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# The Bogotá Music Archive

By ROBERT STEVENSON

AT LEAST FOUR COMPREHENSIVE ARCHIVES of colonial music survive in the upper Andean nations: two in Peru, one in Bolivia, and one in Colombia. Rubén Vargas Ugarte, director of the Biblioteca Nacional at Lima in 1961, catalogued the music holdings of the Seminario de San Antonio Abad in Cuzco and supervised the cataloguing of the music archive in the archiepiscopal library at Lima (see *The Music of Peru*, p. 70, notes 28 and 29). The extensive Sucre Cathedral archive—consisting of 617 *tonos anti-quísimos* when catalogued at the end of the colonial epoch—still houses treasures unsurpassed in any Peruvian cathedral (*The Music of Peru*, p. 179). These three archives stress the 17th and 18th centuries. Bogotá Cathedral, on the other hand, is the only site of the four at which liberal quantities of 16th-century music are to be found. Morales, Francisco Guerrero, and Victoria—the Spanish Renaissance trinity—are well represented. So too are Juan Navarro, master at Ávila, Salamanca, Ciudad Rodrigo, and Palencia; Rodrigo de Ceballos, who worked principally at Seville, Cordova, and Granada; Nicolás Zorita, master at Tarragona; Juan Bautista Comes, of Valencia; and Sebastián Aguilera de Heredia, who worked at Saragossa. Counterparting these giants of 16th- and early 17th-century Peninsular art, Gutierre Fernández Hidalgo (b. 1553) rises as their worthy New World compeer who worked successively at Bogotá, Quito, Cuzco, and Sucre (La Plata).

In an essay on Colombian colonial music to be published in *The Americas*, Fernández Hidalgo's career in these four centers of colonial culture will be briefly surveyed. His colonial successors in the chapelmaster-ship at Bogotá, Cascante, Herrera, Romero, and Lugo, will also be studied in a new effort to assess the absolute value of Colombian colonial music. In addition to Bogotá masters, several other composers in the following catalogue belong in New World annals: Cristóbal de Bersayaga, imported from Cuzco to become Lima chapelmaster in 1622; Miguel Mateo de Dallo y Lanás—in 1684-85 maestro at the Colegio de San Salvador in Seville, before that, master of the Imperial (Santa María de Palacio) at Logroño, and in 1690 maestro at Puebla, Mexico; and Miguel Blasco, maestro at Quito from 1682 until 1695. Further data on Bersayaga's career at Cuzco and Lima is given in *The Music of Peru* (pp. 78, 80, and 104). Blasco's career at Quito is traced in a forthcoming article on Ecuadorean music history to be published in *Revista musical chilena*.

How continuously vital was the interplay between Spanish music in old

and new worlds throughout the entire colonial period can be judged from the number of Baroque Peninsulars in the following inventory: Gracián Babán died at Valencia in 1675; Francisco Escalada sang in the Capilla Real at Madrid in 1672; Cristóbal Galán died at Madrid in 1684; Vicente García flourished in 1636; Bernardo Jalón was maestro at Santiago de Compostela in 1643; Tomás de Mizieres became professor of music at Salamanca University in 1700; Carlos Patiño died at Madrid in 1683; Francisco de Santiago, Juan Sanz, and José Sanz were masters at Seville Cathedral in 1620, 1661, and 1685; Alonso Torizes was chapelmaster at Málaga in 1672; José Torres Martínez Bravo died at Madrid in 1738. Mateo Romero was brought from Liège to Madrid as a boy, but became so thoroughly identified with Peninsular art in the reigns of Philip III and IV (he was the latter's music teacher) that he must rank as a Spaniard.

The informal catalogue that follows was compiled in June and July of 1961, with the kind permission of the Bogotá Cathedral chapter. Heartly thanks are due the cathedral archivist, Canon José Restrepo Posada, who gave unstinted aid during the formulation of the catalogue; and also to the distinguished Colombian music historian, José I. Perdomo Escobar, *párroco* of Las Aguas, who was the first to make known the riches of the Bogotá archive. The fact that so many items in the list below are preceded by an asterisk—indicating that one or more parts are now missing—does not portend present-day neglect of the music archive by the cathedral authorities, but instead shows what hard usage the music underwent in days now long gone by, while it was still in the living repertory.

#### AGUILERA DE HEREDIA, SEBASTIÁN

*Canticum beatissimae Virginis Deiparae Mariae octo modis seu tonis compositum* (Saragossa: Pedro Cabart, 1618). Dedicated to the Seo chapter, this splendid 199-folio volume is a well-nigh unique prize in Spanish musical bibliography. So rare is it that the Antonio Palau y Dulcet *Manual del Librero Hispano-Americano* I, 108 (1948), lists only one copy anywhere—and that lacks 76 leaves. The Bogotá copy, previously unknown to bibliography, is perfect; even the original binding is preserved. For the first time the correct foliation can be established throughout. From fols. 1<sup>r</sup> through 109<sup>r</sup> a new Magnificat starts at every sixth leaf (e.g., 7<sup>r</sup>, 13<sup>v</sup>, 19<sup>v</sup>, 25<sup>v</sup>, and so on). First, Aguilera gives us five-voice Magnificats in the eight tones with Cantus 2 always acting as the resolution of the canon—the interval of which throughout matches the number of the tone. From fols. 49<sup>v</sup> through 97<sup>r</sup> he traverses the eight tones with six-voice Magnificats. In this section, he occasionally resorts to such archaic notation as a descending *alpha* tailed on the left side, and half void, half black  $\blacktriangle$  (fols. 54<sup>v</sup> and 155<sup>r</sup>, bass). From fols. 97<sup>r</sup> through 149<sup>r</sup> he gives us a section of eight-voice Magnificats in all the tones (97<sup>r</sup>, 103<sup>v</sup>, 109<sup>v</sup>, 116<sup>r</sup>, 124<sup>r</sup>, 131<sup>v</sup>, 137<sup>v</sup>, 143<sup>r</sup>). Disposing the voices in a CCAATTB grouping, he now for the first time sets the whole Magnificat text continuously. Because polyphony is now the omnipresent rule, he seeks relief from rhythmic monotony by inserting occasional movements in triple meter ( $\phi \frac{3}{2}$

at fols. 100<sup>v</sup>-101<sup>r</sup> and 112<sup>v</sup>-113<sup>r</sup>); or by intruding at fols. 144<sup>r</sup> and 151<sup>r</sup> the so-called "Josquin triplet"—which had been out of vogue since Morales's time (J. ♯ J). To avoid too heavy a sonority, he usually re-

duces number of voice-parts in the "Et misericordia" verse of these eight-voice exemplars. From fols. 149<sup>v</sup> at every third leaf through 173<sup>r</sup> he sets odd verses in all tones for four voices; each Magnificat now ends with the Gloria and the settings are prevailingly simple by comparison with the Magnificats that have preceded. The Magnificats at fols. 173<sup>v</sup> through 199<sup>r</sup> revert to eight voices, comprise all verses, but differ from the eight-voice Magnificats beginning at fol. 97<sup>v</sup> because these last four (173<sup>v</sup>, 180<sup>r</sup>, 186<sup>r</sup>, 193<sup>r</sup>) are double choir exemplars pitting one chorus against another in Victoria's later manner. Since the polyphony is here again continuous he again seeks variety with triple-meter movements ("Et exaltavit humiles" at fol. 177<sup>r</sup> and "Et exultavit" at fol. 194<sup>r</sup>).

