



Colonial Treasure in the Puebla Cathedral Music Archive

IN HIS PIONEERING *Historia de la música en México (épocas precortesiana y colonial)* (Mexico City: Editorial "Cvltvra," 1934, Ed. facsimiliar, Biblioteca Enciclopédico del Estado de México [102], 1981) published when he was 25 years of age, Gabriel Saldívar [y Silva] (1909–1980) preceded all other investigators in hailing the magnificence of the Mexico City Cathedral colonial music archive. However, not to be outdone, Steven Barwick went beyond Saldívar in his two-volume Harvard University Ph.D. dissertation accepted in 1949, "Sacred vocal polyphony in early colonial Mexico." Traveling outside the capital at various times during his two-year tenure of a John Knowles Paine Traveling Fellowship, Barwick inspected cathedral music archives at Guadalajara, Oaxaca, and Puebla not seen by Saldívar.

True, his two palmary publications, *The Franco Codex [Magnificats] of the Cathedral of Mexico, Transcription and Commentary* (Carbondale: Southern Illinois University Press, 1965 [xiii, 177 pp.]) and *Two Mexico City Choirbooks of 1717: an anthology of sacred polyphony from the Cathedral of Mexico, Transcription and Commentary* (same press, 1982 [xlviii + 165 pp.]), confine themselves to Mexico City Cathedral sources. On the other hand, Puebla Cathedral had benefited crucially from Barwick's initiative when he obtained funds from the Library of Congress Music Division for the microfilming in April 1949 by George Smisor of the Biblioteca Benjamín Franklin at Mexico City of 18 atlas-sized Puebla Cathedral choirbooks. These 18, with another pair of Puebla choirbooks discovered later by Robert Stevenson, were catalogued in an

article published by Stevenson two years after issue of his *Music in Mexico A Historical Survey* (New York: Thomas Y. Crowell, 1952).¹

Whereas Saldívar was the first to draw attention to a colonial codex copied ca. 1599 that contains at folios 121^v–123 the sole hitherto encountered sixteenth-century polyphony with texts in Náhuatl (language of the Aztecs), Barwick secured not only the microfilming of the 18 Puebla choirbooks mentioned in the preceding paragraph but also of the so-called Códice del Carmen (San Ángel). Deposited like the Puebla microfilms in the Library of Congress Music Division, the microfilm of the Carmen Codex (after loss of the codex itself, which was purloined in 1949) served Jesús Bal y Gay for his transcription of its contents that in 1952 [1953] was published as the first volume in the *Tesoro de la música polifónica en México* series—a series that in 1994 reached a seventh volume (with the publication by the Mexico City Centro Nacional de Investigación, Documentación e Información Musical

¹ "Sixteenth- and seventeenth-century resources in Mexico (Part I)," *Fontes artis musicae*, 1 (1954), 71–77. Barwick who visited Puebla in 1948 was followed by Alice E. Ray [married name, Catalyne], who after visits in 1950 and 1952 completed a two-volume University of Southern California Ph.D. dissertation, "The Double-Choir Music of Juan de Padilla: Seventeenth-century composer in Mexico," chaired by Pauline Alderman. Ray confused Juan de Padilla baptized at Gibraltar December 1, 1605, who died at Toledo December 16, 1673, and never left Spain, with Juan Gutiérrez de Padilla, born at Málaga in about 1590 who emigrated to Puebla in October 1622, and served as Puebla Cathedral chapelmaster 1629 to his death at Puebla shortly before April 22, 1664.

[CENIDIM] of Aurelio Tello's transcriptions of the cantadas and villancicos by Manuel de Sumaya = Zumaya [died December 21, 1755, at Oaxaca] that Tello encountered in the Oaxaca Cathedral music archive).²

Stevenson's catalogue published in 1954 of the Puebla Cathedral 20 *libros de facistol* returned to print, somewhat expanded, in his *Renaissance and Baroque Musical Sources in the Americas* (Washington, D.C.: General Secretariat, Organization of American States, 1970), pages 210–221. However, as he noted in the preface at pages 208–209: his summary list of some 375 Masses, Magnificats, motets, hymns, psalms, lamentations, miscellaneous liturgical pieces, and a modicum of vernacular pieces in the Puebla Cathedral repertory, would have grown dramatically in size, had titles of unscribed works been listed. But he left the bulk of the *anónimos* for itemizing and possible identification in an exhaustive catalogue of Mexican archives then in preparation by Lincoln Bunce Spiess of Washington University, St. Louis (*b* Hartford, CT, November 14, 1913), and E. Thomas Stanford. This Spiess-Stanford enterprise was to have sequenced their *An Introduction to certain Mexican musical archives* (Detroit: Information Coordinators 1969: 85 pp. + 72 of Stanford's music transcriptions and 14 pp. of manuscript facsimiles).

How numerous are the *anónimos* can be estimated from the at least 70 anonymous liturgical works in only Choirbooks XVI and XVII (Magnificats), XII (hymns), XI (psalms and hymns), and VI (psalms). Concordances—apart from those mentioned in Stevenson's *Spanish Cathedral Music in the Golden Age* (Berkeley and Los Angeles: University of California Press, 1961), pages 107–108, 128.291,

² Aurelio Tello, the first to discover the true death date of Sumaya = Zumaya, published an invaluable catalogue of Oaxaca Cathedral musical treasure: *Archivo Musical de la Catedral de Oaxaca. Catálogo* (Mexico City: CENIDIM, 1990). A model of what such a catalogue should be, this nonpareil volume abounds in indispensable musical incipits, 121 for works encountered in Oaxaca Cathedral Cajas 49 and 50, 301 for items in the Gaspar Fernandes 280-folio codex (works composed at Puebla between 1609 and 1616, mostly with vernacular lyrics). *Inter-American Music Review*, XII/2 (Spring–Summer 1992), page 118, contains laudatory reviews of both Tello's *Catálogo* and his *Archivo Musical de la Catedral de Oaxaca. Antología* (Mexico City: CENIDIM, 1990, 90 pp., of which pp. 13–89 embody Tello's music transcriptions [= *Tesoro de la música polifónica en México*, IV]).

129.321, 202–203, 258, 273, 306, and 326.26) and in his *Portuguese Music and Musicians Abroad (to 1650)* (Lima: Pacific Press, 1966)—were also left for itemizing in the Spiess-Stanford catalogue that has now devolved entirely upon Stanford.³

To review first the concordances with Puebla sources itemized in *Spanish Cathedral Music* and repeated in Stevenson's *La música en las catedrales españolas del Siglo de Oro* (Madrid: Alianza, 1993; 600 pages): Cristóbal de Morales's *Officium Defunctorum* published in Felipe Pedrell's *Hispaniae Schola Musica Sacra* (Barcelona: Juan Bautista Pujol y Cía., 1894), I, 1–19, contains the Venite exultemus and Quoniam Deus to be found at folios 36^v–37 and 37^v–38 of Puebla Choirbook III. All the rest of Morales's Office for the Dead continues to concord through the Requiem aeternam and Regem cui at folios 41^v–42. Morales's "Spanish" set of lamentations intabulated at folios 77–81 of Miguel de Fuenllana's *Libro de música para vihuela intitulado Orphenica lyra* (Seville: Martín de Montedoca, 1554), but never printed in their vocal form, concord with the set of three Lamentations for Wednesday in Holy Week copied in Puebla Choirbook II, folios 28^v–37. On the other hand, the trio of lamentation verses *a 5* (closing with a "Jerusalem convertere") copied at folios 103^v–108 of Puebla Choirbook I concords with nothing in the Festa or Morales lamentations published at Venice in 1564 by Antonio Gardano and Francesco Rampazetto or in the "Spanish" lamentations intabulated by Fuenllana a decade earlier.

Francisco Guerrero's Requiem published at Rome in his second book of Masses (1582) concords with the four-voice *Missa Pro Defunctis* found in Puebla Choirbook III, folios 6^v–28 (the Dies illa published in *Spanish Cathedral Music*, page 203, corresponds with Puebla Choirbook III, folio 26^v–27). Pedro Guerrero's *Por do comencaré*, a 4, intabulated by Fuenllana in 1554 and published in *Monumentos de la Música Española*, VIII, 100–103, turns up in Puebla Choirbook XIX, at folios 146^v–147. Rodrigo

³ Promised for publication in 1996 (with Stevenson's introduction) by the Universidad Anáhuac del Sur—of which university Benjamin Juárez Echenique was in 1995 the distinguished Director of Difusión Cultural), this imminent catalogue will tabulate complete holdings at Mexico City and Puebla Cathedral archives. Oaxaca's treasures having been catalogued by Tello, Guadalajara and Morelia cathedral music will next invite exhaustive attention.



Ceballos's *Díme, manso viento* classed as a "villanesca" by Esteban Daza in *El Parnasso* (Valladolid: Diego Fernández de Córdova, 1576), folios 93–94, and published (from what was formerly the Biblioteca Medinaceli 13230 manuscript copy) in *Monumentos de la Música Española*, ix, 75–77, occupies folios 145^v–146 of Puebla Choirbook xix.

Portuguese Music and Musicians Abroad (to 1650) invited attention to Mário de Sampaio Ribeiro's *Sete "Alleluias" inéditos (dum códice do Mosteiro de Arouca)* (Oporto: Tip. Porto Médico, Lda., 1949), a monograph with musical examples originally published in *Liturgia* (journal of the Benedictines of Singeverga, Portugal). At pages 20–21 of *Sete "Alleluias"* can be viewed a transcription of the Alleluia credited to "Mendes" in the Arouca Choirbook at folios 58^v–59. This proves to be the same Alleluia by Manoel Mendes found under that Portuguese composer's name in Puebla Choirbook xiii at folios 122^v–123. Nor is the Arouca Choirbook the only Portuguese concordance. An incomplete set of partbooks at the Biblioteca Municipal, Oporto, numbered MSS 1443, 1444, and 1445, contains the same Mendes Alleluia. So also does Coimbra University M.M. 36 at folios 70^v–71: but without the composer ascription in the Arouca, Oporto, and Puebla sources. The general title for all 59 pieces copied in Coimbra M.M. 36 is "Obras Do Padre Dom Pedro [de Cristo] Conego Regular." However, the weight of the three other ascriptions—Arouca, Oporto, and Puebla—tells decisively in Mendes's favor.

The fascinating trails down which a study of concordances will lead us, once the definitive E. Thomas Stanford catalogue is published by the Universidad Anáhuac del Sur, can readily be surmised from only the few concordances for Puebla Cathedral rarities mentioned above. So far as rare imprints are concerned, cataloguers at the Hispanic Society of America Library in New York deemed its *Liber Magnificarum* by Sebastián de Vivanco (Salamanca: Artus Taberniel, 1607) unique until the Puebla Cathedral archive copy was microfilmed.

In *Music in Aztec & Inca Territory* (Berkeley and Los Angeles: University of California Press, 1968), page 198, was listed a concordance for another excessively rare Salamanca music imprint to be seen in a Puebla archive (not the cathedral): Hernando de Issasi's 130-folio *Qvatvor Passiones Domini, cvm Benedictione Cerei* (Salamanca: Mathias Gastius's

heirs, 1582). The copy in the Museo de Arte "José Luis Bello y González" at Puebla matches the hitherto unidentified passioner catalogued at the Newberry Library, Chicago, under the call number: Case VM 2184.92C36 1582.

As Stevenson's catalogues published in 1954 and 1970 have already made widely known, composers represented by name in the Puebla choirbooks include some of the brightest stars in the European firmament—among them Crecquillon, Janequin, Lassus, and Palestrina. Also such peninsulars by birth or adoption as the two Guerreros, Alonso Lobo,⁴ Sebastián López de Velasco,⁵ Navarro, Carlos Patiño,⁶ Robledo, Rogier, Romero (Capitán),

⁴Born at Osuna (50 miles = 80 km east of Seville), Alonso Lobo at approximately age ten entered Seville Cathedral musical establishment September 18, 1566, as a *seise*. For his biography and style analysis, see "Spanish Polyphonists in the Age of the Armada," *Inter-American Music Review*, xii/1 (Spring–Summer 1992), 82–93. Five copies of his *Liber primus missarum* (Madrid: Joannes Flandrus, 1602) survived in Mexico when Barwick inventoried cathedral resources—at Mexico City, Guadalajara, Morelia, Oaxaca, and Puebla (*ibid.*, p. 92). In addition, the so-called Valdés codex inventoried by Stevenson in *Fontes artis musicae*, ii/1 (1955), 12–13, contains hand copies of Lobo's four-voice *Petre, ego pro te rogavi* and *O Rex Glorie Masses* (folios 36^v–56).

⁵Beginning in 1980 with a biographical, historical, and analytic volume published at Madrid by the Sociedad Espanola de Musicologia, Rafael Mota Murillo continued in 1989 and 1993 with his edition of the *Libro de missas, motetes, salmos, magnificas, y otras cosas tocantes al cvlto divino* (Madrid: Typographia Regia, 1628).

Juan de Palafox y Mendoza (1600–1659), whom Philip IV named November 11, 1637, to inspect the finances of the Capilla de las Descalzas at Madrid, where López de Velasco served as *maestro de capilla* 1619–1639, occupied the Puebla see July 22, 1642, until departure for Spain May 6, 1649. He consecrated Puebla Cathedral April 18, 1649.

⁶Danièle Becker explored the life of Carlos Patiño (baptized at Santa María del Campo Rus, Cuenca, October 9, 1600; *d* at Madrid September 5, 1675) in *Las obras humanas de Carlos Patiño* (Cuenca: Instituto de Música Religiosa de la Diputación Provincial de Cuenca). Enrolled in Seville Cathedral as *seise* June 22, 1612, Patiño studied with Francisco Company, Juan de Vaca, Alonso Lobo, and Francisco de Santiago. On May 8, 1628, he won the chapelmastership of the Real Convento de la Encarnación at Madrid and on January 1, 1634, succeeded Mateo Romero (Capitán) as *maestro* of the Real Capilla.

