso se ostenta, a 4. Composed around 1680.

Roxas, Pedro Antonio

Canten con dulces trinos. A S.<sup>n</sup> Pedro. 1770.

Mortales hijos de Adan. Duo y a Quattro. Con Violines, trompas, y clarines. A la Concepcion de Ntra. Señora. Echo en S.<sup>n</sup> J.<sup>n</sup> Sacatep.<sup>z</sup> año de 1784. Ti Ti A Te, paired instruments, Ac. Trompas=horns sound an octave higher than written. Clarines=trumpets in D (Delasolre). Etribillo in 4/4 or 2/4, coplas in 6/8. Brassy, brilliant.

Niegue a sus falsos lares. Vill<sup>co</sup> Al SS<sup>mo</sup> Con Violines, Flautas y Tromp.<sup>s</sup> 1770. Begins with Recitado (Que bien) accompanied by violins, E minor. Next: Aria a 4 (sic): Niegue, G Major, 4/4, both halves repeated (bipartite form). High flutes answer in Recitado; also in Aria. Well "orchestrated" throughout. Roxas had unusual talent. Also by him, an A Major Blessed Sacrament villancico a 4, Ti Ti A Te, Ac, 2 violins, 2 clarines, C, evincing advanced modulatory ability.

Oy la Iglesia de un triste lamento. Quattro con violines, y trompas a Señor San Pedro Apostol. Echo en S.<sup>n</sup> Pedro Ravinal Año de [17]87. Ti Ti A Te, 2 violins, 2 trompas=horns. Da capo after coplas. Tempo di marcia.

Que la tierra se unde. Villancico a la Concepc<sup>n</sup> de nra Sra a 4 Con Violines, Tromp.<sup>s</sup> y Clarin.<sup>s</sup> Note on cover by Pedro Nolasco Estrada reads: Compuesto por mi Comp<sup>e</sup> Pedro Ant<sup>o</sup> Roxas en Rabinal año de 1787. fue de lo ultimo q compuso, p<sup>r</sup> que murió en este de 1787 a 6. de Agosto. Requiescat in pace Amen.

Sanctus Deus Sanctus fortis Sanctus immortalis miserere nobis. Vos Sola, y a 3. Tipes 1 & 2, Alto, Acomp<sup>to</sup> al Solo, y a 3. G Major, 3/4. Plan: Solo-Responsion a 3 - 2.<sup>a</sup> Diferencia-Respn - 3.<sup>a</sup> Diferencia. Each diferencia varies the ten-bar theme enunciated in the opening Solo. This variation-set reveals Roxas as a very able composer. Also, the Latin text deserves note.

1761 Kalenda "en Guatemala," 1766 Aria a Duo, plus six other items: two undated, one 1765, two 1784, one 1787.

#### Ruiz, Mathías ("Mro")

Atencion atencion que importa. Vill<sup>co</sup> à Ocho voces Al SS.<sup>mo</sup> 1743. Also other villancicos, undated. While maestro of Incarnation Convent in Madrid, Ruiz published there in 1702 a St. Matthew Passion (turba parts). Geiger published in 1923 and 1924 excerpts from Ruiz's works in Munich MSS 179-180; see Zeitschrift für Musikwissenschaft, V, 487, and VI, 249, 257. Ruiz's widely dispersed works are found also at Valladolid Cathedral, Barcelona Biblioteca Central, and at Montserrat.

#### Ruiz, Sebastián

De las montañas se juntan. Duo à la Concepcion. Ti Ti, Ac. "La copla era Sola, y le eche segunda voz; Guatt.<sup>a</sup> 1726." (note on cover). Estripillo begins: Vaya zagalejos.

#### Salas, [no first name]

Divino dueño hermoso. Cantada al SS<sup>mo</sup> con Violines. Recitative followed by da capo Aria. Also, one other cantada by this same composer.

