



Ethnological Impulses in the Baroque Villancico*

I INTRODUCTION: GROWTH OF PRESENT-DAY INTEREST IN CULTURAL DIVERSITY

During the two decades before World War I, sociologists favored the expression "melting pot" to define the mix that waves of immigration from Europe would desirably produce. However, the "melting pot" desideratum lost its appeal between the two World Wars, and after World War II the new goal for American society became cultural diversity. As tangible evidences of the new emphasis on cultural diversity, colleges and universities the country over began instituting ethnomusicology courses. Ironically, however, ethnomusicologists by no means led the way in preaching diversity. Already before them, composers living in the United States had frequently foreshadowed the era when ethnomusicology courses would enter American university curricula. They did so with musical creations in which they saluted faraway cultures. Colin McPhee's *Tabuh-Tabuhan* was premiered at Mexico City September 4, 1936, and between 1934 and 1938 he wrote *Balinese Ceremonial Music* for two pianos. Henry Cowell's *Madras Symphony* for small orchestra and three Indian instruments was premiered at Madras March 3, 1959; and his *Icelandic Symphony* at Reykjavik March 21, 1963. Aaron Copland's *El Salón México* reached the Mexico City public August 27, 1937, and his *Danzón Cubano* in revised version was premiered by the Baltimore Symphony February 17,

1946. Morton Gould provided a gallery of quotations in his *Latin American Symphonette* (New York, June 2, 1944). Less conspicuous composers such as Emerson Whithorne embraced Japan with *Adventures of a Samurai*; the naturalized American (1891) Leopold Godowsky composed in 1924-1925 twelve pieces collectively called *Java Suite*; Robert Stevenson's first published piano piece was a *Nocturne in Ebony* quoting a Chinese subject and on June 28, 1962, Leopold Stokowski conducted the Philadelphia Orchestra in a premiere performance of Stevenson's *Two Peruvian Preludes*, a work incorporating Peruvian themes that was repeated at Mexico City July 20, 1963.

Much earlier still, Louis Moreau Gottschalk had exploited ethnic materials in both his Louisiana and Caribbean piano pieces. Even before Theodore Baker's *Über die Musik der nordamerikanischen Wilden* (Leipzig, 1882) it is therefore obvious that United States composers had incorporated what are now regarded as ethnic melodies and rhythms in their works. In Europe, composers had done the same. Nineteenth-century instances can be readily cited: at Stuttgart as early as September 1809. Carl Maria von Weber's Overture to Schiller's *Turandot, Prinzessin von China* opened with a "chinesisches Thema" that had been published as Planche N in Tome II of Jean-Jacques Rousseau's *Dictionnaire de Musique*. Mily Balákirev's excursions into the Caucasus netted him the melodies and rhythms used in his 1869 fantasy *Islamey*. Both Balákirev and Rimsky-Korsakov followed Glinka in paying homage to Spanish themes, Rimsky-Korsakov doing so in his *Capriccio espagnol*, Opus 34 (1887) based on themes

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extracted from José Inzenga's *Cantos y bailes populares de España* published in three volumes at Madrid between 1874 and 1888.

II "ETHNIC" EXEMPLARS IN THE FIRST PUBLISHED CATALOGUE OF VILLANCICOS

In Spain, Portugal, and Latin America the recourse to what are now called ethnic materials had of course been a persistent characteristic from the late sixteenth century to the snuffing out of villancicos in Portugal by royal edict in 1723 and their demise in Spain toward the close of the eighteenth century. The first composers of what are called *negros* in Portuguese King John IV's *Primeira parte do index da livraria de musica do myyto alto, e poderoso Rey Dom Ioão o IV. Nosso Senhor* (Lisbon: Paulo Craesbeeck, 1649)—a catalogue that lists 2,309 villancicos on 175 of its 525 pages—were two Flemings long resident at the Spanish court, Philippe Rogier (1560/61–1596) and his favorite pupil Géry de Ghersem (1572/75–1630). Each wrote three *negros* itemized in John IV's catalogue; on pages 379 and 425 are listed Rogier's *negros* (*Cantaremo la Nascimento*, a 5; *Manani manana*, solo, & a 6; *Turo lo neglo, qui aqui sa*, solo & a 4) and on pages 228, 230 and on 231 Ghersem's *negros* (the second of these, *Aunque yora con razon*, is designated a *solo com 3. instrumentos*). The music for Rogier's and Ghersem's *negros* fails to survive. The same fate befell nearly all the 538 villancicos credited to Francisco de Santiago (*b* Lisbon, ca. 1578; *d* Seville, October 5, 1644) and to the only slightly less number of villancicos by Gabriel Díaz Bessón (*b* Alcalá de Henares ca. 1580; *d* Madrid, November 6, 1638) that are itemized in the same catalogue. As for the occasions that the catalogued villancicos served: of the total of 2,309 villancicos listed in the catalogue, some half are intended for Christmas: the remaining approximately thousand are specified for Epiphany, Easter, Corpus Christi, Lady Feasts, specific saints (John the Baptist, Anne, Peter and Paul, Augustine, Agnes, Catherine, Peter Nolasco, Thomas Aquinas, Theresa of Ávila), and for nuns' professions. Christmas villancicos range from *negros*, *gallegos*, and *gitanos*, to those denominated *portugueses*, *asturianos*, *biscañños*, and *mouriscos*, with *negros* being always the favorites that promoted a distinctively ethnic image.

III VILLANCICOS CLASSED AS *NEGROS*, *GUINEOS*, AND THE LIKE

Not sufficiently recognized by music historians has been the prominent role played by African-descended inhabitants of both Spain and Portugal during the half century before Columbus's 1492 voyage. The first imported sub-Saharan Africans whose songs are documented in Portuguese literature arrived at Lagos August 8, 1444.¹ Sub-Saharan Blacks, large numbers of whom populated Andalusia from 929 when Abd ar-Rahman III converted the emirate into a caliphate, continued an important segment after the reconquest. At Seville, which was retaken November 2, 1248, the Negroes established their own *cofradía* in 1463.² At Cádiz a Negro *cofradía* founded in the sixteenth century with Nuestro Señor de los Reyes for its patron acknowledged an advocacy that was elsewhere common as well—because of the traditional identification of at least one of the Magi (Baltasar, or Gaspar) as a black African. The Negro *cofradía* endowed at Jaén in the late sixteenth century by Juan Cobo, who was himself a Black, selected for a favorite devotion the Black known as Benedict the Moor (1526–1589; beatified 1743, canonized 1807). Apart from eleemosynary activities, these Andalusian Black *cofradías* frequently sponsored floats, dances, pageants, and other festival entertainments. Music being the recognized passion of Blacks in Spain (as in the colonial Americas), the *cofradías* regularly budgeted funds to pay both singers and instrumentalists. In Rafael Ortega Sagrista's article, "La Cofradía de los Negros en el Jaén: Siglo XVII," *Boletín del Instituto de Estudios Giennenses*, iv (April–June 1957): pp. 125–134, several such payments are documented. In 1600, for instance, the Jaén Negro confraternity contracted singers from San Andrés church at 28 reales and two *músicos de guitarra o vihuela* at six reales. Bishop Sancho Dávila who governed Jaén diocese 1600 to 1615 especially favored Blacks, according to documentation assembled by Ortega Sagrista.

