

VILLANCICOS ABOUT MUSIC FROM  
SEVENTEENTH-CENTURY SPAIN AND NEW SPAIN  
VOLUME II

Edited by  
Andrew A. Cashner

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## CONTENTS

Introduction	I
Editorial Report	4
Abbreviations . . . . .	4
Editorial Policies . . . . .	5
Performance Suggestions . . . . .	8
Acknowledgments . . . . .	9
Critical Notes	II
Juan Gutiérrez de Padilla, <i>Miraba el sol el águila bella</i> . . . . .	II
Juan Gutiérrez de Padilla, <i>Afuera, afuera, pastores (Jácaro)</i> . . . . .	II
Pablo Bruna, <i>Suban las voces al cielo</i> . . . . .	12
Miguel Ambielo, <i>Suban las voces al cielo</i> . . . . .	12
Miguel de Irízar, <i>Qué música celestial</i> . . . . .	13
Jerónimo de Carrión, <i>Qué destemplada armonía</i> . . . . .	14
Source Images	15
Texts and Translations	20
<i>Miraba el sol el águila bella</i> (Puebla, before 1660) . . . . .	20
<i>Afuera, afuera pastores (Jácaro)</i> (Puebla, 1652) . . . . .	21
<i>Suban las voces al cielo</i> (Daroca, ca. 1650) . . . . .	24
<i>Suban las voces al cielo</i> (Lleida, before 1689) . . . . .	25
<i>Qué música celestial</i> (Segovia, 1678) . . . . .	26
<i>Qué destemplada armonía</i> (Segovia, ca. 1690) . . . . .	29
Juan Gutiérrez de Padilla, <i>Miraba el sol el águila bella</i>	32
Juan Gutiérrez de Padilla, <i>Afuera, afuera pastores (Jácaro)</i>	37
Pablo Bruna, <i>Suban las voces al cielo</i>	44
Pablo Bruna, <i>Suban las voces al cielo</i> (transposed edition)	53
Miguel Ambielo, <i>Suban las voces al cielo</i>	62
Miguel de Irízar, <i>Qué música celestial</i>	95
Jerónimo de Carrión, <i>Qué destemplada armonía</i>	123

## INTRODUCTION

This edition comprises the second volume of critical editions of villancico poetry and music that were the subject of my recent monograph on “music as theology in the Spanish Empire,” from which the following comments are abstracted.<sup>1</sup> The devotional music collected in this edition is all in some way “music about music”—the poetic text and the musical setting refer listeners to other kinds of music beyond the sounds they are hearing in the moment of performance. The pieces invoke the music of birds, human voices and instruments, the celestial spheres, the angelic chorus, and the supreme theological “music” of the Triune God. “Metamusical” pieces like these invited hearers to listen beyond their natural hearing, to strain to hear a higher, spiritual kind of music, within a Neoplatonic theological system shaped by Augustine and Boethius.

One way to do this was to construct a poem out of musical terms, and then embody those references in the musical setting. Juan Gutiérrez de Padilla’s *Miraba el sol el águila bella* is a virtuosic demonstration of this craft. The whole text is built out of Guidonian solmization syllables (*ut, re, mi, fa, sol, la*). In the surviving Tenor part, the chapelmastor of Puebla Cathedral in New Spain (lived ca. 1590–1664) has set every syllable to a pitch that could be sung to that syllable, so that singing the text and solmizing the tune are nearly the same thing. One might expect such a text to be nonsense, but remarkably, the poem actually constructs an extended *triple* conceit (in the tradition of Spanish poetic *conceptismo*) about the Virgin Mary as Immaculate, the eagle looking directly at the sun, and music. In traditional lore, the eagle was believed to have the capacity to stare directly at the sun without being harmed; its enemy was the kite (*milano*).<sup>2</sup> This fragment is preserved in an anonymous handwritten collection in the archive of Puebla Cathedral, a personal anthology written by an untrained hand including parts from masses of Palestrina and a variety of “villancicos by various authors.” It is not hard to imagine why the scribe wanted to make this copy of Gutiérrez de Padilla’s music (the rest of which is apparently lost), and for some of the same reasons teachers today might use the piece today to demonstrate the technique of Guidonian solmization, which was clearly still a living practice in mid-seventeenth century Spanish America.

Poetic texts like this were also favorite choices for musical setting by composers in the Spanish Empire because they enabled them to show off their musical and theological dexterity in matching the discourse about music in the poem with actual music. Especially by setting the same or similar texts as those previously set by teachers, paragons, or rivals, chapelmasters established their position within a lineage of metamusical composition. The clearest example of this pattern of imitation in this edition is the pair of settings of a text beginning *Suban las voces al cielo* by Pablo Bruna and Miguel Ambiel. These linked pieces were first brought to light by Pedro Calahorra Martínez.<sup>3</sup> This edition draws on a previously undiscovered source of the Bruna villancico and corrects serious errors in the Ambiel edition (see Critical Notes). Bruna (1611–1679) was an acclaimed organist, blind from birth, in the Spanish (Aragonese) town of Daroca near Zaragoza. Bruna’s setting is preserved in two sets of manuscript performing parts, one in the archive of

1. Andrew A. Cashner, ed., *Villancicos about Music from Seventeenth-Century Spain and New Spain*, Web Library of Seventeenth-Century Music 32 (Society for Seventeenth-Century Music, 2017), <http://www.sscm-wlscm.org/>; Andrew A. Cashner, *Hearing Faith: Music as Theology in the Spanish Empire*, Studies in the History of Christian Traditions 194 (Leiden: Brill, 2020), <https://brill.com/view/title/56183>.

2. Sebastián de Covarrubias Orozco, *Tesoro de la lengua castellana, o española* (Madrid, 1611), s. v. *águila*.

3. Pedro Calahorra Martínez, “‘Suban las voces al Cielo’ Villancico polifónico de Miguel Ambiel parodia del homónimo de su maestro Pablo Bruna,” *Nassarre: Revista Aragonesa de Musicología* 2, no. 1 (1986): 9–42.

Girona Cathedral (the basis of Calahorra Martínez's edition), and another in Barcelona's Biblioteca de Catalunya, previously unattributed. A few years after Bruna's death, a young Ambiela (1666–1733) was sent to study in Daroca and later served briefly as chapelmastor there, before ascending to some of the most prestigious posts on the peninsula. Whether he encountered Bruna's *Suban las voces* in the archive or as a performer, he composed an homage to it by setting an altered version of the text. The manuscript performing parts bear a copying date of 1689 in the hand of an idle choirboy, apparently a member of the choir in Lleida while Ambiela was chapelmastor there, who wrote some derisive slurs about Daroca on the cover and filled the rest of the space doodling his name (Torrente). Ambiela quotes motives and borrows his formal plan loosely from Bruna, but the homage is actually most apparent in the places where the new piece differs from the model. In multiple instances Ambiela tries to outdo his predecessor—more voices, more extravagant gestures, overlapping lines of text. The most telling passage is the setting of *bemoles blandos* (mild flats). Bruna does what any Spanish composer of his time would have done for a metamusical text like this, and writes a passage filled with flats. But Ambiela must go beyond: he counters by setting the same words with music all in *sharps*. Without the model of Bruna, the younger composer surely would have done the obvious thing; his choice to represent the meaning by depicting its opposite shows the strain of imitation, even the burden of needing to find ever-new ways to use music to represent itself.

A similar progression between composers in a lineage may be seen in the pair of villancicos by Miguel de Irízar (1634–1671) and Jerónimo de Carrión (1660–1721), successive chapelmasters of Segovia Cathedral.<sup>4</sup> (Another pair of related works by these composers is edited in volume I.) Both pieces are *villancicos de calenda*, the opening piece in the set of villancicos performed for Christmas, and both composers show off the full range of their polychoral ensemble, which clearly featured several skilled soloists. The scores of Irízar's drafts survive—among very few extant villancicos in score format—in makeshift notebooks made from piles of Irízar's received letters. The thrifty composer squeezed in up to twelve staves of music on the empty sides and margins of the letters. The letters largely concern the exchange of villancico poems and music among a network of affiliated Spanish musicians, including Pedro de Ardanaz in Toledo, Diego de Cáseda in Zaragoza, Alonso Xúarez in Seville, and Miguel Mateo de Dallo y Lana, who emigrated from Seville to Puebla and likely brought music from this same network to the New World. The letters make it possible to determine the sources of every villancico for Irízar's 1678 Christmas cycle.<sup>5</sup> He received the text for *Qué música celestial* in the mail from his friend Ardanaz, a fellow pupil of Tomás Miciezes the elder, after Ardanaz had set it to music the previous Christmas at Toledo Cathedral. Irízar combined several of Ardanaz's selections with other works recently performed in Madrid and elsewhere and then crafted his own music to meet local needs, working under a tight deadline—the latest letter in the packet is dated September 8, 1678, allowing Irízar at most a week per piece, assuming only limited rehearsal time.

Carrión's piece has the larger and more sectionalized dimensions of a late seventeenth-century villancico, which becomes similar to a *cantada*, with extended solo passages. The estribillo is now so long that only a fragment of the end is repeated after the coplas. (Ambiela had already experimented with novel ways of repeating only a portion of the estribillo.)<sup>6</sup> Theologically Irízar's piece focuses on evoking wonder

4. Andrew A. Cashner, "Bringing Heavenly Music Down to Earth: Global Exchange and Local Devotion at Segovia Cathedral, 1678," *Music and Letters* 103, no. 1 (2022): 27–59, <https://doi.org/10.1093/ml/gcabio6>.

5. Pablo-Lorenzo Rodríguez, "Villancicos and Personal Networks in 17th-Century Spain," *Journal of the Institute of Romance Studies* 8 (1998): 79–89; Pablo-Lorenzo Rodríguez, "'Sólo Madrid es corte': Villancicos de las Capillas Reales de Carlos II en la catedral de Segovia," *Artigrama*, no. 12 (1996): 237–256.

6. Calahorra Martínez, "'Suban las voces al Cielo"'; Álvaro Torrente, "Cuando un 'estribillo' no es un estribillo: Sobre la forma del villancico en el siglo XVII," in *El villancico en la encrucijada: Nuevas perspectivas en torno a un género literario-musical*

at the mysterious music of heaven come down to earth—referring both to the angel chorus heard by the Bethlehem shepherds and to the harmony of divine and human in the Incarnation of Jesus. Carrión’s piece moves the other direction: the untuneful, distempered harmony of sinful humanity rises to heaven and through faith appeals to God’s mercy, who in response sends Christ to be born, like rain pouring down after a drought.

The remaining villancico in this edition, Gutiérrez de Padilla’s *jácaro* of 1652, is less explicitly about music apart from the final copla, but it represents a popular and puzzling subgenre of villancico that purports to embody a specific kind of dance-song.<sup>7</sup> *Jácaras* originated as a type of poetic, musical, and dance performance in Spanish theaters and on the street, in which singers recounted the exploits of *jaques*—outlaws, rogues, ruffians—using the rough language of criminals and soldiers, accompanied with suggestive dances that were censured by authorities.<sup>8</sup> Around the 1630s, poets began adapting the genre *a lo divino*, creating a new “sacred *jácaro*” in which the role of the renowned outlaw was taken by the baby Jesus, his mother, or other holy figures. Juan Gutiérrez de Padilla included a *jácaro* in each of his Christmas cycles for the newly consecrated Puebla Cathedral from 1651–53 and 1655. He adapted this text from one by Feliz Persio Bertiso in the poetry imprint commemorating a 1634 Seville performance, the only copy of which survives today in a binder’s collection in Puebla’s Biblioteca Lafraguia.<sup>9</sup> The anti-Semitic and anti-Protestant references in two of the verses reflect common attitudes of the Spanish colonial elite (please see the section on Ethical Responsibility below). Each of Gutiérrez de Padilla’s *jácaro* settings starts from the same basic tune and groove that Álvaro Torrente has reconstructed for the secular *jácaro*, but the Puebla chapelmaster uses the resources of his virtuoso polychoral ensemble to increase the musical complexity each year, culminating in the justly famous *A la jacara, jacarilla* of 1653. The play with intricate triple-meter polyrhythms matches the verbal ingenuity of the genre and helps to embody the dexterity and skill ascribed to a heroic warrior.

These pieces, including (somehow) the *jácaro*, were created to function as acts of worship, inciting faithful hearers to increased faith and devotion. By drawing listeners’ attention to the link between faith and hearing, they challenged them to reflect on the process of listening and to use music as a means to encounter the divine.

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(siglos XV–XIX), ed. Esther Borrego Gutiérrez and Javier Marín López (Kassel: Reichenberger, 2019), 122–136.

7. Recording, Juan Gutiérrez de Padilla, *Maitines de Navidad*, 1652, México Barroco/Puebla VII, (CD) Angelicum de Puebla, directed by Benjamín Juárez Echenique (Mexico City: Urtext, 1999).

8. Álvaro Torrente, “¿Cómo se cantaba al ‘tono de jácaro’?,” in *Literatura y música del hampa en los Siglos de Oro*, ed. María Luisa Lobato and Alain Bègue (Madrid: Visor Libros, 2014), 157–178.

9. MEX-Plf: 80070-42010404-7.

## EDITORIAL REPORT

### Abbreviations

A.	<i>Alto, Altus</i>
Ac., Acomp.	<i>Acompañamiento, basso continuo</i>
B.	<i>Bajo, Bassus, Bass</i>
Ch.	<i>Chorus, Coro</i>
General	<i>Acompañamiento general, basso continuo</i>
CN	See critical notes
DRAE	<i>Diccionario de la lengua española, 23rd ed.</i>
Leg.	<i>Legajo, archival folder</i>
M., mm.	Measure (bar), measures
MS	Manuscript
S.	Soprano; used for highest voice in part listings to distinguish Tiple vs. Tenor (e.g., “SSAT”)
T.	Tenor
Ti.	<i>Tiple: Treble, (boy) soprano</i>
Ti. I-I	Chorus I, First Tiple

### Pitch and Octave Designations

This edition uses upper-and lowercase pitch names together with prime symbols to indicate specific pitches. These designations map onto Helmholtz octave numbers as follows:

<i>C''</i>	$C_0$
<i>C'</i>	$C_1$
<i>C</i>	$C_2$
<i>c</i>	$C_3$
<i>c'</i>	$C_4$
<i>c''</i>	$C_5$
<i>c'''</i>	$C_6$
<i>c''''</i>	$C_7$

### Archival Sigla

SIGLUM	COUNTRY	ARCHIVE
<i>E-Bbc</i>	Spain	Barcelona, Biblioteca de Catalunya
<i>E-Mn</i>	Spain	Madrid, Biblioteca Nacional de España
<i>E-SE</i>	Spain	Segovia, Catedral, Archivo Capitular
<i>MEX-Pc</i>	Mexico	Puebla, Catedral, Archivo Capitular
<i>MEX-Plf</i>	Mexico	Puebla, Biblioteca José María Lafragua, Benemérita Universidad Autónoma de Puebla

## Editorial Policies

### Sources

The sources for each poem and its musical setting are listed in the critical notes.<sup>10</sup> Select images of the sources are included in a separate section below. The music is preserved in individual manuscript performing parts in looseleaf sets or bound partbooks. For the villancico by Miguel de Irízar, the composer's draft score also survives.

The texts and translations are based on the poetic text in the musical settings. They have been annotated and sometimes corrected in comparision with the surviving poetry imprints of the same or related villancico poems. The poems are generally anonymous but are often adapted from existing poems or poetic types.

The manuscript parts were practical tools for performers. They all bear evidence of frequent use over a long period: they are soiled along the creases in the paper where performers held them up, and they include the names of multiple performers, corrections in different hands, and added accidentals and barlines. Aspects of notation that seem ambiguous to a modern scholar were not, apparently, impediments to effective performance from the originals. The goal of this edition, in keeping with the nature of its sources, is to enable the practical performance and study of these villancicos through a clear and consistent notation.

### Orthography

Spelling and punctuation have been modernized and standardized. Though in doing this some information about historic local pronunciation is lost, a standard orthography allows performers to present the works in a way that will be most intelligible to their audiences.<sup>11</sup>

### Translation

The villancico poems in this edition are complex examples of the Spanish literary technique of *conceptismo*, in which the poem is governed by a central conceit that links two (or more) ideas together in an extended metaphor.<sup>12</sup> In these poems, music forms one side of the conceit, and a theological concept like Christ's Incarnation or Passion forms the other side, though this is an oversimplification. The wording of the Spanish is deliberately ambiguous so that one can read the poems concentrating on either or both sides of the metaphor. This means that it nearly impossible to translate the poetry into English and preserve the delicate balance of double and sometimes triple meanings. For Spanish words with two meanings, English equivalents with a similar range of meaning were chosen; but in other cases multiple alternatives had to be provided. The translations are as literal as possible while still conveying at least one level of the original sense. In some cases, the meaning of a cryptic phrase only becomes clear when read in the context of contemporary theological and devotional literature. Perplexed readers are urged to consult the

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<sup>10</sup>. The sections on editorial policies and performance suggestions are adapted from those in volume I: Cashner, *Villancicos about Music*, 5–11.

<sup>11</sup>. The phonetic orthography in the performing parts does suggest that *ci* and *ce* were pronounced like *si* and *se* in New Spain and Catalonia, rather than with the TH sound in modern peninsular Spanish (as in *thick*).

<sup>12</sup>. Cashner, *Hearing Faith*, 13–14; Mary Malcolm Gaylord, "The Making of Baroque Poetry," in *The Cambridge History of Spanish Literature*, ed. David Gies (Cambridge: Cambridge University Press, 2004), 222–237.

detailed exegesis of these poems in the editor's monograph, as the translations are based on rigorous textual criticism and historically grounded contextual interpretation.<sup>13</sup>

### *Voice and Instruments*

The original names for voices and instruments have been preserved (though spelling has been standardized, so *Baxo* is rendered as *Bajo*). *Tiple* refers to a treble singer, usually a boy. Several terms are used for continuo parts, such as *Acompañamiento*, *General*, or *Guión*. The edition preserves indications of solo and instrumental parts when they appear in the original. In several pieces the bass parts contain only brief textual incipits because they were meant to be played instrumentally, and some of them include explicit instrument names. Original figured bass is preserved, but continuo realizations are left to the discretion and creativity of the performer. Separate instrumental parts and realized keyboard parts are available on request from the editor.

### *Editorial Text*

Italic text indicates editorial underlay, usually where there are signs in the sources that specify that the preceding text should be repeated. Other textual additions by the editor, such as standardized section headings, are enclosed in square brackets.

### *Pitch Level*

All pieces are transcribed at their original notated pitch level. The preparatory staves at the beginning of each piece show the original clefs, signatures, and the first note, using symbols close to those used in the manuscripts. The CZ symbol was traced in Inkscape from the one used in the performing parts of Miguel de Irízar from Segovia Cathedral.

More research is needed into Spanish high-clef or *chiavette* conventions, but it seems likely that ensembles did perform many villancicos at a lower pitch level than notated. At the same time, the analysis of mode, harmony, *musica ficta*, and musical-rhetorical figures is greatly facilitated by preserving the original pitch level. One piece with an exceptionally high written tessitura is also provided in a transposed edition that may be more practical for modern ensembles.

### *Accidentals*

Accidental placement in the partbooks is contextual and sometimes ambiguous to a modern reader. The original notation has no ♫ symbol, using B♯ and E♯ instead. In a few cases, indicated in the critical notes, scribes use a ♯ sign as a cautionary accidental. One common use was to warn the singer *not* to apply a sharp according to *musica ficta* conventions.<sup>14</sup>

The edition presents the pitches with their accidental inflections when unambiguously specified in at least one source. According to modern convention, these accidentals are valid until the next barline. Thus repeated accidentals in the source are omitted if the modern convention does not require them;

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13. Cashner, *Hearing Faith*.

14. Don Harrán, "New Evidence for Musica Ficta: The Cautionary Sign," *Journal of the American Musicological Society* 29, no. 1 (1976): 77–98; Don Harrán, "More Evidence for Cautionary Signs," *Journal of the American Musicological Society* 31, no. 3 (1978): 490–494.

and in a few cases accidentals are added where modern notation demands. Editorial suggestions for other accidentals, mostly according to *musica ficta* conventions, are set above the staff.