#### Salazar, [Antonio de]

Mi Dios si llorais. Villancico A duo De Nacim.<sup>to</sup> Four coplas precede estribillo. Te A, Baxo.

Primores amantes. Villancico al Santissimo S.<sup>to</sup> Tenor, Tiple, Baxo acompañamto. Cover ascribes this Duo to "Anttonio de Salasar Racionero de Seuilla." The musical style fits Antonio de Salazar, who after serving Puebla as chapelmaster occupied the same post at Mexico City. Vengan Corriendo. Duo al Santissimo. A, Te, Acomp<sup>to</sup> (baritone clef).

The six coplas in F Major choose this old-fashioned mensuration:  $\text{D}\frac{3}{2}$ . "De Manuel Joseph de Quiros" on the cover tells who acquired it.

#### Salazar, [Diego] Joseph de

A la estrella q esmalta la esphera. Duo, a la Ascencion de N<sup>ro</sup> Señor. "Se le hecaron Violines, este año de 1763 = sin quitarle nada, à su Acomp<sup>to</sup> mas q repetir, y añadirle pausas à las Vozes. Tiene otro Acomp<sup>to</sup> sacadas yà las repeticiones." This note on the cover should probably be attributed to Rafael Antonio Castellanos.

Ay mi Dios, y dulce dueño. Solo al Santissimo. Cover ascription: "Mro Dn Diego Joseph de Salazar en Madrid -- Los 6. comp.<sup>s</sup> vltimos de la Copla, anadio Mal de Quiros porq acauara en el trô. [término] q empieza, y acaua el Estriuillo." Salazar's coplas end on A, but his estribillo on D. Holding fast to the ideal of the single key suite, Manuel Quiróz "corrected" the Madrid maestro by adding six measures to his coplas. These six do end on A, but not before Quiróz has strayed into F Major while coyly vacillating between A Major and minor.

Two more items.

Salazar, "Mtro" (no first name)

Ay dulce dueño. Duo, al Santissimo. Te A, Ac. Both estribillo and coplas end on B♭ (one-flat signature).

En el fuego el hombre a 4. Ti A Te B. Estribillo and coplas in F Major.

Salgado, Thomaz

Oid de Maria. Solo A Nra Señora de Asumpn. 1726.

Two more items by Manuel Zumaya's predecessor at Oaxaca, "Thomas Salgado de Oaxaca" -- one of which is dated 1738.

Que tambén somo gente de Nengla. Negro de Navidad A Quattro Vozes. Ti A Te B, Violon (tenor clef), Acompto a 4. Barlined, 6/8, C Major. The solo with which the estribillo begins gives the tenor scope for "golgeos, tinaros, y sus golguritos" (warbles, trills, and other ornaments):

Example 98

Sanz, Fran<sup>co</sup> ("M<sup>o</sup>")

A mi enamoradito. Villancico a 4 vozes Al SSmo Sacramento. Ti Ti A Te, Acompto. Pedrell's Catàlech, II, 113, itemizes a Blessed Sacrament Tono a 4, O qué buen gusto que tiene la fe, by this late seventeenth-century composer. According to DML, II, Montserrat music archive preserves his string-accompanied Missa sobre Convenientibus a 12.

Selgue, Raymundo

En el Juego del hombre. Solo al SSmo. Although this continuo-accompanied soprano solo stays always in A minor, the ACompto is marked "Elami."

Serrano, Matheo, see Zerrano, Matheo

Sjntujjguy, Duyn

Luzid fragrante Rosa Con blandas consonancias. Minué Solo, à S. ta Rosa de Lima. Puesto en Musica por Duyn Sjntujjguy. Esde Minuuj dy Quujujruys. Lo cantó el P. Patiño, año de 1741. Violin, Bajoncillo, Voz, Acompto. All parts: B♭ Major, except Violin (D Major). Although notated major third higher than Voz and Bajoncillo, Violin doubles them. The "outlandish" Indian composer may be a mere prank. Quujujruys, putative composer of the model Minuet, may well be none other than Manuel Quiroz, Guatemala Cathedral chapelmastar.

