



# Catalogue of Newberry Library Mexican Choirbooks (Case MS VM 2147 C36)

## ANONYMOUS.

Alleluia quarto tono, a 5. iv, 91<sup>v</sup>-92. Black breves in top voice equal the plainsong for the Alleluia in LU, 1961 ed., p. 776<sup>ll</sup> (Mass of the Paschal Vigil). Lower voices begin with an imitative point paraphrasing the plainsong.

Alleluia quinto tono, a 5. iv, 90<sup>v</sup>-91. Breves in bass begin with same ten notes as the antiphon in LU, 1961 ed., p. 261 ("Crucifixus surrexit a mortuis").

Asperges me, a 4. iv, 42<sup>v</sup>-45.

Benedicamus Domino, a 4. iv, 99<sup>v</sup>-100. Notated in  $\Phi$  (3/4); reminiscent of Puebla Cathedral Choirbook I, 46<sup>v</sup>-47.

Benedictus, a 5. iv, 92<sup>v</sup>-93.

Cibavit eos [ex adipe frumenti], a 4. iii, 71<sup>v</sup>-73. Three faster voices over plodding bassus. Schleifer, p. 222, noted a resemblance of the opening to the Sicut erat of Luis Mendes's *Vultum tuum* (Newberry I, 84<sup>v</sup>-85).

De Lamentatione-Heth-Cogitavit-Jerusalem, a 4 (Lamentations 2:8; Good Friday, Lesson I). ii, 4<sup>v</sup>-7, v, 4<sup>v</sup>-7. At the opening for Heth (= Beth), and at the start of Cogitavit (a 3, minus top voice), the composer paraphrases the Spanish Tone II lamentation formula found in peninsular liturgical manuscripts to 1500 (Günther Massenkeil, "Eine spanische Chormelodie in mehrstimmigen Lamentationskompositionen des 16. Jahrhunderts," *Archiv für Musikwissenschaft*, xix/xx [1962/1963], 230-237). As early as the thirteenth century Joannes Aegidius Zamorensis = Juan Gil of Zamora had cited the second tone as "low and weeping, suitable for sorrowful and mourning texts such as Threni, that is, Lamentations of Jeremiah" ("Et notandum, quod secundus tonus est grauis & flebilis, quia conuenientior tristibus & miseris, ut in threnis,

hoc est lamentationibus Ieremiae," *Ars musica*, ed. Michel Robert-Tissot [American Institute of Musicology, 1974, CSM, 20], p. 100 = ch. 15, line 6). Among others, Andrés de Torrentes and Cristóbal de Morales in Toledo Choirbooks XVIII and XXI still used the Spanish tone.

Dixit Dominus, a 4 (verses 1, 4, 6, 8). Tone I. iv, 12<sup>v</sup>-17. Concordance: anonymous setting in the Carmen Codex, pp. 64-69 (Jesús Bal y Gay, *Tesoro de la música polifónica en México*, I, 35-40). However, music for verse 1 in Newberry equals music for verse 2 in Carmen.

Domine ad adjuvandum, a 4. iv, 2<sup>v</sup>-3. Harmonization of Festal Tone (LU, 1961 ed., p. 250), ending with Alleluia.

Domine ad adjuvandum, a 5. iii, 74<sup>v</sup>-75; iv, iii<sup>v</sup>-2; vi, 65<sup>v</sup>-66. More elaborate than the setting a 4, this response begins placidly but erupts into syncopations and dotted rhythms. Concludes with Alleluia.

Ecce nunc benedicite Dominum, a 8 (Ps. 133; Fourth compline psalm). Tone III. First choir: iii, 5<sup>v</sup>-6; vi, 5<sup>v</sup>-6; Second choir: iii, 130<sup>v</sup>-131; v, 18<sup>v</sup>-19. Homophonic throughout; many calls and responses. Gloria Patri in triple, Sicut erat in common mensuration.

Jod-Caph-Lamed-Mem-Jerusalem, a 4 (Maundy Thursday, Lesson III). Tone VI. ii, 124 (alto and bass), 125<sup>v</sup> (tiple and tenor); iii, 127<sup>v</sup>-129 (all voices, faulty copy); v, 129<sup>v</sup>-130; vi, 108<sup>v</sup>-110 (repeating faulty iii, 127<sup>v</sup>-129). This late colonial Lamentation is based not on the Spanish but on Roman lamentation tone, and includes music for only the Hebrew letters and Jerusalem convertere.

Lauda Jerusalem, a 4 (Ps. 147). iv, 8<sup>v</sup>-12. Setting of verses 1, 4, and 6.