### *Repeats*

Some of the sources indicate repeated sections by using barlines with dots (like modern repeats), or by giving the incipit of the music and text to be repeated; often there is also a *signum congruentiae* at the point of repetition or a textual note. In most cases, the estribillo was reprised after the last copla was sung (like the respond in a Responsory chant). Some pieces call for a reprise after each copla or after certain groups of coplas. In many sources, the repeat of the estribillo is not specified, and it is possible that it was not always reprised, especially as villancicos became longer and more complex.<sup>15</sup> This edition uses modern repeat barlines for short repeated sections and indications of “D.C. al Fine” or “D.S. al Fine,” though these Italian texts are not used in the originals.

### *Rhythm, Meter, Tempo*

The original music was written in mensural notation, with few barlines in the performing parts.<sup>16</sup> The duple-meter sections of these pieces were written in **C** meter, which the seventeenth-century Spanish theorists Pedro Cerone and Andrés Lorente refer to as *tiempo imperfecto menor* or *compasillo*.<sup>17</sup> In this meter, the *compás* or *tactus* consisted of a semibreve divided into two minimi.<sup>18</sup>

The other common meter for seventeenth-century villancicos was notated with a cursive **CZ** symbol. Lorente says that this is a shorthand for **C2** or **C3**, where these signs all indicate *tiempo imperfecto menor de proporción menor*, a proportion of **C** meter.<sup>19</sup> The *compás* consists of one perfect semibreve (**o.**), which is divided into three minimi (**↓↓↓**), instead of the two minimi of **C** (**↓↓**).

In the sources, deviations from the normal ternary groups are indicated through coloration. When noteheads in **C3** meter are blackened, this often indicates a shift to *sesquialtera* or hemiola. In *sesquialtera* two groups of three minimi are exchanged for three groups of two minimi; and three imperfect semibreves take the place of two perfect semibreves.

The edition presents the rhythms of the sources according to modern conventions of meter and barlines. The music has been notated in **C** for duple meter and **C3** for triple meter. The original meter signs are shown in preparatory staves or above the staff. The original note values have not been reduced. Mensural coloration is indicated with short rectangular brackets above the staff. Ligatures are indicated by long rectangular brackets. Beaming is unchanged.

In ternary meter, semiminims (quarter notes) are often written as flagged minimi, which are beamed together for melismas in the same way as *corcheas* (*fusae*, eighth notes). These groups are demarcated

15. Torrente, “Cuando un ‘estribillo’ no es un estribillo.”

16. Spanish composers like Miguel de Irízar did use barlines when they notated in score format. Irízar writes two *compases* per bar in both triple and duple meters, occasionally squeezing in a third *compás* for an odd number of groups. Cerone advises students who wish to write out a score from parts to write barlines every two *compases*; Cerone (*El melopeo y maestro*, 745).

17. Cerone, *El melopeo y maestro*, 537; Andrés Lorente, *El porqué de la música, en que se contiene los quatro artes de ella, canto llano, canto de organo, contrapvnto, y composicion* (Alcalá de Henares, 1672), 156, 210.

18. José Vicente González Valle, “Relación música/texto en la composición musical en castellano del s. XVII: Nueva estructura rítmica de la música española,” *Anuario musical* 47 (1992): 103–132; José Vicente González Valle, “El *compás* en la época del *Compendio de musica* de Hernando de Cabezón,” *Anuario musical* 69 (2014): 119–158.

19. Lorente, *El porqué de la música*, 165.

with slurs. Explicit slurs in the original, which always indicated melismas and not phrasing, are preserved, though their start and end points are standardized.

Regarding tempo, the theoretical 3 : 2 proportion of minims between **C<sub>2</sub><sup>3</sup>** and **C** does not necessarily imply the same proportion of tempo. In actual practice, a 3 : 1 tempo relationship often makes more musical sense, so that three minims in triple meter together take the same amount of time as one minim in duple meter. Thus two *compases* of CZ would have about the same duration as one *compás* of C. Judging from both the metrical theory and the musical structures, music in duple meter should be felt “in two,” while music in triple meter should be felt “in one.”

## Performance Suggestions

### *Spanish Pronunciation*

Spanish-speaking ensembles should feel free to pronounce the Spanish according to their own accent. Other ensembles are encouraged to work with local native speakers and experts whenever possible to shape their pronunciation and understanding, so that they can perform these pieces in a way that Spanish-speaking audience members will understand and recognize as a part of their own cultural heritage.

### *Instrumentation and Voicing*

These villancicos are scored for an ensemble of voices with instrumental bass or continuo groups. Vocal ensembles varied in size, from one-to-a-part groups to much larger polychoral forces. Most of the pieces also feature prominent solo parts, particularly in the *coplas*.

The lowest voice parts in these pieces are meant to be performed on instruments. They are only provided with short incipits of the text to orient the performer, and in several cases instruments like *bajón* (dulcian, bass curtal) or organ are specified. Though there is need for more research into the specific instrumentation of Spanish musical ensembles, it is plausible that the bass line was performed in most cases by a continuo group of *bajón* doubled by harp, organ, and possibly other instruments like the *vihuela de mano*.<sup>20</sup> In pieces without figured bass, continuo players—which could include any polyphonic instruments like keyboard or plucked strings—likely improvised harmonies to match the other voices.

The upper voices could have been doubled on *bajoncillos*, *chirimías* (shawms), *sacabuches* (sackbutts), and other instruments according to local resources and suited to the occasion. There is as yet no clear evidence, though, that church ensembles of seventeenth-century Spain or Spanish America included percussion instruments when performing in the liturgy.<sup>21</sup>

Ensembles should not be deterred by the lack of early instruments or by vocal ranges outside their resources. It would be entirely within the spirit of the performing traditions that these sources represent, for a school or community chorus to substitute modern instruments for their historic relatives. At a minimum, it is appropriate to use any keyboard, preferably with bassoon or cello, for the continuo, and bassoon or cello for the instrumental bass lines. If more instruments are available, a small organ (or a good

20. On the changing instrumentation in one Spanish institution, see Álvaro Torrente, “The Sacred Villancico in Early Eighteenth-Century Spain: The Repertory of Salamanca Cathedral” (PhD diss., University of Cambridge, 1997).

21. For a critique of exoticizing practices in recent villancico performances, see Geoffrey Baker, “Latin American Baroque: Performance as a Post-Colonial Act?,” *Early Music* 3, no. 36 (2008): 441–448; Drew Edward Davies, “Finding ‘Local Content’ in the Music of New Spain,” *Early Music America* 2, no. 19 (2013): 60–64.

digital sample of an 8' flue-type stop), harp, and classical guitar could be added to the continuo section. Vocal parts could be doubled with bassoons, oboes, trombones, or any other available instruments.

If possible, it would be appropriate to use soloists or a reduced ensemble for the first chorus in polychoral pieces, and for the coplas. In this way a chorus of more modest ability, such as a high school choir, could be paired with more advanced soloists, such as college students or adult community members. If there are more instrumentalists than singers, there should be at least one singing voice per chorus to present the text. Instrumental parts and continuo realizations are available from the editor upon request.

Historic performers made these pieces their own and performed them in a way that fit their local needs in terms of personnel, instrumentation, acoustic space, and other factors. They performed these pieces in a way that was intelligible and meaningful to them and to their hearers. Modern performers are continuing in the same spirit when they make practical adaptations for their circumstances.

### *Ethical Responsibility*

While some amount of adaptation seems appropriate for this repertoire, performers are urged never to lose sight of the religious, social, and political contexts of these pieces in their early modern origins. These villancicos are all devotional pieces, used at some point in liturgical worship, but they do not fit easily into modern notions of sacred and profane, and embody both “piety and play.”<sup>22</sup> If we perform villancicos with too much solemnity, listeners may miss the elements of fun and virtuosity; but if we perform them too flippantly, the audience may fail to recognize them as expressions of human spirituality and ingenuity.

These pieces cannot be cleanly separated from the social values of the colonial era that this music both reflected and reinforced. All of the music in this edition was the product of an empire built on land stolen from indigenous people, by the labor of enslaved men and women. Please take note of the anti-Semitic and anti-Protestant slurs in coplas 7 and 9 of Gutiérrez de Padilla’s *jácaras*, and consider omitting them in public performance (practically it would be simplest to omit coplas 7–9).<sup>23</sup> Gutiérrez de Padilla was himself a slaveholder as well as an Oratorian priest, and he perpetuates the typical prejudices of men of his social class.<sup>24</sup> We owe our audiences better than to revive these notions or pretend that they do not matter.<sup>25</sup>

### Acknowledgments

This work was completed in Rochester, New York, on the traditional territory of the Onöndowa’ga:<sup>’</sup> (Seneca) nation, one of the Six Nations of the Haudenosaunee (Iroquois) Confederacy. This edition is based on archival research in Puebla, Mexico City, Barcelona, Madrid, and Segovia, in 2012. This research was supported by a Jacob K. Javits Fellowship from the United States Department of Education, an

22. Andrew A. Cashner, “Playing Cards at the Eucharistic Table: Music, Theology, and Society in a Corpus Christi Villancico from Colonial Mexico, 1628,” *Journal of Early Modern History* 18, no. 4 (2014): 383–419.

23. On Spanish anti-Semitism and representations of Jews, see María Elena Martínez, *Genealogical Fictions: Limpieza de sangre, Religion, and Gender in Colonial Mexico* (Stanford: Stanford University Press, 2008); James Nemiroff, “Comedias judaizantes: Performing Judaism in Lope de Vega’s Toledan Plays (1590–1615)” (PhD diss., University of Chicago, 2016).

24. Gustavo Mauleón Rodríguez, “Juan Gutiérrez de Padilla desde el ámbito civil: Un *corpus* documental,” in *Juan Gutiérrez de Padilla y la época Palafoxiana*, ed. Gustavo Mauleón Rodríguez (Puebla: Gobierno del Estado de Puebla, Secretaría de Cultura, 2010), 179–242.

25. Baker, “Latin American Baroque”; Andrew A. Cashner, “Imitating Africans, Listening for Angels: A Slaveholder’s Fantasy of Social Harmony in an ‘Ethnic Villancico’ from Colonial Puebla, 1652,” *Journal of Musicology* 38, no. 2 (2021): 141–182, <https://doi.org/10.1525/jm.2021.38.2.141>.

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The edition was prepared using free and open-source software. The music was typeset in Lilypond using an extensive custom library and the text was typeset in L<sup>A</sup>T<sub>E</sub>X using the editor's own packages, *semantic-markup*, *octave*, *musicography* and *poemtranslation*. The complete sources for this edition are in a Git repository hosted on Bitbucket at <http://www.bitbucket.com/andrewacashner/wlscm36>; the Lilypond modules and L<sup>A</sup>T<sub>E</sub>X packages are in separate repositories on the same site. Please check the editor's website, <http://www.andrewcashner.com/villancicos/>, for updates and corrections, and please do not hesitate to report any errors. Performing parts and transposed editions are available upon request.

## CRITICAL NOTES

### Juan Gutiérrez de Padilla, *Miraba el sol el águila bella*

#### *Sources*

- |    |             |  |
|----|-------------|--|
| 1. | Description | <i>MEX-Pc</i> : Leg. 34, <i>Villancicos dibinos, i umanos de diversos autores</i> , manuscript anthology |
|    | Parts       | Tenor part only of originally polyphonic composition   |
|    | Annotation  | “Tenor, a duo, de Concepcion”  |

This Tenor part is preserved in a manuscript anthology of villancicos in the Puebla Cathedral archive. It is part of a larger collection that includes motets by Palestrina and others, complete with a crude handwritten copy of the title page of a Palestrina print. The source Leg. 34 may have been a miscellaneous collection of exemplary pieces made by a student, bound together by an archivist at a later date.

### Juan Gutiérrez de Padilla, *Afuera, afuera, pastores (Jácaro)*

#### *Sources*

- |    |             |  |
|----|-------------|--|
| 1. | Description | <i>MEX-Pc</i> : Leg. 1/3, in manuscript partbooks, <i>Navidad de el año de 1652</i>  |
|    | Annotation  | “Jácaro a 6”   |
|    | Parts       | SATB, B; Bassus I instrumental only, no text underlay; Bassus II instrumental and vocal with underlay  |
| 2. | Description | Feliz Persio Bertiso, <i>La harpa de Belén, en que se cantan ocho Letrillas, y Chanconetas la noche de Natividad, a el Santissimo Nacimiento de Christo Nuestro Señor. La primera es vn Romance muy ingenioso [...]. La setima, a lo escarramanado de vn valenton que viene a visitar al Niño. [...]</i> (Seville, 1634), poetry imprint in binder’s collection, <i>MEX-Plf</i> : 80070-42010404-7 |
|    | Annotation  | “Romance a lo valenton.”   |

Gutiérrez de Padilla took this poem from a collection published to commemorate a celebration at the Convento de Santa Inés in Seville 1634 (according to the imprint’s dedication). This imprint is preserved in a large binder’s collection of other villancico poems, chronicles of festivals, and related poetry and devotional literature, much of it focused around Christmas and the Immaculate Conception of Mary. There are numerous direct correspondences between texts in this collection and villancicos set by Juan Gutiérrez de Padilla, and this may have even been his personal collection. If not, the Puebla chapelmastor had his own set that included many of the same imprints.

The poem plays on the jargon of outlaws and heroic warriors and is therefore quite challenging to translate, and some of the meanings remain unclear. The heading in the printed source, “romance a lo valentón,” refers to the poetic meter and form—the ballad meter of *romance*, eight-syllable lines with assonance in the final vowels of the even-numbered lines—and the theme, “in the style of a boastful brave.”

The edition leaves it to the performer to match the music and words for subsequent stanzas. The performer likely would have been expected to adjust the melody and rhythm slightly to accommodate the varied prosody of the subsequent coplas.

In Gutiérrez de Padilla's villancico cycles after 1652, the Bassus part of both choirs includes only textual incipits, and there are numerous indications throughout the partbooks that these voices were performed on the *bajón* (dulcian, bass curtal; probably along with other continuo instruments like harp and organ). Here, though, the Bassus II has full text underlay and was clearly meant to be sung. Still it seems likely that it was doubled on *bajón*.

### Pablo Bruna, *Suban las voces al cielo*

#### Sources

- 1. Description    *E-Bbc: M759/44*, Manuscript performing parts, previously unattributed  
Parts              SSAT
- 2. Description    Pedro Calahorra Martínez, ed., *Obras de los maestros de la capilla de música de la Colegial de Daroca (Zaragoza) en los siglos XVII y XVIII*, Polifonía aragonesa 2 (Zaragoza: Institución “Fernando el Católico,” Sección de Música Antigua, Excma. Diputación Provincial, 1985), 29–35, based only on manuscript parts in Girona Cathedral Archive, no signature given  
Parts              SSAT, *Entablatura*

Calahorra Martínez edited this work from a source in Girona that I have not been able to locate. That source includes a different poetic text for the coplas, which after the first strophe, is in a meter that does not fit the musical setting.

The present edition is based solely on a separate source, a previously unattributed set of parts in the Biblioteca de Catalunya, which agrees with the Girona source in the vocal parts but has different copla text. This text, I argue, is the original text of the coplas, and it is more coherent poetically and theologically. This version lacks the *entablatura* part that is found in the Girona source; it is primarily a *basso seguente* that may have been added later.

In the coplas, it would have been common practice for performers to adjust the rhythm of the melody to fit the prosody of the subsequent strophes.

### Miguel Ambiel, *Suban las voces al cielo*

#### Sources

- 1. Description    *E-Bbc: M733/1*, Manuscript performing parts  
Annotation      “[on title leaf:] Villancico a la Asunción/ de la Virgen a 6 Voces/ dize/ Suban las voces al cielo/ Del Maestro Miguel Ambiel/ que fue de Lerida y despues de daroca en donde el muro/ es grande y la Ciutat es Poca/ Torrente, Ente, Pente, mente, dente/ Torrente; [on accompaniment part:] Acompañamiento Continuo a 6 Vozes del año 1689 a 24 octubre”  
Parts              SST, SAT, *Acompañamiento Continuo*

2. Description Modern edition: Pedro Calahorra Martínez, ed., *Obras de los maestros de la capilla de música de la Colegial de Daroca (Zaragoza) en los siglos XVII y XVIII*, Polifonía aragonesa 2 (Zaragoza: Institución “Fernando el Católico,” Sección de Música Antigua, Excma. Diputación Provincial, 1985), 35–45

Calahorra Martínez’s edition does not indicate mensural coloration or editorial text. In the fugato section, the Alto II that enters on *Vuelen, vuelen juntas* in m. 22 of that edition should enter on the fourth semiminim of m. 23.

As Ambielas asks for a repeat of a different portion of the estribillo after each copla, I have opted to write out the repeated section fully to avoid confusion.

## Miguel de Irízar, *Qué música celestial*

### Sources

1. Description E-SE: 18/36, Manuscript draft score in composer’s hand  
Annotation “Jesús. María. Y Joseph me ayuden. Fiesta del Nacimiento del año de 1678”  
Parts SSAT, SATB, SATB, *General*
2. Description E-SE: 3/2, Manuscript performing parts  
Annotation “Villancico para la Calenda al Nacimiento a 12, año de 1678”  
Parts SSAT, SATB, SATB, *General*
3. Description E-Mn: R/34982, VE/88/42, two copies of poetry imprint from Toledo Cathedral, Christmas 1677
4. Description Manuel de León Marchante, *Obras poéticas posthumas* (Madrid, 1733), 169–170; later edition of Toledo 1677 text

Irízar drafted this *villancico de calenda* on the empty space in the margins and reverse sides of his received letters which he had fashioned into a makeshift notebook. Irízar began this piece with a prayer to the Holy Family on one of the center openings in a sideways orientation and then flipped pages toward himself to move toward what is now the front of the notebook, writing the music on the reverse sides of his letters. The manuscript includes a draft of one of the coplas which Irízar later replaced with the version that appears in the corresponding parts.

While the performing parts were written without metrical barlines, Irízar did use barlines to organize the score, usually in groups of two *compases* or measures. When a note was syncopated across the barline, since Irízar and his peers did not use ties, Irízar just draws the blackened notehead centered on the barline.

Irízar obtained this text, later attributed to Manuel de León Marchante, from a poetry imprint from Toledo Cathedral the previous year, which Toledo chapelmastor Pedro de Ardanaz, a fellow former pupil of Tomás Miciezes the elder, had mailed to him.<sup>26</sup>

This edition is based primarily on the parts, since they were actually used for performance. There are a few small differences in details of figured bass, mensural coloration, accidentals, and text underlay. In general, the parts, apparently professionally copied, are more precise and consistent than Irízar’s original draft. The draft includes numerous corrections, especially of unintentional harmonic clashes in the third-choir parts.

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<sup>26</sup> Rodríguez, “Sólo Madrid es corte.”

## Jerónimo de Carrión, *Qué destemplada armonía*

### Sources

- I. Description E-SE: 20/5, manuscript performing parts  
 Annotation “Villancico de Calenda al Nacimiento de Nuestro Señor, a II”  
 Parts SSAT, SATB, SSB *chirimías* (*Tiple de chirimía, Bajo de chirimía*), *Acompañamiento de 1º y 2º coros, Acompañamiento de 3º coro al órgano, Acompañamiento general*

There are three accompaniment parts: one that supports Choir I and II, another that supports Choir III, and a general continuo part. The Choir III part specifies organ.

The bulk of the piece is carried by the soloists of Chorus I. The third choir is a purely instrumental ensemble of *chirimías* (shawms).

The dynamic and tempo markings for the different sections are a distinctive feature of later seventeenth-century villancicos. Also in line with contemporary trends, the estribillo has multiple sections with contrasting textures and styles, and it is so long that Carrión only has a “tag line” repeated after the coplas.

## SOURCE IMAGES



Figure 1: Gutiérrez de Padilla, *Miraba el sol el águila bella*, MEX-Pc: Leg. 34, sole extant Tenor part (photograph by the editor, courtesy of the Capitular Archive of Puebla Cathedral)<sup>27</sup>

27. The inclusion of these images is deemed to constitute fair use. The original sources are in the public domain, and the images are edited and presented in an interpretive context, in a scholarly edition whose license proscribes commercial use.