Nothing more Indian leaps to view in Sjntujjguy's Minué than in Sobre las olas by the nineteenth-century Mexican "Indian," Juventino Rosas.

Example 99

Soberanis, Gregoriano Mariano de ("en Mexico")

Logre sacro Hymeneo (Recitado) followed by Y rendido el corazon (da capo Aria). Cantada Sola de Contralto, al SSmo Sacramto Con Violines.

"Por Soberanis, en Mexico" on cover. Heavily figured accompaniment.

Two more cantadas by this same composer.

Qual antorcha al orbe. Duo à S. Francisco de Paula Con Violin. Two tiples.

Soler, Francisco ("Mtro. D.<sup>n</sup>")

Solo con ver su luz. Area à Solo Con Violines, y Obues de Concepcion.

Dates of performance on cover: "1765. 1770 Maytines." DML, II, 2042, identifies Francisco Soler as a late seventeenth-century Catalonian maestro de capilla in Gerona Cathedral, of whom an enormous repertory survives. The Guatemala Area proclaims itself a mid-eighteenth-century work, both by its style and instrumentation.

Spontini, Gaspare Luigi

*Sancta et immaculata. Motete à Nra S.ra à Duo Con Violines; y flautas si placet. Del Sig. Spontini. F Major, common meter.*

Example 100

Sumaya, Manuel de, see Zumaya, Manuel de

Te y Sagau, Jayme de la

A espacio amor, a espacio. Cantada à Solo [Soprano], al SS.<sup>mo</sup> Plan: Preludio-Coplas-Recdo-Coplas with refrain (Diuino amor)-Recdo-Aria andante (Si si mi amor). A Spaniard, Te y Sagau settled in Lisbon where he directed a music press from which were issued in 1721 his Cantatas a solo al Nacimiento (36 cantatas for soprano and continuo, copies of both volumes in Biblioteca Pública at Evora). Ernesto Vieira, Diccionario Biographico de Musicos Portuguezes (1900), II, 268, lists his other published works, and locates existing copies. The Coimbra University Library copy of Te y Sagau's Cantata humana. A solo. No mas amor en mi pecho. 4 papeles (Lisbon: En la Imprenta de Musica en la calle De los libreros), is catalogued under Misc. vol. 25, no. 539. After four coplas comes a Recitativo, then a da capo Aria (andante), next another Recitativo, and last another da capo Aria (allegro). Te y Sagau cooperated with Francisco José Coutinho (a composer in the Guatemala archive), André da Costa, and Estêvão Ribeiro Francés in composing villancicos for a 1722 Lisbon festivity. Costa, Coutinho, and Te y Sagau are all three in Códice Pombalina 82 at the Lisbon National Library.

Desde este suelo infausto. Villancico à la Ascension. Ti Ti A Te, Vn 1 & 2, Bajo. Note on cover: Se le formò Yntrodn de Violines año de 1769.

Su propria Letra es del Santissimo q dice Desde aquel hielo ardiente. Indicios da de la cuna. Coplas Solas y à 3 A Sta Rosa de Sta Maria Con

Violines Pospuestos. Like the added violin parts, the text is of New World origin. Added note on cover reads: "Los Retornellos de Violines, en la Nueva Guath.a p.r Raphael [Castellanos] año de 1788."

Los Astros que al reir el alva. Coplas Solas, y à 3 Para Santo, o Santo Confessor, o Martyr.

Nace el Rey prometido. Cantada a Duo Con Violines De Navidad. 2 tiples, 2 violins, Ac. Plan: Recitado followed by da capo Aria in D minor: Nacer oy mi dueño.

