Dear Andrew,

I am very much looking forward to adding your edition of *villancicos* to our library of scores. I’m glad we had the opportunity to speak in Vancouver at the AMS and apologize for taking a few weeks to collate the reviewer’s remarks and get them back to you. They are, on the whole, very positive, with a few suggestions for clarity and correction of minor typos. I’ve removed the comments about meter for the most part since I’ve already shared those comments with you and we’ve discussed some typographic conventions. What remains are observations about translations and the odd correction.

As I think I mentioned, I would strongly encourage the addition of a section addressing performance concerns. Be sure also to look at our style guide carefully for advice about abbreviations, nomenclature, and the like.

Janette

Reviewer 1:

1. This is excellent work on the Spanish baroque repertoire. I especially like how it cuts across peninsular Spanish and American repertoire based upon theological topicality. The translations into English are especially fine and useful. My critical points below are not to detract from the overall very high quality of this edition.

2. Naming conventions: the composer Juan Gutiérrez de Padilla should be referred to in modern literature as "Gutiérrez de Padilla" rather than just "Padilla" in order to include both of his surnames. I know this is somewhat of a touchy issue as the composer himself tended to write just "Padilla" in his manuscripts, but most scholars I know are using the full name, especially in Spanish language writing, and alphabetizing the composer under G instead of P.

3. It would be nice in the text and translation in 3.5 if the sections headings "El arriero" etc were also translated into English

4.. Staff names: the editor retains "Tiple" in Spanish but translates the other staff names. This could be put as Soprano or Treble in English. Acompañamiento could be rendered as Continuo or bc.

Reviewer 2:

1. Addition of performance notes on areas in which performers still have to make decisions (noted below), and if possible or useful—a guide geared to 17th-century Castilian/Segovian/ Zaragozan or Central American pronunciations. (The Cererols text is not Catalan, so that is not an issue.)
2. In general: the *ottava* sign (8) below the tenor G-clefs is too small.

**Introduction**

p. 1, ¶3: “Typically the *estribillo* was repeated after the *coplas.*” Does this mean only after all the *coplas* were sung (that is, twice only, at the beginning and the end) or after each *copla,* like a refrain? Or is the situation different in the different villancicos?

§1.1 ¶1. Should it be mentioned early on that the poets for the Cererols and Padilla are not known?

1.1¶ 2 What is “classical” counterpoint? Sixteenth-century “Palestrinian”?

1.1¶3 Is “Incarnational” theology a standard term appropriate to Tridentine Catholicism?

Its modern overtones seem connected to contemporary pastoral concerns, e.g. “The idea that Christians should represent the incarnated gospel is called incarnational theology.” (https://gotquestions.org/incarnational-ministry.html)

last sentence: A word seems missing: “gives insight into a/the (?) theology of Incarnation, voice, and hearing.”

p. 3, ¶1: the later Zaragozan poet (rather than Zaragoza poet)

¶ 4 similarly, “Zaragozan composer … de Cáseda”

**1.3 Editorial Policies**

p. 6, last ¶: “where there are lyrical repeat signs” —what does lyrical mean here?

p. 7 pitch level. Here attention could be called to the extremely high end of the range of the some Tiple and Tenor parts in places—with A5, B-flat 5, and even C6 in the Cererols. This seems extraordinary. If such an upper register is common in Spanish villancicos, it’s worth mentioning. Would a transposition down a 5th be the solution, to a notional G-Dorian?

Think about the possibility of having two versions, for example, of *Suspended,* one closer to the original notation, and then perhaps one in transposition, with some performing “aids”? I can’t think that even with one on a part, the pitch level of the original will be performed at ca. A=440. The opening of *Qué música divina* is also killingly high for the Tiple 1.

(Do we know approximate pitch levels in Spanish centers at this time?)

p. 7 Accidentals

¶1, last sentence: Cautionary accidentals do not only “block” *ficta* that could raise a tone. Reword this?

Meter, rhythm, tempo, etc.

1) I’m OK with either the C3 of the revised score of *Suspendid* or C3/2 (to not stack the numbers here), which is what I think the “z” tail may have been.

2) I think it might be worth mentioning that in the 17th century, a tactus was either only duple of triple, and that a triple tactus was “beat” in what we call “in one,” whether it was notated in 3/2 or 3/1 or ¾.