Figure 2: Gutiérrez de Padilla, *Afuera, afuera pastores (Jácaro)*, Tenor I performing part, MEX-Pc: Leg. 1/3, Navidad de el año de 1652 (image from microfilm, courtesy of the Capitular Archive of Puebla Cathedral)

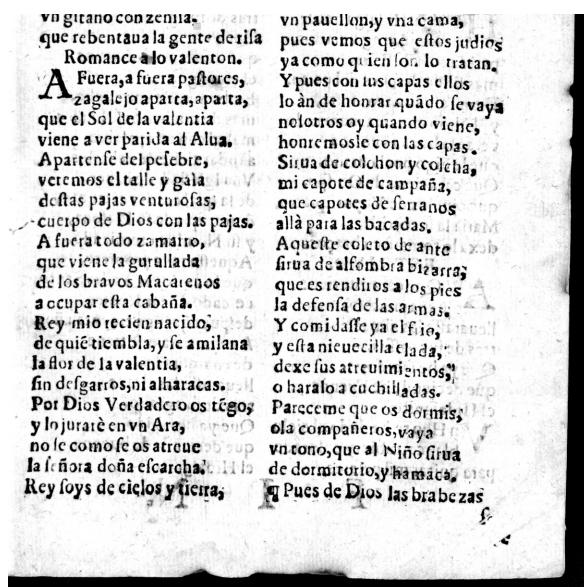


Figure 3: *Afuera, afuera pastores (Romance a lo valenton)*, source for jácaro by Gutiérrez de Padilla, in poetry imprint by Feliz Persio Bertiso, *La Harpa de Belén* (Seville, 1634), in binder's collection preserved in Puebla, MEX-Plf: 80070-42010404 (image courtesy Biblioteca José María Lafragua, Benemérita Universidad Autónoma de Puebla)



Figure 4: Bruna, *Suban las voces al cielo*, Tiple I part from previously unattributed set of manuscript parts, E-Bbc: M759/44 (image courtesy Biblioteca de Catalunya)

A handwritten musical manuscript on four-line staves. The top staff begins with a clef and has a tempo marking 'Tiple 1º 11/16 6020 a 6.'. The lyrics 'Suban las voces al cielo y digan capillo Regia' are written above the staff. The second staff starts with a clef and contains musical notes. The third staff begins with a clef and contains musical notes. The fourth staff begins with a clef and contains musical notes.

Suban las voces al cielo y digan capillo Regia  
digan mudando el ayre en velo, Corcheas buelen buelen  
buelen luntas en sincopas q. eleban buelen  
con Beno y blandos q. suspenso firmados q. suspendan y digan

Figure 5: Ambiela, *Suban las voces al cielo*, Tiple I-1 part, E-Bbc: M733/1 (image courtesy Biblioteca de Catalunya)

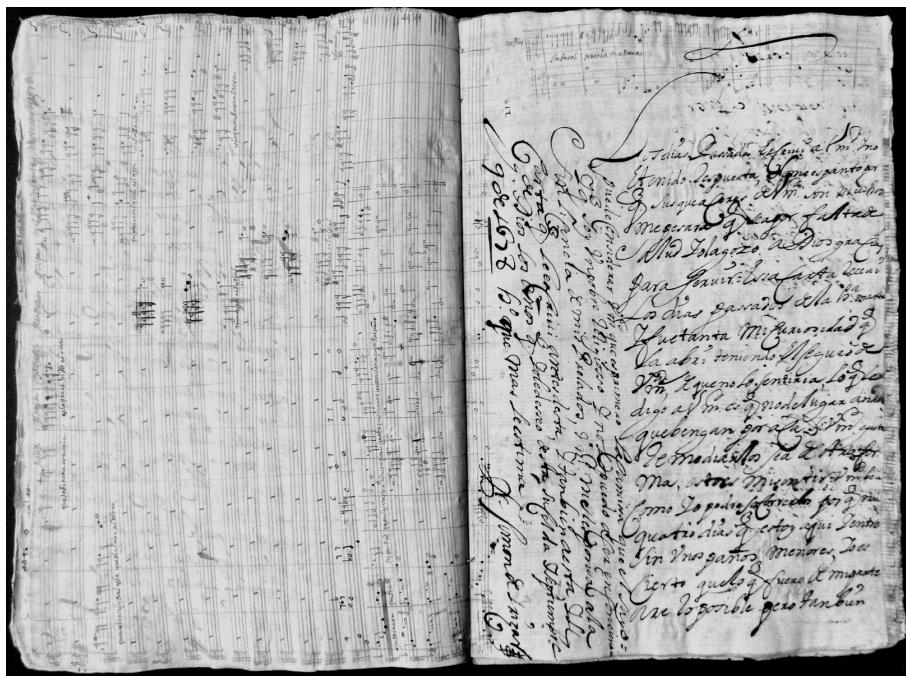


Figure 6: Irízar, *Qué música celestial*, manuscript score draft of opening written in notebook made from received letters, E-SE: 18/36 (photograph by the editor, courtesy Segovia Cathedral Archive)



Figure 7: Irízar, *Qué música celestial*, score draft, detail



Figure 8: *Qué música celestial*, poem later attributed to Manuel de León Marchante, in imprint from Christmas 1677 at Toledo Cathedral, source for Irízar's 1678 setting, E-Mn: R/34982 (image from microfilm, courtesy Biblioteca Nacional de España)

Figure 9: Carrión, *Qué destemplada armonía*, Tiple I-1 part, E-SE: 20/5 (photograph by the editor, courtesy Segovia Cathedral Archive)

## TEXTS AND TRANSLATIONS

### *Miraba el sol el águila bella* (Puebla, before 1660)

Anonymous, from musical setting by Juan Gutiérrez de Padilla, in *Villancicos dibinos, i umanos de diversos autores* (MEX-Pc: Leg. 34)

#### [INTRODUCCIÓN]

Miraba el sol  
el águila bella,  
y viéndola yo  
su limpio crisol,

The beautiful eagle  
was regarding the sun,  
and I, seeing her [the eagle],  
would regard her pure crucible,

#### [ESTRIBILLO]

5 en la sol-fa mire,  
pues agraciada en un punto,  
en un punto se ve  
con tanto re-mi-fa-sol,  
que sola a la luz de mi sol  
10 la admire de mi sol.

in sol-fa I saw,  
since, graced in one point [of time],  
she is seen as a point/note,  
with so much re-mi-fa-sol,  
that only in the light of my sun,  
should she be admired by my sun.

5R

15 Ave, mirasol, Ave,  
y la gracia fue  
que el milano nunca la mire,  
y ella al sol mire,  
y la mire el sol.

Ave/Hail, sunflower, hail—  
and the grace was  
that the kite should never regard her  
while she should regard the sun,  
and the sun regard her.

15R

#### RESPONSIÓN

Ave, mirasol, Ave,  
Ave mi mirasol, Ave,  
y la gracia fue  
que el milano nunca la mire,  
20 y ella al sol mire,  
y la mire el sol.

Ave/Hail, sunflower, hail,  
Hail, my sunflower, hail,  
and the grace was  
that the kite should never regard her  
while she should regard the sun,  
and the sun regard her.

20R

#### COPLAS

1. A el cielo su canto alegra  
pues que el sol la acrisola.

Her song rejoices up to the sky,  
for indeed the sun purifies her.

<sup>4</sup> crisol] A quadruple conceit connecting music theory with animal lore, alchemy, and the theology of Mary's Immaculate Conception: the speaker is looking at the eagle, who is looking at the sun; the eagle is a crucible in which matter is purified and transformed. Mary is the eagle and the crucible because her immaculate nature enabled her to be the mother of God.

Ni una se mínima sola  
 25 tuvo de la nota negra,  
 cantaba en dulce bemol  
 sin que Adán tono le de  
*su limpia crisol*  
*en la sol-fa mire,*  
*[Estríbillo rep.]*

30 2. Al nido y punto de voz  
 entró de instantes sin tedio,  
 que no hay tiempo de por medio  
 en la máxima de Dios,  
 sobre un errante farol,  
 35 eco el compás con el pie.  
*su limpia crisol*  
*en la sol-fa mire,*  
*[Estríbillo rep.]*

She alone took not even a minim  
 from the black note,  
 she sang in a sweet flat  
 without taking her pitch/mode from Adam.  
*Regard her pure crucible*  
*in solfa I saw,*

25R

Into the nest on the point, with strong voice  
 she entered in an instant, without tedium,  
 for there is no wasted time [half tempo]  
 in the maxima of God,  
 upon an errant lantern,  
 echo the meter with the foot.  
*Regard her pure crucible*  
*in solfa,*

30R

35R

### Afuera, afuera pastores (Jácaro) (Puebla, 1652)

Adapted from Feliz Persio Bertiso (Seville, 1634, MEX-Plf: 80070-42010404), from musical setting by Juan Gutiérrez de Padilla (MEX-Pc: Leg. 1/3)

#### JÁCARA [COPLAS]

1. Afuera, afuera, pastores,  
 zagalejo aparta, aparta,  
 que el sol de la valentía  
 viene a ver parida el alba.  
 5 2. Apártense del pesebre,  
 veremos el talle y gala,  
 destas pajas venturoosas,  
 cuerpo de Dios con las pajas.  
 3. Afuera todo zamarro

1. Make way, make way, shepherds,  
 herder-boy, clear out, clear out:  
 the sun of valiance is coming,  
 to see that the dawn has given birth.

2. Stand back from the manger,  
 let's size up the shape and dress  
 made from this lucky straw,  
 the body of God among the straw.

3. Make way, all you tough guys:

5R

25 la nota negra] A blackened notehead, using mensural coloration to indicate an imperfect note value and usually a syncopated rhythmic pattern

1 Make way, make way, shepherds] First of several indications of antagonism between the shepherds and the *jaques* or rogues (outlaws, ruffians) who come after them to the manger

3 sun... dawn] The dawn is the Virgin Mary and the sun that rises from the dawn is Christ

6 let's size up the shape and dress] They want to take the measure (*talle*, as in tailoring) and check out the decorations (*gala*) of the Christ-child's accommodations; seeing their poverty the ruffians are going to supply what they can from their capes and other gear, below

8 con las pajas] In several idioms *pajas* can also mean boasts, cuing the listener to the rogues' bragging talk to follow

9 zamarro] MS: *samarro*, Phonetic spelling of Andalusian/New Spanish pronunciation

9 tough guys] *Zamarro*, a crude, uncouth, rough-living person

- 10 que viene la gurullada  
de los bravos macareños  
a ocupar esta cabaña.  
4. Rey mío recién nacido,  
de quien tiembla y sea milana  
15 la flor de la valentía,  
sin desgarros ni el haracas.  
5. Por Dios verdadero os tengo,  
y lo juraré en un ara,  
no sé cómo se os atreve,  
20 la señora doña escarcha.  
6. Rey sois de cielos y tierra,  
por parte de taita y nana  
y no nacen desta suerte  
los reyes allá en España.  
25 7. Lindo palacio y tapices  
no os dieran esta posada  
si nacierais entre herejes  
allá en Holanda o Jelanda.  
8. Ésta es afrenta, Rey mío,  
30 de los bravos de la hampa,  
quitense las capas todos,  
ropa afuera, camaradas.  
9. Hagamos de ellas al niño,  
un pavellón y una cama,  
35 pues vemos que estos judíos  
ya como quien son lo tratan.  
10. Y pues con sus capas ellos  
lo han de honrar cuando se vaya  
nosotros hoy cuando viene,  
40 honrémosle con las capas.  
11. Sirva de colchón y colcha,

- for here comes the squad  
of macho braves  
to occupy these barracks. 10R  
4. My newborn king,  
who is making you tremble?  
when you are the flower of valiance, 15R  
no need to boast.  
5. I regard you as the true God  
and I will swear to it on an altar,  
I don't know how [the cold] defies you—  
it chills the noble lady. 20R  
6. You are the king of the heavens and earth,  
on account of your daddy and mommy,  
and the kings over there in Spain  
are not born in this manner.  
7. A lovely palace and tapestries— 25R  
they would not have given you *this* dwelling  
if you had been born among heretics  
over there in Holland or "Hayland."  
8. This is an affront, my king,  
from this fierce group of criminals. 30R  
Take off your cloaks, everyone—  
capes off, comrades.  
9. Let's make from these clothes  
a tent and a bed for the child,  
since we see that these Jews  
treat him as they do. 35R  
10. And since they are going to  
honor him with their capes when he leaves,  
let us today, when he is coming,  
honor him with the capes. 40R  
11. Let this serve as a bedroll and blanket,

10 *squad*] One of many plays on military jargon

11 *macho*] *Macareño*, affecting bravery, boastful

14 *sea milana*] Meaning unknown

16 *el haracas*] Meaning unknown

19 *no sé cómo se os atreve/ la señor doña escarcha*] Precise meaning unclear

22 *taita y nana*] Daddy and mommy, referring to David's royal line

27 *if you had been born among heretics*] In other words, even heretical Christians (Dutch Protestants) would have known to give Christ a more suitable royal dwelling than the Jews did (see copla 9)

28 *Jelanda*] Probably a joke place name

34 *pavellón*] A cloth hung up to shelter a bed, like a tarp when camping

35 *these Jews*] Anti-Semitic innuendo directed perhaps at the innkeeper who was responsible for the poor lodgings, and presumably not at Mary and Joseph, who of course were also Jewish

38 *honor him with their capes when he leaves*] Referring to Christ's Palm Sunday triumphal entry to Jerusalem on a bed of cloaks and branches

	mi capote de campaña, que capote de serranos allá para las bacadas.	the soldier's cloak from my uniform, and use the mountain-folk's cloaks over there for the cattle.	
45	12. Aqueste colento de ante, sirva de alfombra bizarro, que es rendiros a los pies, la defensa de las armas.	12. Let this skin garment serve as a ruffian's blanket; with this we lay down at your feet the defense of arms.	45R
50	13. Y comida sella el hielo, y esta nieve silla helada deje sus atrevimientos o háralo a cuchilladas.	13. And let the ice preserve the food and this snow a frozen chair; leave off your insults and boasts or do it at the point of a sword.	50R
55	14. Paréceme que os dormís hola compañeros, vaya un tono que al niño sirva de dormitorio y hamaca.	14. It looks to me like you are sleeping; hey fellows, let's have a song that can serve for the child as a room and a hammock.	55R
60	15. Rómpanse los instrumentos y démonos de las astas, que ésta es la jacarandina, y ésta es la jacarandana.	15. Dash those instruments, give us your staffs, for this here is the rogue's song, and this is way rogues talk.	60R
	ESTRIBILLO		
	Pues de Dios las bravezas se han humanado, ríndansele hampones, sírvanle bravos, 65 pastores, hola, callen esos adufes y esas zampoñas oíganse, digo. Miren que está durmiendo, 70 cuerpo de Cristo.	Since from God all bravery has been made human, bow before him, all you outlaws, let the rogues serve him; shepherds, hey, shut up those square drums and those panpipes, listen, I tell you. Look, for he is sleeping, the body of Christ.	65R
			70R

42 capote de campaña] Like a poncho, a heavy blanket that doubled as cloak and bedding for soldiers; tailor's patterns for these may be found in Martín de Anduxar, *Geometria y trazas pertenecientes al oficio de sastres* (Madrid, 1640), 20

45 colento] Meaning unknown

46 bizarro] MS: *bissaro*, phonetic spelling of a common key word in *jácaras*

49 Y comida sella el hielo] MS: *Y comida se ya el yelo*, meaning uncertain

51 leave off your insults and boasts] Having asked his fellow rogues to offer the child their garments now he tries to reform their bad manners

57 Dash those instruments] Speaking to the shepherds, who in villancicos as in exegetical literature were always singing and playing on their way to the manger

66 adufes] Square skin drums still played by Iberian folk musicians

67 zampoñas] MS: *sampoñas*, phonetic spelling

*Suban las voces al cielo* (Daroca, ca. 1650)

Anonymous, from musical setting by Pablo Bruna (*E-Bbc*: M759/44; Girona Cathedral, unnumbered MS, ed. Pedro Calahorra Martínez)

## [ESTRIBILLO]

Suban las voces al cielo  
y digan que en esta mesa  
fénix se abrasa un alma  
de amores llena.  
5 Y mudando el aire  
en veloces corcheas,  
vuelen, vuelen juntas  
en síncopas que elevan  
y en bemoles blandos,  
10 trinados que suspendan,  
digan en paso todas:  
Ay, que se abrasa un alma,  
ay, que se quema.

Let the voices ascend to Heaven,  
and let them say that on this table  
a phoenix is consumed, a soul  
full of love.

And transforming the air  
into rapid quavers,  
let them fly, fly together  
in syncopations that they raise  
and in mild flats,  
trills that they suspend,  
let them all say in time together:

Ah, a soul consumed in flames,  
ah, a soul that burns.

5R

10R

## COPLAS [BARCELONA AND GIRONA]

B1/G1. Fénix hermoso eres, alma,  
15 que entre cenizas renaces;  
si en Dios hallas nueva vida,  
arde.

B1/G1. O soul, you are a handsome phoenix,  
who are reborn among the ashes;  
if you should find new life in God,  
burn.

15R

## [BARCELONA ONLY]

B2. De tu mismo fin procedes  
para siempre eternizarte;  
20 si está tu ser en no ser,  
arde.

B3. En el peligro más cierto  
hallas lisonjas los males;  
si en el fuego no peligras,  
25 arde.

B2. From your very end, you go forth  
to become eternal forever;  
if your being is in not being,  
burn.

20R

B3. In the most certain danger  
you find evils to be flatteries;  
if in the fire you are not imperiled,  
burn.

25R

B4. A la vida lisonjeas  
cuando llegas a abrasarte;  
si con morir te eternizas,  
arde.

B5. Cuando el fuego te consume,  
a tumba es cuna en que naces;  
si del polvo resucitas,  
arde.

B6. A mejor Arabia fénix

B4. You flatter life  
when you come to be consumed in flames;  
if in dying you become eternal,  
burn.

B5. When the fire consumes you,  
the tomb is the cradle in which you are born;  
if from the dust you resurrect,  
burn.

30R

B6. To greater Arabia, phoenix,

35 hoy arrepentida partes;  
si la vida está en la muerte,  
*arde.*

today you depart repentant/suddenly;  
if life is in death,  
*burn.*

35R

[GIRONA ONLY]  
G2. Lo vivido ya no es vida  
pues muriendo se acabó;  
40 y lo que queda quién sabe  
si dejará de ser hoy,  
*arde.*

G2. The life lived is no longer life  
for in dying it is accomplished;  
and of what remains, who knows  
if it will cease to be today?  
*burn.*

40R

G3. Alma en el camino estás,  
mira aquella luz, por Dios,  
45 que es lástima y aun desdicha  
perderse con tanto sol:  
*arde.*

G3. Soul, you are on the road,  
look at that light, for God's sake,  
for it is a shame and indeed a disgrace  
to be lost when there is so much sun:  
*burn.*

45R

### *Suban las voces al cielo* (Lleida, before 1689)

Anonymous, from musical setting by Miguel Ambiel (E-Bbc: M733/1)

#### [ESTRIBILLO]

Suban las voces al cielo  
y diga capilla regia  
que María al cielo parte  
pero nunca más entera.  
5 Y digan mudando el aire  
en veloces corcheas,  
vuelen, vuelen juntos  
en síncopas que elevan,  
con bemoles blandos:  
10 trinados que suspendan  
sigan sus pasos todos  
hasta la esfera  
donde María goze  
glorias eternas.

Let voices ascend to Heaven  
and let the Royal Chapel say  
that to Heaven Mary departs,  
though more whole than ever.

And let them say, transforming the air  
into rapid quavers,  
let them fly, fly together  
in syncopations that ascend  
with mild flats:  
trills that suspend  
let everyone follow her paces  
up to the sphere  
where Mary enjoys  
eternal glories.