Example 101

Sus finezas amor eternisa. At top right, accompaniment cover: tarde de Corpus de 1747. Y en Sta teresa la tarde. Converted into Villancico à 3 Vozes con Violin.s a la Ascension del Señor. / Vros timbres Señor &a. Pospuestos los Violines en Guathemala por Raphael Antonio Castellanos, año de 1768. Tiples 1 & 2, Tenor, Violins 1 & 2, Ac.

Torrejón y Velasco, Tomás de

= Aladas geraquias a qn toca. Ascension A 7. Ti A Te, Ti A Te B, Arpa a 7. "de D. Thomas Torrejon y Velasco Maestro de Capilla de lima." Angelicas milicias a 4 Coros al Santiss<sup>mo</sup> Sacramento del mro de capilla de lima D. thomas torrejon y Velasco Para Sta Clara año 1687. A 12. "Vicaria de Conv<sup>to</sup> Da Alfonsa de Cardenas Hazerle Acomp<sup>to</sup> Continuo." Ti Ti Te B, Ti Ti A Te Tenor con el Organo, Tiple 4º Choro Con el Organo en la Responsion. Ten parts encountered.

A Señor q se aserca. Villancico en chansoneta A San Juan Bautista. Tenor Solo, Ti Ti Ti, Acomp<sup>to</sup> A la Arpa.

Atencion q para hacer en todo cabal la fiesta. Juguete de Navidad, a 4. Ti Ti A Te, Arpa, Acompanamiento. The only difference between harp and continuo parts is the barlining of the latter and changing of "picado" to "vivo" (continuo). Notes and figures remain identical. F Major, ternary music, headed "Vailete" in all parts except continuo. Four sacristans gather from four churches distant from each other. The macaronic coplas invoke Lope de Vega and Vergil. Scraps of Latin include Puer natus est nobis, Salvator mundi, Gloria in altissimis. Revived in 1772 with instruments added. Note on cover reads: "Para el año de 1772. poniendole Ynstrumentos."

Aues flores. Villco A 11 A Sta Catalina Año de 1683. Bajo 3º Choro (2 copies), Acomp<sup>to</sup>.

Cantarico que bas a la fuente no teme quiebres. Villansico. al SSMo a quatro vozes Compuesto En la ciudad de lima. 3 tiples, tenor, Acompanamiento. F Major, usual ternary meter throughout. Cover says: Parece Humano. Quiróz's name at upper left indicates that he obtained the piece. Four coplas sung as solos by four voices are collectively headed "Romanze." Text lends itself to double entendre.

Desta Rosa tan bella. Duo en Dialogo, à Sta Rosa de Lima. El estriuillo es comp.<sup>to</sup> por Dn Thomas Torrejon, y Velazco. La Copla se formò en Guatemala para este año de 1744 Para dos Contraltos. In Quiróz's 1744 arrangement, the coplas (there are four of these) draw heavily on the original estribillo, adding only a few embellishments. C Major.

Es mi Rosa vella A 3 = Año de 1679. Ti Ti Te, Arpa A 3. G Major, common meter, high tessiture. Apparently Torrejón's earliest villancico in the archive, this number was revived in 1735 and 1755, according to the dates on the cover.

Another set of parts bears this data on the cover: Es mi Rosa bella. Duo à 3 voces, à Santa Rosa de Lima año de 1748. Por Dn Thomas Torrejon y Velazco, en Lima. The 1748 cover of this delightful villancico, copied two decades after the composer's death, also states: "Tiene troba à Nra Señora q comienza Es mi Aurora bella" -- further proof of its unusual popularity.

Ha de el ver. Villancico à 3 Voces. Para Profession. Ti Ti Te, Ac (running bass). A minor; tiples touch high C. "Trobado al SSMo y a Sta Catharina Martyr" on cover attests the popularity of this number. Light, brilliant sonorities. Three coplas.

Incognito Barquero q surcas. Villansico Ala Asump.<sup>n</sup> de N. S.<sup>a</sup> Año de 1723. Tenor Solo, Ac. A later copy transposes the voice part up an octave (Vos sola con su Acomp.<sup>to</sup>).

