

Juan de Vaeza Sauvedra



Among Puebla composers in the Colección Jesús Sánchez Garza (Mexico City, Centro Nacional de Investigación, Documentación e Información Musical, Liverpool 16), Vaeza is the one who most openly discloses himself in annotations scribbled on the covers. All five of his pieces preserved entire in that collection bear exact first performance dates on the covers. These dates range from 1662 (*En aquel pesebre*) to 1671 (*A del coro celeste*). Only he among the local composers antedating 1700 in the collection enjoyed the rank of “don.” Since not even the seventeenth-century Puebla Cathedral maestros de capilla in the Sánchez Garza collection were “dons,” Vaeza was either a creole gentleman of quality or (more probably) an Indian noble. In any event, his rustic counterpoint differentiates him from cathedral maestros.

He obviously resided at Puebla, as is revealed by such notes as this on the cover of the romance *Pastores Velen se abraça*: “For Mother Catherine of St. Margaret, chapelmistress of Holy Trinity Convent, composed by Vaeza in 1667”;¹⁹⁹ or this on the chanzoneta *Con suavidad de boses*: “Composed in 1667 for the profession of dear little Theresa.”²⁰⁰ The original text of the chanzoneta specifically alludes to Theresa’s taking the veil that year in Holy Trinity at the tender of fifteen. “Marequita la baesa” played the “biolón” part in Vaeza’s 1671 calendrical villancico, *A del coro celeste*. Since the other performers whose names are written on their parts were convent singers, the bass viol player may have been the composer’s daughter.

Of the four Vaeza items labeled romances, all but the 1662 *En aquel pesebre* begin with six or seven strophes followed by estribillo.²⁰¹ The 1662 lacks an estribillo. His 1671 calendrical villancico (“Billansico de Calenda”) has nothing to do with the hot, tropical Negro dance called the calenda, but instead is intended for Christmas Eve at the traditional reading of Christ’s genealogy. Every preserved Vaeza piece except Theresa’s profession chanzoneta was composed as special Christmas music for Holy Trinity convent use.

Por selebrar este dia

Por selebrar este dia
Vna cafila de neglos
a el son de sus atambores
cantaron aquestos bersos.

Aunque neglo samo
caravali gente samo
a bogle qui canta aqui
a lo niño rioso qui naze ayi.

li li li li
li li li li
Baylando y cantando
cuacuarani.

Coplas
Sambia punga mariquiya
turu la neglo vini
a la fieza de lo niño
bonito como carmin.
Suena la tanbore anton
tira la chacayia
qui la enfara tabaco
a lo ispañol gachupin.

Salga la ninglo Bastolo
monicongo canta aqui li
asiendo los guigorite
mijo lo que pinjil

¹⁹⁹“Para la M^c Cattalina de S.^a Margarita maestra de capi^a del Convento de la SSm^a trinidad año de 1667—fecit Vaeza.”

²⁰⁰“A la profesion de Theresica la chiquita. fecit Vaeza Año de 1667.”

²⁰¹See Miguel Querol Gavaldá, “El romance polifónico en el siglo XVII,” *Anuario Musical* (1955), 111–120, for a fundamental study of the repertory and formal structures of the seventeenth-century romance.



Pabliyo qui se escondio
 detras de Andres
 cante la rre mi fa solo
 aunque canto li Reñi.

Lo lensiyo de ginea i cusina
 aqui sali piselumble
 a lo misias as
 de lemos cuatrerros mill.
 Espelansa mazabique
 vini vn poquiya aran

Los mulata enbusera
 turu amiga veminti.
 Eule sia salica fuera
 que biene mucho guipidelo
 boracho undique la Montesuma
 la gentil Montesuma
 Turu sali de rrepente
 cantando turu vini
 aria fiesa y tambole
 la ningliyo disi asi.

To the beat of their drums a group of blacks sing these verses celebrating this day.
 "Although blacks, we are persons of quality who come here singing to the laughing
 child, singing and dancing our native dances."

Strophes

Black fellow, put down a mat, all the Negroes are coming to the pretty Child's
 festival.

Anton, sound the drum, take the pipe, smoke tobacco like a fancy Spaniard.
 You come on out and sing, Bartolo from the Congo, warble like the best of them.
 Paul who hides himself behind Andrew, sing your re mi fa sol to the King.
 All you Guinea folk, come on out and enliven the Messiah's feast with a thousand
 jests.