5R

10R

#### COPLAS

15 María se parte al cielo,  
donde tendrá gloria eterna,  
y se me parte el alma  
de pensarse me aleja.  
Y así el alma con voces  
20 digan en tanta pena:  
*Suban las voces al cielo*

Mary departs for Heaven  
where she will have eternal glory,  
and my soul departs from me,  
thinking on this, it leaves me far behind.  
And thus, let the soul loudly/with voices  
say in such sorrow:  
*Let voices ascend to Heaven*

15R

20R

*y diga capilla regia  
que María al cielo parte  
pero nunca más entera.*

*and let the Royal Chapel say  
that to Heaven Mary departs,  
though more whole than ever.*

25 Deja el mundo miserable,  
que el mundo todo es miseria,  
en donde liberal  
mostrarse al mundo pueda.  
Y así pues esperamos  
30 divinas influencias:

*Digan mudando el aire  
en veloces corcheas,  
vuelen, vuelen juntos  
en sincopas que elevan.*

She leaves the world miserable,  
for all the world is misery  
where she can show herself  
to be free from the world and merciful to it.  
And thus we await  
divine influences:

25R

*Let them say, transforming the air  
into rapid quavers,  
let them fly, fly together  
in syncopations that ascend.*

30R

35 Tan llena de gracias sube,  
que estéril deja la tierra,  
si no es que a su contacto  
fructificada queda.  
Y así conmigo acordes  
40 digan voces excelsas:

*con bemoles blandos:  
trinados que suspendan  
sigan sus pasos todos  
hasta la esfera  
45 donde María goze  
glorias eternas.*

She ascends so full of grace  
that she leaves the earth sterile  
if it were not that at her touch  
it remains fruitful.  
And thus in harmony with me  
let the loftiest voices say:

35R

*With mild flats,  
trills that suspend,  
let everyone follow her paces  
up to the sphere  
where Mary enjoys  
eternal glories.*

40R

45R

### Qué música celestial (Segovia, 1678)

Attr. Manuel de León Marchante, *Obras poéticas posthumas* (Madrid, 1733), 169–170 (E-Mn: R/34982, VE/88/42)

#### ESTRIBILLO

¿Qué música celestial  
es la que hoy el aire altera?  
¿Qué soberana armonía  
es la que el oído eleva?  
5 ¿Qué luz es ésta que en día  
transforma la noche densa?  
¿Qué claro fulgor el cielo  
esta noche da a la tierra?

Lo admirable de este enigma

What heavenly music  
is that which alters the air today?  
What sovereign harmony  
is that which elevates hearing?

What light is this that transforms  
the dense night into day?  
What clear splendor does the sky  
this night give to the earth?

What can be seen of this riddle

5R

- 10 grande novedad encierra.  
 Gloria repiten las voces.  
 Paz dan sus luces cadencias.  
 Toda la tierra es ya cielo  
 Y todo el cielo da en tierra.  
 15 ¿Qué será que en nuestra duda  
 no cabe saber qué encierra  
 ser el cielo voces todo,  
 ser glorias toda la tierra?

*Angel:* La causa es, pastores,  
 20 que de una doncella  
 forma el Verbo carne,  
 por pagar la deuda,  
 que del primer padre  
 tomó por su cuenta:  
 25 y el cielo envidioso  
 de ver que hoy la tierra  
 a Dios goza humano,  
 con voces celebra  
 la dicha que el orbe  
 30 posee en su esfera.

Venga enhorabuena.

- Pues si viene a darnos  
 gloria en vez de pena,  
 venga enhorabuena.  
 35 Y de vuestras dudas  
 proseguid el tema,  
 pues en la sustancia  
 yo diré qué encierran.  
 Son admiraciones  
 40 de ver que en la tierra  
 se siembre luceros,  
 se cojan estrellas.  
 Proseguid las dudas,  
 y en graves cadencias  
 45 de sonoras voces  
 descifraré el tema.

Venga enhorabuena.

encloses a great new thing.  
 10R Glory—let the voices repeat it.  
 Peace—their lights give cadences.  
 All the earth has become heaven  
 and all heaven appears on earth.  
 15 What should it mean that in our doubt  
 there is no room to know what it encloses,  
 since the heaven is all voices,  
 since Glorias are in all the earth.

*Angel:* The cause, shepherds, is  
 that from a maid  
 the Word takes form in flesh,  
 to pay the debt  
 that from the first Father  
 He took upon his account:  
 25R and the sky, seeing with envy  
 that today the earth  
 knows God as a human,  
 with loud voices celebrates  
 the saying that the Orb  
 holds in its sphere.

Let him be welcomed.

For if he comes to give us  
 glory instead of grief,  
 let him be welcomed.

And of our doubts  
 go on with the theme,  
 for in substance  
 I will tell you what the doubts enclose.

They are admirations,  
 seeing that on the earth  
 luminaries are sown  
 and stars are gathered.

Go on with the questions,  
 and in solemn cadences  
 with resonant voices  
 I will decipher the theme.

Let him be welcomed.

#### COPLAS [ROMANCE CON SIGUIDILLAS]

50    ¿Qué será que en voces graves  
toda la corte celeste  
con gloria, y paz nos combida  
en alternados motetes?

55    Es que el cielo hoy gozoso  
(de glorias tales)  
varias galas de acentos  
rompe en el aire.

60    ¿Que será que a media noche  
por las puertas del oriente,  
sin romper el alba bella,  
el sol se nos manifieste?

65    Es que el sol cuando nace  
de tal aurora,  
dora el yerro del hombre  
que a ella la adora.

70    ¿Que será que un portalillo  
tanto en si se desvanece,  
que todo el poder encierra  
en lo estrecho de un pesebre?

75    El portal no era nada,  
y al ver que hoy tiene  
en su albergue a Dios Niño,  
se desvanece.

80    ¿Que será que a los pastores  
un paraninfo recuerde,  
y dejando sus ovejas  
hoy más ganados se encuentren?

85    Es pastor, y así el niño  
quiere premiarlos,  
porque cuiden gustosos  
de sus rebaños.

90    Que será que una doncella  
tenga un infante en su albergue,  
siendo a un tiempo madre y virgen,  
sin que uno, ni otro se niegue?

95    Es muy justa la duda,  
pero yo entiendo,  
que salir de ella puedes  
dentro de un Credo.

100    ¿Que será que hasta dos brutos  
se precien tan de corteses,  
que entre los dos la verdad

What shall it mean that in grave voices  
all the heavenly court  
with “glory and peace” invites us  
in alternated motets?

105    It means that the sky today joyously  
(from such glories)  
breaks open with so much finery  
of accents in the air.

110    What shall it mean that at midnight  
through the portals of the East,  
the fair dawn not breaking,  
the sun shows himself to us?

115    It means that the sun, when he is born  
from such an aurora,  
gilds the error of man  
just as he adores her.

120    What shall it mean that in a little stall  
such a presence is hidden  
that the stable encloses all power  
in the narrow bed of a manger?

125    The stall was nothing,  
and on seeing that this day it holds  
in its lodging God as a Child,  
it vanishes.

130    What shall it mean that a heavenly sentinel  
has regard for the shepherds,  
and, leaving their sheep,  
this day more flocks are gathered?

135    He is a shepherd, and thus the baby  
wants to reward them,  
so that they should properly care  
for his flocks.

140    What shall it mean that a maiden  
should have an infant in her lodging,  
being at once mother and virgin,  
without either one negating the other?

145    The doubt is very reasonable,  
but I understand  
that you can come out from her  
before I can say the Creed.

150    What shall it mean that even two beasts  
conduct themselves with such courtesies  
that between the two only the Truth

63 he adores her ] Play on *adora* (adores) and *dora* (gilds), in contrast to *yerro* (error) and *bierro* (iron).

- hoy se mira solamente?  
 Tienen a Dios delante,  
 y así es muy justo,  
 que la modestia se halle  
 hasta en los brutos.  
 95      ¿Que será que los arroyos  
 hoy sus cristales detienen  
 y se muestran más gustosos  
 cuando están menos corrientes?  
 100     Como el río de gracia  
 sale hoy de madre,  
 a su vista las aguas  
 vierten cristales.
- this day is seen?  
 They have God before them,  
 and thus it is very right  
 that modesty should be found  
 even among the beasts.      95R
- What shall it mean that the streams  
 this day hold back their crystal drops  
 and show themselves to be the most tasteful  
 when they are the least current?  
 As the river of grace  
 comes forth today from his mother,  
 on seeing him the waters  
 turn into crystals.      100R

### *Qué destemplada armonía* (Segovia, ca. 1690)

Anonymous, from musical setting by Jerónimo de Carrión (*E-SE: 20/5*)

- ESTRIBILLO
- ¿Qué destemplada armonía  
 de confusas voces varias  
 de lo profundo del valle  
 la sagrada esfera escala?  
 5      Sin duda gime oprimida  
 la naturaleza humana  
 al peso de infiel cadena  
 que honrosamente arrastra.  
 Pues con ayes tristes,  
 10     pues con tiernas ansias  
 el cielo penetra  
 y a su piedad clama.
- Y elevando los dulces acentos  
 cuando le asegura feliz esperanza,  
 15     al eterno le pide rendida  
 el cumplimiento de su alta palabra.  
 Y así dice, y así exclama,  
 ¿hasta cuándo, Señor poderoso,  
 dueño de las almas,  
 20     han de estar de tus misericordias  
 las puertas cerradas?
- What untempered harmony  
 from so many confused voices  
 rises from the depth of the valley  
 and scales the sacred sphere?  
 No doubt, human nature  
 5R     groans, oppressed  
 under the weight of the traitorous chain  
 that honorably restrains it.  
 But now with sad sighs,  
 now with tender plaints,  
 10R     she breaks through heaven  
 and makes a claim on his faithfulness.
- And lifting up sweet accents  
 when cheerful hope reassures her,  
 on bended knee she petitions the Eternal  
 15R     for the fulfillment of his lofty word.  
 And thus she speaks, and thus she exclaims,  
 how long, O mighty Lord,  
 master of souls,  
 will the gates of your mercies  
 20R     remain closed?

Pero ya del Olimpo de luces

But already from the Olympus of lights

la risa del alba  
nos anuncia en el sol  
que previene la paz deseada.

Venga, llueva, llegue, nazca.

Venga pues en buen hora  
donde le aguardan  
a borrar feas culpas,  
a lavar manchas.

Llueva la prodigiosa  
nube sagrada,  
el suave rocío  
que es todo gracia.

Llegue aquel luminoso  
sol que en sus alas  
hoy para los mortales  
la salud traiga.

Nazca al mundo el dorado  
granito en pajas,  
porque sea del hombre  
dulce vianda.

Venga, llueva, llegue, nazca.

**COPLAS**  
1. Venga aquel capitán fuerte  
a cuya diestra bizarra  
debe Israel tantos triunfos  
como prometen sus palmas.

Ánime huestes,  
aliste escuadras,  
logre coronas,  
venza batallas.

Venga, llueva, llegue, nazca.

2. Llueva aquel blando rocío,  
nube hermosa siempre intacta,  
que el erial campo fecunde  
que agostó la culpa infausta.

Desate en perlas  
sus abundancias  
con que corone  
las esperanzas.

the laughter of the dawn  
announces to us in the sun  
that comes before the longed-for peace.

25R

Come, rain, arrive, be born.

Let him come, then, at the right time  
where they are waiting for him  
to wipe away hideous faults,  
to wash away every stain.

30R

Let it rain, the ample  
holy cloud,  
the mild dew  
that is full grace.

Let him arrive, that luminous  
sun who in his wings  
today brings healing  
to mortals.

Let him be born to the world,  
the golden seed in the straw,  
so that he may be for Man  
sweet nourishment.

35R

40R

Come, rain, arrive, be born.

1. Let him come, that strong captain  
to whose awesome fighting skill  
Israel owes so many triumphs,  
as his palms foretold.

45R

Rise up, hosts,  
get ready, squadrons,  
earn laurels,  
win battles.

50R

Come, rain, arrive, be born.

2. Let her rain, that gentle dew  
lovely cloud, ever whole,  
who waters the fertile field,  
who overcomes the guilt she never knew.

55R

Untie in pearls  
her abundant riches  
with which she crowns  
every hope.

60R

Venga, llueva, llegue, nazca.

3. Llegue aquella luz propicia  
de profetas deseada,  
a cuyo influjo benigno  
se vivifiquen las almas.  
65

Aliente rayos  
de luz y llama,  
que el mundo ilustren  
cuando le abrasan.

70 Venga, llueva, llegue, nazca.

4. Nazca y en su infancia tierna  
sus manos no aten las fajas,  
porque sus misericordias  
a dos manos las reparta.

75 Del alto seno  
de eterna estancia  
desciende al valle  
que ya le aguarda.

Venga, llueva, llegue, nazca.

Come, rain, arrive, be born.

3. Let it come, that clear light  
desired by prophets,  
by whose benign influence  
souls are brought to life.

Let the rays shine forth  
of light and flame,  
to illuminate the world  
when they set it afire.

Come, rain, arrive, be born.

65R

70R

4. Let him be born, and in his tender infancy  
his hands do not tie up the bundles of straw,  
because his mercies  
with two hands divide them.

From the high mound  
of eternal dwelling  
he descends to the valley  
that already awaits him.

Come, rain, arrive, be born.

75R

# Miraba el sol el águila bella

*De Concepción. A duó. [Fragment]*

Anonymous

JUAN GUTIÉRREZ DE PADILLA (c. 1590–1664)

## [INTRODUCCIÓN]

TENOR

A musical score for the Tenor part of the introduction. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C3'). The vocal line begins with a grace note followed by a dotted half note. The lyrics are: Mi - ra - ba el sol el á - guí - la.

6

The continuation of the musical score for the introduction. The vocal line continues with a dotted half note, followed by a quarter note, another quarter note, and a dotted half note. The lyrics are: be - lla, y vién - do - la yo su lim - pio cri - - sol,

## [ESTRIBILLO]

12

The musical score for the first part of the chorus. The vocal line starts with a rest followed by a dotted half note. The lyrics are: en\_\_\_\_ la sol - fa mi - ré, pues a - gra - cia - da en un

18

The musical score for the second part of the chorus. The vocal line starts with a dotted half note. The lyrics are: pun-to, en un pun - to se ve con tan - ta re - mi - fa - sol,

24

The musical score for the third part of the chorus. The vocal line starts with a rest followed by a dotted half note. The lyrics are: que so - la a la luz de mi sol la ad -



37

ve, mi - ra - sol, A - ve, y la gra - cia fue

44

que el mi - la - no nun - ca, nun - ca la mi - re, nun - ca la

50

mi - re, y e - lla al sol mi re, al sol, y la

1. To Responsión
2. To Copla 2
3. Fine

57

mi - re, el sol, el sol, el sol.

### RESPONSIÓN a 4 del duo

64

A - ve, mi - ra - sol, A - ve, A - ve,

70

A - ve, mi mi - ra - sol, A - ve, y la

76

gra - cia fue, gra - cia fue, y la gra - cia que el mi -

82

- la - no nun - ca, nun - ca, nun - ca la mi - re, nun -

88

- ca, nun - ca la mi - re y e - lla al sol mi - re, \_\_\_\_\_

95

y e - lla al sol mi - re al sol, \_\_\_\_\_ y la

102

mi - re el sol, y la mi - re el sol, el sol. \_\_\_\_\_

## COPLAS a duo

109

1. A el cie - lo su can - to a - le - gra pues que el sol

115

la a - cri - so - la, a - cri - so - la, ni u - na se mí - ni - ma

122

so - la, tu - vo de la no - ta ne - gra, no - ta

129

ne - gra, can - ta - ba en dul - ce be - mol sin que A

[D.S.]

136

- dán to - no le de. Su lim - pio cri - sol,

## [COPLA 2]

142

2. Al ni - do y pun - to de voz en - tró de ins -

148



155



162



[D.S.]

169



# Afuera, afuera, pastores

*Jácaro a 6*

Feliz Persio Bertiso (Seville, 1634) JUAN GUTIÉRREZ DE PADILLA (ca. 1590–1664)

## JÁCARA DÚO [COPLAS]

The musical score consists of six staves, each with a different vocal part:

- TIPLE I (Soprano): Treble clef, key signature of one sharp (F#), time signature common time (C). The first measure shows a fermata over a whole note followed by a half note.
- ALTUS I (Alto): Treble clef, key signature of one sharp (F#), time signature common time (C). The first measure shows a fermata over a whole note followed by a half note.
- ALTUS II (Alto): Treble clef, key signature of one sharp (F#), time signature common time (C). The first measure shows a fermata over a whole note followed by a half note.
- TENOR I (Tenor): Treble clef, key signature of one sharp (F#), time signature common time (C). The first measure shows a fermata over a whole note followed by a half note. The lyrics begin at measure 1: "1. A - fue-ra, a-fue - ra, pas - to - res, za -".
- BASSUS I (Bass): Bass clef, key signature of one sharp (F#), time signature common time (C). The first measure shows a fermata over a whole note followed by a half note.
- BASSUS II (Bass): Bass clef, key signature of one sharp (F#), time signature common time (C). The first measure shows a fermata over a whole note followed by a half note.

The continuation of the musical score shows two staves:

- T.I (Tiple I): Treble clef, key signature of one sharp (F#), time signature common time (C). The lyrics continue: "ga - le - jo a - par-ta, a - par - ta, que el\_ sol de la va - len-tí -".
- B.I (Bassus I): Bass clef, key signature of one sharp (F#), time signature common time (C).

11

A.I

T.I  
a vie - nea ver par - ti - da el al - ba.

B.I

17

A.I

-pár - ten - se del pe - se - bre, ve - re - mos el ta - lle y ga -

B.I

22

A.I

- la des - tas pa - jas ven - tu - ro - sas, cuer - po -

B.I

28

T.I

3. A - fue - ra to - do sa - ma -  
de Dios con las pa - jas.

A.I

B.I

34

Ti. I  
- rro, que vie - ne la gu - ru - lla - da de los bra - vos

B. I

40

Ti. I  
ma - ca - re - nos a o - cu - par es - ta ca - ba - ña.

B. I

## TENOR I

4. Rey mío recién nacido,  
de quien tiembla y sea milana  
la flor de la valentía  
sin desgarros ni el haracas.

7. Lindo palacio y tapices  
no os dieran esta posada  
si nacierais entre herejes  
allá en Holanda o Jelanda.

10. Y pues con sus capas ellos  
lo han de honrar cuando se vaya  
nosotros hoy cuando viene,  
honrémosle con las capas.

13. Y comida sella el hielo  
y esta nieve silla helada  
deje sus atrevimientos  
o háralo a cuchilladas.

## ALTO I

5. Por Dios verdadero os tengo,  
y lo juraré en un ara,  
no sé cómo se os atreve,  
la señora doñá escarcha.

8. Ésta es afrenta, Rey mío,  
de los bravos de la hampa,  
quítense las capas todos,  
ropa afuera, camaradas.

11. Sirva de colchón y colcha,  
mi capote de campaña  
que capote de serranos  
allá para las bacadas.

14. Paréceme que os dormís  
hola compañeros, vaya  
un tono que al niño sirva  
de dormitorio y hamaca.

## TIPLE I

6. Rey sois de cielos y tierra,  
por parte de taita y nana  
y no nacen desta suerte  
los reyes allá en España.

9. Hagamos de ellas al niño,  
un pavellón y una cama,  
pues vemos que estos judíos  
ya como quien son lo tratan.

12. Aqueste colento de ante  
sirva de alfombra bizarro  
que es rendiros a los pies,  
la defensa de las armas.

15. Rómpanse los instrumentos  
y démonos de las astas,  
que ésta es la jacarandina,  
y ésta es la jacarandana.

## ESTRIBILLO A 6

46

T.I.

B.I.

Pues de Dios las bra - ve - zas se han\_ hu - ma - na - do, rín - dan - se -

52

T.I.

T.I.

B.I.

Pas - to - res, ho -

le ham - po - nes, sír - van - le bra - vos.

B.I.

Pas - to - res, ho -

58

T.I.

B.I.

-la, ca - llen e - sas a - du - fes y e - sas zam - po - ñias, ca - llen

- la, \_\_\_\_\_ ca - llen e - sos a - du - fes y e - sas zam -

64

Ti. I

e - sos a - du - fes      y e - sas zam - po - ñas,      y e - sas zam - po - ñas,

B. II

- po -      ñas, ca - llen      e - sos a - du - fes      y e - sas zam - po - ñas.