- Laudate Dominum omnes gentes ("Laudate del maestro de capilla"), a 8. Tone II. First choir: III, 122<sup>v</sup>-124<sup>v</sup>; VI, 101<sup>v</sup>-103; 3 Second choir: II, 119<sup>v</sup>-120; V, 125<sup>v</sup>-127. The words "laudate eum" or the single word "laudate" recur frequently as a refrain. As Schleifer puts it (p. 167), these interjected refrains "grow louder and wilder until they overshadow the Gloria Patri in their ecstasy."
- Laudate Dominum omnes gentes, 6<sup>o</sup> tono, a 8. First choir: III, 111<sup>v</sup>-112; Second choir, II, 118<sup>v</sup>-119.
- Lumen ad revelationem, a 4. IV, 89<sup>v</sup>-90.
- Missa, a 4. VI, 149<sup>v</sup>-154<sup>v</sup> (Altus and Bassus of Sanctus and Agnus Dei lacking).
- Missa a 4 (Benedictus qui venit missing). V, 147<sup>v</sup>-154; V, 155<sup>v</sup>-163; VI, 122<sup>v</sup>-130. The Benedictus qui venit appended at V, 163<sup>v</sup>-164, is attributed to "M<sup>o</sup> Sumaya" (= Zumaya), but its harmonies "are much bolder than those of the Mass." According to Schleifer, p. 122, Zumaya probably added his Benedictus to a pre-existing Mass.
- Missa Secundi toni, a 8. First choir: III, 25<sup>v</sup>-35; VI, 22<sup>v</sup>-32; Second choir: II, 21<sup>v</sup>-31; V, 39<sup>v</sup>-49. According to Schleifer, p. 119: "The music alternates gracefully between homophony and polyphony, and between duple and triple meter. The polyphonic passages are usually conservative in style and remind one of the music of Victoria's generation; the homophonic passages, on the other hand, are in seventeenth-century baroque style. A most conspicuous trait of the baroque passages is the excessive repetition of words such as *descendit* [in the Credo]."
- Missa Quarti toni ("4<sup>o</sup> tono"), a 8. First choir: III, 63<sup>v</sup>-70; VI, 58<sup>v</sup>-65. Second choir: II, 57<sup>v</sup>-64; V, 74<sup>v</sup>-81. According to Schleifer, pp. 119-121: "This Mass contains many passages in a complex contrapuntal scheme of eight-part short imitative passages, independent voices, and rhythmic sophistries such as unexpected syncopations and surprising entrances of single voices. The complexity of the music and its various surprises demand virtuosity and alertness from each singer. The style is similar to that of Ximeno, but it lacks the consistency, finesse, and good taste of Ximeno's music."
- Missa (Octavi toni), a 8. First choir: VI, 111<sup>v</sup>-121. Second choir: V, 131<sup>v</sup>-138.
- Missa, a 8? Second choir? VI, 141<sup>v</sup>-148.
- Missa ferialis (Kyrie, Sanctus, Benedictus, Agnus Dei), a 4. IV, 66<sup>v</sup>-69. In this short work, the composer does little more than harmonize plainsong Mass XVIII for penitential season week days (LU, 1961 ed., pp. 62-63).
- Missa Simile est regnum coelorum, a 5 (Agnus Dei, a 6). I, 9<sup>v</sup>-27. Parody source: Cristóbal de Morales's motet a 4, of the same name. Both Francisco Guerrero in his *Missarum liber secundus* (Rome: Francesco Zanetto, 1582), fols. 91<sup>v</sup>-107, and Rodrigo de Ceballos in Toledo Choirbook VII, 168<sup>v</sup>-192, and Guatemala Cathedral Choirbook, 137<sup>v</sup>-152, wrote Masses a 4 parodying the same Morales motet. According to Schleifer, p. 88, the present parody a 5 is probably "of Spanish origin." He continues: "The Newberry Mass is an elaborate and virtuosic parody." Only the Kyrie exactly quotes the beginning of the motet. At the outset of the Gloria the top voice quotes Morales's head theme in augmentation while beneath it the other four voices "indulge in an imitation on a new countersubject." In the Agnus a 6 (Agnus I and II are missing), Morales's head theme becomes part of a highly complicated scheme of paired imitation "while cantus I and II proceed in strict canon at the unison." Schleifer concludes: "The contrapuntal virtuosity of this Mass borders on manneristic extravagance. In addition, the music requires virtuosity in performance, as it provides many runs and scale passages, sometimes for two or more voices at the same time."
- [Missa Susanne un jour, a 5.] I, 28<sup>v</sup>-55. Despite close relation to Orlandus Lassus's chanson first published in Le Roy and Ballard's *Livre de Meslanges* of 1560, Schleifer discovered that the anonymous composer nowhere quotes Lassus's chanson note for note. Nor is the Newberry Mass a Mexican revision of Lassus's own *Missa ad imitationem moduli susanne un iour* (1563). The Newberry setting "is highly contrapuntal," contains virtuosic scale runs (in the Credo extending over an eleventh), and was almost certainly composed around or after 1600 (Schleifer, pp. 92-94).
- Parce mihi Domine, a 4. IV, 73<sup>v</sup>-77.
- Passio Domini nostri Jesu Christi secundum Marcum, a 4. (Mark 14:2, 4-5, 12, 19, 58, 65, 70, 72; 15:13, 18, 29-30, 31-32, 41). II, 134, 136<sup>v</sup>-138<sup>v</sup>; V, 12<sup>v</sup>-15. Newberry II scribe copied first five sections (through Mark 14:19, "Numquid ego") with two flats in the signature of all voices except tenor (one flat). Text of Mark 14:58 "et post triduum" became "et per triduum" in 1592 Vulgate—thus adding evidence that the present Passion is of early date. All portions set polyphonically are crowd utterances, except the exordium and verses 14:72 ("And he [Peter] began to weep") and 15:41 ("to Jerusalem"). This passion belongs to the type called "dramatic" by Otto Kade (1893) and "responsorial" by Kurt von Fischer (*Archiv für Musikwissenschaft*, XI/3 [1954], 202-203).
- Sacris solemnibus, a 4. IV, 65<sup>v</sup>-66. Homophony, plainsong in top voice.  $\Phi_2^3$  mensuration.
- Salve Regina, a 5. I, 86<sup>v</sup>-90.
- Venite adoremus Regem regum, a 4. Invitatory antiphon. VI, 131<sup>v</sup>-132.



AGUILERA DE HEREDIA, SEBASTIÁN.

[Magnificat Sexti toni], a 8. First choir: III, 89<sup>v</sup>-93; VI, 79<sup>v</sup>-83; Second choir: II, 87<sup>v</sup>-90; V, 93<sup>v</sup>-96. Transcribed from *Canticum Beatissimae Virginis Deiparae Mariae octo modis, sev tonis* (Saragossa: Pedro Cabarte, 1618) in *Corpus Mensurabilis Musicae*, 71 (American Institute of Musicology, 1975), pars 2, pp. 86-103. The only presently extant copy of Aguilera de Heredia's 1618 publication in New World colonial archives belongs to Bogotá Cathedral.

FRANCO, HERNANDO.

The opening at folios 110<sup>v</sup>-111 in Case MS VM 2147 C36, volume I, is reproduced overleaf, courtesy Newberry Library.

Domine, ne in furore, a 4 (Ps. 6; First penitential psalm). Tone VIII. IV, 70<sup>v</sup>-73. Concorde with Puebla Cathedral Choirbook III, 76<sup>v</sup>-79. Published (except for final *Requiem*, a 5 verse) in Robert Stevenson, *Music in Mexico* (New York: Thomas Y. Crowell, 1952), pp. 108-110. Odd verses are polyphonic variations of the psalm tone, even verses are plainchant. Some tone painting (vigorous melisma—distributed among all voices—on *furore oculus*, "My eye is troubled through indignation," in verse 7). Unadorned psalm tone in Tenor, verse 9 (*Requiem*).