Not only in villancicos labelled *negros*, *negrillas*,

¹ Gomes Eannes de Azuzara, *Chronica do descobrimento e conquista de Guiné* [1453], Visconde de Santarem edition, Paris, 1841, p. 133.

² Félix González de León, *Historia crítica y descriptiva de las cofradías de penitencia, sangre y luz, fundadas en la ciudad de Sevilla, con noticias de origen, progresos y estado actual de cada una*, Seville, 1852.

negritos, and *guineos*, but also in sculpture, painting, and prose literature the impact of Blacks resident throughout the Iberian world continued growing perceptibly during the reigns of the Hapsburg monarchs. Writers responded to the Black presence with Negro characters such as Luis in Cervantes's *El celoso extremeño*, who loved music so violently that he was willing to risk life itself if only he could study with someone able to teach him the *guitarra*, *clavicímbaro*, *órganos*, or *harpa* (*Novelas ejemplares*, ed. Francisco Rodríguez Marín [Madrid: "La Lectura," 1917], II, 110, 116). Loaysa, whose instruction Luis sought, promised to teach him a *zarabanda a lo divino* that would send even a Portuguese into ecstasies (*ibid.*, p. 115). Negro dialect gained such a hold on Spanish literature beginning with Lope de Rueda (ca. 1510–1565) that Francisco de Quevedo y Villegas (1590–1645) could offer fellow writers the following recipe for becoming a master of comedy in one day: "Show your knowledge of the Guinea tongue by changing the r's to l's and the l's into r's thus: *Francisco* = *Flancisco*, *primo* = *plimo*."³ Not only did the secular seventeenth-century Spanish theater abound in imitations of African speech but also the religious lyrics that flooded both the peninsula and the Americas. Even writers so averse to the jargon of the streets as was Luis de Góngora y Argote (1561–1627) furnished texts for *guineos* to be sung at Cordova Cathedral in 1609, and others for Epiphany and Christmas Eve of 1615. In his *Corpus Christi guineo*, Góngora introduces two Negro girls who dance to the refrain "Zambambú, Congo brunette, zambambú / Zambambú, how pretty I am becoming, zambambú" sung with accompaniment of a shawn = *chirimía*.⁴ In the Epiphany *negro*, Melchior, King of Sheba (*Melchora rey de Sabá*) enters to adore the Christ child, preceded by a Black lackey proclaiming himself a native of gold-rich Sofalá, the district in Mozambique whose wealth Vasco da Gama had advertised. In the Christmas Eve *negro*, two beautiful Black girls approach the manger at the urging of Mary, who is the "rose of Gericongo" (= Jericho + Congo). As for the music for Góngora's *negros* sung in Cordova Cathedral in 1609: Jerónimo

de las Cuevas Durán, maestro de capilla from appointment April 24, 1567, to his death at Cordova in 1615 would have been the probable composer. Góngora's text for the Christmas Eve *negro* includes these words: *Cosa vimo, que creeya pantará: mucha jerquíá cantando con melonia a un niño que e Dios e Reyna, ma tan desnuda, que un bueya le está contino bahando* ("It was something marvelous beyond belief, many powers singing sweet melody to a babe who is God and King, but so naked that an ox keeps constantly warming him with his breath").

In New Spain numerous *negros* flowed from the pen of a poet no less gifted than Góngora, Sor Juana Inés de la Cruz (1651–1695). Some eight of her villancico-cycles—those for August 15 and December 8, 1676; January 31, 1677, August 15, 1679, 1685, and 1686; December 25, 1680; and March 19, 1690—include a *negro* or *negrillo*. As in Góngora's exemplars, several of her *negros* rely on dialogue to vivify the action. In the *negro* for January 31, 1677, a Black sings to the accompaniment of a calabash a *puerto rico* beginning: "Tumba, la-lá-la, tumba, lálé-le / wherever Peter enters, no one remains a slave." In the *negro* for March 19, 1690, the soloist claims that St. Joseph may well have been a Negro: for, was not one of Joseph's avowed ancestors the Queen of Sheba?—all in dialect, of course. To enhance the flavor, Sor Juana not only resorts to every artifice of dialect but also introduces into her *negros* onomatopoeic tags such as "gulungú, gulungú," and "he, he, he, *cambabé!*" Alfonso Méndez Plancarte, who studied Sor Juana's total villancico output with magisterial authority, cites only one other Mexican poet of her century who approaches her felicity in the *negro*—Gabriel de Santillana. In contemporary Spain, Manuel León Marchante (1613–1680), prebendary at Alcalá de Henares during the years Andrés Lorente served as maestro there (and who was therefore composer of the music), wrote *negros* with "gulumbé" and "gurugú" for refrains.

The earliest music source extant in Latin American archives that joins *negros*, *negrillas*, and *guineos* is the Gaspar Fernández 278-folio codex discovered by Robert Stevenson in the Oaxaca Cathedral, in the fall of 1967.⁵ Because of the large number of *negros*, *negrillas*, *guineos*, and similarly captioned pieces (fols. 11^v–12, 46^v–47, 60^v–61, 83^v–84, 100^v–101,

³ Francisco de Quevedo y Villegas, *Obras completas*, ed. Felicidad Buendía (Madrid, 1966, 6th ed.), I, 114: "Si escribes comedias y eres poeta sabrás guineo en volviendo las RR LL y al contrario: como Francisco, *Flancisco*: primo, *plimo*".

⁴ *Obras completas*, ed. by Juan and Isabel Millé y Giménez (Madrid, 1951, 3rd ed.), pp. 349–350 [= no. 138 = 1609].

⁵ See the December 10, 1967, issue of *Magazine Dominical*, the Sunday supplement of the Mexico City newspaper *Excelsior*.



118^v-119, 160^v-167, 197^v-198, 217^v-218, 229^v-234, 243^v-244, 263^v-264) Fernández's manuscript containing copies of his works composed for performance in Puebla Cathedral between 1613 and 1619 will always remain a prime document for students of the African legacy in Mexico. Music adapted to the Tlaxcala dialect at fol. 99^v-100, 133^v-134, and 219^v-220 cannot be called the earliest surviving polyphony to an Indian-language text—the two Nahuatl hymns in the so-called Octaviano Valdés codex at Mexico City dated about 1599 are older—but certainly comes close to being the first.