70

A. I

oí - gan - se, di - go.      Mi - ren que es - tá dur - mien - do, cuer - po de

B. I

76

Ti. I

Mi - ren

A. I

Cris - to, cuer - po de Cris - to, cuer - po de Cris - to,

A. II

Mi - ren

T. I

Mi - ren

B. I

Mi - ren

B. II

82

Ti. I      que es-tá dur - mien - do, cuer - po de Cris - to, mi - ren

A. I      — mi - ren que es-tá dur - mien - do, cuer - po de

A. II      que es-tá dur - mien - do, mi - ren que es-tá dur -

T. I      que es-tá dur - mien - do, cuer - po de Cris - to,

B. I      —

B. II      que es-tá dur - mien - do, cuer - po de Cris - to, cuer - po de

87

Ti. I      que es-tá dur-mien-do, cuer - po de Cris - to,

A. I      Cris - to, mi - ren que es-tá dur - mien - do, cuer - po de

A. II      -mien - do, cuer - po de Cris - to, mi - ren que es-tá dur -

T. I      mi - ren que es-tá dur - mien - do, dur - mien -

B. I      —

B. II      Cris - to,

92

Ti. I      cuer - po de Cris - to, mi - ren que es-tá dur -

A. I      Cris - to, mi - ren que es-tá dur -

A. II      -mien-do, cuer-po de Cris - - - to,

T. I      - do, cuer - po de Cris - to,

B. I

B. II      cuer - po de Cris - to, mi - ren que es-tá dur - mien - do, cuer - po de

98

Ti. I      -mien - do, cuer - po de Cris - to, de Cris - - - to.

A. I      -mien - do, cuer - po de Cris - to.

A. II      cuer - po de Cris - to, de Cris - to.

T. I      - mi - ren que es-tá dur - mien - do, cuer - po de Cris - to.

B. I

B. II      Cris - to, cuer - po de Cris - to, de Cris - to.

# Suban las voces al cielo

Anonymous

PABLO BRUNA (1611–1679)

[ESTRIBILLO] a 4

TIPLE 1

TIPLE 2

ALTO

TENOR

**System 1:**

- TIPLE 1:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.
- TIPLE 2:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.
- ALTO:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.
- TENOR:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.

**System 2:**

- TIPLE 1:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.
- TIPLE 2:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.
- ALTO:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.
- TENOR:** Treble clef, B-flat key signature. Notes: F, G, A, B-flat, C, D, E, F-sharp, G, A.

5

Ti. 1

Ti. 2

A.

T.

8

vo - ces al cie - lo, y di - gan, y di - gan que en es - ta me -

10

Ti. 1  
- sa fé - nix se a - bra - saun al - ma de a - mo - res, de a -

Ti. 2  
- sa de a - mo - res, de a -

A.  
- sa de a - mo - res, de a -

T.  
- sa de a - mo - res, de a -

15

Ti. 1  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

Ti. 2  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

A.  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

T.  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

20

Ti. 1 - lo - ces corcheas, en ve - lo - ces corcheas, vuelen, vuelen juntas, vuelen, vuelen juntas

Ti. 2 - lo - ces corcheas, en ve - lo - ces corcheas, vuelen, vuelen juntas, vuelen, vuelen juntas

A. - lo - ces corcheas, en ve - lo - ces corcheas, vuelen, vuelen juntas, vuelen, vuelen juntas

T. 8 - lo - ces corcheas, en ve - lo - ces corcheas, vuelen, vuelen juntas, vuelen, vuelen juntas

24

Ti. 1 en sín - copas quee-le - van, en sín - copas quee-le - van y en be-

Ti. 2 en sín - copas quee-le - van, quee-le - van, quee-le - van y en be-

A. en sín - copas quee-le - van, quee-le - van, quee-le - van y en be-

T. 8 en sín - copas quee-le - van, en sín - copas quee-le - van y en be-

30

Ti. 1 - moles blan-dos, blan-dos, tri - na - dos que sus - pen - dan, sus-

Ti. 2 - moles blan-dos, blan-dos, tri - na - dos que sus - pen - dan, sus-

A. - moles blan-dos, blan-dos, tri - na-dos que sus-pendan, tri - nados que sus-

T. 8 - moles blan-dos, blan-dos, tri - na-dos que sus-pendan, tri - na - dos que sus-

36

Ti. 1 -pendan, sus - pen - dan, di-gan en pa-so todas, en pa-so

Ti. 2 -pendan, sus - pen - dan, di-gan en pa-so todas, todas, digan en

A. -pendan, sus - pen - dan, di-gan en pa-so todas, en pa-so

T. 8 -pendan, sus - pen - dan, di - gan en pa-so todas, en pa-so todas, en pa-so

41

Ti. 1      to - das:      "Ay,— que se que - ma,"

Ti. 2      pa-so to - das:      "Ay,— que se abrasa un

A.      pa-so to - das:      "Ay,— que se abrasa un al - - ma, ay,-

T.      to-das, to - das:      "Ay,— que se abrasa un al - - ma,

46

Ti. 1      ay,— que se abrasa un al - - ma,      ay,— que se que -

Ti. 2      al - - ma, ay,      ay,— que se que - ma, ay,-

A.      — que se que - ma,      ay,— que se abrasa un al - - ma, ay,

T.      ay,      ay,— que se abrasa un al - - ma,

51

Ti. 1 -ma, ay, — que se que - ma, ay, que se que - ma, se que -

Ti. 2 — ay, ay, que se que - ma, ay, que se que - ma,

A. ay, ay, que se que - ma, ay, ay, — que se que -

T. 8 ay, que se que - ma, ay, que se a.bra - sa, que se que -

[Fine]

56

Ti. 1 - ma, ay, que se que - ma, ay, que se que - ma."

Ti. 2 — ay, que se que - ma, ay, que se que - ma."

A. - ma, ay, que se que - ma, ay, que se que - ma."

T. 8 - ma, ay, que se que - ma, ay, que se que - ma."

## COPLAS a 4

61

Ti. 1      1. Fénix her-mo-so<sub>eres</sub>, al - ma,      fénix her-mo-so<sub>e-res</sub>, alma<sub>eres</sub>, al·ma,

Ti. 2      1. Fénix her-mo-so<sub>eres</sub>, alma<sub>eres</sub>, alma<sub>eres</sub>, al·ma,

A.      1. Fénix her-mo-so<sub>eres</sub>, al - ma fé-nix her - mo-so<sub>e-res</sub>, alma,

T.      1. Fénix her-mo-so<sub>eres</sub>, al - ma,      fé-nix her-mo-so<sub>e-res</sub>, alma,

68

Ti. 1 que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

Ti. 2 que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

A. que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

T. que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

74

Ti. 1 - da, nue - va vi - da, ar - de, ar - de, ar - de,

Ti. 2 - da, nue - va vi - da, ar - de, ar - de,

A. - da, nue - va vi - da, ar - de, ar - de, ar - de,

T. - da, nue - va vi - da, ar - de, ar - de, ar - de, ar - de,

[D.C. al Fine  
after last copla]

80

Ti. 1      ar - de, ar - de, ar - de, ar - de.

Ti. 2      ar - de, ar - de, ar - de, ar - de.

A.      ar - de, ar - de, ar - de, ar - de.

T.      ar - de, ar - de, ar - de, ar - de.

2. De tu mismo fin procedes,  
de tu mismo fin procedes, procedes  
para siempre eternizarte;  
si está tu ser en no ser,  
en no ser,  
arde.

4. A la vida lisonjeas,  
a la vida lisonjeas, lisonjeas  
cuando llegas a abrasarte;  
si con morir te eternizas,  
te eternizas,  
arde.

6. A mejor Arabia fénix,  
a mejor Arabia fénix, fénix,  
hoy arrepentida partes;  
si la vida está en la muerte,  
en la muerte,  
arde.

3. En el peligro más cierto,  
en el peligro más cierto, más cierto  
hallas lisonjas los males;  
si en el fuego no peligras,  
no peligras,  
arde.

5. Cuando el fuego te consume,  
cuando el fuego te consume, consume,  
la tumba es cuna en que naces;  
si del polvo resucitas,  
resucitas,  
arde.

TRANSPOSED EDITION

# Suban las voces al cielo

Anonymous

PABLO BRUNA (1611–1679)

[ESTRIBILLO] a 4

The musical score consists of four staves. From top to bottom: TIPLE 1, TIPLE 2, ALTO, and TENOR. Each staff begins with a clef (G, G, F, and G respectively), followed by a key signature of one flat, and a common time signature. The vocal parts sing the phrase "Su - ban las vo - ces al cie - lo, su - ban las". The tenor staff includes a 'g' symbol below the staff.

The musical score continues with four staves. From top to bottom: Ti. 1, Ti. 2, A., and T. Each staff begins with a clef (G, G, F, and G respectively), followed by a key signature of one flat, and a common time signature. The vocal parts sing the phrase "vo - ces al cie - lo, y di - gan, y di - gan que en es - ta me -". The tenor staff includes a 'g' symbol below the staff. Measure 5 is indicated above the first staff.

10

Ti. 1  
-sa fé - nix se a - bra - sa un al - ma de a - mo - res, de a -

Ti. 2  
-sa de a - mo - res, de a -

A.  
sa de a - mo - res, de a -

T.  
sa de a - mo - res, de a -

15

Ti. 1  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

Ti. 2  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

A.  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

T.  
-mo - res, de a - mo - res lle - na. Y mu-dando el ai-re en ve-

20

Ti. 1    - lo - ces corcheas, en ve - lo - ces corche-as, vuelen, vuelen juntas, vuelen, vuelen jun-tas

Ti. 2    - lo - ces corcheas, en ve - lo - ces corche-as, vuelen, vuelen juntas, vuelen, vuelen jun-tas

A.    - lo - ces corcheas, en ve - lo - ces corche-as, vuelen, vuelen juntas, vuelen, vuelen jun-tas

T.    8 - lo - ces corcheas, en ve - lo - ces corche-as, vuelen, vuelen juntas, vuelen, vuelen jun-tas

24

Ti. 1    en sín - copas que e-le - van, en sín - copas que ele - van y en be -

Ti. 2    en sín - copas que elevan, que e - le - van, que ele - van y en be -

A.    - en sín - copas que ele - van, que ele - van, y en be -

T.    8 en sín - copas que e-le - van, en sín - copas que ele - van y en be -

30

Ti. 1 -moles blan-dos, blan-dos, tri - na - dos que sus - pen - dan, sus-

Ti. 2 -moles blan-dos, blan-dos, tri - na - dos que sus - pen - dan, sus-

A. -moles blan-dos, blan-dos, tri - na-dos que sus - pendan, tri - nados que sus-

T. -moles blan-dos, blan-dos, tri - na-dos que sus - pendan, tri - na - dos que sus-

36

Ti. 1 -pendan, sus - pen - dan, di-gan en pa-so to-das, en pa-so

Ti. 2 -pendan, sus - pen - dan, di-gan en pa-so to-das, to-das, di-gan en

A. -pendan, sus - pen - dan, di-gan en pa-so to-das, en pa-so

T. -pendan, sus - pen - dan, di - gan en pa-so to-das, en pa-so to-das, en pa-so

41

Ti. 1      to - das:      "Ay,— que se que - ma,  
Ti. 2      pa-so to - das:      "Ay,— que se abrasa un  
A.      pa-so to - das:      "Ay,— que se abrasa un al - - ma, ay,—  
T.      8 to-das, to - das:      "Ay,— que se abrasa un al - - ma,

46

Ti. 1      ay,— que se abrasa un al - - ma,      ay,— que se que -  
Ti. 2      al - - ma, ay,      ay,— que se que - ma, ay,—  
A.      — que se que - ma,      ay,— que se abrasa un al - - ma, ay,  
T.      8 ay,      ay,— que se abrasa un al - - ma,

51

Ti. 1      -ma, ay, — que se que - ma, ay, que se que - ma, se que -

Ti. 2      — ay, ay, que se que - ma, ay, que se que - ma,

A.      ay, ay, que se que - ma, ay, — ay, que se que -

T.      ay, que se que - ma, ay, que se a-bra - sa, que se que -

[Fine]

56

Ti. 1      - ma, ay, que se que - ma, ay, que se que - ma."

Ti. 2      — ay, que se que - ma, ay, que se que - ma."

A.      - ma, ay, que se que - ma, ay, que se que - ma."

T.      - ma, ay, que se que - ma, ay, que se que - ma."

## COPLAS a 4

61

Ti. 1  
1. Fénix her-mo-so eres, al - ma, fénix her-mo-so e-res, alma, eres, al-ma,

Ti. 2  
1. Fénix her - mo - so eres, alma, eres, al-ma,

A.  
1. Fénix her - mo - so eres, al - ma fé-nix her - mo-so e-res, al-ma,

T.  
1. Fénix her - mo - so eres, al - ma, fé-nix her - mo-so e-res, al-ma,

68

Ti. 1      que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

Ti. 2      que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi - <sup>b</sup>

A.      que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

T.      que entre ce - ni - zas re - na - ces; si en Dios ha - llas nue - va vi -

74

Ti. 1      -da, nue - va vi - da, ar - de, ar - de, ar - de, ar - de,

Ti. 2      -da, nue - va vi - da, ar - de, ar - de, ar - de,

A.      -da, nue - va vi - da, ar - de, ar - de, ar - de,

T.      -da, nue - va vi - da, ar - de, ar - de, ar - de, ar - de,

[D.C. al Fine  
after last copla]

80

Ti. 1      ar - de, ar - de, ar - de, ar - de.

Ti. 2      ar - de, ar - de, ar - de, ar - de.

A.      ar - de, ar - de, ar - de, ar - de.

T.      ar - de, ar - de, ar - de, ar - de.

2. De tu mismo fin procedes,  
de tu mismo fin procedes, procedes  
para siempre eternizarte;  
si está tu ser en no ser,  
en no ser,  
arde.

3. En el peligro más cierto,  
en el peligro más cierto, más cierto  
hallas lisonjas los males;  
si en el fuego no peligras,  
no peligras,  
arde.

4. A la vida lisonjeas,  
a la vida lisonjeas, lisonjeas  
cuando llegas a abrasarte;  
si con morir te eternizas,  
te eternizas,  
arde.

5. Cuando el fuego te consume,  
cuando el fuego te consume, consume,  
la tumba es cuna en que naces;  
si del polvo resucitas,  
resucitas,  
arde.

6. A mejor Arabia fénix,  
a mejor Arabia fénix, fénix,  
hoy arrepentida partes;  
si la vida está en la muerte,  
en la muerte,  
arde.

# Suban las voces al cielo

*Villancico a la Asunción de la Virgen a 6 Voces*

Anonymous

MIGUEL AMBIELA (1666–1733)

## ESTRIBILLO a 6

The musical score consists of seven staves. From top to bottom, the voices are: TIPLE I-1, TIPLE I-2, TENOR I, TIPLE II, ALTO II, TENOR II, and ACOMP. CONTINUO (bass). The continuo staff uses a bass clef. The vocal parts are in soprano range. The music is in common time, with a key signature of one sharp. The vocal parts enter at different times, with the first two voices (TIPLES) entering together, followed by TENOR I, TIPLE II, ALTO II, and TENOR II. The continuo part begins later. The lyrics are written below the vocal staves.

TIPLE I-1  
TIPLE I-2  
TENOR I  
TIPLE II  
ALTO II  
TENOR II  
ACOMP.  
CONTINUO

Su-ban las vo-ces al cie - lo  
Su-ban las vo-ces al cie - lo  
Su-ban las vo-ces al cie - lo  
y di - ga ca -  
Su-ban las vo-ces al cie - lo,  
Su-ban las vo-ces al cie - lo,  
Su-ban las vo-ces al cie - lo, ca - pi -

6

Ti. I-1  
y di - ga ca - pi - lla re - gia, ca - pi - lla re -

Ti. I-2  
ca - pi - lla re - gia, y di - ga ca - pi - lla, ca - pi - lla

T.I  
pi - lla re - gia, re - gia, ca - pi - lla, ca - pi - lla

Ti. II  
ca - pi - lla re - gia,

A.II  
ca - pi - lla re - gia, re - gia,

T.II  
lla re - gia, ca - pi - lla re - gia, re - gia

Ac.

12

Ti. I-1  
- gia, pe-ro nun-ca más.

Ti. I-2  
re - gia, pe-ro nun-ca más.

T.I  
8 re - gia, pe-ro nun-ca más.

Ti. II  
que Ma - rí - a, Ma - rí - a al cie - lo par - te, pe-ro nun-ca más

A.II  
que Ma - rí - a al cie - lo par - te, pe-ro nun-ca más

T. II  
8 que Ma - rí - a al cie - lo par - te, par - te, pe-ro nun-ca más

Ac.

18

Ti. I-1  
— en - te - ra. Y di-gan mudando el ai - re en ve - lo - ces corche-as,

Ti. I-2  
— en - te - ra.

T.I  
— en - te - ra.

Ti. II  
en - te - ra.

A.II  
en - te - ra.

T.II  
— en - te - ra.

Ac.

23

Ti. I-1      vuelen, vuelen jun - tos,      vuelen, vuelen jun - tos,      vuelen,

Ti. I-2      vuelen, *vuelen* jun - tos,      en      síñ - co -

T.I      *vuelen, vuelen* jun - tos,      *vuelen, vuelen, vuelen* jun - tos,      *vuelen jun -*

Ti. II      *vuelen, vuelen, vuelen, vuelen* jun - tos,      *vuelen, vuelen, vuelen*

A.II      *vuelen, vuelen jun - tos*      *en*      *síñ - co - pas*

T. II      *en*      *síñ - co - pas*      *que*

Ac.

26

Ti. I-1      vuelen, vue-len jun - tos      en      sín - co - pas      que e - le - van,

Ti. I-2      -pas      que e - le - van,      vuelen, vue-len jun - tos,      vuelen, vue-len jun - tos

T.I      -tos      en      sín - co - pas      que e - le - van,

Ti. II      jun - tos      en      sín - co - pas      que e - le -

A.II      - que e - le - van,      vue-len vue-len jun - tos

T.II      - e - le - van,      vuelen, vue-len jun - tos      en      sin -

Ac.

29

Ti. I-1      vuelen, vuelen jun - tos en sín - copas quee-le - van, en

Ti. I-2      en sín - co - pas quee - le - van, en

T.I      vue-len, vue-len jun - tos en sín - copas quee-le - van, en sín -

Ti. II      -van, vuelen, vue - len jun - tos, vuelen, vuelen, vuelen

A.II      en sín - co - pas quee-le - van,

T.II      - co - pas que - e - le - van, en

Ac.

32

Ti. I-1  
sín - copas que ele - van, vuelen, vuelen jun - tos en sín - copas que ele - ||C3

Ti. I-2  
sín - co-pas, vuelen, vuelen jun - tos en sín - copas que ele - ||C3

T.I  
co-pas que e - le - ||C3

Ti. II  
jun - tos en sín - co-pas que e - le - ||C3

A.II  
en sín - co-pas que e - le - ||C3

T. II  
sín - co-pas que e - le - ||C3

Ac.  
||C3

35 [2]

Ti. I-1      -van con be - mo - les      blan - dos,      blan -

Ti. I-2      -van,      tri -

T.I      8 -van,      tri - na - dos      que sus - pen -

Ti. II      -van,      con be -

A.II      -van      con be - mo - les      blan -

T.II      8 -van,      con be - mo - les      blan - - -

Ac.      C3      . . . . .      7      . . . . .      7

40

Ti. I-1 -dos, con be - mo - les blan -

Ti. I-2 -na - dos que sus - pen - dan, con be -

T.I -dan, que sus - pen - dan, tri - na - dos

Ti. II -mo - les blan - - - dos, con be - mo - les

A.II -dos, con be - mo - les blan - - - dos, tri - na - dos

T.II -dos, con be - mo - les

Ac.