In 1986, 1987, and 1988 Lothar Siemens Hernández published three volumes of Patiño's liturgical works. According to him (i, 18), the Puebla copy of Patiño's *Salve Regina a 5* (not *a 6* as stated in *Renaissance and Baroque Musical Sources*, p. 217) is the sole extant complete source. *Inter-American Music Review*,



Rimonte, Peralta,⁷ Torres Martínez Bravo, Urede, Victoria, and Vivanco are gratifyingly represented. The value for scholarship of the easy availability of all these composers' works, because of the Puebla Cathedral microfilms obtained for the Library of Congress Music Division by Barwick, is demonstrated directly in such doctoral dissertations as those by Montague Cantor, John E. Druessedow, Luis Merino Montero, and Paul Armin Reitz;⁸ and indirectly in those by Enrique Alberto Arias, Mary Maurelia Hueller, James A. Kriewald, and Lavern Wagner.⁹

vii/2 (Spring-Summer 1986), 93-95, contains a review of Siemens Hernández's volume 1 that concludes with a listing of Patiño's works in six Latin American archives. Hubert Daschner's "Carlos Patiño (1600-1675) Ein bedeutender spanischer Komponist tritt aus dem Anonymität heraus," *Musica* (Bärenreiter), XLII/2 (March-April 1988), 155-164, concludes with musical analysis buttressed by three substantial musical excerpts.

⁷The freely composed *Magnificat primi toni* for three choirs by Bernardo de Peralta Escudero (*b* Falces, Navarra; *d* Burgos November 4, 1617) engages the vocal groups fully in dynamic, textural, and spatial contrasts. Other Puebla polyphonic works by peninsular *maestros de capilla* include Gonçalo Mendes Saldanha's *Requiem a 8* and Manoel Tavares's *Parce mihi a 7*, both transcribed by Robert Stevenson for issue in the *Antologia de polifonia portuguesa* published at Lisbon by the Fundação Calouste Gulbenkian in 1982 (*Portugaliae Musica*, Série A, vol. 37), pages 71-92 and 107-114. Both the Saldanna and Tavares funeral items occur in the Puebla Cathedral Choirbook III that also contains Cristóbal de Morales's noble *Officium defunctorum*.

⁸Montague Cantor, *The "Liber Magnificarum" of Sebastián de Vivanco*, 2 vols. (New York Univ. Ph.D. 1967), written under Gustave Reese's supervision (*Dissertation Abstracts International* III/11, pp. 5011A-5012A; University Microfilms 70-7352); John E. Druessedow, *The "Missarum Liber" (1703) of José de Torres y Martínez Bravo, 1665-1738*, 2 vols. (Indiana Univ. Ph.D. 1972, prepared under Juan Orrego-Salas's aegis (DAI xxxii/12/i, pp. 7028A-7029A; UM 72-18529); Luis F. Merino, *The Masses of Francisco Guerrero (1528-1599)*, 3 vols. (Univ. of California, Los Angeles Ph.D. 1972), chairman Robert Stevenson (DAI xxxiii/3, p. 1189A; UM 72-237886); Paul A. Reitz, *The Holy Week motets of Juan Gutiérrez de Padilla and Francisco Vidales: Single choir motets Choirbook xv and Legajo xxx; Puebla Cathedral Archive* (Univ. of Washington D. Mus. Arts, 1987).

⁹Enrique A. Arias, *The Masses of Sebastián de Vivanco (ca. 1550-1622: A Study in the Polyphonic Settings of the Ordinary in Late Renaissance Spain)*, 2 vols. (Northwestern Univ. Ph.D. 1971; DAI xxxii/6, p. 3345A; UM 71-30731); Mary M. Hueller, *The Musical Settings of the Marian Antiphons by Francisco Guerrero and Felice Anerio* (Univ. of Rochester Ph.D. 1967); James A. Kriewald, *The Contrapuntal and Harmonic Style of Tomás Luis de Victoria* (Univ. of Wisconsin Ph.D. 1968; UM

69-00948); Lavern J. Wagner, *The "Octo Missae" of George de La Hèle, 1547-1587*, 2 vols. (Univ. of Wisconsin Ph.D., 1957; DAI xvii/10, p. 2282; UM 22435).

Contrasting, however, with the Puebla *libros de facistol* microfilmed at Barwick's behest in April 1949 remained a still ampler body of Latin and vernacular works by composers active 1550-1925 that survives in 130 gatherings (*legajos*) of handsized parts and scores. This important material awaited microfilming by José Isaac Tovar León in the late 1960s. Commissioned for deposit at the Instituto Nacional de Antropología e Historia in Chapultepec Park, Mexico City, the late 1960s' microfilming was overseen by Stanford. Among United States institutions that purchased an entire set of the Stanford-inspired microfilms that included both Mexico City and Puebla musical treasures (moved to the Archivo General de la Nación sometime before 1986), the University of Texas at Austin stands preminent. The inventory that follows this present introduction makes known the contents of the Puebla *legajos* containing pre-1800 part-music (a roman numeral preceding an entry designates the *legajo*-number). A small sampling of the 19th-century music alphabetized by composer is also offered in the following list.

Among piquant rarities listed below are a delightful villancico by Mattieu Rosmarin = Mateo Romero (Capitán) listed in João IV's 1649 catalogue but previously thought lost; an eight-voice psalm by Philippe Rogier; an eight-voice Mass by "Lo Roy" similarly listed in João IV's catalogue but thought lost; two polychoral psalms by João IV's favorite composer who was half French, Gabriel Díaz Besón; a motet by the Portuguese Manuel Tavares, and a Mass by Seixas. But of course the great strength of the partbooks, loose-sheet and scored music gathered in *legajos* and last thoroughly inventoried by the Puebla Cathedral chapelmaster, José Joaquín Lazo Valero in 1771, is peninsular polyphony.

Seville Cathedral chapelmasters are especially well represented—from Francisco Guerrero, Francisco de Santiago, and Luis Bernardo Jalón through their fine but neglected 18th- and 19th-century successors, Pedro Rabassa, Antonio Ripa, Domingo Arquimbau, and Francisco Andreví. Such other prominent Spaniards as Morales, Victoria, Comes, Patiño, Galán, both Durón half-brothers, Torres Martínez Bravo, and Picañol are also prominently present.

69-00948); Lavern J. Wagner, *The "Octo Missae" of George de La Hèle, 1547-1587*, 2 vols. (Univ. of Wisconsin Ph.D., 1957; DAI xvii/10, p. 2282; UM 22435).

The earliest Puebla Cathedral chapelmaster in the *legajo*-collection is Juan Gutiérrez de Padilla (held the post 1629 to 1664); the earliest Mexico City chapelmaster is Hernando Franco (at Mexico City 1575 to 1585). Next in chronological order among the Mexico City maestros come Luis Coronado, Fabián Ximeno, Francisco López Capillas, Manuel de Zumaya, and Ignacio Jerusalem. The Puebla Cathedral maestros after Gutiérrez de Padilla in the following catalogue run chronologically from Juan García (Céspedes), Antonio de Salazar, Miguel Mateo de Dallo y Lana, Francisco de Atienza y Pineda, Nicolas Ximénez de Cisneros, José Joaquín Lazo Valero, and Manuel Arenzana to José María Carrasco (died 1845).¹⁰

On May 15, 1847, General Winfield Scott entered Puebla. Ironically, in the very years that the Mexican War was being fought, Puebla Cathedral authorities were still paying to have Gutiérrez de Padilla's music copied afresh for continued performance. Numerous 19th-century copies of Palestrina attest the currency of his motets in the same decade that Mexico was being forced to cede rich regions to her northern, musically less cultivated, neighbor. For quick identification of certain of the following composers, the reader is referred to *Grove 5* (Stevenson's articles on the Mexicans Aldana and Paniagua); to *The New Grove Dictionary of Music and Musicians* (1980): his Spanish composer articles on both Casседas, Comes, Conforto, Diego Durón, García Pacheco, Mir y Llussa, Diego de [las] Muelas, Nebra, Peralta, Picañol, Rabassa, Ripa, and Diego Joseph de Salazar (also Morales, Guerrero, Victoria); to *Die Musik in Geschichte und Gegenwart*: his articles on Franco, Gutiérrez de Padilla, López Capillas, Morales, Tavares, Victoria, and Zumaya; and to his *Christmas Music from Baroque Mexico* (Berkeley and Los Angeles: University of California Press, 1974): extended biographies of Sebastián Durón, Juan García [Céspedes], Juan Gutiérrez de Padilla, Antonio de Salazar, Francisco de Vidales, and Fabián [Pérez] Ximeno.

So far as a hitherto neglected genre is concerned, the huge stock of Latin responsory-sets by late 18th-century Spanish and Mexican composers at Puebla, as well as in other Mexican cathedrals, calls for a

¹⁰ See the entry for him in the *Diccionario Porrúa de historia, biografía y geografía de México*, 3d ed. (Mexico City: Editorial Porrúa, 1970, 1, 375.

doctoral dissertation on these oratorio-size responsory-sets. No one disputes the value of the 16th-century entrants in the following catalogue. But what of the artistic merits of all these late 18th-century responsories and other vespers music in the Puebla collection? An exiled Mexican Jesuit originally from Puebla who had to seek refuge in Bologna, aptly summarized the importance of vespers music in both Italy and Mexico in a letter dated October 1, 1785, to his sister at Puebla. He also categorized the different musical situations in Italy and Mexico.

The Vespers celebrated here are justly famous, but the first that I heard made me think I was in a bullring, because everyone kept shouting in a loud voice: bravo! bravo! (which is Italian for our viva! viva!). Their number of voices and instruments here is large, their compositions very good and exquisite, but not more choice than we have there [in Puebla]. The difference is that what they did here in [17]50 we did there in [17]55, while awaiting copies from Europe. What they perform here with 300 violins we do in Mexico with 10. But we have seen nothing here to rival the organs there in [Mexican] cathedrals, and usually also in other churches as well; and certainly the organ is an instrument suitable for holy places. So that in over-all comparison, we do not come out so far behind. The church structures here are indeed very good, but how many are there not in both Mexico City and Puebla to compare favorably with those here, and provided with much better ornaments besides.¹¹

¹¹ Spanish of Antonio López de Priego's *Carta de un religioso de los extintos Jesuitas, a una hermana suya, religiosa del Convento de Santa Catarina de la Puebla de los Angeles escrita en la ciudad de Bolonia, en 1º de Octubre 1785*, in: Mariano Cuevas, ed., *Tesoros documentales de México Siglo XVIII* (Mexico City: Editorial Galatea, 1944), p. 114: "Las Visperas de aquí tienen fama, y con razón, pero las primeras que vi me pareció hallarme en una plaza de toros, porque todos repetían en alta voz: ¡bravo! ¡bravo!, que es el ¡viva! de los Italianos. El número de voces y instrumentos es grande, sus composiciones muy buenas y exquisitas, pero no tan raras que no se vean por allá. La diferencia está en que lo que aquí se usa el año de 50, allá de 55 mientras que llegan estos papeles. Lo que hacen aquí 300 violines hace en México 10; pero no hemos visto aquellos famosos órganos que tienen por allá las Catedrales, y regularmente todas las iglesias, instrumento tan propio de estas santas casas; con que ajustada la cuenta no estamos tan alcanzados. Las Iglesias son muy buenas; pero ¿cuántas hay en México y Puebla que podían hacer papel aquí y mucho más ricas y adornadas?"

The Catalogue

LIX

Aguila y Coll, Juan
Congratulamini mihi omnes. Responorio a 3. TI TI TI; Vn 1 & 2, Viola obligada, Trompas 1 & 2, Bajo acompañamiento. For Annunciation, Snows, or Rosary.

CXII

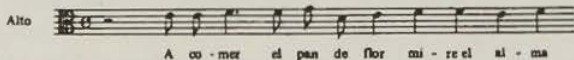
Aldana, José Manuel
Versos con Violines, Flauta sola y bajo. Concerning Aldana's suites of Versos in the archive of Mexico City Cathedral (where he was concertmaster from 1789 to his death in 1810), see *Renaissance and Baroque Musical Sources in the Americas*, pp. 147-148. On October 9, 1790, Aldana obtained leave from Mexico City Cathedral to play violin at Puebla Cathedral during a beatification festivity.
Versos de 5^{to} tono [D Major]. Concords with Mexico City Versos de Quinto tono.

CXII

Andrevi, Francisco
Missa a 4. B^o. orchestral. Copied April 19, 1842, for Puebla on order of the cénvte, Francisco Quintana. Since the copyist lists him as Maestro de Capilla de Santa María del Mar, Barcelona, when he wrote this Mass, this is a youthful work dated either 1818 or 1819.

XXXIV

Anonymous
A comer el pan. Sacrament villancico.

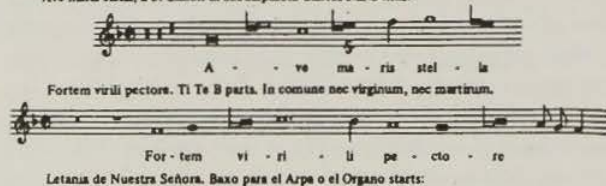


XIX

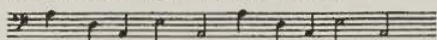
Angelus Domini apparuit in somno Joseph. A 4. Motete al SS.^{mo} Patriarcho S.^r 5.^o Joseph. TI A Te B (instrumental). Tono VIII.

XXXI

Ave maris stella, a 5. Canon in subdiapason. Cantus starts thus:

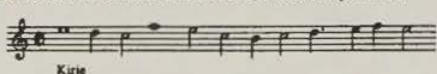


Letania de Nuestra Señora. Baxo para el Arpa o el Organó starts:



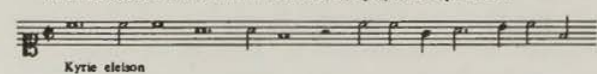
XLI

Missa a 8 voces de 4^o tono Claves Altas. TI A Te B, TI A Te B. Tiple 1 starts:



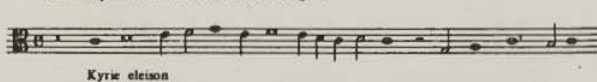
XLII

Missa a 8 voces de 6^o tono de Batalla. TI A Te B, TI A [Te] B, Ac. Tiple 1 starts:

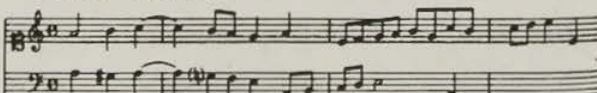


XXXI

Missa Despaña. A 5. TI TI A Te B. Tenor begins:



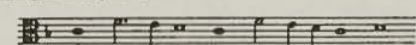
Missa Quarti toni a 6. SSB. Parts endorsed: "En competencia dela de a cinco de Capitan." Superius I and Bassus start thus:



Romero's only extant Missa a 5 is a reduction of his Bonae voluntatis a 9.