Luzeros volad. Solo y Duo Para Nu<sup>a</sup> Sa La Assúpcion. Accompaniment designated "Violon." Composer's name spelled with "h": Thorrejon. = Tengammele señores. Ti Ti A Te, Ac.

= Triste Caudal de lagrimas. A duo en esdrujulos. A la Ascens<sup>n</sup> de Sr  
 Año de 1687. Lima. Ti Ti, Baxo. B<sup>p</sup> Major, ternary meter.  
 = Varquero que surcas. Solo a la Assumpcion de N.<sup>a</sup> S.<sup>ra</sup> Tiple, Ac.

Torres [Martínez Bravo], José de

Afectos Amantes. A 8. Canta Al Santmo Con Violi.<sup>s</sup> y Oboe. Ti Ti A Te,  
 Ti A Te B, Acomp<sup>to</sup> Continuo. Handsomely copied parts in duplicate.  
 G minor and related keys. Plan: Estro<sup>o</sup>-Recdo-Aria-Recdo-Aria (da capo)-  
 Recdo.

Afectos reverentes. Villa.<sup>co</sup> a 8. Con Viol.<sup>s</sup> y Oboe.

A la Reina del socorro. V.<sup>co</sup> A N Sa del Socorro. A 7. Con Clarin y  
 Violin.<sup>s</sup> Date on cover: September 15, 1702. "Pap.<sup>s</sup> 12."

A la Roza. Solo A Santa Roza de lima. Hand copy includes "Con priuilegio  
 en Madrid," suggesting a printed original.

Alternen armonias. Vill<sup>co</sup> Con Violines y Clarin A 8 y a 4. 1730.

Ay que favor. Cantada a Nuestra Señora. Madrid: Imprenta de Mvsica.  
 "6 papeles."

Cercadme Flores. Cantada Al SS. 6. Papeles. Madrid. Imprenta de Mvsica.

Con Afecto, y Harmonia. 4. Papeles. Madrid: Imprenta de Mvsica. On the  
 cover of a duplicate copy: "le puso Musica nueva Nolasco Estrada."

Dulces Paxarillos. Cover note says: Se dispuso con letra humana, q comienza,  
 Ola Paxarillos, Compuesta por D.<sup>n</sup> Simon de Castellanos (q. s. ta Gloria  
 aya). It cannot be claimed that the new imitative voice trailing mostly  
 in unison at a bar's distance (3/4) adds notably. But the original  
 G minor conception breathes so lofty and serene a charm that Simón de  
 Castellanos's attraction to it can well be understood.

Favor, Gracia, y Pureza. Cantada Al Santissimo. 6. Papeles. Madrid:  
 Imprenta De Mvsica. On upper lefthand corner of cover: "Quiros" (his  
 copy).

Also, hand copy of which only Voz Sola and AComp<sup>to</sup> were found in  
 1967.

Hermosa Blanca Nube. Cantada Al Santissimo. Madrid: En la Imprenta de  
 Mvsica. Among Torres's five printed Sacrament cantatas in the Guatemala  
 archive, this one shows signs of greatest use. Plan: Recitado-Aria-2  
 Coplas-Recitado-Aria-Coplas alegres (2. veces)-Grave-Recitado-Aria Grave.  
 In some parts aria is spelled "area."

Lagrimas tristes, corred. Quatro con Violines A la Ascencion de Nro Señor.  
 Ti Ti A Te, Violins 1 & 2, Bajon, Acomp<sup>to</sup> (heavily figured). C minor  
 (two-flat signature), 3/4. "1757. 67" on cover. This soulful piece is  
 marked "Despacio" at the outset.

Mas de lo que quisiera. Tonada Humana. 2 Papeles. Madrid: Imprenta de  
 Mvsica. Núm. 5. Used to death, only one sheet of the accompaniment plus  
 the cover of this secular piece survives.