45

Ti. I-1  
-dos que sus - pen - dan, tri - na - dos que sus - pen -

Ti. I-2  
-mo - les blan - dos, tri - na - dos que sus - pen -

T.I  
8 que sus - pen - dan, tri - na - dos que sus - pen -

Ti. II  
blan - dos, con be - mo - les blan - dos, sus - pen -

A.II  
que sus - pen - dan, tri - na - dos que sus - pen -

T.II  
8 blan - - - dos, tri - na - dos que sus - pen -

Ac.

51

Ti. I-1  
-dan: si - gan sus pa - sos, sus pa - sos, sus

Ti. I-2  
-dan: si - gan sus pa - sos, sus pa - sos

T.I  
8 -dan: si - gan sus pa - sos

Ti. II  
-dan: si - gan sus pa - sos, si - gan sus pa - sos,

A.II  
-dan: si - gan sus pa - sos, si - gan sus pa - sos, si - gan sus

T.II  
8 -dan: si - gan sus pa - so, sus pa - sos to - dos, si - gan sus

Ac.

57

Ti. I-1  
pa-sos, si - gan sus pa - sos has - ta laes - fe - ra, laes - fe - ra,

Ti. I-2  
to - dos, si - gan sus pa - sos has - ta laes - fe - ra,

T.I  
to - dos, *si - gan sus* pa - sos to - dos, has - ta laes - fe - ra,

Ti. II  
sus pa - sos, si - gan sus pa - sos to - dos, sus pa - sos

A. II  
pa - sos, sus pa - sos to - dos has - ta laes - fe - ra, has-

T. II  
pa - sos to - dos, si - gan sus pa - sos, *si - gan sus* pa - sos has-

Ac.

63

The musical score consists of six staves. From top to bottom: Ti. I-1, Ti. I-2, T.I, Ti. II, A.II, and Ac. The vocal parts (Ti. I-1, Ti. I-2, T.I, Ti. II, A.II) are in soprano range, while the Ac. (Bassoon/Continuo) part is in basso continuo range. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison, repeating the phrase "has-ta la es - fe - ra," followed by "don-de Ma -" (line break), "has-ta la es - fe - ra," (line break), and "don - de Ma - rí - a" (line break). The basso continuo part provides harmonic support with sustained notes and bassoon entries.

Ti. I-1 has - ta la es - fe - ra, has - ta la es - fe - ra don - de Ma -

Ti. I-2 has - ta la es - fe - ra, has - ta la es - fe - ra,

T.I 8 has - ta la es - fe - ra, has - ta la es - fe - ra don -

Ti. II has - ta la es - fe - ra, has - ta la es - fe - ra don - de Ma - rí - a

A.II - ta la es - fe - ra, has - ta la es - fe - ra don - de Ma - rí - a

T.II 8 - ta la es - fe - ra, has - ta la es - fe - ra don - de Ma - rí - a

Ac.

69

Ti. I-1  
-rí - a go - ze glo-rias e - ter-nas, glo - rias e - ter -

Ti. I-2  
don-de Ma - rí - a go - ze glo-rias e - ter -

T.I  
- de Ma - rí - a go - ze glo - rias e - ter-nas, e - ter -

Ti. II  
go - ze, go - ze glo-rias e - ter-nas, e - ter -

A.II  
go - ze, don - de Ma - rí - a go - ze e - ter -

T.II  
go - ze, go - ze glo-rias e - ter-nas, glo-rias e - ter -

Ac.

75

Ti. I-1  
-nas, glo - rias e - ter - nas.\_\_\_\_\_

Ti. I-2  
-nas, glo - rias e - ter - nas.\_\_\_\_\_

T.I  
-nas, glo - rias e - ter - nas.\_\_\_\_\_

Ti. II  
-nas, glo - rias e - ter - nas.\_\_\_\_\_

A.II  
-nas, glo - rias e - ter - nas.\_\_\_\_\_

T.II  
-nas, glo - rias e - ter - nas.\_\_\_\_\_

Ac.

## COPLAS solo y a 6

82

Ti. I-1 [solo]

c3  
1. Ma - rí - a se par-te al cie - lo, don-de ten - drá glo-ria e -

Ac. c3

88

Ti. I-1  
-ter-na, y se me par-te el al-ma de pen-sar - se me a-  
Ac.   
le - ja.

94

Ti. I-1  
-le - ja. Ya - sí el al - ma con vo - ces di - gan en  
Ac.   
tan - ta pe - na:

101

Ti. I-1  
tan - ta pe - na: **3** | **C3** Su - ban las vo - ces al cie - lo  
Ti. I-2  
Su - ban las vo - ces al cie - lo  
T.I  
Su - ban las vo - ces al cie - lo y  
Ti. II  
Su - ban las vo - ces al cie - lo,  
A. II  
Su - ban las vo - ces al cie - lo,  
T. II  
Su - ban las vo - ces al cie - lo,  
Ac.   
C3

107

Ti. I-1

Ti. I-2

T.I

Ti. II

A.II

T.II

Ac.

y di - ga ca - pi - lla re - gio,  
ca - pi - lla re - gio, y di - ga ca -  
di - ga ca - pi - lla re - gio, re - gio, ca - pi -  
ca - pi - lla  
ca - pi - lla re - gio,  
ca - pi - lla re - gio, ca - pi - lla re - gio,  
ca - pi - lla re - gio,

112

Ti. I-1 ca - pi - - lla re - gia,

Ti. I-2 - pi - lla, ca - pi - lla re - gia,

T.I 8 - lla, ca - pi - lla re - gia,

Ti. II re - gia, que Ma - rí - a, Ma - rí - a al

A.II re - gia, que Ma - rí - a al

T.II 8 re - gia que Ma - rí - a al cie - lo par -

Ac.

117

Ti. I-1      pe-ro nun-ca más en - te - ra.

Ti. I-2      pe-ro nun-ca más en - te - ra. 2. De-ja el solo

T.I      8 pe-ro nun-ca más en - te - ra.

T.II      cie - lo par - te, pe-ro nun-ca más en - te - ra.

A.II      cie - lo par - te, pe-ro nun-ca más en - te - ra.

T.II      8 - te, par - te, pe-ro nun-ca más en - te - ra.

Ac.      [Bassoon line]

123

Ti. I-2      mun - do    mi - se - rab - le, que el mun - do    to - do es mi - se - ria, en

Ac.

129

Ti. I-2      don - de    li - be - ral mos - trar-se al mun - do pue -

Ac.

135

Ti. I-2      -da.                Y a - sí    pues es - pe - ra - mos di - vi - nas

Ac.

141

Ti. I-2      in - flu - en - cias:      Di-gan mudando el ai - re      en ve - lo - ces corche-as,

Ac.

146

Ti. I-1      Vuelen, vue-len jun - tos,      en sín - co -

Ti. I-2      vuelen, vue-len jun - tos,      vuelen, vue-len jun - tos,      vuelen,

T.I      Vuelen, vue-len jun - tos,      vuelen, vuelen, vuelen jun - tos,      vuelen jun -

Ti. II      Vuelen, vuelen, vuelen, vuelen jun - tos,      vuelen, vue-len

A. II      Vuelen, vue-len jun - tos      en \_\_\_\_\_ sín - co - pas \_\_\_\_\_

T. II      En sin - co-pas que -

Ac.

149

Ti. I-1 -pas que e - ele - van, vuelen, *vue-len* jun - tos, vuelen, *vue-len* jun - tos

Ti. I-2 *vuelen*, *vuelen* jun - tos, en sín - co - pas \_\_\_\_\_ que e - le - van,

T.I 8 -tos en sín - co - pas que e - le - van,

Ti. II jun - tos, en sín - co - pas que e - le -

A.II - que e - le - van, *vuelen* *vuelen* jun - tos

T.II 8 - e - le - van, vuelen, *vuelen* jun - tos, en sin -

Ac.

152

Ti. I-1  
en sín - co - pas — que e - le - van, en

Ti. I-2  
vuelen, vuelen jun - tos, en sín - copas que e - le - van, en

T.I  
8 vue-len, vue-len jun - tos en sín - copas que e - le - van, en sín -

Ti. II  
- van, vuelen, vue-len jun - tos, vuelen, vuelen, vuelen

A.II  
en sín - co - pas que e - le - van,

T.II  
8 - co - pas que e - le - van, en

Ac.

155

Ti. I-1  
sín - co-pas, vuelen, vuelen jun - tos en sín - copas que ele -

Ti. I-2  
sín - copas que ele - van, vuelen, vuelen jun - tos en sín - copas que ele -

T.I  
8 - co-pas que e - le - - - - -

Ti. II  
jun - tos, en sín - co-pas que e - le -

A.II  
en sín - co-pas que e - le -

T.II  
8 sín - co-pas que e - le - - - -

Ac.

158

Ti. I-1 - van. \_\_\_\_\_

Ti. I-2 - van. \_\_\_\_\_

T.I - van. \_\_\_\_\_ 3. Tan lle - na de gra - cias su - be,

Ti. II - van. \_\_\_\_\_

A. II - van. \_\_\_\_\_

T. II - van. \_\_\_\_\_

Ac. -

164

T.I que es-té - ril de - ja la tie - rra, si no es que a su con - tac - to

Ac. -

170

T.I fruc - ti - fi - ca - da que da. Ya - sí con - mi - go a -

Ac. -

177

Ti. I-1

T.I

A.II

T.II

Ac.

Con be - mo - les blan -  
- cor-des di - gan vo - ces ex - cel - sas: tri - na - dos

Con be -

Con be - mo - les

183

Ti. I-1

Ti. I-2

T.I

T.II

A.II

T.II

Ac.

-dos, blan - dos, con be - mo - les  
tri - na - dos que sus - pen - dan,  
que sus - pen - dan, tri -  
Con be - mo - les blan - - dos, con be -  
-mo - les blan - dos, con be - mo - les blan - dos, tri -  
blan - - dos, con be -

189

Ti. I-1  
blan - dos que sus - pen - dan, tri - na - dos que sus - pen -

Ti. I-2  
con be - mo - les blan - dos, tri - na - dos que sus - pen -

T.I  
-na - dos que sus - pen - dan, tri - na - dos que sus - pen -

Ti. II  
-mo - les blan-dos, con be - mo - les blan - dos, sus - pen -

A. II  
-na - dos que sus - pen - dan, tri - na - dos que sus - pen -

T.II  
-mo - les blan - - - dos, tri - na - dos que sus - pen -

Ac.

The lyrics are: blan - dos que sus - pen - dan, tri - na - dos que sus - pen -  
con be - mo - les blan - dos, tri - na - dos que sus - pen -  
-na - dos que sus - pen - dan, tri - na - dos que sus - pen -  
-mo - les blan-dos, con be - mo - les blan - dos, sus - pen -  
-na - dos que sus - pen - dan, tri - na - dos que sus - pen -  
-mo - les blan - - - dos, tri - na - dos que sus - pen -

196

Ti. I-1  
-dan: si - gan sus pa - sos, sus pa - sos

Ti. I-2  
-dan: si - gan sus pa - sos, sus pa - sos

T.I  
8 -dan: si - gan sus pa - sos

Ti. II  
-dan: si - gan sus pa - sos, si - gan sus pa - sos, si - gan sus

A.II  
-dan: si - gan sus pa - sos, si - gan sus pa - sos, si - gan sus

T.II  
8 -dan: si - gan sus pa - so, sus pa - sos to - dos, si - gan sus

Ac.

202

Ti. I-1  
pa-sos, si - gan sus pa - sos has - ta la es - fe - ra, la es - fe - ra,

Ti. I-2  
to - dos, si - gan sus pa - sos has - ta la es - fe - ra,

T.I  
to - dos, si - gan sus pa - sos to - dos, has - ta la es - fe - ra,

Ti. II  
sus pa - sos, si - gan sus pa - sos to - dos sus pa - sos

A.II  
pa - sos, sus pa - sos to - dos has - ta la es - fe - ra, has -

T.II  
pa - sos to - dos, si - gan sus pa - sos, si - gan sus pa - sos has -

Ac.

208

Ti. I-1      has-ta la es - fe - ra,      has-ta la es - fe - ra      don-de Ma -

Ti. I-2      has-ta la es - fe - ra,      has-ta la es - fe - ra,

T.I      has-ta la es - fe - ra,      has-ta la es - fe - ra      don-

T.II      has-ta la es - fe - ra,      has-ta la es - fe - ra      don - de Ma - rí - a

A.II      - ta la es - fe - ra,      has - ta la es - fe - ra      don-de Ma - rí - a

T.II      - ta la es - fe - ra,      has - ta la es - fe - ra      don-de Ma - rí - a

Ac.

214

Ti. I-1  
-rí - a go - ze glo-rias e - ter-nas, glo - rias e - ter -

Ti. I-2  
don-de Ma - rí - a go - ze glo-rias e - ter -

T.I  
- de Ma - rí - a go - ze glo - rias e - ter-nas, e - ter -

Ti. II  
go - ze, go - ze glo-rias e - ter-nas, e - ter -

A.II  
go - ze, don - de Ma - rí - a go - ze e - ter -

T.II  
go - ze, go - ze glo-rias e - ter-nas, glo-rias e - ter -

Ac.

220

Ti. I-1      -nas, glo - rias e - ter - nas.\_\_\_\_\_

Ti. I-2      -nas, glo - rias e - ter - nas.\_\_\_\_\_

T.I      -nas, glo - rias e - ter - nas.\_\_\_\_\_

T.II      -nas, glo - rias e - ter - nas.\_\_\_\_\_

A.II      -nas, glo - rias e - ter - nas.\_\_\_\_\_

T.II      -nas, glo - rias e - ter - nas.\_\_\_\_\_

Ac.      [Musical notes for the basso continuo part]

# Qué música celestial

Villancico para la Calenda al Nacimiento a 12, año de 1678

Attr. Manuel de León Marchante (Toledo, 1677)

MIGUEL DE IRÍZAR (1634–1684)

## [ESTRIBILLO]

The musical score consists of 12 staves, divided into three groups of four staves each, representing three different choirs (CHORUS I, CHORUS II, and CHORUS III). A vertical brace on the left side of the score groups the staves into these three choirs. The staves are arranged vertically, with CHORUS I at the top, followed by CHORUS II, and then CHORUS III at the bottom. The first two choirs begin with a vocal entry, while the third choir begins with an accompaniment part. The vocal entries consist of sustained notes (C3) or short melodic fragments. The accompaniment part features a basso continuo line with sustained notes and harmonic changes indicated by Roman numerals (I, II, III, IV) below the staff.

CHORUS I

TIPLE I-1      TIPLE I-2      ALTO I      TENOR I

CHORUS II

TIPLE II      ALTO II      TENOR II      BAJO II

CHORUS III

TIPLE III      ALTO III      TENOR III      BAJO III

[ACOMP.] General

6

Ti. I-1      *solo*

A.I

Gn.

13

Ti. I-1

A.II

T.II

B.II

T.III

A.III

T.III

B.III

Gn.

¿Qué so - be - ra - na ar - mo - ní - a es la que el o -  
- real - te - - ra?

7      6      4      7      7      7

- í - do e - le - - va?

¿Qué mú - si - ca ce - les - tial  
¿Qué mú - si - ca ce - les - tial

8

¿Qué mú - si - ca ce - les - tial

¿Qué mú - si - ca ce - les - tial

¿Qué mú - si - ca

¿Qué mú - si - ca

8

¿Qué mú - si - ca ce -

¿Qué mú - si - ca

4      6      5

19

The musical score consists of ten staves of music. The voices are labeled on the left: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ti. III, A. III, T. III, B. III, and Gn. (Basso Continuo). The music is in common time, with a key signature of one sharp. The vocal parts sing in homophony, with lyrics in Spanish. The basso continuo part provides harmonic support at the bottom.

Ti. I-1: ¿Qué múa - si - ca ce - les - tial es la que hoy el ai - re al - te - ra?

Ti. I-2: ¿Qué múa - si - ca ce - les - tial es la que hoy el ai - re al - te - ra?

A. I: ¿Qué múa - si - ca ce - les - tial es la que hoy el ai - re al - te - ra?

T. I: 8 ¿Qué múa - si - ca ce - les - tial es la que hoy el ai - re al - te - ra?

Ti. II: es la que hoy el ai -

A. II: es la que hoy el ai -

T. II: 8 es la que hoy el ai -

B. II: es la que hoy el ai -

Ti. III: ce - les - tial

A. III: ce - les - tial

T. III: 8 - les - tial

B. III: ce - les - tial

Gn.:  $\frac{6}{5}$

26

Ti. I-1

Ti. I-2

A. I

T. I

Ti. II

A. II

T. II

B. II

Ti. III

A. III

T. III

B. III

Gn.

1

¿Qué so - be - ra-naar-mo -

- re al - te - ra?

- re al - te - ra?

8 - real - te - ra?

- re al - te - ra?

es la que hoy el ai - real - te - ra?

es la que hoy el ai - real - te - ra?

8 es la que hoy el ai - real - te - ra?

es la que hoy el ai - re al - te - ra?

$\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$

33

The musical score consists of ten staves of music. The voices are labeled from top to bottom: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ti. III, A. III, T. III, B. III, and Gn. (Basso Continuo). The music is in common time, with a key signature of one sharp. The vocal parts sing in unison, with lyrics in Spanish. The basso continuo part provides harmonic support at the bottom. Measure 33 begins with a melodic line in the upper voices, followed by a sustained note in the basso continuo. The lyrics for this section are: "-ní - - a es la que el o - í - do e - le - va," repeated several times.

Ti. I-1  
-ní - - a es la que el o - í - do e - le - va,  
Ti. I-2  
-ní - - a es la que el o - í - do e - le - va,  
A. I  
-ní - - a es la que el o - í - do e - le - va,  
T. I  
-ní - - a es la que el o - í - do e - le - va,  
Ti. II  
es la que el o - í - do e - le - va,  
A. II  
es la que el o - í - do e - le - va,  
T. II  
es la que el o - í - do e - le - va,  
B. II  
es la que el o - í - do e - le - va,  
Ti. III  
es la que el o - í -  
A. III  
es la que el o - í -  
T. III  
es la que el o -  
B. III  
es la que el o - í -  
Gn.

40

The musical score consists of ten staves of music. The voices are labeled on the left: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ti. III, A. III, T. III, B. III, and Gn. (Basso Continuo). The music is in common time, with a key signature of one sharp. The vocal parts sing in homophony, with some melodic variations and harmonic changes. The basso continuo part provides harmonic support at the bottom. The lyrics are written below the staff, with some words underlined to indicate stress or pitch.

Ti. I-1 es la que el o - í - do e - le - - va?

Ti. I-2 es la que el o - í - do e - le - - va?

A. I es la que el o - í - do e - le - - va?

T. I es la que el o - í - do e - le - - va? ¿Qué solo

Ti. II es la que el o - í - do e - le - - va?

A. II es la que el o - í - do e - le - - va?

T. II es la que el o - í - do e - le - - va?

B. II es la que el o - í - do e - le - - va?

Ti. III - do e - le - - va, el o - í - do e - le - - va?

A. III - do e - le - - va, el o - í - do e - le - - va?

T. III - í - do e - le - - va, el o - í - do e - le - - va?

B. III - do e - le - - va, el o - í - do e - le - - va?

Gn.  $\text{F} \# \text{o}$   $\text{F} \text{o}$

47 [2]

Ti. I-2

Ti. I

Gn.

luz es és - ta que en dí - a trans - for - ma la no - che den - sa?

¿Qué cla - ro ful -

54

Ti. I-2

-gor el cie - lo es - ta no - che da a la tie - rra?

Ti. II

¿Qué luz es es -

A. II

¿Qué luz es

T. II

¿Qué luz es es -

B. II

¿Qué luz es —

Gn.

61

61

Ti. I-1

Ti. I-2

A. I

T. I

Ti. II

A. II

T. II

B. II

Ti. III

A. III

T. III

B. III

Gn.

¿Qué claro ful -

¿Qué claro ful -

¿Qué claro ful -

¿Qué claro ful -

- ta que en dí - a

es - ta que en dí - a

8 - ta que en dí - a

es - ta que en dí - a

trans - for - ma la no - che den - sa?

trans - for - ma la no - che den - sa?

8 trans - for - ma la no - che den - sa?

trans - for - ma la no - che den - sa?