IV SUMMARY

Standard histories of the epoch, such as Manfred Bukofzer's still respected *Music in the Baroque Era*, class Iberian world seventeenth- and eighteenth-century works as retrogressive and archaic. This

false classification arises from ignorance of the vernacular repertory. Only with the present-day recovery of the Baroque villancico repertory can a proper assessment be made. The anonymous *Sã qui turozente pleta* that concludes Robert Stevenson's *Villancicos portugueses (Portugaliae Musica, 1976)* derives from a Coimbra University manuscript dated as early as 1640. In Mexico, Guatemala, and what are now Colombia and Bolivia, Stevenson catalogued scores of extant *negros*, *negrillas*, *gitanos* (Gypsy pieces), and *índios* (*Renaissance and Baroque Musical Sources in the Americas, 1970*). As for instrumental music: in his *Die Musik in Geschichte und Gegenwart* article on the *Sarabande* Stevenson documented the zarabanda as a dance form originating in Mexico—precise data and dates for its Mexican indigenous origins being given. Far from being retrogressive or archaic, Iberian-world Baroque composers anticipated the entire contemporary march toward "diversity."



Eso rigor e repente

Guineo 45

RBMSA, 203 (Oaxaca Cathedral)

Gaspar Fernandes

5

Tiple Fol. 243 v Sarabanda

Alto 1° Fol. 244 Canta

Alto 2° Fol. 244 tenle

Tenor Fol. 243 v eso

Bajo Fol. 244 Sarabanda

E-so ri-gor e re-pen-te ju - ro a - qui se ni yo si - qui-to que aun-que

10

Ten-le pri-mo

na-ce po-co bran-qui-to tu - ru so-mo no - so pa - ren-te no te-me-mo-bran - co gran-de

15

ten - le cal-je to - ca ne-gri-yo to - ca ne-gri-yo tam - bor-i - ti - yo

hu - si - he hu - si - ha pa - ra - çia

20

Can-ta pa-ren-te Sa-ra-ban - da ten-ge que ten-ge sa-ra-ban-da ten

Sa-ra-ban - da ten-ge que ten-ge sa-ra - ban - da ten-ge que

Sa-ra-ban - da ten-ge que ten-ge sa-ra-ban-da ten - ge que ten - ge ten-ge que ten - ge

Sa-ra-ban - da ten-ge que ten-ge



25 30

ten-ge que ten-ge sa-ra-ban - da ten-ge que ten-ge ten - ge que ten-ge sum-ba-ca-
 ge que ten-ge sa-ra-ban - da ten-ge que ten-ge ten - ge que ten-ge sum-ba-ca-
 ten - ge sa-ra - ban - da ten-ge que ten-ge que ten-ge ten - ge que ten-ge sum ba-ca-su cu - cum - be cu -
 sa-ra-ban - da ten-ge que ten - ge ten-ge que ten - ge ten ge que ten-ge sum-ba-ca-
 ten-ge que ten - ge sa-ra-ban - da ten-ge que ten-ge ten - ge que ten-ge sum-ba-ca-

35

su cu - cum - be cu - cum - be e - se no-che bran - co se - re - mo
 su cu - cum - be cu - cum - be E - se no-che bran-co se - re mo e se no-che bran - co se - re - mo
 cum - be cum - be cu - cum - be e - se no-che bran - co se - re - mo
 su cu - cum - be cu - cum - be e - se no-che bran - co se - re - mo
 su cu - cum - be cu - cum - be e - se no-che bran - co se - re - mo

40

O Je - su que ri - sa te - ne - mo
 O Je - su que ri - sa te - ne - mo o que ri - sa san - to To -
 O Je - su que ri - sa te - ne - mo o que ri - sa san - to To -
 O Je - su que ri - sa te - ne - mo o Je - su que ri - sa te - ne - mo o que ri - sa San - to To -
 O je - su que ri - sa te - ne - mo

45

o que ri - sa o que ri - sa o que ri - sa San - to To - me.
 me o que ri - sa o que ri - sa San - to To - me an - to To - me.
 me O que ri - sa o que ri - sa San - to To - me San - to To - me.
 me o que ri - sa o que ri - sa San - to To - me San - to To - me.
 o que ri - sa o que ri - sa San - to To - me San - to To - me. *Fine*



Copia 23

50

Alto 1°
Va-mo ne-gro de Gui-ne-a a lo pe-se-bri - to so - la no va - mo ne-gro de An-
que-re-mo que ni - ño ve-a ne - gro pu-li-zo y ga - la - no que co - mo sa no-so her-

Alto 2°
Va-mo ne-gro de Gui-ne-a a lo pe-se-bri - to so - la no va - mo ne-gro de An-
que-re-mo que ni - ño ve-a ne - gro pu-li-zo y ga-la - no que co - mo sa no-so her-

Tenor
Va-mo ne-gro de Gui-ne-a a lo pe-se-bri - to so - la no va - mo ne-gro de An-
que-re-mo que ni - ño ve-a ne - gro pu-li-zo y ga - la - no que co - mo sa no-so her-

55

60

To-ca vi-ya-no y fo-llia bay-la-re-mo ale-gre-men - te.

go-la que sa tu - ru ne - gla fe - a. gar-gan-ti-ya re-
ma-no te - ne - mo ya fan - ta - si - a. [y] de cu-ri - a

go-la que sa ru tu ne-gla fe - a. gar-gan-ti-ya re-
ma-no te - ne - mo ya fan-ta-si - a. [y] de cu-ri - a

go-la que sa tu - ru ne - gla fe - a. gar-gan-ti-ya re-
ma-no te - ne - mo ya fan - ta - si - a. [y] de cu-ri - a

To-ca vi-ya-no y fo-llia bay-la-re-mo ale-gre-men - te.

65

gra-na-te ye - ga-mo a lo si - qui - ti - yo man-tey ya re - bo - ci - co con - fi -
te fa-xu e la guan-te ca - mi - sa ca - pi - say - ta de fri - sa ca - nu -

gra-na-te ye - ga-mo a lo si - qui - ti - yo man-tey ya re - bo - ci - co con - fi -
te fa-xu e la guan-te ca - mi - sa ca - pi - say - ta de fri - sa ca - nu -

gra-na-te ye - ga-mo a lo si - qui - ti - yo man-tey ya re - bo - ci - co con - fi -
te fa-xu e la guan-te ca - mi - sa ca - pi - say - ta de fri - sa ca - nu -

70

To-ca pre-so pe-ro be-ya-co gui-ta - rri a ale-gre-men - te.

te cu - ru - ba - ca - te. To-ca pa-ren-te
ti - yo de ta - ba - co.

te cu - ru - ba - ca - te.
ti - yo de ta - ba - co.

te cu - ru - ba - ca - te.
ti - yo de ta - ba - co.