Miserere, [a 4]. (Ps. 50, Verses 1, 5, 9, 13, and 17 set polyphonically). Tone VI. I, 110<sup>v</sup>-113. Steven Barwick published a transcription in "A Recently Discovered *Miserere* of Fernando Franco." *Yearbook for Inter-American Musical Research*, VI (1970), 83-89. Facsimiles of Newberry I, 110<sup>v</sup>-111, shown at pp. 78-79 of Barwick's article. Schleifer (p. 172) hypothesizes a second polyphonic choir singing verses 3, 7, 11, 15, 19. Worthy of note: Franco's word painting at "secundum magnam" in verse 1 (ascending octave leap in bottom and top voices, Barwick, p. 83, mm. 5-6) and at "Et exultabunt" (paired ascending sixths followed by cascading descending scales in paired imitation, Barwick, p. 86, mm. 4-5).

Qui Lazarum, a 4. I, 82<sup>v</sup>-83. Tone I. With top voice based on chant, this responsory for the dead lacks composer ascription in Newberry I. Steven Barwick in his 1949 Harvard University Ph.D. dissertation, "Sacred Vocal Polyphony in Colonial Mexico," II, 166-168, transcribed it from Puebla Cathedral Choirbook III, 90<sup>v</sup>-91, where it is attributed to Fernando Franco.

Regem cui omnia vivunt, a 4. IV, 69A<sup>v</sup>-70. Barwick's Ph.D. dissertation, p. 165, contains his transcription from Puebla Cathedral partbooks of the three lower

voices of this nine-breve burial office invitatory. The top voice, found only in the Newberry unattributed copy, somewhat simplifies the chant found in LU, 1961 ed., p. 1779.

GUERRERO, FRANCISCO.

Ave maris stella, a 4. IV, 18<sup>v</sup>-19. Music of Guerrero's second strophe sets Urban VIII's revised text (1632) for strophe 1 in this, and all other Guerrero hymns copied in Newberry IV. Entire hymn in *Liber vespertinum* (1584), fols. 63<sup>v</sup>-66. New World concordances: Mexico City Cathedral Choirbooks V, 102<sup>v</sup>-104, and IX (copied 1774), 62<sup>v</sup>-63; Puebla Cathedral Choirbooks V, 145<sup>v</sup>-151; XII, 212<sup>v</sup>-219.

Deus tuorum militum, a 4. IV, 19<sup>v</sup>-20 (textless); 20<sup>v</sup>-21 (with text). In *Liber vespertinum*, 71<sup>v</sup>-73. Concordances: Guatemala Cathedral Choirbook IIa, 62<sup>v</sup>-65; Mexico City Cathedral Choirbooks V, 82<sup>v</sup>-83; IX, 53<sup>v</sup>-54; Puebla Cathedral Choirbook V, 156<sup>v</sup>-157.

Dixit Dominus, a 4. IV, 3<sup>v</sup>-6. Source: *Liber vespertinum*, fols. 1<sup>v</sup>-4. Guerrero set even verses and both parts of the doxology. Newberry altered music of verse 2 to fit text of verse 1 and omitted Guerrero's *Sicut erat a 6*.

Exsultet orbis gaudiis (= *Exsultet caelum laudibus*), a 4. IV, 17<sup>v</sup>-18. In *Liber vespertinum*, 66<sup>v</sup>-69; Guatemala Cathedral Choirbook IIa, 56<sup>v</sup>-60; Mexico City Cathedral Choirbooks V, 80<sup>v</sup>-82; IX (1774), 52<sup>v</sup>-53; Puebla Cathedral Choirbooks V, 151<sup>v</sup>-152; XII, 238<sup>v</sup>-244.

Iste confessor, a 4. IV, 22<sup>v</sup>-23. In *Liber vespertinum*, 75<sup>v</sup>-77; Mexico City Cathedral Choirbooks V, 86<sup>v</sup>-88; IX, 55<sup>v</sup>-56; Puebla Cathedral Choirbooks V, 160<sup>v</sup>-161, XII, 271<sup>v</sup>-279.

Jesu corona virginum, a 4. IV, 23<sup>v</sup>-24. In *Liber vespertinum*, 77<sup>v</sup>-79; Guatemala Cathedral Choirbook IIa, 72<sup>v</sup>-74; 79; Mexico City Cathedral Choirbooks V, 88<sup>v</sup>-90; IX, 56<sup>v</sup>-57; Puebla Cathedral Choirbooks V, 162<sup>v</sup>-163; XII, 279<sup>v</sup>-281.

Laudate Dominum [omnes gentes], a 4 (Ps. 116). Tone VIII. IV, 6<sup>v</sup>-8. Published in *Liber vespertinum*, 19<sup>v</sup>-21. Concordant with Puebla Cathedral Choirbook XI, 43<sup>v</sup>-46. Gloria Patri in  $\Phi_2^3$  mensuration (3/4).

Magnificat Secundi toni, a 4. Odd verses. IV, 30<sup>v</sup>-37. Printed source: *Liber vespertinum*, fols. 95<sup>v</sup>-101. Mexican concordance: Puebla Cathedral Choirbook XVI (copied in 1789), fols. 55<sup>v</sup>-87. The same Guerrero Magnificat, verses 2 and 4 (Gloria repeats music of verse 2), enters Lima (Peru) Archivo Arzobispal (voice parts). Arndt von Gavel published the Lima verses in *Investigaciones musicales de los archivos coloniales en el Perú* (Lima: Asociación Artística y Cultural "Jueves," 1974), 2-9.



