

[INTRODUCCIÓN]

Cantores de la Capilla,
cuenta con lo que se canta,
que es Músico el Niño, y nota
las mas leves disonancias.

La música que componó
de voces altas y bajas,
a compás mayor las rige,
y es proporción abreviada.

Una clave con tres tiempos
pone con destreza tanta,
que el pasado y el futuro
al compás presente iguala.

Un Coro errado enmendó
con un medio, que a la entrada
puso, y una espiración
que para el Calvario guarda.

ESTRIBO

O que lindamente suenan!
o que dulcemente cantan
al compás que lleva el Infante,
Serafines que cruzan y pasan!
y de sus gemidos
aprended trinados y sostenidos,
y con mil primores
responden los Reyes y los Pastores,
después que aguardaron uno
que llegó a tiempo oportuno,
quien antes del tiempo fue
por el signo a la mi re,
puestos los ojos en mi,
con que mil maravillas vi
tan de ir [sic] y de admirar,
que si lo acierto a dezir,
todo en el hombre es subir,
y todo en Dios es bajar.

COPLAS

1. A Suspensiones el Cielo
hace en sus esferas pausas,
porque el Ángel que los mueve

Singers of the chapel choir,
keep count with what is sung,
for the Child is a musician, and he notes
even the most venial dissonances.

The music that he composed
of voices high and low,
directs [the voices] *alla breve*,
and it is a reduced proportion.

A signature of three times [meters]
he places with such dexterity
that he makes the past and the present
equal the present measure.

He amended an errant choir
through a mean [rest?] that he placed
at the entrance, and a breath [short rest]
that he preserves for Calvary.

O, how lovely they sound!
O how sweetly they sing
to the measure that the Infant gives—
seraphim that cross and pass!
And from his sighs
learn trills and sharps,
and with a thousand excellences
the Kings and shepherds respond,
after they waited for one
who arrived at the opportune time,
who was before time,
upon the sign of A (*la, mi, re*)
his eyes set on me [*mi*],
with what thousand wonders I saw,
as much to go [*recte*: hear] and to admire,
for if I say it precisely:

Everything in Man is to ascend,
and everything in God is to descend.

1. In suspensions, Heaven
makes rests in its spheres,
because the angel that moves them,

cuanto le admira le pasma.

2. Los compases son del tiempo,
que ya sus compases guarda
quien al tiempo lleva siglos,
quien lleva al siglo distancias.

3. También se canta a ternario,
pues entran, caben y pasan
tres Reyes en un compás,
de brutos breve morada.

4. Por sol comienza una gloria,
por mi se canta una gracia,
y a medio compás la Noche
remeda quiebros del Alba.

the more he admires, the more he is stunned.

2. The measures are of time,
for he still guards his measures
the one who at one time carries centuries,
who to this century bears the intervals.

3. It is also sung in triple time,
for they enter, fit, and pass,
three Kings in one measure,
a brief rest for the animals.

4. With the sun [on *sol*] a “glory” begins,
upon me [*mi*] a “grace” is sung,
and at the half-measure, the night
imitates the trills of the dawn.