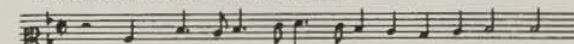
XXXIV

Pange lingua gloriosi corporis. A 4. Altus starts:



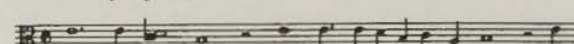
XXXIV

Pastores a Belen. Christmas villancico. Tiple 1 starts:

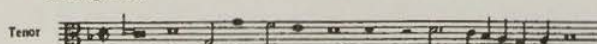


XXXIV

Posuerum super caput eius. Tenor starts:



Salve Regina A 4.



XCH

Arenzana, Manuel
Beatus vir a 8. 1792. F Major.
Beatus vir a 4 y a 8. D Major.

Confitebor tibi Domine con toto corde meo. 1801. E^b.

XCIII

Credidi a 8. 1792. G Major.

Dilexi quoniam exaudi et Dominus vocem. 1801. E .

XC

Dixit Dominus a 4. G Major.

LXXXIX

Dixit Dominus a 4 y a 8. D Major.

CI-CXI

Invitatories, responses, hymns.

XCVII

Laetatus sum a 8. 1796. E^b Major.

XCVI

Laetatus sum in his a 4 y a 8. G Major.

XCIV

Lamentacion 1^a a 4. Orchestral accompaniment. A minor.
Lauda Jerusalem Dominum a 8. C Major.
Lauda Jerusalem Dominum a 4 y a 8. D Major.

Laudate Dominum omnes gentes a 4. G Major.

XCVI

Laudate Dominum omnes gentes a 4 y a 8. D Major.

XCVII

Levavi oculos meos in montes. Vespers of the Dead. 1801. E^b.

XC

Magnificat a 4. D Major.

XCVII

Magnificat a 4 y a 8. Con Violines, Flautas, Trompas, y Bajo. 1794. F Major. Score. Strings at top, sparse bowing; staccatos, dynamics clearly marked. Mixture of Spanish and Italian tempo indicators: starts *Desp^o*, then *And^{te}* in *Et exultavit*; *All^o* (2/4, C Major) *Fecit potentiam*, *And^{te}* (3/4, F). *Esurientes*. Frequent solo-chorus interchange; sprightly Italian opera rhythmic twists.

XCVIII

Miserere mei Deus. E^b. 1792. 4/4.
Miserere mei Deus a 4 y a 8. E . 3/4.

LXXXVII

Missa a 4 y a 8. F Major. 2nd coro gone. No Credo. With clarinets instead of oboes.

LXXXV

Missa a 4 y a 8 compuesta a grande orquesta. D Major. Score.

LXXXIV

Missa a 4 Con Violines Flautas Clarinetes Trompas Viola y Bajo. Todo obligado. 1800. F Major.

Missa a 4 Con Violines Flautas Trompas y Baxo. 1793. G Major.

LXXXVI

Missa a 4, y a 8 con violines, flautas, trompas y organo obligado. 1797. F Major.

LXXXVII

Missa a 4 y a 8 con violines, oboes, flautas, y trompas, y bajo. C Major.

LXXXVIII

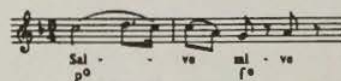
Missa de Difuntos a 4 y a 8 con Violines, flautas, trompas, Viola y bajo. E^b Major.

XCI

Oficio de Difuntos. E^b.

XCIX

Salve Regina. a Duo, y a 4. F Major. 3/4. Instrumentation: clarinets, horns in F, bassoon, violina 1 & 2, cello, double bass. Score. Each section (*Salve* [2/4], *Eja ergo* [6/8], *O clemens* [3/4], *O dulcis*) starts with a short instrumental introduction. *O clemens* (D minor) is an expressive soprano solo; the final *O dulcis* (returning to F Major) a chorus. Gasping rests separate syllables for greater poignancy (tenor 10th below):



LXIX

Tantum ergo sacramentum. D Major.

LXXXVIII

Te Deum a 4 y a 8. Compuesta a toda orquesta. D Major.

XCIX

Te Deum a 4 y a 8. D Major. Orchestrally accompanied.

LXIX

Veni Creator Spiritus. F Major. Score, no parts.

XCIII

Vespers de el Oficio de Difuntos.

CXIII-CXIV

Arquimbau, Domingo
Responorios de Concepcion. TI TI Te B. Bajo para la Mano, Vn 1 & 2, Viola, Cello, Contrabasso, Ob 1 & 2, Fagot 1 & 2, Trompas 1 & 2. Divided among three octurns, these nine responories for December 8 include: *Ego ex ore Altissimi*-*Transite ad me omnes*-*Memor et consilium*-*Per me reges regant*-*Equita tui meo in curribus Pharaonis*-*Factibi Arcum*-*Fiat mahi Sanctuarum*-*Omnes moriemini*-*Ut in cunctis nationibus*. Keys range from G (2/4), F (6/8) and B^b (2/4) for first three responories to A^b (3/4), E^b (4/4) and C (3/4) for last three. Several responories begin with long instrumental introduction and include elaborate solos.

VIII

Atienza y Pineda, Francisco de
2 hymns for St. Joseph. Invitatorium a 4. Laudate Dominum omnes gentes a 7. 1706. Magnificat a 7 (only accompaniment). Tota pulchra, motese a 6.

LIX

Bassani, Juan Bautista
Missa de Requiem A 4 con Viol^o y Viola y 2^o Choro de Ripieno. F Major. Score.

CXV

Berga, Mariano
Missa a 3. Orchestrally accompanied, this Mass in E^b (copy dated September 23, 1843) calls for some virtuosic solo singing. Includes *Benedictus* and *Agnus Dei*.

LIX

Bordio
Missa Defunctorum a 5 voc. con V.V. e Violetta. Heavily figured organ part. D minor.

CXV

Bustamante, José María
Versos de Quinto Tono Compuestos de dos Violines, Viola, dos Clarinetes, dos Trompas, Timbales, y Bajo del uso de Marcos Legaspi Año de 1850. These 7 versos in D Major are a set of "character pieces": 1 (Allegro), 2 (Pastoral in 3/8, Andante), 3 (Vivo, 2/4, batalla), 4 (Cantabile, 3/4), 5 (Allegro, 2/4), 6 (Andante, 3/8), 7 (Paso in C = Fuga), 8 (Allegro, 6/8, giga). The parts for No. 7 are alternately headed *Passo* and *fuga*; violins 1 & 2 begin thus:



LIX
Campesano
 Aceptit Jesus. Responsorio à Cuatro con Violines y trompas al 5^{mo} Sacramento. Ti T A Te; Vn I & 2, Basso.

In splendenti nube. 2^o Responsorio a 4 de Transfiguración con Violines y Trompas. F Major. 3/4. Alternate text: Os suum aperuit (Responsorio 7^o de Santa Anna).
 Capitán, see Romero, Mateo=Roamatin, Matthieu

CXV
Carrasco, José María
 Dispersit dedit pauperibus. Ti T A B, 2 vn, viola, 2 ob, 2 trompas, bajo. Resp^o 5^o de los Maitines de S^a Juan Nepomuceno.

Ego scio quoniam. Same forces as preceding. Resp^o 6^o of same maitines.
 Instans orationi et ministerio verbi. Same forces as preceding. Resp^o 4^o of same maitines.
 Libera me Domine de morte eterna. Resp^o de Difuntos A toda orquesta. Ti A Te B, vns I & 2, 2 fl, 2 horns (treble clef). E^b. Succeeding movements: Tremens, Dies illa (C minor), Requiem, Quando celi movendi, Kyrie. Copy dated at Puebla December 23, 1852.
 Suscipe verbum. R^o 3^o de la Encarnación de el Divino Verbo a 4 con violines, trompas, y bajo.

Casada, Diego [de]
 Misa a 12 voces de 3^o tono con Bajoncillos. Ti A, Tiple bajoncillo Tiple bajoncillo Bajoncillo, Ti A Te, Ti A Te B (untexted), Ac¹⁰ al organo, AComp¹⁰ general a la harpa. The 2^o coro consists of two soprano bajoncillos notated in treble clef (reaching high C) and a bajoncillo in tenor clef. The A chord, usually preceded by much authentic cadence repetition, ends chaf movements.

VIII
Casada, José de
 Beatus vir. A 14 De Bajoncillos. Ti A Te, Ti T Te, Ti A Te B, Ti A Te B, Ac al Arpa, Ac al organo 3^o y 4^o coro. The second coro consists of bajoncillos, the two tipples in treble clef, the tenor in viola clef. In the Jucundus homo verse a 6, "tres voces y el organo," the bajoncillos are duplicated in a 3-part organ score.

LIX
Coll, Joseph
 Misa a 4. Con Viol^o y Tromp^o. D Major. Ends with Agnus.
 Victimae Paschali. Sequentia A 4^o y a 5^o Con Violines y Bajo. D minor. Dies Erkenntnis

VIII
Comas, Juan Bautista
 Dixit Dominus A B, CATB, CCA Tenor-Bassus. Cantus I starts:

Se - de a dex - tris me - is
 Obsculetur me osculo oris sui a 8. CATB, CCA Tenor-Bassus (texted). Dorian setting of Song of Songs 1:1. Diminished 4ths much used.
 Salve Regina a 8. CCA[T]B, CATB (untexted); Ac¹⁰ al organo 1^o coro, Ac¹⁰. Et Jesum starts a new section.

LX
Conforto, Nicolo
 Si ministratio mortis. 6^o Responsorio A Duo con Violini Trombe & Basso. Para la Transfiguración del S^r. Ti T B (untexted); Vn I & 2, Corno 1 & 2 ("en sfaut"); Basso. Begins F Major, 3/4, Tempo Giusto. This is a contrafactum. On the cover of violin I are the first three words of the original text: "So tu credi."

XLII
Coronado, Luis
 Misa a 12 Voces de Octavo Tono. Ti A [Te] B, Ti A Te B, Ti A Te B. Tipples of 2^o and 3^o coros headed "La Cdo." Coronado's four passions in Mexico City Cathedral Choirbook II are itemized in *Renaissance and Baroque Musical Scores*, p. 141.

LX
Cruza, Pietro
 Te Deum à quattro concertato con Trombe, Corni, Canto, Canto solo, Alto, Tenore, Basso, Oboe, Violini, Viola, Organo & Basso. 1777. D Major. Orchestral parts not located.

LVI
Cruzelegui, Martín Francisco de
 Laudate Dominum. Organ part. G Major, Andante, 4/4.

LXXI-LXXIV
 Orchestral vespers music and sequences, including Stabat Mater, Juego de Vísperas dated 1775 "Para la Festividad de la Preciosísima Sangre de Nuestro Señor Jesu Christo" copied 1840.

LX
Dallo y Lana, Miguel Mateo de
 Beatus vir, a 12.
 Credidi propter quod luctus sum a 5.
 Dixit Dominus A 5. Tone II. Copies dated 1844 and 1876.
 Dixit Dominus, a 15. C Major, for 4 coros, with alternate verses ending on G chord.
 Domine ad adjuvandum me festina: Psalmo 1.^o Dixit D^{na} A 6. A Te, Ti A Te B (instrumental figured); Ac¹⁰ (figured). Date of copy, [17]49.
 Lauda Hierusalem a 8.
 Laudate Dominum omnes gentes A 12. Tone VI.
 Laudate Dominum omnes gentes A 6. Tone VI.
 Misa a 11. Only untexted Basso 2^o & 3^o choro found.

LX
Delgado, Francisco
 Un sol admiro cuius lux ardente. Villancico à Duo [Alto & Tenor] A la Purissima Concep.^o [December 8] Con VV.^o y Tromp.^o [2 violins, 2 horns]. Año de 1773. Consists of Rectado

shared by tenor and alto, followed by Aria, O Maria pueri dei cielo (alto begins; tenor follows with: Divino es tu sacro vultu). Over the Spanish of the aria appears an alternate Latin text: Beata Virgo creatorem.

X LVI
Diaz [Besón], Gabriel
 Dixit Dominus A 12. Ti T A Te, Ti A Te B, Ti A Te B. Tone I. All parts texted. In the Legajo 56 copies. Gabriel Diaz's name appears at the upper right corner of Bajo 3^o choro. In *MGG*, III (1954), 426, José Subirá erroneously christened this composer Gaspar Diaz Besón; his first name is Gabriel in all the sources, primary as well as secondary. See Rafael Mitjana, *Comentarios y apóritas*, in: *Revista de Filología Española* VII/3 (July-September 1919), p. 255-258. John IV, *Primera parte do index da livraria de musica* (Lisbon: Paulo Craestbeck, 1649), p. 349, lists Dixit Dominus concordance. The Misa a 9 is not listed, and therefore a problematic attribution.

X
 Latatus sum in his que dicta A 8. Ti A Te B, Ti A Te B. Tone VIII. Starts $\phi \frac{3}{2}$. Through-composed. Concordance listed in John IV, *Primera parte*, p. 347.

XLII
 Misa a 9 voces de 4^o tono claves Altas. Tiple solo, Ti A Te B (untexted), Ti A Te B.

Ky - ri - e e - lei - son, Ky - ri - e

LXI
Durán, Pedro
 Dixit Dominus à 8 Con VV.^o, Tromp.^o, Clar.^o & Basso. Ti T A Te, Ti A Te B (texted), Acompañam¹⁰ (figured). For Pedro Durán's works at Lima Archivo Arzobispal, see my *Renaissance and Baroque Musical Sources*, p. 120.
 Lauda Jerusalem à 8, con VV.^o y Trompas. Parts also include Contrabajo, AComp¹⁰ Organo.