In these pieces the characteristic hemiolas occur within 3/1 or 6/2 units (that is, at the breve level, more than at the semibreve level). Thus I think the editor might consider barring in 3/2 as in the revised edition, but having alternate modern barlines as dashed. Or another possibility would be to use the modern triangle to show triply divided hyper-measures.



I just did a mock up of a single line to illustrate (leaving out the coloration brackets here, which I think should be retained).

3) The question of proportional tempos is another matter. If the tripla passages are to be lively, then the real proportion in performance is not that between perfect to imperfect semibreves, or else the “eighth” notes in 2/2 mensuration come out frantic. I agree with the editor that the notional proportion is a tripla, or three minims in **C3** = one minim in **C** (which is the same as saying three semibreves in **3** equal one semibreve in **C**), which is the proportion given in most places in the score. Just as the present Intro. says (p. 8). It’s just hard to see/hear that relationship because of the quantity of eighth-notes in the **C** passages. Here, or in the new section on performance matters, it might be helpful to give an illustration to prospective conductors who might want to get a sense of the proportional tempos, even if in practice, that relationship doesn’t need to be exact.

 =



Instrumentation

p. 8, ¶ 2: I would use the adjective “lower” instead of “bottom” to describe some voice parts—one word is visual, the other more “aural.”

This might be too fussy, but on use of vihuela or guitar—perhaps state whether these plucked instruments would be playing chords or plucking out single lower/bass lines?

**1.4 Abbreviations**

Give the edition of the OED.

**Critical Notes** (only partially read through)

*Suspended*

p. 12: Avoid the word “lyrics.”

*Falsete* isnot really a “dynamic marking.” Perhaps change the category to “performance instructions”?

“E-Bbcdiffers in the *use*  (not usage) of accidentals …”

**Texts and Translations** (with a few observations on the scores)

Are the *estribillos* to be sung after each *copla*? If so, should this be indicated, even if in abbreviated form?

3.1 *Suspended cielos*

I think the English texts of the poems needs to be without ambiguities, even if not 100% exact translations. In the *estribillo,* “…Listen to the newest consonance that the eternal and temporal are forming in their distance” doesn’t really make sense, with the problem being how to represent the phrase “en su distancia.” Does the Spanish mean “each at its own distance,” that is, the eternal (which is far away) and the temporal (which is in human time)? “In their distance” seems too cryptic. (And the poem does not say “a distancia” or “de distancia.”)

*entonan* = maybe better “intoning”

copla 2 = This English doesn’t read, and I think needs a rewrite. Who is the “him” in this stanza, is it Adam? the Christ child?

copla 4 = “Restoration” as a translation of “reparo” doesn’t make any sense: why restore a “discord” (*desentono*)? What about “remedy for a discord”? or, in the sense of “Cosa que se pone por defensa o resguardo,” a possibility might be “an impediment to so vain a discord.”

copla 5 = This too is awkward in the English. Does the adverb “dulcemente” apply to “sustenido” or to “eschuchado”? “He has been heard binding the eternal in straw”? Is it more like “tying”? That is, the crying of the infant connects the earth/the manger to his Godhead/the heavens? (and so distilling the universe down to the stable in Bethlehem).

3.2 *Voces la de la capilla*

[Stanza] 1 I would add a comma after “choir” of line 1.

To avoid ambiguity between notation and noting, I would add “he” for the verb “ nota”: “for the king is a musician, and he notes / even the … dissonances”

[Stanza] 2 “Years before the sign, dexterity … begins,” This just doesn’t make sense.

Could the subject rather be “gloria”? That is, “A *Gloria* begins on *sol …*”

Admittedly the Spanish is cryptic, but do the first two lines “mean”—

Years before the sign [incarnation], an art was crafted in hopefulness:

and then the list, which illustrates that *destreza*?

Note 12D: misspelling of “swordsmanship.”

I understand this reading as a cavalleresque motto, which indeed “Destreza en la esperanza” sounds like—but it doesn’t clarify the elements of the *divisa* as musical elements.

3.3 *Si los sentidos*

*estribillo* “Is not by Faith consented”—> might be simpler as “is not allowed by Faith,”

or “is not granted by Faith.”