Ola, Pajarillos. Cantada Humana. 4. Papeles. Madrid: Imprenta de Mvsica.  
 Núm. 635. Another secular item, used to extinction.

Pueblen la esfera. Respcion General Con Violines A 8.

Relox q señala. Cant<sup>a</sup> al SS<sup>mo</sup>. Solo, VS, Oboe. Alternate text: Antorcha  
 vella.

Rosa fragrante. Villancico A 3. A Santa Rosa. En Madrid 1726.

Si al Dulze trinado. Cant<sup>a</sup> Al Santisimo. Aria y un copla. "75" at upper  
 left of cover tells us how late in the 18th century this cantata con-  
 tinued to be sung. Torres's numerous works in the Seminario Conciliar

archive include also the following "al Santissimo": Duo (sung 1734), 3 Quatros (the cuatro sung in 1767 "con violines"), 3 Villancicos a 4 (the villancico beginning "Que planta" with violins and oboe), and another Canta Con Viols. Among further festive pieces in the Guatemala archive three villancicos for December 8 deserve mention: the first a 4, the others a 8 (one a 8 starts "Del gran templo").

Si has de ausentarte, despierta. Duo con Violines Al Transito de N<sup>ra</sup> Señora. Structure: Introd<sup>n</sup> (despacio)-Recitado-3 Coplas-Recitado a Duo-Estriuillo a Duo. Keys: G minor-C Major, A minor.

Vn portal. Recitado, followed by Fuga (Pues q aguarda mi planta), Aria (Pequeño amor), and three coplas (Toma este corderillo). But cover says: Cantada de Navidad Cielos Don Joseph de Torres (sic) en Madrid. 6. papeles. In the Fuga (F Major, common meter), the bass disports itself in a perpetuum mobile. No conscientious imitation. For Torres, and also for Zumaya, imitative entries in a prescribed order do not define the fuga. Quiróz's name lightly inked on cover means either that he acquired or that he performed this cantada.

Vn Relox que las horas dà de vna Eternidad. Villancico a 4. Printed. Cover missing.

Four other Torres items, performed in 1757, 1783, 1783, 1788, plus an undated Ascension villancico.

Torises (= Torices), Alonso

Urruela y Arteaga, Lorenzo de ("Mtro Dn")  
Vengan todas las flores. Villancico ^ 4 ^ Santa Rosa.

Vallados, Matheo

De los cinco señores canto. Año de [1]706. Ti Ti B. Five A minor coplas precede the estribillo. Vallados was the Oaxaca maestro responsible for the villancicos sung there to poetry by Sor Juana Inés de la Cruz, November 21, 1691.

Veana, Mathías [Juan] de

Ay que abismo de luces. Duo Al Santissimo Sacramento. Ti Te, ACompto. Numerous works by this mid-seventeenth-century maestro of the Madrid Incarnation Convent itemized in DML, II, 2205-2206.

En la cama de la culpa doliente vn alma se queja: Villancico al santisimo a 5. Ti Ti A Te, ACompto. Despite "a 5" on the cover, this piece survives complete.

Oygan al modo de Sacris Solemnis. Vn himno de versos agudos. A 8. Año de 1726. Ti Ti A Te, Ti A Te Baxo, Organo & Continuo. Before the estribillo, Tenor of 2º Cho intones first incise of Sacris solemnis, ♩ 3 meter, beginning on G. Thereafter the plainsong cantus firmus seesaws between voices.

Vaya de Xacara. Quatro a la Concepcion. Madrid: En la Imprenta de Mvsica. 5. Papeles. Núm. 2. Ti Ti A Te, Ac. Quiróz acquired this printed cuatro. In 1779 Castellanos added 3 violins and changed the signature from C3 to 3/4. The text starts thus: Go, valiant one, and seize the old serpent -- not any deaf serpent, because the Devil must hear the news.

Vinci, [Leonardo]

A sombros prevenid [Recitado] followed by Divino portente [da capo].