ANERIO, GIOVANNI FRANCESCO

\**Missa della Battaglia*, MS. First published at Rome in 1605 (and reissued in 1608, 1619, not to enumerate seven other later editions before 1690), Anerio's Mass *a 4* joins three others transcribed for four voices from Palestrina in the Roman editions. The Bogotá archive preserves three Spanish battle Masses, the first by Guerrero (1582), the second by Victoria (1600), the other by Vicente García. Croce's is present also. The emphasis on battle Masses is paralleled by the number of villancicos with a battle theme. In Mexico as in Colombia, battle Masses were extremely popular in the colonial period. See "Sixteenth- and Seventeenth-Century Resources in Mexico," *Fontes artis musicae*, 1954/2, p. 77.

BABÁN, [GRACIÁN]

\**Sobre mesa un tono nuevo, a 4*, MS. Villancico "al SS<sup>mo</sup> Sacramento;" copy dated 1684. Tenor part is inscribed "voz de Bartholome de Soto quien a Dios pide su gracia. Amen."

BAPTISTA, Fray JUAN

\**Laudate Dominum, a 10*, MS. For three choirs, this psalm includes figured basses for three continuos; the second is designated *organillo* and the third *borgano*; the first continuo is called *Guion general, AComp'*. Sharps, when required, go beneath the continuo parts; and because this psalm is Mixolydian without signature, sharps beneath *f*'s are frequently called for. As in the other Baroque literature at Bogotá, barlines never appear.

BELLI, GIULIO

\**Missae sacrae quatuor, quinque, sex, et octo vocibus concinuntur cum basso generali pro organo* (Venice: Angelo Gardano, 1608). A conventual Franciscan, Belli published this collection while chapelmaster at Padua. See Giovanni Tebaldini, *L'Archivio musicale . . . in Padova* (Padua: Libreria Antoniana, 1895), p. 28; further data on Belli in *Note d'archivio XVI* (1939), pp. 165-170. The quintus part at Bogotá consists of only pages 9-10 containing the *Missa Builaqua*. Belli dedicated this collection to Cardinal Bonifacio Bevilacqua. For further bibliography see Claudio Sartori, *La Cappella musicale del Duomo di Milano*, p. 14. The four

Masses in Belli are *Sicut lilium*, a 5; *Tu es Petrus*, a 6; *Mentre qual viuua Pietra*, a 8; and *Biullaqua*, a 8. In the bassus part these begin successively at pp. 7, 13, 19, and 24.

\**Missa Iste confessor*, a 4, MS. Bassus part only. Original edition: *Missae a 4 vocibus Liber I* (Venice: B. Magni, 1615).

BERSAYAGA, CRISTÓBAL DE (= Belzayaga, Christophorus de)

\**Beatus vir qui timet*, a 4, MS (Psalm 111).

\**Magnificat*, a 4 (odd-verse), MS.

BLASCO, MANUEL

\**A dela terrestre esfera*, a 7, MS. Villancico "para Sanctos."

*Laudate Dominum*, a 12, MS. There are figured-bass organ parts for Chorus II and III (tiple, alto, tenor), but an *harpa*-part for Chorus I (tiple 1, tiple 2, alto, tenor). The harp part, notated in the dated original copy of 1683 in  $\phi$ , has been rewritten on the back side in  $\phi \frac{3}{2}$  with barlines.

The year prior to the date of this copy, Blasco had been named *de facto* chapelmaster at Quito.

\**Magnificat*, a 12, MS. Only the organ part survives.

\**Officium defunctorum*, MS. Dated 1681, the tenor part (the only surviving part) reads "a duo;" the sections run *Regem cui omnia—Venite—Quoniam—Quoniam—Quadragesima—Requiem aeternam*.

\**Sedet a dextris meis*, a 12, MS. Only baxo of the 2° coro survives.

\**Ventezillo travieso que entre las ramas*, MS. Villancico.

*Versos al organo en duo para Chirimias*, MS. Dated 1684, the copy bears the following performance direction: *a donde se ha de advertir que todo lo que va en proporcion, ha de ir muy picado, a modo de sexquialtera: porque si no se le quitarà el brio*. This set of *versos* combines the *chirimias* in numerous imitative points. The opening fourteen measures are shown in Example 1 (there are of course no barlines in the original).

### Ex. 1

*Versos al organo, con duo para chirimias*

Manuel Blasco, 1684

Tiple 1°

Tiple 2°

Guion a los versos de las chirimias: octavo accidental

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing repeat signs and others containing fermatas. The notation is in a historical style, possibly from a manuscript.

BOTELLO, ANDRÉS

\**Tiradores, tirad al blanco, tirad, a 7*, MS. *Responson* is written on the covers.

BURLINI, ANTONIO

*Salmi intieri che si cantano al vespro In alcune Solennità de l'Anno con due*

*Magnificat Il tutto concertato a Quattro Voci co'i Basso continuo per l'Organo . . . Opera quinta* (Venice: Giacomo Vincenti, 1613). Text has been inked in the *Instrumento grave* part for *Beatus vir qui timet*. In the advice to the *virtuosi cantori*, Burlini says that his *concertati* psalms can be sung by voices alone, even though instrumental parts for the top and bottom have been provided (*L'Autore alli virtuosi cantori. A questi miei Salmi concertati hò aggiunte le parti per gli Instrumenti Acuto, e Graue auuertendo, che si possono cantare senza essi Instrumenti*). Dedicated to Dom Benedetto Galeazzi of Rovigo, this collection classifies everything according to tone; after the *Domine ad adiuvandum*, the first four vespers psalms are in first through fourth tones, respectively, followed by an odd-verse Magnificat in Tone I, three more psalms (121, 147, 115), a Magnificat in Tone VI, and the *De profundis* psalm in Tone IV. Even in the bass part, Burlini writes many rapid long runs; he also changes meter frequently in mid-course.

CAMACHO (no first name, but a local Bogotá composer)

\**Alegre publique*, “letra para la eleccion de alcalde D<sup>a</sup> Lorenzo Fernandes año 1736,” MS. The surviving parts, apparently complete, are for *tiple*, *tenor*, and *bajo a la arpa*. The piece is a tribute by an unspecified *colegio* to Don Lorenzo, “mejor de España,” who has just arrived to take over the duties of alcalde in Bogotá; he is so virtuous that popes canonize such men, says the fulsome poet.

\**De lamentatione Jeremiae . . . Heth . . . Teth . . . Jod*, MS. Good Friday lamentation; *bajo al bajon* part is dated March 27, 1749. The other two surviving parts are for tenor I and *AComp<sup>to</sup>*. The composition of new polyphonic lamentations for Holy Week performance by the Sanz Lozano nine singing chaplains was throughout the 18th century a distinctive custom in the Bogotá cathedral. Herrera was especially fecund of such lamentations; Salvador Romero also composed them.

CANNABICH, [CHRISTIAN]

\**Sinfonia con V<sup>a</sup> Oboes Tromp<sup>a</sup> y Bajo*, MS. In F, the symphony comprises four movements, *allegro*, *minuet<sup>a</sup>*, and<sup>a</sup>, *allegro molto*. The trompa part is dated 1791, the year of Martínez Compañón's entrance into the see. The cathedral orchestra in this year was directed by Casimiro Lugo.

CAPITÁN, *see* ROMERO, MATEO

CASCANTE, JOSÉ

*A los meritos de la sangre de Christo, romance a 3*, MS. Tiple, alto, and tenor parts, dated 1653.

*Aver el Rey, villancico al SS<sup>mo</sup> a dos voces*, MS. Tiple, alto, and an *AComp<sup>to</sup>* for harp. The parts are dated 1729, 26 years after Cascante's death.

*Detente a sombro veloz, villancico a San Nicolás de Tolentino, año de 1690*, MS. The tiple, alto, and bajo parts of this three-voice piece—like the rest of Cascante's works copied while he was still alive in Bogotá—are copied in a splendidly bold hand, and are extremely easy to read.