Misa A 4, y 8. "Pur el Miño D.ⁿ Pedro Duran." Ti T A Te, Ti A Te B (untexted); Vns I & 2, Oboes I & 2, Trompas I & 2, AComp¹⁰. B^o Major. Several key changes in the sectionalized Gloria. Mass ends with Cum Sancto Spiritu.

X
Durán, Diego
 Dixit Dominus A 8. Ti T A Te, Ti A Te B, Ac¹⁰. Tone IV. Through-composed, except for Gloria Patri.

LVI
Durón, Sebastián
 Lamentación 1.^a de Miércoles Santo A 8. Con Violines. Ti T A Te, Ti A Te B; Vns I & 2, Ac. Noble G minor setting, plentifully endowed with accidentals. Incipit Jermiq Prophet-Aleph Quomodo-Beth Floran-Ghmel Migravit-Daleth Viao-Heth Facti-Jerusalem convertere.

CXVI
Echeverría, Cayetano
 Misa a tres. F Major. Tiple, Contralto, Bajo; vns I & 2, flauta, 2 trompas, Contrabajo; "organó obligado." Copied 1834.

XI
 Misa a 3. Violines I & 2, flautas I & 2, trompas I & 2, fagote obligado. Baxo general. Vocal parts missing.

LX
 Misa à Quatro, Con Violines, Trompas y Bajo compuesta por D. Cálletan Chavarria. Ti A Te Bajete; Baxo (= Ac figured), Organo (figured), vns I & 2, trompas I & 2 (bass clef). D minor. Abbreviated Sanctus and Agnus.

LXII
 Misa a 4 y a 8 Con Violines y Trompas. Ends with Cum Sancto Spiritu.

CXVI
 Te es Petrus. Responsorio 3^o à seis con violines trompas y Baxo de los Maitines de San Pedro, Legajo CXVIII contains more responsories by Cayetano Echeverría.

LXII
Echeverría, Juan José
 Miserere à quatro voces con Violines, Oboeses, Flauta, y Fagoti, con Clave Oblig.^o en alg.^o vers.^o Composer designated on the parts as Organista de la Yglesia Cathed^l de Valladolid [Morelia Cathedral]. E^b Major. Elaborate figuration in violin I part, filled however with late 18th-century clichés.

CXVI
 Miserere à quatro voces con violines, oboeses, trompas, flautas, fagot, y clave en alg.^o versos. The keyboard part (clave obligada) is marked "trasportado" and is written a semitone higher than the vocal pitches (E Major versus E^b) in "Tibi soli peccavi" and "Libera me" verses. Echeverría, now evidently Puebla Cathedral organist, assigns the left hand mostly an Alberti bass in these clave-accompanied verses.

XXXIV
Franco, Hernando
 [Officium defunctorum] A 4. Headed "Vigilia de franco" this office includes Regem qui omnia-Domine se in furore-Et anima mea-Quoniam non est in morte-Turbata-Exaudite-Domine-Requiem-Parce mihi Domine-Qui Lazarus-Tuis Domine-Qui venturus est-Kirie eleyson. Under cut mensuration, the note values are prevalingly smebres and breves.

XI
Galdo, Cristóbal
 Beatus vir a 8. Ti T A Te, Ti A Te B, Ac¹⁰. [Tone III.] Ends on A chord.
 Dixit Dominus à 8 Ti A Te, Ti A Te B; Ac¹⁰. Tone VIII. Tiple I starts:

Se - de a dex - tris me - is

XI
Galuppi, Baldassare
 He non lasciarne. Aria a Solo con Violines y Violas Obligadas. Tiple, vns I & 2, vns I & 2, bajo. Latius contrafactum: Responsorio 6^o, Cum induceret puerum Jesum parentes [Lula 2.27].

XI
García, Vicente
 Clamavi ad te Domine. Motete A 8. Ti T A Te, Ti A Te B, Guion. Ends on A.

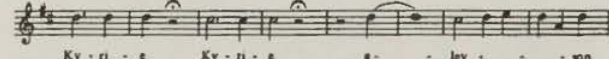
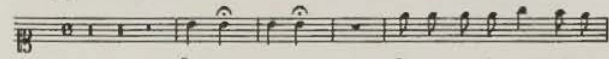
cl - a - ma - - - - - vi

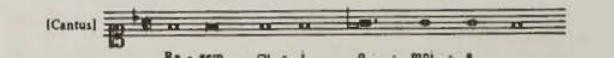
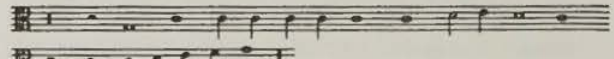
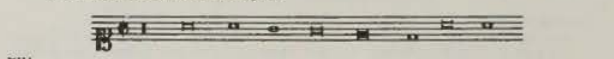
Lauda Hierusalem Dominum Tribus choris, octo Vocibus. Ti T A Te, Ti A Te B; Bassi Guion (organ). High clefs.

Lau - - da Hie - ru - sa - lem Do - mi - nus

XXIII
 Misa Hic est vere Martyr cum tribus choris. A 9. CCA Tenor basia, CAT Basso organum, Cantus



- solus ad organum, Organum tertii chori. Tone VIII. Parody of his own likenamed motet, a 8. Garcia called his soprano parts cantus and followed Bermudo's suggestion that he call the bass parts "bassus" rather than basus. He labeled this Mass "in communi vnus Martyr" (common of One Martyr).
- XXX
García (Chápedas), Juan
Plange quasi virgo plebe mea. A 4. Dal segno Lenten motet (ABB structure, "B" beginning with Quia venit dies Domini).
- XI
Salve [Regina] a 7. Año de 1673. Ti A Te, Ti A Te B (instrumental, untexted).
- LXII
García Fajer, Francisco Javier
Magnificat a iv y viii Con Violín.³ Tromp.³ Por el Mtro Españolito. G Major, with several key shifts in this through-composed setting. Frequent dramatic juxtapositions of forte and piano. Elaborate violin parts.
Missa a 4. y a 8. Con Violín y Tromp.³ D Major. Concludes with presto Cum Sancto Spiritu. Kyrie I starts with allegro instrumental introduction labeled Sinfonia, Kyrie III ends presto. Violins are throughout assigned brilliant easy figuration and double stops; horns alternately written in treble and bass clefs frequently play melodically. The Basso in the SATB (solo and ripieno) vocal parts is texted. After the 38-instrumental sinfonia, the homophonic choir begins with largo ejaculations:
- 
- Ky - ri - e Ky - ri - e e - - ley - - - ion
- X
Missa a 4. F Major. Orchestrally accompanied.
Oficio de Difuntos [Officium defunctorum] A 8 Con VV² trom.³ y flau.³ Starts with Regem cui:

- Re - gem re - gem Re - gem cu - i o - mi - a
- followed by Taedet anima.
- LXIII
García Pacheco, Fabián
Dixit Dominus a Quatro & 6, con Violines y Trompas. Ti Ti A Te, A B; vns 1 & 2; trompas 1 & 2; Acompañamiento para el Organó, Ac para el Harpa. Both organ and harp parts are identical mostly unfigured bass lines.
- XVII
Dixit Dominus a 4 [y a 8] con Violines y trompas. Ti Ti A Te, Ti A Te B, (2^o Coro consists of "Reforzos," i. e. ripieni), vns 1 & 2, Ac. F Major.
- LVIII
Missa a 4 y a 8. A minor. Ti 2 A Te, A Te B; Vn 1 & 2, Trompas 1 & 2, Ac. Ti 1 of last coro missing.
- CLIX
Garmendia, José María
Invitatorio Hymno y ocho Responsorios, a SF SP José. Marked "primer obra que compuso el año de 1807;" the copies are dated 1842 and 1843 when he was a coronel and señor administrador de las rentas (income manager of Puebla Cathedral).
- XI
Ginés Martínez
Laudate Dominum omnes gentes A ocho. Ti A Te Baxo, Ti A Te B (instrumental).
- XII
Guezmán, Francisco
Accipit Jesus panes. A 4. Dominica quarta in Quadragesima (1570).
Alma Redemptoria. A 4 (1589).
- XI
Ambulans Jesus (1570), Ave virgo sanctissima (1570), Dominus ab utero, Elizabeth Zacharia (1570), Hic vir despiciens (1570), Hoc est preceptum (1570), In conspectu angelorum (1589), Magne pater Augustine (1589), O virgo benedicta (1589), Prudentes virgines (1570), Quique prudentes virgines, Recordare Domine (1570), Sancta pro nobis, Trahe me post te (1589), Virgo divino numinum (1570). Vellum copy of Quinta part.
- XIII
Ave Regina celorum. A 4 (1589).
- XIII, XXXI, XXXIV
Ave Virgo sanctissima. A 5 (1566, 1570).
- XI
Beatus es et bene tibi erit. A 4 (1570). St. Sebastian.
Beatus Ioannes locutus est. A 4 (1589). Dominica tertia Adventus.
- XIII
Benedicta sit sancta Trinitatis. A 4.
- XII
Canite tuba in Sion. A 4 (1570). In adventu Domini.
- XIV
Caro mea, a 4 (1589).
- XII
Clamabat autem mulier. A 4 (1570). Dominica secunda Quadragesimae.
Cum audisset Ioannes. A 4 (1589). Dominica secunda Adventus.
- XII
Cum turba plurima convenirent. A 4 (1570). Dominica Sexagesimae.
- XII
Dedisti Domine. A 4 (1570). A San Clemente Martyr.
- XIII
Diebat Iesus. A 4 (1570). Dominica in Passione.
- XII
Ductus est Jesus. A 4 (1570). Dominica prima Quadragesimae. Instrumental contrabajo duplicates texted bass.
- XII, XXXI
Dulcissima Maria amore tuo languens. A 4 (1597).
- XIII
Dum Aurora finem daret. A 4 (1589). De sancta Cyolla.
- XIV, XXXIV
Dum esset Rex, a 5 (1597). Ti A Te B.
- XII
Ecce nunc tempus acceptabile. A 4 (1570). Feria quarta cinerum.
- XIII
Ego vox clamantis (1597). A 4. Dominica quarta Adventus.
- XII
Erunt signa in sole et luna. A 4 (1589). Dominica prima Adventus.
- XII, XXXIV
Et post dies sex assumpsit Jesus. A 5 (1570). SAATB. Transfiguration. Altus 2 is the Resoluto of a Canon ad sextam (realized a 3rd lower rather than a 6th higher than Altus 1).
- XII
Gloriose confessor Domini. A 4 (1570). De Sancto Dominico.

- XXXIV
In conspectu Angelorum, A 5 (1589).
- XII
In illo tempore assumpsit Jesus. A 4. Dominica in Quinquagesima.
In illo tempore erat Dominus. A 4. Dominica tertia Quadragesimae. Casting out of the demons.
- XIII
Iste sanctus pro lege Dei. A 4 (1570). The parody source for Guerrero's *Missa Iste sanctus*, a 4 (1582).
- XXXIX
Lumen ad revelationem, a 4.
- XXXIV
Missa pro defunctis. Kyrie-Non timebit-Sitivit anima mea-Libera animas-Lux eterna. 1582 version with interpolations.
- XXXII
Motecta Francisco Guerrero... Venetijs apud Jacobum Vincentium 1597. Lazo Valero's endorsed the four partbooks thus: "Sinco quadernos d D^{ra} fran.^{co} Guerrero los Motetes, de Adviento, quaresma, y para todos los dias. le falta el Bajo para los 8^{os}, solo tiene, Alto y Tenor, y es libro muy importante. Ang^{les} y febrero 22 de 1771 años. Lazo." ("Five partbooks of Francisco Guerrero containing motets for Advent, Lent, and Sundays. Bass part for double-choir motets missing; only alto and tenor; very important publication. Puebla, February 22, 1771. Lazo.")
- XXXIII
Motteta Francisco Gverri in Hspalensi Ecclesia Musicorum Praefecti. Que Partim Quaternis, Partim Quintis, Alia Senis, Alia Octonis Concinnant Vocibus. Venetijs Apud Filios Antonij Gardani 1570. Altus and Tenor. At the end of the Altus partbook appears the memorandum: "Estas libretos son de la catedral desta ciudad de Mexico desde el año de mil seiscientos treinta y dos años siendo m^o el señor rasonero Antonio de mata rra." ("These partbooks belong[ed] to Mexico City Cathedral from 1632, the chapelmaster being the prebendary Antonio de Mata Rodriguez.")
- XI
[Officium Defunctorum a 4], beginning with Invitatorio de Difuntos A 4. [Regem-Venite-Quoniam], continuing with Parce mihi through Ne recorderis.
[Cantus]

- Re - gem cu - i o - mi - a
- XII
Per signum crucis. A 4 (1589).
- XIII
Petre ego pro te rogavi. A 4 (1589).
- XII
Regina celi letare, a 4 (1570).
- XI
Sancta et immaculata. A 4 (1589).
- Sancte Maria succure miseris. A 4 (1570). Bassus untexted.
- Simile est regnum celorum. A 4 (1570). Dominica in Septuagesima. Model for Victoria parody.
- XIII
Tantum ergo. Tertia pars of Pango lingua (*Liber vesperarum*, 1584, fols. 47r-48).
- XII-XIII
36 motets a 4 (total of 19 a 4 from 1570, 17 in 1589).
- XIV, XXXIV
Tota pulchra es Maria, a 6 (1570). Ti Ti A Te B.
- XIII
Unidentified psalm or fabordón, Tone VIII; "Baxo p^a los violones a 5 de Guerrero."

- XXX
[Vexilla regis.] Arbor decora et fulgida.