4 5 6 7

68

Ti. I-1  
-gor el cie - lo es - ta no - che da a la tie - rra?

Ti. I-2  
-gor el cie - lo es - ta no - che da a la tie - rra?

A. I  
-gor el cie - lo es - ta no - che da a la tie - rra?

T. I  
8 -gor el cie - lo es - ta no - che da a la tie - rra?

Ti. II  
Lo ad - mi - rab - le

A. II  
Lo ad - mi - rab - le

T. II  
8 Lo ad - mi - rab - le

B. II  
Lo ad - mi - rab - le

Ti. III  
Lo ad - mi -

A. III  
Lo ad - mi -

T. III  
8 Lo ad - mi -

B. III  
Lo ad - mi -

Gn.

75

Ti. I-1  
Lo ad-mi - rab - le gran - de no - ve - dad en - cie - rra, gran - de

Ti. I-2  
Lo ad-mi - rab - le gran - de no - ve - dad en - cie - rra, gran - de

A. I  
Lo ad-mi - rab - le gran - de no - ve - dad en - cie - rra, gran - de

T. I  
8 Lo ad-mi - rab - le gran - de no - ve - dad en - cie - rra, gran - de

Ti. II  
de es-te e - nig - ma gran - de

A. II  
de es-te e - nig - ma gran - de

T. II  
8 de es-te e - nig - ma gran - de

B. II  
de es-te e - nig - ma gran - de

Ti. III  
-rab - le de es-te e - nig - ma gran - de

A. III  
-rab - le de es-te e - nig - ma gran - de

T. III  
8 -rab - le de es-te e - nig - ma gran - de

B. III  
-rab - le de es-te e - nig - ma gran - de

Gn.

82

Ti. I-1  
no - ve dad en - cie - rra.  
Paz dan sus lu -

Ti. I-2  
no - ve - dad en - cie - rra.

A. I  
no - ve - dad en - cie - rra. solo  
Glo - ria re - pi - ten las vo - ces.

T. I  
8 no - ve - dad en - cie - rra.

Ti. II  
no - ve - dad en - cie - rra. Glo - ria.

A. II  
no - ve - dad en - cie - rra. Glo - ria.

T. II  
8 no - ve - dad en - cie - rra. Glo - ria.

B. II  
no - ve - dad en - cie - rra. Glo - ria.

Ti. III  
no - ve - dad en - cie - rra. Glo - ria.

A. III  
no - ve - dad en - cie - rra. Glo - ria.

T. III  
8 no - ve - dad en - cie - rra. Glo - ria.

B. III  
no - ve - dad en - cie - rra. Glo - ria.

Gn.

90

The musical score consists of ten staves, each with a different vocal part: Ti. I-1, Ti. I-2, T. I, Ti. II, A. II, T. II, B. II, Ti. III, A. III, T. III, B. III, and Gn. The tempo is marked as 90. The vocal parts sing the lyrics "sus lu - ces ca - den - cias." and "To - da". The first two staves (Ti. I-1 and Ti. I-2) sing "sus lu - ces ca - den - cias." The third staff (T. I) has a "solo" instruction and sings "To - da". The fourth staff (Ti. II) sings "sus lu - ces ca - den - cias." and "To - da". The fifth staff (A. II) sings "sus lu - ces ca - den - cias." and "To - da". The sixth staff (T. II) has an 8th note dynamic and sings "sus lu - ces ca - den - cias." and "To - da". The seventh staff (B. II) sings "sus lu - ces ca - den - cias." and "To - da". The eighth staff (Ti. III) sings "sus lu - ces ca - den - cias." and "To - da". The ninth staff (A. III) sings "sus lu - ces ca - den - cias." and "To - da". The tenth staff (T. III) has an 8th note dynamic and sings "sus lu - ces ca - den - cias." and "To - da". The eleventh staff (B. III) sings "sus lu - ces ca - den - cias." and "To - da". The bassoon (Gn.) part begins at the bottom of the page.

98

Ti. I-1

T.I.

8 to - do el cie - lo da en tie - rra, da en tie - rra.

Ti. II

y to - do

A. II

y to - do

T. II

8 y to - do

B. II

y to - do

Ti. III

y to - do ¿Qué se -

A. III

y to - do ¿Qué se -

T. III

8 y to - do ¿Qué se -

B. III

y to - do ¿Qué se -

Gn.

6

106

¿Qué se - rá queen nues - tra du - da

¿Qué se - rá queen nues - tra du - da

¿Qué se - rá queen nues - tra du - da

¿Qué se - rá queen nues - tra du - da

No ca - be sa -

No ca - be sa -

No ca - be sa -

- rá queen nues - tra du - da

- rá queen nues - tra du - da

- rá queen nues - tra du - da

- rá queen nues - tra du - da

6 6

113

Ti. I-1

Ti. I-2

A. I

T. I

Ti. II

A. II

T. II

B. II

Ti. III

A. III

T. III

B. III

Gn.

ser glo - rias to - da la tie -

ser glo - rias to - da la tie -

ser glo - rias to - da la tie -

ser glo - rias to - da la tie -

-ber que en-cie - rra

ser el cie - lo vo - ces to - da,

ser el cie - lo vo - ces to - da,

ser el cie - lo vo - ces to - da,

ser el cie - lo vo - ces to - da,

6      6      6

121

Ti. I-1 -rra, ser glo - rias to - da la tie - rra?

Ti. I-2 -rra, ser glo - rias to - da la tie - rra?

A. I -rra, ser glo - rias to - da la tie - rra? La causa es, pas - to - res, que de u-na don -

T. I 8 -rra, ser glo - rias to - da la tie - rra?

Ti. II ser glo - rias to - da la tie - rra.

A. II ser glo - rias to - da la tie - rra.

T. II 8 ser glo - rias to - da la tie - rra.

B. II ser glo - rias to - da la tie - rra.

Ti. III ser glo - rias to - da la tie - rra?

A. III ser glo - rias to - da la tie - rra?

T. III 8 ser glo - rias to - da la tie - rra?

B. III ser glo - rias to - da la tie - rra?

Gn.

[6]

*solo*

129

A.I.      Gn.

137

A.I.      Gn.

144

A.I.      Gn.

151

Ti. I-1      Venga en - ho - ra-bue - na. Pues si bien  
 solo

Ti. I-2      Venga en - ho - ra bue - na.

A. I      - po - se - e en su es - fe - ra: Venga en - ho - ra - bue - na.

T. I      Venga en - ho - ra - bue - na.

Ti. II      Venga en - ho - ra - bue - na.

A. II      Venga en - ho - ra - bue - na.

T. II      Venga en - ho - ra - bue - na.

B. II      Venga en - ho - ra - bue - na.

Ti. III      Venga en - ho - ra - bue - na.

A. III      Venga en - ho - ra - bue - na.

T. III      Venga en - ho - ra - bue - na.

B. III      Venga en - ho - ra - bue - na.

Gn.      ♯      ♪      ♫      ♬      ♪      ♪

158

a dar - nos glo-ria en vez de pe - na, ven-ga en - ho - ra - bue-

Ti. I-2

A. I

T. I

Ti. II

A. II

T. II

B. II

Ti. III

A. III

T. III

B. III

Gn.

Ven-ga en - ho - ra bue-

165

Ti. I-1 - na.

Ti. I-2 - na.

A. I - na.

T. I - na. *solo* Y de vues-tras du - das pro - se - guid el te -

Ti. II - na.

A. II - na.

T. II - na.

B. II - na.

Ti. III - na.

A. III - bue - na.

T. III - na.

B. III - na.

Gn.  $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{8}$   $\frac{1}{16}$

172

T. I  
8 -ma, pues en la sus - tan - cia yo di - ré qué en-cie - rrán:  
Ti. II  
son ad -  
A. II  
son ad -  
T. II  
8  
son ad -  
B. II  
son ad -  
Gn.

179

Ti. I-1                      son ad - mi - ra - cio - nes

Ti. I-2                      son ad - mi - ra - cio - nes

A. I                              son ad - mi - ra - cio - nes

T. I                              son ad - mi - ra - cio - nes

Ti. II                      - mi - ra - cio - nes

A. II                              - mi - ra - cio - nes

T. II                              - mi - ra - cio - nes

B. II                              - mi - ra - cio - nes

Ti. III                      son ad - mi - ra - cio - nes                      de ver queen la

A. III                              son ad - mi - ra - cio - nes                      de ver queen la

T. III                              son ad - mi - ra - cio - nes                      de ver queen la

B. III                              son ad - mi - ra - cio - nes                      de ver queen la

Gn.                                      son ad - mi - ra - cio - nes                      de ver queen la

186

Ti. I-1 de ver que en la tie - rra se siem-bren lu -

Ti. I-2 de ver que en la tie - rra se siem-bren lu -

A. I de ver que en la tie - rra se siem-bren lu -

T. I 8 de ver que en la tie - rra se siem-bren lu -

Ti. II de ver que en la tie - rra,

A. II de ver que en la tie - rra,

T. II 8 de ver que en la tie - rra,

B. II de ver que en la tie - rra,

Ti. III tie - rra

A. III tie - rra

T. III 8 tie - rra

B. III tie - rra

Gn.

193

Ti. I-1  
- ce - ros, se co - jan es - tre - llas, se co - jan es - tre - llas.

Ti. I-2  
- ce - ros, se co - jan es - tre - llas, se co - jan es - tre - llas. Pro - se - solo

A. I  
- ce - ros, se co - jan es - tre - llas, se co - jan es - tre - llas.

T. I  
8 - ce - ros, se co - jan es - tre - llas, se co - jan es - tre - llas.

Ti. II  
se co - jan es - tre - llas.

A. II  
se co - jan es - tre - llas.

T. II  
8 se co - jan es - tre - llas.

B. II  
se co - jan es - tre - llas.

Ti. III  
se co - jan es - tre - llas.

A. III  
se co - jan es - tre - llas, es - tre - llas.

T. III  
8 se co - jan es - tre - llas.

B. III  
se co - jan es - tre - llas.

Gn.  
6

200

Ti. I-2      Guió las du - das y en gra - ves ca - den - cias de so - no - ras vo - -

Gn.

[Fine]

207

Ti. I-1      Se - aen - ho - ra - bue - na.\_\_\_\_\_

Ti. I-2      -ces des - ci - fra - ré el te - ma. Se - aen - ho - ra - bue - na.\_\_\_\_\_

A. I      Se - aen - ho - ra - bue - na.\_\_\_\_\_

T. I      Se - aen - ho - ra - bue - na.\_\_\_\_\_

Ti. II      Se - aen - ho - ra - bue - na.\_\_\_\_\_

A. II      Se - aen - ho - ra - bue - na.\_\_\_\_\_

T. II      Se - aen - ho - ra - bue - na.\_\_\_\_\_

B. II      Se - aen - ho - ra - bue - na.\_\_\_\_\_

Ti. III      Se - aen - ho - ra - bue - na.\_\_\_\_\_

A. III      Se - aen - ho - ra - bue - na.\_\_\_\_\_

T. III      Se - aen - ho - ra - bue - na.\_\_\_\_\_

B. III      Se - aen - ho - ra - bue - na.\_\_\_\_\_

Gn.

The musical score consists of 14 staves. The voices are labeled on the left: Ti. I-2, Gn., Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ti. III, A. III, T. III, B. III. The basso continuo part is labeled Gn. at the bottom. The music is in common time. Measure 200 starts with a vocal entry from Ti. I-2 and Gn. followed by a vocal entry from Ti. I-1. Measure 207 begins with a vocal entry from Ti. I-2, followed by entries from Ti. I-1, A. I, T. I, Ti. II, A. II, T. II, B. II, Ti. III, A. III, T. III, B. III, and finally Gn. The vocal parts sing a repeating phrase: "Se - aen - ho - ra - bue - na.\_\_\_\_\_". The basso continuo part provides harmonic support throughout. Measure numbers 200 and 207 are indicated above the staves.

## COPLAS

215

Ti. I-1

1a. ¿Qué se - rá que en vo - ces gra - ves to - da la cor - te ce - les -  
 3a. ¿Qué se - rá que un por - ta - li - llo tan-to en sí se des - va - ne -  
 5a. ¿Qué se - rá que una don - ce - lla ten-ga un in - fan - te en su alber -  
 7a. ¿Qué se - rá que los a - rro - yos hoy sus cris - ta - les de - tie -

Gn.

222

Ti. I-1

- te con glo - ria y paz nos con - vi - da en al - ter -  
 - ce que to - do el po - der en - cie - rra en lo es - tre -  
 - gue, siendo a untiem - po ma - dre y vír - gen sin que uno y  
 - nen y se mue - stran más\_ gus - to - sos cuan - do es - tán

Gn.

229

Ti. I-1

- na - dos mo - te - tes?  
 - cho de un pe - se - bre?  
 o - tro se nie - gue?  
 me - nos corrien - tes?

A. I.

1b. Es que el cielo hoy go - zo - so de glo -  
 3b. El por - tal no e - ra na - da y al - ver -  
 5b. Es muy jus - ta la du - da pe - ro -  
 7b. Co - mo el rí - o de gra - cia sa - le hoy.

Gn.

237

A. I.

- rias ta - les va - rias ga - las de a - cen - tos rom -  
 - que hoy tie - ne en su al - ber - que a Dios ni - ño se -  
 - yo en - tien - do que sa - lir de e - lla pue - des den - tro -  
 - de ma - dre a su vis - ta las a - guas vier -

Gn.

[D.C. al Fine  
after copla 7b]

244

A.I.

- pe - en ai - - re.  
- des - va - ne - ce.  
- de - un Cre - do.  
- ten - cris - ta - les.

T.I.

Gn.

2a. ¿Qué se - rá que a  
4a. ¿Qué se - rá que a  
6a. ¿Qué se - rá que

252

T.I.

me - dia - no - che por las puer-tas del o-rien - te sin rom -  
los pas - tores un pa - ra - nin - fo re-cuer - de y de -  
hasta dos brutos se pre - cian tan - de cor-te - ses que en -

Gn.

6 6

260

T.I.

-per el al - ba be - lla el sol se nos ma - ni - fies - te?  
-jan - do sus o - ve - jas más\_ ga - na-dos se en - cuen - tren?  
-tre los dos la ver - dad hoy se mi - ra so - la - men - te?

Gn.

6 6

268

Ti. I-2

2b. Es que el sol cuan - do na - ce de tal au - ro - - ra  
4b. Es pas - tor y a - sí el ni - ño quie - re pre - miar - - los  
6b. Tie - nen a Dios de - lan - te y a - sí es muy jus - - to

Gn.

7

275

Ti. I-2

do - rae el hie - rro del hom-bre que a e - lla la a - do - - - ra.  
por - que cui - den gus - to - sos de sus re - ba - - - fios.  
que la mo-des - tia se ha - lle has - ta en los bru - - - tos.

Gn.

# Qué destemplada armonía

Villancico de Calenda al Nacimiento de Nuestro Señor, a 11

Anonymous

JERÓNIMO DE CARRIÓN (1660–1721)

CHORUS I

CHORUS II

CHORUS III  
[instrumental]

## ESTRIBILLO a 11

Despacio

*Solo*  
¿Qué des-tem - pla-da armo-ní - a de con - fu - sas vo -

The musical score consists of 11 staves of music. From top to bottom, the voices are: TIPLE I-1, TIPLE I-2, ALTO I, TENOR I, TIPLE II, ALTO II, TENOR II, BAJO II, ACOMP. DE 1º Y 2º COROS, TIPLE III-1 DE CHIRIMÍA, TIPLE III-2 DE CHIRIMÍA, BAJO III DE CHIRIMÍA, ACOMP. DE 3º CORO AL ÓRGANO, and ACOMP. GENERAL. The music is in common time, with a key signature of one flat. The vocal parts (TIPLES, ALTO, TENOR, BAJO) are in soprano, alto, tenor, and basso respectively. The instrumental parts include two groups of three voices each (1º and 2º Coros), two Chirimía parts, and an organ accompaniment. The vocal parts sing a repeating phrase: "¿Qué des-tem - pla-da armo-ní - a de con - fu - sas vo -". The instrumental parts provide harmonic support, with the organ accompaniment featuring a recurring pattern of eighth-note chords.

6

Ti. I-1      - ces va - rias de lo pro - fun - do del va - lle la sa -

Ac. I/II

Gn.

13

Ti. I-1      - gra - da es - fe - ra es - ca - la?

T. I      Solo  
8 Sin du - da gi-me opr - mi -

Ac. I/II

Gn.

20

T. I      8 - da, la na-tu-ra - le-za hu - ma - na al pe - so de in -

Ac. I/II

Gn.

27

T.I  
Ac. I/II  
Gn.

- fiel ca - de - na que honro - sa-men-te a - rras

33

Ti. I-1

Ti. I-2

A. I

T. I

Ti. II

A. II

T. II

B. II

Ac. I/II

Gn.

*Solo*

Pues con ay - es tris - tes,

*quedo*

ay -

- tra.

Pues con ay - es tris - tes,

*b5*

1

40

ay - es tris - tes,  
quedo  
ay - es tris - tes,  
- es tris - tes,  
quedo  
ay - es tris - tes,

voz  
pues con tier - nas an -

ay - es tris - tes,

8

46

The musical score consists of ten staves of music. The voices are labeled on the left: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, while the instrumental parts provide harmonic support. The lyrics are written below the vocal staves.

Ti. I-1: tier - nas \_\_\_\_\_ an - sias,  
quedo

Ti. I-2: tier - nas an - sias,  
quedo

A. I: - sias,  
quedo tier - nas an - sias,

T. I: tier - nas an - sias,

Ti. II: pues con tier - nas an - sias,

A. II: pues con tier - nas an - sias,

T. II: pues con tier - nas an - sias,

B. II: pues con tier - nas an - sias,

Ac. I/II:

Ti. III-1:

Ti. III-2:

B. III:

Ac. III:

Gn.:

52

The musical score consists of 15 staves of music, numbered 52 at the top left. The voices and instruments listed from top to bottom are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The vocal parts (Ti, A, T, B) are in soprano range, while the instrumental parts (Ac, Gn) are in basso range. The music features a mix of rests and short note patterns, with lyrics appearing in some staves. The lyrics include "quedo pe - ne - tra," "pe - ne - tra," "pe - ne - tra," "pe - ne - tra," "el cie - lo pe - ne - tra," "el cie - lo pe - ne - tra," "el cie - lo pe - ne - tra," "el cie - lo pe - ne - tra," and "el cie - lo pe - ne - tra." Measure numbers 6 and 12 are indicated below the staff lines.

59

voz

Ti. I-1  
y a su pie-dad cla - ma, y a su pie-dad

Ti. I-2  
y a su pie-dad

A. I  
y a su pie-dad

T. I  
y a su pie-dad

Ti. II  
y a su pie-dad cla -

A. II  
y a su pie-dad cla -

T. II  
y a su pie-dad cla -

B. II  
y a su pie-dad cla -

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

66

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: Timpani (Ti.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Ac.), and Organ (Gn.). The music is in common time, key signature of one flat, and features various note values including eighth and sixteenth notes, with rests and grace notes. The vocal parts sing in unison, while the instruments provide harmonic support. The lyrics are written below the vocal staves.

clá - ma, ya su pie-dad clá - ma.  
 clá - ma, ya su pie-dad clá - ma.  
 clá - ma, ya su pie-dad clá - ma.  
 clá - ma, ya su pie-dad clá - ma.  
 - ma, ya su pie-dad clá - ma, clá - ma.  
 - ma, ya su pie-dad clá - ma, clá - ma.  
 - ma, ya su pie-dad clá - ma, clá - ma.  
 - ma, ya su pie-dad clá - ma, clá - ma.  
 -

73 [2] Airoso

Ti. I-1  
Ye - le - van - do los dul - ces a - cen - tos, dul - ces a - cen - tos,

Ti. I-2  
Ye - le - van - do los dul - ces a - cen - tos, dul - ces a - cen - tos,

A. I  
Ye - le - van - do los dul - ces a - cen - tos,

T. I  
8 Ye - le - van - do los dul - ces a - cen - tos,

A. II  
Ye - le -

T. II  
8 Ye - le -

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

80

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: Tenor I (Ti. I-1), Tenor II (Ti. I-2), Alto (A. I), Bass (T. I), Tenor II (Ti. II), Alto (A. II), Bass (T. II), Bass (B. II), Bassoon (Ac. I/II), Tenor III (Ti. III-1), Tenor III (Ti. III-2), Bass (B. III), Bassoon (Ac. III), and Organ (Gn.). The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the instruments provide harmonic support. The lyrics are written below the vocal staves.

los dul-  
quedo

los dul-  
quedo

los dul-  
quedo

los dul-  
quedo

Y e - le - van - do los dul - ces a - cen - - tos,  
- van - do los dul - ces a - cen - tos, dul - ces a - cen - - tos,

- van - do los dul - ces a - cen - - tos, los dul - ces a - cen - tos,

Y e - le - van - do los dul - ces a - cen - - tos,

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

87

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: Tenor I-1 (Ti. I-1), Tenor I-2 (Ti. I-2), Alto I (A. I), Tenor I (T. I), Tenor II (Ti. II), Alto II (A. II), Tenor II (T. II), Bass II (B. II), Bassoon (Ac. I/II), Tenor III-1 (Ti. III-1), Tenor III-2 (Ti. III-2), Bass III (B. III), Bassoon (Ac. III), and Bassoon (Gn.). The music is in common time, with a key signature of one flat. The vocal parts sing in unison, with some parts adding entries later. The bassoon parts provide harmonic support. The lyrics are written below the staves, with some words underlined to indicate stress or duration.