*fernando franco,*

Superius

Miserere mei deus secundum magnam misericordiam tuam

am Tibi soli peccavi et

peccavi et malum concepit in semine meo

iniquitas et vincit in conspectu tuo

Tenor

Miserere mei deus secundum magnam misericordiam tuam

am Tibi soli peccavi et

peccavi et malum concepit in semine meo

iniquitas et vincit in conspectu tuo

Superius

Miserere mei deus secundum magnam misericordiam tuam

am Tibi soli peccavi et

peccavi et malum concepit in semine meo

iniquitas et vincit in conspectu tuo

Alto

Miserere mei deus

secundum magnam misericordiam tuam

am Tibi soli peccavi et malum concepit in semine meo

iniquitas et vincit in conspectu tuo

- Puebla Cathedral Choirbook xvi containing all odd verses of Guerrero's Magnificat Secundi Toni at fols. 55<sup>v</sup>-87, continues with even at 87<sup>v</sup>-120. As for others, the following Guerrero Magnificats occur at Puebla in Choirbooks xvi (Tone I, odd, 1<sup>v</sup>-34, even, 34<sup>v</sup>-55; Tone III, even, 120<sup>v</sup>-157) and xvii (Tone IV, even [158<sup>v</sup>]-196; Tone V, odd, 196<sup>v</sup>-236; Tone VI, even, 236<sup>v</sup>-271; Tone VII, even, 271<sup>v</sup>-304; Tone VIII, odd, 304<sup>v</sup>-330).
- Missa Dormendo un Giorno, a 4 ("Misa de a quatro de primer tono por alamire"). Benedictus a 3 and Agnus Dei a 5 omitted. ii, 107<sup>v</sup>-115; v, 113<sup>v</sup>-122. In both Newberry ii and v this Mass lacks composer ascription and title. Source was Guerrero's *Liber primus missarum* (Paris: Nicolas du Chemin, 1566), fols 95<sup>v</sup>-118. In this Mass, Guerrero parodied Philippe Verdelot's five-voice madrigal *Dormend'un giorn'a Bai* (*Recueils imprimés XVI<sup>e</sup>-XVII<sup>e</sup> siècles* [RISM, B1], 1538<sup>20</sup>).
- [Missa pro defunctis], a 4. iv, 77<sup>v</sup>-88<sup>v</sup> Printed source was Guerrero's *Liber primus missarum* (Paris: Nicolas du Chemin, 1566), fols. 133<sup>v</sup>-149. However, Newberry iv contains only six of the 13 items in Guerrero's 1566 *Missa pro defunctis*.
- Introit: Requiem aeternam, 136<sup>v</sup>-137 = 77<sup>v</sup>-79; Kyrie, 135<sup>v</sup>-136 = 79<sup>v</sup>-81; Graduale: Requiem aeternam, 136<sup>v</sup>-137 = 81<sup>v</sup>-82 (omitting the versicle "In memoria aeterna"); Offertory: Domine Jesu Christe, 142<sup>v</sup>-143 = 82<sup>v</sup>-84; Sanctus: 143<sup>v</sup>-145 = 84<sup>v</sup>-87; and Agnus Dei, 145<sup>v</sup>-146 = 87<sup>v</sup>-88. Guerrero repeated these six items in his 1582 *Missarum liber secundus*, fols. 119<sup>v</sup>-140. Newberry iv copyist's variants conform with the 1566 versions.
- Missa Saeculorum Amen, a 4. i, 55<sup>v</sup>-78; iv, 48<sup>v</sup>-61. Newberry i contains all movements in the *Motecta Francisci Guerreri* (Venice: Apud Iacobum Vincentium, 1597). The Newberry iv copyist headed the work "Missa Octavo tono" and omitted the Benedictus a 3 and last Agnus Dei a 5. Concerning this work, see Robert Stevenson, *Spanish Cathedral Music in the Golden Age*, pp. 190-191.
- Salve Regina, a 4. iv, 61<sup>v</sup>-65. Modern editions include Felipe Pedrell, *Hispaniae schola musica sacra*, ii (Barcelona, 1894), 48-53; Juan Bautista de Elústiza and Gonzalo Castrillo Hernández, *Antología Musical* (Barcelona, 1933), 94-99; and José María Llorens Cisteró (with critical apparatus) in *Monumentos de la música española*, xxxvi (Barcelona, 1978), 65-71. New World copies survive at Puebla Cathedral, Choirbook i, 42<sup>v</sup>-46; Mexico City Cathedral Choirbook v, 26<sup>v</sup>-30; and Bogotá GFH (Gutierre Fernández Hidalgo) Choirbook, pp. 110-117.
- Sanctorum meritis, a 4. iv, 21<sup>v</sup>-22. In *Liber vesperarum*, 73<sup>v</sup>-75; Guatemala Cathedral Choirbook ii, 65<sup>v</sup>-67; Mexico City Cathedral Choirbooks v, 83<sup>v</sup>-86, ix (1774), 54<sup>v</sup>-55; Puebla Cathedral Choirbooks v, 158<sup>v</sup>-159; xii, 271<sup>v</sup>-279.
- JACINTO = JASINTO, FRAY.
- Beatus vir, a 11. Second choir: iii, 57<sup>v</sup>-59; vi, 53<sup>v</sup>-55; Third Choir: ii, 52<sup>v</sup>-54; v, 69<sup>v</sup>-71. Tone IV. Parody source for Fabián Ximeno's *Missa Beatus vir*. Surviving homophonic parts scarcely ever allude to the psalm tone formula. Music consists mostly of exciting calls and responses (frequently overlapping).
- LEROY, JEAN. See LORROI.
- LIENAS, [DON] JUAN DE.
- [Christe (= Jesu) redemptor omnium], a 6 ("Himnus in die natibitatis"). iii, 4<sup>v</sup>-5; vi, 4<sup>v</sup>-5. Second strophe only ("Tu lumen"). Transcribed in Schleifer, pp. 667-676. Paraphrased plainsong segments serve in imitative points.
- Credidi propter quod locutus sum, a 8 (Ps. 115). Tone VI. First choir: iii, 83<sup>v</sup>-87; vi, 73<sup>v</sup>-77; Second choir: ii, 82<sup>v</sup>-85; v, 88<sup>v</sup>-91. Transcribed in Schleifer, pp. 494-550. F Major throughcomposed setting of the entire psalm, enlivened with meter changes, delightful rhythmic quirks, and transient modulations to closely related keys. First modern performance: May 16, 1975, in Rockefeller Chapel, University of Chicago, by Collegium Musicum, directed by Howard Mayer Brown, David Young conducting. According to Schleifer, p. 157, "the charm of this composition lies in its pulsating rhythms, its free development and subtle use of chant, its motivic unity, and its expression of the spirit of the text."
- Dixit Dominus, a 8 (Ps. 109). Tone I, transposed up a fourth, throughcomposed setting. "Tu es sacerdos" in  $\Phi_3^2$  mensuration. First choir: iii, 78<sup>v</sup>-80; vi, 68<sup>v</sup>-70; Second choir: ii, 77<sup>v</sup>-79; v, 83<sup>v</sup>-85. Transcribed by Schleifer, pp. 551-595.
- Domine ad adjuvandum, a 8. First choir: i, 93<sup>v</sup>-94; Second choir parts missing.
- Incipit Lamentatio-Aleph-Quomodo-Beth-Plorans-Jerusalem, a 4 (Lamentations 1:1-2; Maundy Thursday, Lesson I). Tone IV. iii, 126<sup>v</sup>-129; vi, 105<sup>v</sup>-108. Concordance: Carmen Codex, pp. 200-207; published in *Tesoro de la música polifónica en México*, i (1952), 173-181 (Jesús Bal y Gay's division of Plorans into half-verse a 4 and half-verse a 5 [Omnes amici] is misleading).
- In manus tuas Domine, a 4. Tone VIII. Short compline responsory. ii, 128<sup>v</sup>-129; v, 21<sup>v</sup>-22. Transcribed in Schleifer, pp. 677-683. In this lovely setting, top voice sings "In manus tuas Domine, Commendo spiritum meum" as a solo, responded to by four-part chorus treating the same melody imitatively. Identical procedure in the versicle.
- Laudate pueri, [a 8] (Ps. 112). Tone VI. First choir: iii, 80<sup>v</sup>-83; vi, 70<sup>v</sup>-73; Second choir, ii, 79<sup>v</sup>-82; v, 85<sup>v</sup>-88. Transcribed in Schleifer, pp. 684-745. Throughcom-