To-ca pre-so pe-ro be-ya-co gui-ta - rri a ale-gre-men - te. D.S. al Fine



Tantarantan a la guerra van

Guineo a 6

Gaspar Fernandes

RBMSA, 204
(Oaxaca Cathedral)

263 v

Tiple A la A la gue-rra gue-rra van tan -

264

Alto p° A la A la gue-rra gue-rra van tan - ta-ran

264

Alto 2° A la A la

263 v

Tenor 1° Tantarantan Tan - ta-ran - tan a la gue-rra gue-rra van

263 v

Tenor 2° A la A la gue-rra gue-rra van tan - ta-ran -

264

Bajo A la A la gue-rra gue-rra

5

ta - ran - tan tan - ta-ran - tan a la gue-rra gue-rra van

tan a la gue - rra van a la gue-rra gue-rra van tan - ta-ran - tan a la gue - rra

que-rra que-rra van tan - ta-ran - tan a la gue - rra van a la gue-rra gue-rra

tan - ta-ran - tan a la gue-rra gue-rra van

8 tan a la gue-rra gue-rra van a la gue-rra gue-rra van tan - ta-ran - tan a la gue-rra gue-rra

van a la gue-rra gue-rra van van tan - ta-ran - tan tan - ta-ran -

10

tan - ta-ran - tan a la gue-rra gue-rra van a la gue-rra gue-rra van a la gue - rra

van tan - ta-ran - tan a la gue - rra van a la gue - rra van tan - ta-ran -

van a la gue-rra gue-rra van tan - ta-ran - tan a la gue - rra van a la

tan - ta-ran - tan a la gue - rra van a la gue-rra gue-rra

van a la gue - rra van tan - ta-ran - tan a la gue - rra van

tan a la gue-rra gue-rra van a la gue-rra gue-rra van a la gue-rra gue-rra van

15

van tan - ta-ran - tan a la gue-rra gue-rra van tan - ta-ran - tan a la gue-rra van
 tan a la gue-rra gue-rra van tan - ta-ran - tan a la gue-rra van
 gue-rra a la gue - rra van tan - ta-ran - tan a la gue-rra gue-rra van a la gue - rra van
 van a la gue - rra van a la gue - rra van
 tan - ta-ran - tan a la gue-rra gue-rra van a la gue - rra van a la gue-rra van
 tan - ta-ran - tan tan - ta-ran - tan a la gue-rra gue-rra van a la gue-rra van

Coplas

20

Alto
 p^a
 As vi-sto An-ton e - sta gen - te y sol-da - des - ca cris - tia - na?
 Co-mo es-te gen-te que mi - ras ay en tu tie - rra gue - rre - ros?
 Tenor
 2^o
 Ya la
 Mu - cho a-

25

30

co-no-ce mo-ma - na que son sol-da - dos ba-lien - te aun - que son bar - bi po-nien - te
 bad y ba - les - te - ros no va - len - te le men - ti - las ha - ren mi - sed de la vi - las

35

des-bar - ba - ra sa or-de - ora - ra y sa - len en ca - mi - sa - ra como aya en mi
 gen - te ple - ta con bo - ne - tas que tu - ru mun - do re - spe - tas y a las gue-rras

40

Es a - si que en E - ti - o - pia tie - ne mu - cha el Pre - ste Juan.
 Si que tie - nen bas - ti - men - tos de in - fi - ni - to vi - no y pan.
 tie - rra pro - pia
 van con - ten - tos



45

An - ton si fe - neis le cuen - ta ay fa - mo - sos o - fi - cia - les?
 Ve - ras pe - re - los hi - le - ros gran - des sol - da - dos gra - ba - tos.

50

55

La mu - si - ca an - ge - li - ca les y la que to - ca tur - men - ta va
 ma - na pa - ra rom - ba - jos sant o - no - fli - o pel - di - gue - ras va

60

mu - sa gen - te le a - flen - te mu - na - si y a gen - ti - si - ya
 mu - sa gen - te li - be - las gen - te on - rra - ra si pri - ua - ros

65

ve - ya - cas a Ma - lan - bi - ya que sil - be sol - da - do en te - rra
 mu - sa dies - tlo por es - pa - dos que a lo mun - do po - ne a - som - bros

70

Me - ne - ster son en la gue - rra y a - si su pa - ga les dan.
 son fa - mo - sos pues en om - bros lle - uan a su ca - pi - tan.

Tleycantimo choquiliya

mestizo e indio



RBMSA, 196 (Oaxaca Cathedral)

Gaspar Fernandes

Fol. 58 v

Tiple 1° Tleycantimo

Tiple 2° Tleycantimo

Fol. 59

Alto Tleycantimo

Fol. 58 v

Tenor Tleycantimo

Fol. 59

Bajo Tleycan

Solo

8

5

Tley-can - ti - mo

Tley-can -

Tley-can -

Tley-can - ti - mo cho-qui - li - a mis pra-se-des mi a - pi - ssion

10

cho-qui - li - a tley-can-ti-no cho-qui - li - a tley-can-ti-mo cho-qui - li - a mis pra-se-des mi a-pi-ssion

ti-mo cho-qui - li - a tley-can - ti-mo cho-qui - li - a tley-can - ti mo cho - qui ti - mo-cho-qui - li - a mis pra

ti-mo cho-qui - li - a tley-can - ti-mo cho-qui - li - a tley-can - ti-mo cho-qui - li - a mis pra-se-des mis pra

8

Tley-can - ti-mo cho-qui-li - a cho-qui-li - a mis pra-se-des mi api-

Tley-can - ti-mo cho-qui - li - a tley-can - ti-mo cho-qui - li - a tley-can - ti - mocho-qui - li - a mis pra-

15

mis pra-se - des mi a-pi-ssion tley-can - ti-mo cho-qui - li - a mis pra-

sa-des mi api-ssion mi api-ssion tley-can - ti-mo-cho-qui - li - a mis pra-

se-des mi api - ssion tley-can - ti-mo cho-qui - li - a mis pra-

8

ssion mi api - ssion tley-can - ti-mo cho-qui - li - a tley-can - ti-mo cho-qui - li - a

se-des mi a - pi - sion tley-can - ti-mo cho-qui - li - a mis pra-



20

se-des mi api - ssion al - le - lo - ya al - le - lo - ya alle - lo - ya

se-des mis pra-se-des mi a - pi - ssion al - le - lo - ya al - le - lo - ya

se-des mi api - ssion al - le - lo - ya al - le - lo - ya

8 mis pra-se-des mi a fi - sion al - le - lo - ya al - le - lo - ya

se-des mi api - ssion a - pi - ssion al - le - lo - ya al - le - lo - ya *Fine*

25

Coplas

Alto

De-jal - to el llan-do cre-çi - da mi-zal-to el mu - lo y el guey
No se por - que de neis pe - na tan lin - to ca - ra de ro - sa

Tenor

8

Ji - mo - iol la - li mi
noe pi - hol lo - chin ni -

30

35

Tiple

Je - sos de mi go - ra - çon no llo -

Tenor

8

rey tlein - miz to - li - ni - a mi bí - da. Je - sos de mi go - ra - çon no llo -
ño her - mo - sa no chal-chiuh a - so - je - na.