- ces a - cen - tos,

- ces a - cen - tos, cuan - do

- ces a - cen - tos,

- ces a - cen - tos, cuan - do le a - se -

quedo

los dul - ces a - cen - tos,

quedo

los dul - ces a - cen - tos,

quedo

los dul - ces a - cen - tos,

quedo

los dul - ces a - cen - tos,

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

94

Ti. I-1      voz

Ti. I-2

A.I

T.I

Ac. I/II

Gn.

cuan - do la a - se - gu - ra fe - liz es - pe - ran - za,  
le a - se - gu - ra fe - liz es - pe - ran - za, cuan - do la a - se - gu - ra fe - liz es - pe - ran - za,  
-gu - ra fe - liz es - pe - ran - za, fe - liz es - pe - ran - za,

101

Ti. I-1

Ti. I-2

A.I

T.I

Ac. I/II

Gn.

al e - ter - no le pi - de ren - di - da, el cum - pli - ter - no le pi - de ren - di - da, le pi - de ren - di - da, al e - ter - no le pi - de ren - di - da, al e - ter - no le pi - de ren - di - da,

108

Ti. I-1  
-mien - to de su al - ta pa - la bra,  
de su al - ta pa - la -

Ti. I-2  
de su al - ta pa - la - bra, pa - la -

A. I  
el cum - pli - mien - to de su al - ta pa - la -

T. I  
el cum - pli - mien - to de su al - ta pa - la - bra, pa - la -

Ac. I/II

Gn.

115 [3]

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: Timpani (Ti.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Ac.), and Organ (Gn.). The vocal parts sing in homophony. The instrumental parts provide harmonic support. The music is in common time, with a key signature of one flat. The vocal parts sing in Spanish, with lyrics such as "bra," "al e - ter - no le pi - de ren - di - da," and "al e -". The instrumental parts play sustained notes or simple harmonic patterns.

Ti. I-1  
- bra,

Ti. I-2  
- bra,

A. I  
- bra,

T. I  
8 - bra,

Ti. II  
*voz*  
al e - ter - no le pi - de ren - di - da, al e -

A. II  
*voz*  
al e - ter - no le pi - de ren - di - da, al e - ter - no le

T. II  
*voz*  
8 al e - ter - no le pi - de ren - di - da, al e - ter - no le

B. II  
*voz*  
al e - ter - no le pi - de ren - di - da, al e -

Ac. I/II  
6

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.  
6

122

Ti. I-1  
al e - ter - no le pi - de ren - di - da, al e - .

Ti. I-2  
al e - ter - no le pi - de ren - di - - - da,

A. I  
al e - ter - no le pi - de ren - di - - - da, al e - .

T. I  
al e - ter - no le pi - de ren - di - - - da, al e - .

Ti. II  
- ter - no le pi - de ren - di - da, al e - ter - no le pi - de ren - .

A. II  
pi - de ren - di - da, al e - ter - no le pi - de ren - .

T. II  
pi - de ren - di - - - da, al e - ter - no le pi - de ren - .

B. II  
- ter - no le pi - de ren - di - da, al e - ter - no le pi - de ren - .

Ac. I/II  
.

Ti. III-1  
.

Ti. III-2  
.

B. III  
.

Ac. III  
.

Gn.  
.

129

Ti. I-1  
- ter - no le pi - de ren - di - da,

Ti. I-2  
al e - ter - no le pi - de ren - di - da,

A. I  
- ter - no le pi - de ren - di - da,

T. I  
8 - ter - no le pi - de ren - di - da,

Ti. II  
- di - - da, el cum-pli - mien - to de

A. II  
- di - - da, el cum-pli - mien - to de

T. II  
8 - di - - da, de su al-

B. II  
- di - - da, el cum-pli - mien - to de

Ac. I/II  
- b - b - b - b - b - b -

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

136

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the accompaniment (Ac.) provides harmonic support. The lyrics are written below the staves, with some words underlined to indicate stress or pitch.

de sual-ta pa -  
el cum-pli-mien-to de sual-ta pa -  
el cum-pli -  
el cum-pli-mien-to de sual-ta,  
sual-ta pa - la - bra,  
sual-ta pa - la - bra,  
- ta pa - la - bra,  
sual-ta pa - la - bra,  
6  
-  
-  
-  
-  
6

143

Ti. I-1  
- la - bra, de su al - ta pa - la - bra,  
Ti. I-2  
- la - bra, de su al - ta pa - la - bra,  
A. I  
-mien - to de su al-ta pa - la - bra, de su al - ta pa - la - bra,  
T. I  
8 de su al - ta pa - la - bra, de su al - ta pa - la - bra,  
Ti. II  
el cum - pli - mien - to de su al-ta pa - la - bra, de su al - ta pa -  
A. II  
de su al - ta pa - la - bra, de su al-ta pa -  
T. II  
8 el cum - pli - mien - to de su al -  
B. II  
el cum - pli - mien - to de su al-ta pa - la - bra, de su al-ta pa -  
Ac. I/II  
Gn.

150

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: two Tenors (Ti.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Ac.), and a basso continuo (Gn.). The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Spanish. The instrumental parts provide harmonic support. Measure 150 begins with a rest followed by a melodic line in the soprano range. Measures 151-152 show a continuation of the melody with some rhythmic patterns. Measures 153-154 show a more complex harmonic progression with eighth-note chords. Measures 155-156 show a return to the simple melodic line. Measures 157-158 show another harmonic progression. Measures 159-160 show a final melodic line. Measures 161-162 show a final harmonic progression.

157 **4** Despacio

Ti. I-1 - bra. Y a - sí di - ce, ¿has - ta cuán-do, Se - ñor po - de -

Ti. I-2 - bra. Y a - sí di - ce, ¿has - ta cuán-do, Se - ñor po - de -

A. I - bra. Y a-sí ex - cla - ma, ¿has - ta cuán-do, Se - ñor po - de -

T. I 8 - bra. Y a-sí ex - cla - ma, ¿has - ta cuán-do, Se - ñor po - de -

Ti. II - bra.

A. II - bra.

T. II 8 - bra.

B. II - bra.

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

164

Ti. I-1 - ro - so, due - ño de las al - mas, han de es - tar de tus mi - se - ri -

Ti. I-2 - ro - so, due - ño de las al - mas, han de es - tar de tus mi - se - ri -

A.I - ro - so, due - ño de las al - mas, han de es - tar de tus mi - se - ri -

T.I - 8 ro - so, due - ño de las al - mas, han de es - tar de tus mi - se - ri -

Ac. I/II

Gn.

170

The musical score consists of ten staves, each with a different vocal or instrumental part. The parts are: Ti. I-1, Ti. I-2, A. I, T. I, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The music is in common time, with a key signature of one flat. The vocal parts (Ti. I-1, Ti. I-2, A. I, T. I) sing the lyrics "-cor-dias las puer-tas ce-rra-das?" at various points. The instrumental parts (Ac. I/II, Ac. III, Gn) provide harmonic support with sustained notes and rhythmic patterns.

176                        5 Airoso

Ti. I-1

T. II                        Solo  
Pe - ro ya del O - lim - po de lu - ces la ri - -

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

182

Ti. I-1

T. II                        - sa del al - ba nos a - nun ~cia en el sol que pre - vie - ne la paz\_ de - de -

Ac. I/II

Gn.

189

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: Timpani (Ti.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Ac.), and Organ (Gn.). The vocal parts sing in homophony, while the instruments provide harmonic support. The lyrics are: Ven - ga, ven - ga, llue - va, llue - va, lle - (repeated for each voice). The bassoon part (Ac. I/II) has a continuous bass line. The organ part (Gn.) provides harmonic support at the end of the section.

196

Ti. I-1  
- gue, lle - gue, naz - ca, naz - -

Ti. I-2  
- gue, lle - gue, naz - ca, naz - -

A. I  
- gue, lle - gue, naz - ca, naz - -

T. I  
8 - gue, lle - gue, naz - ca, naz - -

Ti. II  
lle - gue, lle - gue, lle - gue, naz - ca, naz - ca, naz - -

A. II  
lle - gue, lle - gue, lle - gue, naz - ca, naz - ca, naz - -

T. II  
8 lle - gue, lle - gue, lle - gue, naz - ca, naz - ca, naz - -

B. II  
lle - gue, lle - gue, lle - gue, naz - ca, naz - ca, naz - -

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

202

Ti. I-1      Solo

- ca.      Ven - ga pues en buen ho - ra don - de le a-guar-dan, a bo -

Ti. I-2      - ca.

A. I      - ca.

T. I      - ca.

Ti. II      - ca.

A. II      - ca.

T. II      - ca.

B. II      - ca.

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

209

Ti. I-1  
-rrar fe - as cul-pas, a\_\_\_\_ la-var manchas.

T.I Solo  
8 Llue - va la pro - di - gio - sa\_\_ nu -

Ac. I/II

Gn.

216

Ti. I-1

T.I  
8 - be sa - gra - da, el sua - ve ro - cí - o que es\_ to - do gra - cia.

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

223

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: Trombones (Ti.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (Ac.), and Organ (Gn.). The music is in common time, with a key signature of one flat. The vocal parts sing the phrase "Ven - ga, ven - ga, ven - ga," followed by "llue -". The instrumental parts play rhythmic patterns primarily consisting of eighth and sixteenth notes.

230

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Spanish. The accompaniment (Ac.) parts provide harmonic support. Measure numbers 230 through 235 are indicated above the staff.

Ti. I-1  
llue - va, llue - va, lle - gue, lle - gue, naz - ca,

Ti. I-2  
llue - va, llue - va, lle - gue, lle - gue, naz - ca,

A. I  
llue - va, llue - va, lle - gue, lle - gue, naz - ca,

T. I  
8 llue - va, llue - va, lle - gue, lle - gue, lle - gue, naz - ca,

Ti. II  
- va, llue - va, lle - gue, lle - gue, naz - ca,

A. II  
- va, llue - va, lle - gue, lle - gue, naz - ca,

T. II  
8 - va, llue - va, lle - gue, lle - gue, naz - ca,

B. II  
- va, llue - va, lle - gue, lle - gue, naz - ca,

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

237

The musical score consists of ten staves, each with a different vocal or instrumental part. The parts are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The music is in common time and includes lyrics in Spanish. The first two staves (Ti. I-1 and Ti. I-2) sing "naz - ca." The third staff (A. I) has a "Solo" section where it sings "Lle-gue aquel lu - mi - no - so - sol que en sus a - las". The fourth staff (T. I) also sings "naz - ca.". The fifth staff (Ti. II) sings "naz - - ca.". The sixth staff (A. II) sings "naz - ca.". The seventh staff (T. II) sings "naz - ca.". The eighth staff (B. II) sings "naz - ca.". The ninth staff (Ac. I/II) has a prominent bass line. The tenth staff (Gn.) has another prominent bass line.

244

Ti. I-1

Ti. I-2

A. I

Ac. I/II

Gn.

Naz-ca al mundo el do -  
hoy pa-ra los mor - ta - les la\_\_\_\_ sa-lud trai - ga.

251

Ti. I-1

Ti. I-2

A. I/II

Gn.

- ra - do\_ gra - ni - to en pa - jas, por-que se - a\_\_\_\_ del\_ hombre dul - ce vi -

258

Ti. I-1

Ti. I-2  
- an - da.

A. I

T. I  
8

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

Ven - ga,  
Ven - ga,  
Ven - ga,  
Ven - ga,  
Ven - ga,

265

The musical score consists of ten staves of music. The voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ti. II, A. II, T. II, B. II, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The instruments are: two Tenors (Ti. I-1, Ti. I-2), Alto (A. I), Tenor (T. I), Bass (B. II), Bassoon (Ac. I/II), three Tenors (Ti. III-1, Ti. III-2, B. III), and Bassoon (Ac. III). The bassoon parts (Ac. I/II, Ac. III) are identical. The vocal parts sing the lyrics: *ven-ga, ven-ga, llue - va, llue - va, lle - gue, lle - gue,* repeated in various combinations. The bassoon parts play a rhythmic pattern of eighth and sixteenth notes.

To coplas

272

Ti. I-1  
lle - gue, naz - ca, naz - ca, naz - ca.

Ti. I-2  
lle - gue, naz - ca, naz - ca, naz - ca, naz - ca.

A. I  
lle - gue, naz - ca, naz - ca, naz - ca, naz - ca, naz - ca.

T. I  
8 lle - gue, naz - ca, naz - ca, naz - ca, naz - ca.

Ti. II  
lle - gue, lle - gue, naz - ca, naz - ca, naz - ca.

A. II  
lle - gue, lle - gue, naz - ca, naz - ca, naz - ca, naz - ca.

T. II  
8 lle - gue, lle - gue, naz - ca, naz - ca, naz - ca, naz - ca.

B. II  
lle - gue, lle - gue, naz - ca, naz - ca, naz - ca, naz - ca.

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

## COPLAS solas y a 11

279 Despacio *[Solo]*

Ti. I-1  
Ac. I/II  
Gn.

1. Ven - ga a - quel ca - pi - tan fuer - te a

285

Ti. I-1  
Ac. I/II  
Gn.

cu - ya dies - tra bi - za - rra de - ba Is - ra - el tan - tos

291 [To coda]

Ti. I-1  
Ac. I/II  
Gn.

triun - fos co - mo pro - me - ten sus pal - mas.

[COPLA 2]

297 Despacio

Ti. I-1

T.I

Ac. I/II

Gn.

2. Llue - va a - quel blan - do ro - cí - o, nue-be her-

303

Ti. I-1

T.I

Ac. I/II

Gn.

-mo - sa siem - pre in - tac - ta, que el e - rial cam - po fe -

309 [To coda]

Ti. I-1

T.I

Ac. I/II

Gn.

-cun - de que agos - tó la\_\_\_\_\_ cul - pa in - faus - ta.

## [COPLA 3]

315 Despacio

Ti. I-1

A.I

Ac. I/II

Gn.

321

Ti. I-1

A.I

Ac. I/II

Gn.

[To coda]

327

Ti. I-1

A.I

Ac. I/II

Gn.

[COPLA 4]

333 Despacio

Ti. I-1

Ti. I-2 *Solo*  
4. Naz - ca y en su in - fan - cia tier - na sus

Ac. I/II

Gn.

339

Ti. I-1

Ti. I-2 ma - nos no a - ten las fa - jas, por - que sus mi - se - ri -

Ac. I/II

Gn.

345 [To coda]

Ti. I-1

Ti. I-2 - cor - dias a dos ma - nos las re - par - ta.

Ac. I/II

Gn.

351 ♩ Airoso

Ti. I-1

Á - ni - me, hues - tes, a - lis - te es - cua - dras,  
 2. Des - a - te en per - las sus a - bun - dan - cias,  
 3. A - lien - te ra - yos de luz - y lla - ma,  
 4. Del al - to se - no de e - ter - na es - tan - cia

Ti. I-2

1. Á - ni - me, hues - tes, a - lis - te es - cua - dras,  
 2. Des - a - te en per - las sus a - bun - dan - cias,  
 3. A - lien - te ra - yos de luz - y lla - ma,  
 4. Del al - to se - no de e - ter - na es - tan - cia

A. I

1. Á - ni - me, hues - tes, a - lis - te es - cua - dras,  
 2. Des - a - te en per - las sus a - bun - dan - cias,  
 3. A - lien - te ra - yos de luz - y lla - ma,  
 4. Del al - to se - no de e - ter - na es - tan - cia

T.I

8 1. Á - ni - me, hues - tes, a - lis - te es - cua - dras,  
 2. Des - a - te en per - las sus a - bun - dan - cias,  
 3. A - lien - te ra - yos de luz - y lla - ma,  
 4. Del al - to se - no de e - ter - na es - tan - cia

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

358

The musical score consists of eight staves of music. From top to bottom, the voices are: Ti. I-1, Ti. I-2, A. I, T. I, Ac. I/II, Ti. III-1, Ti. III-2, B. III, Ac. III, and Gn. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Spanish. The basso continuo part (Ac. I/II) provides harmonic support with sustained notes and bassoon entries.

lo - gre co - ro - nas,  
con que co - ro - ne  
que el mundo i-lus - tren  
des - ciende al va - lle

ven - za ba - ta - llas.  
las es - pe - ran - zas.  
cuan - do le a - bra - san.  
que ya le a - guar - da.

lo - gre co - ro - nas,  
con que co - ro - ne  
que el mundo i-lus - tren  
des - ciende al va - lle

ven - za ba - ta - llas.  
las es - pe - ran - zas.  
cuan - do le a - bra - san.  
que ya le a - guar - da.

lo - gre co - ro - nas,  
con que co - ro - ne  
que el mundo i-lus - tren  
des - ciende al va - lle

ven - za ba - ta - llas.  
las es - pe - ran - zas.  
cuan - do le a - bra - san.  
que ya le a - guar - da.

lo - gre co - ro - nas,  
con que co - ro - ne  
que el mundo i-lus - tren  
des - ciende al va - lle

ven - za ba - ta - llas.  
las es - pe - ran - zas.  
cuan - do le a - bra - san.  
que ya le a - guar - da.

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

365

[8]

Ti. I-1

Ti. I-2

A. I

T. I

Ti. II

A. II

T. II

B. II

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

Ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,  
Ven - ga, ven - ga, ven - ga,

372

Ti. I-1  
ven - ga, llue - va, llue - va, llue - va, lle - gue, lle - gue,

Ti. I-2  
ven - ga, llue - va, llue - va, llue - va, lle - gue, lle - gue,

A. I  
ven - ga, llue - va, llue - va, llue - va, lle - gue, lle - gue,

T. I  
8 ven - ga, llue - va, llue - va, llue - va, lle - gue, lle - gue,

Ti. II  
llue - va, llue - va, llue - va, lle - gue, lle - gue, lle - gue,

A. II  
llue - va, llue - va, llue - va, lle - gue, lle - gue, lle - gue,

T. II  
8 llue - va, llue - va, llue - va, lle - gue, lle - gue, lle - gue,

B. II  
llue - va, llue - va, llue - va, lle - gue, lle - gue, lle - gue,

Ac. I/II

Ti. III-1

Ti. III-2

B. III

Ac. III

Gn.

[To next copla]  
[Fine after last copla]

378

The musical score consists of 14 staves of music, each with a unique vocal or instrumental part. The parts are labeled as follows:

- Ti. I-1
- Ti. I-2
- A. I
- T. I
- Ti. II
- A. II
- T. II
- B. II
- Ac. I/II
- Ti. III-1
- Ti. III-2
- B. III
- Ac. III
- Gn.

Each staff contains musical notation with stems, note heads, and rests. The lyrics are written below the staves, corresponding to the vocal parts. The music is in common time and includes various dynamics and performance instructions.