- posed, F Major setting of all verses, enlivened by frequent meter changes, shifting textures, contrasts of fast parlando sections with smooth melismatic moments, and occasional short journeys to closely related keys.
- Magnificat Octavi toni, a 8. First choir: III, 87<sup>v</sup>-89; VI, 77<sup>v</sup>-79; Second choir: II, 85<sup>v</sup>-87; V, 91<sup>v</sup>-93. Transcribed in Schleifer, pp. 746-784. Throughcomposed run-on setting. Et misericordia verse for four soloists ("sencillo"). Meter changes in middle of Et exultavit, Deposuit, and Sicut erat ( $\Phi 3 = 3/4$ ;  $C 3 = 6/8$ ).
- Magnificat Tertii toni, a 5 (Et misericordia, equal voices, a 4). I, 94<sup>v</sup>-99. Concords with Carmen Codex, pp. 46-57; published in *Tesoro de la música polifónica en México*, I (1952), 19-29.
- Magnificat, a 10. Tone I. First choir: missing; Second choir: III, 101<sup>v</sup>-106; VI, 91<sup>v</sup>-96; Third choir: II, 98<sup>v</sup>-102; V, 104<sup>v</sup>-108. Throughcomposed setting of all verses. Two solo voice parts missing. Imitative style in Et misericordia a 4 ("sencillo"); other verses mostly call-and-response music; Tone I formula serves as cantus firmus in the Gloria (tiple of Choir II, mm. 137-145).
- Miserere mihi Domine et exaudi orationem meam, a 3. II, 126<sup>v</sup>-127; V, 19<sup>v</sup>-20. Transcribed in Schleifer, pp. 838-839. The lowest voice in this 15-measure setting sings the Tone VIII compline antiphon (LU, 1961 ed., p. 266) in half-notes while above, the two tipples rush about in imitative passages involving abundant 16th-notes.
- Nunc dimittis, a 8. Canticle of Simeon (Luke 2:29-32). First choir: III, 3<sup>v</sup>-4; VI, 2<sup>v</sup> (tiple I and tenor); VI, 4 (tiple 2 and alto); Second choir: III, 132<sup>v</sup>-133; V, 17<sup>v</sup>-18. Transcribed in Schleifer, pp. 840-862. Tone III. Cantor begins with chant (LU, 1961 ed., p. 271). Polyphony starts with "secundum verbum tuum." Instead of exploiting plainsong, Lienas's *Nunc dimittis* develops as a series of calls by First choir and answers by Second choir. Each verse opens with a longer call and response. The next calls and responses grow progressively shorter before the long cadence (shared by both choirs) that ends the verse. Longer calls are in free homophony, shorter in strict. The responses generally repeat the rhythm of the calls but with the top voice a third or fourth lower in responses.
- Salva nos Domine, a 4. II, 129<sup>v</sup>-130; V, 22<sup>v</sup>-23. Transcribed in Schleifer, pp. 863-865. In this unascrbed compline antiphon, the tenor (bottom voice) sings the plainchant (LU, 1961 ed., pp. 271-272) in long notes above which tiple and alto soloists disport themselves in fast imitative fragments that slow only at the close.
- Salve Regina, a 4. I, 78<sup>v</sup>-82. Tone I. The Carmen Codex, pp. 36-43, contains this same Salve, ascribed to "m<sup>o</sup> D. Ju<sup>o</sup> de lienas." Jesús Bal y Gay transcribed it in *Tesoro de la música polifónica en México*, I (1952), 10-16. In 1966 Roger Wagner Chorale recorded it in *Salve Regina: Choral Music in the Spanish New World 1550-1750*, Angel record S36008, side 1, band 3.
- Salve Regina, a 8. First choir: III, 1<sup>v</sup>-3; VI, 1<sup>v</sup>-3<sup>v</sup>; Second choir: III, 132<sup>v</sup>-135<sup>v</sup>; V, 15<sup>v</sup>-17. In contrast with Lienas's other double-choir works, this Salve adheres to *stile antico* norms throughout all sections.
- Te lucis ante terminum, a 5. Compline hymn. II, 127<sup>v</sup>-128; V, 20<sup>v</sup>-21. Transcribed in Schleifer, pp. 866-871. Lienas composed this hymn before Urban VIII's 1632 revised hymn texts were accepted in Mexico—as is proved by line 3, "Ut solita clementia" in Newberry v. This line in Newberry II has been changed by a later copyist to read "Ut pro tua clementia"—the reading promulgated in Urban VIII's *Breviarium Romanum* of 1632.
- Throughout *Te lucis* Lienas quotes liberally from the same distinctively Spanish plainchant melody adopted by Guerrero for his hymn *Exsultet caelum*. However, in contrast with Guerrero, he allows the borrowed melody to migrate from voice to voice instead of treating it as a cantus firmus confided to one voice part. Also, in contrast with Guerrero, Lienas expects some virtuosic singing of rapid passages by all voices except bassus.
- Tristis est anima mea, a 8. Maundy Thursday responsory. First choir: III, 125<sup>v</sup>-126; VI, 103<sup>v</sup>-105; Second choir: II, 123<sup>v</sup>-125 (altus and bassus); V, 128<sup>v</sup>-129 (tiple and tenor). Ascription at II, 125: "del famoso corn[udo]." Transcribed by Schleifer, pp. 872-894. This exquisite 68-breve transposed Tone IV setting ranks among Lienas's masterpieces. His responsiveness to changes in text aligns him with such baroque double-choir composers as Juan Bautista Comes and Andrés Lorente.