- XIV
Guglielmi, [Pietro Alessandro]
La dicha mas suprema. Aria a Duo con Violines Oboes y trompas. Ti Ti; vns 1 & 2, oboes 1 & 2, trompas 1 & 2. The Spanish seems to be a contrafactus as does also the Latin Responso 3^o para la Ascension del Señor, Exaltare Domino Alleluje, written in as an alternate text.
- II
Gutiérrez de Padilla, Juan
Alto zagales de todo el egido al sol. A 3 y a 6 Navidad de 1653. Eight Christmas villancicos, followed by a ninth for Epiphany of 1654. Albricias pastores escuchad sus instrumentos, Ti A Te B, Ti A B. Villancico II is a jácara, A la sacara xacarilla A 4, VI is a gallego con nuestramos, Si al nayer o menino se yela, VII is a calenda, De carambanos, VIII is a negrilla, A siolo Flasiquiuo, Villancicos II, VI, VII, and VIII are published in his *Christmas Music from Baroque Mexico*, pp. 113-128, 141-145.
- XXX
Ave Rex noster-Ipse autem vulneratus est. A 4. Also CB XVb.
- III
Ay que chaota q̄ hace la noche, A 6. Navidad de 1657. The negrilla A 6 in this set begins: Tambala gumba que ya noso naciro sa, Tambala gumba turu en procioune. The calenda A 6 begins: ¿Quien llama? Campanillas del alva. Like all Padilla's other seis, this set ends with an Epiphany villancico (La muda verdad sagrada).
- XXX, XXXIV
Christus factus est pro nobis obediens usque ad mortem. A 4. Double whole-notes in ♯ C Tone IV transposed. CB XVb.
- III
Despertad esposo mio. Navidad de 1656. 8 partbooks. Ti A Te B (untexted), Ti A Te B. The ninth villancico in the set, Una rueda de un astro los cielos sacan, is for Epiphany, 1657. Villancico III is a calenda A 7, Placa placa que viene a la tierra la luz de la gracia.
- XXVII
Dic nobis Maria quid vidistis in via. A 8.
- [Dies irae.] Mors stupebit-Quantus tremor est. A 8. Also CB III.
- XXXVI
Dixit Dominus, a 8. Also CB XVb.
- XXX
Dominus Jesus postquam cenavit cum discipulis suis lavit pedes eorum et ait. A 4.
I
En la gloria de un portallito. Navidad de 1652. Eight Christmas villancicos followed by a ninth for Epiphany of 1653: Los tres Reyes es justo que a Dios. Eight partbooks: Ti A Te B (untexted), Ti A Te B. Villancico IV is an ensaladilla, Al estable mas dichoso, solo y a 4; V is a negrilla, Diga plumo donde sa la niño de nacimiento pluj samo su palenta y la venimo a busca, a 6; VII is a jácara of 15 strophes (strophe 3 starts: "Afuera todo samaro que viene la gurullá" de los bracos macarona a ocupar esta cabaña"); VIII is a calenda, A preveñiones del cielo, a 4.



XXVIII, XXXVI

Exultate iusti in Domino, a 8. At page 36v of the contralto in XXXVI, Padilla's name is followed by *ynagme M^o de la puebla de los angeles*. Also in CB XVb. Source motet for a Vidales parody Mass.

XXX

Filii, Ierusalem nolite flere super me ad super vos. A 4.

XXVII, XXVIII

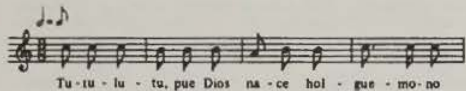
Joseph filii David. A 8. Tons VIII. The model for his own likenamed double-choir parody Mass. CB XVb.

II

La luna ante quien ninguna tuvo mas claro arrebolo, A 3 y a 5. Naviidad de 1659. 7 partbooks. The ninth villancico, Zagalejos, is for Epiphany, 1660. Villancico III is a xacara, O que bueno, V is a kalenda, Quien nos da buenos dias a media noche, VI is a juguete, Por ser oscura la noche. Villancico IV, Ventecillo que sintro bates las ramas, starts A 3; the responsion, Veras para mas desayre, expands A 4.

I

La noche de mas buen gusto, a 3, Naviidad de 1651. Eight Christmas villancicos, 3 to 6 voices, followed by a ninth for Epiphany of 1652: En un alcazar de pajas A 3-Reyes sois tambien venturosos A 6. Six partbooks: TI A, TI A Te B. Villancico IV is a xacara, VI is a romance subtitled "el sordo," VII is an ensaladilla that includes a negrilla, VIII is a kalenda. "El sordo" contains a laughable duet between Chamorro and a deaf man who mistakes most of what Chamorro sings. In the negrilla the phrase "tutulutu, pue Dios nape holguemomo" is sung as a refrain to each copla:



Tu - tu - lu - lu - tu, pue Dios na - ce hol - gue - mo - no

XXXIV

Miraba el sol el aguilá bella. A duo y a 4, de concepcion [December 8]. Responcion A 4: Ave maria sol. Coplas A duo. A el cielo su canto.

XXVIII

Mirabilia testimonia tua ideo, a 8. CB XVb.

XXXIV

Miren con los disfraces. Villancico de Naviidad A 4.

XXVIII

Missá Ego flos campi a 8. TI A Te B, TI A Te B. CB XVa.

XXX

O crux ave spes unica. A 4.

O Domine Iesu Christe adoro te in cruce vulneratum. A 2 (outer voices). Lenten motet. Francisco Vidales's added tenor to Padilla's duo (same set of PB) begins imitatively.

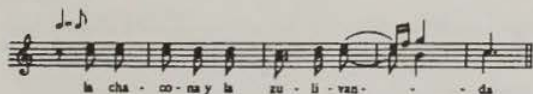
O vos omnes, a 4.

I

Pange lingua gloriosi corporis misterium, a 5. Nine villancicos for Corpus Christi, 1628. 8 partbooks. "Buenos Son" at bottom of Tiple 1^o cover. After the first, the rest of the villancicos are in Spanish: Quedaos a comer A 5, Porque todos comamos nape Dios bodas A 3 & A 4, Vale para el pecador A 6, Bello anda el agosto "Sencillo a 4," Bello anda el agosto y el septiembre A 6, Este es Pan cuerpo de Christo A 3, Destas rosca A 8, Demil' varios modos, A 5.

III

Pastores tropes se oyen. Naviidad de 1658. This set of nine villancicos includes a kalenda A 6, Mande gracias, a xacara a 5, Hala valientes, a gitanilla, De Belen viene sarquero, and a negrilla duo y a 6, Flasiuquiyo que mandome lo plumiya. The responsion a 6 to the negrilla begins: Vaya de chacona y la sulivanda. The chacona and sarabande, here paired as typically Negro dances, are both in vigorous ternary-meter thus transcribable in 3/8:



la cha - co - na y la zu - li - van - - - da

The ninth villancico in the set (for Epiphany 1659), Un correo del cielo, is marked "Duo de los Reyes y a 4." The singers of the duo were Juan Garcia and Nicolás Grinón (whose names are on the parts).

XXX

Postquam surrexit Dominus. A 4.

II

Que se busca las penas dulce bien mio. Naviidad de 1655. Eight Christmas villancicos followed by a ninth for Epiphany of 1656. Villancico III is a xacara, En la noche mas buena; IV is a juego de cañas a 6, Las estreyas se rien; V is a kalenda a 3 y a 6, Serafines se despeñan de montañas; VI is a gitanilla a 3, Oye niño hermoso; VII is a negrilla a 4, Niño rendioso por Sesu. The juego de cañas, transcribed from a duplicate in the Sánchez Garza collection, was published in my *Christmas Music in Baroque Mexico* and recorded by Ancient Consort Singers (John Alexander, director) in *Blanco y Negro: Hispanic Songs of the Renaissance from the Old and New World* (Klavier Records, 1975). The seven-strophe gitanilla types the gypsies as fortune-tellers and palm readers. Strophe 2 reads: La buena ventura para mi se canta, q pues yo te he visto, no la tendré mala; 3 reads: La cruz no pretendo hacer en tu palma q pues por mis pecados se pondra en su espalda. Each strophe is followed by a refrain: Anda niño anda, q Dios te lo manda. The Epiphany villancico ends (as do those of the 1658 and 1659 sets) with: Christus natus est nobis Venite adoremus, a 4.

XVII, XXVII, XXVIII

Salve Regina. A 8. TI A Te B (untexted), TI A Te [B]. Sectionalized. Salve-Eia-Et Jesum-O clemens. Also in CB XVb.

XXX

Stabat mater dolorosa. A 4. CB XVb.

XXVIII

Veni pater pauperum. A 8.

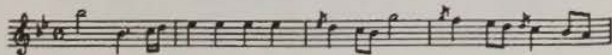
XVII, XXVII, XXVIII, LVI

Vexilla regis a 5. TI A Te B. Polyphony begins with 2nd strophe: Quo vulneratus. In Legajo XVII, the bass is marked Acompañamiento. Arhora decora (strophe 4) marked "Sencillo a 4" (four solists) in Legajo XXVII. The score for this Passion Sunday hymn in Legajo LVI is dated 1850.

LXIII

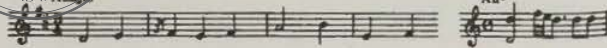
Gyrovretz, Adalbert

Trois Simphonies à grande Orchestre ... 1^{re} livr de simphonies. Paris: Boyer (RISM, A/I/3, G5310). Only parts for Symphonies Nos. 2 (B^b) and 3 (D Major [4 movements with minuet]) are here.



[Adagio affectuoso (E^b) and Rondo (B^b, E) follow.]

LXVI



[Andante poco adagio, Menuetto allegro.

Presto finale follow.]

LXVI

Hase, Johann Adolf ("Sassone")

Non temer non speret ameno. Latin contrafactum: = Surgo et accipe. Resp^o 5^o para los Maytines del Santísimo Patriarca Señor San Joseph, año de 1787. Only score for 2 voices and bajo found, E^b Major.

CXXXI

Haydn, Franz Josef

Messe ["Nelsonmesse"] à 4 voix, avec accompagnement de 2 violons, viola et basse, une flûte, 2 hautbois, 2 bassons, 2 cors, 3 trompettes, timbales et orgue ... N^o. III. Leipzig: Breitkopf & Härtel, [1803]. Score.

Messe

Messe ["Nicolaimesse"] à 4 voix deux violons, deux hautbois, deux cors, viola, basse & orgue. Bonn: N. Simrock, 497 [1806]. Score. Concerning the Kyrie Fugue taken from Niccolò Jommelli's Requiem, see Anthony van Hoboken, *Thematisch-bibliographisches Werkverzeichnis*, II (1971), 82.

LVIII

Missá a 4. E^b. Gloria 6/8 C minor; Credo 3/4 E; Sanctus 4/4 E^b. 18 booklets. Listed in Hoboken, II (1971), 120 (Gruppe XXII. *Est.8*).

CXXXI

Te Deum à 4 voci coll' accompagnamento dell' orchestra. Leipzig: Breitkopf & Härtel, [1802]. Score. Hoboken, II, 159-160.

LXIII

Herrera, José María

Beata viscera Mariae. Resp^o a Duo Con Violines Trompas y Bajo. 7th Christmas responsory, starting with a Recitado, followed by a Pastorela (6/8).

CLIX

Ego sum panis. Responsorio tercero a solo del Segundo Nocturno de los Maytines de Corpus Christi. Tiple solo, orchestrally accompanied. G Major.

XIV

Higuera, Vicente ("Don")

Beatus Laurentius clamavit. Motete à 4 in Festo S. Laurentij. Early 17th-century music.

Fuit homo missus a Deo. A 6. In nativitate Sancti Ioannis Baptiste. TI TI A Te B (untexted).

In splendore nubenti. A 4. Transfiguration. High clefs.

Lux perpetua lucebit. Motete à 4 unius Martyris tempore paschali.

Nos autem gloriam oportet. Motete à 5 in inuentione S. Crucis. TI TI A Te B. High clefs.

Vocavit ad se Dominus Jacobum Cebedel. A 4. High clefs.

XXXI

Jalón, Luis Bernardo

Dixit Dominus, A 5.

[XIV] In mandatis ejus, a 6. TI B, TI A Te B (untexted).

XXXI

Laetatus sum. A 5.

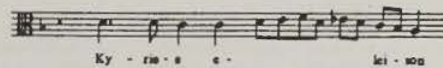
[XIV]

Lauda Ierusalem, a 8. TI A Te B, TI TI A Te.

XXXI

Magnificat Sexti toni. A 5. TI TI A Te, Baxo general sans text. Through-composed. F Major music, beginning "Anima mea."

Missá A 5. Tenor 2^o choro begins:



Ky - rie - e - lei - son

Tiple 2^o choro only other part found.

[XIV]

Veni Sancte Spiritus, a 7. TI A B, TI A Te B, Organo (texted).

LXX

Ierusalem, Ignacio

Missá a 4 y a 8 Con Violines y Trompas. F Major.

Missá a 4 y a 8 Con Violines y Trompas. G Major.

LXIX

Missá Requiescat in pace Amen. TI TI A Te, TI A Te B (untexted); Vns I & 2, Trompas I & 2. G Major.

LXVIII

Oficio de Nuestra Señora de las Nieves: Res^o Te^o del primer nocturno. D Major. Copied November 24, 1851. In addition to numerous other responses, this legajo contains a Verso copied by Grijalva in 1806.

LXIX

Te Deum a 4 Con Violines y Trompas. TI A Te B; Vns I & 2; Trompas I & 2; Baxo.

LXXV

Juanas, Antonio

Lamentacion primera para el Miercoles Santo A quatro Con Ripianos [SATB, SATB], Violines, Flautas, Clarines, Trompas, Viola y Bajo. 1794. C minor.

Lamentacion primera para el Jueves Santo 1795. B minor.

Lamentacion primera para el Viernes Santo, 1792. A minor.

LXXV

Juanas, [José]

Missá a 4 voces con Violines y Trompas. D Major. Copying finished January 11, 1850.

LXIII

Lampugnani, Giovanni Battista

Que scer nò irita sorte viver così nò voglio. Aria con Violines, Trompas, y Viola. Latin text bello w Italian: Deus qui fecit de tenebris. Resp^o 8^o de la Transfiguracion del Señor. D Major, Allegro.