Aria à Voz Sola Al Santissimo Sacramento Con Violines, Trompas, y Oboes. Sung 1762. An alternate text for the same music does not match the rhythm very skilfully:

Example 102

Vinci (1690-1730), maestro of the Viceroyal Chapel at Naples, composed approximately forty operas.

Bendito el Señor. Aria à voz sola, con Violines Para Santo, ó Santa. Bajo Solo, Vns 1 & 2, Ac, 12/8, C minor.

Viveras, Pedro de  
Xacara. Christmas.

Ximenes, Pedro Santiago

Ven amiga mia. Villancico Solo de la Asuncion de N. S. <sup>ra</sup> Año 1721.

Tenor Solo, with Acomp<sup>to</sup>. "Es compuesto por el Mro. Pedro Santiago Ximenez De la Valle de Oaxaca, Barrio de Jalatlaco," notes the copyist on the cover of this frankly C Major piece. Amatory text paraphrasing Song of Songs. Begins with imitation between Acomp<sup>to</sup> and tenor (tritone is an obligatory melodic interval). Both Acomp<sup>to</sup> and soloist revel in numerous well contrived sequences. Meter changes (C, 6/8) lend variety. This composer, even if obscure, was no tyro. Duplicate copies of this villancico attest the favor it won at Guatemala.

Ximeno, (not Fabián)

Contra la astuta. Cantada al Smo Sto Para mi Sra Dna Fran<sup>ca</sup> Montero de Espinosa, Religiosa del Rl Comb<sup>to</sup> de N<sup>ra</sup> Sra de los Angeles [i.e., Puebla, Mexico]. Starts with recitative, followed by Aria (marked "Despacio"): De aquel trono. Another recitative and aria follow. This cantada probably postdates 1740.

Yrrribarren, Juan Francés de ("maestro Dn")

Be subio Soberano. Cantada al SS Sto Con Violines, y Trompas.

De Amor la Oficina. Villancico A 40 Al SSmo, Con Vs y Oboes.

Digo que no é de cantarla. A 5 Con Violines. 1764.

Es el poder del hombre. Cantada al Santissimo Con Violines, y Oboe.

Marinero Al SSmo con Violis, Ti Ti A Te. Marked "[17]40" and "85 Sn Pedro" on cover.

Que le diremos. Villco a Duo a SSmo Con Violines. A minor, 3/8, 1780 or thereabouts, marked "Ayrosa." Duplicate parts.

Vaia de Xacara a 6. 1764. This Christmas villancico was sung again in 1771, according to a note on the cover.

Other items performed 1775, 1786, 1802.

Zarza, "Mro"

Dime Dueño amado. Duo Con Violines. Al Santissimo. Also, another item by Maestro Zarza.

Zerrano, Matheo

Benid a mirar esta dicha. Solo A S<sup>n</sup> Joseph. F Major. Soprano line quite simple.