[LORROI = LEROY, JEAN].

Missa, a 8. First choir: VI, iii<sup>v</sup>-12; Second choir: V, 131<sup>v</sup>-138. Concords with the Mass a 8 itemized in João IV, *Primeira parte do index da livraria* (Lisbon, 1649), page 449 (caixão 36. n<sup>o</sup>. 807). This Leroy tonic-dominant C Major Mass survives at Puebla Cathedral, with four added voices by Fabián Ximeno. See *Fontes artis musicae*, xxv (1978), 175-176.

MAILLARD, JEAN.

Missa Je suis déshéritée, a 4. I, 1-9 (superius and tenor of Kyrie missing). Printed concordances: *Liber primvs sex missas continens* (Paris: Le Roy & Ballard, 1553) and *Missae tres a Claudio de Sermisy, Ioanne Maillard, Claudio Goudimel cum quatuor vocibus conditae* (Paris: Le Roy & Ballard, 1558). Parody source: Pierre Cadéac chanson. Other composers who adopted Cadéac's 1539 chanson as parody source include Gombert, Lassus, and Palestrina. Rafael Mitjana, *Catalogue critique et descriptif des imprimés . . . d'Upsala*



(Uppsala: Almqvist & Wiksell, 1911), I, 267–268, published the first eight bars of Maillard's Kyrie I. Transcribed complete in Edwin E. Stein, "The Polyphonic Mass in France and the Netherlands c. 1526 to c. 1560" (University of Rochester Ph.D. dissertation, 1941), II, 76–90. Newberry copyist omitted Pleni and Benedictus (both *a* 3) and last Agnus (*a* 6) of Maillard's Mass.

Maillard's *Missa Je suis déshéritée* is one of at least two French sixteenth-century Masses extant in Mexican colonial manuscripts—the other being Pierre Colin's *Missa Christus resurgens, a 4*, erroneously attributed to "Joanne Petra Loysio" (Palestrina) in the so-called Valdés Codex, fols. 101<sup>v</sup>–109. See *Renaissance and Baroque Musical Sources in the Americas* (Washington: General Secretariat, Organization of American States, 1970), pp. 131–132.

MENDES, LUIS.

Vultum tuum deprecabuntur, *a 4*. Tone IV. I, 83<sup>v</sup>–85. Bass part moves in black breves: ECDEFF. (Text in LU, 1961 ed., p. 1229: Mass introit, Virgin not a Martyr.)

MORALES, CRISTÓBAL DE.

Magnificat Quarti toni, *a 4*. IV, 24<sup>v</sup>–30. Odd verses in polyphony, even plainchant. Eighteenth-century copy. Magnificat Sexti toni, *a 4*. IV, 37<sup>v</sup>–42. Odd-verse polyphony, even plainchant. Eighteenth-century copy.

PÉREZ XIMENO, FABIÁN. See XIMENO, FABIÁN [PÉREZ].

RODRÍGUEZ DE MATA, ANTONIO.

Asperges me, *a 8*. First choir: III, 47<sup>v</sup>–49; VI, 43<sup>v</sup>–45; Second choir: II, 42<sup>v</sup>–44; V, 60<sup>v</sup>–62. Transcribed in Schleifer, pp. 482–493. All three sections ("Asperges me," "Miserere mei Deus," and "Gloria Patri, et Filio, et Spiritui Sancto" of this brilliant Tone VIII setting are prefaced by plainsong. In at least 18 of the 37 polyphonic bars, Rodríguez Mata shows his contrapuntal virtuosity by having both choirs sing in seven real parts.

Concerning this triumphal work, Schleifer wrote as follows (p. 219): "Rodríguez de Mata's *Asperges* is a very concentrated composition. It leaves no space between calls and echoes and provides no connecting passages between echoes and new calls or other statements. The music is fast-paced and is characterized by a constant drive towards the end of sections. Performance of the composition demands a great deal of virtuosity from the singers who have to be alert to its many syncopations and able to perform the very fast scales and rhythms towards the end of the piece. It is one of the most interesting compositions in the New-

berry Collection and certainly worthy of performance today."

[Passio Domini nostri Jesu Christi secundum Lucam] ("Pasion del miercoles ñto"), *a 4*. II, 115<sup>v</sup>–118; V, 122<sup>v</sup>–125. Scriptural verses set polyphonically: Luke 22:9, 36, 38, 49, 56, 62, 64, 66, 70, 71; 23:2, 5, 18, 21, 35, 37, 46, 49. Except for italicized verses, these all contain crowd utterances—qualifying this as a responsorial-type passion to be sung with the surrounding verses of the Luke passion narrative plainchant. Juan Navarro's *Liber in quo quatuor passionis Christi Domini* (Mexico: Diego López Dávalos, 1604) contains the *flexa, metrum, and interrogatio* chant formulas used by Rodríguez de Mata. See Theodor Göllner, "Unknown Passion Tones in Sixteenth-century Hispanic Sources," *Journal of the American Musicological Society*, xxviii/1 (1975), 54–57, for tables showing the Mexico 1604 layout (compared with that in five peninsular passioners dated 1510, 1562, 1579, 1595 [Lisbon], and 1600). Most of Rodríguez de Mata's setting is chordal, *a 4*. The maid's part (Luke 22:56) is set *a 2*, soprano and bass. Christ's words (Luke 23:46) are set *a 3*—omitting soprano. "Crucify him!" (Luke 23:21) is set imitatively with fast music.