[XVI]

Lazo y Valero, José

Atencion atencion que de Oreb se descubre. Villancico A 4 con Viol.¹ y Trompas à la Purissima Concepcion de Maria SS.^{ma}

LXIII

Beatus vir, a 8. TI TI A Te, TI; Vns I & 2, Ob, Trompas I & 2, Contrabajo, Ac. 2 voice parts of 2^o coro missing.

[XVI]

Diffusa est gratia. Responsorio 2^o a Duo [TI TI] con Violines y Bajo "A mi S^a S^{ta} Anna. yo D^a Jose Lazo."

[XVI]

Dixit Dominus, A 8 con Viol.¹

[XVI]

Laudate Dominum omnes gentes, a 8 con Viol.¹, G Major.



- LVI Lotania a 3 voces. Tl Ti A Te B, Ac.
- [XXVII] *Missa a 5 voces. 4 tiple and Acomp^{to}. Rearranged and copied afresh in 1866.*
Missa de 3^o tono [= C Major] a quatro voces.
- [XIV] *Omnia pulchritudo Domini exaltata est. Responsorio 2^o De al 1^o Nocturno Para los Maytines de la Ascension de el Señor. 1754. Tl Ti A Te, Arpa, Ac.*
Regem precursoris Dominum. 1749. St. John Baptist.
- XV Works dated 1749, 1751.
- XVI Works dated 1749, 1750, 1758, 1763, 1775 (one villancico from 1750, the rest Latin works).
- XXX Lobo, Alfonso
 Miserere, A 4. Polyphony beginning with Amplius lava me alternates with plain song.
- XXIV López, fray Joseph
 Dixit Dominus, a 8 voces. Tl A Te B, Tl A Te B.
 Vesperas cum Dixit Dominus, Laudate Dominum, Magnificat y Beatus Vir. A 8. Tl A Te, Tl A Te B (Bajo 1^o missing).
- XXX López Capillas, Francisco
 Ante diem festum Paschae sciens Iesus. A 4. High clefs.
 Sanctus Deus A 4. Ad laudem Sancto Trinitatis. Starts with brilliant vocal runs but ends subdued, with miserere nobis.
- XXXVII López de Velasco, Sebastián
Libro de Misas, motetes, salmos, Magnificas, y otras cosas tocantes al culto divino. Compuesto por Sebastian Lopez de Velasco. Natural de Segovia, Capellan y Maestro de Capilla de la Serenissima Princesa D. Juana en su Real Convento de las Descalzas Franciscas de Madrid. The dedication to Alvaro Pérez Osorio, marqués de Astorga, alférez mayor of the Order of Calatrava, and canon of León Cathedral, is dated August 10, 1628, and acknowledges his patron's help in having obtained both the chaplainship of León cathedral and the direction of the music in Descalzas Reales convent at Madrid. The examiners who certified his book were Francisco Montero, former maestro de capilla of Descalzas Reales, and Carlos Páez, royal chaplain and maestro of Encarnación convent at Madrid (July 12, 1628).
 Of the five Masses a 8 in the collection, two are parodies of his own motets a 8 in the same anthology — the Tota pulchra est Christus factus est. The *Missa Super flumina* is parodied on Ruggero Giovannelli's like-named psalm and the *Missa Super Basu Philippi Rogeri* (also titled: *Missa sobre los Contrabaxos de la Felipe Rogier*) tells its source in its title. The *Missa Defunctorum a 8* is López de Velasco's arrangement of a Requiem by Francisco Divila y Páez ("reduzida y vista por el Autor"). The ten "motets", all a 8, run as follows: Tota pulchra est-Christus factus est-Voce mea-Credo quod Redemptor-Super flumina-Conceptio tua-Parce mihi-Tedet animam meam-Dies irae-Dies mei transierunt. Of the six psalms all are again a 8 with one exception: Dixit (Tone I), Dixit (Tone VIII, a 10), Beatus vir (Tone VII), Credidi (Tone II), Laudate Dominum (Tone VII), Lauda Jerusalem (Tone VIII). The two Magnificas are both throughcomposed settings of all verses: Tone V a 8, Tone I a 10. For complete, the anthology concludes with six items: Cum invocarem (Tone VIII, a 12), Cum invocarem (Tone VIII, a 8), In te Domine (Tone I, a 8), Nunc dimittis (Tone III, a 8), Ecce nunc (Tone II, a 11), Salve Regina, a 8 (three sections, second beginning Ad te, third Et Jesum).
 In Tiple Coro Primero and Tenor Coro Segundo parts the *Missa sobre contrabaxos de la de Felipe Rogier* begins at page 21 and the *Missa de Requiem del Maestro Francisco Davila y Páez, reduzida y vista por el autor* at page 31.

- XLI *Missa super flumina Babilonis, a 8. MS PB. Tl A Te B, Tl A Te B. This Giovannelli parody copied from printed partbooks. Endings on C chords.*
- CXX Loretto, B
 Vexilla regis, a 4. SSAB. 2 Flutes, 2 clarinets, bugle, trombone, and pianoforte obligado. The piano part dated at Tacubaya, D.F., February 22, 1874, after Loretto had retired from being maestro de capilla of Mexico City Cathedral, abounds in fast Thalbergian scales and arpeggios suitable for a concerto.
- XXIV Lo Roy (= Leroy, Jean)
 Misa de Lorroi a 12 añadido vn coro por el M.^o Fauian Ximeno. Tl A Te B, Tl A Te B, Tl A Te B. Concordance for Lo Roy's Misa a 8 in John IV, *Primera parte*, page 449 (caixú 36, n.º 807). This tonio-dominant C Major Mass, originally for double choir but here augmented with a third choir by Fabián Ximeno, lacks Benedictus. Ximeno's *añadido coro* consistently overlaps cadences in Lo Roy's double-choir original, thus preserving a continuous flow of sound. The character of Lo Roy's setting can be judged from the beginning of coro 1^o:

- XVII Lutrilla, Juan
 Misa a 4 Con Viol.² y Tromp.² Pro Defunzia.
- LVIII, CXX Macías
 Misa a 3 voces. Tiple, Contralto, Tenor, Acompañamiento. Dated Fbro. 9. de 1850.
- LXIV Majo, Gian Francesco Di
 No non sa l'amor qual sia. Aria con Viol.² Latin text beneath Italian: Magi veniunt ab oriente. Resp^o 6^o de Reyex. G Major, 3/4.
 Se non erdo alla tua face. Aria con Viol.² A Major, 3/8, Andantino grazioso. Score for voz y bajo, violin parts missing.

- XVII Martines de Galves, Gonzalo
 Parce mihi. A 8. Tl A Te B (untexted), Tl A Te B (untexted).

- XXXIV Masenzio, Domenico
Davidica psalmodia vespertina integra, et bipartita, in totius anni festivitatibus, Quaternis vocibus. Opus XVII. (Rome: Lodovico Grignani, 1643). SATB, org. 8 works: Dixit-Confitebor-Beatus vir (concertato duo cant)-Laudate pueri (concertato)-Letatus sum (concertato)-In conventendo-Magnificat (concertato duo cant)-Lotania B. Marie Virginia.
- LXIV, LXV Mazzoni
 Beata viscera Marie Virginia. 7^o Responsorio à Solo con Violines y Violas Obligadas a la Navidad de N.^{ro} Señor Jesu Christo. Tl, Vns 1 & 2, Violas 1 & 2, Ac. A Major. 18th-century music, starting Larghetto.
- XXXIV Mesa, Jacinto de
 Ola ruyseñores, A 4. Text continues: Id a decir a mi amante que lleno el monte de quejas. 3 more strophes follow.
- LXIV Mir y Llusá, José
 Beatus vir à 8 Con Violines. E minor. Score present, but not parts. Good imitative writing between violins 1 and 2; vigorous string bass with frequent repeated notes; heavily figured continuo. Chorus treated in declamatory style.
- XVII Magnificat, A 8 Con Violines. Tl Ti A Te, Tl A Te B; Ac^o, Organo.
- LXIV Misa à 8. Tl Ti A Te, Tl A Te B; Vn 1 & 2, Trompas 1 & 2, Contrabajo, Ac. F. Major. Vivo introduction to Largo Kyrie. Gloria begins Andante, Qui tollis Largo, Qui sedes Ayroo: Credo Andante, Crucifixus Largo, Et resurrexit Vivo. Sanctus and Pleni all one movement. No Benedictus, no Agnus. Much busy work in violins; heavily figured. Two copies of this Mass attest its frequent use.
- LVII Misa arranged by Manuel Aranzana. Tl Ti A Te B, Tl A Te; Vn 1 & 2, Violino ríformo, Fl 1 & 2, Trompas 1 & 2; Organo obligado (figured, with registration of clarines, flautada, cornetas specified). Kyrie in D. Gloria in F. Agnus in F.
- XVII Sanctus Deus A 4 Con Violines Oboes Trompas y Bajo. Incomplete parts. Tl A Bajete, Vn 2, Ob 1 & 2.
- LXV Mora, Mariano
 Acceptit Jesus calicem. Responsorio 5^o a Duo con Viol² y Violas oblig² Para la festividad del 55^{mo} Sacram^{to}. Tl Ti; Vn 1 & 2, Violas 1 & 2, Bajo. A Major, 3/4.
- XVII Misa à 4 Voces Con Violines, Oboes, Trompas, Bajo y Organo Obligado, Tl Ti Te Bajo (texted), named instruments, some sections of organ part written out for two hands, Alberti bass. Kyrie C Major. Sectionalized Gloria in F Major, ending with Cum Sancto Spiritu.
- LXIV *Que est ista que ascendit sicut aurora consurgens. Responsorio 2^o de N.^{ra} S.^{ra} de Guadalupe ("2.^a Letra die infra octavam Conceptionis B. Marie").* A Duo Con Violines. The instrumental accompaniment for this soprano duet includes paired violins and oboes, and basso. The Spanish text for December 12, *Esta aurora felix como se nonbra, is incomplete.*
- LXV Mora, Nicolás
 Sicut cedrus exaltata in Libano. Responsorio A Duo. Alto, Bajete; Vn 1 & 2; Contrabajo. For either Assumption, Soows, or Rosary.
- XVII Morias, Cristóbal de
 In memoria eterna, a 4. Alto and tenor parts only. Unconfirmed attribution.

- XXXVI *Missa pro defunctis, a 5. [Missaum Liber secundus, 1544.] Dona eis Domine-Kyrie-Dona eis-In memoria eterna [a 3]-Non timebit-Libera animas-Sanctus-Agnus-Lucos eis. "De el divino Morales" after the title testifies to his unique reputation.*
- XXXIV [Officium defunctorum.] Ne recorderis, a 4. Responsorium III in II Nocturno.
- XVII Muelas, Diego de las
 Letatus sum A 8 y A 4 Con VV² y Tromp.² Tl Ti A Te, Tl A Te B (untexted); vns 1 & 2, trompas 1 & 2 (treble clar), Basso (figured).
- LVII Nebra, José de
 Misa a ocho con violines y Trompas. Tl Ti A Te, Tl A Te B; Vn 1 & 2, Trompas 1 & 2, Ac (figured). G Major. Kyrie starts in 4/4. Gloria in 6/8 (pastoral andante). Various key shifts. Christs in E minor. Qui tollis in D. Et incarnatus in G minor. Sanctus begins with triple singing elaborate fiorituri (16th-notes). Mass ends with a brilliant Hosanna.
- LXV Oehando, Tomás
 Oficio y Misa, de Requiem A 8. Con Violines, Flautas, y Trompas. 1757 Alcos [some parts dated 1756]. Tl Ti A Te, Tl A Te B (untexted); Vn 1 & 2, Fl 1 & 2, Clarines 1 & 2, Basso, Ac General.
- XVII Salve [Regina] a 8 Con Violines y Trompas. Tl A Te, Tl A Te B; vns 1 & 2, trompas 1 & 2, Ac^o. Tiple 2 of 1^o Coro missing.
- CXXII Te Deum a 4 con violines y trompas.
 Padilla, see Gutiérrez de Padilla, Juan
- LXVI Paguera[s], Cayetano
 Misa a 4 Con Violines, Oboes, Trompas y Bajo. Copyist's name at bottom of cover: José Mariano Grijalva.
- XVII Tota pulchra a 4^o Con VV² Oboes Flautas y Trompas. F Major. Starts Largo, dotted rhythm.
- CXXII Pasiello, Giovanni
 Descendit Iesus cum eis. VIII^o Responsorio à solo con violines viola oboes y trompas de los Maytines de San Joseph. 1787. Tiple solo.
 Dixit Mater ejus. VII^o Responsorio à solo con violines viola oboes y trompas de los Maytines de San Joseph. D Major. Paris dated 1787. After a 24-measure orchestral introduction, the soprano starts with a climactically fitted text suggesting a contrafactum.



- XVIII, XXVIII
Palestrina, Giovanni Pierluigi da
Dies sanctificatus, A 4.
- XVIII, XXVIII
Doctor bonus, a 4.
- XVII
Exaudi Domine, A 4.
- XXXV
Liber primus motetorum [a 4]. Venice: Antonio Gardano, 1601. Cantus, Altus, Tenor printed partbooks.
- XXXIV
31 handcopied motets from the same *Motecta Festorum totius anni... Liber primus, a 4*: Dies sanctificatus-Lapidabant-Valde-Magnum-Tribus-Hodie-Jesus iunxit-(Easter) O Rex-(Pentecost) Loquebantur-(Trinity) Benedicta sit-Lauda Sion-Fuit homo-Tu es pastor-In diebus-Beatus Laurentius-Surge prope-Misao Herodes-Nos autem-Salvator-O quantus-Congratulamini-Dum aurora-Doctor bonus-Quam pulchrit-Tollite-Isti sunt-Hic est vere-Gaudet-Isti est-Beatus vir-Exaudi Domine-Veni sponsa.

- XVIII, XXVIII
Magnus sanctus Paulus, A 4. The parts in Legajo XVIII are 19th-century copies.
- XXXIV
Motecta... Liber primus. Venice: [Heirs of] Girolamo Scotto, 1595.
- XVIII, LVII
spurious attribution
Missa a 4.