*No se den—* I take this as subjunctive, therefore “Let not the senses be considered senses.”

(Let not the senses be taken for senses.)

copla 1 “no good seeing” is odd in English; the sense is of not seeing well. I am not sure

what *ellos* refers to, unless it refers to the eyes in anticipation: If eyes that admire cannot see well, …”

*ceguedad es quien*—>I think *quien* here could better be translated as “what”:

“if their blindness is what keeps them impaired…”

copla 6 line 45: I’d put a comma after “smells a marvel.”

“the senses do not come submitted”—doesn’t read in English. Is the intent more

“if to perceive it, the senses shouldn’t become worn out or exhausted”?

copla 7 “temper” for *templar* is fine, but perhaps not every reader will connect that

with temperament, so maybe “tune” would be more immediately vivid (though “tuneful” would have to be changed in the line above).

**Irízar score:** “General” = “Bajo general”? To use the abbreviation “Gn.” seems unusual.

m. 10, all parts: the first L of “e-llos” is missing

.m. 13, B.II: Bass note should be A2, not G2?

m. 21: Tipl.I: is the 2nd eighth B-natural, as opposed to a B-flat by ficta, against the F3 in the bass? The B-flat in Ti.I-2 is written out, and makes a cross-relation with

the cadential B-natural in the Ti.II.

m. 37: The octave G3-G2 in the bass must be A3-A2.

**Carrión score:** No specific comments, except perhaps the addition of some [#]’s for

dominant chords, e.g., A major in m. 16.

3.4 *Qué música divina*

line 5 Grammatically, should the English have a semicolon at the end of this line?

**De Cáseda score:** m. 6 Tip. I doubt that the two F5’s should be F-sharps—There is a B-flat in the alto and the D chord is moving to a C-minor chord, not to G minor.

mm. 13 to 14: The tenor jump to a B-flat 4 from an A3 and then move to an F#4 seems extraordinary, but I see that the Tiples both imitate it.

mm 40, 45 The entrance of Tiple 1 of an A5 over an E-flat4 seems unlikely. Perhaps these

moments should be noted in the commentaries, along with their linear chromaticism.

m. 47 The clash of B-flat4, A4, and G3 is correct?

m. 48 typo in *potencias* in the tenor.

m. 53 Hyphens are missing in the text underlay of *divina.*

mm. 63, 109, Tiple: is the E moving up (la baja) an E-natural? Perhaps needs a cautionary

140 natural? The E5, however, on m. 64, could well be an E-natural in a C-major chord, especially given the succeeding D-major chord.

m. 76 Hyphens missing in *cada punto.* (Should be there for singers who don’t know Spanish.)

m. 100 Hyphens missing in *cuerdas.*

m. 118 Hyphens missing in *suenan* and *soberanas.*

mm. 121-22, Hyphens missing in *instrumento*, … *ellos percibían.*

125

mm. 130 Hyphens missing in *cielos.*

3.5 *Al establo más dichoso*

The cited recording has a YouTube upload: https://www.youtube.com/watch?v=M0LiTRDutH8

“New Trojan” Was this a standard tune, a tune people would have known? Is it present in the villancico at all? Or is the reference in the “Prologue” an anticipation of the next solo? If the whole piece is a little *ensalada,* is it possible to identify some of the

tune quotations?

p. 34 Translate “El Arriero” for a heading in English: “The Muleteer”

line 37 Sir Baby or Lord Baby?

I swear to Saint \_\_\_\_. This is fine for the text and translation, but in the score

(m. 60 in this version), the blank shows up as a long dash. Should a few samples

be given somewhere of putting in a name? Something would need to be sung. Would the saint’s name be that of the day in Advent when the villancico might be sung? Or since it’s addressed to Baby Jesus, a saint after 25 December?

“Voto a San Juan, ya lo dije.”

“Voto a San Raimundo, ya lo dije.”

A bit tricky to fit into the single dotted semibreve!

line 60 *aliento* here is “breath” more than “feed”!

line 75 It’s hard to think of an infant as “genteel,” which implies etiquette and manners.

Maybe a “noble boy child”?

line [98] Is *Negrilla* a genre or a person?

=================================