That girl named Hope from Mozambique, advance a little, mulattas always make
 fine friends.

After all this, away we go, because here come a host of Indians, drunk as Monte-
 zuma, the gentle Montezuma.

Out, everyone, quickly, singing as we go. There shall be feasting and drums because
 the Negro says so.

Por se-le-brar este dia

Negriya a 2 con acompañamiento (1669)

Juan de Vaeza



Tiple

por se-le - brar Por se - le - brar es - te di - a

Tiple

por se-le-brar Por se - le - brar es - te

Baxo para bajon

es - te di - a es - te di - a V - na ca - fi - la de ne -
di - a es - te di - a V - na ca - fi - la de

glos de ne - glos a el son de sus a - tam - bo - res can - ta - ron a -
ne - glos a el son de sus a - tam - bo - res can - ta - ron a -

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ques - tos ber - sos can - ta - ron a - ques - tos ber -
ques - tos ber - sos can - ta - ron a - ques - tos ber -



sos. Aun - que ne - glo sa - mo ca - ra - va -

sos. Aun - que ne - glo sa - mo ca - ra - va -

Musical notation for the first system, including treble and bass staves.

li ca - ra - va - li gen - te

li

Musical notation for the second system, including treble and bass staves.

sa - mo a bo - gle qui can - ta a -

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Musical notation for the third system, including treble and bass staves.

qui qui can - ta a - qui

qui can - ta a - qui

Musical notation for the fourth system, including treble and bass staves.



a lo ni - ño rio - so qui na - ze a -

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 yi. li li li li li li li li li li li li li li li

li li li. Bay - lan-do y can-tan-do

li li li. Bay - lan-do y can-tan-do cua-cua - ra -

Fine

cua - cua - ra - ni bay - lan - do y can - tan - do

ni bay - lan - do y can - tan - do cua - cua - ra -

cua-cua-ra-ni bay - lan-do cua-cua-ra - ni.
ni bay - lan-do y can-tan-do cua-cua-ra - ni.

Coplas en dialogo a duo

1. Sam - bi - a pun - ga ma - ri - qui - ya
3. Sal - ga la nin - glo bas - sto - lo mo -
5. Lo - len - si - yo de gi - nea i cu - si - na a -
7. Lue - le sia sa - li - ca fue - ra que
2. Sue - na la tan - bo - rean - ton
4. Pa - bli - yo qui se es - con - dio
6. Es - pe - lan - sa ma - za - bi - que
8. Tu - ru sa - li de rre - pen - te

1. tu - ru la ne - glo vi - ni a la
3. ni - con - go can - ta a - qui li a -
5. qui sa - li pi - se - lum - ble a
7. bie - ne mu - cho gui - pi - de - lo bo -
2. ti - ra la cha - ca - yi - a qui
4. de - tras de An - dres can -
6. vi - ni vn po - qui - ya a - ran los
8. can - tan - do tu - ru vi - ni a - ri -



1..fie - za de lo ni - ño bo - ni -
 3..sien - do los gui - go - ri - te mi -
 5..lo mi - si - as as de le - mos
 7..ra - choun-di - que la Mon - te - su - ma la

2..la en - fa - ra ta - ba - co a lo is -
 4..te la rre mi - fa so - lo aun - que
 6..mu - la - ta en bu - se - ra tu - ru a -
 8..a fie - sa y tan - bo - le la nin -

1..to co - mo car - min, bo - ni -
 3..jo lo que pin - jil - mi -
 5..cu - a - tre - ros mill le - mos
 7..gin - til Mon - te - su - ma la gin -

2..pa - ñol ga - chu - pin a lá is -
 4..can - to li Re - ñi aun - que
 6..mi - ga ve - min - ti tu - ru a -
 8..gli - yo di - si a - si la nin -

1..to co - mo car - min. _____
 3..jo lo que pin - jil. _____
 5..cu - a tre - ros mill. _____
 7..til mon - te - su - ma. _____

2..pa - ñol ga - chu - pin. _____
 4..can - to li Re - ñi. _____
 6..mi - ga ve - min - ti. _____
 8..gli - yo di - si a - si. _____