*El sol murio, solo para N<sup>ra</sup> Señora dela Soledad año de 1719*, MS. Tiple and accompaniment.

*El todo de sus loores, villancico a nra gloriosa Madre Señora Santa Ana a dos. Año de 1729.* Tiple, alto, and accompaniment.

\**Nadie cielos presume de luz y gala, a 7.* The coplas are *a 3*; only tenors I and II survive.

*No se si topo, a 3.* Tiple, alto, and tenor parts dated 1670 are here for this villancico to Our Lady "de el topo."

*O cruz soberana, a 3. Villancico "A la SS<sup>ma</sup> Cruz."* Tiple, alto, accompaniment.

*Oyd Barbara bella, a 3.* Parts dated 1713 for tiple, alto, accompaniment.

*Oyga niño mio de mi corazon, villancico del Nacimiento a duo. año de 1709.* Tiple, contralto, and *AComp<sup>to</sup> General*.

\**Quis mihi hoc tribuat, Lectio 6, Office of the Dead.* Dated 1660, parts survive for tiple, altos I and II, tenors I and II, and bajo.

*Salve Regina, a 4.* Tiples I and II, alto, bass, figured accompaniment.

\**Solo se ve Pedro en vos, a 3.* Tiples I and II only.

\**Ventezillo que altiua, bates las Ramas, solo and a 6.* Cover of the accompaniment reads "Entrada solo y con la tropa a 6."

*Zagalejos que es cosa que una estrella camina tras otra, a 5.* Cover reads "Tenor entrada solo Y en dialogo." Parts for tiple, altos I and II, tenor, bajo.

#### CEBALLOS, RODRIGO DE

*Confitebor tibi, a 4, MS.* Copied at pp. 60-63 in the Gutierre Fernández Hidalgo Choirbook (hereafter abbreviated GFH CB), this vesper psalm is headed at p. 60, "7. tono de Çaballos." The pages are very worn, showing much use.

*Dixit Dominus, a 4, GFH CB, pp. 52-55.* Heading p. 52 is this rubric: "Siguense otros Psalmos, mas abreuados: de diuersos Autores." Below this comes the inscription, "Primero tono de R° de Ceballos." As Ceballos treats the plainsong formula, the mediation always requires sharped g.

*Dixit Dominus, a 4, GFH CB, pp. 56-59;* recopied in nine partbooks (two for each voice and an extra for the instrumental bass) titled *Psalmos de Vísperas. Comune Virginum* with the date of 1762 on the cover. In the GFH CB, p. 56 is headed: "3. tonus de Ceballos, muy abreuado, para dias menos solemnes." This is the most badly worn item in the GFH CB, and the bottoms of the frayed leaves have been mended clumsily. The recopying as late as 1762 shows for what a lengthy span Renaissance polyphony was in daily use at Bogotá.

*Dixit Dominus, a 4, GFH CB, pp. 94-97.* In Tone IV, this version is copied on paper of eleven staves with much blacker lines than those on the pages of ten staves before p. 62.

*Dixit Dominus, a 4, GFH CB, pp. 98-101.* "6. tono abreuado."

*Magnificat omnitomum, MS of 78 pages.* This set of Magnificats is one of the most important musical treasures in South America and seems to be a unicum. The staves and music were copied concurrently, to judge from the absence of empty staves. All eight Magnificats are odd-verse exemplars; and their order is I, with G-finals and flat signature, pp. 1-8; II, G-finals, flat, pp. 9-18; III, A-finals, pp. 19-28; IV, E-finals, pp. 29-38; V, A-finals, flat signature, pp. 39-48; VI, F-finals, pp. 49-58; VII, A-finals, pp. 59-68; VIII, G-finals, pp. 69-78. The *Magnificat primi toni* is recopied at the end of the respective partbooks in the 1762 *Psalmos de Vísperas* mentioned under Ceballos's second *Dixit Dominus*. In these



partbooks the bass has the intonation. Throughout all eight Magnificats, Ceballos reduces to three voices in the "Et misericordia" verse.

*Salve Regina*, a 4, GFH CB, pp. 122-125. This is an alternate-verse *Salve*, like Guerrero's at pp. 110-117 in the same choirbook. For the opening polyphonic phrase, see the accompanying example.

## Ex. 2

*Salve Regina*

Rodrigo de Ceballos

Vi - - - - - 5 - ta - - - -

Vi - ta dul - ce - do, vi - ta dul - ce - - -

Vi - ta dul - ce - do, vi - - - ta dul -

Vi - ta dul - ce - - -

dul - - - ce - - - 10 - - - - do.

- - do, vi - ta dul - - ce - - do.

ce - - do, vi - ta dul - ce - - do.

do, vi - - ta dul - ce - do.

## COMES, JUAN BAUTISTA

\**Missa*, a 12, MS. For three choirs, this is a Mixolydian Mass with constant sharpened leading tones. The incipit of the tenor primus chorus reads:

Kyrie

## CROCE, GIOVANNI ("Chiozotto")

\**Messe a Otto Voci . . . quarta Impressione* (Venice: Giacomo Vincenti, 1612). Previous editions are dated 1596, 1600, 1604, 1607. The three Masses in this collection are *Percussit Saul*, *Sopra la Battaglia*, and *Decantabat*.

## DALLO Y LANAS, MIGUEL MATEO DE

\**Si queriendo a mi amante*. The *AComp*<sup>o</sup> part has on the cover "Billanc<sup>o</sup> solo al SS<sup>mo</sup> Sacramento."

## DURANGO, MATÍAS

*Pues mi Dios a nacido, a 4.* Christmas villancico. Tiples I and II, alto, tenor. Marked "ayroso el compas," the copies seem to date from *ca.* 1790.

## ESCALADA, [FRANCISCO]

*Beatus vir qui timet, a 6.* Tiples I and II of chorus I, and tiple, alto, tenor, bass of chorus II, with "Guion general, al Organo, o al Harpa."

## FERNÁNDEZ HIDALGO, GUTIERRE

*Beatus vir qui timet, a 4,* GFH CB, pp. 40-45. Tone I, "para fiestas de Apóstoles."

*Confitebor tibi, a 4,* GFH CB, pp. 34-39. Tone II transposed down a fourth, with the penultimate note sharpened ("Segundo transportado por el termino del octauo"). Second psalm in the section "para fiestas de Apóstoles."

*Dixit Dominus Domino meo, a 4,* GFH CB, pp. 2-7. First psalm in the section "de Nuestra Señora a Vísperas." Verse 8 for two tiples, alto, and tenor.

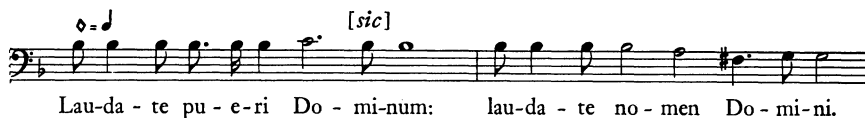
*Dixit Dominus, a 4,* GFH CB, pp. 28-33. Tone VIII. First psalm "para fiestas de Apóstoles."

*In manus tuas, a 4,* at fols. 25<sup>v</sup>-26<sup>r</sup> in an unnumbered *fascistol*-size polyphonic choirbook of 26 leaves, beginning with *Cum invocarem exaudivit* (plain-song)-*In tribulatione (a 4)*. Though not ascribed to Gutierre Fernández Hidalgo in this unnumbered choirbook, the psalm (4) is so ascribed in loose sheets (fols. 144<sup>v</sup>-145<sup>r</sup>) torn out of a choirbook containing Morales's Magnificats.