- CXXII
Paniguel, Cenobio
Missa (in C Major), Te B, Vns 1 & 2, Clarinetes 1 & 2 (in C), Trompas 1 & 2 (in C, both notated on same staff, treble clef), Bajo. Extremely active violins. Frequent modulations. Quil tollis in Eb Major, Benedictus in G Major.

- XVII
Patino, Carlos
Credidi propter quod locutus sum A 8. Ti T A Tenor bajeto, Ti A Te B; Acomp¹⁰ general (figured), bajo 2^o coro, organo. Tono VIII.
- XXXVII
Magnificat Toni octavi. A 8. Continuous polyphonic setting, beginning with verse 2. Starts in 6/2 (Et exultavit) but in C, after verse 2.

- XVII
Salve Regina A 6. Ti T A A Te B, Acomp¹⁰ (figured).
- XXV
Peralta (y Escudero), Bernardo
Magnificat A 12. Ti T A Te, Ti A Te B, Ti A Te B. Transcribed in the musical appendix to Steven Barwick, "Sacred Vocal Polyphony in Early Colonial Mexico" (Harvard Ph.D. dissertation, 1949), pp. 245-271.

- XXXI
Pérez, Andrés
Ave candidum lillum, a 4. Colección Jesús Sánchez Garza contains a Sacrament villancico by this same composer. See *Renaissance and Baroque Musical Sources*, p. 176.

- Pérez Roldán, see Roldán, Juan Pérez

- VI
Picañol, José
Beatus vir & Laudate Dominum A 8 con Violines, y Trompas, y sin ellas [i.e. optional horn parts]. Ti T A Te, Ti A Te B, B figured, Ac¹⁰ continuo (figured). Throughout the Picañol repertory at Puebla, unbowed violin parts include much fast busy work with upward 32nd-note spurts common; the intermittent organ when playing exactly duplicates the harp continuo; repeated notes and rests letting in air are frequent; tempi are in Italian; basso of 2^o coro is usually tenured, and extended instrumental introductions are favored.

- V
Como son las Zagaleas. 1747. Villan. 6^o & 9. Con Violines y Oboe. Ti T A Te, Ti A Te B, Tiple 3^o coro & 9 obligado; vns 1 & 2, oboes 1 & 2, Ac¹⁰ continuo, Ac¹⁰ al violón; Ac¹⁰ al órgano (intermittent, figured).

- IV
Dixit Dominus & Ocho con Violines y tromp. Ti T A Te, Ti A Te; vns 1 & 2, clarines 1 & 2 (trumpet range, treble clef at pitch), Acomp¹⁰ al arpa (bass clef, lightly figured), órgano (bass clef, intermittent, lightly figured). D Major ending on dominant = Tono VIII. Neat copy from Spain. Vocal frills in Alto of 1^o Choro suggest a soloist for this part:

- VII
Dixit Dominus & Magnificat A 8. 1746. Con Violines & Clarines y sin ellas. Ti T A Te, Ti A Te Baxo obligado; bajón 2^o choro; vns 1 & 2, clarines 1 & 2, Ac¹⁰ continuo (figured), órgano.

- IV
Hombres repared. Villancico a 8 AJ SS^{mo} Con Violines. Ti T A Te, Ti A Te B; vns 1 & 2, Acomp¹⁰, órgano (both lightly figured).

- LXVI
Lamentacion Primera & 8 Del Jueves con Violines. At bottom of cover: "Quatro Lamentaciones y Muerere con sus parturas, piezas... 6"; but only one lamentation is here, and without a score. Parts include Ti T A Te, A Te B; Vns 1 & 2; Arpa; Clavicordio (bass line).

- VII
Lamentacion Segunda del Jueves a Solo Con Violines y Viola. De Contralto. Lamed. Alto (6 pp.) vns 1 & 2, viola, Ac¹⁰ continuo.

- VI
Letatus & Lauda Jerusalem A 8 Con Violines. Ti T A Te, Ti A Te B; vn 1, Ac¹⁰ continuo (figured), órgano.

- VI
Misa, a 8. Con Violines, y Clarines. Sobre el Canto Llazo de la Aña (antífona) Ave Regina Celorum. Ti T A Te, Ti A Te B, vns 1 & 2, oboe, clarines 1 & 2, Acomp¹⁰ al Contrabajo (12 pp.), Arpa (8 pp.), Acomp¹⁰ al órgano, Acomp¹⁰ para regir (7 pp., conductor's prompt score), D Major.

- V
Para un Juguete gracioso. 1746. Villancico Con Viol. & 9. 1^o Coro parts missing, Ti A Te B of 2^o Coro and Ti of 3^o Coro present together with vns 1 & 2 (oboes play off violin parts), end Ac Continuo (2 copies). Starts in G Major, 6/8.

- V
Ponce & Betalilar aprendan. Villancico a 12 con Violines y Clarines o Oboeses al Santissimo. Ti T A Te, Ti A Te B Ti A Te B; vns 1 & 2, clarines 1 & 2, arpa (figured), órgano (intermittent, figured).

- V
Que se haza Zagales. 1747. Villan. 6^o & 8 con Viol. & oboeses. Ti T A Te, Ti A Te B; vns 1 & 2, oboes 1 & 2 o flautas 1 & 2; Acomp¹⁰ continuo (figured) Ac¹⁰ al violón; Ac¹⁰ al órgano (intermittent). With the parts is a *partitura* for the coplas, which are in 12/8 siciliano rhythm.

- Santas Pasquas. 1745. Villancico A 9 con Violines y Oboes. Ti T A Te, Ti A Te B; vns 1 & 2, oboes 1 & 2 (oboe 2 duplicates vn 2), Ac¹⁰ al arpa (figured), contrabajo, bajo instrumental, órgano (figured). The alto of the 2^o choro sings the "Coplas a solo un poco And^{te}". Above the harp accompaniment for these solo coplas is written "Pascualles de Ternario Mayor" (i.e., in 3/4). With the parts is a skeleton *partitura* (score), into which are written only occasional cues. Plentiful accidentals enliven both the D Major introduction and the dorian estribillo.

- IV
Vaya de festejo y Chiste. 1744. Villancico A 9. Ti T A Te, Ti A Te B, Alto de 3^o Choro Obligado; vns 1 & 2, oboe, Acomp¹⁰ (figured), Acomp¹⁰ Continuo Arpa, y Violón (figured, active violón), Ac¹⁰ para la mano (figured); Ac¹⁰ órgano (intermittent; when playing duplicates Ac¹⁰ para la mano).

- Victoria por el Día. Villancico a Nra. Señora a 8. Ti T A Te, Ti A Te B; vns 1 & 2, Ac¹⁰ continuo, Ac¹⁰ al órgano (intermittent, lightly figured), "Pascualles de Ternario mayor" (i.e., pascualles in 3/4) written above Estribillo in organ part. In the coplas, the alto of 1^o Choro, sings some 64th-notes and Lombard 32nds.

- CCXXIII
Pata, José Manuel
Oficio de Maytines de N. P. S. Agustín. 1846.

- CCXXIV
8 Responsorios de la Concepción de Nuestra Señora. 1855.
- CCXXV
Ponce y Ponce, Agustín
Responsorios de la Concepción de Nuestra Señora. 1892.

- LVI
Pujol, Joseph
Flores hermosas del sagrado Vergel. 1754. Villancico a 4 con VV² Oboes y Trompas Al 5^{mo} Sacramento. Begins with 38-measure instrumental introduction. Soprano soloist sings Recitado, followed by Aria and Coplas. G Major.

- Salves para los Sabados de Cuaresma. Ti T A Te Bajo. C minor, simplistic music.

- XVIII
Rabassa, Pedro
Ave Maria & 4. Ti A Te B. C Major.
Ave Maria, a 5. Ti T A Te Baxo (instrumental), D Major. Sung in 1743.

- Entre muchos que vienen. Todos escuchan. Villancico a Siete con Violines y Tromp^a al Nacimiento de Nro. Sr. Jesu Christo. Ti T A Te B; vns 1 & 2, trompas 1 & 2 (bass clef), organ (intermittent), Ac¹⁰. G Major. Starts 3/8.

- Salve Regina. A 8. Con Violines. Ti T A Te, Ti A Te Baxo (figured); vns 1 & 2, Ac¹⁰ (unfigured), Ac¹⁰ (figured).

- Remacha, Manuel
Salve Regina, a 8. Con Violines. Ti T A Te, Ti A Te B; vns 1 & 2, Ac¹⁰ (figured).

- CCXXVI-CCXXVII
Ricci, Luigi; Ricci, Federico
[Responsorios.]
CCXXVII-CCXXVIII
Ripa, Antonio

- Hodie in Jordane baptizatio. Responsorio a dos coros. Ti A Te B, Ti A Te B; Vns 1 & 2, viola, cello, ob 1 & 2, trompas 1 & 2, fagot, bajones. This set of eight responsorios for Epiphany matins continues with in columbae, Reges Tharsia, Illuminare, Magi veniunt, Stella quam viderant, and concludes with Omnes de Saba, Videntes stellam Magi. Each responsorio is a fully developed symphonic movement on the scale of a classic period orchestral mass movement. Copying of parts was concluded January 5, 1833.

- XXXIV
Rivas = Ribas
Misa de feria. A 4. Kyrie, Sanctus, Agnus. Simplistic. Possibly this is the same composer as Ribas = Riva Paz, Miguel de (*Renaissance and Baroque Musical Sources*, p. 176).

- XXXVI
Robledo, Melchor.
Salve Regina, a 6. Also in CB I.

- XXVIII
Rogier, Philippe
Laudate Dominum, a 8. Concorde with Valencia Cathedral, legajo 2, n.º 246.

- XXVI
Missa a 12 Vozes de 4^o tono Claves Altas. Ti A Te B, Ti T A Te, Ti A Te Bajo al órgano. Concorde with El Escorial 83-3. See Paul Bequart, *Musiciens néerlandais à la cour de Madrid. Philippe Rogier et son école* (Brussels: Palais des Académies, 1967), p. 52.

- XXXVI
Missa Ego sum qui sum, a 6. SSATTB. Copied from 1598 imprint.
Missa Inclyta stupa, a 4. SATB. From 1598 imprint.

- XXVIII, XXXVI
Super flumina Babylonis, a 8. Not listed in Bequart.

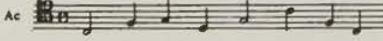

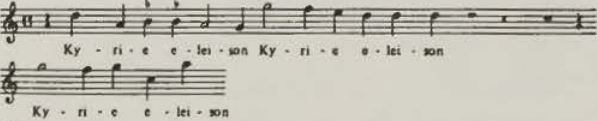
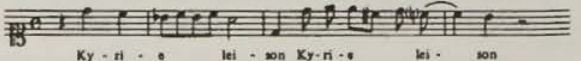
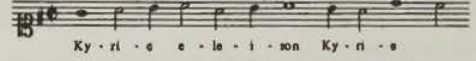
- XXXI
Roldán, Juan Pérez
Elizabeth Zacharie magnam virum genuit Joannem Baptistam. A 8. Ti T A Te, Ti A Te B (figured); Harpa. Tono VIII.

- Et secundum multitudinem miserationum tuarum. A 8. Ti T A Te, Ti A Te B (untexted). Tono IV. 9 verses alternating with plainchant.

- VIII, XCXII
Romero, Mateo (alias Maestro Capitán)
Dixit Dominus a 8. Ti T A Te, Ti A Te B. Concorde with first psalm listed in Bequart, *Musiciens néerlandais*, p. 196.

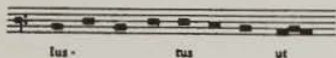
- XXII
Dixit Dominus a 8 Vozes. Ti T A Te, Ti A Te B. Tono I. Concorde with Valladolid Cathedral, 33 [Bequart, p. 327, (num 66)].

- XXXIV
Eba abesujale se bio en la guerra mas hermosa. A 4. Unconfirmed attribution.

- VIII Laudate Dominum omnes gentes a 12 voces por el Maestro Capitan. Ti A Te B, Ti A Te, Ti A Te B. Richer in accentuation than Valladolid Cathedral, 23, concordance (Bequart, p. 327, item 68).
- XXII Missa a 8 voces. SATB. SATB. Tone VIII. Agnus concludes with dona. Concorde with Valladolid Cathedral, 14 (Bequart, p. 322, item 62).
- XXII, XXXI Missa Bonae Voluntatis a 9 Voces. Ti solo y a 9, Ti A Te B ("Baxo para el arpa o el organo"), Ti A Te B. Tone IV. Same subject as Gabriel Diaz's Missa a 9. Only transcription will determine whether both are the same Missa throughout. Concordance at El Pilar, Saragossa, 168 (Bequart, p. 323, item 62) and at El Escorial. See Miguel Querol Gavalda, *La producción musical del compositor Mateo Romero (1575-1647)*, in: *Renaissance-Musik* (Louvain: Katholieke Universiteit, 1969), pp. 217, 219.
- XXXI Missa Quarti toni. A 5. CCATB. Reduction of the Bonae voluntatis a 9. Concorde with Valladolid Cathedral, Missa a 5 voces de Capitan, n^o 12 (Bequart, pp. 194-195).
- XXXIV Nueva guerra de los campos era la espantosa noche del crudo yelo. A 4. Estribillo starts: La campaña corone del tiempo los rigores. Listed in John IV, *Primeira parte*, p. 232 (caixão 27, N^o 689).
- Rossini, Gioacchino
Missa Chica. José Manuel Plata copy dated 1850. Unconfirmed attribution.
- XIX Salazar, Antonio de
A Coger las flores. Villancico A 4, de Guadalupe. Coplas begin: Rosas coje. All parts gone but the bajo (in tenor clef).
Dixit Dominus a 5. Ti A Te Te B (instrumental), Ac (figured). C Major. Copied in 1763.
Exurgens Ioseph a somno fecit. A 4. Ti A Te B. Tone VI.
- XVIII Hic est Michael Archangelus-Michael Archanglie. Motete a 8 de el Glorioso Archangel S. S. Miguel. Ti, Ti A Te B (figures added by Lazo), Ti A Te Baxo 2^o, vns 1 & 2, trompas 1 & 2, added by Lazo, in an arrangement signed "Por el M[ae]stro [D]on Joseph Lasso Año de 1765," that was again reworked in 1790.
- LVI Letania A Maria SS^{ma} N.^{ra} Seflora a 5. Ti Ti A Te Te B (untexted), Ac.
Ac 
- XIX Letania A 6. Kyrie eleison. Christe exaudi nos. Only second coro (Ti A B); rest missing.
Tiple 
Ki - ri - e e - le - i - son
- XVIII Magnificat à 5. Ti Ti A Te. Ac¹⁰. Tone VIII. This copy is dated April 3, 1869.
Missus est Gabriel Angelus. Motete à quatro voces dei S.^r S.^o José. Ti A Te B (instrumental). "Octauillo" (i. e. Tone VIII, ending on G).
- XIX Parce mihi Domine. A 4. Lección 1^a del 1^{er} noct^o del Oficio de Difuntos. Ti A Te B, Ac (figured). 19th-century copy.
Salve Regina A 8. Ti A Te B (instrumental), Ti A Te B (instrumental).
- XXX Stabat mater dolorosa. A 4. Ends with "gladius." High tessitura.
- XVIII Salazar, Diego Joseph de
Laudate Dominum omnes gentes a 7. Ti A Te, Ti A Te B; Acomp¹⁰. High clefs, in C. Another Acomp¹⁰ copied in a later hand is present, in F, the performing key.
- XXVI Missa A 8. Tone VIII. Tiple of 1^o coro starts:

Ky - ri - e e - lei - son Ky - ri - e e - lei - son
Ky - ri - e e - lei - son
- XXXIV Sánchez, Juan
Ya que amanecen dos los pastores en nuestro valle. Estribillo: Por tus divinos rayos.
- XIX San Juan, José
Dixit Dominus a 8 con Violines. Ti Ti A Te, Ti A Te B (instrumental), vns 1 & 2, trompas 1 & 2 (bass clef), Ac (figured). Tone VIII. Concerning San Juan, a leading Madrid composer of autos sacramentales 1723-1732, see Cristóbal Pérez Pastor, *Noticias y documentos relativos a la Historia y literatura española* (Madrid: Tip. de la Revista de Legislación, 1910), I, 255-256.
Dixit Dominus a 8. Identical forces in the same tone, but a different setting.
- XXVI Miserere A 8. Con Violines [y] Flautas. An imaginative setting, some verses a 8, some set as accompanied solos; instrumental ritornelli precede choral verses; scoring sometimes full, other times strings only; flutes equal recorders; numerous accidentals.
- XXV Missa A 8. Con Violines Trompas y Clarines. Ti A Te B, Ti A Te B, vn 1 & 2, clarines 1 & 2 (in D, treble clef), trompas 1 & 2, (in F, bass clef), (c) figured lightly).
- XXXI Santiago, Francisco de
Lauda Jerusalem A 5. [Psalm 147] Ti 2, Te 2, Baxo (not texted). Qui posuit fines, Qui dat nivem sicut, Non fecit taliter.
- CXXX Schneider, Friedrich
Missa (op. 55) (ca. 1830), SATB, full orchestra. MS score. Concerning Schneider (1786-1853), appointed Hof-Kapellmeister at Dessau in 1821, see *MGG*, III, 230-231.
- LVII Seijas [? Seixas, José António Carlos de]
Missa a 3. D Major. Starts 4/4. Ti A Te, Vns 1 & 2, Trompas 1 & 2, Acomp¹⁰. Agnus repeats music of Sanctus.
- LXVI Sellati
Qual torbido torrente. Resp^o 7^o para Ascension. E^b Major.
- LXVI Soler, Joseph
Miserere A 8 con Violines y trompas. Score only. C Major.
- XIX Tavarns, Manuel
Ecce ascendimus Hierosolimam. A 6. Ti Ti A Te Te B. Essentially an A minor setting, mensuration.
- LXVII Torrens, [Francisco]
Magnificat a 4 y a 8 Con Violines y trompas. Ti Ti A Te, Ti A Te, Vns 1 & 2; Trompas 1 & 2; Contrabajo. Two instrumentally accompanied Magnificats by Torrens, one a 8, the other a 5, are catalogued in Lola de la Torre de Trujillo, *El Archivo de Musica de la Catedral de Las Palmas, Part II*, in: *El Museo Canario*, XXVI, núms. 93-96 (1965), pp. 172-173. Torrens was maestro de capilla and organist at Las Palmas from 1780 to 1806 (*ibid.*, pp. 148-149).
- XX Torres Martínez Bravo, José de
Beatus vir. A 8 con Violines, y Oboe. Ti Ti A Te, Ti A Te, Acomp¹⁰ violin; vns 1 & 2, oboe (= violin 2 minus certain passages), Ac (figured). Of the two sets of instrumental copies, the older is in B flat Major, with a signature of one flat and constant accidental E flats. The later copy is transposed down to G, with two sharps in the signature and constant C naturals to match the accidental E flats in the original higher pitched setting.
- LXVII Dixit Dominus A 4 y A 8 con Violines. Score only. G Major.
- XX Lauda Jerusalem A 8 con Violines y Clarin. Ti Ti A Te, Ti A Te B. C Major. Dance-like setting, especially the 3/8 Gloria, repetitious bass.
Letania de Nuestra Señora. A 8. Con Violines y Oboe. Kyrie eleison-Christe eleison-Kyrie eleison, Christe exaudi nos. Ti Ti A Te, Ti A Te B, B (figured), vns 1 & 2 (oboe plays off vn 2 part except when vn 2 has repeated notes), Acomp¹⁰ (figured). D Major.
Missa A 4. Sobre movimientos contrarios. E minor. Tenor & Baxo (other parts missing). This setting includes both Benedictus and Agnus with dona. Prevalently half-note motion in cut-time.
- XXIX Missa [Primi toni] à 8. Con Violines. Ti Ti A Te, Ti A Te Baxo (vocal) and Baxo (figured); vns 1 & 2, Ac (figured). Agnus includes dona.

Ky - ri - e lei - son Ky - ri - e lei - son
- XX Missa Sit nomen Domini benedictum. A 4. Ti (A Te B). No acompañamiento. Large sections begin with the same head motive treated imitatively. G Major.

Ky - ri - e e - la - i - son Ky - ri - e
- XIX Missa Velociter currit à ocho voces Con Violines. Ti Ti A Te, Ti A Te B (instrumental), vns 1 & 2, oboe & clarino, Ac (figured). D Major. Agnus includes dona. Et incarnatus marked "Desp^o," Crucifixus "Vno." D above the treble clef is the highest note reached in violins, which scurry about rapidly throughout most of the mass. Torrens calls for frequent contrasts between p^o and f^o. The instrumental bass (oro 2) plays instrumentally repeated 8th-notes. This popular mass is a far cry from the sobriety of his 1703 printed masses.
- XXI O gloriosa exoela a 7 y a quatro. Ti Ti B (instrumental), Ti A Te B. Our Lady hymn for December 8. C Major 4 stanzas. Homophonic setting notated in e 3/2, equivalent to 3/4 (with three whole-notes to the bar).
- XX Reges Tharsis et insula. A 4. Responsorio 3^o [Epiphany] Con Violines, Oboes y Trompas [notated in bass clef]. Ti Ti A Te. Ritornello instrumental introduction. G Major.
- XXI Ubidia, Bernardo
Laetatus sum A 6 Ti, Ti A Te, Acomp¹⁰ Arpa 1^o Coro. Tone VIII.
Lauda Jerusalem Dominum quoniam confortavit. A 6. Ti, Ti A Te, Acomp¹⁰ Arpa 1^o Coro. Tone IV. Intermediate cadences on A; plentiful accidentals. Legibility marred by ink seepage.
Ugarte, Joaquín
Fac tibi arcam. A 4. Responsorio 4^o de Difuntos con Viol^o trompas y Bajo.
Filius meus parvulus est. A 4. 1780. Resp^o 2^o con Viol^o trompas y Bajo.
Libera me Domine A 4. Responsorio de Difuntos del Tercero Nocturno. Same forces as preceding.
- LXVII Respexit Elias ad caput suum-Et ambulavit in fortitudine. Ti Ti; Vns 1 & 2; Oboes 1 & 2; Trompa 2. Resp^o primero SS^{mo} SS^{to}.
- XXX Vargas, Juan
Popule meus quid feci tibi A 3. Lenten motet.
- XXXIX Victoria, Tomás Luis de
Alma Redemptoris, Ascendens Christus, Congratulamini. Cum beatus Ignatius, Descendit angelus, Dum compleretur, Ecos Dominus veniet, Gaudet Maria, Quem vidistis pastores, Regina coeli laetare, Salve Regina, Vadam et circuib. Vellum copy *Quinta* and *Sexta partes*.
- XLI Nigra sum sed formosa, a 6.
- XXXVI O sacrum convivium, a 6.
- XXX, XXX
O vos omnes, a 4.
- XXXI Quem pulchri sunt gressus tui, a 4.
- XXXI, XXX, XXXIV Vere languores, a 4.
- XXXVI, XLI Vidi speciosam, a 6.
- XXX Vidales, Francisco de
Caligaverunt oculi mei a fletu meo. A 3. Lenten motet. Tone IV transposed.
Domine memento mei dum veneris in regnum tuum. A 4. Slurs join notes sung to one syllable.
Ecce vidimus eum non habentem speciem nec decorem. A 3. Lenten motet.
In jejuniis et fletu orabant sacerdotes dicentes Parce Domine. A 3. Lenten motet.



XXXI Justus ut bonum est confiteri Domino et psallere nomino tuo. Introitus A 5. Tenor sings even-paced blacks, reminiscent of Martín de Villanueva's work at El Esorial (see my *Spanish Cathedral Music in the Golden Age*, p. 330).



lus - tus ut

XXXVIII Missa super Exultate cum 8 vocibus. Parody based on Padilla's 8-voice Exultate iusti in Domino. The 18-page Altus Secundus Chorus and Bassus are headed Obras compuestas por el Luz^{do} Don Fran^{co} Vidales.

XXX Non est species ei neque decor et vidimus eum et non erat aspectus. A 4. Lenten motet.

Plorans ploravit in nocte. A 4.

Seniores populi consilium fecerunt A 4. Lenten motet.

Sicut ovis ad occisionem. A 3 (A Te B).

Tenebrae factae sunt. A 4.

XXXVI Vivanco, Sebastián de Magnificat sexti toni, a 6.

LVI Vogler, G. J. Rorate cell. Motete a quatro. TI 2, A, B, Organo. Missing: TI 1, Te. Commonplace F Major music, 3/4. Organ part for 2 hands, 3-part texture.



XIV Ximénez de Caceres, Nicolás Beatus Laurentius clamavit. Motete à 4 voces. TI A Te B (untexted). F Major. August 10. Cum compleverunt dies pentecostae. A 5. 1739. TI A Te Te B. Bass not texted. Responsorio 1^o del Spiritu Santo.

Euriente terra Egypti. 1739. Resp^o 2^o A 4, followed by six other variously scored responses for March 19, the Feast of St. Joseph: Fecit me Dominus-Ascendit Joseph (A 6 [A Te, TI A Te B; Ac])-Surge & accipe (Alto solo, 2 bajones [baritone and bass], Ac [with many low D's])-Cum induerent puerum-Dicit Mater (A A Te, Ac)-Descendit Jesus. Subtitle of Fecit me: Responsorio a el SS.^{mo} Patriarca S^r Sⁿ Joseph Con oboes (oboes 1 & 2 duplicate tipples 1 & 2, thus permitting the tenor to sing this responsory as an accompanied vocal solo, oboes substituting for tipples).

Letania de Nuestra Señora, A 5. Te, TI A Te B (untexted); Ac (figured). Begins Kirie eleison. 2 sets of parts.

Lux alma Jesu mentium, A 4. Hymnus ad Laudes in festo Transfigurationis (August 6).

Repleti sunt omnes. Resp^o 2^o Spiritu Sancto A 6. A T, TI A Te B (instrumental bass), vns 1 & 2, Ac^{to}.

Sanc^ti tui Domine floribunt. Motete a 4^o voces. For Apostles, Martyrs, paschal season.

Sciens Joseph Marie. A 4. TI A Te B (instrumental bass).

Spiritus meus attenuabitur. A 4. Lectio Defunctorum. TI A Te B.

XXIV Ximeno, Fabián (Pérez) Magnificat a 8. TI TI A Te, Ac; TI A Te B, del 2^o Coro. Tone I. Continuous setting beginning with Et exultavit. Ac of coro I begins with plainsong intium.

XXIII Missa de la Batalla a 8 voces de 6^o tono. TI A Te B^o 1^o del organo, TI A Te B (untexted). Agnus ends with dona. Another in the long procession of Spanish and New World Masses harking back to Janequin's *La guerre*.

XXIV Missa de Lorroi a 12 sñadido vn coro por el M^o Fauan Ximeno. See Lo Roy.

XIV, XXIV Missa Sobre el Beatus Vir de Fray Xacinto a 11 Voces del 4^o tono. Concordant with Sánchez Garza (*Renaissance and Baroque Musical Sources*, p. 180). A 11. Tone IV. Lacks Benedictus, concludes with dona nobis pacem. In contrast with note-values in liturgical works by many of his contemporaries who preferred ♩ to C mensuration, Ximeno's need no reduction. His bass parts are all instrumentally skippy.

XXX Multiplicati sunt qui tribulant me. A 3. Lenten motet.

Velum templi scisum est-Hodie mecum eris in paradiso. A 4. Ends with Alblus in $\frac{3}{2}$

LXVII Zapata, Francisco Missa a Ocho con Violines, Oboes, Trompas. TI TI Contralto, TI A Te B. Vns 1 & 2; Oboes 1 & 2; Corni 1 & 2; Basso; Ac. G Major.

XIX Zumaya, Manuel de Cum esset desponsata. A 6. Motetum in honorem S. S. Patriarchae Joseph. Anno 1715. SATTB, continuum. Although labeled "continuum cum 6. voc." the latter part, notated in *señal chief*, lacks any figures whatsoever. Superius starts:



Cum es - set de - sponsata