- Zumaya [invariably spelled Sumaya in this archive], Manuel de  
 Al desnudo Ynfante que oy nace. Solo, con violones. Despite the evidence  
 of the cover, the parts include Voz Sola, Alto 2 (tenor clef), AComp<sup>to</sup>.  
 Coplas alternate between the two voices. Note on cover (in later hand)  
 reads: "Tiene Troba a Sta Rosa de Lima." Central American fondness for  
 the first New World saint is attested by the numerous other Guatemala  
 items refurbished with new texts in her honor.
- Al prodigo mayor. Vill<sup>co</sup> a 4. A nra S.<sup>a</sup> de Guadalupe. Ti Ti A Te,  
 AComp<sup>to</sup>. B<sup>b</sup> Major (one-flat signature). "Por el S<sup>r</sup> M<sup>o</sup> desta Sta  
 yglesia" on cover can refer to either Mexico City or Oaxaca.
- Al sol en mexor Oriente. Duo al Nacim<sup>to</sup> de No Sr Jesu Christo. 1744.  
 Dela celeste esfera que portento. Tenor Solo de Navidad con VS y Viola.  
 Año de 1738. This admirable Christmas cantata "Viene un voto" consists  
 of: Introduction-da capo Aria (E minor)-Recitado-da capo "Si de tu amor"  
 Aria (A minor). Far removed from the usual busy bustle that had become  
 a Nativity norm, this harmonically rich cantata breathes throughout a  
 delicious melancholy. Gone are all vestiges of the voids and untailed  
 blacks that were de rigueur in seventeenth-century notation. Instead,  
 the languishing Neapolitan sixths and diminished seventh chords are  
 matched with notation that Pergolesi could have endorsed (barlined  
 blacks in all parts, 3/4, C). Also symptomatic is the new emphasis on  
 the viola. Even his 1719 Puebla solo villancicos had called for only  
 two violins and bass -- no viola.
- O Pedro quien pudiera llegar a penetrar Al S<sup>r</sup> Sn Pedro Apostol. Cantada  
 con violines. (Recitado)-Cuida Pedro mi rebaño (Aria). Solo, soprano  
 clef, 2 violins, string bass. A minor; brisk, jaunty. Composer's name  
 thus on one set of parts: M<sup>o</sup> Dn Manuel Sumalla; but on the better set  
 Sumaya is the spelling.
- Preuenga amor. See Dallo y Lana. Only after transcription can stylistic  
 criteria help to fix the true authorship.
- Que dise assi Paxarillos sonoros del Br Dn Manuel Sumaya con su bajo.  
 Cantada a quatro con Biolines de la Virgen. 1751 latest date on cover,  
 which also says: "son siete Papeles."
- Resuenen los Clarines. Villansico à Santa Cecilia à Ocho. Ti A Te B,  
 Ti A Te B, Acomp<sup>to</sup>. "Se Cantò en la Procesion este año de 1738" on  
 cover, after Quiróz's name (he obtained the music). Brilliant anti-  
 phonal F Major marching music, hewing closing to tonic, dominant, sub-  
 dominant, but admirable for al fresco music. Three coplas a 4 pledge  
 allegiance to St. Cecilia, patron of the realm and bestower of victory  
 to Spanish arms.
- Si duerme el amor. A Duo. Villansico de Nauidad. 1715. Alto, Tenor,  
 accompaniment.
- = Solfa de Pedro es el llanto. Villan.<sup>co</sup> a 4 de precission que se hizo  
 a la Opocission del Magisterio de Capilla de esta Santa yglesia.  
 Metropolitana de Mexico El año de 1715 A 27. de Mayo. Echo Por el S.<sup>r</sup>  
 M.<sup>o</sup> Dn Manuel de Sumaya. Examen en Publico el dia 3. de Junio. Y botado  
 Por el ilustre Cabildo el dia siete el presente Mes. Ti Ti A Bajete,  
 Acomp.<sup>to</sup> al Quattro. Tone VIII (= G Major, without signature); C3. The  
 text "Oyga el mundo si es asi pues saben unir los gorgeos" stimulates  
 elaborate florituri.
- Suspendanse las voces. Villansico à Duo à la Concepcion de nuestra  
 Señora. "Se le hechò Yntrod<sup>n</sup> de Violines al Estrivillo, y Coplas en

Guath.<sup>a</sup> año de 1777." Another note on cover reveals that this duo was loaned to a town in Chiapas: "fué a Chiquiri Chiapa."  
Toque toque repique. Villan.<sup>co</sup> a 8. con Viol.<sup>s</sup> Al Eucharist.<sup>co</sup> Smto.  
"Son 11. Papeles. [17]81" on cover; but only 7 parts remain: A Te B  
of 2<sup>o</sup> Coro; Violins 1 & 2, Acomp.<sup>to</sup> C Major,  $\frac{4}{4}$ . Coplas a Duo.