*Laetatus sum, a 4,* GFH CB, pp. 12-17. Tone III; third psalm "de N<sup>ra</sup> Señora a Vísperas." This psalm (except verse 6, which is for two tiples, alto, and tenor) is recopied in the partbooks of the *Psalmos de Vísperas. Commune Virginum* of 1762 mentioned above (under Ceballos's second *Dixit Dominus*).

*Lauda Jerusalem, a 4,* GFH CB, pp. 22-27. Tone V; fifth psalm "de N<sup>ra</sup> Señora a Vísperas."

*Laudate pueri, a 4,* GFH CB, pp. 8-11. Tone II; second psalm "de N<sup>ra</sup> Señora a Vísperas." Penultimate note in intonation formula always sharpened (f#), whether in plainsong passages or polyphony. At p. 9 the plainsong is cast in this rhythm (note-values halved):



*Laudate pueri, a 4,* GFH CB, pp. 46-51. Tone VI; "para fiestas de Apóstoles." In contrast with the same psalm at pp. 8-11, which called for C mensuration, this one calls for  $\phi$ .

*Magnificas sobre los 8 tonos, a 4,* GFH CB, pp. 134-199. Odd-verse exemplars, these eight Magnificats run in the following order: I, pp. 134-141; II, pp. 142-149; III, pp. 150-157; IV, pp. 158-165; V, pp. 166-171; VI, pp. 172-181; VII, pp. 182-189; VIII, pp. 190-199. The Tone I "Gloria" in  $\phi 3$  mensuration is shown in Example 3. In the Tone II "Gloria"

## Ex. 3

*Magnificat primi toni, Gloria*

Gutierre Fernández Hidalgo

Glo - ri - a Pa - - tri, et <sup>5</sup> Fi - li -  
 Glo - ri - a Pa - - tri, glo - ri - a  
 Glo - ri - a Pa - tri, et  
 Glo - ri - a Pa - - tri, et  
 o, et Fi - li - o, et Fi - li - <sup>10</sup> o,  
 Pa - tri, et Fi - li - o Glo - ri - a  
 Fi - li - o, glo - ri - a Pa - -  
 Fi - li - o, Glo - ri - a Pa - tri, et Fi - li -  
 glo - ri - a Pa - tri, et Fi - li - <sup>15</sup> o  
 Pa - - tri, glo - ri - a Pa - tri et  
 tri, glo - ri - a Pa - tri, et Fi - li - o  
 o, Glo - ri - a Pa - tri, et Fi - li - o

(scored for CAATB) the tenor is followed in octave canon by the cantus, singing a cantus-firmus version of the formula. In Tone III the formula migrates from voice to voice in successive verses with alto singing it in the five-voice "Gloria;" the bass is silent in the "Et misericordia." In Tone IV, the bass is again silent in the "Et misericordia;" the superius sings a cantus-firmus version of the formula in the "Deposuit," and altus II with superius II make a *canon in diatnessaron* throughout the six-voice "Gloria." The tenor sings a cantus-firmus formula in the "Deposuit" of the Tone V, supported by an instrumental-looking bass with numerous scale runs; this *Magnificat* proceeds *a 4* throughout. In Tone VI, the

superius sings a cantus-firmus formula in the "Deposuit," and the tenor a cantus-firmus version in "Suscepit;" a later instrumental bass part has been added to the originally three-voice "Et misericordia" (with figured-bass numerals that attest the continued popularity of this Magnificat in the 17th century). The superius is silent in the "Et misericordia" of the Tone VII, and the tenor is answered in canon at the fifth by altus II in the six-voice "Gloria;" altus sings a cantus-firmus formula in the "Suscepit" verse. In the Tone VIII "Et misericordia," the bass is silent; the superius and tenor in the "Gloria" both use old-fashioned coloration to show dotted-note values.

*Magnificat Alius Tertius tonus, a 4*, GFH CB, pp. 200-204 (book ends in the middle of last two verses, with superius II and altus gone for the "Suscepit" and "Gloria"). This is an equal-voice odd-verse exemplar for sssa, except in the "Et misericordia," where superius I drops out. Superius II sings the cantus-firmus formula in the "Deposuit" verse.

*Nisi Dominus, a 4*, GFH CB, pp. 18-21. Tone IV; fourth psalm "de N<sup>ra</sup> Señora a Vísperas." In the formula, sharped g's are used through the mediation. This psalm is recopied in the nine partbooks of the 1762 *Psalmos de Visperas. Comune Virginum*.

*Salve Regina, a 5*, at fols. 138<sup>r</sup>-144<sup>r</sup> in loose sheets torn out of a choirbook devoted principally to Morales's Magnificats (see *In manus tuas* above). Tipples I and II, alto, tenor, bass.

*Salve Regina, a 4*, GFH CB, pp. 118-121. For three tipples and alto. At the top of p. 118 appears this legend: "Este Salve vido Gutierre Fernandez En esta Iglesia Cathedral de s<sup>ta</sup> fe Intitulada por de Fran<sup>co</sup> Guerrero. Y dixo era suya y no de Guerrero. En Mayo de 1584 años que començo a seruir esta cathedral y en Henero de 1586 se fue al Piru, y auiendo seruido dos años la de Quito, passo a la de los Charcas, que siruio mas de 30 años. fallecio alli demas digo." The incipit of tiple I reads thus:



"Gutierre Fernandes" is written on the right side of the page just above the tiple I first staff, followed by the date 1584.

*Salve Regina, a 5*, GFH CB, pp. 102-105; only so much of the music as extends through "nos converte" is Fernández's; music for the rest ("Et Jesum" and "O clemens" at pp. 106-109) belongs to Victoria, and is so ascribed, correctly. At p. 106 the copyist writes: "Este verso y el siguiente son de Victoria." Felipe Pedrell in his edition of the Victoria *Opera omnia* prints the appropriate "Et Jesum" and "O clemens" verses in Vol. VII, at pp. 116-119. Victoria's original, on which Pedrell based his edition, comprises the *tertia* and *quarta partes* of the six-voice *Salve* published first in 1572, in Victoria's maiden collection. At p. 103 of the Bogotá choirbook is written "de Gutierre Fernandes Hidalgo. M<sup>ro</sup> de esta S<sup>ta</sup> Iglesia año de 1584." Fernández's second verse is scored *a 4*; Victoria's "Et Jesum" is scored for ssaa. The intimate association with Victoria does not detract from Fernández Hidalgo; he is a composer of comparable prowess.

GALÁN, [CRISTÓBAL]

\**Letania de Nuestra Señora, a 6*. Parts for both *Bajo* and *AComp<sup>to</sup> organo*.

GARCÍA, JOAQUÍN

\**Quae est ista*, a 7. Motet for Assumption; cover dated 1759.

GARCÍA, VINCENTE

\**Missa de Batalla*, a 8.

G[ONZÁLEZ], Fray G.

*A de la gracia*, a 3. "Romanze del dialogo . . . A la Concepcion."

*Hala, hala*, a 3. "Xácara de Naudad." Fast triple meter [C3].

GIORDANI, [CARMINE?]

*Missa*, a 4. "Voci concertata [*sic*] con violini e flauto Del Mro. Hiodani, de Hitalia."