ROMERO, MATEO.

Missa Bonae voluntatis, *a 9*. Second choir: III, 17<sup>v</sup>–24; VI, 15<sup>v</sup>–22; Third choir: II, 13<sup>v</sup>–20; V, 32<sup>v</sup>–39. A scribe at the bottom of V, 33, reads: "Esta es la missa de Bone Voluntatis que canta Rosa" ("this is the Bonae Voluntatis Mass that Rosa sings"). Concerning copies of this Mass at Puebla Cathedral, see *Fontes artis musicae*, xxv/2 (April–June 1978), 182. Paul Becquart, *Musiciens néerlandais à la cour de Madrid* (Brussels, 1967), pp. 194–195, itemized five peninsular concordances for this Mass (the best existing at Saragossa Cathedral in Case 168).

TORRE, FRANCISCO DE LA.

Ne recorderis, *a 4*. IV, 88<sup>v</sup>–89. Another unattributed copy survives in Puebla Cathedral Choirbook III, 92<sup>v</sup>–93. At Toledo Cathedral, Choirbooks I, 87<sup>v</sup>–88, and XXI (dated 1549), 121<sup>v</sup>–122, ascribe this responsory for the dead to Francisco de la Torre (*f* 1483–1504). See *Fontes artis musicae*, xx/3 (September–December 1973), 104. In contrast with partial signatures notated in Toledo XXI, the Mexican copies carry flat signatures in all voices. The Mexican versions also fill in leaped thirds with scale steps.

VICTORIA, TOMÁS LUIS DE.

Incipit Oratio-Recordare Domine-Pupilli facti-Jerusalem, *a 6*. (Lamentations 5:1–5; Sabbato Sancto Lectio III).



- ii, 1<sup>v</sup>-4; v, 1<sup>v</sup>-4. Originally published in *Officium Hebdomadae Sanctae* (Rome, 1585), fols. 63<sup>v</sup>-66<sup>r</sup>. Modern edition: Felipe Pedrell, ed., *Opera omnia* (Leipzig: Breitkopf & Härtel, 1907-1913), v (1908), 181-187 (minus Jerusalem convertere, a 8). Both Samuel Rubio in 1977 and Eugene Cramer in 1982 edited the *Officium Hebdomadae Sanctae* anew. Among Victoria's lamentations, the Oratio Jeremie, copied in Newberry ii and v, ranks as richest in reminiscences of the Spanish lamentation formula for Hebrew letters (Acdf, edc, cd). Victoria alludes to this formula in the incipit (tenor I), in verse 3 ("Pupilli," cantus I), and at "convertere" in Jerusalem a 6 (cantus I).
- Miserere mei Deus, a 4 (Ps. 50). Tone III. ii, 8<sup>v</sup>-12; v, 8<sup>v</sup>-12. In conformity with Victoria's *Officium Hebdomadae Sanctae* (Rome, 1585), fols. 31<sup>v</sup>-35 (transcribed in Samuel Rubio's edition, 1977, pp. 87-96), verses 1, 2 (si placet, vocibus paribus), 3, 5, 7, 9, 11, 13, 15, 17, 19 are *fabordones*, with only slight variants from verse to verse to accommodate shifting sense of the text. The optional equal-voice music a 4 for verse 2 serves, if so desired, for all later even verses. The harmonies of all odd-verse CATB *fabordones* are enriched with the chromaticism c♯-c#-d or B-c♯-c#-d in altus part (first half-verse). Successive major chords of C, A, D or G, C, A, D debouch on C Major at the mediant. All odd verses end with this chord progression: d minor in first inversion-E Major. The even-verse formulas end: d minor in root position-E Major.
- Missa Alma Redemptoris, a 8. First choir: i, 101<sup>v</sup>-109; vi, 132<sup>v</sup>-141; Second choir: v, 139<sup>v</sup>-147. Original printed as the first composition in Victoria's 1600 polychoral miscellany published in partbooks at Madrid in 1600, *Missae, Magnificat, Motecta, Psalmi, & alia quam plurima quae partim Octonis, alia Nonis, alia Duodenis Vocibus concinuntur*. Modern edition: Felipe Pedrell, ed., *Opera omnia*, iv, 99-122. The Newberry copies of both this and Victoria's *Missa Ave Regina* bear signs of their having been very frequently sung. However, discrepancies suggest that the Newberry copyist may not have had access to 1600 printed partbooks. Only Bogotá among New World cathedrals still archives any of the 1600 printed partbooks.
- Missa Ave Regina, a 8. First choir: iii, 7<sup>v</sup>-16, [This excellent copy is headed *Missa Aue Regina. Thome, de Victoria*], iii, 112<sup>v</sup>-121; vi, 6<sup>v</sup>-15; Second choir: ii, 65<sup>v</sup>-74; v, 23<sup>v</sup>-32. Like the *Missa Alma Redemptoris*, this Mass derives from Victoria's organ-accompanied 1600 miscellany. Newberry iii, 112<sup>v</sup>, bears the superscription "La misa de sexto [tono] tiple 1<sup>o</sup> Choro del horgano" (Victoria's organ part duplicates first choir parts). Both the *Alma Redemptoris* and *Ave Regina* Masses expand on material in likenamed antiphons first published in Victoria's *Cantica Beatae Virginis per annum* (1581).
- Salve Regina, a 8. "O clemens" verse, only. i, 91<sup>v</sup>-93. First published in *Liber Primvs qui missas . . .* (Venice: Angelo Gardane, 1576). Modern editions: *Opera omnia*, vii (1911), 128-130; *Monumentos de la música española*, xxxi (1968), 121-128. However, the organ part in both Pedrell and Anglés editions appeared only in the 1600 Madrid edition, not in the 1576, 1581, 1583, 1589, or 1603 editions itemized in *MME*, xxxi, 20.
- Te Deum, a 4. iv, 93<sup>v</sup>-97.
- Vere languores nostros, a 4. ii, 7<sup>v</sup>-8; vi, 7<sup>v</sup>-8. Published first in *Motecta* (Venice: Antonio Gardane, 1572), no. 11; details of subsequent publications in *Monumentos de la música española*, xxvi (1965), 31-32; music at 14-16 of same volume.
- Vexilla regis, a 4. iv, 97<sup>v</sup>-99. Adapted to the revised hymn text published in Urban VIII's 1632 breviary. The music was first published as concluding item in Victoria's *Officium Hebdomadae Sanctae* (Rome, 1585), fols. 75<sup>v</sup>-79, and is based on the Spanish chant (*more hispano*), not the Roman which had formed the basis of his *Vexilla regis* published four years earlier in his hymns of 1581. Newberry omits the strophes set a 3 (*Arbor decora*) and a 6 (*Te summa Deus*). Also Victoria's polyphony for verse 2 (*Quo vulneratus*) becomes in Newberry the polyphony for verse 1. Modern edition of Victoria's "Spanish manner" *Vexilla regis* in Samuel Rubio, ed., *Officium Hebdomadae Sanctae* (Cuenca: Instituto de Música Religiosa, 1977), pp. 209-223 (discussed at pp. 122-123).
- Vidi aquam, a 4. iv, 45<sup>v</sup>-48. First published in *Missae IV, V, VI et VIII voc. concinendae vna cum antiph. Asperges et Vidi aquam totius anni. Liber secundus*. (Rome: Ascanio Donangeli, 1592). Modern edition, *Opera omnia*, vii (1911), 133-134.