Alto

40

reis no llo - reis mi pan-ta - si - a mi pan-ta - si - a mi pan-ta - si - a

rais no llo - reis mi pan-ta - si - a mi pan-ta - si - a mi pan-ta - si - a pan-ta - si - a

next, repeat first 9 measures of Coplas, then D.S. %

Tururu farara con son

Guineo a 4



RBMSA, 202 (Oaxaca Cathedral)

Gaspar Fernandes

Fol. 217 v

Turu

Tu - ru - ru fa - ra - ra con son pa - ra san pa - ra vi - ra - mi - a si pari-

Fol. 218

Turu

Fol. 217 v

Turu

Fol. 218

Turu

10

da san ma - ri - a san is - pa - ñol su co - ra - çon Tu - ru - ru fa - ra - ra con son

Tu - ru - ru fa - ra - ra con son fa - ra - ra con son

Tu - ru - r fa - ra - ra con son fa - ra - ra con son

Tu - ru - ru fa - ra - ra con son

15

si pa - ri - da san ma - ri - a san ma - ri - a san pa - ñol su co - ra - çon Tu - ru -

si pa - ri - da san ma - ri - a san ma - ri - a ma - ri - a san pa - ñol su co - ra - çon

si pa - ri - da san ma - ri - a san pa - ñol su co - ra - çon Tu - ru -

si pa - ri - da san ma - ri - a san pa - ñol su co - ra - çon



20

ru fa - ra - ra con son pa - ra san pa - ra vi - ra - mi - a si pa -

pa - ra san pa - ra vi - ra - mi - a pa - ra vi - ra - mi - a

8 ru fa - ra - ra con son pa - ra san pa - ra vi - ra mi - a pa - ra san pa - ra vi - ra - mi - a

pa - ra san pa - ra vi - ra mi a pa - ra vi - ra mi - a

25

ri - da san ma - ri - a san pa - ñol su co - ra - çon Tu - ru - ru fa - ra - ra con son

Tu - ru - ru fa - ra - ra con son fa - ra - ra con son

8 Tu - ru - ru fa - ra - ra con son fa - ra - ra con son

Tu - ru - ru fa - ra - ra con son

30

35

si pa - ri - da san ma - ri - a san ma - ri - a san pa - ñol su co - ra - çon

si pa - ri - da san ma - ri - a san ma - ri - a ma - ri - a san pa - ñol su co - ra - çon

8 si pa - ri - da san ma - ri - a san pa - ñol su co - ra - çon

si pa - ri - da san ma - ri - a san pa - ñol su co - ra - çon

Xicochi xicochi conetzintle



3MSA, 202 (Oaxaca Cathedral)

Gaspar Fernandes

Tiple 1° Xicochi Xi - cp - chi xi - co - chi

Tiple 2° Xicochi Xi - co - chi xi - co - ci xi - co - chi xi - co - chi xi - co -

Alto Xicochi Xi - co - chi xi - co - chi

Bajo Xicochi Xi - co - chi xi - co - chi

5 xi - co - chi co - net - zin - tle 10 cao - miz

chi co - net - zin - tle co - net - zin - tle cao - miz hui hui jo - co in an - ge - los me

xi - co - chi co - net - zin - tle cao - miz

xi - - chi co - net - zin - tle cao - miz

15 hui hui jo co in an - ge - los me cao - miz hui hui jo - co in an - ge - los me in an -

cao - miz hui hui jo - co in an - ge - los me in an -

hui hui jo - co in an - ge - los me cao - miz hui hui jo - co in an - ge - los me in an -

hui hui jo - co in an - ge - los me cao - miz hui hui jo - co in an - ge - los me in an -

20 ge - los me in an - ge los me al - le - lu - ya al - le - lu - ya

ge - los me in an - ge - los me al - le - lu - ya al - le - lu - ya

ge - los me in an - ge - los me al - le - lu - ya al - le - lu - ya

ge - los me in an - ge - los me al - le - lu - ya al - le - lu - ya

A siolo Flasiquiyo

Negrilla a Duo y a 6
1653

RBMSA, 213 (Puebla Cathedral)

Juan Gutiérrez de Padilla

q̄ man-da siol Que man - da si - ol Tho - me

A siolo A si - o - lo fla - si - qui - yo

A siolo A si - o - lo fla - si - qui - yo

q̄ man-da siol Que man - da si - ol Tho - me

5

si si - o - lo

te - ne - mo tu - ra tru - men - ta tem - pla - ri - ta cu cun siel - ta

te - ne - mo tu - ra tru - men - ta tem - pla - ri - ta cu cun siel - ta

si si - o - lo

10

ven po - te a - vi - sa bo - sa mi - se, que sa lo mo - le - no ya, ca - yen - do de pu - la - rri -

ven po - te a - vi - sa bo - sa mi - se, que sa lo mo - le - no ya, ca - yen - do de pu - la -



15

sa y mu-lien-do pol bay-la

lla-ma-lo lla-ma-lo apli-sa que a ve-ni-ro lo

lla-ma-lo lla-ma-lo apli-sa que a ve-ni-ro lo

rri-sa y mu-lien-do pol bay-la

20

bran-co ya, y lo ni-ño as-pe-lan-do sa, y se a-le-gla-la, ha ha, ha ha, con lo zam-bam-

bran-co ya, y lo ni-ño as-pe-lan-do sa, y se a-le-gla-la, ha ha, ha ha con lo zam-bam-

25

ha ha ha ha con lo gua-cum-be con lo cas-ca-ve si si-

ba ha ha, ha ha con lo cas-ca-ve cas-ca-ve

ba ha ha, ha ha con lo cas-ca-ve con lo cas-ca-ve

ha ha, ha ha con lo gua-cum-be con lo cas-ca-ve si si-

30

ño-lo Tho-me re-pi-ca-mo lo rra-be ya la pan-de-re-ti-yo An-ton, bay-la-le-mo lo ne-glo al

ño-lo Tho-me re-pi-ca-mo lo rra-be ya la pan-de-re-ti-yo An-ton bay-la-



35

son bay - le - le - mo lo ne - glo al son, bay - la - le - mo lo ne - glo al son.
 le - mo lo ne - glo al son lo ne - glo al son, bay - la - le - mo lo ne - glo al son.