GUERRERO, FRANCISCO

*Liber secundus missarum* (Rome: Francesco Zanetto, 1582). This magnificent 140-leaf volume, nowhere else found in New World archives, is not quite so perfectly preserved as the copy in the library of the Paris Conservatoire, because it has been more used. The title page is the only leaf missing, however. The four-voice Masses are the most mended; and of these the *De beata Virgine* has been most frequently sung. The Masses proceed in this order: *Surge propera amica mea*, a 6; *Ecce sacerdos magnus*, a 5; *Della batalla escoutez*, a 5; *Puer qui natus est nobis*, a 4; *Iste sanctus*, a 4; *Simile est regnum caelorum*, a 4; *De beata Virgine*, a 4; *Pro defunctis (Una cum suo Responsorio)*, a 4. The second Mass is dedicated to Gregory XIII, the rest to the Blessed Virgin.

*Salve Regina*, a 4. GFH CB, pp. 110-117. Printed first in Guerrero's *Liber Vesperarum* (Rome: 1584), this Salve was reprinted by Pedrell in *Hispaniae schola musica sacra*, II; and again in A. T. Davison's and Willi Apel's *Historical Anthology of Music* (1946) at pp. 150-151. The Bogotá copy transposes the voices up a fourth.

HAYDN, [MICHAEL]

\**Sinfonia con V' Oboes Trompas y Bajo*, MS. Trompa parts dated 1791. In G, this symphony comprises three movements: Allegro, Andante, All° Presto. Concordance: No. 16 (DTÖ, Vol. XXVIII, p. xvi). A Michael Haydn Mass at Sucre suggests, with this symphony, that Michael was better known in South America before 1800 than Joseph.

HERRERA, JUAN DE

*A la batalla*, a 4. Villancico "De N<sup>ra</sup> S<sup>ra</sup> del Rosario. año de 1707." Parts for two triples, alto, tenor, and *AComp<sup>to</sup> al harpa*.

*A la fuente de vienes*, a 3. "Villansico a N<sup>ra</sup> S<sup>ra</sup> del Topo . . . del M<sup>ro</sup> Juan de Herrera. Año de 1698."

*Beatus vir qui timet*, a 12. For other settings of Psalms 109, 110, and 111 (these are the psalms that are classed as "de Apóstoles" at Bogotá), see *Dixit Dominus*.

*Canción a duo*. Not a song, but a canzona for two strings (treble and tenor clefs) with continuo.

*Christus natus est*, GFH CB, pp. 92-93. Although anonymous in the Fernández Hidalgo choirbook, where it has been inserted as a late addition at a blank space, this invitational for Christmas matins can be identified as Herrera's from a single sheet *AComp<sup>to</sup>* part copied in 1766 with his name as composer.

*De la alta providencia*. Tiple solo with figured *ACompto* "a S" Cayetano." *De lamentatione Jeremiae*, a 8. "Feria 6 yn cena Domini. año de 1719." Heth, Jod, Caph verses (Good Friday Lectio I).

\**De lamentatione Jeremiae*, a 8. Heth, Teth, Jod verses, followed by *Jerusalem convertere* (Holy Saturday Lectio I). Parts dated 1759; on the outside of the figured accompaniment is scribbled "no importa que le falten dos voses, si se puede cantar. Tores 1826." Juan de Dios Torres after long-time service as a subaltern was unanimously picked titular maestro at Bogotá on August 11, 1826. See the *Actas Capitulares*, XII (beginning 1819), fol. 179<sup>r</sup>. The surviving parts are for chorus I (CCAA) and chorus II (cc), with added part for *AComp*<sup>to</sup>.

\**Del Rosario los misterios*, a 4. Villancico "a nra señora del Rosario." Tiple I, alto, and *AComp*<sup>to</sup> parts.

\**Dixit Dominus—Confitebor tibi—Beatus vir*, a 7. Preceded by *Domine ad adiuvandum* response (Psalm 69.1b). Tenor part of chorus II is dated 1760.

*Dixit Dominus—Confitebor tibi—Beatus vir*, a 8. Preceded by response.

*Dixit Dominus—Confitebor tibi—Beatus vir*, a 10. Preceded by response. All three of these sets of psalms (109, 110, 111) are for vespers "de Apóstoles."

*Incipit lamentatio Jeremiae Prophetæ*, a 12. Lectio I for Maundy Thursday.

For Good Friday and Holy Saturday lamentations, see *De lamentatione*.

*La devosion mas rara*, a 3. Villancico for St. Francis Xavier. Alto, tenor, and *AComp*<sup>to</sup>.

\**Laetatus sum—Nisi Dominus—Lauda Jerusalem*, a 11. On the second alto part is written the date 1690 and the name of M<sup>a</sup> Gertrudis. Obviously, much of the Bogotá music was sung with the assistance of nuns; on an anonymous Magnificat a 9 six of the surviving parts are inscribed with the nuns' names (Tiples: María de Sta Teresa and Tomasa de San Luis; Altos: Josefa del Niño Jesús and Ysabel del Espíritu SS.; Tenors: Ana de San Gerónimo and Antonia Manuela del SS.).

\**Laetatus sum—Nisi Dominus*, a 9.

\**Lauda anima mea Dominum*, a 6. "A Nuestro P<sup>a</sup> S<sup>o</sup> Domingo." Organ part dated 1733.

*Lauda Dominum omnes gentes*, a 10. Chorus I, CATB; chorus II, CATB; chorus III, cc; harp accompaniment. "Quinto tono;" dated "20 de Junio 1689 años." Herrera's earliest dated composition in the Bogotá archive.

*Lauda Jerusalem*, a 8. Dated 1713. Folded with the voice parts is a single poster-size sheet, four times the size of a vocal page. The 22 staves are covered with minute writing; three staves are bound in a brace. Though not so denominated, this is a realization of the sparsely figured *AComp*<sup>to</sup> part, and shows that the organist did not improvise his accompaniment from the continuo part but wrote it all out in advance.

*Laudate pueri—Nisi Dominus—Lauda Jerusalem—Magnificat*, a 9. On the covers appears "Año de 1705," with "factum est opus anno 1691" below. The *Laetatus sum* between Psalms 112 and 126 is marked "de España;" but without the composer's name. After *Nisi Dominus* the copyist writes "Del Mt<sup>o</sup> Herrera," to show that Herrera's music is taken up anew.

*Maestros i sabios doctores*. Solo villancico "A mi amado P<sup>a</sup> S<sup>o</sup> Thomas de aquino" for alto and figured *AComp*<sup>to</sup>.

*Magnificat*, a 9. See *Laudate pueri*.

\**Missa*, a 8. The tiple I part shows much alternation between solo and tutti.

This Mass has an Agnus Dei; many colonial Masses omit the Agnus.

*Missa Constituit Cantores Domini*, a 8. Parts, dated 1758, are very badly worn, showing excessive use. Ends with *Osanna* a 9; no *Agnus Dei*.

\**Missa de Befabemi*, a 11. Only two triple parts and a tenor survive, but it is obvious that this is a bright F-major Mass. On the tenor cover appears "hallada en los papeles ynutils por Juan de Dios Tores el año de 1827."

\**Misa de feria*. Bajo part only.

*Missa de Requiem*, a 8. Title adds: "Y la sequencia Dies irae . . . Año 1725. y se advierte que se canta mui despacio y bien cantado sin que le falte una coma."

\**Missa in Cordis*, a 9. Three triples and three altos survive; the tessiture are excessively high throughout; doubtless the Spanish Baroque tradition of transposing two-sharp pieces down is to be followed.

\**Officium defunctorum*, a 8. Dated 1744, the six surviving parts include c1c2 and a2 of Coro I, c1 and c2 of Coro II, and *AComp<sup>to</sup>* al *Bajon*. Alto 2 is largely repeated notes; the bass (*AComp<sup>to</sup>*) skips in fourths and fifths continuously. In the fast movements, Herrera interchanges notes of the same chord, giving a semblance of rapid motion while the harmonies remain relatively stable. For the most part, this matins Office is F Major music veering frequently toward Bb tonality by reason of the numerous eb's. Solo and tutti alternate rapidly in Cantus 1. High bb's are of common occurrence in the top part, and even alto 2 in the "Parce" rises often to d. The gnomonic phrases with rests interspersed suggest gasps, rather than free-flowing tears. The sections run "Regem cui—Venite exultemus—Parce mihi . . . Peccavi, quid faciam tibi . . . Ecce nunc . . . non subsistam."

