I wanted to get back to you about the excellent edition of villancicos for the WLSCM. This is such a thoroughly prepared edition that my response is that it is a definite yes for publication. I am writing within the confines of an email, as my report has only a few points, although they are points that I think the editor should consider seriously, and hopefully be amenable to making some changes, especially to the issues of meter.

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. Meter: I find the author's identification of a "CZ" meter quite strange, as it is clearly C3, and it unnecessarily complicates the approach to meter in the edition. It would be  more useful for the editor to simply identify the mensuration sign as C3 from the beginning, noting the characteristic shape which looks like a Z, and then discuss its implications. He or she might wish to avoid the word "coloration" in reference to the blackened mensural notation, as it is not the same concept as medieval coloration and can be confusing. He or she might also explain issues of meter in a way directly understandable to performers, rather than through the words of period music theorists.

4. More on meter: I do not find 6/2 and 2/2 to be adequate modern time signatures for these transcriptions. Most of the original scores do not have bar lines (hence I recommend using Mensurstriche rather than through-the-staff bar lines) and the use of 6/2 implies a repeating meter that is not there - a problem the editor faces by adding 3/2 measures from time to time. Why not simply use C3, C, and cut C as the only time signature options, along with Mensurstriche? This would result in much less editorial intervention, more true to the period, and still make the music easily understandable to performers. I guarantee that few choirs will want to sing in 6/2 time with brackets everywhere. I applaud the editor, however, for not reducing note values.

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

6. 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.