Responcion a6

40

tum - bu - cu - tu Tum - bu - cu - tu cu - tu cu - tu y to - que - mo pa - si - to que - ri - to
 tum - bu - cu - tu Tum - bu - cu - tu cu - tu cu - tu tum - bu - cu - tu y to -
 tum - bu - cu - tu Tum - bu - cu - tu cu - tu cu - tu y to - que - mo pa - si - to que - ri - to tum - bu - cu -
 tum - bu - cu - tu Tum - bu - cu - tu cu - tu cu - tu y to - que - mo pa - si - to que - ri - to que - ri - to
 tum - bu - cu - tu Tum - bu - cu - tu cu - tu cu - tu y to - que - mo pa - si - to que - ri - to tum - bu - cu -
 tum - bu - cu - tu Tum - bu - cu - tu cu - tu cu - tu tum - bu - cu - tu y to - que - mo pa - si - to que -
 Responcion a6

45

y to - que - mo pa - si - to que - ri - to tum - bu - cu - tu cu - tu tum - bu - cu -
 que - mo pa - si - to que - ri - to tum - bu - cu - tu cu - tu cu - tu
 tu y to - que - mo pa - si - to que - ri - to, tum - bu - cu - tu cu - tu no pan - te - mo a lo ni - no se - su se -
 y to - que - mo pa - si - to que - ri - to tum - bu - cu - tu no pan - te - mo a lo ni - no se - su
 tu tum - bu - cu - tu cu - tu cu - tu no pan - te - mo a lo ni - no se - su se -
 ri - to tum - bu - cu - tu cu - tu cu - tu no pan - te - mo a lo

50



tu cu-tu cu - tu no pan-te-mo a lo ni-ño se-su se - su se - su lo ni-ño se - su

tum-bu-cu tu no pan-te-mo a lo ni-ño se-su se - su no pan-te-mo lo ni-ño se - su

su A lo ni-ño lo ni-no se - su se - su no pan - te-mo a lo ni-ño se - su

tum-bu-cu - tu, no pan-te-mo a lo ni-ño se-su se - su se - su A lo ni-ño se - su

su tum-bu-cu - tu no pan-te-mo a lo ni-ño se-su se - su no pan-te-mo a lo ni-ño se - su

ni-no se-su a lo ni-no se-su a lo ni-ño se-su se - su se - su se - su se - su

1a Copla duo

55

Tu-ru Tu-ru ne-glo de Gui-ne-a que ve-ni-mo com-bi - ra-ra y plu-que lo bran-co ve - a

A de-tla e su cri - a-ra, mun-gla-ve con su li - ble-a

Tu-ru Tu-ru ne-glo de Gui-ne-a que ve-ni-mo com-bi - ra-ra y plu-que lo bran-co ve - a

A de-tla e su cri - a-ra, mun-gla-ve con su li - ble-a

60

65

que-re bran-co nos sel - vi-mo con va-yal de un ta-mo pli-mo y ha-le me a lo ni-ño bu

que-re bran-co nos sel - vi-mo con va-yal de un ta-mo pli-mo y ha-le me a lo ni-ño bu



Segunda Copla

de De me-rico y si-lu-ja-no se vis-ta Min-guel a-pli-sa
 pues nos cu-la se-su cli-sa, las he-li-las con su ma-no

de De me-rico y si-lu-ja-no se vis-ta Min-guel a-pli-sa
 pues nos cu-la se-su cli-sa, las he-li-las con su ma-no

bay-le el ca-na-rio y vi-ya-no, mas no pa-se pol de-tlas
 bay-le el ca-na-rio y vi-ya-no, mas no pa-se pol de-tlas

de mu-la que da la-sas, de to-ro que di-ra mu
 de mu-la que da la-sas, de to-ro que di-ra mu

3a Copla

An-to-ni-yo con su sa-yo que tlu-xo re puel-to-rri-co
 sal-dra ves-ti-ro-re-mi-co, y Min-guel de pa-pan-ga-yo

An-to-ni-yo con su sa-yo que tlu-xo re puel-to-rri-co
 sal-dra ves-ti-ro-re-mi-co, y Min-guel de pa-pan-ga-yo

y quan-do ye-gue ado-ra-yo al ni-ño le di-ra a-si
 y quan-do ye-gue ado-ra-yo al ni-ño le di-ra a-si

si tu yo la-mo pol mi, yo me a-le-gla-mo pol tu
 si tu yo la-mo pol mi, yo me a-le-gla-mo pol tu

Los coflades de la estleya

Negritos a la Navidad del Sr



RBMSA, 108

Juan de Araujo

5

Tiple

Cont.

Los cof - la - des de la es - tle - ya va - mo tu - rus a be - le - ya y

10

ve - le - mo a zio - la be - ya con - cio - lo en lo po - tal va - mo

Va - mo va - mo cu - ren - do a -

15

va - mo cu - ren - do a - ya Va - mo va - mo cu - ren - do a - ya Oy le - mo un vi - yan -

ya cu - ren - do a - ya Va - mo va - mo cu - ren do a - ia Oy le - mo un vi - yan -

Va - mo va - mo cu - ren - do a - ya cu - ren - do a - ya

Va - mo va - mo cu - ren - do a - ya cu - ren - do a - ya

Original parts written a fourth higher.

20

si - co que lo com-pond-la fla - si - co zien - do gay-ta su fo - si - co y
 si - co que lo com-pond-la fla - si - co zien - do gay-ta su fo - si - co y

25

lue-go lo can-ta - la blas-i - co pel - li - co zuan-i - co i to - ma y lo es-tli - vi - yo di-
 lue-go lo can-ta - la blas-i - co pel - li - co zuan-i - co y to - ma y lo es-tli - vi - yo di-

30

la Gu-lum - be gu-lum-be gu-lum - ba gu-lum - ba Gua-
 la Gu-lum - be gu-lum-be gu-lum - ba
 Gu-lum - be gu-lum-be gu-lum - ba
 Gu-lum - be gu-lum-be gu-lum - ba

*added.