*Para admirar prodigios, romanze al Sacramento a duo*. Año de 1702. The same music paper turned upside down serves for an anonymous gypsy villancico, *Chas, chas, chas, chas, que repican las gitanillas todas a compas*.

\**Quae vulnerata*, a 4. Dated 1746, the *AComp<sup>to</sup>* al *Bajon* is the only extant part.

\**Regem cui*, a 7. Obviously part of an Office for the Dead, this is dated 1760.

\**Rorate coeli*, a 5. Dated 1699, the parts are relatively complete, with only one inner voice part missing.

\**Toquen, toquen, a la arma Cecilia*, a 5. Dated 1706, the *Acomp<sup>to</sup>* al *arpa* of this villancico for St. Cecilia is the only surviving part. However, there is enough text in the harp part to permit our classifying this as another "battle" villancico; St. Cecilia is being constantly encouraged in the "harsh struggle."

#### JALÓN, LUIS BERNARDO DE

*Dixit Dominus*, a 8. A complete set of parts, dated 1700, survives. There seem to be nine parts (c1c2aTB of Coro I and caTB of Coro II, but the bass parts duplicate each other. This is an F-major psalm, with flat in the signature. Another earlier, incomplete set of parts survives (c2aT of Coro I, aTB of Coro II).

\**Magnificat*, a 8.

\**Missa*, a 5. In the tenor, the sole surviving part, the Mass ends with the *Osanna*.

#### LOSADA (no first name, but a local Bogotá maestro)

\**Missa*, a 5, MS. Tenor and alto parts dated 1760. Bass part dated 1797, with

this notation on the cover: "Missa de losada que esta ya en autoridad de los ajugada." Ending with the Osanna, this Mass is G-minor music with one flat in the signature. The bass part skips constantly in fourths and fifths.

\**Missa de Bfabmi, a 5*, MS. "Mro Losada Cath<sup>1</sup> de Sta fè" on the covers.

MASSENZIO, DOMENICO

\**Salmi Vespertini a quattro voci* (Rome: Paolo Masotti, 1632). Listed as Libro Terzo, Opera Undecima, this collection divides between pieces to be sung *seguito* and *concertato*. In the organ part, the selections run thus: Dixit Dominus (3), Confitebor tibi+ (4), Beatus vir (6), Laudate pueri Dominum+ (8), Laudate Dominum omnes gentes+ (9), Laetatus sum (10), Nisi Dominus (12), Lauda Hierusalem ["Tre Canti, e Alto. à versi spezzati"] (14), Ave maris stella+ (16), Credidi (18), In convertendo+ (20), and Magnificat+ (22). Items marked + are to be sung *concertato*. In his dedication to Giovanni Pietro Casanova, Massenzio assures his patron that he could have published works in the *stile graue Antico*, but that modern taste demands something different, singers being nowadays more addicted to meretricious runs and embellishments than to solid music. See G. Gaspari, *Catalogo della Biblioteca del Liceo musicale di Bologna*, Vol. II, p. 261.

MARTINES, Fray GINÉS

\**Lauda Hierusalem, a 8*. Parts dated 1700.

\**Picaronse Bras y Gil, a 7 y a duo*. Christmas villancico to be sung after the first Lectio.

MIZIERES=MICIERES, [TOMÁS]

\**Lamentatio tertia in feria 6. Parasceve*. Accompaniment only. Sections run: "Aleph Ego—Aleph Meminavit—Aleph Tantum—Beth Edificavit—Jerusalem."

MORALES, CRISTÓBAL DE

\**Magnificat octo tonorum*, MS. Only the *primus tonus* "Anima mea" (beginning at fol. 145<sup>v</sup>) and *secundus tonus* survive in loose sheets (11 by 15½ inches in size). These have been torn out of a book of the same size as the bound Gutierre Fernández Hidalgo choirbook. At fol. 145<sup>r</sup> appears the legend: *Comiençan las ocho magnificas de Xpoual de Morales*. The other loose leaves that survive begin at fol. 135<sup>r</sup> with an unidentified "Quia respexit," and continue at fols. 139<sup>r</sup>-144<sup>r</sup> with Fernández Hidalgo's *Salve a 4*, and at fols. 144<sup>v</sup>-145<sup>r</sup> with Fernández's *In manus tuas*. Presumptively, Morales's Magnificats were copied during Fernández's term as chapelmaster (1584-86). Fernández's *añadida* cantus at fol. 148<sup>r</sup> shows that Palestrina was not the only contrapuntist with sufficient skill to devise a splendid added part (see Ex. 4).

\**Missa Queramus cum pastoribus*, MS. Of this five-voice Mass, parodied on Jean Mouton's motet, only a double folio survives; the sections shown are the Sanctus-Osanna and Agnus Dei. The copying is as splendidly done as in his Magnificats.

NAVARRO, JUAN

\**Missa pro defunctis, a 8*, MS. Sections read: Requiem—Te decet—Kyrie—In memoria (a 4)—Offertorium—Sanctus (Osanna but no Benedictus)



## Ex. 4

*Magnificat primi toni, Deposuit*

Cristóbal de Morales

—Motet (“Deus qui nobis in sancta sindone qua corpus tuum sacratissimum de cruce a Joseph imbolutum fuit, etc.”)—Agnus Dei—Communio. If this Requiem is correctly ascribed, it reveals an unwonted aspect of Navarro’s art. The bassus of the second chorus is the only missing part.

NAVAS, MARCOS DE

*Missa Primi toni* “a Duo.” The barlined parts are dated 1800, and Navas identified as a maestro of the *Cathedral de S<sup>ta</sup> Fe*. He cannot be identified as a maestro de capilla, however.

NEBADO = NEVADO (identified as *M<sup>ro</sup>*, but without first name)

Villancico “Al Nacimiento de nro S<sup>r</sup> a 4.” The cover is all that survives, with the date 1719.

NEUKOMM, SIGISMUND RITTER VON

*Missa sollemnis*, MS. In B $\flat$ . The string bass incipits of the Kyrie and Gloria read thus:

## OSSORIO, MIGUEL

*Alerta mortal*, a 4. Christmas villancico. All Ossorio's pieces are in manuscript.

*A San Nicolas Tolentino mi padre*, a 4. Tiples 1, 2, 3, and *Acp<sup>to</sup>* dated 1726.

\**Deseos bien nacidos*, a 4. Villancico for St. John Baptist.

*Luciente secunda estrella*, a 4. Villancico for St. Francis. Tiples 1 and 2, alto, and *Acp<sup>to</sup>* dated 1722.

\**Oy quando sube Maria*, a 4. Accompaniment is all that survives of this villancico for August 15.

*Rompiendo el cristal*. "Villancico a duo a Nra Señora del Rosario." Tenor, alto, and *Acomp<sup>to</sup>*. Subtitled *La Vatala*, this villancico is one of the numerous "battle" pieces in the Bogotá archive.

*Soberano Baptista*, a 4. Parts for two tiples, alto, and *Acomp<sup>to</sup>* dated 1718; for August 29 (Beheading of St. John Baptist).

*Toquen los clarines*, a 4. "Villancico a Nra S<sup>ra</sup> del Rosario año de 1707."