## XIMENO, FABIÁN [PÉREZ].

Dixit Dominus, a 8. First choir: iii, 75<sup>v</sup>-77; vi, 66<sup>v</sup>-68; Second choir: ii, 75<sup>v</sup>-77; v, 81<sup>v</sup>-83. Transcribed in Schleifer, pp. 596-617. Tone I, throughcomposed setting, sparked with vigorous rhythmic figures.

Dixit Dominus, a 8. Odd verses. First choir: iii, 93<sup>v</sup>-98, vi, 83<sup>v</sup>-88; Second choir: ii, 90<sup>v</sup>-95; v, 96<sup>v</sup>-101. Transcribed in Schleifer, pp. 618-666. Tone I transposed up a fourth, throughcomposed festal setting (each verse begins a new section). Unlike the throughcomposed setting of every verse, the odd-verse constantly refers to the psalm tone—elaborated in imaginative ways. The first half of each verse always occupies fewer measures than second half. The *Judicavit* verse "brings the music to its climax" (Schleifer, p. 140). "New calls and echoes for this verse (mm. 87-114) are based on the rhythm of the words. At the same time they are developed to form a gradual increase of tension. The music for the Gloria Patri is derived from the music for



the first verse of the psalm. The return of the music of verse 1 and the formal closure that it gives, together with the rhythmic motives in developing echoes, the depiction of the text at certain important points, and the free use of the chant melody make this composition one of the finest in the Newberry choirbooks." "Sede a dextris" starts in C3 (second choir), "Et Spiritui Sancto" starts in  $\Phi$ 3 (both mensurations transcribed 3/4); remainder of psalm in C mensuration. Ximeno's note-values in common time need no present-day reduction.

[Laudate pueri], a 11. Tone VI. Second choir: III, 98<sup>v</sup>-101; VI, 88<sup>v</sup>-91; Third choir: II, 95<sup>v</sup>-97; V, 101<sup>v</sup>-104.

Magnificat Septimi toni, a 8. First choir: III, 106<sup>v</sup>-111; VI, 96<sup>v</sup>-101; Second choir: II, 102<sup>v</sup>-107; V, 108<sup>v</sup>-113. Transcribed in Schleifer, pp. 785-837. This is a brilliant, virtuosic setting suitable for a double first-class feast. High pitched top voices in both choirs frequently sing A's. Et misericordia is for four soloists ("sencillo"). Et exaltavit shifts to  $\Phi$ 3 mensuration (= 3/4), Esurientes returns to C, Gloria to  $\Phi$ 3, Sicut again to C mensuration.

Magnificat, a 11. Second choir: III, 59<sup>v</sup>-62; VI, 55<sup>v</sup>-58; Third choir: II, 54<sup>v</sup>-56; V, 71<sup>v</sup>-74.

Missa sexto tono de la batalla, a 8. Lacks Agnus Dei. First choir: III, 36<sup>v</sup>-47; VI, 32<sup>v</sup>-43; Second choir: II, 32<sup>v</sup>-42; V, 50<sup>v</sup>-60. Transcribed by Schleifer, pp. 387-481. In the concordance at Puebla Cathedral (found in partbooks) the Agnus Dei ends with "dona nobis

pacem." See *Fontes artis musicae*, xxv/2 (April-June 1978), 187.

Missa super Beatus vir, a 11. Tone IV. Second choir: III, 49<sup>v</sup>-57; VI, 45<sup>v</sup>-53; Third choir: II, 44<sup>v</sup>-51; V, 62<sup>v</sup>-69. Lacks Benedictus. Concludes with "dona nobis pacem." Parody of Fray Jacinto's (Jasinto's) 11-voice psalm setting. Concerning Puebla Cathedral partbooks of this Mass, see *Fontes artis musicae* xxv/2, 187. First choir parts also survive in the Sánchez Garza Collection now owned by CENIDIM (Centro Nacional de Investigación, Documentación e Información Musical) [Liverpool 16, Mexico, D.F.]. See *Renaissance and Baroque Sources in the Americas* (1970), pp. 180 and \*55 (musical supplement).

ZUMAYA (= SUMAYA), MANUEL DE.

Benedictus qui venit in nomine Domini, a 4. v, 163<sup>v</sup>-164. The first five and last nine bars, transcribed in Schleifer, pp. 123-124, exhibit masterful handling of chains of suspensions and show the richness of Zumaya's harmonic palette.

Christus factus est pro nobis, a 4. II, 122<sup>v</sup>-123; V, 127<sup>v</sup>-128. Although unascrbed in Newberry II and V, this "four-part setting of the gradual for Maundy Thursday Mass" was published as Zumaya's in Steven Barwick's *Two Mexico City Choirbooks of 1717, An Anthology of Sacred Polyphony from the Cathedral of Mexico* (Carbondale and Edwardsville: Southern Illinois University Press, 1982), pp. 67-71.