35

che mo-le - ni-yo de sa fa - la de sa - fa - la gua - che

gua - che mo-le - ni-yo de sa fa - la gua - che

gua - che

gua - che mo-le - ni - o de

40

ba - mo a - bel que tra - en de An-go - la a zi - olo y a

ba - mo a - bel que tra - en de An-go - la a zi - olo y a

mo-le ni - o de sa - fa - la

sa - fa - la de sa - fa - la

45

zi - o - la bal - ta - sa - le con mel - cho - la y mi pli - mo gas - i - par

zi - o - la bal - ta - sa - le con mel - cho - la y mi pli - mo gas - i - par



50

va-mo va-mo cu - ren-do a-ya cu - ren-do gu-lum - be gu-lum-be gu-lum-

va-mo va-mo cu - ren-do a - ya gu-lum-

Va-mo va-mo cu - ren-do a - ya

Va-mo va-mo cu - ren-do a - ya

55

ba gu-lum - ba gua - che mo-li ni-yo de sa-fa -

be gu-lum-be gu-lum - ba gua - che mo-li -

Gu-lum - be gu-lum-be gu-lum - ba

Gu-lum - be gu-lum-be gu-lum - ba

60

la de sa-fa - la gua - che de sa-fa - la

ni - o de sa-fa - la gua - che de sa-fa - la

gua - che mo-le ni - o de sa-fa - la

gua - che mo-le ni - o de sa-fa - la de sa-fa - la



65

Va - mo si-guien - do la es - te - ya lo ne - gli - yo col - te - za - no
 Va - ya nues-tra co - fla - di - a Pues que nos ye - ba la ez - tieia

e - ya va -
 lin - da nuez -

e - ya ba -
 lin - da nues -

e - ya ba -
 lin - da nues -

70

pus lo Rey e cun te - su - ro de cal - mi - no los ties - ban
 tias lo Rey e pul - que a - ya - que pa - la al ni - ño a - le - glan

mo tu - ro a -
 tla dan - za y -

mo tu - ro a -
 tla dan - za y -

mo tu - ro a -
 tla dan - za y -



75

blas - i - co pe - li - co zuan - i - co y to - ma e ya va - mo tu - ru a - ya
 blas - ci - co pe - li - co zuan - i - co y to - ma lin - da nues - tla dan - za i - ra

ya blas - i - co pe - li - co suan - i - co y to - ma e ya ba - mo tu - ro a - ia gu - lum - be gu - lum -
 ra blas - i - co pe - li - co suan - i - co y to - ma lin - da nues - tla dan - za y - ra gu - lum - be gu - lum -

ya
ra

ya
ra

80

gu - lum - be gu - lum - be gu - lum - ba gua - che mo - le - ni - yo - de
 be gu - lum - ba gu - lum - ba gua - che

gu - lum - be gu - lum - be gu - lum - ba

gu - lum - be gu - lum - be gu - lum - ba



85

sa - fa - la mo - le - ni - o de sa fa - la gua - che de sa - fa -

mo - le - ni - o de sa - fa - la gua - che de sa - fa - la

gua - che mo - le - ni - o de sa - fa -

gua - che mo - le - ni - o de sa - fa - la de sa - fa -

90

la pli - mos
la pli - mo

Va - mo tu - ruz loz Ne - glios pues nos ye - ba nos - tla es -
Va - mo a - le - gle al pol - ta - ri - yo ve - le - mo jun - to al pe -

la pli - mos
la pli - mo

Fuera fuera haganles lugar



Los Indios
5° Tono
1718

Roque Jacinto de Chavarría

RBMSA, 238-239 (Sucre Cathedral)

"el ayre aprisa"

Alto 1° Choro 1 4 y 16
Duo y 16

Tenor 1 4 y 16

Tiple 2° Choro 1 4 y 16

Tiple 1 4 y 16

Alto 1 4 y 16

Baxo 2° Choro 1 4 y 16

Acompío P.^a el Harpa

Fuera Fue-ra fue-ra ha-gan-les lu-gar

Fuera fue-ra fue-ra ha-gan-les lu-gar

Fuera fue-ra fue-ra ha-gan-les lu-gar

Fuera fue-ra fue-ra ha-gan-les lu-gar

Fuera fue-ra fue-ra ha-gan-les lu-gar

Fuera fue-ra fue-ra ha-gan-les lu-gar

Fuera

* Baxo lacks text in original manuscript.

5

que los in-dios bie - nen y no es noue - dad, ha ha ha ha hay ha hay el que en el

que los in-dios bie - nen y no es noue - dad, ha ha ha ha hay ha hay el que en el

ha ha ha ha ha hay

ha ha ha ha ha hay,

ha ha ha ha ha hay,

ha ha ha ha ha hay,



10

por-tal, la per-di - da Tu - bu, fue-se a re - so - llar re - so - llar a - de - mas

por-tal, la per-di - da Tu - bu, fue-se a re - so - llar a - de - mas

ha ha hay, ha ha

ha ha ha hay, ha ha

ha ha ha hay, ha

ha ha ha hay, ha ha

5b

15

que al pe - se - bre bi - no to - do y ra - cio - nal, ha ha ha hay ha ha ha hay

que al pe - se - bre bi - no to - do y ra - cio - nal, ha ha ha hay ha ha ha hay

ha hay, a - de - mas

ha hay, a - de - mas

ha hay, a - de - mas

ha hay, a - de - mas



20

ha ha ha ha ha ha ha ha ha hay,

ha ha ha ha ha ha ha ha ha hay,

que al pe-se-bre bi - no to-do i-rra-cion - al, ha ha hay, ha ha ha hay,

que al pe-se-bre bi - no to-do i-rra-cion - al, ha ha ha hay, ha ha ha hay,

que al pe-se-bre bi - no to-do i-rra-cion - al, ha ha ha hay, ha ha ha hay,

que al pe-se-bre bi - no to-do i-rra-cion - al, ha ha ha hay, ha ha ha hay,

25

No bor - lais Pas - tor, es - pa - ñol me - ra to - dos so - mos gen - te hi - jos

No bor - lais Pas - tor, es - pa - ñol me - ra to - dos so - mos gen - te hi - jos

5b



30

de el A - dan, y la Ni - ño to - dos ve - ne - ron bus - car, con per -

de el A - dan, y la Ni - ño to - dos ve - ne - ron bus - car, con per - don, lo

35

don, lo bi - ste tam - bien A - ni - mal, Bo - ye mu - la Ppis - co en Be - len es - tar

bi - ste tam - bien A - ni - mal, Bo - ye mu - la Ppis - co en Be - len es - tar

40

i - ma - rai - cu - ma - ri i - ma - rai - cu - ma - ri gen - tes no a - be - ran no a - be - ran, ay tal to - dos

i - ma - rai - cu - ma - ri gen - tes no a - be - ran, ay tal to - dos

45

so - mos mon - do, hi - jos de el A - dan, ay tal, no bor - lais re - yen - do

so - mos mon - do, hi - jos de el A - dan, ay tal, no bor - lais re - yen - do



50

con su ha ha ha ha ha ha ha ha ha ha ha hay,
 con su ha ha ha ha ha ha ha ha ha ha ha ha ha ha hay,
 ha ha ha ha ha ha hay, Di-sen bien za - ga - les de-
 ha ha ha ha ha ha hay, Di-sen bien za - ga - les de-
 ha ha ha ha ha ha hay, Di-sen bien sa - ga - les de-
 ha ha ha ha ha ha hay, Di-sen bien sa - ga - les de-