## PACHECO (no first name)

\*Villancico a duo de Navidad año de 1724. Words not given in the unfigured accompaniment.

## PALESTRINA, GIOVANNI PIERLUIGI

\**Hymni totius anni* (Venice: Angelo Gardano, 1589). Tenor part only.

## PATIÑO, CARLOS

\**Domine ad adjuvandum me*, a 8. "Visperas de Confessores." Tiple primero.

\**Domine ad adjuvandum*, a 6. Contraalto primero.

\**Magnificat*, a 8. *ACompañamiento* 1° *Cho* only.

\**Salve Regina*, a 8. *Organo* 2° *Coro* only. The survival of so many single parts of Patiño's music testifies to the hard usage; probably many other of his Latin pieces were sung but all parts were lost.

## PERNIA (no first name)

\**Missa*, a 8. "Se traslado a devocion del S<sup>r</sup> M<sup>o</sup> D<sup>n</sup> Carlos de Urretausgui año 1740" on the cover of the *Acp<sup>to</sup> general*. Urretausgui was named an *Acólito* on November 22, 1707, and a chaplain of the cathedral on October 20, 1716.

## PESSARD, ÉMILE

*Petite Messe Solennelle "à deux voix égales."* Printed ca. 1880.

## PILLAXO, TOMÁS

*Dixit Dominus*, a 10. For two four-part choruses, tiple solo, and organ.

\**Dixit Dominus*, a 12. In contrast with the preceding complete set of parts, only one part is extant (organ, dated 1706).

## QUESADA, JUAN DE

\**En la forma me habla mi Dios agora*, a 6. Tiple 3.

## RECUERDA (no first name)

\**Dixit Dominus*, a 6. Lightly figured *Acompañamiento* dated 1700.

## RISCOS, JUAN DE

*Salve Regina*, a 4.

RODRÍGUEZ RAMOS, LORENZO

*\*Dixit Dominus, a 12.* Incomplete parts dated 1695.

ROMERO, MATEO (=“Maestro Capitán”)

*Dixit Dominus, a 8.* triate of Coro I, triateb of Coro II, Acomp<sup>to</sup>.

ROMERO, SALVADOR

*Lectio secunda* (“Lamed Matribus suis—Mem Cui comparabo—Nun Prophetæ—Samech Plausunt—Jerusalem”), *a 2.* Good Friday lamentation, organ part dated 1762.

*Lectio secunda.* Good Friday lamentation, harp part dated 1763.

SÁINZ, FRANCISCO

*Que te dire*, accompanied solo “de N<sup>ra</sup> S<sup>ra</sup> con Bajonzillos.”

SALOMÉ, THÉODORE

*Messe Brève à trois voix égales.* An easy Mass printed at Paris *ca.* 1870.

SANS (no first name, but identified as Maestro Sans on the cover)

*Con el saial de Francisco, a duo.* triitiz, Acpto. “Villancico a mi p<sup>o</sup> S<sup>a</sup> Francisco.”

SANTIAGO, Fray FRANCISCO DE

*Tirale, tirale flechas, a 4.* Christmas villancico for *tiple, tenor bajete, alto, baxo.*

*Que se ausenta y nos dexa, a 3.* Ascension villancico “del M<sup>ro</sup> frai Francisco” for two triples with accompaniment. Parts dated 1707.

SANZ, JOSÉ

*Al niño de Belen, a 4.* Christmas villancico.

SANZ, JUAN

*Jirguerillo sonoro, a 6.* Four *triples* and two *bajos*. Text continues: “no estes suspenso quando por escucharte solo me pierdo. . . .”

TORIZES, [ALONSO]

*Tocala flauta, a 4.* “Negro de Navidad.” The text is an imitation of Negro-dialect Spanish, and poses the same problems of transcription as Juan de Araujo’s *Negritos* at Sucre. For 3 *triples* and *bajo para bajón*; the *Acomp<sup>to</sup>* does not duplicate the *bajo para bajón*. For *Lectio VIII (Pastores loquebantur)* in the third nocturn of Christmas matins. Another Negro-dialect “villancico a nacimiento” at Bogotá is the anonymous *Vengan a 3*, dated 1704, that contains a *canario* before the coplas.

TORRES, JUAN DE DIOS

*Missa de feria.* Unison accompanied Mass “para los días que no ay cantores. año de 1827.” Extremely simple.

*Missa a duo.* Dated 1828, this D-minor Mass is marked *Tone I*; the ascription is not certain, but the style and handwriting correspond with Juan de Dios Torres’s other Mass. He became *maestro de capilla* on August 11, 1826. He himself spelled his name *Tores* rather than *Torres*.

TORRES MARTÍNEZ, JOSÉ

*Boladores mariposillas*. "Cantico solo al SS<sup>mo</sup> Sacramento por D<sup>n</sup> Joseph de Torres en Madrid." Figured accompaniment only.

*Citaras de cristal las fuentecillas*, a 3. Villancico "a la Natiuidad de N<sup>ra</sup> S<sup>a</sup> a duo año 1716." Two *tiples* and figured accompaniment.

VICTORIA, TOMÁS LUIS DE

*Missae Magnificat, Motecta Psalmi, & alia* (Madrid: Joannes Flandrus, 1600). All vocal parts survive at Bogotá, except Cantus 1, Chorus I. In Tenor 2 of Chorus II a singer named Juan Francisco Gamboa has written *año de 1712*. The continued use of the best Renaissance polyphony throughout Herrera's chapelmastership is attested in many ways.

*Motecta que partim quaternis, partim quinis, alia senis, alia octonis, alia duodenis vocibus concinuntur* (Rome: Alessandro Gardano, 1583). Only three pages of the *Cantus secundus* are present; these contain the eight-voice *Ave Maria* and *Alma Redemptoris*. The rubric at the bottom of the page reads *Motecta Ludouici de Victoria*.

*Salve Regina*, a 8, MS. This is the same *Salve* as that in the 1600 edition (see above), at fol. 22<sup>r</sup>: "De B. Virgine per annum Salue."

*Salve Regina*, a 6, GFH CB, pp. 106-107. "Et Jesum" (*tertia pars*) and "O clemens" (*quarta pars*) only; these appear in Pedrell's complete edition, Vol. VII, pp. 116-118 and 118-119. The first two *partes* (pp. 102-105) are ascribed at p. 103 to "Gutierre Fernandes Hidalgo. M<sup>o</sup> deesta Sta Iglesia año de 1584."

VIDALES, M<sup>o</sup> (no first name)

*A vos divino Señor, a duo*. "A la Passion de nro sr."

XIMENES, JUAN

*Afuera plaza que una musica nueva y gatuna viene esta noche*, a 7. Christmas villancico, dated 1724. After a tiple solo introduction, *tiples* 1, 2, 3, alto, tenor, and *Acomp<sup>to</sup>* sing a mock heroic text stuffed with Latin (*graduatorum* rhymes with *gatorum*). Four students go from door to door on Christmas Eve with four cats begging alms. The accompaniment imitates a drum.

*A la lid, al combate*, a 4. "Villancico al Arcangel San Miguel . . . año 1709." Parts for tiple, alto, tenor, *Acpt<sup>o</sup>*.

*A las llagas de mi Padre San Francisco*, a 3.

*Ay que amparo*, a 3. The parts for two *tiples* and *Acomp<sup>to</sup>* of this villancico "a nra S<sup>a</sup> De la Misericordia" are dated 1719.

*Creanme que digo*, a 5. The parts for tiple 1, tenor, and *Acomp<sup>to</sup>* of this villancico "al dulce nombre de Jesus" are dated 1718.