55

ge-mos - los ya ce - le - brar al Sol pues su Cla - ri - dad Pa - ra to - dos na - se her-
 ge - mos - los ya ce - le - brar al Sol pues su - Cla - ri - dad Pa - ra to - dos na - se her-
 ge - mos - los ya ce - le - brar al Sol pues su - Cla - ri - dad Pa - ra to - dos na - se her-
 ge - mos - los ya ce - le - brar al Sol pues su Cla - ri - dad Pa - ra to - dos na - se her-



60

her-mo-sa ve-lla, y za-gaz ha ha ha ha ha ha ha hay

her-mo-sa ve-lla, y za-gaz ha ha ha ha ha ha ha hay

mo-sa ve-lla lu-si-da y za-gas ha ha ha hay, ha hay,

mo-sa ve-lla lu-si-da y za-gas ha ha ha hay, ha ha ha ha hay,

mo-sa ve-lla lu-si-da y za-gas ha ha ha hay, ha ha ha hay,

mo-sa ve-lla lu-si-da y za-gas ha ha ha hay, ha ha hay,

65

A-ri, a-ri-cu-si-chi-sum, con Mu-si-ca de can-tar a la

A-ri, a-ri-cu-si-chi-sum, con Mu-si-ca de can-tar a la

70

Ni-ño mas mi-jor, que com-po-so Tre-ne-dad, a-cha-

Ni-ño mas mi-jor, que com-po-so Tre-ne-dad, a-cha-lay a-cha-lay a-cha-



lay a - cha - lay a - cha - lay Ppa-tij ny pac - sos pe, rar

lay a - cha - lay Ppa-tij ny pac - sos pe, rar

a - cha - lay a - cha - lay a - cha - lay a - cha -

a - cha - lay a - cha - lay a - cha - lay a - cha -

a - cha - lay a - cha - lay a - cha -

a - cha - lay a - cha - lay a - cha -

80

a - cha - lay lla - quij nij pac - so llo - sar a - cha -

a - cha - lay lla - quij nij pac - so llo - sar a - cha -

lay a - cha - lay a - cha - lay a - cha - lay

lay a - cha - lay a - cha - lay a - cha - lay

lay a - cha - lay a - cha - lay a - cha - lay

lay a - cha - lay a - cha - lay a - cha - lay

5b

85



lay a - cha - lay

lay a - cha - lay

a - cha - lay Co-mo es su glo-ria des - can-so so - cie - go y se - re - ni -

a - cha - lay Co-mo es su glo-ria des - can-so so - cie - go y se - re - ni -

a - cha - lay Co-mo es su glo-ria des - can-so so - cie - go y se - re - ni -

a - cha - lay Co-mo es su glo-ria des - can-so so - cie - go y se - re - ni -

90

sos - pe - ra y llo - ra

sos - pe - ra y llo - ra

dad sus - pi - ra y llo - ra

dad sus - pi - ra y llo - ra hi -

dad sus - pi - ra y llo - ra

dad sus - pi - ra y llo - ra



A - cha - lay a - cha - lay ai, fue - ra fue - ra ha - gan - les

A - cha - lay a - cha - lay fue - ra fue - ra ha - gan - les

hi - me sin pa - rar a - cha - lay fue - ra

me sin pa - rar a - cha - lay fue - ra

hi - me sin pa - rar a - cha - lay fue - ra

hi - me sin pa - rar a - cha - lay fue - ra

100

lu - gar ha ha ha ha ha ha ha ha ha hay 1. Que - sas Ne -
2. Que - sas Ver -

lu - gar ha ha ha ha ha ha ha ha hay 1. Que sas
2. Que - sas

ha - gan - les lu - gar ha ha hay ha ha hay

ha - gan - les lu - gar ha ha hay ha ha ha ha hay

ha - gan - les lu - gar ha ha hay ha ha hay

ha - gan - les lu - gar ha ha hay ha ha hay



105

ño sois la Dios, que lo me-ra - mos que-sas, yo no e bis-to mas mui lin-do,
 gen la Ma-ri - a, son tu Ma-gre por-que es-ta mas mi-jor que mi jo - ra-do,
 Ne-ño sois la Dios, que lo me-ra-mos que-sas, yo no e bis-to mas mui lin-do,
 Ver-gen la Ma - ria, son tu Ma - gre por-que es-ta mas mi-jor que mi jo - ra-do,

110

Co-mo os-te en la por-tal a - cha - lay a - cha-lay a - cha - lay
 Co-mo sol un po - co mas a - cha - lay a - cha-lay a - cha - lay
 Co-mo os-te en la por-tal por - tal a - cha-lay a - cha - lay
 Co-mo sol un po - co mas a - cha-lay a - cha - lay

1. A - cha-lay a - cha -
 2. A - cha-lay a - cha -
 1. A - cha-lay a - cha -
 2. A - cha-lay a - cha -
 1. A - cha-lay a - cha -
 2. A - cha-lay a - cha -
 1. A - cha-lay a - cha -
 2. A - cha-lay a - cha -



115

a - cha - lay

a - cha - lay

lay Es ver - dad Como her - mo - su - ra de el cie - lo, de sus lu - ses cla -
 lay Ne - se - dad, es pen - sar que u - biese o - tra, de tan al - ta dig -

lay Es ver - dad Como her - mo - su - ra de el cie - lo, de sus lu - ses cla -
 lay Ne - se - dad, es pen - sar que u - biese o - tra, de tan al - ta dig -

lay Es ver - dad Como her - mo - su - ra de el cie - lo, de sus lu - ses cla -
 lay Ne - se - dad, es pen - sar que u - biese o - tra, de tan al - ta dig -

lay Es ver - dad Como her - mo - su - ra de el cie - lo, de sus lu - ses cla -
 lay Ne - se - dad, es pen - sar que u - biese o - tra, de - tan al - ta dig -

120

a - cha - lay a - cha - lay a - cha - lay
 a - cha - lay a - cha - lay a - cha - lay

a - cha - lay a - cha - lay a - cha - lay
 a - cha - lay a - cha - lay a - cha - lay

ri - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay
 ni - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay

ri - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay
 ni - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay

ri - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay
 ni - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay

ri - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay
 ni - dad, a - cha - lay a - cha - lay a - cha - lay a - cha - lay