*La luz de sus ardores*, a 4. Parts for *tiples* 1 and 2, alto, and *Acp<sup>to</sup>* of this villancico "al Espiritu Santo" are credited to M<sup>o</sup> Juan Ximenes. He was named a choirboy in the cathedral on November 24, 1709, a *ministro de la capilla y Coro* on June 26, 1711, and a musical chaplain on December 5, 1711 (obligated to learn *canto llano*).

ZORITA, NICASIO

*Liber primus . . . motectorum* (Barcelona: Hubert Gotard, 1584). Only the *bassus* of this rare collection by the famous Tarragona maestro who broke lances with Cerone survives at Bogotá. Even so, it is of prime significance, since no other New World exemplar has been inventoried. The *bassus*-part begins with a dedication to Rafael Doms, archdeacon of Tar-

ragona, continues with various commendatory poems in Latin and Spanish, and stops at fol. 30<sup>r</sup> with the motet *Laboravi*. The four-voice motets proceed in this order: *Ave Maria*, *Tradent enim vos*, *Institunt viri sancti*, *Iste sanctus*, *Gaudent in coelis*, *Sacerdos et pontifex*, *Simile est regnum coelorum*, *Sanctificavit Dominus*, *Veni Domine et noli*, *Tu es qui venturus es*, *Ecce apparebit Dominus*, *Ecce iam venit*, *Tulit ergo Dominus*, *Dixit Dominus Noe*, *Locutus est Dominus*, *Inter vestibulum*, *Ductus est Jesus . . . Si filius Dei es*, *Assumpsit Jesus*, *Erat Dominus*, *Abit Jesus*, *Quis ex vobis*, *Pueri Hebraeorum*, *Regina coeli*, *Dum complerentur*, *Descendit angelus*, *Beatus Laurentius*, *Charitate vulneratus*, *Dum sacrum misterium*, *Manus tue Domine*, *Constituit Deus*, *Vita dulcedo* (of the *Salve*); the five-voice motets run thus: *Pater noster*, *Ave Maria*, *Salve crux*, *Viri Galilei*, *Rubum quem viderat*, *Videns Dominus*, *Hodie Simon Petrus*, *Stans beata Agnes*, *Virgo prudentissima*, *O magnum mysterium*, *Puer qui natus est*, *Dum gustas factor*, *In te Domine speravi*, *Gustate et videte*, *Laudate Dominum*, *Virgo Dei Tecla*, *Tulerunt Dominum*, *Mulier qui erat*, *Confundantur*, *Laboravi*.

The above list excludes the approximately thirty items in the Bogotá archive that remain anonymous. The Gutierre Fernández Hidalgo Choirbook includes unascribed settings of Psalms 111, 115, 127, 147, and 113 at pp. 64-66, 70-73, 74-77, 78-81, and 82-91. The same book has an anonymous *Salve* at pp. 126-133. An unnumbered *libro de facistol* of similar size to the Gutierre Fernández Hidalgo choirbook contains Sunday compline psalms, hymn, and response. Since the last (*In manus tuas*) concords with a setting ascribed to Fernández Hidalgo in loose sheets, the other items that precede the Sunday compline response are probably his also (Psalms 4.5, 90, 90.7, 90.11, 4, at fols. 14<sup>v</sup>, 18<sup>v</sup>, 19<sup>v</sup>, 20<sup>v</sup>, 22<sup>v</sup>; *Te lucis ante terminum* at fol. 24<sup>v</sup>). Other anonymous settings *a 4* of Psalms 4, 70, and 90 precede at fols. 1<sup>v</sup>, 4<sup>v</sup> and 6<sup>v</sup> in the book that we are now describing. At fol. 12<sup>v</sup> comes *In noctibus extollite*, with “en falsete y muy de espacio” written above the tenor (Navarro’s Requiem also has several passages in the tenor marked “en falsete”). At fol. 13<sup>v</sup> a Nunc dimittis for CCAB has been inserted in an evidently later hand.

The anonymous items in loose sheets include such interesting pieces as a Christmas villancico “delas Gitanas” dated 1704 with harp accompaniment (the text has to do with gypsy fortune-telling) and another Christmas “Negro” villancico dated 1704 that begins with a *basso ostinato*, eight times repeated, after which comes a *canario* with an even more repetitious bass:



Next come *coplas* beginning with the text, “Pulque la ficca se enpiese.” Just as in the *Torizes Negro de Navidad*, African speech mannerisms are imitated constantly. A charmingly witty anonymous *Recitado* is shown in Example 5. The singer is a *bachiller* from so ignorant and distant a land as

## Ex. 5

*Recitado a solo y a 7*

Anonymous

Un ba-chi-ller soi que ven - go so-la - men-te por gra-duar -

me Pues no es-pan-ter de a-lla de-las Ca-li-for-nias y

po-co mas a-de-lan-te que si el Ni-ño da los gra-dos gra-tis, a-mo-re, y de-

val-de: yo es-tu - dio co - mo u-na mu - la mas que

15

ma-cho mas que u-na bes-tia No es por a - la - bar - me La co-

20

me-dia de Du-ran-dar-te Soy ba-chi-ller has-ta por los co-dos,

25

Doc-tor, y mas a-de-lan - te: Ma-gis - ter, y

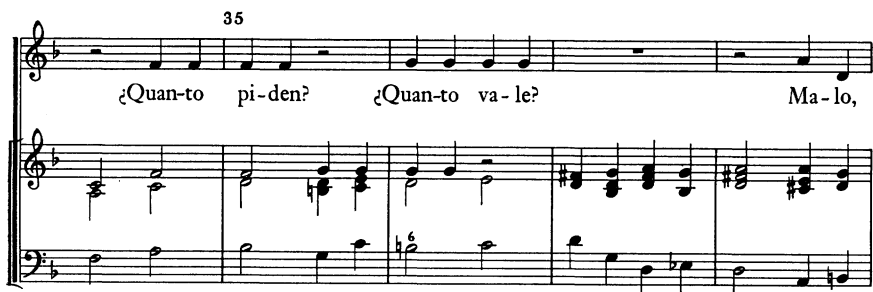
mu-cho mas: y li-cen-cia - do has-ta los car-ca - na - les

30



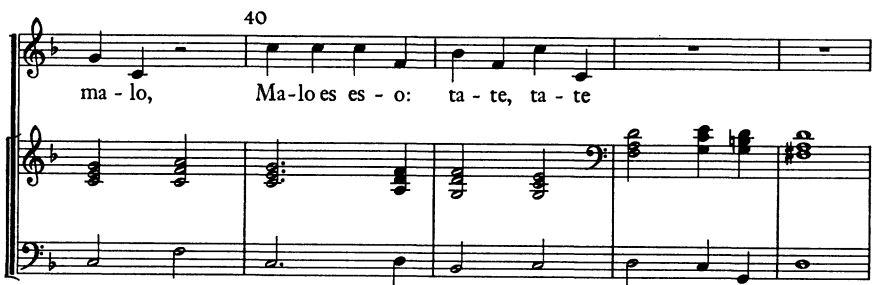
35

¿Quan-to pi-den? ¿Quan-to va-le? Ma-lo,



40

ma-lo, Ma-lo es es-o: ta-te, ta-te



45

Guar-da Pab-lo: guar-te, guar-te, quar-te





California who is trying for his doctorate. He studies with brute force, but between him and the higher degree stands an army of grasping tailors and other academic hangers-on who must be paid blood money beforehand. In keyboard tablature survive several anonymous *pasacalles*; and in guitar five-line tablature a *minuet*, *paspie*, *contradanza*, *sonata ayrosa*, *preludio*, *minuet nuevo del Capitán Yacons*, and *fantasia sexta*. A typical *pasacalle* begins thus:



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